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श्रीमत् कामिकागमः

**S'RI'MAT KA'MIKA'GAMAH**  
**Purva Pada (Part One)**

TRANSLATION

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**Diacritical – the new system followed in  
this translation**

अ	a
आ	a'
इ	i
ई	i'
उ	u
ऊ	u'
ऋ	r'
ॠ	r''
ऌ	l'
ॡ	l''
ए	e
ऐ	ai
ओ	o
औ	au
अं	am
अः	ah

क	ka
ख	kha
ग	ga
घ	gha
ङ	n'a
च	ca
छ	cha
ज	ja
झ	jha
ञ	n''a
ट	t'a
ठ	t'ha
ड	d'a
ढ	d'ha
ण	n.a
त	ta
थ	tha
द	da
ध	dha
न	na
प	pa
फ	pha
ब	ba
भ	bha
म	ma

य  
र  
ल  
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क्ष  
ज्ञ  
श्र

ya  
ra  
la  
va  
s'a  
s''a  
sa  
ha  
l.a  
ks''a  
jn''a  
s'ra

॥ कामिकागमः ॥

॥ kāmikāgamaḥ ॥

The Kamika Agama

पूर्व भागः

pūrva bhāgaḥ

The Prior Part

१ तन्त्रावतार पटलः

1 tantrāvatāra paṭalaḥ

1 Revelation and Transmission of the Agamas

कैलासदक्षिणे शृङ्गे नानाश्चर्य समन्विते।

प्रवृद्ध वटवृक्षोत्थच्छयाच्छन्नेऽति विस्तृते ॥ १

व्याघ्रचर्म परीधाने पीठे रत्नोपशोभिते।

देवदानव गन्धर्व सिद्ध विद्याधरादिभिः ॥ २

सेव्यमानं महादेवं श्रीकण्ठं विश्वनायकम्।

*kailāsadaakṣiṇe śṛṅge nānāścarya samanvite|*

*pravṛddha vaṭavr̥kṣoṭthacchayācchanne'ti vistr̥te|| 1*

*vyāghracarma parīdhāne pīṭhe ratnopaśobhite|*

*devadānava gandharva siddha vidyādharādibhiḥ|| 2*

*sevya mānaṁ mahādevaṁ śrīkaṇṭhaṁ viśvanāyakam|*

On the southern summit of the Mount Kailasa associated with multifarious wonderments, there is a seat under the full-grown vata-tree( fig tree ),which seat is thickly covered by its shadow and which is exceedingly wide, with a tiger-skin placed around it. It is auspiciously beautified with gems studded over it. Lord Srikantha who is the controlling authority of this universe, who is the Great God is seated on it, being worshipped by the host of Devas, danavas, gandharvas, siddhas, vidyadharas and such other celestial groups.

कौशिकः काश्यपोऽगस्त्यो गौतमो नारदस्तथा ॥ ३

सनत्कुमारस्सनकस्सनातन सनन्दनौ।

भृगुश्चात्रि भरद्वाज वसिष्ठाद्या महर्षयः ॥ ४

*kauśikaḥ kāśyapo'gastyo gautamo nāradastathā* ॥ 3

*sanatkumārassanakassanātana sanandanau*

*bhṛguścātri bharadvāja vasiṣṭhādyā maharṣayaḥ* ॥ 4

There are great Sages such as Kausika, Kasyapa, Agastya, Gautama, Narada, Sanatkumara, Sanaka, Sanatana, Sanandana, Bhṛgu, Atri, Bharadvaja, Vasishtha and others.

जिज्ञासवः परं ज्ञानं शिवशक्युन्मुखीकृताः।

प्रणम्य चरणौ तस्य प्राहुरीशं उमापतिम् ॥ ५

*jijñāsavaḥ paraṁ jñānaṁ śivaśakyunmukhīkṛtāḥ*  
*praṇamya caraṇau tasya prāhurīśaṁ umāpatim* ॥ 5

Having been awakened by the illumining rays of Sivasakti and become fit enough, they have become desirous of acquiring the supreme knowledge. Having prostrated before the feet of Srikantha, the spouse of Uma, they entreat:

ऋषयः

भगवन् देवदेवेश पशुपाश विमोचक।

सृष्टिस्थिति तिरोभाव लयानुग्रह कारक ॥ ६

वियदादि महामायावृत्तेस्साक्षात्प्रवर्तक।

सहजानन्द सन्दोह स्वसम्बिल्लक्षणात्मक ॥ ७

परसंवित्स्वरूपिण्या शक्त्या परमया युत।

दिग्देशकाल निर्मुक्त जगदाह्लाद कारण ॥ ८

वयं नियुक्ता देवेश त्वयेज्यायां शिवस्य तु।

तदर्थं सारभूतं तु शास्त्रं शिवमुखोद्भवम् ॥

९

वक्तुमर्हसि देवेश भक्तानां अनुकम्पया।

*ṛṣayah*

*bhagavan devadeveśa paśupāśa vimocaka*

*sṛṣṭisthiti tirobhāva layānugraha kāraka* ॥ 6

*viyadādi mahāmāyāvṛtessākṣāṭpravartaka*

*sahajānanda sandoha svasamvillakṣaṇātmaka* ॥ 7

*parasaṁvitsvarrūpiṇyā śaktyā paramayā yuta*

*digdeśakāla nirmukta jagadāhlāda kāraka* ॥ 8

*vayaṁ niyuktā deveśa tvayejyāyāṁ śivasya tu*

*tadarthaṁ sārabhūtaṁ tu śāstraṁ śivamukhodbhavam* ॥ 9

*vaktumarhasi deveśa bhaktānām anukampayā*

The Sages:

O, Lord, the possessor of six potential qualities(Bhagavan)! You are the governing Lord of the gods of lower realm and the higher realm. You are relieving the bound souls from the bonds which constrict them. You are performing the five cosmic actions- creation, maintenance, dissolution, concealment and bestowal of grace. You are the one who directly maintains the evolutionary process of space and other categories issuing out of the great maya. Your form is of the nature of auspicious mass of bliss springing forth from within your own self and of the nature of your own pure consciousness. You are inseparably united with supreme Sakti who is in the form of supreme consciousness. You are eternally free from the limiting factors such as direction, space and time. Through your pervasive presence, You exist as the perennial source for the delighted state of the worlds. O, the Lord of all gods!, we have been directed by you to engage ourselves in the systematic worship of Siva. In order to perform that worship perfectly, be favorably disposed now to instruct the principles enshrined in the Scripture which is the quintessence of the Scriptures revealed from the faces of Lord Siva. O, the Lord of all gods!, you are with such a compassion which spontaneously flows towards your devotees. Be kind enough to insruct those principles.

इत्येवं ऋषिभिः पृष्टो भगवान् वृषभद्वजः ॥

१०

प्राह गम्भीरया वाचा स्फुरच्चन्द्रार्धं शेखरः।

साधु पृष्टं हि युष्माभिश्शृणुध्वं संशितव्रताः ॥

११

कामिकारव्यान् महातन्त्रादुद्धृतं शास्त्रमुत्तमम्।

क्रियाचर्या समोपेतं योगज्ञानान्वितं परम्।

<i>ityevam ṛṣibhiḥ prṣṭo bhagavān vṛṣabhadvajah</i>	10
<i>prāha gambhīrayā vācā sphuraccandrārdha śekharaḥ</i>	
<i>sādhu prṣṭam hi yuṣmābhiśṣṛṇudhvaṁ samśitavratāḥ</i>	11
<i>kāmikākhyān mahātantrādudhṛtam śāstramuttamam</i>	
<i>avatīrṇam idam merau prañavādyavatārakaiḥ</i>	12
<i>kriyācaryā samopetaṁ yogajñānānvitaṁ param</i>	

Having been entreated in this way by the Sages, Lord Srikantha, the holder of bull-flag, whose head is adorned with the shining half-moon, spoke these words loaded with deep contents: “O, the Sages who have completed thoroughly all the essential observances!, the subject matter asked by all of you is an excellent one. Now listen to what I say. This is the foremost Scripture which now exists as extracted from the Great Tantra called Kamika. This Kamika was originally revealed to Pranava and transmitted to others, in the Mount Meru. This is a supreme Scripture associated with all the four sections – kriya, carya, yoga and jnana.

इत्येवमुक्ता ऋषयः प्रणेमुर्दण्डवत्क्षितौ ॥ १३

तेषां आज्ञां शिवो दत्त्वा प्राह तन्त्रं अनुत्तमम्।

आदावभूद् द्विधा ज्ञानं अधिकार विभेदतः ॥ १४

परापरेण भेदेन पतिपश्वर्थ दर्शकम्।

शिवप्रकाशकं ज्ञानं शिवज्ञानं परं स्मृतम् ॥ १५

वेदाद्यं अपरं ज्ञानं पशुपाशार्थं दर्शकम्।

यथा विलक्षणं चक्षुः क्षपायां नृबिडालयोः ॥ १६

तथा विलक्षणं ज्ञानं एवमेतत्परापरम्।

<i>ityevamuktā ṛṣayah praṇemurdaṇḍavatkṣitau</i>	13
<i>teṣāṁ ājñāṁ śivo datvā prāha tantraṁ anuttamam</i>	
<i>ādāvabhūd dvidhā jñānaṁ adhikāra vibhedataḥ</i>	14
<i>parāpareṇa bhedena patipaśvartha darśakam</i>	
<i>śivaprakāśakam jñānaṁ śivajñānaṁ param smṛtam</i>	15



*vedādyam aparaṁ jñānam paśupāsārtha darśakam |  
yathā vilakṣaṇam cakṣuḥ kṣapāyām nṛbiḍālayoḥ ||  
tathā vilakṣaṇam jñānam evametaparāparam |*

16

The Sages, having been informed in this way, prostrated before the Lord, lying down on the ground like a staff. Having ordered them to lift themselves up from the ground, Srikantha Siva instructed this exceedingly superior Agama to them. “ In the beginning, the Scripture was revealed in twofold way, in view of the difference observable in the competency of the fitting recipients. The Scripture collectively known as Sivajnana Sastras was revealed in two different streams called para and apara. These Scriptures reveal the exact nature of Pati(the Supreme Protector) and the bound souls and ultimately make known the exact nature of transcendental Parasiva. The Scriptures such as the Vedas belong to the category of apara. These Scriptures reveal the nature of the bound souls and the bonds. Just as the eyes of human beings and the cats are observed to be of different nature during the night time, even so these Scriptures which are para and apara are recognized to be of different contents.

लौकिकं वैदिकं चैव तथाऽध्यात्मिकं एव च ॥	१७
अतिमार्गं च मन्त्राख्यं तन्त्रमेतदनेकधा ॥	
सद्योवाम महाघोर पुरुषेशान मूर्तयः ॥	१८
प्रत्येकं पञ्चवक्त्रास्युः तैरुक्तं लौकिकादिकम् ।	
पञ्चविंशति भेदेन स्रोतोभेदः प्रकीर्तितः ॥	१९

<i>laukikaṁ vaidikaṁ caiva tathā'dhyātmikaṁ eva ca   </i>	17
<i>atimārgaṁ ca mantrākhyāṁ tantrametadanekadhā   </i>	
<i>sadyovāma mahāghora puruṣeśāna mūrtayaḥ   </i>	18
<i>pratyekaṁ pañcavaktrāssyuh tairuktaṁ laukikādikam  </i>	
<i>pañcaviṁśati bhedena srotobhedaḥ prakīrtitaḥ   </i>	19

Laukika, Vaidika, Adyatmika, Atimarga and Mantra – in this way this scriptural revelation became manifold. There are five faces - Sadyojata, Vama, Aghora, Tatpurusha and Isana . Each face is with an appearance of five faces. The scriptures such as Laukika and others were revealed by these five faces. Each face revealed 5 different scriptures. Thus, there took place the revelation of 25 different scriptures.

एष्वेवान्तर्गतं वक्तुं वाङ्मयं वस्तुवाचकम्।	
तेष्वेव मन्त्रतन्त्राख्यं सदाशिव मुखोद्गतम्॥	२०
सिद्धान्तं गारुडं वामं भूततन्त्रं च भैरवम्।	
ऊर्ध्वं पूर्वं कुबेरास्य याम्यवक्राद्यथाक्रमम्॥	२१

<i>eṣvevāntargataṃ vaktuṃ vāṅmayam vastuvācakam </i>	
<i>teṣveva mantratantrākhyaṃ sadāśiva mukhodgatam  </i>	20
<i>siddhāntaṃ gāruḍaṃ vāmaṃ bhūtatantraṃ ca bhairavam </i>	
<i>ūrdhva pūrva kuberāsyā yāmyavaktrādyathākramam  </i>	21

In order to express out clearly the nature of the one which reamains concealed as the exact core of the word, scriptures such as the Mantras and the Tantras flowed out from the Sadyojata face. The scriptures known as Garuda, Vama, Bhuta tantra and Bhairva flowed out from the Isana face, Tatpuruṣa face, Vama face and Aghora face respectively in the said order.

ईशानवक्रादूर्ध्वस्थाज्ज्ञानं यत्कामिकादिकम्।	
दशाष्टादश भेदेन शिवरुद्रावतारकैः ॥	२२
षट्षष्टिभिः क्रमेणैव कथितं तु शिवाज्ञया।	
तदेव युगभेदेन सद्योजातादि मूर्तिभिः ॥	२३
प्रकाशितं चतुर्भेदं मूर्तिसंख्यावशेन तु।	

<i>īśānavaktrādūrdhvasthājñānaṃ yatkāmikādikam </i>	
<i>daśāṣṭādaśa bhedena śivarudrāvatarakaiḥ  </i>	22
<i>ṣaṣṣaṣṭibhiḥ krameṇaiva kathitaṃ tu śivājñayā </i>	
<i>tadeva yugabhedena sadyojātādi mūrtibhiḥ  </i>	23
<i>prakāśitaṃ caturbhedaṃ mūrtisaṅkhyāvaśena tu </i>	

From the upper face of the Isana face, the Scriptures such as the Kamika and others were revealed in two different streams of 10 and 18 Scriptures belonging to siva bheda and rudra bheda respectively. As directed and ordered by the Supreme Lord, these 28 Scriptures were revealed to 66 high-souled recipients in the due order. The same 28 Scriptures were revealed in accordance with the number of faces in the subsequent cycles of yugas through Sadyojata and other faces. They were revealed so as to be in four different sections.

संख्यया गारुडं तद्वत् पूर्वं वक्राद्विनिर्गतम्॥	२४
सावित्र्याद्यं च सिद्ध्यर्थमुक्तं तदवतारकैः।	
नयसूत्रादि भेदेन वामं वामाद्विनिर्गतम्॥	२५
चतुर्विंशति संख्याकं अवतीर्णं शिवाज्ञया।	
कौलादि विंशत्संख्यातं भूततन्त्रं तु सद्यतः॥	२६
द्विविधं तन्त्रमुद्भूतं भैरवं दक्षिणास्यतः।	
असिताङ्गादिभिर्भूमौ कथितं तदनेकधा॥	२७
प्रत्येकं तन्त्रभेदोक्तौ जायते ग्रन्थ विस्तरः।	

<i>saṁkhyayā gāruḍam tadvat pūrva vaktrādviniṅgatam</i> ॥	24
<i>sāvitrīyādyam ca siddhyarthamuktaṁ tadavatāarakaiḥ</i> ।	
<i>nayasūtrādi bhedena vāmaṁ vāmādviniṅgatam</i> ॥	25
<i>caturviṁśati saṁkhyākaṁ avatīrṇam śivājñayā</i> ।	
<i>kaulādi viṁśatsaṁkhyātaṁ bhūtatantraṁ tu sadyataḥ</i> ॥	26
<i>dvividhaṁ tantramudbhūtaṁ bhairavaṁ dakṣiṇāsyataḥ</i> ।	
<i>asitāṅgādibhirbhūmau kathitaṁ tadanekadhā</i> ॥	27
<i>pratyekaṁ tantrabhedoktau jāyate grantha vistaraḥ</i> ।	

In the same way, the Garuda Tantra came out from the Tatpuruṣa face, its variations being 24 in number. During the subsequent transmissions, these were revealed in order to accomplish fulfilment in Savitri and other mantras. The Vama tantra with its variations such as Nayasutra and others came out from the Vama face according to the direction given by Siva, their number being 24. Twenty-four scriptures, Kaula and others, collectively known as the Bhuta tantra came out from the Sadyojata face. The Bhairava tantra was revealed by the Aghora face so as to be of two different categories. They were later revealed in this world in the name of Asitanga and other Bhairavas in many different ways. When each scripture gets revealed in different numbers, there occurs amplification of that particular scripture.

अथ सिद्धान्त तन्त्राणां अवतारो निगद्यते॥	२८
तनोति विपुलानर्थास्तत्त्वमन्त्र समाश्रितान्।	
त्राणं च कुरुते यस्मात् तन्त्रमित्यभिधीयते॥	२९

कामिकं प्रणवाक्यस्य परार्धं ग्रन्थ संख्यया।

प्रणवात्त्रिकलः प्राप्तः त्रिकलाच्च ततो हरः ॥ ३०

त्रयश्चैवोपभेदास्स्युः वक्तारं भैरवोत्तरम्।

नारसिंहं च विप्रेन्द्राः कथ्यते कामिकत्रयम् ॥ ३१

*atha siddhānta tantrāṇām avatāro nigadyate* 28

*tanoti vipulānarthāṁstattvamantra samāśritān*

*trāṇām ca kurute yasmāt tantramityabhidhīyate* 29

*kāmikam praṇavākyasya parārdha grantha saṁkhyayā*

*praṇavātrikalāḥ prāptaḥ trikalācca tato haraḥ* 30

*trayaścaivopabhedāssyuh vaktāraṁ bhairavottaram*

*nārasimhaṁ ca vipreन्द्रāḥ kathyate kāmikatrayam* 31

Now, the transmission of the Saiva Agamas known as ‘Siddhanta Sastras’ is told with all the details. Since it yields abundant fruits which are to be gained through the tattva-related mantras and since it safeguards the efforts taken by the sadhakas, the Scripture is called “Tantra”. The Tantra(Agama) called Kamika, as consisted of one **parardha** verses, was first revealed to Pranava. This was transmitted to Trikala by Pranava and subsequently it was revealed to Hara by Trikala. O, the much exalted Sages among the twice-borns! there are three secondary Agamas(Upagamas) for this Kamika. They are: Vaktara, Bhairvottara and Narasimha(Mrugendra).

### Numetrical System of the Agamas

(equivalent Agamic terms are given in the right)

0	pujya, sunya
1	eka
10	dasa
100	sata
1000	sahasra
10,000	ayuta
1,00,000	laksha
10 million	koti
100 million	adbhuta
1000 million	padma(one billion)
10 billion	kharva
100 billion	nikharva
1000 billion	brunda(one trillion)
10 trillion	maha padma
100 trillion	sankha

1000 trillion	maha sankha
10,000 trillion	samudra
100,000 trillion	maha samudra
10 million trillion	madhya
100 million trillion	parardha

योगजं तु सुधाख्यस्य प्रोक्तं तल्लक्षसंख्यया।

सुधाख्याद्भस्म संप्राप्तस्ततः प्राप्तो विभुः क्रमात्॥ ३२

वीणाशिखोत्तरं तारं सन्तं सन्ततिरेव च।

आत्मयोगं च पञ्चैते योगतन्त्रस्य भेदकाः॥ ३३

*yogajam tu sudhākhyasya proktaṁ tallakṣasaṁkhyayā|*  
*sudhākhyādbhasma saṁprāptastataḥ prāpto vibhuḥ kramāt|| 32*  
*vīṇāśikhottaraṁ tāraṁ santaṁ santatireva ca|*  
*ātmayogaṁ ca pañcaite yogatantrasya bhedakāḥ|| 33*

The Yogaja was revealed to Sudha, as consisted of one laksha verses. Bhasma received this Agama from Sudha and then it was transmitted to Vibhu by Bhasma. There are five secondary Agamas for this Yogaja. They are: Vinasikhottara, Tara, Santa, Santati and Atmayoga.

चिन्त्यं सुदीप्तसंज्ञस्य प्रोक्तं शतसहस्रकैः।

दीप्ताच्च गोपतिः प्राप्तस्ततः प्राप्ता तु चाम्बिका॥ ३४

सुचिन्त्यं सुभगं वामं पापनाशं परोद्भवम्।

अमृतं चिन्त्यतन्त्रस्य षड्विधं तु प्रकीर्तितम्॥ ३५

*cintyaṁ sudīptasaṁjñasya proktaṁ śatasahasrakaiḥ|*  
*dīptācca gopatiḥ prāptastataḥ prāptā tu cāmbikā|| 34*  
*sucintyaṁ subhagaṁ vāmaṁ pāpanāśaṁ parodbhavam|*  
*amṛtaṁ cintyatantrasya ṣaḍvidhaṁ tu prakīrtitam|| 35*

The Cintya Agama was revealed to Sudipta as consisted of hundred thousand verses. Gopati received this Agama from Sudipta and subsequently Ambika received it from Gopati. There are six secondary Agamas for the Cintya Agama. They are: Sucintya, Subhaga, Vama, Papanasa, Parodbhava and Amruta.

कारणं कारणाख्यस्य कोटिग्रन्थेन चोदितम्।

कारणाच्छर्वरुद्रस्तु शर्वात्प्राप्तः प्रजापतिः ॥ ३६

कारणं पावनं दौर्गं माहेन्द्रं भीममेव च।

ततस्तु मारणं द्वेष्टं सप्तधा कारणं तथा ॥ ३७

*kāraṇaṁ kāraṇākhyasya koṭigranthena coditam|*

*kāraṇāccharvarudrastu śarvātpṛāptaḥ prajāpatiḥ|| 36*

*kāraṇaṁ pāvanaṁ daurgaṁ māhendraṁ bhīmameva ca|*

*tatastu māraṇaṁ dveṣṭaṁ sapta dhā kāraṇaṁ tathā|| 37*

The Karana Agama was revealed to Karana, as consisted of ten million verses. Sarvarudra received this Agama from Karana and then Prajapati received it from Sarvarudra. There are seven secondary Agamas for the Karana Agama. They are: Karana, Pavana, Daurga, Mahendra, Bhima, Marana and Dveshta.

अजितं सुशिवाख्यस्य नियुत ग्रन्थ संख्यया।

सुशिवाख्याच्छिवः प्राप्तस्तच्छिवाद् अच्युतस्ततः ॥ ३८

प्रभूतं च परोद्भूतं पार्वती पद्मसंहिता।

चतुर्भेदं इदं तन्त्रं चास्मिन् तन्त्रे प्रकीर्तितम् ॥ ३९

*ajitaṁ suśivākhyasya niyuta grantha saṁkhyayā|*

*suśivākhyācchivaḥ pṛāptastacchivād acyutastataḥ|| 38*

*prabhūtaṁ ca parodbhūtaṁ pārvatī padmasaṁhitā|*

*caturbhedaṁ idaṁ tantraṁ cāsmiṁ tanre prakīrtitam|| 39*

The Ajita Agama was revealed to Susiva as consisted of one hundred thousand verses. Siva received this Agama from Susiva and subsequently Acyuta received this Agama from Siva. There are four secondary Agamas for this. They are: Prabhuta, Parodbhuta, Parvati and Padma Samhita.

दीप्तं ईशस्य विख्यातं नियुत ग्रन्थ संख्यया ।

ईशानमूर्तिस्संप्राप्तस्ततः प्राप्तो हुताशनः ॥ ४०

अमेयं शब्दमाच्छाद्य असंख्यं अमितौजसम् ।

आनन्दं माधवोद्भूतं अद्भुतं चाक्षतं तथा ॥ ४१

दीप्तं तु नवधा प्रोक्तं सूक्ष्मतन्त्रं निबोधत ।

*dīptam īśasya vikhyātam niyuta grantha saṁkhyayā |*  
*īśānamūrtissamprāptastataḥ prāpto hutāśanaḥ ||* 40  
*ameyam śabdamaścchādyam asaṁkhyam amitaujasam |*  
*ānandam mādhavodbhūtam adbhutam cākṣatam tathā ||* 41  
*dīptam tu navadhā proktaṁ sūkṣmatantram nibodhata |*

The Dipta Agama was revealed to Isa, as consisted of one hundred thousand verses. From Isa, this Agama was received by Isana Murti and subsequently, Hutasana received this Agama from Isana Murti. There are nine secondary Agamas for the Dipta. They are: Ameya, Sabda, Acchadya, Asankhya, Amitaujasa, Ananda, Madhavodbhuta, Adbhuta and Akshata. Then the transmission of Suksma Agama is told.

सूक्ष्मं सूक्ष्मस्य संप्रोक्तं तद्ग्रन्थं पद्मसंख्यया ॥ ४२

सूक्ष्माद्वैश्रवणः प्राप्तस्तस्मात्प्राप्तः प्रभञ्जनः ।

तत्सूक्ष्मं एकभेदं स्यात् सूक्ष्ममित्यभिधीयते ॥ ४३

*sūkṣmam sūkṣmasya samproktaṁ tadgrantham padmasaṁkhyayā ||*  
*sūkṣmādvaiśravaṇaḥ prāptastasmātprāptaḥ prabhañjanaḥ |*  
*tatsūkṣmam ekabhedaṁ syāt sūkṣmamityabhidhīyate ||* 43

The Sukshma Agama was revealed to Sukshma as consisted of one billion verses. Vaisravana received this Agama from Sukshma and from Vaisrvana this was received by Prabhanjana. There is only one secondary Agama for this and it goes by the name Sukshma.

सहस्रं कालसंज्ञस्य प्रोक्तं वै शङ्ख संख्यया ।

कालाद्भीमस्ततः प्राप्तो भिमाद्धर्मो यथा तथा ॥ ४४

अतीतं मङ्गलं शुद्धं अप्रमेयं तु जातिभाक्।

प्रबुद्धं विबुधं हस्तं अलङ्कारं सुबोधकम्॥

४५

एते सहस्र तन्त्रस्य दश संख्याः प्रकीर्तिताः।

*sahasraṁ kālasamjñasya proktaṁ vai śaṅkha saṁkhyayā|*  
*kālādbhīmastataḥ prāpto bhimāddharmo yathā tathā||* 44

*atītaṁ maṅgalaṁ śuddhaṁ aprameyaṁ tu jātibhāk|*  
*prabuddhaṁ vibudhaṁ hastaṁ alaṅkāraṁ subodhakam||* 45  
*ete sahasra tantrasya daśa saṁkhyāḥ prakīrtitāḥ|*

The Sahasra Agama was revealed to Kala as consisted of one hundred trillion verses. Bhima received this Agama from Kala and from Bhima this was received by Dharma. There are ten secondary Agamas for the Sahasra Agama. They are: Atita, Mangala, Suddha, Aprameya, Jatibhak, Prabuddha, Vibudha, Hasta, Alankara and Subodhaka.

अंशुमान् अंशुसंज्ञस्य पञ्चलक्षेण कीर्तितः॥

४६

अग्रश्चैवांशु संज्ञाच्च अग्रात्प्राप्तस्ततो रविः।

विद्यापुराण तन्त्रं च वासवं नीललोहितम्॥

४७

प्रकारणं भूततन्त्रं आत्मालङ्कारमेव च।

काश्यपं गौतमं चैन्द्रं ब्राह्मं वासिष्ठं एव च॥

४८

ऐशानं नामतः प्रोक्तं अंशुमान् द्वादश स्मृतः।

*aṁśumān aṁśusamjñasya pañcalakṣeṇa kīrtitaḥ||* 46  
*agraścaivāṁśu samjñācca agrātpṛāptastato raviḥ|*

*vidyāpurāṇa tantraṁ ca vāsavaṁ nīlalohitam||* 47

*prakāraṇaṁ bhūtatantraṁ ātmālaṅkārameva ca|*  
*kāśyapaṁ gautamaṁ caindraṁ brāhmaṁ vāsiṣṭhaṁ eva ca||* 48  
*aiśānaṁ nāmataḥ proktaṁ aṁśumān dvādaśa smṛtaḥ|*

The Amsuman Agama was revealed to Amsu as consisted of five hundred thousand verses. From Amsu, this Agama was received by Agra and then Ravi received this Agama from Agra.



There are twelve secondary Agamas for this Amsuman. They are: Vidyapurana, Vasava, Nilalohia, Prakarana, Bhutatantra, Atmalankara, Kasyapa, Gautama, Aindra, Brahma, Vasishta and Aisana.

सुप्रभेदं महाशास्त्रं दशेशस्य प्रकीर्तितम् ॥	४९
विघ्नेश्वरो दशेशाच्च शशी प्राप्तो गणेश्वरात्।	
त्रिकोटि संख्यया प्रोक्तो भेदश्चात्र न विद्यते ॥	५०
क्रियादिज्ञानपर्यन्तं तन्त्रमत्रैव दृश्यते।	
शिवभेदमिति प्रोक्तो रुद्रभेदस्तथोच्यते ॥	५१

<i>suprabhedam mahāśāstram daśeśasya prakīrtitam</i> ॥	49
<i>vighneśvaro daśeśācca śaśī prāpto gaṇeśvarāt</i> ।	
<i>trikoṭi saṁkhyayā prokto bhedaścātra na vidyate</i> ॥	50
<i>kriyādijñānaparyantaṁ tantramatraiva dr̥śyate</i> ।	
<i>śivabhedamiti prokto rudrabhedastathocyate</i> ॥	51

The great Scripture known as Suprabheda was revealed to Dasesa. This Agama was then received by Vighnesvara from Dasesa and from Vighnesvara, this was received by Sasi. This Agama was first revealed as consisted of thirty million verses. There is no secondary Agama for this Suprabheda. The order of four sections as kriya, carya, yoga and jnana is found only in this Agama. Thus, the revelation of ten Agamas belonging to Siva-bheda has been told. Next, the revelation of the Agamas belonging to Rudra-bheda is detailed.

रुद्रस्यानादि संज्ञस्य विजयं तन्त्रं उत्तमम्।	
परमेशस्ततः प्राप्तस्त्रिकोटि ग्रन्थ संख्यया ॥	५२
विजयं चोद्भवं सौम्यं अघोरं मृत्युनाशनम्।	
कुबेरं च महाघोरं विमलं विजयाष्टकम् ॥	५३

<i>rudrasyānādi saṁjñasya vijayaṁ tantraṁ uttamam</i> ।	
<i>parameśastataḥ prāptastrikoṭi grantha saṁkhyayā</i> ॥	52
<i>vijayaṁ cobhavaṁ saumyaṁ aghoraṁ mṛtyunāśanam</i> ।	
<i>kuberaṁ ca mahāghoraṁ vimalaṁ vijayāṣṭakam</i> ॥	53

The supreme Agama known as Vijaya was revealed to Anadirudra as consisted of ten million verses. Paramesa received this Agama from Anadirudra. There are eight secondary Agamas for the Vijaya. They are: Vijaya, Udbhava, Saumya, Aghora, Mrutyunasana, Kubera, Mahaghora and Vimala.

निश्वासं तु दशार्णस्य प्रोक्तं तत्कोटि संख्यया।  
दशार्णात् शैलजा प्राप्ता चाष्टभेदेन भेदितः ॥ ५४  
निश्वासोत्तर निश्वासौ निश्वासस्य मुखोद्भवम्।  
निश्वास नयनं चैव तथा निश्वास कारिका ॥ ५५  
घोरसंज्ञं यमाख्यं च गुह्यं चाप्येवमष्टधा।

*niśvāsam tu daśārṇasya proktaṁ tatkoṭi saṁkhyayā|*  
*daśārṇāt śailajā prāptā cāṣṭabhedena bheditaḥ||* 54  
*niśvāsottara niśvāsau niśvāsasya mukhodbhavam|*  
*niśvāsa nayanam caiva tathā niśvāsa kārīkā||* 55  
*ghorasamjñam yamākhyam ca guhyam cāpyevamaṣṭadhā|*

The Nisvasa Agama was revealed to Dasarna as consisted of ten million verses. Then it was revealed to Sailaja by Dasarna. There are eight secondary Agamas for the Nisvasa. They are: Nisvasottara, Nisvasa, Nisvasa Mukhodbhava, Nisvasa Nayana, Nisvasa Karika, Ghora, Yama and Guhya.

निधनस्य स्वयंभूतं त्रिकोट्यर्धेन कीर्तितम् ॥ ५६  
निधनेशात् स्वयंभूतं श्रुतवान् नलिनोद्भवः।  
प्रजापतिमतं पद्मं स्वायंभुवमिति त्रिधा ॥ ५७

*nidhanasya svayambhūtam trikoṭyārdhena kīrtitam||* 56  
*nidhaneśāt svayambhūtam śrutavān nalinodbhavaḥ|*  
*prajāpatimataṁ padmam svāyambhuvamiti tridhā||* 57

The Savyambhuva Agama was revealed to Nidhana as consisted of thirty-five million verses. Nalinodbhava received this Agama from Nidhanesa. This Agama has got three secondary Agamas. They are: Prajapatimata, Padma and Svayambhuva.

आग्नेयं यच्च तद्योम्नो ग्रन्थसंख्यायुतत्रयात्।

आग्नेयं तन्त्रमेकं तु तस्मात्प्राप्तो हुताशनः ॥

५८

*āgneyam yacca tadvyomno granthasamkhyāyutatrayāt|*  
*āgneyam tantramekaṁ tu tasmātpṛāpto hutāśanaḥ||*

58

The Anala Agama was revealed to Vyomna as consisted of thirty thousand verses. Hutasana received this Agama from Vyomna. There is no secondary Agama for this.

तेजस्तु वीरं संप्राप्तो नियुत ग्रन्थ संख्यया।

प्रजापतिस्ततः प्राप्तस्त्रयोदश विभेदकम् ॥

५९

प्रस्तारं फुल्लमल्लं च प्रबोधं बोधबोधकम्।

अमोहं मोहसमयं हाकटं शाकटाधिकम् ॥

६०

हलं विलेखनं भद्रं वीरं वीरे त्रयोदश।

*tejastu vīraṁ saṁpṛāpto niyuta grantha samkhyayā|*  
*prajāpatistataḥ pṛāpṭastrayodaśa vibhedakam||*  
*prastāraṁ phullamallaṁ ca prabodhaṁ bodhabodhakam|*  
*amohaṁ mohasamayaṁ hākaṭaṁ śākaṭādhikam||*  
*halaṁ vilekhanaṁ bhadraṁ vīraṁ vīre trayodaśa|*

59

60

The Vira Agama was revealed to Tejas as consisted of one hundred thousand verses. Prajapati received this Agama from Tejas. There are thirteen secondary Agamas for this Agama. They are: Prastara, Phullamalla, Prabodha, Bodha, Bodhaka, Amoha, Mohasamaya, Hakata, Sakatadhika, Hala, Vilekhana, Bhadra and Vira.

रौरवं ब्राह्मणेशस्य चार्बुदाष्टक संख्यया ॥

६१

नन्दिकेशस्ततः प्राप्तः षड्भेदं च विधीयते।

कालघ्नं च कलातीतं रौरवं रौरवोत्तरम् ॥

६२

महाकाल मतं चैन्द्रं रौरवं षड्विधं मतम्।

*rauravaṃ brāhmaṇeśasya cārbudāṣṭaka saṃkhyayā*|| 61  
*nandikeśastataḥ prāptaḥ ṣaḍbhedaṃ ca vidhīyate*  
*kālaghnaṃ ca kalātītaṃ rauravaṃ rauravottaram*|| 62  
*mahākāla mataṃ caindraṃ rauravaṃ ṣaḍvidhaṃ matam*||

The Raurava Agama was revealed to Brahmanesa as consisted of 800 million verses. Nandikesa received this Agama from Brahmanesa. There are six secondary Agamas for this. They are: Kalaghna, Kalaatita, Raurva, Rauravottara, Mahakalamata and Aindra.

मकुटं तु शिवारव्यस्य शतसाहस्र संख्यया ॥ ६३  
महादेवस्ततः प्राप्तो भेदश्च द्विविधो भवेत्।  
मकुटोत्तरं च मकुटं द्विविधेन विधीयते ॥ ६४

*makuṭaṃ tu śivākhyasya śatasāhasra saṃkhyayā*|| 63  
*mahādevastataḥ prāpto bhedaśca dvividho bhavet*  
*makuṭottaram ca makuṭaṃ dvividhena vidhīyate*|| 64

The Makuta Agama was revealed to Sivakhya as consisted of one hundred thousand verses. Mahadeva received this Agama from Sivakhya. There are two Upagamas for this – Makutottara and Makuta.

सर्वात्मकस्य विमलं त्रिलक्ष ग्रन्थ संख्यया।  
वीरभद्रस्ततः प्राप्तो भेदाः षोडश संख्यया ॥ ६५  
अनन्तं भोगमाक्रान्तं वृषपिङ्गं वृषोदरम्।  
वृषाद्भुतं सुदन्तं च रौद्रं भद्रविधं तथा ॥ ६६  
अरेवतं अतिक्रान्तं अट्टहासं अलङ्कृतम्।  
अर्चितं धारणं तन्नं विमलं षोडशैव तु ॥ ६७

*sarvātmakasya vimalaṃ trilakṣa grantha saṃkhyayā*  
*vīrabhadrastataḥ prāpto bhedaḥ ṣoḍaśa saṃkhyayā*|| 65  
*anantaṃ bhogamākrāntaṃ vṛṣapiṅgaṃ vṛṣodaram*  
*vṛṣādbhutaṃ sudantaṃ ca raudraṃ bhadravidhaṃ tathā*|| 66

The Vimala Agama was revealed to Sarvatmaka as consisted of three hundred thousand verses. Virabhadra received this Agama from Sarvatmaka. There are sixteen Upagamas for this Agama. They are: Ananta, Bhoga, Akranta, Vrushapinga, Vrushodara, Vrushadbhuta, Sudanta, Raudra, Bhadravidha, Arevata, Atikranta, Attahasa, Alankruta, Arcita, Dharana and Tantra.

चन्द्रज्ञानं अनन्तस्य त्रिकोटि ग्रन्थ संख्यया ।

बृहस्पतिस्ततः प्राप्तो भेदाश्चात्र चतुर्दश ॥ ६८

स्थिरं स्थाणुं महान्तं च वारुणं नन्दिकेश्वरम् ।

एकपादपुराणं च शङ्करं नीलरुद्रकम् ॥ ६९

शिवभद्रं कल्पभेदं श्रीमुखं शिवशासनम् ।

शिवशेखरमाख्याकं देव्या मतं तथैव च ॥ ७०

चन्द्रज्ञानस्य तन्त्रस्य चतुर्दशविधो भवेत् ।

<i>candrajñānaṁ anantasya trikoṭi grantha saṅkhyayā   brhaspatistataḥ prāpto bhedaścātra caturdaśa   </i>	68
<i>sthiraṁ sthāṇuṁ mahāntaṁ ca vāruṇaṁ nandikeśvaram   ekapādapurāṇaṁ ca śaṅkaraṁ nīlarudrakam   </i>	69
<i>śivabhadraṁ kalpabhedam śrīmukhaṁ śivaśāsanam   śivaśekharamākhyākaṁ devyā mataṁ tathaiva ca   </i>	70
<i>candrajñānasya tantrasya caturdaśavidho bhavet  </i>	

The Candrajnana Agama was revealed to Ananta as consisted of thirty million verses. Bruhaspati received this Agama from Ananta. There are fourteen Upagamas for this Agama. They are: Sthira, Sthanu, Mahanta, Varuna, Nandikesvara, Ekapada purana, Sankara, Nilarudraka, Sivabhadra, Kalpabheda, Srimukha, Sivasasana, Sivasekhara and Devyamata.

मुखबिम्बं प्रशान्तस्य शतसाहस्र संख्यया ॥ ७१

दधीचिस्तु ततः प्राप्तो भेदाः पञ्चदशैव तु ।

चतुर्मुखमलायोगं संस्तोभं प्रतिबिम्बकम् ॥ ७२

आत्मालङ्कार वायव्ये तौटिकं तुटिनीरकम्।

कलात्ययं तुलायोगं कुट्टिमं पट्टशेखरम्॥

७३

महाविद्या महासौरं बिम्बं पञ्चदशैव तु।

*mukhabimbaṃ praśāntasya śatasāhasra saṃkhyayā* 71

*dadhīcistu tataḥ prāpto bhedaḥ pañcadaśaiva tu*

*caturmukhamalāyogaṃ saṃstobhaṃ pratibimbakam* 72

*ātmālaṅkāra vāyavye tauṭikam tuṭinīrakam*

*kalātyayaṃ tulāyogaṃ kuṭṭimam paṭṭaśekharam* 73

*mahāvidyā mahāsaṃsauram bimbaṃ pañcadaśaiva tu*

The Mukhabimba Agama was revealed to Prasanta as consisted of one hundred thousand verses. Dadhici received this Agama from Prasanta. There are fifteen Upagamas for this Agama. They are: Caturmukha, Malaya, Ayoga, Samstobham, Pratibimbaka, Atmalankara, Vayavya, Trautika, Tutiniraka, Kalatyaya, Tulayoga, Kuttima, Pattasekhara, Mahavidya and Mahasaura.

प्रोद्गीतं शूलिनः प्रोक्तं लक्षत्रितय संख्यया॥

७४

कवचारव्यस्ततः प्राप्तो भेदाः षोडश संख्यया।

कवचं चैव वाराहं पिङ्गलामतमेव च॥

७५

पाशबन्धं दण्डधरं अङ्कुशं च धनुर्धरम्।

शिवज्ञानं च विज्ञानं श्रीकाल ज्ञानमेव च॥

७६

आयुर्वेदं धनुर्वेदं सर्पदंष्ट्री विभेदनम्।

गीतं भरतमातोद्यं प्रोद्गीतं षोडशैव तु॥

७७

*prodgītaṃ śūlinaḥ proktaṃ lakṣatritaya saṃkhyayā* 74

*kavacākhyastataḥ prāpto bhedaḥ ṣoḍaśa saṃkhyayā*

*kavacaṃ caiva vārāhaṃ piṅgalāmatameva ca* 75

*pāśabandhaṃ daṇḍadharaṃ aṅkuśaṃ ca dhanurdharam*

*śivajñānaṃ ca vijñānaṃ śrīkāla jñānameva ca* 76

*āyurvedaṃ dhanurvedaṃ sarpadaṃṣṭrī vibhedanam*

*gītaṃ bharatamātodyaṃ prodgītaṃ ṣoḍaśaiva tu* 77

The Prodigita Agama was revealed to Sulina as consisted of three hundred thousand verses. Kavaca received this Agama from Sulina. There are sixteen Upagamas for this Agama. They are: Kavaca, Varaha, Pingalamata, Pasabandha, Dandadhara, Ankusa, Dhanurdhara, Sivajnana, Vijnana, Srikalajana, Ayurveda, Dhanurveda, Sarpadamshtri-vibhedana, Gita, Bharata and Atodya.

ललितं चालयेशस्य प्रोक्तं अष्टसहस्रकम्।

आलयाल्ललितः प्राप्तो ललितं ललितोत्तरम्॥

७८

कौमारं चैव तद्भेदं त्रिविधं परिकीर्तितम्।

*lalitaṃ cālayeśasya proktaṃ aṣṭasahasrakam|*

*ālayāllalitaḥ prāpto lalitaṃ lalitottaram||*

78

*kaumāraṃ caiva tadbhedam trividham parikīrtitam|*

The Lalita Agama was revealed to Alayesa as consisted of eight thousand verses. Lalita received this Agama from Alayesa. There are three Upagamas for this Agama. They are: Lalita, Lalitottara and Kaumara.

बिन्दोस्सिद्धं इदं तन्त्रं कोटिकोट्यर्धं संख्यया॥

७९

बिन्दु संज्ञात्तु सिद्धारख्यं प्राप्तश्चण्डेश्वरः परः।

सारोत्तरं अथान्यत्तु औशनोत्तरमेव च॥

८०

शालाभेदं शशीखण्डं सिद्धं तन्त्रं चतुर्विधम्।

*bindossiddham idam tantraṃ koṭikoṭyardha saṅkhyayā||*

79

*bindu samjñāttu siddhārkhyam prāptaścaṇḍeśvaraḥ paraḥ|*

*sārottaram athānyattu auśanottarameva ca||*

80

*śālābhedaṃ śaśīkhaṇḍam siddham tantraṃ caturvidham|*

The Siddha Agama was revealed to Bindu as consisted of fifteen million verses. Candesvara received this Agama from Bindu. There are four Upagamas for this Agama. They are: Sarottara, Ausanottara, Saalaabheda and Sasikhanda.

सन्तानं शिवनिष्ठस्य षडहस्रं तु संख्यया॥

८१

असंवायस्ततः प्राप्तो भेदस्सप्तविधो भवेत्।

लिङ्गाध्यक्षं सुराध्यक्षं शङ्करं त्वमलेश्वरम् ॥ ८२

असंख्यं अनिलं द्वन्द्वं सन्तानं सप्तधेरितम्।

*santānam śivaniṣṭhasya ṣaṭsahasraṁ tu saṁkhyayā* 81

*asamvāyastataḥ prāpto bhedassaptavidho bhavet*

*liṅgādhyakṣaṁ surādhyakṣaṁ śaṅkaraṁ tvamaleśvaram* 82

*asamkhyam anilam dvandvam santānam saptadheritam*

The Santana Agama was revealed to Sivanishtha as consisted of six thousand verses. Asamvaya received this Agama from Sivanishtha. There are seven Upagamas for this Agama. They are: Lingadhyaksha, Suradhyaksha, Sankara, Amalesvara, Asankhya, Anila and Dvandva.

सोमदेवस्य शर्वोक्तं द्विलक्षेणैव संख्यया ॥ ८३

नृसिंहः प्राप्तवान् सोमाद्भेदः पञ्चविधो भवेत्।

शिवधर्मोत्तरं चैव वायुप्रोक्तं तथैव च ॥ ८४

दिव्यप्रोक्तं अथैशानं शर्वोद्गीतं विधीयते।

*somadevasya śarvoktam dvilakṣeṇaiva saṁkhyayā* 83

*nṛsiṅhaḥ prāptavān somādbhedaḥ pañcavidho bhavet*

*śivadharmottaram caiva vāyuproktaṁ tathaiva ca* 84

*divyaproktaṁ athaiśānam śarvodgītaṁ vidhīyate*

The Sarvokta Agama was revealed to Somadeva as consisted of two hundred thousand verses. Nrusimha received this Agama from Somadeva. There are five Upagamas for this Agama. They are: Sivadharmottara, Vayuprokta, Divyaprokta, Aisana and Sarvodgita.

श्रीदेव्यास्तु समाख्यातं पारमेश्वरं उत्तमम् ॥ ८५

ग्रन्थ द्वादश लक्षं तु सप्तधा प्रसृतं तु तत्।

उशनोमुनि संप्राप्तः श्रीदेव्याश्च यथाक्रमात् ॥ ८६

मतङ्गं यक्षिणीपद्मं पारमेश्वरमेव च।

पुष्करं सुप्रयोगं च हंसं सामान्यमेव हि ॥ ८७



<i>śrīdevyāstu samākhyātaṁ pārameśvaraṁ uttamam  </i>	85
<i>grantha dvādaśa lakṣaṁ tu saptadhā prasṛtaṁ tu tat </i>	
<i>uśanomuni samprāptaḥ śrīdevyāśca yathākramāt  </i>	86
<i>mataṅgaṁ yakṣiṇīpadmaṁ pārameśvarameva ca </i>	
<i>puṣkaraṁ suprayogaṁ ca haṁsaṁ sāmānyameva hi  </i>	87

The supreme Scripture known as Paramesvara Agama was revealed to Sridevi as consisted of twelve hundred thousand verses. Usana Muni received this Agama from Sridevi. There are seven Upagamas for this Agama. They are: Matanga, Yakshinipadma, Paramesvara, Pushkara, Suprayoga, Hamsa and Samanya.

किरणं देवविभवे कोटिपञ्चक संख्यया।

संवर्तकस्ततः प्राप्तो भेदास्तु नवसंख्यया ॥ ८८

गारुडं नर्ऋतं नीलं रूक्षं भानुक धेनुके।

प्रबुद्धं बुद्धकालाख्ये नवधा किरणो भवेत् ॥ ८९

<i>kiraṇaṁ devavibhave koṭipañcaka saṁkhyayā </i>	
<i>saṁvartakastataḥ prāpto bhedāstu navasaṁkhyayā  </i>	88
<i>gāruḍaṁ narṛtaṁ nīlaṁ rūkṣaṁ bhānuka dhenuke </i>	
<i>prabuddhaṁ buddhakālākhye navadhā kiraṇo bhavet  </i>	89

The Kirana Agama was revealed to Devavibhu as consisted of fifty million verses. Samvartaka received this Agama from Devavibhu. There are nine Upagamas for this Agama. They are: Gaaruda, Nairruta, Nila, Ruksha, Bhanuka, Dhenuka, Prabuddhaa, Buddha and Kala.

शिवस्य वातुलं प्रोक्तं ग्रन्थाः शतसहस्रकम्।

महाकालस्ततः प्राप्तो भेदा वै द्वादशैव तु ॥ ९०

वातुलं चोत्तरं चैव कालज्ञानं प्ररोहितम्।

सर्वं धर्मात्मकं श्रेष्ठं नित्यं शुद्धं महाननम् ॥ ९१

विश्वं विश्वात्मकं चैव वातुले द्वादश स्मृताः।

अष्टाविंशति तन्त्राणां मूलभेदाः प्रकीर्तिताः ॥ ९२

<i>śivasya vātulam proktam granthāḥ śatasahasrakam </i>	
<i>mahākālastataḥ prāpto bhedā vai dvādaśaiva tull</i>	90
<i>vātulam cottaram caiva kālajñānam prarohitam </i>	
<i>sarvam dharmātmakam śreṣṭham nityam śuddham mahānanam  </i>	91
<i>viśvam viśvātmakam caiva vātule dvādaśa smṛtāḥ </i>	
<i>aṣṭāviṃśati tantrāṇām mūlabhedāḥ prakīrtitāḥ  </i>	92

The Vatula Agama was revealed to Siva as consisted of one hundred thousand verses. Mahakala received this Agama from Siva. There are twelve Upagamas for this Agama. They are: Vatula, Vatulottara, Kalajnana, Prarohita, Sarva, Dharmatmaka, Sreshta, Nitya, Suddha, Mahanana, Visva and Visvatmaka. In this way, all the Upagamas pertaining to the twenty-eight Mulagamas have been detailed well.

कामिकं पादयुग्मं स्याद्योगजं गुल्फमेव च।	
चिन्त्यं पादाङ्गुलिः प्रोक्तः कारणं जङ्घिका भवेत् ॥	९३
अजितं जानुदेशं स्याद् दीप्तेमूरुप्रदेशकम्।	
सूक्ष्मं तु गुह्यमेवं स्यात्सहस्रं कटिदेशकम् ॥	९४
अंशुमान् स्यात् पृष्ठतलं सुप्रभेदं तु नाभिकम्।	
विजयं कुक्षिदेशं स्यान् निश्वासं हृदयं भवेत् ॥	९५
स्वायंभुवं स्तनौ द्वौ तु अनलं नेत्रमेव च।	
वीरं कण्ठप्रदेशस्तु रौरवं श्रोत्रमेव च ॥	९६
मकुटं माकुटं तन्त्रं अङ्गप्रत्यङ्गमेव च।	
बाहू तु विमलं प्रोक्तं चन्द्रज्ञानं उरस्स्थलम् ॥	९७
बिम्बतन्त्रं सुवदनं प्रोद्गीतं रसना भवेत्।	
ललितं स्यात्कपोलं तु सिद्धं चैव ललाटकम् ॥	९८
सन्तानं कुण्डलं विद्याच्छर्वोक्तं उपवीतकम्।	
पारमेशान हारं तु किरणं रत्नभूषणम् ॥	९९
वातुलं वसनं प्रोक्तं शिवधर्मं त्रिपुण्ड्रके।	
कल्पञ्चैव तु संयोगे शिवधर्मानुलेपने ॥	१००

बिम्बं पुष्पे च माल्ये च सिद्धान्तेन निवेदितम्।

तन्त्रात्मक शरीरेण मन्त्रमूर्तिमयेन तु॥

१०१

एतेषामुपभेदैश्च सादारव्यं मूर्तिमत् स्थितम्।

<i>kāmikaṃ pādayugmaṃ syādyogajaṃ gulphameva ca</i> <i>cintyaṃ pādāṅguliḥ proktaḥ kāraṇaṃ jaṅghikā bhavet</i>	93
<i>ajitaṃ jānudeśaṃ syād dīptemūrupradeśakam</i> <i>sūkṣmaṃ tu guhyamevaṃ syātsahasraṃ kaṭideśakam</i>	94
<i>aṃśumān syāt pṛṣṭhatalaṃ suprabhedaṃ tu nābhikam</i> <i>vijayaṃ kuṣṭhadeśaṃ syān niśvāsaṃ hṛdayaṃ bhavet</i>	95
<i>svāyaṃbhavaṃ stanau dvau tu analaṃ netrameva ca</i> <i>vīraṃ kaṅṭhapradeśastu rauravaṃ śrotrameva ca</i>	96
<i>makuṭaṃ mākuṭaṃ tantraṃ aṅgapratyaṅgameva ca</i> <i>bāhū tu vimalaṃ proktaṃ candrajñānaṃ urassthalam</i>	97
<i>bimbatantraṃ suvadaṇaṃ prodgītaṃ rasanā bhavet</i> <i>lalitaṃ syātkapolaṃ tu siddhaṃ caiva lalāṭakam</i>	98
<i>santānaṃ kuṇḍalaṃ vidyāccharvoktaṃ upavītakam</i> <i>pārameśāna hāraṃ tu kiraṇaṃ ratnabhūṣaṇam</i>	99
<i>vātulaṃ vasaṇaṃ proktaṃ śivadharmā tripuṇḍrake</i> <i>kalpañcaiva tu saṃyoge śivadharmānulepane</i>	100
<i>bimbaṃ puṣpe ca mālye ca siddhāntena niveditam</i> <i>tantrātmaka śarīreṇa mantramūrtimayena tu</i>	101
<i>eteṣāmupabhedaiśca sādākhyāṃ mūrtimat sthitam</i>	

Lord Siva appears in a form constituted of these Agamas. In this form, the Kamika is present as His two feet. Yogaja- ankle; Cintya – fingers of the feet; Karana – shank; Ajita – knees; Dipta – thigh regions; Sukshma – the loins; Sahasra – hip region; Amsuman – back portion; Suprabheda – navel; Vijaya – stomach; Nisvasa – heart; Svayambhuva – the breast-spots; Anala – the eyes; Vira – neck portion; Raurava – the ears; Makuta – the crown and the main parts and sub-parts of the body; Vimala – the shoulders; Candrajnana – the chest region; Bimba – the well-formed face; Prodgita – tongue; Lalita – the cheek; Siddha – the fore-head; Santana – the ear rings; Sarvokta – the sacred thread; Paramesvara – ornamental chain; Kirana- the ornaments made of gems; Vatula – the attire; all the auspicious deeds recommended in these Agamas – the three stripes of holy ash; all the specific preparations such as arghya-water and others – the waist-belt and such other items needed for the body; all the directions related to the worship of Siva – the perfumed unguents; all the vereses related to meditation of form(dhyana) denote the various flowers and garlands; the principles set forth in the knowledge-section (jnana pada) – the eatables to be offered to Him. The form of Sadakhya presents itself as associated

with the form constituted of the Agamas, with the vibrant force constituted of the mantras and with other different parts designed with the secondary sections of the Agamas and the mantras.

शिवरुद्रात्मकं तन्त्रं अष्टाविंशति संख्यकम् ॥	१०२
चिन्तामणिरिव भ्राजि चैकधा बहुधा दिशेत्।	
यद्यप्येको भवेद्वक्ता श्रोतृभेदादनेकधा ॥	१०३
कर्षणादि प्रतिष्ठान्तं मूलेनैव समाचरेत्।	
कृतञ्चेदुपभेदेन कर्ता भर्ता विनश्यति ॥	१०४

<i>śivarudrātmakam tantram aṣṭāviṁśati saṁkhyakam</i> ॥	102
<i>cintāmaṇiriva bhrāji caikadhā bahudhā diśet</i>	
<i>yadyapyeko bhavedvaktā śrotr̥bhedādanekadhā</i> ॥	103
<i>karṣaṇādi pratiṣṭhāntam mūlenaiva samācaret</i>	
<i>kṛtañcedupabhedena kartā bhartā vinaśyati</i> ॥	104

All the twenty-eight Mula Agamas which are in two different streams as Sivabheda and Rudrabheda shine forth as the fabulous gem(cintamani)which could yield all the desired fruits. They are capable of yielding the one ultimate fruit(liberation) as well as the multitudes of fruits related to the worldly life. Even though the Lord who revealed the Agamas is only One, the Agamas became manifold in view of those who received these Agamas. All the activities from the ploughing of the selected land up to the insatallation should be done according to the directions given in the Primary Agamas(Mulagamas) only. If these are done based on the Upagamas, both the doer and the protector of the country would perish.

केवलं यजनं प्रोक्तं उपभेदैर्विशेषतः।	
प्रतिष्ठाद्यं तु मूलैश्चेत् अष्टाविंशतिभिर्वरम् ॥	१०५
येन तन्त्रेण चारब्धं कर्षणाद्यर्चनान्तकम्।	
तेन सर्वं प्रकर्तव्यं न कुर्यादन्य तन्त्रतः ॥	१०६
कारयेदन्य तन्त्रेण नोक्तं चेत्तु विशेषतः।	

<i>kevalam yajanam proktam upabhedairviśeṣataḥ</i>	
<i>pratiṣṭhādyam tu mūlaiścet aṣṭāviṁśatibhirvaram</i> ॥	105

*yena tantreṇa cārabdham karṣaṇādyarcanāntakam|*  
*tena sarvaṃ prakartavyaṃ na kuryādanya tantrataḥ||* 106  
*kārayedanya tantreṇa noktaṃ cettu viśeṣataḥ|*

Only the specific variations in the rituals of worship are made known by the Upagamas. The basic directions set forth in the twenty-eight Primary Agamas are superior for the activities such as installation and others. The activities, from the ploughing the land to the systematic worship, commenced based on a particular Primary Agama should be fulfilled completely based on that particular Primary Agama alone. No activity should be done, consulting the Primary Agama other than the one taken up for commencing the work. If the direction for any specific activity is not told in the selected Primary Agama, then that activity may be fulfilled based on the Mulagama other than one selected already.

उक्तानि प्रतिषिद्धानि पुनस्संभाषितानि च ॥ १०७

सापेक्ष निरपेक्षाणि शिववाक्यान्यनेकधा।

चतुष्पादयुतान्येव भुक्तिमुक्त्यर्थ साधनम् ॥ १०८

एतान्येवाथ श्रुत्वा तु देवैर्मुनिवरादिभिः।

संक्षेपतोऽपि कथितं सर्वेषामनुकम्पया ॥ १०९

*uktāni pratiṣiddhāni punassambhāṣitāni ca||* 107

*sāpekṣa nirapekṣāṇi śivavākyaṇyanekadhā|*

*catuspādayutānyeva bhuktimuktyartha sādhanam||* 108

*etānyevātha śr̥tvā tu devairmunivarādibhiḥ|*

*saṃkṣepato'pi kathitaṃ sarveṣāmanukampayā||* 109

These Agamas are replete with statements directly issued by Lord Siva. These statements are the directions dealing with those which are to be undertaken and those which are prohibited. These directions have been given with emphasis and certainty. These are dealing with those which are desirable and which are to be abhorred. These Agamas are associated with four sections in which such directions are set forth. These are the unfailing means for the attainment of worldly enjoyments as well as the final liberation. Only these Agamas have been briefly revealed to the competent persons in this world by the Devas, excellent Sages and others after receiving these from their Gurus. Owing to the spontaneous compassion towards all the beings of the world, these Devas and the Sages instructed these Agamas briefly.

एषामध्ययनं कार्यं शिवविप्रैर्गुरुक्रमात्।

अध्यापनं च कर्तव्यं न कार्यं इतरैर्नरैः ॥

११०

शिवसिद्धान्त तन्त्रेण प्रारब्धं कर्षणादिकम्।

न कुर्यादन्यशास्त्रेण कुर्याच्चेत् तन्त्रसंकरः ॥ १११

तन्त्रसंकरदोषेण राजा राष्ट्रं च नश्यति।

*eṣāmadhyayanam kāryam śivaviprairgurukramāt|*  
*adhyāpanam ca kartavyam na kāryam itarairnaraiḥ|| 110*  
*śivasiddhānta tantreṇa prārabdham karṣaṇādikam|*  
*na kuryādanyaśāstreṇa kuryāccet tantrasaṁkaraḥ|| 111*  
*tantrasaṁkaradoṣeṇa rājā rāṣṭram ca naśyati|*

These Agamas are to be studied systematically by the Siva-vipras(Adisaivas) adhering to the traditional system pertaining to the lineage of Guru. These Agamas are to be taught only by the Siva-vipras. Such teaching of the Agamas should not be done by other persons. Once the activities such as ploughing the land and the others are undertaken according to the Siddhanta Agamas, they are not to be done in consultation with other scriptures during the course of such activities. Such consultation with other scriptures would result in the defect of unsystematic and confusing blend of the scriptures. Because of the occurrence of such severe defect, the ruler and the ruled get ruined.

गारुडं भूततन्त्रं च भैरवं वामतन्त्रकम् ॥ ११२

कापालं पाञ्चरात्रं च लाकुलं कुलशास्त्रकम्।

तन्त्रं पाशुपतं चान्यत् पुराणं धर्मशास्त्रकम् ॥ ११३

इतिहासं षडङ्गं च ऋग्यजुस्साम संज्ञकम्।

अथर्वणं तथा बौद्धं आर्हतं मतमेव च ॥ ११४

ऊर्ध्वस्रोतोऽक्षपाच्छास्त्रादपरं तदनुक्रमात्।

*gāruḍam bhūtatantram ca bhairavam vāmatantrakam|| 112*  
*kāpālam pāñcarātram ca lākulam kulaśāstrakam|*  
*tantram pāśupatam cānyat purāṇam dharmasāstrakam|| 113*  
*itihāsam ṣaḍaṅgam ca ṛgyajussāma saṁjñakam|*  
*atharvaṇam tathā bauddham ārhatam matameva ca|| 114*  
*ūrdhvasroto'kṣapācchāstrādaparam tadanukramāt|*

Gauda tantra, Bhuta tantra, Bhairava, Vama tantra, Kapala scriptures, Pancaratra scriptures, Lakula scriptures, scriptures of Kula tradition, Pasupata tantras, Puranas, Dharma Sastras, Itihasas, Six-limbs of the Vedas, Rg Veda, Yajur Veda, Sama Veda, Atharvana Veda, scriptures belonging to the system of Bauddha and Arhata – all these come under the ‘not-superior’ category (apara) in view of the Agamas which are known as the Urdhva Srota (Scriptures which issued forth from the upper face) and whose authenticity could not be diminished.

कामिकादि शिवज्ञानं मूर्धा भगवतस्सदा ॥	११५
इतराणि महेशस्य हृत्कण्ठाद्यङ्गकानि वै।	
पूर्वपक्षतया तानि कथितानीह शम्भुना ॥	११६
हेयोपादेय वस्तूनां निर्णये परमार्थतः।	
तत्सर्वं अधरीकृत्य शैवसिद्धान्त ईरितः ॥	११७

<i>kāmikādi śivajñānam mūrdhā bhagavatassadā</i> ॥	115
<i>itarāṇi maheśasya hṛtkanṭhādyaṅgakāni vai</i>	
<i>pūrvapakṣatayā tāni kathitānīha śambhunā</i> ॥	116
<i>heyopādeya vastūnām nirṇaye paramārthataḥ</i> ।	
<i>tatsarvaṁ adharīkṛtya śaivasiddhānta īritaḥ</i> ॥	117

The Kamika and other Mula Agamas, which are collectively called Sivajnana Sastras, are always considered as representing the head portion of the form of Lord Siva. All other Scriptures represent the heart, neck and other parts of that form. Other Scriptures have been revealed by Lord Sambhu so as to constitute the prior and unsettled prima-facie part to suit the varied levels of the human beings. But, the Saiva Siddhanta Sastras (Agamas) have been revealed by Him so as to constitute the final and well-ascertained conclusive part, after setting aside all other scriptures which fail in ascertaining exactly the principles which are to be accepted and the principles which are to be discarded.

सिद्धान्त शास्त्रनिष्ठैश्च शिवविप्रैर्यथाक्रमम्।	
शास्त्रान्तरैस्तु संस्थाप्य लिङ्गं तदुभयार्थकम् ॥	११८
पूजनीयं नृपग्राम यजमानाभिवृद्धये।	

*siddhānta śāstraniṣṭhaiśca śivaviprairyathākramam|*  
*śāstrāntaraistu saṁsthāpya liṅgam tadubhayārthakam||* 118  
*pūjanīyam nṛpagrāma yajamānābhivṛddhaye|*

The image of any Deity can be installed and sanctified by the Adisaivas who are well-rooted in the knowledge of the Agamas even according to the other scriptures. Such image should be worshipped by them duly for the attainment of earthly prosperity and heavenly happiness and for the prosperity of the ruler, the village and the sponsor.

शैवस्सर्वाधिकारी स्यात्स्वकीये च परत्र च ॥ ११९

शैवास्सर्वेषु कुर्वन्ति ये गृहस्था द्विजोत्तमाः।

यामले मातृतन्त्रे च कापाले पाञ्चरात्रके ॥ १२०

बौद्धे चार्हमते चैव लाकुले वैदिकेऽपि च।

अन्येष्वपि च मार्गेषु तत्तच्छास्त्रैः स्वशास्त्रतः ॥ १२१

शैवाः कुर्वन्ति दीक्षाद्यं तल्लिङ्गस्थापनादिकम्।

*śaivassarvādhikārī syātsvakīye ca paratra ca||* 119

*śaivāssarveṣu kurvanti ye gṛhasthā dvijottamāḥ|*

*yāmale māṭṛtantre ca kāpāle pāñcarātrakē||* 120

*bauddhe cārhamate caiva lākule vaidike'pi ca|*

*anyeṣvapi ca mārgēṣu tattacchāstraiḥ svaśāstrataḥ||* 121

*śaivāḥ kurvanti dīkṣādyam talliṅgasthāpanādikam|*

For performing the personalised worship(atmartha puja) and the temple worship(parartha puja), Adisaiva is the highly qualified and authentic person. O, the foremost twice-born Sages!, the Adisaivas are house-holders and normally they do the worship-related rituals everywhere. They have the competency to perform the rituals concerned with Yamala, Matru tantra, Kapala, Pancaratraka, Bauddha, Arhata, Lakula, Vaidika and other systems according to the scriptures belonging to each system and according to their own Agamic Scriptures. They perform diksha and other rituals as applicable to all these systems and do the installation of the image pertaining to each of these systems(based on the knowledge of the scriptures of other systems and the knowledge of their own Agmas).



मुख्यत्वादिह शैवस्य मुखमाहात्म्यतोऽपि च ॥	१२२
अधिकारोऽस्ति सर्वत्र नान्येषां शिवदर्शने।	
तस्मात्परार्थं आत्मार्तं स्थापनं यजनं तथा ॥	१२३
शिवविप्रेण कर्तव्यं अन्येषां स्वार्थमेव हि।	
परार्थमपि कुर्याच्चेल्लोपेन नृपतेस्तथा ॥	१२४
तद्राष्ट्रस्य च नाशः स्यादचिरेण न संशयः ॥	१२५

<i>mukhyatvādiha śaivasya mukhamāhātmyato'pi ca</i> ॥	122
<i>adhikāro'sti sarvatra nānyeṣāṃ śivadarśane</i>	
<i>tasmātparārthaṃ ātmārtaṃ sthāpanaṃ yajanaṃ tathā</i> ॥	123
<i>śivavipreṇa kartavyaṃ anyeṣāṃ svārthameva hi</i>	
<i>parārthamapi kuryāccellopena nṛpatestatthā</i> ॥	124
<i>tadrāṣṭrasya ca nāśaḥ syādacireṇa na saṁśayaḥ</i> ॥	125

Because of the importance of the Saiva Agamas and because of their greatness of representing the face of Siva`s form, the competency and authority always lies with the Adisaivas for the systematic study of these Saiva Scriptures. There is no such authority for others in the study of these Agamas. Therefore, the temple worship, personalised worship, installation, worship of other Deities – all these should be done by the Adisaivas only. For others, only personalised worship(atmartha puja) is recommended. Transgressing this rule, if parartha puja(temple worship) also is performed by others, then, as the result of such violation, the ruler and the country would perish within a short span of time. There is no doubt about this.

॥ इति कामिकाख्ये महातन्त्रे क्रियापादे तन्त्रावतार पटलः प्रथमः ॥  
 ॥ iti kāmikākhye mahātantre kriyāpāde tantrāvatāra paṭalaḥ prathamah ॥

This is the first chapter titled “ Transmission of the Agamas” in the Great Tantra called Kamika

## २ मन्त्रोद्धार पटलः

### 2 mantroddhāra paṭalaḥ

## 2 Formulation of the Significant Mantras

अथ संक्षेपतो वक्ष्ये मन्त्राणां उद्धृतिं क्रमात्।

मन्त्रं विना क्रिया नास्ति कर्षणाद्यर्चनान्तकम्॥ १

*atha saṅkṣepato vakṣye mantrāṇāṃ uddhṛtiṃ kramāt|  
mantram vinā kriyā nāsti karṣaṇādyarcanāntakam||* 1

Then I will tell you briefly about the systematic formation of the mantras , in due order. In the whole series of events from ploughing of the land to the regular worship, not even a single activity is carried out without mantra.

मननं सर्ववेदित्वं त्राणं संसार्यनुग्रहः।

मननत्राण धर्मित्वान् मन्त्र इत्यभिधीयते॥ २

*mananaṃ sarvaveditvaṃ trāṇaṃ saṁsāryanugrahaḥ|  
mananatrāṇa dharmitvān mantra ityabhidhīyate||* 2

The term ‘manana’ denotes attainment of the capacity of knowing all. The term ‘trana’ denotes the bestowal of grace on those, enmeshed in the wordly life. Since it possesses the power of yielding manana and trana, it is called “mantra”.

मन्त्रो द्विरूपो विज्ञेयो वाच्य वाचक भेदतः।

वाग्रूपो वाचकः प्रोक्तो वाच्यस्त्वर्थात्मकः स्मृतः॥ ३

वाच्य वाचकयोश्चैव तादात्म्यं क्वचिदिष्यते।

*mantra dvirūpo vijñeyo vācyā vācaka bhedataḥ|*  
*vāgrūpo vācakaḥ prokto vācyastvarthātmakaḥ smṛtaḥ||* 3  
*vācyā vācakayoścaiva tādātmyam kvacidiṣyate|*

It is to be known that the mantra consists of two different forms – vacya and vacaka. The form of the word is known as vacaka. The form of the deep content(meaning) of that word is known as vacya. In any mantra, the inseparable identity of this vacaka and vacya is very much expected.

नादो मन्त्र इति प्रोक्तः स नादो जायते परात्॥ ४

नादाद्विन्दु समुद्भूतो बिन्दोराद्यस्वरो भवेत्।

तस्मात्स्वरद्वयं द्वौ द्वौ तेषां भेदस्त्रयोदश ॥ ५

*nādo mantra iti proktaḥ sa nādo jāyate parāt||* 4  
*nādādbindu samudbhūto bindorādyassvaro bhavet|*  
*tasmātsvaradvayam dvau dvau teṣām bhedastrayodaśa||* 5

Basically, nada is called mantra and that nada arises from paranada(the most subtle sound). Bindu arises from the nada and from the bindu manifests the first 'svara' letter(vowel) 'A'. From the letter 'A', all other vowels arise in terms of two. On the whole there arise thirteen different letters.

स्वराः षोडश जीवाख्याः कादयो देहवन्मताः ।

संख्यया ते चतुश्त्रिंशत् त एव व्यञ्जनानि तु ॥ ६

प्राणोपाधि भेदेन व्याप्तं तैरेव सर्वतः ।

तैरेव रचितं शास्त्रं परापर विभेदितम् ॥ ७

नव खण्डं तु नादाख्यं पञ्चाशद्वर्णं भेदितम् ।

विकारभूत भूताख्य वेद वेदेन्दु संख्यया ॥ ८

खण्डानां निर्णयो वर्णैः एवमेव नवात्मकः ।

*svarāḥ ṣoḍaśa jīvākhyāḥ kādayo dehavanmatāḥ|*  
*saṅkhyayā te catuśtrimśat ta eva vyañjanāni tu||* 6  
*prāṇopādhi bhedena vyāptaṁ taireva sarvataḥ|*  
*taireva racitaṁ śāstraṁ parāpara vibheditam||* 7

*nava khaṇḍam tu nādākhyam pañcāśadvarṇa bheditam|*  
*vikārabhūta bhūtākhyā veda vedendu saṁkhyayā||* 8  
*khaṇḍānām nirṇayo varṇaiḥ evameva navātmakaḥ|*

There are sixteen vowels(svaras) and they are known as the souls(jivas). The letters from ‘Ka’ to ‘Ksha’ are considered as the bodies of those souls. They are 34 in number and it is these letters which are called ‘vyanjana’. All things are pervaded by these letters(‘A’ to ‘Ksha’) which are varigated by the varied functions of the vital air(prana). It is by these letters that the Scriptures categorised as para and apara have been structured. The nada consists of nine divisions in which all the 50 different letters remain included. The nine divisions of the letters are formed in the following way: division of 16 svaras, 5 divisions of vyanjanas, each division consisting of 5 vyanjaka letters, 2 divisions of vyanjakas, each division consisting of 4 vyanjakas and the last division consisting of only one vyanajka. On the whole, nine divisions.

स नादः कथ्यते विप्राः पर्यायैश्शिवनामभिः ॥ ९

स्थूलस्सूक्ष्मः परश्चेति त्रिविधः परिपठ्यते।

शब्दबोधानुभूतात्मा सर्वप्राणिहृदिस्थितिः ॥ १०

*sa nādaḥ kathyate viprāḥ paryāyaiśśivanāmabhiḥ||* 9  
*sthūlassūkṣmaḥ paraśceti trividhaḥ paripaṭhyate|*  
*śabdabodhānubhūtātmā sarvaprāṇihṛdisthitiḥ||* 10

O, the twice-born Sages!, that nada is termed by the specific names pertaining to Siva. This nada is differentiated into three kinds – gross(sthula), subtle(sukshma) and supreme(para). The nada which is of the nature of making known the inner content of the audible sound is present within the heart of all the living beings.

पञ्चाशद् रुद्रभेदेन पञ्चाशच्छक्ति भेदतः।

संस्थिता मातृका ज्ञेया साधकैस्तत्त्वदर्शिभिः ॥ ११

तद्यासो वक्ष्यते विप्राः पश्चाद्वर्णाध्व वर्णनैः।

*pañcāśad rudrabhedena pañcāśacchakti bhedataḥ|*  
*saṁsthitā mātrkā jñeyā sādhaikaistattvadarśibhiḥ||* 11  
*tadvyāso vakṣyate viprāḥ paścādvārṇādhva varṇanaiḥ|*

It should be known by the sadhakas and by those who have exact knowledge of the tattvas that these fifty matruka-letters are associated with fifty different Rudras and fifty different Saktis. O, the twice-born Sages! the elaborate details of these Rudras and Saktis will be told to you later under the context of the description of the varna-adhva.

ऋषय ऊचुः-

भगवन् प्राणिनो लोके क्षीणसत्वाचिरायुषः ॥ १२

लोभमोह महामान रागद्वेषादिभिर्युताः ।

तेषां योग्यमशक्तानां शक्तानां च यथा तथा ॥ १३

बहुधा मन्त्रसद्भावो वक्तव्यः करुणानिधे ।

*ṛṣaya ūcuḥ-*

*bhagavan prāṇino loke kṣīṇasatvācirāyusaḥ* ॥ 12

*lobhamoha mahāmāna rāgadveṣādibhiryutāḥ* ।

*teṣāṃ योग्यमाशक्तानां शक्तानां च यथा तथा* ॥ 13

*bahudhā mantrasadbhāvo vaktavyaḥ karuṇānidhe* ।

The Sages:

O, Lord !, in this world, all the beings are with decaying good qualities and short duration of life. They are associated with covetousness, delusion, increased conceit, attachment, enmity and other such vices. O, the possessor of abounding grace!, the powerful emergence of mantras which is taking place in manifold ways is to be explained exactly by you now as applicable to those who are capable of doing the mantra-sadhana and those who are not able to accomplish this sadhana.

ईश्वर उवाच--

येन येन प्रकारेण सुखोपायो भवेन्नृणाम् ॥ १४

तेन तेन प्रकारेण कथयामि समासतः ।

*īśvara uvāca-*

*yena yena prakāreṇa sukhopāyo bhavennṛṇām* ॥ 14

*tena tena prakāreṇa kathayāmi samāsataḥ* ।

The Lord:

I will tell you succinctly the process by which the unfailing means for the attainment of happiness would be available to the human beings. Listen to this.

अकारस्सर्व दैवत्यं रक्तं सर्व वशीकरम्।

आकारस्तु पराशक्तिः श्वेतं आकर्षणं भवेत्॥ १५

इकारो विष्णुदैवत्यं श्यामं रक्षाकरं भवेत्।

मायाशक्तिरितीकारः पीतं स्त्रीणां वशीकरम्॥ १६

*akārassarva daivatyaṃ raktam sarva vaśīkaram|*

*ākārastu parāśaktiḥ śvetam ākarṣaṇam bhavet|| 15*

*ikāro viṣṇudaivatyaṃ śyāmaṃ rakṣākaram bhavet|*

*māyāśaktiritīkāraḥ pītam strīṇāṃ vaśīkaram|| 16*

The first letter ‘A’ is related to all the Deities. It is of red color. It has the power to cause allurement. The letter ‘AA’ is related to Parasakti. It is in white color. It has the power of attracting the things towards itself. The letter ‘I’ is related to Vishnu. It’s color is blue-black. It has the power of protecting. The letter ‘II’ is related Mayasakti. It is of pale yellow color. It has the power of alluring the women.

उकारो वास्तुदैवत्यं कृष्णं राजवशीकरम्।

ऊकारो भूमिदैवत्यं श्यामं लोकवशीकरम्॥ १७

ऋकारो ब्रह्मणो ज्ञेयं पीतं ग्रह विनाशकम्॥

शिखण्डि रूपं ऋकारं ह्यञ्जनं ज्वरनाशकम्॥ १८

*ukāro vāstudaivatyaṃ kṛṣṇam rājavaśīkaram|*

*ūkāro bhūmidaivatyaṃ śyāmaṃ lokavaśīkaram|| 17*

*ṛkāro brahmaṇo jñeyaṃ pītam graha vināśakam||*

*śikhaṇḍi rūpaṃ ṛkāraṃ hyañjanaṃ jvaranāśakam|| 18*

The letter ‘U’ is related to the Vastu Devata. It’s color is dark blue. It has the power of subjugating the king. The letter ‘UU’ is related to the Bhumi Devata. It’s color is blue-black. It has the power of subjugating the world. The letter ‘Ri’ is related to Brahma. It’s color is whitish yellow. It has the power to ward off the afflictions caused by the planetary positions. The letter ‘Rii’ is related to Sikhhandi. It’s color is black. It has the power to ward off fever and the inflamed

state of the mind and body.

अश्विनीभ्यां ललूश्चैव सितेरक्त ज्वरापहे।

एकारो वीरभद्रीयं पीतं सर्वार्थं सिद्धितम्॥ १९

ऐकारं वाग्भवं विद्यात् स्फाटिकं ज्ञानसिद्धितम्।

ओकारं ईश्वरं विद्यात् ज्योतिस्सर्वं फलप्रदम्॥ २०

*aśvinībhyāṃ llūścaiva siterakta jvarāpahel*

*ekāro vīrabhadriyam pītam sarvārtha siddhitam|| 19*

*aikāram vāgbhavam vidyāt sphāṭikam jñānasiddhitam|*

*okāram īśvaram vidyāt jyotissarva phalapradam|| 20*

The letters ‘Li’ and ‘Lii’ are related to the two Asvini Deavtas(Divine physicians). They are in the color of white and red. Both of them have the power to ward off fever and such other diseases. The letter ‘E’ is related to Virabhadra. It’s color is pale yellow. It has the power to accomplish all the desired things. The letter ‘Ai’ is related to Vagbhava(Sarasvati). It is in the color of crystal. It has to the power to bestow the knowledge. The letter ‘O’ is related to Isvara. It presents itself in the form of luminous beam. It has the power to yield all the desired fruits.

औकारं आदिशक्तिस्यात् शुक्लं सर्वार्थं सिद्धितम्।

अंकारस्तु महेशस्याद् रक्तवर्णं सुखप्रदम्॥ २१

अःकारः कालरुद्रश्च रक्तं पाशनिकृन्तनम्।

*aūkāram ādiśaktisyāt śuklam sarvārtha siddhitam|*

*aṅkārastu mahēśasyād raktavarṇam sukhapradam|| 21*

*aḥkāraḥ kālarudraśca raktam pāśanikṛntanam|*

The letter ‘Au’ is related to Adisakti. It is in white color. It has the power of yielding all the desired objects. The letter ‘Am’ is related to Mahesa. It is in red color. It has the power to bestow happiness and comforts. The letter ‘Ah’ is related to Kalarudra. It is in red color. It has the power of cutting asunder the fettering bonds.

प्राजापत्यं ककारश्च पीतं वृष्टिकरं भवेत्॥ २२

खकारं जाह्वी ज्ञेयं क्षीराभं पापनाशनम्।

गकारो गणरूपञ्च रक्ताभं विघ्न नाशनम्॥	२३
घकारो भैरवं ज्ञेयं मुक्ताभं शतृनाशनम्।	
ङकारः कालबीजं च कालं सर्वजयं भवेत्॥	२४

<i>prājāpatyaṃ kakāraśca pītaṃ vṛṣṭikaraṃ bhavet॥</i>	22
<i>khakāraṃ jāhnavī jñeyaṃ kṣīrābhaṃ pāpanāśanam।</i>	
<i>gakāro gaṇarūpañca raktābhaṃ vighna nāśanam॥</i>	23
<i>ghakāro bhairavaṃ jñeyaṃ muktābhaṃ śatṛnāśanam।</i>	
<i>ṅakāraḥ kālabījaṃ ca kālaṃ sarvajayaṃ bhavet॥</i>	24

The letter ‘ka’ is related to Prajapati. It’s color is whitish yellow. It has the power to yield the shower of rain and of wealth. The letter ‘kha’ is related to Jahnavai(Ganga). It is in the color of milk. It has the power to annihilate the effects of sinful deeds. The letter ‘ga’ is related to the Lord Ganesa (Ganarupa). It is in the color of red. It has the power to ward off the obstacles. The letter ‘gha’ is related to Bhairava. It is in the color of pearl. It has the power of destroying the enemy. The letter ‘n’a’ is related Kala Deva. It is in the color of black. It has the power of bestowing victory in all endeavors.

चकारश्चण्डरुद्रस्स्याद् अञ्जनं त्रिपुरापहम्।	
छकारो भद्रकाली स्यात् राजावर्तं जयप्रदम्॥	२५
जकारं जंभभित् ज्ञेयं रक्ताभं जयावहम्।	
झकारस्त्वर्धनारी स्यात् श्यामं सर्वं जयावहम्॥	२६
ञकारः कोटिविज्ञेयं पीतं रोगविनाशनम्।	

<i>caḥkārāścaṇḍarudrasyād añjanaṃ tripurāpaham।</i>	
<i>chakāro bhadrakālī syāt rājāvartam jayapradam॥</i>	25
<i>jakāraṃ jāmbhabhit jñeyaṃ raktābhaṃ jayāvaham।</i>	
<i>jhakārastvardhanārī syāt śyāmaṃ sarva jayāvaham॥</i>	26
<i>ñakāraḥ koṭivijñeyaṃ pītaṃ rogavināśanam।</i>	

The letter ‘ja’ is related to Canda Rudra. It is in the color of black. It has the power of destroying the three bands of negative forces. The letter ‘cha’ is related to Bhadra Kali. It is in the color of ‘rajavarta’ flower. It has the power of yielding the final victory. The letter ‘ja’ is related to Jambhabhit. It is in the color of red. It is of the nature of conducting to the final victory. The



letter 'jha' is related to Ardhanari form of Siva. It is in the color of blue-black. It is conducive to victory in all the efforts undertaken. The letter 'jna' is related to Koti Rudra. It's color is whitish yellow. It has the power of warding off the diseases.

भृङ्गीशस्याट्टकारं तु रक्तं सर्वसुखावहम् ॥ ।	२७
ठकारश्चन्द्रबीजं च सितं मृत्यु विनाशनम्।	
डकारश्चैकनेत्रं च पीतं कालजयं भवेत् ॥	२८
ढकारो यमबीजं च नीलं मृत्यु विनाशनम्।	
णकारो नन्दिबीजं च रक्ताभं चार्थसिद्धिदम् ॥	२९

<i>bhrṅgīśasyāṭṭakāraṁ tu raktam sarvasukhāvaham</i> ॥ ॥	27
<i>ṭhakāraścandrabījam ca sitam mṛtyu vināśanam</i>	
<i>ḍakāraścaikanetraṁ ca pītam kālajayaṁ bhavet</i> ॥	28
<i>ḍhakāro yamabījam ca nīlam mṛtyu vināśanam</i>	
<i>ṇakāro nandibījam ca raktābham cārthasiddhidam</i> ॥	29

The letter 'Ta' is related to Bhrungiisa. It is in the color of red. It is conducive to all states of happiness. The letter 'Tha' is related to the Moon. It is in white color. It has the power of annihilating the chances of untimely death. The letter 'Da' is related to Ekanetra Rudra. It is in the color of whitish yellow. It has the power to gain victory over the Kaladeva. The letter 'Dha' is related to Yama. It is in blue color. It has the power of annihilating the chances of immature death. The letter 'NA' is related to Nandi Deva. It is in the color of red. It has the power of yielding the objects of enjoyments.

तकारो वास्तुदैवत्यं श्वेतं सर्वजयं भवेत्।	
थकारो धर्मिणो ज्ञेयं कुन्दाभं स्याज् जयप्रदम् ॥	३०
दुर्गाबीजं दकारश्च श्यामं सर्वार्थं सिद्धिदम्।	
धकारो धनदः प्रोक्तः पीताभं चार्थसिद्धिदम् ॥	३१
नकारश्चैव सावित्री स्फाटिकं पापनाशनम्।	

<i>takāro vāstudaivatyaṁ śvetam sarvajayaṁ bhavet</i>	
<i>thakāro dharmiṇo jñeyaṁ kundābham syāj jayapradam</i> ॥	30
<i>durgābījam dakāraśca śyāmaṁ sarvārtha siddhidam</i>	
<i>dhakāro dhanadaḥ proktaḥ pītābham cārthasiddhidam</i> ॥	31

*nakāraścaiva sāvitrī sphāṭikam pāpanāśanam*

The letter ‘ta’ is related to Vastu Devata. It is in white color. It is of the nature of bestowing the power to gain victory over all . The letter ‘tha’ is related to Dharmi. It`s color is like the color of kunda flower. It has the power of bestowing victory. The letter ‘da’ is related to Durga. It`s color is blue-black. It is of the nature of bestowing the capacity to accomplish everything. The letter ‘dha’ is related to Dhanada(Kubera). It`s color is whitish yellow. It has the power of yielding all the desired things. The letter ‘na’ is related to Savitri. It is in the color of crystal. It is of the nature of annihilating the effects of sinful deeds.

पर्जन्यस्तु पकारस्स्याच्छुक्लाभं वृष्टिसिद्धिदम्॥	३२
फकारः पाशुपत्यं च श्वेतं पाशनिकृन्तनम्।	
बकारस्तु त्रिमूर्तिस्स्यात् पीतं सर्वार्थ सिद्धिदम्।	३३
भकारं भार्गवं विद्याद् रक्तं सर्वार्थ सिद्धिदम्।	
मकारं मदनं विद्यात् श्यामं सर्वजयप्रदम्॥	३४

<i>parjanyaustu pakārassyācchuklābham vṛṣṭisiddhidam</i> ॥	32
<i>phakārah pāśupatyam ca śvetam pāśanikṛntanam</i>	
<i>bakārastu trimūrtissyāt pītam sarvārtha siddhidam</i>	33
<i>bhakāram bhārgavam vidyād raktam sarvārtha siddhidam</i>	
<i>makāram madanam vidyāt śyāmam sarvajayapradam</i> ॥	34

The letter ‘pa’ is related to Parjanya(Indra /Varuna). It is in the color of white. It has the power to cause the showers of rain. The letter ‘pha’ is related to Pasupati. It`s color is bright white. It has the power to sever the limiting bonds. The letter ‘ba’ is related Trimurti . It`s color is whitish yellow. It has the power of enabling to accomplish all the deeds undertaken. The letter ‘ma’ is related to Madana(Kama Deva). It`s color is blue-black. It has the power of enabling to gain victory over the obstructing forces.

यकारो वायुदैवत्यं कृष्णं उच्चाटनं भवेत्।	
रकारो वह्नि दैवत्यं रक्ताभं संहतिर्भवेत्॥	३५
लकारः पृथ्वी तत्त्वं पीतञ्च स्तंभनं भवेत्।	
वारुणं स्याद्वकारं तु शुक्लाभं रोगनाशनम्॥	३६

<i>yakāro vāyudaivatyaṃ kṛṣṇaṃ uccāṭanaṃ bhavet </i>	
<i>rakāro vahni daivatyaṃ raktābhaṃ saṃhṛtirbhavet  </i>	35
<i>lakāraḥ pṛthavī tattvaṃ pītañca stambhanaṃ bhavet </i>	
<i>vāruṇaṃ syādvakāraṃ tu śuklābhaṃ roganāśanaṃ  </i>	36

The letter ‘ya’ is related to Vayu Deva. It is in black color. It has the power to drive away the enemy or to make a person leave his business. The letter ‘ra’ is related to the Agni Deva. It is in red color. It has the power to incinerate, to cause destruction. The letter ‘la’ is related to Pruthvi tattva(Earth). It’s color is pale yellow. It has the power to stabilize, to immobilize. The letter ‘va’ is related to Varuna Deva. It is in the color of moon-white. It has the power to alleviate sickness and maladies.

लक्ष्मी रूपं शकारश्च हेमाभं श्रीकरं भवेत्।	
षकारो द्वादशादित्यो रक्तं सर्वार्थ सिद्धिदम् ॥	३७
सकारश्च शक्ति रूपं च रक्तं स्थितिकरं भवेत्।	
हकारश्शिवबीजं च शुद्धस्फटिक सन्निभम् ॥	३८
अणिमाद्यष्टसिद्धिं च भुक्तिमुक्ति प्रदायकम्।	
विद्याबीजं क्षकारश्च क्षीराभं स्यात् सुखप्रदम् ॥	३९

<i>lakṣmī rūpaṃ śakāraśca hemābhaṃ śrīkaraṃ bhavet </i>	
<i>ṣakāro dvādaśādityo raktaṃ sarvārtha siddhidam  </i>	37
<i>sakāraśśakti rūpaṃ ca raktaṃ sthitikaraṃ bhavet </i>	
<i>hakāraśśivabījaṃ ca śuddhasphaṭika sannibham  </i>	38
<i>aṇimādyasṭasiddhiṃ ca bhuktimukti pradāyakam </i>	
<i>vidyābījaṃ kṣakāraśca kṣīrābhaṃ syāt sukhapradam  </i>	39

The letter ‘Sa’ is related to Lakshmi. It is in golden color. It has the power to bestow riches and wealth. The letter ‘sha’ is related to Dvadasa Adityas( 12 suns). It is in red color. It has the power of yielding all the desired objects. The letter ‘sa’ is related Sakti. It is in red color. It has the power to give stability, to enable to exist for a long time. The letter ‘ha’ is related to Siva. It is in the color of pure crystal. It has the power to bestow the eight kinds of yogic accomplishments (anima and others) and the power to give the worldly enjoyments as well as liberation. The letter ‘ksha’ is related to Vidya (science of spiritual disciplines). It is in the color of milky white. It has the power to bestow happiness.

इत्येते ह्यधिदेवाश्च फलं वर्णक्रमेण तु।  
 अकारादि क्षकारान्तं समासात् परिकीर्तितम् ॥ ४०  
 प्रत्येकं वर्णरूपं च देवतात्मक इष्यते।  
 देवानां बीजनामानि वर्णास्तत्र प्रकल्पिताः ॥ ४१  
 तस्माद्धीजानि चोक्तानि ज्ञात्वा मन्त्रान् समुद्धरेत्।

*ityete hyadhidevāśca phalaṁ varṇakrameṇa tu*  
*akārādi kṣakārāntaṁ samāsāt parikīrtitam* ॥ 40  
*pratyekaṁ varṇarūpaṁ ca devatātmaka iṣyate*  
*devānām bījanāmāni varṇāstatra prakalpitāḥ* ॥ 41  
*tasmādbhījāni cuktāni jñātvā mantrān samuddharet*

Thus, the presiding Deity, effect and color of all the letters from 'A' to 'ksha' have been told succinctly, in the due order of the letters. For each letter, color, form and the related Deity are to be contemplated. Based on such letters as associated with three factors, the seed-letter corresponding to the name of a particular Deity gets formed. Therefore, all these letters are considered as the seed-letters. Having known such significance of the seed-letters, the Guru should formulate the mantra pertaining to a Deity.

देवतास्स्थापने काले लिङ्गे वा कौतुकेऽपि वा ॥ ४२  
 दिक्षायां प्रोक्षणे काले सकलीकरणे तथा।  
 बीजानि विन्यसेद्धीमान् मूर्धादि क्रमशस्तथा ॥ ४३

*devatāsthāpane kāle liṅge vā kautuke'pi vā* ॥ 42  
*dikṣāyāṁ prokṣaṇe kāle sakalīkaraṇe tathā*  
*bījāni vinyaseddhīmān mūrdhādi kramaśastathā* ॥ 43

While performing the installation of a Deity or Linga, tying up the protective band, initiation, consecration, anga-nyasa and kara-nyasa, the Guru should do the nyasa of these seed-letters over his body by touching his head and other parts of his form, in the prescribed order.

एवमेवक्रमेणैव ज्ञात्वा वर्णान् विशेषतः।  
 तत्तद्वर्णाकृतिं ध्यात्वा जपेत्सर्वार्थं सिद्धिदम् ॥ ४४

मातृका सर्वमन्त्राणां मुख्यभूता भवेदिह।

ताश्शक्तिरुद्र संयुक्ताः केवलं वा समभ्यसेत्॥ ४५

अनया साध्यते सर्वं तस्मादेतान् न्यसेज्जपेत्। ४६

<i>evamevakrameṇaiva jñātvā varṇān viśeṣataḥ</i>	
<i>tattadvarṇākṛtiṃ dhyātvā japetsarvārtha siddhidam</i> ॥	44
<i>mātrkā sarvamantrāṇām mukhyabhūtā bhavediha</i>	
<i>tāśśaktirudra saṃyuktāḥ kevalam vā samabhyaset</i> ॥	45
<i>anayā sādhyate sarvaṃ tasmādetān nyasejjapet</i>	46

Having known well the specific features of the letters, having well contemplated the color and form of all the concerned seed letters, the sadhaka should do the incantation(japa) of the chosen mantra. Such incantation is capable of yielding all the desired effects. In the Agama, it is maintained that all these seed-letters(matrukas) are considered as the important causal factors of all the mantras. The nyasa of these seed-letters may be done as associated with the concerned Rudra and Raudri(Siva and Sakti) or may be done without associating with them. By such nyasa, all the activities are accomplished. Therefore, the Guru and the sadhaka should first do the nyasa of these seed-letters and then do the incantation(japa).

॥ इति कामिकाख्ये महातन्त्रे मन्त्रोद्धार पटलो द्वितीयः ॥

॥ iti kāmikākhye mahātantre mantroddhāra paṭalo dvitīyaḥ ॥

This is the 2<sup>nd</sup> chapter titled “Formulation of Significant Mantras” in the Great Tantra called Kamika

## ३ स्नान विधिः

### 3 snāna vidhiḥ

## 3 Directions for Taking the Daily Bath in Various Ceremonial Ways

अथ स्नान विधिं वक्ष्ये परमेश प्रकाशितम्।

सर्वदोषहरं पुण्यं मनःप्रीतिकरं परम्॥ १

वारुणञ्च तथाग्नेयं मान्त्र मानसमेव च।

वायव्यञ्च महेन्द्राख्यं स्नानं षड्विधमीरितम्॥ २

*atha snāna vidhiṃ vakṣye parameśa prakāśitam|*  
*sarvadoṣaharaṃ puṇyaṃ manaḥprītikaraṃ param|| 1*  
*vāruṇaṅca tathāgneyaṃ māntra mānasameva ca|*  
*vāyavyaṅca mahendrākhyāṃ snānaṃ ṣaḍvidhamīritam|| 2*

Then, I will explain various ceremonial methods of taking the daily bath as revealed by Lord Paramesvara. Such bath is capable of warding off all sorts of defilement; it is auspicious and meritorious; efficacious in yielding a serene state of contentment to the mind; it is of supreme nature. There are six kinds of ceremonial ablution – watery, fiery, mantric, mentally performable, airy and the one related to sunshine, rain and dust( varuna, agneya, mantra, manasa, vayavya and the mahendra).

ब्राह्मे मुहूर्ते चोत्थाय हृत्पङ्कजगतं शिवम्।

निष्कम्पं दीपिकाकारं प्रणवात्मकं अव्ययम्॥ ३

ध्यायन् प्रभाते विमले दण्डपाणिस्सहायवान्।

गत्वा निकेतनाद्ब्राह्मे विजनं सजलाशयम्॥ ४

*brāhme muhūrte cotthāya hr̥tpaṅkajagataṃ śivam|*  
*niṣkampaṃ dīpikākāraṃ praṇavātmakaṃ avyayam|| 3*

Before the dawn, in the specific time known as 'braha muhūrta' (between 4.30 a.m to 6 a.m), the sadhaka should get up from the bed and during that pure duration of very early morning, he should meditate on Lord Siva who is eternal and who is present in his own heart-lotus as unflickering and steady lamp, as of the nature of Prnava-letter(OM). Then holding a staff in his hand for assistance and protection, he should come out of his house and proceed towards a water-source(lake, pond and such others) while it is not frequented by the people.

स्नानं आवश्यकं तत्र कुर्याद्वै साधकोत्तमः।

मूत्रकण्टक कीटास्थि विष्ठादि प्रावृतं त्यजेत्॥ ५

मार्गशष्प नदीगर्त तोय गोमय भस्मसु।

श्मशानाराम गोष्ठैकद्रुमशृङ्गाटकादिषु॥ ६

आवश्यकं न कर्तव्यं स्त्रीगोविप्रार्क लिङ्गिनाम्।

चन्द्रस्य सम्मुखो भूत्वा भूतानां विकृतेस्तथा॥ ७

*snānaṁ āvaśyakaṁ tatra kuryādvai sādhakottamaḥ|*

*mūtrakaṇṭaka kītāsthi viṣṭhādi prāvṛtaṁ tyajet||*

5

*mārgaśaspa nadīgarta toya gomaya bhasmasul*

*śmaśānārāma goṣṭhaikadrumaśṛṅgātakādiṣu||*

6

*āvaśyakaṁ na kartavyaṁ strīgoviprārka liṅginām|*

*candrasya sammukho bhūtvā bhūtānām vikṛtestathā||*

7

There, the foremost sadhaka should attend to the call of nature and take bath. He should abandon the places defiled by urine, rendered unfit by the presence of insects, thorns and strewn with excrements. The walk-ways, area with the growth of tender grass, river, hollows, sheath of water, places with cow-dung and sacred ash, burrial ground, garden, cow-pen, place where there is only one tree, place where four roads meet and such others- all these should be avoided for attending the call of nature. He should not attend the call of nature in the presence of women, cow, brahmin and the asectics holding some religious insignia. He should not do this, facing the sun, moon or fire or near the places where various musical instruments are kept.

दिवा वा सन्ध्ययोस्सौम्यवक्रः कर्णस्थसूत्रकः ।	
शिरोवकुण्ठनं कृत्वा त्यजेत्तदुभयन्नरः ॥	८
रात्रौ दक्षिणवक्रस्तु तृणाद्यन्तरिते भुवि ।	
मौनी गुल्मादि सञ्चन्नो नासाग्राहित लोचनः ॥	९
विष्ठावियत्प्रजनन दिक्षु दृष्टिं न च क्षिपेत् ।	
नासापीडन निष्ठीव ह्रस्वोद्गारादिकं त्यजेत् ॥	१०

<i>divā vā sandhyayossaumyavakraḥ karṇasthasūtrakaḥ  </i>	
<i>śirovakuṇṭhanaṁ kṛtvā tyajettadubhayannaraḥ   </i>	8
<i>rātrau dakṣiṇavaktrastu tṛṇādyantarite bhuvī  </i>	
<i>maunī gulmādi sañcanno nāsāgrāhita locanaḥ   </i>	9
<i>viṣṭhāviyatprajanana dikṣu dṛṣṭim na ca kṣipet  </i>	
<i>nāsāpīḍana niṣṭhīva hrasvodgārādikaṁ tyajet   </i>	10

Having kept the sacred thread on his ear and having screened his head he should sit facing the north in the day-time and during the time of twilight(sandhya) and pass out urine and feces. He should sit facing the south, in the night time. He should do these two activities in a spot covered by dry grass and such others and well enclosed by bushes and others. Fixing his eye on the tip of his nose, he should do these. He should not see the open space, directions, his own feces and the genital organ. Blowing the nose, spitting, belching, vomiting – all such actions should be avoided by him.

तृणलोष्ठादि मृत्वण्डैः मलङ्गुतगतं हरेत् ।	
काष्ठगोमय पाषाणकाथ्यादि परिवर्जयेत् ॥	११
सवासा वामहस्तेन सङ्गृह्य जननन्नरः ।	
शुद्धामशर्करां मृद्धीं मृदं शौचार्थं आहरेत् ॥	१२
वृक्षाम्बुसेतु वल्मीक ग्राममध्योत्करस्थिताम् ।	
मृदमन्यावशिष्टाञ्च शौचार्थं परिवर्जयेत् ॥	१३

<i>tṛṇaloṣṭhādi mṛtkhaṇḍaiḥ malaṅgutagataṁ haret  </i>	
<i>kāṣṭhagomaya pāṣāṇakāthyādi parivarjayet   </i>	11
<i>savāsā vāmahastena saṅgrhya jananannaraḥ  </i>	



<i>śuddhāmaśarkarām mṛdvīm mṛdam śaucārtham āharet  </i>	12
<i>vṛkṣāmbusetu valmīka grāmamadhyotkarasthitām </i>	
<i>mṛdamanyāvaśiṣṭāñca śaucārtham parivarjayet  </i>	13

He should wipe off the feces present in the anus with grass, a piece of broken earthen ware, clod of earth. Sticks, cow-dung, gravel, bones – all such things should be avoided for cleansing. Being clothed, holding the genital organ with left hand, the sadhaka should collect earth which should be pure, soft and devoid of small stones for the purpose of cleansing. He should avoid the earth available under a tree and water, dam, available from ant-hill / hillock or the heap of earth piled up in the middle of the village. For the purpose of cleansing, he should avoid the remnants of the earth used by others.

प्रक्षालिताम्बुतीरे तु विन्यसेत्स्वस्य दक्षिणे।	
शौचं समाचरेदेकमृदा जनन शोधनम्॥	१४
तथैव वामहस्तं तु सप्तभिर्गुद शोधनम्।	
दशभिर्वामहस्तन्तु सप्तभिश्चोभयङ्करम्॥	१५
पादौ पाणी च संशोध्य मृदा चैव सकृत्सकृत्।	
आमली फलमात्रन्तु मृत्पिण्डं योजयेत्सकृत्॥	१६
सोपवीतस्समुत्थाय तटेऽन्यत्राचमेद् बुधः।	

<i>prakṣālitāmbutīre tu vinyasetsvasya dakṣiṇe </i>	
<i>śaucam samācaredekamṛdā janana śodhanam  </i>	14
<i>tathaiva vāmhastantu saptabhirguda śodhanam </i>	
<i>daśabhirvāmahastaṁ tu saptabhiścobhayaṅkaram  </i>	15
<i>pādau pāṇī ca saṁśodhya mṛdā caiva sakṛtsakṛt </i>	
<i>āmalī phalamātrantu mṛtpiṇḍam yojayetsakṛt  </i>	16
<i>sopavītassamutthāya taṭe'nyatrācamed budhaḥ </i>	

He should place the collected earth on the bank of the tank or river whose water is sanctified with sprinkling of water drops. He should place it to his right side. First, he should cleanse the genital organ with a handful of earth. Then he should cleanse his left hand with the earth. Then, he should cleanse the anus seven times with the collected earth. Then, the left hand should be cleansed ten times. Afterwards, both the hands should be cleansed seven times. Then, he should wash his legs and hands with the earth once. For washing the legs and hands, he may take the earth to be in the size of myrobalan fruit and cleanse one time. Having cleansed in this way, he should

come out of the tank or river , setting right his sacred thread well and go to the other point of the shore or to the other bank and perform the ‘acamana’(taking of three sips of water).

गृहे मैत्रपदे वापि कृत्वा चावश्यक क्रियाम् ॥ १७

शौचं समाचरेत् स्नानं मन्दिरे प्राग्विधानतः।

संग्राह्य दन्तकाष्ठन्तु हरेद्दन्तगतं मलम् ॥ १८

वस्वर्काङ्गुल मानन्तु काष्ठं नैष्ठिकभोगिनोः।

सार्द्रं त्वगन्वितमृजुं समच्छेदमृजूद्वहम् ॥ १९

कनिष्ठाङ्गुलिनाहं तु कर्तव्यं उभयं नृणाम्।

*gr̥he maitrapade vāpi kṛtvā cāvaśyaka kriyām* ॥ 17

*śaucam samācaret snānam mandire prāgvidhānataḥ* |  
*saṅgrāhya dantakāṣṭhantu hareddantagataṁ malam* ॥ 18

*vasvarkāṅgula mānantu kāṣṭham naiṣṭhikabhoginoḥ* |  
*sārdram tvaganvitamṛjuṁ samacchedamṛjūdvaḥam* ॥ 19  
*kaniṣṭhāṅgulināham tu kartavyam ubhayaṁ nṛṇām* |

Attending to the call of nature and bath may be done even in one`s own house, especially in a separate room designed in the Mitra pada( segment belonging to the vastu Deity, Mitra) of the house. Cleansing and the bath may be done in the way as explained before. Having taken the tooth-stick, he should remove the dirt present in the teeth. For those who are devoted to life-long abstinence from the worldly attachments, the length of the tooth-stick should be 8 digits(angulas). For those who are aspiring for the worldly enjoyments, the length of the tooth-stick should be 12 digits. The tooth-stick should be wet, well covered with the bark, straight and evenly shaped. The thickness of the tooth-stick should be equal to that of the little finger, for the both(ascetics and the worldly minded).

करञ्जचिरबिल्वञ्च खदिरञ्चार्जुनं तथा ॥ २०

अपामार्गं च मुक्त्यर्थं जंब्वाभ्रककुभादिकम्।

भुक्तये धवधात्री च माकुलीनिम्बसंभवम् ॥ २१

शिग्रश्लेष्मातकैरण्ड पिशाचतरुसंभवम्।

वर्जयेद्दन्तकाष्ठं तदन्यल्लोह विनिर्मितम् ॥ २२

<i>karañjañcirabilvañca khadirañcārjunam tathā</i>	20
<i>apāmārgam ca muktyarthaṃ jāmbvāmrakakubhādikam</i>	
<i>bhuktaye dhavadhātrī ca mākulīnimbasaṃbhavam</i>	21
<i>śigraśleṣmātakairāṇḍa piśācatarusāṃbhavam</i>	
<i>varjayeddantakāṣṭham tadanyalloha vinirmitam</i>	22

To make the tooth-sticks for those who are motivated to liberation, the sticks of karanja, cirabilva, khadira, arjuna, apamarga, jambu, amra, kakubha and such other trees should be used. For those who are intent on the worldly enjoyments, the sticks of dhava, dhatri, makuli and nimba trees should be taken. The sticks of sigra, sleshmata, kairanda and paisaca trees should be avoided. Tooth-stick made of any metal should also be avoided.

नद्यास्समुद्रगाश्चैव तटाकाश्च नदास्तथा ।

पल्वलाः प्लवनाश्चैव संगमाः पुण्यतीर्थकाः ॥ २३

श्रेष्ठास्तु दीक्षितस्येह पुष्करिण्यान्तु मध्यमम् ।

अधमा दीर्घिकाद्यासु कूपे चैवाधमाधमम् ॥ २४

<i>nadyāssamudragāścaiva taṭākāśca nadāstathā</i>	
<i>palvalāḥ plavanāścaiva saṅgamāḥ puṇyatīrthakāḥ</i>	23
<i>śreṣṭhāstu dīkṣitasyeha puṣkarinyāntu madhyamam</i>	
<i>adhamā dīrghikādyāsu kūpe caivādhamādhamam</i>	24

For those who are initiated, taking bath in the rivers which are joining the ocean, lake, rivers which are flowing towards west, tank well-designed for raft-festival, confluence of rivers, sacred reservoirs is considered to be of supreme nature. Taking bath in the lotus-pool is of medium nature. Taking bath in the oblong tank or lengthy lake and such others is of inferior nature. Taking bath in a well is of lowermost nature.

विशुद्धमृत्त्रया कुर्याद्धारणन्तु चतुर्विधम् ।

वस्वङ्गुलप्रमाणन्तु खात्वोद्धृत्यास्त्रमुच्चरन् ॥ २५

हृदयेन मृदं ग्राह्य तेन खातं प्रपूरयेत् ।

निधाय जलतीरे तु संसिच्य शिरसैव तु ॥ २६

तृणादीन् शिखया शोध्य कवचेन त्रिधा भजेत्।	
नाभेरधस्ताद्भागेन चान्येनास्त्रं समुच्चरन् ॥	२७
सप्तधा परतस्सर्वाण्यङ्गानि क्षालयेद्बुधः।	
हस्ताभ्यां आस्यदृङ्गासाश्रोत्रादीनि पिधाय च ॥	२८
प्राणानायम्य हृद्यस्त्रनिमज्ज्यार्कद्युतिं स्मरेत्।	
जले स्नात्वैवमुत्तीर्य दीक्षायुक्तस्त्रिवर्णकः ॥	२९

<i>viśuddhamṛtsnayā kuryādvāraṇantu caturvidham </i>	
<i>vasvaṅgulapramāṇantu khātvoddhṛtyāstramuccaran  </i>	25
<i>hṛdayena mṛdaṁ grāhya tena khātaṁ prapūrayet </i>	
<i>nidhāya jalatīre tu saṁsicya śirasaiva tu  </i>	26
<i>tṛṇādīn śikhayā śodhya kavacena tridhā bhajet </i>	
<i>nābheradhastādbhāgena cānyenāstram samuccaran  </i>	27
<i>saptadhā paratassarvāṅgāni kṣālayedbudhaḥ </i>	
<i>hastābhyāṁ āsyadr̥ṇnāsāśrotrādīni pidhāya ca  </i>	28
<i>prāṇānāyamyā hṛdyastranimajjyārkadyutiṁ smaret </i>	
<i>jale snātvaivamuttīrya dīkṣāyuktastrivarnakaḥ  </i>	29

The four kinds of watery-bath(varuna snana) should be done with pure earth. To collect the earth, the initiated sadhka should dig the ground to a depth of 8 angulas and take out earth, reciting the astra mantra. Then having collected the earth form the pit with the accompaniment of hrudaya mantra, he should fill up the pit with the earth taken out before. He should place the collected earth on the bank and sprinkle over it with the recital of siro mantra. Having removed the bits of grass and other impure things from the earth reciting the sikha mantra, he should divide it into three parts reciting the kavaca mantra. He should besmear the one portion of the earth over his body below the navel, reciting the astra mantra. Another portion of the earth should be divide into seven parts and these should be besmeared over all the parts of the body by the wise sadhaka. Having closed his mouth, eyes, nose and ears with the fingers of the both hands held in shanmukhi mudra, he should do 'pranayama'. While doing so, he should keep himself submerged under the water, contemplating the presence of astra mantra within his heart with the brilliance of the sun . The initiated sadhakas belonging to the first three castes should take the bath in this way and come out of the water.

अविरक्तः पुरा ब्राह्मीं सन्ध्यां वन्देत साधकः ।	
भजेत्तदन्ते शैवीन्तु संक्षेप विधिमाश्रितः ॥	३०
सर्वकाम प्रसिद्ध्यर्थं मेलामन्त्रं जपेद् बुधः ।	
इतरस्तु विरागात्मा लौकिकार्थं पराङ्मुखः ॥	३१
कुर्याद् ब्राह्मीं न वा कुर्याच्छैवीमेव नियोगतः ।	
दीक्षितो गणजातिश्चेदस्त्रसन्ध्यां उपासयेत् ॥	३२

<i>aviraktaḥ purā brāhmīm sandhyām vandeta sādhaḥ</i>	
<i>bhajettadante śaivīntu saṅkṣepa vidhimāśritaḥ</i>	30
<i>sarvakāma prasiddhyartham melāmantram japed budhaḥ</i>	
<i>itarastu virāgātmā laukikārtha parānmukhaḥ</i>	31
<i>kuryād brāhmīm na vā kuryācchaivīmeva niyogataḥ</i>	
<i>dīkṣito gaṇajātīścedastrasandhyām upāsayet</i>	32

The initiated who is not detached from the worldly life should first worship Brahmi, the twilight Goddess. Upon the completion of this, he should perform the specific worship known as ‘saiva sandhya’, in a brief way adhering to the rules prescribed for that. Then, the wise sadhaka should recite the ‘mela mantra’ in order to accomplish well all the things as desired by him. The ascetic who is indifferent to the worldly affairs may or may not do the worship of Brahmi. But, as per the injunctions laid down in the Agamas, he may perform ‘saiva sandhya’ only. If the initiated person belongs to fourth caste, he should perform ‘astra sandhya’ .

अवशिष्टमृदो भागं संग्राह्य जलमध्यतः ।	
स्थित्वा वामकरे कुर्यात् त्रिभागं उदगाननः ॥	३३
चतुरङ्गैस्सकृद्दक्षं सप्तधा हेतिनेन्द्रगम् ।	
मूलेन दशधेन्दुस्थम् भागमेवन्तु मन्त्रयेत् ॥	३४
दिक्ष्वस्त्रजप्तं प्रक्षिप्य मूलजप्तं जले न्यसेत् ।	
कल्पयेच्छिवतीर्थन्तु बाहुभ्रमणमात्रतः ॥	३५

<i>avaśiṣṭamṛdo bhāgam saṁgrāhya jalamadhyataḥ </i>	
<i>sthitvā vāmakare kuryāt tribhāgam udagānanaḥ  </i>	33
<i>caturaṅgaissakṛddakṣam saptadhā hetinendragam </i>	
<i>mūlena daśadhendustham bhāgamevantu mantrayet  </i>	34
<i>dikṣvastrajaptam prakṣipyā mūlajaptam jale nyaset </i>	
<i>kalpayecchivatīrthantu bāhubhramaṇamātrataḥ  </i>	35

Having taken the remaining(third) portion of the earth and placing it in the left hand, he should stand amidst water and being north-faced, he should divide it into three parts(so as to be in east, north and west). He should consecrate once the portion in the south side with the recital of four anga mantras(starting from hrudaya). The portion in the east should be consecrated with the recital of kavaca mantra seven times. The portion in the north should be consecrated with the recital of mula mantra, ten times. The portion of earth consecrated with the astra mantra should be diffused in all directions and the portion of earth consecrated with the mula mantra should be left out in the water. Then he should make the water transformed into the holy water of Siva(Sivatirtha) by stretching his hands and circling around over the water.

लिम्वाङ्गजप्तभागेन सर्वाण्यङ्गानि मस्तकात्।

निमज्य पिहितद्वारो ध्यायेच्छिवं अनामयम्॥ ३६

सूर्यसोमात्मकौ हस्तौ संयोज्य घटमुद्रया।

मूलमन्त्रादिकैर्मन्त्रैस्सेकः कार्यस्सकृत्सकृत्॥ ३७

<i>liptvāṅgajaptabhāgena sarvāṅyaṅgāni mastakāt </i>	
<i>nimajya pihitadvāro dhyāyecchivaṁ anāmayam  </i>	36
<i>sūryasomātmakau hastau saṁyojya ghaṭamudrayā </i>	
<i>mūlamantrādikairmantraissekaḥ kāryassakṛtsakṛt  </i>	37

Having smeared the portion of the earth consecrated with the anga mantras over all parts of his body beginning with the head, closing the mouth, eyes, nose and ears with shanmukhi mudra, he should remain submerged in the water and meditate on Lord Siva who is eternally pure. Holding his both hands which are of the nature of sun and moon so as to display 'kalasa mudra', he should take bath, pouring the water incessantly upon himself with the accompaniment of mula mantra and other mantras.

सुगन्धामलकाद्यैस्तु स्नायाद्राजोपचारतः ।	
राजवद्धेमपीठादि सुस्थितो हेमकुम्भकैः ॥	३८
स्नात्वा निमज्जनार्थन्तु कुर्याच्छब्दैस्सुमङ्गलैः ।	
तीर्थे विन्यस्तमन्त्रांस्तु संहृत्य स्वहृदिन्यसेत् ॥	३९

<i>sugandhāmalakādyaiṣṭu snāyādrājopacārataḥ </i>	
<i>rājavaddhemapīṭhādi susthito hemakumbhakaiḥ  </i>	38
<i>snātvā nimajjanārthantu kuryācchabdaiṣṣumaṅgalaiḥ </i>	
<i>tīrthe vinyastamantrāṁstu saṁhṛtya svahṛdinyaset  </i>	39

The sadhaka may take bath with perfumed substances, pieces of myrobalan fruit and others , with the accompaniment of honorable services which are accorded to the king. Being seated on the pedestal made of gold. on the valuable and honorable seat and such others, the sadhaka may take the ceremonial ablution with the vessels made of gold. Auspicious hymns and benedictory verses should be recited for the purpose of such supreme kind of bath. Having taken the bath in this way, he should withdraw the mantras deposited in the water earlier, into his heart.

अथवा स्वगृहे शुद्ध वारिणा शीतलेन वा ।	
तप्तेन लिप्तभूमिस्थपीठस्थः स्नानमाचरेत् ॥	४०
नवाष्टपञ्चभिः कुम्भैश्शिवमन्त्र प्रकल्पितैः ।	
वाससा परिशुद्धेन धवलेन शरीरगम् ॥	४१
उद्वर्त्यापनयेत्संयक् स्नानवारि शनैश्शनैः ।	

<i>athavā svagrhe śuddha vāriṇā śītalena vā </i>	
<i>taptena liptabhūmisthapīṭhasthaḥ snānamācaret  </i>	40
<i>navāṣṭapañcabhiḥ kumbhaiśśivamantra prakalpitaiḥ </i>	
<i>vāsasā pariśuddhena dhavalena śarīragam  </i>	41
<i>udvartyāpanayetsaṁyak snānavāri śanaiśśanaiḥ </i>	

If not in this way, the daily bath may be taken in one`s own house making use of pure water, either cold or hot. Being seated on the pedestal placed on the ground which is well smeared with the cow-dung, the sadhaka may take the bath. He should bathe himself with the water

kept in 9,8 or 5 vessels(kalasa) and consecrated with Siva- mantras . Having completed the bath, he should rub the body with clean, pure and white cloth and slowly wipe out the water left out on the body.

भुक्तिमुक्तिदं आग्नेयं कार्यं शुद्धेन भस्मना ॥	४२
स्नानं चतुर्विधं भस्म भवेत्कल्पादि भेदतः ।	
कल्पञ्चैवानुकल्पञ्च उपकल्पं अकल्पकम् ॥	४३
तेष्वाद्यं तत उत्कृष्टतममन्यदभावतः ।	

<i>bhuktimuktidaṁ āgneyaṁ kāryaṁ śuddhena bhasmanā</i>	42
<i>snānaṁ caturvidhaṁ bhasma bhavetkalpādi bhedataḥ</i>	
<i>kalpañcaivānukalpañca upakalpaṁ akalpakam</i>	43
<i>teṣvādyaṁ tata utkr̥ṣṭatamamanyadabhāvataḥ</i>	

The fiery bath is capable of yielding both the worldly enjoyments and the final liberation and it should be done with the sacred bhasma(vibhuti, holy ash). Based on the different varieties of bhasma such as kalpa and others, this fiery bath is considered to be of four types. Kalpa, anukalpa, upakalpa, akalpa – these are the four varieties of bhasma. Of these, kalpa is the most supreme. If kalpa is not available, other kinds of bhasma may be used.

रोगादिरहिता या गौः कृष्णा वा कपिलाथवा ॥	४४
तस्या गोमयमादाय खस्थं पद्मदलादिना ।	
सद्येन गोमयं ग्राह्यं पिण्डं वामेन कारयेत् ॥	४५
विमले शोषयित्वा तु दहेद्धोराच्छिवाग्निना ।	
शुष्कं वनगतं यत्तु गोमयञ्चूर्णितं तथा ॥	४६
निर्दग्धं अनुकल्पाख्यं आपगादिगतं तु यत् ।	
वस्त्रेणान्तरितं भस्म गोमूत्रैर्बद्धं पिण्डकम् ॥	४७
दग्धं प्रागुक्तं विधिना भवेद्भस्मोपकल्पकम् ।	
अन्यैरापादितं भस्म अकल्पकमिति स्मृतम् ॥	४८



<i>rogādirahitā yā gauḥ kṛṣṇā vā kapilāthavā</i>	44
<i>tasyā gomayamādāya khaṣṭhaṁ padmadalādinā</i>	
<i>sadyena gomayam grāhyaṁ piṇḍam vāmena kārayet</i>	45
<i>vimale śoṣayitvā tu dahedghorācchivāgninā</i>	
<i>śuṣkaṁ vanagataṁ yattu gomayañcūrṇitaṁ tathā</i>	46
<i>nirdagdham anukalpākhyam āpagādigataṁ tu yat</i>	
<i>vastreṇāntaritam bhasma gomūtrairbaddha piṇḍakam</i>	47
<i>dagdham prāgukta vidhinā bhavedbhasmopakalpakam</i>	
<i>anyairāpāditam bhasma akalpakamiti smṛtam</i>	48

The cow-dung of those cows which are not affected by any disease and other ailments and which are in the color of blue-black or brown should be collected. Such cow-dung should be collected right in the space itself (just while it is falling down and before it reaches the ground). It should be collected in the lotus-leaf or in such other leaves. It should be collected with the recital of sadyojata mantra and it should be kneaded to the shape of a round ball with the recital of vamadeva mantra. It should be dried in a sanctified ground and burnt in the siva-fire, with the recital of aghora mantra. The kalpa-bhasma is obtained in this way. The cow-dung which is dry and which is collected from the forest should be powdered and then burnt. Such bhasma is called anukalpa. The small and dry pieces of cow-dung collected from the places nearby rivers and other sources of water should be powdered and filtered through thin cloth and it should be kneaded to round ball after mixing it with cow-urine. Then such balls should be burnt as per the directions explained earlier. Such bhasma is called upakalpa. The bhasma prepared through other means is considered to be akalpa.

जात्यादिदोष निर्मुक्तं रोगादिरहितञ्च यत्।	
तेन स्नानं प्रशस्तं स्यान्नान्येन मुनिसत्तमाः ॥	४९
एष्वेकतमं आदाय पात्रेषु कलशादिषु।	
त्रिसन्ध्यं आचरेत्स्नानं यथा संभवतोऽथवा ॥	५०
सन्ध्यायाः पूर्वतो ब्राह्मं कृत्वाऽऽकारं शिवद्विजः।	
सन्ध्यां समाचरेत्पूर्वं शैवीं वाऽवश्यकं तथा ॥	५१

<i>jātyādidōṣa nirmuktaṁ rogādirahitañca yat</i>	
<i>tena snānam praśastaṁ syānnānyena munisattamāḥ</i>	49
<i>eṣvekatamaṁ ādāya pātreṣu kalaśādiṣu</i>	

*trisanthyam ācaretsnānam yathā sambhavato'thavā||* 50  
*sandhyāyāḥ pūrvato brāhmaṁ kṛtvā'kāraṁ śivadviḥ||*  
*sandhyāṁ samācaretpūrvam śaivīm vā'vaśyakaṁ tathā||* 51

The fiery bath should be done only with the bhasma made from the cow-dung obtained from those cows which are free from the defects related to the class(jati) and other distinct factors and which are free from the afflictions such as diseases and others. O, the foremost Sages!, only the fiery-bath done with such supreme kind of bhasma has been commended highly in the Scriptures. Any one variety of the bhasma among these four kinds should be prepared, collected and stored in kalasas and other such vessels. The sadhaka should take the bath with bhasma in all the three periods – morning, noon and evening. Or, in any one of these periods as convenient and necessary to him. Having meditated on Brahma before the twilight-worship, the sadhaka of Adisaiva lineage should design his form to be in the likeness of Siva by means of nyasa and proceed to perform the sandhya worship. Then he should perform the specific worship known as Saiva-sandhya.

जलस्नानं पुराकृत्वा प्रातराग्नेयं अभ्यसेत्।  
सन्ध्यान्तरे तथाग्नेयं केवलं वा सवारुणम्॥ ५२  
शक्तानां विधिरेवं स्याद् अशक्तानां यथेच्छया।

*jalasnānam purākṛtvā prātarāgneyam abhyaset|*  
*sandhyāntare tathāgneyam kevalam vā savāruṇam||* 52  
*śaktānām vidhirevaṁ syād aśaktānām yatheccchayā|*

Having completed the watery-bath first, the sadhaka should do the fiery-bath, in the morning time. During the other sandhya-periods, he may take fiery-bath alone or both varuna snana and agneya snana. These directions are applicable to those who are capable of taking such kinds of bath. Those who are not able to take both kinds of snana, may take the bath as desired by them.

आग्नेयं वारुणस्नानाद् असंख्येयफलावहम्॥ । ५३  
तस्माद्धारुणं उत्सृज्य स्नानं आग्नेयं अभ्यसेत्।  
शोधयेदनपेक्षस्तु शुद्धौ शोध्यस्य वस्तुनः॥ ५४

*āgneyam vāruṇasnānād asaṁkhyeyaphalāvaham|||* 53  
*tasmādvāruṇam utsṛjya snānam āgneyam abhyaset|*  
*śodhayedanapekṣastu śuddhyai śoddhyaṣya vastunaḥ||* 54

The bhasma-snana is more efficacious than the varuna-snana in yielding inestimable fruits. Therefore, the sadhaka should very often do the bhasma-snana, leaving out the varuna-snana. Without desiring for any other alternate method, the sadhaka should purify the one which is to be essentially purified to maintain absolute purity.

यथा गङ्गाजलं शुद्धं तथा भस्मापि पावनम्।	
भासयत्येव यद्भस्म शुभं भासयते च यत् ॥	५५
भक्षणात्सर्व पापानां भस्मेति परिगीयते।	
श्रीकरञ्च पवित्रञ्च हारं आभरणं तथा ॥	५६
लोकवश्यकरं पुण्यं भस्मस्नानं दिने दिने।	
ज्वरापस्मार पैशाच ब्रह्म्राक्षस पीडिताः ॥	५७
भस्मलेपन मात्रेण स्वस्था मर्त्या भवन्ति च ॥	५८

<i>yathā gaṅgājalam śuddham tathā bhasmāpi pāvanam </i>	
<i>bhāsayatyeva yadbhasma śubham bhāsayate ca yat  </i>	55
<i>bhakṣaṇātsarva pāpānām bhasmeti parigīyate </i>	
<i>śrīkarañca pavitrañca hāraṁ ābharaṇam tathā  </i>	56
<i>lokavaśyakaraṁ puṇyam bhasmasnānam dine dine </i>	
<i>jvarāpasmāra paśāca brahamrākṣasa pīditāḥ  </i>	57
<i>bhasmalepana mātrena svasthā martyā bhavanti ca  </i>	58

Just as the water of the Ganga river is always pure, even so the bhasma is always pure. The bhasma is auspicious one and it is self-luminous and it makes everyone to be luminous. Since it consumes all the effects of sinful deeds, it is significantly called “Bhasma”. For the human being, the bhasma is the bestower of wealth; purifier; garland; ornaments; capable of attracting the world; highly meritorious. Therefore, bhasma-snana should be done everyday. Those persons who are affected with fever and epilepsy, those who are possessed by the ghostly beings and brahma-rakshasa get re-established in their own state of health and happiness, merely by besmearing the bhasma over the body.

मद्यं पीत्वा गुरुदारांश्च गत्वा  
 स्तेयं कृत्वा ब्रह्महत्याश्च कृत्वा।  
 भस्मच्छन्नो भस्मशय्याशयानो  
 रुद्राध्यायी मुच्यते सर्वपापैः ॥

५९

*madyam pītvā gurudārāṁśca gatvā  
 steyam kṛtvā brahmahatyāśca kṛtvā  
 bhasmacchanno bhasmaśayyāśayāno  
 rudrādhyāyī mucyate sarvapāpaiḥ॥*

59

Even if a person has committed heinous sins such as drinking intoxicating liquor, sharing the bed with the spouse of Guru, stealing gold and other valuable things, killing the brahmin and such others, he could be resolved of such heinous sins by covering his body with bhasma, lying on the couch designed with bhasma and reciting daily the Sri Rudra.

भस्मस्नानं जलस्नानात् कोटिपुण्यगुणं भवेत्।  
 यतिः उद्धूलनेनैव स्नायान्नित्यं उदङ्मुखः ॥  
 गृही यथाङ्गमालभ्य तिलकैर्वा त्रिपुण्ड्रकैः।  
 संगृह्य मुष्टिमात्रं तु दक्षहस्तेन भस्मनः ॥  
 धारणाद्धानयोगेन विशोधय परमीकृतम्।  
 विधाय शोधयेन्मूल ब्रह्माङ्ग मनुभिस्तथा ॥

६०

६१

६२

*bhasmasnānam jalasnānāt koṭipuṇyaguṇam bhavet  
 yatih uddhūlanenaiva snāyānnityam udaṅmukhaḥ॥  
 grhī yathāṅgamālabhya tilakairvā tripuṇḍrakaiḥ  
 saṅgrhya muṣṭimātram tu dakṣahastena bhasmanaḥ॥  
 dhāraṇāddhyānayogena viśodhya paramīkṛtam  
 vidhāya śodhayenmūla brahmāṅga manubhistathā॥*

60

61

62

The bhasma-snana is ten million times more auspicious than the watery-snana. The ascetic should take the bhasma-snana daily only by rubbing and powdering his body with the bhasma, being north-faced. The house-holder should apply this bhasma in the recommended parts of his body to be in the form of three stripes or in the form of circular mark(tilaka). After taking a handfull of bhasma with the right hand, the sadhka should purify it through such yogic practices as dharana and dhyana, contemplate its identity with the Supreme Lord and energise it with the recital of mula mantra, brahma mantras and anga mantras.

अग्निरित्यादिन भस्म स्थाप्य वामकरे तु यत्।

अस्त्रेण दक्षहस्तेन मलस्नानं तु मस्तकात्॥ ६३

कृत्वा पुनर्विधिस्नानं साभिषेकं समाचरेत्।

ईशानेन कमुद्धूल्य मुखं तत्पुरुषेण तु॥ ६४

हृदयं घोरमन्त्रेण गुह्यं वामेन मन्त्रतः।

सद्योजातेन सर्वाङ्गं षडङ्गैः हृदयादिकम्॥ ६५

*agnirityādina bhasma sthāpya vāmakare tu yat|*

*astreṇa dakṣahastena malasnānaṁ tu mastakāt|| 63*

*kṛtvā punarvidhisnānaṁ sābhiṣekaṁ samācaret|*

*īśānena kamuddhūlya mukhaṁ tatpuruṣeṇa tu|| 64*

*hrdayaṁ ghoramantreṇa guhyaṁ vāmena mantrataḥ|*

*sadyojātena sarvāṅgaṁ ṣaḍaṅgaiḥ hrdayādikam|| 65*

Having placed the bhasma in the left hand with the recital of the Veda mantras such as ‘agniriti’ and others, the sadhaka should do the ‘mala snana’ right from the head, with the right hand and with the recital of astra mantra. Then he should do the ‘vidhi snana’ and sprinkle the bhasma kept in the left hand over the recommended parts of his body. The bhasma should be sprinkled over the head with the recital of isana mantra; over the face, with the recital of tatpurusha mantra; over the chest, with the recital of aghora mantra; over the lower hip, with the recital of vamadeva mantra; over all parts of the body, with the recital of sadyojata mantra; over the heart, head, crest, shoulders, eyes and front and back of the hands with the recital of hrudaya, siro, sikha, kavaca, netra and astra mantras respectively.

सव्यापसव्य हस्ताभ्यां शनैरुद्धूलयेत् तनुम्।

न च गुर्वग्नि देवानां सन्निधौ मार्ग एव च॥ ६६

अशुद्ध भूतले चैव भस्मस्नानं नयेत्सुधीः।

क्वचित् शस्तं हि देवस्य सन्निधावग्नि सन्निधौ ॥ ६७

उद्धूलन विधिः प्रोक्तो विप्रस्य शिवशासने।

उद्धूलनेप्यशक्तेश्चेत् त्रिपुण्ड्रं वापि कारयेत् ॥ ६८

*savyāpasavya hastābhyām śanairuddhūlayet tanum|*  
*na ca gurvagni devānām sannidhau mārga eva ca||* 66

*aśuddha bhūtale caiva bhasmasnānam nayetsudhīḥ|*  
*kvacit śastam hi devasya sannidhāvagni sannidhau||* 67

*uddhūlana vidhiḥ prokto viprasya śivaśāsane|*  
*uddhūlanepyaśakteścet tripuṇḍram vāpi kārayet||* 68

With the right and left hands, the sadhka should apply the bhasma by smearing over his body. Such smearing of bhasma should not be done by the well-learned sadhaka in front of Guru, sacred fire, shrines of the Deities, roads and passages and being in the impure ground. In some Scriptures, smearing of the bhasma(uddhulana) in front of the shrines of the Deities and of the sacred fire has been well recommended. The directions for the smearing of the bhasma have been laid down for the Brahmins, in the Saiva Agamas. If the sadhaka is not capable of doing this 'bhasma-uddhulana'(smearing of the bhasma), he may apply the bhasma in the style of three stripes(tripundra).

त्रिपुण्ड्रं विधिवत्कुर्याद् विप्राद्य गृहमेधिनः।

नृपविद्भूद्र जातीनां पट्टपुण्ड्रं ललाटके ॥ ६९

पञ्चकाष्ठ द्विरष्टाष्ट सन्धिषु प्रविधीयते।

मूर्धा ललाट कर्णौ च चक्षुषी घ्राणकौ तथा ॥ ७०

आस्यं ग्रीवा तु चांसौ च बाहू कूर्परकौ तथा।

मणिबन्धौ च हृन्नाभि मेढ्रं पायुस्तथैव च ॥ ७१

ऊरू च जानुनी चैव जङ्घे स्फीचौ तथैव च।

पादौ द्वात्रिंशदित्येते फट्यन्ते सन्धयः क्रमात् ॥

प्रियञ्चैवाष्ट मूर्तीनां विघ्नेशानां तथैव च ॥

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दिक्पालानां वसूनाञ्च मूर्धादि परिकल्पयेत्।

<i>tripuṇḍraṁ vidhivatkuryād viprādya gṛhamedhinaḥ </i> <i>nṛpaviṣṭūdra jātīnām paṭṭapuṇḍraṁ lalāṭake  </i>	69
<i>pañcakāṣṭa dviraṣṭāṣṭa sandhiṣu pravidhīyate </i> <i>mūrdhā lalāṭa karṇau ca cakṣuṣī ghrāṇakau tathā  </i>	70
<i>āsyam grīvā tu cāmsau ca bāhū kūrparakau tathā </i> <i>maṇibandhau ca hr̥nnābhi meḍhraṁ pāyustathaiva ca  </i>	71
<i>ūrū ca jānunī caiva jaṅghe sphīcau tathaiva ca </i> <i>pādau dvātriṁśadityete phaṭyante sandhayaḥ kramāt  </i>	
<i>priyañcaivāṣṭa mūrtīnām vighneśānām tathaiva ca  </i>	72
<i>dikpālānām vasūnāñca mūrdhādi parikalpayet </i>	

The brahmins and others, the house-holders and such other persons should apply the bhasma in three stripes(tripundra) according to the directions set forth in the Agamas. The kings(warriors), merchants and the agricultural people should apply the bhasma so as to appear in a single stripe in the forehead. It is laid down in the Scriptures that the three stripes of bhasma may be drawn in 5, 8, 16 or 32 parts of the body. Head, forehead, ears, eyes, nose, mouth, neck, shoulders, arms, elbows, fist, heart, navel, genital organ, anus, thigh, knees, shanks, buttocks, feet – these are the 32 parts of the body recommended for the tripundra. By applying tripundra on these 32 parts, eight Murtis, eight Vighnesvaras, eight Digpalakas and the eight Vasus are very much pleased.

ललाट कर्णौ चांसौ च बाहू च मणिकूर्परौ ॥

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हृदयं जटरञ्चैव नाभिपार्श्वौ तथैव च।

पृष्ठं च इति विज्ञेयाः सन्धयः षोडशः क्रमात् ॥

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शिववह्यादि मूर्तीनां वामादीनां तथैव च।

अश्विन्यास्तु प्रियं ज्ञेयं मूर्धादि परिकल्पनम् ॥

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<i>lalāṭa karṇau cāmsau ca bāhū ca maṇikūrparau  </i>	73
<i>hr̥dayam jātarañcaiva nābhipārśvau tathaiva ca </i> <i>pr̥ṣṭham ca iti vijñeyāḥ sandhayaḥ ṣoḍaśaḥ kramāt  </i>	74
<i>śivavahnyādi mūrtīnām vāmādīnām tathaiva ca </i> <i>aśvinyāstu priyam jñeyam mūrdhādi parikalpanam  </i>	75

The fore-head, ears, shoulders, fore-arms, fist, elbows, chest, stomach, navel, two sides of the navel, back – these are the sixteen places recommended for the tripundra. By applying the tripundra on these 16 places, three forms of Siva, three form of fire, nine Saktis from Vama to Manonmani and Asvini Devas get pleased.

शिरो ललाट कर्णौ च बाहू च हृदयं तथा।

नाभि पृष्ठ इति ज्ञेयास्वष्टौ वै सन्धयः क्रमात्॥ ७६

क्रमेण ब्रह्मणश्चैवं ऋषीणां तु प्रियं भवेत्।

ललाट बाहु हृन्नाभि पञ्च सन्धिषु वा भवेत्॥ ७७

शिवेश रुद्र कृष्णात्मभुवाञ्च प्रीतिसिद्धये।

*śiro lalāṭa karṇau ca bāhū ca hṛdayam tathā|*  
*nābhi pṛṣṭha iti jñeyāsvaṣṭau vai sandhayaḥ kramāt||* 76

*krameṇa brahmaṇaścaivam ṛṣīṇām tu priyam bhavet|*  
*lalāṭa bāhu hr̥nnābhi pañca sandhiṣu vā bhavet||* 77

*śiveśa rudra kṛṣṇātmabhuvāñca prītisiddhaye|*

Head, fore-head, ears, arms, chest, back of the navel – these are the eight places recommended for applying the tripundra. Brahma and the seven Great Sages get pleased by applying the tripundra on these 8 places. Fore-head, two arms, chest and navel - these are the five places recommended for the tripundra. By applying the tripundra on these five places, Siva, Isa, Rudra, Krishna and Brahma get pleased.

मध्यतर्जन्यनामाभिस्त्रिपुण्ड्रं विधिवन्नयेत्॥ ७८

षडङ्गुल प्रमाणेन विप्राणां तु त्रिपुण्ड्रकम्।

नृपाणां चतुरङ्गुल्यं वैश्यानां द्व्यङ्गुलं भवेत्॥ ७९

शूद्राणामपि सर्वेषां एकाङ्गुल्यं त्रिपुण्ड्रकम्।

स्त्रीणां तथैव कुर्वीत अन्यजातिस्तु वर्जयेत्॥ ८०

*madhyatarjanyanāmābhistripuṇḍram vidhivannayet||* 78  
*ṣaḍaṅgula pramāṇena viprāṇām tu tripuṇḍrakam|*



<i>nṛpāṇām caturaṅgulyam vaiśyānām dvyaṅgulam bhavet</i>	79
<i>śūdrāṇāmapi sarveṣām ekāṅgulyam tripuṇḍrakam</i>	
<i>sthrīṇām tathaiva kurvīta anyajātistu varjayet</i>	80

The tripundra should be marked as per the directions with the three fingers – index finger, middle finger and the ring finger. For the brahmins, tripundra should be with a length of 6 angulas. For the kshatriyas, it should be in 4 angulas. For the vaisyas, it should be in 2 angulas. For all the sudras, it should be in one angula. For the women, it should be in one angula. People of other castes should refrain from applying the tripundra.

स्त्रीणां तु तिलकं वापि पट्टाकारं अथापि वा।	
अथ दीप समाकारं अर्धचन्द्रं ललामकम् ॥	८१
पुंस्त्रीनपुंसकादीनां सर्वेषां प्रविधीयते।	
पेषितं चन्दनेनैव वारिणा संयुतं तु वा ॥	८२
केवलं वा विधातव्यं भस्मस्नानं दिनेदिने।	
प्रातर्मध्याह्न सायाह्न मध्यरात्रेषु सर्वदा ॥	८३
त्रिकालं वा द्विकालं वा चैककालं अथापि वा।	
भस्मस्नानं यथा योग्यं यः कुर्यात्सकृदेव वा ॥	८४
सर्वपाप विनिर्मुक्तस्साधयेद् ईप्सितं फलम्।	

<i>strīṇām tu tilakam vāpi paṭṭākāram athāpi vā</i>	
<i>atha dīpa samākāram ardhaçandram lalāmakam</i>	81
<i>puṁstrīnapuṁsakādīnām sarveṣām pravidhīyate</i>	
<i>peṣitam candanenaiva vāriṇā saṁyutam tu vā</i>	82
<i>kevalam vā vidhātavyam bhasmasnānam dinedine</i>	
<i>prātarmadhyāhna sāyāhna madhyarātreṣu sarvadā</i>	83
<i>trikālam vā dvikālam vā caikakālam athāpi vā</i>	
<i>bhasmasnānam yathā yogyam yaḥ kuryātsakṛdeva vā</i>	84
<i>sarvapāpa vinirmuktassādhayed īpsitam phalam</i>	

The women may apply the bhasma to be in the form of circular mark or in the form of a single stripe. It has also been laid down that the bhasma may be marked so as to be in the form of a lamp, half-moon or a mark with a blaze around it, by all men, women and hermaphrodites. Daily,

the bhasma-snana may be done by mixing the sandal powder with bhasma, by mixing the bhasma with water or with bhasma alone. Early morning, noon, evening, midnight – in all these periods, the bhasma snana may be done. Or, it may be done in the three periods, two periods or one period. One who takes the bhasma-snana in a systematic way as applicable to him, who takes this bhasma-snana at least once in a day, becomes completely dissociated from all the ill-effects of his sinful deeds and accomplishes all those desired by him.

ताम्राब्ज नालिकेराश्म वैणवालाभुचर्मभिः ॥ ८५

स्वहस्तेनाचमेत्तैस्तु न तेनाप्रयतो भवेत्।

स्वप्रमाणजलैर्युक्तं प्रस्थयुग्मापि संग्रहेत् ॥ ८६

*tāmrābja nālikerāśma vaiṇavālābhucarmabhiḥ* ॥ 85

*svahastenācamettaistu na tenāprayato bhavet*

*svapramāṇajalairyuktam prasthayugmāpi saṅgrahet* ॥ 86

The water should be collected in a copper vessel, a small container made of lotus-leaf, coconut shell, vessel made of stone, tubular container made of bamboo or the shell of bottle-gourd. The sadhka should take three sips of water stored in one of these vessels. He should never be unmindful of such regulations. The water may be kept to the full level of such vessels or it may be equal to the measure of two prasthas.

तालमुद्रां ततः कृत्वा कौपीनं परिवर्तयेत्।

वस्त्रं वातिसितं पीतं कषायं चोपवीतकम् ॥ ८७

एकद्विहस्त विस्तारं दीर्घं कौपीनं उच्यते।

त्रिगुणं कटिसूत्रं स्यात् द्विश्च ग्रन्थि नियन्त्रितम् ॥ ८८

*tālamudrām tataḥ kṛtvā kaupīnam parivartayet*

*vastram vātisitam pītam kaṣāyaṁ copavītakam* ॥ 87

*ekadvihasta vistāram dīrgham kaupīnam ucyate*

*triguṇam kaṭisūtram syāt dviśca granthi niyantritam* ॥ 88

Upon the completion of such bath, the sadhka should make ‘tala mudra’ and roll about the loin -cloth(kaupina) to conceal the privy part . Then he should wear a bright white cloth, yellow cloth or ochre cloth and the sacred thread. The loin-cloth may with a width of one hasta

and a length of two hastas. The waistband(kati sutra) should be made of three strands and it should be tightened with two knots.

कार्पास निर्मितं सूत्रं त्रिगुणं त्रिगुणीकृतम्।	
सूत्रमेकं तु शूद्राणां वैश्यानां द्विसरं भवेत् ॥	८९
त्रिसरं क्षत्रियाणां तु विप्राणां सप्तसंख्यकम्।	
यद्वा पञ्चसरं तेषां नवसूत्रं अथापि वा ॥	९०

<i>kārpāsa nirmitam sūtram triguṇam triguṇīkṛtam </i>	
<i>sūtramekaṁ tu śūdrāṇām vaiśyānām dvisaram bhavet  </i>	89
<i>trisaram kṣatriyāṇām tu viprāṇām saptasamkhyakam </i>	
<i>yadvā pañcasaram teṣām navasūtram athāpi vā  </i>	90

The sacred thread should be made of cotton. One strand should be made of three threads and the sacred thread should be made of three such strands. The sudra should wear one sacred thread; the vaisyas, two sacred threads; the kshatriyas, three sacred threads; the brahmins, seven sacred threads or five sacred threads. Or, they may wear nine sacred threads.

सोत्तरीयन्तु विप्राणां शूद्राणां केवलं तु तत्।	
क्षत्रविद्धूद्र जातीनां यदुक्तम् चोपवीतकम् ॥	९१
पूजादि मन्त्रकाले तु धार्यन्नो धार्यमेव वा।	
अनुलोमादि वर्णानां युक्तायुक्तं विचार्य च ॥	९२
जातिभेदोक्त विधिना न धार्यं धार्यमेव च।	

<i>sottarīyantu viprāṇām śūdrāṇām kevalam tu tat </i>	
<i>kṣatraviḍḍhūdra jātīnām yaduktam copavītakam  </i>	91
<i>pūjādi mantrakāle tu dhāryanno dhāryameva vā </i>	
<i>anulomādi varṇānām yuktāyuktam vicārya ca  </i>	92
<i>jātibhedokta vidhinā na dhāryam dhāryameva ca </i>	

The brahmins should be with upper garment. The sudras should be with waist-garment alone. The sacred thread which has been told to be worn by the kshatriyas, vaisyas and sudras should be worn by them only during the time of deity-worship and incantation. During other times,

they may or may not wear the sacred thread. The exact rules for the wearing of sacred thread laid down for the mixed castes and others should be consulted well and decided as to whether they could or could not wear the sacred thread.

चतुरङ्गुल मानेन त्रिगुणीकृत सूत्रकम्॥	९३
वस्वर्क संख्ययायेन सूत्रं तु त्रिगुणीकृतम्।	
वर्तयेत्प्राङ्मुखो भूत्वा तोयसिक्तं समं शुभम्॥	९४
ततस्तत् त्रिगुणीकृत्य समं संवर्तिताग्रकम्।	
वामेतर करादूर्ध्वम् भूगतौ परिवर्जयेत्॥	९५
निधाय तद् द्रुमादौ तु यथाग्रो भूमिमागतौ।	
तद्भ्रमान्मुनितृप्तिस्स्यात् तृणं दत्त्वाऽथ शोधनम्॥	९६
तत्सर्वं हृदयेनैव मन्त्रेण हृदि कल्पयेत्।	

<i>caturaṅgula mānena triguṇīkṛta sūtrakam  </i>	93
<i>vasvarka saṁkhyayāyena sūtram tu triguṇīkṛtam </i>	
<i>vartayetprāṅmukho bhūtvā toyasiktaṁ samaṁ śubham  </i>	94
<i>tatastat triguṇīkṛtya samaṁ saṁvartitāgrakam </i>	
<i>vāmetara karādūrdhvam bhūgatau parivarjayet  </i>	95
<i>nidhāya tad drumādau tu yathāgro bhūmimāgatau </i>	
<i>tadbhramānmunitṛptissyāt tṛṇaṁ datvā'tha śodhanam  </i>	96
<i>tatsarvaṁ hṛdayenaiva mantreṇa hṛdi kalpayet </i>	

Thin threads, in the count of ninety-six, should be wound round a piece of wood having a length of four angula. Releasing the thread from the piece, first three threads should be twisted into a single string. Then three such strings should be twisted into a single strand. While doing so, the threads should be drenched, equally stretched and rendered to be auspicious and the one who twists should be east-faced. Again, these strands should be twisted so as to make a single strand and its one end should be twisted tightly, holding in the raised right hand. If the strands fall down to the ground, they should be abandoned. To avoid falling to the ground, another end should be fixed to a tree and twisted. Such kind of twisting would please the sages. A measuring stick should be used to ascertain the equal length of the strands. All such activities should be done with the recital of hrudaya mantra, contemplating its form within the heart.

आयुष्कामी त्वनेकञ्च द्वन्द्वसूत्रञ्च धारयेत्॥	९७
इतरार्थी त्वयुग्मञ्च स्वल्प सूत्रं तु धारयेत्।	
पश्चादादाय सूत्रं तद् द्विगुणं कण्ठसंगतम्॥	९८
आत्मस्तनान्तमानीय तेनैव त्रिगुणीकृतम्।	
ग्रन्थौ त्रिवेष्टनं कृत्वा सूत्रमेवं विधीयते ॥	९९
यवाद्यवार्ध मानं स्यादुत्तरीयस्य विस्मृतम्।	
तन्मानं उपवीतस्य सममेव विधीयते ॥	१००

<i>āyushkāmi tvanekañca dvandvasūtrañca dhārayet  </i>	97
<i>itarārthī tvayugmañca svalpa sūtraṁ tu dhārayet </i>	
<i>paścādādāya sūtraṁ tad dviguṇaṁ kaṇṭhasaṁgatam  </i>	98
<i>ātmastanāntamānīya tenaiva triguṇīkṛtam </i>	
<i>granthau triveṣṭanaṁ kṛtvā sūtramevaṁ vidhīyate  </i>	99
<i>yavādyavārdha mānaṁ syāduttarīyasya vismṛtam </i>	
<i>tanmānaṁ upavītasya samameva vidhīyate  </i>	100

One who wishes for longevity should wear as many strands (sacred thread) as possible, in the even number. One who wishes for the worldly benefits should wear a single sacred thread or many threads, in the count of odd number. Then, having taken the two strands lying on the two sides of the neck, he should hold them at the level of his breast and they should be twisted to form a single thread of three strands and a knot should be strongly made, after rolling it three times. The sacred thread should be designed in this way. The thickness of the sacred thread may be equal to one yava-grain or half of the yava-grain. All the three strands which make the single sacred thread should be of equal length.

पुरुषाघोर वामाजमन्त्रा विप्रदिततः क्रमात्।	
स्वस्वजात्युक्त मन्त्रेण धार्यं तदुपवीतकम्॥	१०१

<i>puruṣāghora vāmājamantrā vipraditataḥ kramāt </i>	
<i>svasvajātyukta mantreṇa dhāryaṁ tadupavītakam  </i>	101

The sacred thread should be worn with the recital of tatpurusha mantra, aghora mantra, vamadeva mantra and sadyojata mantra by the brahmins, kshatriyas, vaisyas and sudras respectively. Or, it may be worn with the recital of particular mantra, prescribed to each caste.

वारुणं वा गृहस्तानां यतीनां भस्मना कृतम्।

स्नानान्तरं तयोरेव नैमित्तिकं उदाहृतम्॥ १०२

ऐन्द्रचातपवृष्ट्या स्यात् प्राङ्मुखेनोर्ध्व पाणिना।

स्मरता मूर्धजं मन्त्रं गच्छता पदसप्तकम्॥ १०३

*vāruṇam vā gr̥hastānām yatīnām bhasmanā kṛtam|*

*snānāntaram tayoreva naimittikam udāhṛtam||*

102

*aindrācātapavṛṣṭyā syāt prāṅmukhenordhva pāṇinā|*

*smaratā mūrdhajam mantram gacchatā padasaptakam||*

103

The ‘varuna-snana’ is specifically recommended for the house-holders and the ‘bhasma-snana’ is specifically recommended for the ascetics. Other varieties of bath, considered as the occasional, are applicable for both the house-holders and the ascetics. The occasional bath known as ‘aindra-snana’ should be done being in the sunshine or in the rain. Facing the east direction, the sadhaka should raise his both hands above his head and reciting the siro mantra, should walk seven steps. Aindra-snana should be done in this way.

कुर्यात् गोकुलसंचार धूलिबिर्वायुसम्भवैः।

पुरुषेणैव मन्त्रेण स्नानानां उत्तमोत्तमम्॥ १०४

*kuryāt gokulasamcāra dhūlibirvāyusambhavaiḥ|*

*puruṣeṇaiva mantreṇa snānānām uttamottamam||*

104

When the cows are moving about, the sadhaka should walk behind them and get himself bathed with the dusty particles raised by the wind from the feet of the cows. This should be done with the recital of tatpurusha mantra. This kind of bath is known as ‘vayavya-snana’ and this is considered to be the first and foremost kind of bath.

सद्यादि मन्त्रजप्तेन तोयेन परिमार्जनम्।

मान्त्रं तद्वारुणस्नान विधावपि विधीयते॥

१०५

*sadyādi mantrajaptena toyena parimārjanam|  
māntram tadvāruṇasnāna vidhāvapi vidhīyatell*

105

Cleansing the body with water, reciting the sadyojata mantra, vamadeva mantra, aghora mantra, tatpurusha mantra and isana mantra is known as 'mantra-snana'. This kind of mantra snana is recommended even while doing the varuna-snana.

प्रणवस्मरणोपेतं प्राणायामेन मानसम्।

सर्वस्नानेषु कर्तव्यं केवलं वा विधीयते ॥

१०६

*praṇavasmarāṇopetaṁ prāṇāyāmena mānasam|  
sarvasnāneṣu kartavyaṁ kevalaṁ vā vidhīyatell*

106

Doing the incantation of pranava tuned to the regulated inbreath and outbreath(pranayama) is known as 'manasa-snana'. This kind of manasa snana could be done in all kinds of bath mentioned before. Or, it had been ordained, that this manasa-snana alone could be done.

यावच्छरीरं संशुद्धिः तावच्छुद्धिर्नपश्यताम्।

भावशुद्ध्या विशुद्धो यस्स शुद्धो नेतरस्सदा ॥

१०७

*yāvaccharīra saṁśuddhiḥ tāvacchuddhirnapaśyatām|  
bhāvaśuddhyā viśuddho yassa śuddho netarassadā||*

107

The exact and absolute purity could not be obtained as long as the perfect purification of the physical body alone is maintained. Perfect purity is obtained only by the purity of the mind. All other varieties of bath could not give perfect and complete purity.

खरवायसगृघ्नान्त्य जनश्वाग्रामसूकरैः।

कुक्कुटप्रेतभूसङ्गशावसूतकषातकैः ॥

१०८

शाक्यनिर्घन्द निर्माल्यं भोजकैरन्य लिङ्गिभिः।

अन्यैश्च निन्दितैस्स्पृष्टो यदि स्नानं समाचरेत् ॥

१०९

<i>kharavāyasagrghrāntya janaśvāgrāmasūkaraiḥ </i>	
<i>kukkuṭapretabhūsaṅgaśāvasūtakaṣātakaiḥ  </i>	108
<i>śākyanirghanda nirmālyam bhojakairanya liṅgibhiḥ </i>	
<i>anyaiśca ninditaissprṣṭo yadi snānam samācaret  </i>	109

Whenever the sadhaka gets polluted by coming into contact with ass, crow, falcon, dog, pig roaming inside the village, cock and burial ground and whenever he is polluted by the death, by the touch or nearness of votaries of Buddhism and Jainism and by the touch of those who are wearing the insignia of other religions, those who have been rendered outcasts and such others, he should immediately take the recommended bath.

भागद्वयेप्युपगते नाभितोयोर्ध्वं सङ्गते।	
प्रक्षालनादयः स्नानाद्विशुद्धिः स्यात्करादृते ॥	११०
छर्दितेऽभ्युदिते सूर्ये श्मश्रु कर्मणि मैथुने।	
दुःस्वप्ने दुर्जनस्पर्शे स्नानं षड्विधीयते ॥	१११

<i>bhāgadvayepyupagate nābhitoyordhva saṅgate </i>	
<i>prakṣālanādayaḥ snānādviśuddhiḥ syātkarādṛte  </i>	110
<i>chardite'bhyudite sūrye śmaśr karmaṇi maithune </i>	
<i>duḥsvapne durjanasparśe snānam ṣaṭsu vidhīyate  </i>	111

Normally, while taking bath, the body is considered to be of two parts, below the navel and above the navel. Even if one stands in the water up to the level of navel, the dirt and impurities above the navel could be wiped off only by rubbing well with the hand, in addition to the sprinkling of water and other activities. Purity of the body does not occur without rubbing with the hands. Vomiting, sunrise, shaving and other related activities, sexual intercourse, disturbed by bad dreams, touch of the outcasts and impure persons – under all these six occurrences, bath should be essentially taken.

आजानुपादौ प्रक्षाल्य हस्तावामणिबन्धनात्।	
कुक्कुटासनसंस्थस्तु जानुमध्यग पाणियुक् ॥	११२
संयक् बद्धशिखो भूत्वा प्राङ्मुखो वाप्युदङ्मुखः।	
हस्तं गोकर्णवत्कृत्वा माषमग्नजलं पिबेत् ॥	११३



<i>ājānupādaṁ prakṣālya hastāvāmaṇibandhanāt </i>	
<i>kukkuṭāsanaśāsthasu jānumadhyaga pāṇiyuk  </i>	112
<i>saṁyak baddhaśikho bhūtvā prāṇmukho vāpyudaṇmukhaḥ </i>	
<i>hastāṁ gokarṇvatkr̥tvā māṣamagnajalaṁ pibet  </i>	113

Having washed the feet and the legs up to the knee and having washed the hands and fists, the sadhaka should sit down on the ground assuming the posture of cock(kukkuta asana). Then he should keep his both hands between the knees, being east-faced or north-faced and his tuft tied up well. Holding the right palm to appear like the ear of the cow, he should take only such amount of water as to contain a bean seed and sip it ( as acamana).

अप्राणियुगफेनं च बुद्बुदादि विवर्जनात्।	
ब्रह्मतीर्थेन मूलेन त्रिः पीत्वा द्विः प्रमार्जयेत्॥	११४
ओष्ठाङ्गुष्ठमूलेनानामिकाङ्गुष्ठ योगतः।	
चक्षुर्नासाश्रुती बाहू वक्षौ नाभि शिरः स्पृशेत्॥	११५

<i>aprāṇiyugaphenaṁ ca budbudādi vivarjanāt </i>	
<i>brahmatīrthena mūlena triḥ pīthvā dviḥ pramārajayet  </i>	114
<i>oṣṭhāṅguṣṭhamūlenānāmikāṅguṣṭha yogataḥ </i>	
<i>cakṣurnāsāśrūtī bāhū vakṣau nābhi śiraḥ spr̥šet  </i>	115

The water for ‘acamana’ should be free from any insect or worm, froth, bubbles and such others. The sipping should be done three times with the brahma-tirtha(water touching the base of the fingers). He should wipe the lips twice with the base of the right thumb. Joining the thumb and the ring-finger, he should touch his eyes, nose, ears, arms, chest, navel and the head.

समन्त्राचमनं पश्चादात्मविद्या शिवाणुभिः।	
स्वधान्तैस्सलिलं पीत्वा हेतिनोष्ठौ प्रमार्जयेत्॥	११६
हृन्मन्त्रेणाक्षि संस्पृशन् कुर्यात् सव्यापसव्यतः।	
अथवान्य प्रकारेण कुर्यादाचमनं बुधः॥	११७

<i>samantrācamanam paścādātmavidyā śivāṇubhiḥ</i>	
<i>svadhāntaiṣṣalilam pītvā hetinoṣṭhau pramāṛjayet</i>	116
<i>hr̥nmantreṇākṣi saṁspr̥śan kuryāt savyāpasavyataḥ</i>	
<i>athavānya prakāreṇa kuryādācamanam budhaḥ</i>	117

Then, he should do a specific acamana with the accompaniment of mantras. Atma tattvaya, vidya tattvaya, siva tattvaya – these three mantras should be recited, adding ‘svadha’ at the end of each mantra. Having taken three sips of water with these mantras, he should cleanse the lips with the recital of kavaca mantra. Then he should touch his right eye and the left eye with the recital of hrudaya mantra. Or, the learned sadhaka may do this acamana in a different way.

माषमग्न जलं ग्राह्यं निर्दोषं त्रिः पिबेत्पुनः।	
आस्यं द्विः प्रमृजेदस्त्रात् सकृन्मृज्य मुखं शनैः ॥	११८
पदावभ्युक्ष्य मूर्धानं अङ्गुष्ठानामिकेन तु।	
सव्यात्तु चक्षुशी स्पृष्ट्वा तर्जन्याङ्गुष्ठकेन तु ॥	११९
नासाद्वारावुभौ स्पृष्ट्वा कनिष्ठाङ्गुष्ठ योगतः।	
श्रोत्रे स्पृष्ट्वा जलोपेताङ्गुष्ठेन तु बाहुकौ ॥	१२०
नाभिं अङ्गुष्ठकेनैव सर्वाङ्गुल्यग्र सन्धितः।	
हृत्प्रदेशे तु संस्पृश्य सर्वाङ्गुल्या स्वमूर्धनि ॥	१२१

<i>māṣamagna jalam grāhyam nirdoṣam triḥ pibetpunah</i>	
<i>āsyam dviḥ pramr̥jedastrāt sakṛ̥nmr̥jya mukham śanaiḥ</i>	118
<i>padāvabhyukṣya mūrdhānam aṅguṣṭhānāmikena tu</i>	
<i>savyāttu cakṣuśī spr̥ṣtvā tarjanyāṅguṣṭhakena tu</i>	119
<i>nāsādvārāvubhau spr̥ṣtvā kaniṣṭhāṅguṣṭha yogataḥ</i>	
<i>śrotre spr̥ṣtvā jalopetāṅguṣṭhena tu bāhukau</i>	120
<i>nābhim aṅguṣṭhakenaiva sarvāṅgulyagra sandhitah</i>	
<i>hr̥tpradeśe tu saṁspr̥śya sarvāṅgulyā svamūrdhani</i>	121

Again, having taken the water free from any impurities so as to contain a bean seed, he should sip three times. He should cleanse the lips twice with the accompaniment of astra mantra and wipe the face and the feet once, slowly. Then he should touch his head, joining the thumb and the ring finger. Then, joining the thumb with the index finger, he should touch left eye first and then the right eye. Joining the thumb with the little finger, he should touch both the nostrils.

Then he should touch his ears and the arms with thumb associated with water. Then he should touch his navel with the thumb. Joining the tips all the fingers, he should touch his heart. Then he should touch his head with all the fingers.

ऋग्यजुस्साम वेदानां त्रिः पानात्तृप्तिरिष्यते।	
ओष्ठद्विमार्जनात्तत्र तथाथर्वेतिहासयोः ॥	१२२
आस्यसम्मार्जनात्तत्र गणेशस्य प्रियं भवेत्।	
हृच्छिरोभ्युक्षणेनैव ऋषीणां तु प्रियं भवेत्॥	१२३
चाक्षुषोः स्पर्शेनैव प्रियं स्यात्सोमसूर्ययोः।	
नासिका स्पर्शनेनैव अश्विन्योस्तु प्रियं भवेत्॥	१२४
श्रोत्र संस्पर्शनेनैव दिशां प्रीतिस्तथा भवेत्।	
इन्द्रविष्ण्वनलानां च बाह्वोर्नाभेर्हृदस्तथा ॥	१२५

<i>ṛgyajussāma vedānām triḥ pānātrptirīṣyate </i>	
<i>oṣṭhadvimārjanāttatra tathātharvetihāsayoḥ  </i>	122
<i>āsyasammārjanāttatra gaṇeśasya priyaṁ bhavet </i>	
<i>hṛcchirobhyukṣaṇenaiva ṛṣīṇām tu priyaṁ bhavet  </i>	123
<i>cākṣuṣoḥ sparśnenaiva priyaṁ syātsomasūryayoḥ </i>	
<i>nāsikā sparśanenaiva aśvinyostu priyaṁ bhavet  </i>	124
<i>śrotra saṁsparśanenaiva diśām prītistathā bhavet </i>	
<i>indraviṣṇvanalānām ca bāhvornābherhṛdastathā  </i>	125

The Rg Veda, Yajur Veda and Sama Veda are pleased when a sadhaka takes three sips of water. When he wipes the lips twice, the Atharva Veda and the Itihasas get pleased. Ganesa gets delighted when he wipes the mouth. The great Sages get delighted when he touches the chest and the head. When he touches his eyes, the Sun and the Moon are pleased. When he touches his nostrils, Asvini Devas get delighted. When he touches his ears, the directional Deities get delighted. When he touches his arms, navel and the heart, Indra, Vishnu and Agni Deva get delighted.

क्षुते च कफजाते च सद्य आचमनं नयेत्।	
स्पर्शयित्वा ततः श्रोत्रं अङ्गुष्ठेनास्यकं मृजेत्॥	१२६

*kṣute ca kaphajāte ca sadya ācamanam nayet|  
sparśayitvā tataḥ śrotram aṅguṣṭhenāsyakam mṛjet||*

126

When cough/sneezing occurs and when phlegm comes out, the sadhka should immediately do the acamana. Then, after touching the ears, he should wipe the mouth with the thumb.

तीर्थं कनिष्ठिका मूले प्राजापत्यं प्रतिष्ठितम्।

कराग्रे दैविकं तीर्थं तन्मूले ब्राह्ममुत्तमम्॥ १२७

पैतृकं देशिनी मूले पर्वसन्धिषु चार्षकम्।

वामपाणितले सौम्यं आग्नेयं दक्षिणे तले॥ १२८

*tīrtham kaniṣṭhikā mūle prājāpatyam pratiṣṭhitam|*

*karāgre daivikam tīrtham tanmūle brāhmanuttamam|| 127*

*patṛkam deśinī mūle parvasandhiṣu cārṣakam|*

*vāmapāṇitale saumyam āgneyam dakṣiṇe tale|| 128*

At the base of the little finger, the sacred water related to Prajapati is stored. At the top of the right hand, the sacred water known as Daivika(related to the Devas) is stored. At the base of the fingers, the sacred water related to Brahma is stored. At the base of the index finger, the sacred water related to the Ancestral Deities is stored. In each joint of the digits of the fingers, the sacred water related to the Sages is stored. In the left hand , there is the presence of Moon. In the right hand, there is the presence of Fire.

सकलीकृतदेहस्तु ततस्सन्ध्यां उपासयेत्।

ब्राह्मीं ब्रह्मगुणोपेतां ब्रह्मकाले विचिन्तयेत्॥ १२९

मध्याह्ने वैष्णवीं ध्यायेदशेषाच्युत लक्षणाम्।

साये रौद्रीं तु संध्यायेद् रुद्रलक्षण लक्षिताम्॥ १३०

*sakalīkṛtadehastu tatassandhyām upāsayet|*

*brāhmīm brahmaguṇopetām brahmakāle vicintayet|| 129*

*madhyāhne vaiṣṇavīm dhyāyedaśeṣācyuta lakṣaṇām|*

*sāye raudrīm tu saṁdhyāyed rudralakṣaṇa lakṣitām|| 130*

Having transformed his body to be in the likeness of Siva by means of anga nyasa and kara nyasa, the sadhaka should worship the Sakti known as Sandhya. He should contemplate Brahmi Sandhya as associated with the qualities of Brahma, during the period of brahma muhurta. He should contemplate Vaishnavi Sandhya as associated with all the qualities of Vishnu at the time of noon. He should contemplate Raudri Sandhya as associated with all the qualities of Rudra, in the evening.

नियामकां तिमूर्तीनां साक्षिणीं सर्वकर्मणाम्।

या शक्तिः परमेशस्य सा सन्ध्येति निगत्यते ॥ १३१

तद्दीप्तिमध्यगो भूत्वा प्रातः कर्मणी साधयेत्।

मेलामन्त्रक्रमेणैव शम्भुशक्तिं पुनर्यजेत् ॥ १३२

ततस्तद्वन्दनं कार्यं महास्र जप पूर्वकम्।

*niyāmakām timūrtīnām sākṣiṇīm sarvakarmaṇām*

*yā śaktiḥ paramēśasya sā sandhyeti nigatyate* ॥

131

*taddīptimadhyago bhūtvā prātaḥ karmaṇī sādhayet*

*melāmantrakrameṇaiva śambhuśaktim punaryajet* ॥

132

*tatastadvandanam kāryam mahāstra japa pūrvakam*

The Sakti who commissions the three Lords , Brahma, Vishnu and Rudra in their respective functions, who is the unfailing Witness of all the actions of all the souls and who is the spouse of the Supreme Lord Siva is specifically called Sandhya. Having installed himself within the effulgence of this Sandhya Sakti, the sadhaka should accomplish all those activities which are to be performed in the morning. Again, he should worship that Sakti of Lord Sambhu with the orderly recital of mela mantra. Then, the worship of that Sandhya Sakti should be done in a systematic way, preceded by the incantation of the astra mantra.

अभ्युक्षणात्परं कर्म कर्तव्यं तदनन्तरम् ॥

१३३

वामहस्ते जलं स्थाप्य स्रवच्छिरसि योजयेत्।

मूलाङ्गब्रह्मभिर्मन्त्रैर्दक्षहस्तेन नित्यशः ॥

१३४

भूयोपि दक्षहस्तस्थं शेषवारिरविद्युतिः।

आहत्य पूरकेणैव दक्षनासापुटेन तु ॥

१३५

दक्षनासा समीपस्थं दक्षहस्तं तु सोदकम्।

तस्मात्तोयाच्च निर्दग्धं पापं देहेऽसितप्रभम्॥

१३६

रेचकादक्ष नासान्तन्निर्गच्छत्परिचिन्तयेत्।

तद्देहे दक्षहस्तस्थ जलक्षेपात् शिवास्त्रतः॥

१३७

कृत्वैवं मार्जनाद्यं तु ततस्तर्पणं आरभेत्।

*abhyukṣaṇātparam karma kartavyam tadanantaram*|| 133

*vāmahaste jalam sthāpya sravacchirasi yojayet*|

*mūlāṅgabrahmabhirmantrairdakṣahastena nityaśaḥ*|| 134

*bhūyopi dakṣahastastham śeṣavāriravidyutih*|

*āhrtya pūrakeṇaiva dakṣanāsāpuṭena tull* 135

*dakṣanāsā samīpastham dakṣahastam tu sodakam*|

*tasmāttoyācca nirdagdham pāpam dehe'sitaprabham*|| 136

*recakāddakṣa nāsāntannirgacchatparicintayet*|

*taddehe dakṣahastastha jalakṣepāt śivāstrataḥ*|| 137

*kr̥tvaivam mārjanādyam tu tatastarpaṇam ārabhet*|

Subsequent to the Sandhya worship, the superior activity known as the sprinkling and offering of water to the concerned Deities, should be done. Having placed the water in the left palm, he should let the water trickle down to the right hand and sprinkle over his head with the right hand. He should always consecrate the water placed in the left hand by touching it with the right hand and reciting the mula mantra, anga mantra and the brahma mantra. Again, having collected the water trickled from the left hand in the right hand, he should contemplate it to be with the effulgence of the sun. Then keeping the right hand with the collected water near his right nostril, he should withdraw that water into his body through the right nostril by means of puraka(inbreath). He should contemplate that all the ill-effects of the past sinful deeds present within the body are incinerated and assume a black-colored form. Then he should contemplate that the black-colored form is brought out through the right nostril by means of recaka(outbreath) and deposited in the right hand. Then, he should sprinkle the water(in the right hand) over that black form, with the recital of sivastra mantra and annihilate it. In this way, the specific activity known as 'marjana' should be done. Having done this, he should do 'tarpana kriya'(pleasing the Deities).

देवादीनां यथायोज्य द्रव्यैर्वारि विसर्जनम्॥

१३८

हस्ताभ्यां तर्पणं प्रोक्तं त्रयाणां तर्पणं स्मृतम्।

मन्त्राश्च देवता वाणी दिशास्तत्पतयस्तथा ॥	१३९
मुनयोऽथ मनुष्याश्च सिद्धाश्चैव ग्रहास्तथा ।	
भूतानि पितरश्चान्ये ज्ञातयो गुरवस्तथा ॥	१४०
तर्पणीया यथान्यायं साधकैस्सिद्धिकांक्षिभिः ।	

<i>devādīnām yathāyojya dravyairvāri visarjanam</i>	138
<i>hastābhyām tarpaṇam proktaṁ trayāṇām tarpaṇam smṛtam</i>	
<i>mantrāśca devatā vāṇī diśāstatpatayastathā</i>	139
<i>munayo'tha manuṣyāśca siddhāścaiva grahāstathā</i>	
<i>bhūtāni pitaraścānye jñātayo guravastathā</i>	140
<i>tarpaṇīyā yathānyāyam sādhaikaissiddhikāmkṣibhiḥ</i>	

For the Devas and others, various substances and water should be offered as prescribed in the Scriptures and this offering(tarpana) should be done through the fingers of the hands. Devas, Sages, Pitrus, Mantras, Devatas, Vani, Directions, Presiding Deities of the Directions, Munis, Manushyas, Siddhas, Grahas, Bhutas, Other Pitrus and Jnatis, Gurus – all of them should be offered tarpana, in the systematic way, by those sadhakas who are intent on achieving great siddhis.

स्वाहया मन्त्रदेवानां सरस्वत्यास्तथैव च ॥	१४१
दिक्पतीनां मुनीनं तु नमोऽन्तं मनुजे वषट् ।	
सिद्धानां ग्रहसंघानां नमोऽन्तं परिकल्पयेत् ॥	१४२
भूतानां वौषडन्तं स्यात् पित्रादीनां स्वधान्तकम् ।	

<i>svāhayā mantradevānām sarasvatyāstathaiva ca</i>	141
<i>dikpatīnām munīnaṁ tu namo'ntaṁ manuje vaṣaṭ</i>	
<i>siddhānām grahasaṅghānām namo'ntaṁ parikalpayet</i>	142
<i>bhūtānām vauṣaḍantaṁ syāt pitrādīnām svadhāntakam</i>	

For the Mantras and the Devas, the tarpana mantra should end with 'svaha'; for Sarasvati also, it should end with 'svaha'. For the Dikpalakas and the Munis, the mantra should end with 'namah'. For the Maushyas, it should end with 'vashat'. For the Siddhas and the group of Grahas, the mantra should end with 'namah'. For the Bhutas, the mantra should end with 'vaushat'. And for the Pitrus, the mantra should end with 'svadha'.

सर्वं हृदयपूर्वं स्यात् कुसुमं देवतर्पणम् ॥ १४३  
 कुशो मुनीनां विहितः पित्रादीनां तिलं स्मृतम्।  
 शेषाणां अक्षतैः कुर्याद्यथायोग्योपवीतधृक् ॥ १४४  
 असव्यं सव्यकं सव्यं उपवीतं त्रयेण तु।

*sarvaṃ hṛdayapūrvam syāt kusumaṃ devatarpaṇam* ॥ 143  
*kuśo munīnām vihitah pitrādīnām tilam smṛtam*  
*śeṣāṇām akṣataiḥ kuryādyathāyogyopavītadhṛk* ॥ 144  
*asavyam savyakam savyam upavītam trayeṇa tu*

All these should be done whole heartedly, with concentrated mind. The recommended substance for tarpana of the Devas is flower. For the Munis, darbha-grass; for the Pitrus and others, sesame. For all others, unbroken rice. When offering the tarpana, the position of the sacred thread should be altered by the sadhka, according to the various groups concerned. The three positions of the sacred thread are – to be left sided, to be like a chain or garland around the neck, to be right sided.

मन्त्रास्तु मूलब्रह्माङ्गहेतयो मुनिसत्तमाः ॥ १४५  
 शिवेशविष्णुरुद्राब्जभुवो देवाः प्रकीर्तिताः।  
 वाग्वादिनी भवेद्वाणी दिशाश्चेन्द्रादयस्स्मृताः ॥ १४६  
 इन्द्रादयस्तत्पतयो ब्रह्मानन्तावसानकाः।  
 अत्रिश्च विश्वामित्रश्च पुलस्त्यः पुलहः क्रतुः ॥ १४७  
 वसिष्ठश्च मरीचिश्च मुनयः परिकीर्तिताः।  
 ततो मनुष्यास्सनकस्सनन्दन सनातनौ ॥ १४८  
 सनत्कुमारः कपिलो भृगुः पञ्चशिखस्तथा।  
 शिवो रुद्रो भवानी च ब्रह्मविष्णवग्नि वायवः ॥ १४९  
 धर्मः सूर्यश्चन्द्रमाश्च सिद्धाश्चैते प्रकीर्तिताः।



<i>mantrāstu mūlabrahmāṅgahetayo munisattamāḥ</i>	145
<i>śiveśaviṣṇurudrābjabhuvo devāḥ prakīrtitāḥ</i>	
<i>vāgvādinī bhavedvānī diśāścendrādayassmṛtāḥ</i>	146
<i>indrādayastatpatayo brahmānantāvasānakāḥ</i>	
<i>atriśca viśvāmitraśca pulastyah pulahaḥ kratuḥ</i>	147
<i>vasiṣṭhaśca marīciśca munayah parikīrtitāḥ</i>	
<i>tato manuṣyāssanakassanandana sanātanau</i>	148
<i>sanatkumāraḥ kapilo bhṛguḥ pañcaśikhastathā</i>	
<i>śivo rudro bhavānī ca brahmaviṣṇvagni vāyavaḥ</i>	149
<i>dharmah sūryaścandramāśca siddhāścaite prakīrtitāḥ</i>	

O, the supreme Sages!, the Mantras to be offered tarpana are- mula mantra, brahma mantras and anga mantras and the mantras related to the weapons. Siva, Isa, Vishnu, Rudra, Brahma – these are the Devas to be offered tarpana. Vagvadini(Sarasvati) is the Vani to be offered tarpana. Directions are the east and others. The presiding Deities of the Directions are Indra and others up to Brahma and Ananta(Vishnu). The Munis are Atri, Visvamitra, Pulastya, Pulaha, Kratu, Vasishta and Marici. Then the Manushyas . Sanaka, Sanandana, Sanatana, Sanatkumara, Kapila, Bhṛgu Panchasikha, Siva, Rudra, Bhavani, Brahma, Vishnu, Agni, Vayu, Dharma, Surya and candra – these are the Siddhas for whom the tarpanas are to be offered.

आदित्य सोमावङ्गार बुधौ चैव बृहस्पतिः ॥	१५०
शुक्रश्शनैश्वरो राहुः केतुश्चेति ग्रहास्स्मृताः।	
भूतान्यसंख्य संख्यानि भूतेभ्य इति योजयेत्॥	१५१
सोमश्च पितृमांश्चैव अङ्गिरा अर्यमा तथा।	
अग्निश्च कव्यवाहाद्याः पितरः परिकीर्तिताः ॥	१५२
पितृपत्न्यादिकं सर्वं क्रमाद्बुध्वा समाचरेत्।	

<i>āditya somāvaṅgāra budhau caiva bṛhaspatiḥ</i>	150
<i>śukraśśanaiścaro rāhuḥ ketuśceti grahāssmṛtāḥ</i>	
<i>bhūtānyasaṅkhyā saṅkhyāni bhūtebhya iti yojayet</i>	151
<i>somaśca pitṛmāṁścaiva aṅgirā aryamā tathā</i>	
<i>agniśca kavyavāhādyāḥ pitarah parikīrtitāḥ</i>	152
<i>pitṛpatnyādikaṁ sarvaṁ kramādbudhvā samācaret</i>	

Aditya, Soma, Angaraka, Budha, Bruhaspati, Sukra, Sanaiscara, Rahu and Ketu – the are the Grahas to be offered tarpana. The Bhutas are innumerable. So, the word “bhutebhyah” should

be added to the mantra, to denote collectively all the Bhutas. Soma. Pitruma, Angira, Aryama, Agni, Kavyavaha and others – these are the Pitrus. The name of the spouse of each Pitru and all other details should be known in an oderly way meticulously by the sadhka and having known these details, he should offer the tarpanas.

आचम्य दद्यात्सूर्यार्घ्यं त्र्यक्षरेण तु मन्त्रतः ॥ १५३

तद्विधिस्सूर्य पूजायां विस्तरेण विधास्यते।

ध्यात्वा सूर्यं यथान्यायं उपस्थानं षडङ्गतः ॥ १५४

मेलामन्त्रं ततो जप्त्वा शिवशक्ति विभागतः।

*ācamya dadyātsūryārghyaṁ tryakṣareṇa tu mantrataḥ* 153

*tadvidhissūrya pūjāyāṁ vistareṇa vidhāsyate*

*dhyātvā sūryaṁ yathānyāyaṁ upasthānaṁ ṣaḍaṅgataḥ* 154

*melāmantraṁ tato japtvā śivaśakti vibhāgataḥ*

Having taken three sips of water, the sadhaka should give ‘arghya’ to the Sun God with the recital of three-lettered mantra. The exact rules pertaining to this, would be explained elaborately later under the context of surya-puja. Having meditated on Surya according to the dhyana-verse, he should invoke the immediate presence of Surya and worship him with the recital of six anga mantras pertaining to Surya. Then, he should recite the mela-mantra with due differentiation in respect of Siva and Sakti.

प्रातः स्थित्वा सायाह्ने तु समासिनो मुनीश्वराः ॥ १५५

आसीनो वा स्थितो वापि मध्याह्ने विधिमाचरेत्।

उपस्थानं ततो जप्त्वा व्योमव्यापिनमेव च ॥ १५६

उदुत्यं चित्रमन्त्रञ्च हंसशुचिषदो जपेत्।

प्रदक्षिणं ततः कृत्वा कुर्याद्दण्ड नमस्कृतिम् ॥ १५७

*prātaḥ sthitvā sāyāhne tu samāsino munīśvarāḥ* 155

*āsīno vā sthito vāpi madhyāhne vidhimācaret*

*upasthānaṁ tato japtvā vyomavyāpinameva ca* 156

*udutyāṁ citramantrañca haṁsaśuciṣado japet*

*pradakṣiṇaṁ tataḥ kṛtvā kuryāddaṇḍa namaskṛtim* 157

O, the Lords of the Sages!, in the morning, he should give arghya and do the incantation by standing. In the evening, he should do these by sitting. In the noon, he may do these by standing or sitting. Then, having recited the mantra for obeisance, he should recite 'vyoma vyapi' mantra, the mantras which begin with 'udutyam', 'citram' and 'hamsassucishado'. Then, having circumambulated, he should prostrate, lying down on the ground like a staff.

सन्ध्यां नित्यं उपासीत लोपे चोपवसेद्दिनम्।

अरोगी रोगयुक्तश्चेत् सद्योजातं शतं जपेत्॥

१५८

*sandhyām nityam upāsīta lope copavaseddinam|  
arogī rogayuktaścet sadyojātam śatam japet||*

158

The sadhaka should perform the worship of Sandhya, daily without fail. If, due to some reason or other, the Sandhya worship is left out, he should be on fast for the whole day. If the healthy sadhka is affected with illness and disabled to do the Sandhya worship, he should recite the sadyojata mantra for hundred times.

क्षालितं स्नानवस्त्राद्यं दण्डे संवेष्ट्य यत्नतः।

गणेशरुद्र वागीशान् पूजयेत् हृदयेन तु॥

१५९

विघ्नान्विरोच्य मार्गस्थान् अस्त्र रक्षित विग्रहः।

व्रजेद्देवकुलं वापि गृहमात्मीयं उत्तमम्॥

१६०

*kṣālitam snānavastrādyam daṇḍe samveṣṭya yatnataḥ|  
gaṇeśarudra vāgīśān pūjayet hṛdayena tu||  
vighnānvirocya mārgasthān astra rakṣita vighrahaḥ|  
vrajeddevakulam vāpi gṛhamātmīyam uttamam||*

159

160

He should drench and cleanse the clothes and others and spread them on the wooden staff, taking every effort to make them dry. Then he should worship Ganesa, Rudra and Vagisa with the recital of hrudaya mantra. Having warded off the obstacles present in the walkway and with his body being protected by the incantation of astra manta, he should go to the temple of Siva or to his own house, rendered to be supreme for spiritual upliftment.

ततश्शुद्धिक्रमात् क्षमादीन्यधस्तत्त्वानि कल्पयेत्।

विद्यातत्त्वात्मकं गेहं सिद्धिमुक्ति फलप्रदम्॥ १६१

*tataśśuddhikramāt kṣmādīnyadhastattvāni kalpayet|*  
*vidyātattvātmakaṁ gehaṁ siddhimukti phalapradam|| 161*

Then, he should contemplate the tattvas of the lower plane starting from the earth, in the order of purification. He should ideate that his house is of the nature of vidya tattva and it is efficacious in granting the fruit of liberation as well as the fruit of worldly enjoyments.

तन्त्रमन्त्रान् समाधाय नागदन्तादिके शुभे।

प्रक्षाल्य पदो हस्तौ च तथाऽऽचम्य यथाविधि॥ १६२

मन्त्रसन्नद्ध देहस्तु सामान्यार्घ्यं करश्शुचिः।

त्यजञ्छेषाध्वनो भागं प्रासादं प्रविशेद् बुधः॥ १६३

*tantramantrān samādhāya nāgadantādike śubhe|*  
*prakṣālya pado hastau ca tathā"camya yathāvidhi|| 162*  
*mantrasannaddha dehastu sāmānyārghya karaśśuciḥ|*  
*tyajañccheṣādhwano bhāgaṁ prāsādaṁ praviśed budhaḥ|| 163*

Having carefully placed the guiding scriptures dealing with the Tantras and the Mantras in ivory box and such other tools, he should wash his feet and hands and do 'acamana' according to the prescribed rules. Then , making his body compactly designed with mantras and being pure, he should hold samanya arghya vessel in his hand and having left out the remaining portion of the adhva in this context, he should enter the temple.

सर्वमन्त्रकलाधारं सर्वशक्ति प्रवर्तकम्।

एवं संक्षेपतः प्रोक्तं स्नानाद्यं मुनिसत्तमाः॥ १६४

अनुक्तं अन्यतन्त्रेभ्यस्समाहृत्याचरेद् बुधः॥ १६५

*sarvamantrakalādhāraṃ sarvaśakti pravartakam|*  
*evaṃ saṃkṣepataḥ proktaṃ snānādyāṃ munisattamāḥ||* 164  
*anuktaṃ anyatanrebyassamāhṛtyācared budhaḥ||* 165

O, the supreme Sages!, the directions for the superior type of bath and other related activities have been told briefly. This kind of bath is the suppotive source of all mantras and kalas; it installs the vibrant presence of all Saktis, in the body. All those directions which have not been told here may be collected from other Agamas by the learned sadhaka. Having known other details in this way, he should do the essential activities.

॥ इति कामिकाख्ये महातन्त्रे स्नानविधिस्तृतीयपटलः ॥  
॥ iti kāmikākhye mahātantre snānavidhistṛtīyapaṭalaḥ ॥

This is the 3<sup>rd</sup> chapter titled “Directions for Taking the Daily Bath in Various Ceremonial Ways”  
in the Great Tantra called Kamika

## ४ अर्चना विधि पटलः

### 4 arcanā vidhi paṭalaḥ

#### 4 Directions for the Daily Worship of Lord Siva

अथार्चना विधिं वक्ष्ये भुक्तिमुक्ति फलप्रदम्।

परार्थं स्वार्थमित्येव द्विविधं तत्प्रकीर्तितम्॥

१

*athārcanā vidhiṁ vakṣye bhuktimukti phalapradam|  
parārthaṁ svārthamityeva dvividhaṁ tatprakīrtitam||*

1

Now, I will explain the systematic process of Siva-worship which is efficacious in yielding the worldly enjoyments as well as the final liberation. Siva-worship is of two kinds – individual(personal) worship (atmartha) and worship for the public(parartha).

दीक्षान्ते गुरुणा दत्ते लिङ्गे वा स्थण्डिलादिके।

यजनं स्वार्थमारख्यातं स्वस्येष्ट फलदं यतः ॥

२

*dīkṣānte guruṇā datte liṅge vā sthaṇḍilādikel  
yajanaṁ svārthamākhyātaṁ svasyeṣṭa phaladam yataḥ||*

2

The worship being done for the Linga graciously given to the disciple by the Guru at the completion of the qualifying diksha-ritual, or for the Linga made of earth and other substances is said to be personal (atmartha). Since it grants the fruits to the disciple as desired by him, it is called svartha(atmartha) puja.

ग्रामखेट पुरादौ वा नद्यां पर्वत एव वा।

अष्टषष्टिमहाक्षेत्रेष्वन्यत्र च मनोरमे ॥

३

स्वयंभुदैव बाणार्थं लिङ्गयुक्ते शिवालये।

मनुजैः स्थापिते लिङ्गे परार्थं यजनं स्मृतम्॥

४

*grāmakheṭa purādau vā nadyām parvata eva vā|  
aṣṭaṣṣṭimahaḥkṣetresvanyatra ca manoramell  
svayambhudaiva bāṇārṣa liṅgayukte śivālaye|  
manujaiḥ sthāpīte liṅge parārtha yajanaṁ smṛtam||*

3

4

There are temples situated in villages, towns, cities and such other settlements, situated near rivers and mountains, situated in the much celebrated 68 sacred places or in other pleasant and beautiful surroundings. Such temples may enshrine the self-manifest Linga(svayambhu), Linga worshipped by

other gods, Bana-linga, Linga worshipped by the sages(arsha linga) or the Linga designed by a human being. The worship being done for such Lingas enshrined in various temples is known as parartha puja.

नृपतेरायुरारोग्य जय संपद्विवृद्धये।

ग्रामादीनां विवृद्धर्थं परार्थेज्या प्रयुक्तताम्॥

५

*nṛpaterāyurārogya jaya saṃpadvivṛddhaye।*

*grāmādīnām vivṛddhyartham parārthejyā prayuktatām॥*

5

The parartha puja should be inevitably performed for longevity, health, victory and abundant increase of wealth of the Ruler and for the many-faceted growth of the village and other settlements.

परार्थं यजनं कार्यं शिवविप्रैस्तु नित्यशः।

धार्मिकः कुरुते नित्यं आदिशैवो द्विजोत्तमः॥

६

अन्ये तु स्वार्थकादन्यं कुर्युश्चेत् कर्तृनाशनम्।

*parārtha yajanaṃ kāryaṃ śivavipraistu nityaśaḥ।*

*dhārmikaḥ kurute nityaṃ ādiśaivo dvijottamaḥ॥*

*anye tu svārthakādanyaṃ kuryuścet kartṛnāśanam।*

6

Parartha Puja should be performed daily by the Adisaivas. Adisaiva is the most supreme among the twice-borns; he is virtuous, being always inclined to obey the directions given by Lord Siva. Such an Adisaiva should perform the temple worship daily. Apart from doing the personal worship(atmartha), if other persons perform the temple worship, such activity would result in the decay of the doer and the ruler.

शिवसृष्टिं विना ये तु जायन्ते ब्रह्मणो मुखात्॥

७

ते सामान्या न तेषां तु परार्थेज्याधिकारिता।

यदि मोहेन कुर्वीरन् राज्ञो राष्ट्रस्य नाशनम्॥

८

भृत्यर्थं ये शिवं विप्रास्सामान्यस्त्वर्चयन्ति चेत्।

षण्मासात्पतनं यान्ति तस्मात्तान् परिवर्जयेत्॥

९

*śivasṛṣṭim vinā ye tu jāyante brahmaṇo mukhāt॥*

*te sāmānyā na teṣāṃ tu parārthejyādhikāritā।*

*yadi mohena kurvīran rājño rāṣṭrasya nāśanam॥*

*bhṛtyarthaṃ ye śivaṃ viprāssāmānyastvarcayanti cet।*

*ṣaṇmāsātpatanaṃ yānti tasmāttān parivarjayet॥*

7

8

9

Those brahmins who have originated from the face of Brahma, without being created by Siva, are considered to be common brahmins. For them, there is no authority to get involved in the parartha puja. If, out of conceit or delusion, they do the parartha puja, then the ruler and the country would

perish in due course of time. If these common brahmins worship Lord Siva in the temples for the sake of getting the required fees, then the ruler and the land would cease to exist. Therefore, the ruler should carefully avoid them to perform the temple worship.

शिवदीक्षाभिषिक्तस्य शिवविप्रस्य धीमतः ।

शिवाज्ञा वशस्तस्य परार्थेज्या न दोषभाक् ॥

१०

*śivadīkṣābhiṣiktasya śivaviprasya dhīmataḥ|*  
*śivājñā vaśastasya parārthejyā na doṣabhāk||*

10

An Adisaiva is one who has been given the most superior 'śivadiksha' and blessed with empowerment by means of ceremonial ablution(abhisheka) and who is well learned and such a person is always under the control of Siva's command. If parartha puja is performed by such an Adisaiva, there would not be any defect in that worship.

अग्निहोत्राश्च वेदाश्च यज्ञाश्च बहुदक्षिणाः ।

शिवलिङ्गार्चनस्यैते कोट्यंशेनापि नो समाः ॥

११

जातेनात्मदृहा येन नार्चितो भगवान् शिवः ।

सुचिरं सञ्चरत्यस्मिन् संसारे दुःखसागरे ॥

१२

वरं प्राण परित्यागश्छेदनं शिरसोऽपि वा ।

न त्वनभ्यर्च्य भुञ्जीयाद् भगवन्तं त्रिलोचनम् ॥

१३

इति ज्ञात्वा प्रयत्नेन पूजनीयस्सदाशिवः ।

*agnihotrāśca vedāśca yajñāśca bahudakṣiṇāḥ|*  
*śivaliṅgārcanasyaite koṭyaṁśenāpi no samāḥ||*  
*jātenātmadr̥hā yena nārcito bhagavān śivaḥ|*  
*suciraṁ sañcaratyasmin saṁsāre duḥkhasāgare||*  
*varam prāṇa parityāgaśchedanam śiraso'pi vā|*  
*na tvanabhyarcya bhujjīyād bhagavantam trilocanam||*  
*iti jñātvā prayatnena pūjanīyassadaśivaḥ|*

11

12

13

Maintaining the sacrificial fire in one's own house, systematic study of the Vedas, performing sacrifices which involve many kind of fees in great measure – all these activities cannot be equal to even one part out of million parts of the greatness of the worship of Sivalinga. If Lord Siva, the Bhagvan, is not worshipped by a person who has become malicious to his own self, such an unworthy person would be roaming through this worldly life which is like the great ocean of misery, for a very long period. Without worshipping Lord Siva, the three-eyed, one should not take his daily meals. To give up one's own breath or cutting one's own head is more meritorious than failing to worship Lord Siva. Having known this truth, one has to worship Him, taking all efforts.



आजानु पादौ प्रक्षाल्य हस्तावामणिवन्धनात्॥	१४
कार्यं त्रिविध विघ्नानां प्रासादादपसारणम्।	
दिव्या नभोगताश्चैव भूगतास्त्रिविधाः स्मृताः ॥	१५
तत्त्व दृष्ट्या तु दिव्यांश्च पुष्पक्षेपान् नभोगतान्।	
पार्श्विघातत्रयाद्भौमान् प्रासादादपसारयेत्॥	१६

<i>ājānu pādau prakṣālya hastāvāmaṇibandhanāt  </i>	14
<i>kāryam trividha vighnānām prāsādādapasāraṇam </i>	
<i>divyā nabhogatāścaiva bhūgatāstrividhāḥ smṛtāḥ  </i>	15
<i>tattva dr̥ṣṭyā tu divyāmśca puṣpakṣepān nabhogatān </i>	
<i>pārṣṇighātatrayaḍbhūmān prāsādādapasārayet  </i>	16

Having cleaned his legs up to knees and his hands up to the fists, the sadhaka should proceed to ward off three kinds of obstacles from the surroundings of the temple(or the home shrine). The three obstacles are – those coming from the heavens, those present in the space(atmosphere) and those present in the land. He should drive away the obstacles related to the heavens by looking above with his eyes charged with the perfect knowledge of tattvas. He should expel the space-related obstacles from the shrine by throwing the flowers. He should ward off the earth-related obstacles by striking the ground three times with his right heel.

श्रेष्ठं पश्चान्मुखं लिङ्गं अभावात् प्राङ्मुखं स्मृतम्।	
याम्य कौबेर वक्रं तु न सिद्धाविष्यते बुधैः ॥	१७
अथवा शान्तिकर्मादौ सौम्याभिमुखमिष्यते।	
एकद्वार विमानेऽयं नियमो निष्कलस्य तु॥	१८

<i>śreṣṭham paścānmukhaṁ liṅgam abhāvāt prāṅmukhaṁ smṛtam </i>	
<i>yāmya kaubera vakraṁ tu na siddhāviṣyate budhaiḥ  </i>	17
<i>athavā śāntikarmādau saumyābhimukhamiṣyate </i>	
<i>ekadvāra vimāne'yaṁ niyamo niṣkalasya tu  </i>	18

The west-facing Sivalinga is considered to be superior. If there is no west-facing Linga, the east-facing Linga may be preferred. The south-facing and the north-facing Lingas are not preferred by the learned Sages for the attainment of superior powers(siddhis). This specific direction is applicable to the temple which has only one entrance and in which the Formless Form of Siva has been installed.

चतुर्द्वारि च मेर्वादौ लिङ्गे च चतुरानने।	
चतुर्द्वारं प्रकर्तव्यं तत्रायं नियमो न हि ॥	१९

<i>caturdvāre ca mervādau liṅge ca caturānane </i>	
<i>caturdvāraṁ prakartavyaṁ tatrāyaṁ niyamo na hi  </i>	19

For the temples built in the style of Merumandara and others and for the temples in which the Linga having four faces(caturmukha linga) has been installed, four entrances should be provided. For such temples(having four entrances), the specific direction mentioned earlier does not apply.

यस्यां दिशि भवेद्द्वारं तां प्राचीं परिकल्पयेत्।

लिङ्गस्याभिमुखं यत्तु द्वारं तत्पूर्वमिष्यते॥

२०

तत्र तत्पुरुषं वक्रं ऊर्ध्वञ्चाभिमुखं भवेत्।

बलिपीठं वृषं शूलं तद्वक्राभिमुखं भवेत्॥

२१

*yasyām diśi bhaveddvāraṁ tāṁ prācīm parikalpayet*

*liṅgasyābhimukhaṁ yattu dvāraṁ tatpūrvamiṣyate*

20

*tatra tatpuruṣaṁ vaktraṁ ūrdhvañcābhimukhaṁ bhavet*

*balipīṭhaṁ vṛṣaṁ śūlaṁ tadvaktrābhimukhaṁ bhavet*

21

The direction in which the main entrance has been provided should be considered as east. The entrance which is just opposite to the Linga should be taken as the east-entrance. There, the Tatpuruṣa face is to be meditated. The upper face known as Isana should also be meditated as facing that direction. The bali-pitha, Bull and the trident – all these three should be facing the Linga.

गणपं भारतीमूर्ध्वे सव्ये गङ्गाञ्च नन्दिनम्।

यमुनाञ्च महाकालं वामशाखागतौ यजेत्॥

२२

नन्दिकालौ तथा भृङ्गि विघ्नेशौ वृष षण्मुखौ।

देवी चण्डौ द्विपार्श्वस्थो द्वाराणां चतुरानने॥

२३

एते पूज्या नमोन्तैश्च हृदयाद्यैर्यथाक्रमम्।

रूपसंस्थान भावैस्तु गन्ध पुष्पादिभिः क्रमात्॥

२४

*gaṇapaṁ bhāratīmūrdhve savye gaṅgāñca nandinam*

*yamunāñca mahākālaṁ vāmaśākhāgatau yajet*

22

*nandikālau tathā bhṛṅgi vighneśau vṛṣa ṣaṇṁukhau*

*devī caṇḍau dvipārśvastho dvārāṇām caturānanell*

23

*ete pūjyā namontaiśca hṛdayādyairiyathākramam*

*rūpasamsthāna bhāvaistu gandha puṣpādibhiḥ kramāt*

24

On the lintel of the threshold , Ganapati and Sarasvati are to be worshipped; on the right side of the threshold , Nandi and Ganga are to be worshipped; on the left side of the threshold, Yamuna and Mahakala should be worshipped. In the temple which has four entrances, the entrance-deities(dvara devas) in the east are Nandi and Mahakala; in the south, Bhrunji and Vighnesa; in the west, Rishabha and Shanmukha; in the north, Durga and Canda. These Deities are to be worshipped with hrudaya and other anga-mantras ending with ‘namah’, in due order. The form, features of the pedestal, manner of

appearance of each Deity should be meditated and these Deities are to be worshipped in a systematic way with sandal, flowers and such other paraphernalia.

सामान्यर्घ्यं ततो दत्त्वा सव्यं शाखां समाश्रितः ।

प्रविशेद्दक्ष पादेन प्रासादाभ्यन्तरं गुरुः ॥ २५

निवारणार्थं विघ्नानां न्यस्य खड्गं उदुम्बरे ।

संपूज्यात्मभुवं वास्तोष्पते ब्रह्मण इत्यपि ॥ २६

*sāmānyarghyaṃ tato datvā savya śākhāṃ samāśritaḥ |* 25

*praviśeddakṣa pādēna prāsādābhyantaram guruh ||*

*nivāraṇārtham vighnānām nyasya khadgaṃ udumbare |*

*sampūjyātmabhuvam vāstospate brahmaṇa ityapil ||* 26

Having offered samanya-arghya water, the Guru(priest) should enter the main shrine by the right side of the entrance, placing the right foot first. He should invoke the presence of khadga-weapon on the threshold in order to ward off the obstacles there and then worship the Vastu-Brahma , reciting the mantra which begins with ‘vastoshpate’.

लिङ्गं प्रदक्षिणीकृत्य भक्त्या स्तुत्वा महेश्वरम् ।

गन्धपुष्पादिकं सर्वं आनीतं परिचारकैः ॥ २७

संवीक्ष्य द्रव्य संघातं स्थापयेत् कलशान्सुधीः ।

वीक्षितांस्तत्त्वदृष्ट्या चाभ्युक्षितान् अस्त्रमन्त्रतः ॥ २८

ताडितान् प्रोक्षितांश्चैव गृहीत्वा निस्सरेद्बहिः ।

कलशान् सुशिरोनाहान् सुस्थिरान् छिद्रवर्जितान् ॥ २९

*liṅgam pradakṣiṇīkr̥tya bhaktyā stutvā mahēśvaram |* 27

*gandhapuṣpādikaṃ sarvaṃ ānītaṃ paricāraakaiḥ ||*

*saṃvīkṣya dravya saṃghātaṃ sthāpayet kalaśānsudhīḥ |*

*vīkṣitāṃstattvadr̥ṣṭyā cābhyukṣitān astramantrataḥ ||* 28

*tāditān prokṣitāṃścaiva grhītvā nissaredbahiḥ |*

*kalaśān suśironāhān susthirān chidravarjitān ||* 29

Having circumambulated the Linga in clockwise direction, the Guru should adore the Great Lord with deep devotion. Then the learned Guru should look at the multitudes of various objects such as the sandal, flowers and other such items brought and arranged there by the servicing devotees(paricarakas) and install the kalasas(pots). These items should be looked at with ‘tattva-eyes’; sprinkled with the recital of astra mantra(abhyukshana, sprinkling the consecrated water with the right palm turned down); well struck and again sprinkled(prokshana, sprinkling the consecrated water, with the right palm turned upwards). After doing all such purifying rituals , the Guru should accept those items and send the servicing devotees out(of the main shrine). The kalasas should be with well-formed top, with thick and rounded side, should be unshakable and should be devoid of holes.

भवन्तं पूजयामीति प्रार्थयेत यथा तथा।	
शिवतीर्थमनुप्राप्य षडङ्गेनाभिमन्त्रयेत्॥	३०
कलशांस्तोयवस्त्रांश्च क्षालयित्वास्त्र मन्त्रतः।	
पूरयेद् रुद्रगायत्र्या हृदा तोयैः पटसूतैः ॥	३१
सम्पूर्णं कलशान् पश्चात्तद्वस्त्रेण प्रमार्जितान्।	
द्वौ द्वौ योक्तुं नियुक्तांस्तान् एकैकेन तु पाणिना ॥	३२
गृहीत्वा प्रापयेत् गर्भगृहाग्रे वाऽथ मण्डपे।	

<i>bhavantaṁ pūjayāmīti prārthayeta yathā tathā </i>	
<i>śivatīrthamanuprāpya ṣaḍaṅgenābhimantrayet  </i>	30
<i>kalaśāṁstoyavastrāṁśca kṣālayitvāstra mantrataḥ </i>	
<i>pūrayed rudragāyatrīya hṛdā toyaiḥ paṭasūtaiḥ  </i>	31
<i>sampūrṇa kalaśān paścāttadvastreṇa pramāṛjitān </i>	
<i>dvau dvau yoktṛṇi nyuktāṁstān ekaikena tu pāṇinā  </i>	32
<i>gṛhītvā prāpayet garbhagrāhāgre vā'tha maṇḍape </i>	

“I am going to worship You(with your grcae)” – having prayed humbly in this way as applicable to the context, the Guru should reach the place where the water for Siva-worship has been stored and energize it with six anga mantras. Then he should purify the kalasas and the wet cloth by sprinkling over them with the accompaniment of astra mantra. Reciting the rudra-gayatri mantra and hrudaya antra, he should fill up the kalasas with the water filtered through the wet cloth. Then, with a pure cloth, he should wipe the kalasas which are well filled up with water and which are wound round with two-stranded thread. Then, he should take the kalasas one by one with his hands and place them in the main shrine or in the mukha-mandapa (frontal hall).

न स्पृशेदूरु पार्श्वस्थ द्वारशाखादिकं यथा ॥	३३
च्योतते न जलं भूमौ तथा कुर्याद्विचक्षणः।	
प्रलिप्तभूमावास्तीर्य कुशपुष्पादिकं हृदा ॥	३४
स्थापयेत्कलशान् तत्र वर्धन्या वसुसंख्यया।	
क्षमालोकपद पञ्चाशत्पञ्चघटास्तु वा ॥	३५
विकार संख्यया वाऽथ तेषां द्विगुण संख्यया।	
स्नपनोक्त्याऽथ संस्थाप्य कुर्यान्नित्याभिषेचनम् ॥	३६

<i>na spr̥śedūru pāśvastha dvāraśākhādikaṁ yathā  </i>	
<i>cyotate na jalaṁ bhūmau tathā kuryādvicakṣaṇaḥ </i>	33
<i>pralīptabhūmāvāstīrya kuśapuspādikaṁ hṛdā  </i>	
<i>sthāpayetkalaśān tatra vardhanyā vasusamkhyayā </i>	34

<i>kṣmālokapada pañcāsatpañcapañca ghaṭāmstu vā  </i>	35
<i>vikāra saṁkhyayā vā'tha teṣāṁ dviguṇa saṁkhyayā </i>	
<i>snapanoktyā'tha saṁsthāpya kuryānnityābhiṣecanam  </i>	36

The Guru who is highly skilled should take care to see that he is not touching the sides of the entrance and other parts, that the water is not spilling out to the ground from the kalasas. He should strew the darbha-grass, flowers and such other substances over the ground besmeared well and kept pure, with the recital of hrudaya mantra. There, he should arrange in an orderly way eight kalasas along with a specific kalasa meant for Sakti(vardhani kalasa). Or, he may place one kalasa or two kalasas or place them to be in the number of seven, fifty, twenty-five, multiples of one of these numbers or twice these numbers. Or, he may arrange them according to the directions set forth for 'snapana abhisheka'. Having done so, he should perform the daily-ablution.

आत्मशुद्धिक्रिया पूर्वा स्थानशुद्धिर्द्वितीयका।	
तृतीया द्रव्यशुद्धिस्स्याच्चतुर्थं मन्त्रशोधनम्॥	३७
पञ्चमो लिङ्गशुद्धिश्च कथ्यन्ते पञ्चशुद्धयः।	

<i>ātmaśuddhikriyā pūrvā sthānaśuddhirdvītiyakā </i>	
<i>tṛtīyā dravyaśuddhissyāccaturtham mantraśodhanam  </i>	37
<i>pañcamo liṅgaśuddhiśca kathyante pañcaśuddhayaḥ </i>	

Five kinds of purification have been declared(in the Agamas). The first one is the purification of the self (atma suddhi); the second one is the purification of the place; purification of paraphernalia is the third; purification of mantra is the fourth; purification of Linga is the fifth.

मार्जिते चोपलिप्ते च धामन्यन्यत्र वा बुधः॥	३८
कुशक्लृप्ताशने वृस्यां अथ कृष्णमृगाजिने।	
यथेष्टं आसनं बध्वा ऋजुकायोत्तराननः॥	३९
चन्दनालिप्त हस्तौ तौ शोधयेदस्त्रमन्त्रतः।	
परस्परौ च संस्पृश्य तलकौ हस्तपृष्ठकौ॥	४०
अमृतीकृत्य मूलेन वौषडन्तेन मन्त्रतः।	
विद्याशरीरतां ध्यात्वा तयोश्शक्त्यन्तं उत्तमम्॥	४१
मूलेन शिवमावाह्य ब्रह्मण्यङ्गानि विन्यसेत्।	

<i>mārjite copalīpte ca dhāmanyanyatra vā budhaḥ  </i>	38
<i>kuśakḷptāśane brsyām atha kṛṣṇamṛgājine </i>	
<i>yatheṣṭam āsanam badhvā ṛjukāyottarānanaḥ  </i>	39
<i>candanālipta hastau tau śodhayedastramantrataḥ </i>	
<i>parasparau ca saṁspr̥śya talakau hastapṛṣṭhakau  </i>	40
<i>amṛtīkṛtya mūlena vausaḍantena mantrataḥ </i>	

Having placed a seat designed with kusa-grass suitable to the ascetic or a seat designed with the skin of black antelope over the well-wiped and well-besmeared ground or in another place, the learned Guru should assume a posture(āsana) as desired by him and should keep his body straight, being north-faced. Having smeared his both hands with sandal paste, he should purify them with astra mantra. Then touching mutually the front and back side of each hand, he should make his form to be of nectarine nature with the recital of mula mantra ending with ‘vaushat’. Having contemplated that he has attained a pure body of consciousness pertaining to Siva and Sakti, he should invoke the presence of Siva who is Supreme and above sakti tattva with the recital of mula mantra and identify the brahma mantras and the āṅga mantras with the his own form.

गृहस्थः सृष्टिमार्गेण करन्यासं तु कारयेत्॥

४२

वानप्रस्थ यतीनां च संहारन्यासं उच्यते।

*gṛhasthaḥ sṛṣṭimārgeṇa karanyāsam tu kārayet||  
vānaprastha yatīnām ca saṁhāranyāsam ucyate|*

42

It has been ordained that the house-holders(gruhastas) should do the kara-nyasa in the order of evolution and the forest-dwellers(vanaprasthas) and the ascetics should do this kara-nyasa in the order of dissolution.

अङ्गुष्ठादि कनिष्ठान्तं ईशात्सद्यावसानकम्॥

४३

सृष्टिन्यासमारख्यात्सद्यादीशावसानकम्।

कनिष्ठाद्यङ्गुष्ठान्तं च संहारन्यासं उच्यते ॥

४४

जगतः सृष्टिसंहारक्रम एवात्र च क्रमः ।

*aṅguṣṭhādi kaniṣṭhāntam īśātsadyāvasānakam||  
sṛṣṭinyāsamākhyātsadyādīśāvasānakam|  
kaniṣṭhādyāṅguṣṭhāntam ca saṁhāranyāsam ucyate||  
jagataḥ sṛṣṭisamhārakrama evātra ca kramaḥ|*

43

44

Identifying the mantras from the ‘isana’ to ‘sadyojata’ with the fingers from the thumb to little finger is said to be the nyasa in the order of evolution. Identifying the mantras from ‘sadyojata’ to ‘isana’ with the fingers from the little finger to the thumb is said to be the nyasa in the order of dissolution. The world is always in the cyclic order of creation and dissolution and hence this nyasa in the order of evolution and dissolution has been recommended here.

नेत्रं हस्ततले न्यस्य पश्चाद्यङ्गानि विन्यसेत्॥

४५

अङ्गुष्ठादि कनिष्ठान्तं कनिष्ठाद्यङ्गुष्ठाकावधि।

तर्जन्याङ्गुष्ठके न्यासस् सर्वास्वङ्गुष्ठतो भवेत्॥

४६

तर्जन्यन्तं न्यसेद्धीमान् तर्जन्या मस्तकं न्यसेत्।

यद्वास्त्रवर्मचूडाक हृदोऽङ्गुष्ठादितो न्यसेत्॥

४७

सृष्टौ प्रतीपको न्यासस्संहारो मोक्षकाक्षिणाम्।

मूर्धादिस्सृष्टिरित्युक्ता पादादिस्संहतिर्भवेत्॥

४८

*netraṁ hastatale nyasya paścādyaṅgāni vinyaset||*

45

*aṅguṣṭhādi kaniṣṭhāntaṁ kaniṣṭhādyaṅguṣṭhakāvadhil*

*tarjanyaṅguṣṭhake nyāsas sarvāsvaṅguṣṭhato bhavet||*

46

*tarjanyaṅguṣṭhake nyāsas sarvāsvaṅguṣṭhato bhavet||*

*tarjanyaṅguṣṭhake nyāsas sarvāsvaṅguṣṭhato bhavet||*

47

*yadvāstravarmacūḍāka hrdo'ṅguṣṭhādito nyaset||*

*sṛṣṭau pratīpako nyāsassamhāro mokṣakākṣiṇām*

48

*mūrdhādissṛṣṭirityuktā pādādissamhṛtirbhavet||*

Having identified the netra mantra with the palm, he should then do the nyasa of the other anga mantras. The nyasa should be done from the thumb to the little finger and from the little finger to the thumb. First he should touch the thumb with the index finger and touch all other fingers with the thumb. Then, the learned Guru should do the nyasa up to the index finger. Then he should touch his head with index finger. Or, he may do the nyasa of astra, kavaca, sikha, siras and hrudaya mantras with the thumb and other four fingers respectively. In the order of evolution, this nyasa should be done in the reverse order. The order of dissolution in the process of nyasa is recommended for those who are desirous of final liberation. Nyasa from the head to feet is in the order of evolution. The nyasa from the feet to the head is in the order of dissolution.

विद्येश्वराणां बीजानि चाङ्गुष्ठादि पुनर्न्यसेत्।

अमृतीकृत्य भावेन कवचेनावकुण्ठयेत्॥

४९

एवं शिवीकृतौ हस्तौ समर्थौ सर्वकर्मसु।

सकलीकरणे सन्ध्याकाले चाचमने तथा ॥

५०

करन्यासो विधातव्यस्तद्विशेष विधावपि।

*vidyeśvarāṅgāni bījāni cāṅguṣṭhādi punarnyaset|*

*amṛtikṛtya bhāvena kavacenāvakuṅṭhayet||*

49

*evaṁ śivīkṛtau hastau samarthau sarvakarmasu|*

*sakalīkarāṇe sandhyākāle cācamane tathā||*

50

*karanyāso vidhātavyastadvīṣeṣa vidhāvapi|*

The seed letters of the Vidyeshvaras should be identified, as done before, with the fingers from the thumb to the little finger. Having contemplatively rendered his form to be of nectarine nature, he should ideate that he is being surrounded by the power of kavaca mantra for protection. The hands which are rendered to be with the nature of Siva by this kind of nyasa become fit and efficacious enough in the performance of all ritualistic activities. While doing the 'sakali karana', sandhya worship, acamana and while performing certain activities associated with specific process, this kara-nyasa should be essentially done.

संहारमुद्रया देहव्याप्तं चित्तं निरुध्य च ॥	५१	
हृत्पद्मगह्वराधारे शिवे वा व्योम्नि निर्मले।		
हृत्कण्ठतालुभ्रूशंख रोधिन्यो ब्रह्मरन्ध्रकम् ॥	५२	
कुटिला व्यापिनी तन्वी समना उन्मना तथा।		
तासामुपरि या शक्तिस्तस्यां वा योजयेन्नरः ॥	५३	
<i>samhāramudrayā dehavyāptam cittam nirudhya ca</i> ॥		51
<i>hṛtpadmagahvarādhāre śive vā vyomni nirmale</i>		
<i>hṛtkanṭhatālubhrūśamkha rodhinyo brahmarandhrakam</i> ॥		52
<i>kuṭilā vyāpinī tanvī samanā unmanā tathā</i>		
<i>tāsāmupari yā śaktistasyām vā yojayennaraḥ</i> ॥		53

Having arrested and grasped the self which is pervading the whole body, with the hand-gesture(mudra) of dissolution(samhara), the Guru should install it to be within Siva who is present in the cave of his heart-lotus or in the space of pure consciousness above the brahmarandhra. There are five Saktis who are present in the heart, neck, uvula, midpoint between the eyebrows and the forehead, called Kutila, Vyapini, Tanvi, Samana and Unmana respectively. In the plane of brahmarandhra which is above all these, there is Sivaskati. Instead of installing his self within Siva, the Guru may unite his self contemplatively with this Sakti.

कृत्वाभिध्यानमादौ तु दहेहेहं अनन्तरम्।		
योजनं देशिकैः कार्यं रक्षार्थं भोग्यकर्मणाम् ॥	५४	
ज्ञानाग्निस्सर्वकर्माणि भस्मसात्कुरुते क्षणात्।		
मुक्तौ कर्मणि देवाज्ञावशतो नास्ति तल्लयः ॥	५५	
तिरोभावकरी शक्तिश्शिवस्य परमेष्ठिनः।		
संसिद्धा जगतस्सृष्टि लयभोगादि हेतुका ॥	५६	
<i>kṛtvābhidhyānamādau tu daheddeham anantaram</i>		
<i>yojanam deśikaiḥ kāryam rakṣārtham bhogyakarmanām</i> ॥		54
<i>jñānāgnissarvakarmāṇi bhasmasātkurute kṣaṇāt</i>		
<i>muktau karmaṇi devājñāvaśato nāsti tallayaḥ</i> ॥		55
<i>tirobhāvakarī śaktiśśivasya parameṣṭhinaḥ</i>		
<i>saṁsiddhā jagatassṛṣṭi layabhogādi hetukā</i> ॥		56

Having first contemplated the transposition of his self in this way, the Guru should incinerate his body (contemplatively). Such unification of self with Siva or Sakti should be done by the Guru in order to protect it for experiencing the fruits of karmas which are to occur hereafter. The fire of knowledge incinerates the fruits of all the karmas(sancita and agamika), within fraction of a second. The karmas of those who are devoted to path of liberation are within the control of the Sakti of Siva. Therefore, there is no question of the annihilation of his karmas. That Sakti is known as Tirobhavakari(Tirodhayi) belonging to Siva, the First Guru(Parameshti). That Sakti is helpful for Siva with regard to His fivefold function – creation, maintenance, dissolution, concealment and bestowal of grace.



यथा मलसमोपेतं कनकं वह्नि शोधितम्।	
प्रध्वस्ताशेष दोषोऽयं निर्मलश्चावशिष्यते ॥	५७
धारणाभिस्तथा ध्वस्त पापौघो निर्मलः पुमान्।	
अधिकारवशाद् भूयो देहित्वम् प्रतिपद्यते ॥	५८

<i>yathā malasamopetaṁ kanakam vahni śodhitam </i>	
<i>pradhvastāśeṣa doṣo'yaṁ nirmalaścāvaśiṣyate  </i>	57
<i>dhāraṇābhīstathā dhvasta pāpaughō nirmalaḥ pumān </i>	
<i>adhikāraṇavāśād bhūyo dehitvam pratipadyate  </i>	58

Just as the gold which is associated with dirt and taints turns out to remain as an absolutely pure gold after being burnt in fire and all its dirt having been extirpated, even so the embodied soul turns out to be an absolutely pure one, all the accumulated fruits of his sinful deeds being completely annihilated through his yogic discipline of dharana. But, being under the authoritative control of Sivasakti, he once again gets the embodied state (to experience the fruits of prarabdha karma).

दीक्षितो यः पुमान् साक्षाज् जीवन्मुक्तस्स उच्यते।	
कृत्वैवं योजनं पश्चात् ततस्तत्त्वानि भावयेत् ॥	५९
त्रितत्त्वं पञ्चतत्त्वं वा नवतत्त्वं अथापि वा।	
पञ्चविंशति षड्विंशत् एकं वाऽध्यात्मिकं तु वा ॥	६०
दीक्षायामुदितं यत्तु तद्वदत्रापि कारयेत्।	

<i>dīkṣito yaḥ pumān sāksāj jīvanmuktassa ucyate </i>	
<i>kṛtvaivaṁ yojanaṁ paścāt tatastattvāni bhāvayet  </i>	59
<i>tritattvaṁ pañcatattvaṁ vā navatattvaṁ athāpi vā </i>	
<i>pañcaviṁśati ṣaṭṭriṁśat ekam vā'dhyātmikam tu vā  </i>	60
<i>dīkṣāyāmuditaṁ yattu tadvadatrāpi kārayet </i>	

The sadhaka who has been well initiated (dikshita) is considered to be evidently a living liberated soul. After having done the unification of the soul with Siva, the sadhaka should contemplate the tattvas related to his body and soul. Three tattvas, five tattvas, nine tattvas, twenty-five tattvas, thirty-six tattvas or one tattva which is inseparably united with the self – should be contemplated. Those tattvas which were contemplated during the diksha-ritual should be contemplated here also.

पञ्चतत्त्वक्रमाद्वक्ष्ये शोधनं देहशुद्धये ॥	६१
निवृत्तिश्च प्रतिष्ठा च विद्या शान्तिश्च नाभसी।	
एताः कलास्ताभिरेव व्याप्तं सर्वमिदं जगत् ॥	६२
मन्त्राः पदानि वर्णैश्च व्याप्तानीह समन्ततः।	

वर्णास्तु भुवनैर्व्याप्तास्तत्त्वैर्व्याप्तानि तानि तु॥	६३
कलभिस्तानि तत्त्वानि व्याप्तानीह कलाः क्रमात्।	
शोधनीया विभाव्यैव पञ्चपञ्चाध्वगर्भिताः ॥	६४

<i>pañcatattvakramādvakṣye śodhanaṁ dehaśuddhayē  </i>	61
<i>nivṛttiśca pratiṣṭhā ca vidyā śāntiśca nābhasī </i>	
<i>etāḥ kalāstābhireva vyāptam sarvamidaṁ jagat  </i>	62
<i>mantrāḥ padāni varṇaiśca vyāptāniha samantataḥ </i>	
<i>varṇāstu bhuvanairvyāptāstattvairvyāptāni tāni tu  </i>	63
<i>kalabhistāni tattvāni vyāptāniha kalāḥ kramāt </i>	
<i>śodhanīyā vibhāvyaivam pañcapañcādhvagarbhitāḥ  </i>	64

I will now explain the order of five tattvas and the process of their purification in order to render the body to be absolutely pure. There are five kalas – nivrutti, pratishta, vidya, santi and santyatita(space of tranquility). All these worlds are being pervaded by these five kalas. The mantras are pervaded by the words; the words are pervaded by the letters; the letters are pervaded by the worlds(bhuvanas); the worlds are pervaded by the tattvas; and the tattvas are pervaded by the kalas in an orderly pattern. These five kalas in which all other five adhvas – mantra, pada, varna, bhuvana and tattva – are existing being pervaded by these kalas, should be contemplated and purified.

वर्णचिह्नकृतिगुणैः मन्त्र मन्त्रेशपूर्वकैः।	
यद्ध्यानं प्रतिपर्वं तु प्राणायाम समन्वितम्॥	६५
तदत्र धारणा प्रोक्ता विषनिर्हरणादिवत्।	

<i>varṇacihnākṛtiguṇaiḥ mantra mantrēśapūrvakaiḥ </i>	
<i>yaddhyānaṁ pratiparvaṁ tu prāṇāyāma samanvitam  </i>	65
<i>tadatra dhāraṇā proktā viṣanirharaṇādivat </i>	

The contemplation on each one of these five kalas as associated with letters, distinct mark, form, quality, mantra and mantresvara and as located in each section of the body and as tuned to the breath-control (pranayama) is considered here as dharana (the sixth aspect of yoga). Just like the removal of poison from the body, the extirpation of impurities from the body will take place through this kind of dharana.

पार्थिवं चतुरश्रं तु हेमाभं वज्रलाञ्छितम्॥	६६
लबीजं ब्रह्म दैवत्यं अजात हृदयात्मकम्।	
निवृत्याख्य कलोपेतं ह्यमित्युद्धात पञ्चकम्॥	६७

<i>pārthivam caturaśraṁ tu hemābham vajralāñcitam  </i>	66
<i>labījam brahma daivatyaṁ ajāta hṛdayātmakam </i>	
<i>nivṛtyākhyā kalopetaṁ hlāmityudghāta pañcakam  </i>	67

The pruthvi tattva has the symbolic form of square. It has the color of gold; distinctly marked with vajra-weapon. Its seed letter is 'lam'. Its presiding Deity is Brahma. It is related to sadyojata mantra and hrudaya mantra. It is associated with nivrutti kala. It is raised above through five elevations with the recital of 'hlam'(bija akshara) five times.

आप्यं इन्दुसिताब्जाङ्कं विष्णुदैवं वबीजकम्।

वामशीर्षं समायुक्तम् प्रतिष्ठाकलयान्वितम्॥

६८

युक्तं चतुर्भिरुद्धातैर्हीमित्युच्चार पूर्वकम्।

*āpyam indusitābjāṅkaṁ viṣṇudaivam vabījakam|  
vāmaśīrṣa samāyuktam pratiṣṭhākalayānvitam||  
yuktam caturbhirudghātairhīmitiyuccāra pūrvakam|*

68

The jala tattva(water) has the symbolic form of half-moon. It is with the color of white; distinctly marked with lotus. Its presiding Deity is Vishnu. Its seed letter is 'vam'. It is related to vamadeva mantra and siro mantra. It is associated with pratishta kala. It is raised above through four elevations effected by the recital of 'hvim' four times.

अग्नित्र्यश्रं सप्तशिखं रक्ताभं रुद्र दैवतम्॥

६९

रणार्घोर शिखायुक्तं विद्याख्य कलयान्वितम्।

युक्तं तत्रिभिरुद्धातैर्हमित्युच्चर संयुतम्॥

७०

*agnitryaśraṁ saptaśikhaṁ raktābhaṁ rudra daivatam||  
rāṛṇāghora śikhāyuktam vidyākhyā kalayānvitam|  
yuktam tatribhirudghātairhīmitiyuccara saṁyutam||*

69

70

The agni tattva(fire) has the symbolic form of triangle. It is distinctly marked with svastika. Its color is red. Its presiding Deity is Rudra. Its seed letter is 'ram'. It is related to aghora mantra and sikha mantra. It is associated with vidya kala. It is raised above through three elevations effected by the recital of 'hrum' three times.

वायव्यं रसकोणं तु बिन्दुषट्कमथाऽसितम्।

ईशाधिपत्यं यार्णं तत्पुरुष कवचैर्युतम्॥

७१

शान्त्या युक्तं द्विरुद्धातैर्हीमित्युच्चार पूर्वकम्।

*vāyavyam rasakoṇam tu binduṣaṭkamathā'sitam|  
īśādhipatyam yārṇam tatpuruṣa kavacairyutam||  
śāntyā yuktam dvirudghātairhyaimityuccāra pūrvakam|*

71

The vayu tattva(air) has the symbolic form of hexagon. It is distinctly marked with six dots(bindus). Its color is black. Its presiding Deity is Isvara. Its seed letter is 'yam'. It is related to tatpuruṣa mantra and kavaca mantra. It is associated with santi kala. It is raised above through two elevations effected by the recital of 'hyaim' two times.

आकाशं वर्तुलं त्यक्त लाञ्छनं धूम्रवर्णकम् ॥	७२
सदेशाधिष्ठितं हार्णं ईशास्त्रातीत संयुतम्।	
एकोद्धातेन हौमुक्त्वा यथास्थानं प्रयोजयेत् ॥	७३

<i>ākāśam vartulam tyakta lāñcanam dhūmravarṇakam</i> ॥	72
<i>sadeśādhiṣṭhitam hārṇam īśāstrāṭīta saṁyutam</i> ।	
<i>ekodghātena haumuktva yathāsthānam prayojayet</i> ॥	73

The akasa tattva(space) has the symbolic form of circle. There is no distinct mark for it. It is with the color of smoke. Its presiding Deity is Sadasiva. Its seed letter is ‘ham’. It is related to isana mantra and astra mantra. It is associated with santyatita kala. It is raised above through one elevation effected by the recital of ‘haum’ one time.

पार्थिवं हृदयस्थानं आप्यं कण्ठगतं भवेत्।	
वाह्येयं तालुमूले तु भ्रूमध्ये वायुसंभवम् ॥	७४
ब्रह्मग्रन्थियुतं व्योमस्थानं यद्वान्यथा मतम्।	
आजानु पृथ्वी ज्ञेया नाभेराप्यं निगद्यते ॥	७५
अनलं कण्ठदेशात्तु वायुरामुख मण्डलात्।	
तदूर्ध्वं गगनस्थानं धारणार्थं प्रकीर्तितम् ॥	७६

<i>pārthivam hrdayasthānam āpyam kaṇṭhagatam bhavet</i> ।	
<i>vāhneyam tālumūle tu bhrūmadhye vāyusaṁbhavam</i> ॥	74
<i>brahmagranthiyutam vyomasthānam yadvānyathā matam</i> ।	
<i>ājānu pṛthvī jñeyā nābherāpyam nigadyate</i> ॥	75
<i>analam kaṇṭhadeśāttu vāyurāmukha maṇḍalāt</i> ।	
<i>tadūrdhvaṁ gaganasthānam dhāraṇārtham prakīrtitam</i> ॥	76

The pruthvi tattva(earth) is located in the heart; jala tattva, in the neck; agni tattva, at the root of uvula; vayu tattva, at the mid-point of the two eyebrows; akasa tattva , in the brahmarandhra. Or, the location of these tattvas may be contemplated in a different way. The pruthvi tattva is from the feet to the knee; the jala tattva is from the knee to navel; the agni tattva is from the navel to the neck; the vayu tattva is from the neck to the top of the face. The akasa tattva is located above this. Such locations are told for the purpose of dharana-practice.

प्राणायामं समासेन कथयामि विशेषतः।	
रेचकं पूरकं चैव कुम्भकं च त्रिधाऽभ्यसेत् ॥	७७
अकारोकारमकारास्त्वक्षराः परिकीर्तिताः।	
ब्रह्मविष्णु हरास्तेषां अधिदेवाः प्रकीर्तिताः ॥	७८

आत्म विद्या शिवाख्यानि तत्त्वानि स्युर्यथाक्रमम्।

मात्रा द्वादशभिर्हीनो द्विगुणैर्मध्यमो मतः ॥

७९

त्रिगुणैरुत्तमः कालः प्रत्येकं रेचकादिषु।

<i>prāṇāyāmaṁ samāsenā kathayāmi viśeṣataḥ </i>	
<i>recakaṁ pūraṁ caiva kumbhakaṁ ca tridhā'bhyaset  </i>	77
<i>akāroḱāramakārāstvakṣarāḥ parikīrtitāḥ </i>	
<i>brahmaviṣṇu harāsteṣāṁ adhidevāḥ prakīrtitāḥ  </i>	78
<i>ātma vidyā śivākhyāni tattvāni syuryathākramam </i>	
<i>mātrā dvādaśabhirhīno dviguṇairmadhyamo mataḥ  </i>	79
<i>triguṇairuttamaḥ kālaḥ pratyekaṁ recakādiṣu </i>	

Now, I will tell briefly about the process of breath-control(pranayama) with some specific details. The breath-control should be practiced in three phases – breathing out(recaka), breathing in(puraka) and retention of the breath(kumbhaka). The phonemes related respectively to these three are, akara(‘a’), ukara(‘u’) and makara(‘m’). The presiding deities of these three are Brahma, Vishnu and Rudra respectively. These three are related to atma tattva, vidya tattva and siva tattva, in the same order. If each phase of breath is done with a duration of 12 units(matras), it is of inferior type. If each phase is done with a duration of 24 units, it is of medium type. If each phase is performed with a duration of 36 units, it is of superior type.

रेचयेद्देहगं वायुं अशुद्धं व्योमसंस्थितम् ॥

८०

शुद्धं वायुं पूरकेण समाहृत्य शनैश्शनैः।

संपूर्णकुम्भवत्तिष्ठेद् रेचयेत्तदनन्तरम् ॥

८१

<i>recayeddehagaṁ vāyuṁ aśuddhaṁ vyomasamsthitam  </i>	80
<i>śuddhaṁ vāyuṁ pūrakeṇa samāhṛtya śanaiśśanaiḥ </i>	
<i>sampūrṇakumbhavattiṣṭhed recayettadanantaram  </i>	81

First, the sadhaka should breath out the air which is impure and within his body. Then he should breath in the pure air which is in outer space, in a slow phase. He should retain the in-drawn air in such a way that his stomach appears like a pot filled up with water. Then he should breath out.

घण्टिकां तालुना बध्वा फङ्कारोच्चारयोगतः।

पाशुपतेन शस्त्रेण रेचयेद्वन्ध्यमोचनात् ॥

८२

ततो ग्रन्थिविभेदोपि भावनीयस्तदा तदा।

स्थानात्स्थानान्तर प्राप्तिर्जीवस्यास्य तदुत्क्रमात् ॥

८३

सूक्ष्मप्राणायामं कृत्वा देहञ्चक्रवदाचरेत्।

शिवेन सहितं चान्तं चोद्धातग्रन्थि भेदतः ॥

८४

<i>ghaṅṭikām tālunā badhvā phaṭkāroccārayogataḥ </i>	
<i>pāśupatena śastreṇa recāyebandhamocanāt  </i>	82
<i>tato granthivibhedopi bhāvanīyastadā tadā </i>	
<i>sthānāsthānāntara prāptirjīvasyāsya tadutkramāt  </i>	83
<i>sūkṣmaprāṇāyāmaṁ kṛtvā dehañcakravādācaret </i>	
<i>śivena sahitam cāntam codghātagranthi bhedataḥ  </i>	84

Having closed the uvula with the root of the palate, he should untie the knots of the channels with the recital of the pasupata-astra mantra ending with ‘phat’ and breath out while the knots are being untied. At each level of cakra where there is the knot, he should contemplate the untied stage of the knot and ideate that he is being freed from obstructions created by the knot. He should elevate his self from one cakra to another cakra above and ensure the ascent of his self to the higher planes. Having systematically done the subtle breath-control(sukshma pranayama), he should redesign his body to look like a yantra. Through such elevation and untying of the knots, his self is enabled to exist in oneness with Siva at the level of dvadasanta.

ऊर्ध्वमूलं अधश्शाखं कल्प्य संसारपादपम्।	
पूरकार्धेन पार्थिव्या हेयोपादेयवित्सुधीः ॥	८५
आप्यायितं तद्धारुण्या पूरकापरभागतः।	
पत्रपुष्पफलोपेतं स्निग्धं वैराग्यशस्त्रतः ॥	८६
छेदयित्वा तदाग्नेय्या कुम्भकेन विशोष्य च।	
ज्ञानानलेन निर्दग्धं पादाङ्गुष्ठादिकान्तकम् ॥	८७
रेचकेनाथ वायव्या भस्मीभूतं दिशो दश।	
प्रलीनमन्त्यया शुद्धं निर्मलं व्योम भावयेत् ॥	८८

<i>ūrdhvamūlam adhaśśākhāṁ kalpya saṁsārapādapam </i>	
<i>pūrakārdhena pāṛthivyā heyopādeyavitsudhīḥ  </i>	85
<i>āpyāyitam tadvāruṇyā pūrakāparabhāgataḥ </i>	
<i>patrapuṣpaphalopetaṁ snigdham vairāgyaśastrataḥ  </i>	86
<i>chedayitvā tadāgneyyā kumbhakena viśoṣya ca </i>	
<i>jñānānalena nirdagdham pādāṅguṣṭhādikāntakam  </i>	87
<i>recakenātha vāyavyā bhasmībhūtam diśo daśa </i>	
<i>pralīnamantyaś śuddham nirmalam vyoma bhāvayet  </i>	88

Then, the sadhaka , who is well learned and who has known well those things which are to be accepted and followed and those things which are to be abandoned, should breath in slowly. During the first half of the inhalation and through the pruthvi tattva he should ideate the state of worldly existence to be in the form of a tree whose roots are above and branches are below. During the later part of the inhalation and through the jala tattva, he should think that the tree of worldly existence is being watered. During the retention of breath, he should ideate that the tree is appearing with glistening leaves, flowers and fruits. Being in kumbhaka and through agni tattva, he should cut down the tree with the sword of detachment(vairagya) and render it to be completely desiccated. Being in the same state, he should ideate that the tree in the form of his own body has been completely incinerated with the fire of knowledge, from the big toe to the top.

Then he should slowly breath out. During the exhalation and through vayu tattva, he should think that the body-tree has turned now into ashes and diffuse those ashes in all the ten directions. Finally, he should contemplate through akasa tattva that the body-tree has now been absorbed into the pure space.

महामायाञ्च विक्षोभ्य शाक्तं देहं प्रकल्पयेत्।	
आप्लाव्य चामृतेनैव विद्याङ्गं विन्यसेत्ततः ॥	८९
इच्छाज्ञानक्रियाशक्ति लोचनं मातृकात्मकम्।	
आवाह्य तत्र चात्मानं मुद्रया पुष्पमन्त्रयुक् ॥	९०

<i>mahāmāyāñca vikṣobhya śāktam deham prakalpayet </i>	
<i>āplāvya cāmṛtenaiva vidyāṅgam vinyasettataḥ  </i>	89
<i>icchājñānakriyāśakti locanam mātṛkātmakam </i>	
<i>āvāhya tatra cātmānam mudrayā puṣpamantrayuk  </i>	90

Then, having induced a slight move to the pure maya, he should contemplate the formation of a fresh body related to Sakti. Having drenched it with the nectarine stream issuing from the thousand-petalled cakra, he should make it to be a body of pure consciousness(vidya deha). He should then invoke his own self which is of the nature of matrukas(letters) and which is having the iccha sakti, jnana sakti and kriya sakti as its three eyes, to occupy that pure body of consciousness with the hand gesture of goad (ankusa mudra) and with flowers and with the recital of appropriate mantra.

ईशानं मूर्ध्नि विन्यस्य मुखे तत्पुरुषं न्यसेत्।	
अघोरं हृदये न्यस्य गुह्ये वामं प्रकल्पयेत् ॥	९१
सद्योजातं न्यसेत्पादे तत्तन्मुद्रा समन्वितम्।	
मूर्धादि पादपर्यन्तं मालाब्रह्माणि विन्यसेत् ॥	९२
उर्ध्वेन्द्रं याम्य सौम्याप्य वक्रेश्वीशादितो न्यसेत्।	
बीजब्रह्माणि वा विद्वान् अष्टत्रिंशत्कलां न्यसेत् ॥	९३

<i>īśānam mūrdhni vinyasya mukhe tatpuruṣam nyaset </i>	
<i>aghoram hrdaye nyasya guhye vāmam prakalpayet  </i>	91
<i>sadyojātam nyasetpāde tattanmudrā samanvitam </i>	
<i>mūrdhādi pādaparyantam mālābrahmāṇi vinyaset  </i>	92
<i>ūrdvendra yāmya saumyāpya vaktreṣvīśādito nyaset </i>	
<i>bījabrahmāṇi vā vidvān aṣṭatrimśatkalām nyaset  </i>	93

Then, he should place the isana mantra on his head; tatprusha mantra on the face; aghora mantra on the chest; vamadeva mantra on the secret part; sadyojata mantra on the feet. This placing of the mantras should be done along with a mudra appropriate to each one. Then he should identify the maala-brahma mantras with his body, from the head to the feet. Or, he may do the nyasa of bija-brahma mantras. Subsequently, he should do the nyasa of 38 kalas.

ईशानस्सर्व विद्यानां नमोन्तं चोर्ध्वं मूर्धनि।	
ईश्वरस्सर्व भूतानां नमोन्तं पूर्व मूर्धनि॥	९४
ब्रह्मणोधिपतिर्ब्रह्म नमोन्तं याम्य मूर्धनि।	
शिवो मेऽस्तु नमोन्तं च तथा कौबेर मूर्धनि॥	९५
सदाशिवोम् नमोन्तञ्च विन्यसेदाप्य मूर्धनि।	
ईशानस्य कलाः पञ्च प्रणवादि प्रकल्पयेत्॥	९६

<i>īśānassarva vidyānām namontaṁ cordhva mūrdhaniḥ</i>	
<i>īśvarassarva bhūtānām namontaṁ pūrva mūrdhaniḥ</i>	94
<i>brahmaṇodhipatirbrahma namontaṁ yāmya mūrdhaniḥ</i>	
<i>śivo me'stu namontaṁ ca tathā kaubera mūrdhaniḥ</i>	95
<i>sadāśivom namontaṁca vinyasedāpya mūrdhaniḥ</i>	
<i>īśānasya kalāḥ pañca praṇavādi prakalpayetḥ</i>	96

The process of the nyasa of 38 kalas:

on the top of the head -	<i>om īśānassarva vidyānām namah</i>
on the east side of the head -	<i>om īśvarassarva bhūtānām namah</i>
on the south side of the head -	<i>om brahmaṇodhipatirbrahma namah</i>
on the north side of the head -	<i>om śivo me'stu namah</i>
on the west side of the head -	<i>om sadāśivom namah</i>

शशिनी चाङ्गदा इष्टा मरीचिर्ज्वालिनी तथा।	
नामैशान कलानां स्यात्तन्नाम्ना केवलं तु वा ॥	९७

<i>śaśinī cāṅgadā iṣṭā marīcirjvālinī tathā</i>	
<i>nāmaiśāna kalānām syāttannāmnā kevalam tu vā</i>	97

Sasini, Angada, Ishta, Marici, Jvalini – these are names of the Saktis of the five kala mantras pertaining to Isana. The five kalas may be identified as associated with these Saktis or kala mantras alone may be identified, without adding the name of Sakti.

प्रणवेनोर्ध्ववक्त्रे तु कलामादौ तु विन्यसेत्।	
तत्पुरुषाय विद्महे नत्यन्तं पूर्ववक्त्रके ॥	९८
महादेवाय धीमहि नत्यन्तं दक्षिणानने।	
तन्नो रुद्र नमोन्तं च कल्पयेदुत्तरानने ॥	९९
प्रचोदयान् नमोन्तं च कल्प्यं पश्चिम वक्त्रके।	
कलाश्चतस्रो वक्त्रे स्युर्मूर्धिन्यव्यक्त कला भवेत् ॥	१००
शान्ति विद्या प्रतिष्ठा च निवृत्तिश्चेति ताः कलाः।	



<i>praṇavenordhvavaktre tu kalāmādaṁ tu vinyaset  tatpuruṣāya vidmahe natyantam pūrvavaktrake  </i>	98
<i>mahādevāya dhīmahi natyantam dakṣiṇānane  tanno rudra namontaṁ ca kalpayeduttarānane  </i>	99
<i>pracodayān namontaṁ ca kalpyam paścima vaktrake  kalāścatasro vaktre syurmūrdhinyavyakta kalāḥ bhavet   śānti vidyā pratiṣṭhā ca nivṛttiśceti tāḥ kalaḥ </i>	100

First, the pranava (OM) should be identified with the top side of the face.

on the east side of the face - *om tatpuruṣāya vidmahe namah*

on the south side of the face- *om mahādevāya dhīmahi namah*

on the north side of the face - *om tanno rudra namah*

on the west side of the face - *om pracodayān namah*

These are the four kala mantras of tatpuruṣa vaktra. On the top side of the face is the Sakti kala known as Avyakta kala(Santyatita kala). The names of the Saktis of the four kalas are – Santi, Vidya, Pratishta and Nivrutti.

अघोरेभ्योपि नत्यन्तं तमां हृदय गोचरे ॥	१०१
नत्यन्तं अथ घोरेभ्यो मोहां कण्ठे तु विन्यसेत्।	
रक्षां घोरनमोन्तं च दक्षिणांसे तु विन्यसेत्॥	१०२
निष्ठां घोरतरेभ्यश्च नमो वामांसके न्यसेत्।	
मृत्युं च सर्वतमस्सर्वं नमो नाभो तु विन्यसेत्॥	१०३
शर्वेभ्यो नम इत्युक्त्वा मायां च जठरे न्यसेत्।	
नमस्ते रुद्र नत्यन्तं अभयां पृष्ठके न्यसेत्॥	१०४
जरामुरसि रूपेभ्यो नमः प्रणव पूर्वकम्।	
बहुरूप कलाश्चाष्टौ विद्यादेहे प्रकल्पयेत्॥	१०५

<i>aghorebhyopi natyantam tamam hrdaya gocare  </i>	101
<i>natyantam atha ghorebhyo moham kanthe tu vinyaset </i>	
<i>rakṣām ghoranamontaṁ ca dakṣiṇāmse tu vinyaset  </i>	102
<i>niṣṭhām ghoratarebhyaśca namo vāmāmsake nyaset </i>	
<i>mṛtyuṁ ca sarvatamassarva namo nābho tu vinyaset  </i>	103
<i>śarvebhyo nama ityuktvā māyām ca jaṭhare nyaset </i>	
<i>namaste rudra natyantam abhayam pṛṣṭhake nyaset  </i>	104
<i>jarāmurasi rūpebhyo namaḥ praṇava pūrvakam </i>	
<i>bahurūpa kalāścāṣṭau vidyādehe prakalpayet  </i>	105

on the heart - *om aghorebhyo tamāyai namah*

on the neck - *om atha ghorebhyo mohāyai namah*

on the right shoulder - *om ghora rakṣāyai namah*

on the left shoulder - *om ghoratarebhya niṣṭhāyai namah*  
on the navel - *om sarvatamassarva mṛtyai namah*  
on the stomach - *om śarvebhyo māyāyai namah*  
on the back side - *om namaste rudra abhayāyai namah*  
on the chest - *om rūpebhyo jarāyai namah*

These eight kalas of aghora hrudaya mantra should be identified with the vidya deha.

वामदेवाय नत्यन्तं रजां गुह्ये तु विन्यसेत्।	
रक्षां ज्येष्ठाय नत्यन्तं लिङ्गे प्रणवकं न्यसेत्॥	१०६
रतिं रुद्राय नत्यन्तं दक्षिणोरुगतं न्यसेत्।	
पाल्यां कालाय नत्यन्तं वामोरुगतमावहेत्॥	१०७
कामां कल नमोन्ताञ्च दक्षजानुनि विन्यसेत्।	
विकरणाय नमोन्तं च संयमीं वाम जानुनि॥	१०८
क्रियां बल नमोन्तं च जङ्घायां दक्षिणे न्यसेत्।	
बुद्धिं विकरणायेति नमोन्तं वाम जङ्घिके॥	१०९
कार्यां बल नमोन्तं च दक्षिण स्फिचि विन्यसेत्।	
धात्रीं प्रमथनायेति नमोन्तं वामतस्स्फिचि॥	११०
नमोन्तं ब्राह्मणीं कट्यां न्यसेदोङ्कार पूर्वकम्।	
सर्वभूतदमनाय पदमेकं प्रकल्पयेत्॥	१११
नत्यन्तं मन इत्येवं मोहिनीं दक्ष पार्श्वके।	
उन्मनायेति नत्यन्तं भवां पार्श्वे तु वामके॥	११२
त्रयोदश कलाश्चैवं वामदेवस्य कीर्तिताः।	

<i>vāmadevāya natyantam rajām guhye tu vinyasetl</i>	
<i>rakṣām jyeṣṭhāya natyantam liṅge praṇvakam nyasetl</i>	106
<i>ratiṁ rudrāya natyantam dakṣiṇorugataṁ nyasetl</i>	
<i>pālyām kālāya natyantam vāmorugatamāvahetl</i>	107
<i>kāmām kala namontāñca dakṣajānuni vinyasetl</i>	
<i>vikaraṇāya namontam ca saṁyamīm vāma jānuni</i>	108
<i>kriyām bala namontam ca jaṅghāyām dakṣiṇe nyasetl</i>	
<i>buddhiṁ vikaraṇāyeti namontam vāma jaṅghike</i>	109
<i>kāryām bala namontam ca dakṣiṇa sphici vinyasetl</i>	
<i>dhātrīm pramathanāyeti namontam vāmatassphicil</i>	110
<i>namontam brāhmaṇīm kaṭyām nyasedoṅkāra pūrvakam</i>	
<i>sarvabhūtatadamanāya padamekam prakalpayetl</i>	111

*natyantam mana ityevam mohinim dakṣa pārśvake|  
unmanāyeti natyantam bhavam pārśve tu vāmake||  
trayodaśa kalāścaivam vāmadevasya kīrtitāḥ|*

112

*om vāma devāya namo rajāyai namaḥ* - on the privy part  
*om jyeṣṭhāya namaḥ rakṣāyai namaḥ* - on the genital organ  
*om rudrāya namaḥ ratyai namaḥ* - right thigh  
*om kālāya namaḥ pālyai namaḥ* - left thigh  
*om kala kāmāyai namaḥ* - right knee  
*om vikaraṇāya namaḥ saṁyaminyai namaḥ* - left thigh  
*om bala kriyāyai namaḥ* - right shin  
*om vikaraṇāya namaḥ buddhyai namaḥ* - left shin  
*om bala kāryāyai namaḥ* - right hip  
*om pramathanāya namaḥ dhātryai namaḥ* - left hip  
*om sarvabhūta damanāya namaḥ brāhmaṇyai namaḥ* - waist  
*om mana mohinyai namaḥ* - right side  
*om unmanāya namaḥ bhavāyai namaḥ* - left side

The thirteen kalas of vāmadeva mantra have been expounded in this way.

सद्योजातं प्रपद्यामि सिद्धि दक्षिण पादके ॥	११३
सद्योजाताय वै नमो ऋद्धिं वामाङ्घ्रिके न्यसेत्।	
द्युतिं भवे नमोन्तं च न्यसेद्दक्षिण बाहुके ॥	११४
अभवे नम इत्युक्त्वा लक्ष्मीं वामकरे न्यसेत्।	
न्यसेन्नातिभवे मेघां नत्यन्तं नासिकाग्रतः ॥	११५
भवस्वमां नमोन्तं च कान्ति शिरसि विन्यसेत्।	
स्वधां भव नमोन्तं च न्यसेद्दक्षिण बाहुके ॥	११६
उद्भवाय नमोन्तं च धृतिं बाहौ तु वामके।	
सद्योजात कलाश्चाष्टौ न्यसेत्सर्वास्समुद्रया ॥	११७

<i>sadyojātaṁ prapadyāmi siddhi dakṣiṇa pādake  </i>	113
<i>sadyojātāya vai namo ṛddhiṁ vāmāṅghrike nyaset </i>	
<i>dyutiṁ bhava namontaṁ ca nyaseddakṣiṇa bāhuke  </i>	114
<i>abhava nama ityuktvā lakṣmīm vāmakare nyaset </i>	
<i>nyasennātibhave meghām natyantam nāsikāgrataḥ  </i>	115
<i>bhavasvamām namontaṁ ca kānti śirasi vinyaset </i>	
<i>svadhām bhava namontaṁ ca nyaseddakṣiṇa bāhuke  </i>	116
<i>udbhavāya namontaṁ ca dhṛtiṁ bāhau tu vāmake </i>	
<i>sadyojāta kalāścāṣṭau nyasetsarvāssamudrayā  </i>	117

<i>oṃ sadyojātāyaṃ prapadyāmi siddhyai namaḥ</i>	- on the right foot
<i>oṃ sadyojātāya vai namaḥ ṛddhyai namaḥ</i>	- on the left foot
<i>oṃ bhava dyutyai namaḥ</i>	-on the right hand
<i>oṃ abhave lakṣmyai namaḥ</i>	- on the left hand
<i>oṃ anātibhave medhāyai namaḥ</i>	- on the nose tip
<i>oṃ bhajasva mām kāntyai namaḥ</i>	- on the head
<i>oṃ bhava svadhāyai namaḥ</i>	- on the right arm
<i>oṃ udbhavāya namaḥ dhṛtyai namaḥ</i>	- on the left arm

These are the eight kalas of sadyojata mantra. All these kalas should be identified, holding the appropriate mudras(modes of joining the fingers).

अष्टत्रिंशत्कलान्यासात् विद्यादेहं विधाय च।	
मूलमन्त्रं समावाह्य पश्चादङ्गानि विन्यसेत् ॥	११८
हृदयं हृदये न्यस्य शिरशिशरसि विन्यसेत्।	
शिखायां तु शिखां न्यस्य कवचं स्तनमध्यतः ॥	११९
हस्तयोर्हेति विन्यस्य लिपिन्यासं अथाचरेत्।	

<i>aṣṭatrimśatkalānyāsāt vidyādehaṃ vidhāya ca</i>	
<i>mūlamantram samāvāhya paścādaṅgāni vinyaset  </i>	118
<i>hṛdayaṃ hṛdaye nyasya śiraśśirasi vinyaset </i>	
<i>śikhāyām tu śikhām nyasya kavacaṃ stanamadhyataḥ  </i>	119
<i>hastayorheti vinyasya lipinyāsaṃ athācaret </i>	

Having designed vidya deha in this way through the nyasa of 38 kalas, he should first invoke the mula mantra to occupy the vidya deha and then invoke the presence of anga mantras. He should identify the hrudaya mantra with the heart; siro mantra with the head; sikha mantra with the tuft; kavaca mantra with the place between the breasts; astra mantra with the hands. The he should do the nyasa of phonemes(lipi nyasa).

दीपकं वाग्भवं बिन्दुं श्रीकण्ठाय पदं ततः ॥	१२०
पूर्णादर्ये नमश्चेति न्यसेत्केशान्त देशकम्।	
न्यसेत् ओं आं अनन्ताय विरजायै नतिः पुनः ॥	१२१
न्यसेल्ललाटे दीपाद्यं इं सूक्ष्माय पदं ततः।	
शाल्मल्यै नम इत्येवं न्यसेदक्षिण चक्षुषि ॥	१२२
ओं ईं त्रिमूर्तये चेति लोलाक्ष्यै नम इत्यपि।	
न्यसेद्वामाक्षि मध्ये तु ओमुङ्कारमनन्तरम् ॥	१२३
ततोऽमरेश्वरायेति वर्तुलाक्ष्यै नमः पुनः।	

दक्षश्रोत्रे न्यसेदेतद् ओमूङ्कारं अनन्तरम्॥	१२४
अर्घीशाय ततो दीर्घघोणायै नम इत्यपि।	
वामकर्णे न्यसेदेतद् ओं ऋङ्कारं तु विन्यसेत्॥	१२५
यद्भारभूतये चेति दीर्घमुख्यै नमः पुनः।	
दक्षनासा पुटे न्यसेत् ओं ऋङ्कारं अनन्तरम्॥	१२६
पदं यन्निधनेशाय गोमुख्यै नम इत्यपि।	
वामनासा पुटे न्यस्येत् ओं लङ्कारं अनन्तरम्॥	१२७
स्थाणवे दीर्घजिह्वायै नमो गण्डे तु दक्षिणे।	
ओं लङ्कार पदं पुर्वं हरायेति पदं पुनः॥	१२८
कुण्डोदर्यै नमश्चेति वाम गण्डे तु विन्यसेत्।	

<i>dīpakam vāgbhavam bindum śrīkaṅṭhāya padam tataḥ</i>	120
<i>pūrṇodaryai namaśceti nyasetkeśānta deśakam</i>	
<i>nyaset om ām anantāya virajāyai natiḥ punaḥ</i>	121
<i>nyasellalāṭe dīpādyam im sūkṣmāya padam tataḥ</i>	
<i>śālmalyai nama ityevam nyaseddakṣiṇa cakṣuṣi</i>	122
<i>om im trimūrtaye ceti lolākṣyai nama ityapil</i>	
<i>nyasedvāmākṣi madhye tu omuṅkāramanantaram</i>	123
<i>tato'mareśvarāyeti vartulākṣyai namaḥ punaḥ</i>	
<i>dakṣaśrotre nyasedetad omūṅkāram anantaram</i>	124
<i>arghīśāya tato dīrghaghonāyai nama ityapil</i>	
<i>vāmakarṇe nyasedetad om ṛṅkāram tu vinyaset</i>	125
<i>yadbhārabhūtaye ceti dīrghamukhyai namaḥ punaḥ</i>	
<i>dakṣanāsā puṭe nyaset om ṛṅkāram anantaram</i>	126
<i>padam yannidhaneśāya gomukhyai nama ityapil</i>	
<i>vāmanāsā puṭe nyasyet om ṅkāram anantaram</i>	127
<i>sthāṇave dīrghajihvāyai namo gaṇḍe tu dakṣiṇe</i>	
<i>om ṅkāra padam purvam harāyeti padam punaḥ</i>	128
<i>kuṇḍodaryai namaśceti vāma gaṇḍe tu vinyaset</i>	

The process of identifying the letters with the body:

om am śrīkaṅṭhāya pūrṇodaryai namaḥ	- tip of the hairs on the head
om ām anantāya virajāyai namaḥ	- forehead
om im sūkṣmāya śālmalyai namaḥ	- right eye
om im trimūrtaye lolākṣyai namaḥ	- left eye
om um amareśvarāya vartulākṣyai namaḥ	- right ear
om um arghīśāya dīrgha ghoṇāyai namaḥ	- left ear
om ṛm bhārabhūtaye dīrgha mukhyai namaḥ	-right nostril
om ṛm nidhaneśāya gomukhyai namaḥ	- left nostril

om̐ ḥm sthāṇave dīrgha jihvāyai namaḥ - right cheek  
om̐ ḥm harāya kuṇḍodaryai namaḥ - left nostril

ओं एङ्कारपदं पूर्वं चण्डीशाय पदं पुनः ॥	१२९
ऊर्ध्वकेश्यै नमश्चेति विन्यसेदुत्तरोष्ठके।	
ओं ऐङ्कारमथोद्धृत्य भौतिकाय पदं पुनः ॥	१३०
पदं विकृतिमुख्यै स्यात् नत्यन्तं अधरोष्ठके।	
ओं ओंकारमतोद्धृत्य सद्योजाताय यत्पदम् ॥	१३१
ज्वालामुख्यै नमश्चेति विन्यसेदूर्ध्व दन्तके।	
ओं औं अनुग्रहेशाय उल्कामुख्यै नमः पुनः ॥	१३२
न्यसेदधोगते दन्तपङ्क्तिके साधकोत्तमः।	
ओं अंकारं समुद्धृत्य क्रूराय च पदं पुनः ॥	१३३
श्रीमुख्यै नम इत्येतन्मूर्ध्नि विन्यस्य भावयेत्।	
ओं अःकारं समुद्धृत्य महासेनाय यत्पदं ॥	१३४
विद्यायै नम इत्येवं आस्ये न्यस्येत्स्वरास्त्वमे।	

<i>om̐ eṅkārapadam̐ pūrvam̐ caṇḍīśāya padam̐ punaḥ  </i>	129
<i>ūrdhvakeśyai namaśceti vinyaseduttaroṣṭhake </i>	
<i>om̐ aiṅkāramathoddhṛtya bhautikāya padam̐ punaḥ  </i>	130
<i>padam̐ vikṛtimukhyai syāt natyantam̐ adharoṣṭhake </i>	
<i>om̐ om̐kāramatoddhṛtya sadyojātāya yatpadam  </i>	131
<i>jvālāmukhyai namaśceti vinyasedūrdhva dantake </i>	
<i>om̐ auṁ anugraheśāya ulkā mukhyai namaḥ punaḥ  </i>	132
<i>nyasedadhogate dantapaṅktike sādhakottamaḥ </i>	
<i>om̐ am̐kāram̐ samuddhṛtya krūrāya ca padam̐ punaḥ  </i>	133
<i>śrīmukhyai nama ityetanmūrdhni vinyasya bhāvayet </i>	
<i>om̐ aḥkāram̐ samuddhṛtya mahāsenāya yatpadam̐  </i>	134
<i>vidyāyai nama ityevam̐ āsye nyasyetsvarāstvimel</i>	

om̐ em̐ caṇḍīśāya ūrdhvakeśyai namaḥ - upper lip  
om̐ aim̐ bhautikāya vikṛtimukhyai namaḥ - lower lip  
om̐ om̐ sadyojātāya jvālāmukhyai namaḥ - upper row of teeth  
om̐ auṁ anugraheśāya ulkā mukhyai namaḥ - lower row of teeth  
om̐ am̐ kīrāya śrīmukhyai namaḥ - head  
om̐ aḥ mahāsenāya vidyāyai namaḥ - ( whole hole)face

ओं कंकारं समुद्धृत्य क्रोधीशाय पदं पुनः ॥	१३५
महाकाल्यै नमश्चेति न्यसेदक्षिण बाहुके।	
ओं खंकारं समुद्धृत्य चण्डेशाय पदं पुनः ॥	१३६
सरस्वत्यै नमश्चेति न्यसेदक्षिण कूर्परै।	
ओं गंकारं समुद्धृत्य पदं पञ्चान्तकाय च ॥	१३७
यत्सर्वसिद्धिगौर्यै स्यान्नमस्कारं अनन्तरम्।	
दक्षिणे मणिबन्धे स्याद् ओं घंकारं अनन्तरम् ॥	१३८
पदं शिवोत्तमायेति समुद्धृत्य यथाविधि।	
नतिस्त्रैलोक्यवन्द्यायै दक्षपाणितले न्यसेत् ॥	१३९
ओं ङंकारं समुद्धृत्य चैकरुद्राय यत्पदम्।	
मन्त्रशक्त्यै नमश्चेति न्यसेदक्ष कराग्रतः ॥	१४०

<i>om kaṁkāraṁ samuddhṛtya krodhīśāya padaṁ punaḥ</i> ॥	135
<i>mahākālyai namaśceti nyaseddakṣiṇa bāhuke</i>	
<i>om khaṁkāraṁ samuddhṛtya caṇḍeśāya padaṁ punaḥ</i> ॥	136
<i>sarasvatyai namaśceti nyaseddakṣiṇa kūrpare</i>	
<i>om gaṁkāraṁ samuddhṛtya padaṁ pañcāntakāya ca</i> ॥	137
<i>yatsarvasiddhigauryai syānnamaskāraṁ anantaram</i>	
<i>dakṣiṇe maṇibandhe syād om ghaṁkāraṁ anantaram</i> ॥	138
<i>padaṁ śivottamāyeti samuddhṛtya yathāvidhi</i>	
<i>natistrailokyavandyāyai dakṣapāṇitale nyaset</i> ॥	139
<i>om ṅaṁkāraṁ samuddhṛtya caikarudrāya yatpadam</i>	
<i>mantraśaktyai namaśceti nyaseddakṣa karāgrataḥ</i> ॥	140

om kaṁ krodhīśāya mahākālyai namaḥ - right arm  
om khaṁ caṇḍeśāya sarasvatyai namaḥ - right elbow  
om gaṁ pañcāntakāya sarvasiddhi gauryai namaḥ - right fist  
om ghaṁ śivottamāya trailokya vandyāyai namaḥ - right palm  
om ṅaṁ ekarudrāya mantraśaktyai namaḥ - tip of the right palm

ओं चंकारं समुद्धृत्य कूर्मायेति पदं पुनः।	
आत्मशक्त्यै नमश्चेति वामबाहौ तु विन्यसेत् ॥	१४१
ओं छंकारं समुद्धृत्य एकनेत्राय यत्पदम्।	
भूतमात्रे नमश्चेति विन्यसेद्वाम कूर्परै ॥	१४२
ओं जं चतुर्मुखायेति लम्बोदर्यै नमोन्तकम्।	
वामे तु मणिबन्धे स्याद् ओं झंकारं अनन्तरम् ॥	१४३

अजेशाय पदं पश्चाद् द्राविण्यै नम इत्यपि।

वामपाणितले न्यस्येद् ओं जंकारं अनन्तरम्॥

१४४

चन्द्राय च नगर्यै स्यान्नतिर्वामकराग्रतः।

*om caṁkāraṁ samuddhṛtya kūrṁāyeti padaṁ punaḥ|*

*ātmaśaktyai namaśceti vāṁabāhau tu vinyaset||*

141

*om chaṁkāraṁ samuddhṛtya ekanetrāya yatpadam|*

*bhūtamātre namaśceti vinyasedvāma kūrpare||*

142

*om jaṁ caturmukhāyeti lambodaryai namontakam|*

*vāme tu maṇibandhe syād om jhaṁkāraṁ anantaram||*

143

*ajeśāya padaṁ paścād drāviṇyāi nama ityapi|*

*vāmapāṇitale nyasyed om ṅaṁkāraṁ anantaram||*

144

*candrāya ca nagaryai syānnatirvāmakarāgrataḥ|*

om caṁ kūrṁāya ātmaśaktyai namaḥ - left arm

om chaṁ ekanetrāya bhūtamātre namaḥ - left elbow

om jaṁ caturmukhāya lambodaryai namaḥ - left fist

om jhaṁ ajeśāya drāviṇyāi namaḥ - left palm

om ṅaṁ candrāya nagaryai namaḥ - tip of the left palm

ओं टंकारं समुद्धृत्य सोमेशाय पदं पुनः ॥

१४५

खेचर्यै नम इत्येतन्न्यसेद् दक्षोरु मूलके।

ओं ठंकारं समुद्धृत्य पदं लाङ्गलिने नमः ॥

१४६

मञ्जर्यै नम इत्येद्विन्यसेद् दक्ष जानुनि।

ओं डंकारं समुद्धृत्य दारुकाय पदं पुनः ॥

१४७

रूपिण्यै नम इत्येवं दक्ष जङ्घाग्रके न्यसेत्।

ओं ढंकारं पदं यत्तद् अर्धनारीश्वराय च ॥

१४८

वीरायै च नमश्चेति दक्षपादतले न्यसेत्।

ओं णंकारं समुद्धृत्य उमाकान्ताय यत्पदम् ॥

१४९

खादिर्यै नम इत्येवं दक्षपाद तलाग्रके।

*om ṭaṁkāraṁ samuddhṛtya someśāya padaṁ punaḥ||*

*khecaryai nama ityetannyased dakṣoru mūlake|*

145

*om ṭhaṁkāraṁ samuddhṛtya padaṁ lāṅgaline namaḥ||*

*mañjaryai nama ityedadvinyased dakṣa jānuni|*

146

*om ḍaṁkāraṁ samuddhṛtya dārukāya padaṁ punaḥ||*

*rūpiṇyāi nama ityevaṁ dakṣa jaṅghāgrake nyaset|*

147

*om ḍhaṁkāra padaṁ yattad arghanārīśvarāya ca||*

*vīrāyai ca namaśceti dakṣapādātale nyaset|*

148



om taṁ someśāya khecaryai namaḥ - right thigh  
om thaṁ lāṅgaline mañjaryai namaḥ - right knee  
om daṁ dārukāya rūpiṅyai namaḥ - right shin  
om dhaṁ ardhanaṛīśvarāya vīrāyai namaḥ - right foot  
om naṁ umākāntāya khādiryai namaḥ - tip of the right foot

ओं तंकारं समुद्धृत्य षडीशायेति यत्पदम्॥	१५०
पूतनायै नमश्चेति न्यसेद्वामोरु मूलके।	
ओं थंकारं समुद्धृत्य डिण्डिने यत्पदं पुनः ॥	१५१
भद्रकाल्यै नमश्चेति विन्यसेद्वाम जानुनि।	
ओं दंकारं समुद्धृत्य अत्रये यत्पदं पुनः ॥	१५२
गोमत्यै नम इत्येतद्वाम जङ्घाग्रके न्यसेत्।	
ओं धंकारं समुद्धृत्य चेशानाय पदं पुनः ॥	१५३
शङ्खिन्यै नम इत्येतद् वामपादतले न्यसेत्।	
ओं नंकारं समुद्धृत्य मेषाय पदं उद्धरेत्॥	१५४
गर्जिन्यै नम इत्येतद् वामपाद तलाग्रके।	

<i>om taṁkāram samuddhṛtya ṣaḍīśāyeti yatpadam  </i>	150
<i>pūtanāyai namaśceti nyasedvāmoru mūlake </i>	
<i>om thaṁkāram samuddhṛtya ḍiṅḍine yatpadam punaḥ  </i>	151
<i>bhadrakālyai namaśceti vinyasedvāma jānuni </i>	
<i>om daṁkāram samuddhṛtya atraye yatpadam punaḥ  </i>	152
<i>gomatyai nama ityetadvāma jaṅghāgrake nyaset </i>	
<i>om dhaṁkāram samuddhṛtya ceśānāya padam punaḥ  </i>	153
<i>śaṅkhinyai nama ityetad vāmapādatale nyaset </i>	
<i>om namkāram samuddhṛtya meṣāya padam uddharet  </i>	154
<i>garjinyai nama ityetad vāmapāda talāgrake </i>	

om taṁ ṣaḍīśāya pūtanāyai namaḥ - left thigh  
om thaṁ ḍiṅḍine bhadrakālyai namaḥ - left knee  
om daṁ atraye gomatyai namaḥ - left shin  
om dhaṁ īśānāya śaṅkhinyai namaḥ - left foot  
om naṁ meṣāya garjinyai namaḥ -tip of the left foot

ओं पं लोहितायेति कालरात्र्यै नमः पदम्॥	१५५
दक्षपार्श्वे न्यसेदों फं शिखिन्यै नम इत्यपि।	

कुञ्चिन्यै नम इत्येवं वामपार्श्वे तु विन्यसेत् ॥	१५६
ओं बंकारं समुद्धृत्य छगलण्डाय यत्पदम्।	
कामिन्यै नम इत्येवं पृष्ठभागे तु विन्यसेत् ॥	१५७
ओं भंकारं समुद्धृत्य द्विरण्डायेति यत्पदम्।	
वज्रायै नम इत्येवं नाभिदेशे तु विन्यसेत् ॥	१५८
ओं मं महाकालायेति जयायै नम इत्यपि।	
हृद्देशे विन्यसेदों यं पदं यत्तत्त्वगात्मने ॥	१५९
पालिने सुमुखेश्वर्यै नमश्चेति त्वचि न्यसेत्।	

<i>om paṁ lohitāyeti kālarātryai namaḥ padam  </i>	155
<i>dakṣapārśve nyasedom phaṁ śikhinyai nama ityapil</i>	
<i>kubjinyai nama ityevaṁ vāmapārśve tu vinyaset  </i>	156
<i>om baṁkāraṁ samuddhṛtya chagalaṇḍāya yatpadam </i>	
<i>kāminyai nama ityevaṁ pṛṣṭhabhāge tu vinyaset  </i>	157
<i>om bhaṁkāraṁ samuddhṛtya dviraṇḍāyeti yatpadam </i>	
<i>vajrāyai nama ityevaṁ nābhideśe tu vinyaset  </i>	158
<i>om maṁ mahākālāyeti jayāyai nama ityapil</i>	
<i>hr̥ddeśe vinyasedom yaṁ padam yattattvagātmanē  </i>	159
<i>pāline sumukheśvāryai namaśceti tvaci nyaset </i>	

om paṁ lohitāya kālarātryai namaḥ - right side  
om phaṁ śikhinyai kubjinyai namaḥ - left side  
om baṁ jalachagalaṇḍāyakāminyai namaḥ - back side  
om bhaṁ dviraṇḍāya vajrāyai namaḥ - navel  
om maṁ mahākālāya jayāyai namaḥ -heart  
om yaṁ tvagātmane pāline sumukheśvāryai namaḥ - skin

ओं रं रक्तात्मने चेति भुजङ्गायेति यत्पदम् ॥	१६०
रेवत्यै नम इत्येतत् पदं रुधिर गोचरे।	
ओं लं वसात्मने चेति पदं यत्तत् पिनाकिने ॥	१६१
माधव्यै नम इत्येतत् पदं मांसगतं न्यसेत्।	
ओं वं मेदोमयायेति खङ्गीशाय पदं पुनः ॥	१६२
वारुण्यै नम इत्येतत्पदं मेदसि विन्यसेत्।	
ओं शं अस्थ्यात्मने चेति बेकायेति समुद्धरेत् ॥	१६३
वायव्यै नम इत्येतत् पदं अस्थिनि विन्यसेत्।	
ओं षं मज्जात्मने चेति श्वेताय पदं उद्धरेत् ॥	१६४

पदं रक्षोपधारिण्यै नमो मज्जगतं न्यसेत्।

<i>om raṁ raktātmane ceti bhujāṅgāyeti yatpadam  </i>	160
<i>revatyai nama ityetaṭ padaṁ rudhira gocare </i>	
<i>om laṁ vasātmane ceti padaṁ yattat pinākinell</i>	161
<i>mādhavyai nama ityetaṭ padaṁ māṁsagataṁ nyaset </i>	
<i>om vaṁ medomayāyeti khaḍgīśāya padaṁ punaḥ  </i>	162
<i>vāruṇyai nama ityetaṭpadaṁ medasi vinyaset </i>	
<i>om śaṁ asthyātmane ceti bekāyeti samuddharet  </i>	163
<i>vāyavyai nama ityetaṭ padaṁ asthini vinyaset </i>	
<i>om śaṁ majjātmane ceti śvetāya padaṁ uddharet  </i>	164
<i>padaṁ rakṣopadhāriṇyai namo majjagataṁ nyaset </i>	

om raṁ raktātmane bhujāṅgāya revatyai namaḥ - blood  
om laṁ vasātmane pinākinē mādhavyai namaḥ -  
om vaṁ medomayāyā khaḍgīśāya vāruṇyai namaḥ -  
om śaṁ asthyātmane bekāyai namaḥ - bones  
om śaṁ majjātmane śvetāya rakṣopadhāriṇyai namaḥ - marrow

ओं सं शुक्लात्मने चेति भृगवे पदमुद्धरेत्॥	१६५
सहजायै नमश्चेति पदं रेतसि विन्यसेत्।	
ओं हं प्राणात्मने चेति लकुलीशाय यत्पदम्॥	१६६
पदं लक्ष्यै नमश्चेति मन्त्रमेतद् हृदि न्यसेत्।	
ओं लं लिङ्गात्मने चेति तमोरूपाय यत्पदम्॥	१६७
व्यापिन्यै नम इत्येतल् लिङ्गमूले तु विन्यसेत्।	
ओं क्षं क्रोधात्मने चेति वर्तकायेति यत्पदम्॥	१६८
मायायै नम इत्येतत् पदं लिङ्गाग्रके न्यसेत्।	

<i>om saṁ śuklātmane ceti bhṛgave padamuddharet  </i>	165
<i>sahajāyai namaśceti padaṁ retasi vinyaset </i>	
<i>om haṁ prāṇātmane ceti lakulīśāya yatpadam  </i>	166
<i>padaṁ lakṣyai namaśceti mantrametad hr̥di nyaset </i>	
<i>om laṁ liṅgātmane ceti tamorūpāya yatpadam  </i>	167
<i>vyāpinyai nama ityetaṭ liṅgamūle tu vinyaset </i>	
<i>om kṣaṁ krodhātmane ceti vartakāyeti yatpadam  </i>	168
<i>māyāyai nama ityetaṭ padaṁ liṅgāgrake nyaset </i>	

om saṁ śuklātmane bhṛgave sahajāyai namaḥ - seminal fluid  
om haṁ prāṇātmane lakulīśāya lakṣyai namaḥ - flesh  
om laṁ liṅgātmane tamorūpāya vyāpinyai namaḥ - base of the genital organ  
om kṣaṁ krodhātmane vartakāya māyāyai namaḥ - tip of the genital organ

हृदादि स्थानगैर्वर्णैः मातृकाङ्गानि कल्पयेत्॥ १६९  
दीपलेखां हसौ पूर्व भान्तकेशान्तिमं तथा।  
कुचं चक्षुर्द्वयं कूटं हृदाद्यैर्जातिभिर्युतम्॥  
षडङ्गमेतत्कथितं मातृकायास्तपोधनाः ॥ १७०

*hṛdādi sthānagairvarṇaiḥ mātrkāṅgāni kalpayet|| 169*  
*dīpalekhām hasau pūrvam bhāntakeśāntimam tathā|*  
*kucam cakṣurdvayam kūṭam hṛdādyairjātibhiryutam||*  
*ṣaḍaṅgametatathitam mātrkāyāstapodhanāḥ|| 170*

The sadhaka should conceive the anga-mantras pertaining to the matrukas with those letters which are identified with the heart and other locations. The parnava, seed letter ‘hamsah’ and another seed letter ‘soham’ should be united in the beginning, middle and the end respectively. O, the Sages, eminently rich in penance!, breasts, two eyes and the base-cakra(muladhara) added with heart and other locations are considered to be the six limbs(shadangas) of the matruka.

आद्यं मध्यनियोज्यमाद्यमथवा मध्ये गतं योजयेत्  
लोपं कीलमिति स्मृतं विचरतो यत् स्वस्य रूपं लिखेत्।  
मन्त्रस्योच्चरणेऽखिलस्य च लिपौ संयोगतो युक्तितः  
कीलं मन्त्रसुसिद्धये जपतु तत् संयोज्य संलोप्य च॥ १७१

*ādyam madhyaniyojyamādyamathavā madye gataṁ yojayet*  
*lopaṁ kīlamiti smṛtaṁ vicarato yat svasya rūpaṁ likhet|*  
*mantrasyoccarāṇe'khillasya ca lipau saṁyogato yuktitaḥ*  
*kīlaṁ mantrasusiddhaye japatu tat saṁyojya saṁlopya ca|| 171*

The seed letter in the middle should be joined with the seed letter in the first. Or, the first seed letter may be joined with middle seed letter. Of these two types, the first pattern is known as ‘lopa’ and the second one is known as ‘kilam’. The exact form of the mantra should be formulated according to its power of moving through the cakras and it should be united either with lopa or with kila. In the incantation of the mantras, the sadhaka should unite other seed letters concerned with each mantra with the mula mantra, exercising his reasoning skill. In order to gain the power of employing the mantras(mantra siddhi) to achieve the desired fruits, he should add the seed letters in the kila pattern or in the lopa pattern and then do the incantation(japa).

एतत्कीलप्रयोगेण ज्ञात्वा सर्वं समाचरेत्।  
हृच्छिरश्चूलिका वर्म नेत्रास्त्राणि यथाक्रमम्॥ १७२  
नमस्स्वाहा वषट् हुं च वौषट् फट् चेति जातयः।  
एवं कृत्वा लिपिन्यसं तत्त्वानां नवकं न्यसेत्॥ १७३

<i>etatkīlaprayogeṇa jñātvā sarvaṃ samācareḥ</i>	
<i>hr̥chiraścūlikā varma netrāstrāṇi yathākramamḥ</i>	172
<i>namassvāhā vaṣaṭ huṃ ca vauṣaṭ phaṭ ceti jātayahḥ</i>	
<i>evaṃ kṛtvā lipinyasaṃ tattvānām navakam nyasetḥ</i>	173

Having known well the process of employing the kila-technique, the sadhaka should perform all the rituals. 'Namah', 'svaha', 'vashat', 'hum', 'vaushat' and 'phat' – these are the six categories which are to be identified with the hrudaya mantra, siro mantra, sikha mantra, kavaca mantra, netra mantra and astra mantra respectively. Having done the nyasa of phonemes in this way, the sadhaka should do the nyasa of nine tattvas.

चन्द्रबिम्बे च नादे च भ्रूमध्ये तालुरन्ध्रके।	
कण्ठहृन्नाभि देशेषु शाश्वतस्थान एव च ॥	१७४
मूलस्थाने यथा न्यासं न्यसेत्कण्ठोक्त मन्त्रकम्।	
त्र्यक्षरं मेलनायुक्तं नाभौ हृदि ललाटके ॥	१७५
व्योमव्यापि न्यसेत्पश्चात् मूर्धाङ्गुष्ठान्त सीमकम्।	
एवं मन्त्रत्वं आपन्नो दिव्यदेहे यथाक्रमात् ॥	१७६
पूजाहोम समाधीनां स्थानानि परिकल्पयेत्।	
हृदयेऽर्चा विधानं तु नाभौ होमं प्रकल्पयेत् ॥	१७७
ललाटे चेश्वरं ध्यायेद्वरदं सर्वतोमुखम्।	

<i>candrabimbe ca nāde ca bhrūmadhye tālurandhrakeḥ</i>	
<i>kaṅṭhahṛnnābhi deśeṣu śāśvatasthāna eva caḥ</i>	174
<i>mūlasthāne yathā nyāsaṃ nyasetkaṅṭhokta mantrakamḥ</i>	
<i>tryakṣaram melanāyuktaṃ nābhau hṛdi lalāṭakeḥ</i>	175
<i>vyomavyāpi nyasetpaścāt mūrdhāṅguṣṭhānta sīmakamḥ</i>	
<i>evaṃ mantratvaṃ āpanno divyadehe yathākramātḥ</i>	176
<i>pūjāhoma samādhīnām sthānāni parikalpayetḥ</i>	
<i>hṛdaye'rcā vidhānaṃ tu nābhau homaṃ prakalpayetḥ</i>	177
<i>lalāṭe ceśvaraṃ dhyāyedvaradaṃ sarvatomukhamḥ</i>	

The nine letters of the mantra to be pronounced through madhyama-sound should be identified with dvadasanta, brahma-randhra, midpoint of the eyebrows, uvula, neck, heart, navel, the region where the base of the genital organ meets and the base of the spinal(muladhara). The letters of Siva's specific mantra added with the corresponding Sakti kalas should be identified with navel, heart and the forehead. The 'vyoma vyapi' mantra should be identified, from the top of the head to the big toe. Having perfectly assumed the state of being in the form of mantras(mantratvam), the sadhaka should design appropriate locations within his vidya-deha for the performance of puja, homa and Samadhi, in an orderly way. The systematic worship should be done in the location of the heart. Fire-ritual should be performed in the navel. In the forehead, he should meditate on Lord Siva, who is the dispenser of boons and whose look is directed towards all directions and all beings.

हृदये कल्पयेद्धाम ईश्वरावाहनक्रमे ॥	१७८
आसनं कल्पयेदत्र वक्ष्यमाण विधानतः ।	
आवाह्यदेवं गन्धाद्यैः मानसैश्शिवं अर्चयेत् ॥	१७९
नाभिकुण्डे स्वभावोत्थे तर्पयेत्परमामृतैः ।	
उद्दीप्य च निजं वह्निं संरुद्धापान वृत्तितः ॥	१८०
स्थाणुस्थाने स्मरेल्लिङ्गं स्फटिकाभं महोज्ज्वलम् ।	
तन्मध्यगं शिवं ध्यत्वा तदेकीभावं आश्रितः ॥	१८१
इडया पूर्य पूजास्याद्धुनेत् पिङ्गलयाऽमृतम् ।	
आधारे प्राणं आवेश्य बध्वा ग्रन्थि समूलकम् ॥	१८२
देवनाड्या समापूर्य कोदण्डे ध्यानं अभ्यसेत् ।	

<i>hṛdaye kalpayeddhāma īśvārāvāhanakrame  </i>	178
<i>āsanam kalpayedatra vakṣyamāṇa vidhānataḥ </i>	
<i>āvāhyadevaṁ gandhādyaiḥ mānasaiśśivam arcayet  </i>	179
<i>nābhikuṇḍe svabhāvotthe tarpayetparamāmṛtaiḥ </i>	
<i>uddīpya ca nijam vahniṁ saṁruddhāpāna vṛttitaḥ  </i>	180
<i>sthāṇusthāne smarellīṅgam sphaṭikābham mahojjvalam </i>	
<i>tanmadhyagam śivam dhyatvā tadekībhāvaṁ āśritaḥ  </i>	181
<i>iḍayā pūrya pūjāsyāddhunet piṅgalayā'mṛtam </i>	
<i>ādhāre prāṇam āveśya badhvā granthi samūlakam  </i>	182
<i>devanāḍyā samāpūrya kodaṇḍe dhyānaṁ abhyaset </i>	

With regard to the process of invoking the Lord Isvara, he should design an inner shrine within his heart. Then he should arrange for a suitable seat in a manner which is explained here, now. He should invoke the Lord holding sandal and other substances in his hands and worship Him mentally. In the fire-pit which has appeared in his navel as self-installed, he should offer the oblations of supreme nectarine drops. Through the regulated flow of inbreath, he should kindle the fire-pit, self-installed in the navel. Elevating himself to the midpoint between the eyebrows, he should meditate on Sivalinga which is with the resplendence of pure crystal and with great splendour. Contemplating the perfect state of oneness with that Linga and meditating on Lord Siva who is present within that Linga, he should breath in through the left channel. Such actions are considered to be the worship of Siva. Then, he should offer the oblations of the nectar of consciousness (jnanamruta) through outbreath (pingala nadi). Having inhaled the prana and making it to enter the muladhara cakra, he should raise his self upwards through outbreath, cutting asunder the knots including their roots. Once again, he should inhale the prana through the ida nadi and raise his self to the midpoint between the eyebrows. There he should meditate constantly on Lord Siva.

यद्वा विस्तरतः कुर्यान् मानसं यागमादरात् ॥	१८३
शिवाद्यवनि पर्यन्तं तत्त्वप्राणार्थकं स्वकम् ।	
देवं विचिन्त्य तत्रस्थं त्रिपक्षं उपकल्पयेत् ॥	१८४

आसनं मूर्तिपक्षं च शम्भुपक्षं तथैव च।

त्रिपक्षक्षयगं ध्यायेत् तत्त्वग्रामं चतुर्विधम्॥

१८५

*yadvā vistarataḥ kuryān mānasam yāgamādarāt*||

183

*śivādyavani paryantam tattvaprāṇārthakam svakam*

*devam vicintya tatrastham tripakṣam upakalpayet*||

184

*āsanaṁ mūrtipakṣam ca śambhupakṣam tathāiva ca*

*tripakṣakṣayagam dhyāyet tattvagrāmaṁ caturvidham*||

185

Or, if he desires to perform the fire-ritual mentally, in a more elaborate way, he should first conceive his body to have been composed of the vibrancies of all the tattvas from the siva tattva to the pruthvi tattva and ideate three sections which are present therein. The three sections are – the asana section, murti section and sambhu section(seat, form and the mantra). He should contemplate the four groups of tattvas which remain absorbed there by these three sections.

अस्मिन्देहे प्रवितते कल्प्य शक्त्याब्जमासनम्।

मूर्तिविद्यातनुं कल्प्य समावाह्य शिवं ततः ॥

१८६

कर्णिकायां यजेद्देवं ब्रह्माङ्गैश्च समावृतम्।

गणेशैः लोकपालैश्च हेतिभिर्वज्रपूर्वकैः ॥

१८७

त्रिभिरावरणैर्वापि एकेनावरणेन वा।

सप्तविंशत्यावरणैः यथाशक्ति समर्चयेत्॥

१८८

*asmindehe pravitate kalpya śaktyābjamāsanam*

*mūrtividyātanuṁ kalpya samāvāhya śivam tataḥ*||

186

*karṇikāyām yajeddevam brahmāṅgaiśca samāvṛtam*

*gaṇeśaiḥ lokapālaiśca hetibhirvajrapūrvakaiḥ*||

187

*tribhirāvaraṇairvāpi ekenāvaraṇena vā*

*saptaviṁśatyāvaraṇaiḥ yathāśakti samarcayet*||

188

In this body which has well expanded now, he should design a lotus-seat which is of the nature of Sakti. Having ideated the presence of the form of vidya deha of the Lord, he should invoke Lord Siva to occupy that form. On the pericarp of the lotus-seat, he should worship Lord Siva as surrounded by the Brahma Mantras and Anga Mantras, Vidyasvaras, Ganas, Lokapalas and Ayudhas(weapons). Here, Lord Siva may be worshipped as surrounded of three enclosures, one avarana or twenty-seven avaranas according to capacity of the sadhaka.

मनसा कल्पितैर्द्रव्यैः मनःकृप्ते तु मन्दिरे।

मनसा भावयन्नित्यं पूजयेत्परमेश्वरम्॥

१८९

ध्यायन् गरुडतां यद्वद् गुरुर्निर्विषताफलम्।

प्राप्नोति तद्वदत्रापि फलमिष्टं अवाप्नुयात्॥

१९०

<i>manasā kalpitairdravyaiḥ manahkṛpte tu mandirel</i>	
<i>manasā bhāvayannityam pūjayetparameśvaram  </i>	189
<i>dhyāyan garuḍatām yadvad gururnirviṣatāphalaml</i>	
<i>prāpnoti tadvadatrāpi phalamiṣṭam avāpnuyāt  </i>	190

In the shrine designed mentally, with the substances conceived mentally, the sadhaka should daily contemplate Lord Siva, the Supreme Isvara, and worship Him. By constant and deep meditation on the garuda-bird(eagle), the Guru attains the state of oneness with garuda and attains the fruit of the removal of poison. In the same way, the sadhka attains the state of oneness with Siva by constant and deep meditation on Him and attains the fruits as desired by him.

प्राणवृत्तिनिरोधेन यजनं कुरुते यथा।	
प्राधर्मिकानां सर्वेषां प्रत्यावृत्ति विरेचयेत्॥	१९१
शक्तिभिः पञ्चब्रह्माणि शिवाङ्गं मूर्तिमेव च।	
महेशं सदाशिवं चैव शिवं इद्धा तु रेचयेत्॥	१९२

<i>prāṇavṛttinirodhena yajanam kurute yathā </i>	
<i>prādharmikānām sarveṣām pratyāvṛtti virecayet  </i>	191
<i>śaktibhiḥ pañcabrahmāṇi śivāṅgam mūrtimeva ca </i>	
<i>maheśam sadāśivam caiva śivam iṣṭvā tu recayet   </i>	192

By arresting the inflow and outflow of the prana, the worship of Siva should be done. Under the context of all important phases of events, the sadhaka should breath out, well tuned to the inflow of the breath. Having worshipped the five Lords - Isana, Tatpurusha, Aghora, Vamadeva and Sadyojata – along with their spouses, Angamantra Devas, Ashta Murtis, Mahesa and Sadasiva, he should worship Lord Siva and then breath out.

विद्येश्वरावृतो चैव गणशावरणे तथा।	
लोकपालास्त्रयोश्चैव रुद्रादीनां अथावृतौ॥	१९३
रेचयित्वा तु भूयोऽपि यजेदावरणं प्रति।	

<i>vidyeshvarāvṛto caiva gaṇśāvaraṇe tathā </i>	
<i>lokapālāstrayoścaiva rudrādīnām athāvṛtau  </i>	193
<i>recayitvā tu bhūyo'pi yajedāvaraṇam prati </i>	

The avarana of Vidyesvaras, the avarana of Ganesvaras, the avarana of Lokapalas , the avarana of Ayudhas, the avarana of the Rudras and other Lords – when these avaranas are worshipped, the sadhaka should breath out at the end of the worship of each avarana. Before commencing the worship of next avarana, he should breath out again. This should be repeated for each avarana.



चन्द्रार्कोदयतः पूजा वृथा क्लेशो भविष्यति ॥	१९४
चन्द्रार्क नाशने पूजा साधयेदीप्सितं फलम्।	
सुषुम्ना मध्यगे प्राणे पूजयेत् सर्वदेवताः ॥	१९५

<i>candrārkokodayataḥ puḥjā vṛthā kleśo bhaviṣyati</i>	194
<i>candrārka nāśane pūjā sādhyedīpsitaṁ phalaṁ</i> ।	
<i>suṣumnā madhyage prāṇe pūjayet sarvadevatāḥ</i>	195

The worship being done during the rising of the moon and the sun(when the inbreath and the outbreath being not arrested) would become futile and cause afflictions. The worship done while there is neither moon nor the sun would accomplish the desired fruit. When the breath is flowing through the central channel(sushumna), the sadhaka should worship all the Deities.

यद्वा षड्गुणदेहाय शक्तिदेहोऽथ साधकः।	
पार्थिवाद्यष्ट पूजाख्य तत्त्वजातं समर्पयेत् ॥	१९६
पार्थिवं सकलं गन्धो भवत्यापोऽभिषेचनम्।	
ता एव पान नैवेद्यं तैजसं दीपमालिका ॥	१९७
वायव्यं तालवृन्दाद्यं गानाद्यं व्योम सम्भवम्।	
एवञ्चेतर तत्त्वानि यथा योग्यं निवेद्य च ॥	१९८

<i>yadvā ṣaḍguṇadehāya śaktideho'tha sādḥakaḥ</i> ।	
<i>pārthivādyaṣṭa pūjākhyā tattvajātaṁ samarpayet</i>	196
<i>pārthivaṁ sakalaṁ gandho bhavatyāpo'bhiṣecanam</i> ।	
<i>tā eva pāna naivedyaṁ taijasaṁ dīpamālikā</i>	197
<i>vāyavyaṁ tālavṛndādyāṁ gānādyāṁ vyoma sambhavam</i> ।	
<i>evañcetara tattvāni yathā yogyaṁ nivedya ca</i>	198

Additionally, the sadhka who is now with the body constituted of Sakti kalas, should offer those substances born of eight tattvas enumerated for the worship, such as pruthvi and others. All sorts of perfumes denote the pruthvi tattva. Water meant for ablution, drinkable items, eatable items – all these represent jala tattva. The rows of lamps represent the agni tattva. Fan, chowrie and such other items denote the vayu tattva. Recital of hymns, musical songs and such others represent the akasa tattva. In this way, all other tattvas should be offered in terms of various paraphernalia, in a fitting way.

शिवेनैवोक्तवद् ध्यात्वा निर्द्वन्द्वोऽमृतं अश्नुते।	
कृत्वैवं आत्मशुद्धिं तु स्थानशुद्धिं अथाचरेत् ॥	१९९

<i>śivenaivoktavād dhyātvā nirdvandvo'mṛtaṁ aśnute</i> ।	
<i>kṛtvaivaṁ ātmaśuddhiṁ tu sthānaśuddhiṁ athācaret</i>	199

The sadhaka, having meditated and worshipped according to the directions revealed by Siva Himself, becomes free from the bondage caused by the pairs of opposites and enjoys the nectarine bliss. Having completed the purification of the self, the Guru should then perform the purification of the place where the puja is to be done.

तालमुद्रा त्रयं कृत्वा प्राकारं हेतिना स्मरेत्।

तद्बहिः परिघां ध्यात्वा कवचेनैव मन्त्रतः ॥

२००

*tālamudrā trayam kṛtvā prākāraṃ hetinā smaret|  
tadbahiḥ parighāṃ dhyātvā kavacenaiva mantrataḥ||*

200

Having displayed the tala-mudra three times(striking the left palm with the middle three fingers of the right hand) with the recital of astra mantra, the Guru should contemplate the place as surrounded by an enclosure(prakara). He should ideate the presence of moat as lying outside the prakara with the recital of kavaca mantra.

अस्त्रजालं तु तद्बाह्ये न्यसेद्विघ्नापनुत्तये।

दिव्यं धाम विचिन्त्याऽथ द्रव्यशुद्धिं प्रकल्पयेत्॥

२०१

ततस्संपूर्य गन्धाम्बु वर्धन्यां अस्त्रमन्त्रतः।

प्रोक्षयेत्तेन तोयेन शुद्ध्यर्थं हेतिमन्त्रतः ॥

२०२

अर्घ्यपात्रं च शङ्खं च पाद्याचमन पात्रकम्।

यदन्यदुपयोग्यं तु हेतिना क्षालयेत्ततः ॥

२०३

*astrajālaṃ tu tadbāhye nyasedvighnāpanuttayel  
divyaṃ dhāma vicintyā'tha dravyaśuddhiṃ prakalpayet||  
tatassampūrya gandhāmbu vardhanyāṃ astramantrataḥ|  
prokṣayettena toyena śuddhyartham hetimantrataḥ||  
arghyapātraṃ ca śaṅkhaṃ ca pādyačamana pātrakam|  
yadanyadupayogyam tu hetinā kṣālayettataḥ||*

201

202

203

Then the Guru should conceive an array of astras(weapons) encircling outside the moat in order to drive away the obstructing forces. Having ideated a resplendent pavilion, he should perform the purification of various substances meant for the worship. He should fill up the vardhani kalasa (Sakti kalasa) with perfumed water with the accompaniment of astra mantra. Then he should sprinkle the water taken from the vardhani kalasa over the arghya-vessel, conch, padya-vessel, acamana-vessel and other such vessels kept there to be used for the worship, reciting the astra mantra.

हृदयेन निरीक्ष्याऽथ कवचेनावकुण्ठयेत्।

सौवर्णं राजतं ताम्रं केलिहारं च शङ्खजम्॥

२०४

पलाश पद्म पत्रोत्थं दारवं मृत्तिकामयम्।

अन्यद्वा यन्त्रकादिस्थं पात्रमुक्तं शिवार्चने ॥

२०५

<i>hṛdayena nirīkṣyā'tha kavacenāvakuṅṭhayet </i>	
<i>sauvarṇam rājatam tāmram kelihāram ca śaṅkham  </i>	204
<i>palāśa padma patrottham dāravam mṛttikāmayam </i>	
<i>anyadvā yantrakādīstham pātramuktaṁ śivārcanell</i>	205

He should look at those vessels with the recital of hrudaya mantra and make them encompassed by a protective force(avakuntana) with the recital of kavaca mantra. Vessels made of gold, silver, copper, bronze or conch; vessels designed with the leaves of palasa-tree or lotus-leaf; vessels made of wood or clay; containers designed by striching the leaves of plantain and other trees – all such vessels are suitable for the worship of Siva.

ततस्संपूर्य गन्धाम्बु वर्धन्यां अस्त्रमन्त्रतः।	
गन्धपुष्पादिकं सर्व आनीयं परिचारकैः ॥	२०६
पुण्याहं वाचयित्वाऽथ प्रोक्षयेद्धृदयेन तु।	
प्रक्षाल्य पाद्यपात्रं तु गन्धतोयेन पूरयेत्॥	२०७
उशीरं चन्दनं चैव पाद्ये तु परिकल्पयेत्।	

<i>tatassampūrya gandhāmbu vardhanyām astramantrataḥ </i>	
<i>gandhapuṣpādīkaṁ sarvaṁ ānīyaṁ paricāraikaiḥ  </i>	206
<i>puṇyāhaṁ vācayitvā'tha prokṣayeddhṛdayena tu </i>	
<i>prakṣālya pādyapātraṁ tu gandhatoyena pūrayet  </i>	207
<i>uśīraṁ candanaṁ caiva pādye tu parikalpayet </i>	

Then, having filled up the vardhani-vessel with perfumed water reciting the astra mantra, he should declare the auspiciousness of the time, day and place(punyaha vacana) and sprinkle the water taken from the vardhani over the sandal, flowers and other substances brought and arranged there by the servicing-devotees(paricarakas), reciting the hrudaya mantra. After this, he should purify the padya-vessel by sprinkling the vardhani-water over it and fill it up with perfumed water and place usira-roots and sandal into the padya-vessel.

तद्वदाचमनीयार्थं तत्पात्रं परिकल्पयेत्॥	२०८
पलत्रयं च कर्पूरं तृटीपत्रं च कुष्ठकम्।	
आचमीये प्रयोक्तव्यं हृदयेन तु मन्त्रतः ॥	२०९
अर्घ्यपात्रे न्यसेत्पश्चादपरं गन्धतोयकम्।	
आपः क्षीर कुशाग्राणि तण्डुलास्सुमनास्तिलाः ॥	२१०
अर्घ्योऽष्टाङ्ग इति प्रोक्तो यवैसिद्धार्थकैस्सह।	
कल्पयित्वा विशेषार्घ्यं तत्र मन्त्रगणान् न्यसेत्॥	२११

<i>tadvadācamānīyārthaṁ tatpātraṁ parikalpayet  </i>	
<i>palatrayaṁ ca karpūraṁ tṛṭīpatraṁ ca kuṣṭhakam </i>	208

<i>ācamīye prayoktavyaṃ hṛdayena tu mantrataḥ</i>	209
<i>arghyapātre nyasetpaścādaparaṃ gandhatoyakam</i>	
<i>āpaḥ kṣīra kuśāgrāṇi taṇḍulāssumanāstilāḥ</i>	210
<i>arghyo'ṣṭāṅga iti prokto yavaisiddhārthakaiṣṣaha</i>	
<i>kalpayitvā viśeṣārghyaṃ tatra mantragaṇān nyaset</i>	211

In the same way, he should prepare another vessel to hold acamana-water. Karpura(camphor) in a measure of 3 palas, broken leaves and kushtaka – all these should be added to the acamana-water, with the recital of hrudaya mantra. The he should fill the arghya-vessel with the perfumed water collected in the vardhani kalasa. Water, milk, tips of kusa grass, rice, flowers, sesame, yava and mustard – all these eight substances should be placed into the arghya-vessel. Having prepared the visesha-arghya in this way, he should invoke the recommended groups of mantras into that arghya.

सुधया परमीकृत्य वर्मणाच्छाद्य पुजयेत्।	
तत्तोयैः कवचेनैव सकुशं प्रोक्षयेत्तथा ॥	२१२
गन्धं पुष्पं च धूपं च दीपमर्घ्यं निवेद्यकम्।	
दधिक्षीरं घृदादींश्च प्रोक्षयेद् हृदयेन तु ॥	२१३
पूजार्थं कल्पितं द्रव्यं प्रत्येकं अभिमन्त्रयेत् ॥	२१४

<i>sudhayā paramīkṛtya varmaṇācchādyā pujayet</i>	
<i>tattoyaiḥ kavacenaiva sakuśaṃ prokṣayettathā</i>	212
<i>gandhaṃ puṣpaṃ ca dhūpaṃ ca dīpamarghyaṃ nivedyakam</i>	
<i>dadhikṣīra gṛdādīṃśca prokṣayed hṛdayena tu</i>	213
<i>pūjārthaṃ kalpitam dravyaṃ pratyekaṃ abhimantrayet</i>	214

Having rendered the arghya to be with the supreme quality of nectar by displaying the amruta mudra with the accompaniment of hrudaya mantra ending with ‘vaushat’, he should provide a covering to it with the kavaca mantra and worship it by offering sandal, flowers, incense, light and fruits. He should sprinkle the arghya-water with kuasa-grass over the curd, milk, clarified butter and other substances with the accompaniment of hrudaya mantra. Each one of those substances kept there for the purpose of worship should be energized with suitable mantras.

एलोशीरपलत्रयेण सहिताः कर्पूरं सत्कुङ्कुमैः	
श्रीखण्डागरुपत्रकैश्च कुसुमैः आमोदिभिस्संयुताः ।	
आपो मज्जनकर्मणि प्रणिहिताः शंभोर्यथा लाभतः	
प्रोक्तं द्रव्यगणेषु लब्धमिह यत्तद्ग्राह्यं आढ्येतरैः ॥	२१५

<i>elośīrapalatrayeṇa sahitāḥ karpūra satkuṅkumaiḥ</i>	
<i>śrīkhaṇḍāgarupatrakaiśca kusumaiḥ āmodibhissamyutāḥ</i>	
<i>āpo majjanakarmani praṇihitāḥ śambhoryathā lābhataḥ</i>	
<i>prokta dravyagaṇeṣu labdhamiha yattadgrāhyaṃ ādhyetaraiḥ</i>	215

The established direction is that ela and usira, each one with a measure of 3 palas, karpura, kumkuma, srikhanda, agaru, leaves (of bilva and other trees), flowers, fragrant substances – all such things should be added with the kalasa water for the purpose of ceremonial ablution to be done for Siva. If all these substances are not available, the available things may well be accepted. The available things may be mixed with other substances similar to the recommended ones.

अर्घ्याम्भसो जललवं सपुष्पं हृदयेन तु।	
स्नानकुम्भेषु सर्वेषु निक्षिपेत्तद्विशुद्धये ॥	२१६
हृदयेन पवित्रैर्वा यद्वाङ्गैस्तत्स्वभावकैः।	
गन्धं वस्त्रं भूषणं च नैवेद्यं कुसुमं तथा ॥	२१७
सद्यवाम महाघोर नरेशैः अभिमन्त्रयेत्।	
अवशिष्टं तु गायत्र्या मन्त्रयेद् द्रव्यशुद्धये ॥	२१८
पयोदधि घृतक्षौद्रं शर्करा गन्धवारि च।	
पवित्रैः हृदयाद्यैर्वा स्नानार्थं अभिमन्त्रयेत् ॥	२१९

<i>arghyāmbhaso jalalavaṁ sapuṣpaṁ hṛdayena tu</i>	
<i>snānakumbheṣu sarveṣu niṣipettadviśuddhayē</i> ॥	216
<i>hṛdayena pavitrairvā yadvāṅgaistatsvabhāvakaiḥ</i>	
<i>gandhaṁ vastraṁ bhūṣaṇaṁ ca naivedyaṁ kusumaṁ tathā</i> ॥	217
<i>sadyavāma mahāghora nareśaiḥ abhimantrayet</i>	
<i>avaśiṣṭaṁ tu gāyatrīya mantrayed dravyaśuddhayē</i> ॥	218
<i>payodadhi ghṛtakṣaudra śarkarā gandhavāri ca</i>	
<i>pavitrāiḥ hṛdayādyairvā snānārthaṁ abhimantrayet</i> ॥	219

He should drop a small quantity of arghya-water along with flowers into all the kalasas arranged for the ablution, with the accompaniment of hrudaya mantra in order to purify them. He should energize such items as the sandal, flowers, clothes, ornaments, eatables (naivedya) and others with hrudaya or all the anga mantras which are innately very pure, each one being associated with its own specific power and with sadyojata, vama deva, aghora, tatpurusha and isana mantras. In order to instill purity, he should energize the remaining substances with gayatri mantra. Milk, curd, clarified butter, honey, sugar, perfumed water – all such items kept there for ablution should be energized with hrudaya and other anga mantras which are eternally pure.

विशुद्ध मन्त्रद्रव्याणि इष्ट्वा गन्धादिभिः क्रमात्।	
मुद्रया चामृतीकृत्य भावदमृताख्यया ॥	२२०
आत्मानं अर्चयेद् द्रव्यैः एवं भूतैः यथाक्रमम्।	
तिलकं चन्दनं कृत्वा पुष्पं शिरसि विन्यसेत् ॥	२२१
संग्राह्य वाञ्छितं मौनं ततो मन्त्रान् विशोधयेत्।	

<i>viśuddha mantradravyaṇi iṣṭvā gandhādibhiḥ kramāt</i>	
<i>mudrayā cāmṛtīkṛtya bhāvayedamṛtākhyayā</i>	220
<i>ātmānaṁ arcayed dravyaiḥ evaṁ bhūtaiḥ yathākramam</i>	
<i>tilakaṁ candanaṁ kṛtvā puṣpaṁ śirasi vinyaset</i>	221
<i>saṁgrāhya vāñcitaṁ maunaṁ tato mantrān viśodhayet</i>	

All the substances purified with mantras should be honored by him with the offerings of sandal, flowers and other things. By displaying the amruta-mudra, he should render all the items to be with the qualities of nectar. Then he should worship the Lord who is in oneness with his own self with all these substances which have been consecrated and sanctified in this way. Having applied a round mark(tilaka) in his forehead with sandal, he should place a flower on his own head. Then, observing a serene state of silence desired by him, he should purify the mantras.

मालाद्यैश्वर्यं जालानि मन्त्राणां कीर्तितानि वै ॥	२२२
तेषां प्रबोधिनी शक्तिश्शिवाज्ञा ओं नमस्स्मृताः ।	
ओंकारादि नमोन्तांश्च पठेन्मन्त्रान् अशेषतः ॥	२२३
बद्ध पुष्पाञ्जलिर्भूत्वा शिवसद्भाव भावितः ।	
त्रिमात्रादि क्रमेणैव यावन्नादान्तिमं व्रजेत् ॥	२२४
मन्त्रशुद्धिर्भवेदेवं शुद्धतत्त्व समाश्रयात् ।	

<i>mālādyaiśvarya jālāni mantrāṇāṁ kīrtitāni vai</i>	222
<i>teṣāṁ prabodhinī śaktiśśivājñā om namassmṛtāḥ</i>	
<i>omkāradī namontāṁśca paṭhenmantrān aśeṣataḥ</i>	223
<i>baddha puṣpāñjalirbhūtvā śivasadbhāva bhāvitaḥ</i>	
<i>trimātrādi krameṇaiva yāvannādāntimaṁ vrajet</i>	224
<i>mantraśuddhirbhavedevaṁ śuddhatattva samāśrayāt</i>	

(All the mantras are having their own specific forms) Garlands and the multitudes of rich ornaments with which the mantra-deities have been adorned have been detailed in the scriptures. The Sakti which illuminates and enkindles their power is Sivasakti whose mantra-name is “Om Namah”. The Guru should recite all the mantras which are used in the worship by adding ‘Om’ in the beginning and ‘namah’ at the end. Holding flowers in the hollow of his hands folded and joined together(anjali mudra), he should contemplate the beatific presence of Siva within his own self, should recite the mantras one by one, in a slow phase, starting from duration of three units(matras) and reaching above up to the level of nada. For the mantras which are abiding in the pure tattvas, purification is effected in this way.

योजयेत्पञ्चगव्यं तु तद्विधानं इहोच्यते ॥	२२५
मण्डपस्य शुभेभागे क्षेत्रे नवपदीवृते ।	
पञ्चतत्त्व कृतन्यासे पञ्चपात्राणि विन्यसेत् ॥	२२६
शिव सादाख्य विद्यायां काले पुंसि च देशिकः ।	

सुप्रतिष्ठं सुशान्तं च तेजोवदमृतात्मकम् ॥	२२७
रत्नोदकं च संकल्प्य क्षीरं दधिघृतं न्यसेत्।	
गोमयश्चैव गोमूत्रं ईशानाद्यैस्तु मन्त्रितम् ॥	२२८
एकद्वित्रिचतुः पञ्चवारैः षोढा कुशोदकम्।	
अमृतीकृत्य संपूज्य शिवेनैकत्वं आदिशेत् ॥	२२९

<i>yojayetpañcagavyam tu tadvidhānam ihocyate</i>	225
<i>maṇḍapasya śubhebhāge kṣetre navapadīrṣte</i>	
<i>pañcatattva kṛtanyāse pañcapātrāṇi vinyaset</i>	226
<i>śiva sādākhya vidyāyām kāle puṁsi ca deśikaḥ</i>	
<i>supraṭiṣṭhaṁ suśāntaṁ ca tejovadamṛtātmakam</i>	227
<i>ratnodakam ca saṁkalpya kṣīraṁ dadhighṛtam nyaset</i>	
<i>gomayaścaiva gomūtraṁ īśānādyaiṣtu mantritam</i>	228
<i>ekadvitricatuḥ pañcavāraiḥ ṣoḍhā kuśodakam</i>	
<i>amṛtikṛtya sampaūjya śivenaikatvaṁ ādiṣet</i>	229

Then he should prepare the mixture of five substances got from the cow(pancha gavya). The process of mixing the five substances is now explained. In the auspicious part of the pavilion, he should draw a square mandala associated with nine grids. Having identified five tattvas(siva, sadasiva, vidya, prusha and kala tattvas) with the central, east, south, north and west grids respectively, he should place five vessels – supratishtha, susanta, tejas, ratna and amruta – in these grids, in the same order. Then he should place milk, curd, clarified butter, cow-urine and cow-dung in these vessels respectively. He should energize them with isana, tatpuruṣa, aghora, vamadeva and sadyojata mantras in the mentioned order. Energizing is one time for milk with isana mantra, two times for curd with tatpuruṣa mantra, three times for clarified butter with aghora mantra, four times for the cow-urine with vamadeva mantra and five times for the cow-dung with sadyojata mantra. Water with kusa-grass contained in the avyakta-vessel kept in the north-east grid(identified with prakṛti tattva) should be energized for sixteen times. Having rendered them to be of nectarine nature, he should worship them and declare their oneness with Siva.

पयोदधिघृतक्षौद्रं शर्करा गन्धवारि च।

पवित्रैः हृदयाद्यैर्वा स्नानार्थं अभिमन्त्रयेत् ॥ २३०

<i>payodadhighṛtakṣaudra śarkarā gandhavāri ca</i>	
<i>pavitraiḥ hrdayādyairvā snānārthaṁ abhimantrayet</i>	230

Milk, curd, clarified butter, honey, sugar, perfumed water – all such items kept there for ablution should be energized with hrudaya and other anga mantras which are eternally pure.

नित्यं नैमित्तिके वापि काम्ये वा कारयेत् प्रभोः।

सनपनं तु यथा न्यायं तच्चानेकविधं भवेत् ॥

२३१

अस्त्रेण शोधयेद् भूमिं वामदेवेन लेपयेत्।

सूत्रन्यासं अघोरेण तालमात्रान्तरं यथा ॥

२३२

*nitya naimittike vāpi kāmye vā kārayet prabhoḥ|*

*sanapanam tu yathā nyāyam taccānekavidham bhavet||*

231

*astreṇa śodhayed bhūmiṁ vāmadevena lepayet|*

*sūtranyāsam aghoreṇa tālamātrāntaram yathā||*

232

Then the learned Guru should perform the daily, occasional or optional worship for the supreme Lord. He should arrange the kalasas(snapana) arrayed according to a recommended pattern. Such patterns are numerous. He should purify the ground with the recital of astra mantra and smear the cow-dung over it with the recital of vama deva mantra. He should design a square mandala by drawing the east-west lines and north-south lines, space between the lines being one span(tala).

त्रितालं कर्णिकामानं सर्वसामान्यं ईरितम्।

चतुर्दलं यथा पञ्च कलशस्थापनं दिशि ॥

२३३

विदिक्ष्वपि नवाख्यं स्यात् समन्तात् एकमावृतम्।

पञ्चविंशति संख्याकं तत्समन्तात् समावृतम् ॥

२३४

एकोनपञ्चाशत् ख्यातं अष्टोत्तरशतं द्विजाः।

पञ्चविंशति संख्याकान् कलशान् मध्यमस्थितान् ॥

२३५

*tritālam karṇikāmanam sarvasāmānyam īritam|*

*caturdalam yathā pañca kalasasthāpanam diṣi||*

233

*vidikṣvapi navākhyam syāt samantāt ekamāvṛtam|*

*pañcaviṁśati saṁkhyākam tatsamantāt samāvṛtam||*

234

*ekonapañcāśat khyātam aṣṭottaraśatam dvijāḥ|*

*pañcaviṁśati saṁkhyākān kalasān madhyamasthitān||*

235

For all the designs, the measure of the pericarp of the central lotus should be three spans. For placing five kalasas, there should be four petals(for the lotus), facing each main direction. To arrange nine kalasas (nava kalasa sthapanam), four kalasas should be placed additionally in each intermediary direction to form one avarana(enclosure). Twenty-five kalasas may be placed surrounding the first avarana. O, the twice-born Sages!, similarly forty-nine kalasas or one hundred and eight kalasa may be arranged.

परिहत्य समन्तात्तु द्वाभ्यां वैकेन मार्गतः।

अष्टद्वार समायुक्तं बहिरावरणद्वयम् ॥

२३६

मध्यमे तिथि संख्यास्स्युर्नवकोणे व्यवस्थिताः।

मध्यमे तिथि संख्येतन् मध्यम त्रितयं त्यजेत् ॥

२३७

अष्टोत्तरशतं ह्येतत् सहस्रञ्चेन्नवाधिकम्।



<i>parihṛtya samantāttu dvābhyām vaikena mārgataḥ </i>	
<i>aṣṭadvāra samāyuktaṁ bahirāvarenaḍvayam  </i>	236
<i>madhyame tithi saṁkhyāssyurnavakoṇe vyavasthitāḥ </i>	
<i>madhyame tithi saṁkhyetan madhyama tritayam tyajet  </i>	237
<i>aṣṭottaraśataṁ hyetat sahasrañcennavādhikam </i>	

Having left out either two rows or one row in all directions, he should design two outer enclosures so as be associated with eight entrances. Fifteen kalasas should be placed in the middle rows and nine kalasas should be placed in the array(vyuha) of each corner. The three rows in the middle lying around the row of fifteen kalasas should be left out. This arrangement is for placing 108 kalasas. If it is for the placement of 1000 kalasas, there should be nine enclosures in addition to the existing ones.

सूत्रद्वयं न्यसेत्पूर्वापरगं याम्य सौम्यकम् ॥	२३८
सार्धं हस्तान्तरं हस्त मानान्तरं अथापि वा।	
स्याच्चतुर्दश संख्याता वृतिर्बाह्ये भ्रमेण च ॥	२३९
अन्तर्मार्गं समावाह्य विधिश्शास्त्रे समीरिता।	
मध्यव्यूहस्य परितः चतुष्कुण्डं तु वाष्टकम् ॥	२४०

<i>sūtradvayam nyasetpūrvāparagam yāmya saumyakam  </i>	238
<i>sārdha hastāntaram hasta mānāntaram athāpi vā </i>	
<i>syāccaturdaśa saṁkhyātā vṛtirbāhye bhrameṇa ca  </i>	239
<i>antarmārgam samāvāhya vidhiśśāstre samīritā </i>	
<i>madhyavyūhasya paritaḥ catuṣkuṇḍam tu vāṣṭakam  </i>	240
<i>catvāriṁśad vyūhakasya pṛthaksyāt pañcaviṁśatiḥ </i>	
<i>aṣṭottara sahasrāttu tyajedbāhyāvṛtim guruh  </i>	241

Two lines should be marked in east-west direction and two lines , in north-south direction in such a way that the space between them measures one and a half hasta or one hasta. Keeping the inner arrays well designed, he should make fourteen enclosures outside the inner arrays. Such direction for the arrangement of 1000 kalasas has been laid down in the Scripture. Either four fire-pits or eight fire-pits should be constructed around the middle array.

तत्राग्नेयादि कोणस्थ चतुर्व्यूहं समाचरेत्।	
अन्यत्सर्वं समानं स्याद् अष्टपञ्चशतं भवेत् ॥	२४२
अष्टसंख्या समायुक्ते द्विशते मध्यमेष्टकम्।	
बाह्ये षोडश संख्यातान् गृहीयाद्द्विदिग्गतम् ॥	२४३
अष्टव्यूहं तथा त्वेतत् उक्तसंख्यान्वितं भवेत्।	

<i>tatrāgneyādi koṇastha caturvyūham samācaret </i>	
<i>anyatsarvam samānam syād aṣṭapañcaśataṁ bhavet  </i>	242

*aṣṭasaṁkhyā samāyukte dviśate madhyameṣṭakam|  
bāhye ṣoḍaśa saṁkhyātān gṛhṇīyāddigvidiggatam||  
aṣṭavyūhaṁ tathā tvetat uktasaṁkhyānvitāṁ bhavet|*

243

In the grids lying in all the intermediary directions, four arrays should be formed. Other arrangements are as explained before. This is for the placement of 508 kalasas. If it is associated with eight enclosures, 200 kalasas may be arranged. Eight kalasas should be placed in the middle row and sixteen in the row lying outside this. The eight arrays formed in the main directions and in the intermediary directions should be taken for the placement of remaining kalasas. In this way, the kalasas may be arranged so as to be in the number mentioned before(508).

स्थण्डिलं पुरुषेणस्याच्चतुःप्रस्थमितं परम्॥ २४४

आरभ्य द्विगुणं चैकवृद्ध्या दशगुणावधि।

मानं च शिवकुम्भे स्यात् तदर्धं करके मतम्॥ २४५

चतुस्त्रिद्व्येक संख्याताः प्रस्थमानं प्रपूरिते।

कलशे वेष्टनं द्वित्रिव्योमसूत्रैः क्रमेण तु॥ २४६

*sthaṇḍilam puruṣeṇasyāccatuḥprasthamitam param|| 244*

*ārabhya dviguṇam caikavṛddhyā daśaguṇāvadhi| 245*

*mānam ca śivakumbhe syāt tadardham karake matam||*

*catustridvyeke saṁkhyātāḥ prasthamānam prapūrite| 246*

*kalaśe veṣṭanam dvitrivyomasūtraiḥ krameṇa tu||*

Then, a raised platform(sthandila) should be designed. Four measures(prasthas) of water should be poured into the siva-kumbha, this quantity being considered to be superior. Starting from the measure twice the mentioned one and increasing by one each time, the maximum measure may go up to ten times. This measure is for the siva-kumbha. Half of the measure of siva-kumbha should be for the other kalasas. Or, either four, three, two prastas or one prasta of water may be poured into the kalasas. The kalasas should be wound around with two stranded or three stranded thread or with single stranded thread, in a systematic pattern.

वराळ तृटिकर्पूर न्यग्रोधोशीर जातयः ।

एभिर्युक्तं शिवाम्बस्स्यात् शिवमन्त्राभिमन्त्रितम् ॥ २४७

तेनैव पूरयेत् कुम्भं वर्धनी कलशानपि।

*varāḷa tṛṭikarpūra nyagrodhośīra jātayaḥ|*

*ebhiryuktaṁ śivāmbassyāt śivamantrābhimantritam|| 247*

*tenaiva pūrayet kumbhaṁ vardhanī kalaśānapil*

The water kept in siva-kumbha should be associated with varala, truti, karpura, nyakrodha, usira and jati and this should be energized with the recital mula mantra of Siva. The vardhani kalasa and the surrounding kalasas should be filled up with the consecrated water of siva-kumbha only.

षट् त्रिंशत्तत्त्व पर्यन्तान् कुशान् त्र्यादीन् अथ न्यसेत्॥	२४८
कूर्चान्यैशेन मन्त्रेण द्रव्यमूलेन विन्यसेत्।	
वस्त्रयुग्मेन संवेष्ट्य शिवकुम्भं च वर्धनीम्॥	२४९
नव पञ्चात्मकं रत्नं शिवेशक्तौ च विन्यसेत्।	
पाद्यमाचमनञ्चाघ्यं पञ्चगव्यं चतुर्दिशि॥	२५०
कुशोदकं ततः क्षीरं दधिकोणे घृतं भवेत्।	
द्वितीयस्थापनं प्रोक्तं तृतीयं च निगद्यते॥	२५१

<i>ṣaṭ trimśattattva paryantān kuśān tryādīn atha nyasetl</i>	248
<i>kūrcānyaiśena mantreṇa dravyamūlena vinyasetl</i>	
<i>vastrayugmena samveṣṭya śivakumbhaṁ ca vardhanīmll</i>	249
<i>nava pañcātmakaṁ ratnaṁ śiveśaktau ca vinyasetl</i>	
<i>pādyamācamanañcārghyaṁ pañcagavyaṁ caturdiśil</i>	250
<i>kuśodakaṁ tataḥ kṣīraṁ dadhikoṇe ghrtaṁ bhavetl</i>	
<i>dvitīyasthāpanaṁ proktaṁ tṛtīyaṁ ca nigadyatell</i>	251

Then he should place the kurca(specific bunch of darbha-grass) designed with three darbhas or with 36 darbhas corresponding to 36 tattvas. The kurca should be placed with the recital of isana mantra and the recommended substances should be placed into the kalasas with the recital of mula mantra. The siva-kumbha and the vardhani-kalasa should be wound around with two stranded thread. He should place 9 gems or 5 gems into the siva-kumbha and sakti-kumbha. Padya, acamana, arghya and pancagavya should be placed in all the four main directions(one in each direction). Kusodaka, milk, curd and clarified butter should be placed in the intermediary directions. In this way, the second type of arrangement of the kalasas has been told. Now, the third type of arrangement is explained.

मधु लाजं सक्तु चूर्णं लाजचूर्णं हरिद्रका।	
भूतीक्षुसार कदली तिल सर्षप पानसाः ॥	२५२
नारिकेलञ्च नारङ्गद्वयं स्यान्मातुलङ्गकम्।	
पञ्चविंशति मध्ये तु संत्यजेदन्तरावृतम्॥	२५३
एवं कृते भवेदत्र कलशानां तु षोडश।	
चतुर्दिक्षु च कोणेषु पाद्याद्यष्टकं ईरितम्॥	२५४
अन्तराले तु मध्यादि वसुसंख्याकं ईरितम्।	
प्रागुक्त त्रितयञ्चैतद् विशेषान्नित्यकर्मणी ॥	२५५
पञ्चविंशति संख्यातं अपिनित्ये प्रशंसितम्।	
उत्तमोत्तम पूजायां अष्टोत्तरशतावधि ॥	२५६

<i>madhu lājaṃ saktu cūrṇaṃ lājacūrṇaṃ haridrakā </i>	
<i>bhūtīkṣusāra kadalī tila sarṣapa pānasāḥ  </i>	252
<i>nārikelañca nāraṅgadvayaṃ syānmātulaṅgakam </i>	
<i>pañcaviṃśati madhye tu saṃtyajedantarāvṛtam  </i>	253
<i>evaṃ kṛte bhavedatra kalasānām tu ṣoḍaśa </i>	
<i>caturdikṣu ca koṇeṣu pādyādyasṭakam īritam  </i>	254
<i>antarāle tu madhyādi vasusaṃkhyākam īritam </i>	
<i>prāgukta tritayañcaitatad viśeṣānnityakarmanī  </i>	255
<i>pañcaviṃśati saṃkhyātām apinitye praśamsitam </i>	
<i>uttamottama pūjāyām aṣṭottaraśatāvadhī  </i>	256

Honey, parched-paddy, ragi-flour, flour of parched- paddy, turmeric powder, bhuti( a medicinal plant), juice of sugarcane, plantain fruit, sesame, white mustard, substances got from the panasa-tree, coconut, two orange fruits and pomegranate – these should placed into the kalasas. If the inner row of the arrangement meant for the placement of 25 kalasas is left out, there could be had a row for the arrangement of 16 kalasas. In the main and the intermediary directions, the eight vessels –padya-vessel and seven others- should be placed. The eight substances, honey and others, should be placed in the inner rows. All these three types of arrangements of kalasas are declared to be of specific importance in the daily course of worship. The arrangement of 25 kalasas is also declared to be specific in the daily worship. In the most supreme type among the superior types(uttamottama), the kalasas amy be arrayed up to 108.

नैमित्तिकं तदूर्ध्वस्थ पूर्वोक्तमपि शंसितम्।	
द्रव्याण्येतानि सर्वाणि मूलमन्त्रेण विन्यसेत्॥	२५७
पिधाय बीजमुख्येन शरावैः पल्लवैस्तु वा।	
दत्त्वा हृदयमन्त्रेण वस्त्राणि विविधानि च॥	२५८

<i>naimittikaṃ tadūrdhvastha pūrvoktamapi śamsitam </i>	
<i>dravyāṅnyetāni sarvāṇi mūlamantreṇa vinyaset  </i>	257
<i>pidhāya bījamukhyena śarāvaiḥ pallavaistu vā </i>	
<i>datvā hrdayamantreṇa vastrāṇi vividhāni ca  </i>	258

Various types of arrangement of kalasas in the number above 108, explained before, is recommended for the occasional worship. All these substances mentioned above should be placed with the recital of mula mantra. The kalasas should be kept closed by hollowed plates (saravas) or bunch of tender leaves with the recital of seed-letters specifically belonging to the subsatances concerned. The kalasas should be adorned with different kinds of clothes, reciting the hrudaya mantra.

आसनं संप्रकल्प्यास्मिन् कुम्भे मूर्तिमनुस्मरेत्।	
ब्रह्माभिस्सकलीकृत्य तत्कलास्तत्र विन्यसेत्॥	२५९
न्यस्त विद्यातनुं तत्तद्रूपं ध्यात्वा शिवं न्यसेत्।	
स्थापनादि च पाद्यादि कृत्वा दत्त्वा हृदा गुरुः ॥	२६०

गन्धं पुष्पं च धूपं च दीपं अर्घ्यं विधाय च।

प्रदर्श्य लिङ्गमुद्रां तु कवचेनावकुण्ठयेत्॥

२६१

*āsanam saṁprakalpyāsmiṁ kumbhe mūrtimanusmaret|*

*brahmābhissakalīkṛtya tatkalāstatra vinyaset||*

259

*nyasta vidyātanuṁ tattadrūpaṁ dhyātvā śivaṁ nyaset|*

*sthāpanādi ca pādyaḍi kṛtvā datvā hṛdā guruḥ||*

260

*gandham puṣpaṁ ca dhūpaṁ ca dīpaṁ arghyaṁ vidhāya ca|*

*pradarśya liṅgamudrāṁ tu kavacenāvakuṅṭhayet||*

261

The Guru should ideate the seat for siva- kalasa and meditate on the form of vidya-deha. He should render the manifestation of the form with brahma mantras and identify the kala-mantras of each brahma-mantra with that form. Having stabilized that form, he should contemplate its perfect identity with Siva. For the kalasas, the Guru should offer padya, acamana and others with the recital of hrudaya mantra and offer sandal, flowers, incense, light, arghya and other items. Then he should display linga-mudra to them and create a protective belt around the kalasa with the recital of kavaca mantra.

इष्ट्वा गौरीं च वर्धन्यां योनिमुद्रां प्रदर्श्य च।

पञ्चक्लृप्तौ तु ब्रह्माणि हित्वेशानं द्विजोत्तमाः ॥

२६२

विद्येशा नवक्लृप्तौ स्युर्बाह्ये मूर्तीश्वरा दिशि।

अन्तरे वामदेवाद्याः पञ्चविंशति संख्यके ॥।

२६३

*iṣṭvā gaurīm ca vardhanyām yonimudrām pradarśya ca|*

*pañcakḷptau tu brahmāṇi hitvешānam dvijottamāḥ||*

262

*vidyeshā navakḷptau syurbāhye mūrtīśvarā diśi|*

*antare vāmadevādyāḥ pañcaviṁśati saṁkhyake||*

263

Having worshipped Gauri in the vardhani-kalasa, he should display yoni-mudra to it. O, the foremost Sages among the twice-borns!, in the arrangement of 5 kalasas, leaving out Isana, all other four Brahmas, Tatpurusha, Aghora, Vama and Sadyojata, are the presiding Lords.(Sivakumbha and Vardhani – 1; Tatpurusha and others – 4. So, five kalasas) In the arrangement of 9 kalasas, 8 Vidyasvaras are the presiding Lords of 8 kalasas placed around the Sivakumbha and Vardhani. In the arrangement of 25 kalasas, Sivakumbha and Vardhani at the center; around this, 8 Vidyasvaras in the next row; 8 Murtisvaras in the outer row and 8 Bhuvanesvaras, Vamadeva and others, in the next outer row.

अष्टौ गणेश्वरा बाह्ये चाङ्गुष्ठ प्रमुखास्तथा।

क्रोधाद्या वसुसंख्याता शतरुद्रादिकास्तु वा ॥

२६४

एकोनेन तु पञ्चाशत्त्रपने देवता मताः।

*aṣṭau gaṇeshvarā bāhye cāṅguṣṭha pramukhāstathā|*

*krodhādyā vasusaṁkhyātā śatarudrādikāstu vā||*

264

*ekonena tu pañcāśatsnapane devatā matāḥ|*

Eight Ganesvras, eight Bhuvanesvaras – Angushta and others, eight Bhuvanesvaras - Krodha and others or 8 Rudras belonging to the group of 100 Rudras – these are the presiding Lords of the kalasas in the outer rows. These 24 Lords together with 25 Lords mentioned earlier are the presiding Deities in the arrangement of 49 kalasas.

मध्ये विद्येश्वराः पूज्याः शतरुद्रा बहिर्मताः ॥	२६५
अष्टोत्तरशतारख्ये च स्नपने देवता मताः।	
विद्येशा मध्यमे देवास्वन्यत्र शिव एव हि ॥	२६६
स च नाम्नां सहस्रैस्तु पठ्यते तद्विशेषतः।	
अष्टोत्तरसहस्रारख्य स्नपने देवता मताः ॥	२६७

<i>madhye vidyēśvarāḥ pūjyāḥ śatarudrā bahirmatāḥ</i> ॥	265
<i>aṣṭottaraśatākhye ca snapane devatā matāḥ</i> ।	
<i>vidyēśā madhyame devāsvanyatra śiva eva hi</i> ॥	266
<i>sa ca nāmnām sahasraistu paṭhyate tadviśeṣataḥ</i> ।	
<i>aṣṭottarasahasrākhyā snapane devatā matāḥ</i> ॥	267

In the arrangement of 108 kalasas, 8 Vidyasvaras are the presiding Lords in the middle row. 100 Rudras are the presiding Lords in the outer enclosure. In the arrangement of 1008 kalasas, 8 Vidyasvars are to be worshipped in the middle enclosure. In all other kalasas, only Siva is worshipped specifically, by the recital of 1000 names enumerated in the hymn. Thus, the forms of Siva as indicated by the 1000 names and the eight Vidyasvaras are the presiding Lords of 1008 kalasas.

कूटाक्षरादि संयुक्तं चतुर्थ्यन्त समन्वितम्।	
स्वाहान्तं वा नमस्कारप्रान्तं प्रणवपूर्वकम् ॥	२६८
पठित्वा पूजयेदीशं शिवनामाथ केवलम्।	

<i>kūṭākṣarādi saṁyuktam caturthyanta samanvitam</i> ।	
<i>svāhāntam vā namaskāraprāntam praṇavapūrvakam</i> ॥	268
<i>paṭhitvā pūjayedīśam śivanāmātha kevalam</i> ।	

While worshipping the presiding Lords, the name of each Lord should be recited as ending with the fourth case and joined with pranava(Om) and the concerned seed-letters in the beginning and with either ‘svaha’ or ‘namah’ at the end. Reciting the mantra-name in this way, the Guru should perform the worship of each Deity. Or, the names of Siva alone may be recited for all the kalasas.

लिङ्गशुद्धि क्रमात्प्राप्ता यथावदभिधीयते ॥	२६९
लिङ्गं त्रिविधं आख्यातं व्यक्ताव्यक्तोभयात्मकम्।	
स्वयम्भू देववाणार्ष पौरुषाद्यं अनेकधा ॥	२७०
स्थिरलिङ्गं चरं वापि त्रिविधं मण्डलं तथा।	

पटं वा भित्तिचित्रं वा पीठं वा मन्त्रसंस्कृतम् ॥	२७१
वह्यम्बु गुरुवृक्षाद्यं विद्यापीठं अथापि वा।	
विशेषतस्स्वयं सिद्धं पाषाणं रत्नं एव वा ॥	२७२
अन्यद्वा लिङ्गकल्पोक्तं सैकताद्यं विशेषतः।	
एतत्सर्वं शिवेज्यार्थं यथायोग्यं प्रकल्पयेत् ॥	२७३

<i>liṅgaśuddhi kramātpṛāptā yathāvadabhidhīyate</i> ॥	269
<i>liṅgaṃ trividhaṃ ākhyātaṃ vyaktāvyaktobhayātmakam</i> ॥	
<i>svayambhū devabāṅārṣa pauruṣādyāṃ anekadhā</i> ॥	270
<i>sthiraṅgaṃ caram vāpi trividhaṃ maṇḍalaṃ tathā</i>	
<i>paṭaṃ vā bhitticitraṃ vā pīṭhaṃ vā mantrasaṃskṛtam</i> ॥	271
<i>vahnyambu guruvṛkṣādyāṃ vidyāpīṭhaṃ athāpi vā</i>	
<i>viśeṣatassvayāṃ siddhaṃ pāṣāṇaṃ ratnaṃ eva vā</i> ॥	272
<i>anyadvā liṅgakalpokaṃ saikatādyāṃ viśeṣataḥ</i>	
<i>etatsarvaṃ śivejyārthaṃ yathāyogyāṃ prakalpayet</i> ॥	273

The purification of Linga, which comes next in the course of five purifications is now told with all the essential details. Linga is said to be of three kinds – the fully formed, formless and the formed-and-formless. There are self-manifested linga, linga worshipped by gods, linga worshipped by the sages, linga worshipped by the humans and many other kinds. There are immovable linga, moveable linga, three kinds of mandalas, picture depicted in a cloth, picture depicted in the walls, pedestal consecrated with mantras, kindled fire, enclosed water, actual form of the Guru, sacred tree and such others or the vidya-pitha(seat meant for keeping the Scriptures for worship) to be considered for the worship of Siva. And there are self-manifested stone associated with specific marks, gem, other material designed in the form of linga according to the directions given in the treatise dealing with linga, loose sand available near river-banks, ball of cooked rice, fruit and such others. All these are suitable for the worship of Siva. Any one of these varieties may be taken by the sadhaka as suitable to him and consecrated.

सामान्यर्घ्यं च संग्राह्यं द्वाराग्रे वृषभं यजेत्।	
लोहजं संयजेद्वारे परिवारे तु शैलजम् ॥	२७४
सप्तवर्गाच्चतुर्थं तु सप्तस्वर विभूषितम्।	
बिन्दुनादं समायुक्तं आदौ प्रणवपूर्वकम् ॥	२७५
वृषभाय नमश्चान्ते तस्मिन्ब्रह्माङ्ग कल्पना।	

<i>sāmānyarghyaṃ ca saṅgrāhya dvārāgre vṛṣabhaṃ yajet</i>	
<i>lohajaṃ saṃyajeddvāre parivāre tu śailajam</i> ॥	274
<i>saptavargāccaturthaṃ tu saptasvara vibhūṣitam</i>	
<i>bindunāda samāyuktaṃ ādau praṇavapūrvakam</i> ॥	275
<i>vṛṣabhāya namaścānte tasminbrahmāṅga kalpanā</i>	

Holding the samanya-arghya in his hand, the Guru should worship the Bull installed in front of the entrance. The image of the Bull made of metal should be worshipped in front of the main shrine. The image of the Bull made of granite should be worshipped as one of the retinue Deities in the enclosures. The fourth letter of the seventh group should be first added with the sixth vowel, bindu and nada. Then the pranava should be placed before this. Finally, the words ‘vrushabhaya namah’ should be pronounced. The mantra of the Bull is formulated in this way. (Om vrum vrushabhaaya namah – this is the mantra). The brahma mantras and the anga mantras of the Bull should be formed out of this mantra.

द्वारं अस्त्रेण संप्रोक्ष्य द्वारपानर्चयेत् क्रमात्॥	२७६
गणपं भारतीं ऊर्ध्वं नन्दिनं जाह्नवीयुतम्।	
महाकालेन यमुनां सव्येऽसव्ये समर्चयेत्॥	२७७
विमलं च सुबाहुं च तल्पयोश्च क्रमाद्यजेत्।	
एते पूज्या नमोन्तैश्च हृदयाद्यैर्यथाक्रमम्॥	२७८

<i>dvāraṁ astreṇa saṁprokṣya dvārapānarcayet kramāt  </i>	276
<i>gaṇapaṁ bhāratīṁ ūrdhve nandinam jāhnavīyutam </i>	
<i>mahākālena yamunām savye'savye samarcayet  </i>	277
<i>vimalam ca subāhuṁ ca talpayośca kramādyajet </i>	
<i>ete pūjyā namontaiśca hṛdayādyairyathākramam  </i>	278

Having sprinkled the arghya-water over the entrance, he should worship the gaurdians of the entrance in due order. Ganesa and Sarasvati are to be worshipped in the right side and left side of the lintel. Nandi and Ganga, on the right side of the entrance; Mahakala and Yamuna, in the left side of the entrance; Vimala and Subahu, in the right doorleaf and the left doorleaf. These Deities should be worshipped with hrudaya and other anga mantras ending with ‘namah’, in the due order.

रूपसंस्थानभावैस्तु गन्धपुष्पादिभिः क्रमात्।	
कार्यं त्रिविध विघ्नानां न्यस्य खड्गं उदुम्बरे ॥	२७९
द्वारपूजावसाने तु स्नानान्ते च निवेद्यके।	
सन्ध्यावसाने निक्षेप्यं प्रच्छन्नपटमुत्तमम् ॥	२८०

<i>rūpasamsthānabhāvaistu gandhapuṣpādibhiḥ kramāt </i>	
<i>kāryaṁ trividha vighnānām nyasya khaḍgam udumbare  </i>	279
<i>dvārapūjāvasāne tu snānānte ca nivedyake </i>	
<i>sandhyāvasāne nikṣepyaṁ pracchannapaṭamuttamam  </i>	280

Meditating on the exact form, seat and the mode of appearance of each Deity, the Guru should worship them with sandal, flowers and other materials. Having invoked the presence of the fiery form of khadga (sword) on the upper threshold, he should drive away the three kinds of obstructing forces. The concealing screen (curtain) designed in the foremost type should be drawn at the end of dvāra-puja, ceremonial bath, offering of eatables and sandhya worship.



संपूज्यात्मभुवं वास्तोष्पते ब्रह्मण इत्यपि।	
लिङ्गमध्यगतां पूजां पूर्वकाले प्रकल्पिताम्॥	२८१
गायत्र्या पूजयित्वा तु सामान्यर्घ्यं तु दापयेत्।	
उच्चार्य पञ्चब्रह्माणि पूजां लिङ्गाद्विसृज्य च॥	२८२
हृन्मन्त्रेणेशदिग्भागे पीठकादौ यथा विधि।	
चण्डेशायेति निक्षिप्य पिण्डिकां अस्त्रयोगतः॥	२८३
विशोध्य दक्षहस्तेन शिवलिङ्गं तु शोधयेत्।	
अस्त्राम्बुनैव संशोध्य शिवलिङ्गं सवेदिकम्॥	२८४

<i>sampūjyātmabhuvam vāstospate brahmaṇa ityapil</i>	
<i>liṅgamadhyagatām pūjām pūrvakāle prakalpitām  </i>	281
<i>gāyatrīyā pūjayitvā tu sāmānyarḡhyaṁ tu dāpayet </i>	
<i>uccārya pañcabrahmāṇi pūjām liṅgādvīsṛjya ca  </i>	282
<i>hṛṇmantreṇeśadigbhāge pīṭhakādau yathā vidhil</i>	
<i>caṇḍeśāyeti nikṣipya piṇḍikām astrayogataḥ  </i>	283
<i>viśodhya dakṣahastena śivaliṅgam tu śodhayet </i>	
<i>astrāmbunaiva samśodhya śivaliṅgam savedikam  </i>	284

Having worshipped the Vastu-Brahma reciting the mantra ‘vastospate brahmana’, he should worship the flowers and other items which were offered to Siva previously and which are present on the Linga, reciting the gayatri mantra and offer the consecrated water taken from the samanya arghya. Reciting the five Brahma-mantras, he should carefully remove those flowers and other items from the Linga and place them on the pedestal and such other seats designed in the north-east of the shrine, reciting the hrudaya mantra and the words ‘candesaya’. Then, he should clean the pedestal of the Linga with his right hand, reciting the astra mantra. Subsequently, he should clean the Sivalinga. Both the Sivalinga and the pedestal should be cleaned well, only with the consecrated water poured with the recital of astra mantra.

सामान्यार्घ्यं जलैः पश्चाद् अभिषेचनं आचरेत्।	
आवाहनासनं पद्मं अनन्तं स्नानकर्माणि ॥	२८५
विमलं चार्चने विद्यान् नैवेद्ये योगं आसनम्।	
वस्त्रादीन्यन्यकर्माणि सिंहासने प्रकल्पयेत्॥	२८६
इत्यात्मस्थानं द्रव्याणि लिङ्गशुद्धौ कृते सति।	
अर्चनं शैविकं कार्यं अन्यथा न विधीयते॥	२८७

<i>sāmānyārḡhya jalaiḥ paścād abhiṣecanam ācaret </i>	
<i>āvāhanāsanam padmam anantam snānakarmaṇi  </i>	285
<i>vimalam cārcane vidyān naivedye yogam āsanam </i>	

<i>vastrādīnyanyakarmāṇi simhāsane prakalpayet  </i>	286
<i>ityātmasthāna dravyāṇi liṅgaśuddhau krte satī </i>	
<i>arcanam śaivikam kāryam anyathā na vidhīyatet  </i>	287

Then, he should proceed to perform the ceremonial ablution making use of the consecrated water contained in the samanya arghya-vessel. The lotus-seat is meant for invoking the Lord; ananta-seat is meant for the rituals concerned with ablution; vimala-seat is meant for offering of flowers and such other items; yoga-asana is meant for the offering of eatables(naivedya); the lion-seat(simhasana) is meant for adorning the Lord with clothes, ornaments and such others. In this way, the five seats should be conceived by the Guru, while worshipping Lord Siva. The worship of Lord Siva should be performed only after completing the rituals concerned with the purification of self, place, materials, mantras and the Linga. No other alternate direction has been declared in this regard.

गणेशं पीठवायव्यां गन्धपुष्पादिभिर्यजेत्।	
ऐशान्यां गुरुपङ्कीश्च पूजयेद् हृदयेन तु॥	२८८
आसनासनि सद्भावं ज्ञात्वा यजनं आरभेत्।	
आसनं द्विविधं प्रोक्तं देहजीव विभेदतः ॥	२८९
शुद्धविद्यान्ततोऽनन्ताद्यासनं परिकीर्तितम्।	
महामायावसानं तु दिव्यदेहं विचिन्तयेत्॥	२९०
जीवोऽस्मिन् शिव एव स्यादेवं त्रिविध कल्पनात्।	
यल्लघु व्यापकं तद्धि व्याप्तं हि तदधिष्ठितम्॥	२९१

<i>gaṇeśam pīṭhavāyavyām gandhapuṣpādibhiryajet </i>	
<i>aiśānyām gurupaṅktīśca pūjayed hṛdayena tull</i>	288
<i>āsanāsani sadbhāvaṃ jñātvā yajanaṃ ārabhet </i>	
<i>āsanam dvividham proktaṃ dehaḥjīva vibhedataḥ  </i>	289
<i>śuddhavidyāntato'nantādyāsanam parikīrtitam </i>	
<i>mahāmāyāvasānam tu divyadeham vicintayet  </i>	290
<i>jīvo'smīn śiva eva syādevam trividha kalpanāt </i>	
<i>yallaghu vyāpakam taddhi vyāptam hi tadadhiṣṭhitam  </i>	291

The guru should worship Ganesa in the north-west of the pedestal with sandal, flowers and other materials. In the north-east of the pedestal, he should worship the row in which seven Gurus are present, reciting the hrudaya mantra. Having perfectly known the relationship between the seat and the seated(asana and asani), he should commence the rituals concerned with the worship. The seat is said to be two kinds, differentiated as the body and the soul. The ananta and other seats are extending above up to the plane of suddha vidya tattva. He should contemplate that the luminous body(vidya deha) extends above, up to the end of pure maya. This soul, here, is Lord Siva Himself. In this way, three categories should be contemplated- seat, vidya deha and Siva. That which is extremely subtle is of the nature of pervading everywhere. The pervaded one is being controlled by the pervading one.

तृणवद्वायुना दृश्यं धार्यते जायते यया।	
साऽधारशक्तिर्न्यस्तव्या पूर्वं कूर्मशिलासने॥	२९२
चन्द्रांशु निर्मला सौम्या चतुर्वक्त्रा चतुर्भुजा।	
दुग्धाब्धि सदृशाकारा कल्पिता हृदयार्णगा॥	२९३

<i>trṇavadvāyunā dṛśyam dhāryate jāyate yayā</i>	
<i>sā'dhāraśaktirnyastavyā pūrvam kūrmaśilāsane  </i>	292
<i>candrāmśu nirmalā saumyā caturvaktrā caturbhujā</i>	
<i>dugdhābdhi sadṛśākārā kalpitā hṛdayārṇagā  </i>	293

Like the air which is holding control over a small piece of grass effortlessly, there is a Sakti who creates and supports all the visible existents of the world and holds control over them. That Sakti is called Adharasakti. This Adharasakti should be identified with the kurmasila part of the pedestal of Linga. Adharasakti is as pure as the cool rays of the moon; has a charming and benign appearance; she is with four faces and four hands. She is having a form whose whiteness is comparable to the ocean of milk. Her form is composed of the letter located in the heart.

अनन्तं नीलसंकाशं अनेकफणमण्डितम्।	
हृदयेऽञ्जलि संयुक्तं एकवक्त्रं चतुर्भुजम्॥	२९४
क्षीराब्धितस्समुत्पन्न सरोरुह समाकृतिम्।	
तत्राधारे हृदा मन्त्री विन्यसेदासनात्मकम्॥	२९५

<i>anantaṁ nīlasamkāśaṁ anekaphaṇamaṇḍitam </i>	
<i>hṛdaye'ñjali samyuktaṁ ekavaktraṁ caturbhujam  </i>	294
<i>kṣīrābhitassamutpanna saroruha samākṛtim </i>	
<i>tatrādhāre hṛdā mantrī vinyasedāsanātmakam  </i>	295

Ananta is with resplendent blue color and he is adorned with innumerable hoods; he is holding his two hands just in front of the heart, in anjali-mudra; he is with one face and four hands; his form is comparable to the lotus flower which appeared from the ocean of milk. The Guru should identify this Ananta with the concerned seat, with the recital of hrudaya mantra and contemplate his form to be in the shape of a seat.

तद्वीर्यभूता धर्माद्याः चतुष्कोणस्थ पादुकाः।	
सिंहाकार सितार्कांशु पीतकृष्ण निभाः शुभाः ॥	२९६
अन्योन्य वीक्षणैस्सिंहैरनेकैः परिवारिताः।	
अदर्माज्ञानावैराग्यानैश्वर्याख्यानि तानि तु॥	२९७
चित्रवर्ण स्वरूपाणि दिक्षु गात्राणि कल्पयेत्।	

<i>tadvīryabhūtā dharmādyāḥ catuṣkoṣastha pādukāḥ </i>	
<i>siṃhākāra sitārkāṃśu pītakṛṣṇa nibhāḥ śubhāḥ  </i>	296
<i>anyonya vīkṣaṇaiṣiṃhairanekaiḥ parivāritāḥ </i>	
<i>adarmājñānāvairāgyānaiśvaryākhyāni tāni tull</i>	297
<i>citravarṇa svarūpāni dikṣu gātrāni kalpayet </i>	

The lions which originated from the virility of Ananta, representing dharma, jnana, vairagya and aisvarya and having their legs placed in the corner directions, are with the resplendence of white rays of the sun and are with whitish yellow and blue-black color. They are surrounded by innumerable lions which are mutually looking at each other and which represent adharma, ajnana, avairagya and anisvarya . Their forms are appearing with variegated colors and they are having their bodies extending in all the main directions. The simhasana should be contemplated in this way, by the Guru.

अधश्छदनमूर्ध्वं च रक्तं शुक्लं विचिन्तयेत्॥	२९८
बन्धमोचन हेत्वादि शक्तिद्वयमयं द्वयम्।	
नैऋत्यादीशदिग्भागे मेखलाधोर्ध्वसङ्गतम्॥	२९९

<i>adhaśchadanamūrdhvaṃ ca raktam śuklam vicintayet  </i>	298
<i>bandhamocana hetvādi śaktidvayamayam dvayam </i>	
<i>naiṛtyādiśadigbhāge mekhalādhordhvasaṅgatam  </i>	299

Then, he should contemplate a knot in the lower plane and another knot in the upper plane. The lower knot is in red color and the upper knot, in white color. These knots are of the nature of two Saktis which are responsible for the bondage and liberation and which are associated with such other powers. The lower knot should be ideated to be in the south-west and below the girdle and the upper knot to be in the north-east above the girdle of the lotus-seat.

पद्मं अष्टदलोपेतं सिद्ध्यष्टक समन्वितम्।	
शक्तिकेसरसंभिन्नं कर्णिका शक्तिसंयुतम्॥	३००
वित्त्वपत्रैः हृदा कल्प्यं लिङ्गमूले विशेषतः।	
वामा ज्येष्ठा च रौद्री च कली चैव ततः परम्॥	३०१
कलविकरणी देवी बलविकरणी तथा।	
बलप्रमथिनी चैव सर्वभूतदमन्यपि॥	३०२
पूर्वादीशान पर्यन्तं केसरेषु दलेषु च।	
मनोन्मनीं कर्णिकायां विन्यसेद्धृदयेन तु॥	३०३
वामाद्याश्शक्तयोः रक्ताः श्वेताभास्यान्मनोन्मनी।	

<i>padmaṁ aṣṭadalopetaṁ siddhyaṣṭaka samanvitam </i>	
<i>śaktikesarasambhinnaṁ karṇikā śaktisaṁyutam  </i>	300
<i>bilvapatraiḥ hr̥dā kalpyaṁ liṅgamūle viśeṣataḥ </i>	
<i>vāmā jyeṣṭhā ca raudrī ca kalī caiva tataḥ param  </i>	301
<i>kalavikaraṇī devī balavikaraṇī tathā </i>	
<i>balapramathinī caiva sarvabhūtadamanyapil </i>	302
<i>pūrvādīśāna paryantaṁ kesareṣu daleṣu ca </i>	
<i>manonmanīm karṇikāyām vinyaseddhṛdayena tull </i>	303
<i>vāmādyāśśaktayoḥ raktāḥ śvetābhāsyānmanonmanī </i>	

The lotus is associated with eight petals and with eight significant powers(siddhis); fully blossomed with the filaments(kesaras) which are in form of various Saktis and with pericarp energized by Saktis. This lotus should be specifically ideated to be at the bottom of the rudra-bhaga, by placing the leaves of bilva with the recital of hrudaya mantra. Vama, Jyeshta, Raudri, Kali, Kalavikarani, Balavikarani, Balapramathani and Sarvabhutadamani - these eight Saktis are present in the eight petals, from the east to the north-east (in clockwise direction) and in the filaments. Mononmani should be contemplated to be in the pericarp. The eight Saktis, from Vama to Sarvabhutadamani, are in red color and Manomani, in white color. All these Saktis should be invoked with the recital of hrudaya mantra.

मण्डलत्रयमर्केन्दु वह्न्याख्यं स्वस्वरूपतः ॥	३०४
दलान्तं केसरान्तं च कर्णिकान्तं प्रकल्पयेत्।	
ब्रह्मा विष्णुश्च रुद्रश्च मण्डलत्रय देवताः ॥	३०५
ब्रह्माणं सचतुर्वक्त्रं चतुर्बाहु विभूषितम्।	
कमण्डलुधरं रक्तं दण्डहस्तं प्रजापतिम् ॥	३०६
अक्षमालाधरं दिव्यं पद्महस्तं सुलोचनम्।	
ध्यात्वा पत्रेषु विन्यस्य सर्वकिल्बष नाशनम् ॥	३०७

<i>maṇḍalatrayaamarkendu vahnnyākhyaṁ svasvarūpataḥ  </i>	304
<i>dalāntaṁ kesarāntaṁ ca karṇikāntaṁ prakalpayet </i>	
<i>brahmā viṣṇuśca rudraśca maṇḍalatraya devatāḥ  </i>	305
<i>brahmāṇaṁ sacaturvaktraṁ caturbāhu vibhūṣitam </i>	
<i>kamaṇḍaludharaṁ raktāṁ daṇḍahastaṁ prajāpatim  </i>	306
<i>akṣamālādharmaṁ divyaṁ padmahastaṁ sulocanam </i>	
<i>dhyātvā patreṣu vinyasya sarvakilbaṣa nāśanam  </i>	307

Then, he should conceive upon the plane of lotus the surya-mandala, candra-mandala and agni-mandala as spreading up to the end of the petals, end of the filaments and the end of the pericarp respectively. Brahma, Vishnu and Rudra are the presiding Deities of these three mandalas, in the same order. He should meditate on Brahma, specifically called 'Prajapati' (the Lord of the created beings) who annihilates all sorts of sinful effects, as appearing with four faces, four hands holding kamandalu-vessel, staff, rosary of rudraksha and lotus and as appearing with effulgent red color and identify his presence with the petals.

अतसी पुष्पसंकाशं शङ्खचक्र गदाधरम्।	
पीताम्बरधरं दिव्यं वनमाला विभूषितम्॥	३०८
स्फुरन्मकुट माणिक्य किंकिणीजालमण्डितम्।	
ध्यात्वा विष्णुं महात्मानं केसरेषु निवेशयेत्॥	३०९

<i>atasī puṣpasamkāśaṁ śaṅkhacakra gadādharam </i>	
<i>pītāambaradharaṁ divyaṁ vanamālā vibhūṣitam  </i>	308
<i>sphuranmakuṭa maṇikyā kiṅkiṇījālamanditam </i>	
<i>dhyātvā viṣṇuṁ mahātmānaṁ kesareṣu niveśayet  </i>	309

Vishnu appears with the color of 'atasi' flower(blue lilly), holding in his hands conch, wheel and mace. He is attired in silken cloth whose color is yellowish white. Being resplendent, he is adorned with the garland of tulasi-leaves and the splendrous crown and the ornament designed with the clusters of tinkling bells(kinkini). Having meditated the Great Lord Vishnu in this way, he should identify his presence with the filaments.

शङ्खकुन्देन्दु धवलं शूलहस्तं त्रिलोचनम्।	
सिंहचर्म परीधानं शशाङ्कृत शेखरम्॥	३१०
नीलकण्ठं वृषारूढं रुद्रं ध्यात्वा विशेषतः।	
कर्णिकायां निवेश्यैनं महापातक नाशनम्॥	३११

<i>śaṅkhakundendu dhavalam śūlahastam trilocanam </i>	
<i>siṃhacarma parīdhānaṁ śaśāṅkhakṛta śekharam  </i>	310
<i>nīlakaṇṭham vṛṣārūḍham rudraṁ dhyātvā viśeṣataḥ </i>	
<i>karṇikāyāṁ niveśyainaṁ mahāpātaka nāśanam  </i>	311

Lord Rudra who has blue-spotted neck, who is mounted on the bull-vehicle and who alleviates the effects of heinous sinful deeds, appears with white color of conch, kunda-flower and moon and holds the trident in His hand; He is having three eyes and wearing the lion-skin as his under-garment; His head is adorned with the cresecent-moon. Having meditated Rudra in this way, he should identify His presence with the paricarp.

तत्रैवात्मत्रयं न्यस्य गुणत्रयं अतःपरम्।	
वह्नित्रयं च तत्रैव विन्यसेत् प्रविभागशः॥	३१२
एवं पृथ्व्यादि तत्त्वानां शुद्धविद्यावसानकम्।	
व्याप्तं संचिन्त्य तन्मध्ये शक्तिं भूयोपि विन्यसेत्॥	३१३
एवं शक्त्यादि शक्त्यन्तं आसनं परमेष्ठिनः।	
अनन्तः कर्तुरूपेण पीठात्मा त्वत्र तिष्ठति॥	३१४
एवं संक्षेपतो विप्राः पीठकृत्तिरिहोच्यते।	

<i>tatraivātmatrayaṃ nyasya guṇatrayaṃ ataḥparam  vahnitrayaṃ ca tatraiva vinyaset pravibhāgaśaḥ  </i>	312
<i>evaṃ pṛthvyādi tattvānāṃ śuddhavidyāvasānakam  vyāptaṃ saṃcintya tanmadhye śaktiṃ bhūyopi vinyaset  </i>	313
<i>evaṃ śaktyādi śaktyantaṃ āsanaṃ parameṣṭhinaḥ  anantaḥ karṣṇrūpeṇa pīṭhātmā tvatra tiṣṭhatil  </i>	314
<i>evaṃ saṃkṣepato viprāḥ pīṭhakḥptirihocyate </i>	

In the same locations(petals, filaments and pericarp), three tattvas(related to sakalas, pralayakalas and vijnanakalas), three qualities – sattva, rajas and tamas and the three fires – bala agni, yauvana agni and vruddha agni should be identified according to their differentiations. Having contemplated the lotus-seat as pervaded by all the tattvas from the pruthvi tattva to the suddha vidya tattva, he should once again identify the presence of Sakti with the center of the lotus-seat. Thus the seat of the Primal Guru, Lord Siva, should be conceived as arising from the Sakti and ending with the Sakti. Ananta exists there as the presiding Deity in the form of the pedestal. O, the twice-born Sages!, the conception of the designing of the pedestal has been told here briefly.

धर्मो ज्ञानं च वैराग्यं त्वैश्वर्यं च चतुष्टयम्॥	३१५
अनन्तशक्तिरित्येवं षडङ्गान्यासनस्य च।	
षडध्वमासनं शम्भोः पूजा स्याद्धृदयेन तु॥	३१६

<i>dharmo jñānaṃ ca vairāgyaṃ tvaiśvaryaṃ ca catuṣṭayam  </i>	315
<i>anantaśśaktirityevaṃ ṣaḍaṅgānyāsanasya ca </i>	
<i>ṣaḍadhvamāsanam śambhoḥ pūjā syāddhṛdayena tu  </i>	316

Dharma, Jnana, Vairagya and Aisvarya – these four along with Ananta and Sakti constitute the six parts of the pedestal. This seat of Lord Sambhu is constituted of six adhvas and it should be worshipped with the recital of hrudaya mantra.

अथवाऽन्य प्रकारेण कथ्यते पीठकल्पना।	
सर्वाध्व निर्मितं पीठं चतुर्युग महाङ्घ्रिकम्॥	३१७
पृथ्वीकन्दं तथा कालान्तस्थ तत्त्वोर्ध्वं नालकम्।	
पञ्चाशद्भाव संभिन्न कण्टकैरुपशोभितम्॥	३१८
मायातत्त्वं बृहद्बन्धि शुद्धविद्योरुपङ्गजम्।	
विद्येश्वरदलं शक्ति केसरैरुपशोभितम्॥	३१९
शिवशक्ति द्वयारब्ध कर्णिका बीज राजितम्।	
पीठं एवं विधं ध्यायेन् मातृकाक्षर सम्भवम्॥	३२०

<i>athavā'nya prakāreṇa kathyate pīṭhakaḷpanā</i>	
<i>sarvādhva nirmītaṃ pīṭhaṃ caturyuga mahāṅghrikam</i>	317
<i>prthvīkandaṃ tathā kālāntastha tattvordhva nālakam</i>	
<i>pañcāśadbhāva sambhinna kaṇṭakairupaśobhitam</i>	318
<i>māyātattvaṃ brhadgranthi śuddhavidyorupaṅkajam</i>	
<i>vidyeśvaradalaṃ śakti kesarairupaśobhitam</i>	319
<i>śivaśakti dvayārabdha karṇikā bīja rājītam</i>	
<i>pīṭhaṃ evaṃ vidhaṃ dhyāyen mātṛkāḷṣara sambhavam</i>	320

Or, the designing of the pedestal is now told in a different way. The pedestal formed of all adhvas has four feet constituted by the four yugas. For this lotus, pruthvi tattva is the bulbous root. The tattvas from jala to kaala constitute the stem of the lotus charmingly furnished with the tiny thorns of fifty different kinds of dispositions of the buddhi tattva. For this lotus, maya tattva is the big knot (appearing at the top of the stem). Suddhavidya tattva serves as the upper level of the great lotus-seat. It shines forth with the eight petals identified with the Vidyasvaras and with the filaments identified with the Sakti. In this way, the priest should contemplate the lotus-seat. The same lotus-seat should be conceived as manifested of matruka-letters.

नपुंसकाक्षरैरेव धर्मादीन् परिकल्पयेत्।	
अनन्तम् सृष्टिपूर्वेण तत्पूर्वेण महाम्बुजम्॥	३२१
कर्णिकान्तं स्वरान्तेन कल्पयेत् कल्पवित्तमः ।	
ओंकाराद्या अकारान्ताः त्यक्तषण्ड नवस्वराः ॥	३२२
वामाज्येष्ठादि शक्तीनां क्रमादुत्क्रमतो नव।	
केसराणां चतुर्विंशत् कादिभान्त गतानि च ॥	३२३
मकारादि हकारान्तैर्नवबीजानि कल्पयेत्।	
मण्डलत्रयं अत्रैव पूर्ववत् परिकल्पयेत् ॥	३२४
मातृकासम्भवं पीठं एवमापाद्य पूजयेत्।	

<i>napuṃsakākṣarairēva dharmādīn parikalpayet</i>	
<i>anantam sṛṣṭipūrveṇa tatpūrveṇa mahāmbujam</i>	321
<i>karṇikāntaṃ svarāntena kalpayet kalpavittamaḥ</i>	
<i>omkāradīyā akārāntāḥ tyaktaṣaṇḍa navasvarāḥ</i>	322
<i>vāmājyeṣṭhādi śaktīnām kramādutkramato nava</i>	
<i>kesarāṇām caturviṃśat kādibhānta gatāni ca</i>	323
<i>makārādi hakārāntairnavabījāni kalpayet</i>	
<i>maṇḍalatrayaṃ atraiva pūrvavat parikalpayet</i>	324
<i>mātṛkāśambhavaṃ pīṭhaṃ evamāpādya pūjayet</i>	

Dharma, Jnana, Vairagya and Aisvarya are constituted of four letters belonging to neuter gender. Ananta is constituted of 'am' and the petals of the great lotus-seat, with 'au'. The Guru, who is the foremost among knowers of the scriptures should ideate the pericarp, the innermost part, with the last letter of the vowels. The nine vowels from 'o' to 'a', leaving out the four letters of the neuter gender, are to be identified with



the nine Saktis - Vama, Jyeshtha and others manifesting in the due order. The twenty-five letters from 'ka' to 'bha' are to be identified with the filaments. The nine letters from 'ma' to 'ha' are to be conceived as the seeds of the lotus. The three mandalas should be identified over the petals as done before. Having conceived the lotus-seat constituted of matruka-letters, the Guru should proceed to worship it.

मण्डलत्रितयेप्युत्थां अनलस्तम्भ सन्निभाम्॥	३२५
मूर्ति ईश्वर तत्त्वान्तां लिङ्गनाहे तु विन्यसेत्।	
हृत्सम्पुटं अजातं वै मूर्तिमन्त्रमुदाहृतम्॥	३२६
तथैव मूल एवायं सादारव्यं मन्त्रमुच्यते।	
विन्यसेन् मूर्ध्निमध्ये तु विद्यादेहं सदाशिवम्॥	३२७

<i>maṇḍalatrīṭayēpyūthāṃ analastambha sannibhām  </i>	325
<i>mūrtim īśvara tattvāntāṃ liṅganāhe tu vinyaset </i>	
<i>hṛtsamputaṃ ajātaṃ vai mūrtimantramudāhṛtam  </i>	326
<i>tathaiva mūla evāyaṃ sādākhyaṃ mantramucyate </i>	
<i>vinyasen mūrdhnimadhye tu vidyādehaṃ sadāśivam  </i>	327

The vidya-deha(the body of consciousness) of the Lord arising from the three mandalas should be conceived as effulgent as the fiery pillar and as extending up to isvara tattva. Having conceived in this way, the Guru should identify the vidya-deha with rounded shaft of the Linga. 'ham sivamurti' wrapped by the seed letter of hrudaya on two sides is said to be the murti mantra. It is this mantra which is said to be the mula mantra pertaining to Sadakhya. The Acharya should invoke the presence of vidya-deha of Sadasiva upon the center of the head(of Linga).

आरोहे शिवलिङ्गस्य शुद्धस्थानमयं प्रभुम्।	
अष्टत्रिंशत्कलोपेतं ब्रह्माङ्गकृत विग्रहम्॥	३२८
सदाशिवस्य रूपं तु ध्यानार्थं इह कथ्यते।	
ध्यानं वै सर्वसिद्ध्यर्थं पटादौ वापि निर्मितम्॥	३२९

<i>ārohe śivaliṅgasya śuddhasthānamayaṃ prabhum </i>	
<i>aṣṭatrīṃśatkalopetaṃ brahmāṅgakṛta vighrahaṃ  </i>	328
<i>sadāśivasya rūpaṃ tu dhyānārthaṃ iha kathyate </i>	
<i>dhyānaṃ vai sarvasiddhyartham paṭādau vāpi nirmītam  </i>	329

In invoking the presence of the supreme Lord in the Linga which is of the nature of absolutely pure realm, the Guru should ideate the form associated with 38 kalas and designed with brahma mantras and anga mantras. This is the form of Sadasiva and its lineaments are now told for the purpose of effective meditation. Meditation is essential for the attainment of all the goals and for such meditation, the exact form may be depicted in a thick cloth and such other materials.

पञ्चास्यं दशदोर्दण्डं स्फटिखाभं त्रिलोचनम्।	
शान्तं चन्द्रकलाचूडं सर्पसन्नद्ध सज्जटम्॥	३३०
मन्त्रसिंहसनासीनं श्वेतपद्मोपरिस्थितम्।	
कुण्डलैः कर्णिकैर्हारैः कटिसूत्रोदरबन्धनैः ॥	३३१
केयूरैः कटकैश्चैव छन्नवीरैश्च संयुतम्।	
षोडशाब्दयुतं कान्तं सुप्रसन्नं स्मिताननम् ॥	३३२
शूलं परशु खड्गं च वज्रं वह्निम् च दक्षिणे।	
अभयं पाशमन्यं च घण्टां नागाङ्कुशौ तथा ॥	३३३
वामहस्तगतं ध्यायेद् अन्यथा च निगद्यते।	
प्रासादाभय खड्गाङ्ग शक्तिशूलस्तु सव्यतः ॥	३३४
वामे डमरु सर्पाक्षमालेन्दीवर पूरकैः।	

<i>pañcāsyam daśadordaṇḍam sphaṭikhābham trilocanam </i>	
<i>śāntam candrakalācūḍam sarpasannaddha sajjatam  </i>	330
<i>mantrasimhasanāsīnam śvetapadmoparisthitam </i>	
<i>kuṇḍalaiḥ kaṛṇikairhāraiḥ kaṭisūtrodarabandhanaiḥ  </i>	331
<i>keyūraiḥ kaṭakaiścaiva channavīraiśca saṁyutam </i>	
<i>ṣoḍaśābdayutam kāntam suprasannam smitānanam  </i>	332
<i>śūlam paraśu khaḍgam ca vajram vahnim ca dakṣiṇe </i>	
<i>abhayaṁ pāśamanyaṁ ca ghaṇṭāṁ nāgāṅkuśau tathā  </i>	333
<i>vāmahastagataṁ dhyāyed anyathā ca nigadyate </i>	
<i>prāsādābhaya khaḍvāṅga śaktiśūlastu savyataḥ  </i>	334
<i>vāme ḍamaru sarpākṣamālendīvara pūrakaiḥ </i>	

Five faces; ten shoulders; effulgence of crystal; three eyes; tranquil composure; crest adorned with the crescent moon; locks of matted hair bound with serpent; mounted on the lion-throne constituted of mantras; seated on the white lotus(designed on the throne); adorned with various ornaments such as the ear-rings, karnika, hara, kati sutra, bandhana, keyura, kataka, channavira and others; eternal age of sixteen years; supremely beautiful and auspiciously charming; face beautified with gentle smile; holding the trident, parasu, khadga, vajra and fire in His right hands; holding the abhaya-mudra, pasa, ghanta, naga and ankusa in His left hands. Or, the weapons held in the hands are told in a different way. Varada-mudra, abhaya-mudra, khadvanga, sakti and sula in the right hands; damaru, sarpa, aksha mala and indivara-flower in the left hands. Lord Sadasiva should be meditated as associated with these lineaments.

इच्छ ज्ञाना क्रियाशक्तित्रयनेत्रयुतं स्मरेत्॥	३३५
चन्द्रः सर्वज्ञतारूपः दशहस्ताः दिशो दश।	
त्रिशूलं त्रिगुणं प्रोक्तं सत्ता परशुरुच्यते॥	३३६
खड्गमीशप्रतापः स्याद्वज्रं दुर्भेद्यता भवेत्।	

वह्निस्संहारिणी शक्तिः पाशानां भस्मसात्करी ॥	३३७
प्रकाशिका पदार्थानां महामायोर्ध्वं वर्तिनाम्।	
नागोपधृष्टता शक्तिस्सर्वेषां च विधायिका ॥	३३८
पाशं पाशत्रयं विद्यान्मायाकर्म मलात्मकम्।	
घण्टा नादात्मकं रूपं मन्त्रविग्रहबोधकम् ॥	३३९
अभयं सर्वलोकानां शक्तिर्वै परिपालिनी।	
यद्भोग्येह्यात्मनः प्राप्तिस्त्वत्रैव नियमोऽङ्कुशम् ॥	३४०
एवं भूतस्वरूपाणि स्मर्यन्ते चायुधानि वै।	

<i>iccha jñānā kriyāśaktitrayanetrayutam smaret  </i>	335
<i>candraḥ sarvajñatārūpaḥ daśahastāḥ diśo daśa </i>	
<i>triśūlam triguṇam proktam sattā paraśurucyate  </i>	336
<i>khadgamīsapratāpaḥ syādvajram durbhedyatā bhavet </i>	
<i>vahnissamhāriṇī śaktiḥ pāsānām bhasmasātkarī  </i>	337
<i>prakāśikā padārthānām mahāmāyordhva vartinām </i>	
<i>nāgopadhṛṣṭatā śaktissarveṣām ca vidhāyikā  </i>	338
<i>pāśam pāśatrayam vidyānmāyākarma malātmakam </i>	
<i>ghaṇṭā nādātmakam rūpam mantravigrahabodhakam  </i>	339
<i>abhayam sarvalokānām śaktirvai paripālīnī </i>	
<i>yadbhogyehyātmanah prāptistvatraiva niyamo'nkuśam  </i>	340
<i>evam bhūtasvarūpāṇi smaryante cāyudhāni vai </i>	

His three eyes are to be considered as symbolizing the three powers- iccha, jnana and kriya; the crescent moon denotes His power of all-knowing; ten hands represent the ten directions; the trident denotes His three qualities –sattva, rajas and tamas functioning in the pure realm; parasu denotes His nature of eternal existence; khadga represents His invincible prowess; vajra denotes His state of unshakable firmness; fire denotes His destructive power, the power which incinerates the roots and knots of bondage and the luminous power which illumines the objects of the worlds for the sake of those existing in the pure maya; the naga denotes the power of supporting and sustaining everything and the power of disposing the things allocated to all the beings; pasa denotes the three bonds- maya, karma and mala; the ghanta represents the the nature of basic sound which makes known the the form constituted of mantra; abhaya-mudra denotes His power of protecting all the worlds; ankusa represents the power of regulating and meting out the enjoyments obtainable to the souls according to their karmic fruits and controlling the souls to experience only those pertaining to them. In this way, the weapons held in His ten hands should be understood as representative of the power relevant to each of them.

ईशस्स्फटिकवन्मध्ये पूर्वे कुङ्कुमवन्नरः ॥	३४१
दक्षिणेऽञ्जनवद्भोरः सौम्ये वामः कुसुम्भवत्।	
चन्द्रांशुनिर्मलं सद्यं वक्रं पश्चिम दिग्गतम् ॥	३४२

<i>śassphaṭikavanmadhye pūrve kuṅkumavannaraḥ</i>	341
<i>dakṣiṇe'ñjanavadghoraḥ saumye vāmaḥ kusumbhavat</i>	
<i>candrāmśunirmalaṁ sadyaṁ vaktraṁ paścima diggatam</i>	342

The Isana face which is in the middle, looking upwards, is in the color of crystal; Tatpurusha face which is turned towards east is in the mixed color of red and brown; the Aghora face turned towards south is in black color; the Vamadeva face turned towards north is in the color of saffron; and the Sadyojata face turned towards west is as pure as the cool rays of the moon.

सिंहनादमुखं पूर्वे ललाटे नयनं शुभम्।	
भृहीनं तुङ्गनासं च सुकपोलस्मिताधरम् ॥	३४३
दक्षिणं भीषणाकारं दंष्ट्रादन्तुर कर्कशम्।	
विवृतास्यं महाघ्राणं वृत्ताक्षं लेलिहानकम् ॥	३४४
नागाभरण संयुक्तं कपालकृतशेखरम्।	
ज्वालाकृति जटाव्यालभोगिबद्धोर्ध्वं चूडकम् ॥	३४५
पीतमाप्यं प्रसन्नं च सुनासं सुललाटकम्।	
त्र्यक्षं मकुटयुक्तं च कुण्डलालङ्कृतं शुभम् ॥	३४६
भृङ्गाकार कचाव्रातं काञ्चनाभणान्वितम्।	
ललाट तिलकोपेतं दर्पणासक्त तेजसम् ॥	३४७
अलकावतंसं संयुक्तं सौम्यं कान्तवपुर्युतम्।	
तत्रैशानं स्थितोत्तानो मूर्धस्थस्त्वतिभीषणः ॥	३४८
कुण्डलालङ्कृतस्त्र्यक्षो मौलीन्दुतरुणः स्मृतः।	
एवं वक्राणि संभाव्य रूपं सादाशिवं यजेत् ॥	३४९

<i>siṃhanādamukhaṁ pūrve lalāṭe nayanam śubham</i>	
<i>bhṛhīnam tuṅganāsam ca sukapolassmitādharam</i>	343
<i>dakṣiṇam bhīṣaṇākāram daṁṣṭrādantura karkaśam</i>	
<i>vivr̥tāsyaṁ mahāghrāṇam vṛttākṣam lelihānakam</i>	344
<i>nāgābharāṇa saṁyuktam kapālakṛtaśekharam</i>	
<i>jvālākṛti jatāvyaḷabhogibaddhordhva cūḍakam</i>	345
<i>pītamāpyam prasannaṁ ca sunāsam sulalāṭakam</i>	
<i>tryakṣam makuṭayuktam ca kuṇḍalālaṅkṛtam śubham</i>	346
<i>bhṛṅgākāra kacāvratam kāñcanābhaṇānvitam</i>	
<i>lalāṭa tilakopetaṁ darpaṇāsakta tejasam</i>	347
<i>alakāvataṁsa saṁyuktam saumyam kāntavapuryutam</i>	
<i>tatraiśānam sthitottāno mūrdhasthastvatibhīṣaṇaḥ</i>	348
<i>kuṇḍalālaṅkṛtastryakṣo maulīndutaruṇaḥ smṛtaḥ</i>	
<i>evam vaktraṇi sambhāvya rūpaṁ sādāśivam yajet</i>	349

The east face(tatpurusha) is incessantly raising the roarings of a lion; its forehead is shining forth with auspicious fiery eye; this face is bereft of eyebrows; it is with prominent and elevated nose; highly charming with beautiful cheeks and smiling lips. The south face(Aghora) is with a dreadful appearance; it is associated with long, hard and fang-like protruding teeth; it is with widely opened mouth and large nose;with round eyes and tongue darting out like snake; it is adorned with the snake-ornament and its head is adorned with skull; it is with locks of matted hair looking like the fiery flames and its tuft is bound with serpent. The west face(Sadyojata) is with a pleasant look and it is beautified with charming nose and forehead; it is with three eyes and adorning crown; beautified with ear rings, it is with auspicious appearance. The north face(Vamadeva) is surrounded with rows of hair locks appearing like the flight of large black bees; adorned with gold ornaments; its forehead is beautified with a round mark of kumkuma (tilaka); it is bright and effulgent like a pure mirror; its forehead appears with curls of hair as if bedecked with ring-shaped ornament; it is with charming and attractive body. The upper face looking above(Isana), which is at the top, appears highly formidable; this face is adorned with ear rings and with three eyes. It is having a crown adorned with young crescent moon. Having deeply contemplated the five faces in this way, the Guru should worship the form of Sadasiva.

यथा देहे तथा देवे मन्त्रन्यासं प्रकल्पयेत्।

एवं शाक्तं वपुः कल्प्य तस्मिन् परमकारणम्॥

३५०

शिवं वै शाश्वतं सत्यं ज्ञानान्दसुखात्मकम्।

व्यापकं सर्वतत्त्वानां अप्रमेयं अनूपमम्॥

३५१

वाच्यवाचक रहितं वाङ्मनोऽतीतगोचरम्।

व्यक्तं कुर्याद्विशेषेण निष्कलं सकलात्मनि॥

३५२

इत्यावाहन पूर्वैस्तु मूलमन्त्रैर्नियन्त्रणात्।

यथा काष्ठगतो वह्निर्व्यज्यते मथनादिभिः ॥

तथा मन्त्रप्रभावेन भक्त्याऽभिव्यज्यते शिवः ॥

३५३

*yathā dehe tathā deve mantranyāsam prakalpayet|*

*evam śaktaṁ vapuḥ kalpya tasmīn paramakāraṇam||*

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*śivaṁ vai śāśvataṁ satyaṁ jñānāndasukhātmaṁ|*

*vyāpakaṁ sarvatattvānām aprameyaṁ anūpamam||*

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*vācyavācaka rahitaṁ vāṅmano'tītagocaram|*

*vyaktaṁ kuryādvīśeṣeṇa niṣkalaṁ sakalātmani||*

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*ityāvāhana pūrvaistu mūlamantraīrniyantraṇāt|*

*yathā kāṣṭhagato vahnirvyajyate mathanādibhiḥ||*

*tathā mantraprabhāvena bhaktyā'bhivyajyate śivaḥ||*

353

The Guru should do the mantra-nyasa for the vidya-deha of Sadasiva in the same way as this nyasa was done to his own body earlier. Having conceived the vidya-deha constitutes of the mantras related to Sakti, he should invoke the presence of the formless Siva in that Sakti-related body. Lord Siva is the Primal and Ultimate cause; absolutely pure; eternal; ever-existing Reality; He is of the nature of pure consciousness, bliss and happiness; he is pervading over all the tattvas; immeasurable and incomparable;

He is not confined to names and forms; He is existing in a pure realm which is beyond the reach of word and mind. The formless Lord Siva who is with such transcendental attributes should be duly invoked to be present in the pure form designed with Sakti-kalas. Preceded by invocation, His presence is rendered and stabilized by the recital of mula mantra. Just as the fire contained within the log of wood is made to appear visibly by means of churning, rubbing and other such activities, even so Lord Siva who is formless is rendered to be perceptible by the greatness and power of the mantra recited with devotion.

कृत्वा हृद्गतमञ्जलिं सकुसुमं प्रासादमन्त्रं पठन्  
 भक्त्या निष्कलगोवरं समरसीभावं गतस्साधकः।  
 ध्ययेदुत्क्रमतस्स्वशक्तिभवने नादे तथा बिन्दुके  
 निष्क्रान्तं क्रमतः स्वशक्तिकिरणैः स्यादेवमावाहनम्॥ ३५४

*kṛtvā hṛdgatamañjalim sakusumam prāsādamantram paṭhan  
 bhaktyā niṣkalagovaram samarasībhāvaṃ gatassādhakaḥ।  
 dhyayedutkramatassvasaktibhavane nāde tathā binduke  
 niṣkrāntam kramataḥ svasaktikiraṇaiḥ syādevamāvāhanam॥ 354*

The Guru, having attained the state of one-pointed concentration of the mind and holding flowers in the hollowed hands joined together and held in front of his heart, should recite the prasada mantra(mula mantra associated with seed letters) with utmost devotion and meditate on the formless Siva. He should recite the mantra, ideating that Siva being raised by the resplendent rays of His own Sakti, is descending from His own transcendental place and coming down through the levels of sakti, bindu and nada and reaching his flower-filled hands. Such process is known as ‘avahama’(invocation).

ऋषय ऊचुः -  
 सर्वगस्य शिवस्येह कथं आवाहनं प्रभो।  
 यद्यावाहनं इष्टं स्यात् सर्वगत्वं विहन्यते॥ ३५५

*ṛṣaya ūcuḥ -  
 sarvagasya śivasyeḥa katham āvāhanam prabho।  
 yadyāvāhanam iṣṭam syāt sarvagatvaṃ vihanyate॥ 355*

The Sages:

O, Lord!, how could there occur ‘invocation’ for Lord Siva who is present everywhere and in every object? If such invocation is accepted, then His nature of being all-pervasive gets obstructed. Kindly explain.

ईश्वर उवाच -  
 आमूलाग्रस्थितस्याग्नेः अभिव्यक्ति यथा तरौ।  
 तद्वदेकत्र चिद्यक्तिर्व्यापकस्य न बाध्यते॥ ३५६

यथात्मनस्तनुद्वारा स्यातामिह गमागमौ।	
तद्वन्मन्त्रतनुद्वारा शिवस्येष्टौ गमागमौ ॥	३५७
अचिन्त्यशक्तियुक्तत्वाद् व्यापकोऽव्यापकश्च सः।	
सतनुस्तनुहीनो वा सर्वकृत्सर्वगश्शिवः ॥	३५८
एवं बिन्दुगतं त्वीशं हस्तपुष्पगतं स्मरेत्।	

*Īśvara uvāca -*

<i>āmūlāgrasthitasyāgneḥ abhivyakti yathā taraul</i>	
<i>tadvadekatra cidvyaktirvyāpakasya na bādhyate</i>	356
<i>yathātmanastanudvārā syātāmiha gamāgamaul</i>	
<i>tadvanmantratanudvārā śivasyeṣṭau gamāgamaul</i>	357
<i>acintyaśaktiyuktatvād vyāpako'vyāpakaśca saḥ</i>	
<i>satanustanuhīno vā sarvakṛtsarvagaśśivah</i>	358
<i>evaṁ bindugataṁ tvīśaṁ hastapuṣpagataṁ smaret</i>	

For the fire which is present within a tree right from its roots up to its top, there is possibility for the outward manifestation of fire at one point of the tree. In the same way, for the all-pervasive Lord, the manifestation of His form of consciousness at one place does not get affected. It is seen that the self performs actions such as 'walking out' and 'coming inside' through its body. In the same way, there is possibility for Siva in manifesting Himself outwardly and concealing Himself in His own transcendental plane through His specific body constituted of mantras. Since He is associated with inconceivable powers, Siva shines forth as all-pervasive and as non-pervasive at one and the same time. Whether He is associated with the body or dissociated from the body, He remains as all-doer and as all-pervasive. Having understood in this way, the Guru should conceive that Lord Siva who has descended to the level of bindu has now come down to the flowers kept in his hands.

तच्च प्राणपथा कार्यं नाड्या ज्योतिस्स्वरूपया ॥	३५९
तस्मादादाय लिङ्गस्थं स्थापिन्या विन्यसेत्तनौ।	
येन सामर्थ्यतश्शम्भोस्स्वस्य स्वस्वामिता भवेत् ॥	३६०
तच्छक्ति प्रकटीभावः सन्निधानं स्वमुद्रया।	
सन्निधेरपरित्यागे योऽर्चकालावसानकः ॥	३६१
सन्निरोधो रोधिन्या विभोरपि विभाव्यते।	
लोके सुखात्मकं वस्तु गोपनीयं यथा तथा ॥	३६२
तस्यावकुण्ठनं कार्यं अवकुण्ठन मुद्रया।	

<i>tacca prāṇapathā kāryaṁ nāḍyā jyotissvarūpayā</i>	359
<i>tasmādādāya liṅgasthaṁ sthāpinyā vinyasettanau</i>	
<i>yena sāmartyataśśambhossvasya svasvāmitā bhavet</i>	360

<i>tacchakti prakaṭībhāvaḥ sannidhānaṃ svamudrayā </i>	
<i>sannidheraparityāge yo'rcakālāvasānakaḥ  </i>	361
<i>sannirodho rodhinyā vibhorapi vibhāvyate </i>	
<i>loke sukhātmakam vastu gopanīyaṃ yathā tathā  </i>	362
<i>tasyāvakuṅṭhanaṃ kāryaṃ avakuṅṭhana mudrayā </i>	

This invocation should be done through the path of the channel of vital air which is in the form of luminous column. Having grasped the form of Siva and taken it out from the flowers, the Guru should install that form within the vidya-deha which is shining forth in the Linga. The fully unfolded state of Sakti by whose ability Lord Siva has now perceptibly become His own Master (Independent Lord) and gets fixed in the nearest vicinity is known as 'sannidhana'. This sannidhana should be confirmed through the display of hand gesture pertaining to the effecting of vicinity (sannidhana mudra). To confine the vicinity of Siva within the Linga, without being affected by disappearance until the completion of worship (puja) – is known as 'sannirodha' (well effected confinement). Such sannirodha to the pervasive Lord should be conceived through the display of sannirodha mudra. Just as a substance which yields happiness to the owner is safeguarded well in this world, even so the nearest presence of Siva should be safeguarded (avakunthana). Such safeguard should be effected through the display of avakunthana mudra.

यथानल तरण्याद्याः समर्थाः स्वस्वदीप्तिभिः ॥	३६३
तद्वदङ्गैः स्वभावोत्थैः अधृष्योऽखिलकृच्छिवः ।	
अस्तित्वं हृदयं तस्य शिरश्चोर्ध्वं शिखास्थितिः ॥	३६४
शिखा स्वतन्त्रता तस्य कवचं गोप्तृता भवेत् ।	
निरस्यति यया शक्त्या भावमस्त्रं तदस्य हि ॥	३६५
नेत्रं सर्वज्ञताशक्तिः समस्तार्थ प्रकाशिका ।	
एवं षाड्गुण्यं अत्रोक्तं जगत्कर्तुः शिवस्य तु ॥	३६६

<i>yathānala taranyādyāḥ samarthāḥ svasvadīptibhiḥ  </i>	363
<i>tadvadaṅgaiḥ svabhāvotthaiḥ adhr̥ṣyo'khilakṛcchivaḥ </i>	
<i>astitvaṃ hṛdayaṃ tasya śiraścordhvaṃ śikhāsthitiḥ  </i>	364
<i>śikhā svatantratā tasya kavacaṃ goptṛtā bhavet </i>	
<i>nirasyati yayā śaktyā bhāvamastraṃ tadasya hi  </i>	365
<i>netraṃ sarvajñatāśaktiḥ samastārtha prakāśikā </i>	
<i>eveṃ ṣāḍguṇyaṃ atroktaṃ jagatkartuḥ śivasya tull</i>	366

Just as the fire, sun and other luminous bodies are capable of performing their own functions through their own luminous rays, even so Lord Siva, the unassailable, shines forth as the performer of all cosmic functions through the anga-mantras which originated from His own form. Of the six anga-mantras, the hrudaya mantra denotes the ever-existing ability of Siva; siro mantra denotes His supremacy; sikha mantra denotes His state of absolute independence; kavaca mantra denotes His protecting and shielding power; astra mantra denotes His Sakti by which He drives away the inimical and obstructing forces; netra mantra denotes His power of all-knowing which makes known evidently the existence of all the objects. In this way the six supreme qualities of Lord Siva, the Creator of the worlds, have been explained here.



एतानि हृदयादीनि षडङ्गानि स्वमन्त्रतः।	
हृच्छिरस्चूलिका गात्र नेत्रहस्तेषु विन्यसेत्॥	३६७
अङ्गाङ्गिनोरभिन्नत्व प्रतिपत्तिर्विभिन्नयोः।	
अमृतीकरणं प्रोक्तं प्रभोरमृतमुद्रया ॥	३६८
प्ररोचनं भवेत्तस्य रुचिराङ्गप्रवर्धनम्।	
तन्महामुद्रया कुर्यान् मोदन द्रावणार्थया ॥	३६९

<i>etāni hr̥dayādīni ṣaḍaṅgāni svamantrataḥ </i>	
<i>hr̥chirascūlikā gātra netrahasteṣu vinyaset  </i>	367
<i>aṅgāṅginorabhinnatva pratipattirvibhinnayoḥ </i>	
<i>amṛtīkaraṇaṁ proktaṁ prabhoramṛtamudrayā  </i>	368
<i>prarocanaṁ bhavettasya rucirāṅgapravardhanam </i>	
<i>tanmahāmudrayā kuryān modana drāvaṇārthayā  </i>	369

These six mantras, hrudaya and others, are called the six anga-mantras. These mantras should be identified with heart, head, tuft(crest), torso, eyes and hands respectively by reciting mantra pertaining to each. The attainment of consciousness related to the inseparability between the limbs and the body which remain differentiated is known as ‘amruti karana’(the nectar of immortalizing). This should be performed to the Lord by displaying the amruta mudra. Augmenting the effulgence and power of the beautiful limbs of the Lord is known as ‘prarocana’(inspiring and exciting presence) and this should be done by displaying the maha mudra which is meant for the attainment of happiness and for the warding off the evil forces.

षडध्वविग्रहं देवं सम्मुखं शक्तिसंयुतम्।	
परमानन्द सन्दोह धवलीकृत दिङ्मुखम्॥	३७०
ध्यात्वा पाद्यं पदे दद्यान्मुखेष्वचमनं ततः।	
अर्घ्यं मूर्धसु दातव्यं दूर्वापुष्पाक्षतं तथा ॥	३७१

<i>ṣaḍadhvavigrahaṁ devaṁ sammukhaṁ śaktisaṁyutam </i>	
<i>paramānanda sandoha dhavalīkṛta diṅmukham  </i>	370
<i>dhyātvā pādyaṁ pade dadyānmukheṣvācamanaṁ tataḥ </i>	
<i>arghyaṁ mūrdhasu dātavyaṁ dūrvāpuṣpākṣataṁ tathā  </i>	371

The divine body constituted of six advas; resplendent appearance; benign and beautiful face; associated with His own Sakti; whitening the fronts of all the directions by his immediate presence characterized by the heavy mass of supreme bliss - having meditated Lord Siva as associated with such attributes, the Guru should offer the padya-water at His feet and acamana in His face. He should offer the arghya-water upon His head and then offer durva-grass, flowers and unbroken rice(akhsata).

नत्यन्तेन हृदा पाद्यं आचमनं स्यात् स्वधान्ततः ।

स्वाहान्तेन हृदा चार्घ्यं दूर्वाद्यं वौषडन्ततः ॥

कृत्वैवं दशसंस्कारान् उपचारैश्च पूजयेत् ॥

३७२

*natyantena hr̥dā pādyaṃ ācamanaṃ syāt svadhāntataḥ|  
svāhāntena hr̥dā cārghyaṃ dūrvādyam vausaḍantataḥ||  
kṛtvaivam daśasaṃskārān upacāraiśca pūjayet||*

372

The padya-water should be offered with the hrudaya mantra ending with 'namah'; acamana-water should be offered with hrudaya mantra ending with 'svadha'; arghya-water should be offered with hrudaya mantra ending with 'vaushat'. Having performed ten kinds of sacramental rites in this way, the Guru should worship Siva with various offerings.

पूजोपचारैर्विभवानुसारैः

स्नानादिभिः स्वल्पतरैर्महद्भिः ।

विधीयते नित्यविधौ समस्तैः

स्नगादिभिः काम्य विधाववश्यम् ॥

३७३

*pūjopacārairvibhavānusāraiḥ  
snānādibhiḥ svalpatarairmahadbhiḥ|  
vidhīyate nityavidhau samastaiḥ  
sragādibhiḥ kāmya vidhāvavaśyam||*

373

It is ordained that in the process of daily worship, various offerings related to the worship, ceremonial ablution and such other rituals meant for honoring the Lord should be done according to the availability of the resources and wealth. These offerings may be done in a simple manner or in a grand scale. All the recommended offerings such as gralands and other paraphernalia should be essentially done in the worship done for the attainment of particular fruit as desired by an individual.

स्नानं वस्त्र विलेपनं च कुसुमं धूपोऽथ दीपो हवि

स्ताम्बूलं मुखवासगन्ध सहितं गीतं च नृत्तं महत् ।

होमो भूतबलिप्रदान सहितो नित्योत्सवो वा बलिः

सङ्गीतं च समस्तमेतद् उदितं शम्भोर्विभूतौ सति ॥

३७४

गन्धं पुष्पं च धूपं च दीपं नैवेद्यं एव च ।

पञ्चोपचारा एते स्युर्दीपान्तं वाऽपि सम्मतम् ॥

३७५

स्नानयोग्याः स्नापनीयाः चित्राद्यास्तद्विर्वर्जिताः ।

कृपाण दर्पणादौ वा मणौ वा प्रतिबिम्बिते ॥

३७६

<i>snānaṃ vastra vilepanaṃ ca kusumaṃ dhūpo'tha dīpo havi stāmbūlaṃ mukhavāsagandha sahitaṃ gītaṃ ca nṛttaṃ mahat homo bhūtabalipradāna sahito nityotsavo vā baliḥ saṅgītaṃ ca samastametad uditāṃ śambhorvibhūtau satī  </i>	374
<i>gandhaṃ puṣpaṃ ca dhūpaṃ ca dīpaṃ naivedyaṃ eva ca pañcopacārā ete syurdīpāntaṃ vā'pi sammatam  </i>	375
<i>snānayogyāḥ snāpanīyāḥ citrādyāsstadvivarjitāḥ kṛpāṇa darpaṇāḍau vā maṇau vā pratibimbite  </i>	376

Ceremonial ablution, clothes, paste of sandal and other perfumes, flowers, incense, light, havis (specially cooked rice, related to the fire-ritual), betel leaf and areca nut together with perfumes for scenting the breath(mukha vasa), music, much celebrated dance, fire-ritual, bali for the demi-gods and cosmic elements – all of these should be performed in the daily festival. If enough wealth and resources are available, all these rites including bali and music may be performed for the Lord Siva. Perfumes, flowers, incense, light and offering of eatables – these are the five kinds of offering to be given to the Lord. Or, giving the four offerings up to the light is also acceptable. The images fit for the ceremonial bath should be essentially bathed. Ceremonial bath should be left out for the representative images such as drawings, depicting on the clothes, knife or mirror or gems and others.

दीपान्तं अर्चनं प्रोक्तं नैवेद्यान्तं तु पूजनम्।	
बल्यन्तं शान्तिकं प्रोक्तं पूजा हि त्रिविधोच्यते॥	३७७
सायं प्रातस्तथाभ्यर्च्य मध्याह्ने तु निवेदनम्।	
प्रस्थद्वयं तु तत्काले पाचयित्वा निवेदयेत्॥	३७८

<i>dīpāntaṃ arcanaṃ proktaṃ naivedyāntaṃ tu pūjanam  balyantaṃ śāntikaṃ proktaṃ pūjā hi trividhocyate  </i>	377
<i>sāyaṃ prāstastathābhyarcya madhyāhne tu nivedanam  prasthadvayaṃ tu tatkāle pācayitvā nivedayet  </i>	378

Giving the offerings up to the light is called ‘arcana’; giving the offerings up to eatables is called ‘pujana’; giving the offerings up to the bali is called ‘santi’. Thus, the worship is said to be of three kinds. Arcana should be done in the morning and the evening. In the noon, offerings up to the eatables should be given. Having cooked two prasthas of rice, the Guru should offer it as naivedya.

एको दीपो द्विकालेऽपि रात्रौ दीपद्वयं त्विह।	
एवं उक्तप्रकारेण अधमाधमं आचरेत्॥	३७९
प्रातःकाले च मध्याह्ने द्विःप्रस्थं तण्डुलं हविः।	
सायं प्रातः समभ्यर्च्य दीपाश्चत्वार एव हि॥	३८०

<i>eko dīpo dvikāle'pi rātrau dīpadvayaṃ tviha  evaṃ uktaprakāreṇa adhamādhamaṃ ācaret  </i>	379
<i>prātaḥkāle ca madhyāhne dviḥprasthaṃ taṇḍulaṃ haviḥ  sāyaṃ prātaḥ samabhyarcya dīpāścātvara eva hi  </i>	380

Both in the morning and the noon, there should be one light in the main shrine. In the night, there should be two lights. According to the system mentioned here, the Guru should perform the worship categorized as the least of the inferior type of puja. For the preparation of 'havis', the Guru should make use of two prasthas of rice, in the morning and the noon. Having worshipped well both in the evening and the morning, the guru should light four lamps.

प्रस्थद्वयं त्रिकाले तु प्रत्येकं अथ निर्दिशेत्।	
दीपश्चत्वार एव स्युस्साये तु द्विगुणास्ततः ॥	३८१
अधमत्रितये धीमान् वाद्यध्वनि समन्वितम्।	
मध्यमस्याधमश्चैव मध्याह्ने चाढकं हविः ॥	३८२
प्रातः साये च द्विःप्रस्थं दीपैर्द्वादशभिर्युतम्।	
त्रिकालं पुष्पलिङ्गेन बलिदानं नयेद् द्विजाः ॥	३८३

<i>prasthadvayam trikale tu pratyekam atha nirdiset</i>	
<i>dīpaścatvāra eva syussāye tu dviguṇāstataḥ</i> ॥	381
<i>adhamatritaye dhīmān vādyadhvani samanvitam</i>	
<i>madhyamasyādhamascaiva madhyāhne cāḍhakaṁ haviḥ</i> ॥	382
<i>prātaḥ sāye ca dviḥprastham dīpairdvādaśabhiryutam</i>	
<i>trikālam puṣpaliṅgena balidānam nayed dvijāḥ</i> ॥	383

If worship is done in three sessions(morning, noon and evening), two prasthas of rice should be used for each session for the preparation of naivedya. Four lamps in the morning and eight lamps in the evening should be lighted. In the system of three types of lower category, the offerings should be given with the accompaniment of the sounding of musical instruments. In the system of the least type of medium category, rice with a measure of one adhaka should be used in the noon for the preparation of havis. In the morning and the evening, two prasthas of rice should be used and twelve lamps should be lighted. O, the twice-born Sages!, in all the three sessions, the Guru should offer the linga designed in the form of flower as bali.

मध्यमान्मध्यमं चैव त्रिकाले चाढकं हविः ।	
अर्धयामे तदर्धं च चतुर्विंशति दीपकम् ॥	३८४
त्रिकालं बलिसंयुक्तं पुष्पेणार्घ्यं बलिक्रमात्।	
वाद्यध्वनि समायुक्तं शङ्ख काहल संयुतम् ॥	३८५
मध्याह्ने नित्यहोमं च शिवमन्त्रेण संयुतम्।	
मध्यमस्योत्तमे चैव त्रिकालेष्चाढकद्वयम् ॥	३८६
आढकश्चार्धयामे तु दीपस्सप्तति संयुतम्।	
त्रिकालं बलिदानं स्यात् त्रिकालं होमं आचरेत् ॥	३८७

सर्ववाद्य समायुक्तं षड्काले च सुघोषयेत्।

षड्विधं यत्रकुर्वीत कालसंख्या न विद्यते॥

३८८

<i>madhyamānmadhyamaṁ caiva trikāle cādhakam haviḥ </i>	
<i>ardhayāme tadardham ca caturviṁśati dīpakam  </i>	384
<i>trikālam balisamyuktaṁ puṣpeṅārghyaṁ balikramāt </i>	
<i>vādyadhvani samāyuktaṁ śaṅkha kāhala samyutam  </i>	385
<i>madhyāhne nityahomaṁ ca śivamantreṇa samyutam </i>	
<i>madhyamasyottame caiva trikāleṣvādhakadvayam  </i>	386
<i>ādhakaścārdhayāme tu dīpassaptati samyutam </i>	
<i>trikālam balidānam syāt trikālam homam ācaret  </i>	387
<i>sarvavādyā samāyuktaṁ ṣaṭkāle ca sughoṣayet </i>	
<i>ṣaḍvidham yatrakurvīta kālasamkhyā na vidyate  </i>	388

In the system of intermediary type of medium category, one adhaka of rice should be used for havis to be offered in three sessions. Half of this measure should be used in the midnight session and there should be twenty-four lights. In all the three sessions, flowers and arghya-water associated with bali should be offered with the accompaniment of the sounding of musical instruments, conch and kahala (a kind of blow-pipe). In the noon session, the daily fire-ritual should be performed with the recital of siva mantra. In the superior type of medium category, two adhakas of rice should be used in three sessions and one adhaka of rice in the midnight session. There should be seventy lights. Offering of bali should be done in three sessions and the fire-ritual should be performed in these three sessions. In all the six sessions of medium category, all kinds of musical instruments should be sounded. In a temple where the system of six sessions of worship is followed, there is no restriction with regard to the limitation of time for each phase of worship.

उत्तमस्याधमं यत्र द्रोणेनैव त्रिसन्धिषु।

द्रोणार्धं अर्धयामे तु दीपास्त्वष्टशतं भवेत्॥

३८९

त्रिकालं बलिदानं स्यात् त्रिकालं होमं आचरेत्।

वाद्यकानां चतुर्विंशत् सर्ववाद्य समन्वितम्॥

३९०

गणिकास्तु चतुस्त्रिंशत् चतुर्विंशति वा दश।

रूपयौवन संपन्नास्त्रिकालं नृत्तं आचरेत्॥

३९१

पञ्चाचार्यं समायुक्तं कालं याम समन्वितम्।

<i>uttamasyādhamam yatra droṇenaiva trisandhiṣu </i>	
<i>droṇārdham ardhayāme tu dīpāstvasṣaśatam bhavet  </i>	389
<i>trikālam balidānam syāt trikālam homam ācaret </i>	
<i>vādyakānām caturviṁśat sarvavādyā samanvitam  </i>	390
<i>gaṇikāstu cautustriṁśat caturviṁśati vā daśa </i>	
<i>rūpayauvana sampannāastrikālam nṛttaṁ ācaret  </i>	391
<i>pañcācārya samāyuktaṁ kālam yāma samanvitam </i>	

Where the system of the least type of the foremost category is followed, one drona of rice should be used in all the three sessions. Half a drona of rice should be for the midnight session. One hundred and eight lamps should be lighted in this session. Offering of bali and fire-ritual should be done in all the three sessions. Twenty-four musical instruments which include all kinds of instruments should be sounded. Thirty-four, twenty-four or ten women artistes who are with charming and youthful appearance, who are well trained in the traditional dancing should perform the classical dance in all the three sessions. There should be five Acharyas for this program which should last for the duration of one 'yaama'.

उत्तमं मध्यमं यत्र त्रिकालेषु चतुर्हविः ॥	३९२
पायसादीनि विधिना प्रत्येकं द्रोण तण्डुलैः।	
द्रोणं शुद्धोदनं कुर्यात् पाचयित्वा पृथक् पृथक् ॥	३९३
द्रोणं तु चार्धयामे तु दीपश्चैव शतद्वयम्।	
त्रिकालं बलिहोमं च शीतारि दीपं उच्यते ॥	३९४
वाद्यकानां चतुश्चिंशत् पञ्चाशद्गणिकान्वितम्।	
कालं यामद्वयं प्रोक्तं नृत्तं कुर्यात्त्रिसन्धिषु ॥	३९५

<i>uttamaṁ madhyamaṁ yatra trikāleṣu caturhaviḥ</i> ॥	392
<i>pāyasādīni vidhinā pratyekaṁ droṇa taṇḍulaiḥ</i>	
<i>droṇaṁ śuddhodanaṁ kuryāt pācayitvā pṛthak pṛthak</i> ॥	393
<i>droṇaṁ tu cārdhayāme tu dīpaścaiva śatadvayam</i>	
<i>trikālaṁ balihomaṁ ca śītāri dīpaṁ ucyate</i> ॥	394
<i>vādyakānāṁ catuśtrimśat pañcāśadgaṇikānvitam</i>	
<i>kālaṁ yāmadvayaṁ proktaṁ nṛttaṁ kuryāttrisandhiṣu</i> ॥	395

Where the system of the medium type of the foremost category is followed, four prasthas of havis and payasa(rice boiled with milk and sugar) should be used in all the three sessions. One drona of rice should be cooked separately for the preparation pure food(suddhodana) for each session. One drona of rice should be used for the midnight session. Two hundred lamps should be lighted in this session. Bali, homa, special kind of incense known as 'sitari', lamp – should be offered in all the three sessions. There should be thirty-four musical instruments and fifty 'ganikas'(women dance-performers devoted to temple services) for the performance of dance program. This dance should be performed in all the tree sessions so as to last for the duration of two yaamas.

उत्तमोत्तमं उद्दिश्य हविष्यक्रमं उच्यते।	
पायसादीनि पक्वानि पञ्चद्रोणेन वै पृथक् ॥	३९६
तदर्धमर्धरात्रे तु दीपाः पञ्चशतं उच्यते।	
त्रिकालं बलिहोमं च पञ्चाशद्वाद्य संयुतम् ॥	३९७
षोडशद्विंशतैश्चैव गणिकाभिस्समन्वितम्।	
नृत्तं कुर्यात् त्रिसन्ध्ययां कालो यामयुतो भवेत् ॥	३९८

<i>uttamottamaṃ uddīśya haviṣyakramaṃ ucyate </i>	
<i>pāyasādīni pakvāni pañcadroṇena vai pṛthak  </i>	396
<i>tadardhamardharātre tu dīpāḥ pañcaśatam ucyate </i>	
<i>trikālam balihomam ca pañcāśadvādya saṃyutam  </i>	397
<i>ṣoḍaśadvīśataiścaiva gaṇikābhissamanvitam </i>	
<i>nṛtām kuryāt trisandhyayām kālo yāmayuto bhavet  </i>	398

With regard to the superior type of the foremost category, the order of the offering of havis is now explained. Payasa and other eatables which should be nicely prepared and each item should be with a measure of five dronas. Half of this measure should be for the midnight session. There should be 500 lamps. Bali and homa should be offered in all the three sessions. The musical instruments should be fifty in number. Dance should be performed by 216 women artistes(ganikas) in all the three sessions (three sandhyas) so as to last for the duration of one yaama.

पञ्चवर्णं हवींष्यत्र पायसादीनि च क्रमात्।	
द्रोण तण्डुलसिद्धानि तदर्धेन तदर्धतः ॥	३९९
एषां एकद्वयं वापि त्रयं वा सर्वमेव वा।	
हविर्दद्याद्विशेषेण एककालोऽथवा पुनः ॥	४००
शुद्धान्नं द्विगुणं प्रोक्तं एतत्सामान्यं ईरितम्।	
एवं नवविधं प्रोक्तं प्रत्येकं तु विधीयते ॥	४०१

<i>pañcavarṇa havīṃṣyatra pāyasādīni ca kramāt </i>	
<i>droṇa taṇḍulasiddhāni tadardhena tadardhataḥ  </i>	399
<i>eṣām ekadvayaṃ vāpi trayaṃ vā sarvameva vā </i>	
<i>havirdadyādviśeṣeṇa ekakālo'thavā punaḥ  </i>	400
<i>śuddhānnaṃ dviguṇam proktaṃ etatsāmānyam īritam </i>	
<i>evam navavidham proktaṃ pratyekam tu vidhīyate  </i>	401

Havis should be prepared to be in five different colors. Such havis, payasa and other eatables should be offered in due order. The measure of rice should be one drona, half of one drona or one quarter of a drona. Of the items mentioned, either one, two or three or all the items may be offered. Again, havis should be offered in a specific way in one session. The pure food(simple and unixed cooked rice, suddha annam) should be in twice the measure mentioned before. These are the general details applicable to all the temples. Thus, nine categories of worship have been told. Details concerned with each ritual are now explained.

स्नानोद भाण्डं संपूज्य स्नानाम्बो गन्धवासितम्।	
संहितामन्त्र संज्ञप्तं सपुष्पं धूपितं शुभम् ॥	४०२
तैलेन हस्तयन्त्राद्यैस्साधितेन नवेन च।	
पक्केन वासितेनाथ शुद्धगव्येन सर्पिषा ॥	४०३

<i>snānoda bhāṇḍam saṃpūjya snānāmbho gandhavāsitam </i>	
<i>saṃhitāmantra saṃjñaptam sapuṣpaṃ dhūpitam śubham  </i>	402
<i>tailena hastayantrādyaiṣṣādhitena navena ca </i>	
<i>pakvena vāsitenātha śuddhagavyena sarpiṣā  </i>	403

The large vessel meant for the storage of ablution-water should be worshipped first and the ablution-water should be perfumed with the recommended ingredients. This water should be consecrated with the recital of samhita-mantras, honored with flowers and fumigated and rendered to be very auspicious. The sesame-oil extracted afresh with the hand-machine and the moderately warmed and perfumed clarified butter got from the cow-milk should be kept ready for the ablution.

सपीठं लिङ्गमभ्यर्च्य धूपयेत् तदनन्तरम्।	
शुभेन शालिपिष्टेन हरिद्रा संयुतेन च॥	४०४
उद्वर्त्य माषचूर्णेन निमज्जनं अथाचरेत्।	
सुगन्धामलकाद्यैस्तु स्नानं तत्र विधीयते ॥	४०५

<i>sapīṭham liṅgamabhyarcya dhūpayet tadanantaram </i>	
<i>śubhena śālipiṣṭena haridrā saṃyutena ca  </i>	404
<i>udvartya māṣacūrṇena nimajjanam athācaret </i>	
<i>sugandhāmalakādyaiṣṭu snānam tatra vidhīyate  </i>	405

Having worshipped the Linga along with the pedestal, the Guru should offer the incense and then besmear the rice flour mixed with turmeric powder over the Linga and then besmear the powdered beans. Then he should commence the ceremonial bath. It is directed that the Linga should be bathed with fragrant ingredients, myrobalan fruits and such other materials.

वर्णभूत शरावैस्तु वज्राद्यैर्गोमयोद्भवैः।	
पैष्टिकैर्वा सुरचितैः राजिका लवणेन च॥	४०६
कोष्णाम्बुभिर्गन्धतोयैः कषायैरभिषेचयेत्।	
पयोधति घृतक्षौद्र शर्कराद्यैः स्वशक्तितः ॥	४०७
कुडुपाद्याढकान्तैश्च कुडुपाद्वर्धितैरपि।	
खण्डाभावादिक्षुसारो मध्वभावे घृतं भवेत्॥	४०८
जलधूपान्तरैः कार्योऽभिषेको विभवे सति।	
नालिकेर फलाम्बोभिः अन्यैर्वा रसवद्रसैः ॥	४०९
पुष्पाद्यैर्हमतोयैश्च रत्नोदैर्गन्धतोयकैः।	
अभिषेकं ततः कुर्यान् न कुर्याच्छुन्यमस्तकम् ॥	४१०



<i>varṇabhūta śarāvaistu vajrādyairgomayodbhavaiḥ </i>	
<i>paiṣṭikairvā suracitaiḥ rājikā lavaṇena ca  </i>	406
<i>koṣṇāmbubhirgandhatoyaiḥ kaṣāyairabhiṣecayet </i>	
<i>payodhati ghṛtakṣaudra śarkarādyaiḥ svaśaktitaiḥ  </i>	407
<i>kuḍupādyāḍhakāntaiśca kuḍupādvardhitairapil</i>	
<i>khaṇḍābhāvādikṣusāro madhvabhāve ghṛtaṁ bhavet  </i>	408
<i>jaladhūpāntaraiḥ kāryo'bhīseko vibhave satil</i>	
<i>nālikera phalāmbobhiḥ anyairvā rasavadrasaiḥ  </i>	409
<i>puṣpādyairhematoyaiśca ratnodairgandhatoyakaiḥ </i>	
<i>abhiṣekaṁ tataḥ kuryān na kuryācchunyamastakam  </i>	410

Keeping the well-ground flour of rice and other grains, black mustard and salt in one or five shallow earthen plates or in the vajra-like plate made of cow-dung or in such other vessels, the Guru should besmear these over the Linga and then perform the ablution with warm water, perfumed water and unguents. Milk, curd, clarified butter, honey, candied sugar and such other substances may be used for ablution, according to his capacity. These may be with a measure of one kudupa (approximately, a quarter of a liter) to four kudupas (adhaka), increasing the measure by one kudupa each time. If candied sugar is not available, the juice of sugarcane may be used; if honey is not available, ghee may be used. If the resources are abundant, ablution may be done with the water collected from various sacred places and with various kinds of fumigation. Then the ablution should be done with tender coconut water, juices of various succulent fruits, flowered water, water deposited with gold or gold ornaments, water deposited with gems, and the water mixed with sandal paste. Ablution should not be done when the top of the Linga is bereft of flower or leaf.

तर्जन्यङ्गुष्ठयोगेन पुष्पाण्यादाय हेतिना।	
तेन मूर्ध्निगतं पुष्पं त्यक्त्वाऽन्यत्तत्र योजयेत्॥	४११
अष्टपुष्पं त्रिगन्धं च सप्तवारि नियोजयेत्।	
आवाहनार्घ्यपाद्येषु स्नाने धूपविलेपने॥	४१२
नैवेद्ये च विसर्गे च पुष्पं अष्टसु योजयेत्।	
अर्घ्ये विलेपने स्नाने त्रिषु गन्धं प्रकल्पयेत्॥	४१३
पुष्पदानार्घ्यपाद्येषु स्नाने चाचमनं तथा।	
क्षालने प्रोक्षणे चैव वारि सप्तसु योजयेत्॥	४१४
धूपं सर्वत्र दातव्यं शेषं ज्ञात्वा प्रयोजयेत्।	

<i>tarjanyaṅguṣṭhayogena puṣpānyādāya hetinā </i>	
<i>tena mūrdhnigataṁ puṣpaṁ tyaktvā'nyattatra yojayet  </i>	411
<i>aṣṭapuṣpaṁ trigandhaṁ ca saptavāri niyojayet </i>	
<i>āvāhanārghyapādyeṣu snāne dhūpavilepane  </i>	412
<i>naivedye ca visarge ca puṣpaṁ aṣṭasu yojayet </i>	
<i>arghye vilepane snāne triṣu gandhaṁ prakalpayet  </i>	413

*puṣpadānārghyapādyeṣu snāne cācamaṇam tathā*  
*kṣālāne prokṣaṇe caiva vāri saptasu yojayet*  
*dhūpaṁ sarvatra dātavyaṁ śeṣaṁ jñātvā prayojayet*

414

Joining the index finger and the thumb, the Guru should take the flowers with the recital of astra mantra and with the recital of the same astra mantra he should remove the flower already placed on the top of the Linga, simultaneously placing the flower held with the index finger and the thumb, on the top. Then he should offer eight flowers, three perfumes and seven waters . Invocation, arghya, padya, ceremonial bath, incense, besmearing of sandal paste and other fragrant substances, naivedya, visarjana (ceremonial send-off) – in all these eight occasions, the Guru should offer eight flowers. Arghya, besmearing and the ceremonial bath – in these three occasions, he should offer the sandal and other fragrant substances. Offering of flowers, arghya, padya, ablution, acamana, kshalana, prokshana – in all these seven occasions, he should offer the pure water. Under all occasions, incense should be offered. Having known well all other ritualistic details(through his Guru or from the Agamas), he should perform those rituals.

द्वारपूजावसाने तु स्नानान्ते च निवेद्यके ॥ ४१५

सन्ध्यावसाने निक्षिप्य प्रच्छन्नपटं उत्तमम्।

स्थापितैः कलशैः पश्चाद् अभिषेकं समाचरेत् ॥ ४१६

*dvārapūjāvasāne tu snānānte ca nivedyake*

415

*sandhyāvasāne niṣṣipya pracchannapaṭam uttamam*

*sthāpitaiḥ kalaśaiḥ paścād abhiṣekaṁ samācaret*

416

The curtain, designed in a superior way, should be drawn at the completion of the worship at the entrance(dvara puja), at the completion of ablution, at the end of nivedana and at the end three twilight worship(sandhya). Having completed the ablution with various kinds of water, the Guru should perform the ceremonial bath with the kalasa-vessels installed systematically.

वामहस्ततले कृत्वा गडुक्कं लिङ्गमस्तकात्।

कुसुमं पूर्वविन्यासं तदस्त्रेणापनीय च ॥ ४१७

धौतपाणीस्समन्त्रेण शङ्खमुद्रा परिस्रुतैः।

जलैरनुच्चलद्भिश्च स्नापयेदीशमस्तके ॥ ४१८

नोपरि भ्रामयेद्धस्तं न मुद्रां बन्धयेदधः।

अद्भिरुच्चलिताभिस्तु तद्रव्याणि न सेचयेत् ॥ ४१९

*vāmahastatale kṛtvā gaḍḍukaṁ liṅgamastakāt*

417

*kusumam pūrvavinīyāsam tadasṭreṇāpanīya ca*

*dhautapāṇīssamantreṇa śaṅkhamudrā pariṣrutaiḥ*

*jalairanuccaladbhiḥca snāpayedīśamastake*

418

*nopari bhrāmayeddhastam na mudrām bandhayedadhaḥ*

*adbhiruccalitābhistu tadravyāṇi na secayet*

419

Holding the water-pot in his left hand, the Guru should remove the flower placed earlier on the top of the Linga with the recital of astra mantra and keep his hands washed well. He should stream down the kalasa water through the hand held in the conch-mudra and perform the ceremonial bath. While pouring the water on the top of the Linga, water drops should not spill out. He should not move around his hand above the top of the Linga and should not display the mudras below the level of Linga portion. He should not let the kalasa-water spill around and should not let the materials kept there for the ablution become wetted by the spilling water.

जयशब्द समोपेतं शिवकुम्भं च वर्धनीम्।	
उद्धृत्य नीत्वा देवाग्रे यन्त्रिकोपरि विन्यसेत्॥	४१०
दत्त्वा घटस्थ देवाय देव्यै पाद्यादिकं त्रयम्।	
गन्धं पुष्पं च धूपं च दीपमर्घ्यं विधाय च॥	४२१
अपनीय विधानं तद्दक्षहस्तेन देशिकः।	
कूर्चं सपुष्पं तोयाभ्यां शिवमन्त्रमनुस्मरन्॥	४२२
संगृह्य तत्त्ववित्तस्तु लिङ्गमूर्ध्नि मनुं न्यसेत्।	
देवेशीमपि तद्वामे देवस्य विनिवेशयेत्॥	४२३

<i>jayaśabda samopetaṁ śivakumbhaṁ ca vardhanīm </i>	
<i>uddhṛtya nītvā devāgre yantrikopari vinyaset  </i>	420
<i>datvā ghaṭastha devāya devyai pādyaḍadikaṁ trayam </i>	
<i>gandhaṁ puṣpaṁ ca dhūpaṁ ca dīpamarghyaṁ vidhāya ca  </i>	421
<i>apanīya vidhānaṁ taddakṣahastena deśikaḥ </i>	
<i>kūrcaṁ sapuṣpaṁ toyābhyāṁ śivamantramanusmaran  </i>	422
<i>saṁgr̥hya tattvavittastu liṅgamūrdhni manuṁ nyaset </i>	
<i>deveśīmapi tadvāme devasya viniveśayet  </i>	423

With the accompaniment of repeating loud sounds which proclaim the victory of the Lord(jaya sabda), the Guru should lift up the Sivakumbha and Saktikumbha(vardhani) and take them inside the shrine and place them upon the yantrika(specially designed pedestal). Having offered padya, acamana and arghya to the Lord and the Sakti present in the consecrated water kept in the kalasas, he should offer the sandal, flowers, incense, light and arghya to them and after that he should remove the flowers and other materials from the kalasas with the right hand. Keeping his mind firmly on the relevant tattvas, the Guru should collect the bunch of durva-grass(kurca), flowers and water, reciting the Sivamantra. Doing so, he should identify the mula mantra with the top of the Linga. Then he should bring out the presence of Sivasakti on the left side of the Linga.

शिवमन्त्रं स्मरन् कुम्भतोयेन स्नापयेच्छिवम्।	
पिण्डिकारूपिणीं देवीं स्नापयेत्तदनन्तरम्॥	४२४
सुगन्धामलकाद्यैस्तु स्नानं तत्र विधीयते।	
गन्धाम्बुना ऽभिषेकं तु कृत्वा लिङ्गं सपीठकम्॥	४२५

वक्रेष्वाचमनं दत्त्वा मार्जयेच्छुद्धवाससा।	
गन्धद्रव्यैर्समालिप्य शिवलिङ्गं सवेदिकम्॥	४२६
वस्त्रैर्नानाविधैर्द्रव्यैः देवमाच्छाद्य निर्मलैः।	
दत्त्वाष्टपुष्पं देवाय दत्यान्मन्त्रहविस्ततः॥	४२७

<i>śivamantram smaran kumbhatoyena snāpayecchivam </i>	
<i>piṇḍikārūpiṇīm devīm snāpayettadanantaram  </i>	424
<i>sugandhāmalaakādyāistu snānam tatra vidhīyate </i>	
<i>gandhāmbunā 'bhiṣekaṁ tu kṛtvā liṅgaṁ sapīṭhakaṁ  </i>	425
<i>vaktreṣvācamanaṁ datvā mārjāyēcchuddhavāsasā </i>	
<i>gandhadravayairsamālipya śivaliṅgaṁ savedikam  </i>	426
<i>vastrairnānāvidhairdravyaiḥ devamācchādyā nirmalaiḥ </i>	
<i>datvāṣṭapuṣpaṁ devāya datyānmantrahavistataḥ  </i>	427

Reciting the Sivamantra, the Guru should bathe the Linga with the kalasa-water and then bathe the Sakti who is in the form of the pedestal. Bathing the Linga and the pedestal with the perfumed materials, myrobalan and others on this occasion is recommended. Having bathed the Linga along with the pedestal with the sandal water, he should offer the acamana-water to all the faces of Siva and wipe them with pure and dry cloth. Then he should carefully besmear the paste of fragrant materials over the Linga and the pedestal. Having covered the Linga with pure clothes and different varieties of valuable and pure materials, he should offer eight flowers to the Lord and offer the havis consecrated with the mantras.

मुद्गान्नं वाऽथ शुद्धान्नं उपदंशादि संयुतम्।	
शुद्धाभिः पुष्पमालाभिः पत्रच्छेदैरथार्चयेत्॥	४२८

<i>mudgānnaṁ vā'tha śuddhānnaṁ upadaṁśādi saṁyutam </i>	
<i>śuddhābhiḥ puṣpamālābhiḥ patracchedairathārcayet  </i>	428

Kidney-bean rice or pure(unmixed) rice associated with seasoned dishes and appetizing condiments should be offered to the Lord. The Guru should adorn the Linga with garlands of flowers and then worship it with pieces of leaves got from the recommended plants and trees.

हेमपट्टैश्च मकुटैः पर्णैः हेमविनिमित्तैः।	
हेमदूर्वाङ्कुरैः हेम लक्ष्मीपुष्पैः अनेकशः॥	४२९
भूषयेच्चन्द्र खण्डेन हेमपुष्पैरनेकशः।	
त्रिसरेणोत्तरीयेण कटिसूत्रेण साधकः॥	४३०
हैमेन कृत्तिवासेन हैमवस्त्रेण चैव हि।	
अन्यैर्मकुटपुष्पाद्यैः गोलकैर्हेमनिमित्तैः॥	४३१
भूषयेच्च यथा न्यायं रत्नैर्नानाविधैरपि।	

<i>hemapaṭṭaiśca makuṭaiḥ paṇaiḥ hemavinimitaiḥ</i>	
<i>hemadūrvāṅkuraiḥ hema lakṣmīpuṣpaiḥ anekaśaḥ</i>	429
<i>bhūṣayeccandra khaṇḍena hemapuṣpairanekaśaḥ</i>	
<i>trisarenottarīyeṇa kaṭisūtreṇa sādhaḥ</i>	430
<i>haimena kṛttivāsena haimavastreṇa caiva hi</i>	
<i>anyairmakutaṭapūṣpādyaḥ golakairhemanirmitaiḥ</i>	431
<i>bhūṣayecca yathā nyāyaṁ ratnairnānavidhairapil</i>	

The Linga should be adorned with three-striped sheet made of gold, golden crown, leaves and durva-grass made of gold, a number of flowers made of gold, each one embedded with Lakshmi, crescent moon and innumerable flowers made of gold and such other ornaments. The Guru should beautify the Linga with three-stranded sacred thread, upper garment and waist-band. He should adorn the Linga with golden cloth and golden belt provided with a fictitious face at the joint. He should beautify it with other kinds ornaments such as gold crown, gold flowers, bead designed with gold balls. He should adorn the Image with various kinds of ornaments designed with precious gems, according to the fitness of perfect beautification.

माणिक्यं अर्कवारे स्याच्चन्द्रवारे तु मौक्तिकम् ॥	४३२
कुजवारे प्रवालं स्याद् बुधे मरकतं भवेत् ।	
गुरौ तु पुष्परागं स्याच्छुक्रे वज्रमिति स्मृतम् ॥	४३३
इन्द्रनीलं च सौरैः स्यात् सर्वाण्येतानि यानि च ।	
सर्ववारेषु योग्यानि भूषाणानां विधिर्मतः ॥	४३४

<i>māṇikyam arkavāre syāccandravāre tu mauktikam</i>	432
<i>kujavāre pravālam syād budhe marakataṁ bhavet</i>	
<i>gurai tu puṣparāgam syācchukre vajramiti smṛtam</i>	433
<i>indranīlam ca saure syāt sarvāṅyētāni yāni ca</i>	
<i>sarvavāreṣu yogyāni bhūṣāṅānām vidhirmataḥ</i>	434

On each day of a week, the Guru should adorn the Linga with a specific kind of ornament made of a particular gem. On Sunday, ornament made of diamond; on Monday, pearl ornament; on Tuesday, coral; on Wednesday, emerald; on Thursday, topaz; on Friday, adamantine gem(vajra); on Saturday, sapphire. These are the directions related to the ornamentation , fit for all the days as well as specifically fit for a particular day of a week.

दत्त्वाऽजातेन पाद्यं तु पादयोस्तन्मुखेषु च ।	
आचमान्ते च मूर्धाद्यैः शिरस्यर्घ्यं प्रदापयेत् ॥	४३५
पञ्चगव्याभिषेकादौ महाघण्टारवान्वितम् ।	
उपस्नान समायुक्तं धूपं वा विनिवेदयेत् ॥	४३६
अवश्यं आवृतान्ते स्याद् उपस्नानं सधूपकम् ।	

<i>datvā'jātena pādyam tu pādayostanmukheṣu ca </i>	
<i>ācamānte ca mūrdhādyaiḥ śirasyarghyam pradāpayet  </i>	435
<i>pañcagavyābhiṣekādaḥ mahāghaṇṭārāvānvitam </i>	
<i>upasnāna samāyuktam dhūpam vā vinivedayet  </i>	436
<i>avaśyam āvṛtānte syād upasnānam sadhūpakam </i>	

The Guru should offer the padya-water at the feet of the Lord with the recital of sadyojata mantra. Then he should offer the acamana-water to the face and arghya-water at the head with the accompaniment of siro mantra. While performing the ablution with pancagavya and others, the great bell should be sounded; subsequent bathing(upasnana) should be done and the incense should be offered. At the completion of each phase of ritual, the subsequent bath and the offering of incense should be essentially done.

गापयेन्मन्त्रगानं वा वीणानादं अथापि वा ॥	४३७
वेदाध्ययनं अन्यच्च शास्त्रपाठादिकं च यत्।	
तदूर्ध्वं गौडभाषाद्यैः गानं धूपान्तं आचरेत् ॥	४३८
ऊर्ध्वं द्राविडभाषाङ्गं गानं नृत्तयुतं तु वा।	
संस्कृतादनपभ्रंशं नानास्वर समन्वितम् ॥	४३९
यदष्टादश भाषोत्थं गानं वा परिकल्पयेत्।	
नानादेश प्रसूतं च नर्तनं परिकल्प्य च ॥	४४०

<i>gāpayenmantragānam vā vīṇānādam athāpi vā  </i>	437
<i>vedādhyayanam anyacca śāstrapāṭhādikam ca yat </i>	
<i>tadūrdhvam gauḍabhāṣādyaiḥ gānam dhūpāntam ācaret  </i>	438
<i>ūrdhvam drāviḍabhāṣāṅgam gānam nṛttayutam tu vā </i>	
<i>saṁskṛtādanapabhraṁśam nānāsvara samanvitam  </i>	439
<i>yadaṣṭādaśa bhāṣoṭtham gānam vā parikalpayet </i>	
<i>nānādeśa prasūtam ca nartanam parikalpya ca  </i>	440

The singing of the songs composed of mantras, vina-recital, systematic recital of the Vedas, reading of the Agamic Scriptures and other works, then the singing of the songs composed in gauda-language and others – these should be done until the completion of the offering of incense. Then, the hymns composed in dravida-language and its dialect languages should be sung. Such hymns may be sung supported by dance recital. Musical compositions in Sanskrit should be rendered melodiously without the occurrence of corrupted words and with correct setting of musical notes(svaras). Or, the singing of the songs composed in the eighteen languages may be arranged for. Arrangement for the performance of dance evolved in various parts of the country may be done.

पुष्पप्रतिसराद्यैश्च समन्ताल्लम्बयेदधः।	
निर्धूमज्वलदङ्गार पूर्णपात्रोदरे भृशम् ॥	४४१
दह्यमानेन धूपेन धूपयेत्तदनन्तरम्।	

सुरूपां धीरनिर्घोषां घण्टां वामेन पाणिना ॥

४४२

वादयन् सर्वदा धूपं उत्क्षिपेत्दस्त्रचोदितम्।

*puṣpapratīsarādyaiśca samantāllambayedadhah|*

*nirdhūmajvaladaṅgāra pūrṇapātrodare bhṛśam||*

441

*dahyamānena dhūpena dhūpayettadanantaram|*

*surūpām dhīranirghoṣām ghaṅṭām vāmena pāṇinā||*

442

*vādayan sarvadā dhūpaṁ utkṣipetdastracoditam|*

Garlands of flowers, wreaths and such others should be arranged so as to appear hanging all around. Having filled the charcoals which are burning without smoke up to the mid-level of a round and perfect vessel, he should fumigate the shrine with the pleasant smoke by burning the ingredients recommended to be fit for burning. Holding the bell which is rendered to be in good and auspicious shape and whose sounds could reach distant places, in his left hand and sounding it, the Guru should raise the incense-vessel upwards and wave it with the accompaniment of astra mantra.

कपिलाघृत संपूर्णैः कर्पूरागरु वर्तिभिः ॥

४४३

अनिर्वाण प्रदीपैश्च चक्रतोरण दीपकैः।

त्रिशूल दीपिकाभिश्च दीपमालाभिरेव च ॥

४४४

अन्यैर्नानाविधैर्दीपैः ज्वालयेत्तु समन्ततः।

*kapilāghṛta sampūrṇaiḥ karpūrāgaru vartibhiḥ||*

443

*anirvāṇa pradīpaiśca cakratoraṇa dīpakaiḥ|*

*triśūla dīpikābhiśca dīpamālābhireva ca||*

444

*anyairnānāvidhairdīpaiḥ jvālayettu samantataḥ|*

The shrine should be brightened all around with the lamps which are filled with the ghee got from the tawny colored cows and provided with the wicks applied with camphor and agaru-powder(a kind of sandal used for fumigation) and which could shine constantly, without being extinguished. It should be illumined with the lamps arranged to be in the form of wheel and arch; with the lamps which are in the shape of trident; with many rows of lamps and with the lamps which are in different shapes and designs.

गोदानं तिलदानं च स्वर्णदानं तथैव च ॥

४४५

गवां तृणादि दानं च कुर्याल्लोकोपचारतः।

*godānaṁ tiladānaṁ ca svarṇadānaṁ tathaiva ca||*

445

*gavāṁ tṛṇādi dānaṁ ca kuryāllokopacārataḥ|*

In view of rendering services and benefits to the world, ceremonial gift of cows, sesame and gold and the offering of tender grass to the cows and such other gifts should be made.

प्रभूतैस्त्रेहसंपूर्णैः ज्वलद्भिर्दीपिकैस्थिरैः ॥	४४६
कुर्यादारात्रिकं पश्चात् सद्वर्त्या प्रतिबोधितैः।	
यथाङ्गं भस्मनाऽऽलभ्य तिलकैर्वा त्रिपुण्ड्रकैः ॥	४४७
धूपे दीपेऽथ नैवेद्ये बलावभ्यन्तरेपि च।	
सकृदाचमनं दत्त्वा कर्तव्यं कर्म चोत्तरम् ॥	४४८

<i>prabhūtaiṣṣnehasampūrṇaiḥ jvaladbhirdīpikaisthiraiḥ</i> ॥	446
<i>kuryādārātrikam paścāt sadvartyā pratibodhitaiḥ</i>	
<i>yathāṅgam bhasmanā"labhya tilakairvā tripuṇḍrakaiḥ</i> ॥	447
<i>dhūpe dīpe'tha naivedye balāvabhyantarepi ca</i>	
<i>sakṛdācamanam datvā kartavyam karma cottaram</i> ॥	448

Then the Guru should perform the 'aratrika' (waving the light-vessel in front of the Deity) waving the large-sized vessels which are filled with oil , which contain the light which could shine constantly and which are provided with well trimmed wicks. He should apply the sacred ash(vibhuti) in the forehead of the Lord to be in the form of round dot(tilaka) or in the pattern of three stripes. He should offer the acamana-water once at the end of the offering of incense, light, naivedya and bali and in between each ritual. Only after the offering of acamana, he should commence to perform the next ritual.

प्रणम्याध्येष्य लब्धाङ्गो बहिरावरणं यजेत्।	
ईशानं कर्णिकायां तु पूजयेत् कुसुमादिभिः ॥	४४९
पुरुषं पूर्वपत्रे तु अघोरं दक्षिणे यजेत्।	
वामं उत्तरपत्रे तु सद्यं पश्चिम पत्रतः ॥	४५०
विन्यसेत्पञ्चपत्राणि पञ्चवक्रयुतानि च।	
बाहुभिर्दशभिश्चैव शशाङ्कमकुटैस्सह ॥	४५१
ध्यातव्यानि स्वरूपाणि वरायुध धराणि च।	

<i>praṇamyaadhyeṣya labdhāṅgō bahirāvaraṇam yajet</i>	
<i>īśānam karṇikāyām tu pūjayet kusumādibhiḥ</i> ॥	449
<i>puruṣam pūrvapatre tu aghoram dakṣiṇe yajet</i>	
<i>vāmam uttarapatre tu sadyam paścima patrataḥ</i> ॥	450
<i>vinyasetpañcapatrāṇi pañcavaktrayutāni ca</i>	
<i>bāhubhirdaśabhiścaiva śaśāṅkamakuṭaiṣṣah ॥</i>	451
<i>dhyātavyāni svarūpāṇi varāyudha dharāṇi ca</i>	

Having prostrated and humbly entreated , the Guru should obtain permission from the Lord and proceed to worship the Deities present in the outer enclosure. He should worship Isana at the pericarp with flowers and other materials; Tatpuruṣa in the east petal; Aghora in the south petal; Vamadeva in the north petal; and Sadyojata in the west petal. He should identify the presence of the five Lords



with the five places(four petals and the pericarp). The forms of these Lords should be meditated as having five faces and ten hands and as adorned with the crown ornamented with the crescent moon and as holding the much celebrated weapons.

अग्नीशरक्षो वायव्य चतुर्दिक्षुगतं यजेत्॥	४५२
हृच्छिरश्चूलिकावर्म नेत्रमस्त्रं यथाक्रमम्।	
हृदयं चन्द्रवर्णाभं शिरो गोरोचन प्रभम्॥	४५३
तटिज्वलन संकाशं शिखां सम्यग्विचिन्तयेत्।	
आधूम्रं कवचं न्यस्येदस्त्रं कपिलवर्णकम्॥	४५४
ज्योतीरूप प्रकाशं च नेत्रं मध्यगतं स्मरेत्।	

<i>agnīśarakṣo vāyavya caturdikṣugataṁ yajet  </i>	452
<i>hṛcchiraścūlikāvarma netramastraṁ yathākramam </i>	
<i>hṛdayaṁ candravarṇābhaṁ śiro gorocana prabham  </i>	453
<i>taṭijvalana saṁkāśaṁ śikhāṁ samyagvicintayet </i>	
<i>ādhūmraṁ kavacaṁ nyasyedastraṁ kapilavarṇakam  </i>	454
<i>jyotīrūpa prakāśaṁ ca netraṁ madhyagataṁ smaret </i>	

He should worship the Hrudaya, Siras, Sikha, Kavaca, Netra and Astra(the Lords of Anga-mantras) in the south-east, north-east, south-west, north-west, in all the four directions and at the center, in the due order. Hrudaya is with the color of moon; Siras is in the color of gorocana(a bright yellow pigment); Sikha is with the brightness comparable to the effulgence of the lightning; Kavaca is in the color of smoke, from the head to the feet; Astra is with the tawny color; Netra is with a brightness of the luminous shaft and the Guru should worship this as present at the center of the lotus.

पञ्चवक्रयुताः सर्वे दशबाह्विन्दु भूषिताः ॥	४५५
नानाभरणं संयुक्ताः नानास्त्रगन्ध भूषिताः।	
द्विरष्टवत्सराकारास्सुरूपाः स्थिरयौवनाः ॥	४५६
प्रसन्नवदनास्सौम्याः त्रिणेत्राः स्वस्तिकासनाः।	
मूर्धादिभ्यो हृदादिभ्यस्त्वानेतव्याः प्रभोरिमे ॥	४५७
ईशानं नेत्रमैशान्यां अथवा साधको यजेत्।	
गर्भावरणं एवं तु पूजयेदभितो हरम्॥	४५८

<i>pañcavaktrayutāḥ sarve daśabāhvindu bhūṣitāḥ  </i>	455
<i>nānābharaṇaṁ saṁyuktāḥ nānāstraggandha bhūṣitāḥ </i>	
<i>dviraṣṭavatsarākārāssurūpāḥ sthirayauvanāḥ  </i>	456
<i>prasannavadanāssaumyāḥ triṇetrāḥ svastikāsanāḥ </i>	
<i>mūrdhādibhyo hṛdādibhyastvānetavyāḥ prabhorimell</i>	457

The Lords of Anga-mantras should be meditated as having five faces and ten hands, as adorned with the crescent moon and with various kinds of ornaments and various kinds of garlands, as besmeared with ointment of perfumes, as sixteen years old, endowed with charming lineaments and ever-lasting youthfulness, as appearing with delighted face and handsome form, as having three eyes in each face and as seated in svastika-posture. The Lords of five Brahma-mantras and six Anga-mantras should be invoked from the head and other limbs and from the heart and other parts of Sadasiva, the Primal Lord and should be lead to the corresponding locations. Alternatively, Isana and the Lord of Netra-mantra may be worshipped in the north-east petal of the lotus-seat, by the Guru. Thus, the Guru should worship the retinue Lords of the first enclosure, as present around Lord Sadasiva.

स्थानेऽस्मिन्नथवा पूज्या वामाद्याश्शक्तयो नव।

अङ्कारूढाः प्रभोः पूज्या आदिशक्तिर्मनोन्मनी ॥

४५९

आवाहनादीन्येतानि स्वमन्त्रैः क्रमशोऽर्चयेत्।

नावकुण्ठनं एतेषां अमृतीकरणं विना ॥

४६०

संस्काराष्टकं एवैतत्प्रत्येकं विहितं बुधैः।

स्नपनं दीपहृत्तिश्च न पृथक् चाङ्गभावतः ॥

४६१

*sthāne'sminnathavā pūjyā vāmādyāśśaktayo naval*

*aṅkāṛūḍhāḥ prabhoḥ pūjyā ādiśaktirmanonmanī*॥

459

*āvāhanādīnyetāni svamantraiḥ kramaśo'rcayet*

*nāvakuṇṭhanam eteṣāṃ amṛtikaraṇam vinā*॥

460

*saṃskārāṣṭakaṃ evaitatpratyekaṃ vihitam budhaiḥ*

*snapanam dīpakḥṭtiśca na pṛthak cāṅgabḥāvataḥ*॥

461

Or, the the nine Saktis, Vama and others, may be worshipped in these locations. The Adisakti known as Manonmani should be worshipped as mounted on the left lap of Lord Sadasiva. Invocation and the subsequent sacraments should be done with the relevant mantra pertaining to each Lord and each Sakti, in the due order. It has been systematized by the learned Acharyas that out of the eight sacraments beginning with invocation, only six sacraments should be done for each retinue Lord and each Sakti, leaving out avakunthana(safe-guarding) and amrutikarana(immortalizing). Since these retinue Deities are considered as the limbs of the Primal Lord, there is no need for the separate arrangement for snapana and lights.

विद्येश्वरो द्वितीये तु अनन्ताद्या यथाक्रमम्।

अनन्तेशश्च सूक्ष्मश्च शिवोत्तमैकनेत्रकौ ॥

४६२

एकरुद्रस्त्रिमूर्तिश्च श्रीकण्ठश्च शिखण्डिकः।

एते देवाश्चतुर्वक्त्रा हरवद्दशबाहवः ॥

४६३

खण्डेन्दु मौलयस्सौम्याः पद्मस्था विविधायुधाः।

खङ्गखेट धनुर्बाण कमण्डल्वक्ष सूत्रिणः ॥	४६४
वराभय करोपेताः शूलपङ्कज पाणयः ।	
युगान्तादित्य संकाशास्संसृष्टौ शिवचोदिताः ॥	४६५

<i>vidyeśvaro dviṭīye tu anantādyā yathākramam </i>	
<i>ananteśaśca sūkṣmaśca śivottamaikanetrakau  </i>	462
<i>ekarudrastrimūrtiśca śrīkaṇṭhaśca śikhaṇḍikah </i>	
<i>ete devāścaturvaktrā haravaddaśabāhavaḥ  </i>	463
<i>khaṇḍendu maulayassaumyāḥ padmasthā vividhāyudhāḥ </i>	
<i>khaḍgakeṭa dhanurbāṇa kamaṇḍalvakṣa sūtriṇaḥ  </i>	464
<i>varābhaya karopetāḥ sūlapaṅkaja pāṇayaḥ </i>	
<i>yugāntāditya saṅkāśāssaṅsṛṣṭau śivacoditāḥ  </i>	465

Eight Vidyasvaras, Ananta and others are present in the due order, in the second enclosure. They are: Ananta, Sukshma, Sivottama, Ekanetra, Ekarudra, Trimurti, Srikantha and Sikhandi. These Vidyasvaras are with four faces and like Lord Hara, they are having ten hands; they are adorned with crown and crescent moon; being handsome and pleased, they are seated on lotus, holding different weapons in their hands. They are with ten hands holding khadga, keta, dhanus, bana, kamandalu, akshamala, varada mudra, abhaya mudra, trident and lotus. They are with an excelling brightness comparable to the brilliance of the sun which shines forth at the end of yuga.

अनन्तः पूर्वतः पूज्यः सूक्ष्मं दक्षिणतो यजेत् ।	
शिवोत्तमं तु वारुण्यां एकनेत्रं तथोत्तरे ॥	४६६
एकरुद्रं तथैशान्यां त्रिमूर्तिं चाग्निगोचरे ।	
श्रीकण्ठं चैव नैऋत्यां वायव्यां तु शिखण्डिनम् ॥	४६७

<i>anantaḥ pūrvataḥ pūjyaḥ sūkṣmaṁ dakṣiṇato yajet </i>	
<i>śivottamaṁ tu vāruṇyāṁ ekanetraṁ tathottare  </i>	466
<i>ekarudraṁ tathaiśānyāṁ trimūrtiṁ cāgnigocare </i>	
<i>śrīkaṇṭhaṁ caiva nairṭyāṁ vāyavyāṁ tu śikhaṇḍinam  </i>	467

Ananta should be worshipped in the east; Sukshma, in the south; Sivottama, in the west; Ekanetra in the north; Ekarudra, in the north-east; Trimurti, in the south-east; Srikantha, in the south-west; and Sikhandi, in the north-west.

गणेश्वरास्तृतीये तु कुबेराशादितः क्रमात् ।	
सिंहारूढाम्बिका त्र्यक्षा पीताभा दर्पणोद्धहा ॥	४६८
ऐशान्यां संस्थितः चण्डः शुद्धवैडूर्य सप्रभः ।	
वैयाघ्रवसनस्त्र्यक्षः शूलदण्ड कुठारभृत् ॥	४६९
वराभयकरश्चण्डः चन्द्रखण्डाहि भूषितः ।	

त्रिणेत्रं शूलहस्तं च सौम्यं नागोपवीतिनम्।

<i>gaṇeśvarāstrīye tu kuberāsāditaḥ kramāt </i>	
<i>siṃhārūḍhāmbikā tryakṣā pītābhā darpaṇodvahā  </i>	468
<i>aiśānyām samsthitaḥ caṇḍaḥ śuddhavaidūrya saprabhaḥ </i>	
<i>vaiyāghravasanastryakṣaḥ śūladaṇḍa kuṭhārabhṛt  </i>	469
<i>varābhayakaraścaṇḍaḥ candrakhaṇḍāhi bhūṣitaḥ </i>	
<i>nandinam pūrvadigbhāge padmarāga samaprabham  </i>	470
<i>triṇetraṃ śūlahastaṃ ca saumyaṃ nāgopavītinam </i>	

Starting from the north, Ganesvaras are present in the due order, in the third enclosure. Ambika(Sivasakti) is present in the north, being mounted on the lion-vehicle. She is with three eyes and with a color of whitish yellow, holding mirror in Her hand. Candessvara is in the north-east, with the brightness of vaidurya-gem(cat`s eye), attired with tiger hide, having three eyes, with the hands holding the trident, danda(shaft), kuthara(a kind of axe), varada mudra and abhaya mudra, presenting a fierce appearance and adorned with crescent moon and serpents. Nandi is present in the east, having the brilliance of padmaraga(ruby), being three-eyed, holding the trident in his hand, with a charming appearance and wearing a serpent as the sacred thread.

हरिताभं महाकालं शूलहस्तं त्रिलोचनम् ॥	४७१
नागोपवीतिनं रौद्रं आग्नेय्यां दिशि पूजयेत्।	
गणेशो वामनाकारो गजवक्रस्वदन्तभृत् ॥	४७२
मौलिकुम्भशूर्पकर्णः त्रितालकरपल्लवः ।	
सलङ्कु कुठाराक्षमालाहस्तस्त्रिलोचनः ॥	४७३
विसिनीपत्र संकाशः पूज्यो वै यमदिक्स्थितः ।	
वृषो वृषाकृतिस्त्र्यक्षः कुन्देन्दु तुहिनद्युतिः ॥	४७४
आधारभूतो धर्मात्मा पूज्यो निःश्रुतिगोवरः ।	

<i>haritābham mahākālaṃ śūlahastaṃ trilocanam  </i>	471
<i>nāgopavītinam raudram āgneyyām diśi pūjayet </i>	
<i>gaṇeśo vāmanākāro gajavaktrasvadantabhṛt  </i>	472
<i>maulikumbhaśśūrpakarṇaḥ tritālakarapallavaḥ </i>	
<i>salaḍḍuka kuṭhārākṣamālāhastastrilocanaḥ  </i>	473
<i>bisinīpatra samkāśaḥ pūjyo vai yamadiksthitaḥ </i>	
<i>vṛṣo vṛṣākṛtistryakṣaḥ kundendu tuhinadyutiḥ  </i>	474
<i>ādhārabhūto dharmātmā pūjyo niṣṭigovaraḥ </i>	

In the south-east, the Guru should worship Mahakala whose color is green, who is holding the trident in his hand, three-eyed, wearing a serpent as the sacred thread and who is with dreadful appearance.

Ganesa , whose form is dwarfish, who is with the face of elephant, holding his own tusk in his hand, is having a crown-like frontal globes above his forehead; his ears are in the likeness of winnowing-basket; he is with soft sprig-like trunk extending up to three spans, holding sweet-ball (laddu), kuthara and rosary of rudraksha in his hands; three-eyed; and his resplendence is like that of the lotus-leaf. Such Ganesa should be worshipped as seated in the south. Vrushabha is in the form of bull; three-eyed; his brightness is like the resplendence of white kunda-flower, moon and snow. He symbolizes the sustaining power and he is of the nature of perfect order and harmony. This Vrushabha should be worshipped as present in the south-west.

निर्मासविग्रहो भृङ्गी श्वेतो वारुणदिग्गतः ॥	४७५
षड्भ्रुवो बालवेषश्च द्वादशाक्षस्तथा भुजः ।	
शक्तिखट्वा पताकाब्ज प्रास कुक्कुट दण्डभृत् ॥	४७६
वराभय धनुर्बाण महापरशुमानपि ।	
चतुर्भुजो द्विबाहुर्वा भवत्येकाननः श्रियै ॥	४७७
शक्तिकुक्कुट हस्तस्तु वराभय समन्वितः ।	
वायव्यां विट्प्रभासः पूजनीयः फलार्थिभिः ॥	४७८

<i>nirmāmsavigraho bhṛṅgī śveto vāruṇadiggataḥ</i> ॥	475
<i>ṣaḍvaktro bālaveṣaśca dvādaśākṣastathā bhujāḥ</i>	
<i>śaktikhadga patākābja prāsa kukkuṭa daṇḍabhṛt</i> ॥	476
<i>varābhaya dhanurbāṇa mahāparaśumānapi</i>	
<i>caturbhujō dvibāhurvā bhavatyekānanaḥ śriyai</i> ॥	477
<i>śaktikukkuṭa hastastu varābhaya samanvitaḥ</i>	
<i>vāyavyām vidṛmābhāsaḥ pūjanīyaḥ phalārthibhiḥ</i> ॥	478

Bhrungi should be worshipped in the west, as endowed with a thin form bereft of flesh and as appearing with white color. Skanda appears with six faces; he is in the guise of a young boy whose youthfulness has blossomed afresh; he is with twelve eyes and twelve hands which are holding sakti, khadga, pataka, abja(lotus), prasa, kukkuta, danda, vara mudra, abhaya mudra, dhanus, bana and maha parasu. Or, in order to obtain wealth, He may be meditated as having one face, four or two hands. His four hands are holding sakti, kukkuta, vara mudra and abhaya mudra and he is with the color of coral. He should be worshipped as present in the north-west by all those who are desirous of auspicious benefits.

अथवाऽन्य प्रकारेण पूजनीया गणेश्वराः ।	
देवी चैव तु चण्डेशो महाकालो वृषस्तथा ॥	४७९
नन्दीशश्च गणाध्यक्षो भृङ्गी च स्कन्द एव च ।	
ध्यायेदेताननुद्भिन्नः पद्मराग समप्रभान् ॥	४८०

<i>athavā'nya prakāreṇa pūjanīyā gaṇeśvarāḥ</i>	
<i>devī caiva tu caṇḍeśo mahākālo vṛṣastathā</i> ॥	479

Or, the Ganesvaras may be worshipped in a different order. Devi, Candesa, Mahakala, Vrushabha, Nandi, Ganesa, Bhrungi and Skanda – they may be worshipped in this order. Keeping his mind free and secure, the Guru should meditate on them as appearing with the brightness of padmaraga(ruby).

लोकपालाश्चतुर्थे तु क्रमशः स्वस्वदिग्गतान्।	
द्विरदेन्द्र समारूढं पीतवर्णं तु वज्रिणम्॥	४८१
सहस्राक्षं यजेदिन्द्रं पूर्वभागे व्यवस्थितम्।	
ज्वालामालावृतं शक्तिधरं अग्निं अजासनम्॥	४८२
महिषस्थं यमं कृष्णं दक्षिणे दण्डपाणिनम्।	
नैर्ऋत्यां निर्ऋतिं नीलं गदाहस्तं नराशनम्॥	४८३
वारुणे वरुणं श्वेतं झषस्थं पाशहस्तकम्।	
शबलं ध्वजहस्तं च मृगस्थं अनिलेऽनिलम्॥	४८४

<i>lokapālāścaturthe tu kramaśaḥ svasvadiggatān </i>	
<i>dviradendra samārūḍhaṁ pītavarṇaṁ tu vajriṇam  </i>	481
<i>sahasrākṣaṁ yajedindraṁ pūrvabhāge vyavasthitam </i>	
<i>javālāmālāvṛtaṁ śaktidharaṁ agniṁ ajāsanam  </i>	482
<i>mahiṣasthaṁ yamaṁ kṛṣṇaṁ dakṣiṇe daṇḍapāṇinam </i>	
<i>nairṛtyāṁ nirṛtiṁ nīlaṁ gadāhastāṁ narāśanam  </i>	483
<i>vāruṇe varuṇaṁ śvetaṁ jhaṣasthaṁ pāśahastakam </i>	
<i>śabalaṁ dhvajahastāṁ ca mṛgasthaṁ anile'nilam  </i>	484

The protectors of the world(loka palas, directional deities) are in the fourth enclosure, each one present in his own direction, in the due order. The Guru should worship Indra who is mounted on the elephant (called Airavata), who is in the color of whitish yellow and who is holding the thunderbolt(vajra) in his hand , having one thousand eyes and who exists in the east. He should worship Agni who is present in the south-east, surrounded by the streaks of flames, holding the sakti-wepon in his hand and mounted on the ram. He should worship Yama who is present in the south, mounted on the buffalo , who is with the color of black and holding the danda in his hand. In the south-west, he should worship Nirruti who is in blue color, holding the mace-weapon in his hand and mounted on the nara(human being). In the west, he should worship Varuna who is in white color, mounted on a large fish and holding a noose(pasa) in his hand. In the north-west, he should worship Vayu who is with variegated colors, holding a dhvaja(flag) in his hand and mounted on the deer.

खड्गहस्तं निधानस्थं कुबेरं पीतमुत्तरे।	
कपिलं शूलहस्तं च वृषारूढं त्रिलोचनम्॥	४८५
प्रसन्नवदनं हृष्टं ईशानं शाङ्करे यजेत्।	

विष्णुं त्वधोगतं कृष्णं तार्क्ष्यस्थं चक्रपाणिनम्॥	४८६
ब्रह्माणं अरुणाभं च हंसस्थं पद्महस्तकम्।	
ऊर्ध्वगं संयजेत् प्राज्ञः स्वस्वनामादिकाक्षरैः ॥	४८७

<i>khadgahastaṁ nidhānasthaṁ kuberāṁ pītamuttare </i>	
<i>kapilāṁ sūlahastaṁ ca vṛṣārūḍhaṁ trilocanam  </i>	485
<i>prasannavadanam hr̥ṣṭam īśānam śāṅkare yajet </i>	
<i>viṣṇuṁ tvadhogataṁ kṛṣṇam tārksyasthaṁ cakrapāṇinam  </i>	486
<i>brahmāṇam aruṇābhaṁ ca haṁsasthaṁ padmahastakam </i>	
<i>ūrdhvagaṁ saṁyajet prājñaḥ svasvanāmādikākṣaraiḥ  </i>	487

In the north, he should worship Kubera who is holding khadga in his hand, seated on the treasure (or, mounted on the horse) and who is in the color of whitish yellow. In the north-east, he should worship Isana who is in tawny color, holding the trident in his hand, mounted on the bull, has three eyes, who is with a charming face and who appears as much delighted. In the direction below, he should worship Vishnu who is in the color of blue-black, mounted on the Garuda-vehicle and holding the cakra-weapon in his hand. In the direction above, he should worship Brahma who is in red color, mounted on the hamsa-vehicle and holding a lotus in his hand. The Guru who has perfectly known the scriptural directions should worship them , keeping the first letter of the name of each Deity as the seed letter of the concerned mantra.

पञ्चमे त्वस्त्रसंघातं पूजनीयं यथोदितम्।	
पूर्वभागे यजेद्वज्रं पीतवर्णं षडश्रकम्॥	४८८
अग्नौ शक्तिं सुरक्ताभां कृष्णं दण्डं तु दक्षिणे।	
निर्ऋतौ नीलखड्गं च श्वेतं पाशं तु वारुणे॥	४८९
चित्रध्वजं तु वायव्यां हेमाभां उत्तरे गदाम्।	
ऐशान्यां ज्वलितं शूलं चक्रं अर्कसमप्रभम्॥	४९०
अधस्थं संयजेदञ्जं श्वेतं ऊर्ध्वं विचक्षणः।	
पञ्चावरणं पूजैवं समासात्परिकीर्तिता ॥	४९१

<i>pañcame tvastrasamghātaṁ pūjanīyaṁ yathoditam </i>	
<i>pūrvabhāge yajedvajraṁ pītavarṇam ṣaḍśrakam  </i>	488
<i>agnau śaktim suraktābhām kṛṣṇam daṇḍam tu dakṣiṇe </i>	
<i>nirṛtau nīlakhadgaṁ ca śvetam pāśam tu vāruṇe  </i>	489
<i>citradhvajam tu vāyavyām hemābhām uttare gadām </i>	
<i>aiśānyām jvalitam sūlam cakram arkasamaprabham  </i>	490
<i>adhasatham saṁyajedabjam śvetam ūrdhve vicakṣaṇaḥ </i>	
<i>pañcāvaraṇa pūjāivam samāsātparikīrtitā  </i>	491

In the fifth enclosure, the array of weapons should be worshipped as detailed in the Scripture. The Guru should worship the vajra-weapon in the east, conceiving it to be in the color of whitish yellow

and to be in hexagonal form. In the south-east, he should worship sakti-weapon which is in the color of bright red; in the south, danda-weapon in the color of blue-black, in the south-west, khadga which is in the color of blue; in the west, pasa which is in white color; in the north-west, dhvaja which is in variegated colors; in the north, gada which is in gold color; in the north-east, trisula which is in fiery color; in the direction below, cakra-weapon which is with the brilliance of the sun, and in the direction above, the Guru, who is highly skilled, should worship the padma which is in white color. Thus, the worship to be done in five enclosures has been explained briefly.

एकावरण पूजा स्यादङ्गैर्ब्रह्मभिरेव च।	
अथवा केवलैरङ्गैः केवलैर्ब्रह्मभिस्तु वा ॥	४९२
ब्रह्माङ्गैर्लोकपैरस्त्रैः भवेदावरणत्रयम्।	
हेतिभिस्सहितान् लोकपालानभ्यर्चयेत्तु वा ॥	४९३
अथ ब्रह्माङ्ग विद्येश मूर्त्यैकादश रुद्रकान्।	
यजेद्गन्धादिभिश्चैवं अन्तरावरणक्रमात् ॥	४९४
बाह्यावरण पूजा च परिवार विधौ विदुः।	

<i>ekāvaraṇa pūjā syādaṅgairbrahmabhireva ca</i>	
<i>athavā kevalairāṅgaiḥ kevalairbrahmabhistu vā  </i>	492
<i>brahmāṅgairlokapairastraiḥ bhavedāvaraṇatrayam </i>	
<i>hetibhissahitān lokapālānabhyarcayettu vā  </i>	493
<i>atha brahmāṅga vidyeśa mūrtyaikādaśa rudrakān </i>	
<i>yajedgandhādibhiścaivam antarāvaraṇakramāt  </i>	494
<i>bāhyāvaraṇa pūjā ca parivāra vidhau viduḥ </i>	

In the system of worship with only one enclosure, the retinue Deities are held to be the Lords of Brahma-mantras and Anga-mantras. Or, the retinue Deities may be held to be the Lords of Brahma-mantras alone or those of Anga-mantras alone. In the system of worship with three enclosures, the retinue Deities are held to be the Lords of Brahma-mantras and Anga-mantras, ten directional Deities (lokapalas) and ten weapons for the first, the second and the third enclosure respectively. Or, the Directional Lords may be worshipped as associated with their own weapons. Alternatively, the Brahma-mantras and the Anga-mantras, eight Vidyeshvaras, eight Murtis, eleven Rudras may be worshipped with sandal and other substances in the order applicable to the inner enclosures. In the system of the worship of the retinue Deities, the knowers of the Agamas have given directions for the worship of the enclosure confined to the outer enclosures also.

एवमावरणं पूज्य दद्यान्नैवेद्यं उत्तमम् ॥	४९५
पञ्चवक्त्रेषु नैवेद्यं ऊर्ध्ववक्त्रेऽथवा पुनः।	
अङ्गानामपि सर्वेषां पृतङ्गैवेद्यमर्धतः ॥	४९६
चरुपाकः प्रकर्तव्यः पृथक्पात्रेषु संभवे।	
पूतेष्वितरथैकस्मिन् हविष्यं मन्त्रसंस्कृतम् ॥	४९७



<i>evamāvaraṇam pūjya dadyānnaivedyam uttamam  </i>	495
<i>pañcavaktreṣu naivedyam ūrdhvavaktre'thavā punaḥ </i>	
<i>aṅgānāmapī sarveṣāṃ pṛtaṅnaivedyamardhataḥ  </i>	496
<i>carupākaḥ prakartavyaḥ pṛthakpātreṣu sambhave </i>	
<i>pūteṣvitarathaikasmin haviṣyam mantrasamskṛtam  </i>	497

Having worshipped the retinue Deities of the enclosures in this way, he should offer the superior variety of naivedya. He should offer the naivedya to all the five faces or to the upper face alone. Half measure of this naivedya should be offered to each of the Deities of Brahma-mantras and Anga-mantras, separately. If vessels are available, the caru-food should be kept in a separate container and offered to each Deity separately. If not, the havis should be kept in one of the pure containers arranged there for various purposes and should be consecrated with mantras and be offered to all the Deities.

बाह्यावरण देवानां द्वाराध्यक्ष पुरस्सरम्।	
यजनं गन्ध पुष्पाद्यैः प्रत्येकं प्रविधीयते ॥	४९८
भूतादिभ्यो बलिं दद्यादथ मन्त्र निवेद्यके।	
तदन्ते नित्यहोमो वा प्रविश्याभ्यन्तरं पुनः ॥	४९९

<i>bāhyāvaraṇa devānām dvarādhyakṣa purassaram </i>	
<i>yajanaṃ gandha puṣpādyaiḥ pratyekam pravidhīyatē  </i>	498
<i>bhūtādibhyo balim dadyādatha mantra nivedyake </i>	
<i>tadante nityahomo vā praviśyābhyantaram punaḥ  </i>	499

With regard to the worship of the Deities of outer enclosures, each Deity should be worshipped separately with sandal and other substances, preceded by the separate worship of the Gaurdian Lords of the entrance. The bali should be offered to the presiding Deities of the cosmic elements and the naivedya consecrated by mantras should be offered. After that, having entered into the shrine, the Guru should perform the daily fire-ritual(nitya homa).

तृप्तावाचमनं दद्याद् हस्तोद्वर्तन पूर्वकम्।	
मुखवासं च ताम्बूलं देवयोग्यं प्रदापयेत् ॥	५००
श्रीमत् पञ्चमहाशब्द दर्पणच्छत्रचामरैः।	
गेयनूत्तजपस्तोत्रैस्तदा तमभिनन्दयेत् ॥	५०१

<i>trptāvācamanaṃ dadyād hastodvartana pūrvakam </i>	
<i>mukhavāsam ca tāmbūlam devayogyam pradāpayet  </i>	500
<i>śrīmat pañcamahāśabd darpaṇacchatracāmaraiḥ </i>	
<i>geyanṛttajapastotraistadā tamabhinandayet  </i>	501

Having cleaned his hands, the Guru should offer the acamana-water to ensure the satisfaction of the Lord. Then he should offer the 'mukhavasa' and 'tambula' recommended to be fit for the Lord. Then he should make the Lord to be auspiciously delighted, with the raising of five great sounds related to the five cosmic elements, with mirror, parosal, chowrie, songs, dance, recital of sacred hymns and such other services.

हृष्ट देव्या समासीनं सदेशं शक्तिविग्रहम्।	
ध्यात्वा तच्छिरसि न्यसेत् पवित्रं कर्मपूर्वकम्॥	५०२
प्रत्यहं वाङ्मनः काय व्यापार जनितादलम्।	
पतनात्त्रायते यस्मात् तस्मादेव पवित्रकम्॥	५०३
प्रकृतौ परमीभावं संपूर्त्यर्थं अनन्तरम्।	
परमान्तिकमुच्चार्य प्रासादं पूर्ववन्नयेत्॥	५०४

<i>hr̥ṣṭa devyā samāsīnam sadesam śaktivigraham </i>	
<i>dhyātvā tacchirasi nyaset pavitraṁ karmapūrvakam  </i>	502
<i>pratyahaṁ vānmanah kāya vyāpāra janitādalam </i>	
<i>patanātrāyate yasmāt tasmādeva pavitrakam  </i>	503
<i>prakṛtau paramībhāvaṁ sampūrtyarthaṁ anantaram </i>	
<i>paramāntikamuccārya prāsādam pūrvavannayet  </i>	504

Having meditated on Lord Sadasiva whose form is constituted of skati-kala mantras and who is seated with His delighted Sakti, the Guru should place a pavitra( a protective and purificatory darbha-grass designed in a specific pattern) on the head of the Lord, preceded by the relevant rituals. A sadhka gets himself entangled daily in the bonds of karmas knowingly or unknowingly through his words, mind and body. Since it protects the sadhka from falling into the hellish worlds because of such karmic bonds, it is called 'pavitraka'. Having recited the mantras related to 'paramibhava'(state of oneness with the Lord) for the sake of perfect completion of the commenced rituals, he should recite the prasada mantra raising his central channel up to dvadasanta and conceive its oneness with the Lord, as done before.

प्ररोचनं तु कर्तव्यं मुद्रया प्रागुपात्तया।	
प्रार्थयित्वा जपं कुर्याद् अक्षसूत्रेण बुद्धिमान्॥	५०५
अक्षाणां अक्षकल्पानां संयमो यत्प्रसूयते।	
दृष्टादृष्टफलावाप्तेरक्षसूत्रं तदुच्यते॥	५०६

<i>prarocanam tu kartavyam mudrayā prāgupāttayā </i>	
<i>prārthayitvā japaṁ kuryād akṣasūtreṇa buddhimān  </i>	505
<i>akṣāṇām akṣakalpānām saṁyamo yatprasūyate </i>	
<i>dr̥ṣṭādr̥ṣṭaphalāvāptērakṣasūtraṁ taducyate  </i>	506

Then the raised display of mahamudra which was shown earlier should be done. Then having supplicated to the Lord, the learned Guru should do the incantation of mula mantra with the rosary of rudraksha. Since it imparts the power of control over the senses and over all the activities done by the senses for the secured attainment of perceptible and imperceptible fruits, it is called 'aksha sutra'.

अष्टोत्तरशतेनाऽथ तदर्धेन तदर्धतः ।	
जपमाला प्रकर्तव्या संस्कृता शर्वशम्बरैः ॥	५०७
मध्यमानामिकाङ्गुष्ठ कर्षणात्सिद्धिरुत्तमा ।	
अङ्गुष्ठ तर्जनी योगान् मध्यमा सिद्धिरिष्यते ॥	५०८
कनिष्ठाङ्गुष्ठ संयोगात् सिद्धिरुक्ता कनीयसी ।	
मूलाद्दशांशो ब्रह्माङ्गजपः कार्योऽत्र धीमता ॥	५०९
न विलम्बितं अस्पष्टं न चास्वीकृतमदृतम् ।	
असंख्यातं मनोभ्रान्त्या जपं कुर्याद्विचक्षणः ॥	५१०
नित्यादि कर्मभेदोक्तं जपं कृत्वा निवेदयेत् ।	

<i>aṣṭottaraśatenā'tha tadardhena tadardhataḥ</i>	
<i>japamālā prakartavyā saṁskṛtā śarvaśambaraiḥ</i>	507
<i>madhyamānāmikāṅguṣṭha karṣaṇātsiddhiruttamā</i>	
<i>aṅguṣṭha tarjanī yogān madhyamā siddhirīṣyate</i>	508
<i>kaniṣṭhāṅguṣṭha saṁyogāt siddhiruktā kanīyasī</i>	
<i>mūlāddaśāṁśo brahmāṅgajapaḥ kāryo'tra dhīmatā</i>	509
<i>na vilambitaṁ aspaṣṭaṁ na cāsvīkṛtamadrutaṁ</i>	
<i>asaṁkhyātaṁ manobhrāntyā japaṁ kuryādvicakṣaṇaḥ</i>	510
<i>nityādi karmabhedoktaṁ japaṁ kṛtvā nivedayet</i>	

The rosary of rudraksha may be made with 108, 54 or 27 rudrakshas and it should be consecrated with the mantras which have their existence in the pure tattva. While counting the incantation, if each rudraksha of the rosary is moved up with the thumb, ring finger and the middle finger, then there would result the exalted benefit of superior kind. If it is moved up with the thumb and index finger, the accomplishment of the desired fruit would be of medium kind. If it is moved up with the thumb and the little finger, the benefit would be of lower type. It is ordained that in the process of incantation, the samhita mantras should be recited for one part out of ten parts of the total number of the mula mantra-incantation. The incantation should be done without being too swift or too slow, without pronouncing indistinctly. It should not be done with unsteadied and confused mind. Such incantation which forms part of the series of daily rituals should be done in a perfect way and it should be dedicated to the Lord, duly.

साधकः सास्व्यसिद्ध्यर्थं विरामायेतरो जनः ॥	५११
चुलुकोदकत्रयेणैव कुशपुष्पादिभिस्सह ।	
ओं गुह्यादिगुह्य गोप्ता त्वं गृहाणास्मत् कृतं जपम् ॥	५१२
सिद्धिर्भवतु मे येन त्वत्प्रसादात्त्वयि स्थिते ।	
यत्किञ्चित्कर्म हे देव सदा सुकृत दुष्कृतम् ॥	५१३
तन्मे शिवपदस्थस्य भुङ्क्ते क्षपय शङ्कर ।	

शिवो दाता शिवो भोक्ता शिवस्सर्व इदं जगत्॥	५१४
शिवो यजति सर्वत्र यश्शिवस्सोऽहमेव तु।	
निवेद्यैवं स्वात्मानं जपं पूजां च भक्तितः ॥	५१५
ध्यायन् तिष्ठेच्छिवं पश्चाद्यथापूर्वं उदाहृतम्।	
स्तुत्वाऽनेकविधैः स्तोत्रैः प्रणिपत्य पुनः पुनः ॥	५१६

<i>sādhakaḥ sāsdyasiddhyartham virāmāyeta ro janaḥ</i> ॥	511
<i>culukodakatrāyeṇaiva kuśapuṣpādibhissaha</i>	
<i>om guhyādiguhya goptā tvam ḡhāṇāsmat kṛtam japam</i> ॥	512
<i>siddhirbhavatu me yena tvatprasādāttvayi sthite</i>	
<i>yatkiñcītkarma he deva sadā sukṛta duṣkṛtam</i> ॥	513
<i>tanme śivapadaṣṭhasya bhukṣva kṣapaya śaṅkara</i>	
<i>śivo dātā śivo bhoktā śivassarvaṁ idam jagat</i> ॥	514
<i>śivo yajati sarvatra yaśśivasso'hameva tu</i>	
<i>nivedyaivaṁ svātmānaṁ japam pūjāṁ ca bhaktitaḥ</i> ॥	515
<i>dhyāyan tiṣṭhecchivaṁ paścādyathāpūrvam udāhṛtam</i>	
<i>stutvā'nekavidhaiḥ stotraiḥ praṇipatyā punaḥ punaḥ</i> ॥	516

For the fulfillment of what should be accomplished and for giving a pause of short duration for the other devotees assembled there, the Guru should offer the 'culukodaka' (handful of water) three times with the accompaniment of the relevant mantra, making use of kusa-grass, flowers and other substances. He should supplicate: "Om, O, Lord!, you are the secret of the most secrets, you are the protector! Kindly accept this incantation done by me now. Through your grace which always exists in you, let there be the accomplishment of the concerned fruit of this incantation. O, the Lord of the gods! Sankara!, whatever insignificant trace of the fruits of my good deed or bad deed be there, to be experienced by me who is firmly existing at the feet of Siva, kindly extirpate it. Siva is the giver; it is Siva who enjoys the fruits; all these objects of the world are the expressions of Siva Himself; it is Siva who worships everywhere. Indeed, He who is Siva is me only". Having entreated in the way, he should dedicate the incantation, worship and his own self to the Lord, with deep devotion. Sitting there and meditating on Siva in a manner explained earlier, he should praise the Lord with various sacred hymns composed in different meters(chandas) and repeatedly prostrate before Him.

नित्याग्निकार्यं कुर्वीत नित्याग्नौ होममन्दिरे।	
पचनालय वह्न्याशा कुण्डे वह्निविधिक्रमात्॥	५१७
नित्योत्सवं च कुर्वीत ताण्डवं तदनन्तरम्।	
ततो लिङ्गं समभ्यर्च्य गन्धपुष्पादिभिः क्रमात्॥	५१८
दद्यात्पराङ्मुखार्घ्यं च महामुद्रां प्रदर्शयेत्।	

<i>nityāgnikāryam kurvīta nityāgnau homamandire</i>	
<i>pacanālaya vahnnyāśā kuṇḍe vahnividhikramāt</i> ॥	

*nityotsavam ca kurvīta tāṇḍavam tadanantaram|  
tato liṅgam samabhyarcya gandhapuṣpādibhiḥ kramāt||  
dadyātparāṇmukhārghyam ca mahāmudrām pradarśayet|*

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Then he should perform the fire ritual to be executed daily in the fire kept constantly in the separate shrine meant for the fire-ritual. Or he may perform this fire-ritual in the fire-pit designed in the south-east of the kitchen-hall, according to the rules pertaining to such ritual. Then he should perform the daily-festival and arrange for the performance of dance-recital. Subsequent to these, he should worship the Linga with sandal, flowers and other materials in the due order and offer the arghya-water meant for making the Lord to turn way (paranmukha arghya). Then he should display the Great Mudra(maha mudra).

संहारमुद्रयाऽस्त्रेण देवान् आवरणस्थितान्॥ ५१९  
उत्थाप्य मूर्तिमन्त्रेण योजयेन्मूर्तिसंगतान्।  
हृन्मन्त्रानुगतं मूलं उच्चर्य करणोज्झितम्॥ ५२०  
सकलोपाधि निर्मुक्तं यथा निष्कलतां गतम्।  
शिवतत्त्व विभागेन चिन्तयेद् हृत्स्थितेन च॥ ५२१  
निरपेक्षो विसर्गोऽयं लिङ्गे साधारणो मतः।

*samhāramudrayā'streṇa devān āvaraṇasthitān|| 519  
utthāpya mūrtimantreṇa yojayenmūrtisaṅgatān|  
hṛnmantrānugataṁ mūlaṁ uccarya karaṇojjhitam|| 520  
sakalopādhi nirmuktaṁ yathā niṣkalatām gatam|  
śivatattva vibhāgena cintayed hṛtsthiteṇa ca|| 521  
nirapekṣo visarḡo'yaṁ liṅge sādharmaṇo mataḥ|*

Displaying the mudra meant for dissolution(samhara mudra) and reciting the astra mantra, he should raise the Deities present in the enclosures and unite them with the original forms with the accompaniment of murti-mantra pertaining to each Deity. Reciting the mula mantra followed by the hrudaya mantra, he should ideate that Lord Siva presents Himself now as the formless one, being dissociated from the karanas(instruments) and all those attributes which constitute the body of the Lord. Knowing the different states of the formed and the formless Siva, he should meditate on the formless Siva who is always present within the heart of the devotee. This is the process of executing the farewell to the Lord, the process without anticipating any fruit. This kind of process is considered to be common for all.

परिगृहीतलिङ्गे तु सापेक्षः प्राक् प्रदर्शितः ॥ ५२२  
चललिङ्गेऽपि सापेक्षो नापेक्षस्स्थण्डिले सदा।  
सर्वत्राप्यनपेक्षस्तु प्रत्यहं तु विधीयते ॥ ५२३

*parigrhītalīṅge tu sāpekṣaḥ prāk pradarśitaḥ|| 522  
calalīṅge'pi sāpekṣo nāpekṣassthāṇḍile sadā|  
sarvatrāpyanapekṣastu pratyahaṁ tu vidhīyate|| 523*

Worshipping with a motive to attain the desired fruit is admissible in the case of the Linga received by the sadhaka from the Guru. This has been made known earlier. Motivated worship is admissible in the case of portable Linga. But, such motivated worship is not admissible in the case of sthandila, under all circumstances. But it is ordained that the worship should be done for all types of Lingas, without any motivation, without desiring for any fruit.

ऐशान्यां पूजयेच्चण्डं गन्धपुष्पादिभिः क्रमात्।  
तस्मै समर्पयेत्सर्वं निर्माल्यं तत्रकीर्तितम्॥ ५२४  
लिङ्गमूर्धस्थितमित्येके पिण्डिकायां अथापरे।  
ऐशान्यां पीठकस्थं वा बाह्ये चण्डगृहेऽथवा॥ ५२५  
क्रोधांशः परमेशस्य चण्डेश इति कीर्तितः।

*aiśānyām pūjayeccañḍam gandhapuṣpādibhiḥ kramāt|*  
*tasmai samarpayetsarvaṁ nirmālyam tatprakīrtitam||* 524  
*liṅgamūrdhasthitamityeke piṇḍikāyām athāpare|*  
*aiśānyām pīṭhakaṣṭham vā bāhye caṇḍagr̥he'thavā||* 525  
*krodhāṁśaḥ parameśasya caṇḍeśa iti kīrtitaḥ|*

He should worship Candesvara in the north-east with sandal, flowers and other substances. It is maintained that all the remains of the offerings made to Lord Siva should be dedicated to Candesvara. Some say that Candesvara is present on the top of the Linga; others are of the view that he is present in the pedestal. Candesvara may be considered to be in the north-east side of the pedestal or to be present in the shrine specifically provided for him, outside the main shrine. It is said that Candesvara is the manifested form of a part of Siva's anger.

नैवेद्यं गन्धपुष्पाद्यं द्रव्यं यज्जायते चिरात्॥ ५२६  
यन्माल्यं उपभुक्तं तन्निर्माल्यं अभिधीयते।  
रजस्स्थण्डिलं लिङ्गस्थं शिवभुक्तोज्झितं हि यत्॥ ५२७  
चण्डभोज्यं दुराधर्षं वर्जनीयं प्रयत्नतः।

*naivedyam gandhapuṣpādyam dravyam yajjāyate cirāt||* 526  
*yanmālyam upabhuktaṁ tannirmālyam abhidhīyate|*  
*rajassthaṇḍila liṅgastham śivabhuktojjhitaṁ hi yat||* 527  
*caṇḍabhojyam durādharṣam varjanīyam prayatnataḥ|*

The eatables, sandal, flowers and such other materials, various objects kept there for the worship of Siva, garlands – all these which are enjoyed by the Lord are called 'nirmalya' (free from impurities). The particles which are in the sthandila-linga and those which are the remains of the things enjoyed by Siva are strictly for the enjoyment of Candesvara; they are unapproachable to the devotees and the common people. So, by all means, they should be kept apart, avoiding the intention to make use of them.

वितानच्छत्रमाल्यादि वस्त्रभूषण वाहनम् ॥	५२८
गोभूहिरण्यवासादि देवद्रव्यं तदुच्यते।	
तस्मादन्यदपि द्रव्यं शिवाय विनिवेदयेत् ॥	५२९
देवस्वं चण्डभोज्यं वा नात्मभोगाय कल्पयेत्।	
वितानदाम संस्पर्शः धूपामोदो न दूष्यते ॥	५३०
शिवस्य दीपजालोकप्रेक्षादि रचना तथा।	

<i>vitānacchatramālyādi vastrabhūṣaṇa vāhanam</i> ॥	528
<i>gobhūhiraṇyavāsādi devadravyaṁ taducyate</i> ।	
<i>tasmādanyadapi dravyaṁ śivāya vinivedayet</i> ॥	529
<i>devasvaṁ caṇḍabhojyaṁ vā nātmabhogāya kalpayet</i> ।	
<i>vitānadāma saṁsparśaḥ dhūpāmodo na dūṣyate</i> ॥	530
<i>śivasya dīpajālokaprekṣādi racanā tathā</i> ।	

The canopy provided for the halls, umbrella, garlands and others, clothes, ornaments, vehicles, cows, lands, gold, houses – all these which are dedicated to Lord Siva are called ‘devasvam’ (properties of Siva). Other materials also, apart from the items mentioned above, should be dedicated to Siva. Either the property of Siva or those materials which are meant for the enjoyment of Candessvara should never be used for one's own purpose. But touching the canopy, smelling the pleasant aroma of the incenses and such other deeds are not restricted; not considered as offences. Likewise, looking at the multitudes and rows of lamps lighted inside the temple, trimming of the wicks and such other deeds are not offensive.

निरपेक्षं विसृज्येशं लिङ्गं संशोध्य पूर्ववत् ॥	५३१
प्रणवे योगपीठे तु मूर्तिं न्यस्य तदात्मिकाम्।	
पवित्रैस्सकलीकृत्य गायत्र्या पर्युपासयेत् ॥	५३२
अलङ्कृत्य ततश्शक्त्या भोगार्थं कुसुमादिभिः।	
वेदिका सहितं लिङ्गं क्षमस्वेति च वै वदेत् ॥	५३३

<i>nirapekṣaṁ visrjyeśaṁ liṅgaṁ saṁśodhya pūrvavat</i> ॥	531
<i>praṇave yogapīṭhe tu mūrtiṁ nyasya tadātmikām</i> ।	
<i>pavitraissakalīkṛtya gāyatryā paryupāsayet</i> ॥	532
<i>alaṅkṛtya tataśśaktyā bhogārthaṁ kusumādibhiḥ</i> ।	
<i>vedikā sahitaṁ liṅgaṁ kṣamasveti ca vai vadet</i> ॥	533

Having sent off the Lord (temporarily), being without any motivation, he should purify the Linga as done before. Having placed it over the yoga-pitha which represents the pranava-letter, he should do the 'sakalikaarana' with the blemishless samhita mantras and worship the Lord with the recital of gayatri mantra. For the attainment of Siva-related enjoyments, he should decorate the Linga and the pedestal with flowers and other materials according to his capacity and humbly pronounce 'kshamasva' (kindly excuse me).

प्रक्षाल्यार्घ्यादि पात्राणि विन्यसेत् फलकादिके।

प्रासादगर्भं उन्मृज्य त्रिभिर्गोमयगोलकैः ॥

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चण्डभोज्यं बहिस्तस्मात् क्षिपेदुच्छिष्टभाजने।

स्नानपानीय दुग्धाद्यैः यदि सिक्तो भवेत्तदा ॥

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स्नायात्प्रक्षालयेद्वाथ नाभेरूर्ध्वं अधस्तथा।

आचम्य प्रयतो भूत्वा देवदेवं प्रणम्य च ॥

५३६

च्युतस्खलित शुद्ध्यर्थं अभ्यसेन्मन्त्रसंहिताम्।

*prakṣālyārghyādi pātrāṇi vinyaset phalakādike|*

*prāsādagarbham unmrjya tribhirgomayagolakaiḥ||*

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*caṇḍabhojyam bahistasmāt kṣipeducchiṣṭabhājanē|*

*snānapānīya dugdhādyaiḥ yadi sikto bhavettadā||*

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*snāyātprakṣālayedvātha nābherūrdhvaṁ adhastathā|*

*ācamya prayato bhūtvā devadevaṁ praṇamya ca||*

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*cyutaskhalita śuddhyartham abhyasenmantrasaṁhitām|*

Having sprinkled over the arghya-vessel and others, he should place all those vessels on wooden stools or planks. Having wiped the main shrine with three balls of cow-dung, he should collect all the things set aside as 'canda bhojya' (things meant for the enjoyment of Candesvara) and place them in the vessel specially designed for keeping the remains of the things used for worship (ucchishta bhajana). If he gets drenched by the drops of consecrated water meant for ablution and those of milk and such other items, he should take bath or besprinkle himself with consecrated water. If such drops have spilled out above or below his navel, he should do acamana and purify himself and bow down before the Lord. Then he should recite the samhita mantras for setting right the defect of the spilling and trickling of the water drops over him.

चललिङ्गेऽप्ययं न्यायो विहितो यज्ञमन्दिरे ॥

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स्तण्डिले संहरेत्पूजां त्रिभिर्गोमयगोलकैः ।

पाणिपादौ च प्रक्षाल्याप्याचम्य विधिना ततः ॥

प्रणम्य दण्डवद्भूमौ क्षमस्वेति च वै वदेत् ॥

५३८



*calaliṅge'pyayaṁ nyāyo vihito yajñamandire||* 537  
*staṇḍile saṁharetpūjāṁ tribhirgomayagolakaiḥ|*  
*pāṇipādaḥ ca prakṣālyāpyācamya vidhinā tataḥ||*  
*praṇamya daṇḍavadbhūmau kṣamasveti ca vai vadet||* 538

With regard to the portable Linga kept in the sacrificial hall and sthandila, he should complete the worship by winding up the final phase of the rituals and purify the ground with three balls of cow-dung. Then, having cleaned his hands and feet by sprinkling, he should do acamana according to the direction. Having prostrated before the Lord by laying himself on the ground like the fallen shaft, he should pronounce 'kshamasva' (kindly excuse me).

॥ इति कामिकाख्ये महातन्त्रे अर्चना विधिश्चतुर्थः पटलः ॥  
|| iti kāmikākhye mahātantre arcanā vidhiścaturthaḥ paṭalaḥ||

This is the 3<sup>rd</sup> chapter titled "Directions for the Daily Worship of Lord Siva" in the Great Tantra called Kamika

## ५ अर्चनाङ्ग विधिः 5 arcanāṅga vidhiḥ

### 5 On the Essential Aspects of the Daily Worship

अर्चनाङ्गविधिं वक्ष्ये सन्ध्या लक्षण पूर्वकम्। भास्करोदयं आरभ्य यावद्वै भास्करोदयः ॥	१
सप्तार्ध घटिकामानो यामोऽयं सन्धिरुच्यते। षष्ठ्युच्छ्वासो भवेत्प्राणष्षट्प्राणो घटिका भवेत् ॥	२
घटिका षष्ठ्यहोरात्रं अष्टसन्ध्यं तदुच्यते। अष्टसन्ध्यासु या पूजा सा भवेद् उत्तमोत्तमा ॥	३

<i>arcanāṅgavidhiṃ vakṣye sandhyā lakṣaṇa pūrvakam  bhāskarodayaṃ ārabhya yāvadvai bhāskarodayaḥ  </i>	1
<i>saptārdha ghaṭikāmāno yāmo'yaṃ sandhirucyate  ṣaṣṭyucchvāso bhavetprāṇaṣṣaṭprāṇo ghaṭikā bhavet  </i>	2
<i>ghaṭikā ṣaṣṭyahorātraṃ aṣṭasandhyaṃ taducyate  aṣṭasandhyāsu yā pūjā sā bhaved uttamottamā  </i>	3

I will explain the directions related to the essential aspects of the daily worship, first speaking on the significant features of time-juncture(sandhya). In the duration from the sunrise(of one day) to the sunrise (of the next day), seven and a half ghatikas make one yama and each yama denotes one sandhi(juncture). Six breathings make one prana and six pranas make one ghatika. Sixty ghatikas make one full day consisting of one day-time and one night-time. In one full day, there are eight sandhis. The worship performed in all the eight sandhis is considered to be of the most superior category.

(one breath= 40 seconds; one prana= 4 minutes; one ghatika = 24 minutes; one yama= 3 hours)

सप्तषड्भूतवेदाग्नि युग्मेन्दु प्रहरेषु च। यामार्धकाल संवृत्ता पूजा नवविधा भवेत् ॥	४
पूजारम्भात्तु नृत्तान्तं कुर्यात्सन्ध्यावसानकम्। संख्यातिक्रमणाद्दोषो न्यूनायां तु न दोषभाक् ॥	५
गुरूपचार पूजायां विधिरेषः प्रकीर्तितः।	

<i>saptaṣaḍbhūtavedāgni yugmendu prahareṣu ca  yāmārdhakāla samvṛttā pūjā navavidhā bhavet  </i>	4
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*pūjārambhāttu nṛttāntaṁ kuryātsandhyāvasānakam|  
samdhyātikramaṇāddoṣo nyūnāyāṁ tu na doṣabhāk||  
gurūpacāra pūjāyāṁ vidhireṣaḥ prakīrtitaḥ|*

5

There are nine varieties of daily worship – worship done in 7 yamas(of one day), 6 yamas, 5 yamas, 4 yamas, 3 yamas, 2 yamas, one yama, three quarters of one yama and a half of one yama. The worship should be done from the beginning up to the dance-recital so as to last for the completion of sandhi. If the worship exceeds the duration of one sandhya, it is defective. But, if it is completed within one sandhya, there is no violation. In a process in which the series of rituals (upacaras) are performed in a grand scale, such rules are to be observed.

घटिकाद्वितयं स्नाने घटिकैकार्चने भवेत्॥	६
घटिकार्धं निवेद्यार्थं बलिदानं तु तत्समम्।	
नित्याग्नि कार्यं अर्धं च नित्योत्सवे द्विनाडिका॥	७
घटिकैका तु नृत्तार्थं काल एषः प्रकीर्तितः।	
एवं कालविधिः प्रोक्तो महासन्ध्या त्रयस्य च॥	८

<i>ghaṭikādvitayam snāne ghaṭikaikārcane bhavet  </i>	6
<i>ghaṭikārdham nivedyārtham balidānam tu tatsamam </i>	
<i>nityāgni kāryam ardham ca nityotsave dvināḍikā  </i>	7
<i>ghaṭikaikā tu nṛttārtham kāla eṣaḥ prakīrtitaḥ </i>	
<i>evam kālavidhiḥ prokto mahāsandhyā trayasya ca  </i>	8

For the performance of abluion, two ghatikas(48 minutes); for arcana, one ghatika; for naivedya, half of a ghatika; for the bali-offering, half of a ghatika; for the daily fire-ritual, half of a ghatika; for the daily festival, 2 ghatikas; for the dance, one ghatika. This is the schedule of time for each phase of worship. This is the order of duration for the complete worship to be done in the three main sandhis(morning, noon and evening).

लघूपचारे सन्ध्यायां हीनं चेत्तु न दूषकम्।	
यथा सम्भव काले तु यथा सम्भव नाडिका॥	९
आत्मार्थं यजनं कुर्याद्यथाशक्त्यनुरोधतः।	

<i>laghūpacāre sandhyāyāṁ hīnam cettu na dūṣakam </i>	
<i>yathā sambhava kāle tu yathā sambhava nāḍikā  </i>	9
<i>ātmārtha yajanaṁ kuryādyathāśaktyanurodhataḥ </i>	

When the series of rituals are performed in a simple scale, if the duration of each phase of worship gets shortened, there is no defect. There is no such schedule of time in the performance of personal worship (atmartha puja). This may be done in any sandhya available to the sadhaka, so as to last for the available ghatikas, in consideration of his own capacity.

अरुणोदय वेलायां प्रागेव प्रहरार्धतः ॥	१०
कुर्यात्पञ्चमहाशब्दं सर्वप्राणि तमोपहम्।	
तत्काले पूजयेद्देवं सर्वकामार्थं सिद्धये ॥	११

<i>aruṇodaya velāyām prāgeva praharārdhataḥ</i> ॥	10
<i>kuryātpañcamahāśabdam sarvapraṇi tamopaham</i>	
<i>tatkāle pūjayeddevam sarvakāmārtha siddhayē</i> ॥	11

During the time of half of one prahara(one prahara equals two and a half hours) just before the sunrise, five great sounds(related to the five gross elements) should be raised. Such raising of these sounds is efficacious in dispelling the darkness of all the living beings. At this auspicious time, the Guru should worship Lord Siva for the fruition of all the desired benefits.

सायङ्कालेऽर्चनान्ते स्याद्यजनं चार्धयामके।	
भूरिभिर्गन्ध कुसुमैः गन्धैः परिमलैरपि ॥	१२
धूपैरामोद बहुलैः नैवद्यैर्लौकिकादिभिः।	
खट्वारूढां उमां देवीं अलङ्कृत्य विशेषतः ॥	१३
नृत्तैर्गेयैश्च विविधैः देवपार्श्वं प्रवेशयेत्।	
पुत्रपौत्र विवृद्ध्यर्थं पूजयेच्छङ्करं ततः ॥	१४
वौषडन्तैश्च मध्याह्ने सन्ध्यन्ते शिवं अर्चयेत्।	
नृपतेरायुरारोग्यं सिद्धये विजयाय च ॥	१५
एवं प्रतिदिनं पूजा कर्तव्या विभवे सति।	

<i>sāyaṅkāle'rcanānte syādyajanaṁ cārdhayāmake</i>	
<i>bhūribhirgandha kusumaiḥ gandhaiḥ parimalairapil</i>	12
<i>dhūpairāmōda bahulaiḥ naivadyairlaukikādibhiḥ</i>	
<i>khaṭvā rūdhām umām devīm alaṅkrtya viśeṣataḥ</i> ॥	13
<i>nṛttairgeyaiśca vividhaiḥ devapārśvaṁ praveśayet</i>	
<i>putrapautra vivṛddhyartham pūjayecchaṅkaram tataḥ</i> ॥	14
<i>vauṣaḍantaiśca madhyāhne sandhyante śivam arcayet</i>	
<i>nṛpaterāyurārogya siddhaye vijayāya ca</i>	15
<i>evaṁ pratidinam pūjā kartavyā vibhave satil</i>	

Worship should be done additionally in a special way at the end of 'arcana' in the evening and in the midnight. The image of Linga should be adorned with much quantity of sandal and flowers, delighted with many kinds of pleasant incenses and aromatic substances, offered varieties of food and eatables and smeared with fragrant ingredients which are profusely used by the worldly people and such other materials. Having specially adorned well Uma Sakti mounted on the couch, with specific materials, the Guru should lead Her to the side of the

Lord, accompanied by different styles of dance and songs. Then he should worship Lord Sankara for the healthy growth and nourishment of sons and grandsons(of the village or city). At the end of the juncture of the noon, he should worship Siva with the recital of mulamantra ending with 'vaushat'. This should be done for the attainment of longevity and health and for the attainment of victory by the king. Such worship should be performed daily, if the resources are available in plenty.

पूजकस्सन्धिपूर्वे तु कुर्यात्स्नानादिकं विधिम्॥	१६
स्नानान्ते शुद्धवस्त्राद्यैः पर्याष्टि परिचारकैः।	
यजनार्थं तु सम्भाराः सम्भ्रियन्तां जलादयः॥	१७
गङ्गादि सिन्धु सम्भूतं पुष्करिण्यादि सम्भवम्।	
सुस्वादु वासितं पुष्पैः नवमृत्कुम्भपूरितम्॥	१८
शुद्धवस्त्रसृतं शुद्धं एलाद्यामोद संयुतम्॥	१९

<i>pūjakassandhipūrve tu kuryātsnānādikaṃ vidhim  </i>	16
<i>snānānte śuddhavastrādyaiḥ paryaṣṭi paricārakaiḥ </i>	
<i>yajanārthaṃ tu sambhārāḥ sambhriyantāṃ jalādayaḥ  </i>	17
<i>gaṅgādi sindhu sambhūtaṃ puṣkarinyādi sambhavam </i>	
<i>susvādu vāsitaṃ puṣpaiḥ navamṛtkumbhapūritaṃ  </i>	18
<i>śuddhavastrasṛtaṃ śuddhaṃ elādyāmoda saṃyutaṃ  </i>	19

The Guru should complete the activities such as taking the ceremonial bath and the subsequent rites according to the directions, just before the sunrise(before the morning juncture). After that, all the necessities required for the worship such as water and other things should be collected and kept ready, by those appointed for doing various services. Water flowing in the sacred rivers such as the Ganga and others, water springing up in the sacred tanks and such other sources, water which is naturally tasty and pleasant- should be collected and rendered to be sweet smelling with flowers; should be filled in the new earthen pots; should be filtered with clean cloth; should be kept pure; should be made to be associated with the sweet fragrance of ela and other ingredients.

एलोशीरफलत्रयेण सहिताः कर्पूरसत्कुङ्कुमैः	
श्रीखण्डागरुपत्रकैश्च कुसुमैरामोदिभिस्संयुताः।	
आपो मज्जनकर्मणि प्रणिहिताश्शम्भोर्यथालाभतः	
प्रोक्तद्रव्यगणेषु लब्धमिह यत्तद्ग्राह्यं आढ्येतरैः॥	२०

<i>elośīraphalatrayaṇa sahitāḥ karpūrasatkuṅkumaiḥ</i>	
<i>śrīkhaṇḍāgarupatrakaiśca kusumairāmodibhissāmyutāḥ </i>	
<i>āpo majjanakarmani praṇihitāśśambhoryathālābhataḥ</i>	
<i>proktadravyagaṇeṣu labdhamiha yattadgrāhyaṃ ādhyetaraiḥ  </i>	20

The water should be mixed up with ela, usira and three spicy fruits; with karpura, kumkuma, srikhanda(candana), agaru, leaves, flowers, perfumes and others. Such water with spiciness and pleasant aroma has been well recommended for the ablution for Lord Sambhu. Or, whichever materials are available among those groups of substances mentioned here, they should be collected by those who are not with sufficient wealth.

कल्पयेदभिषेकार्थं वारि सम्सारवारि यत्।	
भारादि नवभारान्तं नवलिङ्गेऽधमाधमे ॥	२१
एकभार विवृद्ध्या तु भेदोऽत्र नवसंख्यया।	
अष्टद्रोणैरथाद्भिर्वा द्विगुणैस्त्रिगुणैस्तु वा ॥	२२
स्वायम्भु बाण लिङ्गादौ प्रोक्तेषूक्तं हि वाञ्छितम्।	
स्नानोदक प्रमाणं स्यादात्मार्थं हि यथेच्छया ॥	२३

<i>kalpayedabhiṣekārtham vāri samsāravāri yat </i>	
<i>bhārādi navabhārāntam navaliṅge'dhamādhame  </i>	21
<i>ekabhāra vivṛddhyā tu bhedo'tra navasamkhyayā </i>	
<i>aṣṭadroṇairathādbhirvā dviguṇaistriguṇaistu vā  </i>	22
<i>svāyambhu bāṇa liṅgādau prokṭeṣūktam hi vāñcitam </i>	
<i>snānodaka pramāṇam syādātmārthe hi yatheccchayā  </i>	23

For the purpose of bathing the Linga, the Guru should well prepare the water to be with spices and perfumes, such water being efficacious enough to end the cyclic phenomena of repeated birth and death. In the case of the Linga installed afresh, the measure of ablution-water should be from one 'bhara' to nine 'bharas', for the most inferior type of ablution. Nine different kinds of measure are available, by increasing from one bhara to nine bharas, the increment being one bhara each time. Or, eight dronas, sixteen dronas or twenty-four dronas of water may be used for the Svayambhulinga, Banalinga and others, as desired by the Guru. These are the possible measures of water for the ablution. For the personal worship of the Linga, the measure of ablution-water may be as desired by the sadhaka.

पञ्चामृतं पञ्चगव्यं कुशाम्बु कलशोदकम्।	
स्नपनार्थाय कथित प्रमाणेन प्रकल्पयेत् ॥	२४

<i>pañcāmṛtam pañcagavyam kuśāmbu kalaśodakam </i>	
<i>snapanārthāya kathita pramāṇena prakalpayet  </i>	24

The mixture of five kinds of nectarine fruits (pancamruta), mixture of five substances got from the cow (pancagavya), water with kusa-grass, kalasa-water – all of these should be prepared so as to be with the corresponding measures told earlier.

सौवर्णम् ऊर्णसूत्रोत्थं कार्पोसोऽथ दुकूलकम्।	
देवालङ्कार योग्येन प्रमाणेन समन्वितम् ॥	२५

देवांसुं उत्तमं प्रोक्तं मध्यमं क्षौमं उच्यते।	
कार्पास तन्तुजं वस्त्रं अधमं परिकीर्तितम्॥	२६
अर्कहस्तायतं वाऽत्र विस्तारं स्याद् द्विहस्तकम्।	
मनोरमं तु सुश्लक्ष्णं विशिष्टं वस्त्रं उच्यते॥	२७
विस्ताराष्ट गुणायामं सदशं तु सलक्षणम्।	
आखुदष्टाग्निदग्धं च केशविद्धं च वर्जयेत्॥	२८
वस्त्रमेवं विधं तच्च गृह्णीयाद् उपयोगि यत्।	

<i>sauvarṇam ūrṇasūtrotham kārpo'stha dukūlakam </i>	
<i>devālaṅkāra yogyena pramāṇena samanvitam  </i>	25
<i>devāmsuṁ uttamam proktam madhyamam kṣaumam ucyate </i>	
<i>kārpāsa tantujam vastram adhamam parikīrtitam  </i>	26
<i>arkahastāyatam vā'tra vistāram syād dviastakam </i>	
<i>manoramam tu suślakṣṇam viśiṣṭam vastram ucyate  </i>	27
<i>vistārāṣṭa guṇāyāmam sadaśam tu salakṣaṇam </i>	
<i>ākhudaṣṭāgnidagdham ca keśavidhā ca varjayet  </i>	28
<i>vastramevaṁ vidham tacca gṛhṇīyād upayogi yat </i>	

Cloth designed with yellow gold, soft woollen cloth, cotton cloth, white silk – all these are suitable for attiring the Linga. The cloth should be with recommended fitting measures. Yellow gold cloth is of superior category; white silken cloth is of medium category. Cotton cloth is of inferior category. The cloth, with a length of 12 hastas and a breadth of 2 hastas, with a quality of charming the mind and with softness is considered to be of specific variety. Or, the cloth whose length may be three times its width, with evenly woven threads and associated with charming features may be used. The clothes bitten by mouse, burnt by fire, tangled with hairs and with such other defects should be abandoned. These are the lineaments of cloth and such cloth should be made use of by the sadhaka.

कुङ्कुमं चन्दनं दूर्वा सिद्धार्थोशीरकं तथा॥	२९
तिलेनैव समायुक्तं पाद्यं यद्वोत्तमं भवेत्।	
सिद्धार्थोशीरकं दूर्वायुक्तं मध्यमं उच्यते॥	३०
उशीरं चन्दनोपेतं अधमं पाद्यं उच्यते।	

<i>kuṅkumam candanam dūrvā siddhārthośīrakam tathā  </i>	29
<i>tilenaiva samāyuktam pādyaṁ yadvottamam bhavet </i>	
<i>siddhārthośīrakam dūrvāyuktam madhyamam ucyate  </i>	30
<i>uśīram candanopetaṁ adhamam pādyaṁ ucyate </i>	

The padya-water associated with saffron flower, sandal, durva-grass, white mustard, usira(a kind of fragrant) and sesame is said be of superior kind. The padya-water associated with white mustard, usira and durva-grass is of medium type. The padya-water associated with usira and sandal is of lower variety.

एलालवङ्ग कर्पूर वराल फलसंयुतम्॥	३१
आप आचमनीयार्थं उशीरमयचन्दनैः।	
फलत्रयं च कपूरं तृटीपत्रं द्विजोत्तमाः॥	३२
आचामे तु प्रयोक्तव्यं एलोशीरयुतं तु वा।	

<i>elālavaṅga karpūra varāla phalasaṁyutam  </i>	31
<i>āpa ācamanīyārthaṁ uśīramayacandanaiḥ </i>	
<i>phalatrayaṁ ca kapūraṁ tṛṭīpatraṁ dvijottamāḥ  </i>	32
<i>ācāme tu prayoktavyaṁ elośīrayutam tu vā </i>	

The water associated with cardamom, cloves, camphor, varala(another kind of clove), three kinds of myrobalan fruits(gall-nut, myrobalan and tanri), usira and sandal should be used for acamana. O, the twice-born Sages!, the water mixed with three kinds of myrobalan fruit, camphor, leaves of truti-plant may also be used for acamana. Or, the acamana-water may be with cardamom and usira.

आपः क्षीरकुशाग्राणि यवसिद्धार्थं तण्डुलैः॥	३३
तिलैर्व्रीहि समायुक्तं अर्घ्यमष्टाङ्गं उच्यते।	
आपः क्षीरकुशाग्राणि तण्डुलास्सुमनस्तिलाः॥	३४
अर्घ्येऽष्टाङ्ग इति प्रोक्तो यवैस्सिद्धार्थकैस्सह।	
तण्डुलव्रीहि सिद्धार्थं तिलोदकं अथापि वा॥	३५
अर्घ्यं पुष्पजलोपेतं अथवा समुदाहृतम्।	

<i>āpaḥ kṣīrakuśāgrāṇi yavasiddhārtha taṇḍulaiḥ  </i>	33
<i>tilairvrīhi samāyuktaṁ arghyamaṣṭāṅgaṁ ucyaṭe </i>	
<i>āpaḥ kṣīrakuśāgrāṇi taṇḍulāssumanastilāḥ  </i>	34
<i>arghye'ṣṭāṅga iti prokto yavaissiddhārthakaissaha </i>	
<i>taṇḍulavrīhi siddhārtha tilodakaṁ athāpi vā  </i>	35
<i>arghyaṁ puṣpajalopetaṁ athavā samudāhṛtam </i>	

Water, milk, broken tips of kusa-grass, barley, white mustard, rice, sesame, husked rice(paddy grain) – these eight ingredients constitute arghya-water. Or, water, milk, broken tips of kusa-grass, rice, flowers, sesame, barley and white mustard – these eight substances may be taken to prepare the arghya-water. Alternately, rice, paddy-grain, white mustard, sesame and water or simply flowers and water may be taken for the preparation of arghya.

चन्दनं चागरुञ्चैव कुङ्कुमं गन्ध उच्यते॥	३६
एकं द्वयं त्रयं वापि कपूरेण चतुष्टयम्।	



काश्मीर गन्ध कर्पूर चन्दनैर्वा प्रकल्पयेत् ॥	३७
प्रत्येकं निष्कमात्रं वा तदर्धं वा तदर्धकम्।	
उत्तमोत्तम लिङ्गादा वा फलादि फलावधि ॥	३८
अतीव बलहीनानां यथालाभं प्रमाणतः।	
एवं पाद्यादि वस्तूनां प्रमाणं परिकीर्तितम् ॥	३९

<i>candanam cāgaruñcaiva kuṅkumam gandha ucyate  </i>	36
<i>ekam dvayam trayam vāpi karpūreṇa catuṣṭayam </i>	
<i>kāśmīra gandha karpūra candanairvā prakalpayet  </i>	37
<i>pratyekam niṣkamātram vā tadardham vā tadardhakam </i>	
<i>uttamottama liṅgādā vā phalādi phalāvadhil </i>	38
<i>atīva balahīnānām yathālābham pramāṇataḥ </i>	
<i>evam pādyādi vastūnām pramāṇam parikīrtitam  </i>	39

Sandal, agaru(black-sandal) and saffron – these three constitute the sweet-smelling perfume(gandha). Out of these three, one, two or all the three may be used. Camphor is the fourth ingredient of gandha. Or, this gandha may be prepared with saffron flower, aromatic camphor and sandal, each one with a measure of one nishka, half a nishka or quarter of a nishka. Such specific perfume may be used for the foremost among the superior type of Lingas and such others for the attainment of benefits from the minimum to the maximum. Those who are with insufficient resources may make use of the ingredients as available to them and as per the recommended measures. Thus, the measures of padya and other materials have been explained.

पुष्पाणां लक्षणं वक्ष्ये समासान्मुनिपुङ्गवाः।	
श्वेतपद्मं च पुन्नागं शङ्खपुष्पं च मल्लिका ॥	४०
नन्द्यावर्तं श्रियावर्तं मन्दारं बहुकर्णिका।	
द्विकर्णी कुरवं जाती लक्ष्मीश्च वकुलं तथा ॥	४१
श्वेतार्कं मालतीं द्रोणं अतसीं श्वेतलोध्रकम्।	
विषका सीसकुसुमं भद्रा च महती च सा ॥	४२
व्याघ्री चम्पकपुष्पं च करवीरं अशोकजम्।	
हालिका शतपत्रं च उन्मत्तं कुशपुष्पकम् ॥	४३
एतानि श्वेतपुष्पाणि मुख्यामुख्यत्वभाञ्जि हि।	

<i>puṣpāṇām lakṣaṇam vaksye samāsānmunipuṅgavāḥ </i>	
<i>śvetapadmam ca punnāgam śaṅkhapuṣpam ca mallikā  </i>	40
<i>nandyāvartam śriyāvartam mandāram bahukarṇikā </i>	
<i>dvikarṇī kuravam jātī lakṣmīśca vakulam tathā  </i>	41
<i>śvetārkaṁ mālatī droṇam atasī śvetalodhrakam </i>	
<i>viṣakā sīsakusumam bhadra ca mahatī ca sā  </i>	42

*vyāghrī campakapuṣpaṁ ca karavīraṁ aśokajam|  
hālikā śatapatraṁ ca unmattaṁ kuśapuṣpakam||  
etāni śvetapuṣpāṇi mukhyāmukhyatvabhāñji hi*

43

O, the foremost among the supreme Sages!, now, I will tell briefly about the specific details related to the flowers to be used for the worship. White lotus, punnaga, sankha pushpa, mallika, nandyavarta, sriyavarta, mandara, bahukarnika, dvikarni, kurava, jati, laxmi, vakula, svetarka, malati, drona, atasi, sveta lodhraka, vishaka, sisakusuma, bhadra, mahati, vyaghri, campaka, karavira, asoka, halika, satapatra, unmatta, kusa pushpa – these belong to the group of white flowers suitable for the worship of Lord Siva.. Among these some flowers are of very much importance and some others are not so very important.

रक्तपद्मं पलाशं च रक्तोत्पलं च पाटली ॥ ४४  
मौसली चैव धुत्तूरं बृहती करवीरजम्।  
व्याघ्री च रक्तमन्दारः पट्टिका वैजिका तथा ॥ ४५  
मुनिपुष्पं च तद्रक्तं रक्तान्येतानि निर्दिशेत्।

*raktapadmaṁ palāśaṁ ca raktotpalaṁ ca pāṭalī|| 44  
mausalī caiva dhuttūraṁ bṛhatī karavīrajam|  
vyāghrī ca raktamandāraḥ paṭṭikā vaijikā tathā|| 45  
munipuṣpaṁ ca tadraktaṁ raktānyetāni nirdiśet|*

Red lotus, palasa, red utpala, patali, mausali, dhuttura, bruhati, karavira, vyaghri, rakta mandara, pattika, vaijika, muni pushpa – these belong to the group of red flowers suitable for the worship of Siva.

शोनक्यं कर्णिकारं च चम्पकं हेमधुत्तरम् ॥ ४६  
आरग्वधं च कोरण्डं शैरीषं गिरिकर्णिका।  
एतानि पीत पुष्पाणि कृष्णे नीलोत्पलं वरम् ॥ ४७  
बिल्वपत्रं तपस्वी च महाभद्रा च धातकी।  
अपामार्गं कुशा दूर्वाः पञ्चबिल्वाः शमी तथा ॥ ४८  
तुलसी चन्द्रपो दान्तः जम्बुको नागनन्दिका।  
एकपत्रारविन्दं च विष्णुक्रान्तिस्तथैव च ॥ ४९  
सहकारस्तथा कृष्णतुलसी गन्धपत्रिका।  
एवमादीनि पत्राणि पुत्रवृद्धिकराणि च ॥ ५०  
उशीर हीबेरादि कुलानि शुभदानि हि।

*śonakyaṁ karṇikāraṁ ca campakaṁ hemadhuttaram|| 46  
āragvadhāṁ ca koraṇḍaṁ śairīṣaṁ girikarṇikā|  
etāni pīta puṣpāṇi kṛṣṇe nīlotpalaṁ varam|| 47*

<i>bilvapatraṃ tapasvī ca mahābhadrā ca dhātakī</i>	
<i>apāmārgaṃ kuśā dūrvāḥ pañcabilvāḥ samī tathā</i>	48
<i>tulasī candrapo dāntaḥ jambuko nāganandikā</i>	
<i>ekapatrāravindaṃ ca viṣṇukrāntistathaiva ca</i>	49
<i>sahakārastathā kṛṣṇatulasī gandhapatrikā</i>	
<i>evamādīni patrāṇi putravṛddhikarāṇi ca</i>	50
<i>uśīra hrīberādi kulāni śubhadāni hi</i>	

Saunakyam, karnikara, campaka, hemadhuttura, aragvadhā, koranda, sairisha, girikarnika – these are the flowers with whitish-yellow color, suitable for the worship of Siva. Nilotpala is the best among the flowers with the color of blue-black. Bilvapatra, tapasvi, maha bhadrā, dhātaki, apamarga, kusa, durva, panca bilvas, sami, tulasi, candrapa, danta, jambuka, naganandika, eka-patrāravinda, viṣṇukranti, sahakara, krishna tulasi, gandha patrika – these are the leaves recommended for the worship of Siva. Worshipping with these leaves is capable of rendering growth and health to the descendents (sons and daughters). Usira, hribera and such other materials belonging to the group of roots are of the nature of yielding auspicious benefits.

अर्कपुष्प सहस्रेभ्यो बकपुष्पं विशिष्यते ॥	५१
बकपुष्प सहस्रेभ्यो हेमधुत्तूरकं वरम्।	
धुत्तूरक सहस्रेभ्यः शमी पुष्पं विशिष्यते ॥	५२
सर्वासां पुष्पजातीनां श्रीमन्नीलोत्पलं वरम्।	
करवीर समा ज्ञेया जाती विजय पाटली ॥	५३
श्वेतमन्दार कुसुमं शतपत्रं च तत्समम्।	
नागचम्पक पुन्नागा धुत्तूरक समाः स्मृताः ॥	५४

<i>arkapuṣpa sahasrebhyo bakapuṣpaṃ viśiṣyate</i>	51
<i>bakapuṣpa sahasrebhyo hemadhuttūrakam varam</i>	
<i>dhuttūraka sahasrebhyaḥ samī puṣpaṃ viśiṣyate</i>	52
<i>sarvāsāṃ puṣpajātīnāṃ śrīmannīlotpalam varam</i>	
<i>karavīra samā jñeyā jātī vijaya pāṭalī</i>	53
<i>śvetamandāra kusumam śatapatram ca tatsamam</i>	
<i>nāgacampaka punnāgā dhutturaka samāḥ smṛtāḥ</i>	54

Baka-flower is considered to be more significant than one thousand arka-flowers. Sami-flower is more significant than one thousand baka-flowers. Of all the varieties of flowers, the honored nilotpala is the most superior. Jati-flower, vijaya-flower and patali-flower are considered to be equal to karavira-flower. The white mandara-flower and satapatra-flower are also equal to karavira. Naga-flower, campaka and punnaga are considered to be equal to dhuttura-flower.

केतकी चातिमुक्तं च यूथी च नवमल्लिका।	
शिरीष सर्ज बन्धूक कुसुमानि विवर्जयेत् ॥	५५
अङ्गोलपत्र कुसुमं त्यजेन्नृपतरुद्भवम्।	

वैभीतकानि पत्राणि कुसुमानि विवर्जयेत्॥	५६
निर्गन्धान्युग्रगन्धानि कुसुमानि विवर्जयेत्।	
गन्धवन्त्यपवित्राणि कुसुमानि विवर्जयेत्॥	५७
गन्धहीनामपि ग्राह्यं पवित्रं यत्कुसुमादिकम्।	

<i>ketakī cātimuktaṃ ca yūthī ca navamallikā </i>	
<i>śirīṣa sarja bandhūka kusumāni vivarjayet  </i>	55
<i>aṅkolapatra kusumaṃ tyajennṛpatarūdbhavam </i>	
<i>vaibhūtakāni patrāṇi kusumāni vivarjayet  </i>	56
<i>nirgandhānyugragandhāni kusumāni vivarjayet </i>	
<i>gandhavantypavitrāṇi kusumāni vivarjayet  </i>	57
<i>gandhahīnāmapi grāhyaṃ pavitraṃ yatkusumādikam </i>	

The flowers of ketaki, atimukta, yuthi, navamallika, sirisha, sarja and bandhuka should be abandoned; the leaves and flowers of ankola and the leaves of the asvattha tree(nrupa taru) should be neglected. Similarly, those leaves and flowers which cause a sense of fear and aversion should be abandoned. Flowers which are without fragrance and which are with the smell of high intensity should be neglected. The impure flowers should be abandoned, even though they may be with agreeable smell. Flowers and other materials which are pure should be accepted for the worship, even though they may be without smell.

कनकानि कदम्बानि रात्रौ देयानि शङ्करे ॥	५८
दिवाशेष पुष्पाणि दिवारात्रौ च मल्लिका।	
प्रहरार्धे स्मृता जाती करवीरं अहर्निशम्॥	५९

<i>kanakāni kadambāni rātrau deyaṇi śaṅkare  </i>	58
<i>divāśeṣa puṣpāṇi divārātrau ca mallikā </i>	
<i>praharārdhe smṛtā jātī karavīraṃ aharniśam  </i>	59

The flowers of kanaka and kadamba should be offered to Lord Sankara, in the night. In the daytime, all flowers may be offered to Him. Both in the daytime and in the night-time, mallika-flowers may be offered to Him. Jati-flower may be offered to Him in the midnight. Karavira-flower may be offered, both in the daytime and the night-time.

केशकीटापविद्धानि शीर्णपर्युषितानि च।	
स्वयं पतित पुष्पाणि त्यजेदुपहतानि च॥	६०
मुकुलैर्नार्चयेद्देवं अपक्वं न निवेदयेत्।	

<i>keśakīṭāpaviddhāni śīrṇaparyuṣitāni ca </i>	
<i>svayaṃ patita puṣpāṇi tyajedupahatāni ca  </i>	60
<i>mukulairnārcayeddevaṃ apakvaṃ na nivedayet </i>	

Flowers rendered to be unsuitable by hairs , worms and insects, which have withered and dried , the flowers which have fallen on the ground of their own accord and the flowers which have become damaged should be abandoned. The sadhaka should never worship the Linga with the buds; never offer the foods which have not been cooked well.

अलाभेऽपीह पुष्पाणां पत्राण्यपि निवेदयेत्॥ ६१

पत्राणामप्यलाभे तु फलान्यपि निवेदयेत्।

फलानामप्यलाभे तु तृणगुल्मौषधीरपि॥ ६२

ओषधीनामलाभे तु भक्त्या भवति पूजितः।

*alābhe'pīha puṣpāṇām patrāṅyapi nivedayet|| 61*

*patrāṅāmapyalābhe tu phalānyapi nivedayet|*

*phalānāmapyalābhe tu tṛṇagulmauṣadhīrapil|| 62*

*oṣadhīnāmālābhe tu bhaktyā bhavati pūjitaḥ|*

If suitable flowers are not available here, he may worship with the leaves; if even the leaves are not available, he may worship at least with fruits; even if fruits are not available, he may worship with grass, leaves of bushes, herbs and such other things. Even if the herbs and others are not available, he can simply worship the Lord mentally, being with devoted heart .

प्रत्येकमुक्त पुष्पाणां दश सौवर्णकं फलम्॥ ६३

स्वर्णाद्दशगुणं रत्नं माणिक्यादि नवोद्भवम्।

स्रग्ग्रन्थितेषु तेष्वेव द्विगुणं फलमश्नुते॥ ६४

*pratyekamukta puṣpāṇām daśa sauvarṇakam phalam|| 63*

*svaṛṇāddaśaguṇam ratnam māṅikyādi navodbhavam|*

*sraggranthiteṣu teṣveva dviguṇam phalamaśnute|| 64*

Flower made of gold yields the fruit which is ten times greater than the fruit granted by each flower mentioned before. Flower made of each gem of the nine gems, diamond others, will yield fruit which is ten times greater than the fruit given by the gold flower. If the flowers mentioned earlier are offered after making them as garlands, the sadhaka would derive the fruit which is twice the fruit attainable with those flowers.

आत्मारामोद्भवैः पुष्पैः अथवा वनसंभवैः।

द्रव्यक्रीतैः प्रसूनाद्यैः अर्चयेद् अन्यथा न च॥ ६५

*ātmārāmodbhavaiḥ puṣpaiḥ athavā vanasambhavaiḥ|*

*dravyakṛitaiḥ prasūnādyaiḥ arcayed anyathā na ca|| 65*

The sadhaka should worship the Lord with the flowers collected from his own garden or with the flowers blossomed in the forest. He should not worship with the flowers and other materials bought for money.

कृष्णागरुर्भवेदेको निर्यासो द्विगुणो भवेत्।	
त्रिगुणं चन्दनं प्रोक्तं ईषत्कर्पूरमिश्रितम्॥	६६
शीतारिर्नाम धूपोऽयं विख्यातो मधुसंस्तुतः।	
एकद्वित्रिचतुष्पञ्च नखचन्दन पायसैः ॥	६७
तुरुष्क संहितञ्चैव क्रमेण परिवर्धितम्।	
शीतारि धूपं एवं स्यान् मधुना च परिस्तुतम्॥	६८

<i>kṛṣṇāgarurbhavedeko niryāso dviguṇo bhavet </i>	
<i>triguṇam candanam proktaṁ īṣatkarṣūramiśritam  </i>	66
<i>śītārināma dhūpo'yaṁ vikhyāto madhusaṁplutaḥ </i>	
<i>ekadvitricatuṣpañca nakhacandana pāyasaiḥ  </i>	67
<i>turuṣka saṁhitañcaiva krameṇa parivardhitam </i>	
<i>śītāri dhūpaṁ evaṁ syān madhunā ca pariṣṭutam  </i>	68

One part of black-sandal(agaru), two parts of niryasa, three parts of candana slightly mixed with camphor- the incense got by the mixture of all these ingredients and sprinkled with honey drops is called 'sitari'. One part of nakha(a kind of perfume), two parts of sandal, three parts of payasa(exudation from the devadaru tree), four parts of turushka and five parts of samhita – if these ingredients taken in this order are mixed together and sprinkled with honey, the incense produced by the mixture is also known as 'sitari'.(sitari is considered to be of the foremost variety of incense)

यद्वा तुरुष्क कर्पूर नागरागरु चन्दनैः।	
मुरामांसिसितामिश्रं धूपं दद्यान् मधुस्तुतम्॥	६९
उशीर चन्दनोपेतं लघुयुक्त मधुस्तुतम्।	
मध्यमं धूपं आख्यातं उशीरादि शिवप्रियम्॥	७०
गुग्गुलुर्घृतसंयुक्तस्त्वधमो धूप उच्यते।	
केवलं चागरुर्वापि धूपार्थं महिषाक्षि वा ॥	७१

<i>yadvā turuṣka karpūra nāgarāgaru candanaiḥ </i>	
<i>murāmānsisitāmīśraṁ dhūpaṁ dadyān madhuplutam  </i>	69
<i>uśīra candanopetaṁ laghuyukta madhuplutam </i>	
<i>madhyamaṁ dhūpaṁ ākhyātaṁ uśīrādi śivapriyam  </i>	70
<i>guggulurghṛtasamyuktastvadhama dhūpa ucyate </i>	
<i>kevalam cāgarurvāpi dhūpārtham mahiṣākṣi vā  </i>	71

Or, turushka, karpura, nagara, agaru, candana, mura, mamsi and sita may be mixed together and sprinkled with honey. Such incense may be offered to the Lord. Usira and candana may be mixed together and

sprinkled with honey. Such mixture of incense is of medium variety and it is a favorite incense to Siva. Guggulu mixed with ghee is considered to be the incense of lower variety. Or, agaru alone or mahishakshi alone may be used for the sake incense.

एकादि दश पर्यन्तं दीपास्युरधमाधमाः।	
शतादिः स्युस्सहस्रान्ता अयुतं लक्षसीमकाः ॥	७२
प्रयुताः कोटिसंख्याताश्चायुताद्यर्भुदान्तकाः।	
दीपाः स्युरेक संख्यायां रात्रौ तद्विगुणं भवेत्॥	७३
अनिर्वाण प्रदीपास्युस्तदर्धाः स्युस्तदर्धकाः।	
एवं संख्या प्रदीपादौ संख्येषा परिकीर्तिता ॥	७४

<i>ekādi daśa paryantam dīpāsyuradhamādhmāḥ </i>	
<i>śatādiḥ syussahasrāntā ayutam lakṣasīmakaḥ  </i>	72
<i>prayutāḥ koṭisamkhyātāścāyutādyarbhudāntakāḥ </i>	
<i>dīpāḥ syureka samkhyāyām rātrau tadvigunam bhavet  </i>	73
<i>anirvāṇa pradīpāssyustardhāḥ syustardhakāḥ </i>	
<i>evam samkhyā pradīpādu samkhyeṣā parikīrtitā  </i>	74

In the inferior kind the of the lower variety, the number of lamps should be from one to ten. The lamps may be from 100 to 1000; from 10,000 to 1,00,000; from one million to ten millions; from ten thousand to one hundred million. The number of lamps should be ascertained based on these varieties. Twice this ascertained number should be in the night. All the lamps should be shedding light without getting extinguished. The number of the lamps may be half or half of the half of afore mentioned number. Thus the details about the number of lamps and others have been told.

कपिला गोघृतेनाऽथ दीपः सात्विक उच्यते।	
राजसं तिलतैलेन मिश्रमाजेन सर्पिषा ॥	७५
एकद्वित्र्यङ्गुला ज्वालाः श्रेष्ठमध्याधमाः स्मृताः।	
तामसस्तु भवेद्दिपो माहिषेण तु सर्पिषा ॥	७६
वृक्षबीजोद्भवैः स्नेहैर्दीपः पैशाच उच्यते।	
तामसश्चापि पैशाचो दीपो योग्येतरः स्मृतः ॥	७७

<i>kapilā goghṛtenā'tha dīpaḥ sātvalika ucyate </i>	
<i>rājasam tilatailena miśramāejena sarpiṣā  </i>	75
<i>ekadvitryaṅgulā jvālāḥ śreṣṭhamadhyādhmāḥ smṛtāḥ </i>	
<i>tāmasastu bhaveddipo māhiṣeṇa tu sarpiṣā  </i>	76
<i>vṛkṣabījodbhavaiḥ snehairdīpaḥ paiśāca ucyate </i>	
<i>tāmasaścāpi paiśāco dīpo योग्येतराḥ smṛtaḥ  </i>	77

The lamp lighted with the ghee got from the tawny colored cow is said to be ‘sattvika’; lighted with the sesame-oil mixed with the clarified butter got from the she-goat is considered to be ‘rajasa’. The flame of the lamp may be with a height of one, two or three angulas corresponding to the inferior, medium and superior types respectively. The lamp lighted with the clarified butter got from buffalo is considered as ‘tamasa’. The lamp lighted with the oil got from seeds of trees is considered as ‘paisaca’. Tamasa and paisaca lamps are considered to be unsuitable for the worship.

हविष्य विधिसंसिद्ध नैवेद्यं बहुधा स्मृतम्।	
होमस्तद्विधिसंसिद्धिर्द्रव्यैर्भूतबलिस्तथा ॥	७८
नित्योत्सवं तथा नित्यविधिना संप्रकल्पयेत्।	
ताण्डवं ताण्डवाध्याये नृत्तगेयादि लक्षणैः ॥	७९
वक्ष्यामि तत्प्रभेदं तु तदा त्वेवावधार्यते ॥	८०

<i>haviṣya vidhisamsiddha naivedyam bahudhā smṛtam </i>	
<i>homastadvidhisamsiddhirdravyairbhūtabalistathā  </i>	78
<i>nityotsavam tathā nityavidhinā samprakalpayet </i>	
<i>tāṇḍavam tāṇḍavādhyāye nṛttageyādi lakṣaṇaiḥ  </i>	79
<i>vakṣyāmi tatprabhedam tu tadā tvevāvadhāryate  </i>	80

Many directions for the preparation of havis and for the nice preparation of naivedya are there to be explained. The fire-ritual, substances needed for its completion, bhuta-bali, daily festival – all of these should be understood according to the directions given for the daily worship. I will speak about the dance to be performed by male (tandava) along with the features of the dance to be performed by female(nrutta) and with features of the songs set to music, in the chapter dealing with tandava. Different kinds of tandava will also be made known there.

इत्थं भूतार्चनाङ्गैश्शिवयजन विधिं देहभृद्यः करोति	
श्रद्धायुक्तस्त्रिलोकां सुरवरमहितस्स्वामितो द्योतिताशः।	
यास्यत्यन्ते यथावच्छिवपुरं अखिलोत्पत्ति संसारहेतु	
ज्ञानान्दस्वभावो दृढतर मलमायादि बन्धैर्विमुक्तः ॥	८१

<i>ittham bhūtārcanāṅgaiśśivayajana vidhiṁ dehabhṛdyah karoti</i>	
<i>śraddhāyuktastrilokyām suravaramahitassvāmīto dyotitāśaḥ </i>	
<i>yāsyatyante yathāvacchivapuram akhilotpatti saṁsārahetu</i>	
<i>jñānāndasvabhāvo dṛḍhatara malamāyādi bandhairvimuktaḥ  </i>	81

A person who holds his body for the sake of enlightenment and performs the worship of Siva with utmost diligence according to the direction given here for the worship and its essential aspects attains the greatness of being eulogized in all the three worlds by the supreme celestial beings; he illumines all the directions



with the effulgence of his own lordship; he evolves to be in the form of the bliss of consciousness; becomes firmly established in the exalted state; gets liberated from the bonds of anava, karma and maya which are the source of the cyclic phenomenon of creation and destruction of all the worlds and finally reaches the eternal abode of Siva propelled by his due merit.

॥ इति कामिकाख्ये महातन्त्रे क्रियापादे अर्चनाविधिः पञ्चमः पटलः ॥

॥ iti kāmikākhye mahātantre kriyāpāde arcanāvidhiḥ pañcamah paṭalaḥ ॥

This is the 5<sup>th</sup> chapter titled “On the essential Aspects of Worship” in the kriya-section of the Great Tantra called Kamika

## ६ नैवेद्य विधिः

### 6 naivedya vidhiḥ

#### 6 On the Offering of Food and Appetizing Dishes

अथातः संप्रवक्ष्यामि नैवेद्य विधिमुत्तमम्।	
भक्त्या वित्तानुसारेण नैवेद्यं तु प्रकल्पयेत्॥	१
पत्रं पुष्पं फलं तोयं अन्नपानाद्यं औषधम्।	
अनिवेद्य न भुञ्जीत भगवन्तं सदाशिवम्॥	२

<i>athātaḥ sampravakṣyāmi naivedya vidhimuttamam </i>	
<i>bhaktyā vittānusāreṇa naivedyaṁ tu prakalpayet  </i>	1
<i>patraṁ puṣpaṁ phalaṁ toyaṁ annapānādyaṁ auśadham </i>	
<i>anivedya na bhujjīta bhagavantaṁ sadāśivam  </i>	2

Then I will speak on the perfect directions for the offering of foods(naivedya) to Lord Siva. The sadhaka should prepare the foods with devotion and according to the availability of resources. One should not make use of leaves, flowers, fruits, water, foods, drinks and other items, herbal decoction and others without offering them to the supreme Lord(Bhagavan), Sadasiva.

अपूपकाद्यं यद्द्रव्यं भोज्यं दत्त्वा शिवस्य तु।	
वर्धते तस्य तद्धान्यं फलपुष्पादयस्तथा ॥	३
अदत्त्वा तु हरस्याथ भुक्तं तत्क्षीयते धनम्।	
अल्पे महति वा तुल्यं फलमाढ्य दरिद्रयोः ॥	४

<i>apūpakādyam yaddravyam bhojyam datvā śivasya tu </i>	
<i>vardhate tasya taddhānyam phalapuṣpādayastathā  </i>	3
<i>adatvā tu harasyātha bhuktaṁ tatskīyate dhanam </i>	
<i>alpe mahati vā tulyam phalamāḍhya daridrayoḥ  </i>	4

If those items such as the sweets and eatables , grains, fruits and such other materials and those which are to be used by the sadhaka are first offered to Siva and then used by him, then all those kinds of items would be flourishing well. The wealth enjoyed by the sadhaka without being offered to Siva would decay. For both the affluent persons and the poor persons, the fruit is the same irrespective of the smallness or greatness of the offered thing.

यथाशक्ति प्रकर्तव्यं भक्तिरेवात्र कारणम्।	
दत्त्वा शिवस्य नैवेद्यं कल्याणं कारयेद्बुधः ॥	५
अदत्त्वा तु कृतं यत्तु कल्याणं अशुभाय वै।	
कल्याणं देवकल्याणो कृतं चापि विनश्यति ॥	६
तस्मान्महोत्सवे सूत्रारोपणे स्थापनादिके।	
कल्याणं वर्जयेद् धीमान् चूडोद्वाहादिकं स्वकम् ॥	७

<i>yathāśakti prakartavyaṁ bhaktirevātra kāraṇam </i>	
<i>datvā śivasya naivedyaṁ kalyāṇam kārayedbudhaḥ  </i>	5
<i>adatvā tu kṛtaṁ yattu kalyāṇam aśubhāya vai </i>	
<i>kalyāṇam devakalyāṇo kṛtaṁ cāpi vinaśyati  </i>	6
<i>tasmānmahotsave sūtrāropane sthāpanādike </i>	
<i>kalyāṇam varjayed dhīmān cūḍodvāhādikaṁ svakam  </i>	7

The offerings should be done according to one's own capacity and resources. Only the attitude of devotedness is held to be of much importance. The wise sadhaka should perform the necessitated auspicious activities only after giving the offerings to Siva. The auspicious activity begun without giving offerings to Siva would yield inauspicious results. Even the auspicious function which is done in one's own house when auspicious festival is being performed for Siva, would become futile. Therefore, the learned sadhaka should desist from performing the auspicious sacramental activities such as the ceremony of tonsure, marriage and such others in his own house, during the great festival(mahotsava), raising of the flag(dhvaja arohana), installation and such other auspicious activities are taking place in a temple.

शालीनां तण्डुलं श्रेष्ठं यव वैणवादि मध्यमम्।	
व्रीहीणां अवशिष्टानां तण्डुलन्त्वधमं भवेत् ॥	८
सिततण्डुलका ये च ते सर्वे शालयः स्मृताः।	
इथरे व्रीहयः प्रोक्ताः फलं तेषां पृथक् पृथक् ॥	९

<i>śālīnām taṇḍulam śreṣṭhaṁ yava vaiṇavādi madhyamam </i>	
<i>vrīhīṇām avasiṣṭhānām taṇḍulantvadhamaṁ bhavet  </i>	8
<i>sitataṇḍulakā ye ca te sarve śālayaḥ smṛtāḥ </i>	
<i>ithare vrīhayaḥ proktāḥ phalaṁ teṣāṁ pṛthak pṛthak  </i>	9

Among the grains, rice is considered to be the foremost grain. Barley, bamboo-rice and others belong to the medium variety. All other grains are considered to be inferior to rice. All the grains which are white in color are generally known as 'salayah'. Other grains which are not white, are commonly known as 'vrihis'. With regard to the fruits of offering of these grains, it is to be known that each grain yields its own benefit.

हेमशाली महाशाली रत्नशाली तथैव च।	
सितशाल्यतिरक्ता च सौगन्धिश्चोत्तमा मता ॥	१०
वैणवश्च तथा शेषशालयश्चैव माधुरी।	
कुसुंबेश्च नीवारो मध्यमाश्चेति कीर्तिताः ॥	११
बिडाल व्रीहि सामान्यं ईषत्कृष्णक षाष्टयः	
तथा वै सूकरी व्रीहिर्ह्रस्ववक्त्री च कन्यसा ॥	१२

<i>hemaśālī mahāśālī ratnaśālī tathaiva ca </i>	
<i>sitaśālyatiraktā ca saugandhiścottamā matā  </i>	10
<i>vaiṇavaśca tathā śeṣaśālayaścaiva mādhurī </i>	
<i>kusumbēśca nīvāro madhyamāśceti kīrtitāḥ  </i>	11
<i>biḍāla vrīhi sāmānyam īṣatkṛṣṇaka ṣaṣṭayaḥ</i>	
<i>tathā vai sūkārī vrīhirhrasvavaktrī ca kanyasā  </i>	12

Hemasali, mahasali, ratnasali, sitasali, atirakta(Sali), saugandhi sali – these are the grains belonging to the foremost variety. Vainava, madhuri, kusumbera, nivara and the remaining grains belong to the medium variety. Bidala vrihi, a grain which is slightly black and which has the growth-duration of 60 days, sukari vrihi, hrasva-vaktri – these grains belong to the common and least variety.

एतेषां तण्डुला श्रेष्ठा नैवेद्याय प्रभोर्मताः।	
यावन्तस्तण्डुलास्तत्र नैवेद्य परिकल्पने ॥	१३
तावद्वर्ष सहस्राणि शिवलोके महीयते।	

<i>eteṣāṃ taṇḍulā śreṣṭhā naivedyāya prabhormatāḥ </i>	
<i>yāvantastāṇḍulāstatra naivedya parikalpanē  </i>	13
<i>tāvadvarṣa sahasrāṇi śivaloke mahīyate </i>	

These grains are considered to be best for the preparation of naivedya to be offered to the Supreme Lord. He who offers such naivedya to Siva would be much praised and celebrated in the world of Siva for the duration of 1000 years multiplied by the total number of grains contained in the naivedya.

विशोष्य सूर्यकिरणव्रीह्यादीन् शुद्धभूतले ॥	१४
संप्रोक्ष्योलूखले व्रीहीन् निक्षिपेदस्त्रमन्त्रतः।	
मुसलं हृदयेनैव हन्यात्संगृह्य साधकः ॥	१५
त्रिधा च कुट्टनं कुर्यात् पञ्चधा नवधाऽथवा।	
चातुर्वर्णोद्भवस्त्रीभिः पुरुषैर्वाऽथ घातयेत् ॥	१६
शूर्पादि करणैस्तेषां तुषकम्बादि वर्जयेत्।	

<i>viśoṣya sūryakiraṇarvrīthyādīn śuddhabhūtaḥ</i>	14
<i>saṁprokṣyolūkhale vrīhīn nikṣipedastramantrataḥ</i>	
<i>musalaṁ hrdayenaiva hanyātsaṁgrhya sādhaḥ</i>	15
<i>tridhā ca kuṭṭanaṁ kuryāt pañcadhā navadhā'thavā</i>	
<i>cāturvarṇodbhavastrībhiḥ puruṣairvā'tha ghātayet</i>	16
<i>śūrpādi karaṇaisteṣāṁ tuṣakambvādi varjayet</i>	

The sadhaka should spread the grains over the pure ground and allow them get dried in the rays of the sun. Having purified the mortar by sprinkling over it, he should put the grains into the mortar with the recital of astra mantra. Holding the pestle, he should pound the grains three times, five times or nine times, reciting the hrudaya mantra. The grains may be pounded by the women born of four castes or by the men. The grains should be sifted well and the chaff, broken and empty grains and such others should be separated by using the winnowing basket.

द्विशतैः पञ्चविंशत्या व्रीभिः पूरितं तु यत् ॥	१७
शुक्तिमात्रं इति ज्ञेयं मानं तेनैव कल्पयेत्।	
शुक्तिस्तलं प्रकूर्चं च प्रसृतिः कुडुपं तथा ॥	१८
तथा स्यादञ्जलिः प्रस्थः पात्रं चाढक शैवकौ।	
द्रोणं खारी क्रमात्प्रोक्तं मानमेवं प्रकीर्तितम् ॥	१९
द्विगुञ्जं माषकं विद्याद्धारणं माषं विंशतिः।	
धारणाष्टौ पलं चैव पलं मुष्टिरिहोच्यते ॥	२०
तच्चतुर्गुणितं प्रस्थं भवेत्पात्रादि पूर्ववत्।	
भारं खारित्रयं प्रोक्तं मानमेवं प्रकीर्तितम् ॥	२१

<i>dviśataiḥ pañcaviṁśatyā vrībhiḥ pūritaṁ tu yat</i>	17
<i>śuktimātraṁ iti jñeyaṁ mānaṁ tenaiva kalpayet</i>	
<i>śuktistalaṁ prakūrcaṁ ca prasṛtiḥ kuḍupaṁ tathā</i>	18
<i>tathā syādañjaliḥ prasthaḥ pātraṁ cādhaḥ śaivakau</i>	
<i>dronaṁ khārī kramātproctaṁ mānamevaṁ prakīrtitaṁ</i>	19
<i>dviḡuñjaṁ māṣakaṁ vidyāddhāraṇaṁ māṣa viṁśatiḥ</i>	
<i>dhāraṇāṣṭau palaṁ caiva palaṁ muṣṭirihocyate</i>	20
<i>taccaturguṇitaṁ prasthaṁ bhavetpātrādi pūrvavat</i>	
<i>bhāraṁ khāritrayaṁ proktaṁ mānamevaṁ prakīrtitaṁ</i>	21

A measure filled up with 225 grains is known as 'suktimatra'. This is the basic unit in the system of measuring the grains and all the successive measures should be calculated based on this. The successive measures in the ascending order, from the suktimatra onwards, are: tala, prakurca, prasriti, kudupa, anjali, prastha, patra, adhaka, saiva, drona and khari. Two gunjas make one masha; 20 mashas make one dharana; eight dharanas make one pala which is also known as mushti; four palas make one prastha. From prastha, all other measures are as told before. Three kharis make one bhara. The system of grain-measure has been explained in this way.

नित्यं नैमित्तिकं काम्यं नैवेद्यं त्रिविधं भवेत्।	
अष्टाङ्गेषु चतुर्वह्निकरेन्दु द्रोणनिर्मितं ॥	२२
शिवाढक प्रमाणं तु नित्ये तु नवधा हविः।	
तण्डुलैराढकाद्धीनैर्नैवेद्यं न प्रकल्पयेत् ॥	२३
चरुः प्रस्थद्वयं प्रोक्तं हविराढकं उच्यते।	
प्रस्थं कुडुपसंयुक्तं पैशाचाशनं उच्यते ॥	२४

<i>nityam naimittikam kamyam naivedyam trividham bhavet </i>	
<i>aṣṭāṅgeṣu caturvahnikarendu droṇanirmitam  </i>	22
<i>śivāḍhaka pramaṇam tu nitye tu navadhā haviḥ </i>	
<i>taṇḍulairāḍhakāddhīnairnaivedyam na prakalpayet  </i>	23
<i>caruḥ prasthadvayam proktaṁ havirāḍhakaṁ ucyate </i>	
<i>prastham kuḍupasaṁyuktaṁ paiśācāśanam ucyate  </i>	24

Naivedya is of three kinds – daily(nitya), occasional(naimittika) and optional(kamya). In the system of worship associated with eight aspects, naivedya should be prepared with 4, 3, 2,1, siva or adhaka of rice. In the daily worship, havis is of nine kinds. Naivedya should not be prepared with a measure of rice below the measure of one adhaka. Caru(cooked rice with unfiltered gruel) should be prepared with a measure of 2 prasthas. Havis, with a measure of one adhaka. Food prepared with a measure of one prastha and one kudupa of rice is known as 'paisaca'.

सकलानां तु नैवेद्यं भवेत्प्रस्थद्वयाधिकम्।	
आढकद्वयं आरभ्य तद्वृद्ध्या नवसंव्यया ॥	२५
नैमित्तिकं हविर्मानं लिङ्गेषु त्रिविधेषु च।	
यावत्प्रार्थितं मानं तु तावत्काम्यहविर्भवेत् ॥	२६

<i>sakalānām tu naivedyam bhavetprasthadvayādhikam </i>	
<i>āḍhakadvayam ārabhya tadvṛddhyā navasamkhyayā  </i>	25
<i>naimittikam havirmānam liṅgeṣu trividheṣu ca </i>	
<i>yāvatprārthita mānam tu tāvatkāmyahavirbhavet  </i>	26

For the images associated with visible features of form(sakala murti), naivedya should be with a measure greater than two prasthas. Beginning with 2 adhakas and increasing the measure for nine times, the increment being 2 adhakas each time, the measure of rice for havis is recommended for all the three kinds of Lingas. This measure is applicable for the naimittika worship. The measure of rice for havis, in the case of optional worship, should be according to the measure declared by the devotee in his prayer(prarthana).

स्थाली प्रतिदिनं शुद्धा पक्षमासावसानिका।	
श्रेष्ठमध्याधमास्तद्विधिनाऽद्य विधीयते ॥	२७
सुवर्णतारताम्रादि पात्रं शुद्धलयान्तिकम्।	
नवमृद् भाण्डकं वाऽपि प्रतिसन्ध्यं प्रकल्पयेत् ॥	२८

<i>sthālī pratidinam śuddhā pakṣamāsāvasānikā</i>	
<i>śreṣṭhamadhyādhmāstadvadvidhinā'dya vidhīyate</i> ॥	27
<i>suvarṇatāratāmrādi pātram śuddhalayāntikam</i>	
<i>navamṛd bhāṇḍakam vā'pi pratisandhyam prakalpayet</i> ॥	28

The sthali-vessel which is made of clay and which could be used only for 15 or 30 days, should be purified daily. Now, the classification as to superior, medium and inferior is told according to the traditional practice. The vessels may be made of gold, bronze or copper or as a least type, it may be made of a metal known as sudhha laya. Or, earthen vessel may be made to be used in each juncture.

प्रागुक्त विधिना पूर्वं स्नात्वाऽथ परिचारकाः।	
शुक्लवस्त्रधराश्चैव शुक्लयज्ञोपवीतिनः ॥	२९
पवित्रपाणयः कुर्युश्चरुपाकं यथा तथा।	

<i>prāgukta vidhinā pūrvam snātvā'tha paricārakāḥ</i>	
<i>śuklavasradharāścaiva śuklayajñopavitinaḥ</i> ॥	29
<i>pavitrapāṇayaḥ kuryuścārupākam yathā tathā</i>	

The servicing devotees(paricarakas) should first take the ceremonial bath according to the directions set forth earlier and should attire themselves with pure clothes and wear the pure sacred thread. Wearing the 'pavitra' (darbha-ring), they should cook the caru in the usual systematic way.

वस्त्रपूतैश्च तोयैश्च जलद्रोणीं प्रपूरयेत् ॥	३०
पात्रशुद्धिं ततः कृत्वा क्षालयेत्तण्डुलान् हृदा।	
जलेनैव षट्कृत्वा निष्पीड्य च मुहुर्मुहुः ॥	३१
षडङ्गैः क्षालनं कृत्वा सद्येन प्रक्षिपेज्जले।	
ज्ञात्वा तु युक्तितः संयक् अध्यर्धं जलमेव वा ॥	३२
स्थालीं मध्यमयीं ध्यात्वा दर्भान् कण्ठे तु बन्धयेत्।	

<i>vastrapūtaiśca toyaiśca jaladroṇīm prapūrayet</i> ॥	30
<i>pātraśuddhiṁ tataḥ kṛtvā kṣālayettanḍulān hṛdā</i>	
<i>jalenaiva ṣaṭkṛtvā niṣpīḍya ca muhurmuḥuḥ</i> ॥	31
<i>ṣaḍaṅgaiḥ kṣālanam kṛtvā sadyena prakṣipejjale</i>	

He should fill the water-vessel(jala droni) with the water filtered with clean cloth. Then, having purified the vessel, he should wash the rice-grains, reciting the hrudaya mantra. Having washed six times with the water, he should squeeze the grains repeatedly and once again wash them with the recital of six anga mantras. Then he should pour the grains into the water kept in the cooking vessel. Having known the exact quantity of water as guided by experience and through reasoning, he should pour the water into the vessel or he may pour the water whose measure may be one and a half times greater than the measure of grains. Having meditated the form of sthali-vessel kept in the middle, he should bind the darbhas around the neck of the sthali-vessel.

प्रलिप्ते गोमयाद्यैस्तु प्रोक्षितेऽत्र महानसे ॥	३३
धर्माधर्म भुजां चुल्लीं तण्डुलनार्चयेद् हृदा।	
उद्धृत्य वामदेवेन रोपयेद् हृदयेन तु ॥	३४
विन्यस्याग्निं अघोरेण अस्त्रेणाग्निं प्रदीपयेत्।	
पिपीलिकादि संजुष्टैः कोटरकृमि संयुतैः ॥	३५
विस्फुलिङ्गयुतैश्चापि काष्ठैरग्निं न दीपयेत्।	
धूमगन्धं अतिक्लिन्नं अतिपक्वञ्च शीतलम्।	३६
केशकीटापविद्धं च त्यजेत् पर्युषितं तथा।	
एवमुक्तं तु शुद्धान्नं पायसं त्वधुनोच्यते ॥	३७

<i>pralipte gomayādyaiṣtu prokṣite'tra mahānase  </i>	33
<i>dharmādharma bhujām cullīm taṇḍulanārcayed hṛdā </i>	
<i>uddhṛtya vāmadevena ropayed hṛdayena tu  </i>	34
<i>vinasyāgniṁ aghoreṇa astreṇāgniṁ pradīpayet </i>	
<i>pipīlikādi saṁjuṣṭaiḥ koṭarakṛmi saṁyutaiḥ  </i>	35
<i>visphuliṅgayutaiścāpi kāṣṭhairagniṁ na dīpayet </i>	
<i>dhūmagandham atiklinnaṁ atipakvañca śītalam </i>	36
<i>keśakīṭāpaviddham ca tyajet paryuṣitaṁ tathā </i>	
<i>evamuktaṁ tu śuddhānnaṁ pāyasaṁ tvadhunocyate  </i>	37

The interior ground of the kitchen should be smeared with cow-dung and be sprinkled with consecrated water and the sadhaka should worship the hearth, which is provided with two projections on the top representing dharma and adharma, with rice-grains reciting the hrudaya mantra. Then, having lifted the firewoods reciting the vamadeva mantra, he should place them inside the hearth, reciting the hrudaya mantra. He should place the fire with the recital of aghora mantra and kindle the firewood with the recital of astra mantra. He should not kindle the fire with the woods which are damaged by the ants, which are associated with hollows and worms, and which are spoiled with sparks of fire. The food associated with smoky fragrance, which has become pulpy, which has been over-boiled and reduced to become pap, which has become cool, impaired by hair and insects and which has become old and stale should be abandoned. The details about pure and unmixed food have been told thus. Now, details related to sweet-gruel(payasa) are told.



तण्डुलाद् द्विगुणं क्षीरं मुद्गं स्यात्तण्डुलार्धकम्।	
अलाभेऽर्धं तदर्धं वा शेषं तोयैः प्रपूरयेत् ॥	३८
पाचितं पायसं प्रोक्तं गुलान्नं अधुनोच्यते।	
पायसं पूर्ववत् कृत्वा चतुर्भागं गुलं क्षिपेत् ॥	३९
गुलार्धं प्रक्षिपेदाज्यं तस्यार्धं वा तदर्धकम्।	
कदलीफल संयुक्तं गुलान्नं इति कीर्तितम् ॥	४०

<i>taṇḍulād dviguṇam kṣīram mudgam syāttāṇḍulārdhakam </i>	
<i>alābhe'rdham tadardham vā śeṣam toyaiḥ prapūrayet  </i>	38
<i>pācitam pāyasam proktam gulānnaṁ adhunocyate </i>	
<i>pāyasam pūrvavat kṛtvā caturbhāgam gulam kṣipet  </i>	39
<i>gulārdham prakṣipedājyam tasyārdham vā tadardhakam </i>	
<i>kadalīphala saṁyuktaṁ gulānnaṁ iti kīrtitam  </i>	40

Milk with a measure equal to twice the measure of rice, kidney-beans in half of the measure of rice, if not available, quarter or half-quarter of this measure should be taken and water should be poured to fill the required level left over by the milk and the beans. These should be boiled well and the gruel prepared in this way is known as 'payasa' (gruel related to payasa, the kidney-bean). Now, the details about the gulanna (rice cooked with molasses). Having prepared the payasa as done before, the sadhaka should add the pieces of molasses equal to four parts of other ingredients, and add the ghee whose measure may be half or quarter of the measure of molasses. These should be cooked well and the pieces of banana fruit should be added. This preparation is called 'gulanna' (rice mixed with molasses).

तण्डुलार्धं तिलं ज्ञेयं कृसरान्नं प्रशस्यते।	
अलाभेऽर्धं तदर्धं वा मुद्गान्नं अधुनोच्यते ॥	४१
तण्डुलार्धं तदर्धं वा मुद्गं मुद्गान्नं उच्यते।	
एतेषामपि सर्वेषां यथालाभं अथापि वा ॥	४२
मरीचं रजनीयुक्तं जीरकं सर्षपं तथा।	
आलोड्य पाचितं ह्येतत् हरिद्रान्नं प्रकीर्तितम् ॥	४३

<i>taṇḍulārdham tilam jñeyam kṛsarānnaṁ praśasyate </i>	
<i>alābhe'rdham tadardham vā mudgānnaṁ adhunocyate  </i>	41
<i>taṇḍulārdham tadardham vā mudgam mudgānnaṁ ucyate </i>	
<i>eteṣāmapī sarveṣāṁ yathālābham athāpi vā  </i>	42
<i>marīcam rajanīyuktaṁ jīrakaṁ sarṣapaṁ tathā </i>	
<i>āloḍya pācitam hyetat haridrānnaṁ prakīrtitam  </i>	43

Sesame with a measure equal to half the measure of rice(taken already) should be taken. If not available, half or quarter of this measure may be taken. The cooked rice mixed with the powdered sesame is said to be 'krusaranna'(sesame-rice). Now, about the mudganna: The cooked rice mixed with the powdered kidney-beans whose measure may be half or quarter of the measure of rice is called 'mudganna'. Or, all of these varieties of mixtures may be prepared according to the availability of the needed ingredients. Pepper , turmeric powder, cumin-seeds, mustard - these should be mixed up well and cooked and finally mixed with the cooked rice. Such preparation is known as 'haridranna'.

हविषां लक्षणं प्रोक्तं प्रवक्ष्यामुपदंशकान्।	
मुद्गमाष कुलूत्थांश्च शिम्बा निष्पावमेव च॥	४४
राज आषाढकीं चैव वितुषं सतुषं तथा।	
कूश्माण्डं पनसालाबु कालिङ्गं बृहतीद्वयम्॥	४५
त्रपुषं कर्करीं चैव सतुषं वितुषं तथा।	
कदली कारवी व्याघ्री आम्रं उर्वारुकं तथा॥	४६
वल्लीमूलं तथा कन्धं मूलं अन्यत्र संयुतम्।	
एकैकं उपदंशानां प्रस्थस्यैक पलं भवेत्॥	४७

<i>haviṣām lakṣaṇam proktaṁ pravakṣyāmunpadaṁśakān </i>	
<i>mudgamāṣa kulutthāṁśca śimbā niṣpāvameva ca  </i>	44
<i>rāja āṣādhakīm caiva vituṣaṁ satuṣaṁ tathā </i>	
<i>kūśmāṇḍaṁ panasālābu kāliṅgaṁ bṛhatīdvayam  </i>	45
<i>trapuṣaṁ karkarīm caiva satuṣaṁ vituṣaṁ tathā </i>	
<i>kadalī kāravī vyāghrī āmraṁ urvārukaṁ tathā  </i>	46
<i>vallīmūlaṁ tathā kandhaṁ mūlaṁ anyatra saṁyutam </i>	
<i>ekaikaṁ upadaṁśānāṁ prasthasyaika palaṁ bhavet  </i>	47

The details about havis have been told. Now, I will speak about the appetizing condiments and seasoned dishes. Kidney-beans, bean-pulse, gram(kuluttha), raja( a kind of lentil) – these should be winnowed well and be made bereft of pods and broken and empty grains. Rajam( a kind of lintel) and ashadhaki( a kind of pulse) should be taken , with or without the chaff. Pumpkin gourd, jackfruit, bottle-gourd, kalinga( a kind of gourd), wild brinjal, cucumber, karkari( a kind of brinjal) - these should be taken with or without the covering husk. Banana, karakhi(assafoetida), vyaghri( a kind of brinjal),mango, melon, creepers, roots, bulbous roots and other kinds of roots – these are the recommended substances to be used for the preparation of appetizing dishes. For one prastha of cooked rice, there should be one pala-measure of such dish.

प्रत्यग्राणि पवित्राणि सर्वदोषोज्झितानि हि।	
घृष्टं घृतेन संयुक्तं नालिकेर फलादिभिः ॥	४८
मरीच जीरकाद्यैस्तु संस्कृतं तत्प्रशस्यते।	
लवणाज्य युतानि स्युरुपदंशानि तानि हि ॥	४९

आम्लसंस्कार युक्तानि मरीचादि युतानि च।

विंशत्यलं स्याल्लवणं प्रस्थं प्रस्थं समीरितम्॥

५०

*pratyagrāṇi pavitrāṇi sarvadoṣojjhitāni hi*

*ghṛṣṭam ghṛtena saṁyuktam nālikera phalādibhiḥ*

48

*marīca jīrakādyasta saṁskṛtam tatpraśasyate*

*lavaṇājya yutāni syurupadamśāni tāni hi*

49

*āmlasaṁskāra yuktāni marīcādi yutāni ca*

*viṁśatpalaṁ syāllavaṇam praṣṭham praṣṭham samīritam*

50

The varieties of such seasoned dishes should be fresh and pure; should be free from all defects; should have been cooked well added with the ghee; should be mixed up well with scrapings of coconut and other dry fruits; should be seasoned with pepper, cumin seeds and such other spices. Such upadamsa (seasoned dish) is highly praised for the offering of naivedya. Such dishes should be added sufficiently with salt and ghee, seasoned with the tamarind juice, pepper and other spices. For each prastha of the cooked item, salt should be with a measure of 20 palas.

त्रिचतुर्थाश मानेन मरिचः प्रकीर्तितः।

सर्पिषो द्विगुणं मानं मरीचात्तु प्रशस्यते॥

५१

कलांशो मुद्गभिन्नास्तु तदर्धं वा तु तण्डुलान्।

मुद्गभिन्नं समं प्रोक्तं अधिकं गुणमेव वा॥

५२

कल्कसंस्कारयुक्तानि मरीचादि युतानि च।

सिद्धार्थं कल्कयुक्तानि रसवन्ति च पाचयेत्॥

५३

*triciturthāśa mānena maricaḥ prakīrtitaḥ*

*sarpiṣo dviguṇam mānam marīcāttu praśasyate*

51

*kalāśo mudgabhinnaṣṭu tadardham vā tu taṇḍulān*

*mudgabhinnaṁ samam proktaṁ adhikam guṇameva vā*

52

*kalkasaṁskārayuktāni marīcādi yutāni ca*

*siddhārtha kalkayuktāni rasavanti ca pācayet*

53

The measure of pepper should be 3 parts out of 4 parts; that of the clarified butter, twice the measure of pepper; the pounded beans should be in one part out of 16 parts or one part out of 32 parts of the measure of rice; or, this may be equal to or three times excessive of, the measure mentioned before. Pepper and other spices well mixed and rendered to be in the form of paste, paste of mustard and other juicy items should be added with the dishes and boiled well.

तान्येवापूपखण्डैश्च संस्कृतानि च कानिचित्।

कुलूत्थधान्य चूर्णं च मरीचं पेषितं क्रमात्॥

५४

निक्षिप्य मथिते श्लक्ष्णं पाचयेन्मृदुवहिना।

गुलेनसह संयोज्य रसवन्ति च फलानि च॥	५५
एवं तु पाचयेत् सूपं अन्यदेव विधं तु यत्।	
विविधानि च पूपानि योग्यद्रव्यैः कृतानि च॥	५६

<i>tānyevāpūpakhaṇḍaiśca saṃskṛtāni ca kānicit </i>	
<i>kulutthadhānya cūrṇam ca marīcam peṣitam kramāt  </i>	54
<i>nikṣipya mathite ślakṣṇam pācayenmrduvahninā </i>	
<i>gulenasaḥ saṃyojya rasavanti ca phalāni ca  </i>	55
<i>evaṃ tu pācayet sūpam anyadeva vidham tu yat </i>	
<i>vividhāni ca pūpāni योग्यद्रव्यैः कृतानि च॥</i>	56

Some of these dishes may be mixed with pieces of well-dressed sweet cakes. Having kneaded the powder of gram and pepper, the sadhaka should mix them with the dishes, slowly churn the mixture to make it to be soft and cook it with mild fire. After adding sufficient molasses, pieces of juicy fruits, he should boil the soup. He may prepare many varieties of soups through different processes with suitable ingredients. Such varieties of soups prepared in this way should be offered along with the pure cooked-rice.

शङ्खध्वनि समायुक्तं छत्र दीपादि संयुतम्।	
नैवेद्यं उपदंशाद्यं सुसिद्धं अवतारयेत्॥	५७
प्रलिप्ते भूतले शुद्धे पञ्चचूर्णैरलङ्कृते।	
तप्ताभिघारमाज्येन पवित्रैः परिकल्पयेत्॥	५८
शीताभिघारं अङ्गैस्तु घृतेनैवाहुति त्रयम्।	
पात्राणि शोधयेत् तोयैस्त्रिपुण्ड्रं परिकल्पयेत्॥	५९

<i>śaṅkhadhvani samāyuktaṃ chatra dīpādi saṃyutam </i>	
<i>naivedyam upadaṃśadyaṃ susiddham avatārayet  </i>	57
<i>pralipte bhūtale śuddhe pañcacūrṇairalaṅkṛte </i>	
<i>taptābhighāramājyena pavitraiḥ parikalpayet  </i>	58
<i>śītābhighāram aṅgaistu ghrtenaivāhuti trayam </i>	
<i>pātrāṇi śodhayet toyaistripuṇḍraṃ parikalpayet  </i>	59

Then, the sadhaka should take out the well-boiled dishes from the hearth with the accompaniment of the sounding of conch and of the display of honors such as parasol, light and others. He should arrange them over the ground which has been smeared with cow-dung and decorated with five kinds of powder. He should do ‘tapta-abhighara’(dropping of warm ghee) with the recital of Siva-mantras and ‘sita abhighara’(dropping of normal ghee) with the recital of anga-mantras and offer the oblations of ghee for three times. He should purify the vessels and smear over them three stripes of vibhuti mixed with water.

त्रिपाद्युपरि विन्यस्य शुद्धवस्त्रावृतानि च।	
शङ्खध्वनि समायुक्तं छत्रदीपादि संयुतम्॥	६०

निरुद्धावृतकक्ष्यास्थ जने मार्गेऽम्भसा क्षिपेत्।	
पात्राण्युद्धृत्य सर्वाणि विन्यसेन्मुखमण्डपे ॥	६१
पानीयमप्यनेनैव स्थानात् संग्राहयेत् क्रमात्।	
करणाध्याय संसिद्ध लक्षणैर्लक्षितेषु च ॥	६२
स्थलिकादिषु वा शुद्ध कदली पत्रकादिषु।	
न्यस्तेषु शुद्धवस्त्रोर्ध्वं द्रव्या लक्षण्युक्तया ॥	६३
न्यसेत् संपूर्णचन्द्राभं ओमिति त्र्यक्षरं जपेत्।	
उपदंशानि सर्वाणि नैवेद्योपरि विन्यसेत् ॥	६४
प्रत्यग्र गोघृतं खण्ड शर्करा रसवत्फलम्।	
बालचूतफलं चापि दध्यादिकं अनिन्दितम् ॥	६५

<i>tripādyupari vinyasya śuddhavastrāvṛtāni ca </i>	
<i>śāṅkhadhvani samāyuktam chatradīpādi samyutam  </i>	60
<i>niruddhāvṛtakakṣyāstha jane mārge'mbhasā kṣipet </i>	
<i>pātrāṅyuddhṛtya sarvāṅi vinyasenmukhamanḍape  </i>	61
<i>pānīyamapyanenaiva sthānāt saṅgrāhayet kramāt </i>	
<i>karaṇādhyāya saṁsiddha lakṣaṇairlakṣiteṣu ca  </i>	62
<i>sthalikādiṣu vā śuddha kadālī patrakādiṣu </i>	
<i>nyasteṣu śuddhavasrordhve dravyā lakṣaṇyuktayā  </i>	63
<i>nyaset sampaṛṇacandrābham omi tryakṣaram japet </i>	
<i>upadaṁśāni sarvāṅi naivedyopari vinyaset  </i>	64
<i>pratyagra goghṛtam khaṇḍa śarkarā rasavatphalam </i>	
<i>bālacūtaphalam cāpi dadhyādikam aninditam  </i>	65

He should place these vessels over the tripods covered with pure clothes, with the accompaniment of the honors such as the conch-blows, parosal, light and others. Having stopped the the devotees who have assembled in the surrounding corridors, he should sprinkle the consecrated water over the interior path. He should lift up all the vessels and arrange them in the frontal hall. He should take up the drinkable items in the due order and place over the sthali-vessels which have been designed so as to be associated with all the lineaments detailed in the chapter dealing with the tools and utensils; or, he may place them on the purified plantain leafs and such others; or on the well- designed plates arranged over the pure cloth. First, he should place the cooked-rice which is with the resplendence of the full moon and do the incantation of three-lettered mantra preceded by pranava. He should place all the dishes and sauces over the naivdya. He should place the fresh clarified-butter, candied sugar, juicy fruits, fruit got from the tender mango plant, curd and such other items.

शिवाग्रे मण्डपे शुद्धे शुभ्रवस्त्रादि विस्तृते।	
त्रिपाद्युपरि विन्यस्य स्थालिकादिगतं हविः ॥	६६

पेयं लेह्यं च शोष्यं च युक्तियुक्तं तु विन्यसेत्॥	६७
संप्रोक्ष्य हृदयेनैव शोधयित्वा तु हेतिना।	
अमृतीकृत्य गोस्तन्या नैवेद्यं कुसुमं न्यसेत्॥	६८
निवेद्य दक्षिणे हस्ते दद्यात् पानीयं उत्तमम्।	
अन्तरावृति संस्थानां देवानां तु पृथक् पृथक्॥	६९

<i>śivāgre mandape śuddhe śubhravastrādi vistr̥tel</i>	
<i>tripādyupari vinyasya sthālikādigataṃ haviḥ॥</i>	66
<i>peyaṃ lehyaṃ ca śoṣyaṃ ca yuktiyuktaṃ tu vinyaset॥</i>	67
<i>saṃprokṣya hṛdayenaiva śodhayitvā tu hetinā</i>	
<i>amṛtīkṛtya gostanyā naivedyaṃ kusumaṃ nyaset॥</i>	68
<i>nivedya dakṣiṇe haste dadyāt pānīyaṃ uttamam</i>	
<i>antarāvṛti saṃsthānāṃ devānāṃ tu pṛthak pṛthak॥</i>	69

He should spread the pure cloth and others over the cleaned and sprinkled ground of the hall in front of the main shrine. Then he should arrange the varieties of havis kept in the sthali-vessels which are placed on the tripods. He should place in an orderly pattern the drinkable items, those which are to be consumed by licking, and those which have been fried, having given a deep thought over the arrangement. He should sprinkle the consecrated water with the recital of hrudaya mantra and purify them with the recital of astra mantra. He should infuse the nectarine quality by sprinkling the drops of cow-milk over them and place the flowers over the items kept as naivedya. Having offered these food, dishes and other eatables into the right hand of Lord Siva, he should offer the foremost acamana-water. Naivedya should be offered separately to each of the Lords who are in the innermost enclosure.

कृत्वा हविश्चतुर्थांशं ऊर्ध्वांशं तु शिवाय च।	
तदधस्त्वग्निकार्यार्थं अधताद्वलिकर्मणे ॥	७०
यदंशं पात्रसंश्लिष्टं पूजकाय प्रदापयेत्।	
अग्निकार्यावशिष्टं च बलिशिष्टं च यद्धविः ॥	७१
तत्सर्वं पूजकायैव प्रोक्तमत्र यथाऽधुना।	
नैवेद्यं तु प्रदातव्यं मनसा तदसम्भवे ॥	७२

<i>kṛtvā haviścaturthāṃśaṃ ūrdhvāṃśaṃ tu śivāya ca</i>	
<i>tadadhastvagnikāryārthaṃ adhatādbalikarmaṇe॥</i>	70
<i>yadaṃśaṃ pātrasaṃśliṣṭaṃ pūjakāya pradāpayet</i>	
<i>agnikāryāvaśiṣṭaṃ ca baliśiṣṭaṃ ca yaddhaviḥ॥</i>	71
<i>tatsarvaṃ pūjakāyaiva proktamatra yathā'dhunā</i>	
<i>naivedyaṃ tu pradātavyaṃ manasā tadasambhave॥</i>	72

The havis should be divided into four parts. The first part should be dedicated to Siva. The second part is for the fire-ritual; the third part is for the bali-offering. The portion left over in the vessel should be

given to the worshipper. The remainings of the fire-ritual and the remainings of bali – all these should be given to the worshipper only. Those items which are not prepared for naivedya due to scarcity, should be offered mentally.

ब्रह्मावरण देवानां नैवेद्यं स्यात् पृथक् पृथक्।	
अभावे बलिदानं स्याद् द्वाराध्यक्ष पुरस्सरम्॥	७३
तद्बाह्ये भूतपीठेषु दिग्विदिक्स्थापितेषु च।	
रुद्रेभ्यः पूर्वतो दद्यान्मातृभ्यो दक्षिणे तथा ॥	७४
गणेभ्यः पश्चिमे भागे यक्षेभ्यश्चोत्तरे बलिम्।	
ग्रहेभ्यश्च तथैशान्यां असुरेभ्योऽग्निगोचरे ॥	७५
पालाश्यां पलभक्षेभ्यो नागेभ्यो वायुगोचरे।	
नक्षत्र राशि वर्गेभ्यस्तथा विश्वगणाय च ॥	७६
ऐशान्यां बलिदानं स्यात् तत्रैव क्षेत्रपालिने।	
वायुवारुण दिग्भागे क्षेत्रपालबलिं क्षिपेत्॥	७७
एतेष्वष्टसु पीठेषु दिक्पालानां बलिं तु वा।	

<i>brahmāvaraṇa devānām naivedyam syāt pṛthak pṛthak </i>	
<i>abhāve balidānam syād dvārādhyakṣa purassaram  </i>	73
<i>tadbāhye bhūtapīṭheṣu digvidiksthāpīteṣu ca </i>	
<i>rudrebhyaḥ pūrvato dadyānmātr̥bhyo dakṣiṇe tathā  </i>	74
<i>gaṇebhyaḥ paścime bhāge yakṣebhyaścottare balim </i>	
<i>grāhebhyaśca tathaiśānyām asurebhyo'gnigocare  </i>	75
<i>pālāśyām palabhakṣebhyo nāgebhyo vāyugocare </i>	
<i>nakṣatra rāṣi vargebhyastathā viśvagaṇāya ca  </i>	76
<i>aiśānyām balidānam syāt tatraiva kṣetrapāline </i>	
<i>vāyuvāruṇa digbhāge kṣetrapālabalim kṣipet  </i>	77
<i>eteṣvaṣṭasū pīṭheṣu dikpālānām balim tu vā </i>	

To each of the Lords who are present in the enclosure of brahma-mantras and anga-mantras, naivedya should be offered separately. If not available, bali should be offered starting from the gaurdians of the entrance. Bali should be offered to the bhuta-pithas installed in the enclosure outside and in the main and intermediary directions. Then bali for the Rudras, in the east; for the Matrus, in the south; for the Ganas, in the west; for the Yakshas, in the north; for the Grahas, in the north-east; for the Asuras, in the south-east; for the Rakshasas, in the south-west; For the Nagas, in the north-west; for the Nakshatras, the group of Rasis and Visvedevas, in the north-east; for the Kshetrapala, in the north-east or in between the north-west and the west. Or, the bali may be offered to the Pithas for the sake of the Gaurdians of eight directions.

प्रथमं द्वारपालानां भूतानां स्याद् द्वितीयकम्॥	७८
वृषादि बलिपीठान्तं दद्यादावरणक्रमात्।	

अष्ट द्विषट् द्विरष्टौ हि द्वात्रिंशत्परिवारकाः ॥	७९
अन्तर्हारादि शालस्था दद्यात् तेषां पृथक् पृथक्।	
गणेशं तत्र संपूज्य सोपचारं विशेषतः ॥	८०
सम्भवे सति सर्वेषां उपचारार्चनं भवेत्।	

<i>prathamam dvārapālānām bhūtānām syād dviṭīyakam  </i>	78
<i>vṛṣādi balipīṭhāntam dadyādāvāraṇakramāt </i>	
<i>aṣṭa dviṣaṭ dviraṣṭau hi dvātrimśatparivārah  </i>	79
<i>antarhārādi śālasthā dadyāt teṣām pṛthak pṛthak </i>	
<i>gaṇeśam tatra sampūjya sopacāram viśeṣataḥ  </i>	80
<i>sambhave sati sarveṣām upacārārcanam bhavet </i>	

Offering of bali to the Gaurdians of the entrances is the first;and the offering of bali to the bhutas is the second. Starting from the east and ending with the north-east, bali should be offered to Vrushabha and other Ganas up to the great Bali-pitha, in the order pertaining to this enclosure. For all the retinue Deities present in the number of 8, 16 and 32 in the successive enclosures from the antarhara and others, bali should be offered separately to each. Ganesa should be specially worshipped there, associated with all kinds of offering. If materials are available abundantly and if time permits, special worship associated with the offerings may be done for all the retinue Deities.

ततः पूर्वस्थिते पीठे बलिं दद्याद् विशेषतः ॥	८१
यक्ष राक्षस पैशाच भूत गन्धर्व किन्नराः।	
पितृ दानव नागाश्च ब्रह्माद्यैशानमन्तकम्॥	८२

<i>tataḥ pūrvasthite pīṭhe balim dadyād viśeṣataḥ  </i>	81
<i>yakṣa rākṣasa paiśāca bhūta gandharva kinnarāḥ </i>	
<i>pitṛ dānava nāgāśca brahmādyaiśānamantakam  </i>	82

Then, he should perform the special bali-offering to the Maha Bali-pitha installed in front of Vrushbha. Bali should be offered to the Yakshas, Rakshasas, Paisacas, Bhutas, Gandharvas, Kinnaras, Pitrus, Danavas and Nagas, starting from the east and ending with the north-east.

प्रणवादि चतुर्थ्यन्तं स्वनाम पदमध्यगम्।	
स्वाहान्तं बलि निर्देशं सर्वेभ्य इति योजयेत्॥	८३
बलिदान समायुक्तं दद्याद्भूतबलिं ततः।	
सर्वदिग्द्वार संपन्ने त्रिद्वेका सावकाशके ॥	८४
इन्द्रादीशान पर्यन्तं बलिं दद्यात् स्वकर्मसु।	

<i>praṇavādi caturthyantam svanāma padamadhyagam </i>	
<i>svāhāntam bali nirdeśam sarvebhya iti yojayet  </i>	83



*balidāna samāyuktam dadyādbhūtabalim tataḥ|  
sarvadigdvara sampanne tridvyekā sāvakāśakell  
indrādīśāna paryantam balim dadyāt svakarmasul*

84

Om, placed in the beginning, the name of the concerned Deity ending with the fourth case placed in the middle and 'svaha' prefixed with 'sarvebhyah' placed at the end – this is the form of mantra with which the sadhaka should offer the bali. The words 'balim dadami' should be added at the end of the mantra. Then, he should perform 'bhuta-bali'. If the temple is with four entrances or with 3 or 2 entrances or with only one entrance, this bhuta-bali should be performed accordingly, adhering to the time-duration. The bali should be offered in the course of concerned rituals, starting from the east and ending with the north-east.

ततो गर्भगृहं गत्वा दद्यादाचमनीयकम्॥	८५
निर्माल्यं तु समानीय चण्डेशाय निवेदयेत्।	
येन निर्मलतां याति निर्माल्यं इति कीर्त्यते॥	८६
चण्डस्याचमनं दद्यान् निर्माल्यं तु विसर्जयेत्।	
अगाधेऽम्बसि वाऽग्नौ वा गवां वाऽपि निवेदयेत्॥	८७
कायस्य मलबन्धत्वान् निर्माल्यं तु न भोजयेत्।	
अग्निकार्यं ततः कुर्यात् कुण्डसंस्कार पूर्वकम्॥	८८

<i>tato garbhagrham gatvā dadyādācamanīyakam  </i>	85
<i>nirmālyam tu samānīya caṇḍeśāya nivedayet </i>	
<i>yena nirmalatām yāti nirmālyam iti kīrtyate  </i>	86
<i>caṇḍasyācamanam dadyān nirmālyam tu visarjayet </i>	
<i>agādhe'mbasi vā'gnau vā gavām vā'pi nivedayet  </i>	87
<i>kāyasya malabandhatvān nirmālyam tu na bhojayet </i>	
<i>agnikāryam tataḥ kuryāt kuṇḍasamskāra pūrvakam  </i>	88

Then, having entered the main shrine, he should offer acamaniya-water to the Lord. Having collected the remains of the materials(nirmalya) offered to Siva, he should offer them to Candesvara. Since it has attained a pure state free from all the traces of impurity, it is specifically called 'nirmalya'. Having offered acamana-water to Candesvara, he should set the nirmalya in a pure place. The nirmalya may be offered to the water stored in the pit or may be offered to the fire or cow. Since the human body is fettered with limiting bondages, the sadhaka or devotee should not consume the nirmalya. Then, the worshipper should perform the fire-ritual, preceded by the sacramental activities related to the fire-pit.

॥ इति कामिकारख्ये महातन्त्रे नैवेद्य विधिः षष्ठः पटलः ॥

|| iti kāmikākhye mahātantre naivedya vidhiḥ ṣaṣṭaḥ pāṭalaḥ ||

This is the 6<sup>th</sup> chapter titled “ On the Offering of Food and Appetizing Dishes” in the Great Tantra called Kamika

## कुण्डलक्षण विधिः

### 7 kuṇḍalakṣaṇa vidhiḥ 7 The Lineaments of Various Fire-pits

अथाऽग्निकार्यं सिद्ध्यर्थं कुण्डलक्षणं उच्यते।

कुण्डं वा स्थण्डिलं वाऽपि वह्नेरायतनं द्विधा ॥ १

*athā'gnikārya siddhyartham kuṇḍalakṣaṇam ucyate|  
kuṇḍam vā sthaṇḍilam vā'pi vahnerāyatanam dvidhā|| 1*

Now, the characteristic features of fire-pits are told in order to accomplish the fire rituals in a perfect way. The abode of fire is of two kinds, hollowed fire-pit and a raised square platform(sthandila).

सूत्रं पूर्वापरं पूर्वं न्यसेद् दिक्साधन क्रमात्।

तेनैव साधयेत् सूत्रं दक्षिणोत्तरगं क्रमात् ॥ २

ततः क्षेत्रार्धं मानानां दिक्सूत्राद्विदिशं गृहाः।

चतुरश्रं भवेत् कुण्डं वृत्तं वा हस्त निर्मितम् ॥ ३

*sūtram pūrvāparam pūrvam nyased diksādhanā kramāt|  
tenaiva sādhayet sūtram dakṣiṇottaragaṁ kramāt|| 2  
tataḥ kṣetrārdha mānānām diksūtrādvīdiśaṁ gṛhāḥ|  
caturaśraṁ bhavet kuṇḍam vṛttaṁ vā hasta nirmitam|| 3*

First, the Acharya should draw an east-west line according to the rules given for ascertaining the accurate direction. Following the same rules, he should draw a line starting from the south and proceeding towards north. Then, with the measure equal to half the measure of the square(formed by the lines drawn previously), he should draw the lines for marking the intermediary directions. Such lines make the fire-pit in the form of a square. Or, based on these lines, he may design a circular fire-pit, its diameter being one hasta.

नित्य नैमित्तिके चैव काम्ये कल्प प्रचोदितम्।

इष्टकाभिः सुपक्वाभिः अपक्वाभिरसम्भवे ॥ ४

*nitya naimittike caiva kāmye kalpa pracoditam|  
iṣṭakābhiḥ supakvābhiḥ apakvābhirasambhavē|| 4*

According to the treatises dealing with the construction of fire-pits, the required fire-pit should be designed for the daily, occasional and optional rituals. Such fire-pit may be constructed with baked bricks. If baked bricks are not available, they may be constructed with unbaked bricks.

कुर्यात् कुण्डं तु शास्त्रोक्तं मन्त्र होमानुरूपतः।

मन्त्राणां वारुणानां कुम्भाकारं विधीयते ॥ ५

वायव्यानां पताकेव माहेन्द्राणां तु वज्रकम्।

सप्तजिह्वाकृति प्रोक्तं आग्नेयानां गुरुत्तमैः ॥ ६

*kuryāt kuṇḍam tu śāstroktam mantra homānurūpataḥ|*  
*mantrāṇām vāruṇānām kumbhākāraṁ vidhīyate||* 5  
*vāyavyānām patākeva māhendrāṇām tu vajrakam|*  
*saptajihvākṛti proktam āgneyānām gurūttamaiḥ||* 6

According to the nature of the mantras and to the procedure of oblations and as directed by the concerned scriptures, the Acharya should design the fire-pit. For the mantras related to the water-element, the fire-pit should be designed so as to be in the form of kumbha(pot). For the mantras related to the air-element, the fire-pit should be designed so as to be in the form of flag. The rule has been given by the foremost Gurus that for the mantras related to the fire, the fire-pit should be in the form of seven tongues.

मध्यमोत्तम वीर्याणां चतुरश्रं फलप्रदम्।

त्रिकोणं अल्पवीर्याणां स्त्रीरूपाणां भगाकृतिः ॥ ७

अर्धचन्द्रं तु रौद्राणां सौम्यानां वृत्तमेव हि।

पञ्चकोणं तु मूर्तानां किन्नराणां तथैव च ॥ ८

विद्या विद्येश्वराणां तु पद्माकारं इहोच्यते।

ऐन्द्र्यां स्तम्भे चतुष्कोणं अग्नौ तापे भगाकृतिः ॥ ९

चन्द्रार्धं मारणे याम्ये निरहतो द्यष्टकोणकम्।

वारुण्यां शान्तिके वृत्तं षडश्रोच्चाटनेऽनिले ॥ १०

उदीच्यां पौष्टिके पद्मं रौद्र्यां अष्टश्रं उक्तिदम्।

*madhyamottama vīryāṇām caturaśraṁ phalapradam|*  
*trikoṇam alpavīryāṇām strīrūpāṇām bhagākṛtiḥ||* 7  
*ardhacandram tu raudrāṇām saumyānām vṛttameva hi|*  
*pañcakoṇam tu mūrtānām kinnarāṇām tathaiva ca||* 8  
*vidyā vidyeśvarāṇām tu padmākāraṁ ihocyate|*  
*aindryām stambhe catuṣkoṇam agnau tāpe bhagākṛtiḥ||* 9  
*candrārdham māraṇe yāmye nirato dvyasṭakoṇakam|*  
*vāruṇyām śāntike vṛttam ṣaḍaśroccāṭane'nile||* 10  
*udīcyām pauṣṭike padmaṁ raudryām aṣṭāśraṁ uktidam|*

For the Deities who are with moderate and very intensive powers, the fire-pit should be in the form of square. Such fire-pit is capable of yielding the desired fruits. For the Deities who are with normal and insignificant powers, the fire-pit should be in the form of triangle. For the female Deities the fire-pit should be in the form of vulva. For the Gods who belong to the Rudra group, the fire-pit should

be in the form of half-moon. For the mantras which are meant for auspicious benefits, the fire-pit should be in the form of circle. For the mantras related to the forms of Kinnaras, the fire-pit should be in the form of pentagon. It is recommended in this Agama that for the mantras related to the Vidyas and Vidyasvaras, the fire-pit should be in the form of lotus. For the mantras meant for immobilizing a thing or to paralyze an activity, a square fire-pit should be designed in the east. To cause misery or agony, fire-pit in the form of vulva should be designed in the south-east. To effect destruction or cessation, fire-pit in the form of half-moon should be designed in the south or in the form having sixteen angles designed in the south-west. To appease and to alleviate, circular fire-pit should be designed in the west. To cause disgust, separation or expulsion, hexagonal fire-pit should be designed in the north-west. To promote growth and prosperity, fire-pit in the form of lotus should be designed in the north or octagonal fire-pit in the north-east.

शतार्ध शतहोमे तु विस्तारं द्विगुणं क्रमात् ॥	११
सहस्रायुत होमे तु हस्त हस्तद्वयं क्रमात्।	
भवेल्लक्षयुते होमे चतुर्हस्तं च षट्करम् ॥	१२
कोटिहोमेऽष्टहस्तं स्यात् तस्मादूर्ध्वमधो न हि।	
हस्तमात्रं भवेत्कुण्डं लिङ्गे कन्यसके न्यसेत् ॥	१३

<i>śatārdha śatahome tu vistāraṁ dviguṇaṁ kramāt</i>	11
<i>sahasrāyuta home tu hasta hastadvayaṁ kramāt</i>	
<i>bhavellakṣayute home caturhastāṁ ca ṣaṭkaram</i>	12
<i>koṭihome'ṣṭahastāṁ syāt tasmādūrdhvamadho na hi</i>	
<i>hastamātraṁ bhavetkuṇḍaṁ liṅge kanyasake nyaset</i>	13

For the offering of 50 oblations, the fire-pit should be with a side measuring one mushti(size of the fist); for 100 oblations, the fire-pit should be with a side measuring 2 mushtis. For 1000 oblations, the fire-pit should be with a measure of one hasta(cubit); for 10,000 oblations, it should be with the size of 2 hastas; for making 100,000 oblations, the size of the fire-pit should be 4 hastas; for one million oblations, 6 hastas; for making 10 million oblations, it should be with a size of 8 hastas. No fire-pit should exceed the maximum limit of 8 hastas and no fire-pit should be smaller than one mushti. For the Linga whose height is in the inferior kind, the fire-pit should be with a size of one hasta.

द्व्यङ्गुलार्धं तयोर्वृद्धिः प्रान्ते द्वित्र्यंशतः क्रमात्।	
पञ्चमांशे पुरे त्यक्त्वा कोणवेदांश मानतः ॥	१४
भ्रमादश्वत्थ पत्राभं कुण्डमाग्नेयं उच्यते।	
चतुरश्रे गृहे भक्ते त्यक्त्वाऽद्यन्ते तदंशके ॥	१५
मध्य सप्तांश मानेन कुण्डं खण्डेन्दुवद् भ्रमात्।	

<i>dvyāṅgulārdhaṁ tayorvṛddhiḥ prānte dvitryaṁśataḥ kramāt</i>	
<i>pañcamāṁśe pure tyaktvā koṇavedāṁśa mānataḥ</i>	14
<i>bhramādaśvattha patrābhaṁ kuṇḍamāgneyaṁ ucyate</i>	
<i>caturaśre gr̥he bhakte tyaktvā'dyante tadaṁśake</i>	15
<i>madhya sapṭāṁśa mānena kuṇḍaṁ khaṇḍenduavad bhramāt</i>	

Having divided the side of the square into 5 equal parts, the Guru should mark a point in the middle of the east side, having left out one part below the east line. He should mark two points above and below of the east-west lines, at a distance two third of these two lines and having increased by two and a half angulas on either side. Holding the diameter to be one fourth of the line, he should draw two circles at the north-west and south-west and join the three points in the front and in the sides. A fire-pit in the form of vulva is designed in this way. The basic square should be divided into nine equal parts and one part should be left out in the front and at the bottom. Holding the diameter to be 7 parts, he should draw a half circle. The fire-pit in the form of half-moon is formed in this way.

इष्टदिक्षु न्यसेत्पश्चादुत्तरे सूत्र पातनम्॥ १६

त्रिभाग वृद्धितो मत्स्यैस्त्रिभिर्नैशाचरं भवेत्।

कण्ठार्धांश सन्त्यागात् वृत्तकुण्डं इहोदितम्॥ १७

षड्भाग वृद्धितो मत्स्यैश्चतुर्भिस्स्यात् षडश्रकम्।

*iṣṭadikṣu nyasetpaścāduttare sūtra pātanam*|| 16

*tribhāga vṛddhito matsyaisthibhirmāśācaram bhavet*

*kaṅṭhārdhāṁśa santyāgāt vṛttakuṇḍam ihoditam*|| 17

*ṣaḍbhāga vṛddhito matsyaiścaturbhissyāt ṣaḍśrakam*

Then, in the north side, a line should be drawn in a desired direction (in the east side or the west side). In the area increased by three parts, three intersecting circles should be drawn. By doing so, the fire-pit pertaining to the south-west direction, triangular fire-pit could be formed. By removing eight parts from the line which indicates the neck part of the fire-pit and by drawing a circle, circular fire-pit could be formed. In the area increased by six parts, four intersecting circles should be drawn and with the lines thus obtained, hexagonal fire-pit could be formed.

चतुरश्रेऽष्ट भागे तु कर्णिका स्याद्विभागतः॥ १८

तद्वहिस्त्वेक भागेन केसराणि प्रकल्पयेत्।

तृतीये दलमध्यानि तुरीये दलकोटयः॥ १९

भ्रमणात्पद्मकुण्डं स्याद् दलाग्रं दर्शयेद्वहिः।

वृत्तकुण्डसमं चान्यद् अथवान्य प्रकारतः॥ २०

वृत्तकुण्डं पुरा कृत्वा चतुर्धा मेकलां भजेत्।

उत्सेधं च तथा वृत्वा कर्णिका सार्धतो भवेत्॥ २१

अवशिष्टं दलं वेददलमष्टदलं तु वा।

*caturaśre'ṣṭa bhāge tu karṇikā syāddvibhāgataḥ*|| 18

*tadbahistveka bhāgena kesarāṇi prakalpayet*

*tṛtīye dalamadhyāni turīye dalakoṭayaḥ*|| 19

*bhramaṇātpadmakuṇḍam syād dalāgraṁ darśayedbahih*

*vṛttakuṇḍasamaṁ cānyad athavānya prakārataḥ*|| 20

*vṛttakuṇḍam purā kṛtvā caturdhā mekalām bhajet|  
utsedham ca tathā vṛtvā karṇikā sārdhato bhavet||  
avaśiṣṭam dalaṁ vedadalamaṣṭadalaṁ tu vā|*

21

Having divided the square into eight parts, two parts should be taken for designing the pericarp. Outside this, filaments should be formed so as to cover one part. In the third section, the middle portion of the petals should be designed. In the fourth section, the front part of the petals should be designed. When a circle is drawn covering all these sections, a lotus fire-pit could be formed. Outside the bordering line, the tips of the petals should be designed. Or, the circular fire-pit may be designed in a different way. Having designed the circular fire-pit first, the Guru should divide the line meant for the girdle of the fire-pit into four parts. He should keep the height to be in the same measure. Pericarp should be designed to occupy one and a half parts. The remaining parts should be taken for the designing of the petals. Either four petals or eight petals may be formed.

क्षेत्रार्धं दशमं भागं चतुर्दिक्षु तदुत्तरे ॥ २२

विन्यसेत्तत्प्रमाणेन चतुरुश्रं अपरं नयेत्।

तस्य कर्णप्रमाणेन तद्भुजांशापि लाञ्छयेत् ॥ २३

तत्राष्ट सूत्र संयोगादष्टाश्रं कुण्डं उच्यते।

*kṣetrārdha daśamaṁ bhāgaṁ caturdikṣu taduttare|| 22*

*vinyasettatpramāṇena caturuśraṁ aparaṁ nayet|*

*tasya karṇapramāṇena tadbhujāṁśāpi lāñcayet|| 23*

*tatrāṣṭa sūtra saṁyogādaṣṭāśraṁ kuṇḍam ucyate|*

Half of the square should be divided into ten parts on all sides. Another square should be drawn encompassing the previous one at a distance equal to one part. With a measure equal to the measure of the diagonal, lines should be drawn. By joining these lines, octagonal fire-pit could be formed.

विस्तार सदृशः खातो मेखलाशेष एव वा ॥ २४

कण्ठोऽङ्गुष्ठमितो हस्तो यववृद्ध्या द्विहस्ततः।

कण्ठमानं इदं प्रोक्तं मेकला शृणुत द्विजाः ॥ २५

*vistāra sadṛśaḥ khāto mekhalāśeṣa eva vā|| 24*

*kaṇṭho'ṅguṣṭhamito hasto yavavṛddhyā dvihastataḥ|*

*kaṇṭhamānaṁ idaṁ proktaṁ mekalā śṛṇuta dvijāḥ|| 25*

The pit should be digged upto a depth equal to the side of the square or equal to top girdle. Hasta-unit being calculated with the height of the thumb, the width of the neck should be from one hasta to two hastas, increasing the measure by one yava each time. The width of the neck has been told now. O, the twice-born Sages!, then listen to the construction of the girdles.

मुष्टिमात्रस्य कुण्डस्य मेकला ह्यङ्गुलद्वया।

मेकला द्वितयं कार्यं अङ्गुलार्धाङ्गुल क्रमात् ॥ २६

रत्निमात्रस्य कुण्डस्य नेमिस्स्यादङ्गुलैस्त्रिभिः।

अन्यनेमिद्वयं तस्य तृतीयाङ्गुला मता ॥

२७

*muṣṭimātrasya kuṇḍasya mekalā hyaṅguladvayā|*  
*mekalā dvitayam kāryam aṅgulārdhāṅgula kramāt||* 26  
*ratnimātrasya kuṇḍasya nemissyādaṅgulaistribhiḥ|*  
*anyanemidvayam tasya tṛtīyāṅgulā matā||* 27

For the fire-pit with a size of one fist, the girdle should be with a measure of 2 angulas. If 2 girdles are to be provided, the first(lower)one should be one angula and the second(upper)one should be one and a half angulas. For the fire-pit with a size of one span, the girdle should be with a measure of 3 angulas. The other two girdles also should be with a measure of three angulas.

हस्तमात्रस्य कुण्डस्य नेमिस्स्याच्चतुरङ्गुला।

कर्तव्या मेकला चान्या त्रिद्व्यङ्गुल क्रमात्तथा ॥

२८

कुण्डस्य द्विकरस्य स्यात्पूर्वनेमिषडङ्गुला।

अन्याङ्गुल चतुष्का स्यात् तृतीया त्वङ्गुलैस्त्रिभिः ॥

२९

चतुर्हस्तस्य कुण्डस्य नेमिः पूर्वाङ्गुलाष्टका।

षड्भिरन्याङ्गुलैः कार्या चतुर्भिरपराङ्गुलैः ॥

३०

*hastamātrasya kuṇḍasya nemissyāccaturaṅgulā|*  
*kartavyā mekalā cānyā tridvyaṅgula kramāttathā||* 28  
*kuṇḍasya dvikarasya syātpūrvanemiṣṣaḍaṅgulā|*  
*anyāṅgula catuṣkā syāt tṛtīyā tvaṅgulaistribhiḥ||* 29  
*caturhastasya kuṇḍasya nemiḥ pūrvāṅgulāṣṭakā|*  
*ṣaḍbhiranyaṅgulaiḥ kāryā caturbhiraparāṅgulaiḥ||* 30

For the fire-pit whose side is one hasta, the first girdle should be 4 angulas, the second one 3 angulas and the third one 2 angulas. For the fire-pit whose side is 2 hastas, the first girdle should be 6 angulas, the second girdle 4 angulas and the third girdle 3 angulas. For the fire-pit which is with a measure of 4 hastas, the first girdle should be 8 angulas, second girdle 6 angulas and the third girdle 4 angulas.

कर्तव्या मेकला पूर्वा षड् हस्तस्य दशाङ्गुलैः।

अङ्गुलैरष्टभिश्चान्या तृतीया षड्भिरङ्गुलैः ॥

३१

अष्टहस्तस्य या पूर्वा मेकला द्वादशाङ्गुला।

दशाङ्गुला द्वितीया तु तृतीयाष्टाङ्गुला मता ॥

३२

*kartavyā mekalā pūrvā ṣaḍ hastasya daśāṅgulaiḥ|*  
*aṅgulairāṣṭabhiścānyā tṛtīyā ṣaḍbhirāṅgulaiḥ||* 31

For the fire-pit whose width is 6 hastas, the first girdle should be 10 angulas, the second one is 8 angulas and the third one is 6 angulas. For the fire-pit whose width is 8 hastas, the first girdle should be 12 angulas, the second girdle should be 10 angulas and third one should be 8 angulas.

कुण्डश्य यादृशं रूपं मेकलानां तु तादृशम्।	
अथवान्यप्रकारेण मेकलामानं उच्यते ॥	३३
चतुर्विंशति भागं तु विभजेत्कुण्डमानकम्।	
तदेकभागमात्रं स्यात्तेन द्वित्रिचतुर्गुणैः ॥	३४
विस्तारोत्सेध मानाभ्यां भवन्तीह च मेकला।	
षडङ्गुल विशालोच्चा मेकलैका भवेद्यदि ॥	३५

<i>kuṇḍaśya yādr̥śam rūpaṁ mekalānām tu tādr̥śam</i>	
<i>athavānyaprakāreṇa mekalāmānaṁ ucyate</i>	33
<i>caturviṁśati bhāgaṁ tu vibhajetkuṇḍamānakam</i>	
<i>tadekabhāgamātraṁ syāttena dvitricaturguṇaiḥ</i>	34
<i>vistārotsedha mānābhyāṁ bhavantīha ca mekalā</i>	
<i>ṣaḍaṅgula viśāloccā mekalaikā bhavedyadī</i>	35

The shape of the girdles should be the same as that of the fire-pit. Or, the measures of the girdles are now told in a different way. The width of the fire-pit should be divide into 24 equal parts. Taking one part as the basic unit, the girdles should be designed so as to be 2 times, 3 times and 4 times the basic unit. The measure of width and the height of the girdles are to be considered here. If there is only one girdle, its width and the height should be 6 angulas.

कुण्डबिम्बार्ध मानेन नाभिस्त्र्यंशेन वा मता।	
मेकला मध्यगा योनिर्द्व्यङ्गुलोच्छ्राय संयुता ॥	३६
मुष्टिरल्येक हस्तेषु योनिमानं उदीरितम्।	
द्विहस्तादिषु कुण्डेषु विस्तारे द्यङ्गुलाधिका ॥	३७
अग्न्यङ्गुलाधिका दैर्घ्यादुत्सेधस्वभुजात्ततः।	
सा योनिस्सर्व कुण्डानां स्वार्धमानेन निर्मिता ॥	३८

<i>kuṇḍabimbārdha mānena nābhistryaṁśena vā matā</i>	
<i>mekalā madhyagā yonirdvyaṅgulocchrāya saṁyutā</i>	36
<i>muṣṭiratnyeka hasteṣu yonimānaṁ udīritam</i>	
<i>dviḥastādiṣu kuṇḍeṣu vistāre dvyaṅgulādhikā</i>	37
<i>agnyaṅgulādhikā dairghyādutsedhassvabhujāttataḥ</i>	
<i>sā yonissarva kuṇḍānām svārdhamānena nirmitā</i>	38



The navel should be provided on the top girdle, with a measure equal to half or one third of the inner width of the fire-pit. The vulva-structure should be provided in the middle of the top girdle with a height of 2 angulas. This measure prescribed for the vulva is for the fire-pits whose width is one fist(mushti) or one span(ratni) or one hasta. For the fire-pits whose width is from 2 hastas onwards, the width of the yoni should exceed by 2 angulas gradually. According to the length of its own inner side, the height of the yoni should exceed its length by 3 angulas. Such yoni should be formed for all the fire-pits with a measure equal to half the measure of its own inner side.

अश्वत्थपत्रवद्वाथ गजोष्ठ सदृशाऽथवा।

प्रणालेन समायुक्ता कुण्डमान युतेन तु॥ ३९

योनेरारभ्य नाभ्यन्तं गोनन्देन सुशोभिना।

नाभिस्स्यात्कुण्डमध्ये तु स्वार्ध मानेन निर्मिता॥ ४०

तच्चतुर्थांशकोत्तुङ्ग पद्माकारा यथा भवेत्।

*aśvatthapatravadvātha gajoṣṭha sadṛśā'thavā* 39  
*praṇālena samāyuktā kuṇḍamāna yutena tu*  
*yonerārabhya nābhyantaṁ gonandena suśobhinā*  
*nābhissyātkuṇḍamadhye tu svārdha mānena nirmitā* 40  
*taccaturthāṁśakottuṅga padmākāra yathā bhavet*

The yoni-structure should be in the shape of a peepal leaf or the lip of the elephant. It should be joined with stem(nala) with a measure equal to the measure of the pit. Starting from the yoni and ending at the navel of the fire-pit, the stem should be designed so as to be with aspects of Sakti. The navel should be designed at the center of the pit with a measure equal to half the measure of the pit. The lotus-design to be designed within the navel should be with a height equal to one fourth of the width.

एकाशीतिपदा वेदी मण्डपेन बहिर्भवेत्॥ ४१

तद्वाह्ये त्रिषुभागेषु मध्ये कुण्डानि कल्पयेत्।

चतुर्धा वेदिकां कृत्वा वेदिका कुण्डमध्यमे॥ ४२

यथैकांशं भवेत्कुण्डजालं वा परिकल्पयेत्।

प्रधान वायुसोमेश कुण्डेषु प्राङ्मुखो यथा॥ ४३

पूर्वमुत्तर वक्रं स्याच्छेषं प्रागुत्तरामुखम्॥ ४४

*ekāśītipadā vedī maṇḍapena bahirbhavet* 41  
*tadbāhye triṣubhāgeṣu madhye kuṇḍāni kalpayet*  
*caturdhā vedikāṁ kṛtvā vedikā kuṇḍamadhyame* 42  
*yathaikāṁśaṁ bhavetkuṇḍajālaṁ vā parikalpayet*  
*pradhāna vāyusomeśa kuṇḍeṣu prāṅmukho yathā* 43  
*pūrvamuttara vakraṁ syāccheṣaṁ prāguttarāmukham* 44

In the pavilion constructed based on the paramasayi mandla, the fire-pits should be formed around the central altar(vedika). In the three grids lying outside the vedika, the fire-pits should be designed in the central grid. Having divided the interior of the pavilion into four equal parts, the vedika should be designed to be amidst the fire-pits. Along the row occupying one part of the four aprts, the Guru should construct all the fire-pits in various shapes. If the main fire-pit and the fire-pits designed in the north-west, north and the north-east are facing the east, then the Acharya should sit facing the north, in front of the main fire-pit. In front of the remaining fire-pits, the priest may sit facing either east or north.

॥ इति कामिकाख्ये महातन्त्रे कुण्डलक्षण विधिः सप्तमः पटलः ॥

॥ iti kāmikākhye mahātantrē kuṇḍalakṣaṇa vidhiḥ sapṭamaḥ paṭalaḥ ॥

This is the 7<sup>th</sup> chapter titled “The Lineaments of Various Fire-pits” in the Great Tantra called Kamika

## ८ अग्निकार्य विधिः

### 8 agnikārya vidhiḥ

### 8 Directions for the Performance of Fire Rituals

अतःपरं प्रवक्ष्यामि अग्निकार्य विधिक्रमम्।	
वैदिकं मिश्रकं शैवं अग्निकार्यं त्रिधा स्मृता ॥	१
केवलैर्वैदिकैर्मन्त्रैर्विहितो वैदिको भवेत्।	
मन्त्रैश्च वैदिकैश्शैवैः विहितो मिश्र उच्यते ॥	२
केवलैश्शिवमन्त्रैस्तु विहितश्शैव उच्यते।	
उत्पादने क्रमस्त्वेवं विहितश्शिवशासने ॥	३

<i>ataḥparam pravakṣyāmi agnikārya vidhikramam </i>	
<i>vaidikaṁ miśrakam śaivam agnikāryam tridhā smṛtā  </i>	1
<i>kevalairvaidikairmantrairvihito vaidiko bhavet </i>	
<i>mantraiśca vaidikaiśśaivaiḥ vihito miśra ucyate  </i>	2
<i>kevalaiśśivamantraistu vihitaśśaiva ucyate </i>	
<i>utpādane kramastvevaṁ vihitaśśivaśāsanē  </i>	3

Then, next to the features of various fire-pits, I will explain the directions for the systematic performance of fire rituals. The fire-ritual is of three kinds – purely Vedic, Mixed and purely Agamic. The fire-ritual systematized with the Veda-mantras only is known as the Vedic fire-ritual. The fire-ritual systematized with both the Veda-mantras and the Agama-mantras is known as the Mixed. The fire-ritual systematized with the Agama-mantras only is known as the Agamic. In respect of the creation of fire, this order of three fire-rituals has been set forth in the Sivagamas.

त्रिभिः परिधिभिश्चोर्ध्वं समिद्ध्यां संयुतस्तु यः।	
वैदिकाग्निस्समुद्दिष्टो मिश्राग्निस्तूभयात्मकः ॥	४
चतुष्परिधिभिश्शैवशास्त्रेऽस्मिन् संप्रकीर्तितः।	
प्रणीता ब्रह्मकूर्चेन संयुक्तो वैदिकस्स्मृतः ॥	५
तथैव मिश्रवह्निस्तु शैवाग्निस्तद्युतो हि वा।	
मिश्रवैदिकयोरग्नयोः स्वरूपं शृणुत द्विजाः ॥	६

<i>tribhiḥ paridhibhiścordhva samidbhyāṁ saṁyutastu yaḥ </i>	
<i>vaidikāgnissamuddiṣṭo miśrāgnistūbhayātmakah  </i>	4
<i>catuṣparidhibhiśśaivaśśāstre'smin saṁprakīrtitaḥ </i>	
<i>praṇītā brahmakūrcena saṁyukto vaidikassmṛtaḥ  </i>	5
<i>tathaiḥ miśravahnistu śaivāgnistadyuto hi vā </i>	
<i>miśravaidikayoragnyoḥ svarūpaṁ śṛṇuta dvijāḥ  </i>	6

The fire which is furnished with three enclosing bunches of darbha-grass(paridhi) and which is associated with faggots placed on the upper girdle is said to be the Vedic-fire. The fire which is associated with the specific features of both the Vedic and Agamic-fire is said to be the Mixed. In this Agama it is maintained that the fire furnished with four enclosing bunches of darbha-grass is to be known as the Agamic-fire(Saivagni). The fire furnished with sacrificial vessel known as 'pranita' and knotted bunch of darbha-grass known as 'brahma kurca' goes by the name Vedic-fire. The pranita and the brahma kurca are to be placed for the Mixed-fire also. For the Agamic-fire, the pranita and the brahma kurca may or may not be provided. O, the twice-born Sages!, now listen to the essential lineaments of the Vedic-fire and the Mixed-fire.

एकविग्रह संयुक्तो द्विवक्रश्च द्विनासिकः।	
षडक्षो मेकलायुक्तः पादत्रय समन्वितः ॥	७
चतुश्शृङ्ग समायुक्तो द्विशिरा जटिलो मतः।	
उपवीती च मौञ्जीवान् सप्तहस्तस्समायुतः ॥	८
सप्तजिह्वा समायुक्तो वृषवाहन संयुतः।	
हिरण्या कनका रक्ता कृष्णा जिह्वा च दक्षिणे ॥	९
सुप्रभा चातिरक्ता च बहुरूपा च वामके।	
एवं जिह्वास्समुद्दिष्टा मिश्राग्नौ वैदिकानले ॥	१०

<i>ekavigraha saṁyukto dvivakraśca dvināsikaḥ </i>	
<i>ṣaḍakṣo mekalāyuktaḥ pādatraya samanvitaḥ  </i>	7
<i>catuśśṛṅga samāyukto dviśirā jaṭilo mataḥ </i>	
<i>upavītī ca mauñjīvān saptahastassamāyutaḥ  </i>	8
<i>saptajihvā samāyukto vṛṣavāhana saṁyutaḥ </i>	
<i>hiranyā kanakā raktā kṛṣṇā jihvā ca dakṣiṇe  </i>	9
<i>suprabhā cātiraktā ca bahurūpā ca vāmake </i>	
<i>evaṁ jihvāssamuddiṣṭā miśrāgnau vaidikānale  </i>	10

The form of Agni to be mediated is associated with single body, two faces, two noses and six eyes. It is adorned with a girdle; has three feet. It appears with four horns, two heads adorned with matted locks of hair. It is wearing the sacred thread and waist-bond made of munja-grass. It appears with seven hands and seven tongues and associated with the bull-vehicle. Hiranya, Kanaka, Rakta and Krishna – these four tongues are in the right side. Suprabha, Atirakta and Bahurupa – these three tongues are in the left side. For both the Vedic-fire and the Mixed-fire, the features of the form of Agni have been told in this way.

हिरण्या वारुणी जिह्वा कनका मध्यमे स्थिता।	
रक्ता चोत्तरजिह्वा स्यात् कृष्णा याम्यां दिशिस्थिता ॥	११
सुप्रभा पूर्वजिह्वा स्यादतिरक्ताग्नि दिक्स्थिता।	
बहुरूपैश्च जिह्वा स्याज्जिह्वास्थानं प्रकीर्तिताः ॥	१२

<i>hiraṇyā vāruṇī jihvā kanakā madhyame sthitā</i>	
<i>raktā cottarajihvā syāt kṛṣṇā yāmyām diśissthitā</i>	11
<i>suprabhā pūrvajihvā syādatiraktāgni diksthitā</i>	
<i>bahurūpaiśa jihvā syājjihvāsthānaṃ prakīrtitā</i>	12

Within the fire enkindled in the fire-pit, Hiranya tongue is in the west. Kanaka tongue is in the middle. Rakta tongue is in the north. Krishna tongue is in the south. Suprabha tongue is in the east. Atirakta tongue is in the south-east. Bahurupa tongue is in the north-east. Thus the locations of the tongues of fire have been well stated.

शैवाग्निः कथ्यते विप्राः शृणुताथ समाहिताः।	
पञ्चवक्रयुतं रक्तं सप्तजिह्वा विराजितम्॥	१३
दशहस्तं त्रिणेत्रं च सर्वाभरण भूषितम्।	
रक्तवस्त्र परीधानं पङ्कजोपरि संस्थितम्॥	१४
बद्धपद्मासनासीनं दशायुध समन्वितम्।	
कनका बहुरूपा चाप्यतिरक्ता ततः परम्॥	१५
सुप्रभा चैव कृष्णा च रक्ता चान्या हिरण्मयी।	
ऊर्ध्ववक्त्रे स्थितास्तिस्त्रः शेषाः प्रागादितः स्थिताः ॥	१६

<i>śaivāgniḥ kathyate viprāḥ śṛṇutātha samāhitāḥ</i>	
<i>pañcavakrayutam raktam saptajihvā virājitam</i>	13
<i>daśahastam triṇetraṃ ca sarvābharaṇa bhūṣitam</i>	
<i>raktavastra parīdhānaṃ paṅkajopari samsthitam</i>	14
<i>baddhapadmāsanaśīnaṃ daśāyudha samanvitam</i>	
<i>kanakā bahurūpā cāpyatiraktā tataḥ param</i>	15
<i>suprabhā caiva kṛṣṇā ca raktā cānyā hiraṇmayī</i>	
<i>ūrdhvavaktre sthitāstisraḥ śeṣāḥ prāgāditaḥ sthitāḥ</i>	16

O, the twice-born Sages!, the lineaments of Saivagni are being told now. Listen to these details with concentrated attention. The form of Sivagni is associated with five faces. It is of red color and it shines forth with seven tongues. It is with ten hands and three eyes(in each face). It is adorned with all varieties of ornaments and with under garment in red color. Assuming the lotus posture, it is seated on the lotus pedestal. Its ten hands are holding the relevant weapons. Kanaka, Bahurupa, Atirakta, Suprabha, Krishna, Rakta and Hiranmayi – these are the seven tongues of Sivagni. Three tongues are in the upper face. The remaining four tongues are in the four faces facing the east and other main directions.

शैवाग्नि ध्यानमुद्दिष्टं त्रिविधोऽग्निः प्रकीर्तितः।	
वैदिकोऽपि त्रिधा गार्हपत्यस्स्याद् दक्षिणोऽनलः ॥	१७
ततस्त्वाहवनीयस्तु तेषामत्र प्रयोजनम्।	
कारयेद् देशिको धीमान् शैव मिश्रानलोद्भवे ॥	१८

<i>śaivāgni dhyānamuddiṣṭam trividho'gniḥ prakīrtitaḥ </i>	
<i>vaidiko'pi tridhā gārhapatyassyād dakṣiṇo'nalaḥ  </i>	17
<i>tatastvāhavanīyastu teṣāmatra prayojanam </i>	
<i>kārayed deśiko dhīmān śaiva miśrānalodbhave  </i>	18

The features of the form of Sivagni meant for meditation have been set forth in this way. The Sivagni is held to be of three kinds. Even the Vedic-fire is of three kinds – garhapatyagni, dakshinagni and avahaniyagni. These three kinds are to be employed by the learned Guru in the Saivagni and the Misragni(Mixed-fire).

अनुकल्पं समानीय शैवं संपादयेद् गुरुः ।	
मिश्रं वा साधयेत् तत्र नियमोऽपि विधीयते ॥	१९
गार्हपत्यो गृहस्तानां पितृणां दक्षिणानलः ।	
दैवस्त्वावहनीयस्तु चान्येषामपि शंसितः ॥	२०
बालो युवा च वृद्धश्च क्रमेण परिकीर्तितः ।	
प्रतिष्ठार्थं शिवाग्नेस्तु सम्पदर्थं समाहरेत् ॥	२१
बालाग्निं उत्सवार्थं तु यौवनं परिकल्पयेत् ।	
नित्याग्नौ योजयेद् वृद्धं अन्यत्राऽपि योजयेत् ॥	२२

<i>anukalpaṁ samānīya śaivaṁ sampaḍayed guruḥ </i>	
<i>miśraṁ vā sādhayet tatra niyamo'pi vidhīyatell</i>	19
<i>gārhapatyo gṛhastānāṁ pitṛṇām dakṣiṇānalaḥ </i>	
<i>daivastvāvahanīyastu cānyeṣāmapī śaṁsitaḥ  </i>	20
<i>bālo yuvā ca vṛddhaśca krameṇa parikīrtitaḥ </i>	
<i>pratiṣṭhārthaṁ śivāgñestu sampadarthaṁ samāharet  </i>	21
<i>bālāgniṁ utsavārthaṁ tu yauvanaṁ parikalpayet </i>	
<i>nityāgnau yojayed vṛddhaṁ anyatrā'pi yojayet  </i>	22

The Guru should bring the fire produced in a conventional manner by means of attrition or sunstone and after placing it inside the fire-pit, he should create Sivagni from it. Or, he may create the Mixed-fire. For such creation of the Mixed-fire the orderly procedure has been formulated. Garhapatyagni is recommended for the householders. Dakshinagni is meant for the Ancestral Divinities. Avahaniyagni is recommended for the Deities and other Gods. Balagni(young fire), Yauvanagni(youth fire) and Vruddhagni(aged fire) – these three kind of fire belong to theMixed-fire. Sivagni is highly suitable for the installation. Balagni should be created to derive wealth and prosperity. Yauvanagni should be made use of for the performance of festivals. Vruddhagni should be employed for performing the daily fire-ritual. This vruddhagni could be prepared for other rituals also.

अनुकल्प शिवाग्नेस्तु चोत्पादार्थं क्रमो मतः ।	
शिवाग्निमुत्पाद होमस्तु श्रेष्ठस्संपरिकीर्तितः ॥	२३
मिश्राग्निमुत्पाद होमस्तु मध्यमः परिकीर्तितः ।	

वैदिके केवलाग्नौ वा शिवमन्त्रान् न योजयेत्॥	२४
शिवाग्नौ वैदिका मन्त्राश्चान्ये वा संप्रकीर्तिताः।	
तथैव मिश्र वह्निस्तु वैदिकाग्निस्तु कथ्यते॥	२५

<i>anukalpa śivāgnestu cotpādārthaṃ kramo mataḥ </i>	
<i>śivāgnimutpāda homastu śreṣṭhassaṃparikīrtitaḥ  </i>	23
<i>miśrāgnimutpāda homastu madhyamaḥ parikīrtitaḥ </i>	
<i>vaidike kevalāgnau vā śivamantrān na yojayet  </i>	24
<i>śivāgnau vaidikā mantrāścānye vā saṃprakīrtitāḥ </i>	
<i>tathaiva miśra vahnistu vaidikāgnistu kathyate  </i>	25

A systematic procedure has been framed for the creation of Sivagni from the fire produced in a conventional way. The oblations offered into the Sivagni are considered to be of supreme kind. Those offered into the Mixed-fire are considered to be of medium standard. Neither in the Vedic-fire nor in the Kevala-fire(normal fire), the mantras of the Sivagamas should be employed. But, the mantras of the Vedas and other Scriptures could be employed in the Sivagni. Similarly, the mantras and other rituals pertaining to the Vedic-fire could be employed in the Mixed-fire.

ब्रह्मा विष्णुश्च लोकेशा देवाश्चान्ये च ये स्थिताः।	
व्यासो बोधायनश्चापस्तम्बश्चैवाश्वलायनः ॥	२६
सत्याषाढश्च ते चान्ये मत्तो वेदास्तु सार्थकान्।	
शास्त्राण्यन्यानि श्रोतारः पुराणं च स्मृता तथा ॥	२७
सूत्रैस्तु नियमार्थं तु व्यास संक्षेपकारिणः।	
तन्मतेन कृतो योऽग्निः वैदिकः परिपठ्यते ॥	२८

<i>brahmā viṣṇuśca lokeśā devāścānye ca ye sthitāḥ </i>	
<i>vyāso bodhāyanaścāpastambaścaivāśvalāyanaḥ  </i>	26
<i>satyāśāḍhaśca te cānye matto vedāstu sārthakān </i>	
<i>śāstrāṅyanyāni śrotāraḥ purāṇaṃ ca smṛtā tathā  </i>	27
<i>sūtraistu niyamārthaṃ tu vyāsa saṃkṣepakāriṇaḥ </i>	
<i>tanmatena kṛto yo'gniḥ vaidikaḥ paripathyate  </i>	28

The fire moulded by following the rules promulgated by Brahma, Vishnu, other Gods of various planes of existence, Vyasa, Bodhayana, Apastamba, Asvalayana, Satyashada and other sages, rules given by those who received instructions on the Vedas revealed by me and on their intended meanings and contents and on other treatises, rules set forth in the Puranas and Smritis, rules given in the Sutra-works authored by those who simplified the extensive teachings for the purpose of systematic performance, is declared to be the Vedic-fire.

अदीक्षिताश्च विप्राद्या वैदिकाग्नौ तु केवलम्।	
अधिकारिण इत्युक्ता दीक्षितास्सर्वयोग्यकाः ॥	२९
उभयाश्रयिणो ये तु कृत्वादौ वैदिकं पृथक्।	

कुण्डसंस्कारपूर्वं तु शैवाग्निं साधयेत्ततः ॥

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मिश्राग्निमेवं उद्दिष्टस्तूभयाश्रम योग्यकः ।

<i>adīkṣitāśca viprādyā vaidikāgnau tu kevalam </i>	
<i>adhikāriṇa ityuktā dīkṣitāssarvayogyakāḥ  </i>	29
<i>ubhayāśrayiṇo ye tu kṛtvādau vaidikam pṛthak </i>	
<i>kuṇḍasaṃskārapūrvam tu śaivāgniṃ sādhayettataḥ  </i>	30
<i>miśrāgnimevam uddiṣṭastūbhayāśrama yogyakāḥ </i>	

Those who have not been initiated and the common brahmins and such others are entitled to perform the Vedic-fire rituals only. But those who have been initiated are qualified to perform all kinds of fire-rituals. Those who are qualified to perform both the Vedic and the Agamic fire-rituals should first perform the the Vedic-fire ritual separately, then carry out the sacramental activities for the fire-pit and then produce the Saivagni in the consecrated fire-pit. The procedure of performing the Mixed-fire ritual is prescribed in this way for the sake of those who are qualified to perform the Mixed-fire rituals.

अथवा वैदिके होमे निर्वृत्ते तदनन्तरम् ॥ ३१

शैवोक्त कुण्डसंस्कारान् कृत्वा चाग्निं च तत्पुरा ।

नाभिस्थेऽग्नावपानेन विश्राम्योदानवृत्तिना ॥ ३२

तद्बीजेन क्रमात् सद्यवामाघोर नरेश्वरान् ।

नित्याग्निं वेशयेद् भूयश्शिवाग्निमपि कुण्डके ॥ ३३

एवं मिश्रं तु संपाद्य जुहुयात्सर्वमन्त्रकैः ।

<i>athavā vaidike home nirvr̥tte tadanantaram  </i>	31
<i>śaivokta kuṇḍasaṃskārān kṛtvā cāgniṃ ca tatpurā </i>	
<i>nābhisthe'gnāvapānena viśrāmyodānavṛttinā  </i>	32
<i>tadbījena kramāt sadyavāmāghora nareśvarān </i>	
<i>nityāgniṃ veśayed bhūyaśśivāgnimapi kuṇḍake  </i>	33
<i>evam miśram tu saṃpādya juhuyātsarvamantrakaiḥ </i>	

Or, once the Vedic-fire rituals are completed, then the Guru should perform the prescribed sacraments to the fire-pit according to the rules given in the Saivagama. Then he should lead the fire(blazing forth in the pit) through his inbreath to the fire existing in his navel and place it there. Through the uprising outbreath, he should bring out that fire reciting the seed letter pertaining to it and reciting the sadyojata mantra, vama deva mantra, aghora mantra, tatpurusha mantra and isana mantra in the due order and deposit that fire in the daily-fire remaining in the fire-pit and again he should deposit the Sivagni also in that fire. Having created the Mixed-fire in this way, he should offer the oblations with the accompaniment of all the mantras.

विहितेऽन्त्येष्टि कर्मादौ उभयोस्सङ्करार्थकम् ॥ ३४

आदौ वा कुण्ड संस्कारं कुर्याद्वैदिक शैवकम् ।

वैदिकाग्र्यवसाने तु शैवं सम्पाद्य वानलम् ॥ ३५



कृत्वा शिवाग्निं अन्यत्र तेन संयोजनं नयेत्।

एवं अन्त्येष्टि कर्मादौ साङ्कर्यं सम्मतं त्विह ॥

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*vihite'ntyēṣṭi karmādaṁ ubhayossañkarārthakam* 34

*ādaṁ vā kuṇḍa saṁskāraṁ kuryādvaidika śaivakam*

*vaidikāgnyavasāne tu śaivaṁ sampādya vānalam* 35

*kṛtvā śivāgniṁ anyatra tena saṁyojanaṁ nayet*

*evaṁ antyeṣṭi karmādaṁ sāṅkaryam sammatam tviha* 36

In the activities such as the last funeral fire-ritual, certain rules have been laid down for the preparation of the Mixed-fire. First the priest should perform the sacramental ritulas for the fire-pit and the he should do the ritulas concerned with the Vedic-fire and the Saiva-fire. Upon the completion of the Vedic-fire rituals, he may invoke the Sivagni in that fire or he may prepare the Sivagni in another place and then unite this Sivagni with the Vedic-fire. In this way, the admixture of the Vedic-fire and the Saiva-fire under the occasions such as the last funeral fire-ritual and others has been well accepted.

अथोऽन्यत्र पृथक् कार्यः श्रद्धावित्तानुसारतः ।

शैवाग्निं संप्रवक्ष्यामि कुण्डलक्षण पूर्वकम् ॥

३७

तथा कुण्डं चतुष्कोणं वृत्ताभं वाथ वारिजम् ।

सर्वकामप्रदं नित्ये हस्तमात्र विनिर्मितम् ॥

३८

*atho'nyatra pṛthak kāryaḥ śraddhāvittānusārataḥ*

*śaivāgniṁ saṁpravakṣyāmi kuṇḍalakṣaṇa pūrvakam*

37

*tathā kuṇḍam catuṣkoṇam vṛttābham vātha vārijam*

*sarvakāmapradam nitye hastamātra vinirmitam*

38

Then, a separate ritual should be performed in conformity with diligence in such activity and the availability of resources. I will now explain the rituals concerned with the Sivagni, first dealing with the specific features of the fire-pits. With regard to the performance of daily fire-ritual, a fire-pit in the shape of square, circle or lotus should be designed, its width being one hasta. Such fire-pit is efficacious in yielding the desired benefits.

चतुस्त्रिदशङ्गुलास्तिस्रो मैखलैका षडङ्गुला ।

गजोष्ठ सदृशा योनिर्मध्ये स्याद् द्वादशाङ्गुला ॥

३९

कण्ठोऽङ्गुष्ठ प्रमाणेन गर्भश्वभ्रोपरि स्थितः ।

स्थण्डिले तदभावे वा संस्कृतेऽग्निं निवेशयेत् ॥

४०

असंस्कृते तु वै कुण्डे शिवाग्निर्नैव सिद्ध्यति ।

अनिष्पन्ने शिवाग्नौ तु हुतं भवति निष्फलम् ॥

४१

<i>catustridvyaṅgulāstisro maikhalaikā ṣaḍaṅgulā</i>	
<i>gajoṣṭha sadṛśā yonirmadhye syād dvādaśaṅgulā</i>	39
<i>kaṅṭho'ṅguṣṭha pramāṇena garbhaśvabhropari sthitaḥ</i>	
<i>sthaṅḍile tadabhāve vā saṁskṛte'gñim niveśayet</i>	40
<i>asaṁskṛte tu vai kuṅḍe śivāgnirnaiva siddhyati</i>	
<i>aniṣpanne śivāgnau tu hutam bhavati niṣphalam</i>	41

The three girdles of such fire-pit should be with the measure of 4, 3 and 2 angulas. If only one girdle is to be provided, it should be with a measure of 6 angulas. In the middle of the upper girdle, a yoni-structure should be designed so as to be in the shape of the elephant-lip, with a measure of 12 angulas. There should be neck-like structure above the top level of empty space of the pit, with a measure of one angula. If such fire-pit has not been constructed, the Guru may design a sthandila (a raised square platform) and create the Sivagni there, after performing the concerned sacramental rituals. In a fire-pit for which the concerned sacramental rituals are not performed, the Sivagni would never manifest. And in the fire-pit in which the Sivagni has not been duly enabled to manifest, all the oblations offered there would not yield the intended fruits.

वीक्षणं शिवमन्त्रेण प्रोक्षणं चास्त्र मन्त्रतः ।	
वर्मणाभ्युक्षणं कार्यं ताडनं चास्त्र मन्त्रतः ॥	४२
उल्लेखनावकिरणं पूरणं सेचनं तथा ।	
कुट्टनं च ततः कुर्यात् सम्मार्जनं अतः परम् ॥	४३
उपलेपः कुण्डक्लृप्तिः कुण्डस्य परिधानकम् ।	
कुण्डार्चनं च परिधिविष्टरन्यास एव च ॥	४४
रेखाचतुष्टयं वज्रक्लृप्तिः शृङ्गाटकल्पना ।	
एतत्सर्वं तु मतिमान् अस्त्रमन्त्रेण कारयेत् ॥	४५

<i>vīkṣaṇam śivamantreṇa prokṣaṇam cāstra mantrataḥ</i>	
<i>varmaṇābhyukṣaṇam kāryam tāḍanam cāstra mantrataḥ</i>	42
<i>ullekhanāvakiraṇa pūraṇam secanam tathā</i>	
<i>kuṭṭanam ca tataḥ kuryāt sammārjanam ataḥparam</i>	43
<i>upalepaḥ kuṇḍakḷptiḥ kuṇḍasya paridhānakam</i>	
<i>kuṇḍārcanam ca paridhiviṣṭharanyāsa eva ca</i>	44
<i>rekhācatuṣṭayam vajrakḷptiḥ śṛṅgāṭakalpanā</i>	
<i>etatsarvam tu matimān astramantreṇa kārayet</i>	45

(The eighteen sacraments to be done for the fire-pit are explained now)

1. To cast siva-look at the fire-pit with the recital of the mula mantra, 2. Sprinkling over the fire-pit reciting the astra mantra, 3. Holding the right palm downwards in flag-mudra, sprinkling the water with the accompaniment of kavaca mantra, 4. Striking the fire-pit with the accompaniment of astra mantra, 5. Digging at the bottom of inner side of the fire-pit, 6. Removing the extracted earth and other unwanted substances, 7. Filling up the hollow made by digging, 8. Sprinkling the water and wetting the inner area, 9. Pounding the bottom area, 10. Brushing and removing the clods, broken sticks and other such unwanted substances, 11. Wiping and smearing, 12. Rendering the fire-pit to be in the form of 5 kalas, 13. Coiling the three stranded

thread around the fire-pit, 14. Worshipping the fire-pit, 15. Arranging the bundles of darbha-grass known as paridhi and vishtara around the fire-pit, 16. Drawing the four lines, 17. Designing the darbha-grass to be in the form of vajra weapon, 18. Designing a specific pattern known as catushpatha(drawing two lines so as to make four quadrangles). The learned Acharya should perform all these sacraments (from 5 to 18) with the recital of astra mantra.

आसनं तत्र संकल्प्य देवीं वागीश्वरीं न्यसेत्।	
तद्वद्वागीश्वरं चापि यद्वाकाशतनुं शिवम्॥	४६
ध्यात्वा रिरंसुमैशान्यां सङ्गमय्य यथाविधि।	
कल्पमन्थानुसम्पातं समिधश्चैतयोस्ततः ॥	४७
शुद्धात्मतत्त्वद्वद्धिं अरणेर्जनितं क्षिपेत्।	

<i>āsanaṁ tatra saṁkalpya devīm vāgīśvarīm nyaset </i>	
<i>tadvadvāgīśvaraṁ cāpi yadvākāśatanuṁ śivam  </i>	46
<i>dhyātvā riraṁsumaiśānyāṁ saṅgamayya yathāvidhi </i>	
<i>kalpamanthānusampātaṁ samidhaścaitayostataḥ  </i>	47
<i>śuddhātmatattvavadvahniṁ araṇerjanitaṁ kṣipet </i>	

Having placed a seat(with darbha) over the catushpatha, the Guru should invoke the presence of Vagisvari Sakti there. Similarly, he should invoke the presence of Vagisvara Siva whose form is of the nature of the space(of consciousness). Having meditated on them, the Guru should contemplate the auspicious union of Vagisvari and Vagisvara as taking place in an ordely way in the north-east of the fire-pit. Then, according to the rules laid down in the concerned treatise, he should place the fire produced by means of attrition along with the faggots inside the fire-pit contemplating that the produced fire is of the form of pure atmatattva of Vagisvari and Vagisvara.

सूर्यकान्ताद् द्विजावासात् प्रसूतं अथवाऽनलम्॥	४८
अनुकल्पविधानेन मन्त्रपूतं नियोजयेत्।	
अयस्कान्तादितोऽकल्पं अथवानीय कल्पवित्॥	४९
ताम्रपात्रे शरावे वा विक्षणाद्यैर्विशोधयेत्।	
क्रव्यादंशं परित्यज्य प्रोक्षयेदस्त्रवारिणा ॥	५०
कवचेनावकुण्ठ्याथ ऐमुनायेति विन्यसेत्।	

<i>sūryakāntād dvijāvāsāt prasūtaṁ athavā'nalam  </i>	48
<i>anukalpavidhānena mantrapūtaṁ niyojayet </i>	
<i>ayaskāntādito'kalpaṁ athavānīya kalpavit  </i>	49
<i>tāmapātre śarāve vā vikṣaṇādyairviśodhayet </i>	
<i>kravyādaṁśaṁ parityajya prokṣayedastravāriṇā  </i>	50
<i>kavacenāvakuṇṭhyātha aimunāyeti vinyaset </i>	

If not produced by attrition, the Guru may produce the fire with sun-stone or he may collect the fire from the house of siva brahmmins or srauta brahmmins. Then, he should purify that fire with the recital of relevant mantras according to the rules applicable to 'anukalpa- fire' and place it in the fire-pit. Or, the Guru who has

known well the relevant treatises, may accept the fire produced with load-stone and other such substances and purify it according to the rules applicable to 'akalpa-fire'. Having collected the fire in the copper vessel or in a hollowed plate made of earth, he should purify the fire by sacramental activities such as looking(vikshana), sprinkling(prokshana) and others. Having thrown out a piece of fire towards south-west as a portion belonging to the demonic force, he should sprinkle over the collected fire with the recital of astra mantra. Having given protection to it with the recital of kavaca mantra, he should place it inside the fire-pit, reciting the mantra 'om aimunaya'.

वह्निबीजं षडङ्गैश्च वह्नेस्संयोजनम् न्यसेत् ॥	५१
मूलेन वौषडन्तेन धेनुमुद्रायुतेन च।	
अमृतीकृत्य संपूज्य कुण्डस्यैव प्रदक्षिणम् ॥	५२
त्रिधा कृत्वाऽथ जानुभ्यां विन्यसेदवनिं गतः।	
वागीशी गर्भनाड्यां तु स्वात्मनस्सम्मूर्खं यथा ॥	५३
मूलमन्त्रेण निक्षिप्य स्वात्मानं शिववत् स्मरेत्।	

<i>vahnibījam ṣaḍaṅgaiśca vahnessaṁyojanam nyaset  </i>	51
<i>mūlena vaṣaḍantena dhenumudrāyutena ca </i>	
<i>amṛtīkṛtya saṁpūjya kuṇḍasyaiva pradakṣiṇam  </i>	52
<i>tridhā kṛtvā'tha jānubhyāṁ vinyasedavanim gataḥ </i>	
<i>vāgīśī garbhanāḍyāṁ tu svātmanassammukhaṁ yathā  </i>	53
<i>mūlamantreṇa niṁsipya svātmānaṁ śivavat smaret </i>	

Then he should conceive the unification of fire with the recital of the seed-letter of fire adjoined with the six anga mantras. He should immortalize it with the recital of siva-mulamantra ending with "vaushat" and with the display of 'amruta mudra'. Having done this, he should worship it well and hold the vessel containing the fire, bring it around the fire-pit three times in clockwise direction and assuming a position so that his right knee is touching the ground, he should place that fire inside the fire-pit. While placing the fire, the vessel should be turned towards him and contemplating that he is one with Lord Siva he should deposit the fire in the channel of the womb of Vagisvari, with the recital of mulamantra.

तोयबिन्दुं ततो दत्वा छादयेत्तु सदिन्दनैः ॥	५४
दर्भकङ्कणं अस्त्रेण जप्तं गर्भस्य रक्षणे।	
देवीहस्ते हृदा बद्धगर्भाधान निमित्तकम् ॥	५५
सद्योजातं समावाह्य हृदयेनाहुति त्रयम्।	
तिलैर्दत्वा पुंसवननिमित्तं वामं अर्चयेत् ॥	५६

<i>toyabinduṁ tato datvā chādayettu sadindanaiḥ  </i>	54
<i>darbhakaṅkaṇaṁ astreṇa japtaṁ garbhasya rakṣaṇe </i>	
<i>devīhaste hṛdā baddhvāgarbhādhāna nimittakam  </i>	55
<i>sadyojātaṁ samāvāhya hṛdayenāhuti trayam </i>	
<i>tilairdatvā puṁsavananimittaṁ vāmaṁ arcayet  </i>	56

Having offered the drops of arghya water, he should cover the fire with sacrificial sticks and pieces of fire-wood. He should design a protective band with darbha-grass, energize it with astra mantra and tie it on the left hand of Vagisvari for the sake of affording protection to the womb of Vagisvari. Then for the sake of safety impregnation, he should invoke Sadyojata and offer three oblations of sesame with the recital of hrudaya mantra. For the sake of performing the sacrament known as 'pumsavana', he should worship Vamadeva.

शिरसैवाहुतिम् तद्वत् सीमन्तोन्नयने पुनः ।	
अघोरेण समभ्यर्च्य शिखयैवाहुति त्रयम् ॥	५७
दत्त्वा दर्भेण शिखयां वक्राङ्गानां च कल्पनम् ।	
निष्कृतिं च तदा कृत्वा जातकर्म ततो नयेत् ॥	५८
पुरुषेणार्चनं कृत्वा कवचेनाहुति त्रयम् ।	
तिलेनैव तदा कुर्यात् सूतकस्य निवृत्तये ॥	५९

<i>śirasaivāhutim tadvat sīmantonnayane punaḥ</i>	
<i>aghoreṇa samabhyarcya śikhayaivāhuti trayam</i> ॥	57
<i>datvā darbheṇa śikhayāṃ vaktrāṅgānāṃ ca kalpanam</i>	
<i>niṣkṛtiṃ ca tadā kṛtvā jātakarma tato nayet</i> ॥	58
<i>puruṣeṇārcanaṃ kṛtvā kavacenāhuti trayam</i>	
<i>tilenaiva tadā kuryāt sūtakasya nivṛttaye</i> ॥	59

And he should offer three oblations with the recital of siro mantra (for pumsavana). Similarly, he should worship Aghora and offer three oblations with the recital of sikha mantra, for the sake of 'simantonayana'. For the appearance of face and other limbs and for their gradual growth, he should offer darbha with the recital of sikha mantra. Then having offered three oblations for the perfect growth of the limbs and to avert any defect in those limbs, he should offer three oblations of sesame with the recital of same mantra. Then, for the sake of 'jatakarma' sacrament, he should worship Tatpuruṣa and offer three oblations of sesame with the recital of kavaca mantra. Then, in order to nullify the pollution due to the birth of the fire-child, he should perform the concerned sacrament.

कुण्डं अर्घ्याम्बसा प्रोक्ष्य प्रागग्रान् उदगाग्रकान् ।	
दर्भानास्तीर्य कुण्डस्य समन्तादस्त्रमन्त्रतः ॥	६०
रक्षार्थं शिववहेस्तु वक्राण्युद्धाटयेत्तदा ।	
आहुतित्रितयेनाथ वक्राणां पुष्टयेपि वा ॥	६१
लालापनोदनार्थं च सदिध्मान् पञ्च होमयेत् ।	
चतुर्विंशति संख्याकान् षोडशाङ्गुल दैर्घ्यकान् ॥	६२
ईशानं नामकरणे त्वावाह्यास्त्रेण होमयेत् ।	
शिवाग्निस्त्वमिति ब्रूयात् मूलमन्त्र पुरस्सरम् ॥	६३

<i>kuṇḍam arghyāmbasā prokṣya prāgagrān udagāgrakān </i>	
<i>darbhānāstīrya kuṇḍasya samantādastramantrataḥ  </i>	60
<i>rakṣārtham śivavahnestu vaktrāṅyudghāṭayettadā </i>	
<i>āhutitritayenātha vaktrāṅām puṣṭayepi vā  </i>	61
<i>lālāpanodanārtham ca sadidhmān pañca homayet </i>	
<i>caturviṃśati samkhyākān ṣoḍaśāṅgula dairghyakān  </i>	62
<i>īśānam nāmakaraṇe tvāvāhyāstreṇa homayet </i>	
<i>śivāgnistvamiti brūyāt mūlamantra purassaram  </i>	63

To ward off the pollution due to the birth, he should sprinkle the arghya-water over the fire-pit. Then he should strew the darbha-grass on all sides of the fire-pit so that the tip of the darbha-grass on the north and the south sides is facing east and the tip of the darbha-grass on the east and west sides is facing north. Then, to give protection to the fire-child, he should conceive the full manifestation of the faces of the Siva-fire and offer three oblations for the sake of the perfect unfolding of the faces. To ward off the impurity caused by the flow of saliva from the fire-child, he should offer 5 sacrificial sticks into the fire. Then, to perform the sacrament known as ‘namakarana’ (ritual of giving a particular name), he should take 24 darbha-grass, each one with a length of 16 angulas, invoke the presence of Isana and offer those darbhas into the fire with the recital of astra mantra. Reciting the mula mantra, he should pronounce “ You are Sivagni”.

पित्रोर्विसर्जनं कुर्यान् मेखलासु च पूजयेत्।	
इन्द्रादीन् लोकपालांश्च पूजयेत्परिधिष्वपि ॥	६४
विष्टरे च क्रमेणैव ब्रह्माणं रुद्रमेव च।	
विष्णुमीश्वरं अभ्यर्च्य प्रागादि चतसृष्वपि ॥	६५

<i>pitrorvisarjanaṁ kuryān mekhalāsu ca pūjayet </i>	
<i>indrādīn lokapālāmśca pūjayetparidhiṣvapil </i>	64
<i>viṣṭare ca krameṇaiva brahmāṇam rudrameva ca </i>	
<i>viṣṇumīśvaram abhyarcya prāgādi catasṛṣvapil </i>	65

Then he should remove the protective band of the parents of the fire-child with relevant mantras. In the paridhis placed over the upper girdle, he should worship the gaurdians of the world(Lokapalas) Indra and others. In the vishtaras placed in the east and other directions over the middle girdle, he should worship Brahma in the east, Rudra in the south, Vishnu in the west and Isvara in the north.

गृहीत्वा स्रुक्स्रुवास्त्रेण ह्यभ्युक्ष्य कवचेन तु।	
अवकुण्ठ्य प्रताप्याग्नौ वा भ्राम्य च तदग्रतः ॥	६६
दर्भाग्नेणैव संस्पृश्य भ्राम्य मध्यं तु मध्यतः।	
पुनराभ्राम्य मूलेन मूलं संस्पृश्य तद्वयोः ॥	६७
तद्वक्त्र पञ्चकं न्यस्य स्रुचि शक्तिं च विन्यसेत्।	
स्रुवे शम्भुं समभ्यर्च्य स्वात्मनो दक्षिणे न्यसेत् ॥	६८
दर्भाणामुपरिष्टात्तु पूजयेद् हृदयेन तु।	

<i>grhītvā sruksruvāstreṇa hyabhyukṣya kavacena tu</i>	
<i>avakuṅṭhya pratāpyāgnau vā bhrāmya ca tadagrataḥ  </i>	66
<i>darbhāgreṇaiva saṁsprṣya bhrāmya madhyam tu madhyataḥ </i>	
<i>punarābhrāmya mūlena mūlam saṁsprṣya tadvayoh  </i>	67
<i>tadvaktra pañcakaṁ nyasya sruci śaktim ca vinyaset </i>	
<i>sruve śambhuṁ samabhyarcya svātmano dakṣiṇe nyaset  </i>	68
<i>darbhāṅmupariṣṭāttu pūjayed hrdayena tu</i>	

Having taken the sruk and sruva(specially designed ladles) with hrudaya mantra and looked at them with mula mantra, he should sprinkle the arghya water with astra mantra, sprinkle the arghya water over it with right palm held in the flag-mudra and with the recital of kavaca mantra and render protection with the recital of kavaca mantra. Then having moved them to the left hand, he should warm the front part of the darbha in the fire and wipe the front part of sruk and sruva with the front of warmed darbha. Then he should hold the sruk and sruva in his right hand and warm their middle part in the fire. Once again moving the sruk and sruva to the left hand, he should warm the middle part of the darbha and wipe the middle part of the sruk and sruva with the warmed middle part of the darbha. Again, he should move them back to the right hand and warm the bottom part of them in the fire. Then, having moved them to the left hand as before, he should warm the bottom of the darbha and wipe the bottom part of the sruk and sruva with the bottom part of the darbha. Then he should identify Lord Siva who has five faces with the sruva and identify the Sakti with sruk. He should worship Siva in the sruva and Sakti in the sruk and place them over the darbhas in his right side and worship them with hrudaya mantra.

आज्यं अस्त्रेण संप्रोक्ष्य कवचेनावकुण्ठ्य च ॥	६९
प्रताप्यग्नौ शिवास्त्रेणोद्वास्य तत्कवचेन तु।	
कुण्डस्यैवोपरिष्ठात्तु त्रिः प्रदक्षिणं आनयेत् ॥	७०
योन्यां संस्थाप्य संग्राह्य दर्भाग्रद्वय निर्मितम्।	
प्रादेशिक पवित्रञ्चाङ्गुष्ठानामिक मध्यमम् ॥	७१
त्रिराज्योत्प्लवनं कृत्वा कवचेनाग्नि सम्मुखम्।	
तद्वत् संप्लवनं कृत्वा हृदयेनात्म सम्मुखम् ॥	७२

<i>ājyaṁ astreṇa saṁprokṣya kavacenāvakuṅṭhya ca  </i>	69
<i>pratāpyagnau śivāstreeṇodvāsya tatkavacena tu </i>	
<i>kuṇḍasyaivopariṣṭāttu triḥ pradakṣiṇaṁ ānayet  </i>	70
<i>yonyāṁ saṁsthāpya saṁgrāhya darbhāgradvaya nirmitam </i>	
<i>prādeśika pavitrañcāṅguṣṭhānāmika madhyamam  </i>	71
<i>trirājyotplavanaṁ kṛtvā kavacenāgni sammukham </i>	
<i>tadvat saṁplavanaṁ kṛtvā hrdayenātma sammukham  </i>	72

Then he should sprinkle the arghya water over the ghee with the recital of astra mantra and render protection around it with the recital of kavaca mantra. Having warmed it in the kindled fire with the recital of astra mantra, he should take it away from the fire with the recital of kavaca mantra. Then holding the ghee-vessel he should move it around the fire-pit three times in clockwise direction and place it on the yoni-structure. Then having taken the pavitra designed with the front portion of two darbhas having a length of one pradesika (distance between the thumb and the little finger, when the fingers are kept stretched) and hold the two ends

of the pavitra with the thumb, ring finger and the middle finger (of both the hands) and with this he should let the drops of ghee into the fire, three times, with the recital of kavaca mantra. He should sprinkle the drops holding the pavitra turned towards the fire. In the same way, he should sprinke the ghee-drops three times, holding the pavitra turned towards himself, with the recital of hrudaya mantra.

वह्नौ पवित्रं निक्षिप्य अस्त्रेणोद्योत्य तद्धृतम्।	
निरीक्ष्याज्यं ततो धीमान् नीराजनं अथाचरेत्॥	७३
उल्कामग्नौ विनिक्षिप्य प्रोक्ष्याङ्गैरभिमन्त्रयेत्।	
अमृतीकृत्य मूलेन धेनुमुद्रायुतेन च॥	७४
संपूज्य मूलमन्त्रेण दर्भं प्रादेश निर्मितम्।	
ओंकारेणात्र विन्यस्य नाडीनां कल्पयेत् त्रयम्॥	७५

<i>vahnau pavitraṁ nikṣipya astreṇodyotyā tadghṛtam </i>	
<i>nirīkṣyājyaṁ tato dhīmān nīrājanam athācaret  </i>	73
<i>ulkāmagnau vinikṣipya prokṣyāṅgairabhimantrayet </i>	
<i>amṛtīkṛtya mūlena dhenumudrāyutena ca  </i>	74
<i>saṁpūjya mūlamantreṇa darbham prādeśa nirmitam </i>	
<i>omkāreṇātra vinyasya nāḍīnām kalpayet trayam  </i>	75

Having dropped the pavitra into the fire, he should instill brightness and energy into the ghee with the recital of astra mantra. Having looked at the ghee, the learned Acharya should burn a portion of darbha and wave it over the ghee. Then, having thrown the darbha along with the burnt portion into the fire, he should sprinkle the arghya water over the ghee and consecrate it with the recital of anga mantras. Displaying the amruta mudra, he should instill the nectarine nature into the ghee with the recital of mula mantra. Then he should worship it with the recital of mula mantra and place the pavitra designed with a darbha having a length of one span(pradesa) over the ghee, with the recital of pranava mantra. Then he should contemplate the presence of three channels ida, pingala and sushumna in the left, right and in between these two respectively and conceive the connection between these channels and the ghee.

मध्यादाज्यं समानीय सवाहा प्रणव संयुतम्।	
अग्नये वामतस्सोमायेति मन्त्रेण होमयेत्॥	७६
अग्नीषोम समायुक्तं मध्ये होमं समाचरेत्।	
चतुर्थीमग्नये स्विष्टकृते स्वाहाऽहुतिं चरेत्॥	७७
तत्सर्पिषो लवक्षेपात् सर्पिषोऽन्यानि शोधयेत्।	
अयं विभागश्शुक्ले स्यात् कृष्णे सूर्याहुतिं चरेत्॥	७८

<i>madhyādājyaṁ samānīya savāhā praṇava saṁyutam </i>	
<i>agnaye vāmatassomāyeti mantreṇa homayet  </i>	76
<i>agnīṣoma samāyuktam madhye homam samācaret </i>	
<i>caturthīmagnaye sviṣṭakṛte svāhā'hutim caret  </i>	77



Having taken the ghee from the middle of the ghee-vessel, he should offer the oblation on the left eye of the Sivagni, reciting the mantra 'Om agnaye somaya svaha'. He should offer the oblation of ghee on the middle eye, reciting the mantra 'Om agnishomabhyam svaha'. Then he should offer the fourth oblation in the face of Sivagni, reciting the mantra 'Om agnaye svishtakrute svaha'. Sprinkling a small drop of ghee over the remaining portion of the ghee kept in other vessels, he should purify that ghee. This kind of varigation into moon, sun and fire is applicable to the bright phase of the lunar month. With regard to dark phase of the lunar month, the oblation should begin with the sun.

आज्याहुति त्रयेणाग्नेः कुर्याद्वक्त्राभिघारणम्।

स्वैस्वैर्मन्त्रैस्समोपेतं सद्यं वामेन योजयेत्॥

७९

वामं घोरेण संयोज्य तं च तत्पुरुषेण तु।

तं चेशाने तु संयोज्य तं शिवेनैव योजयेत्॥

८०

कृत्वैवं वक्त्रसन्धानं एकीकरणमेव च।

स्वस्वमन्त्रसमोपेतं सद्योजातादितो नयेत्॥

८१

*ājyāhuti trayeṇāgneḥ kuryādvaktrābhigāraṇam|*

*svairsvairmantraissamopetaṁ sadyaṁ vāmena yojayet||*

79

*vāmaṁ ghoreṇa saṁyojya taṁ ca tatpuruṣeṇa tu|*

*taṁ ceśāne tu saṁyojya taṁ śivenaiva yojayet||*

80

*kṛtvaivaṁ vaktrasandhānaṁ ekīkaraṇameva ca|*

*svasvamantrasamopetaṁ sadyojātādito nayet||*

81

The Acharya should perform the besprinkling of ghee for the five faces by offering three oblations of ghee into the kindled fire. Reciting the mantra pertaining to each face, he should unify the Sadyojata face with Vamadeva face. Then having unified the Vama face with the Aghora face, he should unify the Aghora face with Tatpurusha face. Then he should unify the Tatpurusha face with Isana face. Finally, he should unify the Isana face with the face of Siva. Having performed the unification of faces in this way, he should unify all the five faces beginning from Sadyojata so as to be one single face, reciting all the five mantras associated with the seed letter pertaining to each face.

यथाभिलषितं वक्त्रं कुण्डमानं प्रकल्पयेत्।

अन्नप्राशनं चूडादि संस्काराणां प्रसिद्धये॥

८२

जिह्वायां मध्यमस्थायां पूर्णाहुतिं अथाचरेत्।

वौषडन्तेन मूलेन सूक् सुवाभ्यां विशेषतः॥

८३

*yathābhilaṣitaṁ vaktraṁ kuṇḍamānaṁ prakalpayet|*

*annaprāśana cūḍādi saṁskārāṇāṁ prasiddhaye||*

82

*jihvāyāṁ madhyamasthāyāṁ pūrṇāhutim athācaret|*

*vauṣaḍantena mūlena sruk sruvābhyāṁ viśeṣataḥ||*

83

The Acharya should contemplate the face as desired by him to derive specific benefits, having the size equal to the size of the fire-pit. In order to fulfil the performance of sacraments such as giving the food to the child for the first time(annaprasana), ceremony of tonsure(cuda) and others, he should offer the final consummate oblation(purnahuti) in the tongue which is in the middle, reciting the mula mantra ending with “vaushat” and with the sruk and sruva.

चर्वर्थं धूपदीपार्थं ओदनार्थं च कुण्डतः।	
ग्राहयेत्तु पृथग्भागं वह्निमुद्धृत्य यत्नतः ॥	८४
प्राच्यां चरुपुरोडशाः पञ्चसंस्कार संस्कृते।	
अनाहुते शिवे वह्नौ होमस्त्वावाहिते शिवे ॥	८५

<i>carvartham dhūpadīpārtham odanārtham ca kuṇḍataḥ </i>	
<i>grāhayettu pṛthagbhāgam vahnimuddhṛtya yatnataḥ  </i>	84
<i>prācyām carupuroḍaśāḥ pañcasamskāra saṁskṛte </i>	
<i>anāhute śive vahnau homastvāvāhite śive  </i>	85

For the purpose of cooking the sacrificial food(caru), incense, light and various kinds of cooked rice, he should collect the fire-pieces from the fire-pit separately for each item, after kindling the fire and strengthening it with fuels, taking all efforts to enable the fire to blaze forth for a long time. In the west where all the five sacraments have been performed well, he should prepare the caru and purodasa. In the fire in which oblations have not been offered, oblations should be given only after Siva has been invoked in it.

अग्ने त्वं ऐश्वरं तेजः पावनं परमं यतः।	
तस्मात् त्वदीयहृत्पद्मे स्थाप्य सन्तर्पयाम्यहम् ॥	८६
प्रार्थयित्वेत्यतस्तस्य योगपीठं हृदम्बुजे।	
विन्यस्य कल्पयेन्मूर्तिं भास्वरां सुवरां पराम् ॥	८७
आवाहनादिभिस्तस्यां सन्निधीकृत्य कारणम्।	
पूजयित्वा बहिस्तस्या भोगाङ्गानि प्रकल्पयेत् ॥	८८
आश्रयोपायतो ध्यात्वा भास्वराणि पृथक् पृथक्।	
प्ररोच्य परमीकृत्य शिववक्राग्निवक्रयोः ॥	८९
कृत्वा सन्धानमग्नेस्तु ज्योतिर्नासा विनिर्गतम्।	
यागस्थाने शिवेनैकीभूतं संयग्विचिन्तयेत् ॥	९०

<i>agne tvam aiśvaram tejah pāvanam paramam yataḥ </i>	
<i>tasmāt tvadīyahṛtpadme sthāpya santarpayāmyaham  </i>	86
<i>prārthayitvetyatastasya yogapīṭham hṛdambuje </i>	
<i>vinyasya kalpayenmūrtim bhāsvarām suvarām parām  </i>	87
<i>āvāhanādibhistasyām sannidhīkṛtya kāraṇam </i>	
<i>pūjayitvā bahistasyā bhogaṅgāni prakalpayet  </i>	88

*āśrayopāyato dhyātvā bhāsvārāṇi pṛthak pṛthak  
 prarocya paramīkṛtya śivavaktrāgnivaktrayoḥ||  
 kṛtvā sandhānamagnestu jyotirnāsā vinirgatam|  
 yāgasthāne śivenaikībhūtam saṁyagvicintayet||*

89

90

“O, Fire!, you are the effulgence of Isvara, you are pure and supreme. Therefore, installing Lord Siva in the lotus seat of your heart, I am now proceeding to offer the oblations to you for your contentment.” Having supplicated in this way, he should ideate a yoga-pedestal in the heart-lotus of the Fire and install the effulgent, most elegant and most supreme form of Siva on that pedestal. Having effected the nearest presence of the Primal Lord in the yoga pitha, he should worship Him through invocation and other rituals. Then, he should contemplate the presence of the retinue Deities manifesting as ‘bhoganaga’ around the Primal Lord. Having contemplated one by one the presence of the lustrous Deities who are associated with the Lord, he should conceive them to be in total identity with the Primal Lord, displaying the ‘paramikarana’ mudra. He should conceive the oneness of the faces of Siva with those of the Fire. Having unified the faces of Fire, he should deeply contemplate the effulgent beam coming out through the nose of the Sivagni and getting itself merged into Siva who is present in the sanctified place of Yagasala.

नाडीसन्धानकं कृत्वा प्रार्थ्याज्ञां तर्पयेच्छिवम्।

शिवाद्दशांशतोऽङ्गानि तर्पयेत्तु द्विजोत्तमाः ॥ ९१

शतं अर्धं तदर्धं वा विंशतिर्वा दशा तथा।

आत्मार्थं वा परार्थं वा प्रत्यहं होममाचरेत् ॥ ९२

एककालं द्विकालं वा त्रिकालं होममाचरेत्।

आज्याभावात् तिलैर्होमः कर्तव्यः कृष्णवर्चसः ॥ ९३

व्रीहिभिर्वा समिद्धिर्वा दध्ना वापि यवैस्तथा।

त्रिफलैः बिल्वपत्रैर्वा पुष्पैर्वा याज्ञिकैश्शुभैः ॥ ९४

अन्यैर्होमो विधातव्यः श्रद्धावित्तानुसारतः।

*nāḍīsandhānakam kṛtvā prārthyājñāṁ tarpayecchivam|*

*śivāddaśāṁśato'ṅgāni tarpayettu dvijottamāḥ|| 91*

*śatam ardham tadardham vā vimśatirvā daśā tathā|*

*ātmārthe vā parārthe vā pratyaham homamācaret|| 92*

*ekakālam dvikālam vā trikālam homamācaret|*

*ājyābhāvāt tilairhomaḥ kartavyaḥ kṛṣṇavarcaśaḥ|| 93*

*vṛihibhirvā samidbhirvā dadhnā vāpi yavaistathā|*

*triphalaiḥ bilvapatrairvā puṣpairvā yājñikaiśśubhaiḥ|| 94*

*anyairhomo vidhātavyaḥ śraddhāvittānusārataḥ|*

Having done the ‘nadi snandhana’ (effecting a linkage between the fire-pit, altar and the image), he should supplicate for the gracious order from the Lord to perform the remaining fire-ritual and offer the oblations for the contentment of the Lord. O, the foremost among the twice-born Sages!, one tenth of the total oblations offered with the mula mantra should be made for the sake of anga mantras. Or, 100, 50, 25, 20 or 10 oblations may be offered. For the sake of one's own self or for the sake of all people, he should offer the oblations into the consecrated fire daily. These oblations may be done in one session, two sessions or

three sessions. If cow-ghee is not available, he may offer the oblations with black sesame. In accordance with the deep involvement of the sponsor or with the availability of resources, oblations may be offered with vrihi-grain, sacrificial faggots, curd, yava-grain, triple fruit, leaves of bilva-tree, flowers and other auspicious substances recommended for the yajna.

मृगी वाराह मुद्रां वा शङ्खिनीं वा विधाय च ॥	९५
जुहुयाद्वा पृथग्द्रव्यं मात्रारव्याभिर्यथा तथा।	
सुस्नेहमधुदुग्धानां आहुतिस्स्यात्स्रुवात्मिका ॥	९६
निकुञ्जेनाहुतिर्दध्ना भक्ष्यपायासयोः फलात्।	
पर्यायात्सर्वभक्ष्याणि पञ्चाङ्गुलिभिस्तिलान् ॥	९७

<i>mṛgīm vārāha mudrām vā śaṅkhinīm vā vidhāya ca</i> ॥	95
<i>juhuyādvā pṛthagdravyaṁ mātrākhyābhiryathā tathā</i> ।	
<i>susnehamadhudugdhānām āhutissyātsruvātmikā</i> ॥	96
<i>nikuñjenāhutirdadhñā bhakṣyapāyāsayoḥ phalāt</i> ।	
<i>paryāyātsarvabhakṣyāṇi pañcāṅgulibhistilān</i> ॥	97

Holding the mṛugi mudra, varaha mudra or sankhini mudra, he should offer the oblations with each substance separately, taking each substance in a measure to be considered according to the availability and to the number of oblations. Oil, honey, milk and such other liquid items should be offered with sruva-ladle. Curd should be offered in a measure of nikunja. Sweet cakes, eatables and payasa should be offered in a measure of one pala. All kinds of eatables should be offered separately, one after another. Sesame should be offered with the tips of all the five fingers joined together.

मुष्टिभिर्होमयेल्लाजान् स्वरूपेण फलानि तु।	
हस्तपिण्डमितं शाकं स्वाष्टांशं कन्दजातयः ॥	९८
तिक्तपिण्याक जातीनां अभिचारविधिं विना।	
त्रिखण्डानि तु मूलानि द्व्यङ्गुला वल्लिजातयः ॥	९९
लाजावमिश्रितं धान्यं सर्वान्नं ग्राससम्मितम्।	
हविष्यान्नं ततश्चान्ते ताम्बूलं विनिवेदयेत् ॥	१००

<i>muṣṭibhirhomayellājān svarūpeṇa phalāni tu</i>	
<i>hastapiṇḍamitaṁ śākaṁ svāṣṭāṁśaṁ kanda-jātayaḥ</i> ॥	98
<i>tiktapiṇyāka jātinām abhicāraavidhiṁ vinā</i> ।	
<i>trikhaṇḍāni tu mūlāni dvyaṅgulā vallijātayaḥ</i> ॥	99
<i>lājāvamiśritaṁ dhānyaṁ sarvānnaṁ grāsasammitam</i> ।	
<i>haviṣyānnaṁ tataścānte tāmbūlaṁ vinivedayet</i> ॥	100

The parched paddy should be offered by the measure of one handfull. The fruits should be offered as they are, without cutting or splitting. The varieties of leaves should be offered by bunches, each bunch being a handfull. The bulbous roots should be offered by pieces, each piece being one eighth of the whole length

of the bulbous root. The oil-cakes got from the varieties of bitter seeds should be offered neglecting the rules applicable to the rituals meant for malevolent effects. The roots should be offered, each root being cut into three pieces. The varieties of creepers should be offered, each piece of creeper being 2 angulas in length. The grains should be offered being mixed with parched paddy. All varieties of cooked food should be offered as balls, each ball being a mouthful in size. The havishya-food also should be offered in the same way. Lastly, betel-leaf with areca nut should be offered.

प्रदक्षिणं नमस्कृत्वा स्तुत्वा वा भक्तितस्ततः।

पूजयित्वा र्पयित्वा च प्ररोच्य च विसर्जयेत्॥ १०१

शिवं व्याहृतिभिः पश्चात् सन्तर्प्य शिवपावकम्।

रोचयित्वा तु तत्रैव रक्षयेत् प्रतिवासरम्॥ १०२

*pradakṣiṇaṁ namaskṛtvā stutvā vā bhaktitastataḥ |  
pūjayitvā rpayitvā ca prarocya ca visarjayet ||* 101

*śivaṁ vyāhṛtibhiḥ paścāt santarpya śivapāvakaṁ |  
rocayitvā tu tatraiva rakṣayet prativāsaram ||* 102

Having circumambulated, prostrated, eulogized with devotion, worshipped the Lord and dedicated the fire-ritual to Him, the Acarya should do prarocana and offer the arghya meant for the farewell. Then, having pleased Lord Siva with the offerings made with the accompaniment of vyahruti mantras and having kindled the Sivagni to glow brightly, he should protect the Sivagni so as to be alive and vibrant. He should do this daily.

कुण्डे तु भावयेदग्निं त्रिविधं विधिना त्रिधा।

संपूज्य तत्र देवेशं अविसृज्याङ्गं आलभेत्॥ १०३

चण्डभस्म भवेत्पश्चाद्यदा देवो विसर्जितः।

यद्वा विसर्जयेत्कुण्डे वह्निं अन्यत्र रक्षयेत्॥ १०४

रक्षितेऽग्नौ तु निर्वाणे जपेद्धोरं उपोषितः।

जपेद्वा जुहुयाद्वाथ बहुरूपं प्रशान्तये॥ १०५

*kuṇḍe tu bhāvayedagniṁ trividhaṁ vidhinā tridhā |  
sāmpūjya tatra deveśaṁ avisṛjyāṅgaṁ ālabhet ||* 103

*caṇḍabhasma bhavetpaścādyadā devo visarjitaḥ |  
yadvā visarjayetkuṇḍe vahniṁ anyatra rakṣayet ||* 104

*rakṣite'gnau tu nirvāṇe japedghoraṁ upoṣitaḥ |  
japedvā juhuyādvātha bahurūpaṁ praśāntayet ||* 105

He should conceive the presence of three kinds of fire in the fire-pit in three ways according to the rules set forth for such contemplation. Having worshipped Lord Siva in a perfect way, he should keep the presence of Siva along with His anga-murtis to be vibrant, without offering the arghya meant for the farewell. Once Siva is offered the farewell-arghya and sent off, the ashes of the fire-pit turn into Canda-bhasma; it turns into one which solely belongs to Candesvara. Or, if the farewell-arghya (paranmukha arghya) is offered

to the fire, he should deposit the fire in another place and keep it vibrant. If the protected fire gets extinguished, he should do the japa of aghora mantra, keeping himself in fast. For the sake of alleviation and expiation, he may do the japa of aghora mantra or may offer the oblations for the aghora mantra Deity.

तत्रैवान्तर्बलिं दद्यात्कृत्वा मण्डलकं भुवि।	
संस्कृते फलके वाथ गन्धपुष्पादि संस्कृते ॥	१०६
रुद्रेभ्यः पूर्वतो दद्यान् मातृभ्यो दक्षिणे तथा।	
गणेभ्यः पश्चिमे भागे यक्षेभ्यश्चोत्तरे बलिम् ॥	१०७
ग्रहेभ्यश्च तथैशान्यां असुरेभ्यो ऽग्निगोचरे।	
पालाश्यां पलभक्षेभ्यो नागेभ्यो वायुगोचरे ॥	१०८
नक्षत्र राशि वर्गेभ्यस्तथा विश्वगणाय च।	
मण्डलाभ्यन्तरे देया बलिस्तेभ्यः प्रकामतः ॥	१०९

<i>tatraivāntarbalim dadyātkṛtvā maṇḍalakam bhuvil</i>	
<i>saṁskṛte phalake vātha gandhapuṣpādi saṁskṛte</i> ॥	106
<i>rudrebhyaḥ pūrvato dadyān mātr̥bhyo dakṣiṇe tathā</i>	
<i>gaṇebhyaḥ paścime bhāge yakṣebhyaścottare balim</i> ॥	107
<i>grahēbhyasca tathaiśānyām asurebhyo 'gnigocare</i>	
<i>pālāśyām palabhakṣebhyo nāgebhyo vāyugocare</i> ॥	108
<i>nakṣatra rāṣi vargebhyastathā viśvagaṇāya ca</i>	
<i>maṇḍalābhyantare deyā balistebhyaḥ prakāmataḥ</i> ॥	109

Having designed a mandala recommended for the bali-offering, he should offer the balis to be given in the interior side located in the same place. Or, the bali may be offered on a cleaned and consecrated wooden plank. Having consecrated the substances such as sandal, flowers and others, he should offer the bali for the Rudras in the east; for the Mother Goddesses, in the south; for the Gana Devatas, in the west; for the Yakshas, in the north; for the Grahas, in the north-east; for the Asuras, in the south-east; for the Rakshasas, in the south-west; for the Nagas, in the north-west. With all sincerity and eager, he should offer the balis for the Nakshatras, Rasis and Visvaganas within the mandala.

वायुवारुण दिग्भागे क्षेत्रपालबलिं क्षिपेत्।	
आत्मार्थेऽप्येवमादिष्टं गृहादौ देवसद्मनि ॥	११०
नन्द्यादि परिवाराणां बलिं दद्यात् पृथक् पृथक्।	
अग्निकार्यं बलिञ्चान्ते एवमेव समाचरेत् ॥	१११

<i>vāyuvāruṇa digbhāge kṣetrapālabalim kṣipet</i>	
<i>ātmārthe'pyevamādiṣṭam grhādau devasadmani</i> ॥	110
<i>nandyādi parivārāṇām balim dadyāt prthak prthak</i>	
<i>agnikārya baliñcānte evameva samācaret</i> ॥	111

In the direction of west and north-west, he should offer the bali for Kshetrapala. This process is applicable in the personal worship being done in the houses and other places and in the worship performed in the temples. Especially in the temples, with regard to the retinue Lords such as Nandi and others, the bali should be offered separately for each Deity. The bali related to the fire-ritual also should be offered in the same way.

समाचम्य शुचिर्भूतो सकलीकृत विग्रहः।	
ततो लिङ्गान्तिकं गत्वा प्रतर्प्यानन्तरक्रियाम्॥	११२
गीताद्यैरुपचारैश्च भूयस्सन्तोषयेच्छिवम्।	
नित्योत्सवं ततः कुर्याच्छुद्धाख्यं नृत्तमन्तिमे॥	११३
कारयेद्देशिको धीमान् परार्थे देवसद्मनि।	

<i>samācamya śucirbhūto sakalīkṛta vighrahaḥ </i>	
<i>tato liṅgāntikaṁ gatvā pratarpyānantarakriyām  </i>	112
<i>gītādyairupacāraiśca bhūyassantoṣayecchivam </i>	
<i>nityotsavaṁ tataḥ kuryācchuddhākhyam nṛttamantime  </i>	113
<i>kārayeddeśiko dhīmān parārthe devasadmani </i>	

Then the Acharya should do acamana and purify himself and assume the identical form of Siva by means of 'sakalikaarana'(charging the body with samhia mantras). Then, having gone near the Linga, he should supplicate to give consent for performing various services to be done after the completion of the ritualistic events. He should delight the Lord repeatedly by various services such as singing and others. Then he should perform the daily festival and finally he should arrange for the performance of 'suddha nrutta'. The learned Acharya should do all these in the parartha puja performed in the temple.

उत्सवं शुद्धनृत्तं च गृहाग्रे न समाचरेत्॥	११४
गानं च कारयेदन्ते यथा तुष्टो महेश्वरः।	
गन्धैः पुष्पैश्च संपूज्य दत्वार्यं च पराङ्मुखम्॥	११५
दर्शयित्वा परां मुद्रां उत्थाप्याङ्गानि हेतिना।	
संहारिणं शिवं ध्यात्वा मूर्तौ मूर्तिं नियोजयेत्॥	११६

<i>utsavaṁ śuddhanṛttaṁ ca grhāgre na samācaret  </i>	114
<i>gānaṁ ca kārayedante yathā tuṣṭo maheśvaraḥ </i>	
<i>gandhaiḥ puṣpaiśca sampūjya datvāryaṁ ca parāṅmukham  </i>	115
<i>darśayitvā parāṁ mudrāṁ utthāpyāṅgāni hetinā </i>	
<i>samhāriṇaṁ śivaṁ dhyātvā mūrtau mūrtiṁ niyojayet  </i>	116

The festival and the 'suddha nrutta' should not be performed in front of the house(in the case of atmartha puja). At the closing phase of the events, he should arrange for musical recital in such a specific way that the Lord gets immensely delighted. Then he should worship the Lord with sandal and flowers and offer the arghya-water meant for the farewell(paranmukha arghya). Having displayed the 'para' mudra, he should make the anga-devatas to raise from their seats with the recital of kavaca mantra. Then , having meditated

the primal form of the Lord, the Ultimate One who performs the final dissolution, he should unite the forms of anga-devatas with that primal form.

अर्चयित्वा शिवं भूय उच्चार्य हृदयानुगम्।	
प्रासादं कारणत्यागाद्यावन्निष्कलतां गतम्॥	११७
परतत्त्वाविभागेन भावयेदथवात्मना।	
हृत्सरोजे स्थितेनैक्यं कल्पयेन्मुद्रया तया ॥	११८
एवं विसर्जयेद्देवं सापेक्षं निरपेक्षकम्।	
बिन्द्वाद्यं नादपर्यन्तं अन्ते चण्डेश्वरं यजेत्॥	११९

<i>arcayitvā śivam bhūya uccārya hṛdayānugam </i>	
<i>prāsādam kāraṇatyāgādyāvanniṣkalatām gatam  </i>	117
<i>paratattvāvibhāgena bhāvayedathavātmanā </i>	
<i>hṛtsaroje sthitenaikyam kalpayenmudrayā tayā  </i>	118
<i>evam visarjayeddevam sāpekṣa nirapekṣakam </i>	
<i>bindvādyam nādaparyantam ante caṇḍeśvaram yajet  </i>	119

Having worshipped again Lord Siva, the Acharya should recite the prasada mantra in a systematic way. Starting from the heart he should raise the nada gradually, leaving behind the Deities governing the range of concerned tattvas. He should do so until he reaches the trascemdenal and pure realm of dvadasanta which is free from the association of kalas. He should contemplate the perfect identity between his own self and the supreme Self. He should unite his self with the supreme Self present within his heart-lotus by diaplaying the aikya-mudra meant for effecting such absolute identity. Having done so, he should do farewell to Lord Siva who is free from being desirous or being indifferent and who is present in the transcendental plane extending from bindu to nada. At the end, he should worship Candesvara.

बाणे लोहे चले सिद्धे न चण्डेशस्स्वयंभुवि।	
प्रतिमानां च सर्वासां अन्ते च स्थण्डिले न हि ॥	१२०
प्रासादं बाह्यतश्चण्डं ऐशान्यां दिशि मन्दिरे।	
देवाय दत्तं यद्रव्यं चण्डेशायेति कल्पितम् ॥	१२१
चण्डभोज्यं दुराघर्षं नात्मभोगाय कल्पयेत्।	
निर्माल्यं लङ्घनं दानं भक्षणं च विसर्जयेत् ॥	१२२

<i>bāṇe lohe cale siddhe na caṇḍeśassvayāmbhuvil</i>	
<i>pratimānām ca sarvāsām ante ca sthaṇḍile na hi  </i>	120
<i>prāsāda bāhyataścaṇḍam aiśānyām diśi mandire </i>	
<i>devāya dattam yaddravyam caṇḍeśāyeti kalpitam  </i>	121
<i>caṇḍabhojyam durāgharṣam nātmabhogāya kalpayet </i>	
<i>nirmālya laṅghanam dānam bhakṣaṇam ca visarjayet  </i>	122



In the worship of bana-linga, linga made of metal, portable linga, siddha linga and svayambhu linga, there is no need for the worship of Candesvara. In the worship of all images associated with all features of visible form and of sthandila, Candesvara puja need not be performed. Candesvara should be worshipped in the shrine built outside the main shrine in the north-east direction. Whichever substance is offered to Lord Siva, it should be strictly reserved for Candesvara. All those meant for the enjoyment of Candesvara are strictly unapproachable. They should never be thought of for one's own enjoyment. One should abandon the idea of violating the rules related to the nirmalya of Siva pertaining to Candesvara; should never think of giving the nirmalya as the gift or never think of consuming it.

गुरुपुस्तक नागानां वह्नयोगि गणस्य च।	
पार्वती यक्ष मातृणां न निर्माल्यं शिवे यथा ॥	१२३
रत्नहेमादि लिङ्गेषु चले लिङ्गे प्रतिक्षणे।	
गुरुष्वपि न निर्माल्यं व्याख्यासु प्रतिमासु च ॥	१२४
स्वेष्टलिङ्गे च यदत्तं चरुवत्तन्न संशयः।	
नैवेद्यं भ्रातृपुत्राणां भगिनीनां च दापयेत् ॥	१२५

<i>gurupustaka nāgānām vahnyogi gaṇasya ca </i>	
<i>pārvatī yakṣa mātṛṇām na nirmālyam śive yathā  </i>	123
<i>ratnahemādi liṅgeṣu cale liṅge pratikṣaṇe </i>	
<i>guruṣvapi na nirmālyam vyākhyāsu pratimāsu ca  </i>	124
<i>sveṣṭaliṅge ca yaddattaṁ caruvattanna saṁśayaḥ </i>	
<i>naivedyam bhrātr̥putrāṇām bhaginīnām ca dāpayet  </i>	125

All those which are offered to one's own Guru, Vidya-pitha, Nagas, Agni, Yogis, Ganas, Parvati, Yakshaa, Matru Devatas need not be considered on par with the nirmalya of Siva. The substances offered to ratna linga, hema linga and other such lingas, portable linga, kshanika linga, Guru, various forms of Siva such as Dakshinamurti do not become nirmalya. That which is offered to one's own chosen Linga becomes like the sacrificial food. There is no doubt about this. He may distribute the offered items to his brothers, sons and sisters as the sacred 'prasada'.

स्नानपानीय दुग्धाद्यैर्यदि सिक्तो भवेत्तदा।	
स्नायात्प्रक्षालयेद्वाथ नाभेरूर्ध्वं अधस्तथा ॥	१२६
आचम्य प्रयतो भूत्वा देवदेवं प्रणम्य च।	
च्युतस्वलित शुद्ध्यर्थं अभ्यसेन्मन्त्रसंहिताम् ॥	१२७
निर्गच्छेदालयाद्वाम पादेनास्पृष्ट देहली ॥	१२८

<i>snānapānīya dugdhādyairyadi sikto bhavettadā </i>	
<i>snāyātpṛakṣālayadvātha nābherūrdhvaṁ adhastathā  </i>	126
<i>ācamya prayato bhūtvā devadevaṁ praṇamya ca </i>	
<i>cyutaskhalita śuddhyartham abhyasenmantrasaṁhitām  </i>	127
<i>nirgacchedālayādvāma pādenāspr̥ṣṭa dehalī </i>	128

While performing the ceremonial ablution, offering the water, bathing with milk and such other items, if drops of water or milk are spilled above the navel, he should take bath; if they are spilled below the navel, he should sprinkle the consecrated water over himself. Having done the acmana and purified himself and having observed the essential disciplines, he should prostrate before Lord Siva. In order to alleviate the defects which have been caused by leaving out certain rituals or by interrupted performance, he should recite the samhita mantras. He should come out of the shrine by placing the left foot first and without touching the sides of the doorway.

॥ इति कामिकारख्ये महातन्त्रे अग्निकार्यं विधिः अष्टमः पटलः ॥

॥ iti kāmikākhye mahātantre agnikārya vidhiḥ aṣṭamaḥ paṭalaḥ ॥

This is the 8<sup>th</sup> chapter titled “Directions for the Performance of Fire-ritual” in the Great Tantra called Kamika.

## ९ काल विधिः

### 9 kāla vidhiḥ

### 9 Selection of Auspicious Time

अथ कालं प्रवक्ष्यामि सर्वेषां तु सुखावहम्।	
माघमासं विना शास्तं भानोरयनं उत्तरम्॥	१
दक्षिणे त्वरिते मासौ कार्तिकाश्वयुजावपि।	
श्रावणश्च विधीयन्ते तदन्ये निन्दिता मताः ॥	२

<i>atha kālam pravakṣyāmi sarveṣāṃ tu sukhāvaham </i>	
<i>māghamāsaṃ vinā śāstaṃ bhānorayanam uttaram  </i>	1
<i>dakṣiṇe tvarite māsau kārtikāśvayujāvapi </i>	
<i>śrāvaṇaśca vidhīyante tadanye ninditā matāḥ  </i>	2

Now I will speak on the selection of auspicious time which could be effective for all, as conducive to long lasting happiness. In the northern course of the sun, except the magha-month all other months are highly recommended for the performance of auspicious functions. If auspicious functions are to take place necessarily and quickly, Kartika, Asvayuj and Sravana months of the southern course of the sun are highly recommended. All other months are considered to be inauspicious.

शुक्लपक्षश्शुभोऽन्यश्च सप्तम्यन्तोऽसितो मतः।	
शुक्ले वाद्यतृतीयांशं कृष्णे चान्त्यं तु वा त्यजेत्॥	३
मध्यमौ मध्यगौ भागौ श्रेष्ठावन्यौ प्रकीर्तितौ।	
नवमी पञ्चदशयौ च हित्वा युग्मेतरं तिथिम्॥	४
आद्यामपि च युग्मासु द्वितीयां दशमी तथा।	
कृष्णे षष्टिं च याश्शिष्टास्तास्सर्वा ऽनिन्दितास्त्विह॥	५

<i>śuklapakṣaśśubho'nyaśca saptamyanto'sito mataḥ </i>	
<i>śukle vādyatṛtīyāṃśam kṛṣṇe cāntyam tu vā tyajet  </i>	3
<i>madhyamau madhyagau bhāgau śreṣṭhāvanyau prakīrtitau </i>	
<i>navamī pañcadaśyau ca hitvā yugmetaram tithim  </i>	4
<i>ādyāmapi ca yugmāsu dvitīyām daśamī tathā </i>	
<i>kṛṣṇe ṣaṣṭim ca yāśśiṣṭāstāssarvā aninditāstvih  </i>	5

The bright half of the lunar month is always auspicious. In the dark half of the lunar month, auspicious time could be considered up to the seventh lunar day. The first one third of the bright half and the last one third of the dark half are to be left out, since they are not auspicious. Otherwise, the middle one third of both the bright half and the dark half is considered to be of medium kind. Other days are declared to be supreme. In the odd number of lunar days, the ninth day, full moon, new moon and the first lunar day

are considered to be inauspicious in this Agama. In the even number of days, except the second and the tenth lunar days of the bright half and the sixth lunar day of the dark half, all other even number of days are considered to be good.

रोहिणी चोत्तरास्तिस्रो हस्तं स्वाती पुनर्वसू।	
अनूराधाश्वयुक् सौम्यं वैष्णवं वारुणं मघा ॥	६
चित्राश्रविष्ठापौष्णाश्च मनुजेषु प्रशंसिताः।	
पूज्याशशतभिषक् चैव विशाखा पूर्वजैस्सह ॥	७
देवेषु कथितं रौद्रं सर्वमेतच्छिवे मतम्।	
मानुषे पौष्य पौष्णाश्च तदन्ये निन्दितास्त्वह ॥	८
वारौ कुजाकौ हित्वा च देववारः प्रशंसितः।	
मनुष्यैरपि वारं च वर्जयेत् सितापरम् ॥	९

<i>rohiṇī cottarāstisro hastam svātī punarvasū</i>	
<i>anūrādhāśvayuk saumyaṁ vaiṣṇavaṁ vāruṇaṁ maghā</i>	6
<i>citrāśraviṣṭhāpauṣṇāśca manujeṣu praśamsitāḥ</i>	
<i>pūjyāśśatabhiṣak caiva viśākhā pūrvajaiṣṣah</i>	7
<i>deveṣu kathitaṁ raudraṁ sarvametaacchive matam</i>	
<i>mānuṣe pausya pauṣṇāśca tadanye ninditāstvih</i>	8
<i>vārau kujārkau hitvā ca devavārah praśamsitaḥ</i>	
<i>manuṣyairapi vāraṁ ca varjayetta sitāparam</i>	9

Rohini, uttara phalguni, uttarashadha, uttara proshtapada, hasta, svati, punarvasu, anuradha, asvini, mrugasirsha, sravana, purva ashadha, makha, citra, sravishta and revati – all these are considered to be auspicious for the human beings. The exalted satabhishak, visakha, purva phalguni, purva ashadha, purva proshtapada, ardra – all these are considered to be auspicious for the divine beings as set forth in this Siva sastra. With regards to the human beings, pushya, revati and other nakshatras such as kruttika, apa bharani, aslesha and jyeshta are considered to be inauspicious. Among the weekdays, except Sunday and Tuesday all other days are considered to be highly auspicious. Saturday has to be left out by the human beings in respect of selecting the auspicious days.

तल्लक्षगते भानौ वेश्मारम्भं विवर्जयेत्।	
शुभकर्म न कर्तव्यं जीवे चास्तं गते बुधैः ॥	१०
शुक्रस्यास्तमये वाऽपि प्रतिष्ठाद्यं न कारयेत्।	
दिवा गर्भ प्रतिष्ठा च शर्वर्या वास्तुकर्म च ॥	११
सर्वदोषकरं प्रोक्तं रात्रावावेशनं भवेत्।	
रात्रौ वास्तुबलिं ग्रामे नाग्नौ कुर्यात् कथञ्चन ॥	१२

<i>talalakṣagate bhānau veśmārambham vivarjayet </i>	
<i>śubhakarma na kartavyam jīve cāstam gate budhaiḥ  </i>	10
<i>śukrasyāstamaye vā'pi pratiṣṭhādyam na kārayet </i>	
<i>divā garbha pratiṣṭhā ca śarvaryām vāstukarma ca  </i>	11
<i>sarvadoṣakaram proktam rātrāvāveśanam bhavet </i>	
<i>rātrau vāstubaliṃ grāme nāgnau kuryāt kathaṅcanam  </i>	12

When the sun has entered the karkata house, the commencement of house-construction should be abandoned. During the period of setting of the Jupiter and Venus, auspicious activities should not be performed by the learned priests. Installation and other such activities should not be undertaken when the Venus has set. The grabha pratishtha performed during the daytime and vastu homa performed during the night time would yield all sorts of defective effects. Similarly, entering the newly built house in the night time would become defective. Never should the vastu-bali or the vastu-homa be performed in the night time.

उत्तमः स्थिरराशिस्स्यान् मध्यमस्तूभयात्मकः।

विवर्ज्यश्चरराशिस्तु सजीवश्चेच्छुभप्रदः ॥ १३

गुरुभार्गवचान्द्रीणां उदयस्संप्रशस्यते।

गुरुदयस्तु विप्राणां भूपतीनां भृगूदयः ॥ १४

विशां बुधोदयश्श्रेष्ठश्शूद्रे चैवं विधीयते।

<i>uttamaḥ sthīrarāśīssyān madhyamastūbhayātmakaḥ </i>	
<i>vivarjyaścararāśīstu sajīvaścecchubhapradaḥ  </i>	13
<i>gurubhārgavacāndrīṇām udayassamprašasyate </i>	
<i>gurūdayastu viprāṇām bhūpatīnām bhṛgūdayaḥ  </i>	14
<i>viśām budhodayaśśreṣṭhaśśūdre caivam vidhīyate </i>	

The fixed zodiacal houses(sthira rasi) are considered to be the foremost, in auspiciousness. The zodiacal houses which belong to the category of fixed and moveable(ubhayatmaka) are medium in respect of auspiciousness. The moving zodiacal houses should be abandoned for the performance of auspicious functions. But if they are associated with Jupiter, they would yield auspicious effects. The rising of Jupiter, Venus and Moon are declared to be supremely good. The rising of the Jupiter is good for the brahmins. The rising of Venus is auspicious for the kings. The rising of the Mercury is auspicious for the vaisyas and it is also good for the sudras.

त्रिषडेकादशस्थाने पापास्तु निशि शोभनाः ॥ १५

व्ययं हित्वा शुभास्सर्वे सर्वत्र शुभदा मताः।

चतुरश्रे शुभाः पापा वर्जनीया विशेषतः ॥ १६

उभयस्थं हिमांशुं च षड्दशमगतं शुभम्।

<i>triṣaḍekādaśasthāne pāpāstu niśi śobhanāḥ  </i>	15
<i>vyayam hitvā śubhāssarve sarvatra śubhadā matāḥ </i>	
<i>caturaśre śubhāḥ pāpā varjanīyā viśeṣataḥ  </i>	16
<i>ubhayastham himāṃśum ca ṣaṭsapṭamagatam śubham </i>	

During the southern course of the sun, all the inauspicious grahas would be yielding good effects when they are in the third, sixth and the eleventh houses. All the auspicious grahas are considered to be yielding good effects under all circumstances, except when they are in the twelfth place. In the kendra-place, the auspicious grahas are exceedingly good. But all the inauspicious grahas are to be specifically abandoned in this place. The Moon which is in the sixth and seventh houses and which has reached the second place should be considered as auspicious.

वर्जयेद्देशिको धीमान् पञ्चगोचर संस्थितः ॥	१७
कण्टकं ब्रह्मदण्डं च स्थूणमुक्तं ग्रहेण च।	
युक्तं च काङ्क्षितञ्चोदुं सन्त्यजेद्देशिकोत्तमः ॥	१८

<i>varjayeddesiko dhīmān pañcagocara samsthitah</i> ॥	17
<i>kaṅṭakam brahmadandam ca sthūṇamuktaṁ graheṇa ca</i>	
<i>yuktaṁ ca kāṅkṣitañcoḍuṁ santyajeddesikottamah</i> ॥	18

The nakshatra which is cruel, which lies in the brahma danda plane, which has been relieved from the grip of dhumaketu, which is associated with the eclipse, which is approached by the eclipse – should be abandoned by the foremost Acharyas.

वेधितर्क्षं व्यतीपातं वज्रं शूलं तथैव च।	
विष्कम्भं परिघं चैव गण्डं वैधृतिहर्षणे ॥	१९
तथाऽतिगण्डमन्दर्क्षं षडशीतिमुखं तथा।	
माससून्यं ग्रहैर्भिन्नं दग्धवारं तथैव च ॥	२०
ग्रहदोषसमाविष्टं ज्वालानक्षत्रकादि यत्।	
तिथिनक्षत्र मासाब्दायनान्तं च वर्जयेत् ॥	२१
अधिमासं त्यजेद्धीमान् देशिकस्तु विशेषतः ।	

<i>vedhitarkṣam vyatīpātam vajraṁ śūlam tathaiva ca</i>	
<i>viṣkambhaṁ parighaṁ caiva gaṇḍam vaidhṛtiharṣaṇe</i> ॥	19
<i>tathā'atigandamandarkṣam ṣaḍaśītimukhaṁ tathā</i>	
<i>māsasūnyam grahairbhinnam dagdhavarāṁ tathaiva ca</i> ॥	20
<i>grahadoṣasamāviṣṭa jvālānakṣatrakādi yat</i>	
<i>tithinakṣatra māsābdāyanāntam ca varjayet</i> ॥	21
<i>adhimāsam tyajeddhīmān desīkastu viśeṣataḥ</i>	

The vedha-nakshatra, vyatipata, sula, vajra, vishkambha, parigha, ganda, vaidhriti, harshana, atiganda, manda nakshatra, shadasiti mukha, sunya masa, dagdha vara, jvala nakshatras encompassed by the defects of grahas, the ending phase of thiti, nakshatra, masa, varsha and ayana – all these should be abandoned by the learned Acharya. Especially, he should avoid the adhi masa.

यजमानानुकूलर्क्षे स्वल्पदोषे गुणाधिके ॥	२२
पूर्वाह्ने वाथ मध्याह्ने लग्ने ग्रहबलान्विते ।	
कारयेद्वास्तुकर्मैतत् सर्वसम्पत्समृद्धये ॥	२३

<i>yajamānānukūlarkṣe svalpadoṣe guṇādhikē</i> ॥	22
<i>pūrvāhne vātha madhyāhne lagne grahabalānvite</i> ।	
<i>kārayedvāstukarmaitat sarvasampatsamṛddhayē</i> ॥	23

In an auspicious day synchronizing with a nakshatra which is highly beneficial to the Master, which is free from even an insignificant defect, which is associated with more good qualities and which is associated with the strength of good lagna and graham, the Acharya may perform the vastu activities, either in the early morning or in the noon, for the abundance of all kinds of wealth and prosperity.

॥ इति कामिकाख्ये महातन्त्रे कालविधिर्नाम नवमः पटलः ॥

॥ iti kāmikākhye mahātantre kālavidhirnāma navamaḥ paṭalaḥ ॥

This is the 9<sup>th</sup> chapter titled “Selection of Auspicious Time” in the Great Tantra called Kamika

## १० निमित्तपरीक्षा विधिः

### 10 nimittaparīkṣā vidhiḥ

### 10 Examining the Omens

आदौ कालं परीक्ष्यान्ते शुभकर्म समाचरेत्।	
निमित्त शकुनानादौ ज्ञात्वा कर्म समाचरेत्॥	१
वास्तुविदेशिकशिल्पी दैवज्ञो यजमानकः।	
शुचिशुक्लाम्बरो भूत्वा भूषणैस्समलङ्कृतः ॥	२
प्रस्थाने निर्गमे चैव वास्तुदेश प्रवेशने।	
निमित्तान् शकुनानेतान् पश्येद्यात्वा सदाशिवम् ॥	३

<i>ādau kālaṁ parīkṣyānte śubhakarma samācaret </i>	
<i>nimitta śakunānādau jñātvā karma samācaret  </i>	1
<i>vāstuviddesīkaśīlpī daivajño yajamānakaḥ </i>	
<i>śuciśśuklāmbaro bhūtvā bhūṣaṇaiṣsamalaṅkṛtaḥ  </i>	2
<i>prasthāne nirgame caiva vāstudeśa praveśane </i>	
<i>nimittān śakunānetān paśyeddhyaṭvā sadāśivam  </i>	3

Having first examined and ascertained the auspiciousness of time , the Acharya should proceed to do the intended auspicious activities. Having observed the omens, prognostic visions and such other indications, he should commence the proposed works. The knower of vastu, Guru, Silpi, Daivajna and the Yajamana (Master) should be pure and attired with white dress and adorn themselves well with ornaments. Having meditated on Lord Sadasiva, they should look for the appearance of omens and prognostic birds when they are to travel , when they are to come out of the house, and when they are to enter the site in which they have planned to construct house or temple.

विद्वांसो ब्राह्मणो वापि पत्नीपुत्रयुतो बली।	
भूषिता वा सुपुत्रा वा हर्षिता च विशेषतः ॥	४
रूपिणि गर्भिणी कन्या क्रीडन्तश्च विशेषतः।	
भक्ष्यं भोज्यं च पानं च मांसं दीपं तथैव च ॥	५
अनुलेपनमालादि गन्धद्रव्यं घृतं दधि।	
श्रीवत्सं पूर्णकुम्भं च शङ्खं गोरोचनं तथा ॥	६
आदर्शनं ध्वजं चैव सिद्धार्थं च पयः पुनः।	
यान्यन्यानि प्रशस्तानि शुभं तेषां तु दर्शनम् ॥	७



<i>vidvāmsō brāhmaṇo vāpi patnīputrayuto balī bhūṣitā vā suputrā vā harṣitā ca viśeṣataḥ</i>	4
<i>rūpiṇi garbhīṇi kanyā krīḍantaśca viśeṣataḥ bhakṣyaṃ bhojyaṃ ca pānaṃ ca māṃsaṃ dīpaṃ tathaiva ca</i>	5
<i>anulepanamālādi gandhadravyaṃ ghr̥taṃ dadhi śrīvatsaṃ pūrṇakumbhaṃ ca śaṅkhaṃ gorocanaṃ tathā</i>	6
<i>ādarśanaṃ dhvajam caiva siddhārthaṃ ca payaḥ punaḥ yānyanyāni praśastāni śubhaṃ teṣāṃ tu darśanam</i>	7

Two learned person or brahmins, house-wife with her son or daughter, sturdy man, lady well adorned with ornaments, lady coming with her son, delighted lady – these persons are considered to be specifically good to indicate auspicious omens. A charming and beautiful woman, pregnant woman, virgin, playing children – indicate specially auspicious omens. Eatable things, varieties of food, drinkable items, meat, light, fragrant substances such as sandal, garlands and others, ghee, curd, srivatsa, purna kumbha, conch, gorocana, mirror, flag, milk and other items which are held to be excellent – indicate auspicious omens, if they are viewed while setting out.

चुचुन्दरी शिवा गौली सूकरश्चापि पिङ्गलः ।	
कोकिलं वामतश्शस्तं प्रस्थाने सर्वकर्मणि ॥	८
आसन्न निम्नगाश्शीघ्रं दूरादुन्नत दूरगाः ।	
हर्म्यप्रासाद माङ्गल्य मनोज्ञस्थान संश्रिताः ॥	९
श्रेष्ठा मधुरसक्षीर फलपुष्प द्रुमेषु च ।	

<i>cucundarī śivā gaulī sūkaraścāpi piṅgalaḥ kokilaṃ vāmataśśastaṃ prasthāne sarvakarmaṇi</i>	8
<i>āsanna nimnagāśśīghraṃ dūrādunnata dūragāḥ harmyaprāsāda māṅgalya manojñasthāna saṃśritāḥ</i>	9
<i>śreṣṭhā madhurasakṣīra phalapuṣpa drumeṣu ca</i>	

Mouse, fox, lizard, hog in reddish-brown color, cuckoo – if these go from left to right on the commencement of travel and of all kinds of auspicious activities, such incidence is considered to indicate auspiciousness. Birds which arrive in short time, which are living near the rivers, which come from a distant place, which go to a very long distant place and which have taken shelter in the houses of rich people, palace, temple, auspicious places and charming locations and which have their nestles in the trees which are yielding sweet juice, white sap, fruits and flowers are very good in indicating the auspiciousness of the forthcoming event.

न ग्रामेऽरण्यगौर्ग्राह्यो नारण्ये ग्रामसंस्थितः ॥	१०
दिवाचरो न शर्वर्या न च नक्तञ्चरो दिवा ।	
द्वन्द्वगौ चार्थितौ ग्राह्यौ काकोलस्त्विष्टकाङ्क्षिणः ॥	११
आपगान्तरिता मत्ता न ग्राह्यश्शकुनाः क्वचित् ।	
क्षुतं सर्वत्र नेष्टं स्याद् गोक्षुतं मरणं दिशेत् ॥	१२

गुलास्थि कृष्णधान्यानि कार्पासाङ्गारगोचरः।	
नियतेरिन्धनानां च दर्शनं शोकदं भृशम्॥	१३
चर्मकृन्मुक्तकेशादि रणक्षुत्क्षाम मुण्डिनाम्।	
मलिनामभक्त नग्नादेर्दर्शनं दुःखदं भवेत्॥	१४
आक्रोशं रोधनं चैव कलहश्शोखदः पुनः।	
वराहमहिषोष्ट्रादेर्दर्शनं च तथा भवेत्॥	१५

<i>na grāme'raṇyagaurgrāhyo nāraṇye grāmasaṁsthitaḥ</i>	10
<i>divācaro na śarvaryām na ca naktañcaro divā</i>	
<i>dvandvagau cārthitau grāhyau kākolastviṣṭakāṅkṣiṇaḥ</i>	11
<i>āpagāntarītā mattā na grāhyaśśakunāḥ kvacit</i>	
<i>kṣutaṁ sarvatra neṣṭam syād gokṣutaṁ maraṇam diṣet</i>	12
<i>gulāsthi kṛṣṇadhānyāni kārpāsāṅgāragocaraḥ</i>	
<i>niyaterindhanānām ca darśanaṁ śokadam bhṛśam</i>	13
<i>carmakṛṇmuktakeśādi raṇakṣutkṣāma muṇḍinām</i>	
<i>malināmabhakta nagnāderdarśanaṁ duḥkhadam bhavet</i>	14
<i>ākrośam rodhanaṁ caiva kalahaśśokhadaḥ punaḥ</i>	
<i>varāhamahiṣoṣṭrāderdarśanaṁ ca tathā bhavet</i>	15

In view of auspiciousness, one should not have the vision of forest-cow within a village; should not have the vision of village-cow in the forest. In the night, one should not have the vision of those which are roaming in the daytime; in the daytime, one should not have the vision of those which are roaming in the night. Vision of two animals(of same category) is taken to indicate auspiciousness. Vision of raven which is desirous of all things to eat, of the birds which have come after crossing the river and which are excited with joy should never be taken as indicative of auspiciousness. Sneezing is inauspicious, everywhere. Sneezing of cow is indicative of impending death. Vision of molasses, bones, black grains, cotton, container of charcoal and firewood would yield unbearable misery. Vision of shoe-maker or a worker in leather, of the one whose head is with loosened hair, of the one who has become exceedingly fatigued due to hungry, one with a shaven head, of the one who is in dirty clothes and presents a despicable appearance, atheist and unclothed would certainly give distress and unpleasant result. Vision of the one who is crying loudly and the one who is shedding tears, vision of the incident of strife – would yield distress and agony. Vision of pig, buffalo, camel and such other animals also would yield inauspicious result.

प्रतिकूले निमित्ते च सर्वकर्म विवर्जयेत्।	
एकधा द्वित्रिधा कृत्वा निमित्तत्रय दोषकृत्॥	१६
वर्जयेद्देशिको धीमान् पञ्चगोचर संयुतः ॥	१७

<i>pratikūle nimitte ca sarvakarma vivarjayet</i>	
<i>ekadhā dvitridhā kṛtvā nimittatraya doṣakṛt</i>	16
<i>varjayeddeśiko dhīmān pañcagocara saṁyutaḥ</i>	17

If the omens indicate adverse effects, the Guru should abandon all the intended activities. The learned Acharya belonging to one of the five gocharas should look for the omen once, twice and thrice and if the omens observed three times are of the nature of yielding defective results, he should relinquish the proposed activity.

॥ इति कामिकाख्ये महातन्त्रे निमित्तपरीक्षाविधिर् दशमः पटलः ॥

॥ iti kāmikākhye mahātantre nimittaparīkṣāvidhiḥ daśamaḥ paṭalaḥ ॥

This is the 10<sup>th</sup> chapter titled “Examining the Omens” in the Great Tantra called Kamika

## ११ भूपरीक्षा विधिः

### 11 bhūparīkṣā vidhiḥ

#### 11 Examination of the Sites

शुभे निमित्ते लब्धे च भूपरीक्षां समाचरेत्।	
शैवं ब्राह्मं तथा वास्तु वैष्णवञ्चन्द्रमेव च ॥	१
औक्षञ्च भौतिकञ्चैव आसुरञ्च पिशाचकम्।	
राक्षसं चैव वायव्यं वारुणाग्नेयकौ तथा ॥	२

<i>śubhe nimitte labdhe ca bhūparīkṣāṁ samācaret </i>	
<i>śaivaṁ brāhmaṁ tathā vāstu vaiṣṇavañcaindrameva ca  </i>	1
<i>aukṣaṅca bhautikañcaiva āsurañca piśācakam </i>	
<i>rākṣasaṁ caiva vāyavyaṁ vāruṇāgneyakau tathā  </i>	2

Once the auspicious signs indicating the growth and prosperity are obtained, the foremost Acharya should begin to examine the nature of the ground to be selected for construction. There are 12 varieties of ground (as detailed in this Agama). They are – saiva, brahma, vaishnava, aindra, auksha, bhautika, asura, paisacaka, rakshasa, vayavya, varuna and agneyaka.

जानीयाल्लक्षणैरैतैः भूगुणं देशिकोत्तमः।	
कर्णिकारार्जुनाश्वत्थ कपित्थाशोक धातकी ॥	३
स्थलारविन्द तुलसी दूर्वाभिर्वा तता मही।	
विष्णुक्रान्ताखुकर्णाभ्यां शाल्मली गिरिशारिबा ॥	४
कपोत शुकहंसैश्च शैवी सा शुभदा मही।	

<i>jānīyāllakṣaṇairetaiḥ bhūguṇaṁ deśikottamaḥ </i>	
<i>karṇikārārjunāśvattha kapitthāśoka dhātakī  </i>	3
<i>sthalāravinda tulasī dūrvābhīrvā tatā mahī </i>	
<i>viṣṇukrāntākḥukarṇābhyāṁ śālmalī girīśāribā  </i>	4
<i>kapota śukahaṁsaiśca śaivī sā śubhadā mahī </i>	

The foremost Acharya should know the quality of the ground through specific aspects and features associated with the ground. The land in which trees such as karnikara, arjuna, asvattha, kapittha and asoka have grown, in which plants such as dhataki, sthala aravinda, tulasi, durva, vishnukranta, akhu karma, salmali, giri sariba are flourishing and in which birds such as doves, parrots and hamsas are living is known as saivi bhumi. It is of the nature of yielding auspicious wealth and prosperity.

बिल्वैः पलाशैर्दर्भैश्च कुशैश्च हरिणैस्तथा ॥	५
होमद्रव्यैस्सुगन्धैश्च भू ब्राह्मी शुभदा मता ।	
तिन्दुकैस्तिन्त्रिणीभिश्च करजैर्वेणुभिस्तथा ॥	६
कार्पासार्कजपाभिश्च हंसैः पक्षिमृगैस्तथा ।	
निष्कण्ठकैस्तथावृक्षैर्या भूमिस्सहिता भवेत् ॥	७
वैष्णवी भूस्समाख्याता शौर्यवीर्यप्रदा नृणाम् ।	

<i>bilvaiḥ palāśairdarbhaiśca kuśaiśca hariṇaistathā</i> ॥	5
<i>homadravyaiṣṣugandhaiśca bhū brāhmī śubhadā matā</i> ।	
<i>tindukaistintrīṇībhiśca karajairveṇubhistathā</i> ॥	6
<i>kārpāsārkajapābhiśca haṁsaiḥ pakṣimrgaistathā</i> ।	
<i>niṣkaṇṭhakaistathāvṛkṣairya bhūmissahitā bhavet</i> ॥	7
<i>vaiṣṇavī bhūssamākhyātā śauryavīryapradā nṛṇām</i> ।	

The land in which bilva trees and palasa trees have grown, in which darbha, visvamisra(a kind of darbha) and kusa( a kind of darbha) are growing, in which antelopes are living and in which various fragrant substances suitable for oblations is known as brahmi bhumi. It is of the nature of yielding auspicious benefits. The land in which plants such as tinduka, karpasa, arka, japa and trees such as tintrini, karaja, venu are growing, in which hamsa and other birds and various animals are living and in which thornless trees are flourishing is known as vaishnavi bhumi. It is of the nature of giving valor and vigor to the human beings.

कदली पनसाञ्चैश्च पुन्नागैर्वकुलैस्तथा ॥	८
पाटलैस्सिन्धुवारैश्च तथा चामलकैः पुनः ।	
इन्दीवरैश्च वैश्यैश्च शूद्रैरेन्द्री मही मता ॥	९

<i>kadalī panasāmrāiśca punnāgairvakulaistathā</i> ॥	8
<i>pāṭalāissindhuvāraiśca tathā cāmalakaiḥ punaḥ</i> ।	
<i>indīvaraiśca vaiśyaiśca śūdrairaindrī mahī matā</i> ॥	9

The land which is replete with the trees such as kadali, panasa, punnaga, vakula, patali, sindhuvara and amalaka, with indivara flowers, and with the dwellings of the vaisyas and sudras is considered to be aindri-bhumi.

पाटल्यगरुगन्धाढ्या धनधान्य समृद्धिदा ।	
अङ्गुलैश्च तथा वृक्षैर्मार्यालैर्नकुलैस्तथा ॥	१०
शशगोधाचकोरैश्च वृक्षैरौक्षमही मता ।	
शौर्यवीर्यकरी सा स्यात् प्रजासंपत्समृद्धिदा ॥	११

<i>pāṭalyagarugandhādhyā dhanadhānya samṛddhidā </i>	
<i>aṅkolaiśca tathā vṛkṣairmārjālairnakulaistathā  </i>	10
<i>śaśagodhācakoraiśca vṛkairaukṣamahī matā </i>	
<i>śauryavīryakarī sā syāt prajāsamṛddhidā  </i>	11

The land which is abounding in the fragrance of patali-flowers and sandal, which is yielding abundantly the wealth and food grains, replete with ankola-trees, which is habitable for the cats, mongoose, rabbits, iguanas, jackals(hyenas), cakora-birds(partridge birds, supposed to feed on the moonbeams) and wolfs is considered to be auksha bhumi(cow-land). This kind of land is of the nature of nourishing the qualities of valor and prowess and of yielding the abundance of wealth to those who live in there.

निर्गुण्डी माधवी दूर्वा त्वङ्गोलैः किंशुकैस्तथा।	
मल्लिका करवीरैश्च मधुकैर्भौतिकी मता ॥	१२
अन्नदा पुष्टिदा नृणां भस्मगन्ध समन्विता।	
भल्लातकैर्महावृक्षैः दुष्टसत्त्वैः पलाण्डुभिः ॥	१३
किरातैः ककुभैर्गृद्धैः धूतैस्सर्वैस्समन्विता।	
आसुरी युद्धदा भूमिः पूतिगन्ध समन्विता ॥	१४

<i>nirguṇḍī mādhavī dūrvā tvāṅkolaiḥ kiṁśukaiistathā </i>	
<i>mallikā karavīraiśca madhūkairbhautikī matā  </i>	12
<i>annadā puṣṭidā nṛṇāṁ bhasmagandha samanvitā </i>	
<i>bhallātakairmahāvṛkṣaiḥ duṣṭasattvaiḥ palāṇḍubhiḥ  </i>	13
<i>kirātaiḥ kakubhairgṛddhraiḥ dhūtaiśsarvaiśsamānitā </i>	
<i>āsurī yuddhadā bhūmiḥ pūtiḡandha samanvitā  </i>	14

The land abounding in the trees such as nirgundi, ankola, kimsuka and others and in the plants such as madhavi, durva, mallika, karavira and others is considered to be bahutika-bhumi. The land which exudes the fragrance of ashes and sandal, which gives foods and strength to the human beings, in which large trees known as bhallata, kakubha and onions are flourishing, which is inhabited by the cruel beings, mountain tribes who live by hunting, vultures and roguish people and which is associated with putrid odor and which is of the nature of giving room for wars is considered to be asuri-bhumi.

शाल्मलीभिस्तथा भूमिः वकुलैश्च विभीतकैः।	
श्लेष्मातकैः खरैरुष्ट्रैस्सृगालैस्सूकरैः पुनः ॥	१५
चण्डालैश्च पुलिन्दैश्च पूतिगन्धोषरा च सा।	
पैशाची च स्मृता शास्त्रैस्सर्वनाश समन्विता ॥	१६

<i>śālmalībhistathā bhūmiḥ vakulaiśca vibhītakaiḥ </i>	
<i>śleṣmātakaiḥ kharairuṣṭraissṛgālaisśūkaraiḥ punaḥ  </i>	15

The land in which salmali, vakula, vibhitaka, sleshmataka and such other trees are growing, which is inhabited by asses, camels, foxes, pigs, outcaste and hunters, which is associated with stinking smell, which is with barren spots associated with saline soil and which is of the nature of yielding destruction to all in all manners is considered in this Agama as the paisaci-bhumi.

चण्डाल विषचोरैश्च शिरो रोगादिभिस्तथा।	
मरीच गुलगन्धाढ्या राक्षसी सा क्षयप्रदा ॥	१७
गोमायु गणसङ्कीर्णा झिल्लिका शर्करान्विता।	
या वायव्येति सा प्रोक्ता दुःखनैर्धन्यदायिका ॥	१८
या पूगैरावृता भूमिः वारुणी सर्वसिद्धिदा।	
सुहिश्लेष्मातकाद्यैश्च संयुक्ता क्षुद्रशर्करैः ॥	१९
ऊषरा तोयहीना च आग्नेयी सर्वनाशिनी।	

<i>caṇḍāla viṣacoraiśca śiro rogādibhistathā</i>	
<i>marīca gulagandhāḍhyā rākṣasī sā kṣayapradā</i>	17
<i>gomāyu gaṇasankīrṇā jhillikā śarkarānvitā</i>	
<i>yā vāyavyeti sā proktā duḥkhanairdhanyadāyikā</i>	18
<i>yā pūgairāvṛtā bhūmiḥ vāruṇī sarvasiddhidā</i>	
<i>snuhiśleṣmātakādyaiśca samyuktā kṣudraśarkaraiḥ</i>	19
<i>ūṣarā toyahīnā ca āgneyī sarvanāśinī</i>	

The land associated with the habitations of the lowest caste and thieves, with poisonous plants and trees, which inflict headache and other ailments and which is abundant in pepper, molasses and fragrant substances is considered to be rakshasa-bhumi. It is of the nature of inflicting a gradual decay. The land associated with herds of jackal, crickets, spots impaired with gravels and splinters is known as vayavya-bhumi. It is of the nature of inflicting misery and misfortunes. The land surrounded by areca trees is known as varuna-bhumi. It is of the nature of yielding all auspicious fortunes. The land associated with milk-hedge plants, sleshmataka and such other trees, with small gravels, spots impaired with saline soil and which is bereft of watery sources is known as agneya-bhumi. It is of the nature of destroying all those which are growing there.

शैवे शैवी समारख्याता वैष्णवी विष्णुदेशके ॥	२०
ब्राह्मी स्याद् ब्रह्मदेशे तु शैवी विप्रादि योग्यका।	
शैवी विप्रविशिष्टा च ब्राह्मी स्याद्वैष्णवी च भूः ॥	२१
भूभृतां स्याद्विशामौक्षी शूद्राणां भौतिकी स्मृता।	

पैशाची त्वासुरी भूमी राक्षसी या च भूर्मता ॥ २२

अन्त्यजानां इह प्रोक्ता शतशः कर्षिता च या।

सा च गोभिश्चिरं भित्वा भूर्माह्या वत्सरोर्ध्वतः ॥ २३

क्षेत्रस्थितिवशादुर्वी कथिता त्वनुलोमिनाम्।

*śaive śaivī samākhyātā vaiṣṇavī viṣṇudeśakē|| 20*

*brāhmī syād brahmadeśe tu śaivī viprādi योग्याकाले 21*

*śaivī vipraviśiṣṭā ca brāhmī syādvaiṣṇavī ca bhūh||*

*bhūbhṛtām syādvaiśāmaukṣī sūdrāṇām bhautikī smṛtā|| 22*

*paiśācī tvāsurī bhūmī rākṣasī yā ca bhūrmata||*

*antyajānām iha proktā śataśaḥ karṣitā ca yā| 23*

*sā ca gobhiściraṁ bhītvā bhūrgrāhyā vatsarordhvataḥ||*

*kṣetrasthitivaśādurvī kathitā tvanulominām|*

The saiva-bhumi is suitable for all those related to the saiva tradition. The vaishnava-bhumi is fit for all those concerned with the vaishnava tradition. The brahma-bhumi is suitable for all those concerned with the brahma tradition. The saiva-bhumi is suitable for the habitation of brahmins and others. But the saiva-bhumi is specially recommended for the brahmins. The brahma-bhumi and the vaishnava-bhumi are suitable for the kings(and warriors). The auksa-bhumi is suitable for the vaisyas. The bhautika-bhumi is fit for the sudras. The paisaca-bhumi, asura-bhumi and the rakshasa-bhumi are suitable for the people of the last and lowest caste. These grounds should first be stirred up by the oxen for a long time, ploughed for hundreds of time and only after a lapse of one year, these paisca and other bhumis should be taken possession of. For the people of mixed caste, the ground should be selected according to the natural formation and qualities of the land.

अनूपा जाङ्गला चेति वास्तुयोग्या द्विधा धरा ॥ २४

स्थिरं गुरुतरं भूरिशर्करं क्षारवारिणा।

युक्तमल्पीयसात्यन्तं खातेऽगाघेऽपि जाङ्गलम् ॥ २५

कशेरुकैरवाकीर्णं रूढ सौगन्धिकोत्पलम्।

सूक्ष्मवालुकमानूपं कृषिकृत्युच्चलज्जलम् ॥ २६

जाङ्गलानूपं सम्मिश्रगुणं साधारणं स्मृतम्।

*anūpā jāṅgalā ceti vāstuyogyā dvidhā dharā|| 24*

*sthiraṁ gurutaraṁ bhūriśarkaraṁ kṣāravāriṇā| 25*

*yuktamalpīyasātyantaṁ khāte'gāghe'pi jāṅgalam||*

*kaśerukairavākīrṇaṁ rūḍha saugandhikotpalam| 26*

*sūkṣmavālukamānūpaṁ kṛṣikṛtyuccalajjalam||*

*jāṅgalānūpa sammīśraguṇaṁ sādharmaṇaṁ smṛtam|*



The ground suitable for the construction of buildings is of two kinds – anupa and jangala. The ground which is with stability, with heavy mass and which is strewn with large heaps of gravels, in which only a little quantity of saline water is available even if dug very deeply is known as jangala-bhumi. The ground which is covered with kaseru-grass, in which aromatic utpala-flowers have blossomed, which is associated with white sand and in which water comes out profusely at the very instance of ploughing is considered to be anupa-bhumi. The ground associated with the mixed qualities of jangala and anupa is considered to be of ordinary standard.

जाङ्गलं कदली ताल पनसादि तरूद्भवम्॥	२७
सर्वसस्योचितं पुष्पफलवृक्ष सुखोदयम्।	
सर्वर्तु सुखदं सर्वहितमानूपं इष्यते॥	२८
तयोस्सम्पर्क संयुक्तं साधारणं उदाहृतम्।	

<i>jāṅgalaṁ kadalī tāla panasādi tarūdbhavam</i> ॥	27
<i>sarvasasyocitaṁ puṣpaphalavr̥kṣa sukhodayam</i> ।	
<i>sarvartu sukhadaṁ sarvahitamānūpaṁ iṣyate</i> ॥	28
<i>tayossamparka saṁyuktaṁ sādharmaṇaṁ udāhṛtam</i> ।	

Jangala is the land where plantain trees, palm trees, jack trees and such other trees are growing. The land which is suitable for the growth of all kinds of grains, which serves as the source of comforts and happiness through the flowering trees and fruit-yielding trees, which gives pleasant life in all the six seasons and which yields good benefits in all possible ways is considered to be anupa. The ground associated with the mixed features of both the jangala and anupa is said to be of ordinary standard.

पद्मकं भद्रकं धूम्रं पूर्णञ्चेति चतुर्विधम्॥	२९
समसंस्पर्शनं स्निग्धं सुगन्धं सुस्वरं स्थिरम्।	
करोदाञ्जलि मात्रोद्यदुदकं वास्तु पद्मकम्॥	३०
प्राच्युदीच्युदकं सस्यं दक्षिणेशं पुरोवनम्।	
सौम्यं सारतरं तत्तु प्रागुदग्वीरणान्वितम्॥	३१
सुद्रव्यं रमणीयं सज्जनस्थानं तु भद्रकम्।	
पूर्णकं धूम्रकं नित्यं अनिलानल दिक्प्लवम्॥	३२

<i>padmakam bhadrakam dhūmraṁ pūrṇaṅceti caturvidham</i> ॥	29
<i>samasamsparsanaṁ snigdhaṁ sugandhaṁ susvaraṁ sthiram</i> ।	
<i>karodāñjali mātrodyadudakam vāstu padmakam</i> ॥	30
<i>prācyudīcyudakam sasyaṁ dakṣiṇeśaṁ purovanam</i> ।	
<i>saumyaṁ sāratarāṁ tatttu prāgudagvīraṇānvitam</i> ॥	31
<i>sudravyaṁ ramaṇīyaṁ sajjanasthānaṁ tu bhadrakam</i> ।	
<i>pūrṇakam dhūmrakam nityaṁ anilānala dikplavam</i> ॥	32

According to another kind of classification, the land is considered to be of four kinds- padmaka, bhadra, dhumra and purna. The land which appears evenly levelled and which is uniformly smooth for the touch, which is soft, pleasantly odorous, resounding with melodious sounds, which is stable without becoming loose during heavy rains, where water rushes up even when the earth is dug up to a depth which could hold the full height of a man standing with his both hands raised above his head and joined together to form 'anjali mudra' is known as padmaka. The land where water is flowing in the east and the north, which is good for the growth of grains; associated with forest in front of its southern side; salubrious and exceedingly fertile; associated with the abundant growth of fragrant grass known as virana in its east side and north side; abundant in good grains and other commodities; charming to the mind; and which is associated with habitations of good people is known as bhadra. The land which is associated with ever-swelling river in its north-west side is known as purnaka. The land which is associated with such river in its south-east side is known as dhumra.

उत्तमं मध्यमं नीचं नित्यं चेति चतुर्विधम्।

दशदण्ड प्रमाणं तु षण्मात्रावनतं तु यत्॥ ३३

उत्तमं स्याद्वितस्त्या तु मध्यं हस्तेन चाधमम्।

तन्मन्दमध्यत्वरित जलावह समन्वितम्॥ ३४

हस्तादधिक निम्नं तु निन्दितं वास्तु कीर्तितम्।

*uttamaṁ madhyamaṁ nīcaṁ nityaṁ ceti caturvidham|*

*daśadaṇḍa pramāṇaṁ tu ṣaṅmātrāvanataṁ tu yat||*

33

*uttamaṁ syādvitastyā tu madhyaṁ hastena cādhamam|*

*tanmandamadyatvarita jalāvaha samanvitam||*

34

*hastādadhika nimnaṁ tu ninditaṁ vāstu kīrtitam|*

In another kind of classification, the land is held to be of four kinds – the superior(uttama), medium (madhyama), inferior(adhama) and the lowest(nica). Within a stretch of ten rods(dandas, 40 hastas), the land which slopes gradually up to 6 digits is of superior kind; which slopes up to one span is of medium kind; which slopes up to one hasta is of inferior kind. The land which yields water in a quick phase is of superior type; which gives water in a moderate phase is of medium type; which produces water in a slow phase is of inferior type. The land which has a slope of more than one hasta within a stretch of ten dandas is said to be of lowest kind; it is avoidable.

चतुरश्रं समं यत्तु देवानाञ्च द्विजन्मनाम्॥

३५

अष्टदशतुरश्रं यद्युक्तं तु नृपवैश्ययोः।

शूद्रस्यापि यथा संख्यं कल्पयेद् देशिकोत्तमः॥

३६

श्रेष्ठं पूर्वायतं वास्तु मध्यमं दक्षिणोत्तरम्।

श्वेतं रक्तं च पीतञ्च कृष्णं विप्रादितः क्रमात्॥

३७

<i>caturaśram samam yattu devānāñca dvijanmanām  </i>	35
<i>aṣṭaṣaṭcaturaśram yadyuktaṁ tu nṛpavaiśyayoh  </i>	
<i>śūdrasyāpi yathā saṁkhyāṁ kalpayed deśikottamaḥ  </i>	36
<i>śreṣṭhāṁ pūrvāyataṁ vāstu madhyamaṁ dakṣiṇottaram  </i>	
<i>śvetāṁ raktāṁ ca pītañca kṛṣṇāṁ viprāditaḥ kramāt  </i>	37

The ground which is in the shape of perfect square is suitable for the Deities and the brahmins. The ground which is octagonal, hexagonal and square in shape is suitable for the kings and the vaisyas. The foremost Acharya should decide the shape of the land suitable for the sudras according to the number of the occupants. The ground which stretches in east-west direction is of superior kind; which stretches in north-south direction is of medium type. White, red, whitish yellow and blue-black – these are the colors of the ground suitable for the brahmins, kings, vaisyas and sudras respectively.

मृदङ्गवेणु वीणादि दुन्दुभि ध्वनि संयुतम्।	
पुन्नाग जातिपुष्पाब्ज धान्य पाटल गन्धकैः ॥	३८
पशुगन्ध समं श्रेष्ठं सर्वबीज प्ररोहणम्।	
एकवर्णं घनं स्निग्धं सुखसंस्पर्शनान्वितम् ॥	३९
कुब्जाङ्गमुक्तमाकाशं नीचच्छन्नं परं सुखम्।	
तिक्तं च कटुकं चैव कषाय मधुराम्लकम् ॥	४०
लवणं षड्रसैर्युक्तं युक्तं सर्वसुखावहम्।	

<i>mṛdaṅgaveṇu vīṇādi dundubhi dhvani saṁyutam </i>	
<i>punnāga jātipuṣpābja dhānya pāṭala gandhakaiḥ  </i>	38
<i>paśugandha samam śreṣṭhāṁ sarvabīja prarohaṇam </i>	
<i>ekavarṇam ghanam snigdham sukhasaṁsparśanānvitam  </i>	39
<i>kubjāṅgamuktamākāśam nīcacchannaṁ param sukham </i>	
<i>tiktaṁ ca kaṭukaṁ caiva kaṣāya madhurāmlakam  </i>	40
<i>lavaṇam ṣaḍrasairyuktaṁ yuktaṁ sarvasukhāvaham </i>	

The land which is resounding with the sound of various musical instruments such as mrudanga, flute, vina dundubhi and others; associated with the growth of various trees such as punnaga, jati, patala, gandha and others, with flowers such as lotus and others and with various kinds of grains, which is exuding the collective odor of various animals, evenly levelled and where all seeds could sprout well is considered to be highly superior. The ground which presents itself in single color throughout, which is dense and firm, soft-soiled; associated with a touch of pleasantness and tenderness; which is bereft of crookedly formed mounds; with open space and which is covered with shrubs to some extent is conducive to the comforts of high quality. The ground associated with the six kinds of flavor – bitter, pungent, astringent, sweet, sour and salt is conducive to all sorts of prosperity.

प्रदक्षिणोदकोपेतं करमात्रोच्चलज्जलम्॥	४१
निष्कपालं निरुपलं क्रिमिवल्मीक वर्जितम्।	
सुषिरास्थि विहीनं तु तनुवालुक संयुतम्॥	४२
अङ्गारतुषहीनं तु वृक्षमूल विवर्जितम्।	
पङ्कशेषोत्थितं श्वभ्रदरीलोष्ट विवर्जितम्॥	४३
शर्करा भस्महीनं तु सभाचैत्य समीपगम्।	

<i>pradakṣiṇōdakopetaṁ karamātroccalajjalam</i>	41
<i>niṣkapālaṁ nirupalaṁ krimivalmīka varjitam</i> ।	
<i>suṣirāsthi vihīnaṁ tu tanuvāluka saṁyutam</i>	42
<i>aṅgāratuṣahīnaṁ tu vṛkṣamūla vivarjitam</i> ।	
<i>pañkaśeṣothhitam śvabhṛadarīloṣṭa vivarjitam</i>	43
<i>śarkarā bhasmahīnaṁ tu sabhācaitya samīpagam</i> ।	

The ground in which the water whirls round in clockwise direction, in which water surges up even in a depth up to a man's raised hand, which is bereft of broken pieces of pots, stones, worms, ant-hills, holes, bones, charcoals, husk, and roots of the trees; associated with white sand; devoid of small plants which have sprouted from the half-dried mire left over due to the passage of time, medium sized holes, caverns, lumps of earth, gravels and ashes and which is very near to a hall meant for public meeting and to the shrines is considered to be conducive to prosperity.

दुष्टप्राणि समीपस्थं नृपमन्दिर संश्रितम्॥	४४
देवालय समीपस्थं कण्टकद्रुमसंयुतम्।	
चण्डाल वास्तुकं चैव कर्मकारालयाश्रितम्॥	४५
एकद्वित्रिचतुर्मागवृतं अव्यक्त मार्गकम्।	
शङ्कराराम संयुक्तं तस्य क्षेत्रं तु वर्जयेत्॥	४६

<i>duṣṭaprāṇi samīpasthaṁ nṛpamandira saṁśritam</i>	44
<i>devālaya samīpasthaṁ kaṅṭakadrumasaṁyutam</i> ।	
<i>caṅḍāla vāstukaṁ caiva karmakārālayāśritam</i>	45
<i>ekadvitricaturmārgāvṛtaṁ avyakta mārgakam</i> ।	
<i>śaṅkarārāma saṁyuktaṁ tasya kṣetraṁ tu varjayet</i>	46

The ground near by which cruel animals live; linked to the royal palace; adjacent to the temple, in which thorned trees are growing, which is shared by the dwelling place of the lowest caste, which is associated with the workshops of blacksmiths, surrounded by one, two, three and four main roads, in which secret underground tunnel has been built and which is associated with the flower gardens of Siva-temple should be avoided for the construction of houses and other buildings.

अन्यदेवं विधं वास्तुसर्वदोषकरं भवेत्।	
यत्कर्म विहितं मोहादेवं भूते तु वास्तुनि ॥	४७
तन्महादोषदं यस्मात् सर्वथा तद्विवर्जयेत्।	
हीनजातेस्समुद्दिष्टं उत्कृष्टानां विधीयते ॥	४८
उत्कृष्टोक्तं न हीनस्य सर्वदेवेषु योग्यकम्।	
मिश्रवर्णयुतं वास्तु श्रेष्ठं तद्वर्णजन्मनाम् ॥	४९

<i>anyadevaṃ vidhaṃ vāstusarvadoṣakaraṃ bhavet </i>	
<i>yatkarma vihitam mohādevaṃ bhūte tu vāstuni  </i>	47
<i>tanmahādoṣadaṃ yasmāt sarvathā tadvivarjayet </i>	
<i>hīnajāteṣsamuddiṣṭam utkṛṣṭānām vidhīyate  </i>	48
<i>utkṛṣṭoktaṃ na hīnasya sarvadeveṣu योग्यकम् </i>	
<i>miśravarṇayutaṃ vāstu śreṣṭhaṃ tadvarṇajanmanām  </i>	49

Other grounds which are associated with such qualities and features become the source of all kinds of misery and misfortune. Any constructional activity carried out in such defective grounds impelled by deluded mind would be the source of insurmountable difficulties. Therefore such activities on the defective grounds should by all means be avoided. The directions set forth for the lower castes are applicable even to the higher castes. But the rules and codifications given for the higher class are not applicable to the lower class; they could be applied for the constructions related to the Deities. The ground which is associated with mixed colors is highly suitable for those people for whom such colors are specifically recommended.

पूर्यमाणे महीं खात्वा गर्ते स्वैरेव पांसुभिः ।	
अधिकन्यूनतुल्येषु पांसुष्वेतादृशं फलम् ॥	५०
तत्पांसु धारणे षष्टिशतं फलविवेकतः ।	

<i>pūryamāṇe mahīm khātvā garte svaireva pāmsubhiḥ </i>	
<i>adhikanyūnatulyeṣu pāmsuṣvetādrśam phalam  </i>	50
<i>tatpāmsu dhāraṇe ṣaṣṭiśataṃ phalavivekataḥ </i>	

Having dug the ground up to a depth of one hasta, the Acharya should fill up the pit with the same earth removed from the pit. If some quantity of earth is left out after the pit is filled up, that ground is considered to be of supreme kind. If more quantity of earth is needed to fill up the pit, then it means that the ground is of lower type. If the earth is sufficient enough to fill up the pit, then the ground is considered to be of medium type.

सपुष्पकुम्भतोयेन पूर्यमाणेऽवटे यदि ॥	५१
शस्तंप्रदक्षिणावर्त उदकं शान्तबुद्बुदम्।	
उत्तान पुष्पकं श्रेष्ठं न त्वधोमुख पुष्पकम् ॥	५२

<i>sapuspakumbhatoyena pūryamāṇe'vaṭe yadi</i>	51
<i>śastampradakṣiṇāvartam udakam śāntabudbudam</i>	
<i>uttāna puspakam śreṣṭham na tvadhomukha puspakam</i>	52

When water is poured into the pit from the kalasa along with the flower placed into it, if the water whirls round in the clockwise direction with settled bubbles and if the flower is turned upwards, then the ground is considered to be with superior standard. But if the flower is turned downwards, then the ground should be considered to be unfit for the construction.

सर्षपाणां तिलानां वा चोप्तानामङ्कुरा भुवि।	
त्रिरात्रेण प्रजायन्ते यस्यां सा स्याच्छुभा मही ॥	५३
पूर्वोत्तरप्लवा श्रेष्ठा मध्यमा सर्वतः प्लवा।	
सापि ग्राह्या गृहादौ तु सा चोल्बण गुणान्विता ॥	५४
कुमार राजधानी वा न्यायास्ता सा मही मता।	
एवं परीक्ष्य गृह्णीयान्महीं बहुगुणान्विताम् ॥	५५
वेतालादेः पुनस्संयक् प्रवेशबलिं आहरेत् ॥	५६

<i>sarṣapāṇām tilānām vācoptānāmaṅkurā bhuvī</i>	
<i>trirātreṇa prajāyante yasyām sā syācchubhā mahī</i>	53
<i>pūrvottaraplavā śreṣṭhā madhyamā sarvataḥ plavā</i>	
<i>sāpi grāhyā grhādaḥ tu sā colbaṇa guṇānvitā</i>	54
<i>kumāra rājadhānī vā nyāyāptā sā mahī matā</i>	
<i>evaṃ parīkṣya grhṇīyānmahīṃ bahugūṇānvitām</i>	55
<i>vetālādeḥ punassaṃyak praveśabalim āharet</i>	56

When the seeds of mustard or sesame are sowed into the ground, if the seeds begin to sprout and grow within three nights, that ground is considered to be very auspicious. The ground which is associated with pond or river in its east side and north side is of superior type. The ground which is associated with watery sources in all of its sides is of medium type. Even such medium type of ground may be taken possession of for the construction of houses and others, if it is found to be associated with much more good qualities. Whether it is the construction of palace for the prince or the king, the ground should be selected and acquired according to the prescribed directions. Having examined the nature of the ground in this way, the Acharya should take possession of the ground which is associated with various good qualities and features. In addition to this, he should arrange for the performance of ‘pravesa bali’ (offering of bali at the time of gaining access to the selected ground) for appeasing the evil spirits such as ‘vetala’ and others.

॥ इति कामिकाख्ये महातन्त्रे भूपरीक्षाविधिः एकादशः पटलः ॥

॥ iti kāmikākhye mahātantre bhūparīkṣāvidhiḥ ekādaśaḥ paṭalaḥ ॥

This is the 11<sup>th</sup> chapter titled “Examination of the Sites” in the Great Tantra called Kamika

१२ प्रवेशबलि विधिः  
12 praveśabali vidhiḥ

12 Offering of Bali for Gaining Access to the Ground

ग्रामादीनां च सर्वेषां प्रासादानां च सद्मनाम्।

अन्येषामपि सर्वेषां प्रवेशबलिरुच्यते ॥

१

*grāmādīnām ca sarveṣām prāsādānām ca sadmanām  
anyeṣāmapī sarveṣām praveśabalirucyate* ॥

1

Offering of bali at the time of gaining access to the selected ground is ordained in view of the settlements such as village and others, all kinds of temples, shrines, houses and such other constructions.

शुभे मुहूर्ते नक्षत्रे रात्रौ दोष विवर्जिते।

आदिशैव कुलोद्भूतः पञ्चगोचर संस्थितः ॥

२

पञ्चाङ्ग भूषणोपेतः सोष्णीषस्सोत्तरीयकः।

सितानुलेपनाढ्यश्च प्रवेशबलिं आरभेत् ॥

३

*śubhe muhūrte nakṣatre rātrau doṣa vivarjite  
ādiśaiva kulodbhūtaḥ pañcagocara saṁsthitaḥ  
pañcāṅga bhūṣaṇopetaḥ soṣṇīṣassottariyakḥ  
sitānulepanādhyascha praveśabaliṁ ārabhet* ॥

2

3

The Acharya who hails from the lineage of Adisaiva, who belongs to one of the five ‘gocaras’(sects); has adorned his five limbs with relevant ornaments; has worn the head-dress(ushnisha) and upper garment and who has profusely besmeared himself with white sandal-paste and other perfumes should commence the offering of bali at the time of gaining access to the selected ground. This should be commenced in the night which is free from the defects related to time and place and rendered beneficial by the auspicious division of time and auspicious lunar mansion.

ब्राह्मणान् भोजयेत्पूर्वं पुण्याहं वाचयेत्ततः।

नवभागं धरां कृत्वा ब्रह्मस्थानादितः क्रमात् ॥

४

नवदिक्षु बलिंदद्यान् मन्त्रेणानेन वास्तुवित्।

इमे भूमौ वसन्तोऽत्र भूत पैशाच राक्षसाः ॥

५

स्वेच्छं गच्छन्त्विमां भूमिं आशु गृह्णामि वास्तुने।

*brāhmaṇān bhojayetpūrvam puṇyāham vācayettataḥ|*  
*navabhāgam dharām kṛtvā brahmasthānāditaḥ kramāt||* 4  
*navadikṣu balimḍadyān mantreṇānena vāstuvit|*  
*ime bhūmau vasanto'tra bhūta paisāca rākṣasāḥ||* 5  
*sveccham gacchantvimām bhūmiṁ āśu grhṇāmi vāstune|*

First, the learned brahmins should be honored with the offering of food and fees. Then the Acharya should declare the auspiciousness of the selected day, time and place. Having divided the ground into nine equal parts(lengthwise and breadthwise), the Acharya who has known well the science of vastu should offer the bali starting from the brahmasthana(central grid) and proceeding towards east and other directions in the due order, reciting the following mantra: “ Let the bhuta-ganas, paisacas and rakshasas who are living here resort to other places as desired by them. I am taking possession of this ground immediately for the purpose of the proposed construction.”

दध्यापूप संयुक्तैरन्नैस्तेषां बलिं क्षिपेत् ॥

६

गीतवाद्यादि घोषैर्वेदघोषैश्च घोषयेत्।

आचार्यं पूजयेत्पूर्वं सर्वान् संपूजयेत्ततः ॥

७

*dadhyāpūpa saṁyuktairannaisteṣāṁ balim kṣipet||* 6  
*gītavādyādi ghoṣairvedaghoṣaiśca ghoṣayet|*  
*ācāryam pūjayetpūrvam sarvān saṁpūjayettataḥ||* 7

The Acharya should offer the bali in the form of the balls of cooked rice along with curd, clarified butter, sweets and eatables for all the hosts of bhutas, paisacas and rakshasas. During this offering he should arrange for the recital of musical songs, playing of various musical instruments and raising of such other auspicious sounds and for the systematic recital of the Vedic hymns. Then, at the completion of the ritual, the Master should worship and honor the Acharya first and then honor all other assisting priests.

॥ इति कामिकारख्ये महतन्त्रे प्रवेशबलि विधिः द्वादशः पटलः ॥

॥ iti kāmikākhye mahatantre praveśabali vidhiḥ dvādaśaḥ paṭalaḥ ॥

This is the 12<sup>th</sup> chapter titled “Offering of Bali for Gaining Access to the Ground” in the Great Tantra called Kamika



## १३ भूपरिग्रह विधिः 13 bhūparigraha vidhiḥ

### 13 Directions for Taking Possession of the Ground

ततः प्रभाते स्वीकारं कुर्यात्स्नातो विभूषितः ।	
वसानो नूतनं वस्त्रं उत्तरीय समन्वितः ॥	१
सूपलिप्त मही मध्ये सर्वधान्योपरि स्थितम् ।	
सितचन्दन लिप्ताङ्गं चूताश्वत्थ दलान्वितम् ॥	२
सर्वरत्नोषधीगर्भं निम्नगाम्भः प्रपूरितम् ।	
सद्वस्त्र वसनं कुम्भं सितसूत्रं विभूषितम् ॥	३
सासनेन सदेहेन शिवेन समधिष्ठितम् ।	

<i>tataḥ prabhāte svīkāraṁ kuryātsnāto vibhūṣitaḥ</i>	
<i>vasāno nūtanam vastraṁ uttarīya samanvitaḥ</i> ॥	1
<i>sūpalipta mahī madhye sarvadhānyopari sthitam</i>	
<i>sitacandana liptāṅgam cūtaśvattha dalānvitam</i> ॥	2
<i>sarvaratnoṣadhīgarbha nimnagāmbhaḥ prapūritam</i>	
<i>sadvastra vasanam kumbham sitasūtra vibhūṣitam</i> ॥	3
<i>sāsanena sadehena śivena samadhiṣṭhitam</i>	

Then, in the next early morning, the Acharya should take possession of the selected ground. Having taken the ceremonial bath, he should adorn himself, get himself attired in new cloth and wear the upper garment. Then he should worship the consecrated kalasa which has been placed at the center of the ground perfectly besmeared with the cow-dung; kept over the raised platform designed with all kinds of grains; whose parts are besmeared with white sandal; associated with the leaves of mango tree and peepal tree; impregnated with all kinds of gems and herbs and filled up with the sacred river water; dressed with a good cloth and wound around with white thread and which, in its subtle form, is associated with a seat and relevant form well occupied by the vibrant presence of Siva.

पूजयित्वा विधानेन गन्धपुष्पाक्षतैर्गुरुः ॥	४
ततः कुम्भं समुत्क्षिप्य विप्रमूर्ध्यधिरोपयेत् ।	
वेदातोद्य कुलस्त्रीणां प्रशस्त ध्वनिभिस्तथा ॥	५
ततः करकनिर्गच्छदच्छिन्न जलधारया ।	
ध्यायन् प्रजाहितं क्षिप्रं परिषिञ्चेत्प्रदक्षिणम् ॥	६

<i>pūjayitvā vidhānena gandhapuṣpākṣatairguruḥ</i>	4
<i>tataḥ kumbhaṁ samutkṣipya vipramūrdhnyadhiropayet</i>	
<i>vedātodya kulastrīṇām praśasta dhvanibhistathā</i>	5
<i>tataḥ karakanirgacchadacchinna jaladhārayā</i>	
<i>dhyāyan prajāhitam kṣipram pariṣiñcetpradakṣiṇam</i>	6

The Acharya should worship such kalasa with perfumes and flowers according to the scriptural injunctions. Then, having lifted up the kalasa from the seat, he should mount it over the head of the assisting priest. Amidst the rhythmic and loud recital of the Vedic hymns and amidst sweet and melodious sounds of musical songs raised by the ladies hailing from good and virtuous families, he should let the stream of kalasa-water to flow down continuously over the ground. Contemplating the welfare and prosperity of all the beings, he should quickly drench the ground with the continuous streams of water, coming round in clockwise direction.

नयेत्तत् पूर्वसीमान्तं किञ्चित्त्र विलम्ब्य च।	
तस्मादग्नेः पलाशस्य पवेशानयोस्ततः ॥	७
दिक्षु नीत्वा ततः प्राचीं नयेद् भूमि परिग्रहे।	
आचार्यादीन् अथाभ्यर्च्य कर्ता दद्याच्च दक्षिणम् ॥	८
प्रवेशार्थं बलिं चैव भूपरीक्षा परिग्रहौ।	
ग्रामाङ्ग भूत देवादौ पृथङ्गेषु विचक्षणः ॥	९

<i>nayettat pūrvasīmāntam kiñcittatra vilambya ca</i>	
<i>tasmādagneḥ palāśasya paveśānayostataḥ</i>	7
<i>dikṣu nītvā tataḥ prācīm nayed bhūmi parigrahe</i>	
<i>ācāryādīn athābhyarcya kartā dadyācca dakṣiṇam</i>	8
<i>praveśārtham balim caiva bhūparīkṣā parigrahaul</i>	
<i>grāmāṅga bhūta devādau pṛthañṣṭo vicakṣaṇaḥ</i>	9

He should lead the priest bearing the kalasa from which the stream of water is flowing down to the east end and having stayed there for a short time, he should lead him towards south-east, then towards south-west, from there to north-west and then to the north-east and finally move towards east for taking possession of the ground. Then the Master should worship the Acharya and the assisting priests and honor them with sufficient ceremonial fees. The expert Acharya need not perform this kind of bali-offering in order to get access to the ground, examination of the site and the ceremonial take-over of the ground separately in other occasions such as the village-planning, planning of its inner divisions, construction of shrines to the minor Deities principal Deities and others.

तत्रादौ कर्षणं कुर्यात् स्वतन्त्रैस्सर्व आचरेत्।	
सर्व स्वतन्त्रतः कुर्याच्छ्रद्धावित्तानुसारतः ॥	१०
तत्र दुर्गानिवेशे तु विशेषः किञ्चिदिष्यते।	

हस्तमानावटं खात्वा भूमिमध्ये शुभेदिने ॥ ११

चन्दनोषित तोयेन सायं गर्तं प्रपूरयेत्।

दर्भास्तरान्तिके तस्य पयः पीत्वा गुरुः स्वपेत् ॥ १२

*tatrādau karṣaṇam kuryāt svatantraissarvaṃ ācaret|  
sarvaṃ svatantrataḥ kuryācchraddhāvittānusārataḥ|| 10*

*tatra durgāniveśe tu viśeṣaḥ kiñcidīsyate|  
hastamānāvataṃ khātvā bhūmimadhye śubhedine|| 11*

*candanoṣita toyena sāyam gartaṃ prapūrayet|  
darbhāstarāntike tasya payaḥ pītvā guruḥ svapet|| 12*

There he should arrange for the ploughing of the ground. He should perform all the rituals according to the particular Agama of his choice. He should do all the concerned activities according to that particular Agama of his choice, conforming to his unabated faith in the scripture and to the availability of the resources. With regard to gaining access to the rough ground, certain specific examination is needed. Having dug a pit with a depth of one hasta in the middle of the ground in an auspicious day, the Acharya should fill up the pit with the water mixed with sandal paste. He should do this in the evening. Having spread darbha-grass near the pit and having drunk the milk, he should sleep there on the darbha-bed during the night.

अस्मिन् वास्तुनि वर्धस्व धनधान्येन मेदिनि।

उत्तमं वीर्यमास्थाय नमस्तेऽस्तु शिवा भव ॥ १३

इत्युत्तवोपोष्य शुद्धाङ्गः श्वभ्रं प्रातः परीक्षयेत्।

सावशेषं जलं दृष्ट्वा तद् ग्राह्यं सर्वसंपदे ॥ १४

क्लिन्ने वास्तुविनाशाय शुष्के धान्यधनक्षयः।

*asmin vāstuni vardhasva dhanadhānyena medinī|  
uttamaṃ vīryamāsthāya namaste'stu śivā bhava|| 13*

*ityuttavopoṣya śuddhāṅgaḥ śvabhraṃ prātaḥ parīkṣayet|  
sāvaśeṣaṃ jalaṃ dṛṣṭvā tad grāhyaṃ sarvasaṃpade|| 14*

“O, Mother Earth, be prospering in this selected ground along with plenty of wealth and grains. Having obtained the virility of the foremost kind, be ever with auspiciousness. My prostrations to you.” Having recited this prayer, the Acharya should spend the night there, being on fast. In the next early morning he should purify himself by taking bath and observing other disciplines and examine the pit. If he notices that the water(mixed with sandal) poured into the pit remains in tact without reduced, then that ground may be taken possession of for the attainment of all kinds of prosperity. If the water has become reduced in the pit, then it indicates the gradual destruction of the construction. If the water has dried up completely, then it indicates the decay of the food grains and the wealth.

अहि वा पूरणं कृत्वा परीक्षां तु समाचरेत् ॥	१५
गत्वा शतपदं चान्तः प्रत्यावृत्य निरीक्षयेत्।	
अन्यूनं चेज्जलं तत्स्थं उत्तमा भुः प्रशस्यते ॥	१६
अङ्गुलेन तु हीनं चेन्मध्यमेति प्रकीर्तिता।	
ततो हीनं तु हीना स्यादतिहीना विपत्करी ॥	१७

<i>ahni vā pūraṇam kṛtvā parīkṣām tu samācaret</i> ॥	15
<i>gatvā śatapadam cāntaḥ pratyāvṛtya nirīkṣayet</i> ।	
<i>anyūnaṁ cejjalaṁ tatstham uttamā bhūḥ praśasyate</i> ॥	16
<i>aṅgulena tu hīnaṁ cenmadhyameti prakīrtitā</i> ।	
<i>tato hīnaṁ tu hīnā syādatihīnā vipatkarī</i> ॥	17

To make sure of the result, the Acharya may examine the quality of the ground in the daytime also. Having filled up the pit with the water, he should walk for hundred steps away from the pit and then come back and observe the level of the water. If the water remains in the same level as before without being reduced, then the selected ground is declared to be of the foremost type. If the water level has reduced by one digit(angula), then it indicates that the ground is of medium type. The ground should considered to be of inferior kind if the water level has reduced by more than one digit. The ground is conducive to damage and difficulties if the water level has reduced excessively.

इयं परीक्षा कर्तव्या प्रवेशार्थबलेः पुरा।	
सर्वेषामपि वास्तूनां सा तु साधरणी मता ॥	१८
एवं परिग्रहं कृत्वा ततः कर्षणं आरभेत् ॥	१९

<i>iyam parīkṣā kartavyā praveśārthabaleḥ purā</i> ।	
<i>sarveṣāmapī vāstūnām sā tu sādharanī matā</i> ॥	18
<i>evam parigrahaṁ kṛtvā tataḥ karṣaṇam ārabhet</i> ॥	19

This kind of examination should be done prior to the performance of ‘pravesa bali’. For all kinds of the constructions, this examination is held to be common. Having completed the activity of gaining access to the ground in the prescribed way, the Acharya should commence the ploughing of the ground.

॥ इति कामिकाख्ये महातन्त्रे भूपैग्रहविधिः त्रयोदशः पटलः ॥  
 ॥ iti kāmikākhye mahātantre bhūpaigrahavidhiḥ trayodaśaḥ paṭalaḥ ॥

This is the 13<sup>th</sup> chapter titled “Directions for Taking Possession of the ground” in the Great Tantra called Kamika

## १४ भूकर्षण विधिः 14 bhūkarṣaṇa vidhiḥ

### 14 Directions for Ploughing the Selected Ground

अतःपरं प्रवक्ष्यामि ग्रामादीनां च कर्षणम्।	
सुश्वेतौ वृषभौ दान्तौ युवानौ बलसंयुतौ ॥	१
अप्रोतनासिकौ साण्डौ शुभलक्षण संयुतौ।	
ककुदं च तथा वालखुरश्चङ्गाणि भूषयेत् ॥	२
तदाकृतिकृतैर्हम भूषणैर्गन्धपुष्पकैः।	
उक्तलक्षण वर्णाढ्यं गृहीत्वा गोवृषद्वयम् ॥	३
तर्पयित्वा गुलैः क्षीरेस्ततः कर्षणं आरभेत्।	

<i>ataḥparam pravakṣyāmi grāmādīnām ca karṣaṇam </i>	
<i>suśvetau vṛṣabhau dāntau yuvānau balasaṁyutau  </i>	1
<i>aprotanāsikau sāṇḍau śubhalakṣaṇa saṁyutau </i>	
<i>kakudaṁ ca tathā vālahuraśṛṅgāṇi bhūṣayet  </i>	2
<i>tadākṛtikṛtairhema bhūṣaṇairgandhapuṣpakaiḥ </i>	
<i>uktalakṣaṇa varṇāḍhyaṁ gṛhītvā govṛṣadvayam  </i>	3
<i>tarpayitvā gulaiḥ kṣīraistataḥ karṣaṇam ārabhet </i>	

Then, in continuation of taking possession of the ground, I explain the process of ploughing the ground prior to the planning of the village and other settlements. Two bullocks which are in pure white color, which are well tamed, charmingly young, associated with enough strength, whose noses are not pierced; uncastrated; and which are associated with auspicious lineaments should be brought to the ground. The hump, tail, hooves and horns of these bulls should be adorned with the ornaments made of small gold plates carved with the image of the bull and with perfumes and flowers. Having brought the two bulls associated with afore mentioned color and other features, the Acharya should worship them and offer molasses and milk to them and then commence the ritual of ploughing.

तस्योपकरणं द्रव्यं खादिरं देवविप्रयोः ॥	४
नृपाणां खादिरो राजतरुस्स्याद्वैश्य शूद्रयोः।	
निम्बश्च वकुलश्चापि गवाक्षी कङ्कलस्तथा ॥	५
तिन्दुकः करवर्णश्च सर्वेषां तु महीरुहाम्।	
हलश्च लाङ्गलो मुष्टिर्युगमस्य प्रकीर्तितः ॥	६

<i>tasyopakaraṇaṁ dravyaṁ khādiraṁ devaviprayoḥ</i>	4
<i>nṛpāṇāṁ khādiro rājatarussyādvaiśya śūdrayoḥ</i>	
<i>nimbaśca vakulaścāpi gavākṣī katphalastathā</i>	5
<i>tindukaḥ karavarṇaśca sarveṣāṁ tu mahīruhāṁ</i>	
<i>halaśca lāṅgalo muṣṭiryugamasya prakīrtitaḥ</i>	6

With regard to the materials needed for such ploughing, it is prescribed that the plough should be made of khadira-wood for the Deities and the brahmins; kadira-wood for the kings; raja taru(konrai tree, in Tamil) for the vaisyas and the sudras. It is directed that nimba, vakula, gavakshi, katphala, tinduka, karavarna –all such trees could be used for making the plough-beam, plough-shaft, plough-tail and the yoke.

चतुर्वितस्ति दीर्घं स्याद्धलं तन्मूलनाहकम्।	
द्विवितस्ति षडङ्गुल्यं लाङ्गलेषु प्रपठ्यते ॥	७
त्रिगुणो हलदैर्घ्येण मूलोऽष्टाङ्गुल नाहकः।	
अग्रे तु चतुरङ्गुल्यं लाङ्गलेषु प्रशस्यते ॥	८

<i>caturvitasti dīrghaṁ syāddhalaṁ tanmūlanāhakam</i>	
<i>dvivitasti ṣaḍaṅgulyaṁ lāṅgaleṣu prapaṭhyate</i>	7
<i>triguṇo haladairghyeṇa mūlo'ṣṭāṅgula nāhakaḥ</i>	
<i>agre tu caturaṅgulyaṁ lāṅgaleṣu praśasyate</i>	8

The plough-beam should be with a length of four spans. Its bottom end should be with a thickness of two spans and six digits. The length of the plough-shaft should be thrice the length of the plough beam. The thickness of the plough-shaft at the bottom should be eight digits and that at its front part should be four digits. These are the measures prescribed for the plough-shaft.

हलदीर्घस्समुद्दिष्टस्त्रिद्व्यङ्गुल घनान्वितः।	
घनद्विगुण विस्तारा पताका ध्वज यष्टिवत् ॥	९
चतुर्हस्तायतश्चाग्रे वितस्ति परिणाहकः।	
मध्ये त्रिसप्त मात्रेण नाभेर्वृत्तिनिभो युगः ॥	१०
चतुर्वितस्ति दीर्घस्स्यादेकाङ्गुल विशालकः।	
शम्यश्शम्यान्तरस्सम्यक् वितस्तिरिह कथ्यते ॥	११
मध्ये कीलो द्विमात्रस्स्यान्मध्य वामे तु षड्यवः।	
शम्यान्तरस्समं शम्यालम्बनं स्याद्युगादयः ॥	१२
पांसुगर्भं च तत्तुल्यमयोमयमिहेष्यते।	

<i>haladīrghassamuddiṣṭastridvyaṅgula ghanānvitah </i>	
<i>ghanadviguṇa vistārā patākā dhvaja yaṣṭivat  </i>	9
<i>caturhastāyataścāgre vitasti pariṇāhakah </i>	
<i>madhye trisapta mātrena nābhervṛttinibho yugah  </i>	10
<i>caturvitasti dīrghassyādekāṅgula viśālakah </i>	
<i>śamyāśśamyāntatarassamyak vitastitiriha kathyate  </i>	11
<i>madhye kīlo dvimātrassyānmadhya vāme tu ṣaḍyavaḥ </i>	
<i>śamyāntarassamaṁ śamyālambanam syādyugādayah  </i>	12
<i>pāṁsugarbham ca tattulyamayomamiheṣyate </i>	

The length of the plough-beam has been told. The thickness of the beam may be three or two digits. The width should be twice the thickness of the beam. It should be designed so as to look like the shaft of the flag-post. For the beam which is with a length of four hastas, the thickness should be two spans. At the center of the yoke, there should be a navel-like design with a circumference of 21 digits. The length of the yoke should be four spans and its width, one digit. The distance between one girdle and the next girdle (designed on the yoke) should be one span. At the center of the yoke, the pin should be with a length of two digits. It should be projected on the left side of the center up to a measure of six yava-grains. The supporting rod connected to the girdle should be equal to the interspace between the girdles. The yoke and other parts should be joined together. The metal rod(fixed to the plough-shaft) should be in proportion to the plough. It may be made of iron.

हिरण्मयं पांसुगर्भं देवानां प्रविधीयते ॥	१३
राजतं द्विजभूपानां लोहितं वैश्य शूद्रयोः।	
यद्वा हलादिकं यत्तु तदर्धे वसुभाजिते ॥	१४
एकभागं समारभ्य चतुर्भाग वसानकम्।	
न्यूनं वाप्यधिकं वापि कारयेत्कर्तुरिच्छया ॥	१५

<i>hiraṇmayam pāṁsugarbham devānām pravidhīyate  </i>	13
<i>rājataṁ dvijabhūpānām lohitaṁ vaiśya śūdrayoḥ </i>	
<i>yadvā halādikaṁ yattu tadardhe vasubhājite  </i>	14
<i>ekabhāgaṁ samārabhya caturbhāga vasānakam </i>	
<i>nyūnaṁ vāpyadhikaṁ vāpi kārayetkarturicchayā  </i>	15

It has been ordained that the metal rod should be made of gold for the Deities; should be made of silver for the brahmins and the kings; should be made of ordinary metals for the vaisyas and the sudras. Or, half the measure of plough-beam and others may divided into eight equal parts. Starting from one part and reaching up to the four parts, the length of the rod may be held either in increased or decreased measure as desired by the Master.

रज्जुर्गोचर्मजा वापि मौञ्जी तालज वल्कलाः ।

नालिकेरकृता वापि रज्जुस्सर्वत्र शंसिता ॥ १६

पलाशोदुम्बराश्वत्थ वटप्लक्षोद्भवास्तथा ।

हलाद्यस्सुरादीनां सर्वे सर्वत्र वा मताः ॥ १७

*rajjurgocarmajā vāpi mauñjī tālaja valkalāḥ|*

*nālikerakṛtā vāpi rajjussarvatra śamsitā||*

16

*palāśodumbarāśvattha vaṭaplakṣodbhavāstathā|*

*halādyassurādīnām sarve sarvatra vā matāḥ||*

17

The rope(to be used for tying the bulls to the plough) may be made of the cow hide, maunji-grass, fibers of palm tree or bark of trees. Or, the rope made of the fibers of coconut tree is acceptable under all circumstances. The plough-beam and other parts of the plough made of palasa, udumbara, asvattha, vata and plaksha trees are acceptable, for all classes of people under all circumstances.

एवं सर्वं च सम्पाद्य देशिकश्शिवविप्रजः ।

कृतमन्त्रं तनुर्भूत्वा सोष्णीषश्चोत्तरीयकः ॥ १८

प्राप्तं पञ्चाङ्गं भूषस्तु वृषभौ संप्रपूजयेत् ।

वृषं त्र्यम्बकं मन्त्रेण हलं चास्त्रेण पूजयेत् ॥ १९

*evam sarvaṁ ca sampādya deśikaśśivaviprajaḥ|*

*kṛtamantra tanurbhūtvā soṣṇīṣaścōttarīyakaḥ||*

18

*prāpta pañcāṅga bhūṣastu vṛṣabhau samprapūjayet|*

*vṛṣam tryambaka mantreṇa halaṁ cāstreṇa pūjayet||*

19

Having arranged for plough , bulls and all other related materials in this way, the Acharya who hails from the lineage of siva-brahmins, having rendered his body to be in the form designed with the relevant mantras, having worn the head-dress and upper garment and having adorned his five limbs with relevant ornaments, should worship the bulls. He should worship the bulls with the recital of 'tryambaka' mantra and the plough with the recital of astra mantra.

कर्षकं तु समाहूय वस्त्रं दत्वा द्विजोत्तमः ।

आत्मानमिव तं ध्यात्वा प्रेषयेत्कृषिकर्मणी ॥ २०

स्वयं चादौ तु संपृश्य कर्षयेद्देशिकोत्तमः ।

*karṣakam tu samāhūya vastraṁ datvā dvijottamaḥ|*

*ātmānamiva taṁ dhyātvā preṣayetkṛṣikarmaṇī||*

20

*svayaṁ cādau tu sampṛśya karṣayeddeśikottamaḥ|*



The Acharya who is the foremost among the twice-borns should invite the person appointed for ploughing, should present him new clothes and having honored him by contemplating his form to be of his own form should direct him to commence the activities related to the ploughing. The foremost Acharya himself should first touch the plough and the bulls and give an auspicious start to the ploughing of the ground.

द्वात्रिंशद्वारमित्युक्तं देवाग्रज महीभृताम्॥	२१
दशपञ्चाधिकं ख्यातं वैश्ये शूद्रे तु सप्तकम्।	
सर्वेषां सप्तवारं वा पञ्चवारमथापि वा॥	२२
प्राङ्मुखोदङ्मुखो वापि कृषिकर्म समारभेत।	
एवं कृष्ट्वा समीकृत्य षण्मात्रावर्तितं क्रमात्॥	२३

<i>dvātriṁśadvāramityuktaṁ devāgraja mahībhṛtām  </i>	21
<i>daśapañcādhikaṁ khyātaṁ vaiśyē śūdre tu saptakam </i>	
<i>sarveṣāṁ saptavāraṁ vā pañcavāramathāpi vā  </i>	22
<i>prāṅmukhodaṅmukho vāpi kṛṣikarma samārabhet </i>	
<i>evaṁ kṛṣṭvā samīkṛtya ṣaṅmātrāvartitaṁ kramāt  </i>	23

The ground should be ploughed for 32 times for the Deities, brahmins and the kings. For the vaisyas, it should be ploughed for 15 times and for the sudras, 7 times. Or, for all classes, it may be ploughed for seven or five times. The ploughing should be commenced, being east-faced or north-faced. Having ploughed in this way, he should level the ground with the harrow for six times.

तिलसर्षप मुद्गांश्च माषव्रीहिमनुक्रमात्।	
पयसा क्षालयित्वा तु वपेन्नेत्रमनुस्मरन्॥	२४
आचार्य दक्षिणां दद्यात्काञ्चनं पञ्चनिष्ककम्।	
सर्वोपकरणोपेतं दद्यात्तस्मै च गोवृषौ॥	२५

<i>tilasarṣapa mudgāṁśca māṣavrīhimanukramāt </i>	
<i>payasā kṣālayitvā tu vāpennetramanusmaran  </i>	24
<i>ācārya dakṣiṇāṁ dadyātkāñcanaṁ pañcaniṣkakam </i>	
<i>sarvopakaraṇopetaṁ dadyāttasmai ca govṛṣau  </i>	25

The seeds of sesame, mustard, mudga(kidney-bean) , masha(bean) and paddy should be sown into the leveled ground. The Acharya should sprinkle the drops of cow-milk over these seeds kept in the due order and should sow these seeds reciting the netra mantra. The Master should honor the Acharya with the ceremonial fees. He should present five nishka of gold and present the two bulls to him along with all the materials.

वृषौ पृष्ठवनीतौ च तयोश्चैवातिधावनम्।	
शयनं दुष्कृतं चान्यत् प्रजानां सर्वदोषकृत्॥	२६
हलादिभङ्गे तद्वत्स्याद्रज्जुच्छेदे तथैव हि।	
प्रायश्चित्तं तदा कुर्याच्छन्तिहोमं शिवद्विजः ॥	२७
तथात्र कर्षकस्यापि पतने चैवमेव हि।	

<i>vr̥ṣau pr̥ṣṭhavanītau ca tayoścaivātidhāvanam </i>	
<i>śayanam duṣkṛtam cānyat prajānām sarvadoṣakṛt  </i>	26
<i>halādibhaṅge tadvatsyādrajjucchede tathaiva hi </i>	
<i>prāyaścittam tadā kuryācchāntihomam śivadvijah  </i>	27
<i>tathātra karṣakasyāpi patane caivameva hi </i>	

If the bulls whose back are bent run very swiftly over the ground, if they remain lying on the ground or if they behave in vicious manner, such activities of the bulls should be considered as conducive to all kinds of defects and distress. The breaking of the plough and other materials and the breaking of the ropes should also be considered in the same way. Under such circumstances, the Acharya who is a siva-brahmin should perform 'santi-homa' (fire ritual for alleviating the defects). Even if the farmer who ploughs the ground unexpectedly falls down, it should be considered as a bad indication. Santi-homa should be performed.

तत्रस्थानां च सस्यानां वर्धितानां च कर्षणात्॥	२८
भक्षणं गोकुलैर्धीमान् कारयेद्देशिकोत्तमः।	
त्रिरात्रं पञ्चरात्रं वा सप्तरात्रं तु वासयेत्॥	२९
गवां सवृषवत्सानां पुरीषप्रस्रवोक्षणैः।	
खुरसंघट्टनाघ्राण परिभ्रमणगोष्पदैः ॥	३०
रोमन्थोद्गारपातैश्च फेनैर्वत्साननच्युतैः।	
पवित्रीकृत भूमध्ये ग्रामाद्यं परिगृह्यताम्॥	३१

<i>tatrasthānām ca sasyānām vardhitānām ca karṣaṇāt  </i>	28
<i>bhakṣaṇam gokulairdhīmān kārayeddeśikottamaḥ </i>	
<i>trirātram pañcarātram vā saptarātram tu vāsayet  </i>	29
<i>gavām savṛṣavatsānām purīṣaprasravokṣaṇaiḥ </i>	
<i>khurasamghaṭṭanāghrāṇa paribhramaṇagoṣpadaiḥ  </i>	30
<i>romanthodgārapātaiśca phenairvatsānanacyutaiḥ </i>	
<i>pavitṛīkṛta bhūmadhye grāmādyam parigr̥hyatām  </i>	31

The foremost Acharya should allow the herds of cows, bulls and calves to eat the tender shoots which have sprouted from the seeds after ploughing the ground. He should arrange for the continued staying of these herds for three, five or seven nights confined to the ground. The dung and the urine discharged from the cows associated with the calves and the bulls and scattered on the ground, frequent rubbing of the hoofs, mutual smelling of the cows and the bulls, their footprints copiously made by their jumping and wandering, pieces of cuds fallen from the mouth of the cattle due to chewing, froth fallen from the mouth of the calves – by all such cow-related materials the ground gets immensely purified and rendered to be highly auspicious. The villages and other settlements should be formed over such purified ground.

॥ इति कामिकाख्ये महातन्त्रे भूकर्षणविधिः चतुर्दशः पटलः ॥

॥ iti kāmikākhye mahātantre bhūkarṣaṇavidhiḥ caturdaśaḥ paṭalaḥ ॥

This is the 14<sup>th</sup> chapter titled “Directions for Ploughing the Selected Ground” in the Great Tantra called Kamika

## १५ शङ्कुस्थापन विधिः

### 15. S'AN'KU STHA'PANA VIDHIH

#### 15. Directions for the Erection of Gnomon

देवानां ब्राह्मणादीनां वर्णानां अनुलोमिनाम् ।  
गृहग्रामादि कर्तॄणां शिवदीक्षान्वितात्मनाम् ॥ १  
अदीक्षितानां अन्येषां शिवभक्त्यन्वितात्मनाम् ।  
शङ्कुस्थापनं वक्ष्ये ग्रामादीनां शुभावहम् ॥ २

*deva'n'am bra'hman.a'di'na'm varn.a'na'm anulomina'm |*  
*gr'ha gram'di kartr'n.a'm s'ivadi'ks'nvita'tmana'm || 1*  
*adi'ks'ita'na'm anyes'a'm s'ivabhakyanvita'tmana'm |*  
*s'an'kustha'panam vaks'ye gra'ma'di'na'm s'bha'vaham || 2*

For designing shrines for the gods, for the people of all the four castes - bra'hmanas, ks'atriyas, vais'yas and s'u'dras, for those belonging to the mixed caste, for the house-builders, for those who are intent on village and town planning, for those who have been blessed with s'ivadi'ks'a and for others who are un-initiated but remain devoted to S'iva, I explain now the directions for erecting the gnomon and pegs. Such systematic erection of gnomon and pegs is conducive to happiness and prosperity of the villages, towns and so forth.

Erection of gnomon and pegs is basically meant for ascertaining the true east-west line and the true north-south line, for orientation of the proposed construction, for dialing and for fixing the intermediary directions.

ब्रह्मस्थानस्य नैर्ऋत्यां शङ्कुस्थापनं प्रकल्पयेत् ।  
अन्यत्र स्थापितं शङ्कुर्ग्रामाद्यं नाशयिष्यति ॥

३

*brahmasth'anasya nairr'tya'm s'an'kustha'nam prakalpayet /  
anyatra stha'pitam s'an'kur gr'a'ma'dyam na's'ayis'yati ॥*

3

Let the priest perform the erection of gnomon exactly in the south-west of the central grid (brahmastha'na). The gnomon erected in a place other than the prescribed point will lead to decay and destruction of the villages, towns and other constructions.

दण्डप्रमाण विस्तारं षडङ्गुल समुन्नतम् ।  
शङ्कर्था मण्डलं कुर्याद्देवानां च सनातनम् ॥

४

*dan.d'aprama'n.a vista'ram s'd'an'gula samunnatam /  
s'ankvartham man.d'alm kurya'd deva'na'm ca sana'tanam ॥*

4

For the sake of erecting the gnomon, let the priest design a man.d'ala according to the settled directions of the Agamas so as to appear pleasing to the gods. The man.d'ala should be of one cubit(dan.d'a) in size, with the proportionate height of six an'gulas.

The term an'gula cannot be translated as inch.  
This term is to be retained as it is. In the system of Agamas and S'ilpa S'a'stras one angula measures one and three by eight inches.

युक्ताष्ट षट्चतुर्मात्रं द्विमात्रोच्चं मनोहरम् ।  
 निर्दरं निर्जरं स्निग्धं सुस्पृश्यं सुसममं शुभम् ॥ ५  
 त्रिहस्तार्धं त्रिहस्तं च द्विहस्तार्धं द्विहस्तकम् ।  
 द्विजादीनां यथासङ्ख्यं योजनीयं विचक्षणैः ॥ ६

*yukta's''t'a s''at'caturma'tram dvima'troccam manoharam |*  
*nirdaram nirjaram snigdham suspr's'yam susamam s'ubham || 5*  
*trihasta'rdham trihastam ca dvihasta'rdham dvihastakam |*  
*dvija'di'na'm yatha' san'khyam yojani'yam vicaks''an.aih || 6*

Such a man.d'ala should be designed specifically by the experts and the experienced. This man.d'ala should be 8 an'gulas, 6 angulas, 4 angulas and 2 angulas in height and three and half, three, two and half, and two hastas in size for the brahman.as, ks''atriyas, vais'yas and s'u'dras respectively . It should be charming to the mind, long lasting, glistening, pleasing to the touch, well-levelled and capable of yielding auspicious benefits .

The size and height of man.d'ala mentioned earlier is applicable commonly to all. But, in these two verses the size and height of the man.d'ala have been prescribed in respect of all the four castes.

आपूर्य सलिलं तत्र वंशकीलान् समोदयान् ।  
 खाथयेत् तान् बहून् संयक् समान् समतरान्तरान् ॥ ७

*a'pu'rya salilam tatra vams'aki'la'n mahodaya'n |*  
*kha'tayet ta'n bahu'n samyak sama'n samatara'ntara'n || 7*

The priest should pour plenty of water over the man.d'ala and dig the interior space of the man.d'ala with several wedges made of bamboo which have come out evenly from the ground, which are equal in thickness and which are with evenly formed joints.

तत्र फुल्लमृदा सूक्ष्मा वालुकेन सगोमयम् ।  
दध्याज्यक्षीरसंमिश्रं सवलमीकमृदा द्रुढम् ॥ ८  
समं संपातयेत् सूत्रपातयन्त्रेण मण्डलम् ॥  
अजर्जरमनीचोच्चं सुस्निग्धं दर्पणोपमम् ॥ ९

*tatra phullamr'da' su'ks'ma' va'lukena sagomayam /*  
*dadhya'jyaks'i'ra sammis'ram savalmi'kamr'da dr'd'ham // 8*  
*samam sampa'tayet su'tram su'tra yantren.a man.d'alam /*  
*ajarjaram ani'coccam susnigdham darpan.opamam // 9*

Let him design the man.d'ala evenly with a tool specially made for laying the lines. The man.d'ala designed in this way should be strewn with loose and nice sand, purified with the mixture of cow-dung, cow-urine, curd, ghee and milk, covered and strengthened with the sand got from the ant-hills and hillocks. The surface of the man.d'ala should appear free from segmented or partitioned area, free from excessive heaps and hallows. It should be glistening and look like a clean mirror.

दन्तश्च चन्दनो देव महीदेव समीरितः ।  
खादिरस्तिनिशो राज्ञां वणिजां शाकखादिरौ ॥ १०  
शाकश्च तिन्दुकः कृष्णसारस्स्याच्छूद्र जन्मनाम् ॥  
क्षीरवृक्ष शमीसालास्सर्वे योग्यास्समीरिताः ॥ ११

*dandas'ca candano deva mahi'deva sami'ritah /*  
*kha'dirastinis'o ra'jn'a'm van.ija'm s'a'ka kha'dirau // 10*  
*s'a'kas'ca tindukah kr's'n.a sa'rasya'cchu'dra janmana'm /*  
*ks'i'ra vr'ks'a s'ami' sa'la's sarve yogya's sami'rita'h // 11*

For the deities and the bra'hman.as , the gnomon should be made of gajadanta and candana trees. For ks''atriyas, the gnomon should be made of khadira and tinisu trees. For vais'yas, it should be made of s'a'ka and khadira trees. And for the s'u'dras, it should be made of s'a'ka , tinduka and kr's'n.asa'ra trees. The trees such as those which exude juicy substance, s'ami' and sa'la are fit enough to be made use of for making the gnomon irrespective of caste distinction.

शङ्कुषडङ्गुलोनाहस्त्वायामो द्वादशाङ्गुलः ।  
अग्रेत्वेकाङ्गुलो वास्तु सर्ववर्णेषु योग्यतः ॥ १२

*s'an'kus''s''ad'an'gulo na'has tva'ya'mo dva'das'a'n'gulah |  
agretveka'n'gulo va'stu sarva varn.es''u yogyatah || 12*

The gnomon whose bottom is with the thickness of 6 an'gulas , whose length is 12 an'gulas and whose top is with the height of 1 an'gula is generally considered to be fit for all the castes.

चतुर्दशाङ्गुलायामस्तावान् स्यान्मूलनाहकः ।  
अग्रे ऋचङ्गुल विस्तारश्चाङ्गुर्वा सर्व वास्तुषु ॥ १३

*cadurdas'a'n'gulaya'mas ta'va'n sya'n mu'lan'hakah |  
agre tryan'gula vista'ras' s'an'kurva' sarva va'stus''u || 13*

The gnomon which is 14 an'gulas in length, whose bottom is with the thickness corresponding to its length and whose top is with the height of 3 an'gulas is also fit for all kinds of construction.

हस्तार्धायामनाहोऽग्र नाहस्तत्पाद पादयुक् ।  
एकाङ्गुलक्षयादायो मूलनाहो विधीयते ॥ १४  
ब्राह्मणादि चतुर्वर्णक्रमेण परिकल्पयेत् ।



*hasta'rdha'ya'mana'hogra na'hastatpa'dapa'dayuk /  
 eka'n'gula ks''aya'da'yo mu'lana'ho vidhi'yate //  
 bra'hman.a'di caturvarn.a kramen.a parikalpayet /*

14

The gnomon whose length is 12 an'gulas , whose bottom is with the thickness of 3 an'gulas and whose top is with the height of 3 an'gulas is recommended for the bra'hman.as. For the ks''atriyas, vais'yas and s'u'dras, the length, thickness and top of the gnomon are to be reduced by one an'gula in due order.

देवादीनां शिरोऽग्रं स्याद् द्विजादीनां छत्रसन्निभम् ॥ १५  
 कुशकीचक पत्राभं भूपानां वैश्यजन्मनाम् ।  
 कदलीमकुलाग्रं स्याच्छूद्राणां मण्डलाग्रकम् ॥ १६

*deva'di'na'm s'irogram sya'd dvija'di'na'm chatra sannibham // 15  
 kus'a ki'caka patra'bham bhupa'na'm vais'ya janmana'm /  
 kadali'mukula'gram sya'c chu'dra'n.a'm man.dala'grakam // 16*

For the deities, the top of the gnomon should be like the tip of an arrow. For the bra'hman.as, the top of the gnomon should be in the form of umbrella. For the ks''atriyas, it should be like the leaf of darbha or bamboo. For the vais'yas, it should be like the bud of plantain flower. And for the s'u'dras, it should be in the form of triangle.

बैल्वं कीलं सुराणां स्यात् खादिरं सालमाग्रजम् ।  
 आसनं वाकुलं राज्ञां तैन्तुकश्चापि खादिरम् ॥ १७  
 कीलं विशाञ्च शूद्राणाम् सर्वसामान्यमेव वा ।  
 योजयेद्देशिको धीमान् ख्यात शङ्कौ पुरातने ॥ १८

*bailvam ki'lam sura'n.a'm sya't kha'diram sa'lama'grajam /  
 a'sanam va'kulam ra'jn'a'm taintukan''ca'pi kha'diram // 17  
 ki'lam vis'a'm ca s'u'dra'n.a'm sarva sa'ma'nyameva va' /  
 yojayed des'iko dhi'ma'n khya'ta s'an'kau pura'tane // 18*

The pegs to be posted into the ground are to be made of bilva tree for the deities. For the bra'hman.as, they are to be made of kha'dira and sa'la trees. For the ks''atriyas, they are to be made of a'sana tree and vakula tree. For the vais'yas, the pegs are to be made of tintuka tree and kha'dira tree. And for the s'u'dras, they may be made of the same trees. Or, other recommended trees may be used for all the castes. The priest endowed with sufficient knowledge of the concerned scriptures should design the pegs to be driven into the ground according to the uninterrupted tradition.

द्रुमैरेभिः प्रकर्तव्यो गृमादिभ्रम वर्जितः ।  
मध्यान्तस्थितैः कीलै र्मण्डलैर्नवभिर्युतैः ॥

१९

*drumarebhih prakartavyo gr'ma'dirbhrama varjitah |*  
*madhya'ntasthitaih ki'lair mand'alair navabhiryutaih ||*

19

Being absolutely free from vices such as covetousness , perplexity and so on, the pegs are to be made from the trees mentioned here, by the experienced priest. The top, middle and the bottom of the pegs are to be adorned with nine man.d'las.

वितस्त्यन्तस्थितैस्तावत्कीलं सूचिसमन्वितम् ।  
ग्रामकेदार शैले स्यात्सूचिरेकाङ्गुलायता ॥  
यवोदरमुखां हेमरूप्यताम्रमयी तथा ।

२०

*vitastyantasthitis ta'vat ki'lam su'ci samnvitam |*  
*gra'ma keda'ra s'aile sya't su'cireka'n'gulayata' ||*  
*yavodara mukha'm hema ru'pya ta'mra mayi'm tatha' |*

20

The tip of the peg should be associated with sharp needle. The pegs are to be driven into the ground in such a way that the space between them measures one vitasti. For the ground situated near a village, meadow, mountain and so on, the length of the needle should be of one an'gula. Its face should be in the form of a drum known as yavamadhyama. It should have been made of gold or silver or copper.

पञ्चगव्येन संशोध्य भूयश्शुद्धोदकेन वा ॥	२१
हृदयेन तु मन्त्रेण अस्त्राभिः प्रोक्षयेत्तदा ।	
गन्धादिभिस्समभ्यर्च्य वास्तुवृद्धि मनुस्मरन् ॥	२२
मण्टपे वेदिकामध्ये पञ्चहस्तविनिर्मिते ।	
शङ्कुस्थानोत्तरगते क्रियामेनां समाचरेत् ॥	२३

<i>pan''cagavyena sams'odhya bhu'yas' s'uddhodakena va' ॥</i>	21
<i>hr'dayena tu mantren.a astra'bhir proks''ayet tada' ॥</i>	
<i>gandha'dibhis samabhyarchya va'stuvr'ddhipanusmaran ॥</i>	22
<i>man.t'ape vedika'madhye pan''cahasta vinirmite ॥</i>	
<i>s'an'kustha'panottara gate kriya'mena'm sama'caret ॥</i>	23

Having purified the pegs with the five substances got from the cow – dung, urine, milk, curd and clarified butter – and once again purified them with consecrated water with the accompaniment of hr'daya mantra, the priest should sprinkle the consecrated water on them with the accompaniment of astra mantra. Deeply contemplating the auspiciousness and prosperity of the the proposed building, he should duly worship them with sandal, flowers and other paraphernalia. He should perform these rituals on the pedestal having a size of 5 cubits constructed in the middle of the pavilion(man.t'apa). This pavilion is to be on the north side of the place where the erection of gnomon is to take place.

आहताभ्यां सुवासोभ्यां सर्वतः परिवेष्टितम् ।	
कृतकौतुकबन्धस्तु स्थण्डिलस्थं समर्चयेत् ॥	२४
पूर्वस्थवास्तु होमं च स्थण्डिले सम्यगाचरेत् ।	

<i>a'hata'bhya'm suva'sobhya'm sarvatah parives''t'ita'm ॥</i>	
<i>kr'ta kautuka bandhastu sthan.d'ilastham samarcayet ॥</i>	24
<i>pu'rvastha va'stuhomam ca sthan.d'ile samyaga'caret ॥</i>	

Having tied the ceremonial and protective thread around his right wrist, the priest should worship the gnomon and pegs placed on the pedestal whose four sides are well covered with the newly made cloth of good quality. In the east of the pedestal, he should perform the fire rituals concerned with va'stu (va'stu homa) in the squared altar designed in front of the pedestal.

ततः प्रभाते विमले सुवारे तु शुभेदिने ॥ २५

शङ्कुं प्रक्षाल्य तोयेन गन्धाद्यैः पूजयेद्भृदा ।

दिग्देवताश्च संपूज्य गन्धाद्यैश्च स्वनामभिः ॥ २६

*tatah prabha'te vimale suva're s'ubhedine ॥ 25*

*s'an'kum praks''a'lya toyena gandha'dyaih pu'jayed hr'da' ।*

*digdevata's'ca sampu'jya gandha'dyais'ca svana'mabhih ॥ 26*

Then in the pure and auspicious early morning of the favorable day sanctified by the promising constellation, the priest should sprinkle the consecrated water on the gnomon and worship it with sandal and other paraphernalia. Then he should worship the directional deities with sandal, flowers and other substances with the accompaniment of mantra-name of each directional deity.

भूषणोपेत पञ्चाङ्गस्सोष्णीषस्सोत्तरीयकः ।

संप्राप्त दक्षिणैर्विप्रैश्शिल्पिना च समन्वितः ॥ २७

शङ्कुस्थानं तु संप्राप्य पुण्याहं वाचयेत्ततः ।

इन्द्रादीन् परितश्चेष्ट्वा शङ्कुस्थापनं आरभेत् ॥ २८

*bhu's''an.opeta pan''ca'n'gas sos''n.i's''assottari'yakah ।*

*sampra'pta daks''in.air viprais's'ilpina' ca samanvitah ॥ 27*

*s'an'kustha'nam tu sampra'pya pun.ya'ham va'cayet tatah ।*

*indra'di'n paritas'ces''t'va' s'an'kustha'panam a'rabhet ॥ 28*

Wearing the relevant gold ornaments on the five parts of his body, adorning his head with a fitting diadem and covering his chest and left shoulder with the upper garment, the priest should go to the place marked for the erection of the gnomon, being accompanied by the initiated brahman.a's who have been offered due fees and the s'ilpis and worship Indra and other deities. Having completed these rituals, the priest should commence the erection of the gnomon.

*bhu's'an.opeta pan''ca'n'gah* – The priest should adorn himself with five ornaments - an'guli'ya(ring), kat'aka, keyu'ra, kun.d'ala and yajn''opavi'ta all made of gold.

शङ्कुप्रमाणया रज्ज्वा शङ्कुव्यासार्ध युक्तया ।  
वृत्तं संभ्राम्य तन्मध्ये स्थापयेत्तमिनोदये ॥

२९

*s'an'kuprama'n.aya' rajva' s'an'kuvya'sa'rdha yuktaya' /  
vr'ttam sambhra'mya tanmadhye stha'payettam inodaye ॥*

29

With the cord having its length equal to the length of the gnomon and its thickness equal to the half of the thickness of the bottom of the gnomon, the priest should describe a circle on the place selected for the erection (the length of the cord being the radius of the circle). Exactly at the centre of the circle he should install the duly worshipped gnomon.

पूर्वापराह्वयोर्शङ्कोश्चाया रेखा गता यथा ।  
तद्विन्दु द्वयगं सूत्रं पूर्वापरदिगिष्यते ॥

३०

*pu'rva'para'hn.ayos's'an'kos'cha'ya rekha gata'yatha' /  
tadbindu dvayagam su'tram pu'rva'para digis''yate ॥*

30

In the forenoon, the priest should mark a point(bindu) where the shadow of the gnomon meets the circumference. In the same way, he should mark a point where the shadow of the gnomon meets the circumference in the afternoon. The line which connects these two bindus is known as the east-west line.

यवस्य तु तुरीयांशं पूर्वापराह्ययोर्गता ।  
बिन्दुद्वयान्तरं भ्रान्तश्शंबरानन पुच्छकम् ॥  
दक्षिणोत्तरमित्युक्तं अन्यथा वा ऽपि कथ्यते ।

३१

*yavasya tu turi'ya'ms'am purva'para'hn.ayor gata' /*  
*bindu dvaya'ntaram bhra'ntas's'ambaranana pucchakam ॥ 31*  
*daks'in.ottaram ityuktam anyatha' va' pi kathyate /*

Having a radius equal to the three fourth of the east-west line, he should draw a segment of a circle, keeping the east bindu as the centre and another segment keeping the west bindu as the centre. The point where the two segments cut each other on the south of the east-west line and the point where the two segments cut each other on the north of the same line are to be joined. The inner space in which the two segments cut each other will look like the face and tail of a fish. The line which joins the south point and the north point is known as the south-west line. Marking of the east-west line and north-south line is told in another way also.

धृववेदेन वोदीचीं प्राचीं वा धृवतारया ॥  
पुष्येण श्रवणेनाथ साधयेद्विषुवोदयात् ।  
मितक्षेत्रार्धमानेन चतुरश्रं तु साधयेत् ॥

३२

३३

*dhruva vedena vodi'ci'm pra'ci'm va' dhruva ta'raya' ॥ 32*  
*pus'yen.a s'ravan.ena'tha sa'dhayed vis'uvodaya't /*  
*mitaks'etra'rdha ma'nen a caturas'ram tu sa'dhayet ॥ 33*

Through the position of dhruva veda , the true north point could be ascertained. And through the position of dhruva ta'ra. the exact east point could be determined. From the beginning of the northern course of the sun, the declination of the shadow of the sun will occur in the south of the east-west line. From the beginning of the southern course of the sun, the declination of the shadow will occur in the north of the east-west line. Based on this declination, the expert should know the magnitude of apaccha'ya and ascertain the true east-west line. In the months of R's''abha (April-May) and Kanya(August-September), there is no apaccha'ya. With half of the measurement of the ground enclosed by the circle, the priest should draw the square and mark the intermediary directions.

कर्णाभ्यां भुजसायं तु कंपनीनार्जवेस्थिते ।  
जलेन तलसायं स्यान् मध्यमे वाऽथ कर्णिके ॥ ३४  
धाग्निप्राच्यथवा साध्य निश्चितान् पूर्ववास्तुनः ।  
प्राचीतरं तु यत्स्थानं सर्वदोषकरं भवेत् ॥ ३५

*karn.a'bhya'm bhujja sa'myam tu kampanena'rjave sthite /  
jalena talasa'myam syan madhyame va' tha karn.ike // 34  
dha'mnipra'cyathava' sa'dhya nis'cita'n pu'rva va'stunah /  
pra'ci'taram tu yatstha'nam sarvados''akaram bhavet // 35*

The east-west line marked through the observation of the shadow and the true east-west line coincide with each other on the summer solstice and the winter solstice. Based on the central line and the diagonal line , the square comprising the points of cardinal directions and intermediary directions is to be drawn. For the constructions which face east, the magnitude of i's'a pra'ci is to be ascertained. The construction whose east remains tilted towards south-east (a'gneya pra'ci) is of the nature of creating all sorts of troubles .

इति कामिकाखशये महातन्त्रे क्रियापादे शङ्कुस्थापनविधिर्नाम पञ्चदशः पटलः  
iti ka'mika'khye maha'tantre kriya'pa'de s'an'kustha'pana vidhirnama pan''cadas'ah pat'alāh

This is the 15<sup>th</sup> chapter titled 'Directions for the Erection of Gnomon' in the Kriya' section of the Great Agama called the KA'MIKA

## १६ मानोपकरण विधि:

### 16. MA'NOPAKARAN.A VIDHIH

#### 16. System of Measures and Measuring Tools

मानोपकरणं वक्ष्ये सर्वेषां च विशेषतः ।  
परमाणुक्रमाद् वृद्ध्या मानाङ्गुलं इति स्मृतम् ॥ १

*ma'nopakaran.am vaks"ye sarves"a'm ca vis'es"atah |*  
*parama'n.ukrama'dvr'ddhya' ma'na'n'gulam iti smr'tam || 1*

Now I explain specifically the system of measurements and the measuring tools as applicable to all people and to all constructions. That which is obtained by the gradual increase of the measure of a parma'n.u is considered as ma'na'n'gula type of measure.

परमाणुरितिख्यातो यागिनां दृष्टिगोचरम् ।  
रथरेणुश्चवालाग्रं लीक्षा यूको यवस्तथा ॥ २  
क्रमशोऽष्टगुणाः प्राक्ता यवैष्पद्भिश्च सप्तभिः ।  
अष्टाभिश्च क्रमेणैव कन्यसादि विभेदतः ॥ ३  
अङ्गुल्यस्त्रिविधा प्रोक्ता यावत्यश्विशासने ।

*parama'n.uritikhya'to yogina'm dr's"t'i gocaram |*  
*ratha ren.us'ca va'la'gram liks"a' yu'ko yavastatha' || 2*  
*kramas'o s"t'agun.a'h prokta' yavais's'ad'bhis'ca saptabhih |*  
*as"t'a'bhis'ca krmn.aiva kanyasa'di vibhedatah || 3*  
*an'gulyastrividha' prokta' ya'vatyas's'iva s'a'sane |*



That which is exclusively told as parama'n.u is perceptible to the eyes of the yogis only. From the parama'n.u all other measures such as car-dust(molecule), hair-tip, nit, louse and barely corn are obtained. Of these measures, the succeeding measure is eight times the preceding one. As detailed in this S'iva S'a'stra, the an'gula measure is of three kinds – the smallest, the intermediate and the largest. 6 yavas make one smallest an'gula. 7 yavas make one intermediate an'gula. 8 yavas make one largest an'gula.

One parama'n.u measures one part of 1,90,650 of an English inch. Hence it is imperceptible to the unaided eye.

8 parama'n.us	=	1 car-dust
8 car-dusts	=	1 hair tip
8 hair tips	=	1 nit(li'ks'a)
8 nits	=	1 louse(yu'ka)
8 lice	=	1 barely corn(yava)
8 barely corns	=	1 an'gula

6 barely corns constitute 1 an'gula of smallest type

7 barely corns constitute 1 an'gula of intermediate type

8 barely corns constitute 1 an'gula of largest type

शालिभिश्च त्रिभिस्सार्धैश्चतुर्भिश्च तथायतैः ॥

४

शाल्युद्भवास्समाख्यातास्त्वङ्गुलास्त्रिविधास्त्वह ।

*s'a'libhis'ca tribhissa'rdhais' caturbhhis'ca tatha'yataih ॥ 4*

*s'a'lyudbhava's sama'khya'ta's tvan'gula'strividha'stviha ।*

There is another type of an'gula which is also of three kinds. The length of 3 paddy grains is the smallest an'gula. That of three and a half paddy grains is the intermediate an'gula. And that of 4 paddy grains is the largest an'gula. These are called the 'paddy-born measure'.

सार्धैषड्भिर्वै वर्ध सार्धैस्सप्तभिरेव वा ॥  
अङ्गुलास्त्रिविधाः प्रोक्तास्साधैरष्टभिरेव वा ।

*sa'rdhais''s''ad'bhiryavai rva'tha sa'rdhaissaptabhireva va' ॥ 5*  
*an'gula'strividha'h prokta's sa'rdhairas''t'abhireva va' ॥*

An an'gula obtained by six and a half barley corns is the smallest. That obtained by seven and a half barley corns is the intermediate. That obtained by eight and a half barley corns is the largest. In this way there are three kinds of an'gula measure, considered in an alternate way.

मध्यमाङ्गुलि मध्यस्थ पर्वदीर्घ तु यद्भवेत् ॥ ६  
श्रेष्ठं मात्राङ्गुलं प्रोक्तं पादहीनं तु मध्यमम् ।  
अर्धोनमधमं प्रोक्तं मात्राङ्गुल विभेदतः ॥ ७

*madhyama'n'guli madhyastha parva di'rgham tu yadbhavet ॥ 6*  
*s'res''t'am ma'tra'n'gulam proktam pa'dahi'nam tu madhyamam ॥*  
*ardhonam adhamam proktam ma'ta'n'gula vibhedatah ॥ 7*

The length of the middle digit of the middle finger is claimed to be the foremost type of matra'n'gula. One fourth less of this length is known as the intermediate ma'tra'n'gula. Half less of this length is known as the smallest ma'tra'n'gula. The ma'tra'n'gula type of measure is of these three different kinds.

नवधा मानमुद्दिष्टं नराद्यङ्गुष्ठतोऽपि वा ।  
एवं मात्राङ्गुलं प्रोक्तं यागादीनां प्रशस्यते ॥ ८

*navadha' ma'namuddis''t'am nara'dyan'gus''t'hato pi va' ॥*  
*evam ma'tra'n'gulam proktam yagadi'na'm pras'asyate ॥ 8*

The measure obtained from the right thumb of a man is of nine different kinds. Thus the ma'tra'n'gula type of measure is spoken of. This kind of measure is to be applied to the sacrificial hall and the related things.

अङ्गुलैस्सूर्यसङ्ख्यातैर्वितस्तिरिह कथ्यते ।	
तद् द्वयं हस्तमुद्दिष्टं स किष्कुरिह सम्मतः ॥	९
पञ्चविंशतिमात्रं तु प्राजापत्य इति स्मृतः ।	
मात्रैस्तु षड्विंशतिभिर्धनुर्मुष्टिः प्रकीर्तितः ॥	१०
सप्तविंशतिभिर्मात्रैर्धनुर्ग्रह उदाहृतः ।	
मानाङ्गुलोत्थ हस्तास्तु शास्त्रेऽस्मिन् संप्रकीर्तिताः ॥	११

*an'gulaissu'rya san'khyatair vitastiriha kathyate |  
tad dvayam hastamuddis't'am sa kis''kuriha sammatah || 9  
pan''ca vims''ati ma'tram tu pra'ja'patya iti smr'tah |  
ma'traistu s''ad'vims'atibhir dhanurmus''t'i praki'rtitah || 10  
saptavims'atibhir ma'trair dhanurgraha uda'hr'tah |  
ma'na'n'gulottha hasta'stu s'a'stre smin sampraki'rtitah || 11*

It is set forth in this Agama that 12 an'gulas make one vitasti. Two vitastis make one hasta. This kind of hasta is accepted as kis''ku hasta. 25 an'gulas constitute one pra'ja'patya hasta. 26 an'gulas make one dhanur mus''t'i hasta. 27 an'gulas make one dhanurgraha hasta. These are different kinds of hastas obtained from ma'na'n'gula type of measure.

The most commonly used hasta is the kis''ku hasta. It is equal to 33 inches in the modern English system. That is 2 feet 9 inches. One an'gula equals one and three by eight inches. In the tradition of sthapatis kis''ku is commonly known as 'Thanjai Muzham', since the famous Brugadisvara Temple of Tnajore had been built with this basic unit.

Pra'ja'patya hasta measures 34 and 3/8 inches. That is, 2 feet and ten and three by eight inches. Traditionally it is known as 'Chidambaram Muzham'. Chidambaram Nataraja Temple had been built with this basic unit.

Dhanurmus''t'i hasta measures 2 feet and eleven and three fourth inches.

Dhanurgraha hasta measures 3 feet , one and one by eight inches.

It is to be noted that Madurai Muzham measures 31 and 31/32 inches. This is kis''ku hasta of 23 and one fourth inches.

Apart from these there are other types of hastas also.

28 an'gulas make one pra'chya hasta  
29 an'gulas make one vaideha hasta  
30 an'gulas make one vaipulya hasta  
31 an'gulas make one praki'rn.a hasta

पौरुषः पुरुषाज्जातस्त्वङ्गुष्ठादक्षिणादिह ।  
तलं प्रसार्य चाङ्गुष्ठ सहितैश्चतुरङ्गुलैः ॥ १२  
कनिष्ठाद्यैः क्रमेणैव यवगोकर्ण संज्ञकैः ।  
वितस्तिः कथितश्चैवं प्रादेशस्तदनन्तरम् ॥ १३  
एवं विविध उद्दिष्टो हस्तस्सर्वेषु वास्तुषु ।

*paurus''ah purus''a'j ja'tas tvan'gus''t''ha'ddaks''in.a'diha /*  
*talam prasa'rya ca'n'gus''t''ha sahitais'caturan'gulaih // 12*  
*kanis''t''ha'dyaih kramen.aiva yavagokarn.a sajn''akaih /*  
*vitastih kathitas'caivam pra'des'as tadanantaram // 13*  
*evam vividha uddis''t'o hastas sarves''u va'stus''u /*

The measure obtained from the right thumb of a man is known as paurus''a. When the right palm is kept freely extended , with all the fingers stretched upright, various measures are obtained from the thumb in association with all other four fingers. The distance between the tip of the right thumb and that of the little finger is known well as yava. The distance between the tip of the right thumb and that of the ring finger is known as gokarn.a. The distance between the tip of the thumb and that of the middle

finger is known as vitasti. The distance between the tip of the thumb and that of the index finger is known as pr'ades'a. Thus various kinds of measures related to hasta have been explained as applicable to all kinds of objects and constructions.

प्राजापत्यस्य मानेन मण्टपे विग्रहेऽपि च ॥	१४
मालिकायां सभायाञ्च विशालायाञ्च योजयेत् ।	
राजधान्यादिकं राजभवनं च तटाककम् ॥	१५
दुर्गञ्चैव धनुर्मुष्टि करणैश्चैव कारयेत् ।	
धनुर्ग्रहेण कुर्यात्तु रथ्याध्वानं विशेषतः ॥	१६
प्राकारं किष्कुमानेन यानञ्च शयनं नयेत् ।	
किष्कुमानेन वै सर्वं आपन्नस्तु समाचरेत् ॥	१७

<i>pra'ja'patya ma'nena man.t'ape vigrahe pi ca ॥</i>	14
<i>ma'lika'ya'm sabha'ya'n"ca vis'a'la'ya'n"ca yojayet  </i>	
<i>ra'jadha'ya'dikam ra'jabhavanam ca tat'a'kakam ॥</i>	15
<i>durgan"caiva dhanurmus"t'i karan.ais'caiva ka'rayet  </i>	
<i>dhanurgrahen.a kurya'ttu rathya'dhva'nam vis'es"atah ॥</i>	16
<i>pra'ka'ram kis"ku ma'nena ya'nan"ca s'ayanam nayet  </i>	
<i>kis"kuma'na vai sarvam a'pannastu sama'caret ॥</i>	17

It is prescribed that the priest or the architect well skilled in handling the measuring tools should measure the pavilion, idol, edifice, hall, mansion and the similar constructions with pra'ja'patya hasta. He should measure the capital city, towns and so forth, king's palace, pond, fort and fortified city with dhanurmus't'i hasta. The broad road fit for the procession of temple-car is to be exclusively measured with dhanurgraha hasta. Enclosures, vehicles, couches – all these are to be measured with kis"ku hasta. Or , the well experienced architect may measure all sorts of buildings and other constructions with kis"ku hasta.

वितस्तिना विधातव्यं यानञ्च शयनं तथा ।  
लिङ्गञ्च प्रतिमाञ्चैव द्वारस्तंभञ्च चूलिकम् ॥ १८  
यदस्य चोपकरणं तत्सर्वं चाङ्गुलेन तु ।  
अत्यल्पं तु यवेनैव माप्नुयान् मानवित्तमैः ॥ १९  
आयादि लक्षणं चैवमेभिरेव तु संमतम् ।

*vitastina' vidha'tavyam yanan"ca s'ayanam तथा' ।  
lin'gan"ca pratima'n"caiva dva'rastambhan"ca cu'likam ॥ 18  
yadasya copakaran.am tatsarvam ca'n'gulena tu ।  
atyalpam tu yavenaiva ma'pnuya't ma'na vittamaih ॥ 19  
a'ya'di laks"an.am caivam ebhireva tu sammatam ।*

Likewise, all kinds of vehicles and couches are to be measured with vitasti. Lin'ga, statues, pillars at the entrance, towers, applicable measuring tools – all these are to be measured in terms of an'gulas. Whatever is with insignificant size, it should be measured with the unit of yava by the knowers of the measuring system. Similarly, the features of a'ya, vyaya and so forth are to be analyzed and ascertained with such applicable units.

हस्तैश्चतुर्भिरुद्दिष्टो दण्डो रज्जुस्तदष्टभिः ॥ २०  
दण्डेन मापयेद्ग्रामं नगरं पत्तनादिकम् ।  
अध्वानं रज्जुना बध्वा क्षेत्रं चैव तु मानयेत् ॥ २१

*hastais'caturbhiruddis"t'o dan.d'o rajjustadas"t'abhih ॥ 20  
dan.dena ma'payet gra'mam nagaram pattana'dikam ।  
adhva'nam rajjuna' badhva' ks"etram caiva tu ma'nayet ॥ 21*

Four hastas make one pole(dan.da). Eight poles make one rope(rajju). The priest or the architect should measure the villages, towns, cities and so forth with the unit of pole. The highways and roads, the boundary of the ground selected for buildings or village – all these are to be measured with the unit of rope.

रज्जुं कुर्यात्तु कार्पास पट्टसूत्रादिभिर्बुधैः ।  
 न्यक्रोधवल्कलेनाऽथ तालकेतकवल्कलैः ॥ २२  
 कनिष्ठाङ्गुलिनाहा च त्रिवृता ग्रन्थिवर्जिता ।  
 देवविप्रमहीपानां वैश्यशूद्रैर्विवर्जिता ॥ २३

*rajjum kurya'ttu ka'rpa'sa pat't'a su'tra'dibhir budhah /*  
*nyakrodha valkalena'tha ta'laketaka valkalaih ॥ 22*  
*kanis't'a'n'gulina'ha' ca trivr'ta' granthi varjita' /*  
*devavipra mahi'pa'na'm vais'ya s'u'drair vivarjita' ॥ 23*

The expert who has known well the technique concerned should make the rope with the thread of cotton, silk and such other material. It could be made with the bark-fiber of banyan tree , palm tree and ketaka. It should be with the thickness of little finger, plaited with three strands and be bereft of knots. Such kind of rope is fit for the deities, brahman.as and ks''atriyas. This should be avoided for the vais'yas and s'u'dras.

तालश्च केतकी चैव न्यग्रोधो धातकी तथा ।  
 शणकं च क्रमेणैव देवादीनां प्रशंसिताः ॥ २४

*talas'ca ketaki' caiva nyagrodho dhataki tatha' /*  
*s'an.akamca kramen.aiva deva'di'na'm pras'amsita'h ॥ 24*

The rope made of the bark-fiber of palm tree, ketaki' , banyan tree , dha'taki' and hempen thread are specifically recommended for the deities, brahman.as, ks''atriyas, vais'yas and s'u'dras respectively.

नालिकेरोत्थ रज्जुश्च सर्वेषामपि शंसितः ।  
 नालिकेरस्य पत्रस्य मापनं सर्वसिद्धितम् ॥ २५  
 दलनं द्विविधं प्रोक्तं ओजयुग्म क्रमेण तु ।  
 पूर्वोत्तरमुखेनाथ प्रारंभे दलनं भवेत् ॥ २६

*na'likerottha rajjus'ca sarves''a'mapi s'amsitah /*  
*na'likerasya patrasya ma'panam sarva siddhidam //* 25  
*dalanam dvividhm proktam ojayugma kramen.a tu /*  
*purvottara mukhena'tha pra'rambhe dalanam bhavet //* 26

The rope made of the split husk of coconut tree has been well recommended for all. Measuring with the leaf of coconut tree is capable of accomplishing all the desired benefits. Cleaving of the leaf of coconut tree could be made in two modes, in the count of odd number and that of even number. The cleaving should be from top to bottom first and from right to left.

तेनैव मापनं कुर्यात् प्रतिमादौ विशेषतः ।  
 तत्पत्र सिरया वाऽपि क्षुद्रस्कन्धेन मापयेत् ॥ २७

*tenaiva ma'panam kurya't pratimadau vis'es''atah /*  
*tatpatra siraya'va'pi ks''udraskandhena ma'payet //* 27

The architect should measure the statues, idols and so forth with the split-leaf of coconut tree in a specific way. Or, he could measure the small objects with the central rib of the coconut leaf in terms of smaller units.

सारदारूद्भवो हस्त दण्डो ग्रन्थ्या विवर्जितः ।  
 स्वायतो दीर्घसंयुक्तस्त्वर्धमात्र प्रविस्तरः ॥ २८  
 त्रिपाद विस्तरो वा स्यात् एकाङ्गुल सुविस्तरः ।  
 तत्तदर्धघनोपेतो विस्तारेण समोऽथवा ॥ २९  
 चतुरश्रो भवेद्यस्तु दण्डो मानुष ईरितः ।



*sa'rada'ru'dbhavo hasta dan.d'o granthya' vivarjitah /*  
*sva'yato di'rgha samyuktas tvardhama'tra pravistarah // 28*  
*tripa'da vistaro va'sya't eka'n'gula suvistarah /*  
*tatadardha ghanopeto vista'ren.a samo thava' // 29*  
*caturas'ro bhavedyastu dan.d'o ma'nus'a i'ritah /*

From the trees known for their hard-core and strength, the measuring rod should be made. It should be bereft of knots and bristles. It should be with the length equal to the selected hasta. Its width should be half an'gula. Or, it may be with the width of three fourth an'gula or one an'gula. Its thickness should be half of the applied width. Or, the thickness may be equal to the applied width. The rod whose thickness is equal to its width becomes square at its ends. Such measuring rod is fit for the purpose of human beings.

मूले स्वायंभुवं रूपं मध्ये लक्ष्मीस्वरूपकम् ॥ ३०  
विश्वकर्मस्वरूपं तदग्रे तु परिकल्पयेत् ।  
अयं देवेषु योग्यस्याद्दण्डो द्व्यङ्गुल विस्तरः ॥ ३१

*mu'le sva'yambhuvam ru'pam madhye laks'mi'svarupakam // 30*  
*vis'vakarma ru'pam tadagre tu parikalpayet /*  
*ayam deves'u yogyas sya'd dan.d'o dvyan'gula vistarah // 31*

The bottom of the rod is to be associated with the form of Brahma. At the centre of the rod the form of Maha'laks'mi' is to be depicted. And at its top(another end), the architect should provide the form of Vis'vakarma. The rod whose width is of two an'gulas is highly fit for the works concerned with the deities.

सपादो वाऽथ सार्धो वा सुवृत्तश्चित्रितो नु वा ।  
हेम्ना वा राजतेनाथ ताम्रेणैवायसाथवा ॥  
मूलाग्र वलयोपेतो दण्डो मान विनिर्णये ॥ ३२

। इति कामिकाख्ये महातन्त्रे क्रियापादे मानोपकरणविधिर्नाम षोडशः पटलः।

*sapa'dova'tha sa'rdho va' suvr'ttas'citrato nu va' /  
hemna'va' ra'jatena'tha ta'mren.aiva'yasa'tha va' //  
mu'la'gra valayopeto dan.d'o ma'na vinirn.aye //* 32

। iti ka'mika'khye maha'tantre kriya'pa'de ma'nopakaran.a vidhirna'ma s'od'as'ah pat'alah ।

Both ends of the measuring rod may be extended to the measure of one fourth an'gula or half an'gula . The extended ends may be designed as rounded or may be beautified with carvings. They may be provided with rings made of gold or silver or copper or iron.

This is the 16<sup>th</sup> chapter titled the 'The System of Measurements and Measuring Tools' in the Kriya' section of the Great Agama called the KA'MIKA

## १७ पदविन्यास विधिः

### 17. P ADAVINYA'SA VIDHIH

#### 17. Reticulation of the Ground and Allocation of the Grids

अथ वक्ष्ये विशेषेण पदविन्यास लक्षणम् ।	
सकलं पदमेकं स्यात् पेचकं तु द्वितीयकम् ॥	१
पदं पीठं तृतीयं स्यान्महापीठं अतःपरम् ।	
उपपीठं ततःपश्चादुग्रपीठं अतः परम् ॥	२

*atha vaks"ye vis's"n.a padavinya'sa laks"n.am ।  
sakalam padamekam sya't pecakam tu dvidi'yakam ॥ 1  
padam pi't'ham tr'ti'yam sya'n maha'pi't'ham atah param ।  
upapi't'ham tatahpas'ca'd ugra pi't'ham athah param ॥ 2*

Now, I explain with all the specific details the square ground plan(va'stu man.d'ala) and the assigning of the grids of the square plan to the appropriate va'stu deities. The first man.d'ala is known as sakalam. The second one is called pecakam. Then the third one is pi't'ham. Next comes the fourth one known as maha'pi't'ham. Then comes the fifth one called upapi't'ham. Then the sixth one is ugrapi't'ham.

स्थण्डिलं सप्तमं विद्यान्मण्डूकाख्यं तथाष्टकम् ।	
परमीशपदं चापि नवमं परिकीर्तितम् ॥	३
दशमं चासनं चैकादशं स्थानीयमुच्यते ।	
देशीयं द्वादशं प्रोक्तं पदंतूभयचण्डिकम् ॥	४

*sthan.d'ilam saptamam vidya'n man.d'u'ka'khyam tatha's''t'akam /  
parami's'apadan''ca'pi navamam pariki'rtitam // 3  
das'amam ca'sanam caika'das'am stha'ni'yamucyate /  
des'i'yam dva'das'am proktam padantu'bhaya can.d'ikam // 4*

The seventh one is sthan.d'ilam. The eighth one is what is called man.d'u'kam. It is specifically told that the parami's'a' padam is the ninth one. The tenth one is a'sanam. The eleventh one is sta'ni'yam. The twelfth man.d'ala is known as des''i'yam. The thirteenth man.d'ala is called ubhaya can.d'ikam.

चतुर्दशपदं भद्रं महासनमिति स्मृतम् ।  
पद्मगर्भपदं पञ्चदशमं तु परिकीर्तितम् ॥ ५  
षोडशं त्रियुतं सप्तदशमं वृत्तभोगकम् ।  
अष्टादशपदं चात्र कर्णाष्टकमिति स्मृतम् ॥ ६

*caturdas'apadam bhadram maha'sanam iti smr'tam /  
padmagarbhapadam pan''ca das'amam pariki'rtitam // 5  
s''od'as'am triyutam sapta das'amam vr'tta bhogakam  
as''t'a'das'apadam ca'tra karn.a's''t'akam iti smr'tam // 6*

Bhadra maha'sanam is the fourteenth one. It is setforth in the Scripture that the fifteenth one is padmagarbham. The sixteenth man.d'ala is known as triyutam. The seventeenth man.d'ala is called vr'ttabhogam. What is known as karn.a's''t'akam is the eighteenth man.d'ala.

एकोनविंशति पदं ज्ञेयं गणितपादकम् ।  
स्याद्विंशति पदं सूर्यविशालं नामतः पदम् ॥ ७  
स्यादेकविंशति पदं सुसंहितसमाह्वयम् ।  
द्वाविंशति पदं चात्र पदं सुप्रतिकान्तकम् ॥ ८

*ekonavims'ati padam jn''eyam gan.itapa'dakam /  
syadvims'ati padam su'ryavis'a'lam na'matah padam // 7  
sya'dekavims'ai padam susamhita sama'hvayam /  
dva'vims'ati padam ca'tra padam supratika'ntakam // 8*

The nineteenth one is to be known as gan.itapa'dakam. The twentieth one has been named as su'ryavis'a'lam. The twentyfirst man.d'ala is significantly called susamhitam. In this Agama, the twenty second man.d'ala is known as supratika'ntam.

स्यात्त्रयोविंशति प्रोक्तं विशालं नामतः पदम् ।  
स्याच्चतुर्विंशति पदं विप्रगर्भं इति स्मृतम् ॥ ९  
पञ्चविंशमिह प्रोक्तं विश्वेशाख्यं पदं बुधैः ।  
यत्तु षड्विंशतितमं तत्स्याद्विपुलभोगकम् ॥ १०

*sya't trayovims'ati proktam vis'a'lam na'matah padam /  
sya'ccaturvims'ati padam vipragarbham iti smr'tam // 9  
pan''cavims'amiha proktam vis'ves'a'khyam padam budahih /  
yattu s''ad'vims'ati tamam tatsyad vipulabhogakam // 10*

That which is called vis'a'lam is said to be the twenty third one. Vipragarbham is considered to be the twenty fourth man.d'ala. That which is known as vis'ves'am has been considered by the experts as the twenty fifth one. What exists as the twenty sixth man.d'ala is vipula bhogam.

स्यात्सप्तविंशतितमं पदं विप्रतिकान्तकम् ।  
यस्त्वष्टविंशति पदं विशालाक्षपदं स्मृतम् ॥ ११  
विप्रभुक्तिक संज्ञेयं एकोनत्रिंशकं पदम् ।  
पदं त्रिंशत्तमं प्रोक्तं विस्वसारं पुरातनम् ॥ १२

*sya'tsaptavims'ati tamam padam vipratika'ntakam /  
yatvas't'avims'ati padam vis'ala'ks''apadam smr'tam // 11  
viprabhuktika smajn''eyam ekona trims'akam padam /  
padam trims'attamam proktam vis'vasa'ram pura'tanam // 12*

The twenty seventh one is vipratka'tam. The twenty eighth man.d'ala is considered to be vis'a'la'ks''am. What is known as viprabhuktikam is the twenty ninth man.d'ala. According to the ancient tradition, vis'vasa'ram is said to be the thirtieth man.d'ala.

एकत्रिंशत्पदं यत्तु भवेदीश्वरकान्तकम् ।  
इन्द्रकान्त पदं यत्तु द्वात्रिंशत्कथितं त्विह ॥ १३

*ekatrims'at padam yattu bhavedi's'vara ka'ntakam /  
indraka'nta padam yattu dva'trims'at kathitam tviha // 13*

That which is counted as the thirty first man.d'ala is i's'varaka'ntam. That which is known as indraka'ntam is the thirty second man.d'ala.

सकले मध्यमे ब्रह्मा पूज्यः प्रागादि सूत्रके ।  
इन्द्रं यमं च वरुणं सोमं गन्धादिनार्चयेत् ॥ १४  
अस्मिन्देवादयः पूज्याश्चाग्निकार्यं च भोजनम् ।

*sakale madhyame brhma' pu'jyah pra'ga'di su'trake /  
indram yamam ca varun.am somam gandha'dina'rcayet // 14  
asmin deva'dayah pu'jya'cca'gnika'rayam ca bhojanam /*

In the va'stuma.d'ala known as sakala, Brahma is to be worshipped at the center. Indra, Yama, Varun.a and Soma(Kubera) located in the lines running along the east, south, west and north respectively are to be worshipped with sandal, flowers and other substances. This sakalapada is recommended for worshipping the chosen deities, for fire ritual and feeding.

Sakalapada is simply a square. The center of the square is known as formless point(nis''kala bindu). Feeding , here denotes the worship of ancestral deities (pitrु devatas). This sakala pada is also recommended for Gurupu'ja.

कुर्यात्तु पेचकपदे कर्णसूत्रद्वयान्विते ॥	१५
अष्टसूत्रगता लोकपाला मध्ये प्रजापतिः ।	
तन्मध्ये निष्कलं बेरं स्थापयेद्देशिकोत्तमः ॥	१६
सर्वमङ्गलकार्यं च क्षुद्रग्रामगृहादिकम् ।	

*kurya'ttu pecakapade karn.asu'tra dvaya'nvite ॥ 15*  
*as''t'a su'tragata' lokapa'la' madhye praja'patih ॥*  
*tanmadhye nis''kalam beram stha'payed des'ikottamah ॥ 16*  
*sarvaman'gala ka'ryam ca ks''udragra'ma gr'ha'dikam ॥*

The pecakapada should be provided with two diagonal lines in addition to the east-west and north-south lines. The eight directional deities are to be located in the eight lines. At the center of the man.d'la is Brahma and the most enlightened priest should install and worship the formless one at the center. This pecaka pada is fit for all kinds of auspicious activities, small village settlement, house and so on.

Pecakapada is a square man.d'ala consisting of four grids. The center of the square is here also the formless point(nis''kala bindu). Nis''kalam beram means that the priest should not place a visible idol at the center but simply meditate the form of the concerned deity.

कर्णसूत्रद्वयेनैव संयुक्तं पीठमिष्यते ॥	१७
पूर्वोक्तास्तु सुरा ये तु पदस्थास्ते प्रकीर्तिताः ।	
एतत्पदं मठादीनां जच्च ग्रामादि योग्यकम् ॥	१८
क्षुद्रग्रामादिके चेष्टं पेचकं तु तथैव हि ।	

<i>karn.a su'tradvayenaiva samyuktam pi't'ham is'yate ॥</i>	17
<i>pu'rvoktastu sura' ye tu padaatha'ste praki'rtita'h/</i>	
<i>etatpadam mat'ha'di'na'm tacca gra'ma'di योग्यकम् ॥</i>	18
<i>ks''udra gra'ma'dike ces''t'am pecakam tu tathaiva hi/</i>	

It is desirable to have the pi't'ha man.d'ala as associated with two diagonals. Those directional deities mentioned earlier are assigned the same locations as stated before. This pi't'ha pada is fit for a small hut of ascetic, settlement of village and so on. As said before, pecaka pada could be considered for small village or colony.

The pi't'ha pada is a square consisting of 9 grids. This square is formed by four east-west lines and four north-south lines. That is, the selected place is reticulated so as to consist of 9 smaller squares called grids. In this man.d'ala, we do not get nis''kala bindu. The center, being a square, is technically known as sakala bindu giving place for the visible forms. The term mat'ha does not here mean a monastery . It means a simple dwelling place for an acetic.

कर्णसूत्रद्वयोपेतं महापीठं तु कारयेत् ॥	१९
मध्ये चतुष्पदं ब्रह्मा भुङ्क्तेऽत्र मुनिसत्तमाः ।	
ईशो जयन्त आदित्यो भृशोऽग्निर्वितथो यमः ॥	२०
भृगुश्च पितृ सुग्रीवो वरुणः शेष मारुतौ ।	
मुख्यस्सोमो ऽदितिश्चेति सूत्रस्था बाह्यदेवताः ॥	२१
महापीठ पदं प्रोक्तं क्षुद्रग्रामादि योग्यकम् ।	



*karn.a su'tra dvayopetam maha'pi't'ham tu ka'rayet || 19*  
*madhye catus''padam brahma' bhun'kte tra munisattama'h |*  
*i's'o jayanta a'dityo bhr's'ognir vitatho yamah || 20*  
*bhr'gus'ca pitr' sugri'vo varun.ah s'es''a ma'rutau |*  
*mukhyas somo ditis'ceti su'trastha' ba'hya devata'h || 21*  
*maha'pi't'ha padam proktam ks''udra gra'ma'di yogyakam |*

O, the virtuous Sages!, the *maha'pi't'hapada* is to be designed so as to be associated with two diagonals. Out of the 16 grids, the four central grids which are in the interior of the man.d'la are occupied by Brahma. I's'a, Jayanta, Aditya, Bhr's'a, Agni, Vitathi, Yama, Bhr'gu, Pitr'(Nir'uti), Sugri'va, Varun.a, S'es''a, Va'yu, Mukhya, Soma(Kubera), Aditi – these deities occupy the exterior grids. This *maha'pi't'ha pada* is fit for the settlement of small village, colony and so forth.

Maha'pi't'ha pada is formed of 5 east-west lines(su'tras) and five north-south lines. The north-east grid is shared by two deities Aditi and I's'a. The south-east square is shared by Bhr's'a and Agni. The south-west grid is shared by Bhr'gu and Pitr'. The north-west grid is shared by Ses''a and Va'yu. The remaining grids are occupied by other deities, each one being taken possession of by each deity. In this way, 12 exterior grids are occupied by 16 va'stu devatas and the inner four grids are occupied by Va'stu Brahma. The entire space occupied by Va'stu Brahma becomes known as Brahma Stha'na.

उपपीठपदे चैकं भुङ्क्ते मध्ये पितामहः ॥	२२
अर्यमा च विवस्वांश्च मित्रश्च पृथिवीधरः ।	
चतुर्दिक्षु गता देवा एकैकपदभोगिनः ॥	२३
सावित्रश्चेन्द्रजश्चैव रुद्रजस्त्वापजस्तथा ।	
आग्नेयादि चतुर्दिक्षु भुञ्जते देवताःपदम् ॥	२४
ईशश्च सत्यकश्चैव महेन्द्रादित्य वह्नयः ।	
गन्धर्वश्च तथा देवो गृहक्षतयमौ तथा ॥	२५
पितरश्चासुराश्चैव पुष्पदन्तजलेश्वरौ ।	
वायुश्चापि गजश्चैव भल्लाटस्सोम एव च ॥	२६
भुञ्जते पदमेकैकं कर्णसूत्रद्वयान्वितम् ।	
उपपीठपदं नाम्ना ग्रामादीनां शुभावहम् ॥	२७

<i>upapi't'ha pade caikam bhun'kte madhye pita'mahah</i>	22
<i>aryama's'ca vivasva'ms'ca mitran"ca pr'thivi'dharah</i>	
<i>caturdiks"ugata' deva' ekaika pada bhoginah</i>	23
<i>sa'vitras'cendrajasa'caiva rudrajas tva'pajas tatha'</i>	
<i>a'gneya'di catur diks"u bhun"jate devata'h padam</i>	24
<i>i's'as'ca satyaks"caiva mahendra'ditya vahnayah</i>	
<i>gandharvas"ca tatha' devo gr'haks"ata yamau tatha'</i>	25
<i>pitaras'ca'suras'caiva pus"padanta jales'varau</i>	
<i>vayus'ca'pi gajas'caiva bhalla't'as soma eva ca</i>	26
<i>bhun"jate padamekaikam karn.asu'tra dvaya'nvitam</i>	
<i>upapi't'ha padam na'mna' gra'ma'di'na'm s'ubha'vaham</i>	27

Va'stu Brahma occupies one grid which is at the center of the upapi't'ha pada. In the eight grids lying around the central grid, four grids which are in the main directions are occupied by Aryama', Vivasva'n, Mitra and Pr'thivi'dhara, each deity possessing each grid in the east, south, west and north respectively. The four grids in the south-east, south-west, north-west and north-east are occupied by Sa'vitra, Indraja, Rudraja and A'paja respectively. Sixteen grids lying around the daivika belt are occupied by the sixteen va'stu devatas. Starting from the north-east, they are I's'a, Satyaka, Mahendra, A'ditya, Agni, Gandharva, Gr'haks"ata, Yama, Pitr', Asura, Pus"padanta, Varun.a, Va'yu, Gaja, Bhallat'a and Soma. This upapi't'ha pada associated with two diagonal lines(karn.a su'tra) is capable of yielding goodness and prosperity for the villages, towns and so forth.

उग्रपीठमिदं मध्ये कर्णसूत्रद्वयान्वितम् ।	
मध्ये चतुष्पदं ब्राह्ममन्तरावरणे ततः ॥	२८
अर्यमाश्च विवश्वांश्च मित्रञ्च पृथिवीधरः ।	
प्रागादि भुञ्जते देवा द्विपदं कोणवर्जितम् ॥	२९
सविता च तथेन्द्रश्च रुद्रश्चापस्तथैव च ।	
आग्नेयकोणमारभ्य भुञ्जते देवताः पदम् ॥	३०

<i>ugrapi't'ham idam madhye karn.asu'tra dvaya'nvitam / madhye catus"padam bra'hmam antara'varan.e tatah //</i>	28
<i>aryamas'ca vivasva'ms'ca mitran"ca pr'thivi'dharah / pra'ga'di bhun"jate deva' dvipadam kon.avarjitam //</i>	29
<i>savita'ca tathendras'ca rudras'ca'pastathaiva ca / a'gneya kon.ma'rabhya bhun"jate devata'h padam //</i>	30

In the four grids which are at the center of the ugrapi't'ha pada associated with two diagonal lines(karn.a su'tra) Va'stu Brahma is seated. Aryama, Vivasva'n, Mitra and Pr'thivi'dhara are in the adjacent belt called the inner enclosure (antara'varan.a), each one occupying two grids in the east, south, west and north. Starting from the south-east grid, Savita, Indra, Rudra and Apah are seated in all the corner-grids. This inner grid-belt is known as daivika pada.

बहिरावरणं वक्ष्ये पावकादि चतुर्ष्वपि । कोणेषु भुञ्जते देवाः पदानामर्धकं क्रमात् ॥	३१
आग्नेयस्य तु पूर्वार्धे भृशो वह्निस्तु पश्चिमे । नैर्ऋतस्य तु पूर्वार्धे गृहस्यात्पश्चिमे स्वयम् ॥	३२
पश्चिमार्धे तु वायव्यां शेषो वायुस्तु पूर्वगः । ईशान पश्चिमार्धे तु दितिरीशस्तु पूर्वगः ॥	३३

<i>bahira'varan.am vaks"ye pa'vaka'di catursvapi / kon.es"u bhun"jate deva'h pada'm ardhakam krama't //</i>	31
<i>a'gneyastu pu'rva'rdhe bhr's'o vahnistu pas'cime / nairr'tasya pu'rva'rdhe gr'hasya't pas'cime svayam //</i>	32
<i>pas'cima'rdhe tu va'yavya'm s'es"o va'yustu pu'rvagah / i's'a'na pas'cima'rdhe tu ditiri's'astu pu'rvagah //</i>	33

Now I speak on the belt adjacent to the daivika belt. In all the corner-grids starting from the south-east, each va'stu deva occupies half of the coner-grid in due order. In the east half of the south-east grid is Bhr's'a. In the west half of the same grid is Agni. Gr'ha occupies the east half of the south-west grid and Nirr'ti occupies the west half of the same grid. S'es''a occupies the west half of the north-west grid and Va'yu occupies the east half of the same grid. In the west half of the north-east grid is Diti and in the east half of the same grid is seated I's'a.

प्राच्यामुत्तरमारभ्य प्रादक्षिण्य क्रमेण तु ।	
जयन्तेशो महेन्द्रश्च आदित्यस्सत्यकस्तथा ॥	३४
दक्षिणे वितथश्चैव गृहक्षत यमौ तथा ।	
गन्धर्वश्च तथा देवाश्चत्वारः पदभागिनः ॥	३५
पश्चिमे चैव सुग्रीवः पुष्पदन्तो जलेश्वरः ।	
असुरश्च तथा देवाश्चत्वारश्चोत्तरे मताः ॥	३६
मुख्यो भल्लाटकस्सोमो भृगुरित्यधिदेवताः ।	
उग्रपीठं इदं नाम ग्रामादीनां सुपूजितम् ॥	३७

<i>pra'cya'm uttaram a'rabhya pra'daks''in.ya kramen.atu  </i>	
<i>jayantes'o mahendras'ca a'dityas satyakas तथा' ॥</i>	34
<i>daks''in.e vitathas'caiva gr'haks''ata yamau तथा'  </i>	
<i>gandharvas'ca तथा deva's'catva'rah padabhaginah ॥</i>	35
<i>pas'cime caiva sugri'vah pus''padanto jales'varah  </i>	
<i>asuras'ca तथा' deva's'catvaras'cottare mata'h ॥</i>	36
<i>mukhyo bhalla't'kas somo bhr'gurit yadhi devata'h  </i>	
<i>ugrapi't'ham idam na'ma gra'ma'di'na'm s'ubha'vaham ॥</i>	37

In the eastern side of the exterior belt, starting from the north in clockwise direction, Jayantes'a, Mahendra, Aditya and Satyaka occupy four grids. In the southern side, Vitatha, Gr'haks'ata, Yama and Gandharva occupy four grids. They are the sharers of these southern grids. In the western side, Sugri'va, Pus'padanta, Varun.a and Asura occupy four grids. In the northern side, there are Mukhya, Bhalla't'a, Soma and Bhr'gu occupying four grids. This man.d'ala called ugra pi't'ha is of the nature of bestowing auspiciousness to the villages, towns and so forth.

स्थण्डिलं सप्तसप्तांशं कर्णसूत्रद्वयान्वितम् ।	
मध्ये नवपदं ब्राह्मं अन्तरावरणे ततः ॥	३८
अर्यमाश्च विवस्वांश्च मित्रश्च पृथिवीधरः ।	
पूर्वादिक्रमयोगेन त्रिपदं भुञ्जते सुराः ॥	३९
आग्नेयादि कोणेषु सावित्राद्याश्च देवताः ।	
सावित्रश्चेन्द्रजश्चैव रुद्रजस्त्वापजस्तथा ॥	४०

<i>sthan.d'ilam saptasapta'ams'am karma.su'tradvaya'nvitam /</i>	
<i>madhye navapadam bra'hmam antara'varan.e tatah ॥</i>	38
<i>aryamas'ca vivasvams'ca mitras'ca pr'thivi'dharah /</i>	
<i>pu'rva'dikrama yogena tripadam bhun'jate sura'h ॥</i>	39
<i>a'gneya'di kon.es'u sa'vitra'dya's'ca devata'h /</i>	
<i>sa'vitras'cendarajas'caiva rudrajas'capajas tatha' ॥</i>	40

The sthan.d'ila pada consists of 49 grids and it is associated with two diagonal lines. Va'stu Brahma occupies nine grids at the center of the man.d'ala. Then, in the inner enclosure around the brahmastha'na, Aryama, Vivasva'n, Mitra and Pr'thivi'dhara are seated, each one taking possession of three grids in the east, south, west and north respectively in due order. In the same belt, Sa'vitra occupies the south-east grid, Indraja occupies the south-west grid, Rudraja occupies the north-west grid and A'paja occupies the north-east grid.

ईशानपदमारभ्य बहिरावरणे सुराः ।	
ईशानश्च जयन्तश्च महेन्द्रादित्य सत्यकाः ॥	४१
भृशो वह्निरिति प्रोक्ताः पूर्वस्यां दिशिदेवताः ।	
वितथो गृहक्षतश्चैव यमो गन्धर्व एव च ॥	४२
भृङ्गराजोऽथ निर्ऋतिर्दक्षिणस्यां तु देवताः ।	
सुग्रीवपुष्पदन्तौ च वरुणासुर शेषकाः ॥	४३
वायुरित्युच्यते तस्मिन् पश्चिमे देवता मताः ।	
मुख्यो भल्लाटकस्सोमो ऋभुर्ह्यदितिरेव च ॥	४४
उत्तरस्यां दिशि प्रोक्ता देवता बलियोग्यकाः ।	
स्थण्डिलाख्य पदं चैतद् गृहारामादि पूजितम् ॥	४५

<i>i's'a'napadama'rabhya bahira'varan.e sura'h/</i>	
<i>i's'a'nas'ca jayantas'ca mahendra'ditya satyaka'h//</i>	41
<i>bhr's'o vahniriti proktah pu'rvasya'm dis'i devata'h/</i>	
<i>vitatho gr'haks''atas'caiva yamo gandharva eva ca//</i>	42
<i>bhr'n'gara'jo tha nirr'tir daks''in.asya'm tu devata'h/</i>	
<i>sugri'va pus''padantau ca varun.asura s'es''aka'h//</i>	43
<i>va'yurityucyate tasmin pas'cime devata'matah/</i>	
<i>mukhyo bhalla't'kas somo r'bhurhyaditireva ca//</i>	44
<i>uttarasya'm dis'i prokta' devata'bali yogyaka'h/</i>	
<i>sthan.d'ila'khyam padamcaitad gr'ha'ra'ma'di pu'jitam//</i>	45

Then listen to the va'stu devas who are in the outer enclosure, starting from the north-east corner. The seven grids of the eastern belt are occupied by I's'a'na, Jayanta, Mahendra, Aditya, Satyaka, Bhr's'a and Agni. Six devatas – Vitatha, Gr'haks''ata, Yama, Gandharva, Bhr'n'gara'ja, and Nirr'ti – occupy the grids of the southern belt. Sugri'va, Pus''padanta, Varun.a, Asura, S'es''a and Va'yu are considered to be the va'stu devatas of the western belt, each one occupying one grid. Mukhya, Bhalla't'aka, Soma, R'bhu and Aditi are occupying the grids of the northern belt. They are entitled to accept the offerings. The man.d'ala called stan.d'ila is highly recommended for houses, gardens and so forth.

मण्डूकाख्यं चतुष्पदं कर्णद्वयान्वितम् ।	
मध्ये चतुष्पदं ब्रह्मा तन्मुखस्थाश्चतुस्सुराः ॥	४६
त्रिपदाश्चापवत्साद्याषोडशार्धांश भोगिनः ।	
चतुर्दिशि स्थिता बाह्ये षोडश द्विपदेश्वराः ॥	४७
तत्पार्श्वयोर्द्वयोश्चाष्टावेकैक पदभोगिनः ।	
अग्रहारादि योग्यं तन्मण्डूकाख्य पदं त्विह ॥	४८

<i>man.d'u'ka'khyam catus"s"as"t'i padam karn.advaya'nvitam /</i>	
<i>madhye catus"padam brahma' tanmukhastha's'catus sura'h ॥</i>	46
<i>tripda's'ca'pavatsa'dya's's"od'as'ams'a'rdha bhoginah /</i>	
<i>caturdis'i sthita' ba'hye s"od'as'a dvipades'vara'h ॥</i>	47
<i>tatpars'vayor dvayos'ca's"t'a' vekaika pada bhoginah /</i>	
<i>agraha'ra'di yogyam tan man.d'u'ka'khyam padam tviha ॥</i>	48

The man.d'ala called man.d'u'ka is formed with sixty-four grids and with two diagonal lines. The four grids at the center of the man.d'ala are assigned to Va'stu Brahma. Facing this Brahma, there are four deities (Aryama, Vivasvan, Mitra and Pr'thivi'dhara) , each one of them occupying three grids of the inner belt adjacent to the brahma stha'na. Exterior to this belt, there are sixteen deities , each one of them occupying half grid in all the four corners. There are sixteen deities , each one of them occupying two grids on all the four sides. Adjacent to these holders of two grids, there are eight deities, each one of them possessing one grid in all the four corners. In this Agama, it is held that the man.d'u'ka pada is fit for the settlements like agraha'ra and others.

Sixteen Deities who occupy half grids are: In the inner belt, Apa and Apavatsa in the north-east , Savitra and Sa'vitra in the south-east, Indra and Indraja in the south-west and Rudra and Rudraja in the north-west. In the outer belt, I's'a'na and Parjanya in the north-east, Agni and Pu's'a in the south-east, Pitr' and Dauva'rika in the south-west and Va'yu and Na'ga in the north-west.

Sixteen Deities who occupy two grids each are: Mahendra, A'ditya, Satyaka and Bhr's'a in the east; Ra'ks'asa, Yama, Gandharva and Bhr'gu in the south; Pus'padanta, Varun.a, S'es'a and Roga in the west; Bhalla't'a, Soma, Bhr'n'gara'ja and Aditi in the north.

Eight Deities who occupy one grid each are: Jayanta and Antariks'a in the north-east; Vitatha and Mr'ga in the south –east; Sugri'va and Gaja in the south-west; Mukhya and Aditi in the north-west.

परमेशपदं त्वेतदेकाशीति पदान्वितम् ।	
कर्णसूत्रद्वयोपेतं कल्पनीयं विचक्षणैः ॥	४९
मध्ये नवपदं ब्रह्मा भुङ्क्ते तस्य चतुर्मुखः ।	
चतस्रो देवताषट् षट् पदभागपराः स्मृताः ॥	५०
द्विपदाः कोणगाश्चाष्टौ बाह्ये त्वेकपरायणाः ।	
मण्डूकेऽत्र समा देवाः कथ्यन्ते च यथाक्रमम् ॥	५१

<i>parames'apadam tvetad eka's'i'ti pada'nvitam /</i>	
<i>karn.asu'tradvyopetam kalpani'yam vicaks''an.aih //</i>	49
<i>madhye navapadam brahma' bhun'kte tasya caturmukhah /</i>	
<i>catas'ro devata's''s''at' s''at' padabha'ga para'h smr'ta'h //</i>	50
<i>dvipadah kon.aga's'cas''t'au ba'hye tvekapara'yan.a'h /</i>	
<i>man.d'u'ke tra sama' deva'h kathyante ca yatha'kramam //</i>	51

The paramas'a'yi pada is to be designed by the experts in such away that it appears with eighty one grids and two diagonal lines. Va'stu Brahma who is four-faced occupies nine grids located at the center. The four deities, Aryama, Vivasva'n, Mitra and Pr'thividhara, occupy six grids each in the east, south, west and north respectively. The deities of the four corners are intent in occupying two grids each. The deities of the outer belt occupy one grid each. They are considered to take possession of each grid in the same order as applicable to the man.d'u'ka pada.

ईशानश्चैव पर्जन्यो जयन्तश्च महेन्द्रकः ।	
आदित्यस्सत्यकभ्रंशावन्तरिक्षश्च पूर्वगाः ॥	५२
वह्निः पूषा च वितथो गृहक्षजयमौ तथा ।	
गन्धर्वो भृङ्गराजश्च मृगश्चैव तु दक्षिणे ॥	५३



निर्ऋतिर्दौवारिकश्चैव सुग्रीवः पुष्पदन्तकः ।	
वरुणश्चासुरश्चैव शेषो रोगस्तु पश्चिमे ॥	५४
वायुर्नागस्तथा मुख्यो भल्लाटस्सोम एव च ।	
गजश्चाप्यदितिश्चैव दितिश्चैव तथोत्तरे ॥	५५

<i>i's'a'nas'caiva parjanya jayantas'ca mahendrakah  </i>	
<i>a'dityas satyaka bhrams'a vantariks''as'ca pu'rvaga'h   </i>	52
<i>vahnih pu's''a' ca vitatho gr'haks''ata yamau tatha'  </i>	
<i>gandharvo bhr'n'gara'jas'ca mr'gas'caiva tu daks''in.e   </i>	53
<i>nirr'tir dauva'rikas'caiva sugri'vah pus''padantakah  </i>	
<i>varunas'ca'suras'caiva s'es''o rogastu pas'cime   </i>	54
<i>va'yur nagastatha' mukhyo bhalla't'as soma eva ca  </i>	
<i>gajas'ca'pyaditis'caiva ditis'caiva tathottare   </i>	55

The va'stu devas who reach their respective grids in the east are I's'a'na, Parjanya, Jayanta, Mahendra, Aditya, Satyaka, Bhr's'a and Antariks'a. Those who occupy their respective grids in the south are Agni, Pu's'a, Vitatha, Gr'haks'ata, Yama, Gandharva, Bhr'n'gara'ja and Mr'ga. Those who are in the western grids are Nirr'ti, Dauva'rika, Sugri'va, Pus''padanta, Varun.a, Asura, S'es'a and Roga. In the grids of the north belt are Va'yu, Na'ga, Mukhya, Bhalla't'a, Soma, Gaja, Aditi and Diti.

बाह्यदेवा इमे प्रोक्तास्त्वन्तरावरणे पुनः ।	
अर्यमा च विवस्वांश्च मित्रश्च पृथिवीधरः ॥	५६
चतुर्दिक्षु गता देवा ईशानादौ च कोणके ।	
आपश्चैवापवत्सश्च सवितापि सावित्रकः ॥	५७
इन्द्रश्चेन्द्रजयश्चैव रुद्रो रुद्रजयस्तथा ।	
मध्ये ब्रह्मा स्थितः प्रोक्तो मण्डूके चापि तत्परे ॥	५८

*ba'hyadeva' ime prokta's tvantara'varan.epunah /*  
*aryama's'ca vivasva'ms'ca mitras'ca pr'thivi'dharah // 56*  
*caturdiks''u gata' deva' i's'a'na'dau ca kon.ake /*  
*a'pas'caiva'pavatsas'ca savita'pi sa'vitrah // 57*  
*indras'cendrajayas'caiva rudro rudrajayas tatha' /*  
*madhye brahma' sthitah prokto man.d'u'ke ca'pi tatpare // 58*

The deities who have been told here belong to the outer belt. Then listen to the deities of the inner enclosure. Aryama, Vivasva'n, Mitra and Pr'thivi'dhara are in the four main directions. In the north-east corner are Apa and Apavatsa; in the south-east corner are Savita and Sa'vitra; in the south-west corner are Indra and Indrajaya; and in the north-west corner are Rudra and Rudrajaya. At the center, Va'stu Brahma is seated as in the man.d'u'ka pada.

चरकी च विदारी च पूतना पापराक्षसी ।  
 ईशानादिषु कोणेषु शूलस्थाः पदवर्जिताः ॥ ५९  
 स्कन्धोऽर्यमा च जम्भश्च पिलिपिञ्छो द्विजोत्तमाः ।  
 पूर्वादितस्समारभ्य चतुर्दिक्षु व्यवस्थिताः ॥ ६०  
 ग्रामाग्रहारवेश्मादि योग्यं परमशायिकम् ।

*caraki' ca vida'ri' ca pu'tana' pa'para'ks''asi' /*  
*i's'a'na'dis''u kon.es''u s'u'lastha'h padavarjita'h // 59*  
*skandho ryama' ca jambhas'ca pilipin''cho dvijottama'h /*  
*pu'rva'ditas sama'rabhya caturdiks''u vyavasthita'h // 60*  
*gra'ma'graha'ra ves'ma'di yogyam paramas'a'yikam /*

In all the corners staring from the north-east, four deities – Caraki', Vida'ri', Pu'tana' and Papara'ks''asi' – exist in the trident-motif designed in each corner. They are bereft of grids. O, the foremost among the twice-borns!, starting from the east four other Deities – Skandha, Aryama', Jambha and Pilipin''cha – exist in all the four directions. This paramas'a'yika pada is fit for the settlements like village, agraha'ra and so on and for houses and mansions.

आसनं कर्णसूत्राभ्यां युक्तं तु परिकल्पयेत् ॥	६१
ब्रह्मा षोडशभागस्थो तन्मुखस्थाष्टभागिनः ।	
आदित्यश्च यमश्चैव वरुणस्सोम एव च ॥	६२
द्विपदाश्चापवत्साद्या द्विपदा एव कीर्तिताः ।	
क्षेत्रं शतपदं दुर्गपुराट्टालकभूमिषु ॥	६३
नगरी खेटकग्राम वेशमादिषु च कथ्यते ।	

*a'sanam karn.a su'tra'bhya'm yuktam tu parikalpayet ॥ 61*  
*brahma' s''od'as'a bha'gastho tanmukastha's''t'a bha'ginah/*  
*a'dityas'ca yamas'caiva varun.as soma eva ca ॥ 62*  
*dvipada's'ca'pavatsa'dya' dvipada' eva kirtita'h/*  
*ks''etram s'atapadam durga pura't't'a'laka bhu'mis''u ॥ 63*  
*nagari' khet'aka gra'ma ves'ma'dis''u ca kathyate/*

The architect should design the a'sana pada in such away that it consists of two diagonal lines (and 100 grids). Va'stu Brahma occupies sixteen grids located at the center. The four Deities who are seated facing Brahma, Aryama and others, occupy eight grids each. Aditya, Yama, Varun.a and Soma are assigned two grids each. The corner deities A'pa, A'pavatsa and others occupy two grids each. This man.d'ala which consists of 100 grids is recommended for forts, towns, multi-story buildings, larger settlements like city, khet'aka, village, edifices, mansions and so forth.

स्थानीयं कर्णसूत्राभ्यां युक्तं तु परिकल्पयेत् ॥	६४
मध्ये ब्रह्मा पदानां तु भजते पञ्चविंशतिम् ।	
कोणेशादि पदे बाह्ये त्वीशाग्नि पितृवायवः ॥	६५
अन्ये त्वेकपदे ज्ञेयाः पर्जन्याद्या यथाक्रमात् ।	
चत्वारस्त्वर्यमाद्यास्तु पूर्वादि दशभागिनः ॥	६६
आपवत्सादयः कोणेष्वष्टौ द्विपद भागिनः ।	
यथास्थानाश्चरक्याद्याश्चाष्टौ बाह्ये प्रकीर्तिताः ॥	६७
ग्रामादि योग्यं विज्ञेयं स्थानीयाख्यं इदं पदम् ।	

*stha'ni'yam karn.a su'tra'bhya'm yuktam tu parikalpayet ॥ 64*  
*madhye brahma' pada'na'm tu bhajate pan"ca vims'atim ॥*  
*kon.es'a'di pade ba'hya tvi's'a'gni pitr'va'yavah ॥ 65*  
*anye tvekapade jn"eya'h parjanya'dya' yatha'kramam ॥*  
*catva'ras tvaryama'dya'stu pu'rva'di das'a bha'ginah ॥ 66*  
*a'pavatsa'dayah kon.s"vas"t'au dvipada bha'ginah ॥*  
*yatha'sthana's' carakya'dya's' ca's"t'au ba'hya praki'rtita'h ॥ 67*  
*gra'ma'di yogyam vijn"eyam stha'ni'ya'khyam idam padam ॥*

The knower of va'tu man.d'alas should design the stha'ni'ya pada so as to appear with two diagonal lines (and 121 grids). At the center, Va'stu Brahma' occupies twenty-five grids. In all the corners from the north-east and so on, I's'ana, Agni, Pitr' and Va'yu are assigned one grid each. Other deities such as Parjanya and others are assigned one grid each in the due order (as mentioned earlier). The four deities Aryama and others take possession of ten grids each in the four main directions from the east and so on. The corner deities, who are eight in number, A'pa, A'pavatsa and others occupy two grids each. Eight deities – Caraki and others – who are outside the man.d'ala, being bereft of any grid, occupy the same location as told before. It is to be known that this man.d'ala significantly called stha'ni'ya is fit for the settlement of villages and others.

देशीयाख्यं पदं कर्णसूत्राभ्यां परिकल्पयेत् ॥ ६८  
 षट्त्रिंशद्भागभुक् ब्रह्मा मुखस्था द्वादशांशिनः ।  
 आदित्यश्च यमश्चैव वरुणस्सोम एव च ॥ ६९  
 द्विपदा बाह्यवीथिस्थाश्चरक्याद्यास्तु पूर्ववत् ।  
 देशीयाख्य पदं चैदमग्रहारादि पूजितम् ॥ ७०

*des'i'ya'khyam padam karn.a su'tra'bhya'm parikalpayet ॥ 68*  
*s"at'trims'ad bha'gabruk brahma' mukhastha' dva'das'ams'inah ॥*  
*a'dityas'ca yamas'caiva varun.as soma eva ca ॥ 69*  
*dvipada' ba'hya vi'thista's' carakya'dya'stu pu'rvavat ॥*  
*des'i'ya'khyam padam caidamagraha'ra'di pu'jitam ॥ 70*

The architect should design the man.d'ala called des'i'ya pada in such a way that it appears with two diagonal lines (and 144 grids). At its center, the Va'stu Brahma' occupies thirty-six grids. Those four deities who are seated facing Brahma' occupy twelve grids each. Aditya, Yama, Varun.a and Soma who are in the outer row occupy two grids each. The location of Caraki' and others is to be identified as told before. The man.d'ala specifically known as Des'i'ya is very rightly considered to be fit for the settlements such as agra'ra and others.

चण्डितं तूभयाख्यं तु कर्णसूत्रद्वयान्वितम् ।	
पदान्येकोनचञ्चाशन्मध्ये ब्रह्माधितिष्ठति ॥	७१
बहिरावरणे प्राच्यां आदित्याद्यास्त्रिभागिनः ।	
कोणस्थास्त्रिपदा ज्ञेया ईशाग्निपितृवायवः ॥	७२
चत्वारस्त्वर्यमाद्यास्तु चतुर्दशपदे स्थिताः ।	
पूर्ववच्चापवत्साद्या बाह्यस्थाः परिकीर्तिताः ॥	७३
अग्रहारादि योग्यं तत्पदं तूभयचण्डिकम् ।	

<i>can.d'itam tu'bhaya'khyam tu karn.asu'tradvaya'nvitam /</i>	
<i>pada'nyekona pan"ca's'an madye brahma'dhitis"t'hati ॥</i>	71
<i>bahira'varan.e pra'cya'm a'ditya'dya's tribha'ginah /</i>	
<i>kon.astha's tripada' jn"eya is'a'gni pitr' va'yavah ॥</i>	72
<i>catva'ras tvaryama'dya'stu caturdas'a pade sthita'h /</i>	
<i>pu'rvavac ca'pavatsa'dya' ba'hystha'h pariki'rtita'h ॥</i>	73
<i>agraha'ra'di yogyam tat padam tu'bhayacan.d'ikam /</i>	

The man.d'ala called ubhayacan.d'ika is associated with two diagonal lines (and 169 grids). At its center, Vastu Brahma' is seated occupying forty-nine grids. In the outer belt, Aditya in the east, Yama, Varun.a and Soma occupy three grids each. The corner deities, I's'a, Agni, Pitr' and Va'yu occupy three grids each. The four deities, Aryama, Vivasva'n, Mitra and Pr'thivi'dhara, occupy fourteen grids each. The corner deities of the inner belt, A'pavatsa and others occupy their respective grids as told before. This ubhayacan.d'ika pada is fit for the settlements like agra'ra and others.

प्राक् च पञ्चदशोदक् च सूत्राणि परिकल्पयेत् ॥ ७४  
कर्णसूत्रद्वयोपेतं प्राग्वद्भुक्तिं प्रकल्पयेत् ।  
अग्रहारादि योग्यं स्याद्भद्रासनमिदं पदम् ॥ ७५

*pra'k ca pan''cadas'odak ca su'tra'n.i parikalpayet ॥ 74*  
*karn.asu'tra dvyopetam pragvad bhuktim prakalpayet ॥*  
*agraha'ra'di योग्यam sya'd bhadra'sanam idam padam ॥ 75*

The architect should draw 15 east-west lines and 15 north-west lines across the east-west lines and two diagonal lines. The assignning of the grids is to be done as explained earlier. This is known as bhadra'sana pada and it is applicable to the settlements such as agraha'ra and others.

पद्मगर्भमिदं चान्यत् कर्णसूत्रद्वयान्वितम् ।  
एकाशीति पदं मध्ये भुङ्क्ते लोकपितामहः ॥ ७६  
आदित्याद्यास्त्रिभागास्स्युः कोणेशाः पञ्चनायकाः ।  
अष्टादशांशभागस्थाश्चार्यमाद्याः प्रकीर्तिताः ॥ ७७  
शेषं पूर्ववदुद्दिष्टं अग्रहारादि पूजितम् ।

*padmagarbham idam ca'nyat karn.asu'tradvaya'nvitam ॥*  
*eka's'i'ti padam madhye bhun'kte lokapita'mahah ॥ 76*  
*a'ditya'dya's tribha'ga'syuh kon.es'a'h pan''cana'yaka'h ॥*  
*as''t'a'das'a'ms'a bha'gastha's' ca'ryama'dya'h praki'rtita'h ॥77*  
*s'es''am pu'rvavad uddis''t'am agraha'ra'di pu'jitam ॥*

There is another man.d'ala known as padmagarbha which is associated with two diagonal lines (and 225 grids). At its center is seated Va'stu Brahma' occupying eighty-one grids. Aditya and other deities who are in east, south, west and north occupy three grids each. The corner deities of the outer belt occupy five grids each. The four deities who are seated facing Brahma occupy eighteen grids each. Assignment of grids to other deities is to be done as detailed before. This padmagarbha pada is applicable to agraha'ra and other settlements.

प्राञ्चि सप्तदशोदञ्चि सूत्राणि परिकल्पयेत् ॥ ७८  
कर्णसूत्रद्वयोपेतं पदभुक्तिं च पूर्ववत् ।  
अग्रहारादि योग्यं स्यात्त्रियुतं परिकीर्तितम् ॥ ७९

*pra'n''ci saptadas'odan''ci su'tra'n.i parikalpayet ॥ 78*  
*karn.asu'tra dvayopetam padabhuktim ca pu'rvavat ॥*  
*agraha'ra'di योग्यं स्यात्त्रियुतं परिकीर्तितम् ॥ 79*

The knower of va'stu man.d'ala should draw 17 east-west lines and 17 north-south lines across the east-west lines. He should also provide the two diagonal lines. The assigning of grids( which are 256 in number) for the va'stu devata's is to be done as explained earlier. This man.d'ala known as triyuta is applicable to agraha'ra and such other settlements.

वृत्तभोग पदञ्चान्यत् कर्णसूत्रद्वयान्वितम् ।  
एकविंशच्छत पदं ब्रह्मा भुङ्क्ते तु मध्यमे ॥ ८०  
इन्द्रादिलोकपालाश्च त्वष्टौ पञ्चपदेश्वराः ।  
द्वात्रिंशद्भोगिनो देवा मुखस्थाः परिकीर्तिताः ॥ ८१  
आपवत्सादयोऽष्टौ हि द्विपदास्तु प्रकीर्तिताः ।  
वृत्तभोगमिदं प्रोक्तं ग्रामादौ संप्रयोजयेत् ॥ ८२

*vr'ttabhoga padan''ca'nyat karn.asu'tra dvaya'nvitam ॥*  
*ekavims'acchata padam brahma' bhun'kte tu madhyame ॥ 80*  
*indra'di lokapa'la's'ca tvas''t'au pan''ca pades'vara'h ॥*  
*dva'trims'ad bhogino deva' mukhastha'h pariki'rtita'h ॥ 81*  
*a'pavatsa'dayo s''t'au hi dvipada'stu praki'rtita'h ॥*  
*vr'ttabhogam idam proktam gra'ma'dau samprayojayet ॥ 82*

Another man.d'ala called vr'ttabhoga is associated with two diagonal lines (and 289 grids). Va'stu Brahma' is seated at its center occupying 121 grids. The directional deities Indra and others, who are eight in number, occupy five grids each. The four deities Aryama' and others, seated facing Brahma', occupy thirty-two grids each. The corner deities of the inner belt Apavatsa and others, who are eight in number, occupy two grids each. This man.d'ala known as vr'tta bhoga should be applied for village and such other settlements.

एकोनविंशति प्राञ्चि तावन्तिस्युरुदञ्च्यपि ।  
कर्णाष्टकमिदं विद्यात् अग्रहारादि पूजितम् ॥ ८३

*ekonavims'ati pra'n"ci ta'vantisyu rudan"cati /  
karn.a's"t'akam idan vidya't agraha'ra'di pu'jitam ॥ 83*

On drawing 19 east-west lines and 19 north-south lines across the east-west lines, the man.d'ala known as karn.a's"t'aka is formed. This man.d'ala which consists of 324 grids is rightly applicable to agraha'ra and such other settlements.

गणिताख्य पदं कर्णसूत्राभ्यां संयुतं भवेत् ।  
एकोनसप्तति पदं तन्मध्ये ब्राह्मकं भवेत् ॥ ८४  
षट्त्रिंशतिपदे देवा मुख्यस्थाः परिकीर्तिताः ।  
त्रिपदा लोकपालास्युरन्तरस्था द्विभागिनः ॥ ८५  
आपवत्सादयश्चाष्टौ पार्श्वदेवाः प्रकीर्तिताः ।  
प्रोक्तं गणितपदं तु ग्रामादौ परिकल्पयेत् ॥ ८६

*gan.ita'khyam padam karn.a su'tra'bhya'm samyutam bhavet /  
ekona saptati padam tanmadhye bra'hmakam bhavet ॥ 84  
s"at'trims'ati pade deva' mukhystha'h pariki'rtita'h /  
tripada'lokapa'la'syuh antastha' dvibha'ginah ॥ 85*



*a'pavatsa'dayas'ca's''t'au pa'rs'va deva'h praki'rtita'h/  
proktam ganitapadam tu gra'ma'dau parikalpayet//*

86

The man.d'ala called gan.ita is formed so as to be associated with two diagonal lines. Sixty-nine grids situated at the central region are taken possession of by Va'stu Brahma'. The four devas , faced towards Brahma, are said to have occupied thirty-six grids each. The directional deities , eight in number, occupy three grids each. The corner deities A'pavatsa and others who are in the inner enclosure and adjacent to the four deities Aryama'and others occupy two grids each. This man.d'ala known as gan.ita is to be designed and applied for village and such other settlements.

ततस्सूर्यविशालं स्यात्पूर्ववत् परिकल्पयेत् ।

*tatas su'ryavis'a'lam syat pu'rvavat parikalpayet/*

Then comes another man.d'ala known as su'ryavis'a'la. It is to be designed in the manner as explained before.

सुसंहितपदं कर्णसूत्रयुक्तं प्रकल्पयेत् ॥	८७
मध्ये पदानि धातुश्च द्विशतं पञ्चविंशति ।	
अर्यमादि चतुष्कस्य त्रिंशत् त्रिंशत्पदानि च ॥	८८
ईशादि कोण संस्थानां चतुर्णां पदपञ्चकम् ।	
आदित्यादि चतुर्णां तु त्रिपदं परिकीर्तितम् ॥	८९
द्वे द्वे पदे च प्रत्येकं पर्जन्यादौ प्रकल्पयेत् ।	
पूर्ववच्चापवत्सादेरष्टकस्य द्वयं द्वयम् ॥	९०
चरक्याद्यष्टकं तद्वद्वाह्ये तु परिकीर्तितम् ।	
एतत्सुसंहितं नाम पदं ग्रामादि पूजितम् ॥	९१

<i>susamhitam padam karn.a su'trayuktam prakalpayet</i> //	87
<i>madhye pada'ni dha'tus'ca dvis'atam pan''ca vims'ati</i> /	
<i>aryama'di catus''kasya trims'at trims'at pada'ni ca</i> //	88
<i>i's'a'di kon.a samstha'na'm catur.n.a'm pada pan''cakam</i> /	
<i>a'ditya'di catur.n.a'm tu tripadam pariki'rtitam</i> //	89
<i>dve dve pade ca pratyekam parjanya'dau prakalpayet</i> /	
<i>pu'rvavac ca'pavatsa'de ras''t'akasya dvayam dvayam</i> //	90
<i>carakya'dyas''t'akam tadvad ba'hye tu pariki'rtitam</i> /	
<i>etat susamhitam na'ma padam gra'ma'di pu'jitam</i> //	91

The architect should design the man.d'ala known as susamhita as associated with two diagonal lines (and 464 grids). At the center of the man.d'ala, Va'stu Brahma is seated occupying 225 grids. The four devas Aryama' and others who are seated facing Brahma, occupy 30 grids each. The corner deities of the outer belt, four in number, occupy five grids each. The deities Aditya and others of the outer belt occupy three grids each. For the va'stu devatas Parjanya and others, two grids are to be assigned each. As before, the corner deities of the inner belt, A'pavatsa and others are assigned two grids each. In the same way, the location for the deities Caraki' and others, eight in number, is to be assigned outside the boundary. This man.d'ala called susamhita is rightly applicable to village and such other settlements.

पदं सुप्रतिकान्ताख्यं कर्णसूत्रद्वयान्वितम् ।

पूर्वोक्तेन प्रकारेण पदं ग्रामादि पूजितम् ॥

९२

<i>padam supratika'nta'khyam karn.a su'tra dvya'nvitam</i> /	
<i>pu'rvokta praka'ren.a padam gra'ma'di pu'jitam</i> //	92

The man.d'ala called supratika'nta is associated with two diagonal lines (and 484 grids). Assigning of the grids to the concerned va'stu devatas is to be done as explained before. Supratika'nta pada is specifically fit for the settlement of village and such others.

वशालं कर्णसंयुक्तं पण्डितेशैः प्रकल्पयेत् ।  
द्विशतं च नवाशीति मध्ये ब्रह्मपदानि च ॥ ९३  
अर्यमादि चतुष्कस्य चतुस्त्रिंशत् पृथक्पृथक् ।  
पञ्चाशल्लोकपालास्युरन्यत्सर्वं समानकम् ॥ ९४  
विशालाख्यं इदं प्रोक्तं अग्रहारादि पूजितम् ।

*vis'a'lam karna samyuktam pan.d'ites'aih prakalpayet |*  
*dvis'atam ca nava's'i'ti madhye brahma pada'ni ca || 93*  
*aryama'di catus"kasya catustrims'at pr'thak pr'thak |*  
*pan"ca's'al lokapa'la'syuh anyat sarvam sama'nakam || 94*  
*vis'a'la'khyam idam proktam agraha'ra'di pu'jitam |*

Those well skilled and proficient in the applicational process of va'stu man.d'ala should design a specific man.d'ala known as vis'a'la so as to appear with two diagonal lines (and 529 grids). At the center of the man.d'ala, Va'stu Brahma is seated as assigned with 289 grids. The four devatas Aryama' and others are assigned 34 grids each. The directional deities, eight in number, are assigned 50 grids each. All other arrangements are to be done in the same way as prescribed before. This man.d'ala called vis'a'la is specifically applicable to agraha'ra and such other settlements.

विप्रगर्भं यथापूर्वं अग्रहारादि पूजितम् ॥ ९५

*vipragarbham yatha'pu'rvam agraha'ra'di pu'jitam || 95*

The man,d'ala known as vipragarbha is to be designed and its grids are to be assigned as stated before. This vipragarbha pada is rightly applicable to agraha'ra and others.

विश्वेशाख्यं पदं कर्णयुक्तं तु परिकल्पयेत् ।	
त्रिशतत्रैक षष्टिञ्च मध्ये ब्रह्म पदानि च ॥	९६
अर्यमाद्या यथापूर्वं बाह्ये देवास्त्रिभागिनः ।	
अग्रहारादि योग्यं स्याद्विश्वेशाख्यं अदं पदम् ॥	९७

<i>vis'ves'a'khyam padam karn.a yuktam tu parikalpayet /</i>	
<i>tris'atan"caika s"as"t'in"ca mdhye brahma pada'ni ca ॥</i>	96
<i>aryma'dya' yatha'pu'rvam ba'hye deva'stribhaginah /</i>	
<i>agraha'ra'di योग्यं स्याद्विश्वेशाख्यं अदं पदम् ॥</i>	97

The man.d'ala called vis'ves'a is to be designed so as to appear with the needed diagonal lines. Va'stu Brahma' who is seated at the center is to be assigned 361 grids. The four devas Aryama' and others are to be assigned the grids as stated before. The deities of the outer belt occupy three grids each. This man.d'ala known as vis'ves'a is fit for agraha'ra and such other settlements.

भोगं विपुलपूर्वं यदग्रहारादि पूजितम् ।

*bhogam vipulapu'rvam yad agraha'ra'di pu'jitam /*

That which is known as vipulabhoga is rightly applicable to the settlements such as agraha'ra and others.

पदं विप्रतिकान्तं च कर्णसूत्रद्वयान्वितम् ॥	९८
चत्वारिंशत्तथैकं च पदान्यत्र चतुश्शतम् ।	
ब्रह्मा भुङ्क्तेऽर्यमाद्यास्तु पूर्ववत्परिकल्पयेत् ॥	९९
कोणस्थाः पञ्चभागास्स्युरन्ये त्रिपदभागिनः ।	
इदं विप्रतिकान्ताख्यं अग्रहारादि पूजितम् ॥	१००

<i>padam vipratika'ntam ca karn.asu'tra dvaya'nvitam</i>	98
<i>catvarims'at tathaikam ca pada'nyatra catus's'atam</i>	
<i>brhma' bhun'kte ryama'dya'stu pu'rvavat parikalpayet</i>	99
<i>kon.asthah pan"ca bha'ga'ssyuh anye tripada bha'ginah</i>	
<i>idam vipratika'nta'khyam agraha'ra'di pu'jitam</i>	100

The man.d'ala known as vipratika'nta is associated with two diagonal lines ( and 729 grids). According to the assigning process, Va'stu Brahma, seated at the center occupies 441 grids. Grids are to be allocated to the four devas Aryama'and others as prescribed before. The corner deities of the outer belt occupy five grids each. Other deities of the same belt take possession of threegrids each. This vipratika'nta man.d'ala is rightly fit for agraha'ra and such other settlements.

विशालाक्षं कर्णयुक्तं पूर्ववत्परिकल्पयेत् ।

*vis'a'la'ks"am karn.ayuktam pu'rvavat parikalpayet*

Vis'a'la'ks"a pada is associated with two diagonals (and 784 grids). The grids of this man.d'ala are to be assigned to the respective deities as stated before.

त्रिंशत्प्राञ्चि तथोदञ्चि सूत्राणि परिकल्पयेत् ॥	१०१
मध्ये पञ्चपदं ब्रह्मा भुङ्क्ते नव च विंशतिम् ।	
चतुर्णां अर्यमादीनां षट्चत्वारिंशदंशकम् ॥	१०२
पञ्चासल्लोकपालास्युः पर्जन्याद्यास्त्रिभागिनः ।	
विप्रभुक्तिरिति ज्ञेयं पदं ग्रामादि योग्यकम् ॥	१०३

<i>trims'at pra'n"ci tathodan"ci su'tra'n.i parikalpayet</i>	101
<i>madhye pan"cas'atam brahma' bhun'kte nava ca vims'atim</i>	
<i>catur.n.a'm aryama'di'na'm s"at'catva'rims'adams'akam</i>	102
<i>pan"ca'sal lokapa'la'syuh parjanya'dya'stribha'ginah</i>	
<i>viprabhuktiriti jn"eyam padam gra'ma'di yogyakam</i>	103

The architect should draw 30 lines east-west and then 30 lines north-south across the east-west lines so as to get 841 grids totally. Va'stu Brahma', who is at the center occupies 529 grids. The four devas, Aryama' and others occupy 46 grids each. The directional deities, eight in number, take possession of 50 grids. Parjanya and others of the outer belt occupy three grids each. It is to be known that viprabhukti pada is applicable to the settlement of village and others.

विस्वसारं यथापूर्वमेतद् ग्रामादि पूजितम् ।

*visvasa'ram yatha'pu'rvam etad gra'ma'di pu'jitam /*

The man.d'ala known as visvasa'ram is to be designed as before . This man.d'ala is rightly held to be fit for village and such other settlements.

पदमीश्वरकान्तं तु कर्णसूत्रद्वयान्वितम् ॥	१०४
ब्रह्मणष्पटशतं मध्ये पञ्चविंशति संयुतम् ।	
अर्यमादि चतुष्कस्य पञ्चाशत्प्रतिवेदितम् ॥	१०५
अष्टानां लोकपालानां त्रयो भागाः पृथक् पृथक् ।	
पर्जन्यादेस्तु चत्वारो भागाः प्रत्येकमीरिताः ॥	१०६
एतदीश्वरकान्ताख्यं अग्रहारादि पूजितम् ।	

*padami's'varaka'ntam tu karn.asu'tra dvaya'nvitam // 104*  
*brahman.as''s''at's'atam madhye pan''ca vims'ati samyutam /*  
*aryama'di catus''kasya pan''ca's'at prati veditam // 105*  
*as''t'a'na'm lokpa'la'na'm trayo bha'ga'h pr'thak pr'thak /*  
*parjanya'destu catva'ro bha'ga'h pratyekam i'rita'h // 106*  
*etadis'varaka'nta'khyam agraha'ra'di pu'jitam /*

The man.d'ala known as *i's'varaka'nta* is associated with two diagonals (and with 961 grids). Va'stu Brahma who is seated at the center is assigned totally 625 grids. The four devas, Aryama' and others who are facing Brahma' occupy fifty grids each. Among the eight directional deities, each deity occupies three grids. Parjanya and other deities of the outer belt occupy four grids each. This *i's'varaka'nta* pada is appreciably fit for *agraha'ra* and other settlements.

इन्द्रकान्तं यथापूर्वं अग्रहारादि पूजितम् ॥

१०७

*indraka'ntam yatha'pu'rvam agraha'ra'di pu'jitam ॥ 107*

In the same way as stated before, *indraka'nta* man.d'ala is to be designed (as consisting of two diagonals and 1024 grids). This man.d'ala is rightly applicable to *agraha'ra* and others.

एवमूर्ध्वं च विज्ञेयं यावत्यास्तु परार्धकम् ।

चतुष्पष्टिपदं दैवं मापुषं पारमेश्वरम् ॥

१०८

*evamu'rdhvam ca vijn'eyam ya'vatyastu parardhakam /*

*catus's'as'ti padam daivam ma'nus'am pa'rames'varam ॥108*

In this way, even many more man.d'alas could be designed reaching the maximum of one *para'rdha* grids (ten thousand millions of billions). It is to be known in a specific way that the man.d'u'ka pada which consists of 64 grids is characteristically held as *daivika* (meant for divinities). The *paramas'a'yika* pada which consists of 81 grids is characteristically known as *ma'nus'a* (meant for human beings).

परमेशपदं योज्यं चतुर्णामपि वर्णिनाम् ।

त्रैवर्णिकानां वा कुर्यात् अग्रहारादि वास्तुषु ॥

१०९

*parames'a padam yojyam catur.n.a'mapi varn.ina'm/  
traivarn.ika'na'm va' kurya't agraha'ra'di va'stus"u// 109*

The paramas'a'yika pada could be applied for all the four castes. Or, it may be restricted to the first three castes only. Especially, this may be confined to agraha'ra and the related settlements.

चतुष्पष्टिपदं विप्रभूपयोश्च विशेषतः ।  
विट्छूद्रयोस्तथैकोन पञ्चाशत्पदमीरितम् ॥ ११०

*catus"s"as"t'ipadam viprabhupayos'ca vis'es"atah/  
vit'chu'drayos tathaikona pan"cas'at padam i'ritam// 110*

The man.d'ala consisting of 64 grids is specifically applied for bra'hman.as and ks"atriyas. And for the vais'yas and s'u'dras , the man.d'ala consisting of 49 grids is recommended.

Man.d'u'ka pada(64 grids) is specifically applicable to the first two castes, brahman.as and ks"atriyas. Upapi't'ha pada (49 grids) is specifically applicable for vais'yas and s'u'dras.

सर्वं सर्वत्र चेष्टं वा शास्त्रेस्मिन् संप्रकीर्तितम् ।  
चतुष्पष्ट्येकाशीत्याख्यमासनं च त्रिधा मतम् ॥ १११  
सकलादिषु सर्वेषु पदेष्वेव पदत्रयम् ।  
वास्तुकर्मणि शस्तं स्याद् ग्रामादौ च गृहादिषु ॥ ११२

*sarvam sarvatra ces"t'am va' s'a'stresmin sampraki'rtitam/  
catus"s"as"t'yeka's'i'tya'khyam a'sanam ca tridha' matam// 111  
sakala'dis"u sarves"u pades"veva padatrayam/  
va'stukarma'n.i s'astam syad gra'ma'dau ca gr'ha'dis"u// 112*



Or, for all castes and for all constructions or settlements, all the man.d'alas may be applied as agreeably held in this Agama. But it is expressly declared here that of all the man.d'alas from the sakala pada to the indraka'nta pada, the man.d'u'ka pada of 64 grids, the paramas'a'yika pada of 81 grids and the a'sana pada of 100 grids – these three man.d'alas are very prominent. In the settlements such as villages and in the construction of houses and others, all the activities related to va'stu are to be executed based on these three man,d'alas.

अथवाऽन्य प्रकारेण सकलादि विधीयते ।	
कर्णसूत्रविहीनं वा मध्ये कर्णद्वयान्वितम् ॥	११३
अथवानेक कर्णस्थ सूत्रैरन्वितमेव वा ।	
पदं सर्वं विधेयं स्यादेवं बुद्ध्या प्रकल्पयेत् ॥	११४

*athava nya praka'ren.a sakala'dis''u vidhi'yate /  
karn.a su'tra vihi'nam va' madhye karn.a dvaya'nvitam // 113  
athava' neka karn.astha su'trairanvitam eva va' /  
padam sarvam vidheyam syad evam buddhya' prakalpayet // 114*

In respect of all the va'stu man.d'alas from sakala to Indraka'nta, some directions are prescribed in a different way. Such man.d'alas may be designed without the diagonal lines; some may be designed so as to appear with two diagonals confined to the central grids; or , they may be designed as associated with many lines connected to the diagonal lines. In this way, all the man.d'alas are recommended for constructional purposes. Suitable man.d'ala is to be selected and applied based on scriptural knowledge and experience.

अथ वृत्त पदन्यासं प्रवक्ष्यामि यथाविधि ।	
चक्रवत् पञ्चसूत्राणि सान्तराणि समानि च ॥	११५
द्वात्रिंशच्च चतुर्विंशद् द्विरष्टाष्टैक भागिनः ।	
एकाशीतिपदं ह्येतज्ज्ञेयं विषमसंस्थितिः ॥	११६

*atha vr'tta pada nya'sam pravaks''ya'mi yatha' vidhi /  
 cakravt pan''ca su'tra'n.i sa'ntara'n.i sama'ni ca // 115  
 dva'trims'acca caturvims'ad dviras''t'a's''t'aika bhaginah /  
 eka's'i'ti padam hyetatj jn''eyam vis''ama samsthitih // 116*

Now I will speak on the designing of circular man.da'ala and assigning of the grids according to the well-settled rules. Five circular lines are to be drawn in such a way that they appear equally spaced . There will be five concentric circles in this design. The outer circular belt will be with 32 grids. The adjacent inner belt will be with 24 grids. The next inner one will be with 16 grids. The belt which is adjacent to this will be with 8 grids. The innermost circle is one grid. In this way this man.d'ala consists of 81 grids and this is to be known as the man.d'ala of odd-count.

अष्टाविंशत्तथा विंशद् द्वादशाष्टार्धभागतः ।  
 चतुष्पष्टिपदं चैतच्चतुर्वृत्ते प्रकल्पयेत् ॥ ११७  
 कुम्भकस्य तु विन्यासं सम्मिश्रं उभयोर्न्यसेत् ।  
 चतुष्पष्टिपदं वास्तु परमैशन्तु वास्तुकम् ॥ ११८

*as''t'a'vims'at tatha' vims'atd dva'das'a's''t'a'rdha bha'ginah /  
 catus''s''as''t'i padam caitac caturvr'tte prakalpayet // 117  
 kumbhakasya tu vinya'sam sammis'ram ubhayor nyaset /  
 catus''s''as''t'ipadam va'stu paramais'antu va'stukam // 118*

In the man.d'u'ka pada of circular type, the outer strip consists of 28 grids. The strip adjacent to it consists of 20 grids. The next inner strip consists of 12 grids. And the innermost circle consists of 4 grids. Its center is the nis''kala bindu. In this way all the 64 grids are to be formed within the four concentric circles. In both the paramas'a'yika and the man.d'u'ka, allocation of the grids to the concerned deities is to be done by joining and partitioning of certain grids. Here in this Agama, the man.d'u'ka of 64 grids is considered as **va'stu** and the paramas'a'yika of 81 grids is considered as **va'stuka**.

ग्रामादि चोपवास्तु स्याद्वास्तव्यं स्याद् गृहादिकम् ।  
स्त्रीपुंसोरिव संयोगस्तथा योज्यं विचक्षणैः ॥

११९

*gra'ma'di copava'stu sya'd va'stavyam sya'd gr'ha'dikam /  
stri'pumsoriva samyogas tatha' yojyam vicaks'an.aih // 119*

Villages and such other settlements are considered as **upava'stu**. Houses and such other constructions are considered as **va'stavyam**. Just like the compatibility between a female and a male is ascertained, even so the concordance between the one to be constructed and the owner is to be ascertained by the well-skilled architects through important calculations.

जयन्ते मेषसंस्थानं अर्यम्णि वृषभस्थितिः ।

भृशांशे मिथुनं विद्यात् कुलीरो वितथे भवेत् ॥

१२०

व्यञ्जके केसरी भृङ्गे कन्या सुग्रीवके तुला ।

मित्रे तु वृश्चिकश्लेषे धनुर्मुख्ये झषस्थितिः ॥

१२१

पृथिवीधरके कुम्भस्त्वदितौ मीन उच्यते ।

चराचरोभया ज्ञेयस्तत्तद्देवांशके न्यसेत् ॥

१२२

*jayanto mes'a samstha'nam aryamn.i vr's'abhasthitih /*

*bhr's'ams'e mithunam vidya't kuli'ro vitathe bhavet //*

120

*vyan'jake kesari' bhr'n'ge kanya' sugri'vake tula' /*

*mitre tu vr's'cikas's'es'e dhnurmukhye jhas'asthitih //*

121

*pr'thivi'dharake kumbhas tvaditau mi'na ucyate /*

*cara'carobhaya' jn'eyas tattad deva'ms'ake nyaset //*

122

The plot of Jayanta is the seat of mes'a ra'si. In the plot of Aryama' is vr's'abha. It is to be known that mithuna is in the plot of Bhr's'a. Karkat'a is in the plot of Vitatha. In the plot of Gandharva is simha. In the plot of Bhr'n'gara'ja is kanya. In the grid of Sugri'va, tula exists. In the location of Mitra is the presence of

vr's'cika. In the location of S'es''a is dhanus. In the plot of Mukhya is makara. In the grid occupied by Pr'thivi'dhara is kumbha. And mi'na has its presence in the plot of Aditi. All the twelve ra'sis are to be assigned the grid of the deities based on the consideration of cara, acara and ubhaya nature of the rasis.

अश्विन्यादीनि सर्वाणि नक्षत्राणि यथाक्रमम् ।  
प्रदक्षिणगतान्येव मेषादिषु विभागतः ॥

१२३

*as'vinya'di'ni sarva'n.i naks''atra'n.i yatha'kramam /  
pradaks''in.agata'nyeva mes''a'dis''u vibha'gatah ॥ 123*

All the lunar mansions(naks''atras) from as'vini' find their respective locations in the va'stu man.d'ala according to the positions of the zodiacal signs in their due order. They are to be assigned in clockwise direction only.

आदित्ये सूर्यवारस्यादग्नावङ्गारको मतः ।  
यमे तु गुरुवारस्यान् नैर्ऋतौ बुधवारकम् ॥  
वरुणे तु भवेच्छुक्रो वायव्ये चार्कजस्तथा ।  
सोमे तु सोमवारस्यादीशाने राहुसंस्थितिः ॥  
मध्ये केतुर्भवेद्वास्तु शास्त्रेऽस्मिन् कामिकाह्वये ।

१२४

१२५

*a'ditye su'ryava'rassya'd agna'van'ga'rako matah /  
yame tu guruva'rassya'n nairr'tau budha va'rakam ॥ 124  
varun.e tu bhavecchukro va'yavye ca'rkajas tatha' /  
some tu somava'rassya'd i's'a'ne ra'hu samsthitih ॥  
madhye keturbhaved va'stu s'a'stresmin ka'mika'hvaye / 125*

In the grid of Aditya is Sun. In the grid of Agni is Mars. The place for Jupiter is the grid of Yama. In the grid of Nairr'ti is Mercury. In the location of Varun.a is Venus. In the location of Va'yu is Saturn. In the grid of Soma is Moon. In the grid of I's'a'na is Ra'hu. And at the center of the man.d'ala is Ketu. This kind of allocation has been set forth in this va'stu sa'stra called the Ka'mika.

तद्वशाद्विहितं सर्वं सर्वसिद्धिफलप्रदम् ॥  
स्त्रीलिङ्गं विषमं ज्ञेयं समं फुल्लिङ्गकं भवेत् ॥

१२६

इति कामिकाख्ये महातन्त्रे पदविन्यासविधिः सप्तदशः पटलः

*tadvas'a'd vihitam sarvam sarvasiddhi phalapradam ॥  
stri'lin'gam vis'amam jn'eyam samam phullin'gakam bhavet ॥ 126*

iti ka'mika'khye maha'tantre padavinyasa vidhih saptadas'h pat'alah

All the constructions ,villages,towns and cities are kept under rhythmic order and harmony by the systematic application of va'stu principles. All the va'stu-based creations are capable of yielding all the desired benefits and fulfillment. The man.d'alas which consist of odd number of grids is categorized as of feminine gender. The man.d'alas which consist of even number of grids is categorized as of masculine gender.

This is the 17<sup>th</sup> chapter titled Arrangement of the Ground Plan and the Allocation of the Grids in the Great Tantra called the Ka'mika

## १८ सूत्रनिर्माण विधिः

### 18. SU''TRA NIRMA'N.A VIDHIH

#### 18. Directions for Marking and Identification of lines

अतः परं प्रवक्ष्यामि सूत्रनिर्माणकं द्विजाः ।

प्रथमं ब्रह्मणस्थानात् प्राक्सूत्रं सबलिं न्यसेत् ॥

१

*atah param pravks''ya'mi su'tra nirma'n.akam dvija'h /*

*prathamam brahman.astha'na't pra'k su'tram sabalim nyaset // 1*

O, the Sages!, then I will explain in details the process of drawing the intersecting lines, diagonal lines and such others and of identifying the acceptable and the avoidable parts inside the selected plot. First, the expert(in va'stu) should draw a line eastwards from the central grid (brahma stha'na) with the accompaniment of bali-offering.

द्वितीयं स्यात् उदक्सूत्रं तस्मिन्नपि बलिं क्षिपेत् ।

चतुरश्रायताश्रस्थ पर्यन्तं स्यात्तृतीयकम् ॥

२

*dviti'yam sya't udagsu'tram tasminnapi balim nyaset /*

*caturas'ra'yata's'rastha paryantam sya' tr'ti'yakam //*

2

The second line is to be drawn towards north from the same central grid. Even for this line, the expert should offer the recommended bali. The third line to be drawn is the boundary line (paryanta su'tra) coinciding with the enclosing four sides of the square or rectangular mandala.

कर्णसूत्रं चतुर्थं स्यात् पञ्चमं चार्धपञ्चकं ।  
षष्ठं सयात्तदनन्तर्यं सप्तमं मध्यकर्णिकम् ॥

३

*karn.asu'tram caturtham sya't pan''camam ca'rdha pan''cakam /  
s''as''t'ham sya'tadanantaryam saptamam madhya karn.ikam ॥* 3

The fourth line is the diagonal line. The fifth one is known as half-pentad (ardha pan''caka). The sixth one is the line which runs adjacent to the ardha pan''caka. The seventh one is the designing of the inner square.

अष्टमं चार्धकर्णं स्यान्नवमं कर्णिकान्तरम् ।  
एवमन्यत्तु विज्ञेयं यावद् द्वात्रिंशकं पदम् ॥

४

*as''t'amam ca'rdhakarn.am sya'n navamam karn.ka'ntaram /  
evamanyastu vijn''eyam yav'ad dva'drims'akam padam ॥* 4

The eighth line is the half-diagonal. The ninth one is marking of another inner square. In the same way all other specific lines are to be known and drawn as applicable to the man.dalas upto the *indraka'nta* , the 32<sup>nd</sup> va'stu man.dala.

पर्यन्तसूत्रं आद्यं स्यात्ततो विन्यास सूत्रकम् ।  
प्रमाणसूत्रं अन्यत् स्यात् एवं सूत्रत्रयं भवेत् ॥

५

*paryanta su'tram a'dyam sya't tato vinya'sa su'trakam /  
prama'n.a su'tram anya tsya't evam su'tratrayam bhavet ॥* 5

Primarily there are three important su'tras. The first one is *paryanta su'tra*. The second one is *vinya'sa su'tra*. And the third one is *prama'n.a su'tra*. Thus the features of all the three important su'tras are to be known.

यदुपानादि मानं तत्कूटकोष्ठावसानकम् ।  
पर्यन्तसूत्रमानं तत्सूत्रं प्रामाणिकं परम् ॥

६

*yadupa'na'di ma'nam tat ku't'a kos''t'ha'vasa'nakam /*  
*paryanta su'tra ma'nam tat su'tram pra'ma'n.ikam param //* 6

The proportionate measures applicable to various structures such as *upa'na*, *ku't'a* and so on up to *kos''t'ha* are governed by the measure of *paryanta su'tra*. The same measure serves as the basic for ascertaining the magnitude of the *pama'n.a su'tra*.

गर्भभित्यादि मानार्थं सूत्रं देवपदोचितम् ।  
तद्धि विन्यास सूत्रं स्यात् ज्ञातव्या सूत्रकल्पना ॥ ७

*garbha bhitya'di ma'na'rtham su'tram devapadocitam /*  
*taddhi vinya'sa su'tram sya't jn''a'tavya' su'trakalpana' //* 7

The line which is meant for determining the proportionate measures of the wall of the main shrine (*garbha gruha*) as agreeable to *devapada* is known as *vinya'sa su'tra*. These lines are to be known distinctly by those undertake the marking of such lines within the *va'stu man.dala*.

अथ क्षेत्रं तु विभजेत् षष्ट्युत्तरशतत्रयम् ।  
तेष्वेकभागं सूत्रस्य मानं तत्प्राण उच्यते ॥ ८

*atha ks''etram tu vibhajet s''as''t'yuttara s'atatrayam /*  
*tes''veka bha'gam su'trasya ma'nam tat pra'n.a ucyate //* 8

The expert should divide the space covered by the *va'stu man.dala* into 360 equal parts. The measure of one division of the line is called *pra'n.a*

सूत्राणि प्रश्निकार्याणि अनुकार्याण्युदञ्चि हि ।  
प्राणवायुप्रमाणेन शास्त्रेऽस्मिन् कीर्तितानि हि ॥ ९



*su'tra'n.i pra'n"ci ka'rya'n.i anuka'rya'n.yudan"ci hi |*  
*pra'n.ava'yu prama'n.ena s'a'stre asmin ki'rtita'ni hi ||*

9

All those lines which reach the eastern boundary of the man.d'ala are known as *ka'rya su'tra*. Those lines which reach the northern boundary of the man.d'ala are known as *anuka'rya su'tra*. In this Scripture, Ka'mika, it is rightly established that all these *ka'rya lines* and *anuka'rya lines* are to be governed by the measure of *pra'n.a su'tra*.

तानि पुंस्त्री स्वरूपाणि कीर्तितानि क्रमेण तु ।  
प्राणवायुप्रमाणेन द्विगुणाश्चानु वंशकाः ॥  
वास्तुमध्ये महावंश पार्श्वगास्तु प्रकीर्तिताः ।  
त्रिगुणश्च महावंशो वास्तुमध्ये प्रकीर्तिताः ॥

१०

११

*ta'ni pumstri'svaru'pa'n.i ki'rtita'ni kramen.a tu |*  
*pra'n.ava'yu prama'n.ena dvigun.a's'va'nu vams'aka'h ||* 10  
*va'stu madhye maha'vams'a pa'rs'vaga'stu praki'rtita'h |*  
*trigun.as'ca maha'vams'o va'stu madhye praki'rtita'h ||* 11

The east-west lines are considered as of male gender in nature. The north-west lines are considered as of female gender in nature. There are lines known as *anuvams'a* whose measure is twice the measure of *pra'n.su'tra*. They are on both sides of (and parallel to) the *maha'vams'a* which goes through the center of the *va'stu man.d'ala*. The length of the *maha'vams'a* which runs through the center of the *man.d'ala* is thrice the length of *pra'n.a su'tra*.

प्राणे त्रिगुणकाश्चानुसिराः कर्णगता मताः ।  
महासिराश्च तत्रस्था मध्ये कर्णगता मताः ॥

१२

*pra'n.e dviiguna.ka's'ca'nu sira'h karn.gata' mata'h |*  
*maha'sira's'ca tatrastha' madhye karn.agata'mata'h ||* 12

Thrice the length of *pra'n.a su'tra* is the length of *anusira's* which are parallel to the diagonal line connecting the south-east and the north-west (*karn.a su'tra*). The line known as *maha'sira* is identical with *karn.a su'tra* which goes through the center of the man.d'ala.

प्राणवायुप्रमाणेन त्रिगुणास्ताः प्रकीर्तिताः ।  
महासिराश्चानुसिरास्संज्ञेसास्तु नपुंसकाः ॥ १३

*pra'n.va'yu prama'n.ena trigun.a'sta'h praki'rtita'h |*  
*maha'sira's'ca'nusiras samjn''eya'stu napumsaka'h ||* 13

The length of the *maha'siras* is equal to thrice the length of *pra'n.a su'tras*. *Maha'siras* and *anusiras* are considered as of neuter gender in nature.

वास्तुमध्ये तु केतुस्स्यान् महामर्म तदुच्यते ।  
महासिरा महामर्म पर्यन्ते सन्धिरिष्यते ॥ १४

*va'stu madhte tu ketussya'n maha'marma taducyate |*  
*maha'sira' maha'marma paryante sandhiris''yate ||* 14

At the central grid of the *va'stu man.d'ala* is the presence of Ketu. The central grid is identified as *maha'marma*. Sandhi is that point where the lines of *maha'sira* and those of *maha'marma* intersect on the enclosing line of the central grid.

वंशसुत्रसिरासङ्गाच्छूलमित्यभिधीयते ।  
महाशूलं चतुष्प्राणं त्रिगुणं चानुशूलकम् ॥ १५

*vams'asu'tra sira'san'ga'c chu'lamityabhidhi'yate /*  
*maha's'u'lam catus''pra'n.am trigun.am ca'nus'u'lakam //* 15

The intersection of *vams'a su'tra* and *sira' su'tra* is called *s'ula*. The point at which four *pra'n.a su'tras* meet is known as *maha's'u'la*. And the point at which three *pra'n.a su'tras* meet is known as *anus'u'la*.

शुद्धं पदं तु मर्मस्याल्लाङ्गलं कोणसङ्गतम् ।  
चतुष्कं तु चतुस्सूत्रैषट्कं षट्सूत्रयोगतः ॥ १६

*s'uddham padam tu marmasya'l la'n'galam kon.san'gatam /*  
*catus''kam tu catussu'trais''s''at'kam s''at'su'tra yogatah //* 16

The central grid known as *maha'marma* is called the *s'uddha*. All the four corners of the *man.d'ala* where three lines meet are called *la'n'gala*. The point at which four lines meet is known as *catus''ka*. The point at which six lines meet is known as *s''at'ka*

अष्टकं चाष्टसूत्राणां योगेन परिकीर्तितम् ।  
पदस्य चाष्टमांशेन मर्ममानं प्रकीर्तितम् ॥ १७

*as''t'akam ca's''t'a su'tr'n.a'm yogena pariki'rtitam /*  
*padasya ca's''t'ma'ms'ena marma ma'nam praki'rtitam //* 17

The *marma* known as *as''t'aka* is the point at which eight lines meet or intersect. The thickness of the *marma* is one eighth part of the grid .

पदाष्ट नवदिग्भागे भगवान् सूत्रवित्स्मृतिः ।  
त्रिहस्त निर्मिते क्षेत्रे यवमानं तु सूत्रकम् ॥ १८

*pada's''t'a navadigbha'ge bhagava'n su'travit smr'tih/  
trihasta nirmite ks''etre yavama'nam tu su'trakam//*

18

The knower of the science of *su'tras* who has realized his oneness with the Lord should take the thickness of the marma as one eighth, one ninth and one tenth of the grid for the *man.d'u'ka pada*, *paramas'a'yika pada* and *a'sana pada* respectively. For a small place whose side measures 3 *hastas*, the thickness of the line should be one *yava* grain.

अन्येषां रोममात्रेण प्रतिहस्तं प्रबन्धयेत् ।

हृदये वंशके शूले सूत्रसन्धौ च मर्मके ॥

१९

सिरायां अष्टके षट्के चतुष्के लाङ्गलेऽपि च ।

देवाल्यादिकं नोक्तं कृतञ्चेत्कुल नाशनम् ॥

२०

*anyes''a'm roma ma'tren.a prati hastam prabandhayet/  
hr'daye vams'ake s'u'le su'tra sandhau ca marmake//*

19

*sira'ya'm as''t'ake s''at'ke catus''ke lan'gale api ca/  
deva'laya'dikam noktam kr'tan''cetkula na's'anam//*

20

For other sites having larger measure, the thickness of the line should be increased by the thickness of one hair for the increase of each hasta. Costruction of temples, houses and so forth in the brahma stha'na, on the north-east diagonal line, on the lines called *sira* and in the places vitiated by *as''t'ka*, *s''at'ka*, *catus''ka* and *langala*, is to be categorically prohibited. If constructed, the continuity of the lineage of the owner will be severed.

एषां स्वरूपकाष्टांशं नवांशं परिहृत्य च ।

भित्तिस्तम्भ गृहादीनि कारयेद्देशिकोत्तमः ॥

२१

*es''a'm svarupaka's''t'a'ms'am nava'ms'am parihr'tya ca/  
bhittistambha gr'ha'di'ni ka'rayed des'kottamah//*

21

The A'c'a'rya who is the foremost in constructional techniques should discard one eighth part and one ninth part according to the category of the man.d'ala selected and construct the wall, pillar, houses and such others along the left out line.

गृह पीढा न कर्तव्या पदसूत्रेण धीमता ।  
यदङ्गं वास्तु मर्त्यस्य बाध्यते सर्वकर्मणि ॥  
तदङ्गे तु तदीयस्य बाधा परिहरेत्ततः ॥

२२

*gr'ha pi'd'ha' na kartavya' pada su'tren.a dhi'mata' /  
yadan'gam va'stu martyasya ba'dhyate sarva karman.i //  
tadan'ge tu tadi'yasya ba'dha' pariharet tatah //*

22

The A'c'a'rya who is with profound knowledge of the Scriptures should ascertain accurately the avoidable points such as *marma* and so forth and raise the walls, pillars and such others . Identification of *marmas* and other inauspicious points should be done in such a way that the planetary positions do not spell any bad effects on the building as well as on the owner. That part of the the village or building which is inauspicious and harmful to the human beings will render all other systematic activities ineffective, resulting in decay. So, by all means, the Guru should avoid the vulnerable and harmful points.

।इति कामिकाख्ये महातन्त्रे क्रियापादे सूत्रनिर्माणविधिर्नाम अष्टादशः पटलः।

*iti ka'mika'khye maha'tantre kriya'pa'de su'tranirma'n.a vidhirna'ma  
as''t'a'das'h pat'alah/*

This is the 18<sup>th</sup> chapter titled 'Directions for Marking and Identification of Lines' in the Kriya' section of the Great Tantra called Ka'mika

ॐ

## १९ वास्तुदेव बलि विधि पटलः

### 19. VA'STUDEVA BALI VIDHI PAT'LAH

#### 19. Directions for Offering of Bali to the Va'stu Deities

अथ वक्ष्ये विशेषेण वास्तुदेव बलिक्रियाम् ।  
रात्रौ कुर्याद्वलिं विद्वान् अग्नि ग्रामादि वास्तुषु ॥

१

*atha vaks"ye vis'es"en.a va'studeva balikriya'm/  
ra'trau kurya't balim vidva'n ahni gra'ma'di va'stus"u ॥*

1

Then I will explain with all specific details the ritualistic process of offering *bali* to the va'stu deities. The A'ca'rya , who is highly knowledgeable in this ritual, should perform this bali-offering either in night time or day time for the planning of village, town and so forth.

**bali** – offering with reverence the prescribed substances to the deities stationed in the various grids of the va'stu man.d'ala. Bali is a technical term meaning the deed which delights the concerned deity and install auspiciousness and prosperity in the chosen ground.

रात्रौ वाऽथ दिवावाथ गृहदेवालयादिषु ।  
आदिशैवकुले जातो दिवोपोष्य प्रसन्नधीः ॥  
सुस्नातो नववस्त्रस्तु सोष्णीषस्सोत्तरीयकः ।  
पञ्चाङ्ग भूषणोपेतश्चन्दनाद्यनुलेपकः ॥  
ताद्रुशेन च तत्कर्त्रा युक्तः कर्मदमाचरेत् ।

२

३

*ra'trau va'tha diva'va'tha gr'ha deva'laya'dis''u /*  
*a'di s'aiva kule ja'to divopos''ya prasanna dhi'h //* 2  
*susna'to nava vastrastu sos''n.i's''as sottari'yakah /*  
*pan''ca'n'ga bh'u's''an.petas' candana'dyanulepakah //* 3  
*ta'dr's'ena ca tatkartra' yuktah karmedam a'caret /*

For houses, temples and such others, he may perform the bali-offering either in night time or day time. The A'ca'rya, who has born in the lineage of A'di S'aivas, who is with delighted heart and mind, having observed fast in the day time and having taken the ceremonial ablution before the commencement of bali-offering should wear fresh garments, head-dress and upper garment and adorn his five limbs with relevant gold ornaments. Having besmeared himself with sandal paste and being accompanied by the primal sponsor or the owner who is also with the same kind of attire and ornaments (as worn by the A'ca'rya), he should perform the concerned rituals.

*ta'dr's'ena tatkartra* - The person for whom the house is to be constructed or the main person holding responsibility for town planning or temple construction should also wear new garments, turban and upper garment. Except the ear-ring which is exclusive to the A'ca'rya alone, he also should adorn himself with gold ornaments.

ब्राह्मणान् भोजयित्वा तु पुण्याहं वाचयेत्ततः ॥ ४  
 तद्देशे मण्डलं कृत्वा गोमयेन च बुद्धिमान् ।  
 तत्र कूर्चं विनिक्षिप्य संबुद्धयन्तं स्वनाम च ॥ ५  
 उक्त्वा त्वाहायामीति चावाह्यार्चनमाचरेत् ।  
 चतुर्थ्यन्तं स्वनामोक्त्वा नमस्कारान्तं संयुतम् ॥ ६  
 पाद्यादि निखिलान् दत्त्वा स्वस्वोक्तं तु बलिं क्षिपेत् ।

*bra'hman.a'n bhjayitva'tu pun.ya'ham va'cayet tatah //* 4  
*taddes'e man.d'alam kr'tva' gomayena ca buddhima'n /*  
*tatra ku'rcam viniks''ipya sambuddhyantam svana'ma ca //* 5  
*uktva' tva'haya'mi'ti ca'va'hya'rcanam a'caret /*  
*caturthyantam svana'moktva' namaska'ra'nta samyutam //* 6  
*pa'dya'di nikhila'n datva' svasvoktam tu balim ks''ipet /*

Having fed the learned and competent *bra'hman.as* , he should perform the purification of the selected plot and its surroundings. Having sanctified the place identified for the *va'stu homa* with cow-dung, he should draw the applicable *va'stu man.d'la*. Having placed there the small bundle of *darbha* grass knotted at the front(*ku'rca*), the A'ca'rya should recite the names of all the *va'stu* deities in due order. “ I invoke your benign presence” – with this statement he should invite and install the *va'stu* deities in the *man.d'ala* and worship them duly. Each name of the deity is to be recited with the ending of fourth case and added with the word ‘*namah*’ at the end. Then he should offer all kinds of sacred preparations such as *pa'dya*, *a'camana* and so forth and offer the bali-substance prescribed for each *va'stu* deity.

ब्रह्माणं पूजयेत्पूर्वं सघृतं पायसं क्षिपेत् ॥	७
फलान्यर्मणे दद्यात् तिलमाषोदनं तथा ।	
दद्याद्विवस्वते ऽपूपं दधि मित्राय दापयेत् ॥	८
पृथ्वीधराय सद्गन्धान् दापयेत्सुसमाहितः ।	

<i>brahma'n.am pujayet pu'rvam saghr'tam pa'yasam ks''ipet ॥</i>	7
<i>phala'yarman.e dadya't tila mas''odanam tatha' ।</i>	
<i>dadya'd vivasvate a'pu'pam dadhi mitra'ya da'payet ॥</i>	8
<i>pr'thvidhara'ya sadgandha'n da'payet susama'hitah ।</i>	

First, the priest should worship Va'stu Brahma and offer *pa'yasa* along with ghee. Similarly, he should worship Aryamn.a and offer fruits, sesame seeds and well-cooked rice mixed with the grounded bean-pulse.He should offer sweet cakes to Vivasvat and curd for Mitra.

नवनीतं अतो दद्यात् पर्जन्याय विशेषतः ॥	९
जयन्ताय घृतं दद्यान् महेन्द्रः कुष्ठभाक् भवेत् ।	
मधुपर्कं तथा दद्यात् आदित्याय विशेषतः ॥	१०



*navani'tam ato dadya't parjanya'ya vis'es'tah* // 9  
*jayanta'ya ghr'tam dadya'n mahendrah kus't'habha'g bhavet* /  
*madhuparkam tatha' dadya't a'ditya'ya vis'es'atah* // 10

Then, being with composed mind, he should offer butter to Parjanya as a specific kind of *bali*. He should offer clarified butter to Jayanta and medicinal plant known as *kus't'ha*(costus) to Mahendra. Let him offer *madhuparka* to A'ditya as a specific kind of *bali*.

***madhuparka*** – a special kind of mixture prepared with five substances – curd, ghee, water, honey and sugar.

सत्यकाय बदर्यास्तु फलं मधुसमन्वितम् ।  
भ्रंशाय चूर्णं माषस्य रजनीभक्त संयुतम् ॥ ११  
दापयेदन्तरिक्षाय तपनं दुग्धसर्पिषा ।  
अग्नये दुग्ध संयुक्तं ओदनं शिवसंयुतम् ॥ १२

*satyaka'ya badarya'stu phalam madhu samanvitam* /  
*bhrams'a'ya cu'rn.am ma's'asya rajani'bhakta samyutam* // 11  
*da'payet antariks'a'ya tapanam dugdha sarpis'a'* /  
*agnaye dugdha samyuktam odanam s'iva samyutam* // 12

He should offer the fruits of jujube (badari) along with honey to Satyaka. Let him offer to Bhrams'a the flour of bean-pulse mixed with turmeric powder. He should give with reverence the *arka* plant with the accompaniment of milk and melted ghee to Antariks'a. And, let him offer the boiled rice mixed with milk, its measure being equal to four litres.

***tapana*** – the *arka* plant (calotropis gigantea)  
***s'iva*** - a particular measure equaling three and half quarts approximately.

पूष्णे च वितते दद्यात् पक्वान्नं सुसमाहितः ।	
गृहक्षताय शिंबान्नं दद्यान् मधुसमन्वितम् ॥	१३
यमाय पायसं दद्याद् गन्धर्वे गन्धमुच्यते ।	
सामुद्रं भृङ्गराजाय मत्स्यं मत्स्योदनं मृगे ॥	१४

<i>pu's''n.eca vitate dadya't pakvannam susama'hitah/</i>	
<i>gr'haks''ata'ya s'imba'nnam dadya'n madhu samanvitam//</i>	13
<i>yama'ya pa'yasam dadya'd gandharve gandhamucyate/</i>	
<i>sa'mudram bhr'n'gara'ja'ya matsyam matsyodanam mr'ge//</i>	14

With concentrated heart and mind, he should offer cooked rice dressed with spices to Pu's''an and Vitata. Let him offer the boiled *samba* rice along with honey to Gr'haks''ata. Let him give pa'yasa to Yama and spicy grains to Gandharva. For Bhr'n'gara'ja, he should offer fishes collected form the ocean and for Mr'ga, cooked rice mixed with seasoned fish.

*Matsya* does not actually mean fish, here. The A'ca'rya should know well those substances which represent such items as fish, boar, sheep and so forth. He should offer the representative item with the ideation that fish or meat is actually offered. In the Agamas, there is no place for fish or meat offering or for killing of animals.

दद्यान्निर्ऋतये तैलं पिण्याकान्नं च बुद्धिमान् ।	
दौवारिके दधि प्रोक्तं सुग्रीवे तु यवान्नकम् ॥	१५
पिष्टानि पुष्पदन्ताय पुष्पाणि सजलानि च ।	
जलेश्वराय दातव्यं पायसं धृतमिश्रितम् ॥	१६

<i>dadya'nnirr'taye tailam pin.ya'ka'nnam ca buddhima'n/</i>	
<i>dauva'rike dadhi proktam sugri've tu yava'nnakam//</i>	15
<i>pis''t'a'ni pus''padanta'ya pus''pa'n.i sajala'ni ca/</i>	
<i>jales'vara'ya da'tavyam pa'yasam ghr'tamis'ritam//</i>	16

The priest, who is well versed and who is well acquainted with bali-offering rituals, should offer sesame oil and the food mixed with the cakes of that oil to Nirr'ti. For Dauva'rika he should offer curd. Cooked barley is for Sugri'va. Varieties of flour along with flowers and water are to be offered to Pus''padanta. For Vaun.a, pa'yasa mixed with ghee is to be offered.

वाराहं तु बलौ मांसं असुराय प्रदापयेत् ।  
दद्यात् समाहितस्संयक् शोषाय तिलतण्डुलौ ॥ १७  
रोगाय शुष्क मत्स्यान् वै ध्वजं पीतञ्च वायवे ।  
नागाय मधुमुख्याय लाजान् सम्यक् प्रदापयेत् ॥ १८

*va'ra'ham tu balau ma'msam asura'ya prada'payet /*  
*dadya't sama'hitas samyak s'os''a'ya tila tan.d'ulau ॥ 17*  
*roga'ya s'us''ka matsya'n vai dhvajam pi'tan''ca va'yave /*  
*na'ga'ya madhu mukhya'ya la'ja'n samyak prada'payet ॥ 18*

He should offer the meat of boar to Asura who is mighty. With one-pointed mind, the priest should offer sesame seeds and unhusked grain(rice) to Sos''a. Dried fishes are to be offered to Roga. The roots of the medicinal plants dhvaja and pi'ta are to be offered to Va'yu. He should give honey to Na'ga with reverence and parched paddy grain to Mukhya.

भल्लाटाय गुलान्नं वै सम्यक्दद्यात् बलिप्रदः ।  
सोमाय पायसं धूपं दीपं दद्याद्विशेषतः ॥ १९  
गजाय शर्करापूपं अदित्यै मोदकं विदुः ।  
दितये तु बलिं दद्यात् बाह्यदेव बलिक्रमे ॥ २०  
पायसं घृतसंमिश्रं ईशानाय निवेदयेत् ।

*bhalla't'a'ya gula'nnam vai samyak dadya't balipradah /*  
*soma'ya pa'yasam dhu'pam di'pam dadya'd vis'es''atah ॥ 19*  
*gaja'ya s'arkara'pu'pam adityai modakam viduh /*  
*ditaye tu balim dadya't ba'hyadeva balikrame ॥ 20*  
*pa'yasam ghr'ta sammis'ram i's'a'na'ya nivedayet /*

Cooked rice mixed with molasses is to be offered to Bhalla't'a by the priest, who is well-experienced in bali-offering. Let him offer with special attention *pa'yasa*, incense and lighted lamp to Soma. Sweet cakes prepared with candied sugar are to be offered to Gaja. As set forth in the scripture, he should offer sweet eatables (*modaka*) to Aditi. Prescribed bali is to be offered to Diti. Let him present *pa'yasa* sufficiently mixed with ghee to I's'a'na. In the detailed process of bali-offering, these are the items prescribed for the deities of the outer grid-belt.

दद्यात् सवित्रे लाजांस्तु सावित्रे गन्धवारि वै ॥	२१
इन्द्राय माषमन्नं वै मुद्गान्नं चेन्द्रसूनवे ।	
रुद्राय माम्समन्नं स्यात् फेनं रुद्रात्मजाय वै ॥	२२
आपाय मत्स्यं मांसं च चापवत्साय दापयेत् ।	

<i>dadya't savitre la'ja'mstu sa'vitre gandhava'ri vai</i> ॥	21
<i>indra'ya ma's'ammanam vai mudga'nnam cendra su'nave</i> ।	
<i>rudra'ya ma'msam annam sya't phenam rudra'tmaja'ya ca</i> ॥	22
<i>a'pa'ya matsyam ma'msam ca ca'pavatsa'ya da'payet</i> ।	

He should offer the parched paddy to Savitra. Water perfumed with the relevant substances is to be offered to Sa'vitra. Cooked rice mixed with the grounded bean pulse is to be presented to Indra. And for Indraja, the priest should offer the boiled rice mixed with the powder of kidney beans. Let him offer the cooked rice mixed with meat to Rudra and grounded rice boiled in water to Rudraja. He should offer fish to Apa and flesh to Apavatsa.

घृतं मांसं चरक्यै च शूलस्थायै शिवाश्रिताः ॥	२३
विदारिकायै दातव्यं लवणं धीमता भृशम् ।	
तिलपिण्डमतो दद्यात् पूतनायै विशेषतः ॥	२४

*ghr'tam ma'msam carakyai ca s'u'lastha'yai s'iva's'rita'h* 23  
*vida'rika'yai da'tavyam lavan.m dhi'mata' bhr's'am*  
*tilapin.d'amato dadya't pu'tana'yai vis'es"atah* 24  
*kulma's"am pa'para'ks"asyai ma'msa'nnam syadgrahes"u ca*

For Caraki' , whose presence is identified with the trident (drawn on the corner of the man.d'ala), the priest and his associates who are well experienced in the rituals of S'iva worship, should offer ghee and meat. By them, who are highly knowledgeable, salt is to be presented in large quantity to Vida'rika'. With specific care and attention, let them offer the lump of rice-ball mixed with sesame to Pu'tana'. They should offer *kulma's"a*-pulse and cooked rice mixed with meat to Pa'para'ks"asi'. This kind of offering is well suited for house construction.

विशेषबलिरेवं स्यात् सामान्यं तु घृतोदनम् ॥ २५  
 सर्वेषामपि दातव्यो बलिर्दध्ना समन्वितः ।  
 उत्कृष्ट बलिरेवं स्याद् ग्रामादौ च विशेषतः ॥ २६

*vis'es"abalirevam sya't sa'ma'nyam tu ghr'todanam* 25  
*sarves"a'mapi da'tavyo balirdadhna' samanvitah*  
*utkr's"t'a balirevam sya't gra'ma'dau ca vis'es"atah* 26

The highly merited bali-offering has been told in this way. For the bali-offering proposed to be done in a simple way, the priest should offer the ghee- rice. For all the va'stu deities, the bali-offering is to be given with the accompaniment of curd. This process of bali, specifically suitable to village planning and such others, is of foremost kind.

गृहदेवालायादौ च मध्यमः कथ्यतेऽधुना ।  
 दध्याज्य गुलसंमिश्रं शुद्धान्नं ब्रह्मणे बलिः ॥ २७  
 अर्यमादि चतुर्णां तु पायसं बलिरुच्यते ।  
 विदिक्षापादि देवानां अष्टानां कृसरं बलिः ॥ २८

*gr'ha deva'laya'dau ca madhyamah kathyate adhuna' /  
dadhya'jya gulasammis'ram s'uddha'nnam brahman.e balih // 27  
aryama'di catur.n.a'm tu pa'yasam balirucyate /  
vidiks''va'pa'di deva'na'm as''t'a'na'm kr'saram balih // 28*

Now, I will explain the intermediary kind of bali-offering as suitable to the construction of house, temple and so forth. The items of bali for Va'stu Brahma are curd, ghee and cooked rice mixed with molasses. For the four deities seated around Brahma - Aryama and others – *pa'yasa* is to be offered as bali. For the eight deities located in all the four corners of the interior belt – Apah and others – sesame rice is to be offered as bali.

Four deities around the Va'stu Brahma are Aryama, Vivasvat, Mitra and Pr'thvi'dhara.

Eight deities located in the four corners of the interior belt are Apa, Apavatsa, Savitra, Sa'vitra, Indra, Indraja, Rudra and Rudraja.

ईशानाद्यष्टदेवानां मुद्गान्नं बलिरुच्यते ।  
हुताशनादि देवानां गुलान्नं बलिरिष्यते ॥ २९

*i's'a'na'dyas''t'a deva'na'm mudga'nnam balirucyate /  
huta's'ana'di deva'na'm gula'nnam baliris''yate // 29*

For the eight deities - I's'a'na and others – located in the eastern grids of the outer belt, cooked rice mixed with the powder of kidney beans is to be offered as bali. For the eight deities - Agni and others – located in the southern grids of the outer belt, boiled rice mixed with molasses is to be presented as bali.

Eight deities in the east are I's'a'na, Parjanya, Jayanta, Mahendra, A'ditya, Satyaka, Bhr's'a and Antariks''a.

Eight deities in the south are Agni, Pu's'an, Vitatha, Ra'ks''asa, Yama, Gandharva Bhr'n'gara'ja and Mr'ga.

पश्चिमाशां स्थितानां तु घृतान्नं बलिरुच्यते ।  
वायव्याद्युक्त देवानां दध्यन्नं बलिरुच्यते ॥ ३०

*pas'cima's'a' sthita'na'm tu ghr'ta'nnam balirucyate /  
va'yavya'dyukta deva'na'm dadhyannam balirucyate //*

30

For the eight deities seated in the western grids of the outer belt, ghee-rice should be offered as bali. For the eight deities who are said to be in the northern grids of the outer belt, curd-rice is to be offered as bali.

Eight deities in the west are Nirr'ti, Dauva'rika, Sugri'va, Pus''padanta, Varun.a Asura, S'os''a and Roga.

Eight deities in the north are Va'yu, Na'ga, Mukhya, Bhalla't'a, Soma Gaja, Aditi and Diti.

अष्टानां बाह्यदेवानां मांसान्नं बलिरुच्यते ।  
अलाभे प्रोक्त वस्तूनां दध्याज्याफलसंयुतम् ॥  
शुद्धमन्नं प्रदातव्यं गन्धपुष्प पुरस्सरम् ।

३१

*as''t'a'na'm ba'hya deva'na'm ma'msa'nnam balirucyate /  
ala'bhe prokta vastu'na'm dadhya'jya' phala samyutam //  
s'uddhamannam prada'tavyam gandha pus''pa purassaram /*

31

For the eight deities who are seated in the four corners outside the man.d'ala, meat-rice is to be offered as bali. If all or some of the items mentioned for the offering of bali are not available, then cooked rice with the accompaniment of curd and ghee is to be offered preceded by the offering of sandal and flowers.

Four deities in the corners outside the man.d'la are Caraki, Vida'rika, Pu'tana and Pa'para'ks''asi.

हविष्यं देवभवने मांसान्नं राजमन्दिरे ॥  
मद्यं शूद्रगृहे प्रोक्तं अन्यत्र मधुकल्पयेत् ।  
मत्स्यार्थं चैव मांसार्थं पिष्टं वापि प्रकल्पयेत् ॥

३२

३३

*havis''yam deva bhavane ma'msa'nnam ra'ja mandire ॥ 32*  
*madyam s'u'dragrahe proktam anyatra madhu kalpayet ॥*  
*matsya'rtham caiva ma'msa'rtham pis''t'am va'pi prakalpayet ॥*

In the temples and the houses of brahman.as, the most important bali-offering is sacrificial oblation(*havis*). In the royal palaces, meat rice is the important offering. In the houses of s'u'dras, toddy is the principal offering. And in all other places, honey is to be presented as the important bali-offering. The priest should make use of kneaded flour to replace fish and meat.

ग्रामादौ वा बलिस्सोपि शुद्धद्रव्यैर्विधीयताम् ।  
त्वरिते त्वक्षतं वा स्याद् गन्धपुष्पसमन्वितम् ॥ ३४

*gra'ma'dau va' balissopi suddhadravyair vidhi'yata'm ॥*  
*tvarite tvaks''atam va'sya'd gandhapus''pa samanvitam ॥ 34*

In respect of village planning and such other contexts, it is ordained in the scriptures, that the bali-offering may be done even with other substances sanctified duly. If the bali-offering ritual is to be completed within a short period, the priest should make use of unbroken rice-grains(*aks''ata*) mixed with turmeric powder along with sandal and flowers.

महावास्तुनि विप्रेन्द्रा देशिका बहवो मताः ।  
पञ्चगोचर संभूताशिवविप्राः प्रकीर्तिताः ॥ ३५

*maha'va'stuni viprendra des'ika' bahavo mata'h ॥*  
*pan''cagocara sambhutas' s'ivavipra'h praki'rtitah ॥ 35*



O, the foremost Sages!, for the performance of large-scale *va'stu homa* and *va'stu bali*, there may be available many A'ca'rya-priests. But, it has been distinctly ordained in the scriptures that the S'iva – vipras (A'di S'aivas) who are born in the lineage affiliated to the five *gocaras* are highly competent to undertake the ritual of *va'stu bali*.

अभावादादिशैवानां तत्र ब्राह्माशिवद्विजाः ।  
 देवालये च ग्रामादौ शिवविप्रो विशिष्यते ॥  
 स्वगृहे त्वनुशैवास्तु महावान्तर शैवकाः ।

३६

*abha'va'da'dis'aiva'na'm tatra brahmas' s'ivadvija'h |*  
*deva'laye ca gra'ma'dau s'ivavipro vis'is'yate ||*  
*svagr'hetvanus'aiva'stu maha'va'ntara s'aivaka'h |*

36

If A'dis'aivas are not available there, then the bra'hman.as who have been duly initiated into the worship of S'iva may assume the role of A'ca'rya. But preferably in all cases such as the construction of temples, village planning and so forth, A'dis'aivas are significantly entitled to be the A'ca'ryas. The Anus'aivas could be A'ca'ryas in the rituals of their own houses. Similarly, the Maha's'aivas and A'ntaras'aivas could be A'ca'ryas in respect of the rituals of their own houses.

वास्तु होमं चतुर्दिक्षु देशिको मूर्तिपैस्सह ॥  
 एकत्र वाऽथ कर्तव्यो देशिकेन च धीमता ।  
 समिदाज्यचरूपेतं तिलतण्डुल संयुतम् ॥

३७

३८

*va'stu homam caturdiks'u des'iko mu'rtipais saha ||*  
*ekatra va' ata kartavyo des'ikena ca dhi'mata' |*  
*samida'cjya caru'petam tilatan.d'ula samyutam ||*

37

38

The va'stu homa may be performed in all the four directions of the selected ground by the A'ca'rya being associated with the assisting priests (*mu'rtipas*). Or, it may be done in only one place by the learned A'ca'rya with necessary paraphernalia such as the faggots, ghee, boiled rice for sacrificial purpose, sesame and rice grains.

मण्डपे वा प्रपायां वा वास्तु होमं समाचरेत् ।  
पश्चादि दशहस्तान्तं मण्डपं परिकल्पयेत् ॥

३९

*man.d'ape va' prapa'ya'm va' va'stu homam sama'caret /  
pan''ca'di das'a hasta'ntam man.d'apam parikalpayet //*

39

The A'ca'rya should systematically perform the va'stu homa either in a pavilion or in a small enclosure designed with coconut leaves. Let him design the pavilion whose sides may be from five *hastas* to ten *hastas*.

हस्तमात्रमितं कुण्डं रत्निमात्रमथाऽपि वा ।  
वास्तुसीमनि वा ब्रह्मस्थाने वा मण्डपं नयेत् ॥

४०

*hastama'tra mitam kun.d'am ratnima'tramatha'pi va' /  
va'stu si'mani va' brahmastha'ne va' man.d'apam nayet //*

40

The A'ca'rya should design the fire-pit whose side is measured to be one *hasta* or *ratni* . The pavilion may constructed near the boundary of the selected plot or in the brahma-stha'na of the same plot.

पलाशोदुम्बराश्वत्थ वटाः पूर्वोदितः क्रमात् ।  
समिधः कथिताश्शास्त्रे चैकत्रेष्टं प्रगृह्यताम् ॥

४१

*pala's'odumbara's'vattha vat'a'h pu'rva'ditah krama't /  
samidhah kathita's's'a'stre caikatres''t'am pragr'hyata'm //*

41

It has been prescribed in the Scripture that the sacrificial faggots(samidh) got from *pala's'a, udumbara, as'vattha and vat'a* trees are to be used in east, south, west and north directions respectively. Or, if the fire-ritual takes place in only one direction, any one of these faggots may be collected as desired by the A'ca'rya.

कुंभे वोदुंबरे वापि वास्तुदेवान् प्रपूजयेत् ।  
हेमवस्त्र समायुक्ते सकूर्चे सापिधानके ॥

४२

*kumbhe vodumbare va'pi va'studeva'n prapu'jayet /  
hemavastra sama'yukte saku'rce sa'pidha'nake //*

42

The A'ca'rya should worship the va'stu deities after invoking them either in the sacrificial vessel(*kumbha*) or in a small wood of *udumbara* tree. The sacrificial vessel should be dressed with gold-fringed nice cloth. It should be furnished with a specially designed *darbha* grass (*ku'rca*) and a fitting lid.

कृतस्थण्डिलकाधारस्सोष्णीषस्सोत्तरीयकः ।  
कृतपञ्चाङ्ग भूषस्तु मूर्तिपैश्च तथाविधैः ॥  
उष्णीषरहितैस्सार्धं वेदध्वनि समन्वितम् ।  
स्तोत्रध्वनि समायुक्तं तथा मन्त्र जपान्वितम् ॥

४३

४४

*kr'tastan.d'ilaka'dha'ras sos''n.i's''as sottari'yakah /  
kr'ta pan''ca'n'ga bh'u's''astu mu'rtipais'ca tatha'vidhah // 43  
us''n.i's''a rahitais sa'rdham vedadhvani samanvitam /  
stotradhvani sama'yuktam taha' mantra japa'nvitam // 44*

43

44

The A'ca'rya, being seated on wooden stool or darbha stool and wearing the head-dress and upper garment and adorning his five limbs with relevant gold ornaments should be present there with the appointed assisting priests(*mu'rtipas*) who are also to be with the same kind of attire. But they should be without the head-dress(*us''n.i's''a*). He should perform the fire-ritual amidst the rhythmic voices of those who recite the sacred hymns of the Vedas and the pleasant sounds of various hymns and amidst the incantation of relevant mantras.

संप्राप्त दक्षिणश्शान्तो मनस्मत्तुष्टि समन्वितः ।  
सर्वमङ्गल कार्ये च मण्डलादि विशोधने ॥

४५

*sampra'pta daks''in.s'sa'nto manastus''t'i samanvitah /*  
*sarvaman'gala ka'rye ca man.d'ala'di vis'odhane //*

45

In all the auspicious activities and in the rituals such as the purification of the pavilion and such others, the A'ca'rya should perform the concerned rituals keeping himself in pure and composed state ,with his mind filled up with contentment and calmness, having been presented with sufficient remuneration and gifts.

पर्यग्निकरणोपेतं वास्तुहोमं नियामकम् ।  
बलिं चैव विशेषेण शिवविप्रस्समाचरेत् ॥

४६

*paryagnikaran.petam va'stuhomam niya'makam /*  
*balim caiva vis'es''en.a s'ivavipras sama'caret //*

46

The A'ca'rya who hails from the A'dis'aiva tradition should conduct and guide the proceedings of the *va'stu homa* significantly featured with *paryagnikaran.a* and bali-offering , being much attentive to all of the specific activities.

*paryagnikaran.a* – placing of specially designed *darbha* grass and strewing of darbha grass around the fire-pit in a particular pattern.

वास्तुपूजा विहीनं तु वास्तु वास्तु विनश्यति ।	
प्रतिसंवत्सरं कुर्यात् सर्वदोषापनुत्तये ॥	४७
ग्रामादि गृह शालासु देववेश्मनि देशिकः ॥	४८

<i>va'stupu'ja'vihi'nam tu va'stu va'stu vinas'yati /</i>	
<i>pratisamvatsaram kurya't sarvados'a'panuttaye ॥</i>	47
<i>gra'ma'di gr'ha s'a'la'su devaves'mani des'ikah /</i>	48

If *va'stu pu'ja* is not performed according to the directions set forth in the Agamas, then the selected ground as well as the constructions raised on that ground will decay in due course. The A'ca'rya should perform *va'stu pu'ja* and *homa* every year without negligence in the villages and such other settlements, houses, mansions and temples and shrines of various gods to ward off all sorts of defilement, pollution, insecurity and inauspiciousness.

।इति कामिकाख्ये महातन्त्रे क्रियापादे वास्तुदेवबलिविधिर्नाम एकोनविंशतितमः पटलः।

*/iti ka'mika'khyā maha'tantre kriya'pa'de va'studevabalividhirna'ma  
ekonavims'atitamah pat'lah /*

This is the 21<sup>st</sup> chapter titled 'Directions for offering of bali to va'studevas', in the Kriya' section of the the Great Tantra called Ka'mika

## २० ग्रामादि लक्षण विधि:

### 20. GRA'MA'DI LAKS''N.A VIDHIH

#### 20. Characteristics of Villages, Towns and Such Others

वक्ष्यामि लक्षणं ग्राम नगरादिस्समाहितः ।

यथावद्विहितं वास्तु न त्यजन्ति हि देवताः ॥

१

पिशाच प्रेतरक्षांसि पीढां कर्तुं न शक्नुयुः ।

तत्र काल परीक्षादि प्रागुक्त विधिनाऽऽचरेत् ॥

२

*vaks''ya'mi laks''an.am gra'ma nagarya'des sama'hitah /*

*yatha'vad vihitam va'stu na tyajanti hi devata'h ॥*

1

*pis''a'ca preta raks''a'msi pi'd'ha'm kartum na s'aknuyuh /*

*tatra ka'la pari'ks''a'di pra'gukta vidhina'caret ॥*

2

Now I will explain collectively the characteristics of villages, towns and such other settlements. Is it not true that the gods and deities will never leave out the places and constructions systematically designed according to the directions of va'stu ? The fiends, departed spirits, demons and such other malevolent beings become powerless in inflicting troubles and harms in such va'stu-oriented places. To achieve perfection in planning and construction, the architect should examine the merits and demerits of particular time fixed for the commencement of constructional work according to the directions explained before.

विप्रैर्विद्वद्भिराभोग्यं मङ्गलं चेति कीर्तितम् ।

अग्रहारस्तदेवोक्तं विप्रेन्द्राः कामिकाह्वये ॥

३

*viprair vidvadbhira'bhogyam man'galam ceti ki'rtitam /*

*agraha'ras tadevoktam viprendra'h kamika'hvaye ॥*

3

A well-planned place fit for the livelihood of brahmanas, learned persons and sages is called Man'gala. O, the foremost Sages!, the same place is also called Agraha'ra , in this Ka'mika A'gama.

विप्रैरथान्यै वर्णैर्वाभोग्यो ग्राम उदाहृतः ।

एको ग्रामणिको यत्र सभृत्य परिचारकः ॥

४

कुटिकं तद्विजानीयात् एकभोगस्स एव तु ।

जनैः परिवृतं द्रव्यक्रयविक्रयकादिभिः ॥

५

अनेकजाति संयुक्तं कर्मकारैस्समन्वितम् ।

सर्वदैवत संयुक्तं नगरं चाभिधीयते ॥

६

*viprairatha'yair varn.airva' bhogyo gra'ma uda'hr'tah /*

*ekogra'man.iko yatra sabhr'tya parica'rakah ॥*

4

*kut'ikam tadvija'ni'ya't ekabhogas sa eva tu /*

*janaih parivr'tam dravya krayavikryaka'dibhih ॥*

5

*aneka ja'ti samyuktam karmaka'rais samanvitam /*

*sarva daivata samyuktam nagaram ca'bhidhi'yate ॥*

6

The well-settled place which is fit enough for the sufficient livelihood of brahmanas and other castes is called Gra'ma. The small village where a Gra'man.i' ( one who leads the inhabitants of the village) lives associated with servants, assistants and with those who execute his orders is to be known as Kut'ika. It is also called Ekabhoga. The well-settled place frequented by many people, by the buyers and sellers, by the people of many castes, in which the labors of different fields live and in which temples of all gods have been built – is significantly called Nagara.

वणिजामपि भोग्यं तु तद्वदेव समीरितम् ।

यत्स्थानं ब्रह्मणानां तु खर्वटं पुरवासिनम् ॥

७

*van'ija'mapi bhogyam tu tadvadeva sami'ritam /  
yatstha'nam brahman.a'na'm tu kharvat'am purava'sinam // 7*

Even the place which is comfortably enjoyable to the merchants and traders is also called Nagara. The place belonging to and exclusively used by the brahmanas who live within the city is known as Kharvat'a.

तेषामेव वनस्थानं तद्वदेव समीरितम् ।  
क्रयविक्रय संयुक्तं अब्धितीर समाश्रितम् ॥ ८  
देशान्तरागत जनैर्नाना जातिभिरन्वितम् ।  
पट्टणं तत्समाख्यातं वैश्वैरध्युषितं तु यत् ॥ ९  
नगर्यावर्तनं यत्तत्खर्वटं तदुदाहृतम् ।

*tes'a'meva vanastha'nam tadvadeva sami'ritam /  
krayavikraya samyuktam abdhiti'ra sama's'ritam // 8  
des'a'ntara'gata janair na'na' ja'tibhiranvitam /  
pat't'an.am tatsama'khyatam vais'yairadhyus'itam tu yat // 9  
nagaryavartanam yattat khrvat'am tadudahr'tam /*

The same kind of place situated in the forest and exclusively used by the brahmanas is also called Kharvat'a. The place occupied by the buyers and sellers and well paned and settled in the area surrounded by the ocean, which is frequented by the people who have come from foreign countries and inhabited by the people of various castes is called Pat't'an.a. The place formed around Pat't'an.a and inhabited by the merchants is also called Kharvat'a.

वने जनपदे चैव केवले शूद्रसेवितः ॥ १०  
कर्णकः खेटको ग्रामः क्रमात् त्रिविधं ईरितः ।  
सामन्तानां समृद्धानां यत्स्थानं शिबिरं स्मृतम् ॥ ११



*vane jana pade caiva kevale s'u'dra sevita* // 10  
*karn.akah khet'ako gra'mah krama't trividham i'ritah* /  
*sa'manta'na'm samr'ddha'na'm yatstha'nam s'ibiram smr'tam* //

The settlement within a forest, the palace within a country and an isolated place which are mostly inhabited by the S'u'dras( the fourth caste) are called Karn.aka, Khet'aka and Gra'ma respectively in three different ways. The place exclusively allocated to the ministers and other royal officials and to the wealthy people is called S'ibira.

गजवाजि समायुक्तं सेनास्थानं तदेव हि ।  
 राजवेश्म समायुक्तं सर्वजाति समन्वितम् ॥ १२  
 गुह्यप्रदेश संयुक्तं सेनामुखमिहोच्यते ।

*gajava'ji sama'yuktam sena'stha'nam tadeva hi* /  
*ra'javes'ma sama'yuktam sarvaja'ti samanvitam* // 12  
*guhyaprades'a samyuktam sena'mukham ihocyate* /

The place in which elephants and horses belonging to army are nourished and maintained is called Sena'stha'na. The place in which royal palace has been built, which is inhabited by the people of various castes and which has been provided with secret constructions defying easy access to the common people is called Sena'mukha.

आगन्तुकानां सर्वेषां नैष्ठिकानां निवासभूः ॥ १३  
 अन्न पानीय संयुक्तःकेवलो वा मठो मतः ।  
 विद्यास्थानं तु तद्वद्स्यात् बहुसेना समन्वितम् ॥ १४

*a'gantuka'na'm sarves'a'm nais't'hika'na'm niva'sa bhuh* // 13  
*anna pa'ni'ya samyuktah kevalo va' mat'ho matah* /  
*vidya'stah'nam tu tadvadsya't bahusena' samanvitam* // 14

The place which serves as a comfortable abode for those who have come there as guests and strangers and for those who have vowed life-long abstinence and chastity and which is with sufficient food and drinking water is called Mat'ha. If such a place is without food and water, even then it is called Mat'ha. The place allocated for the centers of learning associated with various camps and bodies of scholars is also considered as Mat'ha.

राजवेश्म समायुक्ता राजधानीति कथ्यते ।

ग्रामादीनां समीपं यत्स्थानं कुब्जमिति स्मृतम् ॥

तदेव चेरिका प्रोक्ता नगरी तन्तुवायभूः ।

१५

*ra'javes'ma sama'yukta' ra'jadha'ni'ti kathyate /*

*gra'ma'di'na'm sami'pam yat stha'nam kubjam iti smr'tam ॥ 15*

*tadeva cerika' prokta' nagari' tantuva'yabhu' /*

The place in which royal palace has been built is called Ra'jadha'ni'. The settlement which is adjacent to the villages, towns and such others is called Kubja. It is also called Cerika. The place in which the weavers live exclusively is called Nagari'.

सर्वेषामपि चैतेषां ग्रामादीनां समीरितम् ॥

विस्तारायाम मानं तु सर्वेषां तु सनातनम् ।

शास्त्रेऽस्मिन् प्रोच्यते तच्च क्रमेण परिपठ्यते ॥

१६

१७

*sarves'amapi caites'am gra'ma'di'na'm sami'ritam ॥*

*vista'ra'ya'ma ma'nam tu sarves'am tu sana'tanam /*

*s'a'stre asmin procyate tacca kramen.a paripat'hyate ॥*

16

17

For all these settlements like villages, towns and such others which are variously called by specific names such as Man'gala, Agraha'ra and so on, there is the technique of ascertaining their exact length and breadth. This technique, which comes down through the ages traditionally, has been set forth in this Scripture. The details of such technique are explained in due order, hereafter.

।इति कामिकाख्ये महातन्त्रे क्रियापादे ग्रामादिलक्षणविधिर्नाम विंशतितमः पटलः।

*/iti ka'mika'khye maha'tantre kriya'pa'de gra'ma'dilaks'an.avidhirna'ma  
vims'atitamah pat'lah /*

This is the 20<sup>th</sup> chapter titled 'The Characteristics of Villages and such others' in the Kriya' Section of the the Great Tantra called Ka'mika



## २१ विस्तारायाम लक्षणविधिः

### 21 VISTA'RA'YA'MA LAKS''AN.A VIDHIH

#### 21 Directions for Fixing the Length and Breadth

विस्तारायाम मानं तु ग्रामादीनां इहोच्यते ।  
पञ्चदण्डं समारभ्य दण्डाभ्यां वर्धयेत्क्रमात् ॥

१

*vista'ra'ya'ma ma'nam tu gra'ma'di'na'm ihocyate /  
pan''ca dan.d'am sama'rabhya dan.d'a'bhya'm vardhayet krama't //*

The measurement for the applicable length and breadth for villages and other settlements is now told. Beginning with 5 rods, the measure is to be gradually increased in terms of two rods.

एकोनत्रिसहस्रान्तं तदूर्ध्वं नेष्यते बुधैः ।  
अधमे तु तदूर्ध्वं तु तत्समं चोत्तमं भवेत् ॥

२

*eko na trisahasra'ntam tadu'rdhvam nes''yate budhaih /  
adhame tu tadu'rdhvam tu tatsamam cottamam bhavet //*

2

The maximum measure is 2999 hastas. The architects who are well versed in the scriptures do not recommend the measure which exceeds this maximum. The measure which exceeds this maximum is considered to be of lower type. The measure which equals the recommended maximum is of superior type.

एवं विस्तारं आख्यातं ग्रामादीनां समासतः ।  
कुटुंबभूमि मानं तु वाटक्षेत्रे विवर्जितम् ॥

३

*evam vista'ram a'khyatam gra'ma'di'na'm sama'satah /  
kut'umba bhu'mi ma'nam tu va't'aks''etre vivarjitam //*

3

Thus, the measure as applicable to villages and such others has been told succinctly. In respect of the houses meant for families, the measure of the walk-path is not to be taken account into while fixing the length and breadth of the proposed house.

प्रमाणं कथितं शास्त्रे तद्वाह्ये वाटभूर्मता ।  
चतुरश्रार्धभागं वा चतुर्भागं अथाऽपि वा ॥

४

*prama'n.am kathitam s'a'stre tadba'hye va't'abhu'r mata' |*  
*caturas'ra'rdha bha'gam va' caturbha'gam atha'pi va' ||* 4

The measure of the land-strip meant for walk is apart from the measure of the area marked for house construction. In respect of square building, the width of the walk-path may be taken as half or one fourth of one side.

त्रिपादं वा द्विपादं वा त्रिद्व्यंशा वा विशालतः ।  
पञ्चषट्सप्त मूर्त्यंश पङ्क्तिभागं अथाऽपि वा ॥

५

*tripa'dam va' dvipa'dam va' tridvya'ms'a' va' vis'a'latah |*  
*pan''ca s''at'sapta mu'rtyams'a pan'kti bha'gam atha'pi va' ||* 5

For rectangular building, the width of the walk-path may be taken as three fourth or half of the breadth. Or, three parts or two parts of one half of the breadth may be taken as the width. Or, one fifth, one sixth, one seventh, one eighth, one ninth, one tenth of the total breadth may be taken as the width.

चतुर्दण्डात्समारभ्य दण्डाभ्यां वर्धयेत् क्रमात् ।  
त्रिगुणान्त प्रमाणेन चायामं परिकल्पयेत् ॥

६

*caturdan.da't sama'rabhta dan.da'bhya'm vardayet krama't |*  
*trigun.a'nta prama'n.ena ca'ya'mam parikalpayet ||* 6

For rectangular design, first its length is to be fixed by increasing the breadth by four rods. Thereafter, the length is to be increased in terms of two rods. Total length may be three times the breadth, at the maximum.

ब्राह्मणानां समं शस्तं अन्येषां आयताश्रकम् ।  
सर्वं देव च विप्रे च सामान्यं इह कीर्तितम् ॥

७

*bra'hman.a'na'm samam s'astam anyes''a'm a'yata's'rakam ।  
sarvam deva ca vipre ca sa'ma'nyam iha ki'rtitam ॥* 7

For the bra'hman.as, square building is mostly recommended. For other castes, rectangular building is considered to be beneficent. In this Agama, it is declared that for the Deities and the Brahmins, the directions with regard to constructions are generally the same.

। इति कामिकाख्ये महातन्त्रे क्रियापादे विस्तारायामविधिर्नाम एकविंशः पटलः ।

। iti ka'mika'khye maha'tantre kriya'pa'de vista'ra'ya'mavidhirna'ma ekavims'ah pat'alah ।

This is the 21<sup>st</sup> chapter titled “Directions for Fixing the Length and Breadth”, in the Kriya' section  
of the Great Tantra called Ka'mika

## २२ आयादि लक्षणविधिः

### 22. A'YA'DI LAKS"AN.A VIDHIH

#### 22. Characteristics of A'ya and Other Factors

अतःपरं प्रवक्ष्यामि आयादीनां तु लक्षणम् ।

विस्तारेणाभ्यसेद्दैर्घ्यं त्रिगुणं चाष्टभिर्हतम् ॥

१

*atahparam pravaks"ya'mi a'ya'di'na'm tu laks"an.am*

*vista'ren.a'bhyased dairghyam trigun.am ca's"t'abhir hatam* 1

Then I will explain the characteristics of A'ya and other factors. The architect should find out the total of proposed length and breadth( perimeter ) and multiply it by 3 and divide by 8.

शेषं ध्वजादिकं शास्त्रे योन्यष्टकं उदाहृतम् ।

ध्वजो धूमाश्वसिंहौ च वृषः खरगजोत्तमौ ॥

२

ध्वाङ्गेण योनयश्चाष्टौ ध्वजसिंह वृषो गजः ।

शस्तास्युर्निन्दिताश्चान्ये धूमाद्या योनयस्त्विह ॥

३

*s'es"am dhvaja'dikam s'a'stre yonyas"t'akam uda'hr'tam*

*dhvajo dhu'ma's'va simhauca vr's"ah kharagajottamau* 2

*dhvan'ks"en.a yonayas'ca's"t'au dhvajasimha vr's"o gajah*

*s'ata'syur nindita's'ca'nye dhu'ma'dya' yonayastviha* 3

The remainder denotes **yonī** which is declared in the Scripture to be of eight kinds , **dhvaja** and others. The eight yonis are **dhvaja**, **dhu'ma**, **as'va**, **simha**, **vr's'a**, **khara**, **gaja** and **dhva'n'ks'a**. Of these eight yonis, **dhvaja**, **simha**, **vr's'a** and **gaja** are considered to be auspicious. **Dhu'ma** and other yonis are considered despicable in this Scripture.

Yoni means creative source. In the context of **a'ya'di** calculation, **yonī** denotes direction which is very important to decide the position of main entrance.



- 1.dhvaja - flag pole
- 2.dhu'ma - smoke
- 3.simha - lion
- 4.as'va - horse
- 5.vr's'a - bull
- 6.khara - ass
- 7.gaja - elephant
- 8.dhvan'ks'a - crow

On multiplying by 3 and dividing by 8, if the remainder is 1, 3, 5 or 7, it denotes dhvaja, simha, vr's'a or gaja respectively. Since they point out the main directions, east, south, west and north respectively, they are declared to be auspicious. Main entrance should face one of the main directions. Other remainders point out intermediary directions and hence they are considered to be inauspicious. For any building, the main entrance should not face the intermediary direction.

तमेवाष्टगुणं कृत्वा सप्तविंशतिभिर्भजेत् ।  
शिष्टं अश्वयुजाद्यं तु नक्षत्रमिह कीर्तितम् ॥

४

*tameva's't'agun.am kr'tva' saptavims'atibhir bhajet  
s'is't'am as'vayuja'dyam tu naks'atram iha ki'rtitam*

4

The architect should multiply the perimeter by 3 and divide by 27. It is well declared in this Agama that the remainder obtained by this calculation denotes naks'atra occurring in the list of 27 naks'atras( lunar mansions )

कर्तुः जन्मर्क्षमारभ्य त्रिदिनं पञ्चसप्तकम् ।  
त्रयादश दिनं त्याज्यं तथा पञ्चदशोडुकम् ॥  
दिनं सप्तदशं चाष्टादशं द्वाविंशकं दिनम् ।  
सप्तविंशति नक्षत्रं त्याज्यं अन्यच्छुभं स्मृतम् ॥

५

६

*kartuh janmarks'am a'rabhya tridinam pan'ca saptakam  
trayodas'a dinam tyajyam tatha'pan'cadas'od'ukam  
dinam saptadas'am ca's't'a'das'a dva'vims'akam dinam  
saptavims'ati naks'atram tyajyam anyacchubham smr'tam*

5

6

Starting from the naks"atra of the owner( for whom the building is constructed), the third, fifth, seventh and thirteenth naks"atras are to be abandoned. In the same way, the fifteenth, seventeenth, eighteenth, twenty second and twenty seventh naks"atras are to be neglected. Other naks"atras are considered to be auspicious.

For example, if the remainder is 6, in the list of 27 naks"atras it denotes a'rdra' naks"atra. If the birth star( janma naks"atra ) of the owner is bharan.i, we have to count from bharan.i up to a'rdra'. In this case, a'rdra' is the fifth naks"atra while counting from bharan.i. So, this naks"atra as denoted by the remainder is to be neglected as directed in this Agama. This means we have to avoid the proposed perimeter and look for another perimeter.

राज्ञां ग्रामस्य कर्तुश्च जन्मर्क्षेणाऽविरोधि यत् ।  
तदेव चात्र संग्राह्यं विपरीतं परित्यजेत् ॥

७

*rajn"am gra'mas'ya kartus'ca janmarks"en.a' avirodhi yat  
tadeva ca'tra san'gra'hyam vipari'tam parityajet*

7

With regard to the ruler(or, chief), village and the owner, only that naks"atra which is not opposed to the birth star ( janma naks"atra) is to be considered auspicious. The naks"atra which is not compatible to the birth star is to be neglected.

जन्मर्क्षेण युतं वापि कारयेत् वास्तुशास्त्रवित् ।  
नाम जन्मर्क्षयोरानुकूल्यश्चोत्तम उच्यते ॥  
एकोनं मध्यमं प्रोक्तं विपरीतं परित्यजेत् ।  
नक्षत्रस्य फलं यत्तु वयस्तस्य परिकीर्तितम् ॥

८

९

*janmarks"en.a yutam va'pi ka'rayet va'stus'a'stravit  
na'ma janmarks"ayora'nuku'lyas'cottamo bhavet  
ekonam madhyamam proktam vipari'tam parityajet  
naks"atrasya phalam yattu vayastasya pariki'rtitam*

8

9

Or, the architect, who is the knower of Va'stu S'a'stra , may accept the perimeter whose naks'atra coincides with the birth star of the owner. The naks''atra which is agreeable to both the birth star(janma naks''atra) and the name star( na'ma naks''atra) is considered to be the foremost. The naks''atra which is agreeable to only one star out of the birth star and the name star is said to be moderate. He should abandon the naks''atra which contradicts both the birth star and the name star. What is the consummate effect of the naks''atra is well declared to be indicative of longevity of the building.

ध्वजादीनां वशेनाथ वयस्तत्र प्रकल्पयेत् ।

सकलञ्चाष्टभिर्हन्यादायस्सोऽप्यन्यथोच्यते ॥

१०

*dhvaja'di'na'm vas'ena'tha vayas tatra prakalpyate*

*sakalan''ca's''t'abhir hanya da'yasso apyanyata' bhavet*

10

The longevity of the building is determined even based on the eight yonis, **dhvaja** and others. On dividing the perimeter by 8, the remainder obtained denotes the factor known as **A'ya**. **A'ya** is determined even in a different way.

सकलञ्चाष्टभिर्भक्त्वा भजेद् द्वादशभिर्गुरुः।

शिष्टस्त्वायस्समाख्यातो व्ययस्तत्र प्रकीर्त्यते ॥

११

*sakalan''ca's''t'abhir bhaktva' bhajed dva'das'abhir guruh*

*s'is''tastva'yas sama'khyato vyayas tatra prakirtyate*

11

Having multiplied the perimeter by 8 , the architect-guru should divide it by 12. It is well declared in this Agama that the remainder obtained denotes **a'ya**. Then the factor known as **vyaya** is explained .

संस्थाप्य लब्धनक्षत्रं अष्टभिर्विभजेद् बुधः ।

व्ययश्शिष्ट इह प्रोक्तस्त्वन्यथाऽपि च कथ्यते ॥

१२

*samstha'pya labdha naks''atram as''t'abhir bhajed budhah*

*vyayas's'is''t'a iha proktas tvanyatha' api kathyate*

12

Holding the naks"atra obtained for the perimeter, the well-versed architect should divide it by 8. The remainder denotes *vyaya*. It is told that *vayaya* could be determined even in a different way.

सकलं त्रिगुणीकृत्य मानसूत्रैर्भजेद् व्ययम् ।  
आयाधिक्यं तु शुभदं समं हीनं च विवर्जयेत् ॥

१३

*sakalam trigun.ikr'tya ma'nasu'trair bhajed vyayam*  
*a'ya'dhikyam tu s'ubhadam samam hi'nam ca vivarjayet* 13

Having multiplied the perimeter by 9, the architect should divide it by the number of *ma'na su'tras*. The remainder denotes *vyaya*. On considering the two factors *a'ya* and *vyaya*, if the value of *a'ya* (income) exceeds the value of *vyaya* (expenditure), then the proposed perimeter becomes the yielder of prosperity. If *a'ya* and *vyaya* are equal or if *a'ya* is lower than *vyaya*, then the proposed perimeter is to be abandoned.

Ma'nasu'tra means the east-west line or the north-south line of the va'stu man.d'ala. There are 10 ma'nasu'tras in paramasa'yika man.d'ala. So, after multiplying the perimeter by 9, it should be divided by 10. In the case of a'sana man.d'ala, it should be divided by 11, since there are 11 ma'nasu'tras in this man.d'ala.

विस्तारायाम राशिं तु वसुभिर्गणयेद् बुधः ।  
त्रिंशद्भिर्विभजेच्छष्टं तिथिनागावटैस्तु वा ॥

१४

*vista'ra'ya'ma ra's'im tu vasubhir gan.ayed budhah*  
*tris'adbhir bajecchis't'am tithina'gavat'aistu va'* 14

The well-versed architect should multiply the perimeter, which is twice the length and breadth, by 8 and divide it by 30. The remainder obtained denotes the factor known as *tithi* (lunar day). Or, *tithi* may be determined by multiplying the perimeter by 8 and dividing it by 15.

त्रिगुणं सकलं कृत्वा मुनिना वार उच्यते ।  
पर्यन्तावटकेनाथ वारं संकल्पयेद् बुधः ॥

१५

*trigun.am sakalam kr'tva' minina' va'ra ucyate*  
*parynta'vat'akena'tha va'ram san'ka'payed budhah*

15

The factor known as *va'ra* (week-day) could determined by the remainder obtained by multiplying the perimeter by 9 and dividing it by 7. Or, the well-versed architect may determine the *va'ra* factor by the remainder obtained by simply dividing the perimeter by 7.

राशयश्चांशका ये तु नक्षत्रवशगा मताः ।  
अष्टद्वादशकौ वज्यौ शेषाश्चेष्टाश्च राशयः ॥

१६

*ra's'yas'ca'ms'aka' ye tu naks'atra vas'aga' mata'h*  
*as't'a dva'das'ko varjyo s'es'a's's'res't'a's'ca ra's'ayah*

16

The factors known as *ra's'i* and *ams'a* are dependent on *naks'atras*. The eighth *ra's'i* and the twelfth *ra's'i* are to be abandoned. Other *ra's'is* are considered to be most excellent.

शुभग्रहांशकाश्चास्तास्त्वितरास्त्विह निन्दिताः ।  
विस्तारेणाभ्यसेद्दैर्घ्यं तादृशीं अथवा पुनः ॥

१७

*s'ubhagraha'ms'akas' s'asta's tvitara'stviha nindita'h*  
*vista'ren.a'bhyased dairghyam ta'dr's'i'm athava' punah*

17

Only those planetary positions and *ams'as* which bring into effect auspiciousness and prosperity are to be appreciably accepted. Others are to be neglected. Such auspiciousness and prosperity as effected by *ra's'i* and *ams'a* could be ascertained by modifying the length and breadth.

विस्तारायाम संयुक्तं राशिं वाऽथ निरीक्षयेत् ।  
चतुरश्रायताश्राणां सकलेनैव योजयेत् ॥

१८

*vista'ra'ya'ma samyuktam ra's'im va'tha niri'ks''ayet  
caturas'ra'yata's'ra'n.a'm sakalenaiva yojayet*

18

Or. the architect should examine the merits and demerits of the breadth and length conditioned by the positions of ras'is. For both the square man.d'ala and rectangular man.d'ala, the architect should consider the perimeter only, not the length alone or the breadth alone.

अन्यासां आकृतीनां तु नाहायाम विशालकैः ।  
कुंभकस्य विशालार्धं नाहार्धेन न्यसेद् बुधः ॥  
सकलं कुंभकं प्रोक्तं तेन चायादिकं न्यसेत् ॥

१९

*anya'sa'm a'kr'ti'na'm tu na'ha'ya'ma vis'a'lakaih  
kumbhakasya vis'a'la'rdham na'ha'rdhena nyased budhah  
sakalam kumbhakam proktam tena ca'ya'dikam nyaset*

19

For geometrical shapes other than the square and rectangle, in which the building is proposed, the factors such as a'ya, vyaya and others may be determined by the height or the length or the breadth. Or, the architect who has well understood the scripture may examine those factors by adding half of the height with half of the breadth, instead of taking the perimeter. The perimeter which goes by the name **sakala** is also called **kumbhaka**. The factors such as **a'ya** and others are to be examined mostly by the measure of **sakala** or **kumbhaka**.

। इति कामिकाख्ये महातन्त्रे क्रियापादे आयादिलक्षणविधिर्नाम द्वाविंशः पटलः ।

iti ka'mika'khye maha'tantre kriya'pa'de a'ya'dilaks''an.avidhir na'ma dva'vims'ah pat'alah

This is the 22<sup>nd</sup> chapter titled the Characteristics of A'ya and Other Factors, in the Kriya section of the Great Tantra called Ka'mika

## २३ नक्षत्रचक्र विधि:

### 23. NAKS'ATRA CAKRA VIDHIH

#### 24. Directions for Designing the Man.d'ala of Constellations

नक्षत्रचक्रं प्रवक्ष्यामि नामनक्षत्र सिद्धये।  
आदौ शतपदं कृत्वा पर्यन्तेशान कोष्टके ॥ १  
आरभ्य दक्षमार्गेण न्यसेद्वर्णान् अनुक्रमात्।

*naks''atra cakram pravaks''ya'mi na'ma naks''atra siddhaye*  
*a'dau s'atapadam kr'tva' paryantes'a'na kos''t'ake* 1  
*a'rabhya daks''a ma'rgen.a nyased varn.a'n anukrama't*

For the accurate ascertainment of na'ma naks''atra, now I will explain the designing of naks''atra cakra. Having drawn a square man.d'ala first so as to consist of 100 square grids within it, the Guru should inscribe the concerned letters in due order in those grids beginning from the north-east quadrant and proceeding towards south.

पञ्चतत्त्वं तथाग्नेय कोणात्पश्चिम मार्गतः ॥ २  
पितुरुत्तर मार्गेण वायोः पूर्वमुखेन च ।  
वर्णान् विंशति संख्याकान् क्रमेणैवं तु विन्यसेत् ॥ ३

*pan''ca tattvam tatha'gneya kon.a't pas'cima ma'rgatah* 2  
*pituruttara ma'rgen.a va'yoh pu'rva mukhena ca*  
*varn.a'n vims'ati san'khya'ka'n kramen.aivam tu vinyaset* 3

The five letters which denote the 5 tattvas are to be inscribed in the south-east quadrant, proceeding from the south-east towards west; then from the south-west towards north and from the north-west towards east. All the letters, which are 20 in number, are to be inscribed in the square grids in due order as told now.

अपहकट इत्येवं अवटपर एव च ।

नयमजख वर्णश्च गजदचल एव च ॥

४

*a pa ha ka t'a ityevam a va t'a pa ra eva ca*

*nay a ma ja kha varn.as'ca ga ja da ca la eva ca*

4

The 20 letters arranged in four groups are: (1) a, pa, ha ,ka, t'a ;(2) a, va, t'a, pa,ra; (3) na, ya, ma, ja, kha; (4) ga, ja, da, ca, la.

ईशान मण्डले कुर्यात् पञ्चविंशति कोष्टके ।

पश्चिमाभिमुखं पूर्व लिखितानां त्रितीयकम् ॥

५

पञ्चमं नामनक्षत्रं स्वेनयुक्तान् स्वरान् न्यसेत् ।

एकादश न्यसेत्पश्चात् प्रान्ते न्यसेत् त्रयोदश ॥

६

*i's'a'na man.d'ale kurya't pan''ca vims'ati kos''t'ke*

*pas'cima'bhimukham pu'rvam likhita'na'm triti'yakam*

5

*pan''camam na'ma naks''atram svenayukta'n svara'n nyaset*

*eka'das'a nyaset pas'cat pra'nte nyaset trayodas'a*

6

The Guru should write these 20 letters in due order in the north-east quadrant which consists of 25 grids, starting from the north-east corner and proceeding towards south. After completing the fourth row, the Guru should write in the fifth row, the third and the fifth letters of the fourth row lying in the west. And then he should write the 11<sup>th</sup> vowel and the 13<sup>th</sup> vowel.(in this process, now the 25<sup>th</sup> grid remains to be inscribed, as explained in the 7<sup>th</sup> verse)



अकारश्च इकारश्च उश्च एकार एव च ।  
 कृत्तिका कथिता तावदो वा वी पू चतुष्टयम् ॥ ७  
 रोहिणी कथिता शास्त्रे वे वो का की तथैव च ।  
 चन्द्रभं कुश्च आर्द्रा स्यात् पञ्चविंशति मध्यमे ॥ ८

*aka'ras'ca ika'ras'ca us'ca eka'ra eva ca*  
*kr'ttika' kathita' ta'vado va' vi'pu' catus't'ayam* 7  
*rohin.i'kathita' s'a'stre ve vo ka' ki' tathaiva ca*  
*candrabham kus'ca a'rdra' sya't pan''cavims'ati madhyame* 8

a, i, u, and e – these four letters belong to the kr'ttika' naks''atra. In the same way, o, va', vi' and pu' – these four letters belong to rohin.i' naks''atra. Ve, vo, ka' and ki' – these four letters are for the mr'gas'i'rs''a naks''atra. The letter **ku** which is for the a'rdra naks''atra is to be written the 25<sup>th</sup> grid left out in the north-east quadrant.

के च को च तथा हा च हीकारश्च पुनर्वसुः ।  
 हुश्च हेश्च तथा होश्च डश्च पुष्यः प्रकीर्तितः ॥ ९  
 अवशिष्टैरथाश्लेषान् नामधेयं प्रकल्पयेत् ।  
 अनेन क्रमयागेन सर्वमत्र समाचरेत् ॥ १०

*ke ca ko ca tatha' ha' ca hi'ka'ras'ca punarvasuh*  
*has'ca hes'ca tatha' hos'ca d'as'ca pushyah praki'rtitah* 9  
*avas'is''t'airatha's'les''a'n na'madheyam prakalpayet*  
*anena kramayogena sarvamatra sama'caret* 10

ke, ko, ha' and hi' - these four are for punarvasu naks''atra. ha, he, ho and d'a – these four belong to the pus''ya naks''tra. He should write the remaining letters for the a's'les''a naks''atra. The name based on naks''atra(na'ma naks''atra) is to be formed according to this pattern. Following the same order, he should inscribe the concerned letters in all other grids.

आर्द्रायुक्ते कुकोष्ठे च घडच्छाननु योजयेत् ।  
हस्तयुक्ते च कोष्ठे च पूषणाठान् परिकल्पयेत् ॥ ११  
पूर्वाषाढां बुकोष्ठे च धफाढान् विन्यसेद्गुरुः ।  
भेचोत्तरा भाद्रपदे दू थाझाजान् तथा नयेत् ॥ १२

*a'rdra'yukte ku kos''t'e ca ghan'ccha'n anukalpayet*  
*hastayukte ca kos''t'e ca pu' s''a n.a' t''ha'n parikalpayet* 11  
*pu'rva's''a'd''ha'm bu kos''t'eca dha pha' d''ha'n vinyased guruh*  
*bhecottara bha'drapade du' tha'jha' n''a'n tatha'nayet* 12

In the grid associated with the letter **ku** belonging to a'rdra' naks''atra, he should write the three letters – gha, n'a, ans cha'. In the grid associated with the hasta naks''atra, he should inscribe the four letters – pu', s''a, n.a' and t''ha'. In the same way, the architect-guru should write in the grid belonging to the pu'rva's''a'd''ha' naks''atra and associated with the letter **bu**, the three letters – dha, pha' and d''ha. In the grid of the utara bhadrapada naks''atra he should write du', tha', jha' and n''a'.

नकार ग्रहणेनैव ङकारः स्वीकृतस्त्विह ।  
अकारग्रहणेनैव आकारः स्वीकृतस्त्विह ॥ १३  
इकारग्रहणेनैव ईकारः स्वीकृतस्त्विह ।  
उकारग्रहणेनैव ऊकारः स्वीकृतस्त्विह ॥ १४

*naka'ra grahan.enaiva n''aka'rah svi'kr'ta'stviha*  
*aka'ra grahan.enaiva a'ka'rah svikr'ta'stviha* 13  
*ika'ra grahan.enaiva i'ka'rah svikr'ta'stviha*  
*uka'rah grahan.enaiva u'ka'rah svikr'ta'stviha* 14

In this A'gama it is to be known that in the writing of na , the letter n'' is also taken with it. Similarly, in the writing of the letter a, the letter a' has also been included in it. The writing of i includes in itself the letter i'. And the writing of u includes in itself the letter u'.

एकाग्रहणेनैकाराद्याः पञ्च समाहताः ।  
एवमन्यत्र चोत्रेयं नामनक्षत्र कल्पनात् ॥

१५

*eka'ra grahan.enaika'ra'dyah pan''ca sama'hr'ta'h*  
*evamanyatra conneyam na'manaks''atra kalpana't* 15

In the writing of e, the five letters ai, o, au, am and ah have also been included. In the same way, it is to be understood that in a particular letter, other letters corresponding to it are also included. For framing a name based on the letters belonging to a naks''atra, these particulars are to be essentially considered.

ग्रामे क्षत्रियसेवायां युद्धे च व्यवहारके ।  
नामर्क्षं योजयेद्विद्वान् नामान्तर परिग्रहात् ॥

१६

*gra'me ks''atriyaseva'ya'm yuddhe ca vyavaha'rake*  
*namarks''am yojayed vidva'n nama'ntara parigraha't* 16

At the commencement of village palnning, at the time of participating in the assemblage of warriors, at the time of war, at the time of judicial procedures or legal disputes- in all such occasions, the learned man should have a link with na'ma naks''atra by holding a different name framed in consultation with the naks''atra cakra.

अन्यस्मिन् जन्मनक्षत्रं वा वास्तुकर्मण्युभावपि ।  
एवं नक्षत्र चक्रं च युष्माकं कथितं मया ॥

१७

*anyasmin janma naks''atram va' va'stukarman.yubha'vapi*  
*evam naks''atra cakram ca yus''ma'kam kathitam maya'* 17

In all other occasions, he should examine the effect of his birth star. In the works concerned with va'stu, he should take hold of both birth star and the name star( na'ma naks''atra ). In this way, the significance of naks''atra cakra has been explained to all of you.

अनेनैवानुकूल्यं च विज्ञेयं स्याद्विचणैः ।  
विपदि प्रत्यरे चैव वधे चैव यथाक्रमात् ॥

१८

*anenaiva'nuku'lyam ca vijñ"eyam sya'dvicaks"n.aih  
vipadi pratyare caiva vadhe caiva yatha'krama't*

18

By using this naks"atra cakra, the favorable and beneficial features related to the buildings or other undertakings are to be known well by those who are skilled in architecture. The unfavorable effects of naks"atras such as misfortune(vipad), dullness(pratyara), destruction(vadha) and such others are to be examined well according to the directions given in the Scriptures.

प्रथमांश त्रुतीयांशादृते शेषास्तु शोभनाः ।  
त्रुतीये चापि पर्याये चोत्तमं परिपठ्यते ॥  
द्वितीये मध्यमे चैव प्रथमं कन्यसं स्मृतम् ।

१९

*prathama'ms'a tr'ti'ya'ms'adr'te des"a'stu s'obhana'h  
tr'ti'ye ca'pi parya'ye cottamam paripat"hyate  
dviti'ye madhyame caiva prathamam kanyasam smr'tam*

19

Among the nine *ams'as*, except the first and the third *ams'as*, all other *ams'as* are very auspicious. Among the three successive orders(*parya'ya*) of the naks"atras, the favorable naks"atras occurring in the third order are of supreme kind. Favorable naks"atras appearing in the second order are moderate. Beneficial naks"atras occurring in the first order(*parya'ya*) are of lower kind.

गणञ्चासुरमानुष्यं वर्जयेच्छुभमन्यथा ॥  
एवं जन्मर्क्षके नाम नक्षत्रे च परिकल्पयेत् ॥

२०

*gan.an"ca'sura ma'nus"yam varjayecchubham anyatha'  
evam janmarks"ake na'ma naks"atre ca parikalpayet*

20

Among the three groups of naks"atras, divine(deva), demoniac(asura) and humane(ma'nus"a), the architect should abandon the naks"atras belonging to the demoniac and humane groups. As explained here, he should consider the features *of na'ma naks"atra* as related to the birth star(janma naks"atra).

। इति कामिकाख्ये महातन्त्रे क्रियापादे नक्षत्रचक्रविधिर्नाम त्रयोविंशः पटलः ।

iti ka'mika'khye maha'tantre kriya'pa'de naks"atracakravidhir na'ma tryovims'ah pat'lahi

This is the 23<sup>rd</sup> chapter titled the Directions for the Designing of the Man.d'ala of Constellations, in the kriya' section of the Great Tantra called Ka'mika

## २४ दण्डिकादि विधिः

### 24. DAN.D'IKA'DI VIDHIH

#### 24..Directions for Dan.d'ika and other Patterns of Village Planning

दण्डिकादिविधिं वक्ष्ये श्रुणत ज्ञानकाङ्क्षिणः । दण्डिकं स्वस्तिकश्चान्यत् प्रस्तरं च प्रकीर्णकम् ॥	१
संपत्करं पराकं च पद्मकं श्रीप्रतिष्ठितम् । श्रीवत्सं वैदिकं चैव नन्द्यावर्तं च कुंबकम् ॥	२
एवं द्वादशधा प्रोक्ता ग्रामादेराकृतिस्त्विह । कुंबकं वैदिकं चैव दण्डिकं च विशेषतः ॥	३

<i>dan.dika'di vidhim vaks''ye s'r'n.uta jn''a'na kan'ks''in.ah/</i> <i>dan.d'ikam svastikam ca'nyat prastaram ca praki'rn.akam//</i>	1
<i>sampatkaram para'kam ca padmakam s'ri'pratis''t'hitam/</i> <i>s'ri'vatsam vaidikam caiva nandya'vartam ca kumbhakam//</i>	2
<i>evam dva'das'adha' prokta' gra'ma'dera'kr'tistviha/</i> <i>kumbhakam vaidikam caiva dan.dikam ca vis'es''atah//</i>	3

O,Sages who are desirous of acquiring knowledge!, now I proceed to speak on various types of village and city plans such as Dan.d'ika and others. Listen to these directions. Dan.d'ika, Svastika, Prastara, Praki'rn.a, Sampatkara, Para'ka, Padmaka, S'ri'patis''t'hita, S'rivatsa, Vaidika, Nandya'varta and Kumbhaka – thus, in this Agama, these are said to be the twelve kinds of plans applicable to villages , cities and such others. Of these various plans, Kumbhaka, Vaidika and Dan.d'ika are considered as associated with specific features and importance.

जानीयात्पत्तनादौ तु शुभमेतन्नसंशयः ।	
पूर्वाग्रं उत्तराग्रं वा वीथिं कृत्वोभयोर्बुधः ॥	४
गृहाणि पार्श्वयोः कुर्यात् एकस्मिन् पार्श्वकेऽपि वा ।	
एकवीथि समायुक्तं वीथिद्वय समायुतम् ॥	५
वीथित्रय समायुक्तं पूर्वाग्रं चोत्तराग्रकम् ।	
कर्तरीकृत दण्डाभं वाथ कुर्यात्तु दण्डिकम् ॥	६

*ja'ni'ya't pattana'dau tu s'bhametan na sams'ayah /*  
*pu'rva'gram utara'gram va' vi'thim kr'tvobhayor budhah ॥ 4*  
*gr'ha'n.i pa'rs'vayoh kurya't ekasmin pa'rs'vakepi va' /*  
*ekavi'thi sama'yuktam vi'thidvaya sama'yutam ॥ 5*  
*vi'thi'traya sama'yuktam pu'rva'gram cottarag'rakam /*  
*kartari'kr'ta dan.d'a'bham va'tha kurya'ttu dan.d'ikam ॥ 6*

Those who are experts in the planning of villages and towns should know that with regard to the planning of large settlements such as cities, towns and such others, these designs (plans) are fit enough and productive of auspicious results. There is no doubt about this. The expert should design the main road to be either east-oriented or north-oriented. Houses are to be constructed either on both sides of the main roads or on only one side of them. The village associated with one main road, two main roads or three main roads running eastward or northward is known as Dan.d'ika. In the case two roads, they should be formed so as to appear like the two blades of a scissors pivoted at the middle.

पूर्वाग्रं उत्तराग्रं च कृत्वा वीथि द्वयं द्वयम् ।	
उदग्रैर्नवान्यैश्च मार्गैयुक्तं तु तद्भवेत् ॥	७

*pu'rva'gram utara'gram ca kr'tva' vi'thi dvayam dvayam /*  
*udagrair nava'nyais'ca ma'rgairyuktam tu tadbhavet ॥ 7*

He should design two main roads running eastward and two main roads running northward. To these main roads are to be joined other streets which are north-oriented and additionally formed. Such designing also is known as Dan.d'ika.

दक्षिणाभिमुखो भूत्वा पूर्ववीथ्यास्तु निर्गमः ।	
पश्चिमाभिमुखश्चैव दक्षिणस्यां तु निर्गमः ॥	८
उत्तराभिमुखो भूत्वा पश्चिमायां विनिर्गमः ।	
प्राङ्मुखस्तु ततो भूत्वा सौम्यवीथ्यास्तु निर्गमः ॥	९
एवं हि यत्कृतं वास्तु स्वस्तिकं त्वभिधीयते ।	
एवमेवतु सर्वेषां ग्रामादीनां तु निर्गमः ॥	१०

*daks'in.a'bhimukho bhu'tva' pu'rva vi'thya'stu nirgamah |*  
*pas'cima'bhimukhas'caiva daks'in.asya'm tu nirgamah || 8*  
*uttara'bhimukho bhu'tva' pas'imaya'm vinirgamah |*  
*pra'n'mukhastu tato bhu'tva' saumya vi'thya'stu nirgamah || 9*  
*evam hi yatkru'tam va'stu svastikam tvabhidhi'yate |*  
*evamevatu sarves'a'm gra'ma'di'na'm tu nirgamah || 10*

The main road lying in the south should have its projection at its eastern end. Similarly, the main road lying in the west should have its projection at its southern end. The main road running in the north is to have its projection at its western end. And the main road running in the east should have its projection at its northern end. A village or city designed in this way is called Svastika. The separate projections for all streets and main roads are to be designed in the same way.

त्र्यादिपञ्चदशान्ताभिः उदीचीनाभिरन्वितम् ।	
तिसृभिः प्राङ्मुखाभिस्तु प्रस्तरं त्विह कथ्यते ॥	११

*trya'di pan'cadas'a'nta'bhih udici'na'bhiranvitam |*  
*tisr'bhih pran'mukhabhistu prastaram tviha kathyate || 11*



The village which is associated with 3 to 15 north-oriented main roads and 3 east-oriented main roads has been declared as Prastara in this Agama.

चतुर्वीथि समारभ्य सप्तदश समावधि ।  
उदीचिभिस्समायुक्तं प्राङ्गुखाभिश्चतसृभिः ॥ १२  
एतत्प्रकीर्णकं प्रोक्तं उदीचीनैस्तु पञ्चभिः ।  
एकविंशति संख्यातैः प्राङ्गुखाभिश्च पञ्चभिः ॥ १३  
संपत्करं इहोद्दिष्टं पराकञ्च वदाम्यहम् ।

*caturvi'thi sama'rabhya saptadas'a sama'vadhi /*  
*udi'cibhissama'yuktam pran'mukhabhis'caturbhih // 12*  
*etat praki'rn.akam proktam udi'ci'naistu pan"cabhih /*  
*ekavims"ati samkhya'taih pra'n'mukha'bhis'ca pan"cabhih // 13*  
*sampatkaram ihoddis"t'am parakan"ca vada'myaham /*

The village which is associated with 4 to 17 main roads running northward and 4 main roads running eastward is called Praki'rn.a. The village provided with 5 to 21 main roads running northward and 5 main roads running eastward is called Sampatkara in this Agama. Next I will explain the Paraka type of village.

षड्वीथिकां समारभ्य त्रयोविंशतिकावधि ॥ १४  
एकैक वीथिवृद्ध्यात् उदीचीनाभिरन्वितम् ।  
षड्भिश्च प्राङ्गुखाभिश्च पराकं त्विह कीर्त्यते ॥ १५

*s"ad'vi'thika'm sama'rabhya trayovims'atika'vadhi // 14*  
*ekaika vi'thi vr'ddhya'tu udi'ci'na'bhiranvitam /*  
*s"ad'bhis'ca pra'n'mukha'bhis'ca para'akam tviti ki'rtyate // 15*

The village which is associated with 6 to 23 main roads running northward , increasing from 6 one by one and 6 main roads running eastward is called Para'ka.

सप्तवीथि समारभ्य चैकोन त्रिचंशकावधि ।  
उदङ्गुखाभिर्वीथिभिर्युक्तं प्राङ्गुख मार्गकैः ॥  
सप्तभिः पद्मकं प्रोक्तं एष्विष्टं परिगृह्यताम् ।

१६

*saptavi'thi sama'rabhya caikona tryams'aka'vadhi /  
udan'mukhabhir vi'thibhir yuktam pran'mukha ma'rgagaih // 16  
saptabhih padmakam proktam es''vis''t'am parigr'hyata'm /*

The village, planned to be associated with 7 to 29 north-oriented main roads and 7 east-oriented streets (ma'rga) is called Padmaka. Out of these 23 types of Padmaka, any one can be applied for actual construction of the village as desired by the experts.

अष्टभिर्प्राङ्गुखैर्मार्गैः उदीचीनैस्तदादितः ॥  
षट् त्रिंशदंश संख्यातैः प्राङ्गुखैरष्टभिर्युतम् ।  
श्रीप्रतिष्ठितं इत्युक्तं तस्मिन्निष्टं प्रगृह्यताम् ॥

१७

१८

*as''t'abhirpra'n'mukhair ma'rgaih udi'c'naistada'dibhih // 17  
s''at' trims'adams'a samkhyat'aih pra'n'mukhairas''t'abhiryutam /  
s'ri'pratis''t' hitam ityuktam tasmin is''t'am parigr'hyata'm // 18*

The village which is designed so as to be with 8 east-oriented streets and from 8 to 36 north – oriented main roads or with 8 main roads running eastward is called S'ri'pratis''t'hita. Out of these 29 types of plans, any one can be taken for actual construction as desired by the experts.

प्रागग्रैरुदगग्रैश्च मार्गैरिष्टैस्समन्वितम् ।  
श्रीवत्सं इति निर्दिष्टं सर्ववास्तुषु योग्यकम् ॥

१९

*pra'gagrairudagagaris'ca ma'rgairis't'ais samanvitam /  
s'ri'vatsam iti nirdis't'am sarva va'stus'u yogyakam // 19*

The village which is designed so as to be with east-oriented and north-oriented streets , their number being as desired by the experts, is declared to be S'rivatsa. This kind of plan is highly fit for all types of villages and cities.

चतुरश्रायताश्रं वा कृत्वा कोणेषु मध्यमे ।  
पुष्पदन्तादिके वापि यथेष्टं द्वारसम्मितम् ॥ २०  
उभयोः पार्श्वयोर्वापि एकपार्श्वोऽथवा पुनः ।  
गृहवीथि समायुक्तं चैतद्वैदिकं उच्यते ॥ २१

*caturas'ra'yata's'ram va' kr'tva' kon.es'u madhyame /  
pus'padanta'dike va'pi yathes't'am dva'ra sammitam // 20  
ubhayoh pa'rs'vayor va'pi ekapa'rs'vo thava' punah /  
gr'ha vi'thi sama'yuktam caitadvaidikam ucyate // 21*

The village whose corners and the central space have been rendered as square or rectangle and which has its main gate at the grid of Pus''padanta or at any desired grid , which is with main streets allocated exclusively for houses and in which houses are built on either sides or only one side of the streets is called Vaidika.

तदेव विप्रभूपाल वैश्यशूद्रगृहावृतम् ।  
प्रधानं वाऽप्रधानं वा सर्वत्र विहितं त्विह ॥ २२

*tadeva viprabhu'pa'la vais'ya s'udra gr'ha'vr'tam /  
pradha'nam va' apradha'nam va' sarvatra vihitam tviha // 22*

The village abounding with the houses of brahmins, protectors of the land (ks''atriyas), merchants(vaisyas) and agriculturists(sudras) with pre-eminence to a particular caste or without such pre-eminence is also known as Vaidika. In this Agama and in all other scriptures, this view has been set forth.

क्षेत्रावृतं तु वा कुर्यामारामाद्यावृतं तु वा ।  
 एतच्चा वैदिकं प्रोक्तं अन्तर्भाह्य विभागतः ॥ २३  
 अनेकावलि संयुक्तं चापि वैदिकं उच्यते ।  
 परितोऽपि समं कृत्वा मार्गैः पूर्वोत्तराननैः ॥ २४  
 एकानेकैर्यथेष्टैस्तु प्रागुक्तैस्तच्च वैदिकम् ।

*ks''etra'vr'tam tu va'kurya'm a'ra'ma'dya'vr'tam tu va' /  
 etacca' vaidikam proktam antarba'hya vibha'gatah ॥ 23  
 aneka'vali samyuktam ca'pi vaidikam ucyate /  
 paritopi samam kr'tva' ma'rgaih pu'rvottara'nanaih ॥ 24  
 eka'nekair yathes''t'aistu pra'guktais tacca vaidikam /*

That village which is surrounded by various sacred shrines and gardens and which is segmented into inner section and outer section is also known as Vaidika. The village associated with innumerable rows of streets is also called Vaidika. The village in which the east-oriented streets and the north-oriented streets are equally distributed all around as desired by the experts and associated with one or many features of the village mentioned earlier is also known as Vaidika.

विधाय वीथिं नाभ्याख्यां निर्गमैश्च समन्विताम् ॥ २५  
 स्वस्त्याकारैर्बहिस्तस्यां महावीथि समन्विताम् ।  
 नाभौविनिर्मितास्तिस्त्रः पञ्च सप्त नवाऽथवा ॥ २६  
 युग्माभिरेव कर्तव्यं नन्दावर्त इति स्मृतम् ।

*vidha'ya vi'thim na'bhya'khya'm nirgamais'ca samanvitam ॥ 25  
 svastya'ka'rair bahistasya'm maha'vi'thi samanvita'm /  
 nabhau vinirmita's tisrah pan''ca sapta nava'tha va' ॥ 26  
 yugma'bhireva kartavyam nandya'vartam iti smr'tam /*

The expert should design the central road (na' bhi vi'thi) around the brahma-stha'na in such a way as to appear with projections arranged in a savstiaka pattern. The central road is to be joined with the car-street(maha'vi'thi). Beyond the central road, there should be 3, 5, 7 or 9 streets proceeding to the boundary of the village. Such streets may be provided in even number also. The village associated with such characteristics is called Nandya'vr'tta.

वृत्ताकारैतु मार्गैश्च एकानैकैस्समन्वितम् ॥	२७
प्रागुत्तर मुखैर्मार्गैः अनेकैर्मध्यमैर्युतम् ।	
कुंभकश्चेति निर्दिष्टं अनेकैर्कोणकैर्युतम् ॥	२८
अष्टाग्रैर्वा बहिर्मार्गैः युक्तं कुंभकमुच्यते ।	
नगरी पत्तनादौ तु विहितं त्विह कामिके ॥	२९

<i>vr'tta'ka'raistu ma'rgais'ca eka'nekais samanvitam ॥</i>	27
<i>pra'guttara mukhair ma'rgaih anekair madhyamairyutam /</i>	
<i>kumbhakan" ceti nirdis"t'am anekair kon.kairiyutam ॥</i>	28
<i>as"t'a'grairva' bahirma'rgaih yuktam kumbhakam ucyate /</i>	
<i>nagari'pattana'dau tu vihitam tviha ka'mike ॥</i>	29

The village associated with one or more circular streets in its outer sections and which is provided with east-oriented and north-oriented streets at its interior section is called Kumbhaka. The village which is with multi-angled boundary or eight angled boundary and which is associated with outer streets is also called Kumbhaka. In this Kamika Agama, it is set forth that such plans are to be adopted for the construction of cities, towns and such other settlements.

इति कामिकाख्ये महातन्त्रे क्रियापादे दण्डिकादिविधिर्नाम चतुर्विंशः पटलः ।

iti ka'mika'khye maha'tantre kriya'pa'de dan.d'ika'di vidhirna'ma caturvims'ah pat'alaha

This is the 24<sup>th</sup> chapter titled "Directions for Dan.d'ika and other patterns of Village Planning" in the Kriya section of the Great Tantra called Ka'mika

## २४ वीथिद्वारादिमान विधि:

### 25. VI'THIDVA'RA'DI MA'ANA VIDHIH

#### 25. Directions for Ascertaining the Entrance of the Main Roads

वीथिद्वारादिमानं तु प्रवक्ष्याम्यनुपूर्वशः ।

ब्रह्मभागावृतावीथिः नाभिवीथीति कथ्यते ॥

१

*vi'thidva'ra'di ma'nam tu pravaks'yamyanu'pūrvashah /*

*brahmabha'ga'vr'ta'vi'thih na'bhivi'thi'ti kathyate ॥*

1

Then, in continuation of what has been told previously, I speak on the measurements and location of the entrance (grate) to be provided to the streets running along the boundary of the village. The main street which runs around the brahma stha'na (central court-yard) is called the navel street (na'bhi vi'thi) or the central main road.

राजवीथीति विख्याता ग्रामादेर्बहिर्वृता ।

सैव मङ्गलवीथीति रथवीथीति चोच्यते ॥

२

*ra'javi'thi'ti vikhya'ta' gra'ma'derbahirvr'ta'h /*

*saiva man'gala vi'thi'ti rathavi'thi'ti cocyate ॥*

2

The main road which runs around the outskirts of the village and other settlements is called the royal road (ra'javi'thi). The same road is also called the elegant road (man'gala vi'thi) and the chariot road (ratha vi'thi).

प्राङ्गुखा वीथयस्सर्वा नाराचाख्या इति स्मृताः ।

ता एव जनवीथ्यस्स्युः क्षुद्रास्तिर्यगता मताः ॥

३

*pra'n'mukha' vi'thayas sarva' nara'ca'khya' iti smr'ta'h/  
ta'eva janavi'thyassyuh ks''udras tiryag gata' mata'h* 3

All roads which are east-oriented are called the arrow-streets(na'ra'ca vi'thi). They are also known as the public roads(jana vi'thi). The streets which run across the east-oriented roads are called the lanes.

पाददण्डं समारभ्य पादपादविवर्धितम् ।  
स्यादेकादश दण्डान्तं वीथिमानं इहागमे ॥ ४

*pa'dadan.d'am sama'rabhya pa'dapa'da vivardhitam/  
sya'deka'das'a dan.d'a'ntam vi'thima'nam iha'game* 4

In this Agama, it is held that the breadth of the main road should be from one fourth of a rod to 15 rods, the increment being quarter rod.

मार्गमानं च तावत्स्यान् न द्वारं वीथिकाग्रके ।  
हित्वा मङ्गलवीथ्यग्रं नाभिं न प्रोतयेत् क्वचित् ॥ ५

*ma'rgama'nam ca ta'vatsya'n na dva'ram vi'thika'grake/  
hitva'man'gala vi'thyagram na'bhim na protayet kvacit* 5

The breadth of the inner streets should also be in the same measurements. The gate should not be provided at the extreme ends of the main roads. Leaving aside the man'gala vi'thi, the na'bhi vi'thi should not be designed so as to intersect the other streets.

भल्लटे पुष्पदन्दे च महेन्द्रे च ग्रहक्षते ।  
चतुर्द्वारं प्रकर्तव्यं सर्वेषामपि वास्तुनाम् ॥ ६

*bhalla't'e pus''padante ca mahendre ca grahaks''ate /  
caturdva'ram prakartavyam sarves''a'mapi va'stuna'm // 6*

In the north, the entrance should be at the grid of Bhalla't'a. In the west, the entrance should be at the grid of Pus''padanta. In the east, it should be at the grid of Mahendra. In the south, it should be at the grid of Grahaks''ata. In this way, four entrances are to be designed in the four directions. This rule is applicable to all kinds of town-planning and all types of constructions.

महेन्द्रे सत्यके चैव पदे प्राग्द्वारं उत्तमम् ।  
गृहक्षत पदे चैव गन्धर्वे दक्षिणं शुभम् ॥ ७

*mahendre satyake caiva pade pra'gdva'ram uttamam /  
gru'haks''ata pade caiva gandharve daks''in.am s'ubham // 7*

It is most auspicious to have the eastern entrance either at the grid of Mahendra or at the grid of Satyaka. It is highly favorable to have the southern entrance either at the grid of Gr'haks''ata or at the grid of Gandharva.

असुरे पुष्पदन्ते च पश्चिमद्वार उच्यते ।  
मृगभल्लाटयोस्थाने चोत्तर द्वारमुच्यते ॥ ८

*asure pus''padante ca pas'cima dva'ra ucyate /  
mr'ga bhalla't'ayor stha'ne cottara dva'ramucyate // 8*

It is highly beneficial to have the western entrance either at the grid of Asura or at the grid of Pus''padanta. It is recommended to have the northern entrance either at the grid of Mr'ga or at the grid of Bhalla't'a.

पर्जन्ये च भृशे पूष्णि भृङ्गराजे जलेशके ।  
शेषे नागेऽदितौ स्थानं क्षुद्रद्वारेषु कीर्तितम् ॥ ९



*parjanya ca bhr's'e pu's''n.i bhr'n'gara'je jales'ake /  
s'es''e na'ge aditau stha'nam udagdva'res''u ki'rtitam //* 9

In the east, the secondary entrance should be at Parjanya or Bhr's'a. In the south, the secondary entrance should be at Pu's'a or Bhr'n'gar'aja. In the west, the secondary gate should be at Varun.a or S'es'a. In the north, the secondary gate should be at Na'ga or Aditi.

दण्डत्रयं समारभ्य चैकदण्ड विवर्धनात् ।  
तिथिदण्डावसानं तु गृहक्षेत्र विशालता ॥ १०

*dan.d'atrayam sama'rabhya caika dan.d'a vivardhanam /  
tithi dan.d'a'vasa'nam tu gr'haks''etra vis'a'lata' //* 10

Starting from 3 rods and increasing one by one rod up to the maximum limit of 15 rods, the expert should fix the breadth of the ground selected for the construction of house.

तत्रैव हस्तमानेन गेहं कुर्यात् विचक्षणः ।  
अथवा दण्डमानेन गृहविस्तार उच्यते ॥ ११

*tatraiva hasta ma'nenā geham kuryat vicaks''an.ah /  
athava dan.d'a ma'nenā gr'havista'ra ucyate //* 11

Once the breadth is ascertained in terms of rods, the expert should consider the measurements of the actual house in terms of hasta-measure. Now, I will tell the measurements of the house in terms of hasta.

पञ्चहस्तं समारभ्य द्विद्विहस्त विवर्धनात् ।  
एकषष्टिविशालं तु गृहक्षेत्र विशालता ॥ १२

*pan"cahastam samarabhya dvidvihasta vivardhana't/  
ekas"as"t'i vis'a'lam tu gr'haks"etra vis'a'lata' //* 12

Starting from 5 hastas and increasing two by two hastas, the expert may fix the breadth of the proposed house up to the maximum of 61 hastas.

आयामं ग्रामदण्डेन हस्तच्छेदविर्जितम् ।  
चतुश्शालगृहं श्रेष्ठं त्रिशालं मध्यमं भवेत् ॥  
द्विशालं अधमं प्रोक्तं हीनं स्यादेकशालकम् ॥ १३

*a'ya'mam gra'ma dan.d'ena hastaccheda vivarjitam/  
catus's'a'la gr'ham s'res"t'ham tris'a'lam madhyamam bhavet//  
dvis'a'lam adhamam proktam hi'nam sya'dekas'a'lakam//* 13

The length of the village is to be measured in terms of rod. But the expert should avoid the fractions of hasta while ascertaining the length in terms of rod. A house associated with four apartments is considered to be the foremost. A house provided with three apartments is of intermediary type. A house associated with two apartments is of lower type. A house associated with only one apartment is of inferior type.

इति कामिकाख्ये महातन्त्रे क्रियापादे वीथिद्वारादिमान विधिर्नाम पञ्चविंशः पटलः ।

iti ka'mika'khye maha'tantre kriya'pa'de vi'thidva'ra'dima'na vidhirna'ma  
pan"cavim"ah pat'lah

This is the 25<sup>th</sup> chapter titled "Directions for Ascertaining the Entrance of the Main Roads" in the Kriya Section of the Great Tantra called Ka'mika

## २६. ग्रामादि देवतास्थान विधिः

### 26. GRA'MA'DI DEVATA'STHA'NA VIDHIH

#### 26. Directions for Allocation of Appropriate Places for the Deities in Villages and Other Settlements

ग्रामादौ देवतास्थानं वक्ष्ये सर्वं सनातनम् ।  
ब्रह्मस्थानस्य वायव्यं विष्णुस्थानं प्रकीर्तितम् ॥ १

*gra'ma'di devata' stha'nam vaks''ye sarvam sana'tanam ।  
brahmastha'nasya va'yavya'm vis''n.ustha'nam praki'rtitam ॥ 1*

Now I will speak on the appropriate location for the Deities to be allocated in the villages , towns and such others according to the system maintained traditionally from the remote past. The location for Vis''n.u is the north-east of brahma-stha'na.

वारुण्यां वास्तुनो ब्रह्म सूत्रस्योत्तर देशके ।  
ग्राममध्ये तदीशान्यां अष्टदिक्षु शिवो मतः ॥ २

*va'run'ya'm va'stuno brahma su'trasyottara des'ake ।  
gra'ma madhye tadi's'a'nyam as''t'adiks''u s'ivo matah ॥ 2*

In the west, on the north side of the east-west line(brahma su'tra), location for the temple of S'iva is to be allocated. The temple of S'iva may be in the middle of the village or in the north-east or in all the eight directions of the village.

हरिहरयुतं वास्तु केवलेन हरेण वा ।  
अन्यत्सर्वं यथेष्टं स्यात् तेषां स्थानं इहोच्यते ॥ ३

*hariharayutam va'stu kevalena haren.a va' /  
anyatsarvam yathes''t'am sya't tes''a'm stha'nam ihocyate // 3*

The village in which temples for both Vis''n.u and S'iva have been built is the place of celebrity and auspiciousness. The village which has S'iva temple alone is with much divinity and uniqueness. The location for all other Deities could be allocated from the places recommended in the Agamas as desired by the devotees and the experts. Such places are now being told in this Agama

वारुण्यां इन्द्रकाष्ठायां इन्द्रेशानान्तरेऽथवा ।  
रविस्थानं भवेत्तत्र स्थानं वापि शचीपतेः ॥ ४

*va'run.ya'm indra ka's''t'ha'ya'm indres''a'na'ntare atha va' /  
ravistha'nam bhavet tatra stha'nam va'pi s'aci'pateh // 4*

The location for the shrine of Sun should be in the west or east or between the east and the north-east. The same places are recommended for the shrine of Indra also.

वायव्यां इन्द्रकाष्ठायां याम्यकाग्नेय नैर्ऋते ।  
सुग्रीवे वारुणे वापि षण्मुखस्थानमीरितम् ॥ ५

*va'yavya'm indraka's''t'ha'ya'm ya'myakagneya nairr'te /  
sugri've va'run.e va'pi s''an.mukhastha'nami'ritam // 5*

The location for the shrine of S''an.mukha(Skanda) should be in the west or east. South, south-east, south-west, the grid of Sugri'va, the grid of Varun.a – in any one of these directions and places, the location for the shrine of Skanda may be allocated.

वारुण्यां नैर्ऋताविन्द्रे शास्तुस्स्थानं प्रकीर्तितम् ।  
वारुण्यां वाऽथ नैर्ऋत्यां वायुसोमान्तरेऽथवा ॥ ६  
अन्यत्र च गणेशस्य स्थानमुक्तमिहागमे ।

*va'run.ya'm nairr'ta'vindre s'a'str' stha'nam praki'rtitam /*  
*va'run.ya'm va'tha nairr'tya'm va'yusoma'ntare athava' ॥ 6*  
*anyatra gan.es'asya stha'namuktam iha'game /*

The location for the shrine of S'a'sta should be in the west or south-west or east. In this Agama it is maintained that the location for the shrine of Gan.es'a should be in the west or south-west or between the north-west and the north. Or, the location for Gan.es'a may be in other directions also.

यमे वा नैर्ऋते भागे वायव्यां इन्द्र मध्यमे ॥ ७  
नैर्ऋत्यन्तकयोर्वापि दुर्गास्थानं प्रकीर्तितम् ।  
वारुण्यां श्रीसरस्वत्योः स्थानमुक्तं शिवाश्रिताः ॥ ८

*yame va'nairr'te bha'ge va'yavya'm indra madhyame ॥ 7*  
*nairr'tyantakayorva'pi durga'stha'nam praki'rtitam /*  
*va'run.ya'm s'ri'sarasvatyoh stha'nam uktam s'iva's'rita'h ॥ 8*

The location for the Goddess Durga is said to be in the south or south-west or north-west; it may also be in between the east and the north-east or between the south and the south-west. O, the Sages deeply devoted to Lord S'iva, the location for the shrine of Sarasvati is to be in the west.

ऐशान्यां सोमभागे वा तयोर्मध्ये तु मातरः ।  
आग्नेय्यां मोटिकास्थानं कामदेवस्य तत्र वै ॥ ९

*ais'a'nya'm somabha'ge va' tayormadhye tu ma'tarah /*  
*a'gneyya'm mot'ika'stha'nam ka'madevasya tatra vai ॥ 9*

The shrine for the Saptama'tr'ka's( Seven Mother Goddesses) is to be in the north-east or north or in between the north-east and the north. The location for the shrine of the Goddess Mot'ika( a form of Ka'li) is to be in the south-east. The same location is recommended for the shrine of Ka'madeva(Manmatha).

ज्येष्ठा पुष्करणी तीरे स्थाप्यान्यत्र बहिस्तु वा ।  
कामभास्करयोर्वास्तु षण्मुखस्थानमुच्यते ॥

१०

*jyes't'ha' pus'karan.i'tire stha'pyanyatra bahistu va' /  
ka'ma bha'skarayor va'stu s'an.mukhastha'nam ucyate // 10*

The Goddess Jyes't'ha' is to be installed near the bank of the temple tank; or, may be installed in some other place outside the temple. The location allocated for Skanda is also applicable to Kamadeva and Su'rya(Sun).

षण्मुखस्यतु मातृणां स्थानं अन्यद्यथेप्सितम् ।  
सहस्राधिके विप्रे मध्ये विष्णुगृहं तु वा ॥  
शिवपूजायुतं वास्तु नान्यच्छास्त्रस्य निश्चयः ।

११

*s'an.mukhasyatu ma'tr'n.a'm stha'nam anyat yathepsitam /  
sahasra'dhika vipre madhye vis'n.u gr'ham tu va' // 11  
s'ivapu'ja'yutam va'stu na'nyaccha'strasya nis'cayah /*

The location recommended for the Saptama'tr'kas is also applicable to Skanda. For all other Deities who are not mentioned here, the location may be allocated as desired by the experts. In a village where more than 1000 brahmins live, there may be a temple for Vis'n.u at the center of that village. With regard to the village specifically dedicated to the worship of S'iva, the exact rules and regulations for the

rituals such as installation and so forth could not be ascertained by the Scriptures other than the S'aiva'gamas.

श्रीपतेः पूजयानित्यं प्रजावृद्धिर्भविष्यति ॥ १२  
सूर्यस्य पूजयानित्यं ग्रहपीडा विनश्यति ।  
इन्द्रपूजा मनुष्याणां प्रभावं संप्रयच्छति ॥ १३

*s'ri'pateh pu'jaya' nityam praja'vr'ddhir bhavis'yati ॥ 12*  
*su'ryasya pu'jaya' nityam graha pi'd'a' vinas'yati /*  
*indrapu'ja' manus'ya'n.a'm prabha'vam samprayacchati ॥ 13*

The daily worship of Vis'n.u creates the welfare and healthy growth of the people. The daily worship of Su'rya (Sun) nullifies the unfavorable effects inflicted by the planets. The worship of Indra bestows valor and efficacy upon the people.

सुब्रह्मण्यार्चनं नित्यं बालानां हितकृद्भवेत् ।  
शास्तृपूजा स्वकृत्येषु नियुक्ते वास्तुवासिनः ॥ १४

*subrahman.ya'rcanam nityam ba'la'na'm hitakr'dbhavet /*  
*s'a'str'pu'ja' svakr'tyes'u niyunkte va'stu va'sinah ॥ 14*

The daily worship of Subrahman.ya(Skanda) will bring into effect all the best things to the youngsters. The worship of S'a'sta inspires and impels the people of the village to accomplish the works undertaken by them.

कामस्य पूजा कुरुते सौन्दर्यं वास्तुवासिनाम् ।  
उमापूजा विशेषेण विजयं संप्रयच्छति ॥ १५

*ka'masya pu'ja' kurute saundaryam va'stu va'sina'm /  
uma'pu'ja' vis'es''en.a vijayam samprayacchati //* 15

The worship of Ka'madeva bestows elegance and gracefulness to all those who are living in the village or city. The worship of Uma'(S'ivas'akti) appreciably bestows commendable success in all the endeavors.

पूजिताचेन्महामोटी बालरोगविनाशिनी ।  
सर्वसिद्धिरविघ्नेन विघ्नेशस्य सपर्यया ॥ १६

*pu'jita'cen maha'mot'i' ba'laroga vina's'ni' /  
sarvasiddhiravighnena vighnes'asya sapryaya' //* 16

If Mot'i' ( a form of Ka'li S'akti) is duly worshipped, She becomes favorably disposed to ward off the diseases which afflict the children. By the worship of Lord Gan.es'a all the works undertaken by the people get accomplished without any impediment.

ज्येष्ठापूजा विशेषेण रोगघ्नी वास्तुवासिनाम् ।  
लक्ष्मीपूजा श्रियं दद्यादलक्ष्मीं च व्यपोहति ॥ १७

*jyes''t''ha'pu'ja' vis'es''en.a rogaghni' va'stu va'sina'm /  
laks''mi'pu'ja' s'riyam dadyadalaks''mi'm ca vyapohati //* 17

The worship of Jyes''t''ha( Sister of Goddess Laks''mi) enables Her to be favorably disposed to ward off the diseases which afflict the people of the village. The worship of Laks''mi bestows riches and wealth upon the people. It also drives away misfortunes and poverty.

वग्विभूतिं सरस्वत्याः पूजा नित्यं प्रयच्छति ।  
मातृपूजा सदासर्वसंपदं कुरुते द्विजाः ॥ १८



*va'gvibhu'tim sarasvatya'h puja' nityam prayacchati /  
ma'tr'pu'ja' sada'sarva sampadam kurute dvija'h //* 18

The worship of Sarasvati constantly bestows eloquence and command of language . O, the twice-born Sages!, the worship of Saptama'tr'kas(Seven Mother Goddesses) continuously yields all prosperities and success.

सर्वेषां पूजया यत्तत्फलं दद्यान्महेश्वरः ।  
तस्मान्महेश्वरो नित्यं पूजनीयः फलार्थिभिः ॥ १९

*sarves'a'm pu'jaya' yattat phalam dadya'n mahes'varah /  
tasma'n mahes'varo nityam pu'jani'yah phala'rthibhih //* 19

Lord Mahes'vara(S'iva) abundantly bestows all those auspicious benefits which are obtainable by the worship of all other Deities. Therefore Lord S'iva is to be worshipped daily by all those who are desirous of auspicious and eternal benefits.

ऐशान्यां स्थापितं लिङ्गं उत्तमं त्विति कीर्तितम् ।  
अन्यत्र मध्यमं प्रोक्तं लिङ्गं संस्थपितं द्विजाः ॥ २०

*ais'nyam stha'pitam lin'gam uttamam tviti ki'rtitam /  
anyatra madhyamam proktam lin'gam samstha'pitam dvija'h //* 20

It is well declared that S'ivalin'ga installed in the north-east of the village is of the foremost type and most favorable. O, the twice-born Sages!, S'ivalin'ga installed in other directions is of intermediary type.

ग्राममध्ये हरेःस्थानं उत्तमं परिकीर्तितम् ।  
पश्चिमे मध्यमं विद्यात् अधमं चान्य देशके ॥ २१

*gra'ma madhye hareh stha'nam uttamam pariki'rtitam /  
pas'cime madhyamam vidya't adhamam ca'nya des'ake //* 21

It is well declared here that the Vis'n.u temple located in the central space(brahma tha'na) of the village is of foremost kind. It is to be known that the Vis'n.u temple located in the west is of intermediary type. Vis'n.u temple located in other places is of lower type.

ईशविष्णवोस्तु मूर्तिस्याद् द्विविधा परिकीर्तिता ।  
उग्रा शान्ता च तत्राद्या उग्रकर्मरता मता ॥

२२

*i's'avis'n.vostu mu'rtisya'd dvividha' pariki'rtita' ।  
ugra' s'a'nta' ca tatra'dya' ugrakarma rata'mata' ॥*

22

The divine forms of S'iva and Vis'n.u are of two kinds. They are the subduing forms(ugra mu'rti) and the sublime forms(s'a'nta mu'rti). Of these two, the subduing forms are much intent on doing fierce activities to control the evil forces.

शान्तकर्मरता शान्ता मूर्तिरौद्री तु बाह्यगा ।  
शान्ता तु मध्यगा प्रोक्ता ग्रामादौ सर्ववास्तुनि ॥

२३

*s'a'ntakarma rata' s'a'nta' mu'rti' raudri' tu ba'hyaga' ।  
s'a'nta' tu madhyaga' prokta' gra'ma'dau sarva va'stuni ॥*

23

The benign forms are much intent on doing gentle activities to benefit the devotees. The fierce forms of Vis'n.u and S'iva are to be installed outside the village or city. Their benign forms are to be installed in the middle of the village . This rule is applicable to all types of villages and cities.

करिकामपुरारिस्तु कालारिस्त्वेवमादयः ।  
उग्रास्तु मूर्तयः प्रोक्ताश्लेषाशान्ता उदाहृताः ॥

२४

*karika'ma pura'ristu ka'la'ritvevama'dayah ।  
ugra'stu mu'rtayah prokta's' s'es'a's'a'nta' uda'hr'ta'h ॥*

24

The subduing forms of Lord S'iva are Gaja'nataka , Ka'madahana, Tripura'ntaka, Ka'la'ntaka and such others. All other forms of S'iva are known as the benign forms.

विश्वरूपं नृसिंहं च वटशायिनमेव च ।  
जामदग्न्यं च जानीयात् उग्रं वैष्णवविग्रहम् ॥ २५

*vis'varu'pam nr'simham ca vat'as'a'yinam eva ca |  
ja'madagnyam ca ja'ni'ya't ugram vais'n.va vighram || 25*

The subduing forms of Vis'n.u who once appeared as reposing on the leaf of fig tree are Vis'varu'pa, Nr'simha and Parasura'ma .

ग्रामादेर्बाह्यदेशे तु काननादौ प्रकीर्तितः ।  
रौद्राणां इह देवानां स्थापने फलमुच्यते ॥ २६

*gra'ma'der ba'hya des'e tu ka'nana'dau praki'rtitah |  
raudra'n.a'm iha deva'na'm stha'pane phalam ucyate || 26*

The fierce forms of S'iva and Vis'n.u are to be installed in the outskirts of the villages and cities. They may be installed in the forest and such other places. The effect of installing the fierce forms is now told.

पूर्वे चेत् ग्रामनाशं स्यात् वह्नौ दुश्शीलगास्त्रियः ।  
नाशस्तु याम्यदेशे तु प्रेतदैत्यादिभिर्भृशः ॥ २७

*pu'rve cet gra'ma na's'am sya't vahne dus's'i'laga'striyah |  
na's'astu ya'mya des'e tu preta daityadibhir bhr's'ah || 27*

If it is installed in the east side, destruction of village will occur. If installed in the south-east, the character and activities of women living in the village will become corrupted. If installed in the south, much destruction will be brought by the evil groups of *pretas* (evil spirits having a hold on corpses) and *asuras*.

रोगैस्तु नैर्ऋते नाशं शोकस्स्याद्वरुणांशके ।  
दुस्स्थितिं पावने विद्यात् राष्ट्रसंस्थां तु सौम्यके ॥

२८

*rogastu nairr'te na's'am s'okasya'dva'run.a'ms'ake /  
dussthitim pa'vane vidya't ra's''tra samstha'm tu saumyake ॥ 28*

Installation of fierce forms in the south-west direction will result in decay and death by diseases. If installed in the western side, people will be engrossed in grief. If installed in the north-west, life-system will be affected by insurmountable difficulties. If installed in the north, nation-wide calamity and distress will occur.

सर्वसंपत्तिरैशान्यां पुत्रपौत्रविवर्धनम् ।  
ग्रामेत्वेवं समाख्यातं सर्वत्रान्येषु वा मता ॥

२९

*sarvasampattirais'a'nya'm putrapautra vivardhanam /  
gra'metvevam sama'khyatam sarvatra'nyes''u va' mata' ॥ 29*

Installation of such subduing forms in the north-east direction will yield all sorts of prosperity. It bestows healthy growth and longevity to the descendents such as sons and grandsons. These points are to be held in mind while installing the fierce forms in a village. Same directions are applicable to other places also.

ग्रामेकुड्यन्तरस्थानेष्वष्टदिक्वपि शस्यते ।  
न मध्ये स्थापयेत् रुद्रमूर्तिं ग्रामे विशेषतः ॥  
रुद्रमूर्तिस्थिताचेत्तु ग्रामादौ तु तदग्रके ।  
शान्मूर्तिप्रतिष्ठां तु कारयेद्देशिकोत्तमः ॥  
तटाकं कारयेद्वापि तेन शान्तिर्विधीयते ।

३०

३१

*gra'makud'ya'ntarastha'nes''vas''t'adiks''vapi s'asyate /  
na madhye stha'payet rudramu'rtim gra'me vis'es''atah // 30  
rudramu'rtissthita' cettu ga'madau tu tadagrake /  
s'a'ntamu'rti pratis''t'ha'm tu ka'rayed des'ikottamah // 31  
tat'a'kam karayedva'pi tena s'a'ntir vidhi'yate /*

Fierce forms may be installed very near the defensive wall built along the village boundary in all the eight directions. Such frightful forms are not to be installed in the interior of the village . This rule is to be strictly observed. If a frightful form is installed even in the recommended locations of villages and other places, the foremost Priest should install a benign form in front of that fierce form. Or, a tank may be constructed in front of the installed frightful form. By doing so, the violent force of that form gets appeased.

अग्रहाराद्विनान्येषु स्थानीयादिषु वास्तुषु ॥ ३२  
प्रगादिषु चतुर्दिक्षु वायावीशे शिवालयः ।  
तथैव शेषदेशे च पर्जन्यांशे जयन्तके ॥ ३३

*agraha'ra'dvina'nyes''u stha'ni'ya'dis''u va'stus''u // 32  
pra'ga'dis''u caturdiks''u va'ya'vi'se s'iva'layah /  
tathaiva s'es''ades'e ca parjanya'ms'e jayantake // 33*

Except the agraha'ra type of village, in all other places such as stha'ni'ya and other types of villages, the temple of S'iva may be built in all the four directions form east. Or it may even be built in the north-west or the north-east. Alternately, it may be built in the grid of S'es'a or Parjanya or Jayantaka.

वामनेत्रेक्षणं तत्र सर्वसंपत्समृद्धिदम् ।  
ईक्षणं सकलानां तु ऐहिकामुष्मिकावहम् ॥ ३४

*va'manetreks''an.am tatra sarvasampat samrddhidam /  
i'ks''an.am sakala'na'm tu aihika'mus''mika'vaham // 34*

While installing a benign form in front of the fierce form, care should be taken with regard to the charming look of that benign form. The eyes of that benign form should be rendered gracious and beautiful. Such grace-yielding look of the benign form is productive of abounding wealth and prosperity. Generally it is held that the elegant look of the divine forms is efficacious in bestowing all the comforts of this world and of the heavens.

पादपादं तदर्धवा त्रिपादं पादमेव वा ।

एकदण्डं समारभ्य पञ्चदण्डावसानकम् ॥

३५

नीत्वा तु स्थापयेद्वाह्ये रुद्रमूर्तिं निकेतने ।

एवं तु कथितं रुद्रमूर्तीनां स्थापने फलम् ॥

३६

*pa'dapa'dam tadartham va' tripa'dam pa'dameva va' /*

*ekadan.d'am sama'rabhya pan''cadan.d'a'vas'anakam ॥*

35

*ni'tva' tu stha'payed ba'hye rudramu'rti niketane /*

*evam ti kathitam rudra mu'rti'na'm stha'pane phalam ॥*

36

In the shrine of the fierce form, the corresponding benign form may be installed at a distance of one by sixteenth , one fourth , half or three fourth of a rod from the fierce form. Alternatively, it may be installed at a distance of one rod to fifteen rods from the fierce form. Thus the process of installation of fierce form and its benefits have been explained.

शान्तमूर्तिं प्रतिष्ठायां फलमद्य निगद्यते ।

ब्रह्मस्थाने स्थितं लिङ्गं विप्रक्षत्रिय शोभनम् ॥

३७

*s'a'ntamu'rti pratis''t''ha'ya'm phalamadye nigadyate /*

*brahmastha'ne sthitam lin'gam vipraks''atriya s'obhanam ॥*

37

Now the benefits of installing the benign forms is explained. S'ivalin'ga installed in the central space (brahma stha'na) will bestow virtuousness and fortunes upon the brahmins and ks''atriyas( administrating community).

ऐन्द्रं सर्वप्रदं लिङ्गं याम्येवृद्धिस्तथायुषः ।  
आरोग्यं वारुणं लिङ्गं सौम्यं वित्तप्रदं भवेत् ॥

३८

*aindram sarvapradam lin'gam ya'mye vr'ddhistatha'yus''ah /  
a'rogyam va'run.am lin'gam saumyam vittapradam bhavet ॥ 38*

Lin'ga installed in the east will yield all the benefits and comforts; installed in the south will give constant growth and longevity; installed in the west will give healthy life; installed in the north will give wealth and prosperity.

वह्निदेशे सुखं दद्यात् विजयं निर्ऋतौ शिवः ।  
वायव्ये संपदौ दद्यात् सर्वं ईशानगोचरे ॥

३९

*vahnides'e sukham dadya't vijayam nairr'tau s'ivah /  
va'yavye sampadau dadya't sarvam i's'a'na gocare ॥ 39*

Lin'ga installed in the south-east will yield the blissful state of well-being; installed in the south-west will bestow success; installed in the north-west will give prosperity in every kind; installed in the north-east will bestow all those which are essentially needed for a comfortable life.

अन्तराळेषु सर्वेषु फलमेवं विनिर्दिशेत् ।  
सोमे चैशानके वापि सोमेशानान्तराळके ॥  
इन्द्रेशानान्तराळे च शिवलिङ्गं स्थितं यदि ।  
ग्रामादेरभिवृद्धिस्याद्राज्ञो राष्ट्रस्य चैव हि ॥  
सौभाग्यमायुरारोग्यं भवत्येव न संशयः ॥

४०

४१

*antara'les''u sarves''u phalamevam vinirdis'et /  
some cais'a'nake va'pi somes'a'na'ntara'lake ॥ 40  
indres'ana'ntara'le ca s'ivalin'gam sthitam yadi /  
gra'ma'derabhivr'ddhisyaad ra'jn''o ra's''t'rasya caiva hi ॥  
saubha'gyama'yura'rogyam bhavatyeva na sams'ayah ॥ 40*

Similarly, the benefits of installing the Lin'ga or any other benign form in all directions of the inner enclosure of S'iva temple is now told. If S'ivalin'ga is installed in the north, north-east, between the north and the north-east or between the east and the north-east, there will be increasing growth for the villages and such other places. The king and the kingdom will be much benefitted. Auspiciousness in every phase of life, health and longevity will be bestowed upon the people. There is no doubt about this.

। इति कामिकाख्ये महातन्त्रे क्रियापादे ग्रामादिदेवतास्थानविधिर्नाम षड्विंशः पटलः ।

iti ka'mika'khye maha'tantre kriya'pa'de gra'ma'di devata'stha'na vidhirna'ma  
s'ad'vims'ah pat'alah

This is the 26<sup>th</sup> chapter titled "Directions for Allocation of Appropriate Places for the Deities in Villages and Other Settlements" in the Kriya Section of the Great Tantra called Ka'mika





## २७ द्विजसंख्या विधिः

## 27 DVIJASAN'KHYA' VIDHIH

## 27 The Number of Brahmins for Gifting the Land

द्विजादीनां च संख्येह वक्ष्यते श्रुणत द्विज ।  
ज्येष्ठमध्यमकनिष्ठाश्च क्षुद्राश्चेति चतुर्विधाः ॥ १

*dvija'di'na'm ca san'khyeha vaks'yate s'r'n.ata dvija |  
jyes't'ha madhyama kanis't'ha's'ca ks'udra's'ceti caturvidhah || 1*

O, the Sages!, now I speak on the number of brahmins (learned in the Vedas and the Agamas) to whom a fitting land could be gifted. Listen to this instruction. The number of brahmins is considered in four categories – the highest, medium, lower and the small.

प्रत्येकं नवधा प्रोक्ता वक्ष्यमाणप्रमाणतः ।  
चतुर्दशसहस्रात्तु षट्सहस्र द्विजान्तकम् ॥ २  
सहस्रहीनं नवकं चतुष्केषूत्तमं द्विजाः ।  
ततःपञ्च सहस्रात्तु सहस्रान्तं यथाक्रमम् ॥ ३  
हीनं पञ्चशतेनैव मध्यमं नवकं बुधाः ।  
शतहीन सहस्रात्तु यावत्पञ्चशतान्तकम् ॥ ४  
शतार्धेन क्रमेणैव कनीयक्षुद्रयोर्मतम् ।

*pratyekam navadha' prokta' vaks'yama'n.a prama'n.atah |  
caturdas'a sahasra'ttu s'adsahasra dvija'ntakam || 2  
sahasra hi'nam navakam catus'kes'u'ttamam dvija'h |*

*tatah pan"ca sahasra'ttu sahasra'ntam yatha'kramam* // 3  
*hi'nam pan"ca s'atenaiva madhyamam navakam budha'h*  
*s'atahi'na sahasra'ttu ya'vat pan"ca s'ata'ntakam* // 4  
*s'ata'rdhena kramen.aiva kani'ya ks"udrayor matam* /

In each category there are nine varieties grouped into three as the foremost, intermediate and the least , each group containing three. The number in each category is to be decided according to the system which is being told now.

Starting from 14,000 brahmins and reaching down to 6,000, decreasing the number by one thousand, nine numbers are obtained. The first three numbers are of the foremost group; the next three numbers belong to the intermediate group and the last three numbers belong to the least group. Then, starting from 5000 brahmins and reaching down to 500, decreasing the number by one hundred, nine numbers are obtained. These belong to the medium category and are to be grouped into three as said before. Starting from 900 and coming down to 500, decreasing the number by 50, nine numbers are obtained . These belong to the lower category. The number of brahmins for the small category is 50.

अथवान्यप्रकारेण वक्ष्यते श्रुणत द्विजाः ॥ ५  
 अष्टोत्तरशतं चान्यद्वर्धयेद्दशसंख्यया ।  
 लक्षान्तं संगृहीतव्यं तेषुशक्त्यैकमाचरेत् ॥ ६

*athava'nya praka'ren.a vaks"yate s'r'n.uta dvija'h* // 5  
*as"tottaras'atam ca'nyad vardhayed das'a san'khyaya' /*  
*laks"a'ntam san'gr'hi'tavyam tes"u s'aktyaikam a'caret* // 6

O, the Sages!, the number of brahmins is decided even in a different way which I am going to tell you now. Listen to this. Starting from 108 and increasing ten by ten, the maximum number could be reached up to one hundred thousand. The number of brahmins could be decided within these limits according to the possibility of the donor.

अशक्तश्चेद्दशाद्यष्टशतान्तं पञ्चसंख्यया ।  
 वर्धयेदतिहीनंचेत् एकस्मादेव वर्धनात् ॥ ७  
 दशान्तं वाऽथ कर्तव्यं तेषु चेष्टं समाचरेत् ।

द्वात्रिंशद्वा चतुर्विंशत् षोडश द्वादशैव वा ॥ ८  
चतुरुत्तरपञ्चाशत् संख्याका वा प्रकीर्तिताः ॥ ९

*as'aktas'ced das'a'dyas't'a s'ata'ntam pan"ca san'khyaya' /  
vardhayed atihinam cet ekasma'deva vardhana't 7  
das'antam va'tha kartavyam tes"u ces"t'am sama'caret /  
dva'trims'adva' caturvims'at s"od'as'a dva'das'aiva va' 8  
caturuttara pan"ca's'at san'khyaka' va' praki'rtita'h 9*

If the donor is not able to gift the land in larger size, the number of brahmins could be decided starting from 10 and reaching to 800, increasing the number five by five. If the source of the donor is too meager, the maximum could be held as 10 starting from one and increasing the number one by one. He can fix the number according to his source. If not in this way, the number of brahmins could be taken in a fixed mode such as 32, 24, 16 or 12. The land could be gifted even to 54 brahmins.

। इति कामिकाख्ये महातन्त्रे क्रियापादे द्विजसंख्याविधिर्नाम सप्तविंशः पटलः ।

। iti ka'mika'khye maha'tantre kriya'pa'de dvijasan'khyā vidhirna'ma saptavims'ah pat'lah ।

This is the 27<sup>th</sup> chapter titled “ Number of Brahmins for Gifting the Land” in the kriya section of the Great Tantra called Ka'mika

## २७ ग्रामादिविन्यास विधिः

### 28 GRA'MA'DI VINYA'SA VIDHIH

#### 29 Specific Rules for the Allocation of Sites in the Villages and Other Settlements

विन्यासस्य विशेषोऽयं ग्रामादीनां इहोच्यते ।

ग्रामशरीरमङ्गं स्याद्देवमर्त्यपरिग्रहः ॥

१

उपाङ्गमिति बोद्धव्यं विमानभवनादिकम् ।

*vinya'sasya vis'es''oyam gra'ma'di'na'm ihocyate ।*

*gra'mas' s'ari'ram an'gam sya'd devamartya parigrahaḥ ॥ 1*

*upa'n'gam iti boddhavyam vima'na bhavana'dikam ।*

Significant rules for the allocation of sites applicable to the villages and other settlements are now told. A village or city is considered in terms of body, major limbs and minor limbs( *s'ari'ra*, *an'ga* and *pratyān'ga*). The sites occupied by the deities constitute the main body(*s'ar'i'ra*). The sites occupied by the people are considered to be the major limbs(*an'ga*) of the village or city. The sites in which storied buildings and mansions have been constructed are considered to be the the minor limbs(*upa'n'ga*) of the village or city.

पदप्रस्तरसूत्रे वा मध्यसूत्रद्वयेऽपि च ॥

२

कर्णसूत्रद्वये चापि उपाङ्गं नैव कारयेत् ।

वीथ्यन्तरे गृहश्रेण्यां सीम्नि वा सूत्रवर्धनम् ॥

३

यथाभवेत्तथा कार्यं न कार्यं सूत्रपीडनम् ।

दण्डच्छेदो न कर्तव्यो ग्रामे वापि गृहायतौ ॥

४

*padaprasta'ara su'tre va' madhyasu'tra dvaye pi ca* // 2  
*karn.asu'tra dvaye ca'pi upa'n'gam naiva ka'rayet*  
*vi'thyantare gr'has's'ren.ya'm si'mni va' su'travardhanam* // 3  
*yatha'bhavet tatha'ka'ryam na ka'ryam su'tra pi'd'anam*  
*dan.d'acchedo na kartavyo gra'me va'pi gr'ha'yatau* // 4

Along the boundary lines(*pada prasta'ra*) of the village, along the two central lines(*brahma su'tra* and *soma su'tra*) and along the two diagonal lines(*karn.a su'tra*), the buildings pertaining to the minor limbs should not be constructed. Within the streets and in the rows of the houses and in the boundary lines of the village, the lines of the inner grids may be increased according to the needs. But while increasing the lines, there should not occur the fractions of such lines. It should be increased in terms of one full basic unit. Similarly, there should not occur the fractions of a rod(*dan.d'a*) while fixing the boundary of the village or fixing the length of the houses.

उपाङ्गायामविस्तारे दण्डच्छेदोऽपि योज्यते ।  
 अन्यत्र दण्डं न छिद्याच्छरीरे तु विशेषतः ॥

५

*upa'n'ga'ya'ma vista're dan.d'acchedo pi yojyate*  
*anyatra dan.d'am na chidyac charire tu vis'es'atah* // 5

Fractioning of rod-measure is allowed in fixing the length and breadth of the constructions pertaining to the minor limbs. In other places there should not occur the fractioning of the rod-measure. Specifically, there should not be fractions of rod in the constructions pertaining to the body of the village.

बाह्यश्रेणीषु वृद्धिश्च दण्डच्छेदश्च वीथिषु ।  
 पदशेषयुतं वेश्म छिन्नदण्डं गृहादिकम् ॥  
 इष्टमानं च वीथीनां वास्तु कर्मणि शस्यते ।  
 श्रेण्यन्तरेषु तत्रैव पदशेषं समापयेत् ॥

६

७

*ba'hya s'ren.i's"u vr'ddhis'ca dan.d'acchedas'ca vi'this"u/  
 padas'es"ayutam ves'ma chinna dan.d'am gr'ha'dikam// 6  
 is"t'ama'nam ca vi'thi'na'm va'stukarman.i s'asyate/  
 s'ren.yantares"u tatraiva padas'es"am sama'payet // 7*

In the boundary line of the streets and in the outer rows of the village, the increase of the existing measure could be done allowing the fractions of rod. But, here also, fractions of grids is allowed only for mansions and large buildings; not for the small houses. Only fraction of rod is allowed for the individual houses. In all the activities governed by the rules of *va'stu*, the desired measure can be taken for the streets. In between two rows of the houses, the fraction of grids could be accepted, if there is such a need for adjustment and extension.

चण्डालानां प्रवेशाय निर्णमाय मलस्य च ।  
 जलस्य निर्णमार्थं तु क्षुद्रमार्गाः प्रशंसिताः ॥ ८

*can.d'a'la'na'm praves'a'ya nirgama'ya malasya ca/  
 jalasya nirgama'rtham tu ks"udrama'rga'h pras'amsita'h// 8*

The narrow streets are specifically meant for the entry of the outcast and for the draining of sewage and dirty water.

ग्रामेषु यत्कृतो दोषो राज्ञो ग्रामस्य सर्वतः ।  
 अङ्गेषु यत्कृतो दोषो ग्रामस्य हि जनस्य तु ॥ ९  
 प्रत्यङ्गे यत्कृतो दोषस्तत्रस्थानां विशेषतः ।  
 वास्तुनस्सर्वमर्मादि त्यक्त्वान्यत्र वसेन्नरः ॥ १०

*gra'mes"u yatkr'to dos"o ra'jn"o gra'masya sarvatah/  
 an'ges"u yatkr'to dos"o gra'masya hi janasya tu// 9  
 pratyan'ge yatkr'to dos"as tatrastha'na'm vis'es"atah/  
 va'stunas sarva marma'di tyaktvanyatra vasen narah// 10*

The violations and aberrations committed in the body(*s'ar'ira*) of the village in respect of *va'stu* directions would eventually affect the ruler and the whole village. The violations committed in the major limbs(*an'ga*) of the village would affect the village and its residents. The violations committed in the individual constructions(*pratyana'ga*) would affect only those who reside in that particular building.

त्रिशूले गर्भनाशं स्याच्चतुष्के प्रेष्यनाशनम् ।	
मरणं मर्मणि ज्ञेयं सन्धौ मित्रार्थं नाशनम् ॥	११
चतुष्के नित्यरोगस्याल्लाङ्गले मित्रनाशनम् ।	
मरणं ब्रह्मसूत्रे तु कर्णसूत्रेऽर्थनाशनम् ॥	१२
पदप्रस्तार सूत्रे च पुरनाशो भवेद् ध्रुवम् ।	

*tris'u'le garbhana's'am sya'c catus''ke pres''ya na's'anam /*  
*maran.am marman.i jn''eyam sandhu mitra'rtha na's'anam // 11*  
*catus''ke nityarogas syal la'n'gale mitra na's'anam /*  
*maran.am brahma su'tre tu karn.asu'tre artha na's'anam // 12*  
*padaprasta'ra su'tre ca purana's'o bhaved dhr'vam /*

The buildings constructed in the prohibited point(*marma*) known as *tris'u'la* will abort pregnancy; constructions in the *catus''ka* will create misfortunes to the servants; those in the *maha'marma* will lead to untimely death; those in the *sandhi* will ruin the wealth of the associated persons; those in the *catus''ka* will create prolonging disease; those in the *la'n'gala* will destroy the associated persons; those built in the *brahma su'tra* will bring about premature death; those built in the *karn.a su'tra* will destroy all the earnings and the wealth; and those built along the boundary line will lead to the destruction of the whole village or city.

युग्मायुग्म विभागेन विन्यासो विविधो मतः ॥	१३
युग्ममार्गस्तु सूत्रस्था अयुग्मे पदमध्यगाः ।	
अन्योन्य सङ्करो यस्मात् अशुभं स्याज् जनेषु च ॥	१४
अयं विभागः कथितो वास्तौ दण्डकसंज्ञके ।	



*yugma'yugma vibha'gena vinya'so vividho matah* // 13  
*yugma ma'rgastu su'trastha' ayugme pada madhyaga'h* |  
*anyonya san'karo yasma't as'ubham sya'j janas'u ca* // 14  
*ayam vibha'gah kathito va'stau dan.d'aka samjn'ake* |

The va'stu man.d'alas are of two kinds, those consisting of even number of grids and those consisting of odd number of grids. The allocation of the sites is also based on these two different patterns. If the village plan is based on the man.d'ala of even number of squares, then the lines of the streets should coincide with the lines of the rows of grids. If the plan is based on the man.d'ala of odd number of squares, then the lines of streets should pass through the middle of the rows of grids. There should not be any sort of mixing of the rules and properties of these two kinds of man.d'alas. Such combined obseravtions would create misfortunes and calamities to the people living in the village. Such different rules for holding the lines of streets are specifically insisted for the va'stu-based dan.d'aka type of village plan.

ब्रह्मस्थाने सभादीनि कल्पयेद्विधिना बुधः ॥ १५  
सोमेशानन्तरे सूत्रं याम्यनैर्ऋतमध्यमे ।  
तन्मुक्त्वा पार्श्वयोः कार्यं सभास्थानसमृद्धये ॥ १६

*brahmastha'ne sabha'di'ni kalpayed vidhina'budhah* // 15  
*somes'a'nantare su'tram ya'mya nairr'ta madhyame* |  
*tanmuktva' pa'rs'vayoh ka'ryam sabha'stha'na samr'ddhaye* //16

The well-versed architect should construct assembly hall and such others in the central space(*brahmastha'na*)according to the directions set forth in the scriptures . Leaving out the space denoted by the line which runs between the north and the north-east and by the line which passes between the south and the south-east, he should construct the assembly hall to make sure of its high prominence.

व्यपोह्य मध्यमं भागं वापीकूपश्च मण्टपम् ।  
वायव्ये नैर्ऋते चैशे कुर्याद्वै देवतालयम् ॥ १७

*vyapohya madhyamam bha'gam va'pi' ku'pan''ca man.t'apam /  
va'yavye nairr'te cais'e kurya'dvai devata'layam ॥ 17*

Having left out the central space , he should select some other place for the construction of oblong or circular reservoir of water , or well and pavilion. In the north- west or south-west, he should construct shrines for the deities.

ऐशं चेदीशभागे तु चान्यस्मिन् वैष्णवं भवेत् ।  
ब्राह्मं वा मध्यमे भागे पीठं वा परिकल्पयेत् ॥ १८

*ais'am cedi's'abha'getu ca'nyasmin vais''n.avam bhavet /  
bra'hmam va' madhyame bha'ge pi't''ham va' parikalpayet ॥ 18*

If it is the I's'a'na form of Lord S'iva, it is to be installed in the north-east. In other places, the incarnated forms of Vis''n.u are to be installed. If it is the form of S'ivalin'ga, it is to be installed in the central grid of the central space. It is to be provided with a specific kind of pedestal.

ग्रामदेर्ब्रह्मसूत्रस्य पश्चिमायां विशेषतः ।  
उत्तरे मानुषे भागे विष्णुं संस्थापयेद्बुधः ॥ १९

*gra'ma'der brahma su'trasya pas'cima'ya'm vis'es''atah /  
uttare ma'nus''e bha'ge vis''n.um samstha'payed budhah ॥ 19*

At the western end of the east-west central line(*brahma su'tra*), the learned architect should install the form of Vis''n.u in accordance with the specific direction. Or, this may be installed, as a general rule, in the *ma'nus''a* belt of grids lying in the north.

यमस्य पूर्वसूत्रेस्यान्मानुषे स्कन्द एव च ।  
इन्द्रसूत्रादुदीच्यां तु सूर्यं संस्थापयेत्सुधीः ॥ २०

*yamasya pu'rva su'tresya'n ma'nus''e skanda eva ca /  
indra su'tra'dudi'cya'm tu su'ryam samstha'payet sudhi'h 20*

In the *ma'nus*"a belt of grids and at the eastern end of the south line, the learned architect should install the form of Skanda. He should install the form of Sun God in the *ma'nus*"a belt and at the northern end of the east line.

सोमसूत्रं ततः पूर्वे मानुषे च विनायकम् ।  
दुर्गा वा तत्र कर्तव्या स्कन्दपार्श्वेऽथवा भवेत् ॥ २१  
बहिर्मङ्गलवीथ्यास्तु पैशाचे वा प्रकल्पयेत् ॥ २२

*somasu'tram tatah pu'rve ma'nus"e ca vina'yakam ।  
durga'va' tatra kartavya' skandapa'rs've athava' bhavet ॥ 21  
bahirman'gala vi'thya'stu pais'a'ce va' prakalpayet ॥ 22*

In the *ma'nus*"a belt and at the eastern portion of the north line, the form of Gan.es'a is to be installed. In the same location, even the form of Goddess Durga is to be installed. Or, the form of Durga may be installed by the side of Skanda also. Or, the form of Durga' may be installed in the outer *man'gala*-street or in the outermost belt known as *pais'aca pada*.

। इति कामिकाख्ये महातन्त्रे क्रियापादे ग्रामादिविन्यासविधिर्नाम अष्टाविंशतितमः पटलः ।

। iti ka'mika'khye maha'tantre kriya'pa'de gra'ma'di vinya'savidhir na'ma  
as't'avims'atitamah pat'lah ।

This is the 28<sup>th</sup> chapter titled "Specific Rules for the Allocation of Sites in the Villages and Other Settlements" in the kriya-section of the Great Tantra called Ka'mika

## २९ ब्रह्मदेव पदादि विधिः

### 29 BRAHMA DEVA PADA'DI VIDHIH

#### 29 Rules in Respect of Brahmapada, Devapada and Others

अतः परं प्रवक्ष्यामि ब्रह्मदेव पदादिकम्  
ग्रामाद्दशानवांशं वा अष्टसप्तांशमेव वा ॥

१

*atahparam pravaks"ya'mi brahmadeva pada'dikam |*  
*gra'ma'd das'a nava'ms'am va' as"t'asapta'ms'ameva va' || 1*

Then I will tell you some specific rules regarding the *brahmapada*, *devapada* and others. The whole area of the village is to be divided into 10, 9, 8 or 7 equal parts lengthwise and breadthwise.

कृत्वा बहिश्च पैशाचं अन्तर्मानुषमुच्यते ।  
तदन्तर्दैविकं प्रोक्तं शिष्टं ब्रह्ममिति स्मृतम् ॥

२

*kr'tva'bahis'ca pais'a'cam antarma'nus"am ucyate |*  
*tadantar daivikam proktam s'is"t'am brahmam iti smr'tam || 2*

The outermost belt is to be taken as *pais'a'ca pada*. The inner belt of grids adjacent to the *pais'a'ca pada* is known as *ma'nus"a pada*. The next inner belt of the grids adjacent to the *ma'nus"a pada* is called *daivika pada*. The remaining innermost section is considered to be *brahma pada*.

ग्रामभूतं तुरीयांशं वस्वग्निमुनिभागिकम् ।  
कृत्वा तेष्वेकभागं तु परितो वर्धयेद् गुरुः ॥

३

*gra'ma bhu'tam turi'ya'ms'am vasvagni munibha'gikam /  
kr'tva' tes'vekabha'gam tu parito vardhayed guruh ॥*

3

The whole extent of the village is to be divided into 3, 4,5,6,7 or 8 equal parts lengthwise and breadthwise. Then the Guru should increase the boundary of the village in all directions by the measure of one part.

बहिर्मागं इति ज्ञेयं बाह्यं पैशाचमेव हि ।  
दैवमानुषभागे तु वर्णानां वास इष्यते ॥

४

*bahirma'rgam iti jn''eyam ba'hyam pais'a'cam eva hi /  
daiva ma'nus''a bha'ge tu varn.a'na'm va'sa is''yate ॥*

4

The belt extended around the village is known as the exterior main street. The area comprising the extended belt and the outermost belt of the village is to be taken as the *pais'a'ca pada*. The houses of all the four castes are to be in the *daiva pada* and the *ma'nus''a pada*. This kind of allocation is highly recommended.

ब्रह्मपैशाच भागे तु देवतागारमिष्यते ।  
पैशाचे न च कर्तव्यो वासः कर्मोपजीविनाम् ॥

५

*brahma pais'a'ca bha'ge tu devata'ga'ram is''yate /  
pais'a'ce na kartavyo va'sah karmopaji'vina'm ॥*

5

The shrines for various deities are to be in the *brahma pada* and the *pais'a'ca pada*. The dwelling place for those who maintain their life by hard works and toiling is never to be built in the *pais'a'ca* belt.

अथवान्यप्रकारेण कथ्यते पण्डितोत्तमाः ।  
वर्णानां वास इत्युक्ते ब्रह्मपैशाचिकांशके ॥

६

*athava'nya praka'ren.a kathyate pan.d'itottamah /  
varn.a'na'm va'sa ityukte brahma pais'a'cika'ms'ake // 6*

O, the foremost learned Sages!, the allocation of land for the houses of all castes is considered even in different way. Houses for all of them may be in the *brahma pada* and *pais'a'ca pada*.

पदे पैशाचिके कुर्याद्वैवज्ञभिषजां गृहम् ।  
अन्येषां कर्मिणां गेहं वास्तु पैशाचिके मतम् ॥ ७

*pade pais'a'cike kurya'd daivajn''a bhis''aja'm gr'ham /  
anyes''a'm karmin.a'm geham va'stu pais''a'cike matam // 7*

The houses for the knowers of the divine science(daivajn''a) who belong to the Vis'vakarma community and for the physicians are to be in the *pais'a'ca* belt. The dwelling place for other workers and employees may also be in the *pais'a'ca pada*.

चिकित्सकानां वेश्मस्याद् ग्राममध्ये बहिस्तु वा ।  
देवालयस्य पार्श्वे तु पूजकानां गृहं भवेत् ॥ ८

*cikitsika'na'm ves'amsya'd gra'ma madhye bahistu va' /  
deva'layasya pa'rs've tu pu'jaka'na'm gr'ham bhavet // 8*

Either in the middle belt or in the outer belt of the village, the houses for the physicians may be built. The houses for the temple priests should be adjacent to the temple.

बाह्ये पैशाचिके शास्ता रुद्रो मोटी च मातरः ।  
अन्येषां वास्तुदेवानां पदपैशाचिके पदम् ॥ ९  
बाह्ये वाऽभ्यन्तरे वापि गणेशस्कन्दयोर्गृहम् ॥ १०

*ba'hye pais'a'cike s'a'sta' rydro mot'i' ma'tarah /*  
*anyes''a'm va'stu deva'na'm pada pais'a'cike matam // 9*  
*ba'hyeva'pyantare va'pi gan.es'a skandayor gr'ham // 10*

The shrines for S'a'sta, Rudra, Can.d'ika' and the Sapta Ma'tr'kas are to be in the outer side of the *pais'a'ca pada*. For all other deities essential for the welfare of the village, shrines are to be built in the *pais'a'ca pada*. The shrines for Gan.es'a and Skanda may be built either in the outer belt or in the inner belt.

। इति कामिकाख्ये महातन्त्रे क्रियापादे ब्रह्मदेवपदादिविधिर्नाम एकोनत्रिंशः पटलः ॥

liti kamika'khye maha'tantre kriya'pa'de brahmadeva pada'di vidhir na'ma ekonatrims'at pat'lahl

This is the 29<sup>th</sup> chapter titled "Rules in Respect of Brahmapada, Devapada and Others" in the Kriya-section of the Great Tantra called Kamika

## ३० सग्रामाद्यङ्गस्थान निर्णयविधिः

### 30 GRA'MA'DYAN'GASTHA'NA NIRN.AYA VIDHIH

#### 30 Directions for Ascertaining Appropriate Locations for those who live in the Villages and other Settlements

इदानीं संप्रवक्ष्यामि स्थानान्यङ्गोपजीविनाम् । दैवज्ञो गणको वैद्यस्त्वम्बष्ठो भेषजप्रदः ॥	१
विक्षापहः कर्मकारो दैवो ग्रामाङ्गमष्टधा । वणिजश्च कुलालश्च नापिताः पुष्पजीविनः ॥	२
वादित्रजीविनः प्राणिजीविनश्चक्रजीविनः । वैदेहकास्तन्तुवायाः कर्मका रजका अपि ॥	३
चण्डाला अपि चेत्येते द्वादशाङ्गोपजीविनः ।	

*ida'ni'm sampravaks''ya'mi stha'na'nyan'gopa ji'vina'm /  
daivajn''o gan.ko vaidyastvambas''t'ho bhes''ajapradah ॥ 1  
vis''a'pah karmaka'ro daivo grama'n'gamas''t'adha' /  
van.ijas'ca kula'las'ca na'pita'h pus''paji'vinah ॥ 2  
va'ditraji'vinah pra'n.ijivanas'cakra jivinah /  
vaidehaka's tantu va'ya'h karmaka' rajaka' api ॥ 3  
can.d'a'la' api cetyete dva'das'a'n'gopa ji'vinah /*

Now I will explicitly tell you the appropriate dwelling palces for those who maintain their livelihood in the major divisions and the minor divisions of villages and such other settlements. The knowers of the divine forms (daivajna), astrologers, physicians hailing from the medical tradition, traditional barbers, dispensers of medicines, poison-removers, black-smiths, event-tellers well-versed in astronomy – these are the eight kinds of people eligible to occupy the major divisions of the village. Oil-merchants, potters. professional barbers, those who live by selling flowers, those who live by



dealing with musical instruments, those who live by making use of animals, those who live by carts, wheels and such other tools, traditional traders, weavers, labourers, washermen, those who belong to the lowest caste – these are the twelve kinds of people who are entitled to live in the minor divisions of the villages and other settlements.

वारुण्यां वणिजां स्थानं इन्द्रदिश्यथवा भवेत् ॥ ४  
 कुलालस्थानमैशान्यां सौम्ये चेन्द्रस्य वा दिशि ।  
 नापितानां द्वयेपि स्यादग्नेरिन्द्रस्य वा दिशि ॥ ५

*va'run.ya'm van'ija'm stha'nam indradis'yathava' bhavet ॥4*  
*kula'lastha'namais'a'nya'm saumye cendrasya va'dis'i*  
*na'pita'na'm dvayepi sya'd agnerindrasya va'dis'i ॥ 5*

The location for the oil-merchants is to be in the west. If not, their location may be in the east also. The location for the potters is to be either in the north-east, north or the east. For both the traditional and professional barbers, the location is to be either in the south-east or the east.

ऐशान्यां इष्यते पुष्पजीविनां स्थानमत्र तु ।  
 वादित्रजीविनां स्थानं सोमदेशे च कल्पितम् ॥ ६

*ais'a'nyam is'yate pus'paji'vina'm stha'namatra tu*  
*va'ditra jivina'm stha'nam somades'e ca kalpitam ॥ 6*

For those who maintain their life by selling flowers, the recommended location is in the north-east. For those who are dealing with the musical instruments and their accessories, the location should be marked in the north.

वारुण्यां अथ वायव्यां नैर्ऋत्यां प्राणिजीविनाम् ।  
 याम्यायां दिशि सौम्यायां चक्रिणां स्थानमिष्यते ॥ ७

*va'run.ya'm atha va'yavya'm nairr'tya'm pra'n.i ji'vina'm /  
ya'mya'ya'm dis'i saumya'ya'm cakrin.a'm stha'namis''yate || 7*

For those who live by making use of animals and other beings, the location should be either in the west, north-west or south-west. For those who maintain their life by making use of carts, wheels and such other tools, the location should be in the south and the north.

वैदेहकानां वायव्यां स्थानं प्रोक्तं शिवागमे ।  
प्रोक्तं तु तन्तुवायानां स्थानं याम्यदिशिस्थितम् ॥ ८

*vaidehaka'na'm va'yavya'm stha'nam proktam s'iva'game /  
proktam tu tantuva'ya'na'm stha'nam ya'mya dis'i sthitam || 8*

It is declared in the Sivagama that the location for the traders by caste is to be in the north-west. The location situated in the south is fit for the weavers.

जात्युत्कर्षवशेनैव स्थानं युक्त्या प्रकल्पयेत् ।  
उत्कृष्टानां समीपे स्यान्निकृष्टानां तु दूरतः ॥ ९

*ja'tyutkars''a vas'enaiva stha'nam yuktya'prakalpayet /  
utkr's''t'a'na'm sami'pe sya'n nikr's''t'a'na'm tu du'ratah || 9*

The exact location is to be determined by reasoning, according to the situation and according to the superiority of caste denominations. The location for the superior classes should be near the central region of the town and the location for the inferior classes should be at a considerable distance from the central region.

आग्नेय्यामथ वायव्यां शतदण्डं व्यपोह्य तु ।  
कर्मकाणां निवासस्याद्रजकानां ततो बहिः ॥ १०

*a'gneyya'm atha va'yavya'm s'atadan.d'am vyapohya tu /  
karmaka'n.a'm niva'sasya'd rajaka'na'm tato bahih // 10*

For the artisans and the washermen, the exact location is to be in the south-east or in the north-east, having left out a distance of 100 poles outside the boundary.

चण्डालानां तु कर्तव्यं पूर्वस्यां विदिशासु च ।  
चण्डालानां कुटीराणि क्रोशबाह्ये प्रकल्पयेत् ॥ ११

*can.d'a'la'na'm tu kartavyam pu'rvasya'm vidis'a'su ca /  
can.d'a'la'na'm kut'i'ra'n.i kros'aba'hye prakalpayet // 11*

The location for the lowest caste is to be allocated in the east or in the four corners of the village. The huts for the lowest caste are to be built at a distance of one *krosa*.

ऐशान्यां अथ वायव्यां श्मशानं प्राचि वोत्तरे ।  
नद्यादौ विद्यमाने तु श्मशानं तीरदेशके ॥ १२

*ais'a'nya'm atha va'yavya'm s'mas'a'nam pra'civottare /  
nadya'dau vidyama'ne tu s'mas'a'nam ti'ra des'ake // 12*

If there is river either in the north-east or in the north-west, or in the east or north of the village, then the burial ground should be formed near the river bank.

प्राच्यां प्रतीच्यां वायव्यां ऐशान्यां सोमदिश्यथ ।  
तटाकं कारयेत्कूपं अन्यदिक्षु विवर्जयेत् ॥ १३

*pra'cya'm prati'cya'm va'yavya'm ais'a'nya'm somadis'yatha /  
tat'a'kam ka'rayet ku'pam anyadiks'u vivarjayet // 13*

The concerned authorities should construct tank and well either in the east, west, north-west, north-east or north side of the village. They should avoid other directions.

गोशाला दक्षिणे देशे पुष्पवाटी तथोत्तरे ।  
अथवा सर्वकाष्ठासु वापीकूपतटाककाः ॥ १४

*gos'a'la' daks'in.e des'e pus'pava't'i' tathottare |*  
*athava'sarvaka's't'ha'su va'pi'ku'pa tat'a'kaka'h || 14*

The cow-shed is to be in the southern area and the flower garden should be in the north. In an alternate way, the ponds, wells and tanks may be constructed in all the directions around the village.

वैश्यानां परितो वासश्शूद्राणां पितृके भवेत् ।  
चण्डाल कर्मकाराणां श्मशानोदक्प्रदेशयोः ॥ १५

*vais'ya'na'm parito va'sas's'u'dra'n.a'm pitr'ke bhavet |*  
*can.d'a'la karma ka'ra'n.a'm s'mas'anodakprades'ayoh || 15*

The dwelling place for the vaisyas(trading community) may be in all directions around the village and that for the sudras(agricultural community) is to be in the south-west. The dwelling place for the people of lowest caste and for the hired laborers is to be in the north side of the burial ground.

हीनत्वपरिवृत्तिश्च ग्रामाङ्गानां विशेषतः ।  
देववेश्म गृहादीनां मार्गस्य च विशेषतः ॥ १६

*hi'natva parivr'ttis"ca gra'ma'n'ga'nam vis'es"atah /  
deva ves'ma gr'ha'di'na'm ma'rgasya ca vis'es"atah // 16*

There are some specific activities to nullify the defects that could have occurred in the process of allocation and to expedite the growth in the major parts of the village. Similarly there are some specific activities to be carried out for the perfection of the roads which lead to the shrines of the gods and the houses of the people.

शोध्यानां संशयमार्गे निक्षिपेच्छून्य देशके ।  
श्लेष्मातकं वटश्चापि कटकञ्चाप्युदुम्बरम् ॥ १७  
आरग्वथं तथाश्वत्थं निम्बं प्लक्षं च वर्धयेत् ।  
प्रदक्षिणक्रमादेतान् इशानाद्यष्टदिक्ष्वपि ॥ १८  
वृक्षा स्थाप्या बहिर्वास्तौ चैत्यवृक्षा भवन्त्यमी ।  
एते दोषहरा प्रोक्ता ग्रामादीनां विशेषतः ॥ १९

*s'odhya'na'm sams'aya ma'rge niks"ipech chu'nya des'ake /  
s'les"ma'takam vat'an"ca'pi kat'kan"ca'pyudumbaram // 17  
a'ragvatam tatha's'vattham nimbam plaks"am ca vivardayet /  
pradaks"in.a krama'deta'n i's'a'na'dyas"t'a diks"vapi // 18  
vr'ks"a' stha'pya' bahirva'stau caitya vr'ks"a' bhavantiyami' /  
ete dos"ahara' prokta' gra'ma'di'na'm vis'es"atah // 19*

In order to maintain the purity of those roads and paths which seem to be with defects and impurity, the concerned authorities should implant the recommended trees in the empty spaces available around the village. *Sleshamataka, vata, kataka, udumbara, aragvata, asvattha, nimba, plaksha* – all these eight trees are to be implanted in the eight directions starting from the north-east in the clock-wise order. All these trees are to be outside the boundary line of the village and they should have been provided with a raised platform at the bottom. Specifically it is declared in the scriptures that such recommended trees are capable of nullifying the defects of the village and other settlements.

सहस्रादधिके विप्रे विप्रशक्त्या न दोषयुक् ।  
बहिर्मङ्गल वीथ्यां तु पादपादार्धं वर्धनात् ॥ २०

*sahasra'datike vipre vipras'aktya' na dos''ayuk/  
bahir man'gala vi'thya'm tu pa'da pa'da'rdha vardhana't//20*

A village in which more than 1000 brahmins live does not get affected by defects or irregularities because of the vitalizing spiritual power of those brahmins. If needed, both sides of the outer car-street may be extended, the increment being one eighth, one fourth or half of its breadth.

वर्णान्तरगृहारामान्तरितामर मन्दिरम् ।  
चतुरादि चतुष्पञ्च दण्डार्धार्धपदं पुनः ॥ २१  
नीत्वा गृहवशात्कार्यं सप्रकारं सुरालयम् ।  
एवं तु रौद्रदेवानां विमानं परिकल्पयेत् ॥ २२

*varn.a'ntara gr'ha'di'na'mantarita'mara mandiram/  
catura'di catus''pan''ca dan.d'a'rdha'rdha padam punah// 21  
ni'tva' gr'havas'a'tka'ryam sapraka'ram sura'layam/  
evam tu raudra deva'na'm vima'nam parikalpayet// 22*

In case the shrine of god remains partly or mostly covered by the garden trees of the houses belonging to the caste other than the one eligible to live near by the shrine, a stretch of land measuring from 4 to 20 rods or circumscribed by half or one fourth grid of the house-plan should be left out according to the nature of the house and the shrine for the god should be built so as to be associated with essential enclosures in order to avoid the covering of the house-trees. In this way the temples for Rudra and other gods are to be constructed.

। इति कामिकाख्ये महातन्त्रे क्रियापादे ग्रामाद्यङ्गस्थाननिर्णयविधिर्नाम त्रिंशः पटलः ।  
iti ka'mika'khye maha'tantre kriya'pa'de gra'ma'dyan'gadtha'na nirn.ya vidhirna'ma  
trims'ah pat'alah

Here ends the 30<sup>th</sup> chapter titled "Directions for Ascertaining Appropriate Locations for those who live in the Villages and other Settlements", in the Kriya-section of the Great Tantra called Kamika

## ३१ गर्भन्यासविधिः

### 31 GARBHANYA'SA VIDHIH

#### 31 Directions for Laying the Foundation Deposit

गर्भन्यासविधिं वक्ष्ये ग्रामादीनां च सद्मनाम् ।  
सगर्भं सर्वसंपत्तयै विगर्भं नाशनं भवेत् ॥ १

*garbhanya'sa vidhim vaks''ye gra'ma'di'na'm ca sadmana'm /  
sagarbham sarva sampatyai vigarbham na's'anam bhavet ॥ 1*

Then I will tell you the directions for laying the foundation deposit prior to the commencement of the works concerned with the construction of villages and such other settlements and with the temples. The selected ground associated with foundation deposit will yield all prosperities. That which is bereft of such foundation deposit will meet with destruction.

तस्मात्सर्वप्रयत्नेन गर्भं संथापयेत्सुधीः ।  
देवतास्थापनात्पूर्वं स्थापनं चोत्तमं भवेत् ॥ २

*tasma'tsarva prayatnena garbham samstha'payet sudhi'h /  
devata'stha'pana't pu'rvam stha'panam cottamam bhavet ॥ 2*

Therefore the chief architect who has deep knowledge in scriptures should lay the foundation deposit taking all sorts of efforts. The laying of foundation deposit prior to the installation of god's image is considered to be of foremost type.

देवतास्थापनस्यान्ते स्थापनं मध्यमं भवेत् ।  
ग्रामविन्यासमारभ्य चैकाब्दादूर्ध्वकालके ॥ ३  
स्थापनं कन्यसं प्रोक्तं ग्रामादीनामिति स्मृतम् ।

*devata' stha'panasya'nte stha'panam madhyamam bahvet /  
gra'ma vinya'sama'rabhya caika'bda'du'rdhva ka'lake // 3  
stha'panam kanyasam proktam gra'ma'di'na'm iti smr'tam /*

The laying of foundation deposit at the end of installation of the divine form is of medium type. The laying of foundation deposit after the lapse of one year from the commencement of the planning works(garbha vinyasa) of the village is of lower type. These are the basic rules for laying the foundation deposit for villages and others.

पूर्वोक्ते तु शिवे काले सितपक्षे विशेषतः ॥ ४  
ग्रामादीनां तु रात्रौ स्यात्सद्यनस्तु दिवापि वा ।  
नागयोगे दिवा वापि ग्रामगर्भं तु विन्यसेत् ॥ ५

*pu'rvokte tu si've ka'le sita paks''e vis'es''atah // 4  
gra'ma'di'na'm tu ra'trau sya't sadmanastu diva'pi va' /  
na'gayoge diva' va'pi gra'ma garbham tu vinyaset // 5*

Exactly at an auspicious time, as detailed before, the foundation deposit is to be laid down. The bright phase of the lunar month is highly recommended. For villages and others the foundation deposit is to be laid down in the night time. And for the temples, it is to be laid down in the day time. Or, it could be laid down in the villages and others even in the day time if it is associated with the specific *karana* known as *naga*.

नक्तं न्यसेन्नराणां तु देवानं तु दिवापि वा ।  
गृहिणीं गर्भिणीं कर्तुं यदि गर्भं न निक्षिपेत् ॥ ६

*naktam nyasen nara'n.a'm tu deva'na'm tu diva'pi va' /  
gr'hi'n.i'm garbhin.i' kartum yadi garbham na niks''ipet // 6*



For the dwellings of the human beings, it is to be laid in the night time. For the gods , in the day time. If the spouse of the performer of the rituals is pregnant, he should desist from performing the rituals concerned with the foundation deposit in order to safeguard the pregnancy.

हेमाकारेण ताम्रेण फेलां वा कारयेद्बुधः ।  
चतुरङ्गुलमारभ्य चैकाङ्गुल विधिनात् ॥ ७  
चतुर्विंशतिकायाम विस्तारः परिकीर्तितः ।  
तदर्धं स्यात्समुत्सेधं त्रिपादं वाथ तत्समम् ॥ ८

*hema'ka'ren.a ta'mren.a phela'm va' ka'rayed budhah /*  
*caturan'gulama'rabhya caika'n'gula vivardhana't // 7*  
*caturvims'atika'ya'ma vista'ram pariki'rtitah /*  
*tadardham sya'tsamutsedham tripa'dam va'tha tatsamam // 8*

The well-informed and the learned architect should design the casket with gold or copper. It is maintained that the length of the casket is to be from 4 angulas to 24 angulas, increasing the length by one angula.( In this way, 20 different lengths are available for consideration). Its height should be half of the taken length. Or, it may be three fourth of the length or equal to the length.

फेलोत्सेधंस्त्रिपादं स्यत्पिधानस्य समुच्छ्रयः ।  
सभागं वा त्रिभागं वा बाणभागे द्विभागकम् ॥ ९

*phelotsedhamstripa'dam sya't pidha'nasya samucchrayah /*  
*sabha'gam va' tribha'gam va' ba'n.abha'ge tribha'gakam // 9*

The height of the lid of the casket is to be three fourth of the height of the casket. Or, the lid may be one part, two parts or three parts out of the five parts of the height of the casket.

यवमेकं समारभ्य यवार्धेन तु वर्धयेत् ।  
घनं पञ्चयवार्धं तु भित्तीनां परिकल्पयेत् ॥ १०

*yavamekam sama'rabhya yava'rdhena tu vivardhayet /  
ghanam pan''ca yava'rdham tu bhitti'na'm parikalpayet ॥ 10*

The thickness of the side(wall) of the casket is to be from one *yava* to two and half *yavas*, increasing the thickness by half of one *yava*.

कोष्टवृद्धिस्तदर्थं स्यात्त्र्यंशकं सर्वमेव वा ।  
पादा अष्टांशका वापि चोच्छ्रायेण घनेन च ॥ ११

*kos''t'ha vr'ttistadardham sya't tryams'akam sarvameva va' /  
pa'da' as''t'a'ms'aka' va'pi cochrayen.a ghanena ca ॥ 11*

The thickness of the interior wall which divides the interior of the casket into small and equal segments is to be half of the thickness of the outer wall. Or, it may be one third, one fourth or one eighth of the height or thickness of the casket.

फेला पञ्चाङ्गुला प्रोक्ता गृहाणां नाधिका भवेत् ।  
सपञ्च पञ्च कोष्टं वा नवकोष्टयुतं तु वा ॥ १२

*phela' pan''ca'n'gula' prokta' gr'ha'n.a'm na'dhika' bhavet /  
sapan''ca pan''ca kos''t'am va' navakos''t'ayutam tu va' ॥ 12*

For the house-holders, it is said that the container of the foundation substances should be 5 angulas in length. The length of the container should not exceed this recommended length. The container may be with 25 or 9 partitions in its inner side.

वृत्तं वा चतुरश्रं वा कल्पयेद्देशिकोत्तमः ।  
शिलामयं तु वा पात्रं यवार्धेनाङ्गुलानि च ॥ १३  
घनार्धं कल्पयेद्धीमान् शङ्के वाथ करण्डके ।

*vr'ttam va' caturas'ram va' kalpayed des'ikottamah /*  
*s'ila'mayam tu va' pa'tram yava'rdhena'ngula'ni ca ॥ 13*  
*ghana'rdham kalpayed dhi'ma'n s'an'ke va'tha karan.d'ake /*

The foremost Acarya should design the container(casket) so as to be circular or square in size. The casket may be made of choice granite also. Its thickness should be from half *yava* to one *angula* derived from the basic measure of *yava*. The well-informed and wise Acharya may also design the casket with conch-shell or bamboo.

रत्नानि धातुकादीनि स्वल्पविस्तारभाजने ॥ १४  
तद्देवस्थानभावज्ञस्तानि तानि निवेशयेत् ।  
एवं ज्ञात्वा तु मतिमान् गर्भस्थापनमारभेत् ॥ १५

*ratna'ni dha'tuka'di'ni svalpavista'ra bha'jane ॥ 14*  
*taddevastha'na bha'vajn''as ta'ni ta'ni nives'ayet /*  
*evam jn''a'tva' tu matima'n garbhashta'panam a'rabhet ॥ 15*

The Acharya , who is the knower of the exact positions of the concerned deities, should deposit the prescribed gems and minerals in the smaller or larger segments of the casket. Having known all such details, the Acharya who is well-versed in the scriptures should commence the rituals concerned with the installation of the foundation deposit.

घृष्ट्वा मलं संशोध्य प्रक्षाल्याम्लेन वारिणा ।  
पञ्चगव्येन संप्रोक्ष्य पुण्याहं वाचयेत्ततः ॥ १६

मङ्गलाङ्कुर कार्यं तु विधिना कारयेद्बुधः ।  
गर्भस्थाने गृहे वापि ग्रामे गर्भाधिवासनम् ॥ १७  
विमानस्योत्तरे चैन्द्रे चान्येषामधिवासनम् ।

*ghr's''t'va' malam sams'odhya praks''a'lya'mlena va'rina' /  
pan''ca gavyena samproks''ya pun.ya'ham va'cayet tatah ॥ 16  
man'gala'nkura ka'ryam tu vidhina' ka'rayed budhah /  
garbhastha'ne gr'he va'pi gra'me garbha'dhiva'sanam ॥ 17  
vima'nasyottare caindre ca'nyes''a'm adhiva'sanam /*

The Acharya should anoint the casket with tamarind water and rub it with enough force in order to remove the dirt from the casket and purify it. Then he should sprinkle the aggregate of five substances got from the cow over the casket and perform the purificatory rituals for auspiciousness. Subsequently, he should perform the rituals concerned with auspicious germination of seeds and sprouts in accordance with the rules. In the night preceding the event of laying the foundation deposit, the Acharya should keep himself pure by staying in the site of the proposed foundation deposit or house or the village. Either in the north or east of the proposed construction, the Acharya should stay there during the night.

दशरन्ध्राब्धिहस्तैर्वा विस्तृतं मण्डपं नयेत् ॥ १८  
तन्मध्ये वेदिकां कुर्यात् तत्रिभागैकभागतः ।  
तालमात्रं समुत्सेधं तस्यां दिक्षु चतसृषु ॥ १९  
चतुरश्राणि कुण्डानि प्रत्येकं हस्तिकानि तु ।  
सयोन्यश्राणि कुण्डानि चैकं वा पूर्वतः स्थितम् ॥ २०

*das'arandhra'bdhi hastair va' vistr'tam man.t'apam nayet ॥ 18  
tanmadhye vedika'm kurya't tatribhagaika bha'gatah /  
ta'lama'tra samutsedham tasya'm diks''u catasr's''u ॥ 19  
caturas'ra'n.i kun.d'a'ni pratyekam hastika'ni tu /  
sayonyas'ra'n.i kun.d'a'ni caikam va'pu'rvatah sthitam ॥ 20*

For the sake of fire-ritual a pavilion is to be set up with 10, 9, or 7 hastas in length. Exactly at its center which should be one third of the whole extent of the pavilion, he should design the main altar(*vedika*). Around the main altar and in all the four directions he should design the square-shaped fire-pits, each one having the height of one *tala*( half of one *hasta*). The fire-pits may also be in triangular form. If he is to make only one fire-pit, then he should design it in the east of the main altar.

वितानध्वज संयुक्तं दर्भमालाभिरावृतम् ।  
 पुष्पमाला समायुक्तं द्वारतोरण संयुतम् ॥ २१  
 मङ्गलाङ्कुर संयुक्तं पद्मेन महतावृतम् ।  
 मण्डपं भूषयित्वैवं पुनः पुण्याहमाचरेत् ॥ २२

*vita'na dhvaja samyuktam darbhama'la'bhira'vr'tam /*  
*pus''pama'la' sama'yuktam dva'ratoran.a samyutam ॥ 21*  
*man'ga'n'kura samyuktam padmena mahata'vr'tam /*  
*man.d'apam bhua's''ayitvaivam punah pun.ya'ham a'caret ॥ 22*

The pavilion should be adorned with colorful canopy, flags, garland of darbha-grass, and garland of flowers. It should be provided with ornamental arch at each entrance. It should be furnished with pot-cups holding the germinated fresh sprouts and should be profusely strewned with lotus flowers. Having beautified the pavilion in this way, the Acharya should once again perform the ritual of purification for the sake of lasting auspiciousness.

ब्राह्मणान् भोजयेत्तत्र तद्दिनात्प्राग्दिनत्रयम् ।  
 शालिभिश्च दशद्रोणैस्स्थण्डिलं तण्डुलैस्तिलैः ॥ २३  
 कृत्वालिख्याष्टदिक्पत्रं कर्णिकाकेसरैर्युतम् ।  
 दध्नैरपि परिस्तीर्य स्थण्डिलं पूजयेद्गुरुः ॥ २४

*bra'hman.a'n bhojayettatra taddina't pra'gdinatrayam /*  
*s'a'libhis'ca das'a dron.ais sthan.d'ilam tan.d'ulaistilaih ॥ 23*  
*kr'tva'likya's''t'a dikpatram karn.ika'kesariryutam /*  
*darbhairapi paristi'rya sthan.d'ilam pu'jayed guruh ॥ 24*

For three days prior to the day of laying the foundation deposit, he should feed the learned Brahmins. Making use of paddy grains, 10 *dronas* in measure, unhusked rice and sesame seeds, the Acharya should design a raised altar(*sthandila*). At the center of the raised altar, he should draw an eight petalled lotus associated with a fitting pericarp and filaments. Having strewned darbha-grass around this altar, he should worship it .

वेद्याः पश्चिमभागे तु गोमयालेपिते शुभे ।  
चित्रिते शालिपिष्टैश्च चतुरश्रां समन्ततः ॥ २५  
सप्तद्वीप समायुक्तां सप्ताम्भोधि समन्विताम् ।  
भूधरैर्दिग्गजैर्युक्तां धात्रीं नागफणसिथताम् ॥ २६  
आलिख्य सितफेनैश्च भुवनाध्वक्रमान्वितम् ।

*vedya'h pas'cima bha'ge tu gomaya'lepite s'ubhe /*  
*citrite s'a'lipis't'ais'ca caturas'ra'm samantatah // 25*  
*saptadvi'pa sama'yukta'm sapta'mbhodhi samanvita'm /*  
*bhu'dharair diggajair yukta'm dha'tri'm na'gaphan.a sthita'm //*  
*a'likya sitaphenais'ca bhuvana'dhva krama'nvitam /*

To the west of the main altar, on the ground smeared well with the cow-dung and charged with auspiciousness and bordered in square shapewith rice-flour, he should diagram representing the whole Earth. The Earth should be beautifully depicted as associated with seven islands, seven oceans, eight directional mountains, eight elephants and as resting on the expanded hoods of the primal serpent known as Adi-sesha. The Earth is to be depicted in this way making use of the white powder of sea-foam as explained in the chapter of bhuvana adhva.

फेलां प्रक्षाल्य गव्यैश्च स्थाप्य चित्रे तु मण्डले ॥ २७  
देशिकस्समलङ्कृत्य वस्त्रैः पञ्चाङ्गभूषणैः ।  
सकलीकृत देहस्तु गन्धैः पुष्पैर्विभूषितः ॥ २८

*phela'm praks" a'lya gavyais'ca stha'pya citre tu man.d'ale ||  
des'ikah samalan'kr'tya vastraih pan"ca'n'ga bhu's"an.aih |  
sakali'kr'ta dehasu gandhaih pus"pair vibhu's"itah || 28*

Having sprinkled the aggregate of five substances got from the cow (panca gavya) over the casket, he should place it on the diagram of the Earth. The Acharya should adorn himself with fresh garments, wearing the relevant ornaments on his five limbs. He should do the prescribed *nyasa* to maintain perfect identity with the Deity worshipped and adorn himself with sandal paste and flowers.

प्राङ्मुखः प्रयतो भूत्वा विन्यसेदक्षराणि तु ।  
मध्यकोष्ठे न्यसेत्कूटं बिन्दुनाद समन्वितम् ॥ २९  
पूर्वाद्यष्टसु कोणेषु यादिहान्ताश्च विन्यसेत् ।  
अकारादि विसर्गान्तान् बाह्यकोणेषु विन्यसेत् ॥ ३०

*pra'n'mukhah prayato bhu'tva' vinyased aks"ara'n.i tu |  
madhya kos"t'he nyaset ku't'am binduna'da samanvitam || 29  
pu'rva'dyas"t'asu kon.es"u ya'diha'nta's'ca vinyaset |  
aka'ra'di visarga'nta'n ba'hya kon.es"u vinyaset || 30*

Being seated east-faced, the Acharya should inscribe all the alphabets in the relevant places inside the casket. He should inscribe OM associated with *bindu* and *nada* at the central segment. In all the eight directions starting from east, he should inscribe the letters from *ya* to *ha*. In the outer segments, he should write all the vowels from *a* to *ah*.

त्रिलोचनं चतुर्बाहुं वरदाभय पाणिनम् ।  
शूलटङ्कधरं सौम्यं जटाचन्द्रेन्दु भूषितम् ॥ ३१  
एवं तु भाजनं ध्यात्वा पश्चाद् द्रव्याणि विन्यसेत् ।  
प्राङ्मुखोदङ्मुखो भूत्वा मृदादीनि विन्यसेत् ॥ ३२

*trilocanam caturbha'hum varada'bhaya pa'n.inam /  
s'u'lat'an'kadharam saumyam jat'a' candrendu bh'u's''itam //  
evam tu bha'janam dhya'tva' pas'ca'd dravya'n.i vinyaset /  
pra'n'mukhodan'mukho bh'u'tva' mr'da'di'ni vinyaset // 32*

The form of the casket is to be meditated upon as having three eyes, four hands holding the boon-giving gesture, protecting gesture, trident and hatchet, having charming and benign appearance and adorned with matted locks of hair and crescent. Meditating the form of the casket in this way, the Acharya should deposit the prescribed substances inside the casket. Either seated east-faced or north-faced, first he should place the earths collected from various sources and other substances.

अन्तरावरणे प्राच्यां सामुद्रीं विन्यसेन्मृदम् ।  
नादेर्यी अथ ताटार्की दर्भमूलगतामपि ॥ ३३  
कुलीरावृतकां चापि वल्मीकवृषशृङ्गजाम् ।  
गजदन्तगतां चापि क्रमादेता मृदो न्यसेत् ॥ ३४  
पूर्वादिक्रमयोगेन चाष्टौ चाष्टदिशासु च ।  
संयोज्य ता मृदश्चाष्टौ सर्वा ब्राह्मपदे न्यसेत् ॥ ३५

*antara'varan.e pra'cya'm sa'mudri'm vinyasen mr'dam /  
na'deyi'm atha ta't'a'ki'm darbhamu'la gata'mapi // 33  
kuli'ra'vr'taka'm ca'pi valmi'ka vr's''as'r'n'gaja'm /  
gajadantagata'm ca'pi kramadeta' mr'da' nyaset // 34  
pu'rva'dikrama yogena ca's''t'au ca's''t'a dis'a'su ca /  
samyojya ta' mr'das'ca's''t'au sarva' bra'hma pade nyaset // 35*

In the central segment(brahma pada) of the inner enclosure of the casket, he should place the earth got from the ocean on the east of brahma pada. Then. in the clock-wise order he should place the earth got from the sacred river, from the tank, from the bottom of darbha –grass, from the carb-hole, from the ant-hill, from the horns of the bull and from the tusk of the elephant. All these eight kinds of earth are to be deposited in the segment of brahma-pada itself.



अथ पञ्चमृदो वापि विन्यसेदनुपूर्वशः ।  
 वृषश्रृङ्गे हस्तिदन्ते दर्भमृले जलान्तरे ॥ ३६  
 नद्यास्तीरे च पञ्चैता मध्ये दिक्षु मृदो न्यसेत् ।

*atha pan''ca mr'do va'pi vinyasedanu pu'rvas'ah/  
 vr's''a s'r'n'ge hastidante darbhamu'le jala'ntare ॥ 36  
 nadya'sti're ca pan''caita' madhye diks''u mr'do nyaset/*

If all these eight kinds of earth are not available, at least five kinds are to be deposited in due order. Earth got from the horns of the bull, from the tusk of the elephant, from the root of darbha bush, from the sources of water other than the tank and from the river banks are to placed at the center and in all the four main directions respectively.

पङ्कजोत्पल कल्हार कन्दाश्च कुमुदस्य वै ॥ ३७  
 रक्तोत्पलस्य श्वेतस्य पद्मस्य कशेरुणः ।  
 तथा कुवलयस्यापि तत्रैवावरणे पुनः ॥ ३८  
 सर्वाश्च मध्यमे कन्दान् सर्वलोकेश मण्डले ।  
 विन्यसेदानुपूर्व्येण तद्बाह्येचाष्टमङ्गलम् ॥ ३९

*pan'kajotpala kalha'ra kanda's'ca kumudasya vai ॥ 37  
 raktotpalasya s'vetasya padmasya kas'erun.ah/  
 tatha' kuvalayasya'pi tatraiva'varan.e punah ॥ 38  
 sarva'ms'ca madhyame kanda'n sarvalokes'a man.d'ale/  
 vinyaseda'nupu'rvyen.a tadba'hye ca's''t'a man'galam ॥ 39*

Then , in the same enclosure, he should place the roots of eight flowers in the prescribed order. The roots of red lotus, blue lilly, *kalhara*, *kumuda*, red lilly, white lotus, *kaseruna* and *kuvalaya* are to be placed in the outer segment of the inner enclosure. These eight kinds of root belong to the directional deities - Indra and others. Having placed all these in due order, he should place the eight auspicious things adjacent to this.

श्रीवत्सं पूर्णकुम्भं च भेरीं दर्पणमेव च ।  
 मत्स्ययुग्माङ्कुशौ चैव शङ्खकेसरिणो तथा ॥ ४०  
 इन्द्रदिषु क्रमेणैव न्यसेदिन्द्रादि मन्त्रकैः ।

*s'ri'vatsam pu'rn.akumbham ca bheri'm darpan.ameva ca |  
 matsyayugma'n'kus'au caiva s'an'ka kesarin.o tatha' || 40  
 indra'dis'u kramen.aiva nyasedindra'di mantrakaih |*

Srivatsa, the vessel of fulfillment and abundance (*purna kumbha*), kettle-drum, mirror, insignia of double-fish, goad, conch and lioness – these eight auspicious things are to be placed in the clock-wise order starting from the east with the accompaniment of mantras pertaining to Indra and other directional deities.

वज्रप्रवाल नीलेन्द्र नीलमौक्तिक पुष्यकान् ॥ ४१  
 प्रोक्ताब्जरागवैडूर्य दीप्तशक्तिं स्मरन्त्यसेत् ।  
 अथवा पञ्चरत्नानि विन्यसेदानुपूर्वशः ॥ ४२  
 माणिक्यं चेन्द्रनीलं च वैडूर्यं च प्रवालकम् ।  
 मुक्तां मध्ये चतुर्दिक्षु पञ्चब्रह्माण्यनुस्मरन् ॥ ४३

*vajra prva'la ni'lendra ni'la mauktika pus'yakam || 41  
 prokta'bjara'ga vaid'u'rya di'ptas'aktim smaran nyaset |  
 athava' pan''ca ratna'ni vinyaseda'nu pu'rvas'ah || 42  
 ma'n.ikyam cendrani'lam ca vaid'u'ryam ca prava'lakam |  
 mukta'm madhye caturdiks''u pan''cabrahma'n.yanusmaran ||*

Then the Acharya , contemplating the effulgent illuminating power of the Supreme Lord, should place the nine gems – diamond, coral, sapphire, indra-nila, pearl, topaz, emerald, padmaraga-ruby and diamond at the center and in all the eight directions starting from east respectively. If all the nine gems are not available, he should place at least five gems – diamond, indra-nila, cat`s eye gem, coral and pearl at the center and in the four cardinal directions with the accompaniment of the recital of five brahma-mantras.

हरिताल शिलाकाङ्घ्रि तालसूतानि गैरिकान् ।  
धातून् सुगन्धशृङ्गाख्यान् धृतिवीर्यत्मकान् न्यसेत् ॥ ४४

*harita'la s'ila'ka'n'ks''i ta'lasu'ta'ni gairikam /  
dha'tu'n sugandha s'r'n'ga'khyā'n dhr'ti vi'rya'tmaka'n nyaset ॥*

Then, he should place the primary minerals such as *haritala*, *silakankshi*, *tala*, *suta*, *gairika sugandha*, *srunga* and others which are of the nature of the power of sustenance of the Supreme Lord, in the respective squares inside the casket.

हेमारुणानमेयांकाह्लाद तारध्वनि पन्नगान् ।  
प्रोक्तं मध्ये ऽखिलान्येव देहशक्तिं स्मरन् न्यसेत् ॥ ४५

*hema'run.a'nameya'n'ka'hla'da ta'radhvani pannaga'n /  
proktam madhye akhila'nyeva dehas'aktim smaran nyaset ॥ 45*

Next, contemplating the total power of the evolved bodies as personified by the snakes which are in gold and red color, which are with innumerable hoods, which revel in bliss and which are incessantly raising the sound of OM in high pitch, the Acharya should place an image made of gold representing the snakes.

बाह्ये त्वावरणे दिक्षु चान्तराले तु षोडश ।  
बीजानि ब्रीहिगोधूम तिलमाषान् प्रदक्षिणम् ॥ ४६  
मुद्गं च यवनीवार श्यामाकानन्तरे ऽखिलान् ।  
न्यसेत्तृप्त्यात्मकानेतान् मन्त्रैर्लोकेश वाचकैः ॥ ४७

*ba'hyetva'varan.e diks''u ca'ntara'le tu s''od'as'a /  
bi'ja'ni vri'hi godhu'ma tila ma's''a'n pradaks''in.am ॥ 46  
mudgam ca yava ni'va'ra s'ya'maka'nantare akhila'n /  
nyasettr'ptya'tmaka'neta'n mantrair lokes'a va'cakaih ॥ 47*

In all the eight directions of the outer enclosure and in the inner enclosure adjacent to it, he should place 16 kinds of seeds (grains) in the clock-wise order. *Vrihi*, *godhuma*, *tila*, *masha*, *mudga*, *yava*, *nivara*, *syamaka* and such other seeds which represent the perfect state of contentment should be placed by the Acharya with the accompaniment of the mantras pertaining to the directional deities.

सौवर्णशालिकं रौप्य व्रीहिं चापि सकोद्रवम् ।  
 त्रपुणा कङ्कुसीसेन मांसपुष्पायसां स्तिलान् ॥ ४८  
 मुग्दं चायोमयं ताम्रं निमित्तं च कुलुत्थकम् ।  
 विष्णुक्रान्तिं त्रिशूलाश्रीः सहपूर्वा च भृङ्गकम् ॥ ४९  
 अपामार्गैकपत्राब्जं ओषधीः प्राक्क्रमान्यसेत् ।

*sauvarn.a s'a'likam raupya vri'him ca'pi sakodravam |*  
*trapun.a' kan'kusi'sena ma'msa pus''pa'yasa'mstila'm || 48*  
*mudgam ca'yomayam ta'mram nimittamca kulutthakam |*  
*vis''n.ukra'tim tris'u'la's'ri'h lha'pu'rva'm ca bhr'n'gakam ||*  
*apama'rgaika patra'bjam os''adhi'h pra'kkrama'n nyaset |*

*Sali* grains made of gold, *vrihi* grains made of silver, *kodruva* grains made of tin, *jatamanchi* made of lead, sesame made of steel, *mudga* made of iron, *kuluttaka* grains made of copper, medicinal plants such as *vishnukranti*, *trisuli*, *sahasri*, *apamarga*, *ekapatrabja* and others are to be placed by him in the clock-wise order starting from the east.

चन्दनागरु कर्पूर लवङ्गैला लताफलम् ॥ ५०  
 तक्कोलेनाष्टगन्धांस्तु न्यसेत्पूर्वादिषु क्रमात् ।  
 सर्वेषामपि सामान्यं तत्तच्चिह्नैस्तु वक्ष्यते ॥ ५१

*candana'garu karpu'ra lavan'gaila' lata'phalam || 50*  
*takkolena's''t'a gandha'mstu nyaset pu'rva'dis''krama't |*  
*sarves''a'mapi sa'ma'nyam tataccihnaistu vaks''yate || 51*

Then, sandal, aloe vera, camphor, clove, cardamom, *takkola* and other fragrant substances which are eight in number are to be placed starting from the east in clock-wise direction. These details are common to all kinds of the laying of foundation deposit. Now I will tell you some specific directions for laying the deposit as related to the weapons and insignia concerned with various deities and locations.

कपालशूलखट्वाङ्गान् परशुं वृषभं तथा ।  
पिनाकं हरिणं पाशं हैमं शैवे तु विन्यसेत् ॥ ५२

*kapa'la s'u'la kat'va'n'ga'n paras'um vr's''abham tatha' /*  
*pina'kam harin.am pa's'am haimam s'aive tu vinyaset ॥ 52*

Skull, trident, khatvanga-sword, hatchet, bull, pinaka-bow, gezelle and noose – all these are to be made of gold and placed in the locations related to various forms of Siva.

यस्य देवस्य यच्चास्त्रं तदस्त्रं मध्यमे न्यसेत् ।  
भूसाराणां हितार्थाय यज्ञसूत्रं कमण्डलुम् ॥ ५३  
स्रुवं च प्रणवाकारं सौवर्णं मध्यमे न्यसेत् ।

*yasya devasya yacca'stram tadastram madhyame nyaset /*  
*bhusura'n.a'm hita'rtha'ya yajn''a su'tram kaman.d'alum ॥ 53*  
*sruvam ca pran.ava'ka'ram sauvarn.am madhyame nyaset /*

In the case of Deities, the weapon which specifically belongs to a particular deity is to be (made of gold and) placed at the center of the casket. In the houses of brahmins, sacred-thread, kamandalu-vessel, the principal ladle(sruva) and a small plate made of gold inscribed with OM – all these are to be placed at the center of the casket in order to bring into effect all sorts of goodness.

रथं गजं हयं चैव शार्दूलं चापमेव च ॥ ५४  
क्षुरिकां च सुवर्णेन विन्यसेन्नृपदेशके ।

*ratham gajam hayam caiva s'a'rdu'lam ca'pameva ca ॥ 54*  
*ks''urika'm ca suvarn.ena vinyasen nr'pades'ake /*

In the constructions related to the administrative class(kings and soldiers), the images of chariot, elephant,horse, leopard, bow and the dragger made of gold are to be placed at the center of the casket.

तुलां च मानपात्रं च महिषं गोवृषद्वयम् ॥ ५५  
सौवर्णं मध्यमे कोष्ठे विन्यसद्वैश्यभागके ।

*tula'm ca ma'napa'tram ca mahis'am gov'r's'a dvayam ॥ 55*  
*sauvarn.am madhyame kos't'he vinyasedvais'ya bha'gake ।*

In the locations allocated to the trading community, weighing balance, measuring vessels, buffalo, cow and bull made of gold are to be placed inside the central segment of the casket.

वृषं हलयुगं चैव युग्ममत्स्यं तु शालिकम् ॥ ५६  
सौवर्णं मध्यमे देशे शूद्रस्थाने प्रकल्पयेत् ।

*vr's'am halayugam caiva yugma matsyam tu s'a'likam ॥ 56*  
*sauvarn.am madhyame des'e s'u'drastha'ne prakalpayet ।*

In the locations allocated to the agricultural community, bull, plough beam joined with yoke, double-fish and paddy grains made of gold are to be placed at the center of the casket.

स्थालीं तदुपधानं च दर्वीकं तण्डुलं घटम् ॥ ५७  
गलाख्यं दण्डकाष्ठं च कृष्णलोहे महानसे ।  
दक्षिणे भवने कुम्भं सुशाल्युदकपूरितम् ॥ ५८  
धनसद्मनि गर्भस्तु सार्गला कुञ्चिका भवेत् ।  
पर्यङ्कदीपशयने गर्भं विद्यात्सुखालये ॥ ५९

*stha'li'm tadupadha'nam ca darvi'kam tan.d'ulam ghat'am ||*  
*gala'khyam dan.d'a kas't'ham ca kr's'n.alohe maha'nase |*  
*daks'in.e bhavane kumbham sus'a'lyudaka pu'ritam || 58*  
*dhanasadmani garbhastu sa'rgala' kun'cika' bhavet |*  
*paryan'ka di'pas'ayane garbham vidya't sukha'laye || 59*

For the foundation deposit of the kitchen, cooking vessel, lid, spoon and ladle, unhusked rice, pot and a special kind of fire-wood called 'gala' made of black metal (a kind of iron) are to be placed at the center of the casket. In the specific room designed in the south, a pot filled up with water and choiced paddy grains is to be placed at the center of the casket. In the treasury room, latch and key made of gold are to be placed at the center of the casket. In the master's bedroom, couch, lamp and bed are to be placed at the center of the casket.

माषमानं समारभ्य पलान्तं द्रव्यमानकम् ।  
 चतुष्पदाश्च देवाश्च संस्थाप्याभ्यन्तराननाः ॥ ६०

*ma's'ama'nam sama'rabhya pala'ntam dravya ma'nakam |*  
*catus'pada's'ca deva's'ca samstha'pya'bhyantara'nana'h ||*

The prescribed measure for all recommended grains is from the measure equal to one *masha*-grain up to one *pala*. The images of the animalas and deities are to be placed inside in such a way that they are facing the center of the casket.

पादाङ्गुलं समारभ्य पादाङ्गुलं विवर्धनात् ।  
 अष्टाङ्गुलं प्रमाणेन बिम्बोत्सेधाः प्रकीर्तिताः ॥ ६१  
 तदर्धा वाहनोत्सेधास्त्वासीना वा स्थितास्तु वा ।  
 एवं द्रव्याणि विन्यस्य पिधायैशान मन्त्रतः ॥ ६२

*pada'n'gulam sama'rabhya pa'da'n'gula vivardhana't |*  
*as't'a'n'gula prama'n.ena bimbotsedha'h praki'rtita'h || 61*

*tadardha' va'hanotsedha's tva'si'na' va' sthita'stu va' /  
evam dravya'n.i vinyasya pidha'yais'a'na mantratah ॥ 62*

It is set forth here in this Agama that the height of the image to be placed inside the casket should be from one fourth of an angula to eight angulas, starting from one fourth and increasing successively by one fourth up to eight. The height of the vehicle of the concerned deity should be half of the height of its image. The image may be designed as either seated or a standing one. Having placed all the substances in this way, the Acharya should close the casket with the lid reciting the isana mantra.

वस्त्रयुग्मेन संवेष्ट्य कुशैश्चावेष्ट्य पूजयेत् ।  
गन्धपुष्पाक्षतैर्धूपैर्दीपनैवेद्यकादिभिः ॥ ६३

*vastrayugmena samves't'ya kus'ais'ca'ves't'ya pu'jayet /  
gandha pus'pa'ks'atair dhupair di'pa naivedyaka'dibhih ॥ 63*

Having wrapped around the casket with two garments and with darbha-grass, he should worship it with sandal, flowers, incense, light, cooked rice, fruits and other eatables.

फेलातुद्धृत्य हस्ताभ्यां विन्यसेत्स्थण्डिलोपरि ।  
आचार्यो मूर्तिपैस्सार्धं होमकर्म समाचरेत् ॥ ६४

*phela'tudr'tya hasta'bhya'm vinyaset sthan.d'ilopari /  
a'ca'ryo mu'rtipais sa'rdham homakarma sama'caret ॥ 64*

Then, having lifted the casket with both hands and with reverence, the acharya should place it on a raised altar (sthandila). Being assisted by the Agama-reciting priests (*murtipa*), he should perform the necessary fire-ritual for offering the oblations.

वस्त्रहेमाङ्गुलीयादि भूषितैस्सोत्तरीयकैः ।  
विधिनाग्निमुखं कृत्वा ततो द्रव्याणि होमयेत् ॥ ६५



*vastra hema'n'guli'ya'di bh'u's''tais sottari'yakaih /  
vidhina'gnimukham kr'tva' tato dravya'n.i homayet // 65*

Being adorned himself with fresh garment, gold ornaments and wearing the upper garment, he should do the preliminary rituals for setting up the fire in the fire-pit(*agnimukha*) according to the directions set forth in the Agamas and then offer the prescribed substances to the fire.

पलाशोदुम्बराश्वत्थ न्यग्रोधाः प्रग्दिगादिभिः ।  
समिदाज्यचरून् लाजान् सर्षपांश्च यवां तिलान् ॥ ६६  
प्रत्येकं शिवमन्त्रेण शतमर्धं तदर्धकम् ।  
शिवाद्दशांशतोऽङ्गानि तर्पयित्वा यथाविधि ॥ ६७

*palas'odumbara's'vattha nyagrodha'h pra'gdiga'dibhih /  
samida'jya caru'n la'ja'n sars''apams'ca yava'm tila'n // 66  
pratyekam s'ivamantren.a s'atamardham tadardhakam /  
s'iva'ddas'a'ms'ato an'ga'ni tarpayitva' yatha'vidhi // 67*

The faggots got from the *palasa* tree are to be offered in the east fire-pit; those got from the *udumbara* tree to be offered in the south fire-pit; those got from the *asvattha* tree are to be offered in the west fire-pit; and those of the *nyagrodha* tree are to be offered in the north fire-pit. The clarified bitter, cooked rice, parched paddy grains, *sarshapa*, *yava* and sesame – all of these should be offered, each one for 100,50 or 25 times with the accompaniment of siva-mula-mantra. Then for one tenth of the mula-mantra oblations, he should offer oblations for the sake of anga-mantras in accordance with the prescribed rules.

पूर्णाहुतिं ततो हुत्वा वौषडन्तं शिवाणुना ।  
सेश्वराणि त्रितत्त्वानि मूर्तिमूर्तीश्वरान्यसेत् ॥ ६८

*pu'rn.a'hutim tato hutva' vaus''ad'antam s'iva'n.una' /  
ses'vara'n.i tritattva'ni mu'rtimu'rti's'vara'n nyaset // 68*

Having offered the consummate oblation(*purna ahuti*) with the accompaniment of siva-mula-mantra ending with “vaushat”, the Acharya should invoke and unite the three primal tattvas(atma, vidya and siva) and their presiding deities, siva-forms and their presiding deities with the casket.

फेलायां पुष्पगन्धाद्यैः पूजयेत्तर्पयेत्ततः ।  
संपदां संस्कृतं कृत्वा दशधा मूलमन्त्रतः ॥ ६९

*phela'ya'm pus'pagandha'dyaih pu'jayet tarpayet tatah /  
sampada'm samskr'tam kr'tva' das'adha'mu'lamantratah ॥ 69*

Then he should worship the duly-filled casket with sandal, flowers and other substances and offer libations of water to effect the complete satisfaction of the Deity governing the casket. Then, he should purify the items necessary for the oblations to be made subsequent to the purna-ahuti and offer those oblations ten times with the recital of mula-mantra.

द्रव्यन्यासं समारभ्य गर्भसंस्थापनान्तकम् ।  
ऋगाद्यध्ययनं कार्यं काणेष्वस्त्रजपो भवेत् ॥ ७०

*dravyanya'sam sama'rabhya garbha samstha'pana'ntakam /  
r'ga'dyadhyayanam ka'ryam kon.es'vastrajapo bhavet ॥ 70*

Throughout the entire range of events, right from the commencement of the placing of various substances inside the casket up to the installation of the foundation deposit, the systematic recital of the Rg, Yajus, Sama and Atharvana Vedas is to be arranged for in the east, south, west and north respectively. In the corners of the pavilion, the japa of astra mantra should be undertaken.

ग्रामादि सर्ववास्तूनां गर्भस्थानान्यमूनि हि ।  
ब्रह्मण्यर्यमभागे तु विवस्वति यमे तथा ॥ ७१

इन्द्रे च वरुणे चैव सोमे च पृथिवीधरे ।  
 पुष्पदन्ते च भल्लाटे महेन्द्रे च गृहक्षते ॥ ७२  
 सौम्यदेवगृहे चापि ग्रामादौ स्थापयेत्सुधीः ।

*gra'ma'di sarva va'stu'na'm garbhastha'nanyamu'ni hi /*  
*brahman.yaryama bha'ge tu vivasvati yame tatha' ॥ 71*  
*indre ca varun.e caiva some ca pr'thivi'dhare /*  
*pus''padante ca bhalla't'e mahendre ca gr'haks''ate ॥ 72*  
*saumyadeva gr'he ca'pi gra'ma'dau sthapayetsudhi'h /*

In all the places selected for constructions and settlements such as the village and others, following are the exact locations for laying the foundation deposit : The grids pertaining to Brahma, Aryama , Vivasvan, Yama, Indra, Varuna, Soma, Pruthvidhara, Pushpadanta, Bhallata, Mahendra, Gruhakshata and Saumya. The wise architect should install the foundation deposit in one of these locations ascertained for the villages and others.

कृत्वावटं तु तत्रैव नयेदञ्जलिमात्रतः ॥ ७३  
 शिरोन्तं वाथ कर्णान्तं हृदयान्तं प्रकल्पयेत् ।  
 षडङ्गुल प्रमाणं तु चतुर्विंशाङ्गुलान्तकम् ॥ ७४  
 भाजनस्य समन्तात्तु सावकाश समन्वितम् ।  
 तथाश्मना चेष्टकया फेलाकारं तु गर्तकम् ॥ ७५

*kr'tva'vat'am tu tatraiva nayedan''jali ma'tratah ॥ 73*  
*s'ironam va'tha karn.a'ntam hr'daya'ntam prakalpayet /*  
*s''ad'an'gula prama'n.am tu caturvims'a'n'gula'ntakam ॥ 74*  
*bha'janasya samanta'ttu sa'vaka's'a samanvitam /*  
*tatha's'mana' ces''t'kaya' phela'ka'ram tu gartakam ॥ 75*

In the place ascertained for laying the foundation deposit, the Acharya should dig a deep pit. The depth of the pit may be equal to the height from the foot to the tip of the joined and raised hands when a person stands stretching his hands above his head or equal to the height from the foot to head, from foot to the ears or from the

foot to his chest. When the deposit is placed, there should be a gap of 6 angulas to 24 angulas between the casket and the wall of the pit. The form of the pit should resemble the form of the casket. The wall of the pit is to be strengthened and guarded by stones or bricks.

गोमयालेपनं कृत्वा पुण्याहं वाचयेत्ततः ।  
पञ्चगव्येन संप्रोक्ष्य तन्मध्येऽष्टमृदं न्यसेत् ॥ ७६

*gomaya'lepanam kr'tva' pun.ya'ham va'cayet tatah /  
pan''cagavyena samproks''ya tanmadhye as''t'mr'dam nyaset ॥*

Having besmeared the pit with the cow-dung, he should perform the ritual of purification. He should sprinkle the pit with the aggregate of the five substances got from the cow and place the eight kinds of earth at the center of the pit.

शेषनागोर्ध्वभूमीषु सप्तद्वीपार्णवां भुवम् ।  
दिग्गजैर्भूधरैर्युक्तां गन्धपुष्पादिभिर्यजेत् ॥ ७७

*s'es''a na'gordhva bhu'mi's''u saptadvi'pa'rn.va'm bhuvam /  
diggajair bhu'dharairyukta'm gandha pus''padibhir yajet ॥ 77*

The Acharya should meditate the Divine Form of the Earth as resting on the expanded hoods of the Primal Serpent known as Adishesha and surrounded by seven islands and seven oceans and guarded in all the eight directions by eight elephants and propped up by eight directional mountains. Meditating on such a form, he should worship the Earth with sandal , flowers and other paraphernalia.

आचार्यं पूजयेत्तत्र वस्त्रहेमाङ्गुलीयकैः ।  
अधमा पञ्चनिष्कं तु द्विगुणा मध्यमं भवेत् ॥ ७८  
त्रिगुणा चोत्तमा प्रोक्ता देशिकस्य तु दक्षिणा ।  
गोभूमिदासधान्यादि गृहोपकरणानि च ॥ ७९

दापयित्वा विशेषेण देशिकं तोषयेत्ततः ।  
अध्येत् मूर्तिपांश्चैव दैवज्ञं पूजयेत्ततः ॥

८०

*a'ca'ryam pu'jayettatra vastra hema'n'guli'yakaih /  
adhama' pan''ca nis''kam tu dvingun.a' madhyamam bahvet //78  
trigun.a' cottama' prokta' des'ikasya tu daks''in.a' /  
gobhu'mi da's'a dha'nya'di gr'hopakaran.a'ni ca // 79  
da'payitva' vis'es''en.a des'ikam tos''ayet tatah /  
adhyetr' mu'rtipa'ms'caiva daivajn''am pu'jayet tatah // 80*

The chief person for whom the Acharya performs all these rituals should honor him by presenting with reverence new garments and gold rings. As the reverential fee for the Acharya, he should give gold coins. 5 nishka of gold is the lowest fee. 10 nishka of gold is the medium fee. 15 nishka of gold is the fee of foremost kind. In addition to these, he should offer special gifts such as the cows, land, servants, food-grains, household utensils and so on and make him highly pleased. He should also honor the learned Brahmins who recited the Vedas, honor the priests who assisted the Acharya and honor the goldsmith.

संपूज्य स्थपतिं तत्र वस्त्राभरणकैरपि ।  
ध्यात्वा सदाशिवं रूपं मूलमन्त्रं समुच्चरेत् ॥ ८१  
फेलायाः प्राङ्मुखो भूत्वा स्थापयेदादिशैवकः ।

*sampu'jya sthapatim tatra vasra'bharan.akairapi /  
dhya'tva' sada's'ivam ru'pam mu'lamantram samuccaret // 81  
phela'ya'h pra'n'mukho bhu'tva' stha'payeda'dis'aivakah /*

Having honored the chief architect(sthapati) by presenting him new garments and gold ornaments, the Acharya who hails from the Adisaiva lineage ,should meditate on the form of Lord Sadasiva and being east-faced, he should install the casket reciting the mula mantra pertaining to the Lord Sadasiva.

,

पांसुना पूरयेद्गर्तं सुस्निग्धं सुदृढं नयेत् ॥ ८२  
सभां वा कल्पयेद्दूर्ध्वं बिम्बं वोपरि कल्पयेत् ।

*pa'ms'una' pu'rayed gartam susnigdham sudr'd'ham nayet ॥  
sabha'm va' kalpayedu'rdhvam bimbam vopari kalpayet ॥*

He should fill up the pit with fine dust of smooth earth and stamp the dust so as to be firm and strong. Then he should fix a hall-like(sabha) design or an image over the lid of the casket.

शिवादीनां च देवानां देवीनां द्वारदक्षिणे ॥ ८३  
स्तम्भमूले यथा योगे गर्ते गर्भं निधापयेत् ।  
होमस्तम्भवती स्तम्भे पादकूर्चावृतेरधः ॥ ८४

*s'iva'di'na'm ca deva'na'm devi'na'm dva'ra daks'in.e ॥ 83  
stambhamu'le yatha' yoge garte garbham nidha'payet ॥  
homastambhavati' stambhe pa'daku'rca'vr'teradhadh ॥ 84*

For Siva and other Gods related to Siva and for Sakti and other Forms related to Sakti, the pit should be made under the pillar in the right side of the entrance or under the double-pillar designed there and the foundation deposit is to laid down in that pit. In the hall provided with pillars related to the fire ritual, the pit is to be made under a specific pillar adorned with “*padakurca*” design at its base.

तस्मादत्युन्नतो निम्नो गर्भस्सम्पद्विनाशकृत् ।  
अथवा ब्रह्मगर्भं तु ब्रह्मस्थाने निधापयेत् ॥ ८५

*tasma'datyunnato nimno garbhas sampadvina's'akr't ॥  
atha va brahma garbham tu brahmastha'ne nidha'payet ॥ 85*

The casket deposited higher or lower to the plinth or steriobate will become the cause of destruction of wealth and of misfortunes. If the foundation deposit is for the main shrine, it should be laid down in the area of brahma sthana.

सभाप्रपामण्डपानां कर्णपादे प्रदक्षिणे ।  
द्वितीयस्तम्भके द्वारदक्षिणाङ्घ्रौ तु विन्यसेत् ॥ ८६

*sabha'prapa' man.d'apa'na'm karn.apa'de pradaks'in.e /  
dviti'ya stambhake dva'ra daks'in.a'n'ghrau tu vinyaset ॥ 86*

For the hall, water-shed and the pavilions, the foundation deposit is to be laid down at the right side of the diagonal line joining the south-east and the north-west. Or, it may be placed under the second pillar or under the double pillar in the right side of the entrance.

गर्भं नाट्यसभायां चेत् प्रक्षिपेत्कुटिकामुखे ।  
मण्डितस्तम्भतूले तु गर्भं संस्थापयेत्सुधीः ॥ ८७

*garbham na't'yasabha'ya'm cet praks'ipetkut'ika'mukhe /  
man.d'ita stambhamu'le tu garbham samstha'payet sudhi'h ॥*

If the foundation deposit is for the theatre meant for dance performances, the wise Acharya should place it beneath the apse(kutika mukha) or at the base of the pillar provided in the room meant for decoration of the artists.

गेहगर्भे सभाभागे द्वारस्तम्भो विधीयते ।  
चूलिकाकार पादे वा तस्या गर्भो विधीयते ॥ ८८

*geha garbha sabha' bha'ge dva'rastambho vidhi'yate /  
cu'lika'ka'ra pa'de va'tasya' garbho vidhi'yate ॥ 88*

In the houses and in the assembly hall, the place for laying the foundation deposit is the pillar near the door(entrance). Or, it may be deposited under the pillar designed there in the form of crest-knot.

तुलाभाराभिषेकार्थं मण्डपोऽपि तथा भवेत् ।  
सर्वेषां मण्डपानां च गर्भस्थानं प्रकथ्यते ॥ ८९

*tula'bha'ra'bhis''eka'rtham man.d'apo api tatha' bhavet/  
sarves''a'm man.d'apa'na'm ca garbhastha'nam prakathyate //*

In the pavilion specifically meant for a special kind of donation, *tulabhara*, the casket should be deposited as said before. For all kinds of pavilion, the exact location for depositing the casket has been told in the Scriptures.

द्वारदक्षिणपादे वा वामस्तम्भोऽथवाङ्गणे ।  
पूर्वोक्त कर्णपादे वा द्वारदक्षिण योगके ॥ ९०

*dva'ra daks''in.a pa'de va' va'mastambho athva'n'kan.e/  
pu'rvokta karn.apa'de va' dva'ra daks''in.a yogake //* 90

Either under the pillar at right side of the entrance or under the pillar at the left side of the front court(ankana) or at the end of the diagonal line joining the south-east and the north-west as said before or under the jamb at the right side of the entrance, the deposit may be placed.

मण्डपस्तम्भमूले तु प्रथमावरणे न्यसेत् ।  
पादबन्धविमाने तु गेहगर्भोपरि न्यसेत् ॥ ९१

*man.d'apstambhamu'le tu prathama'varan.e nyaset/  
pa'dabandha vima'ne tu gehagarbhopari nyaset //* 91

In the first enclosure, the casket is to be placed under the pillar provided in the pavilion. If it is for the vimana designed in the type of *padabandha*, the casket is to be placed above the central square(brahma sthana) of the shrine.



प्रतिबन्धविमाने तु वृतेरुपरि विन्यसेत् ।  
वृतेरुपरि विप्राणां कुमुदोपरि भूभृताम् ॥ ९२

*pratibandha vima'ne tu vr'terupari nyaset /  
vr'terupari vipra'n.a'm kumudopari bhu'bhr'ta'm ॥ 92*

If it is designed to be *pratibandha vimana*, the casket is to be placed above the *vruta* part of the pillar. For the Brahmins, the deposit is to be installed above the *vruta* part. For the administrative class, it should be installed above the part known as *kumuda*.

जगत्युपरि वैश्यानां शूद्राणां पादुकोपरि ।  
सर्वेषां भूगतं कार्यं सर्वसिद्धिकराय च ॥ ९३

*jagatyupari vais'ya'na'm s'u'dra'n.a'm pa'dukopari /  
sarves'a'm bhu'gatam ka'ryam sarvasiddhikara'ya ca ॥ 93*

For the trading community, the deposit is to be installed above the part known as *jagati*. For the agricultural people, it should be installed above the part known as *paduka*. All these activities related to the selected site and to the constructions intended there are meant for the attainment of all sorts of welfare and goodness.

पुष्पदन्ते च भल्लाटे महेन्द्रे च गृहक्षते ।  
दक्षिणे नेत्रभित्तौ तु सौम्यादौ तु चतुर्गृहे ॥ ९४

*pus''padante ca bhalla't'e mahendre ca gr'haks''ate /  
daks''in.e netrebhittau tu saumya'dau tu caturgr'he ॥ 94*

In the case of *caturgruha* type of building, the deposit may be installed in the grid of Pushpadanta, Bhallata, Mahendra or Gruhakshata. Or it may be placed in the south under the wall provided with an eye-like window.

द्वारप्रदक्षिणस्तम्भयोगे वाऽपि विधीयते ।  
परिवारालयानां तु मूलवत्कर्म चाचरेत् ॥

९५

*dva'ra pradaks'in.astambhayoge va'pi vidhi'yate |*  
*pariva'ra'laya'na'm tu mu'lavat karma ca'caret ||*

95

Even the joint pillar at the right side of the entrance is recommended for placing the deposit. For the shrines meant for the retinue deities, the deposit is to be installed as explained for the main shrine.

शालानां तु चतुष्कोणेष्विष्टदेशे प्रगृह्यताम् ।  
मालिकायुक्त शालांचेत्कोणस्तम्भे द्वितीयके ॥ ९६  
प्रथमावरणे वापि द्वितीयावरणे न्यसेत् ।  
स्थित्वा बहिर्बहिः प्रेक्ष्य वामावामे विकल्प्य च ॥ ९७

*s'a'la'na'm tu catus'kon.es'vis't'des'e pragr'hyata'm |*  
*ma'lika'yukta s'a'la'm cet kon.astambhe dviti'yake ||* 96  
*prathama'varan.e va'pi dviti'ya'varan.e nyaset |*  
*sthitva' bahirbahih preks'ya va'ma'va'me vikalpya ca ||* 97

In the case of *sala* type of construction, any one of the four corners may be selected as desired by the Acharya for placing the deposit. If the building is associated with *malika* type of construction, then the corner pillar of the second enclosure is to be selected for placing the deposit. The Acharya may place the deposit either in the first enclosure or in the second enclosure. While selecting the place in the successive exteriors, the exact location should alternate between the left side and the right side.

अन्तर्बहिर्मुखं गर्भं वास्तुमध्ये प्रयोजयेत् ।  
आलये मण्डपे चैव निर्गमस्य प्रदक्षिणे ॥ ९८

गोपुराणां च सर्वेषां प्रवेशस्य प्रदक्षिणे ।  
स्वात्याख्य रङ्गहीनानां शालानां नेत्रभित्तिके ॥ ९९

*antarbahirmukham garbham va'stumadhye prayojayet /  
a'laye man.d'ape caiva nirgamasya pradaks'in.e // 98  
gopura'n.am ca sarves'a'm praves'asya pradaks'in.e /  
sva'tya'khy rangahi'na'nam s'a'la'na'm netrabhittike // 99*

Within the brahma sthana, the deposit is to be placed in such a way that it is oriented towards exterior. It should be installed in all other places in such a way that it is oriented towards the center of the brahma sthana. In the temple and in the pavilion, the right side of the exit is fit for laying the foundation deposit. For all types of towers(gopura), the right side of the entrance is fit for placing the deposit. For the sala type of building which is not provided with a hall known as *svati*, the wall provided with an eye-like window is fit for placing the deposit.

तद्युक्तानां च सर्वेषां पादमूले निवेशयेत् ।  
अथवा मध्यभित्तौ स्याद् द्वारसव्येऽथ मध्यमे ॥ १००

*tadyukta'na'm ca sarves'a'm pa'damu'le nives'ayet /  
athava' madhyabhittau syad dva'ra savye atha madhyame //100*

For all the buildings of *sala* type provided with *svati* hall, the Acharya should install the deposit under the pillar. If not, the right side or the middle of the entrance provided in the central wall may be selected for placing the deposit.

वासस्य पञ्चस्थानानि शालासु च गृहेषु च ।  
वापीकूपतटाकादौ दीर्घिकासेतुबन्धने ॥ १०१  
गर्भं चेत् तदुदग्भागे पूर्वस्यां वाथ विन्यसेत् ।

*va'sasya pan"ca stha'na'ni s'a'la'su ca gr'hes"u ca /  
va'pi'ku'pa tat'a'ka'dau di'rg'hika' setubandhane ॥ 101  
garbham cet tadudagbha'ge pu'rvasya'm va'tha vinyaset /*

In all the five specific portions of a house, in the sala type of constructions, in the houses, ponds, wells, tanks, lengthy dam and such other places, the foundation deposit is to be laid to the north or east of such constructions.

वास्तुपूजा च होमश्च गर्भन्यासे विधीयते ॥ १०२  
गोपुरं परिवारं च मूलवास्तु निरीक्षणम् ।  
मण्डपानां मुखं शास्त्रे सर्वस्मिन् प्रकीर्तितम् ॥ १०३

*va'stupu'ja' ca homam ca garbhanya'se vidhi'yate ॥ 102  
gopuram pariva'ram ca mu'lava'stu niri'ks"an.am /  
man.d'apa'na'm mukham s'a'stre sarvasmin praki'rtitam ॥ 103*

For the sake of accuracy and perfectness in laying the foundation deposit, the worship of vastu and offering of oblations to vastu are ordained. The deposit to be placed for the tower(gopura) , for the retinue deity and for the *mukha mantapa* should face the center of the brahma sthana. In all the Scriptures this rule is well ascertained.

भित्तिव्यासेन चाष्टांशे बहिरंशं चतुष्टयम् ।  
अन्तस्त्रीनन्तरं नीत्वा गर्भं सम्यग्विनिक्षिपेत् ॥ १०४

*bhittivya'sena ca's't'a'ms'e bahirams'a catus't'ayam /  
antastri'nantaram ni'tva' garbham samyag viniks'ipet // 104*

The breadth of the wall should be divided into eight parts; four parts of the outer half of the width are to be left out. In the remaining four parts of the inner half of the width, the first three parts are to be left out. In the remaining part, the Acharya should place the foundation deposit very securely.

। इति कामिकाख्ये महातन्त्रे क्रियापादे गर्भन्यासविधिर्नाम एकत्रिंशत्तमः पटलः ।  
iti ka'mika'khye maha'tantre kriya'pa'de garbhanya'savidhirna'ma  
ekatrim's'attamah pat'alah

Here ends the 31<sup>st</sup> chapter titled “Directions for laying the Foundation Deposit”  
in the Kriya section of the Great Tantra called Kamika

## ३२ बालस्थापन विधि:

### 32 BA'LASTHA'PANA VIDHIH

#### 32 Directions for the Construction of Miniature Shrine

अथ वक्ष्ये विशेषेण बालगेहस्य लक्षणम् ।  
बालस्थानं विना विद्वान् मूलस्थानं न कारयेत् ॥ १

*atha vaks"ye vis'es"en.a ba'lagehasya laks"an.am /*  
*ba'lastha'nam vina'vidva'n mu'lastha'nam na ka'rayet ॥ 1*

Then, I will explain with all specific details the lineaments and features of miniature shrine. The learned architect should not construct the main shrine without the miniature shrine.

बाललिङ्गादिहीनं तु मूललिङ्गादिकं न हि ।  
अयं विभागो ग्रामस्य प्रारम्भे ऽन्यत्र चान्यथा ॥ २

*ba'lalin'ga'di hi'nam tu mu'lalin'ga'dikam na hi /*  
*ayam vibha'go gra'masya pra'rambhe anyatra ca'nyatha' ॥ 2*

Without the miniature shrine and others related to it, there is no place for the main shrine and others related to it. This specific direction is adopted in a different way in respect of the commencement of the works concerned with village construction and other situations.

बाललिङ्गादिहीनं वा तद्युक्तं वा समाचरेत् ।  
मूलस्थानस्य चैशान्यामुत्तरे पूर्वयाम्ययोः ॥ ३  
आग्नेय्यामिष्टदेशे वा कुर्याद्बालगृहं गुरुः ।

*ba'lalin'ga'dihi'nam va' tadyuktam va sama'caret /  
mu'lastha'nasya cais'a'nyam uttare pu'rva ya'myayoh // 3  
a'gneyya'm is't'ades'e va' kurya'dba'lagr'ham guruh /*

The works concerned with village and other constructions may be carried out as associated with or not associated with the miniature shrine and others related to it. The Acharya should construct the miniature shrine in the north-east, north, south, or south-east of the place fixed for the main shrine or he may construct it in any direction as desired by him.

नवदण्डं व्यपोह्यैव कुर्याद्भाम महान्तरम् ॥ ४  
त्रियुगेन्द्रिय षड्द्वस्तैस्सप्त हस्तेन वा गृहम् ।  
यद्वा करद्वयेनैव मूलस्थानं प्रकल्पयेत् ॥ ५

*navadan.d'am vyapohyaiva kurya'ddha'ma maha'ntaram // 4  
triyugendriya s''ad'd''hastais saptahastena va gr'ham /  
yadva' karadvayenaiva mu'lastha'nam prakalpayet // 5*

Having left out a space measuring nine rods from the main shrine, the Acharya should construct a separate miniature shrine so as to appear with great divinity. This shrine may be built with a width of 3, 4, 5, 6 or 7 hastas or with a width of 2 hastas derived from the basic measure of the main shrine.

बालस्थानमथार्धेनगर्भगेहात्तथा भवेत् ।  
मूलभागविशालेन भित्तिर्द्विगुणा मता ॥ ६

*ba'lastha'namatha'rdhena garbhageha'ttatha' bhavet /  
mu'labha'ga vis'a'lena bhittir dvigun.a' mata' // 6*

Or, this miniature shrine may be with a measure equal to half of the measure of the main shrine. The encircling wall of the shrine should be in a measure equal to two or three times the width of the central square meant for the main image.

शेषं गर्भगेहस्य मण्डपं वा सभाकृति ।  
तस्य गर्भगृहार्धं तु हीनमध्यार्धकं तु यत् ॥ ७  
उत्कृष्टमध्यमाष्टांशे नन्दमानं प्रकीर्तितम् ।

*s'es'am garbhagehasya man.d'apam va' sabha'kr'ti/*  
*tasya garbha gr'ha'rdham tu hi'namadhya'rdhakam tu yat// 7*  
*utkr's't'a madhyama's't'a'ms'e nandama'nam praki'rtitam/*

The remaining part of the main shrine may be designed as to be in the form of a pavilion or a hall. Half, one fourth or one eighth of the main shrine is considered as the foremost, medium and the lowest respectively. Or, the width of the miniature shrine may be taken to be one out of eight parts or nine parts of the perimeter of the main shrine.

लिङ्गायामं सुवृत्तं स्यान्नाहायामौ समौ मतौ ॥ ८  
चित्राहिशिरसोपेतं सूत्रहीनं तु कारयेत् ।  
नवाङ्गुलं समारभ्य द्विद्वयङ्गुलं विवर्धनात् ॥ ९  
त्रयस्त्रिंशद्गुलं यावद्बाललिङ्गं तु वा भवेत् ।

*lin'ga'ya'mam suvr'ttam sya'n na'ha'ya'mau samau matau// 8*  
*citr'a'his'iropetam su'trahi'nam tu ka'rayet/*  
*nava'n'gulam sama'rabhya dvidvyan'gula vardhana't// 9*  
*trayastris'a'n'gulam ya'vad ba'lalin'gam tu va' bhavet/*

The linga should be in a well-defined circular shape and its circumference should be equal to its height. It should be designed in such a way as to appear with its head adorned with snake whose hoods remain unfolded . But it should be without thread-like carvings at its base. The height of the bala-linga( linga for the miniature shrine) should be from 9 angulas to 33 angulas, the increment being 2 angulas.



तल्लिङ्गं त्रिचतुर्भागं मानेन तु निवेशयेत् ॥ १०  
 मूलोदय समं श्रेष्ठं मध्यहीनमधोन्तरम् ।  
 वसुधा भाजिते तत्र नवलिङ्गोच्छ्रया मताः ॥ ११

*tallin'gam tricaturbha'ga ma'na tu nives'ayet* ॥ 10  
*mu'lodaya samam s'res''t'am madhyahi'nam adhontaram* ।  
*vasudha'bha'jite tatra navalin'gocchraya' mata'h* ॥ 11

Three or four parts of the linga should be inside the pedestal. The linga is considered to be of foremost type if its base and top are with equal measure. If the measure of the top is lower than that of the base, then it is of medium type. If it is in still reduced measure, then it of lowest type. The height of the new bala-linga may also be taken as one eighth of the height of the proposed main linga.

सप्ताङ्गुलं समारभ्य द्विद्व्यङ्गुलं विवर्धनात् ।  
 तरुणप्रतिमानां तु नवधा मानमीरितम् ॥ १२

*sapta'n'gulam sama'rabhya dvidvyan'gula vivardhana't* ।  
*tarun.apratima'na'm tu navadha'ma'nami'ritam* ॥ 12

The height of the miniature images ( bala pratima, apart from the bala linga) is considered in nine different ways, starting from 7 angulas and increasing by 2 angulas. (That is, its height may be from 7 angulas to 23 angulas)

सकले सकलं कुर्यान्निष्कले चैव निष्कलम् ।  
 मूलबिम्बार्धमानं तु श्रेष्ठं वेदांशमानतः ॥ १३  
 हीनमष्टांशके मध्ये नवमानं तु बेरकम् ।

*sakale sakalam kurya'n nis''kale caiva nis''kalam* ।  
*mu'labimba'rdha ma'nam tu s'res''t'am veda'ms'a ma'natah* ॥ 13  
*hi'namas''t'a'ms'ake madhye navama'nam tu berakam* ।

For the images with fully manifested features( sakala murti ), the miniature image should be of same type so as to appear with same manifested features. For the linga whose features are unmanifest, the miniature form should be in the same linga form. The miniature form whose measure is half the measure of the main form is considered to be highly supreme. The miniature form whose height is equal to three fourth of the main image is considered to be of intermediary type. It is of lower type if its height is bereft of one eighth of the height of the main image.

निष्कलस्य विशालेन चासनं चोत्तमं भवेत् ॥ १४  
 हीनं स्याच्चतुरंशेन मध्यमे नवमानकम् ।  
 लिङ्गमान वशेनापि पीठं तु परिकल्पयेत् ॥ १५

*nis''kalasya vis'a'lana ca'sanam cottamam bhavet ॥ 14*  
*hi'nam sya'c caturams'ena madhyame navama'nakam ॥*  
*lin'ga ma'navas'ena'pi pi't'ham tu parikalpayet ॥ 15*

The pedestal of the formless linga is considered to be of superior type, if its measure is ascertained based on the width of the linga. The pedestal which is bereft of one part out of four parts of the main linga is of medium type. That which is without one part out of nine parts of the main linga is of lower type. The pedestal of all other images is to be designed according to the height of the main images.

लोहोपलकुचैर्बाललिङ्गबेरं विधीयते ।  
 क्षीरवृक्षैः पलाशैर्वा वटोदुम्बरपिप्लैः ॥ १६  
 मधूकपनसप्लक्षैस्साल चन्दन खादिरैः ।  
 सरलामरवृक्षाभ्यां लिङ्गबेरं समाचरेत् ॥ १७

*lohopalakucairba'la lin'gaberam vidhi'yate ॥*  
*ks''i'ravr'ks''air pala's'air va' vat'odumbara pippalaih ॥ 16*  
*madhu'ka panasa plaks''ais sa'la candana kha'diraih ॥*  
*sarala'mara vr'ks''a'bhya'm lin'gaberam sama'caret ॥ 17*

The miniature images may be designed with metal, granite or wood. The juicy trees are recommended for making the miniature images. Palasa, vata, udumbara, pippala, madhuka, panasa, plaksha, sala, candana, khadira, sarala, amara – these are the trees fit for making the miniature images.

हर्म्यारम्भे च जीर्णे च भिन्ने च विकलाङ्गके ।  
स्फोटनादिषु दाषेषु बालस्थानं तु कारयेत् ॥ १८

*harmya'rambhe ca ji'rne ca bhinne ca vikala'n'gake /  
sphot'ana'dis"u dos"es"u ba'lastha'nam tu ka'rayet ॥ 18*

At the beginning of the construction of the main temple, when the temple becomes dilapidated, when the parts of the temple gets affected with cracks and breaks, when the temple becomes deprived of its parts and when it becomes damaged with splits and such other defects, the Acharya should construct the miniature temple.

प्रागेव द्वादशाब्दात्तु चालनं लिङ्गबेरयोः ।  
तदूर्ध्वं नेष्टमन्यत्र तत्रैव स्थापयेत्सुधीः ॥ १९

*pra'geva dva'das'a'bda'ttu ca'lanam lin'gaberayoh /  
tadu'rdhvam nes"t'am anyatra tatraiva stha'payet sudhi'h ॥ 19*

On the occurrence of shaking or displacement of the installed image, the defect should be set right within 12 years. Exceeding this duration is not desirable. And the image should be re-installed in the same place. Installing it in a place other than the previous one is not recommended.

बालालयाग्रे कर्तव्यं मण्डपं चतुरश्रकम् ।  
तत्समं वा तदर्धं वा त्रिपादं वाग्रमण्डपम् ॥ २०

*ba'la'laya'gre kartavyam man.d'apam caturas'rakam /  
tatsamam va' tadardham va tripa'dam va'graman.d'apam ॥ 20*

A pavilion should be built in front of the miniature shrine. It should be in the form of square with a measure equal to that of the main shrine. Or, it may be with half or three fourth of the measure of the main shrine.

पक्वेष्टका शिलाद्याभिर्दृढं कुर्याद्यथाविधि ।  
विस्तारसमतुङ्गाढ्यं दण्डिकाचूलिकान्वितम् ॥ २१

*pakves''t'aka' s'ila'dya'bhir dr'd''ham kurya'dyatha'vidhi /*  
*vista'rasama tun'ga'd''hyam dan.d'ika'cu'lika'nvitam ॥ 21*

According to the systematic way, the pavilion should be strengthened with the finely baked bricks or stones and it should be provided with such parts as dandika and **culi** whose height should be equal to the width of the miniature shrine.

मूलहर्म्यं यथाद्वारं तथैव तरुणालये ।  
तुर्याश्रं अष्टवुत्तं वा त्रिधा पीठाकृतिर्मता ॥ २२  
लिङ्गनाहं तु विस्तारं पीठं वार्धोन्नतिर्मता ।  
इष्टकाभिस्सुपक्वाभिः लिङ्गं स्यात्सुधयामृता ॥ २३

*mu'laharmyam yatha'dva'ram tathaiva tarun.a'laye /*  
*turya's'ram as''t'avr'ttam va' tridha' pi't''ha'kr'tir bhavet ॥ 22*  
*lin'gana'ham tu vista'ram pi't''ham va'rdhonnatir mata' /*  
*is''t'ka'bhis supakva'bhih lin'gam sya'tsudhaya'mr'ta' ॥ 23*

The entrance of the miniature shrine should be in the same form as that of the main shrine. The pedestal may be designed in square, octagonal or circular form. The height of the pedestal may be equal to the circumference of the linga, width of the linga or half of these measures. The linga may be made of baked bricks, stucco or mortar.

रत्नन्यासो न कर्तव्यः पादशैलादिकं न हि ।  
प्रागेव कुर्यात्तद्धीमान् विधिना चाङ्कुरार्पणम् ॥ २४

*ratna nya'so na kartavyah pa'da s'aila'dikam na hi /  
pra'geva kurya't taddhi'ma'n vidhina' ca'n'kura'rpan.am // 24*

For the installation of bala-linga, the ritual known as ratna-nyasa need not be done. No need to apply the eightfold-bond(ashta bandhana) and other such things. The well-learned Acharya should perform the ritual known as ankurarpana(offering of germinated seeds) according to the rules, as done by him previously.

बालालयाग्रे कर्तव्यं मण्डपं चतुरश्रकम् ।  
दशरन्ध्राष्टहस्तैर्वा मण्टपस्सप्त हस्ततः ॥ २५

*ba'la'laya'gre kartavyam mand'apam caturas'rakam /  
das'a randhra's't'a hastair va' man.tapassapta hastatah // 25*

A pavilion is to be made in the form of square in front of the miniature shrine, its length being 10, 9, 8, or 7 hastas.

विस्तारस्तम्भ संयुक्तं भानुस्तम्भयुतं तु वा ।  
पङ्क्तित्रय समायुक्तं चतुरश्रं सतोरणम् ॥ २६  
दर्भमाला समायुक्तं वितानाद्यैस्समन्वितम् ।  
मध्यांशे वेदिकां कुर्यात्तच्चतुर्थाशक्वेन्नतम् ॥ २७  
वस्वङ्गुलं तु विस्तारं उत्सेधश्चतुरङ्गुलः ।  
तस्याश्च परितश्चाष्टदिक्षु कुण्डानि कल्पयेत् ॥ २८

*vista'ra stambha samyuktam bha'nustambhayutam tu va' /  
pan'titraya sama'yuktam caturas'ram satoran.am // 26*

*darbhama'la' sama'yuktam vita'na'dyais samanvitam /  
madhya'ms'e vedika'm kurya't tacaturtha'ms'akonnatam // 27*

*vasvan'gulam tu vista'ram utsedhas'caturan'gulam /  
tasya's'ca paritas'ca's't'a diks'u kun.d'a'ni kalpayet // 28*

This pavilion should be provided with broad and square pillars, 12 in number, distributed in three rows. The pavilion should be beautified with festoons, garlands made of darbha-grass and adorned with canopy and similar things. An altar is to be raised at its center, with its height being one part out of four parts of the width of the pavilion. Around this central altar, fire-pits are to be designed in all the eight directions, their length being 8 angulas and their height being 4 angulas.

दिशासु चतुरश्राणि कोणेष्वब्जानि कल्पयेत् ।  
ईशान शक्रयोर्मध्ये प्रधानं वृत्तकुण्डकम् ॥

२९

*dis'a'su caturas'ra'n.i kon.es''vabja'ni kalpayet /*  
*i's'a'na cakrayor madhye pradha'nam vr'ttakun.d'akam ॥* 29

The fire-pits in the main directions are to be in the form of square and those in the intermediary directions are to be in the form of lotus. The main fire-pit should be in between the north-east and the east and it is to be in circular form.

अथवा पञ्चकुण्डानि चैकं वा पूर्वतस्थितः ।  
मण्डपस्योत्तरे पार्श्वे स्नानश्वभ्रं प्रकल्पयेत् ॥

३०

*athava' pan''ca kun.d'a'ni caikam va' pu'rvatassthitah /*  
*man.d'apasyottare pa'rs've sna'nas'vabhram prakalpayet ॥* 30

If not, five fire-pits are to be made, four in the main directions and the main fire-pit between the north-east and the east. Even if this is not possible, there should be one fire-pit exactly in the east. In the northern side of the pavilion, the Acharya should make a pit for the purpose of bathing the intended image.

पश्चाच्छिल्पिनं उद्वास्य पुण्याहं वाचयेत्ततः ।  
जलमध्ये प्रपां कुर्यात् सर्वलक्षण संयुतम् ॥

*pas'cacchilpinam udva'sya pun.ya'ham va'cayettatah /  
jalamadhye prapa'm kurya't sarva laks'an.a samyutam //* 31

Then, the Acharya should send off the Sthapati and perform the ritual of purification. Cosequently, he should design a proper seat in the middle of the water stored in an appropriate place. That seat should made in such a way that it is associated with all embellishments.

प्रक्षाल्य पञ्चगव्येन लिङ्गं चास्त्रेण देशिकः ।  
शुद्धतायेन गन्धाद्यैस्संस्नाप्य च हृदार्चयेत् ॥ ३२

*praks'a'lya pan'ca gavyena lin'gam ca'stren.a des'ikah /  
s'uddhatoyena gandha'dyais samsna'pya ca hr'da'rcayet /* 32

Then he should sprinkle the consecrated mixture of five substances got from the cow over the linga with the accompaniment of astra mantra and bathe it with pure and consecrated water, water mixed with sandal paste and such other items and offer the flowers with the recital of hrudaya mantra.

वस्त्रयुग्मेन संवेष्ट्य लम्बकूर्चसमन्वितम् ।  
जले तु शाययेल्लिङ्गं सद्येनैव कुशोपरि ॥ ३३

*vastrayugmena samves't'ya lamba ku'rca samanvitam /  
jele tu s'a'yayellin'gam sadyenaiva kus'opari //* 33

Having covered the linga with two garments associated with the darbha-bundle stretching downwards, he should gently place the linga on the couch designed with darbha-grass in the middle of the stored water.

त्रिरात्रं द्व्येकरात्रं वा वेदयामावसानकम् ।  
प्रभूतपञ्चगव्येन स्नपनं वा समाचरेत् ॥ ३४

*trira'tram dvyeka ra'tram va' vedaya'ma'vasa'nakam /  
prabhu'ta pan''cagavyena snapanam va'sama'caret //*

34

The ritual of keeping of the linga-image in the water(jaladhivasa) should be continued for three, two nights or one night or for four yamas(12 hours). After the lapse of the recommended duration, the Acharya should bathe the image with the consecrated mixture of five substances got from the cow and with consecrated water kept in a special vessel(snapana).

परितः कलशानष्टौ लोकपालाधिदैवतान् ।  
सवस्त्रां च हिरण्यां च ससूत्रान् सपिधानकान् ॥

३५

*paritah kalas'a'n as''t'au lokapa'la'dhidaivatam /  
savastra'm ca hiran.ya'm ca sasutra'n sa'pidha'naka'n //*

35

The Acharya should place in due order eight pots for the eight directional deities (loka palas). These pots are to be adorned with garment and darbha-tuft. Gold coin should be placed in each pot. All the pots should be closed with lid represented by coconut fruit and mango leaves.

ब्राह्मणान् भोजयेत्तत्र मण्डपे समलङ्किते ।  
वास्तू होमं ततः कुर्यात्प्रासादे मण्डपे ऽपिवा ॥

३६

*bra'hman.a'n bhojayettatra man.d'ape samalan'kr'te /  
va'stu homam tatah kurya't pra'sa'de man.d'ape api va' //*

36

He should feed the learned Brahmins, having honored them and seated them in the well-decorated pavilion. Either in the precincts of the temple or in the pavilion, he should perform vastu-homa.

पर्यग्निकरणं कृत्वा वास्तुहोमस्थ वह्निना ।  
जलादानीय लिङ्गं तु स्नानश्चभ्रोपरि न्यसेत् ॥

३७



*paryagnikaran.am kr'tva' va'stuhomastha vahnina' /  
jala'da'ni'ya lin'gam tu sna'nas'vabhropari nyaset //*

37

Taking the fire collected from the fire-pit in which vastu-homa was done, he should come round the whole site(paryagni karana). Then he should take out the linga from the stored water and place it in the pit made by him on the northern side of the pavilion, meant for bathing the image.

वस्त्रं विसृज्य लिङ्गे तु पूर्ववच्छुद्धिमाचरेत् ।  
कौतुकं बन्धयेद्धीमान् हृदयेन तु मन्त्रतः ॥

३८

*vastram visr'jya lin'ge tu pu'rvavac chuddhima'caret /  
kautukam bandhayed dhi'ma'n hr'dayena tu mantratah //*

38

Having removed the cloth from the linga, he should purify the image as done before. Then the learned Guru should tie up the specially designed thread of protection (raksha bandhana) reciting the hrudaya mantra.

वस्त्रेण वेष्टयेल्लिङ्गं वामदेवेन देशिकः ।  
शालिभिर्वेदिका मध्ये अष्टद्रोणार्धनिर्मितैः ॥  
तण्डुलैश्च तिलैर्दभैः पुष्पैश्च सुपरिस्तरेत् ।  
शयनं कल्पयेन्मध्ये चर्मजाद्यैरनुक्रमात् ॥

३९

४०

*vastren.a ves''t'ayellin'gam va'madevena des'ikah /  
s'a'libhir vedika'madhye as''t'dron.a'rdha nirmitaih //  
tan.d'ulais'ca tilairdarbhaih pus''pais'ca superistaret /  
s'ayanam kalpayen madhye carmaja'dyairanukrama't //*

39

40

Then the Guru should wrap up the image with cloth with the accompaniment of vama deva mantra. After this, he should spread the Sali grains(paddy) whose measure is to be 8 surpas over the altar and above this he should strew rice grains, sesame, darbha and flowers in an orderly way. Above this, he should design a couch at the center of the altar with various things such as the hide of deer, feather of swan and so forth in due order.

सर्वातोद्य समायुक्तं स्तोत्रमङ्गलवाचकैः ।  
 सर्वलक्षणसंयुक्तस्त्वादिशैवस्सशिष्यकः ॥ ४१  
 दिव्यगन्धानुलिप्ताङ्गः पुष्पमालाविभूषितः ।  
 शुक्लवस्त्रश्च साष्णीषश्शुक्लवस्त्रोत्तरीयकः ॥ ४२  
 पञ्चाङ्गभूषणोपेतस्सकलीकृत विग्रहः ।

*sarva'today sama'yuktam stotraman'gala va'cakah /*  
*sarvalaks'an.samyuktast va'dis'aivas sas'is''ayakah // 41*  
*divyagandha'nu lipta'n'gah pus''pama'la' vibhu's''itah /*  
*s'uklavastras'ca sos''n.i's''as' s'uklavastrottariyakah // 42*  
*pan''ca'n'gabhu's''an.opetas sakali'kr'ta vighrah /*

The Acharya, hailing from the Adisaiva clan, should appear with all auspicious features and characteristics, surrounded by his disciples. With his hand and other limbs besmeared with fragrant sandal paste and perfumes, being adorned with flower garlands, dressed in pure and white cloth, his head adorned with diadem and shoulder with upper garment, the Acharya should wear the essential ornaments over his five limbs and present himself with his whole body transmuted into the form of Siva by means of nyasa. He should come to the pavilion with the accompaniment of all kinds of auspicious sounds of musical instruments, recital of Vedic hymns and benedictory prayers productive of auspicious effects.

ईदृशैर्लक्षणैर्युक्तस्त्वाचार्यश्चोत्तराननः ॥ ४३  
 वेद्यूर्ध्वे शाययेल्लिङ्गं प्राक्सिरस्कमधोमुखम् ।  
 अभ्यर्च्य हृदयेनैव गन्धाद्यैरुपचारकैः ॥ ४४

*i'dr's'airlaks''an.airyuktast va'ca'ryas'cottara'nanah* // 43  
*vedyu'rdhve s'a'yayel lin'gam pra'ksiraskam adhomukham* /  
*abhyarcya hr'dayenaiva gandha'dyairupaca'rakaih* // 44

The Acharya, who appears with all such lineaments, facing the north, should make the linga lie on the couch designed over the altar, with its head to be in the east and turned downwards. He should worship it with all paraphernalia such as sandal, flowers and so forth reciting the hrudaya mantra.

द्रोणाम्भुपूरितं सूत्रवेष्टितं कूर्चसंयुतम् ।  
 पञ्चरत्न समायुक्तं सापिधानं सवस्त्रकम् ॥ ४५  
 शिवकुम्भं न्यसेत्तस्य मूर्ध्निदेशे तु वर्मणा ।  
 वर्धनीं वामतः स्थाप्य सूत्रकादिभिरन्विताम् ॥ ४६

*dron.a'mbhu pu'ritam su'tra ves''t'itam ku'rca samyutam* /  
*pan''caratna sama'yuktam sa'pidha'nam savastrakam* // 45  
*s'ivakumbham nyaset tasya mu'rdhnides'e tu varman.a' /*  
*vardhani'm va'matah stha'pya su'traka'dibhiranvita'm* // 46

The Acharya should install a specific pot(kalasa) known as 'siva kumbha' near the head of the linga. The pot should have been filled up with water whose measure is to be one drona(2 surpas) and been well wound round with three-stranded thread. It should be invested with a specially designed darbha(kurca), dressed with cloth, deposited with five gems and provided with the lid of coconut fruit and mango leaves. He should install this kumbha with the accompaniment of kavaca mantra. On the left side of the siva kumbha, he should install sakti kumbha known as vardhani kalasa well wound round with the thread and furnished with essential things.

शिवमन्त्रं न्यसेद्भ्यात्वा देवदेवं सदाशिवम् ।  
 अष्टत्रिंशत्कलोपेतमं पूजयेन्मूलमन्त्रतः ॥ ४७

*s'ivamantram nyased dhya'tva' devadevam sada's'ivam /  
as''t'atrim's'at kalopetam pu'jayen mu'lamantratah //* 47

Meditating on the divine form of Sadasiva who is the Lord of all divine beings and who is associated with 38 kala mantras, he should worship Him with the mula mantra of Lord Siva.

पूजयेत्तु स्वमन्त्रेण वर्धनीं तु मनोन्मनीम् ।  
मुकुलीं पद्ममुद्रां च लिङ्गमुद्रां प्रदर्शयेत् ॥ ४८

*pu'jayettu s'ivamantren.a vardhani'm tu manonmani'm /  
mukuli'm padmamudra'm ca lin'gamudra'm pradars'ayet //* 48

Then, he should worship Manonmani Sakti who is present in the vardhani kalasa with the accompaniment of mantra pertaining to this Sakti. Then he should display the hand-gestures known as mukula, padma and linga.

अभितस्तु घटानष्टौ द्रोणाधोदक पूरितान् ।  
सूत्रादिभिस्समोपेतान् हेमटङ्क समायुतान् ॥ ४९  
इन्द्रादिषु क्रमेणैव स्थापयेदेशिकोत्तमः ।  
अनन्तादिशिखण्ड्यन्तान् स्वस्वमन्त्रैर्घटेषु च ॥ ५०  
विन्यस्य गन्धपुष्पाद्यैर्नैवेद्यान्तं हृदार्चयेत् ।  
परिवार घटानष्टौ चोपवेद्युपरिन्यसेत् ॥ ५१

*abhitastu ghat'a'nas''t'au dron.a'rdhodaka pu'rita'n /  
su'tra'dibhissamopeta'n hemat'an'ka sama'yuta'n //* 49  
*indra'dis''u kramen.aiva stha'payed des'ikottamah /  
ananta'di s'ikhan.d'yanta'n svasvamantrair ghat'es''u ca //* 50  
*vinyasya gandhapus''pa'dyair naivedya'ntam hr'da'rcayet /  
pariva'ra ghat'a'nas''t'au copavedyupari nyaset //* 51

Aorund the siva kumbha and vardhani kumbha, the Acharya who is the foremost among the Gurus, should install eight pots(ghata), each one of which is filled up with one surpa-measure of water, well wound round with thread and deposited with chisel made of gold. He should place these eight pots in the all the eight directions starting from the east. He should invoke the eight Lords, Anata, Sikhandi and others and install them in the pots in due order and worship them with sandal, flowers and other offerings up to the food and fruits, with the accompaniment of hrudaya mantra. He should place eight pots for the retinue deities on the secondary altar associated with the main altar.

ऋगाद्यध्ययनं कुर्युस्संस्कृता वेदवित्तमाः ।  
एकं वा सर्व वेदांश्च पठेत्स्वस्वदिशिस्थितः ॥ ५२

*r'ga'dyadhyayanam kuryus samskr'ta'vedavittama'h |*  
*ekam va' sarva vedams'ca pat''het svasvadis'isthitah ||* 52

The Brahmins who are highly proficient in the study of the Vedas and who are sanctified well by the Acharya on this occasion should undertake the systematic recital of all the four Vedas . Being seated in their respective directions, the Brahmins should recite the four Vedas or at least one Veda.

तदभावे त्वजादाद्या जप्तव्या मूर्तिभिस्सह ।  
सद्योजातस्तु ऋग्वेदो वामदेवो यजुस्स्मृतः ॥ ५३  
अघोरस्सामवेदस्तु अथर्वः पुरुषः स्मृतः ।  
अष्टोत्तरसहस्रं वा तदर्धं वा तदर्धकम् ॥ ५४  
अष्टोत्तरशतं वापि जपेद्वैदिक सिद्धये ।  
मूर्तिधाराद्यलाभे तु देशिकस्सर्वमाचरेत् ॥ ५५

*tadabha'vet vaja'da'dya' japtavya' mu'rtibhissaha |*  
*sadyoja'tastu r'gvedo va'madevo yajussmr'tah ||* 53  
*aghoras sa'mavedastu atharvah purus''ah smr'tah |*  
*as''t'ottara sahasram va' tadardham va' tadardhakam ||* 54  
*as''t'ottaras'atam va'pi japedvaidika siddhaye |*  
*mu'rtidha'ra'dyala'bhe tu des'ikas sarvam a'caret ||* 55

If the competent Brahmins are not available for the recital of the Vedas, then the incantation(japa) of the brahma mantras should be done along with the assisting priests. Incantation of Sadyojata mantra is for the recital of the Rg Veda; that of Vamadeva mantra is for the Yajur Veda; that of Aghora mantra is for the Sama Veda; and that of Tatpurusha mantra is for the Atharvana Veda. The incantation should be done in the count of 1008, 500, 250 or at least 108. This kind of recital is necessary for the fulfillment of the complete recital of the Vedas. If the assisting priests are not available for such incantation of brahma mantras, then the recital of all these mantras is to be done by the Acharya himself.

अग्न्याधानादिकं सर्वमग्निकार्योक्तमाचरेत् ।  
खादिरश्चाश्वत्थ बिल्वाश्च उदुम्बरवटौ तथा ॥ ५६  
मधूकार्कपलाशाश्च समिधः संप्रकीर्तिताः ।  
पलाशस्तु प्रधानं च सर्वेषामिधमुच्यते ॥ ५७

*agnya'dha'na'dikam sarvam agnika'ryoktam a'caret /  
kha'diras'ca's'vattha bilva's'ca udumbara vat'au tatha' // 56  
madhu'ka'rka pala's'a's'ca samidhah sampraki'rtita'h /  
pala's'astu pradha'nam ca sarves'a'midhmam ucyate // 57*

All the activities related to the fire ritual such as agnyadhana are to be performed as explained earlier under the context of fire ritual. The faggots got from khadira, asvattha, bilva, udumbara, vata, madhuka, arka and palasa are highly recommended for this kind of fire ritual. Of all these faggots, palasa is considered to be the primary and foremost faggot.

समिदाज्यान्नलाजैश्च तिलैर्होमं समाचरेत् ।  
सहस्रं वा तदर्धं वा शतमष्टोत्तरं तु वा ॥ ५८  
पूर्णाहुतिं ततः कुर्याद्विषडन्तेन मूलतः ।

*samida'jya'anna la'jais'ca tilairhomam sama'caret /  
sahasram va' tadardham va' s'atamas't'ottaram tu va' // 58  
pu'rn.a'hutim tatah kurya'd vaus''ad'antena mu'latah /*

The Acharya should offer the oblations with the recommended faggots, clarified butter, cooked rice, parched paddy grains and sesame. Oblations are to be made in the count of 1000, 500 or 108. Then he should offer the final and consummate oblation(purnahuti) with the accompaniment of mula mantra ending with 'vaushat'.

शिवाद्दशांशतोऽन्येषां दिक्षु ब्रह्माणि कल्पयेत् ॥ ५९

विदिक्षु हृदयादीनि मूलार्धं सममेव वा ।

पूर्णाहुतिं ततः कुर्याद्विषडन्तेन मूलतः ॥ ६०

*s'iva'ddas'a'ms'ato anyes'a'm diks'u brahma'n.i kalpayet ॥ 59*

*vidiks'u hr'daya'di'ni mu'la'rdham samameva va' |*

*pu'rn.a'hutim tatah kurya'd vaus'ad'antena mu'latah ॥ 60*

For the sake of bahma mantras, one tenth of the oblations done with the mula mantra is to be performed in the main directions and in the primary fire-pit. The six anga mantras are to be identified in the intermediary directions and for the sake of these anga mantras, oblations are to be made , their count being half of or equal to the oblations done with the mula mantra. Then he should offer the final and consummate oblation(purnahuti) with the accompaniment of mula mantra ending with 'vaushat'.

आत्मतत्त्वादिकान्यस्य मूर्तिमूर्तिश्वरानपि ।

सर्वान् लिङ्गे तु विन्यस्य वह्नावावाह्य होमयेत् ॥ ६१

*a'tmatattva'dika'n nyasya mu'rti mu'rti's'vara'n api |*

*sarva'n lin'ge tu vinyasya vahna'va'va'hya homayet ॥ 61*

He should manifest the presence of atma tattva, vidya tattva and siva tattva, deities of the lower plane(murtis), deities of higher plane(murtisvaras) and all other divinities in the image by means of proper nyasa. Having performed all these nyasas, he should invoke the presence of Siva in the kindled fire and offer the necessary oblations.

पूर्णाहुतिं ततो दद्यान्नयेद्रात्रिं च मङ्गलैः ।

अपरे दिवसे धीमान् सुस्नातो मूर्तिपैस्सह ॥ ६२

सकलीकृत देहस्तु द्वारद्वाराधिपान् यजेत् ।  
संपूज्य देवकुम्भाग्नीन् कुण्डं अस्त्रेण चार्चयेत् ॥ ६३

*pu'rn.a'hutim tato dadyan nayedra'trim ca man'galaih /  
apare divase dhi'ma'n susna'to mu'rtipais saha // 62  
sakali'kr'ta dehastu dva'ra dva'ra'dhipa'n yajet /  
sampu'jya devakumbha'gni'n kun.d'am astern.a ca'rcayet // 63*

Then he should offer the final and consummate oblation(purnahuti). After this, he should stay in the pavilion itself during the whole night, spending the time in all auspicious ways. On the next day, the highly learned Acharya should take the ceremonial bath along with the assisting priests and make his body transmuted into the form of Siva by means of anga nyasa and kara nyasa and worship the entrance and guardians of the entrance. Having duly worshipped the main deity, kumbha and the fire, he should consecrate the fire-pit with the recital of astra mantra.

संस्कृत्य सुक्स्रुवाभ्यां तु ब्रह्मादीन् परिधौ यजेत् ।  
पूर्णाहुतिं ततो दत्त्वा मन्त्रानावाह्य तर्पयेत् ॥ ६४

*samskr'tya sruksruva'bhya'm tu brahma'din paridhau yajet /  
pu'rn.a'hutim tato datva' mantra'na'va'hya tarpayet // 64*

He should purify and consecrate the special tools, sruk and sruva, and worship Brahma and other deities on the darbha-grass(paridhi) placed around the fire-pit. Having offered the final and consummate oblation, he should invoke the presence of the concerned mantras and make them pleased by means of the recommended offerings.

प्रायश्चित्तास्त्र मन्त्रैस्तु होमं संयक्समाचरेत् ।  
अघोरेण शतं हुत्वा जयाद्यैर्दुरितक्षये ॥ ६५  
पूर्णाहुतिं ततः कुर्याद्देशिको मूर्तिपैस्सह ।



*pra'yas'citta'stra mantraistu homam samyak sama'caret /*  
*aghoren.a s'atam hutva' jaya'dyai durita ks"aye //* 65  
*pu'rn.a'hutim tatah kurya'd des'iko mu'rtipais saha /*

Then, he should offer the necessary oblations into the fire with the recital of astra mantra for the sake of atonement, Having offered the oblations for 100 times with the accompaniment of aghora mantra, he should offer the oblations with jaya and other mantras for compensating the defects that could have occurred unintentionally. Then, being accompanied by the assisting priests, he should offer the final and consummate oblation.

आचर्यं पूजयेत्तत्र वस्त्रहेमाङ्गुलीयकैः ॥	६६
अधमा पञ्चनिष्कं वा द्विगुणा मध्यमं भवेत् ।	
त्रिगुणा चोत्तमं प्रोक्ता त्वधमत्रय कल्पने ॥	६७
द्विगुणा मध्यमे कल्पे त्रिगुणा चोत्तमे भवेत् ।	
दशभागैकभागं तु मूर्तिधारक दक्षिणा ॥	६८

*a'ca'ryam pu'jayet tatra vastra hema'n'guli'yakaih //* 66  
*adhama' pan"ca nis"kam va' dvigun.a' madhyamam bhavet /*  
*trigun.a' cottamam prokta't vadhamatrya kalpane //* 67  
*dvigun.a' madhyame kalpe trigun.a' cottame bhavet /*  
*das'abha'gaika bha'gam tu mu'rtidha'raka daks"in.a' //* 68

Thereupon, the Chief Person(karta or yajamana) should honor the Acharya by presenting him new clothes, gold ring and other valuable gifts. With regard to the ceremonial fees to be offered to the Acharya, there are three grades. In the lowest grade, 5 nishka of gold is of lower level; 10 nishka of gold is of medium kind; 15 nishka of gold is of superior level. In the medium grade, 10 nishka of gold is of lower level; 20 nishka of gold is of intermediary level; 30 nishka of gold is of superior level. In the highest grade, 15 nishka of gold is of lower level; 30 nishka of gold is of medium level; 45 nishka of gold is of superior level. The ceremonial fees applicable to the assisting priests is one tenth of the fees offered to the Acharya.

तदर्धं मन्त्र जपृणां वैदिकानां तु तत्समम् ।  
 दैवज्ञे तत्समं विद्याद् द्विगुणं वास्तुहोमिनः ॥ ६९  
 आचार्यस्य चतुर्थाशाच्छिल्पिने दक्षिणा मता ।

*tadardham mantra japtr"n.a'm vaidika'na'm tu tatsamam /  
 daivajn"e tatsamam vidya'd dvigun.am va'stu hominah // 69  
 a'ca'ryasya caturtha's'a'c chilpine daks"in.a' mata' /*

Half of the fees offered to the assisting priests is applicable to those who do the incantation of mantras. Same amount for those who recite the Vedas. Same amount for the goldsmith. Twice this amount is applicable to those who perform the vastu homa. One fourth of the fees offered to the Acharya is applicable to the Silpin(Stahpati).

मुहूर्तनाडिकापूर्वं लिङ्गस्थापनमारभेत् ॥ ७०  
 उत्थाप्य शयनाल्लिङ्गं बालस्थानं प्रवेशयेत् ।  
 स्थापयेत्पीठमध्ये तु शिवमन्त्रमुदीरयन् ॥ ७१

*muhu'rta na'd'ika'pu'rvam lin'gastha'panam a'rabet // 70  
 uttha'pya s'ayana'l lin'gam ba'lastha'nam praves'ayet /  
 stha'payet pi't"ha madhye tu s'ivamantramudi'rayan // 71*

The Acharya should commence the rituals concerned with the installation of the linga, one and half hour before the auspicious time fixed for the actual installation. Having lifted the linga-image from the couch and holding it, the Acharya should enter the exact place allocated for the miniature shrine. Then he should place the linga at the center of the pedestal designed for that, with the accompaniment of mula mantra.

मन्त्रयित्वा त्रिबन्धेन हृदयं मन्त्रमुच्चरन् ।  
 मुहूर्ते समनुप्राप्ते गुरवे सन्निवेदयेत् ॥ ७२

*mantrayitva' tribandhena hr'dayam mantram uccaran /  
 muhu'rtam samanupra'pye gurave sannivedayet // 72*

He should be waiting there, sanctifying the image with the three-folded 'traymbaka mantra' and repeating the hrudaya mantra. Upon the arrival of the auspicious time for the installation, the assisting priests should inform him that the exact time has approached.

शङ्खदुन्दुभिनिर्घोषैर्गीतनृत्त समायुतम् ।  
 ब्रह्मघोष समायुक्तं नानाभक्तजनैर्युतम् ॥ ७३  
 छत्रध्वजवितानैश्च धूपदीपैस्समाकुलम् ।  
 वर्धन्यास्राव सहितं मङ्गलाङ्कुर शोभितम् ॥ ७४  
 कुम्भानुद्धृत्य शिरसा धृत्वा धामप्रदक्षिणम् ।  
 कृत्वा गर्भगृहे चैव स्थापयेत्स्थण्डिलोपरि ॥ ७५

*s'an'kha dundubhi nirghos"air gi'ta nr'tta sama'yutam /  
 brahma ghos"a sama'yuktam na'na'bhakta janairyutam ॥ 73  
 chatradhvaja vita'nais'ca dhu'pa di'pais sama'kulam /  
 vardhanya'sra'va sahitam man'gala'n'kura s'obhitam ॥ 74  
 kumbha'nuddhr'tya s'irasa' dhr'tva' dha'ma pradaks" in.am /  
 kr'tva' garbhagr'he caiva stha'payet sthan.d'ilopari ॥ 75*

With the reverberating sounds of conch and great drum(dundubhi), with musical renderings and dances, with the loud hailing sounds( like, 'hara haro hara'), with the multitudes of devotees of various sects, with the full array of parasols, flags, canopies, incense holders and lamp holders, with the gentle flow of consecrated water streaming from the vardhani kalasa and with the abundant and auspicious display of the germinated seeds, the appointed priests should lift the kalasas from the altar, hold them carefully on their heads and come around the temple in procession , circumambulate the main shrine and place them on the raised altar(sthandila) arranged in front of the pedestal.

आसनं कल्पयेत्तत्र पूर्वोक्त विधिनासह ।  
 मूर्ध्नि न्यस्य पवित्राणि नेत्रमन्त्रं च विन्यसेत् ॥ ७६

अष्टत्रिंशत्कलान्यासं लिङ्गे तु परिकल्पयेत् ।  
ध्यात्वा सदाशिवं तत्र विद्यादेहेन पूजयेत् ॥

७७

*a'sanam kalpayet tatra pu'rvokta vidhina' saha /  
mu'rdhni nyasya pavitra'n.i netramantram vinyaset // 76  
as''t'atrim's'atkala'nya'sam lin'ge tu parikalpayet /  
dhya'tva' sada's'ivam tatra vidya'dehena pu'jayet // 77*

According to the directions set forth earlier, the Acharya should design a proper seat for the Lord, place the tuft-like bundle of darbha(kurca) on the top of linga and unify the netra mantra with the eyes of the Lord. The, he should do the nyasa of 38 kala mantras on the image. Meditating on the form of Sadasiva, ideating His body formed of pure consciousness(vidya deha), he should worship Siva.

कुम्भाद्वीजं समादाय लिङ्गमूर्ध्नि शिवं स्मरन् ।  
पिण्डिकायां न्यसेद्वीजं शक्तेर्लिङ्गस्य सौम्यके ॥

७८

*kumbha'dbi'jam sama'da'ya lin'gamu'rdhni s'ivam smaran /  
pin.d'ika'ya'm nyasedbi'jam s'akterlin'gasya saumyake // 78*

The Acharya should collect the seeds from the siva kumbha and place them on the top of linga, with the accompaniment of siva-mula-mantra. Similarly. he should collect the seeds form the vardhani kalasa and place them on the pedestal , to the right side of the linga.

संस्नाप्य कुंभवर्धन्यासतोयैर्लिङ्गं च पीठिकाम् ।  
अष्टविद्येश्वरांस्तत्र पीठे पूर्वादिषु न्यसेत् ॥  
अर्चनोक्तं समभ्यर्च्य शेषं युक्त्या समाचरेत् ।  
परिवारस्य बीजानि स्वस्वस्थानेषु विन्यसेत् ॥

७९

८०

*samsna'pya kumbhavardhanya' satoyair lin'gam ca pi't''akam /  
as''t'vidyes'vara'mstatra pi't''he pu'rva'dis''u nyaset // 79*

*arcanoktam samabhyarcya s'es'am yuktya sama'caret /  
pariva'rasya bi'ja'ni svasvastha'nes'u vinyaset //*

80

He should bathe the linga and the pedestal with the consecrated water contained in the siva kumbha and vardhani kalasa respectively. Then he should invoke and identify the presence of eight Vidyasavaras on the pedestal , from the east to the north-east around the linga. He should perform all the rituals related to the worship of Siva as explained in the “Directions for Worship” earlier. Whichever ritual is not explicitly told here, that should be done by him according to his understanding of the context. The seeds collected from the pots pertaining to the retinue deities are to be placed in their relevant places.

स्नपनं कारयेत्तौयैः प्रभूतं तु हविर्ददेत् ।  
नित्योत्सवादिकान् सर्वान् बालस्थानेऽपि कारयेत् ॥ ८१

*snapanam ka'rayr'et toyaih prabhu'tam tu havir dadet /  
nityotsava'dika'n sarva'n ba'lastha'ne api ka'rayet //*

81

Then he should perform the ceremonial ablution for the installed linga with the consecrated water of all the kalasas. Subsequently, he should offer the ball of cooked rice specially prepared for this occasion. Even for the miniature shrine, all the rituals such as the daily festival and such others are to be performed without fail.

अन्येषामपि देवानां बालस्थानस्य निर्णयम् ।  
बेरमानं च हर्म्याद्यं कुर्याद् द्वारेण वर्त्मना ॥ ८२  
नयनोन्मीलनं गव्याभिषेकं शयनं तथा ।  
कुम्भसंस्थापनं पूजा होमं च स्थापनादिकम् ॥ ८३  
ध्यानमात्रं च नित्यार्चा निर्मलैः कुसुमादिभिः ।  
तत्तद्देवप्रतिष्टोक्तमार्गेणैव समाचरेत् ॥ ८४

*anyes'a'mapi deva'na'm ba'lastha'nasya nirn.ayam /  
berama'nam ca harmya'dyam kuryad dva'ren.a vartmana' //*

82

*nayanonmi'lanam gavya'bhis'ekam s'ayanam tatha' /*

*kumbhastha'panam pu'ja' homam ca stha'pana'dikam //*

83

*dhya'nama'tram ca nitya'rca' nirmalaih kusuma'dibhih |  
tattad devapratis't'okta ma'rgen.aiva sama'caret ||*

84

For all other Deities, all the activities such as identifying the exact location for the miniature shrine, height and other measures of the image, design of the shrine and such others are to be ascertained according to the position and design of the entrance. The careful opening of the eyes of the image, ablution with the sacred five substances got from the cow. placing the image on the couch, installation of the kalasas, ceremonial worship(puja), fire ritual and oblations, fixing the image on its pedestal and all such activities, the exact form of the Deity to be meditated, daily worship to be performed with defectless and pure flowers – all these are to be done according to the systematic procedure as explained in the chapter dealing with the installation of each Deity.

एतत्सामान्यमुद्दिष्टं विशेषः किञ्चिदस्ति हि ।  
द्वितीये स्थापनार्हस्तु पूर्वरात्रौ मुनीश्वराः ॥ ८५  
मूलगेहाग्रके तत्र पूर्ववत्स्थण्डिलोपरि ।  
कुम्भं तु स्थाप्य पूर्वोक्त विधिना देशिकाधिपः ॥ ८६

*etatsa'ma'nyamuddis't'am vis'es'ah kin'cidasti hi |  
dviti'ye stha'pana'rhasu pu'rva ra'trau muni's'vara'h || 85  
mu'lageha'grake tatra pu'rvavat stan.d'ilopari |  
kumbham tu stha'pya pu'rvokta vidhina' des'ika'dhipah || 86*

O, the great Sages!, the exact procedures common to all the Deities have been detailed to you. There are some specific directions with regard to the installation of the image meant for the miniature shrine. In the first quarter of the night, two days prior to the auspicious day ascertained for the installation, the foremost Acharya should install the kumbha on the slightly raised pedestal, designed in front of the main shrine according to the directions set forth earlier.

मूललिङ्गं तु संपूज्य गन्धाद्यैर्हविषा सह ।  
प्रणम्य देवदेवेशं कर्ता कर्मविचक्षणः ॥ ८७  
एकवत्सरमारभ्य यावत्स्याद् द्वादशाब्दकम् ।  
तेष्वन्तरे नवीकृत्य पुनस्संस्थापयाम्यहम् ॥ ८८

इति विज्ञाप्य तत्कर्ता देशिकेन सहैव तु ।  
लिङ्गादेवं समावाह्य कुम्भमध्ये न्यसेदुरुः ॥

८९

*mu'lalin'gam tu sampu'jya gandha'dyair havis''a' saha |*  
*pran.amya devadeves'am karta' karmavicaks''an.ah ||* 87  
*ekavatsaram a'rabhya ya'vatsya'd dva'das'a'bdakam |*  
*tes''vantare navi'kr'tya punas samstha'paya'myaham ||* 88  
*iti vijn''a'pya tatkarta' des'ikena sahaiva tu |*  
*lin'ga'd devam sama'va'hya kumbhamadhye nyased guruh ||* 89

Having systematically worshipped the mula-linga with sandal, flowers and other paraphernalia and with the ball of cooked rice consecrated through fire-ritual(havis), the Acharya should invite the Chief Person(karta) to be in front of the main shrine. The Karta who is well-informed of the significance of all these rituals should prostrate before Lord Siva, the God of gods, and proclaim humbly: “Within from one year to twelve years, I will set right all the defects which have occurred and make the image look afresh and re-install it as before in the same place”. In this way he should respectfully entreat the Lord along with the Acharya. Then the Acharya should raise the Lord from the linga and invoke Him to have His vibrant presence in the kumbha.

पीठादेवीं समावाह्य वर्धन्या मध्यमे न्यसेत् ।  
तदग्रे स्थण्डिलं कृत्वा प्राग्वदग्निमुखं नयेत् ॥

९०

*pi't''ha'd devi'm sama'va'hya vardhanya madhyame nyaset |*  
*tadagre sthan.d'ilam kr'tva' pra'gvadagni mukham nayet ||* 90

Then he should raise the Sakti from the pedestal and invoke Her to have Her vibrant presence in the vardhani kalasa. Having designed a slightly raised altar(sthandila) in front of the kumbha and vardhani, he should make the preliminary arrangements for the fire ritual as done before.

समिदाज्यान्नलाजैश्च तिलैरष्टोत्तरं शतम् ।  
मूलेन होमयेद्विद्वान् अज्ञानां च दशांशतः ॥

९१

*samida'jya'nna la'jais'ca tilairas''t'ottaram s'atam /*  
*mu'lana homayed vidva'n an'ga'na'm ca das'a'ams'atah //* 91

Then the learned Acharya should offer the oblations of faggots, clarified butter, parched paddy grains and sesame, each for 108 times with the accompaniment of mula-mantra. One tenth of the oblations offered with the mula-mantra is to be offered for the sake of anga mantras.

त्रिर्मधुप्लुतदूर्वाभिर्मृत्युजिन्मन्त्रमुर्चचरन् ।  
सहस्रं वा तदर्धं वा शतमष्टोत्तरं तु वा ॥ ९२

*trirmadhupluta du'rva'bhir mr'tyujin mantramuccaran /*  
*sahasram va' tadardham va' s'atamas''t'ottaram tu va' //* 92

Then, he should make oblations for the Conqueror of Mortality(mrutyunjaya) by offering the durva-grass drenched three times in honey into the consecrated fire. This oblation is to be done for 1000, 500, 108 times with the accompaniment of mrutyunjaya mantra.

एवं हुत्वा तदन्ते तु क्षणहोमं समाचरेत् ।  
वारैश्च रवि पूर्वैश्च नक्षत्रैस्तुरगादिभिः ॥ ९३  
मेषादि मासकैश्चैव तिथिभिः प्रथमादिभिः ।  
जुहुयादेकयाहुत्या प्रतिवत्सरमाचरेत् ॥ ९४

*evam hutva' tadante tu ks''an.a homam sama'caret /*  
*va'rais'ca ravi pu'rvais'ca naks''atras turaga'dibhih //* 93  
*mes''a'di ma'sakais'caica tithibhih prathama'dibhih /*  
*juhuya'dekaya'hutya' prativatsaram a'caret //* 94

Having completed this mrutyunjaya homa in this way, he should do the kshana-homa - oblations related to Time. Reciting the names of week from Sunday, names of lunar mansions starting from Asvini, names of the months starting from Mesha and the names of lunar days starting from prathama, he should offer one oblation for each name. Similaly, oblation is to be offered to each year starting from Prabhava.



वत्सरे वत्सरे कार्यं अथवान्ते समाचरेत् ।  
पुर्णाहुतिं ततो दत्त्वा देवे सर्वं समर्पयेत् ॥ ९५

*vatsare vatsare ka'ryam athava'nte sama'caret /  
pu'rn.a'hutim tato datva' deve sarvam samarpayet ॥ 95*

This kind of kshana-homa is to be done in every year. If not, this may be done at the end of the scheduled time. Having offered the final and consummate oblation, he should dedicate the resultant fruit of all these activities to the Lord.

कुम्भानुद्धृत्य वेद्यां तु स्थापयेत्सर्वमङ्गलैः ।  
सकलानां तु सर्वेषां कर्तव्यं बालबिम्बकम् ॥ ९६

*kumbha'nuddhr'tya vedya'm tu stha'payet sarva man'galaih /  
sakala'na'm tu sarves'a'm kartavyam ba'labimbakam ॥ 96*

The Acharya should lift the kumbha-vessels from the present place and install them securely on the altar with the accompaniment of all kinds of auspicious sounds, musical renderings and recital of hymns. For all kinds of images whose features are manifestly visible (sakala murtis), the image to be installed in the miniature shrine is to be designed essentially.

प्रतिमायां तु कुम्भे वा पीठे वा चेष्टकामये ।  
परिवारेऽपि चैवं स्याद्बालबिम्बं प्रकल्पयेत् ॥ ९७  
अन्यत्सर्वं समानं स्यात्पूर्वेणैव समाहितः ॥ ९८

*pratima'ya'm tu kumbhe va' pi't'he va'ces't'ka'maye /  
pariva're api caivam sya'd ba'labimbam prakalpayet ॥ 97  
anyat sarvam sama'nam sya't pu'rven.aiva sama'hitah ॥ 98*

The image meant for the miniature shrine may be in the form of statue or in the form of kumbha. This may be installed on the pedestal made of well-baked bricks. Even for the retinue deities, the concerned image for the miniature shrine is to be designed in this way. All other details related to the rituals which have been succinctly told earlier are common to all occasions.

। इति कामिकाख्ये महातन्त्रे क्रियापादे बालस्थापनविधिर्नाम द्वात्रिंशत्तमः पटलः ।  
iti ka'mika'khye maha'tantre kriya'pa'de ba'latha'pana vidhir na'ma  
dva'trims'at pat'alah

This is the 32<sup>nd</sup> chapter titled “Directions for the Construction of Miniature Shrine” in the Kriya section of the Great Tantra called Kamika

## ३३ ग्रामगृहविन्यास विधिः

### 33 GRA'MA GR'HA VINYA'SA VIDHIH

#### 33 Directions for the solemn entry into the allocated parts of the Village and the Houses

ग्रामादीनां तु विन्यासः निवेशाद्यं च कथ्यते ।  
आदौ कालपरीक्षास्याद् द्वितीयं देशनिर्णयम् ॥ १

*gr'ma'di'na'm tu vinya'sah nives'adyam ca kathyate /  
adau ka'la pari'ks''a'sya'd dviti'yam des'anirn.ayam // 1*

Now I will tell you the sequential activities related to the settling in the Village and to the first entry into the built houses and others. In the sequential order of the events, the first one is the systematic analysis of appropriate time. The second is the ascertaining of exact site.

त्रितीयं भूपरीक्षास्यात् प्रवेशार्थबलिस्ततः ।  
स्वीकारः पञ्चमो भूमेष्पष्टः कर्षणमुच्यते ॥ २

*tr'ti'yah bhu'pari'ks''a'sya't praves'a'rtha balistatah /  
svi'ka'rah pan''camo bhu'mes''s''as''t'ah kars''an.amucyate // 2*

The third event is the examination of the site. The fourth one is the offering of bali prior to taking possession the selected land. The fifth event is the taking possession of the site. The sixth one is executing the preliminary activities such as ploughing the selected land, sowing the seeds and so forth.

शङ्कुसंस्थापनं पश्चात् अष्टमः पदनिर्णयः ।  
नवमस्सूत्रविन्यासो दशमो देवताबलिः ॥ ३

*s'an'kustha'panam pas'ca't as''t'mah padanirn.ayah /  
navamas su'tra vinya'so das'amo devata'balih ॥ 3*

The seventh is the erection of peg to ascertain the true east and true north. The eighth one is the selection of suitable vastu mandala to be applied to the proposed village and houses. The ninth one is the reticulation of the ground with east-west lines and north-south lines. The tenth event is the offering of bali to the vastu deities.

गृहवीथ्यादि भेदस्स्यात् एकादश उदाहृतः ।  
द्वादशो गर्भविन्सस्ततो देवनिवेशनम् ॥ ४

*gr'havi'thya'di bhedassya't eka'das'a uda'hr'tah /  
dva'das'o garbhavinya'sas tato deva nives'anam ॥ 4*

The eleventh is the planning of various roads and streets and that of various types of houses to be constructed as applicable to the roads and streets. The twelfth one is the laying of foundation deposit in appropriate places. The next activity is to arrange for the auspicious first entry of the concerned God.

द्वादशान्ते द्विजादीनां प्रवेशस्तदनन्तरम् ।  
तदन्ते भूसुराणां तु निरीक्षणमुदाहृतम् ॥ ५

*dva'das'a'nte dvija'di'na'm praves'as tadanantaram /  
tadante bhu'sura'n.a'm tu niri'ks''an.am uda'hr'tam ॥ 5*

Subsequent to the entry of the Deity, the concerned persons should arrange for the first entry of the learned brahmins and the people of other castes. Next, arrangements should be made for enabling the brahmins to cast their benign and gracious look over the well-built constructions.

ततो भूमिविभागस्यात् एवं बुध्वा समाचरेत् ।  
गृहारंभात्पुरैवं स्यात् अमरवास निर्णयः ॥

६

*tato bhu'mi vibha'gassya't evam budhva' sama'caret /  
gr'ha'ramba'tpuraivam sya't amarava'sa nirn.ayah //*

6

Subsequent to this, the procedures related to the apportioning of the sites to various sects and workers are to be analyzed well. Having known well the settled order of these events, the Acharya should perform the necessary rituals. Before occupying the house, a fitting abode for the Deity is to be ascertained.

पूर्वं देवान् प्रतिष्ठाप्य पश्चाद्विप्रान्निवेशयेत् ।  
मूलबालालयोक्तेन विधिनालय निर्णयः ॥

७

*pu'rvam deva'n pratis't'a'pya pas'ca'dvipra'n nives'ayet /  
mu'laba'la'layoktena vidhina'laya nirn.ayah //*

7

First, the concerned deities(as desired by the owner) should be installed in the appropriate place and subsequently he should request the brahmins to enter the house. The entry into the temple is to be decided according to the rules set forth for the main temple and the miniature temple.

देवानां स्यान्मनुष्याणां कुर्याच्छाला विधानतः ।  
उत्कृष्टे मध्यमे हीने देववेश्म तथा मतम् ॥

८

*deva'na'm syan manus'ya'n.a'm kurya'c cha'la' vidha'natah /  
utkr's't'e madhyame hi'ne deva ves'ma tatha'matam //*

8

The entry of the Deities and of the house-holders is to be decided according to the directions expounded for the sala-type of construction. The houses built in the daivika-pada are viewed in three different ways: superior, medium and lower.

उत्कृष्टे देववेश्मस्याद्धीनं यदि तदा नरः ।  
हीनभावं तु यत्नेन समं वोत्कृष्टमाचरेत् ॥ ९

*utkr's''t'e devaves'masya'd dhi'nam yadi tada' narah /*  
*hi'nabha'vam tu yatnena samam votkr's''t'ma'caret ॥ 9*

The superior type of construction is fit to be the abode of the Deities. If it is of lower type, then it is to be set aside for the purpose of house-holders. The lower type of construction is to be re-designed so as to be in the medium type or superior type.

एतत्सर्वं तु पूर्वोक्त क्रमेणैव समाचरेत् ।  
ग्रामादीनां गृहादीनां मालिकानां विशेषतः ॥ १०  
मण्टपादेः प्रवक्ष्यामि प्रवेशं तु महानसे ।  
अन्येषामपि वस्तूनां यजमान प्रवेशनम् ॥ ११

*etat sarvam tu pu'rvokta kramen.aiva sama'caret /*  
*gra'ma'di'na'm gr'ha'di'na'm ma'lika'na'm vis'es''atah ॥ 10*  
*man.t'pa'deh praks''ya'mi praves'am tu maha'nase /*  
*anyes''a'mapi vastu'na'm yajama'na praves'anam ॥ 11*

All these are to be carried out according to the directions explained earlier. Now, I will explain the process for the first solemn entry of the Chief Person into the village and other settlements, houses and such others, large edifices known as malika, pavilions, halls, kitchen and other such constructions.

सदा सुमनसो दान्तान् दयायुक्तान् दृडव्रतान् ।  
पत्नीपुत्रसमायुक्तान् सर्वोपस्कार संयुतान् ॥ १२  
ग्रामानुकूल नक्षत्रान् देवाग्निगुरुपूजकान् ।  
वेदवेदाङ्ग तत्त्वज्ञान् श्रोत्रियान् प्रियदर्शनान् ॥ १३  
अधीत शिवशास्त्रांश्च दारिद्र दोषवर्जितान् ।  
उत्कृष्टकर्मनिरतान् अनुष्ठान परायणान् ॥ १४

<i>sada' sumanaso da'nta'n daya'yukta'n dr'd''avrata'n / patni'putra sama'yukta'n sarvopaska'ra samyuta'n //</i>	12
<i>gra'ma'nuku'la naks''atra'n deva'gni gurupu'jaka'n / vedaveda'nga tattvajn''a'n s'rotriya'n priyadars'ana'n //</i>	13
<i>adhi'ta s'ivas'a'stra'ms'ca da'ridra dos''avarjita'n / utkr's''t'akarma nirata'n anus''t''ha'na para'yan.a'n //</i>	14

On the occasion of the first entry, the Chief Person should donate land and such other valuable gifts to the highly qualified brahmins who should always be good-minded, who should have ability to control their senses, who should be compassionate, who are holding observances(vratas) with stability in mind, who are living with spouses, sons and daughters, who are associated with all sorts of etiquette, whose birth-stars are compatible to the vastu-nakshatra of the village, who are doing the worship of the Deity, Fire and Guru without fail, who have known well the basic principles(tattvas) enshrined in the Vedas and the Vedangas, who have been systematically trained in the recital of the Vedas, who are pleasing and gracious to look at, who have elaborately studied the Saiva Scriptures, who are bereft of distressing factors such as poverty, indigence and so forth, who take delight in performing the exalted and supreme deeds and who are highly motivated in the practice of religious austerities.

विप्रानाहूय निश्चित्य दशाङ्गं लेखयेत्तदा ।	
राष्ट्रग्रामौ गोत्रसूत्रे सव्यदक्षिण लाञ्छने ॥	१५
विद्याकुलं पितुर्नाम स्वच्छाङ्गं दश वा मता ।	
मूलकोशे लिखित्वैवं ताम्रपात्रे विनिर्मिते ॥	१६

शिलादौ वा तदा वस्तु श्रद्धयोदक पूर्वकम् ।  
प्रदद्याद्भूमि पूर्वाणि गृहोपकरणानि तु ॥

१७

*vipra'na'hu'ya nis'citya das'a'n'gam lekhatet tada' /*  
*ra's't'ragra'mau gota su'tre savyadaks'in.a la'n'cane //* 15  
*vidya'kulam piturna'ma svaccha'n'gam dasa va mata' /*  
*mu'lakos'e likhitvaivam ta'mrapa'tre vinirmite //* 16  
*s'ila'dau va' tada' vastu s'raddhayodaka pu'rvakam /*  
*pradadya'd bhumi pu'rva'n.i gr'hopakaran.a'ni tu //* 17

Having invited such highly qualified brahmins and appointed them to be the honored recipients of the donations, he should make a record of certain features related to their identity. The name of their country, name of their birth- place, gotra(family lineage), sutra(vedic lineage), marks of identity visible on the right side, those visible in the left side, their educational qualifications, sub-division of the caste, name of the father and mother, honors received by them so far – these ten particulars are to be written in the primary record made of copper. Or, these may be inscribed in the stones. Having prepared such a record, he should donate valuable things with all diligence, accompanied by the water streaming from his right hand. First, he should make the gift of land and then he should donate the house-hold tools and utensils.

स्त्रीणां आभरणं धान्यं वस्त्रं गां च पयस्विनीम् ।  
दासी दासां च विप्रेभ्यो दद्याच्छ्रद्धान्वितो नृपः ॥

१८

*str'i'n.a'm a'bharan.am dha'nyam vastram ga'm ca payasvini'm /*  
*da'si' da'sa'm ca viprebhyo dadyacchraddha'nvito nr'pah //* 18



For the ladies related to those brahmins, he should donate ornaments, food-grains, clothes and milk-yielding cows. For those brahmins , the King should present suitable female servants and male servants with all diligence in heart.

ब्राह्मणेभ्यो महीं दद्यात्पुण्यकाले तु सोदकम् ।  
 अन्येषां इष्टकाले तु दद्यात्केवलया गिरा ॥ १९  
 शेषं सर्वं तु सामान्यं सर्ववास्तु निवेशने ।

*bra'hman.ebhyo mahi'm dadya't pun.yaka'le tu sodakam /*  
*anyes''a'm is''t'aka'le tu dadya't kevalaya'gira' //* 19  
*s'es''am sarvam tu sa'ma'nyam sarvava'stu nives'ane /*

On the occurrence of celebrated auspicious days, he should donate land for the qualified brahmins with accompaniment of water streaming from the hand. For all others, he may donate lands and other valuable things in an auspicious time as desired by him. Without the accompaniment of water, he may donate them with appropriate wordings only. All other details are very common with regard to the first entry into all types of constructions.

नास्तिकान् पिशूनान् क्रूरान् देवाग्नि गुरुनिन्दकान् ॥ २०  
 बलापहतब्रह्मस्वान् नृपद्रोहि संयुतान् ।  
 वर्जयेदीदृशान्विप्रान् नृपस्तद्दान कर्मणि ॥ २१

*na'stika'n pis'u'na'n kr'u'ra'n deva'gni gurunindaka'n //* 20  
*bala'pahr'ta brahmasva'n nr'padroha'di samyuta'n /*  
*varjayedi'dr's'a'n vipra'n nr'pastad da'na karman.i //* 21

The brahmins who do not have faith in God, Scriptures and self-disciplines, who are harsh and unkind, malicious, who abuse the Deity, fire-ritual and Guru, who have violently plundered the assets dedicated to God and the brahmins and who are in the company of traitors and rebellious men are to be abandoned by the king in such activity of making grants and donations.

पूर्णकुम्भ प्रदीपांश्च पुरस्कृत्य शुभेदिने ।  
स्वस्तिवाचन संयुक्तं वेशयेद् ब्राह्मणान् वरान् ॥ २२

*pu'rn.akumbha pradi'pa'ms'ca puraskr'tya s'ubhe dine |*  
*svastiva'cana samyuktam ves'ayed bra'hman.a'n vara'n ||* 22

In an auspicious day, he should arrange for the holy-vessel of abundance (purna kumbha) and the lighted lamps to precede the procession and enable the qualified brahmins to enter the house amidst the chanting of auspicious benedictions and of the words of blessings.

चतुर्विंशतिकान् मध्यान् षट्त्रिंशत्संख्यकान् वरान् ।  
कल्पे चैकं द्वयं चापि त्रयं वा सन्निवेशयेत् ॥ २३

*caturvims'atika'n madhya'n s''at'trims'at san'khyaka'n vara'n |*  
*kalpe caikam dvayam ca'pi trayam va' sannives'ayet ||* 23

To invite 24 brahmins for this occasion is of medium grade. To invite 36 brahmins is of superior grade. If brahmins are not available in this count, he should invite at least 1, 2 or 3 brahmins and enable him or them to enter the house.

स्थापयेच्च यथापूर्वं विप्रान् पूर्वोद्धृतानपि ।  
पत्नीपुत्रसमायुक्तान् देवाग्निं सहितां स्तथा ॥ २४  
एतेषां च प्रवेशेऽपि वास्तु संपूज्य होमयेत् ।

*stha'payecca yatha'pu'rvam vipra'n pu'rvoddhr'ta'napi /  
patni'putra sama'yukta'n deva'gni sahita'm statha' // 24  
etes''a'm ca praves'epi va'stu sampu'jya homayet /*

He should appoint the qualified brahmins whose characteristics have been told earlier to be present in this auspicious first entry ritual. As said before, they should be living with spouse and children and be diligently involved in daily worship of God and in the performance of the daily ritual of fire(nityagni). Even on this occasion of the first entry involving such brahmins, he should worship the Vastu Devata and perform the concerned fire-ritual.

अकवाटमनाच्छाद्यं अदत्त बलिभोजनम् ॥ २५  
गृहं विशन्त्रजत्येव विपदां पदमादरात् ।  
स्वशक्तितोऽपि विप्रांस्तु स्वे स्वे गेहे निवेशयेत् ॥ २६

*akavat'amana'ccha'dyam adatta bali bhojanam // 25  
gr'ham vis'an vrajatyeva vipada'm padama'dara't /  
svas'aktitopi vipra'mstu sve sve gehe nives'ayet // 26*

The solemn and first entry should not be performed in the houses which are not provided with doors, which are not covered with enough roofing, in which the offering of bali for the vastu-deities had not been duly performed and in which some of its parts had already been used. Without any hesitation, such houses are to be abandoned for the first entry, since they will yield misfortunes to the occupants. The owners should arrange for the entry of the qualified brahmins into their newly built houses according to their capacity.

दैविके मानुषेभागे गेहे पूर्वं निवेशयेत् ।  
यजमानानुकूलर्क्षे राशौ वा तन्निवेशयेत् ॥ २७

*daivika ma'nus''e bha'ge gehe pu'rvam nives'ayet /  
yajama'na'nuku'larks''e ra's'au va' tannives'ayet // 27*

In the houses built in the daivika pada and manusha pada, the first entry should be made in the east side. The owner should make his first entry in an auspicious day synchronizing with a lunar mansion or a zodiacal house favorable to him.

गृह मण्टप कूटादौ शालासु च महानसे ।  
अनेनैव प्रकारेण तत्कर्तारं निवेशयेत् ॥ २८

*gr'ha man.t'pa ku't'a'dau s'a'la'su ca maha'nase /  
anenaiva praka'ren.a tatkarta'ram nives'ayet //* 28

In the house, pavilion, central hall and such other parts, in the sala-type of house, and in the kitchen, the owner should make his first entry in the same way as explained above.

देवालयादौ देवेशं देवीं स्कन्द समन्विताम् ।  
अथवा केवलं देवीं देवेशं चाथ मण्टपम् ॥ २९

*deva'la'dau deves'am devi'm skanda samanvita'm /  
athava' kevalam devi'm deves'am ca'tha man.t'apam //* 29

In the newly constructed temples and shrines, the first entry of Lord Siva is to be done as associated with His Sakti and Skanda. Or, the entry of Sakti alone or Siva alone may be arranged for in the suitable pavilion.

देवाङ्गभूत कूटादौ वेशयेत्पूर्वमार्गतः ।  
राजानां मालिकादौ तु प्रधानमहिषीयुतम् ॥ ३०  
प्रधानमन्त्रि संयुक्तं अमात्यादिभिरावृतम् ।  
अङ्कुरार्पणपूर्वं वा रहितं वा निवेशयेत् ॥ ३१

*deva'n'gabhu'ta ku't'a'dau ves'ayetpu'rva ma'rgatah /  
ra'ja'na'm ma'lika'dau tu pradha'na mahis'i'yutam //* 30

*pradha'na mantri samyuktam ama'tya'dibhira'vr'tam /  
an'kura'rpan.a pu'rvam va' rahitam va' nives'ayet //*

31

In the hall and such other constructions built in the sites associated with the daivika pada, the first entry should be done from the east side passage. The first entry of the King into the new palace is to be done along with the Prime Queen and prime minister and as surrounded by other ministers and companions. This entry may be done either preceded by or not preceded by the procession of germinated seeds(ankurarpana).

गृहमण्टप कूटादौ शालासु च महानसे ।  
ब्रह्मणादि चतुर्वर्णान् मार्गेणानेन वेशयेत् ॥

३२

*gr'ha man.t'apa ku't'a'dau s'a'la'su ca maha'nase /  
bra'hman.a'di caturvarn.a'n ma'rgen.a'nena ves'ayet //*

32

In the houses, pavilions, halls and other constructions, in the sala-type of houses and in the kitchen, the owners belonging to all the four castes-brahmins and others-should make their first entry in the same way as explained now.

।इति कामिकाख्ये महातन्त्रे क्रियापादे ग्रामगृह विन्यासविधिर्नाम त्रयस्त्रिंशत्तमः पटलः।  
iti ka'mika'khye maha'tantre kriya'pa'de gra'ma gr'ha vinya'savidhirna'ma  
trayastrims'attamah pat'alaha

This is the 33<sup>rd</sup> chapter, titled “Directions for the solemn entry into the allocated parts of the village and houses”, in the kriya-section of the Great Tantra called Kamika

## ३४ वास्तुशान्ति विधिः

### 34 VA'STU S'A'NTI VIDHIH

#### 34 Directions for the Propitiatory Fire-ritual for Va'stu

वास्तुशान्ति विधिं वक्ष्ये ग्रामादीनां शुभावहम् ।  
वास्तूपशमनं नाम सर्वदोषविनाशनम् ॥ १

*va'stu s'a'nti vidhim vaks''ye gra.ma.di'na'm s'ubha'vaham /*  
*va'stu'pas'amanam na'ma sarva dos''a vina's'anam ॥ 1*

Now, I will explain the essential rules for the performance of propitiatory fire-ritual meant for the vastu-deities, which ritual is conducive to all auspiciousness. The fire-ritual called the 'propitiation of the vastu' is capable of nullifying all the defects which could have occurred in the site or in the construction.

जीर्णोद्दारे नवीकारे छेदे भेदे तथैव च ।  
वाय्वग्निजलसंबाधे नृपचोरादि बाधके ॥ २  
दक्षिणापरवृद्धौ च प्रागुदग्छेदनेऽपि च ।  
न्यूनातिरेके मानस्य द्वारनिर्गमभेदने ॥ ३  
प्राकारपरिघा भेदे देवतालय कल्पने ।  
यजमानान्तरे चैव हीनलक्षण वास्तुके ॥ ४  
त्यक्ते शून्ये तथा नष्टे प्रातिलोम्ये तथैव च ।  
आभिचारकृते दोषे व्याधिमारी भयेऽपि च ॥ ५  
उत्पाते दुर्निमित्ते च सर्वदोषापनुत्तये ।  
वास्तूपशमनं कुर्यात्सद्य एव विचक्षणः ॥ ६

<i>ji'rn.oddha're navi'ka're chede bhede tathaiva ca /</i>	
<i>va'yvagnijala sambadhe nr'pacora'di ba'dhake //</i>	2
<i>daks'in.apara vr'ddhau ca pra'gudag chedane api ca /</i>	
<i>nyu'na'tireke ma'nasya dva'ranirgama bhedane //</i>	3
<i>pra'ka'ra parigha' bhede devata'laya kalpane /</i>	
<i>yajama'na'ntare caiva hi'na laks'n.a va'stuke //</i>	4
<i>tyakte s'u'nye tatha' nas't'e pra'tilomye tathaiva ca /</i>	
<i>a'bhica'rakr'te dos'e vya'dhi ma'ri' bhaye api ca //</i>	5
<i>utpa'te durnimite ca sarvados'a'panuttaye /</i>	
<i>va'stu'pas'amanam kurya't sadya eva vicaks'an.ah //</i>	6

When renovation works are to be undertaken, when the construction is to be renewed, when the buildings get damaged and affected with breaks and splits, when affected heavily by storms and floods, when defiled and disturbed by the king and thieves, when the south side and the west side of the building get extended, when the east side and the north side of the construction get reduced, when the exact measures of the buildings get decreased or increased, when the front entry and the back entry get displaced or distorted, when the enclosures and the beams meant for shutting the great doors are damaged, when new works are undertaken in the temples, when the present owner(yajamana) is replaced by another one, if the construction is found to be defective in vastu-rules, when the building has been abandoned or kept vacant for a long time, when some parts of the building get collapsed, when the vastu-oriented activities have been carried out in a way contrary to the recommended order, when the house gets affected by the misfortunes created by magical spells and malevolent incantations, when the residents of the building are affected by fear due to prolonging diseases and epidemics, when affected by portentous and unusual occurrences indicative of heavy calamities, when threatened by bad omens – under all such circumstances and contexts, the highly skilled Acharya should immediately perform the propitiatory fire-ritual for vastu in order to ward off all sorts of these defects.

वक्ररथ्यान्विते वापि विन्यासाद्य विवर्जिते ।

अन्येष्वशुभयुक्तेषु गृहदेवालयेषु च ॥

७

महाद्भुते च संप्राप्ते त्रिविधे चोत्तमादिके ।

प्रायश्चित्तं विशेषेण वक्ष्यमाणं इदं नयेत् ॥

८

*vakra rathya'nvite va'pi vinya'sa'dya vivarjite /*  
*anyes"vas'ubha yuktes"u gr'hadeva'layes"u ca //* 7  
*maha'dbhuta ca sampra'pte trividhe cottama'dike /*  
*pra'yas'cittam vis'es"en.a vaks"yama'n.am idam nayet //* 8

If the village is found to be marred with bent car-streets or when it is found that the sites of the village have not been properly partitioned and allocated, when the houses and temples are affected by inauspicious occurrences and when miraculous and unexpected events occur in great scale observable in three levels- highly malevolent, moderately harmful and slightly dangerous, the Acharya should perform this expiatory rituals in a specific way as explained here.

ततो गुरुः कृतस्नानशिवविप्रः प्रसन्नधीः ।  
अहताभ्यां सुवासोभ्यां संयुक्तस्सोत्तरीयकः ॥ ९  
वास्त्वङ्गदेवतास्सर्वास्तत्तच्छास्त्रोक्त मार्गतः ।  
पूजयित्वा विधानेन देवानन्यान् तथैव च ॥ १०

*tato guruh kr'tassna'nas' s'ivaviprah prasannadhi'h /*  
*ahata'bhya'm suva'sobhya'm samyuktas sottari'yakah //* 9  
*va'stvan'ga devata's sarva's tataccha'strokta ma'rgatah /*  
*pu'jayitva' vidha'nen deva'nanya'n tathaiva ca //* 10

The Acharys who hails from the lineage of Adi Saivas should take the bath , wear the clothes which have been washed and purified well and adorn himself with pure upper garment and appear with pleased and delighted mind. Then, he should worship all the deities which occupy the main parts and the sub-parts of the vastu mandala as explained in the Scripture adopted for the construction of that particular building. He should worship other Deities also as recommended in that Scripures in accordance with the relevant directions set forth in it.

वास्तु मध्ये प्रपां कुर्याचान्यस्मिन् वा मनोरमे ।  
दर्भमालादिभिर्युक्तं सर्वालङ्कार संयुताम् ॥ ११  
वारुण्यां इन्द्रकाष्ठायां दक्षिणे चोत्तरेऽपि वा ।  
तन्मध्ये दण्डमात्रेण वेदीं पञ्चाङ्गलोच्छ्रिताम् ॥ १२



*va'stumadhye prapa'm kurya'c ca'nyasmin va' manorame /  
darbhama'la'dibhir yukta'm sarva'lan'ka'ra samyuta'm // 11  
va'run.ya'm indra ka's't'ha'ya'm daks'in.e cottarepi va' /  
tanmadhye dan.d'a ma'tren.a vedi'm pan'ca'n'gulocchrita'm // 12*

He should arrange for the construction of a temporary pavilion at the center of the site or in any other charming place within the boundary. The pavilion should be provided with the garlands made of darbha-grass and it should be beautified with all kinds of decorations. In the west, east, south, north or at the center of the pavilion, he should raise a small altar whose side should be one rod in measure and height should be five angulas.

तस्यां पिष्टाक्त सूत्रेण पदानि परिकल्पयेत् ।  
चतुर्णवविकारांश्च पञ्चविंशत्पदन्तु वा ॥ १३  
षट्त्रिंशदंशकैश्चापि चत्वारिंशन्नवादिकम् ।  
अष्टाष्टकपदं वापि सूत्रवर्गपदन्तु वा ॥ १४

*tasya'm pis't'a'kta su'tren.a pada'ni parikalpayet /  
catur.n.ava vika'ra's'ca pan'cavims'at padantu va' // 13  
s'at'trims'adams'akais'ca'pi catva'rims'annava'dikam /  
as't'a's't'aka padam va'pi su'trvarga padantu va' // 14*

On the top surface of the altar raised in this way, the Acharya should draw the vastu-mandala applicable to the site in such a way as to consist of 4, 9, 25, 36, 49, 64 or 81 square grids. He should draw the mandala using the twisted thread well smeared with kneaded flour.

एतेष्वन्यतमं योग्यं विन्यसेद्वास्तुवित्तमः ।  
शालिभिस्स्थण्डिलं कृत्वा तण्डुलैस्तिलमिश्रकैः ॥ १५  
लाजदर्भसमायुक्तं पुष्पैश्चैव समन्वितम् ।

*etes''vanyatamam yogyam vinyased va'stu vittamah /  
s'a'libhisstan.d'ilam kr'tva' tan.d'ulaistilamis'rakaih //  
la'jadarbha sama'yuktam pus''pais'caiva samanvitam /*

15

The Acharya should select one from these various categories of vastu mandalas or from other types of such mandalas as considered by him to be a fitting one for the occasion. Then he should design a slightly raised platform with paddy grains and spread unhusked rice grains mixed with sesame over it. Then he should strew the parched paddy grains, darbha-grass and flowers over the mixture of rice and sesame spread over the paddy grains.

चरुं च तत्र संस्थाप्य घृतेनैवाभिघार्य च ॥ १६  
संप्रोक्ष्य हृदयेनैव वस्त्रेणाच्छाद्य सत्कुशैः ।  
वेद्यास्तु पश्चिमे देशे कुण्डं कृत्वा त्रिमेखलम् ॥ १७

*carum ca tatra samstha'pya ghr'tenaiva'bhigha'rya ca // 16  
samproks''ya hr'dayenaiva vastren.a'ccha'dya satkus'aih /  
vedya'stu pas'cime des'e kund.am kr'tva' trimekhalam // 17*

Then, he should cook the rice in a separate vessel and purify it with the drops of clarified butter. Having sprinkled the consecrated water with the accompaniment of hrudaya mantra, he should cover the vessel with cloth and the bundle of darbha. Then, he should design a fire-pit so as to be associated with three girdles, in the west side of the main altar(vedika).

चतुरश्रं हस्तमानं नवाङ्गुल समुच्छ्रयम् ।  
तत्र वह्निं समाधाय वह्निकार्योक्त मार्गतः ॥ १८  
समिदाज्य हविर्भिश्च यवकृष्णतिलैरपि ।  
मध्वाज्यक्षीर संयुक्त दूर्वया होममाचरेत् ॥ १९

*caturas'ram hastama'nam nava'n'gula samucchritam /  
tatra vahnim sama'dha'ya vahnika'ryokta ma'rgatah // 18  
samida'jya havirbhis'ca yavakr's''n'a tilairapi /  
madhva'jya ks''i'ra samyukta du'rvaya' homama'caret // 19*

He should make a square fire-pit with a length of one hasta and a height of 9 angulas. Having deposited the fire produced in a systematic way as explained in the process of fire-ritual, he should nourish it with the recommended fuels and offer the oblations of faggots, clarified butter, cooked rice, barley, black sesame and durva-grass dipped in honey, ghee and milk.

पञ्चब्रह्म शिवाङ्गैश्च विद्याङ्गैश्शिवपूर्वकैः ।  
अघोरेण शतं वार्धं द्रव्यैः पूर्वैस्तु पञ्चभिः ॥ २०

*pan"cabrahma s'iva'n'gais'ca vidya'n'gais's'iva pu'rvakaih /  
aghoren.a s'atam va'rdham dravyaih pu'rvaistu pan"cabhih ॥ 20*

He should offer the oblations with the accompaniment of 5 brahma mantras, 6 anga mantras, mantras pertaining to the vidya deha of Siva , preceded by the mula mantra of Siva. With the five substances listed earlier, he should offer the oblations with the accompaniment of aghora mantra for 100 times or 50 times.

अष्टोत्तरशतं दूर्वाहोमो मृत्युजितो भवेत् ।  
पूर्णाहुतिं ततो हुत्वा वास्तुदेवान् समर्चयेत् ॥ २१

*as"t'ottaras'atam du'rva'homo mr'tyujito bhavet /  
pu'rn.a'hutim tato hutva' va'tudeva'n samarcayet ॥ 21*

For the sake of Lord Mrutyunjaya( Conquerer of Death), he should offer the oblations of durva-grass for 108 times. Then, having offered the final and consummate oblation (purna ahuti), he should worship the vastu-deities with all the paraphernalia.

पदेषु कूर्चं निक्षिप्य कुर्यादावाहनादिकम् ।  
ब्रह्माणं प्रथमं चेष्ट्वा ततस्सर्वाश्च पूजयेत् ॥ २२

*pades"u ku'rcam niks"ipya kurya'da'va'hana'dikam /  
brahma'n.am prathamam ces"t'va' tatassarva's'ca pu'jayet ॥ 22*

Having placed the knot of darbha(kurca) on the grids of the vastu mandala drawn earlier, he should perform the activities such as invoking, installing and so forth. Having worshipped the vastu-brahma first, he should proceed to worship all other deities in due order.

द्वादशाब्दसुसंपूर्णा विप्रजाति समुद्भवाम् ।	
सर्वलक्षणसंपूर्णा नानाभरणभूषिताम् ॥	२३
शुक्लांबरधरां कन्यां शुक्लपुष्पैरलङ्किताम् ।	
शुक्लवस्त्रोत्तरीयां तां संपूज्यान्नादिभिस्सुखम् ॥	२४
तस्याश्च दत्त्वा तांबूलं बलिद्रव्य समन्वितम् ।	
दद्यात्तस्याश्च हस्ते तु बलिपात्रं गुरुस्तदा ॥	२५

<i>dva'das'a'bda susampu'rn.a'm vipraja'ti samudbhava'm /</i>	
<i>sarvalaks'an.a sampu'rn.a'm na'na'bharan.a bhus'ita'm ॥</i>	23
<i>s'ukla'mbaradhara'm kanya'm s'uklapus'pairalan'kr'ta'm /</i>	
<i>s'uklavastrottari'ya'm ta'm sampu'jya'nna'dibhissukham ॥</i>	24
<i>tasyas'ca datva' ta'mbu'lam balidravya samanvitam /</i>	
<i>datya'tasya's'ca haste tu balipa'tram gurus tada' ॥</i>	25

A maiden who has completed 12 years of age and who has born in the brahmin community, who appears as perfectly embellished with all auspicious features and lineaments, who is adorned with varieties of ornaments, who is attired in white garment, decorated with white flowers and who has put on the white upper garment is to be invited with due honors by the Acharya to be present there in the pavilion. With pleasant and settled heart, he should worship her with food and other items. At the final stage, he should offer her the piper-betel, areca nut, catechu, chunam and spices along with the substances meant for the bali-offering. The Acharya should place the bali-vessel on her hand.

पञ्चाङ्गभूषणोपेतस्सोष्णीषस्सोत्तरीयकः ।	
नववस्त्रधरशैव विप्रो दद्याद्बलिं स्मरेत् ॥	२६

मध्वाज्यदधिसंयुक्तं शुद्धमन्नं तु वा ददेत् ।  
सर्वद्रव्यं समायुक्तमथवैनं समाचरेत् ॥

२७

*pan''ca'n'ga bhū's''an.opetas sos''n.i's''assottari'yakah /*  
*nava vastradharas's'aiva vipro dadyadbalim smaret ॥* 26  
*madhva'jya dadhi samyuktam s'uddhamannam tu va' dadet /*  
*sarvadravya sama'yuktam athavainam sama'caret ॥* 27

It is maintained that the Acharya should have adorned his five limbs with the relevant ornaments; he should have adorned himself with head-dress(diadem), with the upper garment and new clothes. Above all, he should belong to the tradition of Adi Saiva. The Acharya of such an etiquette should offer the bali. He may offer the cooked rice, consecrated and purified, along with honey, ghee and curd. Or, he may offer the consecrated cooked rice along with all the substances recommended for this occasion.

रात्रौ ग्रामबलिं दद्यात्प्रासादौ यथेष्टतः ।  
चतुष्कुण्डे तु वा वास्तुदेवानां तर्पणं भवेत् ॥

२८

*ra'trau gra'mabalim dadya't pra'sa'dau yathes''t'atah /*  
*catus''kun.de tu va' va'stu deva'na'm tarpan.am bhavet ॥* 28

The bali intended for the whole village is to be offered in the night. In temples and palaces, this may be offered any time as desired by the Acharya. The propitiation of vastu deities may be performed in four fire-pits designed in four main directions.

दक्षिणां दापयेत्पश्चादाचार्यादिष्वनुक्रमात् ।  
अधमा पञ्चनिष्कं स्याद् द्विगुणा मध्यमा भवेत् ॥  
त्रिगुणा चोत्तमा प्रोक्ता देशिकस्य तु दक्षिणा ।

२९

*daks''in.a'm da'payet pas'ca'd a'ca'rya'dis''vanukrama't /  
adhma' pan''ca nis''kam sya'd davigun.a' madhyama' bhavet // 29  
trigun.a' cottama' prokta' des'ikasya tu daks''in.a' /*

Then, the king or the chief person(karta) should honor the Acharya with sufficient ceremonial fees. All those priests who assisted him are to be honored in due order.

With regard to the ceremonial fees to be offered to the Acharya, 5 nishka of gold is of lower grade; 10 nishka of gold is of medium grade; and 15 nishka of gold is of superior grade.

अग्रहारादिके देवागारे राज्ञां द्विजन्मनाम् ॥ ३०  
वैश्यानां शूद्रजातीनां आवासे मण्टपादिषु ।  
चण्डालाद्युषिते चैव तज् जन्म मरणेऽपि च ॥ ३१  
दूषितेष्वसुराद्यैश्च विधिमेनं समाचरेत् ।

*agraha'ra'dike deva'ga're rajn''a'm dvijanmana'm // 30  
vais'ya'na'm s'u'draja'ti'na'm a'va'se man.t'apa'dis''u /  
can.d'a'la'dyus''ite caiva tajjanma maran.epi ca // 31  
du's''itesvasura'dyais'ca vidhimenam sama'caret /*

In the places such as the settlement for the brahmins(agrahara), shrines, dwelling places of the king and the brahmins, in the residences of the trading community and the agricultural community, in the pavilions and halls, in the places occupied by the people of outcaste, at the time of birth and death, in the places defiled and tormented by the demons(asuras) and evil spirits, the Acharya should observe all these directions expounded here.

कूपे वा पुष्करिण्यादौ जलं सर्वं बहिः क्षिपेत् ॥ ३२  
सहस्रकुम्भ तोयं वा शतकुम्भोदकं तु वा ।  
पञ्चगव्यं तु निक्षिप्य शान्तिहोमं तु कारयेत् ॥ ३३

*ku'pe va' pus''karin.ya'dau jalam sarvam bahih ks''ipet // 32  
sahasra kumbha toyam va' s'atakumbhodakam tu va' /  
pan''cagavyam tu niks''ipyas'a'ntihomam tu ka'rayet // 33*

To make use of the newly constructed wells, tanks and other such sources of water, first the water accumulated in these sources should be drained out. Either 1000 pots (kumbha) of water or 100 pots of water should be pumped out. Then the Acharya should deposit the aggregate of the five substances got from the cow (panca gavya) inside these sources of water. Subsequent to this, he should perform the fire ritual with the recommended oblations.

इति कामिकाख्ये महातन्त्रे क्रियापादे वास्तुशान्तिविधिर्नाम चतुस्त्रिंशत्तमः पटलः।  
iti kamika'khya maha'tantre kriya'pa'de va'sts'a'nti vidhirna'ma  
catustrims'atamah pat'ala'h।

This is the 34<sup>th</sup> chapter titled “ Directions for the propitiatory fire ritual of vastu”  
in the kriya section of the Great Tantra called Kamika

ॐ

## ३५ शालालक्षण विधिः

### 35 S'A'LA' LAKS"AN.A VIDHIH

#### 35 Directions for the Construction of Single Mansion and Successive Mansions

अथातस्संप्रवक्ष्यामि शालानां लक्षणं परम् ।  
देवानां ब्राह्मणानां च क्षत्रियाणां विशेषतः ॥ १  
वैश्यानां शूद्रजातीनां वासयोग्यास्तु तास्मृताः ।

*atha'tas sampravaks"ya'mi s'a'la'na'm laks"an.am param |  
deva'na'm bra'hman.a'na'm ca ks"atriya'n.a'm vis'es"atah || 1  
vais'ya'nam s'u'dra ja'tina'm vasayogya'stu ta'smr'tah |*

Then, I will explain with all details the the specific lineaments and features of single mansion and of other types of mansion considered to be exclusively fit for the residence of deities, brahmans, kshatriyas, vaisyas and sudras.

एकद्वित्रिचतुस्सप्तदशशालाः प्रकीर्तिताः ॥ २  
तदूर्ध्वं त्रिभुजं तु यावदिष्टं प्रगृह्यताम् ।  
ता एव मालिकाः प्रोक्ताः मालावत्क्रियते यतः ॥ ३

*eka dvitricatussapta das'a s'a'la'h prakirtita'h || 2  
tadu'rdhvam tritri'bhujam tu yavadi'shtam pragr'hyata'm |  
ta' eva ma'lika'h prokta'h ma'la'vat kriyate yatah || 3*

It is well ordained in the scriptures that the mansion may be single, complex of two, three, four, seven and ten main buildings. To exceed this maximum, the number of buildings may increased, the increment being three. Any number of buildings may



be constructed as desired by the Master of the building. Since these buildings are constructed one behind the other like a garland, these are significantly called 'Malika'.

मानन्तावद्विधा ख्यातं हस्तभक्तिवशेन तु ।  
 सार्धहस्तं समारभ्य त्रिचिङ्गुल विवर्धनात् ॥ ४  
 अष्टोत्तरशतं यावद्धस्तानां विस्तरो मतः ।  
 विस्तारादर्थहस्तं स्यात् त्रिगुणान्तं समायतिः ॥ ५

*ma'nanta'vad dvividha' khya'tam hasta bhakti vas'ena tu /*  
*sa'rdha hastam sama'rabhya tritryan'gula vivardhana't ॥ 4*  
*as't'ottaras'atam ya'vaddhasta'na'm vistaro matah /*  
*vista'ra'dardha hastam sya't trigun.a'ntam sama'yatih ॥ 5*

The applicable system of measurement for such construction is said to be of two kinds- cubit based(hasta) and division based(bhakti). Starting from one and a half hasta and increasing by three angulas to reach 108 hastas, the width of the mansion may be taken according to convenience. Half hasta added to the width, to start with, the length of the mansion may be three times the width as the maximum.

एवं हस्तप्रमाणं स्याद्भक्तिमानवशात्ततः ।  
 एकहस्तं समारभ्य त्रिचिङ्गुल विवर्धनात् ॥ ६  
 विस्ताराद् द्व्यङ्गुलार्धाद् द्विगुणान्ता समायतिः ।  
 एकभक्तिविशालात्तु चार्धभक्तिविवर्धनात् ॥ ७  
 त्रिगुणान्तं प्रमाणेन विस्तारादायतिर्मता ।  
 विस्तारे चायते चैव विन्यस्ता भक्तयश्च ताः ॥ ८

*evam hata prama'n.am sya'd bhaktima'na vas'a't tatah /*  
*eka hastam sama'rabhya tritryan'gula vivardhana't ॥ 6*  
*vista'ra'd dvayan'gua'rdha'd dvigun.a.nta' sama'yatih /*  
*ekabhakti vis'a'la't tu ca'rdhabhakti vivardhana't ॥ 7*  
*trigun.a.nta prama'n.ena vista'ra'da'yatir mata' /*  
*vista're ca'yate caiva vinyasta' bhaktayas'ca tah ॥ 8*

Thus, the hasta-based system has been told. Then, the system based on division is now explained. Starting from one hasta and increasing by three angulas successively, the width is to be determined. Increasing the width by two and a half angulas, to start with, the length is to be arrived at , twice the width being the maximum. Increasing the width of one part or division by half the measure of the main unit, the length may be held to the maximum of thrice the width. The division based system is to be applied width-wise and the length-wise.

प्रमाणेन समस्ताश्चेद्विषमा वा यथेष्टतः ।  
विस्तारे चायते चैव युगा ओजाश्च भक्तयः ॥ ९

*prama'n.ena samsta's'ced vis''ama' va' yathes''t'atah /*  
*vista're ca'yate caiva yuga' oja's'ca bhaktayah ॥ 9*

The division based units are to be applied symmetrically to the width and the length. Such division based units should be congruent to the main units. They may be in odd number or they may be taken as desired by the Master of the building. And they may be in even number or odd number aligned either with the length or the width.

भक्त्यभ्यन्तरमानं वा भक्तिबाह्यमथापि वा ।  
भक्तिमध्य प्रमाणं वा तत्स्थपादात्तथापि वा ॥ १०

*bhaktyabhantara ma'nam va' bhati ba'hyam atha'pi va' /*  
*bhakti madhya prama'n.am va' tatstha'pada't tatha'pi va' ॥ 10*

These units of division may be applied to the interior measure of the hall or to the exterior measure of the hall or to the measure between the interior and the exterior. Or, to the height of the lowest part of the building.

चतुरश्रं तु देवानां द्विजानामपि सत्तमाः ।  
क्षत्रियाणां तथा प्रोक्तं अन्ययोरायताश्रकम् ॥ ११  
हीनोक्तं श्रेष्ठ जातीनां हितं नोक्तं विपर्ययात् ।

*caturas'ram tu deva'na'm dvija'na'm api sattama'h /  
ks''atriya'n.am tatha'proktam anyayora'yata's'rakam // 11  
hi'noktam s'res''t'a ja'ti'na'm hitam noktam viparyaya't /*

O. the good-hearted Sages!, the mansion should be square for the deities. Square building is applicable even to the brahmins. It is acceptable to the kashatriyas also. And for all other castes, the building should be rectangle. The square building is excluded for the trading community. Construction of the buildings contrary to these directions is not conducive to the welfare of the inhabitants.

विस्तार सम उत्सेधस्सपादो वा सार्धकः ॥ १२

पादो नद्विगुणो वापि द्विगुणो वायतिस्समा ।

पादायामैस्तु वा कुर्याद्वक्ष्यमाणैर्यथाक्रमम् ॥ १३

*vista'rasama utsedhas sapa'do va' sa'rdhakah // 12  
pa'dona dvigun.o va'pi dvigun.ova'yatis sama' /  
pa'da'ya'maistu va' kurya'd vaks''yama'n.air yatha'kramam //*

The height of the building should be equal to its width. Or, it may be one and one-fourth, one and half, one and three-fourth of the width or twice the width. Or, it may be twice its length. Or, the height may be taken as equal to the length of the lowest part of the building. The width, length and the height should be determined in due order as set forth here.

आयादि संपदर्थं तु विस्तारे चायतौ तथा ।

उत्सेधे चैव हस्तानां सम्यक्संपूर्णतां नयेत् ॥ १४

विस्तारात् केवलं वाथवायामादुन्नते तथा ।

विस्तारायाम संसर्गादायाद्यं परिगृह्यताम् ॥ १५

*a'ya'di sampadardham tu vista're ca'yatau tatha' /  
utsedhe caiva hasta'na'm samyak sampu'rn.ata'm nayet // 14  
vista'ra't kevalam va'thava'ya'ma'dunnate tatha' /  
vista'ra'ya'ma samsarga'd a'ya'dyam parigr'hyata'm // 15*

For the attainment of all comforts and wealth, a'ya and other factors related to the measurement of the building are to be examined either based on its length and breadth, or height. While analyzing, the full hasta measure is to be maintained( avoiding the fractions of a hasta). A'ya and other factors may be examined based on the length alone or the width alone or height alone or from the combined measure of length and breadth.

अष्टत्रिंशदभिर्हत्वा अष्टमन्वर्कभैर्भजेत् ।  
 आयो व्ययश्च योनिश्च नक्षत्रं शेषतो भवेत् ॥ १६  
 त्रिंशदाप्नोतु पर्यन्तं तिथिर्वारं तु सप्तभिः ।  
 अथवान्यप्रकारेण चायाद्यं परिगृह्यताम् ॥ १७

*as''t'atritryas''t'abhirhatva' as''t'amanvargabhair bhajet /*  
*a'yo vyayas'ca yonis'ca naks''atram s'es''ato bhavet ॥ 16*  
*trims'ada'pnotu paryantam tithirva'ram tu saptabhih /*  
*athava'nya praka'ren.a ca'ya'dyam parigr'hyata'm ॥ 17*

The taken measure(of length or width or height) is to be multiplied by 8, 3, 3 and 8 and divided by 10, 8, 14 and 27 respectively. The remainders obtained denote a'ya, vyaya, yoni and naks''atra respectively. It is to be divided by 30 to know the tithi aspect of the taken measure and by 7 to know the va'ra aspect of the taken measure. Or, a'ya and other factors may be examined in other way also.

दैर्घ्यं दैर्घ्यस्य विस्तारं दैर्घ्यनाहं च नाहकम् ।  
 अष्टनन्दाग्निवसुभिर्गणयेन्नन्द नन्दनाः ॥ १८  
 अर्कदिग्वसुभैस्सप्त नवभिश्च क्रमाद्भजेत् ।  
 आयाद्यं पूर्ववत्प्रोक्तं आयाधिक्यं शुभप्रदम् ॥ १९

*dairghyam dairghyasya vista'ram dairghya na'ham ca na'hakam /*  
*as''t'a nanda'gni vasubhir gan.ayen nanda nandana'h ॥ 18*  
*arkadig vasubhaissapta navabhis'ca krama'd bhajet /*  
*a'ya'dyam pu'rvavat proktam a'ya'dhikyam s'ubhapradam ॥ 19*

Multiplication should be done in the order of length, length, breadth, length, perimeter and perimeter by 8, 9, 3, 8, 9 and 9 in due order. And it should be divided by 12, 10, 8, 27, 7 and 9 respectively. The remainders obtained denote a'ya, vyaya, yoni, naks'atra, va'ra and ams'a respectively. The measure for which the a'ya factor is in excess of vyaya is conducive to all auspiciousness.

यजमानस्य जन्मर्क्षेणानुकूलं यथाभवेत् ।  
 तथा परीक्ष्य कर्तव्यं नामनक्षत्रकं तु वा ॥ २०  
 परीक्ष्य बहुधा कुर्यादुभयं वा परीक्षयेत् ।  
 सर्वानुकूल्यं सर्वत्र वास्तु यस्मान्नलभ्यते ॥ २१  
 तस्माद्गुणाधिकं ग्राह्यं अल्पदोषं यथाभवेत् ।

*yajama'nasya janma naks'atren.a'nuku'lam yatha' bhavet /  
 तथा' pari'ks'ya kartavyam na'ma naks'atrkam tu va' ॥ 20  
 pari'ks'ya bahudha' kurya'd ubhayam va' pari'ks'ayet /  
 sarva'nuku'lyam sarvatra va'stu yasma'n na labhyate ॥ 21  
 tasma's gun.a'dhikam gra'hyam alpados'am yatha' bhavet /*

The favourable measure is to be determined according to the birth-star of the Master. A'ya and other factors are to be examined in this way. If the birth-star of the Master is not known, the star corresponding to his name is to be taken for analyzing a'ya and other factors. In all places and in all circumstances, an auspicious measure for the building which is favorable for all the factors(a'ya and others) is very difficult to obtain. So, a'ya and other factors are to be examined carefully in various ways. If needed, both the birth-star and name-star could be taken for analyzing the fitness of a'ya and others. The measure for which the beneficial aspects are exceeding and defects are insignificant is to be accepted.

अधिष्ठानं च पादं च प्रस्तरं कर्ण एव च ॥ २२  
 शिखरं स्तूपिका चैव शालाङ्गं इति कथ्यते ।

*adhis"t'ha'nam ca pa'dam ca prastaram karn.a eva ca* ॥ 22  
*s'ikharam sthu'pika' caiva s'a'l'an'gam iti kathyate* ।

The base(adhis"t'ha'nam), lowest part(pa'dam), entablature(prastaram), corner structure(karn.am), cupola(s'ikharam) and the pinnacle(sthu'pi) – these are the six component members of the main buildings.

यजमानस्य जान्वन्तं नाभ्यन्तं हृदयावधि ॥ २३  
गळावति शिरोन्तं च पादार्धं वा त्रिभागिकम् ।  
त्र्यादिषोडशभागानां अधिकं वोक्तमानतः ॥ १४  
अधिष्ठानस्य मानं स्यात् तत्पादस्याथ कथ्यते ।

*yajama'nasya ja'nvantam na'bhyantam hr'daya'vadhi* ॥ 23  
*gal'a'vati s'irontam ca pa'da'rdham va' tribha'gikam* ।  
*trya'di s"od's'a bha'ga'na'm adhikam vokta ma'natah* ॥ 24  
*adhis"t'ha'nasya ma'nam sya't tatpa'dasya'tha kathyate* ।

The proportionate measure of the depth of the base should be from foot to the knee, navel, middle of the chest, neck or head of the Master. Or, one eighth of one third of the lowest part may be added to these measures. Or, 3 parts to 16 parts of this lowest portion(pa'da) may be added to these measures. This is the prescribed measure for the basement(adhis"t'ha'na). Then, the proportionate measure of the lowest part(pada) is now told.

सार्धहस्तं समारभ्य त्र्यङ्गुल विवर्धनात् ॥ १५  
नवहस्तप्रमाणान्ताः स्तंभोत्सेधाः प्रकीर्तिताः ।  
अङ्गुलत्रयमारभ्य चार्धाङ्गुल विवर्धनात् ॥ २६  
त्रिंशन्मात्रावसानास्तु विस्ताराः प्रकीर्तिताः ।  
चतुरंशं समारभ्य षोडशांशं यथाविधि ॥ २७  
भागान्कृत्वैकभागेन न्यूनं स्यादग्र विस्तरः ।

*sa'rdha hastam sama'rabhya tritryan'gula vivardhana't* 25  
*navahasta prama'n.a'nta'h stambhotsedha'h praki'rtita'h*  
*an'gulatrayam a'rabhya ca'rdha'n'gula vivardhana't* 26  
*trims'anma'tra'vasa'na'stu vista'ra'h praki'rtita'h*  
*caturams'am sama'rabhya s''od'as'a'ms'am yatha' vidhi* 27  
*bha'ga'nkr'tvaika bha'gena nyu'nam sya'dagra vistarah*  
*evam u'rdhvordhva pa'da'na'm ta'ra'ya'mau prakalpayet* 28

Beginning with one and half hasta and increasing this by 3 angulas each time, the height of the pillar should be upto 9 hastas. The circumference of the pillar is to be from 3 angulas to 30 angulas, increasing the measure by 4 angulas each time. The height of the pillar is to be divided into 4 parts to 16 parts according to the proportion of the pillar. The circumference at the top of the pillar should be less than one such part. In this way, the proportionate measures of the height and circumference of the pillars of the upper storeys are to be determined.

प्रस्तरं पाददैर्घ्यस्य चार्धमानेन कारयेत् ।

तन्मानं नवधाकृत्वा चैकाद्या चतुरंशकैः ॥

२९

न्यूनं वाप्यधिकं वापि प्रस्तरं कारयेद्बुधः ।

प्रस्तरोक्त प्रमाणं तु सर्वं कण्ठे विधीयते ॥

३०

*prastaram pa'da dairghyasya ca'rdha ma'na ka'rayet*  
*tanma'nam navadha' kr'tva' caika'dya' caturams'akaih* 29  
*nyu'nam va'pyadhikam va'pi prastaram ka'rayed budhah*  
*prastarokta prama'n.am tu sarvam kan.t'he vidhi'yate* 30

The wise architect should design the enablature (prastara) in proportion to the measure of half of the height of the pillar. This half height is to be divided into 9 equal parts and by adding one part to 4 parts to this half-height or reducing one part to 4 parts from

this half-height, the wise architect should design the entablature. All the proportionate measures prescribed for the entablature are applicable to the neck part(kan.t'ha).

पादोक्तं सर्वमानं तु शिखरेऽपि विधीयते ।  
धृवाविधान रीत्या वा शिखरं परिकल्पयेत् ॥ ३१

*pa'doktam sarvama'nam tu s'ikharepi vidhi'yate /*  
*dhr'va' vidha'na ri'tya' va s'ikaram parikalpayet ॥ 31*

All the proportionate measures prescribed for the pillar are applicable even to the apex part(s'ikhara) of the building. Alternately, the s'ikhara may be designed according to the specific star(va'stu naks'atra) of the building.

कण्ठोक्तं सर्वमानं तु स्तूप्युत्सेधः प्रकीर्तितः ।  
पादविष्कंभ मानेन द्विगुणादि नवान्तकम् ॥ ३२  
भित्तिविष्कंभ उद्दिष्टो द्व्यङ्गुलेनाथवा नयेत् ।

*kan.t'hoktam sarva ma'nam tu stu'pyutsedhah praki'rititah /*  
*pa'da vis''kambha ma'na dvigun.adi nava'ntakam ॥ 32*  
*bhitti vis''kambha uddis''t'o dvyan'gulenaathava' nayet /*

The proportionate measures prescribed for the neck part(kan.t'ha) are applicable to the pinnacle also. The height of the pinnacle should be in proportion to the neck. The width of the wall is to be decided according to the height of the pillar. The length of the wall may be two times to nine times the length of the pillar, the increment being 2 angulas each time.

अष्टाङ्गुलं समारभ्य द्विद्व्यङ्गुलं विवर्धनात् ॥ ३३  
त्रिहस्तान्तं तु विस्तारो भित्तीनां परिकीर्तितः ।  
मूलभित्तेरिदं मानं ऊर्ध्वेपादार्धं हीनकम् ॥ ३४  
अन्योन्यमधिका वापि न्यूना वा भित्तयस्समाः ।



*as''t'a'n'gulam sama'rabhya dvidvyan'gula vivardhana't|| 33*  
*trihasta'ntam tu vista'ro bhitti'na'm pariki'rtita'h|*  
*mu'labhittiridam ma'nam u'rdhve pa'da'rdha hi'nakam|| 34*  
*anyonyam adhika' va'pi nyu'na' va' bhittayas sama'h|*

Starting from 8 angulas and increasing by 2 angulas each time, the width of the wall may be upto 3 hastas. This is the proportionate measure of the basement of the wall. The upper portion of the wall must be one fourth less than the basement measure. All the walls may be equal in height or greater than or less than each other.

शालैका दण्डखण्डाभा द्विशाला तद् द्वयेन तु ॥ ३५  
तत्रयेण त्रिशाला स्याच्चतुश्शाला चतुष्टयी ।  
सप्तभिस्सप्तशालास्यादेवं अन्यास्तु कीर्तिताः ॥ ३६

*s'a'laika' dan.dakhan.d'a'bha' dvis'a'la'tad dvayena tu|| 35*  
*tat trayen.a tris'a'la' sya'c catus's'a'la' catus''t'ayi' |*  
*saptabhis sapta s'a'la'sya'd evam anya'stu ki'rtita'h|| 36*

A single main building will look like a broken staff. A complex of two main buildings is called dvis'a'la'. That which consists of three main buildings is known as tris'a'la'. Catus's'a'la' is the one which consists of four main buildings. And sapta s'a'la' is the one which consists of seven main buildings. In this way other types of s'a'las are to be designed.

विस्तारे चैकभक्त्यादि पञ्चाशद् भक्तिकावधि ।  
आयामेऽपि तथावृद्ध्या शतान्तं परिकल्पयेत् ॥ ३७

*vista're caika bhaktya'di pan''ca's'at bhaktika'vadhi|*  
*a'ya'me pi tathavr'ddhya' s'ata'ntam parikalpayet|| 37*

In actual construction of the s'a'la- building, the width may be increased from one division to 50 divisions. Similarly, its length may be increased by one division to 100 divisions.

आसामग्रे त्वलिन्दास्स्युः प्रधाने वा विशेषतः ।

एकद्वित्रिचतुष्पञ्च षट्सप्तलिन्द संयुताः ॥

३८

*a'sa'magre tvalinda'ssyuh pradha'ne va' vis'es''atah/*

*eka dvi tri catus''pan''ca s''at'sapta'linda samyuta'h//*

38

In front of the main buildings, verandah is to be designed. If not for all, at least the main building is to be specially provided with verandah. The complex of the buildings should be with 1, 2, 3, 4, 5, 6, and 7 verandahs according to the number of s'a'las.

पृष्ठे पार्श्वे तथैवस्युरिष्टदेशे ऽथवा पुनः ।

पृथुद्वारं च द्वारांश्च एवमेव प्रकल्पयेत् ॥

३९

*pr's''t'he pa'rs've tathaivasuris''t'a des'e athava' punah/*

*pr'thu dva'ram ca dva'ram ca evameva prakalpayet//*

39

In the back side and in two sides of the building or in the desired place, verandah is to be designed. The main entrance which should be bigger than all other interior entrances is to be designed. Corresponding to the main entrance, all other entrances are to be given proportionate measures.

मध्ये तु प्राङ्गणं कार्यं विशालेनैक पङ्क्तिकम् ।

अर्धपङ्क्ति वृद्ध्या तु त्रिंशत्पङ्क्त्यन्तमिष्यते ॥

४०

*madhye tu pra'n'gan.am ka'ryam vis'a'lenaika pan'ktikam/*

*ardha pan'kti vr'ddhya' tu tris'atpan'ktyantam is''yate//*

40

A courtyard is to be provided at the center of the building. It should be with one row formed along its width. Increasing by half row, the architect may go upto 30 rows to be added with courtyard.

आयामे चैकपङ्क्त्यादि त्रिगुणान्तं विशालता ।  
एवं ब्रह्माङ्गणं कार्यं जलपातयुतं न वा ॥

४१

*a'ya'me caika pan'ktya'di trigun.a'ntam vis'a'lata' /  
evam brahma'n'kan.am ka'ryam jalapa'tayutam na va' // 41*

Along the length, single row and others may be constructed , its with being three times the width of the main hall. In the same way, the outer courtyard is to be designed associated with or not associated with open duct.

मिश्रं वापि प्रकर्तव्यं भ्रमणसृववारियुक् ।  
बाह्यवारियुतं वापि विवरं वा प्रकल्पयेत् ॥

४२

*mis'ram va'pi prakartavyam bhraman.asr'va va'riyuk /  
ba'hyava'riyutam va'pi vivaram va' prakalpayet // 42*

The outer courtyard may be designed with its one part associated with duct and the remaining part without the duct. Or it may be provided with encircling outlet for water. The water outlet may be outside the courtyard. The water outlet may designed so as to appear like a gargoyle.

एकपङ्क्ति विशालादि पादपाद विवृद्धितः ।  
पञ्चभागावसानान्तं शालाविस्तर इष्यते ॥

४३

*ekapan'kti vis'a'la'di pa'dapa'da vivr'ddhitah /  
pan''cabha'ga'vasa'na'ntam s'a'la'vistara is'yate // 43*

The width of the main building should correspond to the width of single row or to the width increased by one fourth each time reaching the maximum of 5 parts.

पृथुद्वार विशालं तु चैवमेव प्रकल्पयेत् ।  
अलिन्दः पृथुद्वारेण समो वा चार्धमानतः ॥

४४

*pr'thudva'ra vis'a'lam tu caivameva prakalpayet /*  
*alindah pr'thudva'ren.a samo va' ca'rdhama'natah // 44*

The width of the Great Entrance( main entrance) should be decided in the same way. The width of verandah should be equal to that of the main entrance or equal to half the width of the main entrance.

द्वारमानं तथैवं स्याद् दण्डिकाद्वारमर्धतः ।  
गर्भाधानक्रमणकं कभित्तिमुख्यधामनि ॥ ४५

*dva'rama'nam tathaivam sya'd dan.d'ika' dva'ramardhatah /*  
*garbha'dha'na kraman.akam kabhitti mukhya dha'mani // 45*

The proportionate measure of other entrances is to be decided in the same way. In the dan.d'ika type of building, the width of interior entrance should be equal to half the width of the main entrance. In the main building, foundation-deposit is to be performed for the upper storey.

दक्षिणे नेत्रभित्तौ वा गर्भाधानं प्रकीर्तितम् ।  
अथवा ब्रह्मभित्तौ वा गर्भाधानं विधीयते ॥ ४६

*daks'in.e netra bhittau va' garbha'dha'nam praki'rtitam /*  
*athava' brahmabhittau va' garbha'dha'nam vidhi'yate // 46*

It is laid down in this scripture that the foundation-deposit is to be done under the wall associated with wing-like construction(netra) in the south side of the building. Or, the foundation-deposit may be done under the wall provided around the brahma-sthana.

कभित्तेर्दक्षिणेभागे स्वाम्यावासः प्रशस्यते ।  
उत्तरे रङ्गभित्तुक्तं तद् गृहिण्या गृहं भवेत् ॥ ४७

*kabhittir daks''in.e bha'ge sva'mya'va'sah pras'asyate /  
uttare rangabhityuktam tad gr'hin.ya' gr'ham bhavet // 47*

The room on the south side of the upper storey is well delared to be the living room of the Master. The north side of the upper storey is called ran'gam(theatre-like courtuard) and it is the living room meant for the Mistress.

कभित्यग्रभृते द्वारद्वयं कुर्याद्विशेषतः ।  
नवभागे गृहे तत्र दक्षिणे पञ्चभागकम् ॥ ४८  
वामभागे त्रयं त्यक्त्वा मध्ये द्वारं विधीयते ।  
अलिन्दे द्वारमेवं स्यात् अन्यत्राप्येवमेव तु ॥ ४९

*kabhityagrabhr'te dva'radvayam kurya'dvis'es''atah /  
navabha'ge gr'he tatra daks''in.e pan''ca bhagakam // 48  
va'mabha'ge trayam tyaktva' madhye dva'ram vidhi'yate /  
alinde dva'ramevam sya't anyatra'pyevemeva tu // 49*

Two entrances are to be specially provided in the front portion of the upper storey. Either the length or the width is to be divided into nine equal parts. Of these, five parts are to be left out on the right side and three parts are to be left out on the left side. The entrance should be in the middle of the remaining one part. Entrance should be provided in the verandah in the same way and in all other enclosures also, the same procedure should be followed.

कंपद्वारं तु वा कुर्यान् मध्यपार्श्वद्वयोस्तथा ।  
भित्तिव्यासेऽर्कभागं तु बाह्येबाह्ये शरांशकम् ॥ ५०  
योगस्य मध्यमः पादमध्यमश्च विधीयते ।  
भित्तिमध्यं तयोर्मध्यं पादमध्यं तु वा समम् ॥ ५१

*kampadva'ram tu va' kurya'n madhyapa'rs'va dvayostatha' /  
bhittivya'se arkabha'gam tu ba'hya ba'hya s'ara'ms'akam // 50*

*yogasya madhyamah pa'da madhyamas'ca vidhi'yate /*  
*bhitti madhyam tayor madhyam pa'damadhyam tu va' samam // 51*

In the middle and in the sides of the building, the architect should provide entrance in the fillet( raised between two mouldings). In the breadth side of the building which is to divided into twelve equal parts, five parts are to be left out on the outer side. The center of the joints and the center of the lowest part should be in the same line. The center of the wall, the center of joints and the center of the lowest part should be equi-distant.

कोणं च मध्यमं स्थानं त्यक्त्वा वारिवहो भवेत् ।  
कोणात्तृतीय भागे तु जलनिर्गम इष्यते ॥ ५२

*kon.am ca madhyamam stha'nam tyaktva' va'rivaho bhavet /*  
*kon.a't tr'ti'ya bha'ge tu jalanirgama is''yate // 52*

Having left out the center place of the corners, the architect should provide passage for water conduit. It is desirable to have the outlet for water in the third part from the corner.

गृहक्षते महेन्द्रे च पुष्पदन्ते विधीयते ।  
भल्लाटे चैव मध्ये च द्वारमासु विधीयते ॥ ५३

*gr'haks''ate mahendre ca pus''padante vidhi'yate /*  
*bhalla't'e caiva madhye ca dva'rama'su vidhi'yate // 53*

It is prescribed here that entrances should be in the grid of Gr'haks''ata, Mahendra, Pus''padanta or Bhalla't'a or at the central grid.

हस्तस्तम्भ तुलादीनि नराणां युग्मसंख्यया ।  
देवानां उभयं ग्राह्यं मध्यद्वारं तु वै तले ॥ ५४

*hastastambha tula'di'ni nara'n.a'm yugma san'khyaya' /  
deva'na'm ubhayam gra'hyam madhyadva'ram tu vai tale // 54*

The short pillars which support the upper beam and the lower beam which support such pillars are to be in even number for the buildings meant for the common people. For the deities, they may be in even number and odd number. And , for the deities the entrance should be in the middle of the vastu-plan.

अन्नागारादि मध्यं तु वास्तुमध्यात् प्रदक्षिणे ।  
आदित्यान् नन्दपादान्ते पञ्चाङ्गुल गतिक्रमात् ॥ ५५  
वास्तुमध्यादुदक्पूर्वं दक्षिणापरतः क्रमात् ।  
धर्मनन्दाष्ट धात्वंशाः पूर्वभागादि पादकाः ॥ ५६  
एकैकांशगतास्तत्र स्तम्भस्थापन कर्मणि ।  
गृहाङ्घ्रि मध्ययोर्मध्यं भित्तिमध्यं इतिस्मृतम् ॥ ५७

*anna'ga'ra'di madhyam tu va'stumadhya't pradaks'in.e /  
a'ditya'n nandapa'da'nte pan''ca'n'gula gatikrama't // 55  
va'stumadhyadudak pu'rvam daks'in.a'paratah krama't /  
dharma nanda's''t'a dha'tvams'a'h pu'rva bha'ga'di pa'daka'h //  
ekaika'ms'a gata's tatra stambhastha'pana karman.i /  
gr'ha'n'ghri madhyayor madhyam bhitti madhyam iti smr'tam // 57*

From the center of the dining hall, coming in the clock-wise direction from the center of the building( from the center of brahma-sthana), from the grid of Aditya upto 9 grids, counting in terms of 5 angulas , positions for the erection of pillars are to be identified. From the center of brahama sthana, they should be marked in the north, east, south and west in due order. Appropriate grids from the east segment are the 10<sup>th</sup>, 9<sup>th</sup>, 8<sup>th</sup>, 7<sup>th</sup> grids. In one part of each grid, the pillar should be erected. The center between the pillars of the house and the center of the wall must be in the same line.

एवं चतुर्गृहं प्रोक्तं शालयां कल्पयेन्नव ।  
एतत्सर्वं तु शालानां सामान्यं इति कीर्त्यते ॥ ५८

*evam caturgr'ham proktam s'a'la'ya'm kalpayen nava /  
etatsarvam tu s'a'la'na'm sa'ma'nyam iti ki'rtyate //*

58

Thus the construction of caturgr'ha type of building has been told while planning for the new construction of main buildings. All the directions so far told are common for all types of new construction of main building.

तैतिलानां द्विजादीनां पाषण्डाश्रमिणां अपि ।  
हस्त्यश्वरथयोधानां यागहोमादि कर्मसु ॥ ५९  
देवानां भूपतीनां च नृत्तगीतादि कर्मसु ।  
एकशाला प्रशस्ता स्यात् स्त्रिणां रङ्गोपजीविनाम् ॥ ६०  
लाङ्गलं गणिकादीनां शूर्पमुग्रोपजीविनाम् ।  
शालाविरहितस्थाने कुड्ये द्वारं प्रयोजयेत् ॥ ६१

*taitila'na'm dvija'ti'na'm pa's'an.d'a's'ramin.a'm api /  
hastyas'va ratha yodha'na'm ya'ga homa'di karmasu // 59  
deva'na'm bhupati'na'm nr'ttagi'ta'di karmasu /  
ekas'a'la' pras'asta' sya't stri'n.a'm rangopaji'vina'm // 60  
la'n'galam gan.ika'di'na'm s'u'rpam ugropa ji'vina'm /  
s'a'la'virahita stha'ne kudye dva'ram prayojayet // 61*

For the guardian deities, brahmins, monks who belong to the heterodox systems, warriors who fight mounted on elephants, horses and chariots, those who are engaged in the performance of sacrificial rituals and oblations, celestial beings, kings, those who are proficient in dance, music and such other arts, single mansion is highly fit to be occupied. La'n'gala type of mansion is fit for the women who live by doing the works concerned with theatre and auditorium and for the courtesans. The s'u'rpa type of mansion is fit for industrious persons who maintain their livelihood by doing harsh and fierce works. In a place not covered by the arrangement of multiple mansions, the architect should construct a wall provided with a small opening.



ऊर्ध्वभूमिं समारभ्य रचना कथ्यतेऽधुना ।  
प्रधान शाला यत्रैव रङ्गस्थानं विधीयते ॥

६२

*u'rdva bhu'mim sama'rabhya racana' kathyate adhuna' /  
pradha'na s'a'la' yatraiva rangastha'nam vidhi'yate ॥ 62*

The construction of storeyed building, starting from the one storeyed is now explained. In a place where the main building is located, the construction of theatre-like courtyard is recommended.

स्वाम्यावासस्य विन्यासं मण्टपाकार संयुतम् ।  
चूलीहर्म्ययुतं चोर्ध्वे चाग्रद्वार समन्वितम् ॥

६३

*sva'mya'va'sasya vinya'sam man.t'apa'ka'ra samyutam /  
cu'li'harmyayutam cordhve ca'gradva'ra samanvitam ॥ 63*

The main room to be occupied by the Master is to be associated with an ornamental construction which would look like a pavilion. That building is to be associated with a room at the top floor provided with a front entrance.

वास्तुद्वारयुतं चैव कभित्तेश्च विशेषतः ।  
सर्वतः कुण्डसंयुक्तं गृहद्वार समन्वितम् ॥

६४

*va'studva'rayutam caiva kabhittes'ca vis'es''atah /  
sarvatah kun.d'a samyuktam gr'hadva'ra samanvitam ॥ 64*

The room in the upper storey should be specifically provided with an entrance aligned with the main entrance of the building. It should be ornamented with pit-like motifs. It should be provided with a sub-entrance applicable to the building plan.

रङ्गभित्ति समायुक्तं धामसोपान संयुतम् ।  
सोर्ध्ववास्तव्य संयुक्तं चूलीहर्म्ययुतं तु वा ॥

६५

*ran'gabhatti sama'yuktam dha'masopa'na samyutam /  
sordhva va'stavya samyuktam cu'liharmyayutam tu va' // 65*

It should be provided with painted wall and flight of steps leading to the upper floors. It should be associated with multiple apartments of upper storeys fit for comfortable living and with top-tower.

अग्रकर्मसमायुक्तं कर्णकूटद्वयान्वितम् ।  
कर्णकूट विहीनं वा चान्यत्सर्वं तु वास्तुषु ॥ ६६

*agrakarma sama'yuktam karn.aku't'a dvaya'nvitam /  
karn.aku't'a vihi'nam va' ca'nyat sarvam tu va'stus''u // 66*

It should be provided with the components essential for the front side and with two towers at the two corners of the top roof. Or, the construction of top-towers may be left out. All other details for the construction are as explained before.

मध्यमं चाङ्गणस्थानं मण्डपेन युतं तु वा ।  
सभाकारयुतं वाऽपि केवलं वा जलस्थलम् ॥ ६७

*madhyamam ca'n'kan.a stha'nam man.t'apena yutam tu va' /  
sabha'ka'rayutam va'pi kevalam va' jalasthalam // 67*

The central courtyard may be provided with suitable pavilion. The storage of water may be provided with a motif in the form of sabha or it may be left out without any such ornamental construction.

ऊर्ध्वभूमिरितिख्याता सान्यथा च निगद्यते ।  
प्रधान मण्डपागारं चूलीहर्म्यं विवर्जितम् ॥ ६८

*u'rdhva bhū'miritikhya'ta sa'nyatha' ca nigadyate |  
pradha'na man.t.apa'ga'ram cu'li'harmya vivarjitam ||* 68

Thus, the lineaments of upper storeys have been told. Such lineaments have been told even in a different way in another context. The pavilion-like hall may be left out as it is , without the addition of top-tower.

स्वामिवासं विधायैवं रङ्गं कुर्यात्तु तत्समम् ।  
लूपारोहक्रियायुक्तं अन्यत्पूर्वोक्त वर्त्मना ॥ ६९

*sva'miva'sam vdha'yaivam rangam kurya'ttu tatsamam |  
lu'pa'rohakriya yuktam anyatpu'rvokta vartmana' ||* 69

In this way, the living room of the Master is to be built. The theatre-like room meant for the Mistress is to be designed so as to be equal to the Master's room in all respects. It should be provided with sloping rafter. All other components are to be built in a manner as explained before.

अथवा सर्व शालायां लूपारोहणमेव वा ।  
ऊर्ध्वभूमिरितिख्याता द्वितीयां श्रुणुत द्विजाः ॥ ७०

*athava' sarva s'a'la'ya'm lu'pa'rohan.am eva va |  
u'rdvabhū'miritikhya'ta' dviti'yam s'r'un.uta dvija'h ||* 70

As an alternative, the sloping rafter may be provided for all the main buildings which constitute a single complex. The designing of upper storey has been told in this way. O, the twice-borns!, now listen to the second type of construction.

चतुश्शाला प्रवेशे तु तदधोभूमिरुच्यते ।  
सा भूमिर्मण्टपागार चूलीहर्म्यं विभूषिता ॥ ७१

*catus's'a'la' praves'e tu tadadhobhu'mirucyate /*  
*sa' bhu'mi man.t'apa'g'ara culi'harmua vibhu's''ita' // 71*

In a place where catus's'a'la' type of building has been constructed, the architect should design the lowest floor(first floor). That should be ornamented with suitable hall and top-tower.

तदधस्तात्समन्तात्तु पृथुद्वारयुता तथा ।  
भागद्वयेन तत्रैव विन्यासः परिपठ्यते ॥ ७२

*tadadhasta't samanta'ttu pr'thudva'rayuta' tatha' /*  
*bha'gadvayena tatraiva vinya'sah paripat'hyate // 72*

Below that lowest floor, the main entrance should be raised. It is prescribed here that the main door for this entrance should be of two parts.

चतुष्कोणे चतुष्कूटं तद्विस्तारेण निर्मितम् ।  
चतुर्भागद्विभागेन प्रष्टावाससभां नयेत् ॥ ७३

*catus''kon.e catus''ku't'am tadvista'ren.a nirmitam /*  
*caturbha'ga dvibha'gena pras''t'ha'va'sa sabha'm nayet // 73*

In all the four corners, four niches(towers) are to be built, their dimensions synchronizing with those of the corners. In the four parts or two parts behind the main building, a hall is to be built so as to look like a decorated stage.

अग्रकूटद्वयोर्मध्ये शालाः पृष्ठसभा यथा ।  
पार्श्वयोरुभयोश्चैव चतुर्भागान्त विस्तरम् ॥ ७४  
पञ्जरद्वितयं कार्यं कर्णकूटसमोदयम् ।  
प्रधानावासनेत्रस्थ नेत्रकूटद्वयं नयेत् ॥ ७५

*agraku't'a dvayor madhye s'a'la'h pr's''t'ha sabha yatha' /*  
*pa'rs'vayorubhayos'caiva caturbha'ga'nta vistaram // 74*  
*pan''jara dvitayam ka'ryam karn.aku't'a samodayam /*  
*pradha'nava'sa netrastha netraku't'advayam nayet // 75*

The back side hall of the main building should be positioned in a line that runs between the two front towers. On either side of the building two cage-like motifs are to be built to the extent of four parts, their height being equal to the height of corner towers. Adjacent to the façade of the main building, two gables are to be built.

तयोरूर्ध्वं पर्याप्ति रूर्ध्वतो द्वितलान्तिका ।  
 पृष्ठावाससभा तद्वत् अन्यत्सर्वं अधस्स्थले ॥ ७६  
 अवसान समायुक्तं त्रितलत्रैतदीरितम् ।  
 अलिन्दस्य समन्तात्तु भागेनैकेन वारकम् ॥ ७७

*tayoru'rdhvam parya'pti ru'rdhvato dvitala'ntika' /*  
*pr's''t'ha'va'sa sabha' tadvat anyatsarvam adhassthale // 76*  
*avasa'na samayuktam tritalan''caitadi'ritam /*  
*alindasya samanta'ttu bha'genaikena va'rakam // 77*

The top of the gables should reach the roof of the first floor and the bottom of the second floor. The second floor should be provided with back side hall. That which is provided with all the essential components of the first floor and with residential rooms is known as the third floor. Around the verandah, there should be a corridor whose width should be one part.

पार्श्वयारुभयोश्चैव चाग्रशालानुसारतः ।  
 तथा प्रधानशालयास्त्वनुसारेण पार्श्वयोः ॥ ७८  
 अलिन्दस्यानुसारेण पूर्वभागे विशेषतः ।

*pars'vayorubhayos'caiva ca' gras'a'la'nusa'ratah |  
tatha' pradha'na s'a'la'ya'stvanusa'ren.a pa'rs'vayoh || 78  
alindasya'nusa'ren.a pu'rva bha'ge vis'es''atah |*

According to the pattern of the first main building and to primary buiding, projections are to be provided on either sides of the fornt part, aligned to the corridor.

भागद्वय विनिष्क्रामो भागद्वय विशालतः ॥	७९
सद्वारनेत्र शालानां षट्कं चालिन्दतो बहिः ।	
चतुश्शालावसानान्तां ऊर्ध्वाधः परिकल्पयेत् ॥	८०
तदधो भूप्रवेशे तु तद्द्वारस्यावसानकम् ।	
षण्णां वै नेत्रशालानां अन्तराले च वास्स्थलम् ॥	८१

*bha'gadvaya vinis''kra'mo bha'gadvaya vis'a'latah || 79  
sadva'ranetra s'a'la'na'm s''at'kam ca'lindato bahih |  
catus's'a'la'vasa'na'nta'm u'rdhva'dhah parikalpayet || 80  
tadadho bhupraves'e tu taddva'rasya'vasa'nakam |  
s''an.n.a'm vai netra s'a'la'na'm antara'le ca va'ssthalam || 81*

Projection should be with the extent of 2 parts. For the s'a'la's associated with entrance and side wall, there should be six terraces one above the other corresponding to the design of catus's'a'la'. Above that, entry to the next floor should be built upto the entrance of that floor. The open terrace may be in the surrounding corridor for all the six s'a'las provided with facades.

चतुर्भागयतं भागद्वयविस्तार संयुतम् ।	
दक्षिणे चोत्तरे चैव पूर्वे चैव विशेषतः ॥	८२
अग्रकोणे द्वयोश्चैव पञ्चस्थाने प्रकल्पयेत् ।	
अथवा नैर्ऋते वायौ देवभागसमन्वितम् ॥	८३

*caturbha'ga'yatam bha'gadvaya vista'ra samyutam /*  
*daks'in.e cottare caiva pu'rve caiva vis'es''atah //* 82  
*agrakon.e dvayos'caiva pan''castha'ne prakalpayet /*  
*athava' narr'te va'yau devabha'ga samanvitam //* 83

The corridor whose length should be 4 parts and width 2 parts should be built in the south, north and especially in the east and in the two corners of the front side. Or, it may be designed in the south-west and west so as to be in touch with the daivika-belt.

वासस्थलं वा विधातव्यं ऊर्ध्वतष्पटलोपरि ।  
तदधो भूद्वययुक्त रज्जुसूत्रकपोतयुक् ॥ ८४

*va'sassthalam va' vidha'tavyam u'rdhvatas''s''at'sthalopari /*  
*tadadho bhū'dvya yukta rajju su'tra kapotayuk //* 84

Above the six floors, a chamber may be built. Next to the sixth storey, there should be two levels of floors associated with rajju-sutra and kapota(mouldings).

एतत्सप्ततलं प्रोक्तं राज्ञामावास योग्यकम् ।  
तदधस्तात्समन्तात्तु भागेनैकेन वारकम् ॥ ८५

*etat saptatalam proktam rajn''a'm a'va'sa योग्यकम् /*  
*tadadhasta't samanta'ttu bha'genaikena va'rakam //* 85

Such design is known as seven storeyed building, fit for the dwelling of royal personages. Above the seventh floor, a compound wall is to be built all around, its extent being one part.

एतद्दशतलं प्रोक्तं रज्जुसूत्रमधस्थलम् ।  
तदधस्तात्तलं चैकादशद्वादशभूमिकम् ॥ ८६  
एवमेव प्रकारेण कुर्यादाषोडशक्षमकम् ।

*etad das'atalam proktam rajjusu'tram adhassthalam /  
tadadhasta'ttalam caika' das'a dva'das'a bhumi'kam // 86  
evameva praka'ren.a kuryada's''od''has'aks''makam /*

This is said to be ten storeyed building whose ceiling should be associated with rajju sutra. Above this tenth floor are the eleventh storey and twelfth storey. In this way, the architect may construct upto sixteen storeys.

आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ॥ ८७  
तृतीयं स्वस्तिकं प्रोक्तं नन्द्यावर्तं चतुर्थकम् ।  
चरुकं पञ्चमं विद्याच्छालानां अपिधानकम् ॥ ८८

*a'dyam tu sarvatobhadram dviti'yam vardhama'nakam // 87  
tr'ti'yam svastikam proktam nandya'vartam caturthakam /  
carukam pan''camam vidya'c cha'la'na'm apidha'nakam // 88*

Of various types of s'a'la' buildings, the first one is sarvatobhadra; vardhama'naka is the second; savstika is the third; nandyavarta is the fourth; caruka is the fifth. These are the specific names of s'a'la' buildings.

सर्वतोभद्रमष्टास्यं वेदास्यं वर्धमानकम् ।  
दक्षिणे चोत्तरं चैव षण्णेत्रं स्वस्तिकं मतम् ॥ ८९  
पार्श्वयोः पुरतश्चैव चतुर्नेत्रं समायुतम् ।  
नन्द्यावर्तं स्मृतं पूर्वे दक्षिणे पश्चिमे तथा ॥ ९०  
उत्तरे सौम्यशालादि शालानामास्यमीरितम् ।  
निष्पटं चरुकं विद्यात्सर्वत्रैव विशेषतः ॥ ९१

*sarvatobhadram as''t'a'syam veda'syam vardhama'nakam /  
daks''in.e cottare caiva s''an.netram svastikam matam // 89  
pa'rs'vayoh puratas'caiva caturnetra sama'yutam /*



*nandya'vartam smr'tam pu'rve daks'in.e pas'cime tatha' // 90*  
*uttare saumya sa'la'di s'a'la'na'm a'syami'ritam /*  
*nis''pat'am carukam vidya't sarvatraiva vis'es''atah // 91*

The s'a'la' building associated with 8 frontispieces or facades(a'sya) is called sarvatobhadra; associated with 4 frontispieces is called vardhama'na; associated with six facades in the south and the north is called svastika. That which is provided with 4 facades in its two sides and in its front is considered to be nandya'varta. The specific construction in square design without the intersection of cross beams is known as caruka and it is of significant importance everywhere.

आद्यं चतुष्टयं यत्तु सर्वेषामपि शंसितम् ।  
विशेषाद्भूतां शस्तं चरुकं देवयोग्यकम् ॥ ९२  
द्विजानां विहितं चैव पाषण्डाश्रमिणामपि ।

*a'dyam catus''t'yam yattu sarves''a'mapi s'amsitam /*  
*vis'es''a'd bhū'bh'r'ta'm s'astam carukam devayogyakam // 92*  
*dvija'na'm vihitam caiva pa's''an.d'a's'ramin.a'm api /*

The first four types of building are good for the people of all castes. Caruka type of building is specifically recommended for the rulers of the country. It is also fit for the presence of the deities. It is also fit for the brahmins and for the monks of hetrodox systems.

शालसभागे त्वलिन्दे वा पृतुवारांशके अपि ॥ ९३  
विन्यासस्त्विष्ट आख्यातो मण्डपे उक्त भूमिके ।  
एतासां मालिकानां तु कुर्यादग्रे तु मण्डपम् ॥ ९४

*s'a'la'bha'ge tvalinde va' pr'thu vara'ms'ake api // 93*  
*vinyasastvis''t' a'khya'to man.d'ape ukta bhū'mike /*  
*eta'sa'm ma'lika'na'm tu kurya'd agre tu man.d'apam // 94*

In all the places fit for construction as said before, either in a portion of a s'a'la', verandah or in the bigger corridor lying outside, pavilion-like halls are to be constructed interspaced evenly around the house. In the front side of the row of buildings also which look like a garland, pavilion-like halls are to be constructed.

एकभागं समारभ्य वासव्यास समावधि ।  
आयामस्त्वंशवृद्ध्या तु विस्तारो वासतस्समः ॥ ९५

*ekabha'gam sama'rabhya va'savya'sa sama'vadhi /  
a'ya'mastvams'a vr'ddhya' tu vista'ro va'satassamah ॥ 95*

Starting from one part and reaching upto the full breadth of the house, the length of the building is to be increased gradually part by part. Or, the length may be equal to the breadth of the house also.

एकैकभक्तिहान्या तु त्रिभक्त्यन्तस्तु विस्तरः ।  
एकद्वित्रितलोपेतं चतुष्पञ्चतलं तु वा ॥ ९६  
मण्डपं तु विधातव्यं शालानां अग्रदेशके ।

*ekaika bhakti hanya' tu tribhaktyantastu vistarah /  
ekadvitritalopetam catus'pan'atalam tu va' ॥ 96  
man.d'apam tu vidha'tavyam s'a'la'na'm agrades'ake /*

Reducing the parts one by one upto three parts from the breadth, the proportionate measures of the pavilion to be built in the first storey, second storey, third storey, fourth storey and fifth storey are to be derived. Such pavilion should be built in the front portion also.

एवं भूतस्य वासस्य समन्तान्मण्डपं नयेत् ॥ ९७  
एकभागं समारभ्य पादभाग विवृद्धितः ।  
पञ्चभागवसानान्तं कुर्यादावृत मण्डपम् ॥ ९८

*evam bhu'tasya va'sasya samanta'n man.d'apam nayet // 97*  
*ekabha'gam sama'rabhya pa'dabha'ga vivr'ddhitah |*  
*pan''cabha'ga vasa'na'ntam kuryad a'vr'ta man.d'apam // 98*

In the house constructed in this way, the architect should construct the pavilions in all directions with equal intervals. Starting from one part, increasing one fourth of a part each time and reaching the maximum width of five parts, the surrounding open-hall should be constructed to form like an enclosure.

हस्तमानेन वा कुर्यात् त्रिहस्तादर्ध वृद्धितः ।  
पञ्चदशकरान्तं तु कुर्यादावृत मण्डपम् ॥ ९९

*hastama'nenā va' kurya't trihasta'dardha vr'ddhitah |*  
*pan''cadas'a kara'ntam tu kuryad a'vr'ta man.d'apam // 99*

Or, the width may be held in terms of hasta also. The width should be from 3 hastas to 15 hastas, the increment being half a hasta each time. With the width derived in this way, the enclosing open-hall should be constructed.

मण्डपेन विना वापि तेन मानेन पीठिका ।  
विभद्रा वा सभद्रा वा कर्तव्या मालिका बुधैः ॥ १००

*man.d'apena vina' va'pi tena ma'nenā pi't'hika' |*  
*vibhadra'va' sabhadra' va' kartavya' ma'lika' budhah // 100*

Or, the construction of enclosing hall may be left out. Instead, a raised platform (pi't'ha) may be constructed with the same measures. The garland-like building (ma'lika') should be constructed by the wise architect either associated with or not associated with portico.

शालानां तु चतुर्दिक्षु चैकभागादितः क्रमात् ।  
पादभाग विवृद्ध्या तु चाष्टभागावसानकम् ॥ १०१  
विनिर्गतस्य चायामो तद्वृद्ध्या तस्य विस्तरः ।  
द्विगुणान्तो विधेयस्स्यात् एवं स्यान्मध्यवारणम् ॥ १०२

*s'a'la'na'm tu caturdiks''u caika bha'ga'ditah krama't/  
pa'dabha'ga vivr'ddhya' tu ca's''t'abha'ga'vasa'nakam ॥ 101  
vinirgatasya ca'ya'mo tadvr'ddhya' tasya vistarah/  
dvigun.a'nto vidheyassya't evam syanmadhya va'ran.am ॥ 102*

In all the directions around the s'a'las, projection should be provided whose length should be from one part to eight parts, the increment being one fourth of a part each time. Or, the length may be twice its width. The central enclosure is to be built with the same length and breadth.

मध्यवारणयुक्तं वा तद्विहीनं तु वा द्विजाः ।  
एवं भूतस्य वासस्य समन्तात्स्यात्खलूरिका ॥ १०३

*madhyava'ran.a yuktam va tadvihi'nam tu va' dvija'h/  
evam bhu'tasya va'sasya samanta'tsya't khalu'rika' ॥ 103*

O, the twice-borns!, the house may be built so as to be associated with central enclosure or it may be without such central enclosure. The enclosure building (khalu'rika') should be constructed around the house raised in this way.

वासव्यासं चतुर्भागं कृत्वा चैकादि भागतः ।  
वृद्ध्यां वासस्य बाह्ये तु षोडशावधि भागकान् ॥ १०४  
व्यपेह्य परितः कुर्यात् प्रथमावरणादितः ।  
खलूरिकास्तु चैकादि सप्तभागावसानकाः ॥ १०५

*va'savya'sam caturbha'gam kr'tva' caika'di bha'gatah/  
vr'ddhya'm va'sasya ba'hye tu s''od'as'a'vadhi bha'gakam ॥104*

*vyapohya paritah kurya't prathama'varan.a'ditah |  
khalu'rika'stu caika'di saptabha'gavasa'naka'h ||*

105

The width of the house should be divided into four parts. With the increase of one part, the architect should reach a maximum of 16 parts in the outer side of the house. Having left out this stretch of 16 parts, the primary enclosure and others should be built. The enclosure building should be constructed in the stretch whose width is to be from one part to seven parts.

मुखे च पार्श्वयोः पृष्ठे भक्तयस्स्युर्यथेष्टतः । ओजोयुग्मप्रमाणेन न्यूनावाप्यधिका तु वा ॥	१०६
सभद्रा वा विभद्रा वा खलूरीस्याद्यथेष्टतः । एतासामन्तरालं तु समं वा विषमं तु वा ॥	१०७
खलूरीधाम मध्यं तु तद्वदेव विधीयते । अन्तराले बहिर्वापि अधिकं न्यूनमेव वा ॥	१०८
एकपार्श्वेऽधिकं वापि पृष्ठे वाऽप्यधिकं यथा । मुखायाममुखे वापि पार्श्वयोः पृष्ठतस्तथा ॥	१०९
शालायामुक्त मानेन भक्तिर्हस्तवशेन वा । तत्सर्वं अत्र संग्राह्यं शालामात्रं तु वा भवेत् ॥	११०

*mukhe ca pa'rs'vayoh pr's't'he pattayassyur yathes't'atah |  
ojoyugma prama'n.ena nyu'na'va'pyadhika' tu va' || 106  
sabhadra' va vibhadra' va' khalu'ri'syadyathes't'atah |  
eta'sa'm antara'lam tu samam va' vis'amam tu va' || 107  
khalu'ri' dha'ma madhyam tu tadvadeva vidhi'yate |  
antara'le bahir va'pi adhikam nyu'nam eva va' || 108  
ekapa'rs'vo adhikam va'pi pr's't'he va'pyadhikam yatha' |  
muka'ya'mamukhe va'pi pa'rs'vayoh pr's't'hatas tatha' || 109  
s'a'la'ya'm ukta ma'nena bhaktirhastavas'ena va' |  
tatsarvam atra samgra'hyam s'a'la'ma'tram tu va' bhavet || 110*

In the front, sides and in the back, foot-path should be designed as desired by the Master. They may be in even number or odd number, with decreased or increased measure. The enclosure building may be with or without portico as desired by the Master. The corridors of these main buildings may be in even number or odd number. The central space of the enclosure building also may be provided with even or odd number of corridors. The outer side of the corridor of the enclosure building may be with increased or decreased width. If it is increased in one side, corridor at the back side also should be increased by the same measure. For the s'a'la' buildings, the proportionate measures are to be derived as explained now or all such measures may be decided in terms of parts or hastas. The main building may be left out as it is without any annexe.

एकभक्त्यादि भक्त्यर्धं वृद्ध्यादिभक्तिकान्तिकम् ।  
खलूरिका विधौ प्रोक्तं सालं तत्रोभयत्र तु ॥ १११

*ekabhaktya'di bhaktyardha vr'ddhyā'digbhaktika'ntikam |*  
*khalu'rika' vidhau proktam sa'lam tatrobhayatra tu || 111*

From one part to ten parts, the increment being half a part each time, the measures of the enclosure building may be increased proportionately. On either side of this enclosure building, protective wall should be built.

खलूरिका विशालांस्तु त्रिचतुष्पञ्चभागकान् ।  
षट्सप्तभागं वा कृत्वा बहिरेवं व्यपोह्य च ॥ ११२  
अन्तरे शेषभागांस्तु हित्वा मध्ये तु सालकम् ।  
एकानेकतलोपेत मूलायामेन भूमिकाम् ॥ ११३

*khalu'rika' vis'a'la'mstu tricatus''pan''ca bha'gakam |*  
*s''at'sapta bha'gam va' kr'tva' bahirevam vyapohya ca || 112*  
*antare s'es''abha'ga'mstu hitva' madhye tu sa'lakam |*  
*eka'nekatalopeta mu'la'ya'mena bhū'mikā'm || 113*

The width of the enclosure building should be divided into 3, 4, 5, 6, 7 or 8 parts. One part should be left out in the exterior side. The remaining portion should be again left out in the inner side and in the central space a chamber should be built. In the multi storeyed building, the upper floors should be with proportionate measures corresponding to those of the ground floor.

सभाकार शिरोयुक्तं शालाकारमथापि वा ।  
अथवा मण्डपोर्ध्वे तु चूलीहर्म्यविभूषिताम् ॥ ११४

*sabha'ka'ra s'iroyuktam s'a'la'ka'ram atha'pi va' /*  
*athava' man.d'apordhve tu cu'li'harmya vibhu's'ita'm ॥ 114*

The top floor should be provided with an apex construction in the form of sabha' or s'a'la'. As an alternative, this may be ornamented with top-tower placed above a pavilion.

तलाधिष्ठान पादेभ्यः किञ्चिद्गून प्रमाणकाम् ।  
तद्वर्धितोप पीठं वा तद्वर्धित मसूरकाम् ॥ ११५

*tala'dhis't'ha'na padebhyah kin'cidu;na prama'n.aka'm /*  
*tadvardhitopa pi't'ham va' tadvardhita masu'raka'm ॥ 115*

The proportionate measures of the base(adhis't'ha'na) and of the supporting pillars may be with a corresponding decrease of small measure. Based on the modified measure, the proportionate measures of secondary base(upa pi't'ha) or of the top segment of the base are to be derived..

पादायाम समोत्तुङ्ग मसूरकयुतं तु वा ।  
मूलधाम तलोत्तुङ्गाधिष्ठान तल संयुताम् ॥ ११६  
तद्विहीन तलां वापि समस्थलयुतां तु वा ।  
एतां खलूरिका कुर्यात् प्रासादादिषु बुद्धिमान् ॥ ११७

*pa'da'ya'ma samottun'ga masu'rakayutam tu va' /*

*mu'ladha'ma samottun'ga'dhis''t'ha'na tala samyuta'm* // 116  
*tadvihina'na tala'm va'pi samasthala yuta'm tu va' /*  
*eta'm khalu'rika' kurya't pra'sa'da'dis''u buddhima'n* // 117

The enclosure building should be built in the larger edifices or mansions by the wise architects. The height of the base should be equal to the length of the lowest member of the building. The ground floor should be levelled with the base whose height should be equal to the height of the upper storey of the primary main building. The basement may be bereft of such levelled floor or may be with evenly spread floor without reference to the base(adhis''t'ha'na).

देवानां मनुजानां च विशेषद् राजधामनि ।  
 पुष्पदन्ते च भल्लाटे महेन्द्रे च गृहक्षते ॥ ११८  
 उपमध्ये ऽथवा द्वारं उपद्वारं तु वा नयेत् ।  
 खलूरिकायुतं चैव गोपुरं विधिनाचरेत् ॥ ११९  
 एवं शालां यथाशाला प्रमाणेन समाचरेत् ।

*deva'na'm manuja'na'm ca vis'es''a'd ra'ja dha'mani /*  
*pus''padante ca bhalla't'e mahendre ca gr'haks''ate* // 118  
*upamadhye athava' dva'ram upadva'ram tu va' nayet /*  
*khalu'rika'yutam caiva gopuram vidhina'caret* // 119  
*evam s'a'la'm yatha' s'a'la' prama'n.ena sama'caret /*

In the edifices fit for the deities, brahmins and especially in the palaces of kings, the main entrance and secondary entrance are to be provided in the grids of Pus''padanta, Bhalla't'a, Mahendra or Gruhaks''ata or at the center of the interspace. They should be provided with the enclosure building and tower(gopura) according to the directions set forth here. In the same way, the main building should be constructed in accordance with the proportionate measures pertaining to the s'a'la' type of building.

गर्भागारयुतं वापि मध्ये भक्तियुतं तु वा ॥ १२०  
 खलूरिका विधानोक्तं बाह्यन्तर्मार्गं संयुतम् ।  
 चतुरंशादि भान्वन्त भागान्कृत्वैकभागकम् ॥ १२१  
 हित्वा मूलतलाद्यं तु कुर्याच्छेषेण बुद्धिमान् ।



*garbha'ga'rayutam va'pi madhye bhaktiyutam tu va' // 120*  
*khalu'rika' vidha'noktam ba'hyantar ma'rga samyutam /*  
*caturams'a'di bha'nvanta bha'ga'n kr'tvaika bha'gakam // 121*  
*hitva' mu'latala'dyam tu kurya'c ches''en.a buddhima'n /*

It may be with a hall provided at the brahma-sthana or with a partitioned wall around the brahma-sthana. It should be provided with exterior and interior links according to the rules prescribed for the enclosure building. The wise architect should divide the length and width into 4 to 12 parts and having left out one part in the exterior, he should construct other components of the building as said before in the remaining area.

अधिष्ठानादि षड्वर्गं तन्मानमुपपीठके ॥ १२२  
द्वारात्सेधाय दातव्यं समं वाप्यधिकं तु वा ।  
खलूरिकातलं यद्वत्तद्वदत्र विधीयते ॥ १२३

*adhis''t'ha'na'di s'ad'vargam tanma'nam upapi't'hake // 122*  
*dva'rotsedha'ya da'tavyam samam va'pyadhikam tu va' /*  
*khalu'rika'talam yadvat tadvadatra vidhi'yate // 123*

The proportionate measures applicable to the six parts from the adhis''t'ha'na to sthupi, are correspondingly applicable to the secondary base(upa pi't'ha) also. Its height may be equal to or greater than the said measures. The designing of the ground floor should be done in the same way as explained for the enclosure building.

मूलधामतलात्किञ्चिदूनं वापि समाचरेत् ।  
सालगोपुरयोस्तुङ्गस्त्वधिकश्चापि मूलतः ॥ १२४

*mu'ladha'ma tala't kin''cidu'nam va'pi sama'caret /*  
*sa'lagopurayostun'gastvadhikas'ca'pi mu'latah // 124*

The halls should be constructed in such a way that their measures may be equal to or a little less than the measures of base floor. The height of s'a'la' and gopura may be greater than the measures of the base floor.

गोपुरस्याप्यलङ्कारं शालालङ्कारवन्नयेत् ।  
सभाकार शिरोयुक्तं शालाकार शिरः क्रियम् ॥ १२५

*gopurasya'pyalan'ka'ram s'a'la'lan'ka'ravan nayet /*  
*sabha'ka'ra s'iroyuktam s'a'la'ka'ra s'irah kriyam ॥ 125*

The ornamental construction for the gopura should be done in the same way as done for the ornamentation of s'a'la' type of building. It should be provided with the finial which should look like a sabha'. As an alternative, the finial may be in the form of s'a'la'.

मण्डपाकार संयुक्तं चूली हर्म्य विभूषितम् ।  
अग्रतोऽलिन्दकोपेतं अट्टालं सालकान्तरे ॥ १२६

*man.d'apa'ka'ra samyuktam cu'li'harmya vibhu's'itam /*  
*agrato alindakopetam at't'a'lam sa'laka'ntare ॥ 126*

It should be associated with pavilion-like hall and ornamented with top-tower, with corridors in its front side and tower within the boundary wall of the uppermost terrace.

गोपुरस्य तु विस्तार त्रिभागादेकभागिकम् ।  
चतुर्भागैक भागस्तु पञ्चभागैक भागिकः ॥ १२७  
निर्गमो गोपुराणां तु प्राकाराद्बाह्यतो भवेत् ।  
गोपुरं च खलूरी च मूलवास्तु निरीक्षितम् ॥ १२८

*gopurasyatu vista'ra tribha'ga'deka bha'gikam /*  
*caturbha'gaika bha'gastu pan''ca bha'gaika bha'gikah ॥ 127*  
*nirgamo gopura'n.a'm tu pra'ka'ra'd ba'hyato bhavet /*  
*gopuram ca khalu'ri' ca mu'lava'stu niri'ks''an.am ॥ 128*

The width of the gopura should be divided into 3 parts, 4 parts or 5 parts and out of these one part should be for the projection of the gopura. Such projection should be provided in the outer side of the enclosures also. Gopura and the enclosure building should be oriented towards the brahma-sthana.

अन्तरे राजदेवीनां गृहाण्यन्तर्मुखानि च ।  
प्रधानमहिषी गेहं वामभागे समाचरेत् ॥ १२९

*antare ra'jadevi'na'm gr'ha'n.yantarmukha'ni ca /  
pradha'na mahis''i' geham va'mabha'ge sama'caret // 129*

In the inner enclosures, chambers specifically meant for the queens should be oriented towards the inner side. The chamber for the Prime Queen should be constructed in the left side of the brahma-sthana.

अन्यासामपि तद्बाह्ये गृहस्यावृत्य कारयेत् ।  
अन्येषामपि तद्बाह्ये कर्तुरिच्छावशेन तु ॥ १३०

*anya'sa'mapi tadba'hye gr'hasya'vr'tya ka'rayet /  
anyes''a'mapi tadba'hye karturiccha' vasena tu // 130*

For others who are close to the queens, rooms should be built around the inner enclosure lying along the daivika-belt. For other ladies who are not close to the queen, rooms should be in the outer enclosure or in other segments as desired by the King.

प्रागङ्गणं प्रधानस्यात् प्रागवागङ्गणे ज्वरः ।  
दक्षिणे जयदं राज्ञां नैर्ऋते रिपुवर्धनम् ॥ १३१  
प्रतीच्यां पुत्रमित्रार्धिः पश्चिमोत्तरतो मृतिः ।  
उदीच्यां कोशवृद्धिस्सयादीशाने मरणं धृवम् ॥ १३२

*pra'gan'kan.am pradha'nasyat pra'gava'gan'kan.e jvarah /  
daks''in.e jayadam ra'jn''a'm narr'te ripuwardhanam // 131*

*prati'cya'm putramitrardhih pas'cimottarato mr'tih |*  
*udi'cya'm kos'avr'ddhissyad i's'a'ne maran.am dhr'vam || 132*

The courtyard placed in the east is the primary one. The courtyard designed in the south-east will cause mental pain and other ailments; designed in the south will yield victory for the king; designed in the south-west will result in the growth and increase of enemies; designed in the west will give prosperity for the decedents and relatives; designed in the north-east will cause death; designed in the north will result in the continued increase of treasure and designed in the north-east is sure to inflict death.

समन्तात्परिघां कुर्याद् राजधाम्नीदमीरितम् ।  
देवानामन्य जादीनां अपि योग्यं सनातनम् ॥ १३३  
आरंभकाले त्वेतेषां पृथक्पृथगिहोच्यते ।

*samanta't parigha'm kurya'd ra'jadha'mni'dami'ritam |*  
*deva'na'm anya ja'ti'na'm api योग्यam sana'tanam || 133*  
*a'rambhaka'letvetes'a'm pr'thapr'thag ihocyate |*

Around the entire stretch of the palace, a protective moat should be constructed. This is said to be essential for the royal palace. The right time for the commencement of constructional works as applicable to the deities and to all other classes of people right from time immemorial is now told separately for each type of building.

कुम्भस्थे मकरस्थेऽर्के पूर्वगेहमथारभेत् ॥ १३४  
मेषस्थे वृषभे दाक्ष्यमाप्यं सिंहकुलीरके ।  
तुलायां वृश्चिके सौम्यं नेष्टमन्यच्चतुष्टयम् ॥ १३५  
भास्करस्य दिशि वेश्म नेष्टंचान्तर्मुखं सदा ।  
यदि कुर्याद् गृहं तत्तु वत्सरे तु विनश्यति ॥ १३६

*kumbhasthe makarasthe arke pu'rvageham atha'rabeth || 134*  
*mes"as the vr's"abhe da'ks"yama'pyam simha kuli'rake |*  
*tula'ya'm vr's'cike saumyam nes't'amnayac catus"t'ayam || 135*

*bha'skarasya dis'i ves'ma nes''t'am ca'ntarmukham sada' /  
yadi kurya'd gr'ham tatttu vatsare tu vinas'yati //*

136

The construction of east-facing house should be commenced when the sun is in the zodiacal house of kumbha and makara. That of south-facing house should be commenced when the sun is in mesha and vrushabha. That of west-facing house should be started when the sun is in simha and karkata. That of north-facing house should be commenced when the sun is in tula and vruscika. All other four months- mithuna, kanni, dhanus and mina- are not desirable. In the east, house oriented towards the interior of the village should never be opted for. If built, it will be ruined within one year.

सूर्यस्थाने कृतं वेश्म तद्गृहं पीड्यते धृवम् ।  
भौमस्थे तु गृहं क्षेत्रं स्थापितं नाशितं भवेत् ॥

१३७

*su'ryastha'ne kr'tam ves'ma tadgr'ham pi'd'yate dhr'vam /  
bhaumasthe tu gr'ham ks''tram stha'pitam na's'tam bahvet //* 137

From the perspectives of the ground plan of village or city, it is to be noted that the edifice built in the grids of Sun will certainly afflict the owner. Houses built in the grids of Mars will destroy the prosperity of the owner.

शनैश्चरे तु संप्राप्ते क्षुब्धयं तत्र वासिनाम् ।  
जीवस्थाने गृहक्षेत्रं सर्वसंपत्करं भवेत् ॥

१३८

*s'anais'care tu sampra'pte ks''udbhayam tatra va'sina'm /  
ji'vastha'ne gr'ha ks''etram sarvasampatkaram bhavet //* 138

Houses constructed in the grids of Saturn will cause hunger and fear to the inhabitants. Houses built in the grids of Jupiter are productive of all wealth and prosperities.

शुक्र क्षेत्रे कृतं वेश्म नित्यं कल्याणमादिशेत् ।  
 बुधस्य परमं सौख्यं चन्द्रः पुरुषदैन्यकृत् ॥ १३९  
 कुर्यात् स्त्रीभ्यस्सुखं वापि चैवं राशौ फलं भवेत् ।  
 अंशकादिषु विज्ञेयं एवं ज्ञात्वा समाचरेत् ॥ १४०

*s'ukra ks"etre kr'tam ves'ma nityam kalya'n.am a'dis'et/  
 budhasya paramam saukhyam candrah purus"a dainykr't//139  
 kurya't sribhyas sukham va'pi caivam ra's'au phalam bhavet/  
 ams'aka'dis"u vijn"eyam evam jn"atva' sama'caret// 140*

It is ascertained that the houses constructed in the grids of Venus will yield auspicious results for ever. Houses built in the grids of Mercury will yield everlasting comforts and happiness. Houses constructed in the grids of Moon will put the male members in poverty and distress; but they will yield happiness and comforts to the female members. In this way, the effects of the zodiacal houses will occur to the inhabitants. In the same way, the effects resulting from ams'a and other factors should be known. Having known well all such effects, the architect should commence the constructional works.

एवमेव प्रकारेण स्थापयेत्प्रथमेष्टकाम् ।  
 छायायां विहितं वेश्म गिरेर्देवालयस्य वा ॥ १४१  
 बाधितं च नदीस्रोतसा च शोकापहं भवेत् ।  
 छिन्ने भिन्ने तथा नष्टे नमिते ऽभिमते गृहे ॥ १४२

*evameva praka'ren.a stha'payet prathames"t'ka'm/  
 cha'ya'ya'm vihitam ves'ma girer deva'layasya va' // 141  
 ba'dhitam ca nadi' srota sa' ca s'oka'paham bhavet/  
 chinne bhinne tatha' nas"t'e namite abhimate gr'he// 142*

Having analyzed in this way, the architect should place the first brick in the base of the foundation of the proposed building. The houses built so as to be in the shadow of mountains or temple towers will get affected in due course. Houses built in a place liable to be affected by inundation and flooded river are conducive to grief and distress.

The houses which are in continued decay, which remain disjointed, which have been spoiled by rains and thunder and which are bent down due to the passage of time are not fit for dwelling in, even though such houses are intensively dear to the owners.

अगस्त्यः करवीरश्च नन्द्यावर्तश्च किंशुकः ।  
अर्कः कार्पासकश्चैव षडेते गृहनाशनः ॥ १४३

*agastyah karavi'ras'ca nandya'vartan''ca kims'ukah /  
arkah ka'rpasakas'caiva s''ad'ete gr'ha na's'anah // 143*

Agastya, karavira, nandyavatra, kimsuka, arka and karpasaka- these six plants should not be planted in the house, since they are ruinous to the buildings.

पलाशः खादिरश्चैव प्लक्षश्चिन्तावटस्तथा ।  
गृहे न वर्धनीयास्स्युर्ग्रामादौ शुभदा मताः ॥ १४४

*pala's'ah khadiras'caiva plaks''as'cintavat'as tatha' /  
gr'he na vardhani'ya'ssyur gra'ma'dau s'ubhada' mata'h // 144*

Palasa, kha'dira, plaks''a, cinta'vat'a – these trees are not to be grown in the house-complex. But they will yield auspicious effects to the villages and others.

सभायाममितं वास्तु पददैर्घ्यं समं यदि ।  
युक्तव्ययाधिकं तस्मात्तदा गृहं अशोभनम् ॥ १४५

*sabha'ya'mamitam va'stu pada dairghya samam yadi /  
yuktavya'ya'dikam tasma't tada' gr'ham as'obhanam // 145*

If the length and breadth are equal in the sabha' type of building which has been constructed without proportionate measures, then it means that the house is affected by the defect of vyaya being in excess. Therefore such kind of building is inauspicious to live in.

प्रत्यङ्मुखु तु शयनं दोषदं दक्षिणामुखम् ।  
द्वारे पादं तु नेष्टं स्यात् नोदक्प्रत्यक्छिरो भवेत् ॥ १४६

*pratyan'mukham tu s'ayanam dos"adam daks" in.a'mukham /  
dva're pa'dam tu nes"t'am sya't nodakpratyakchiro bhavet // 146*

One should lie on the bed facing the east. Lying on the bed facing the south will cause all sorts of ailments. To sleep on the bed, stretching the legs towards the entrance is not desirable. While sleeping, the head should not be in the west and north.

भोजनं नानुवंशं स्याच्छयनं च तथैव च ।  
अनुवंशागृहद्वारं नैव कार्यं शुभार्थिभिः ॥ १४७

*bhojanam na'nuvams'am sya'c chayanam ca tathaiva ca /  
anuvams'a' gr'hadva'ram naiva ka'ryam s'ubha'rthibhih // 147*

In the place synchronizing with the sub-diagonal of the house, dining should not be done. Sleeping also is not to be done there. The entrance of the house should never be designed in the sub-diagonal by those desirous of auspicious benefits.

एकशाला गृहं कुर्वन् याम्ये कुर्यात्प्रयत्नतः ।  
द्वे द्वे वारुण याम्ये ते शाले कार्ये त्वतन्द्रितः ॥ १४८

*eka s'a'la' gr'ham kurvan ya'mye kuryat prayatnatah /  
dve dve va'run.a ya'mye te s'a'le ka'rye tvatandritah // 148*

If eka-s'a'la' type of house is to be constructed, all care should be taken to see that it is built in the south of the selected ground. In the west and in the south, dvi-s'a'la' type of buildings are to be constructed with untiring efforts by the Master.

कोणशालां तु कृत्वा तु वसन्नाशु विनश्यति ।  
द्विजगेहस्य वंशं तु पूर्वाग्रं परिकल्पयेत् ॥ १४९



*kon.a s'a'la'm tu kr'tva' tu vasanna's'u vinas'yati /  
dvija gehasya vams'am tu pu'rva'gram parikalpayet // 149*

If the house is built in the coners of the selcted ground, those who occypy that house will be ruined within a short span of time. In the house meant for the brahmins, the cross-beam should be placed in such a way that its tip-end lies in the east.

याम्याग्रं क्षत्रियाणां तु पश्चिमाग्रं विशां भवेत् ।  
शूद्राणां उत्तरस्यं स्यात् एष वंशाग्रको विधिः ॥ १५०

*ya'mya'gram ks''atriya'n.a'm tu pas'cima'gram vis'a'm bhavet /  
s'u'dra'n.a'm uttarasyam sya't es''a vams'a'grako vidhih // 150*

In the house meant for kshatriyas, the tip-end of the cross-beam should lie in the south. In the house meant for vaisyas, the tip-end of the cross-beam should lie in the west. In the house fit for the sudras, the tip-end of cross-bem should lie in the north. This is the settled rule for placing the tip-end of the cross-beam.

द्विज क्षत्रिय वैश्यानां युग्मपादाः प्रकीर्तिताः ।  
शूद्राणां अन्यजातीनां अयुग्मस्तम्भ इष्यते ॥ १५१

*dvija ks''atriya vais'ya'na'm yugma pada'h praki'rtita'h /  
s'u'dra'n.a'm anya ja'ti'na'm ayugma stambha is''yate // 151*

For the brahmins, kashatriyas and vaisyas, pillars should be in even number. For the sudras and other castes, pillars should be in odd number.

खदिरं खादिरं चैव शमी स्यात्द्विजराजयोः ।  
सिलिन्द्रः पिशितं चैव मधूको वैश्य पादपः ॥ १५२  
राजादनं च निंबश्च सिलिन्द्रः पिशितं तु वा ।  
शूद्राणां स्तंभ योग्यं स्यात् त्वक्साराः सर्वयोग्यकाः ॥ १५३

*khadiram kha'diram caiva s'ami' sya'd dvija ra'jayoh /  
 silindrah pis'itam caiva madhu'ko vais'ya pa'dapa'h // 152  
 ra'ja'danam ca nimbas'ca silindrah pis'itam tu va' /  
 s'u'dra'n.a'm stambha योग्यं स्यात् त्वक्सा'रा'ह सर्वा योग्याका'ह //*

With regard to the timber for making the pillars, khadira, kha'dira and sami trees are good for the brahmins and kings(kshatriyas). Silindra, pisita and madhuka trees are good for the vaisyas. Ra'jadanam, nimba, silindra and pisita trees are good for the sudras. Generally, bamboo is good for the people of all castes.

गेहाकारं चतुर्भागं पञ्चभागान्तरं तु वा ।  
 पादव्यास इति प्रोक्तो गेहव्यासकरात्तु वा ॥ १५४  
 यावन्तो विपुला हस्तास्तावदङ्गुलि संख्यया ।  
 सर्वेषामपि गेहानां स्तंभ विस्तार इष्यते ॥ १५५

*geha'ga'ram caturbha'gam pan''cabha'ga'ntaram tu va' /  
 pa'da vya'sa iti prokto gehavya'sa kara'ttu va' // 154  
 ya'vanto vipula' hasta's ta'vadan'guli samkhyaya' /  
 sarves''a'mapi geha'na'm stambha vista'ra is''yate // 155*

The measure of one grid along the length of the house is to be divided into 4 or 5 parts and one part should be taken to be the width of the pillar. Or, the measure of one grid along the width of the house may also be taken for deciding the width of the pillar in this way. As an alternative, the total number of hstas for the width of the house may be taken to be the total number of angulas and this should be taken as the width of the pillar. Thus, the proportionate width of the pillar should be decided for the people of all castes.

उत्तरे विप्रगेहं स्यात्पूर्वे नृपगृहं मतम् ।  
 दक्षिणे वैश्यगेहं स्यात्पश्चिमे शूद्रजातये ॥ १५६

*uttare vipra geham sya't pu'rve nr'pa gr'ham matam /*  
*daks'in.e vais'yageham sya't pas'cime s'u'dra ja'taye ॥ 156*

The houses for the brahmins should be in the north. For kashatriyas, they should be in the east. For vaisyas, they should be in the south. And for sudras, they should be in the west.

गृहमध्यम भित्तिश्च पदमध्य विवर्जिता ।  
तामाश्रित्य तु कुल्याभं द्वारद्वयमिष्यते ॥ १५७

*gr'ha madhyama bhittis'ca padamadhya vivarjita' /*  
*ta'ma's'ritya tu kulya'bham dva'radvayam ihes'yate ॥ 157*

The wall raised in the central square(brahma sthana) of the house should not be in the middle line of grids. Considering the relative positions of grids and the wall, the position of the front door of the house should be determined. If needed, two entrances may be provided in appropriate grids.

सर्वथा भिन्न शालासु सन्धिकर्म न कारयेत् ।  
देवतास्थापनं पिण्डं शालासु न विधीयते ॥ १५८

*sarvatha' bhinna s'a'la'su sandhikarma na ka'rayet /*  
*devata'stha'panam pin.d'am s'a'la'su na vidhi'yate ॥ 158*

In the main buildings which have been built separately, joining of the buildings by means of link-walls should not be done. There should not be installation of any deity or the offering of rice-balls(bali) to the deities.

एकैकान्तरिताः पादा नीरन्ध्रा वा निवेशिताः ।  
अन्यागारादिषु द्वौ द्वौ पञ्च वा स्युर्यथेच्छया ॥ १५९

*ekaika'ntarita'h pa'da' ni'randhra' va' nives'ita'h /*  
*anya'ga'ra'dis'u dvau dvau pan'ca va' syuryathechaya' ॥ 159*

The pillars which should be free from cavities and holes are to be erected leaving an interspace evenly between them. In the rooms of the outer belt, two pillars or five pillars in each may be erected as desired by the Master.

धनक्षयो मन्दवेधे तीव्रस्स्याद् ऋणबन्धनम् ।  
त्रिचूली वैश्य शूद्राणां पञ्च सप्त महीभृताम् ॥ १६०

*dhanaks''ayo manda vedhe ti''vrassya'd r'n.a bandhanam /  
tricu'li' vais'ya s'u'dra'n.a'm pan''ca sapta mahibhr'ta'm //160*

If there is the defect of vedha caused by the position of Saturn, in the process of erecting the pillars, the Master will suffer the loss of wealth. If there is the defect of adhica'ra caused by the position of Saturn, then the Master will be entangled in debts. For the vaisyas and sudras, there should be three tuft-like motifs(capitals) on the top of the building. For the kshatriyas, there should be 5 or 7 tuft-like motifs.

ब्राह्मणानां तथैव स्स्युरेकादश तु वेदिकाः ।  
पाषण्डाश्रमिणां युग्मसंख्या चूली विधीयते ॥ १६१

*bra'hman.a'na'm tathaivassyuh eka'das'a tu vedika'h /  
pa's''an.d'a's'ramin.a'm yugma samkhya' cu'li' vidhi'yate //161*

For the brahmins, there may be 5, 7, or 11 tuft-like motifs. For the monks belonging to the heterodox systems, the tuft-like motifs should be in even number.

शिलास्तंभं शिलाकुड्यं नरावासे न कारयेत् ।  
तृणाद्यैर्मृण्मयाच्छाद्यं लोष्टाच्छाद्यं च मृण्मयम् ॥ १६२

*s'ila'stambham s'ila' kud'yam nara'va'se na ka'rayet /  
tr'n.adyairmr'n.maya'ccha'dyam los''t'a'ccha'dyam ca mr'n.mayam //*

In the houses meant for the human beings, pillars should not be made of stones; for them, walls should not be built with stones. The roof of their houses should be evenly covered with grass and such other materials, fresh earth, tiles made of earth and other such materials made of lump clay.

कुर्यादानन हन्नाभिरुत्सेधाः क्रमेणन तु ।  
अधिष्ठानं च याम्यादि चतुर्गृह विधौ भवेत् ॥ १६३

*kurya'da'nana hr'nna'bhirutsedha'h kramen.ana tu /  
adhis't'ha'nam ca ya'mya'di caturgr'ha vidhau bhavet ॥ 163*

For the houses to be built in the south, west, north and east, the height of base (adhis't'ha'na) should be from the foot to face, foot to heart. foot to navel and foot to hip of the Master respectively.

द्वारस्यान्तस्तु निम्नश्चेद् वृद्धिर्वेशमाधिपस्य तु ।  
उन्नतिश्च बहिर्ज्ञेया द्वारस्य रिपुवर्धनी ॥ १६४

*dva'rasya'ntastu nimnas'ced vr'ddhir ves'ma'dhipasya tu /  
unnatis'ca bahir jn'eya' dva'rasya ripu vardhani' ॥ 164*

If the height of the entrances provided in the interior of the house is less than the height of the main entrance, then such house will augment the wealth of the owner. If it is greater than the height of the outer main entrance, then it will result in the increase of enemies.

भल्लाटे द्वारमिष्टं स्याद् ब्राह्मणानां विशेषतः ।  
माहेन्द्रं भूभुजां विद्याद्वणिजामपि राक्षसम् ॥ १६५  
पुष्पदन्त पदद्वारं शूद्राणामेव भाषितम् ।  
तद्दिगीशान् समाश्रित्य द्वारं विधिवदाचरेत् ॥ १६६

*bhalla't'e dva'ram is't'am sya'd bra'hman.a'na'm vis'es''atah /  
ma'hendram bhy'bhuja'm vidyad van.ija'mapi ra'ks''asam // 165  
pus''padanta padadva'ram s'u'dra'n.a'meva bha's''itam /  
taddigi's'a'n sama's'ritya dva'ram vidhivad a'caret // 166*

Especially for the brahmins, it is good to have the entrance in the grids of Bhalla'ta. For kshatriyas, entrance should be in the grids of Mahendra. For vaisyas, entrance should be in the grids of Ra'ks''asa. For sudras, entrance should be in the grids of Pushpadanta. Considering the guardian deity of the concerned direction, entrance should be designed according to the rules set forth in this scripture.

मध्यसूत्रस्य वामे वा द्वारं विधिवदाचरेत् ।  
जलद्वारं पुनस्तेषां प्रवक्ष्यामि निवेशनम् ॥ १६७

*madhyasu'trasya va'me va' dva'ram vidhivad a'caret /  
jaladva'ram punastes''a'm prvaks''ya'mi nives'anam // 167*

Or, the entrance may be designed to the left of the central line of the ground plan according to the settled rules. Then I will explain the suitable position for drains needed for such houses.

जयन्ते तु महेन्द्रे च राक्षसे वितथे भृशे ।  
पुष्पदन्ते च सुग्रीवे भल्लाटे गृहमुख्यके ॥ १६८  
ब्रह्मणोऽभिमुखं ब्रह्म परावृद्धिर्निषिद्धयते ।

*jayante tu mahendre ca raks''ase vitathe bhr's'e /  
pus''padante ca sugri've bhalla't'e gr'ha mukhyake // 168  
brahman.o abhimukham brahma para'vr'ddhir nis''iddhyate /*

In the grid of Jayanta, Mahendra, Ra'ks''asa, Vitatha, Bhr's'a, Pus''padanta, Sugriva, Bhalla't'a, Gr'haks''ata and Mukhya, the drain should be provided. The drain placed in front of Vastu Brhma or behind him, will arrest the growth of wealth.

एकत्रिपञ्च सप्तांशे ध्वजसिंह वृषद्विपाः ॥	१६९
पूर्वाद्यासु शुभाह्येते आयाद्यास्त्वनुलोमतः ।	
द्विचतुष्पद्सुस्थानां धूमश्चखरवायसाः ॥	१७०
आग्नेयादि विदिक्ष्वेते वर्जनीया बुभुक्षुभिः ।	
ध्वजस्सिंहो वृषो हस्ती यस्य तद्वेश्मनो मुखम् ॥	१७१
तस्य प्रत्यगुदक्प्रार्ची दक्षिणं स्वामिनो गृहम् ।	

*ekatripan" caka sapta' ms' e dhvaja simha vr's" advipa'h ॥ 169*  
*pu' rva' dya' stu s' ubha' hyete a' ya' dya' stvanulomatah ।*  
*dvicatus" s' d' vasustha' na' m dhu' mas' va khara va' yasa' h ॥ 170*  
*a' gneya' di vidiks" vante varjani' ya' bubhuks" bhih ।*  
*dhvajas simho vr's" o hasti yasya tadves' mano mukham ॥ 171*  
*tasya pratyagudak pra' ci' m daks" in. a. sva' mino gr' ham ।*

In the first, third, fifth and seventh parts denoting the main directions are dhvaja yoni, simha yoni, vr's"abha yoni and gaja yoni corresponding to the east, south, west and north respectively. These are very auspicious for the benefits of income and others in successive order. In the second, fourth, sixth and eighth parts are dhu'ma yoni, s'va'na yoni, khara yoni and va'yasa yoni corresponding to the south-east, south-west, north-west and north-east and these are to be abandoned by the seekers of worldly enjoyments in view of the orientation of the building. For those buildings which have dhvaja yoni, simha yoni, vr's"abha yoni and gaja yoni, their front side should be in the west, north, east and south respectively.

ध्वजो याति हरिस्थानं गजस्थानं च खेसरी ॥	१७२
सर्वेष्युक्षपदं यान्ति न चोक्षा यान्ति कुत्रचित् ।	
उक्षे द्वारं न कर्तव्यं उपमध्ये ऽथवा भवेत् ॥	१७३

*dhvajo ya'ti haristha'nam gajastha'nam ca khecari' // 172*  
*sarvepuks''apadam ya'nti na coks''o ya'nti kutracit/*  
*uks''e dva'ram na kartavyam upmadhye athava' bhavet// 173*

Dhvaja yoni synchronises with simha yoni. Gaja yoni synchronises with simha yoni. Dhvaja, simha and gaja – all these synchronise with vr's''abha yoni. But vr's''abha yoni never synchronises with other yonis. In the place of vr's''abha yoni, entrance should not be constructed. In this place, entrance is to be designed in the secondary central line.

ब्राह्मणानां उदग्द्वारं प्राग्द्वारं क्षत्रियस्य तु ।  
 वैश्यस्य दक्षिणद्वारं श्रेष्ठं शूद्रस्य पश्चिमम् ॥ १७४  
 शालाद्वारं इदं प्रोक्तं चतुर्गृह विधावपि ।

*bra'hman.a'na'm udagdva'ram pra'gdva'ram ks''atriyasya tu/*  
*vais'yasya daks''in.adva'ram s'res''t'am s'u'drasya pas'cimam//*  
*s'a'la'dva'ram idam proktam caturgr'ha vidha'vapi/*

North entrance is highly beneficial for the brahmins. East entrance is agreeably good for the kshatriyas. South entrance is supremely good for vaisyas. West entrance is exceedingly auspicious for sudras. S'ala' type of building provided with appropriate entrance has been explained so far according to the houses to be built in the four main directions.

याम्यालय बहिर्द्वारं भल्लाटे परिकल्पयेत् ॥ १७५  
 माहेन्द्रं पश्चिमे भागे गान्धर्वं सौम्यगेहके ।  
 पुष्पदन्त पदद्वारं पूर्वगेहे विधीयते ॥ १७६

*ya'mya'laya bahirdva'ram bhalla't'e parikalpayet// 175*  
*ma'hendram pas'cime bha'ge ga'ndharvam saumya gehake/*  
*pus''padanta padadva'ram pu'rvagehe vidhi'yate// 176*



For the houses in the south, main entrance should be constructed in the place of Bhalla't'a. For the houses in the west, it should be in the place of Mahendra. For the houses in the north, it should be in the place of Gandharva. For the houses in the east, it should be in the place of Pus'padanta.

ऐशान्यां पचनस्थानं ब्राह्मणानां विधीयते ।	
आग्नेय्यां पचनस्थानं क्षत्रियाणां प्रशस्यते ॥	१७७
नैर्ऋत्यां पचनस्थानं वैश्यानां तु प्रशस्यते ।	
वायव्यां पचनस्थानं शूद्राणां संप्रशस्यते ॥	१७८

*ais'a'nya'm pacanastha'nam bra'hman.a'na'm vidhi'yate |*  
*a'gneyya'm pacanastha'nam ks''atriya'n.a'm pras'asyate || 177*  
*narr'tya'm pacanastha'nam vais'ya'na'm tu pras'asyate |*  
*va'yavya'm pacanastha'nam s'u'dra'n.a'm sampras'asyate || 178*

For the brahmins, kitchen should be in the north-east. Kitchen in the south-east is highly recommended for the kshatriyas. Kitchen in the south-west is recommended for vaisyas. Kitchen in the north-west is prescribed for the sudras.

पूर्वस्यां भोजनस्थानं आग्नेय्यां महानसम् ।	
याम्यायां शयनस्थानं नैर्ऋत्यां आयुधालयः ॥	१७९
मैत्रस्थानं तु वा तत्र वारुण्यां उदकालयः ।	
गोष्ठागारं च वायव्यां उत्तरस्यां धनालयः ॥	१८०
नित्यनैमित्तिकार्थं स्यादैशान्यां यागमण्डपम् ।	

*pu'rvasya'm bhojanastha'nam a'gneyya'm maha'nasam |*  
*ya'mya'ya'm s'ayanastha'nam narr'tya'm a'yudha'layah || 179*  
*maitrasthanam tu va' tatra va'run.ya'm udaka'layah |*  
*gos''t'ha'ga'ram ca va'yavya'm uttarasya'm dhana'layah || 180*  
*nitya naimittika'rtham sya'd ais'a'nya'm ya'gaman.d'apam |*

Dining hall should be in the east. Well-furnished kitchen should be in the south-east. Bedroom should be in the south. Room for keeping household tools and instruments

should be in the south-west. Or, reception hall may be in the south-west. Provision for the storage of water should be in the west. Meeting hall or council room should be in the north-west. Room for keeping money and treasure should be in the north. Hall for the daily and occasional performances of sacrifice(yajna) should be in the north-east.

काञ्चीलवणयोः पात्रं प्रागुदग्दिशि विन्यसेत् ॥	१८१
अन्तरिक्षेऽपि वा चुल्ली लूखली सवितर्यपि ।	
अन्नप्राशनमार्यांशे चेन्द्राण्यां च सवित्रके ॥	१८२
विवस्वदंशे श्रवणं विवाहो मैत्र देशके ।	
क्षौद्रं इन्द्रजये विद्याद्वायौ सोमे च वा भवेत् ॥	१८३

<i>ka'n"ci' lavan.ayor pa'tram pra'gudagdis'i vinyaset ॥</i>	181
<i>antariks"e api va' culli' lu'khali savitaryapi ॥</i>	
<i>annapra's'anam arya'ms'e cendra'na'm ca savitrake ॥</i>	182
<i>vivasvadams'e s'ravan.am viva'ho maitra des'ake ॥</i>	
<i>ks"audram indrajaye vidya's va'yau some ca va' bhavet ॥</i>	183

Vessels for keeping sour gruel and salt should be kept in the north-east of the kitchen. Within the kitchen, the fire-place(oven made of earth) and mortar are to be kept in the grid of Antariksha and Savitru. The ceremony of giving the food for the first time to the new-born child should be conducted in the grid of Aryama, Indra and Savitraka. Hearing of instructions from the Guru is to be done in the place of Vivasvan. Marriage is to be performed in the place of Mitra. Worship of minor deities should be done in the place of Indrajanya , Vayu or Soma.

वितथोपनयश्चैव पितृदौत्रारिके पदे ।	
सुग्रीवे पुष्पदन्ते च प्रसूतिगृहमिष्यते ॥	१८४

<i>vitatopanayas'caiva pitr' dauva'rika pade ॥</i>	
<i>sugri've pus"padante ca prasu'ti gr'ham is"yate ॥</i>	184

Investiture of sacred thread(upanayana) should be done in the place of Vitatha, Pitru and Dauvarika. The room for the woman who has recently given birth to child should be in the place of Sugriva and Pushpadanta.

आपवत्से तु कोशस्स्यात् कुण्डमापे विधीयते ।  
अङ्कणं तु महेन्द्रांशे पेषणी च महीधरे ॥ १८५

*a'pavatse tu kos'assya't kun.d'am a'pe vidhi'yate |  
an'kan.am ca mahendra'ms'e pes'an.i' ca mahi'dhare || 185*

Store-room for liquid items should be in the place of Apavatsa(inside the kitchen). The water-tank should be in the place of Apa ( on the upper roof). Courtyard should be in the place of Mahendra. Stone and muller should be kept in the grids of Mahidhara (inside the kitchen).

भृङ्गराजनि सुग्रीवे पितृदौवारिके पदे ।  
अरिष्टागारमिष्टं स्यात् तत्रोपस्कार भूमिकम् ॥ १८६

*bhr'n'gara'jani sugri've pitr' dauva'rike pade |  
aris't'a'ga'ram is't'am sya't tatropaska'ra bhu'mikam || 186*

The lying-in-chamber should be in the place of Bhr'n'garaja, Sugriva, Pitru and Dauvarika. In the same grids of these deities inside the kitchen should be store room for keeping mustard, pepper and such other seasoning items.

वाहनं द्वारयाम्ये स्यात् स्नानशाला च वारुणे ।  
असुरे धान्यवासस्स्याम् आयुधादीन्द्रराजके ॥ १८७

*va'hanam dva'ra ya'mye sya't sna'na s'a'la' ca va'run.e |  
asure dha'nyava'sassya'm a'yudha'di'ndrara'jake || 187*

Room for vehicle should be in the left side of the entrance. Bathroom should be in the place of Varuna. Store- room for grains should be in the grids of Asura. Store- room for apparatus and tools meant for garden works should be in the place of Indraraja.

मित्रवासस्तथा मित्रे रोगे वोलूखलं मतम् ।  
भूधरे कोशगेहं स्यान्नागांशे घृतमौषधम् ॥ १८८

*mitrava'sas tatha' mitre ro'ge volu'khalam matam /  
bhu'dhare kos'ageham sya'n na'ga'msr ghr'tam aus''adham //188*

Guest room should be in the place of Mitra. Mortar is to be kept in the grid of Roga (inside the kitchen). General store-room should be in the place of Pruthvidhara. In the grids of Naga, ghee and medicinal items are to be kept.

जयन्ते चापवत्से च पर्जन्ये च शिवे क्रमात् ।  
विषप्रत्यौषधं चैव कूपे देवगृहं भवेत् ॥ १८९

*jayante ca'pavatse ca parjanya ca s'ive krama't /  
vis''apratyaus''adham caiva ku'pe devagr'ham bhavet // 189*

The medicinal powder to be used as antidote for poison should be kept in the grids of Jayanta, Apavatsa, Parjanya or Siva inside the general store-room. Room for the worship of family-deity should be in the north-east.

सवित्राद्यन्तरिक्षान्तं सव्यञ्जन महानसम् ।  
वितथे पूष्णि सावित्रे भोजनागार एव वा ॥ १९०

*savitra'yantariks''a'ntam savyan''jana maha'nasam /  
vitate pu's''n.i sa'vitre bhojana'ga'ra eva va' // 190*

In the place extending from Savitru to Antariksha, large-sized kitchen room provided with all essential items needed for making side-dishes and others may be designed. The dining hall may be in the place covering the grids of Vtatha, Pushan and Savitru.

ऋक्ष भल्लाट सोमेषु भवेदास्थान मण्डपम् ।  
मुख्ये वोल्खलं कुर्याद्गणिकाश्च प्रशंसिताः ॥ १९१

*r'ks''a bhalla't'a somes''u bhaveda'stha'na man.d'apam /  
mukhye volu'khalam kurya'd gan.ika's'ca pras'amsita'h ॥ 191*

In the case of palace, the assembly hall should be in the place covering the grids of Ruksha, Bhallata and Soma. As an alternative, the courtesans may keep the mortar in the grids of Mukhya.

वाहनात्पुरतो वामे कीर्तिदा वा विशेषतः ।  
मध्यमण्डप संयुक्तं चतुर्गृहमुदाहृतम् ॥ १९२

*va'hana'tpurato va'me ki'rtida' va' vis'es''atah /  
madhya man.d'apa samyuktam caturgr'ham uda'hr'tam ॥ 192*

Keeping the vehicle in the left side of portico may be observed as a special arrangement in a kirtikara type of building. The caturgr'ha type of building should be provided with central pavilion.

पर्यन्तभित्ति शिरसि जलपाथः कुलक्षयः ।  
तीव्रसंक्रमणं तस्मिन् गृहस्यास्य न शोभनम् ॥ १९३  
एतत्सर्वं तु सामान्यं शालासु च गृहेषु च ॥ १९४

*paryanta bhitti s'irasi jalapa'thah kulaks''ayah /  
ti'vra samkraman.am tasmin gr'hasya'sya na s'obhanam ॥ 193  
etat sarvam tu sa'ma'nyam s'a'la'su ca gr'hes''u ca ॥ 194*

Placing of open duct on the top of the boundary wall will lead to the ruin of one`s own lineage. Provision of very narrow passage which encircles the boundary wall is not auspicious for the building. These are the general details related to the main building and successive building and to the houses.

। इति कामिकाख्ये महातन्त्रे क्रियापादे शालालक्षण विधिर्नाम पञ्चत्रिंशत्तमः पटलः ।  
iti ka`mika`khye maha`tantre kriya`pa`de s`a`la`laks`an.avidhir na`ma pan`catris`attamah pat`alah

This is the 35<sup>th</sup> chapter titled “ Directions for the Construction of Single Mansion and Successive Mansions” in the Kriya Section of the Great Tantra called Ka`mika

## ३६ विशेषशाला लक्षण विधि:

### 36 VIS'ES''A S'A'LA' LAKS''AN.A VIDHIH

#### 36 The Lineaments of Specific Main Buildings

विशेष लक्षणं वक्ष्ये शालानां श्रुणत द्विजाः ।	
त्रिचतुर्हस्तमारभ्य द्विद्विहस्त विवर्धनात् ॥	१
चतुर्विंशत्यरत्न्यन्ता रुद्र संख्या समीरिता ।	
एकशाला द्विशाला स्यात्कथ्यते द्वित्रिशालाके ॥	२

<i>vis'es''a laks''an.am vaks''ye s'a'la'na'm s'r'n.uta dvija'h /</i>	
<i>tricaturhastama'rabhya dvidvihasta vivardhana't //</i>	1
<i>caturvims'atyaratnyanta' rudrasamkhya' sami'rita' /</i>	
<i>ekas'a'la' dvis'a'la'sya't kathyate dvitris'a'lake //</i>	2

O, the twice-born Sages!, then I will explain the specific lineaments of main buildings. Listen to them. Starting from 3 or 4 hastas and increasing successively by 2 hastas each time, the maximum of 23 or 24 hastas is to be reached. Thus, in this kind of enumeration, there are 11 kinds of measurements. Based on these measures, the single row mansion, mansion of two rows and mansion of three rows are to be built.

सप्ताष्टरत्निमारभ्य द्विद्विहस्तेन विवर्धयेत् ।	
एकोनविंशद्रत्न्यन्तास्सप्तधा द्वित्रिशालके ॥	३

<i>sapta's''t'a ratnima'rabhya dvidvihastena vivardhayet /</i>	
<i>ekonavims'at ratnyanta's saptadha' dvitris'a'lake //</i>	3

Starting from 7 or 8 hastas and increasing successively by 2 hastas each time, the maximum of 19 or 20 hastas should be reached. In this process, there are 7 types of measurements applicable to the mansion of three rows of building

एवं विस्तार आख्याता आयामस्त्विह कथ्यते ।  
पादादिकमथाध्यर्धं पादोनद्विगुणं तथा ॥ ४  
द्विगुणं वा तदर्धं च त्रिपादद्विगुणोपरि ।  
त्रिगुणान्त प्रमाणेन आयामस्त्वष्टधा मतः ॥ ५

*evam vista'ra a'khya'ta' a'ya'mastviha kathyate |*  
*pa'da'dikamatha'dhyardham pa'dona dvigun.am tatha' || 4*  
*dvigun.am va' tadardham ca tripa'dadvigun.opari |*  
*trigun.a'nta prama'n.ena a'ya'mastvas't'adha' matah || 5*

Thus, the measurements for the width of the building have been told. Now, I will speak on the measurements for the length. One fourth, half and three fourth of the starting measure , twice the starting measure – in this way the length is to be increased. Then, one fourth , half, three fourth should be added further and the maximum of thrice the starting measure is to be reached. Thus, there are eight kinds of length available for the main buildings.

सर्वदैर्घ्यं सुराणां स्याद् द्विगुणान्तं नृणां मतम् ।  
द्विगुणाद्यायतास्सर्वे विहाराश्रम वासिनाम् ॥ ६  
सर्वस्मिन् संगमोपेते द्विगुणास्यायतिर्मता ।

*sarvadairghyam sura'n.a'm sya'd dvigun.antam nr'n.a'm matam |*  
*dvigun.adya'yata's sarve viha'ra's'rama va'sina'm || 6*  
*sarvasmin san'gamopete dvigun.asya'yatir mata' |*

Length which is thrice the width is applicable to the buildings meant for the deities. For human beings, length should be twice the width. Various lengths from twice the width to twice and three fourth of the width are applicable to the monks living in the buddhist monasteries and hermitages. In a place where all classes of people live together, length which is twice the width is applicable.



विस्तार सम उत्सेधस्साङ्घिसार्धस्त्रिपादयुक् ॥ ७  
द्विगुणः पञ्चधोत्सेधशालानां परिकीर्तितम् ।  
शान्तिदः पुष्टिदः पश्चाज्जयदो धनदो भवेत् ॥ ८  
अद्भुतप्रदमित्येवं उत्सेधफलमीरितम् ।

*vista'ra sama utsedhas sa'n'ghrissa'rdhastripa'dayuk* ॥ 7  
*dvigun.ah pan''cadhotsedhas's'a'la'na'm pariki'rtitam* ।  
*s'a'ntidah pus''t'idah pas'ca'j jayado dhanado bhavet* ॥ 8  
*adbhudapradam ityevam utsedha phalam i'ritam* ।

Height of the building could be held in various ways. Height equal to the width, one and one fourth, one and half, one and three fourth of the width and twice the width – in this way, there are five kinds of height. Based on the consummate effect of such heights, the main buildings are significantly called s'a'ntida, pus''t'ida, jayada, dhanada and adbhuda prada respectively.

दक्षिणे पश्चिमे चैव शाला वैशेषिकी नृणाम ॥ ९  
याम्य पश्चिम हीने तु लाङ्गले मरणं भवेत् ।  
तद्युक्ते लाङ्गले गेही श्रीः पुष्टिश्च प्रकीर्तिता ॥ १०

*daks''in.e pas'cime caiva s'ala' vais'es''iki' nr'n.a'm* ॥ 9  
*ya'mya pas'cima hi'ne tu la'n'gale maran.am bhavet* ।  
*tadyukte la'n'gale gehi' s'ri'h pus''t'is'ca praki'rtita'h* ॥ 10

It is specifically good for the human beings to have the row of building in south and west arranged so as to look like a plough(la'n'gala). The langala type of building in which the two rows of building are not designed in south and west will cause death to the owner. The langala house in which two rows are arranged in the south and west will yield wealth and prosperity to the owner.

याम्य पश्चिम हीनायां शालायां सर्वदोषदा ।  
एका वा सद्विशाला वा त्रिशाला वा द्विसन्धिका ॥ ११

*ya'mya pas'cima hi'na'ya'm s'a'la'ya'm sarvados''ada' /  
eka' va sadvis'a'la' va' tris'a'la' va' dvisandhika' //* 11

The mansions in which rows of building have not been built in the south and west will afflict the owner or inhabitants with all sorts of distress and grief. There may be a single row mansion, mansion of two rows and mansion of three rows. There should be one joint for the mansion of two rows of building and two joints for the mansion of three rows of building.

पाषण्डकानां मर्त्यानां विप्राणां धरणीभृताम् ।  
वैश्यानामपि शूद्राणां अन्यद् द्व्यन्तरजन्मनाम् ॥ १२

*pa's''an.d'aka'na'm martya'na'm vipra'na'm dharan.i' bhr'ta'm /  
vais'ya'na'm api s'u'dra'na'm anyadvyantara janmana'm //* 12

Such types of building are fit for those who belong to the heterodox systems, brahmins, kings(kashatriyas), vaisyas, sudras and others who belong to the mixed castes.

शालैका दण्डखण्डाभा द्विनेत्रा मुखधारिणी ।  
तथैव द्वित्रिशाले च सर्वग्रामादिके मते ॥ १३

*s'a'laika' dan.d'akhan.d'a'bha' dvinetra mukhadha'rin.i' /  
tathaiva dvitris'a'le ca sarvagra'ma'dike mate //* 13

Single row mansion should look like a broken staff and it should be provided with two facades and portico. The mansion of two rows(dvi s'a'la') and that of three rows (tris'a'la')also should be provided with such components. These mansions may be built in all villages and cities.

त्रिचतुर्दशहस्तात्तु द्विद्विहस्तेन वर्धयेत् ।  
षट्सप्तषष्टिहस्ताश्च चतुश्शाला विशालता ॥ १४

*tricaturdas'a hasta'ttu dvidvihastena vardhayet /  
s''at'sapta s''as''t'i hasta's'ca catus's'a'la' vis'a'lata' // 14*

Commencing from 42 hastas and increasing successively by 2 hastas, the maximum width of the mansion consisting of four rows( catus's'a'la) of building should be upto 402 hastas.

हीनं निकृष्टं मध्यञ्चोत्कृष्टं सा च पृथक्पृथक् ।  
अष्टाविंशतिमानानि चतुश्शाला विशालके ॥ १५

*hi'nam nikr's''t'am madhyan''cotkr's''t'am sa' ca pr'thak pr'thak /  
as''t'a'vims'ati ma'na'ni catus's'a'la' vis'a'lake // 15*

The catus's'a'la type of building is of four kinds – lowest, low, medium and supreme. There are 28 varieties of measurements for the width of the catus's'a'la.

तस्मात्त्रिंशत्करैर्वृद्धिच्छत्रशाला विशालके ।  
तस्मात्तस्माद् द्विहस्ताभ्यां षट् सप्तकरपूर्वका ॥ १६  
नवत्यरत्निरुद्दिष्टा त्रिपञ्चाष्ट समाहता ।  
तत आरभ्य हस्ताभ्यां बन्धयेच्छतरत्निकम् ॥ १७

*tasmattrims'atkarairvr'ddhicchatra s'a'la' vis'a'lake /  
tasma'ttasma'd dvihasta'bhya'm s''at'sapta karapu'rvaka' // 16  
navatyaratniruddis''t'a' tripan''ca's''t'a sama'hr'ta' /  
tata a'rabhya hasta'bhya'm bandhayecchata ratnikam // 17*

For the mansion consisting of 7 rows of building, called chatra s'a'la(sapta s'a'la), starting measure of the width is 30 hastas added to the measure mentioned before. Commencing from 42 hastas and increasing by 2 hastas successively, the width may go upto 90 hastas. Then, commencing from 90 hastas and increasing by 2 hastas successively, the architect may limit the maximum at 100 hastas.

षट्सप्तरत्नि संयुक्तं दशशालं तु मानतः ।  
सर्वत्र चित्रमित्युक्तं संख्यया त्वष्टषड् भवेत् ॥

१८

*s''at'sapta ratni samyuktam das'a s'a'lam tu ma'natah /  
sarvatra citram ityuktam samkhyaya' tvas''t'as''at' bhavet ॥ 18*

The mansion consisting of 10 rows of building( das'a s'a'la) should have a minimum width of 42 hastas. In all places, das'a s'a'la type of building which has the minimum width of 48 hastas is called citra.

हीनं जातिरिति प्रोक्ता निकृष्टं छन्द उच्यते ।  
मध्यं स्याद्विकल्पं तु श्रेष्ठमाभास नामभाक् ॥

१९

*hi'nam ja'tiritiprokta nigr's''t'am chanda ucyate /  
madhyamam syadvikalpam tu s'res''t'ham a'bha'sa na'mabha'k ॥*

These are the lineaments of lowest type of s'a'la building which is called ja'ti. The low type of s'a'la is called chanda. The medium type of s'a'la is called vikalpa . The foremost type of s'a'la is called a'bha'sa.

एतन्नाम्ना चतुस्सप्त दशशालं क्रमेण तु ।  
तुरङ्गावधिमेधाख्या लभते दीर्घहीनकम् ॥

२०

*etanna'mna' catussapta das'a s'a'lam kramen.a tu /  
turan'ga'vadhi medha'khyā' labhate di'rgha hi'nakam ॥ 20*

Chanda, Vikalpa and A'bha'sa – these are the significant names of the catus' s'a'la, sapta s'a'la and das'a s'a'la respectively. The s'a'la buildings which are with reduced length are called turan'ga and adhi medha.

अत्राप्युत्सेधदीर्घे च पूर्ववत्परिकल्पयेत् ।  
समं तु चतुरश्रं तु दैवमानुषमीरितम् ॥  
पाषण्डदेविप्रादि यागयोग्यमिति स्मृतम् ।

२१

*atra'pyutsedha di'rghe ca pu'rvavat parikalpayet /  
samam tu caturas'ram tu daivama'nus''ami'ritam // 21  
pa's''an.d'a deva vipra'di ya'gayogyam itismr'tam /*

Even for turan'ga and adhi medha classes of building, height and length should be derived so as to be in exact proportion with the width as done before. The s'a'la buildings whose length and width are equal so as to be in square design are fit for the monks of heterodox systems, brahmins and for the performance of yajnas.

दण्डकं मौलिकं स्वस्तिभद्रं चैव चतुर्मुखम् ॥ २२  
देवादीनां तु सामान्यं चतुर्विधमुदाहृतम् ।  
विन्यासं दण्डकादीनां प्रवक्ष्यामि यथाक्रमम् ॥ २३

*dan.d'akam maulikam svastibhadram caiva caturmukham // 22  
deva'di'na'm tu sa'ma'nyam caturvidham ud'ahr'tam /  
vinya'sam dan.d'ka'di'na'm pravks''ya'mi yatha' kramam // 23*

Dan.d'aka, Maulika, Svastibhadra and Caturmukha – these are the four types of s'a'la buildings, generally fit for the deities and others. Now I will explain the proper arrangement of dan.d'aka and other types of buildings in due order.

भागत्रयं तु विस्तारे त्वायामे चतुरंशकम् ।  
द्विभागो गेह विस्तार अग्रै वारस्तथैकतः ॥ २४  
द्विनेत्रं खण्डदण्डाभं सर्वेषां वासयोग्यकम् ।  
एतद्दण्डकमुद्दिष्टं शालानां स्युः षडंशकाः ॥ २५

*bha'gatrayam tu vista're tva'ya'me caturams'akam /  
dvibha'go geha vista'ra agre va'rastathaikatah // 24*

*dvinetram khan.d'a dan.d'a'bham sarves" a'm va'sa yogyakam /  
etad dan.d'akam uddis" t'am s'a'la'na'm syuh s"ad'ams'aka'h //*

The width should be divided into three parts and the length, into four parts. Out of these, two parts make the width of the house and one part is the width of verandah. This type of building should be provided with two facades, one in each side and it should appear as a broken log. This kind of s'a'la building is fit for all classes of people and it is called dan.d'aka. S'a'la buildings are associated with six components.

विस्तारे चतुरंशास्युरायामे स्यात् षडंशकम् ।  
गेहतारो द्विभागस्याद् द्व्यंशं क्रमणं भवेत् ॥ २६  
शेषं पूर्ववदुद्दिष्टं द्वितीयं दण्डकं मतम् ।

*vista're caturams'a'syura'ya'me sya't s"ad'ams'akam /  
gehata'ro dvibha'gasyad dvyams'am kraman.am bhavet // 26  
s'es"am pu'rvavad uddis" t'am dviti'yam dan.d'akam matam /*

The width should be divided into 4 parts and the length into 6 parts. Out of these, 2 parts are for the length of the building and 2 parts for the width of the passage (foot-path) which is to be designed round the house. All other details are as said before. This is the second type of dan.d'aka building.

त्रिभागो गेहविस्तारो द्विगुणं दैर्घ्यमिष्यते ॥ २७  
भागं च क्रमणं कुर्यात् ब्रह्मभित्तिसमन्वितम् ।  
कुल्याभद्वार संयुक्तं शेषं सर्वं तु पूर्ववत् ॥ २८  
वंशमूले तु वासस्याद्वंशाग्रे रङ्गमिष्यते ।  
सर्वत्र परितः कुड्यं रङ्गं पाद समन्वितम् ॥ २९  
पुरतः पृष्ठतो वापि पार्श्वतोवाप्यलिन्दकम् ।  
प्रासादवत् अलङ्कुर्यात् तृतीयं दण्डकं मतम् ॥ ३०

*tribha'go geha vista'ro dvigun.am dairghyam is"yate // 27  
bha'gam ca kraman.am kurya't brahma bhitti samanvitam /*

*kulya'bha dva'ra samyuktam s'es'am sarvam tu pu'rvavat* /28  
*vams'a mu'le ti va'sasya'd vams'a'gre ran'gam is'yate* /  
*sarvatra paritah kud'yam rangam pa'da samanvitam* // 29  
*puratah pr's't'ato va'pi pa'rs'vatova'pyalindakam* /  
*pra'sa'davat alan'kurya't tr'ti'yam dan.d'kam matam* // 30

The width of the house should be 3 parts and its length should be twice the width. It should have an encircling passage with a width of one part. It should be associated with a wall built around the brahma sthana. It should be provided with threshold and front door. Other details are as said earlier. There should be a hall at the base of the axis of the house. At the tip of this axis, there should be a theatre-like compartment which should be provided with enclosing wall on all sides and pillars. There should be corridor in the front, back and sides of the building. It should be ornamented with essential structures as being done for the temple. This is the third type of dan.d'aka.

तदेव मध्यमं रङ्गं वासो वंशाग्रमूलयोः ।  
शेषं पूर्ववदुद्दिष्टं चतुर्थं दण्डकं मतम् ॥ ३१

*tadeva madhyamam ran'gam va'so vams'a'gra mu'layoh* /  
*s'es'am pu'rvavad uddis't'am caturtham dan.d'kam matam* /31

The same house should be provided with theatre-like compartment in the middle and halls at the base and tip of the axis. All other components should be provided as said before. This is the fourth type of dan.d'aka.

षडंशो गेहविस्तारस्त्वायामो द्वादशांशकः ।  
भागेन परितोऽलिन्दश् शालाव्यासो द्विभागतः ॥ ३२  
तत्यमं पुरतोऽलिन्द युक्तान्तस्तम्भ संयुतम् ।  
पार्श्वयोर्द्वित्रिभागेन तारायरमौ विवासकौ ॥ ३३  
दि०वचतुर्भागविस्तारं धाममध्ये तु रङ्गकम् ।  
पञ्चमं दण्डकं प्रोक्तं पूर्ववच्छेषमाचरेत् ॥ ३४

*s''ad'ams'o gehavista'rast va'ya'mo dva'das'a'ms'akah /*  
*bha'gena parito alindas' s'a'la'vya'so dvibha'gatah // 32*  
*tatsamam purato alinda yukta'ntas stambha samyutam /*  
*pa'rs'vayor dvitri bha'gena ta'ra'ya'mau viva'sakau // 33*  
*dvicaturbha'ga vista'ram dha'madhye tu ran'gakam /*  
*pan''camam dan.d'akam proktam pu'rvavac ches''am a'caret // 34*

The width should be divided into 6 parts and the length into 12 parts. Corridor should be in one part and it should be designed all around the house. The width of the house should be 2 parts. In its front side, there should be balcony with the width of one part. In its interior, it should be provided with pillars. There should be two halls on its sides with 2 parts of width and 2 parts of length. In the middle of the house, there should be a theatre-like compartment whose width should be 2 parts and length 4 parts. All other components are to be built as said before. This is the fifth type of dan.d'aka.

व्यासे निभृतपाताल नन्दांशैक द्विकत्रिकैः ।  
 चतुर्भिः पुरतोऽलिन्दं स्यादेकद्वित्रिशालके ॥ ३५

*vya'se agnibhu'ta pa'ta'la nanda'ms'aika dvikatrikaih /*  
*caturbhih purato alindam sya'd eka dvitris'a'lake // 35*

In the houses with one, two or three main buildings, the width of corridor should be one third, two fifth, three seventh and four ninth of the width of the building.

एतदेव सभाकारं शिखरं मौलिकं मतम् ।  
 तदेव पुरतो भद्रं चतुर्द्विर्द्युशे तु संमतम् ॥ ३६

*etadeva sabha'ka'ram s'ikharam maulikam matam /*  
*tadeva purato bhadram caturdviyams'e tu sammataam // 36*

If the roof of the same building is provided with a finial in the form of sabha', then it is called maulika. It should be provided with a projection in its front side with 4 parts of length and 2 parts of width.



आयामेन विशालेन पुरतः पार्श्वयोर्द्वयोः ।  
 अंशकेऽलिन्दकं कुर्याद् व्यासे नेत्रत्रयान्वितम् ॥ ३७  
 एतत्स्वस्तिकमित्युक्तं चतुर्मुखमथोच्यते ।  
 तदेव पृष्ठतो भद्रयुक्तं यद्वत्पुरो भवेत् ॥ ३८

*a'ya'mena vis'a'lana puratah pa'rs'vayor dvayoh |*  
*ams'ake alindakam kurya'd vya'se netra traya'nvitam || 37*  
*etatsvastikam ityuktam caturmukham athocyate |*  
*tadeva pr's't'hato bhadrayuktam yadvat puro bhavet || 38*

Along the length and along the width and in front side and in two sides of the house, a cooridor should be designed with a width of one part. It should be provided with three facades along its width. This type of building is called svastika. Then the details of caturmukha type of building are now told.

कर्करीवंश शालाग्रे चतुर्नेत्र समन्वितम् ।  
 अधिष्ठानादि वर्गाढ्यं प्रासादवदलङ्कितम् ॥ ३९  
 नासिकातोरणाद्यङ्गैर्युक्तं वातायनादिभिः ।  
 चतुर्मुखमिदं नाम्ना क्रमाज् जात्यादि नामभाक् ॥ ४०

*karkarivams'a s'a'la'gre caturnetra samanvitam |*  
*adhis't'ha'na'di varga'd'hyam pra'sa'davat alan'kr'tam || 39*  
*na'sika' toran.a'dyan'gair yuktam va'ta'yana'dibhih |*  
*caturmukham idam na'mna krama'j ja'tya'di na'ma bha'k || 40*

The top and bottom of the axis of the building should make a right angle with the forepart and hindpart. It should be provided with four gables. It should be associated with all levels of elevation, from adhis't'ha'na to sthupi, and ornamented with essential components as being done for a temple. It should be provided with nose-like architectural structure(vestibule), arch and other such embellishments, windows and

such other components. This type of building is called caturmukha. In this way, these buildings acquire the specific names ja'ti and others in due order.

एकादि पञ्चभूम्यन्तं दण्डकादि चतुष्टयम् ।  
स्वामिचित्तवशान्यस्तं स्थानविन्यास संयुतम् ॥ ४१

*eka'di pan''ca bhu'myantam dan.d'ka'di catus''t'yam /*  
*sva'micittavasa'n nyastam stha'na vinya'sa samyutam // 41*

All the four types of building, dan.d'aka and others, may be provided with one to five storeys. The interior arrangements and positions of the necessary components may be as desired by the Master.

हस्यश्व वृषभादीनां प्रयेकं वा सपङ्क्तकम् ।  
यद्विचूलीत्रिचूल्यङ्गं सुग्रीवं सवितल्पकम् ॥ ४२

*hastyas'va vr's''abha'di'na'm pratyekam va sapan'ktikam /*  
*yaddvicu'li tricu'lyan'gam sugri'vam savitalpakam // 42*

Buildings meant for keeping elephants, horses, bulls and such others should be built separately and arranged in a row pattern. They should be provided with two or three tuft-like motifs on their top, well designed neck part and vitalpa type of terrace.

सपादसार्धमुत्सेधस्तत्समो वापि कल्पयेत् ।  
दण्डकं मौलिकं वापि यथेष्टदिशि वारणम् ॥ ४३  
एकशालं इदं प्रोक्तं अधिष्ठानादि शोभितम् ॥ ४४

*sapa'da sa'rdhamutsedhas tatsamo va'pi kalpayet /*  
*dan.d'akam maulikam va'pi yathes''t'dis'i va'ran.am // 43*  
*ekas'a'lam idam proktam adhish''t'ha'na'di s'obhitam // 44*

The height of such buildings may be one and one fourth, one and half of the width or may be equal to the width. The protective wall may be constructed for dan.d'aka or maulika type of building in the desired direction. Thus, the lineaments of single row building and others associated with six levels of elevation, from adhis't'ha'na to sthu'pi have been told.

। इति कामिकाख्ये महातन्त्रे क्रियापादे एकशालाविशेषलक्षणविधिर्नाम षट्त्रिंशत्तमः पटलः ।  
iti ka'mika'khye maha'tantre kriya'pa'de ekas'a'la'vis'es''a laks''an.a vidhir na'ma  
s'at'trims'attamah pat'lah

This is the 36<sup>th</sup> chapter titled “ Lineaments of Specific Buildings” in the Kriya' Section of the Great Tantra called Ka'mika

## ३७ द्वित्रिशालालक्षण विधिः

### 37 DVITRIS'A'LA' LAKS'AN.A VIDHIH

#### 37 The Lineaments of the Buildings of Two Rows and Three Rows

द्विशाले चतुरश्रे तु दशभाग विभाजिते ।  
बहिर्मर्गेन वारस्याद् द्व्यंश शाला विशालतः ॥ १

*dvis'a'le caturas're tu das'a bha'ga vibha'jite |*  
*bahirma'rgena va'rasya'd dvyams'a s'a'la' vis'a'latah || 1*

If the mansion consisting of two rows of building is in square size, its side should be divided into 10 equal parts. A corridor should be built in the outside with width of one part. The breadth of the building takes two parts.

प्राङ्मुखे वारमेकांशं मण्डपो नवभागभाक् ।  
तदावृत्यैककालिन्दं शेषं च क्रमणं भवेत् ॥ २

*pra'n'mukhe va'ram eka'ms'am man.d'apo navabha'ga bha'k |*  
*tada'vr'tyaikaka'lindam s'es'am ca kraman.am bhavet || 2*

In its front side, gallery takes one part and pavilion should be in 9 parts. Surrounded of the building, there should be a corridor with width of one part. The remaining portion should be used for the encircling foot-path.

मुख्यगेहं बहिर्द्वारं लाङ्गलाभं यथातथा ।  
चतुर्मुखसमायुक्तं द्विशालं इह कीर्तितम् ॥ ३

*mukhyageham bahirdva'ram la'n'gala'bham yatha' tatha' /*  
*caturmukha sama'yuktam dvis'a'lam iha ki'rtitam ॥ 3*

Out of the two buildings, the building which is more prominent than the other should be provided with main entrance. It should be designed in the same way as for the la'n'gala type of building. The whole complex should be provided with four thresholds. Such type of construction is called dvi s'a'la'.

पौरमण्डलहीनं वा मण्डपेन विनापि वा ।  
अलिन्देनान्वितं वापि द्विशालं परिकल्पयेत् ॥ ४

*pauraman.d'ala hi'nam va' man.d'apena vina'pi va' /*  
*alindena'nvitam va'pi dvis'a'lam parikalpayet ॥ 4*

Dvi s'a'la may be built without portico or without pavilion. It may be built as associated with balcony.

तदेव पञ्चभागान्तं एकशालामुखायतम् ।  
द्वारं पूर्ववदुद्दिष्टं सर्वालङ्कारशोभितम् ॥ ५

*tadeva pan'cabha'ga'ntam ekas'a'la' mukha'yatam /*  
*dva'ram pu'rvavad uddis't'am sarva'lan'ka'ra s'obhitam ॥ 5*

The length of one of the two main buildings should be upto 5 parts. The forepart of the longer main building should be elongated. Its main entrance is to be designed as detailed before. It should be pleasant to look at, being beautified with all ornamental structures.

मण्डपाद्वाह्यतोऽलिन्दं सायतं प्रविधीयते ।  
नेत्रत्रय समायुक्तं स्वस्तिकंत्वभिधीयते ॥

६

*man.d'apa'd ba'hyato alindam sa'yatam pravidhi'yate /*  
*netratraya sama'yuktam svastikamtvabhidhi'yate ॥*

6

Corridor should be outside the pavilion and it should be rectangular in size. It should be provided with 3 facades. Such type of construction is known as svastika.

तदेव द्विमुखोपेतं दण्डवक्त्रं इति स्मृतम् ।  
सावकाशान्तरोपेतं मण्डपेन विनापि वा ॥  
अलिन्देनान्वितं वापि द्विशालं परिकल्पयेत् ।  
सवारं वा विवारं वा एकानेकतलान्वितम् ॥

७

८

*tadeva dvimukhopetam dan.d'avaktram iti smr'tam /*  
*sa'vaka's'a'ntaropetam man.d'apena vina'pi va ॥*  
*alindena'nvitam va'pi dvis'a'lam parikalpayet /*  
*sava'ram va' viva'ram va' eka'neka tala'nvitam ॥*

7

8

The same building associated with 2 doors is called dan.d'a vaktra. Dvis'a'la may be built as associated with empty space in its interior side or as not associated with pavilion. Also, it may be built with or without a corridor. It may be with one storey or several storeys.

द्विभागे त्वेकभागं वा त्रिभागे तु द्वयं तु वा ।  
चतुरंशे त्रिभागं वा द्वयंशं पञ्चत्रिभागकम् ॥  
द्विभागं वैकभागं वा षड्भागं पञ्चभागकम् ।  
सप्तांशे पञ्चभागादि द्विभागान्तमथापि वा ॥  
नवांशे सप्तभागादि द्विभागान्तमथापि वा ।  
रुद्रभागाद् द्विभागान्तं भागान्कृत्वा त्रिभागकतः ॥  
नवभागवसानान्तं शालाव्यासं प्रकल्पयेत् ।

९

१०

११

एकद्वित्रिचतुश्शाला सामान्यमिदमीरितम् ॥  
यथा समीक्ष्य तत्रैव युक्तं कुर्यात्तु देशिकः ।

१२

*dvibha'ge tvekabha'gam va' tribha'ge tu dvayam tu va' /  
caturams'e tribha'gam va' dvyams'am pan" catribha'gikam // 9  
dvibha'gam vaikabha'gam va' s"ad'bha'gam pan"ca bha'gakam /  
sapta'ms'e pan"ca bha'ga'di dvibha'ga'ntam atha'pi va' // 10  
nava'ms'e saptabha'ga'di dvibha'ga'ntam atha'pi va' /  
rudrabha'ga'd dvibha'ga'ntam bha'ga'n kr'tva' tribha'gatah // 11  
navabha'ga'vasa'na'ntam s'a'la'vya'sam prakalpayet /  
ehadvitricatus's'a'la' sa'ma'nyam idam i'ritam // 12  
yatha' sami'ks"ya tatraiva yuktam kurya'ttu des'ikah /*

One part out of two parts, two parts out of three parts, three parts out of four parts, two or three parts out of five parts, five parts out of six parts, five to two parts out of seven parts, seven to two parts out of nine parts, nine to two parts out of eleven parts are to be taken for deciding the width of the building. From these measures selected in this way, two parts to nine parts may be taken to be the actual width of the building. Having examined well all the factors concerned with the proportionate measures, the Guru-architect should construct those structures which are fit for the building.

मौलिकस्य तु विस्तारं वसुभागैर्विभाजयेत् ॥

१३

अङ्कणं तु द्विभागस्यात्त्रिपार्श्वे ऽलिन्दमेकतः ।

शालाव्यासो द्विभागेन प्रासादवदलङ्कृतम् ॥

१४

*maulikasya tu vista'ram vasubha'gair vibha'jayet // 13  
an'kan.am tu dvibha'gasya't tripa'rs've alindam ekatah /  
s'a'la'vya'so dvibha'gena pra'sa'davadalan'kr'tam // 14*

The width of maulika type of building should be divided into 8 equal parts. Out of these, courtyard should be with the width of two parts. With the width of one part, corridor should be designed in the three sides of the building The width of the main building should be two parts. It should be ornamented with essential components as being done for the temple.

षडानन समोपेतं प्रच्छन्नमपि जाङ्गणम् ।	
एकानेकतलोपेतं अधिष्ठानादि शोभितम् ॥	१५
अङ्गणेन विहीनं वा वारहीनं तु वा नयेत् ।	
मेरुकान्तमिदं प्रोक्तं सर्वेषामपि योग्यकम् ॥	१६

<i>s''ad'a'nana sampetam pracchannam api ja'n'kan.am /</i>	
<i>eka'neka talopetam adhis''t'ha'na'di s'obhitam ॥</i>	15
<i>an'kan.ena vihi'nam va' va'rahi'nam tu va' nayet /</i>	
<i>meruka'ntam iti proktam sarves''a'mapi योग्यकम् ॥</i>	16

The main building should be with six doors. One of its courtyards should be roofed well. It should be associated with one storey or several storeys. Being provided with all the six levels of elevation form adhis''t'ha'na to sthu'pi, it should be very pleasant to look at. It may be without any courtyard or without corridor. Such type of construction is called meruka'nta which is fit for all classes of people.

व्यासे षड्क्त्यर्क भागे तु पार्श्वयोः पश्चिमे मतम् ।	
वारमेकांशतः कुर्याद् द्व्यंशस्तु गृहविस्तरः ॥	१७
प्राङ्मुखो वारमेकांशं परितो मार्ग एकतः ।	
द्व्यङ्गणं वारमेकांशं अर्कांशे परिकल्पयेत् ॥	१८
पार्श्वयोर्वा परे मुख्य व्यासस्स्याद् द्विललाटकम् ।	
मौलिभद्रं इदं नाम्ना शेषं पूर्ववदीरितम् ॥	१९

<i>vya'se pan'ktyarka bha'ge tu pa'rs'vayoh pas'cime matam /</i>	
<i>va'ram eka'ms'atah kurya'd dvayams'astu gr'ha vistarah ॥</i>	17



*pra'n'mukho va'ram eka'ms'am parito ma'rga ekatah |*  
*dvyan'kan.am va'ram eka'ms'am arka'ms'e parikalpayet || 18*  
*pa'rs'vayorva' pare mukhya va'sassya'd dvilala't'kam |*  
*maulibhadram idam na'mna' s'es'am pu'rvavad i'ritam || 19*

The width should be divided into 10 parts and the length into 12 parts. Surrouded on the two sides and the back, an exterior corridor should be in the width of one part. The width of the three main buildings should be two parts. In the front side, there should a corridor with the width of one part. Surrounding all the sides, there should be a passage with width of one part. The central courtyard should be with two parts wide. A balcony covering the width of one part should be designed in the lengthy side. The principal main building which is on the side or behind the courtyard should be provided with two gables. All other components should be built as explained earlier. Such construction is called maulibhadra.

सावकाशान्तरोपेतं अङ्कणं स्यात् त्रिशालके ।  
 सालिन्दमनलिन्दं वा त्रिशालं परिकल्पयेत् ॥ २०  
 शालाविरहितस्थाने कुड्यद्वारं प्रयोजयेत् ॥ २१

*sa'vaka's'a'ntaropetam an'kan.am sya't tris'a'lake |*  
*sa'lindam analindam va' tris'a'lam parikalpayet || 20*  
*s'a'la'virahitastha'ne kud'yadva'ram prayojayet || 21*

In the mansion consisting of three main buildings, the courtyard should be with covenant space. Tris'a'la may be built with or without corridor. The architect should design an entrance in the linking wall where there is no main building on the border of the house.

। इति कामिकाख्ये महातन्त्रे क्रियापादे द्वित्रिशालालक्षणविधिर्नाम सप्तत्रिंशत्तमः पटलः ।  
 iti ka'mika'khye maha'tantre kriya'pa'de dvitris'a'la' laks'an.a vidhir na'ma  
 saptatrim's'attamah pat'alah

This is the 37<sup>th</sup> chapter titled “Lineaments of the Buildings of Two Rows and Three Rows” in the Kriya' Section of the Great Tantra called Ka'mika

## ३८ चतुश्शाला लक्षणविधिः

### 38 CATUS'S'A'LA' LAKS"AN.A VIDHIH

#### 38 Features of a complex consisting of four main buildings

चतुश्शालादि शालानां अलङ्कारोऽथ उच्यते ।

अष्टादिद्वादशान्तं तु नीचे तु परिकल्पयेत् ॥

१

*catus's'a'la'di s'a'la'na'm alan'karo atha ucyate /  
as''t'a'di dva'das'a'ntam tu ni'ce tu parikalpayet ॥*

1

Now, the ornamental constructions for the buildings such as catus's'a'la( complex consisting of four main buildings) and others are told. For the lowest type of building, there are three possible measures – 8, 10 and 12 parts in width.

दशार्कमनुभागांस्तु निकृष्टे संप्रकल्पयेत् ।

आदित्यमन्वोरेकांशं भागं मध्ये तु कल्पयेत् ॥

२

*das'a'rka manubha'ga'mstu nikr's''t'e samprakalpayet /  
a'dityamanvoreka'ms'am bha'gam madhye tu kalpayet ॥*

2

The architect may hold three possible measures – 10,12 and 14 parts of width for the lower type of building. In the medium type of construction, there are three possible measures – 12, 14 and 16 parts of width.

चतुर्दशद्विरष्टाष्टादशांशश्रेष्ठवर्त्मनि ।

बीजभागस्समाख्यातो जातिद्व्यर्थाधिक्यं यतः ॥

३

*caturdas'a dviras't'a's't'a' das'a'ms'as' s'res't'a vartmani /  
bi'jabha'gas sama'khya'to ja'tir dvayams'a'dhika'yatah // 3*

For the foremost type of building, there are three possible measures – 14,16 and 18 parts of width. The building whose length is equal to its width( that is, square in size ) is traditionally called bi'ja. If its length exceeds its width by 2 parts, then it is called ja'ti.

चतुरंशाधिकाश्चात्र विकल्पं स्याद्रसाधिकम् ।  
अष्टांशाधिकं आभासं सर्वतोभद्रसंज्ञके ॥ ४

*caturams'a'dhika's'ca'tra vikalpam sya'drasa'dikam /  
as't'a'ms'a'dhikam a'bha'sam sarvatobhadra samjn'ake // 4*

The building whose length exceeds its width by 4 parts is called citra. The house whose length exceeds its width by 6 parts is known as vikalpa. The house whose length exceeds its width by 8 parts is called a'bha'sa. Thus, there are four modes of construction in sarvatobhadra type of house.

बीजं तु चतुरश्रं स्याज् जात्या द्वन्द्वादि वृद्धितः ।  
बीज जात्यादि संभूता संख्या षष्टिरिति स्मृता ॥ ५

*bi'jam tu caturas'ram sya'j ja'tya' dvandva'di vr'ddhitah /  
bi'ja ja'tya'di sambhu'ta' samkhya' s'as't'iriti smr'ta' // 5*

The building constructed in the mode of bi'ja is square in size. The ja'ti type of building is fashioned by increasing the width by 2 parts successively. There are 60 varieties of measures applicable to the sarvatobhadra construction.

निकृष्टे सर्वतोभद्रे द्विभागं मध्यमाङ्गणम् ।  
समन्तान्मार्ग एकांशो द्विभागो गेहविस्तरः ॥ ६

*nikr's't'e sarvatobhadre dvibha'gam madhyama'n'kan.am /  
samanta'n ma'rga eka'ms'o dvibha'go geha vistarah // 6*

In the lowest type of sarvatobhadra building , the central courtyard occupies 2 parts. The passage running around the house occupies one part. The width of the main building takes 2 parts.

अष्टनेत्र समायुक्तं चतुर्दिग्भद्रसंयुतम् ।  
भद्रमध्ये सभास्यं स्याच्चतुष्कं कर्णकूटकम् ॥ ७

*as't'netra sam'yuktam caturdig bhadra samyutam /  
bhadra madye sabha'syam sya'c catus''kam karn.a ku't'akam // 7*

It should be provided with 8 gables and with portico in all the four sides. The central part of the portico should be provided with a front opening in the form of a small hall. In all the four corners, there should be corner-towers.

मध्यमे वारसंयुक्तं कूटे शङ्खं युगान्वितम् ।  
पूर्वस्मिन्नपरस्मिन् वा स्वाम्यावासः प्रशस्यते ॥ ८

*madhyame va'ra samyuktam ku't'e s'an'kham yuga'nvitam /  
pu'rvasmin aparasmin va' sva'mya'va'sah pras'asyate // 8*

Around the central courtyard, there should be a corridor. The pinnacle should be provided with four conch-shaped ornamental constructions. The main chamber of the master may be in the eastern main building or in the western main building.

सर्वतः कुड्य संयुक्तं कुड्याभद्वार संयुतम् ।  
बहिर्जालक कुड्याड्यमन्तरं लूतपादकम् ॥ ९

*sarvatah kud'ya samyuktam kud'ya'bhadva'ra samyutam /  
bahirja'laka kud'ya'd'yam antaram lu'ta pa'dakam // 9*

Protective wall should be all around the complex and this wall should be provided with a vaulted door. This wall should be provided with latticed windows on its exterior and with half-projecting pillars in its interior side.

पक्षशालांशके द्वारं पूर्वस्मिन् वा प्रशंस्यते ।  
समस्तंभं समद्वारं समवंशं तु कारयेत् ॥ १०

*paks''as'a'la'ms'ake dva'ram pu'rvasmin va' pras'amsyate /  
samastambham samadva'ram samavams'am tu ka'rayet // 10*

The main entrance may be in one of the longer main buildings or preferably it may be in the eastern building. The pillars, doors and the ridge beams of the four main buildings should be equal in their proportionate measures.

दण्डिकाद्वार संयुक्तं शिखरं दिग्रदीपकम् ।  
कर्करीवंशजालाग्रं कूटहीनं तु वा नयेत् ॥ ११

*dan.d'ika' dva'ra samyuktam s'ikharam digpradi'pakam /  
kakari' vams'a ja'la'gram ku't'ahi'nam tu va' nayet // 11*

It should be provided with pent-roofs supported by consoles and with small towers in all the four directions so as to enhance the elegance of the building. The ridge beams of the main buildings should cross at right angles. The house may be designed without the pinnacle.

अन्तर्द्वारं परित्यज्य बहिर्द्वारयुतं तु वा ।  
सालिन्दं वाऽनलिन्दं वा सावकाशान्तरं तु वा ॥ १२

*antardva'ram parityajya bahirdva'rayutam tu va' /  
sa'lindam va' analindam va' sa'vaka's'a'ntaram tu va' // 12*

The interior corridor may be left out so as to appear with exterior corridor only. The house may be with or without verandah. It may be designed in such a way that it has enough open space in its interior.

अङ्कणं तु प्रकर्तव्यं सर्वालङ्कारसंयुतम् ।  
जात्याख्यं सर्वतोभद्रं भूपतीनां इहोदितम् ॥ १३

*an'kan.am tu prkartavyam sarva'lan'ka'ra samyutam /  
ja'tya'khyam sarvatobhadram bhupati'na'm ihoditam // 13*

The inner court should be designed in such a way that it appears with all the ornamental elements. Such house is called ja'ti type of sarvatobhadra building. This is fit for the residence of kings.

तदेव परितो द्वयंशं महावार समन्वितम् ।  
कर्करीवंशजालाग्रं कूटहीनं तु वा नयेत् ॥ १४

*tadeva parito dvayams'am maha'va'ra samanvitam /  
karkari' vams'aja'la'gram ku't'ahi'nam tu va' nayet // 14*

The same type of construction gets altered into citra mode when its greater corridor running around the house occupies two parts and when its ridge beams are set so as to cross at right angles. This may be built without pinnacle member.

अष्टास्योर्ध्वतलग्रीव सस्थूपि समवंशकम् ।  
अष्टास्यमुखपट्यङ्ग नीत्राङ्गक समावृतम् ॥ १५

*as't'a'syordhva talagri'va sasthu'pi samavams'akam /  
as't'a'sya mukhapat'yan'ga ni'vran'gaka sama'vr'tam // 15*

It should be associated with 8 frontals, upper storey, dado, finial and equal-sized beams. It should be provided with 8 facades, pediments and eaves designed in the cornices.

भद्रोर्ध्वं मुख्यकूटाङ्गं सर्वालङ्कार संयुतम् ।  
चित्रं तु सर्वतोभद्रं भूपतीनां प्रशस्यते ॥

१६

*bhadrordhvam mukhyaku't'a'n'gam sarvalan'ka'ra samyutam /  
citram tu sarvatobhadram bhu'pati'na'm pras'asyate ॥ 16*

The upper part of the portico should be provided with the primal pinnacle and with all sorts of embellishments. Such construction is known as citra mode of building belonging to the savatobhadra. This is highly recommended for the residence of the kings.

तदेव पुरतो द्वयंशं महावार समन्वितम् ।  
चतसृणां तु शालानां शिखरं तु सभाकृति ॥

१७

*tadeva purato dvayams'am maha'va'ra samanvitam /  
catasr'n.a'm tu s'a'la'na'm s'ikhram tu sabha'kr'ti ॥ 17*

The same building gets altered into vikalpa mode when it is provided with a greater corridor that could occupy two parts. For all the four main buildings, cupola should be built over the top so as to look like an assembly hall.

विकल्पं सर्वतोभद्रं गृहप्रासादसंयुतम् ।  
एकद्वित्रितलोपेतं सर्वालङ्कारशोभितम् ॥

१८

*vikalpam sarvatobhadram gr'hapra'sa'da samyutam /  
ekadvitritalopetam sarva'lan'ka'ra s'obhitam ॥ 18*

Such construction of savatobhadra is said to be in vikalpa mode. It should be associated with a main edifice and with one, two or three storeys. These storeys are to be embellished with all kinds of ornamental structures to present an elegant appearance.

विहीनकर्णशिखरं हर्म्याङ्गं स्वामिवासकम् ।  
शिखरस्थूपिकानासा वेदिकाजालकान्वितम् ॥

१९

*vihī'na karn.a s'ikharam harmya'n'gam sva'miva'sakam /  
s'ikharasthu'pika' na'sa' vedika ja'laka'nvitam ॥*

19

This construction may be without corner towers. The master's chamber should be associated with an upper room. The main building should be provided with central apex structure, finial, vestibules, stereobate and latticed windows.

उच्चशाला समायुक्तं नीव्रकूटमथापि वा ।  
उभयं विपरीतं वा हर्म्यं स्यान्मध्यमण्डपम् ॥

२०

*ucchas'a'la' sama'yuktam nī'vraku't'am atha'pi va' /  
ubhayam vipari'tam va' harmyam sya'n madhya man.t'apam ॥20*

It should be associated with towering structures or cornice eaves. Or, it may be provided with both towering structure and eaves in an alternate manner. The central pavilion should be with a flat roof.

जात्यादीनां तु संयोगादाभासं गृहमालिकम् ।  
निकृष्टं सर्वतोभद्रं चतुर्विधमुदाहृतम् ॥

२१

*ja'tya'di'na'm tu samyoga'd a'bha'sam gr'hama'likam /  
nikr's't'am sarvatobhadram caturvidham uda'hr'tam ॥*

21

The building in which the essential features of ja'ti, citra and vikalpa are provided is said to be in as a'bha'sa mode of sarvatobhadra. Thus the four kinds of sarvatobhadra belonging to the low type have been explained.

नीचे तु सर्वतोभद्रे द्विभागं मध्यमेऽङ्गणम् ।  
समन्तादंशतः पन्था द्व्यंशशाला द्विशालके ॥

२२



*ni'ce tu sarvatobhadre dvibha'gam madhyamen.kan.am /  
samanta'dams'atah pantha' dvayams'as'a'la' vis'a'lake // 22*

In the lower type of sarvatobhadra, the central courtyard occupies two parts. The walkway running around the house in all directions occupies one part. The width of the main building should be two parts.

परितोशेन बाह्ये तु द्वारं स्याद्विश्वभक्तिकम् ।  
मसूरिकाङ्घ्रिकोच्चे तु प्रस्तरोर्ध्वगणान्वितम् ॥ २३

*paritoms'ena ba'hye tu va'ram syadvis'vabhaktikam /  
masu'rika'n'ghrikocce tu prastarordhva gan'a'nvitam // 23*

In the ja'ti mode of lower type of sarvatobhadra, the passage around the house takes one part out of the total nine parts. It should be provided with lintels. The top of the pillars should be well finished with entablature and all other essential members which adorn the upper side of the entablature.

शिखरस्थूपिकानासा वेदिकाजालकान्वितम् ।  
तदेवं चाङ्गणं कुर्यात् अन्तर्वारं समन्वितम् ॥ २४

*s'ikharasthu'pika' na'sa' vedika' ja'laka'nvitam /  
tadevam ca'n'kan.am kurya't antarva'ra samanvitam // 24*

It should be associated with cupola, finial, vestibule, covered balcony and latticed windows. The inner court associated with inner verandah is to be designed properly for this.

भद्रादिकं तु पूर्वोक्तं त्विदं भूपतियोग्यकम् ।  
तदेव च बहिर्द्वारं वारद्वयं समन्वितम् ॥ २५  
कर्तव्यं वा महावारं कूटकोष्ठाद्यलिन्दयुक् ।  
विकल्पं इति निर्दिष्टं निष्क्रान्तादि पुरोक्तवत् ॥ २६

<i>bhadra'dikam tu pu'rvoktam tvidam bhu'pati yogyakam / tadeva ca bahirdvayams'a va'radvaya samanvitam //</i>	25
<i>kartavyam va' maha'va'ram ku't'kos''t'a'dyalindayuk / sucitram iti nirdis''t'am nis''kra'nta'di puroktavat //</i>	26

All other members such as portico, projections and so forth are to be designed as explained earlier. Such type of construction is said to be in the ja'ti mode of the lower kind of sarvatobhadra. It is fit for the residence of the kings. When the same construction is altered in such a way that it is with two corridors occupying two parts outside the building and with a greater walkway around the house, it is said to be in the citra mode of lower type of sarvatobhadra. In this mode, it should be provided with halls, compartments and verandah. Portico, projections and such other components are to be designed as explained earlier.

देवद्विज नरेन्द्राणां एतद्भवनमीरितम् । यथेष्टदिशि वारस्याद्यथेष्ट दिशिभद्रकम् ॥	२७
वारमार्गं अलिन्दं च स्वामिवाञ्छावशान्नयेत् । विकल्पमिति निर्दिष्टं आभासं सर्वयोगतः ॥	२८

<i>devadvija narendra'n.a'm etadbhavanam i'ritam / yathes''t'adis'i va'rasya'd yathes''t'a dis'i bhadrakam //</i>	27
<i>va'rama'rgam alindam ca sva'mi van''ca'vasa'n nayet / vikalpam iti nirdis''t'am a'bha'sam sarvayogatah //</i>	28

Such type of citra-sarvatobhadra is fit for the deities, brahmins and kings. If the same construction is provided with passage and portico in the directions as desired by the master, then it becomes known as vikalpa-sarvatobhadra. The outer and inner corridors are to be designed as conceived by the master of the building. The building which is associated with the essential features of ja'ti, citra and vikalpa of the lower type of sarvatobhadra is said to be in a'bha'sa mode.

मुण्डप्रासाद संज्ञं तु हर्म्यप्रासाद संज्ञकम् ।  
आभासं सर्वतोभद्रं देवद्विज महीभृताम् ॥

२९

*mun.d'apra'sa'da samjn"am tu harmyapra'sa'da samjn"akam /  
a'bha'sam sarvatobhadram devadvija mahi'bhr'ta'm ॥ 29*

The building which is in a'bha'sa mode of the lower type of sarvatobhadra may be with a flat roof(mun.d'a pra'sa'da) or with a roof furnished with top room. Such type of building is fit for the deities, brahmins and the kings.

नीचं तु सर्वतोभद्रं चतुर्विधमुदाहृतम् ।  
मध्यमं सर्वतोभद्रं चतुरंशाङ्गणान्वितम् ॥

३०

*ni'cam tu sarvatobhadram caturvidham uda'hr'tam /  
madhyamam sarvatobhadram caturams'a'n'kan.a'nvitam ॥ 30*

These are the four kinds of building belonging to the lower type of sarvatobhadra. The medium type of sarvatobhadra should be with the courtyard occupying four parts.

एकांशावृत मार्गस्याच्छालांशे द्विगुणो भवेत् ।  
बहिस्त्वलिन्दमेकांशं प्राग्वदेव प्रकल्पयेत् ॥

३१

*eka'ms'a'vr'ta ma'rgasya'c cha'la'ms'e dvigun.o bhavet /  
bahistvalindam eka'ms'am pra'gvadeva prakalpayet ॥ 31*

The surrounding passage should occupy one part and the main building should take two parts for its width. The corridor on the outside should occupy one part and this should be designed as explained earlier.

सर्वतोभद्रजातिस्स्यात्तदेवांशेन बाह्यके ।  
वारयुक्तं द्विभागेन पृथुवारयुतं तु वा ॥

३२

*sarvatobhadra ja'tissya't tadeva'ms'ena ba'hyake /  
va'rayuktam dvibha'gena pr'thuva'rayutam tu va' //*

32

Such type of construction is in the ja'ti mode(of medium sarvatobhadra). The same building gets altered into citra mode when it is provided with a small corridor occupying one part or a greater corridor occupying two parts.

प्राग्वद्भद्रसमोपेतं देवद्विजमहीभृताम् ।  
द्विभागं अङ्कणान्तर्वारहीनं तु वा नयेत् ॥  
तदंशतो बहिर्द्वारं महावारं तु वा नयेत् ।  
षोडशांश विशालं तु विकल्पमिति निर्दिशेत् ॥

३३

३४

*pra'g vad bhadrasamopetam devadvija mahi'bhr'ta'm /  
dvibha'gam an'kan.an''ca'ntar va'rahi'nam tu va' nayet // 33  
tadams'ato bahirdva'ram maha'va'ram tu va' nayet /  
s''od'as'a'ms'a vis'a'lam tu vikalpam iti nirdis'et // 34*

33

34

It should be associated with portico as detailed before. Such type of house is fit for the deities, brahmins and the kings. If this house is provided with a courtyard occupying two parts and the inner corridor is left out, it gets altered into vikalpa mode. In this mode, the house is to be provided with small corridor in one part in its outside. Or, a greater corridor occupying two parts may be designed for this vikalpa mode. Its width should occupy 16 parts.

तत्राङ्कणं षडंशस्स्यात्परितो मार्ग एकतः ।  
द्वयंशशाला विभागस्स्यात् अन्तर्वारं तु चैकतः ॥

३५

*tatra'n'kan.am s''ad'ams'assya't parito ma'rga ekatah /  
dvayams'as's'a'la' vibha'gassya't antarva'ram tu caikatah // 35*

35

In such a building, the courtyard takes six parts. The walkway around the courtyard takes one part. The interspace which separates the main buildings takes two parts. The inner verandah occupies one part.

भागैकेन बहिर्द्वारं प्राग्वच्छेषं प्रकल्पयेत् ।  
विकल्पमिति निर्दिष्टं आभासं तत्र मिश्रितम् ॥ ३६  
मुण्डप्रासादहर्म्याङ्गं मालिकाभासमिष्यते ।

*bha'gaikena bahirdva'ram pra'gvac ches'am prakalpayet |*  
*vikalpam iti nirdis't'am a'bha'sam tatra mis'ritam || 36*  
*mun.d'apra'sa'da harmya'n'gam ma'lika'bha'sam is'yate |*

The outer entrance occupies one part. All other essential members are to be designed as explained before. The building associated with such characteristics is said to be in the vikalpa mode. The building in which the features of ja'ti, citra and vikalpa are present in a mixed way is said to be in a'bha'sa mode. Such type of a'bha'sa building is also called *mun.d'a pra'sa'da* and *ma'lika'bha'sa*.

mun.dapra'sa'da - flat roofed edifice  
ma'lika'bha'sa - edifice in the likeness of garland

उत्कृष्टं सर्वतोभद्रं चतुरंशाङ्गणान्वितम् ॥ ३७  
भागेन परितो मार्गश्चान्तर्वारं अथैकतः ।  
शालाव्यासो द्विभागस्याद्वाह्यालिन्दं अथैकतः ॥ ३८

*utkr's't'am sarvatobhadram caturams'a'n'kan.a'nvitam || 37*  
*bha'gena parito ma'rgas'ca'ntarva'ram athaikatah |*  
*s'a'la'vya'so dvibha'gassya'd ba'hya'lindam athaikatah || 38*

The foremost type of sarvatobhadra should be associated with a courtyard occupying four parts. The surrounding passage should occupy one part and the inner corridor should occupy one part. In this type, the width of the main building takes two parts and the outer verandah takes one part.

नासिकाजाल संयुक्तं तोरणाद्यैस्तु संयुतम् ।  
अन्तर्वारं परित्यज्य बाह्ये वा तत्र कल्पयेत् ॥ ३९

*na'sika'ja'la samyuktam toran'a'dyaistu samanvitam /  
antarva'ram parityajya ba'hye va' tatra kalpayet ॥ 39*

It should be associated with vestibule and other related constructions and with ornamental members such as arches and other elements. The inner corridor may be left out and the corridor may be designed in the outside.

अङ्कणं तु द्विवभागं वा मुख्यवारस्त्वलिन्दभाक् ।  
सभद्रं वा विभद्रं वाप्यङ्कणांशेन वारणम् ॥ ४०  
एष जातिक्रमः प्रोक्तो राज्ञामावास योग्यकः ।

*an'kan.am tu dvibha'gam va' mukhyava'rastvalindabha'k /  
sabhadram va' vibhadram va'pyan'kan.a'ms'ena va'ran.am ॥ 40  
es'a ja'tikramah prokto rajn'a'm a'va'sayogyakah /*

The courtyard linked with main corridor and verandah may occupy two parts. This type of building may be with or without a portico. The protective wall should occupy two parts. Such building is said to be in ja'ti mode of the superior kind of sarvatobhadra. This kind of building is fit for the residence of the kings.

तमेव परितो मार्गयुक्तो वा पृथुवारकः ॥ ४१  
छन्दं हि सर्वतोभद्रं अनुक्तं चात्र पूर्ववत् ।  
तदेव परितोशेन बहिर्वारं तु कल्पयेत् ॥ ४२  
विकल्पं सर्वतोभद्रं भूमीन्द्राणां इहोदितम् ।  
जातिश्छन्द विकल्पानां मिश्रमाभास नामभाक् ॥ ४३

<i>tameva parito ma'rgayukto va' pr'thuva'rakah</i>	41
<i>chandam hi sarvatobhadram anuktam ca'tra pu'rvavat</i>	
<i>tadeva paritoms'ena bahirva'ram tu kalpayet</i>	42
<i>vikalpam sarvatobhadram bhu'mi'ndra'n.a'm ihoditam</i>	
<i>ja'tis'chanda vikalpa'na'm mis'rama'bha'sa na'mabha'k</i>	43

The same type of building gets altered into chanda(citra) mode of superior kind of sarvatobhadra, when it is provided with a walkway running around the main building or with a greater corridor. All other constructions which are not told here should be designed as detailed before. This chanda mode gets altered into vikalpa mode when it is provided with outer corridor running around the main building. Such type of building is fit for the kings. The a'bha'sa mode of the superior kind of sarvatobhadra is the one in which the features of ja'ti, chanda and vikalpa modes are present in a mixed way.

हर्म्याङ्गं मालिकाङ्गं च मुण्डप्रासाद संज्ञिकम् ।  
एतदाभासमाख्यातं राज्ञामावास योग्यकम् ॥

४४

<i>harmya'n'gam ma'lika'n'gam ca mun.d'apra'sa'da samjn''akam</i>	
<i>etada'bha'sama'khya'tam ra'jn''a'm a'va'sa योग्यकम्</i>	44

This type of a'bha'sa, also known as mun.d'apra'sa'da, should be provided with the essential elements of edifice and of ma'lika' type of building. Such type of a'bha'sa belonging to the superior kind of sarvatobhadra is fit for the residence of the kings.

स्वामिपञ्चाङ्ग विन्यासं अनुक्तं चात्र पूर्ववत् ।  
उत्कृष्टं सर्वतोभद्रं चतुर्विधमुदाहृतम् ॥  
एवं विकारभेदं तु सर्वतोभद्रमिष्यते ॥

४५

४६

*sva'mi pan''ca'n'ga vinya'sam anuktam ca'tra pu'rvavat /*  
*utkr's''t'am sarvatobhadram caturvidham uda'hr'tam //* 45  
*evam vika'rabhedam tu sarvatobhadram is''yate //* 46

The whole edifice should be with proportionate arrangement of five essential members of a building identical with the five limbs of the master. All other structures which have not been explained here are to be designed as detailed earlier. Thus, the foremost type of sarvatobhadra is of four kinds. All the modifications and varieties of sarvatobhadra building are to be known in this way.

। इति कामिकाख्ये महातन्त्रे क्रियापादे चतुश्शालासर्वतोभद्रलक्षणविधिः अष्टत्रिंशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre kriya'pa'de catus's'a'la' sarvatobhadra laks''an.a vidhih  
as''t'atrim's'attamah pat'lah ।

This is the 38<sup>th</sup> chapter titled “ Features of a complex consisting of four main buildings” in the kriya section of the Great Tantra called Ka'mika.



## ३९ वर्धमानशाला लक्षणविधिः

### 39 VARDHAMA'NA S'A'LA' LAKS''N.A VIDHIH

#### 39 Characteristics of Vardhama'na Building

शाला तु वर्धमानाख्या षडष्टदश भागिका ।

निकृष्ट भागिनी चाष्टदशद्वादश भागिका ॥

१

*s'a'la'tu vardhama'na'khya' s''ad'as''t'a das'a bha'gika' /*

*nikr's''t'a bha'gini' ca's''t'a das'adva'das'a bha'gika' ॥*

1

The vardhama'na type of house consists of three possible measures-6,8 and 10- in its lowest mode. In its lower mode, it consists of 8,10 or 12 measures.

दशद्वादशमन्वंशा मध्यमाः परिकीर्तिताः ।

द्विषट्सप्ताष्ट भागे तु श्रेष्ठा तु परिकीर्तिताः ॥

२

*das'adva'das'amanvams'a' madhyama'h pariki'rtita'h /*

*dvis''at'sapta's''t'a bha'ge tu s'res''t'a' tu pariki'rtita'h ॥*

2

In its medium mode, it consists of 10,12 or 14 parts. In its superior mode, it consists of 12, 14 or 16 parts.

मूलमेवं समाख्यातं जातिद्वयशाधिका तथा ।

छन्दादयस्तथा द्वयंश वर्धितायाम संयुताः ॥

३

*mu'lam evam sama'khya'tam ja'tirdvayams'a'dhika' tatha' /*

*chanda'dayastatha'dvayams'a vardhita'ya'ma samyuta'h ॥*

3

When the length and width of the main building are with equal parts, that building is said to be in mu'la mode(also called bi'ja). When the length exceeds the width by 2 parts, the building is said to be in ja'ti mode. When the length exceeds the width by 4 parts, the building is considered to be in chanda mode. When the length exceeds the width by 6 parts, the building is said to be in vikalpa mode. And, when the length exceeds the width by 8 parts, the building is considered to be in a'bha'sa mode.

नीचादयस्त्रयोऽप्यत्र नवभेदसमन्विताः ।

जात्याद्याभासकान्ता या उक्ता मूलसमन्विता ॥

४

संख्यया पञ्चचत्वारिंशदन्तावधि भवादिभिः ।

उत्कृष्टा चात्र या जातिर्विकल्पाद्यन्त दीर्घिका ॥

५

द्वादशात्र मिलित्वा तु सप्तपञ्चाशदीरिता ।

*ni'ca'dayastrayo apyatra navabheda samanvita'h |*

*ja'tya'dya'bha'saka'nta' ya' ukta' mu'la samanvita' || 4*

*samkhyaya' pan''cacatva'rims'ad anta'vadhi bhava'dibhih |*

*utkr's''t'a' ca'tra ya' ja'tir vikalpadyanta di'rg'hika' || 5*

*dva'das'a'tra militva' tu saptapan''ca's'adi'rita' |*

The lowest, lower and medium (ni'ca, nigr's''t'a , madhyama) – all these three kinds of measures are with nine kinds of differentiations. Ja'ti, chanda, vikalpa a'bha'sa and mu'la(bi'ja) - for all these five modes, there are 45 kinds of measures applicable to the vardhama'na house. For ja'ti, chanda, vikalpa and a'bha'sa belonging to the superior type, there are 12 kinds of measures totally. Added together, there are 57 kinds of applicable measures.

निकृष्टे वर्धमाने तु द्विभागं मध्यमाङ्गणम् ॥

६

शालाव्यासो द्विभागेन मध्यभागोह्यलिन्दभाक् ।

मध्यभित्ति समाश्लिष्ट कुल्याभद्वार संयुतम् ॥

७

*nigr's''t'e vardhama'ne tu dvibha'gam madhyama'n'kan.am || 6*

*s'a'la'vya'so dvibha'gena madhyabha'gohyalindabhak |*

*madhyabhitti sama's'lis''t'a kulya'bhadva'ra samyutam || 7*

In the lowest type of vardhama'na building, the central courtyard occupies two parts. The width of the main building takes two parts. The central portion should be provided with a verandah. It should be furnished with median wall and vaulted door.

अपरे दीर्घशालास्याद् द्विनेत्रा तुङ्गसंयुता ।

अल्पनिम्ना भवेत्प्राची शालदीर्घा द्विनेत्रका ॥

८

*apare di'rga s'a'la'sya'd dvinetra' tunga samyuta' /*

*alpanimna' bhavet pra'ci' s'a'ladi'rga' dvinetraka' //*

8

The longer main building should be in the west. It should be provided with two gables and its height should be greater than the height of other main buildings. The height of the main building which is in the east should be a little less than the height of other buildings and it should be provided with two gables.

पक्षके द्वे तु शाले तु वंशनिम्ने द्विनेत्रके ।

बाह्ये भित्तिसमायुक्तं अन्तः पादैः समन्वितम् ॥

९

*paks''ake dve tu s'a'le tu vams'animno dvinetrake /*

*ba'hye bhitti sama'yuktam antah pa'daih samanvitam //*

9

In the two longer main buildings, the ridge beams should be lower than those of other main buildings. There should be wall on the outer side of these buildings. These buildings should be associated with pillars in their inner sides.

सर्वतः कुड्य संयुक्तं मध्यगेहं विधीयते ।

द्विभागकृत निष्क्रान्तं चतुर्दिङ् मध्यवारणम् ॥

१०

*sarvatah kud'ya samyuktam madhyageham vidhi'yate /*

*dvibha'gagr'ta nis''kra'ntam caturdin' madhyava'ran.am //*

10

There should be protective wall all around and a median compartment at the center. The projections should be in two parts. The median wall should be built surrounding all the four directions.

कर्णे द्व्यंशविशालं तु सोपानं वंशसङ्गमे ।  
मुख्यगेहस्य मूले तु स्नानगेहं द्विभागतः ॥ ११

*karn.e dvayams'a vis'a'lam tu sopa'nam vams'asan'game /  
mukhyagehasya mu'le tu sna'nageham dvibhagatah // 11*

In the corner where the ridge beams meet together, stairway should be built with a width occupying two parts. In the mu'la type of the main building, bathroom should occupy two parts.

तस्यापरे तु संश्लिष्टं प्रच्छन्नं मैत्रगेहकम् ।  
वास्तूनां तु चतुर्मध्ये चतुस्सूत्रं प्रयोजयेत् ॥ १२

*tasya'pare tu sams'lis''t'am pracchannam maitra gehakam /  
va'stu'na'm tu caturmadhye catussu'tram prayojayet // 12*

In the westesrn side of this building, the guest room should be positioned with concealing walls. In the central portion of the four main buildings, the designer should make four lines to form 5 segments..

प्रादक्षिणं तु तद्वारं तदन्ते जलनिस्रवः ।  
नासिकातोरणस्तम्भ जालकादि विचित्रितम् ॥ १३

*pra'daks''in.am tu tadva'ram tadante jalanisravah /  
na'sika'toran.a stambha ja'laka'di vicitritam // 13*

The concealing wall should be in the right segment. In the inner segment, conduit for the flow of waste water should be provided. The building should be embellished well with such constructions as vestibules, arches, pillars, latticed windows and other such members.

प्रासादवत् अलङ्कुर्याद् विभद्रं वा सभद्रकम् ।  
निकृष्टं वर्धमानं स्याद् राज्ञां आवास योग्यकम् ॥ १४

*pra'sa'davat alan'kurya'd vibhadram va sabhadrakam /  
nikr's't'am vardhama'nam sya'd ra'jn'a'm a'va'sa yogyakam // 14*

The whole edifice should be beautified with ornamental constructions in the same way as a temple is ornamented. This building may be with or without portico. Such type of building belongs to the lowest type of vardhama'na and it is fit for the residence of the kings.

तदेव परितोशेन द्वारं तु परिकल्पयेत् ।  
यथेष्टदिशि भद्राङ्गं यथेष्टदिशि वासकम् ॥ १५  
यथेष्टद्वार संयुक्तं छन्दं इत्यभिधीयते ।

*tadeva paritoms'ena dva'ram tu parikalpayet /  
yathes't'dis'i bhadra'n'gam yathes't'dis'i va'sakam // 15  
yathes't'adva'ra samyuktam chandam ityabhidhi'yate /*

The same building gets altered into chanda mode when a corridor is built around occupying one part and portico, master's chamber and main entrance are designed in any direction as desired by the master.

तदेव पृथुवारं तु दण्डिकावारसंयुतम् ॥ १६  
सभद्रं वा विभद्रं वा विकल्पमिति कीर्तितम् ।  
जात्यादित्रय संयुक्तां आभासं इति कीर्तितम् ॥ १७

*tadeva pr'thuva'ram tu dan.d'ikava'ra samyutam // 16  
sabadram va' vibhadram va' vikalpam iti ki'rtitam /  
ja'tya'ditraya samyukta'm a'bha'sam iti ki'rtitam // 17*

The same building gets altered into vikalpa mode when it is provided with a bigger corridor and pent roof supported by consoles. The altered building may be with or without portico. When the features of ja'ti, chanda and vikalpa are provided in the building in a mixed way, the building is said to be in a'bha'sa mode.

नीचमानांशके द्वयंशे नाङ्कणं परिकल्पयेत् ।  
 अंशेन परितोऽलिन्दं शालाव्यासो द्विभागतः ॥ १८  
 उच्छ्रितं मुख्यगेहं स्याच्छालाशशेषस्समा मताः ।  
 प्रागुक्तवदलङ्कुर्यान् नीचे जातिः प्रकीर्तिताः ॥ १९

*ni'cama'na'ms'ake dvayams'e na'n'kan.am parikalpayet /*  
*ams'ena parito alindam s'a'la'vya'so dvibha'gatah // 18*  
*ucchritam mukhyageham sya'c cha'la's's'es'a sama' mata'h /*  
*praguktavad alan'kurya'n ni'ce jatij praki'rtita'h // 19*

In the lower type of vardhama'na, the court should not be designed so as to occupy two parts. Verandah should be built around with a width of one part. The width of the main bulding should take two parts. The height of the principal main building should be grater than that of other buildings. All other main buildings should be in equal height. The building should be beautified with essential ornamental members as explained earlier. Such building is said to be in ja'ti mode of the lower type of vardhama'na.

तदेव परितोऽलिन्दं एकांशेन प्रकल्पयेत् ।  
 छन्द नाम्ना समुद्दिष्टं विश्वमन्यत्पुरोक्तवत् ॥ २०

*tadeva parito alindam eka'ms'ena prakalpayet /*  
*chanda na'mna' samuddis't'am vis'vam anyatpuroktavat // 20*

When the same building is provided with a verandah all around occupying one part, it gets altered into chanda mode. All other essential members are to be constructed as detailed before.

तदेव परितोशेन वारं वा पृथुवारकम् ।  
कर्करीमुखवंशाग्रं मुखपट्टि समायुतम् ॥ २१  
उत्तुङ्गं स्वामिवासाङ्गं इतरद्विवृताङ्घ्रिकम् ।  
विकल्पमिति निर्दिष्टं आभासं तत्र मिश्रितम् ॥ २२

*tadeva paritoms'ena va'ram va' pr'thuva'rakam /*  
*karkari'mukha vams'a'gram mukhapat't'i sama'yutam // 21*  
*uttun'gam sva'mi va'sa'n'gam itaradvivr'ta'n'ghrikakam /*  
*vikalpam iti nirdis't'am a'bha'sam tatra mis'ritam // 22*

For the same building, a normal corridor or a bigger corridor should be built around occupying one part. The ridge beams should be arranged so as to cross at right angles and a pediment should be provided. The main building where the master's chamber is allocated should be higher than other main buildings which are to be provided with differently formed pillars. When such additions are given, the same building gets altered into vikalpa mode. And it turns into a'bha'sa mode when the features of ja'ti, chanda and vikalpa are made to present there in a combined way.

मध्यमं वर्धमानं तु भागं द्विमध्यमाङ्कणम् ।  
समन्तान्मार्गं एकांशशाला व्यासो द्विभागतः ॥ २३

*madhyamam vardhama'nam tu bha'gam dvimadhyama'n'kan.am /*  
*samanta'n ma'rga eka'ms'as' s'a'la'vya'so dvibha'gatah // 23*

In the medium type of vardhama'na, the central courtyard occupies two parts. The passage around the building takes one part. The width of the main buildings takes two parts.

एकांशावृत वारं स्यादष्टनेत्र समन्वितम् ।  
दण्डिकावार संयुक्तं सर्वालङ्कार संयुतम् ॥ २४

*eka'ms'a'vr'ta va'ram sya'd as't'netra samanvitam /*  
*dan.d'ika'va'ra samyuktam sarva'lan'ka'ra samyutam //* 24

The corridor running around the building occupies one part. The building should be provided with 8 facades and with a pent roof supported by consoles. It should be furnished with all sorts of ornamental structures.

चतुष्पडङ्ग दीर्घं तु मध्ये शाला चतुष्टयम् ।  
मुखपट्यङ्गनेत्राङ्गं विस्तारे चायतौ क्रमात् ॥ २५

*catus's'ad'an'ga di'rgham tu madhye s'a'la' catus't'yam /*  
*mukhapat'yan'ga netra'n'gam vista're ca'yatau krama't //* 25

The four main buildings situated in the middle should be with the length of 4, 6 or 8 parts. Along the length and breadth of the buildings, pediments and gables should be designed.

जात्याख्यं वर्धमानं स्याच्छन्दं स्यात्पृथुवारयुक् ।  
विकल्पं पृथुवारेण बाह्यवारेण संयुतम् ॥ २६  
दण्डिकावार संयुक्तं आभासं सर्वमिश्रितम् ।

*ja'tya'khyam vardhama'nam sya'c chandam sya't pr'thuva'rayuk /*  
*vikalpam pr'thu va'ren.a ba'hyava'ren.a samyutam //* 26  
*dan.d'ka'va'ra samyuktam a'bha'sam sarvamis'ritam /*

Such type of building is said to be in ja'ti mode. It gets altered into chanda mode when it is provided with a bigger corridor. This building in chanda mode turns into vikalpa mode when it is provided with a bigger corridor , outer gallery and pent roof supported by cosoles. This vikalpa building turns into a'bha'sa mode when it is provided with the features of ja'ti, chanda and vikalpa in a mixed way

उत्तम व्यासभागे तु द्विभागं मध्यमाङ्गणम् ॥ २७  
अंशेन परितो वारं मण्टपाकारमूर्ध्वतः ।  
शालाव्यासे द्विभागेन परितोऽलिन्दवारके ॥ २८



*uttama vya'sabha'ge tu dvibha'gam madhyama'n'kan.am* // 27

*ams'ena paritova'ram man.t'apa'ka'ram u'rdhvatah* |

*s'a'la'vya'se dvibha'gena parito alindava'rake* // 28

In the superior type of vardhama'na, the central courtyard occupies two parts. The corridor around the building should be with a width of one part. The upper side should be furnished with a pavilion-like structure. The width of the main building takes two parts. Verandah and corridor are to be designed around the building.

अतर्वारिं परित्यज्य बहिर्वारिं यथेष्टतः ।

पूर्ववद्भद्र संयुक्तं पूर्ववत्कर्करीकृतम् ॥

२९

*antarva'ram parityajya bahirva'ram yathes't'atah* |

*pu'rvavad bhadra samyuktam pu'rvavat karkarikr'tam* // 29

In an alternate way, the inner corridor may be left out and the outer corridor may be designed as desired by the master. As explained before, it should be provided with portico and the ridge beams should be arranged so as to cross at right angles.

मध्यशालोच्च युक्तं च सर्वालङ्कार संयुतम् ।

जात्याख्यं वर्धमानं स्याद्विप्रभूमीन्द्र योग्यकम् ॥

३०

*madyas'a'locca yukatam ca sarva'lan'ka'ra samyutam* |

*ja'tyakhyam vardhama'nam sya'd viprabhu'mi'ndra योग्यकम्* //30

The central main building should be given a proportionate and suitable height and it should be beautified with all kinds of ornamental constructions. Such building is said to be in ja'ti mode of the superior type of vardhama'na and this is fit for the brahmins and the kings.

तदेवैकांशतो वारविशेषं परिकल्पयेत् ।

छन्दं स्यात्परितो मार्गयुक्तं वैकल्प संज्ञितम् ॥

३१

जात्यादीनां तु संयोगाद् आभासं इति कीर्तितम् ।

*tadevaika' ms' ato va' ravis' es'' am parikalpayet /*  
*chanda m sya' t paritoma' r gayuktam vaikalpa samjn'' kam // 31*  
*ja' ty a' di' na' m tu samyoga' d a' bha' sam iti ki' rtitam /*

The same building gets altered into chanda mode when it is provided with a corridor associated with specific features. This chanda building turns into vikalpa mode when a walkway is designed around. And this gets altered into a' bha' sa when the features of ja' ti, chanda and vikalpa are made to present in a combined way.

विशिष्टं वर्धमानाख्यं सालङ्कारमथोच्यते ॥ ३२  
विस्तारे षोडशांशास्युरायामे द्वादशांशकाः ।  
ब्रह्माङ्कणं द्विभागस्यादायामे चतुरंशकम् ॥ ३३

*vis' is'' t' am vardhama' na' khyam sa' lan' ka' ram athocyate // 32*  
*vista' re s'' od' as' a' ms' a' syuh a' ya' me dva' das' a' ms' aka' h /*  
*brahma' n' kan. am dvibha' gassya' d a' ya' me caturams' akam // 33*

Now, the features of a specific kind of vardhama' na associated with embellishments are explained. The width should be divided into 16 parts and the length, into 12 parts. The courtyard around the brahmastha' na takes two parts in its width and 4 parts in its length.

शालाव्यासो द्विभागेन मुख्यगेहं अलिन्दभाक् ।  
भागद्वयेन तद्बाह्ये अलिन्दं परिकल्पयेत् ॥ ३४

*s' a' la' vya' so dvibha' gena mukhyageham alindabha' k /*  
*bha' gadvayena tadba' hye alindam parikalpayet // 34*

The width of the main building occupies two parts. The principal main building should be associated with a verandah. Two parts outside this verandah, there should be one more verandah.

तद्वहिवारमेकांशं पृथुवारं द्विभागतः ।  
विहाय पृष्टदेशे तु रचना मिश्रदेशके ॥

३५

*tadbahirva'ram eka'ms'am pr'thuva'ram dvibha'gatah |*  
*viha'ya pr's't'des'e tu racana' mis'rades'ake ||*

35

Outside this, there should be one corridor occupying one part. This should be surrounded by a bigger corridor occupying two parts. Leaving out the back side of the building, these corridors should be designed in the field of mixed buildings.

तृतीये वास्स्थलं पञ्चप्रदेशे तु प्रकल्पयेत् ।  
मध्यसूत्रानुसारेण पूर्वस्मिन्पार्श्वयोर्द्वयोः ॥  
आग्नेयैशानयोश्चैव क्षेत्रप्रान्ते प्रकल्पयेत् ।

३६

*tr'ti'ye va'ssthalam pan'caprades'e tu prakalpayet |*  
*madhyasu'tra'nusa'ren.a pu'rvasmin pa'rs'vayor dvayoh ||* 36  
*a'gneyais'a'nayos'caiva ks'etrapra'nte prakalpayet |*

In a five storeyed buiding, a gutter should be built in the third floor in conformity with the central line of the brahmasthana. Such gutter should be in the east, in the two sides, in the south-east and in the north-east aligned with the boundary of the floor.

त्रितले वास्स्थलं चान्तर्नेत्रशाला चतुस्स्थले ॥  
षण्णिर्गम समायुक्ता सवारा प्रान्तभागता ।  
स्वामिवासाग्र शालानुसारेणोभय पार्श्वयोः ॥

३७

३८

*tritale va'ssthalam ca'ntar netras'a'la' catussthale ||*  
*s'an.n.irgama sama'yukta' sava'ra' pra'nta bha'gata' |*  
*sva'mi va'sa'gra s'a'la'nus'ren.obhaya pa'rs'vayoh ||*

37

38

Gutters should be designed in the third floor in this way. In the fourth floor, a hall should be designed so as to be with gables. It should be provided with six projections and with a gallery along the boundary of the floor. The projections should be on either side so as to be in conformity with the façade provided to the master's chamber.

चतस्रः पूर्वदेशे तु द्वे चालिन्दानुसारतः ।  
अलिन्दस्य चतुष्कोणे कर्णकूट चतुष्टयम् ॥ ३९

*catasrah pu'rvades'e tu dve ca'linda'nusa'ratah /*  
*alindasya catus''kon.e karn.aku't'a catus''t'ayam ॥ 39*

In the fourth floor of eastern building, there should be verandah occupying two parts, and properly aligned with the other parts. In all the four corners of the verandah, four corner-pinnacles should be built.

कुर्यात्पञ्चतलप्रान्ते तन्मध्ये पूर्वभागतः ।  
चतुर्भाग समायामाद्विभागं विस्तृतान्विता ॥ ४०  
कर्णकूट समोपेत सवार मुखपट्टिका ।  
अलिन्द पार्श्वयोः कर्णकूटानां मध्यदेशतः ॥ ४१  
पञ्जरद्वितयं कुर्यात्कूटद्वय समोदयम् ।  
पार्श्व वास्थल संयुक्तं वारयुक्तद्विभागिकम् ॥ ४२

*kurya't pan''catalapra'nte tanmadhye pu'rva bha'gatah /*  
*caturbha'ga sama'ya'ma' dvibha'gam vistr'ta'nvita' ॥ 40*  
*karn.aku't'a samopeta sava'ra mukhapat't'ika' /*  
*alinda pa'rs'vayoh karn.aku't'a'na'm madhya des'atah ॥ 41*  
*pan''jaradvitayam kurya't ku't'dvaya samodayam /*  
*pa'rs'vam va'ssthala samyuktam va'rayukta dvibha'gikam ॥ 42*

In the bordering strip of the fifth floor of the eastern building, corner-pinnacle should be built with a length of 4 parts and a width of 2 parts. The fifth floor should be provided with gallery and pediment. On the sides of the verandah and in between the corner-pinnacles, cage-like windows should be designed well aligned equally with the height of the two corner-pinnacles. Gutters should be on either side of the floor which is associated with a corridor occupying two parts.

कर्णकूटद्वयोर्मध्ये परवेदद्विभागतः ।

पृष्टवार सभां कुर्यात् षट्त्तले तु द्विजोत्तमाः ॥

४३

*karn.aku't'a dvayormadhye paravedadvibha'gatah |*

*pr's't'ava'ra sabha'm kurya't s''at'tale tu dvijottama'h || 43*

O, Sages!, the foremost among the twice-borns!, in the backside corridor of the sixth floor, a hall should be built between the two corner-pinnacles, occupying 6, 4 or 2 parts.

पार्श्वयोर्नेत्रकूटे द्वे मुखायामस्तु षट्त्तले ।

अङ्कणं मण्टपाकारं सभाकारं अथापि वा ॥

४४

*pa'rs'vayor netraku't'e dve mukha'ya'mastu s''at'tale |*

*an'kan.am man.t'apa'ka'ram sabha'ka'ram atha'pi va' || 44*

Along the length of frontal façade of the sixth floor, two gables and two compartments are to be built on two sides. Or, a courtyard may be built in the form of a pavilion or a small hall.

वामदक्षिण संस्थं यच्चूलीहर्म्यविभूषितम् ।

वामसोपान संयुक्तं नेत्रयुग्द्वार संयुतम् ॥

४५

*va'madaks''in.a samstham yaccu'li' harmya vibhu's''itam /  
va'masopa'na samyukatam netrayugdva'ra samyutam // 45*

The structures at the left side and right side, ornamented with tuft-like towers, should be provided with staircase circling from left to right. They should be provided with 2 or 4 entrances.

मुखु चङ्गमणोपेतं गुह्यसोपान संयुतम् ।  
वास्स्थलं च विशिष्टं स्यात्सप्तभौमं इदं स्मृतम् ॥ ४६

*mukhacan'kraman.petam guhyasopa'na samyutam /  
va'ssthalam ca vis'is''t'am sya't saptabhaumam idam smr'tam //46*

The seventh floor should be associated with a front verandah and concealed staircase. It should be specifically provided with a fitting gutter. These are the special features of the seventh floor.

वर्धमानं इदं राज्ञां सर्वकामफलप्रदम् ।  
अथवा त्वष्टभागेन पृष्टभद्रयुतं भवेत् ॥ ४७

*vardhama'nam idam rajn''a'm sarvaka'maphalapradam /  
athva' tvas''t'abha'gena pr's''t'abhadrayutam bhavet // 47*

Such specific kind of vardhama'na is fit for the kings and it is efficacious in granting all things desired by them. Alternately, this specific vardhama'na may be provided with a portico on the backside occupying 8 parts.

नैर्ऋते वायुदेशे तु वास्स्थलं वा विधीयताम् ।  
मध्यशाला समायुक्तं कोटिहीनं तु वा भवेत् ॥ ४८

*nairr'te va'yudes'e tu va'ssthalam va' vidhi'yata'm /  
madhyas'a'la' sama'yuktam kot'ihinam tu va' bhavet // 48*

In such a building, gutter should be built in the south-west and the north-west. It should be provided with a central main building and in this case, the end-parts may be left out as they are, without any architectural member.

नेत्रशालासमायुक्तं वाथ कुर्याद्यथाविधि ।  
एवं षोडशधा प्रोक्तं वर्धमानमिहागमे ॥

४९

*netras'a'la' sama'yuktam va'thakurya'd yatha'vidhi /*  
*evam s''od'as'adha' proktam vardhama'nam iha'game //* 49

Or, it may be provided with facades according to the prescribed directions. Thus, the sixteen kinds of vardhama'na building have been well detailed in this A'gama.

। इति कामिकाख्ये महातन्त्रे वर्धमानशालालक्षणविधिर्नाम एकोनचत्वारिंशत्तमः पटलः ।  
। iti ka'mika'khye maha'tantre vardhama'nas'a'la' laks''an.a vidhirna'ma  
ekonacatva'rims'attamah pat'alah ।

This is the 39<sup>th</sup> chapter titled “Characteristics of Vardhama'na Building”  
in the Great Tantra called Ka'mika

## ४० नन्द्यावर्तविधिः

### 40 NANDYA'VARTA VIDHIH

#### 40 Characteristics of Nandya'varta Building

नन्द्यावर्तं प्रवक्ष्यामि षडष्टदशभागिकम् ।

निकृष्टं वसुदिग्भानु भागं नीचं इति स्मृतम् ॥

१

*nandya'vartam pravaks''ya'mi s''ad'as''t'das'a bha'gikam /*

*nikr's''t'am vasudigbha'nu bha'gam ni'cam iti smr'tam ॥*

1

I will speak on the characteristics of nandya'varta building. The lowest type of nandya'varta has three possible measures in terms of parts -6,8 and 10. The lower type of nandya'varta building has three possible measures in terms of parts – 8,10 and 12.

दशद्वादशमन्वंशं मध्यमं चेति कीर्तितम् ।

आदित्यमन्वोरेकांशं भागं ज्येष्ठं इति स्मृतम् ॥

२

*das'adva'das'amanvams'am madhyamam ceti ki'rtitam /*

*a'dityamanvoreka'ms'am bha'gam jyest''t'am iti smr'tam ॥*

2

In the medium type of nandya'varta, there are three possible measures -10,12 and 14. For the superior type of nandya'varta, there are three possible measures-12,14 and 16.

मुलमेवं विनिर्दिष्टं जातयो द्व्यंशवर्धिताः ।

छन्दास्स्युर्वेदभागाढ्या विकल्पाष्पड्विवर्धिताः ॥

३



*mu'lamevam vinirdis''t'am ja'tayo dvayams'a vardhita'h /  
chanda'ssyurvedabha'ga'd'hya' vikalpas''s''ad' vivardhita'h //3*

In the mu'la mode of nandya'varta, these are the applicable measures and in this mode length should be equal to the width. In the ja'ti mode of nandya'varta, the length exceeds the width by 2 parts. In the chanda mode of nandya'varta, the length exceeds the width by 4 parts. In the vikalpa mode of nandya'varta, the length exceeds the width by 6 parts.

अष्टांश वृद्ध्या त्वाभासा हीनाद्या मिलिता यदा ।  
चत्वारिंशद्भवत्यत्र संख्या पञ्चसमन्विता ॥ ४

*as''t'a'ms'a vr'ddhya' tva'bha'sa' hi'na'dya' milita' yada' /  
catva'rimsad bhavtyatra samkhya' pan''casamanvita' // 4*

In the a'bha'sa mode of nandya'varta, the length exceeds the width by 8 parts and in this mode, the features of the lower varieties should be present in a combined way. On the whole, there are 45 kinds of possible measures for the nandya'varta house.

निकृष्टास्स्युस्त्रयो दीर्घास्तृतीयेन समन्विताः ।  
मिलिते सप्तपञ्चाशत्संख्यात्र परिकीर्तिता ॥ ५

*nikr's''t'a'ssyustrayo di'rgha'str'ti'yena samanvita'h /  
milite saptapan''ca's'at samkhya'tra pariki'rtita' // 5*

If the measures of the length available for the lowest, lower and medium types are considered in terms of three modes, 12 kinds of measures are obtained. On adding these 12 measures to the aforesaid 45 measures, the total number of available measures is 57.

निकृष्टे षट्कृते द्व्यंशं अङ्कणं मध्यमं भवेत् ।  
द्व्यंशं शाला विशाला स्यात्सर्वालङ्कारसंयुता ॥ ६

*nikr's't'e s'at'kr'te dvayams'am an'kan.am madhyamam bhavet /  
dvayams'a s'a'la' vis'a'la' sya't sarva'lan'ka'ra samyuta' // 6*

In the lowest type of nandya'varta consisting of 6 parts, the central courtyard occupies 2 parts. The width of the main building takes 2 parts. This type of building should be associated with all sorts of ornamental structures.

नन्द्यावर्तं चतुष्पट्टं मूलेनात्र विहीनकम् ।  
द्वारं चतुष्टयं वापि यथेष्टदिशि वा भवेत् ॥ ७

*nandya'vartam catus'pat't'am mu'lena'tra vihi'nakam /  
dva'ram catus't'ayam va'pi yathes't'adis'i va' bhavet // 7*

Except in the mu'la mode, in all other modes, the nandya'varta building should be provided with four fillets, one in each side. Or, it may be provided with four entrances and these may be in the desired direction.

जालकश्च कवाटश्च बाह्ये बाह्ये प्रकल्पयेत् ।  
सर्वतः कुड्यसंयुक्तं मुख्यधामात्र कीर्तितम् ॥ ८

*ja'lakas'ca kava't'as'ca ba'hye ba'hye prakalpayet /  
sarvatah kud'ya samyuktam mukhyadha'ma'tra ki'rtitam // 8*

On the outside of each enclosure, latticed windows and doors should be provided. There should be a protective wall on all sides of the building. Such are the features of the principal main building.

अन्तर्विवृतपादं च बाह्ये कुड्यं प्रकीर्तितम् ।  
चतुर्दिक्षु विनिष्क्रान्तं अर्धकूटं प्रयोजयेत् ॥ ९  
दण्डिकावार संयुक्तं जातिरूपं इदं मतम् ।

*antarvivr'ta pa'dam ca ba'hye kud'yam praki'rtitam /  
caturdiks''u vinis''kra'ntam ardhaku't'am prayojayet // 9  
dan.d'ika'va'ra samyuktam ja'tiru'pam idam matam /*

Pillars bordering the interior and outer walls are to be provided in such building. Projections should be given in all the four directions and an antechamber is to be designed. It should be associated with a pent roof supported by cosoles. This type of building is considered to be in ja'ti mode.

तदेवांशावृतालिन्दं चतुर्णां छन्दं इष्यते ॥ १०  
तदेव स्याद्विवारं वा पृथुवारयुतं तु वा ।  
विकल्पं बहुभौमं स्यादाभासं तत्र मिश्रितम् ॥ ११  
हर्म्याङ्गं मालिकाङ्गं च नैकैक तलसंयुतम् ।

*tadeva'ms'a'vr'ta'lindam catur.n.a'm chandam is''yate // 10  
tadeva sya'dviva'ram va' pr'thuva'rayutam tu va' /  
vikalpam bahubhaumam sya'd a'bha'sam tatra mis'ritam // 11  
harmya'n'gam ma'lika'n'gam ca naikaika talasamyutam /*

The same building gets altered into chanda mode when it is provided with surrounding verandah. If such building is without any corridor or associated with a bigger corridor only and designed to be with multiple storeys, it is said to be in vikalpa mode. The building in which the features of ja'ti, chanda and vikalpa are present in a mixed way is said to be in a'bha'sa mode. The building in the a'bha'sa mode is also known as harmya'n'ga and ma'lika'n'ga, when it is with more than one storey.

नीचैस्स्यादङ्गणं द्व्यंशं वारमेकांशं इष्यते ॥ १२  
शालाव्यासो द्विभागेन दण्डिकावार संयुतम् ।  
सर्वालङ्कार संयुक्तं भद्रकर्म यथेष्टतः ॥ १३

*ni'caissya'd an'kan.am dvayams'am va'ram eka'ms'am is'yate ॥  
s'a'la'vya'so dvibha'gena dan.d'ika'va'ra samyutam ॥  
sarva'lan'ka'ra samyuktam bhadrakarma yathes't'atah ॥ 13*

In the lower type of nandya'varta, the courtyard occupies two parts and the corridor occupies one part. The width of the main building covers two parts. The main building should be provided with pent roof supported by consoles. All the works concerned with portico may be carried out as desired by the master. The building should be furnished with all kinds of ornamental structures.

यथेष्टदिशिसंयुक्त द्वारजालविभूषितम् ।  
बहिरभ्यन्तरे कुड्यं मुख्यगेहं विधीयते ॥ १४

*yathes't'disi' samyukta dva'raja'la vibhu's'itam ॥  
bahirabhyantare kud'yam mukhyageham vidhi'yate ॥ 14*

It is prescribed here that the primary compartment should be embellished with a fitting entrance designed in desired direction, door and latticed windows and it should be provided with inner and outer walls.

शेषांशं परितः कुड्यं अंशं तदपि पादकम् ।  
जातिरूपमिदं विप्रा भूभुजामेव भावितम् ॥ १५

*s'es'a'ms'am paritah kud'yam ams'am tadapi pa'dakam ॥  
ja'tiru'pam idam vipra' bhu'bhuja'meva bha'vitam ॥ 15*

Wall should be raised around the remaining portions and pillars should be set in the prescribed places. Such kind of building is said to be in ja'ti mode and it is exclusively fit for the brahmins and the kings.

विहीन पश्चिमद्वारं छन्दमत्र विधीयते ।  
द्विभागं अङ्कणं मध्ये मार्गमंशेन कल्पयेत् ॥ १६

*vihi'napas'cima dva'ram chandam atra vidhi'yate /  
dvibha'gam an'kan.am madhye ma'rgam ams'ena kalpayet // 16*

The same building turns into chanda mode when entrance is not provided in its western side. In this chanda mode, courtyard occupies two parts and a passage should be designed in the middle, occupying one part.

शालाव्यासो द्विभागेन द्वारमंशेन बाह्यके ।  
चतुष्टयानां शालानां मध्यमध्योर्ध्व मस्तकम् ॥ १७

*s'a'la'vya'so dvibha'gena dva'ram ams'ena ba'hyake /  
catus't'ya'na'm s'a'la'na'm madhyamadhyordhva mastakam //17*

The width of the main buildings covers two parts and the entrance occupies one part in the outside. For all the four main buildings, upper storeys should be provided so as to be at their central grids one above the other.

पुरे पुरे भवेत्कूटं पक्षशालाननान्वितम् ।  
चतुर्नेत्रं समायुक्तं छन्दमानं प्रकीर्तितम् ॥ १८

*pure pure bhavetku't'am paks'as'a'la'nana'nvitam /  
caturnetra sama'yuktam chandama'nam praki'rtitam // 18*

In each storey, pinnacle structure should be designed. This chanda-mansion may be without the two longer main buildings lying on the sides. Other buildings should be provided with four facades. These are the special features of chanda mode.

तदेव व्रतवारं वा पृथुवारयुतं तु वा ।  
सालिन्द चूलीहर्म्यं वा यथाशक्ति यथारचि ॥ १९

*tadeva vratava'ram va' pr'thuva'rayutam tu va' /  
sa'linda cu'liharmyam va' yatha's'akti yatha'ruci // 19*

The same building gets altered into vikalpa when it is left without corridor or when it is associated with a bigger corridor. According to available sources , it should be provided with verandah and tuft-like tower constructions in such a way that they are charming and pleasant to look at.

सवारमुखभद्रं च साधिष्ठानाङ्घ्रि भूषितम् ।  
ऊर्ध्वोर्ध्वमङ्कणं कार्यं पक्षशाला समोपरि ॥

२०

*sava'ramukhabhadram ca sa'dhis't'ha'na'n'ghri bh'u's'itam /  
u'rdhvordhvam an'kan.am ka'ryam paks''as'a'la' samopari ॥ 20*

The two longer buildings at the sides should be associated with courtyard one above the other. They should be ornamented with corridor, frontal portico, basement and pillars.

सभा वा मण्टपो वाथ मालिकावाङ्कण क्रिया ।  
चतुर्णा उदितं घाम विशेषाद्राज योग्यकम् ॥

२१

*sabha' va' man.t'apo va'tha ma'lika'va'n'kan.akriya' /  
catur.n.a'm uditam dha'ma vis'es''a'dra'ja yogyakam ॥ 21*

The courtyard should be provided with halls, pavilions or garland-like structures. Such buildings should be four in number to constitute a full nandya'varta. This type of building in the vikalpa mode is specifically fir for the kings.

विकल्पं तत्रयाणां तु यदा संमिश्रितं भवेत् ।  
मुण्डप्रासाद संयुक्तं हर्म्याङ्गं मालिकं भवेत् ॥

२२

*vikalpam tattraya'n.a'm tu yatha' sammis'ritam bhavet /  
mun.d'apra'sa'da samyuktam harmya'n'gam ma'likam bhavet ॥22*

When this building is provided with the features of three modes – vikalpa, chanda and ja'ti –in a mixed way, it turns into a'bha'sa mode which should be with a flat roof. This is also known as *harmya pra'sa'da* and *ma'lika'n'ga*.

चतुर्णामुदितं नन्द्यावर्ताख्यं मध्यमेशके।  
अङ्कणं तु द्विभागं स्यान्मार्गमेकेन कारयेत् ॥ २३

*catur.n.a'm uditam nandya'varta'khyam madhyamems'ake /  
an'kan.am tu dvibhagam sya'n ma'rgam ekena ka'rayet ॥ 23*

Among the four types of nandya'varta, lowest and others, the medium type of nandya'varta is explained now. In this type, the courtyard occupies two parts and the walkway covers one part.

अन्तर्वरिं तु चांशेन शालाव्यासो द्विभागतः।  
दण्डिकावार संयुक्तं चतुरानन संयुतम् ॥ २४

*antarva'ram tu ca'ms'ena s'a'la'vya'so dvibha'gatah /  
dan.d'ika'va'ra samyuktam catura'nana samyutam ॥ 24*

The inner corridor should be with a width of onepart. The width of the main buildings covers two parts. This building should be associated with pent roof supported by the consoles and four faces(frontals).

ऊर्ध्वे शालास्तथाष्टौस्युः अधस्ताच्चतुराननम्।  
द्वादशास्य समायुक्तं ऊर्ध्वाधस्ताद् द्वितीयतः ॥ २५

*u'rdhve s'a'lastatha's't'ausyuh adhasta'c catura'nanam /  
dva'das'a'sya sama'yuktam u'rdva'dhasta'd dviti'yatah ॥ 25*

Upper storeys should be eight in number and the lowest storey should be with four faces. The second storey from the lowest level and the second from the top should be provided with 12 gables.

चतुर्दिग्भद्र संयुक्तं द्वारजालक शोभितम् ।  
जातिरूपं इदं नन्द्यावर्तं क्षोणिभृतां गृहम् ॥

२६

*caturdigbhadra samyuktam dva'raja'laka s'obhitam ।  
ja'tiru'pam idam nandya'vartam ks'on.bhr'ta'm gr'ham ॥ 26*

It should be associated with portico in all the four directions and beautified with fitting entrance and latticed windows. Such building is said to be in ja'ti mode of medium nandya'varta and it is a fitting mansion for the kings.

तदेव परितोशेन वारयुक् छन्दमिष्यते ।  
तद्वाह्ये वारमेकं वा पृथुवारयुतं तु वा ॥

२७

*tadeva paritoms'ena va'rayuk chandam is'yate ।  
tadba'hye va'ram ekam va' pr'thuva'rayutam tu va' ॥ 27*

When the same building is provided with an inner corridor occupying one part all around, it turns into chanda mode. There should be a normal corridor on the outside occupying one part or a bigger corridor occupying two parts.

नन्द्यावर्ताननाशशालाश्चतस्रस्तास्स्वशकाः ।  
तस्योपरि गताशशालाश्चतुष्क शिखरान्विताः ॥

२८

*nandya'vata'nana's's'a'la's' cats'rasta'ssvams'aka'h ।  
tasyoparigata's's'a'la's' catus'ka s'ikhara'nvitah ॥ 28*

The four main buildings should be arranged in their respective positions so as to be in the likeness of the four petals of nandya'varta flower. The upper storeys should be provided with apex structures designed in the form of square.

नन्द्यावर्तं तु वैकल्पं नृपादीनां निवेशनम् ।  
तत्तद्विनिश्चितं कुर्यान्मुण्डप्रासाद संज्ञिकम् ॥

२९



मालिकाङ्गं च हर्म्याङ्गं एकानेक तलान्वितम् ।  
आभासं नन्दिकावर्तं चतुर्णामपि कीर्तितम् ॥

३०

*nandya'vartam tu vaikalpam nr'pa'di'na'm nives'anam /  
tatadvinis'citam kurya'n mun.d'apra'sa'da samjn''akam // 29  
ma'lika'n'gam ca harmya'n'gam eka'neka tala'nvitam /  
a'bha'sam nandika'vartam catur.n.a'mapi ki'rtitam // 30*

Such type of building is said to be in the vikalpa mode of medium nandya'varta and it is a fitting mansion for the kings. When this building is provided with the applicable features of ja'ti , chanda and vikalpa and designed with a flat roof, it turns into a'bha'sa mode of four-membered medium nandya'varta, also known as ma'lika'n'ga and harmya'n'ga. In this mode, it may be provided with one storey or multiple storeys.

उत्कृष्टे मध्यमे द्वयंशमङ्गणं चैकमार्गकम् ।  
अन्तर्वारं अथैकांशं शालाव्यासो द्विभागतः ॥

३१

*utkr's't'e madhyame dvayams'am an'kan.am caikama'rgakam /  
antarva'ram athaika'ms'am s'a'la'vya'so dvibha'gatah // 31*

In the superior type of nandya'varta, the central courtyard occupies two parts and the passage covers one part. The inner corridor occupies one part and the width of the main buildings occupies two parts.

अंशेनावृतवारं तु सर्वालङ्कार शोभितम् ।  
मध्यशालाशिरस्तम्भाश्चैव निम्नास्तथापरे ॥

३२

*ams'ena'vr'ta va'ram tu sarva'lan'ka'ra s'obhitam /  
madhyas'a'la' s'irastambhas'caiva nimna'stathopari // 32*

The surrounding corridor covers one part and the whole building should be beautified with all kinds of ornamental structures. The main building in the middle of the east should be provided with apex structure and pillars. The height of the pillars of the main building in the west should be less than that of the east building.

द्वादशानन संयुक्ता जातिर्भूपति योग्यकम् ।  
जातिस्तु परितो द्व्यंशं महावार समन्वितम् ॥ ३३  
वारद्वय समायुक्तं छन्दमेतत्प्रकीर्तितम् ।

*dva'das'a'nana samyukta' ja'tirbhu'pati yogyakam /*  
*ja'tistu parito dvayams'am maha'va'ra samanvitam // 33*  
*va'radvaya sama'yuktam chandam etat praki'rtitam /*

It should be provided with 12 facades. Such building is said to be in ja'ti mode of superior nandya'varta and it is fit for the kings. When this building is provided with one bigger corridor all around occupying two parts or with two corridors, each occupying one part, it turns into chanda mode.

सालिन्दं खण्डहर्म्यं वा कूटकोष्टकं भारकम् ॥ ३४  
चतुश्शालाशिरश्चैव सभातमुख शिरोन्वितम् ।  
नन्द्यावर्तं विकल्पं स्यात्प्रासादवदलङ्कितम् ॥ ३५

*sa'lindam khan.d'aharmyam va'ku't'kos''t'aka bha'rakam // 34*  
*catus's'a'la's's'iras'caiva sabha'mukha s'ironvitam /*  
*nandya'vartam vikalpam sya't pra'sa'davad alan'kr'tam // 35*

When this chanda-building is provided with verandah, sectional tower(hall, covering a portion of the terrace), pinnacles, compartments, supporting columns, apex structures in all the four main buildings and frontal in the form of a hall associated with cupola, it turns into vikalpa mode of superior nandya'varta. This should be ornamented in the same way as a temple is embellished.

तेषां तेषां तु संमिश्रं प्रासादाङ्ग समन्वितम् ।	
हर्म्याङ्गं मालिकाङ्गं वा एकानेक तलान्वितम् ॥	३६
ऊहप्रत्यूह संयुक्तं यथायुक्ति यथारुचि ।	
आभासं नन्दिकावर्तं चतुर्णामपि कीर्तितम् ॥	३७
एवं षोडशधा प्रोक्तं नन्द्यावर्तं द्विजोत्तमाः ॥	३८

<i>tes''a'm tes''a'm tu sammis'ram pra'sa'da'n'ga samanvitam /</i>	
<i>harmya'n'gam ma'lika'n'gam va eka'neka tala'nvitam ॥</i>	36
<i>u'hapratyu'ha samyuktam yatha'yukti yatha'ruci /</i>	
<i>a'bha'sam nandika'vartam catur.n.a'mapi ki'rtitam ॥</i>	37
<i>evam s''od'as'adha' proktam nandya'vartam dvijottama'h ॥</i>	38

If the features of ja'ti, chanda and vikalpa are provided in a mixed way in this vikalpa building so as to appear as harmya'n'ga or ma'lika'n'ga and if it is designed to be one storeyed or multi-storeyed, then it turns into a'bha'sa mode of superior nandya'varta composed of four main buildings. This should be provided with more essential members after full discussions and deliberations and according to the available sources and convenience to induce elegance and charm to the extent possible. O, the foremost among the twice-born sages!, thus the features of the nandya'varta building which is of 16 kinds, have been told.

। इति कामिकाख्ये महातन्त्रे नन्द्यावर्त विधिः चत्वारिंशत्तमः पटलः ।  
। iti ka'mika'khye maha'tantre nandya'varta vidhih catvarims'attamah pat'alalah ।

This is the 40<sup>th</sup> chapter titled “ Features of Nandya'varta Building”  
in the Great Tantra called Ka'mika

## स४१ स्वस्तिक विधिः

### 41 SVASTIKA VIDHIH

#### 41 Directions for the Construction of Svastika type of Buildings

निकृष्टं स्वस्तिकं तत्र षडष्टदशभागिकम् ।  
वसुदिग्द्वादशातं तु नीचं वै स्वस्तिकं भवेत् ॥ १

*nikr'st'am svastikam tatra s''ad'as''t'a das'a bha'gikam /  
vasudigdva'das'a'ntam tu ni'cam vai svastikam bhavet ॥ 1*

The lowest type of svastika-building should be designed in three possible parts into which the ground is to be divided- 6, 8 or 10. For the lower type of svastika-building there are three possible measures- 8 parts, 10 parts or 12 parts.

दशद्वादशमन्वंशा मध्यमं स्वस्तिकं मतम् ।  
आदित्यमन्वोरेकांशं उत्तमं भागमिष्यते ॥ २

*das'adva'das'amanvams'a' madhyamam savstikam matam /  
a'dityamanvoreka'ms'am uttamam bha'gam is''yate ॥ 2*

For the medium type of svastika-building, there are three possible measures -10 parts, 12 parts or 14 parts. For the superior type of svastika-building, the recommended measures are 12 parts, 14 parts or 16 parts.

मूलं तु चतुरश्रं स्यात् तद्विभागाधिकायतं ।  
जातिरूपं भवेच्छन्दं चतुरंशाधिकायतम् ॥ ३

*mu'lam tu caturas'ram sya't tadvibha'ga'dhika'yatam /  
ja'tiru'pam bhavecchandam caturams'a'dhika'yatam //*

3

The basic form of svastika-building(mula) should be square. For the ja'ti type of lowest svastika, its length should exceed the side of the square by 2 parts. For the chanda type of lowest svastika, the length should exceed the measure of the square building by 4 parts.

षड्भागाधिक दैर्घ्यं तु विकल्पं इति कीर्तितम् ।  
आभासं अष्टवृत्तं यच्चत्वारिंशत्तु पञ्चयुक् ॥

४

*s''ad'bha'ga'dhika dairghyam tu vikalpam iti ki'rtitam /  
a'bha'sam as''t'avr'ttam yaccatva'rims'attu pan''cayuk //*

4

For the vikalpa type of lowest svastika, the length should exceed the side of the square by 6 parts. The building whose length exceeds the width of the square(mula) building by 8 parts is known as a'bha'sa. Considered in this way, there are 45 kinds of measures available for the svastika building.

हीनाद्यैस्त्रिभागे तु संख्यैषां परिकीर्तिता ।  
त्रिदिर्घानि नीचास्युः पञ्चाशत्सप्तसंख्यया ॥

५

*hi'na'dyaistritribha'ge tu samkhyais''a'm pariki'rtita'h /  
tritri di'rgha'ni ni'ca'syuh pan''ca's'atsapta samkhyaya' //*

5

These measures are applicable to the buildings belonging to the type of nikrushta and others considering in terms of three parts. For the buildings of lower type, there are three kinds of length as applicable to jati, chanda, vikalpa and abhasa. Added with these measures, there are on the whole 57 kinds of measures for the length.

निकृष्टाद्यैष्वडंशे तु द्व्यंशमङ्गणमिष्यते ।  
शालाव्यासो द्विभागेन सर्वालङ्कार संयुतः ॥

६

*nikr's't'a'dyais's'ad'ams'e tu dvyams'am an'kan.am is'yate |*  
*s'a'la'vya'so dvibha'gena sarva'lan'ka'ra samyutah ||* 6

In the first variety of lowest svastika, the courtyard takes two parts out of the total 6 parts. The width of the main building takes 2 parts. This main building should be embellished with all sorts of ornamental structures.

पृष्ठे तु दीर्घकोष्ठं स्यात्पूर्वकोष्ठं तथाभवेत् ।  
बाह्यशालाद्वयं नेत्रं युक्तं तु कर्करीयुतम् ॥ ७

*pr's't'he tu di'rghakos't'am sya't pu'rvakos't'am तथा' bhavet |*  
*ba'hyas'a'la'dvayam netram yuktam tu karkari'yutam ||* 7

At the back side of the main building, there should be an elongated hall. The hall provided in the front side should also be in elongated form. The exterior building should be associated with two facades, designed in such a way that they meet at right angles.

एवं जातिस्वरूपं तु प्रोक्तं भूमीन्द्रवैश्ययोः ।  
तदेवांशावृतालिनन्दं छन्दं शास्त्रे प्रकीर्तितम् ॥ ८

*evam ja'tisvarupam tu proktam bhu'mi'ndravais'yayoh |*  
*tadeva'ms'a'vr'ta'lindam chandam s'a'stre praki'rtitam ||* 8

Such construction is called jati type of lowest svastika and it is fit for the kings and the trading community. It is enjoined in this Scripture that the same construction turns into chanda type of lowest svastika, when it is provided with a surrounding verandah.

पृष्ठे नेत्रहीनं स्यात्संयुक्तं पृष्ठशालया ।  
दण्डिकावार संयुक्तं भद्राङ्गं प्रकीर्तितम् ॥ ९

*pr's't'he netrahi'nam sya't samyuktam pr's't'has'a'laya' /  
dan.d'ika'va'ra samyuktam bhadra'n'gam praki'rtitam //*

9

There should not be gables in its back side. It should be provided with a back-side hall. It should be associated with a pent roof supported by consoles and porch. These are the specific features of the chanda-svastika of the lowest type.

तदेवावृतवारं वा पृथुवारयुतं तु वा ।  
विकल्पं स्वस्तिकं ज्ञेयं आभासं तत्र मिश्रितम् ॥ १०  
मुण्डप्रासाद शोभाङ्गं हर्म्याङ्गं मालिकाङ्गकम् ।  
अनेकभूमि संयुक्तं प्रासादवदलङ्कृतम् ॥ ११  
आभासं स्वस्तिकं प्रोक्तं नृपाणां वणिजामपि ।

*tadeva'vr'tava'ram va' pr'thuva'rayutam tu va' /  
vikalpam svastikam jn'eyam a'bha'sam tatra mis'ritam //* 10  
*mun.d'apra'sa'da s'obha'n'gamm harmya'n'gam ma'lika'n'gakam /  
anekabhu'mi samyuktam pra'sa'davadalan'kr'tam //* 11  
*a'bha'sam svastikam proktam nr'pa'n.a'm van.ija'mapi /*

When the same construction is provided with a surrounding verandah or a bigger corridor, it becomes the vikalpa type of lowest svastika. When the features of all the above types of building are provided in a mixed way, it turns into a'bha'sa type of lowest svastika. In addition to the above features, the abhasa- building of lowest svastika should be provided with members such as mun.d'a pra'sa'da appearing with elegant parts, harmyanga and ma'lika'n'ga. It should be associated with multi-storeys and beautified with ornamental constructions. Such building called abhasa is recommended for the kings and the trading community.

हीने द्व्यंशाङ्कणं मध्ये मार्गस्तु परितोशतः ॥ १२  
शालाव्यासो द्विभागेन षण्णेत्रसमवंशकम् ।  
तत्र मध्ये चतुश्शालाश्चोर्ध्वगानेक संयुताः ॥ १३

*hi'ne dvyams'a'n'kan.am madhye ma'rgastu paritoms'atah* // 12

*s'a'la'vya'so dvibha'gena s'an.n.etra samavams'akam* /

*tatra madhye catus's'a'la's' cordhvaga'neka samyuta'h* // 13

In the lower type of svastika, the courtyard occupies two parts in the middle. All around the main building there should be a foot-path occupying one part. The width of the main building occupies 2 parts. It should be provided with six facades and its beams between the ground and the plank floor should be with equal measures. At the center, catussa'la( a coplex consisting of four main buildings) should be built. It may be with many upper floors.

मनुसंख्यात नेत्रं तु सर्वत्र परिकीर्तितम् ।

स्थूपिकादि समायुक्ता सभा भद्राननान्विता ॥ १४

*manusamkhya'ta netram tu sarvatra pariki'rtitam* /

*sthu'pika'di sama'yuktam sabha' bhadra'nana'nvita'* // 14

It is well emphasized that it should be provided with 14 gables all around and with tower and such other members. Its front side should be associated with a porch in the form of a square hall.

अङ्गणं मण्टपाकारं ऊर्ध्वोर्ध्वोपरि कल्पयेत् ।

दण्डिकावार संयुक्तं स्वस्तिकं जातिरूपकम् ॥ १५

*an'kan.am man.t'apa'ka'ram u'rdhvordhvopari kalpayet* /

*dan.d'ika'va'ra samyuktam savstikam ja'ti ru'pakam* // 15

It should be with courtyard built one above the other in the form of a pavilion in all the storeys. It should be with a pent roof supported by consoles. Such kind of construction is said to be in the jati mode of the lower kind of svastika.

तदेवांशावृतालिन्दं छन्दं स्वस्तिकं इष्यते ।

अंशेनावृतवारं वा पृथुवारयुतं तु वा ॥ १६

चूलीहर्म्ययुतं वाऽपि विकल्पं स्वस्तिकं मतम् ।



जात्यादीनां तु संयोगात् आभासं इति कीर्तितम् ॥ १७  
मुण्डप्रासाद हर्म्याङ्गं मालिकाभासमीरितम् ।

*tadeva'ms'a'vr'ta'lindam chandam svastikam is''yate /*  
*ams'ena'vr'tava'ram va' pr'thuva'rayutam tu va' //* 16  
*cu'liharmyayutam va'pi vikalpam svastikam matam /*  
*ja'tya'di'na'm tu samyoga't a'bha'sam iti ki'rtitam //* 17  
*mun.d'apra'sa'da harmya'n'gam ma'lika'bha'sam i'ritam /*

The same construction gets turned into chanda mode of lower svastika, when it is provided with a surrounding verandah. When an interior corridor or a bigger exterior corridor or a culi hrmya( apartment at the top floor)is added to this chanda building, it turns into vikalpa mode of the lower svastika. When the features of jati, chanda and vikalpa are provided to the same building in a mixed way, it becomes a'bha'sa mode of lower svastika. In addition to these features, members such as mun.d'a pra'sa'da, harmya'n'ga or malika'n'ga are to be designed for this a'bha'sa.

मध्यमे त्वङ्कणं प्राग्वन्मार्गमेकांशतो भवेत् ॥ १८  
अन्तर्वारमथैकांशं शालाव्यासो द्विभागतः ।  
दण्डिकावार संयुक्तं षण्णेत्र समवंशकम् ॥ १९

*madhyame tvan'kan.am pra'gvan ma'rgam eka'ms'ato bhavet //* 18  
*antarva'ram athaika'ms'am s'a'la'vya'so dvibha'gatah /*  
*dan.d'ika'va'ra samyuktam s''an.n.etra samavams'akam //* 19

As said before, a central courtyard is to be designed so as to occupy 2 parts. A foot-path occupying one part is to be provided. The interior corridor occupying one part is to be designed. The width of the main building should be 2 parts. It should be associated with a pent-roof supported by consoles, six facades and beams having equal measures between the ground and the plank floor.

वंशोपरि गताशालाश्चतस्रोऽष्टाननान्विताः ।  
ऊर्ध्वोर्ध्वमण्टपाकार हर्म्यस्थलमथाङ्गणम् ॥  
चतुर्दिग्भद्रसंयुक्तं सभाङ्गं स्वस्तिकं भवेत् ।

२०

*vams'oparigatas's'a'la's'catasro as't'ana'nvita'h/*  
*u'rdhordhva man.t'apa'ka'ra harmyasthalam atha'n'kan.am//* 20  
*caturdig bhadra samyuktam sabha'n'gam svastikam bhavet/*

Four main buildings should be constructed above the floor beams and they should be provided with 8 frontal sides. Pavilion-like hall should be designed one above the other and a courtyard should be provided. The complex should be associated with portico called sabha'n'ga in all its four sides. Such construction is in the jati mode of the medium svastika.

तदेवांशाभितो द्वारं छन्दमित्यभिधीयते ॥ २१  
तद्द्वयंशं पृथुवारं यद्विकल्पमिति कीर्तितम् ।  
आभासं तत्र मिश्रं यन्मुण्डप्रासाद शोभितम् ॥ २२  
हर्म्याङ्गं मालिकाङ्गं च मध्यमं चेति कीर्तितम् ।

*tadeva'ns'a'bhito dva'ram chandam ityabhidhi'yate//* 21  
*taddvyams'am pr'thuva'ram yad vikalpam iti ki'rtiam/*  
*a'bha'sam tatra mis'ram yan mun.d'apra'sa'da s'obhitam//* 22  
*harmya'gam ma'lika'n'gam ca madhyamam ceti ki'rtitam/*

The same construction assumes the chanda mode of medium svastika, when it is provided with a verandah around occupying one part. It turns into vikalpa mode, when a bigger corridor is provided to that so as to occupy 2 parts. Consequently, this vikalpa assumes the form of a'bha'sa mode, when it is provided with the main features of jati and others in a combined pattern and embellished with mun.d'a pra's'ada, harmya'n'ga or malika'n'ga. These are the constructions belonging to the medium type of svastika.

उत्कृष्टे त्वङ्कणं द्व्यंशं मार्गस्तु परितोशतः ॥	२३
अन्तर्वारिमथैकेन शालाव्यासो द्विभागतः ।	
अंशेन परितोऽलिन्दं नीव्रवारः शिरःक्रिया ॥	२४

<i>utkr's't'e tvan'kan.am dvvyams'am ma'rgastu paritoms'atah ॥</i>	23
<i>antarva'ram athaikena s'a'la'vya'so dvibha'gatah ॥</i>	
<i>ams'ena parito alindam ni'vrava'rah s'irah kriya' ॥</i>	24

In the superior type of svastika, the central courtyard occupies 2 parts. The passage which runs around occupies one part. The interior corridor occupies one part and the width of the main building takes 2 parts. The verandah running around occupies one part. This construction should be associated with ornamental members such as the projected gargoyles and other members which are to be essentially designed in the top floor.

अर्कनेत्रसमायुक्तं चतुर्दिग्भद्रसंयुतम् ।	
जालकस्तम्भकुड्याङ्ग नासिका तोरणान्वितम् ॥	२५
प्रस्तरक्षुद्रसोपानं सोपानादि समन्वितम् ।	
पादोत्तरं तुलाद्यङ्गं भित्तिसंश्लिष्टविष्टरम् ॥	२६
प्रासादवदलङ्कुर्याज् जातिरूपं इदं मतम् ।	

<i>arkanetra sama'yuktam caturdig bhadra samyutam ॥</i>	
<i>ja'lakastambha kud'ya'n'ga na'sika' toran.a'nvitam ॥</i>	25
<i>prastara ks''udra sopa'nam sopa'na'di samanvitam ॥</i>	
<i>pa'dottaram tula'dyan'gam bhitti sams'lis''t'a vis''t'aram ॥</i>	26
<i>pra'sa'davd alan'kurya'j ja'tiru'pam idam matam ॥</i>	

It should be associated with many facades, porches in all the four directions, latticed windows, pillars, interior walls, vestibules and arches. It should be provided with entablature, small stairway in the interior, exterior stairway and such other constructions, members such as the supporting joists above the entablature, ridge beams well joined with the walls and other supportive elements. The edifice should be beautified in such a way that it looks like a temple. Such construction is considered to be in the jati mode of the superior svastika.

तदेव परितो मार्ग वारभद्रसभामुखम् ॥ २७  
 पार्श्वशाले तु सभाकारे पूर्वे पृष्ठे सकोष्टकम् ।  
 एतच्छन्दं इति प्रोक्तं पृथुवारं विकल्पकम् ॥ २८

*tadeva parito ma'rgam va'rabhadra sabha' mukham* ॥ 27  
*pa'rs'va s'a'le tu sabha'ka're pu'rve pr's't'he sakos't'kam* ।  
*etacchandam iti proktam pr'thuva'ram vikalpakam* ॥ 28

This jati type of building turns into chanda mode, when it is provided with footpath all around, corridor, porch, hall-like front side and apartments in the front and back side of the two main buildings lying on the left and right of the central courtyard. This chanda building turns into vikalpa, when it is provided with a bigger corridor in its outside.

महावारान्वितं वापि मुण्डहर्म्यं अथापि वा ।  
 आभासं तत्र मिश्रं स्यान्मुण्डप्रासाद शोभितम् ॥ २९  
 हर्म्याङ्गं मालिकाङ्गं वा स्वस्तिकं चैतदीरितम् ।  
 भूमीन्द्रवैश्ययोरेव भाषितं स्यादिहागमे ॥ ३०

*maha'va'ra'nvitam va'pi mun.d'aharmyam atha'pi va' /*  
*a'bha'sam tatra mis'ram sya'n mun.d'a pra'sa'da s'obhitam* ॥ 29  
*harmya'n'gam ma'lika'n'gam va' svastikam caitad i'ritam* ।  
*bhu'mi'ndra vais'yayoreva bha's'itam sya'diha'game* ॥ 30

Or, instead of a bigger corridor, an apartment with a flat roof may be provided for the vikalpa building. This vikalpa building gets modified into a'bha'sa mode of superior svastika, when it is provided with the features of jati and other modes in a combined pattern. And it should be associated with harmyanga or malikanga. It is enjoined in this Agama that such type of abhasa building is fit for the kings and the trading community.

। इति कामिकाख्ये महातन्त्रे स्वस्तिकविधिः एकचत्वारिंशत्तमः पठलः ।

iti ka'mika'khye maha'tantre svastikavidhih ekacatva'rims'attamah pat'alah

This is the 41<sup>st</sup> chapter titled “Directions for the Construction of Svastika Building” in the Great Tantra called Ka'mika

## ४२ चतुशशाला विधिः

### 42 CATUS''S''A''LA'' VIDHIH

#### 42 Directions for the Construction of Catus's'a'la'

सर्वतोभद्रकाख्या च पूर्वोक्तायाम संयुता ।  
निकृष्टा रुचका ज्ञेया देवपाषण्डयोग्यका ॥ १

*sarvatobhadra'kha'ya' ca pu'rvokta'ya'ma samyuta' /*  
*nikr's''t'a' rucaka' jn''eya' devapa's''an.d'a योग्यका' ॥ 1*

The lowest type of sarvatobhadra-building which is with a length and breadth prescribed earlier is known as rucaka. It is fit for the deities and for those who follow the heterodox systems.

सर्वतोभद्रकाख्या च प्रागत्र कथिताश्च याः ।  
अन्तर्वारं च मार्गं च परित्यज्य बहिस्तु वा ॥ २

*sarvatobhadra'kha'ya' ca pra'gatra kathita's'ca ya' /*  
*antarva'ram ca ma'rgam ca parityajya bahistu va' ॥ 2*

In this specific kind of sarvatobhadra whose features have been explained before, the architect should avoid the interior corridor and the footpath lying outside.

बाह्ये बाह्यान्तरं योज्यं यजमानेच्छया क्रमात् ।  
तथैव पृथुवारं तु योजनीयं विचक्षणैः ॥ ३

*ba'hye ba'hya'ntaram yojyam yajama'necchaya' krama't /*  
*tathaiva pr'thuva'ram tu yojani'yam vicaks''an.aih ॥ 3*

As desired by the Master of the building, he should design the corridors in the outer enclosures, one being exterior to the other, according to the rules and prescribed measures. In the same way, a bigger corridor is to be provided by the experts.

दीर्घहीना तु या शाला दैवे पाषण्डके द्विजे ।  
दानादौ योजनीया सा पञ्चांशादि नवांशकम् ॥ ४

*di' rghahi' na' tu ya' s' a' la' daive pa' s' an. d' ake dvije |*  
*da' na' dau yojani' ya' sa' pan' ca' ms' a' di nava' ms' akam ||* 4

The sarvatobhadra-building which is with a shorter length is fit for the deities, followers of heterodox systems and the brahmins. Such building is fit for the performance of virtuous deeds such as donating lands and other valuable things. This building may be with 5 to 9 parts.

कृत्वा गेहं द्विभागेन चैकभागेन कारयेत् ।  
शालाव्यासं तु शेषेण वारमङ्गणमिष्यते ॥ ५

*kr' tva' geham dvibha' gena caika bha' gena ka' rayet |*  
*s' a' la' vya' sam tu s' es' en. a va' raman' kan. am is' yate ||* 5

Or, the architect may divide the land meant for the construction into 2 parts. One part is for the width of the main building. In the remaining one part, corridor and courtyard are to be provided.

चतुश्शालं इदं प्रोक्तं सर्वसामान्यमिष्यते ।  
भित्तिमध्यं तु वा मानं पादं मध्यमथापि वा ॥ ६

*catus' a' lam idam proktam sarvasa' ma' nyam is' yate |*  
*bhittimadhyam tu va' ma' nam pa' dam madhyam atha' pi va' ||* 6

Thus, the features of catus's'a'la-building which are very common to all have been told. Now , listen to some specific rules for ascertaining the proportionate measures. In measuring the length or breadth, central line of the walls or the center of the pillars should be held as the end points.

ग्रामादिवास्तुमानं तु त्यक्तभक्तिकमिष्यते ।  
 प्रासादमालिकायानप्रभृतीनां तु मानकम् ॥ ७  
 पादं मध्यं तु वा बाह्य व्यासायाम प्रमाणकम् ।

*gra'ma'di va'stuma'nam tu tyaktabhaktikam is'yate /*  
*pra'sa'da ma'lika'ya'na prabhr'ti'na'm tu ma'nakam // 7*  
*pa'dam madhyam tu va' ba'hya vya'sa'ya'ma prama'n.akam /*

For the villages and other settlements, part-based process (bhakti mana) is not desirable. The proportionate measures for the temple, edifice(malika), vehicles and such other constructions, either the center of the grid or the exterior length or breadth of the walls may be taken to ascertain the accuracy of the a'ya'di measures.

पिण्डहीनं चतुश्शालं सर्ववर्णेषु योग्यकम् ॥ ८  
 मुक्ताङ्कणं च सामान्याङ्कणं कोणाङ्कणं च यत् ।  
 गेहं तु सर्ववर्णानां अनिष्टं इति च स्मृतम् ॥ ९

*pin.d'ahi'nam catus's'a'lam sarva varn.es'u yogyakam // 8*  
*mukta'n'kan.am ca sa'ma'nya'n'kan.am kon.a'n'kan.am ca yat /*  
*geham tu sarva varn.a'na'm anis't'am iti ca smr'tam // 9*

The catus's'a'la in which the main buildings are not joined with one another is fit for the people of all castes. It is to be kept in mind that the house provided with courtyard open to the sky, common courtyard or corner courtyards is unfit for all castes.

। इति कामिकाख्ये महातन्त्रे चतुश्शालाविधानं नाम द्विचत्वारिंशत्तमः पटलः ।

iti ka'mika'khye maha'tantre catus's'a'la' vidha'nam na'ma dvicatva'rims'attamah pat'alah

This is the 42<sup>nd</sup> chapter titled “ Directions for the Construction of Catus's'a'la'-building” in the Great Tantra called Ka'mika



## ४३ पञ्चशाला विधिः

### 43 PAN"CAS'A'LA' VIDHIH

#### 43 Directions for the Construction of Pan"cas'a'la' Building

अथ वक्ष्ये विशेषेण पञ्चशालादि लक्षणम् ।

पञ्चशालां प्रवक्ष्यामि यथावदनुपूर्वशः ॥

१

*atha vaks"ya vis'es"en.a pan"cas'a'la'di laks"an.am /*

*pan"cas'a'la'm pravks"ya'mi yatha'vadanupu'rvas'ah ॥*

1

Now, I will speak on the features of complex consisting of five main buildings(panca sala) and others with all specific details. First, I will give the details of panca s'a'la' in accordance with the traditional system prevailing from time immemorial.

रविभागं गृहं कृत्वा चतुश्शाला समन्ततः ।

द्विभागेन तथा मध्ये चाङ्गणद्वय संयुतम् ॥

२

*ravibha'gam gr'ham kr'tva' catus's'a'la' samantatah /*

*dvibha'gena tatha' madhye ca'n'kan.advaya samyutam ॥*

2

The ground marked by the plan(vastu mandala) should be divided into 12 parts. Around the bordering grids( of pais'a'ca pada ), four main buildings are to be constructed, In the middle, two courtyards are to be designed so as to occupy 2 parts.

प्रस्तराग्रे तथा ग्रीव विभक्तिशिखराङ्गनि ।

मध्यमे द्व्यंशविस्तारषडंशायाम संयुतः ॥

३

*prastara'gre tatha' gri'va vibhakti s'ikhara'n'gani /*

*madhyame dvyams'avista'ras" s"ad'ams'a'ya'ma samyutah ॥*

3

The catus's'a'la' buildings should be provided with essential members such as entablature, neck, proportionated partitions, finial towers and such others. A main building should be constructed in the middle with a width occupying 2 parts and a length occupying 6 parts.

सर्वतोभद्रशालादि नेत्रयुक्तं समन्ततः ।  
मूलशालादि संयुक्ता पञ्चशाला दिवौकसाम् ॥ ४

*sarvatobhadra s'a'la'di netrayuktam samantatah /  
mu'las'a'la'di samyukta' pan''cas'a'la' divaukasa'm ॥ 4*

The four buildings in the border, formed in the pattern of sarvatobhadra, should be provided with facades. The fifth one in the middle is called mu'la s'a'a'la'. Such type of complex is fit for the deities.

षट्शाले मध्यमे द्वघंशं अङ्कणं परिकल्पयेत् ।  
तत्पार्श्वयोस्तु शाला द्वे द्विद्विभागे विशालके ॥ ५  
जात्याद्यायामसंयुक्तां षट्शालां परिकल्पयेत् ।

*s''at's'a'le madhyame dvyams'am an'kan.am parikalpayet /  
tatpa'rs'vayostu s'a'la' dve dvidvibha'ge vis'a'lake ॥ 5  
ja'tya'dya'ya'ma samyukta'm s''at's'a'la'm parikalpayet /*

In the complex consisting of 6 main buildings(s''at' s'a'la'), the courtyard should be designed in the middle so as to occupy 2 parts. Two main buildings are to be constructed on the two sides of the central courtyard, each one taking 2 parts for its width. (Four main buildings in the border). This six-membered complex may be designed in various modes such as jati and others based on the length.

सप्तशाला समश्रं तु नवधा परिकल्पयेत् ॥ ६  
एकेन मध्यशाला स्यादङ्कणं पार्श्वयोस्समम् ।  
तत्पार्श्वयोस्तथा शाला पार्श्वयोरङ्कणं भवेत् ॥ ७  
समन्तादेकभागेन शालानां स्याच्चतुष्टयम् ।

एवं तु सप्तशालं स्याद्देवद्विजमहीभृताम् ॥  
जात्याद्यायामसंयुक्तं सप्तशालं तथा भवेत् ।

८

*saptas'a'la' samas'ram tu navadha' parikalpayet ॥ 6*  
*ekena madhyas'a'la' sya'd an'kan.am pa'rs'vayos samam ॥*  
*tatpa'rs'vayostatha' s'a'la' pa'rs'vayor ankan.am bhavet ॥ 7*  
*samantad ekabha'gena s'a'la'na'm sya'c catus't'ayam ॥*  
*evam tu saptas'a'lam sya'd devadvija mahi'bhr'ta'm ॥ 8*  
*ja'tya'dya'ya'ma samyuktam saptas'a'lam tatha' bhavet ॥*

For the complex consisting of seven main buildings, the planned ground should be divided into nine parts. The central main building in the middle takes one part for its width. Two courtyards are to be designed on its two sides with equal length and breadth. Two main buildings are to be constructed on the side of these two courtyards, each one occupying one part. By the side of these buildings, courtyard should be designed. Four main buildings are to be built in the bordering belt, each one occupying one part. The complex of seven main buildings should be constructed in this way. Such complex is fit for the deities, brahmins and the kings. This type of complex may be designed in the modes of jati and others based on the ascertained length.

विस्तारे पञ्चभागास्सयुरायामे रद्रसंख्यया ॥  
अङ्कणं गृहविस्तारं पूर्ववत्परिकल्पयेत् ।  
किन्त्वङ्कणं तु भागेन वर्धितायाम संयुतम् ॥

९

१०

*vista're pan'cabha'ga'ssyur a'ya'me rudra samkhyaya' ॥ 9*  
*an'kan.am gr'havista'ram pu'rvavat parikalpayet ॥*  
*kintvan'kan.am tu bha'gena vardhita'ya'ma samyutam ॥ 10*

Saptas'a'la' may be constructed in a different pattern. Holding 5 parts in width and 11 parts in length, the width of the courtyard and the main building is to be decided as said earlier. The length of the courtyard should exceed the width by a small part.

विस्तारे सप्तभागास्स्युरायामे द्वादशांशकाः ।  
द्विभागेन समन्ताच्च मध्ये शालां प्रकल्पयेत् ॥ ११

*vista're saptabha'ga'ssyur a'ya'me dva'das'a'ms'akah |*  
*dvibha'gena samanta'cca madhye s'a'la'm prakalpayet || 11*

Holding 7 parts in width and 12 parts in length, the four main buildings around the border are to be built, each one occupying 2 parts. The main building in the middle should be with the width of 2 parts.

अङ्कणं तु त्रिभागं स्याद्विस्तारे चायतावपि ।  
विस्तारे त्वष्टभागास्स्युरायामे स्युश्चतुर्दश ॥ १२  
समन्तान्मध्यमे चैव शालसव्यासो द्विभागतः ।  
अङ्कणं द्वितयं कार्यं पञ्चभिस्सप्तभिः बुधैः ॥ १३  
षण्णेत्रं अष्टनेत्रं वा दशास्यं वाथ कल्पयेत् ।  
सप्तशालं इदं प्रोक्तं अष्टशालं अथोच्यते ॥ १४

*an'kan.am tu tribha'gam sya'd vista're ca'yata'vapi |*  
*vista're tvas't'bha'ga'ssyur a'ya'me syus'caturdas'a || 12*  
*samanta'n madhyame caiva s'a'la'vya'so dvibha'gatah |*  
*an'kan.am dvitayam ka'ryam pan'cabhissaptabhih budhaih || 13*  
*s'an.netram as't'anetram va' das'a'syam va'tha kalpayet |*  
*saptas'a'lam idam proktam as't's'a'lam athocyate || 14*

Widthwise and the lengthwise, the courtyard should occupy 3 parts. Holding 8 parts in width and 14 parts in length, sapta s'a'la' may be constructed in a different way. In this mode, the width of the main buildings in the border and in the middle takes 2 parts. Two courtyards should be designed by the experts with the width occupying 5 parts and the length occupying 7 parts. Six or eight facades or 12 frontals may be provided. Various patterns of sapta s'a'la' have been told. Now, the details of as't'a s'a'la' ( complex consisting of 8 main buildings) are told.

विस्तारे रुद्रभागास्स्युरायामे च तथैव व ।	
समन्तादेकभागेन चतुश्शालां प्रकल्पयेत् ॥	१५
एकभागाङ्कणं कुर्यान्मध्ये शाला चतुष्टयम् ।	
अष्टनेत्रयुतं वापि षोडशांशयुतं तु वा ॥	१६
विशिष्टप्रस्तारार्धशां अष्टशालां प्रकल्पयेत् ।	
देवानां भूसुराणां स्यादष्टशाला द्विजोत्तमाः ॥	१७

<i>vista're rudrabha'ga'ssyur a'ya'me ca tathaiva ca  </i>	
<i>samanta'd ekabha'gena catus's'a'la'm prakalpayet   </i>	15
<i>ekabha'ga'n'kan.am kurya'n madhye s'a'la' catus''t'yam  </i>	
<i>as''t'netrayutam va'pi s''od'as'a'ms'a yutam tu va'   </i>	16
<i>vis'is''t'aprsta'ra'rdhams'a'm as''t's'a'la'm prakalpayet  </i>	
<i>deva'na'm bhu'sura'n.a'm sya'd as''t's'a'la' dvijottama'h   </i>	17

Holding 11 parts in width and 11 parts in length, four main buildings are to be built in the bordering belt. The courtyard should be designed all around so as to be with the width occupying one part. Four main buildings are to be built in the middle. The buildings should be provided with 8 facades, occupying 16 parts totally. The entablature should be designed in a specific pattern so as to occupy half a part. The as''t'a s'a'la' should be constructed in this way. O, the foremost among the twice-borns!, such as''t' s'a'la' is fit for the deities and the brahmins.

विस्तारे रुद्रभागास्स्युरायामे स्युस्त्रयोदश ।	
समन्तादेकभागेन चतुश्शालां प्रकल्पयेत् ॥	१८
मध्यमे पञ्चशालास्स्युरेकभाग विनिर्मिताः ।	
अङ्कणानां चतुष्कं तु मध्यभागद्वयेन तु ॥	१९
एकभागाकृतं शेषं द्व्यङ्कणं परिकल्पयेत् ।	

<i>vista're rudrabha'ga'ssyur a'ya'me syustrayodas'a  </i>	
<i>samanta'd ekabha'gena catus's'a'la' prakalpayet   </i>	18

*madhyame pan"ca s'a'la'ssyur ekabha'ga vinirmitah /  
an'kan.a'na'm catus"kam tu madhyabha'gadvayena tu //  
ekabha'ga'kr'tam s'es"am dvyan'kanam parikalpayet /*

19

For the construction of a complex consisting of 9 main buildings, the planned ground should be divided into 11 parts in the width side and 13 parts in the length side. Four main buildings are to be built around the bordering belt, each one occupying one part. Within this catus's'a'la', a complex of 5 main buildings(pan"ca s'a'la') is to be built, each building occupying one part. In the 2 parts left out in the middle, four courtyards are to be designed. In the remaining one part on each side, two courtyards are to be designed.

भवन्ति विपुले सप्तदशदैर्घ्यद्वयाधिकम् ॥ २०  
एकभागमिता दिक्षु चतुश्शाला प्रकीर्तिताः ।  
शालानां पञ्चकं मध्ये चतुश्शालाः प्रकीर्तिताः ॥ २१  
भागद्वयं इदं तासां षडङ्कणं उदाहृतम् ।

*bhavanti vipule saptadas'adairghya dvaya'dhikam //*

20

*ekabha'ga mita' diks"u catus's'a'la' praki'rtita'h /*

*s'a'la'na'm pan"akam madhye catus's'a'la'h praki'rtita'h //*

21

*bha'gadvayam idam ta'sa'm s"ad'an'gan.am uda'hr'tam /*

In the next bigger sized complex of nine main buildings, there should be a width of 17 parts and a length of 19 parts. In all the four directions, four main buildings are to be built in the border, each one occupying one part. In the interior, a complex of five main buildings is to be built, each one occupying one part. In the two parts left out around, six courtyards are to be designed.

एकोनविंशदंशास्स्युर्विस्तारे दैर्घ्यके पुनः ॥ २२  
एकविंशतिभागास्स्युर्द्विभागेन समन्ततः ।  
मध्यमे पञ्चशालास्स्युर्भागद्वय विनिर्मिताः ॥ २३  
एकभागेन मध्ये तु अङ्कणानां तु षट्ककम् ।  
नवशालं इदं प्रोक्तं दशशालमिहोच्यते ॥ २४

<i>ekonavims'adams'a'ssyur vista're dairghyake punah</i> //	22
<i>ekavims'ati bha'ga'ssyur dvibha'gena samantatah</i> /	
<i>madhyame pan''cas'a'la'ssyur bha'gadvaya vinirmita'h</i> //	23
<i>ekabha'gena madhye tu an'kan.a'na'm tu s''at'kakam</i> /	
<i>navas'a'lam idam proktam das'as'a'lam ihocyate</i> //	24

For the complex of nine main buildings, bigger than the previous one, 19 parts are for the width and 21 parts are for the length. In all the four directions, four main buildings are to be built, each one occupying 2 parts. In the interior, five main buildings(pan''ca s'a'la') are to be built, each one occupying 2 parts. In the one part left out in between, six courtyards are to be designed. Thus various patterns of nava s'a'la' have been told. Now, the features of the complex consisting of 10 main buildings(das'a s'a'la') are told.

पञ्चादि नवभागान्तं विस्तारेशं प्रकल्पयेत् ।	
आयामे द्विगुणं कुर्यात् अथवायाम उच्यते ॥	२५
अष्टदिग्भागमन्वंशं विकारांशाः क्रमेण तु ।	
अथवायामक्लुप्तिस्तु पञ्चादीनां क्रमेण तु ॥	२६
आदित्यमन्वोरेकांशात् अष्टादशांशाश्च विंशतिः ।	
यथायुक्ति गृहाणां च अङ्कणं तत्र कल्पयेत् ॥	२७
दशशालं इदं प्रोक्तं सर्वेषामपि योग्यकम् ।	

<i>pan''a'di navabha'ga'ntam vista'rems'am prakalpayet</i> /	
<i>a'ya'me dvigun.am kurya't athava'ya'ma ucyate</i> //	25
<i>as''t'digbha'gamanvams'am vika'ra'ms'a'h kramen.a tu</i> /	
<i>athava'ya'ma kluptistu pan''ca'di'na'm kramen.a tu</i> //	26
<i>a'dityamanvoreka'ms'a't as''t'a'da's'a'ms'a's'ca vims'atih</i> /	
<i>ytha'yukti gr'ha'n.a'm ca an'kan.am tatra kalpayet</i> //	27
<i>das'as'a'lam idam proktam sarves''a'mapi योग्यकम्</i> /	

The width may be held from 5 parts to 9 nine parts and length should be twice the ascertained width. Or, the length may be held as 8, 10, 12, 14 or 16 parts. Alternately, the length may also be taken as 12, 14. 16, 18 or 20 parts corresponding to the width of

5, 6, 7, 8 and 9 parts respectively. The main buildings , courtyards and other members are to be designed as planned by the Master according to the directions prescribed earlier. Such construction of a complex consisting of 10 main buildings is fit for the people of all castes.

विहारशाला कर्तव्या चैकशाला विशालका ॥	२८
एकविंशद्गुणानां तु शालाव्यासेन वर्धयेत् ।	
द्विगुणाद्याय संयुक्तं मानं विंशति संख्यकम् ॥	२९
कूटकोष्ठादि संयुक्तं पुरतो भद्र संयुतम् ।	
परतः पृष्ठतो वापि वारालिन्दयुतं न वा ॥	३०
नेत्रद्वयसमायुक्तं अग्रनासा विभूषितम् ।	
एकद्वित्रितलोपेतं कूटकोष्ठयुतं न वा ॥	३१
विहारशाला चैवोक्तं सर्वालङ्कारसंयुतम् ।	
बौद्धार्हतादि पाषण्ड योग्यमेतदुदीरितम् ॥	३२

<i>viha'ras'a'la' kartavya' caikas'a'la' vis'a'laka' ॥</i>	28
<i>ekavims'adgun.a.na'm tu s'a'la'vya'sena vardhayet ।</i>	
<i>dvigun.a'dya'ya samyuktam ma'nam vims'ati samkhyakam ॥</i>	29
<i>ku't'akos''t'a'di samyuktam purato bhadra samyutam ।</i>	
<i>puratah pr's''t'hato va'pi va'ra'lindayutam na va' ॥</i>	30
<i>netradvaya sama'yuktam agrana'sa' vibhu's''itam ।</i>	
<i>ekadvitritalopetam ku't'akos''t'yutam na va' ॥</i>	31
<i>viha'ras'a'la' caivoktam sarva'lan'ka'ra samyutam ।</i>	
<i>bauddha'r'hata'di pa's''an.da yogyametaad udi'ritam ॥</i>	32

Keeping the directions set forth for the construction of single main building(eka s'a'la'), specific building known as viha'ra should be built. The width of viha'ra-building starts from 21 parts and gets increased by 3 parts each time. The corresponding length should be twice the width. On the whole, 20 kinds of measures are available for the width. The viha'ra should be associated with halls, apartments, porch in the front side and corridor and verandah either in the front- side or back-side. Or, it may be without corridor or verandah.



It should be provided with two facades and embellished with vestibule in the front side. It may be with one storey, two or three storeys. The storey may or may not be provided with halls and apartments. Such vihara-building should be beautified with all sorts of ornamental constructions. This viha'ra-building is exclusively fit for the buddhists, jains and others who follow the heterodox systems.

सकलक्षितिपेन्द्राणां एकादशतलं मतम् ।  
नवभूमिर्द्विजानां स्यान्नृपाणां सप्तभूर्मता ॥ ३३

*sakalaks''tipendra'n.a'm eka'das'atalam matam |*  
*navabhu'mir dvija'na'm sya'n nr'pa'n.a'm saptabhu'rmata' || 33*

The eleven-storeyed building is fit for the supreme emperor who rules over all the countries. The nine-storeyed building is fit for the brahmins and the seven-storeyed building is fit for the kings.

षट्त्तलं मण्डलीकस्य पञ्चकं युवराजके ।  
वैश्यानां च चतुभूमिर्योधसेनेशयोरपि ॥ ३४

*s''at'talam man.d'ali'kasya pan''cakam yuvara'jake |*  
*vais'ya'na'm caturbhu'mir yodhasenes'ayorapi || 34*

For the man.d'alikas (rulers below the rank of a king), six-storeyed building is recommended. The five-storeyed building is fit for the prince. For the trading community and for the warriors and chief of the army, the four-storeyed building is recommended.

एकस्मादात्रितलान्तं तु शूद्राणां प्रविधीयते ।  
सामन्तप्रमुखानां तु पञ्चभूमिर्विधीयते ॥ ३५

*ekasma'datritala'ntam tu s'u'dra'n.a'm pravidhi'yate |*  
*sa'manta pramukha'na'm tu pan''cabhu'mir vidhi'yate || 35*

For the working community(sudras), one-storeyed buildings to three-storeyed buildings are recommended. For the ministers and administrators, five-storeyed building is recommended.

युगं वायुगसंख्यं वा सर्वभूमीन्द्रमन्दिरम् ।  
राज्ञां स्त्रीणां च देवीनां युगं वायुगसंख्यकम् ॥ ३६

*yugmam va'yugma samkhyam va' sarvabhu'mi'ndra mandiram /  
ra'jn'a'm stri'n.a'm ca devina'm yugmam va'yugma samkhyakam //36*

For the supreme monarchs, the storey may be in even number or odd number. Likewise, for the women of royal community and the queens, the storey may be in even number or odd number.

सदण्डिकं लुपारोहं द्विनेत्रं प्रस्तरान्वितम् ।  
मृण्मयं तु तृणाच्छाद्यं एकद्वित्रितलान्वितम् ॥ ३७  
स्थूपिवर्णलुपासीनं प्रशस्तं सर्वजातिषु ॥ ३८

*sadan.d'ikam lupa'ro'ham dvinetram prastara'nvitam /  
mr'n.mayam tu tr'n.a'cha'dyam ekadvitritala'nvitam // 37  
sthu'pivarn.a lupa'si'nam pras'astam sarva ja'tis'u // 38*

The building recommended for dwelling should be provided with consoles, sloping and projecting member of entablature designed above the lotus-motif(lupa), two facades and well designed entablature. Its roof should be covered with clumps of earth or grass. It may be with one storey, two storeys or three storeys. It should be associated with finial member and well-designed lupa. Such construction is highly recommended for the people of all castes.

। इति कामिकाख्ये महातन्त्रे पञ्चशालादिविधिः त्रिचत्वारिंशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre pan'cas'a'la'di vidhih tricvatva'rim's'attamah pat'ala'h ।

This is the 43<sup>rd</sup> chapter titled “ Directions for the Construction of Pan’as’a’la and other Buildings” in the Great Tantra called Ka’mika



## ४४ हस्तिशालादि विधिः

### 44 HASTA S'A'LA'DI VIDHIH

#### 44 Directions for the Construction of Stables for Elephant and Others

अथ वक्ष्ये विशेषेण हस्तिशाला विधिक्रमम् ।  
त्रिकरं तु समारभ्य करार्धेन तु वर्धयेत् ॥ १  
यावत्पञ्चकरं भित्तिमानं पञ्चविधं भवेत् ।  
हस्तिशाला विधेया तु भित्तिमानेन धीमता ॥ २

*atha vaks"ye vis'es"en.a hastis'a'la' vidhikramam /  
trikaram tu samarabhya kara'rdhena tu vardhatet ॥ 1  
ya'vatpan"cakaram bhittima'nam pan"caavidham bhavet /  
hastis'a'la' vidha'ye tu bhittima'nen dhi'mata' ॥ 2*

Now I will impart the directions for the construction of stables for elephants and other animals in due order with all specific details. Starting from 3 hastas and increasing by half a hasta successively, the maximum measure could be reached to 5 hastas. Thus, the partition-based(bhitti ma'na) measure is of five kinds. The stable of elephants should be designed by the highly skilled architect based on bhitti-ma'na.

विस्तारे भक्तयष्ष्ट् चायामे नवभक्तयः ।  
चतुर्भक्तिं विशाला वा सप्तभित्त्या अथापि वा ॥ ३

*vista're bhaktayas"s"as"t'a ca'ya'me navabhaktayah /  
caturbhakti vis'a'la' va' saptabhittya' atha'pi va' ॥ 3*

According to proportion-based measure(bhakti ma'na), the breadth may be of 6 parts and the length may be of 9 parts. Or, the breadth may be of 4 parts or 7 parts and the length is to be arrived at proportionately.

त्रिपञ्चभित्तयो वास्युर्विस्तारे चायतावपि ।  
मुखशालैकभित्तिस्सयात् सार्धा वा द्विगुणापि वा ॥ ४

*tripan''cabhaktayo va'ssyur vista're ca'yata'pi va' /*  
*mukhas'a'laika bhittissyat sa'rdha' va trigun.a'pi va' ॥ 4*

Or, the breadth may be of 3 parts and the corresponding length is to be 5 parts. The hall at the front side should be designed in the measure of one partition. Or, it may be in the measure of one and half or twice this measure.

विस्तारे चायते वापि निर्गमागमयोग्यकाः ।  
दक्षिणे शयनस्थानं चेष्टभक्त्या विधीयते ॥ ५

*vista're ca'yate va'pi nirgama'gama योग्यका'h /*  
*daks''in.e s'ayanastha'nam ces''t'a bhaktya' vidhi'yate ॥ 5*

The length side or the breadth side may be taken for positioning the back-door and the front-door. The sleeping place for the elephant is to be in the south and it may be designed with the proportion-based measure as desired by the architect or the owner.

राजादनो मधूकश्च कदरः खादिरः पुनः ।  
तिन्त्रिणी चार्जुनः प्रोक्ताः स्तबकः पिहितः शमी ॥ ६  
क्षीरिणी पद्मकाद्यास्ते शालास्तम्भा गजस्य च ।

*ra'jadano madhu'kas'ca kadirah kha'dirah punah /*  
*tintrin.i' ca'rjunah prokta'h stabakah pihitah s'ami' ॥ 6*  
*ks''i'rin.i'padmaka'dya'ste sa'la'stambha' gajasya ca /*

The recommended trees for making the pillars of the elephant stable are: ra'ja'dana, madhuka, kadara, kha'dira, tintrin.i', arjuna, stabaka, pihita, s'ami', juice-yielding trees, padmaka and such others.

नवाष्टसप्त हस्तोच्चाः काकमानं विहाय च ॥ ७  
विस्तारे स्यात्षडङ्गुल्यं एकाङ्गुल विवर्धनात् ।  
द्वादशाङ्गुल मानं तदवगाहो यथा बलम् ॥ ८  
शालास्तम्भो इमे प्रोक्ता विटपाङ्गशिखान्विताः ।

*navas''t'asapta hastocca'h ka'kama'nam viha'ya ca* ॥ 7  
*vista're sya't s''ad'an'gulyam eka'n'gula vivardhana't*  
*dva'das'a'n'gula ma'nam tadavaga'ho yatha' balam* ॥ 8  
*sa'la'stambho ime prokta' vit'apa'n'ga s'ikha'nvita'h*

Without taking into account the square measure at the base, the height of the pillar should be 9, 8 or 7 hastas. The part of the base known as avaga'ha should be with a width of 6 angulas. This may be increased to 12 angulas, the measure of increment being one angula. This measure is to be ascertained in such a way that the pillar gets strengthend. The pillars should be provided with a specific member known as vitapa(dove-like design). Thus, the details of the pillars have been told.

आलानस्य विशालास्याद् द्वादशाङ्गुल मानतः ॥ ९  
एकाङ्गुल विवृद्ध्या तु पञ्चविंशाङ्गुलान्तकम् ।  
छत्राभाग्रं सुविस्तारं अष्टांशं पीन संयुतम् ॥ १०

*a'la'nasya vis'a'la'sya'd dva'das'a'n'gula ma'natah* ॥ 9  
*eka'n'gula vivr'ddhya' tu pan''cavims'a'n'gula'ntakam*  
*chatrabha'gram suvista'ram as''t'a'ms'am pi'na samyutam* ॥ 10

The breadth of the shackling post should be 12 angulas. By increasing one angula successively, the maximum measure for the breadth should be 25 angulas. The top portion of the post should be in the form of a parosal with an applicable width and thickness.

पञ्चधा तु कृते शाला व्यासे पृष्ठे त्रिभागिकम् ।  
नीत्वारेष्षोडशांशं तु वामेऽष्टांशं व्यपोह्य तु ॥ ११

स्थापयेत्कूटमालानं पूर्वोक्तोच्च समन्वितम् ।  
अनुवातास्समन्तात्स्युस्तत्र भित्तिं प्रकल्पयेत् ॥

१२

*pan''cadha' tu kr'te s'a'la' vya'se pr's''t'he tribha'gikam /  
ni'tva'res''s''od'as'a'ms'am tu va'me as''t'a'ms'am vyapohya tu //  
stha'payet ku't'ama'la'nam pu'rvoktoca samanvitam /  
anuva'tassamanta'tsyus tatra bhittim prakalpayet //* 12

Having divided the breadth into 5 equal parts, 3 parts should be left out in the back side. One part out of 16 parts and one part out of 8 parts should be left out in the right side and the left side respectively. In the remaining area, the successive rows of compartments should be built with a height equal to the height of the pillar mentioned before. The compound walls are to be built in proportion to the compartments and the additional windows are to be designed all around.

तदर्धं पादहिनं वाष्टांशोनमथापि वा ।  
तदूर्ध्वे छादनं कुर्यात्कूटाद्यैस्तु समन्ततः ॥

१३

*tadardham pa'dahi'am va's''t'a'ms'enam atha'pi va' /  
tadurdhve cha'danam kurya't ku't'a'dyaistu samantatah //* 13

The compartments should be provided with roofing with a thickness of the top portion reduced by one half, one fourth or one eighth. Such roofing should be provided all around.

गोस्तनं स्याद्वितस्त्या तु बहिरानन संयुतम् ।  
फलकाप्रस्तरं कार्यं दृढदारुभिरेव वा ॥

१४

*gostanam sya'dvitastya' tu bahira'nana samyutam /  
phalaka'prastaram ka'ryam dr'dhada'rubhireva va' //* 14

The entablature of the pillars should be provided with a specific architectural member known as gostana(spout) with a measure of one vitasti. It should be designed with a face projecting outward. Such entablature is to be designed with strong woods only.

शिलाभिश्चेष्टकाभिश्च प्रस्तरं नैव योजयेत् ।  
मूत्रद्वार समोपेतं स्थूलद्वारं प्रकल्पयेत् ॥

१५

*s'ila'bhis'ces''t'aka'bhis'ca prastaram naiva yojayet /  
mu'trdva'ra samopetam sth'u'ladva'ram prakalpayet //*

15

The entablature should never be designed with stones or bricks. The stable should be provided with the passage for urine and a bigger duct.

गजराशिं समारभ्य चाष्टमं द्वादशं तथा ।  
परिहृत्य विधेया स्याद् गजशाला विचक्षणैः ॥

१६

*gajara's'im sama'rabhya ca's''t'amam dva'das'am tatha' /  
parihr'tya vidheya' sya'd gajas'a'la' vicaks''an.aih //*

16

Counting from the house of elephant(gaja ra's'i), the eighth and the twelfth house should be abandoned by the experts in the construction of elephant-stable. Taking care to see that such houses are absent in the ascertained the design, the well-skilled architect should build the elephant stables.

एवं तु गजशाला स्याद् अश्वशाला विधीयते ।  
नगरे राजवेश्मादौ कुर्याद् देवालयादिषु ॥

१७

*evam tu gajas'a'la' sya'd as'vas'a'la vidhi'yate /  
nagare ra'javes'ma'dau kurya'd deva'laya'dis''u //*

17

The elephant stable should be designed in this way. Next, directions for the construction of horse stable are told. Stables for horses are to be built in the cities, palaces, temples and such other places.



अश्वानामपि पूर्वोक्त भक्त्या शालां प्रकल्पयेत् ।  
द्विहस्तं तु समारभ्य विस्तरेणापि विवर्धयेत् ॥ १८  
नवहस्तप्रमाणान्तं भित्तिमानं अथापि वा ।  
एतद्विस्तारं आख्यातं त्वायामस्त्वधुनोच्यते ॥ १९

*as'va'na'mapi pu'rvokta bhaktya' s'a'la'm prakalpayet /*  
*dvihastam tu sama'rabhya vista'ren.a'pi vivardhayet ॥ 18*  
*navahasta prama'n.a'ntam bhittima'nam atha'pi va' /*  
*etadvista'ram a'khyatam tva'ya'mastvadhunocyate ॥ 19*

The stables for horses are to be designed in the manner explained before based on the proportion-based measure. Starting from 2 hastas, the breadth should be increased successively to the maximum of 9 hastas. The horse-stable may be designed even by partition-based measure. Such directions are for ascertaining the breadth. Now, the process of ascertaining the length is told.

पादाधिकमथाध्यर्धं पादोन द्विगुणं तु वा ।  
द्विगुणं वाथ विस्तारात् आयामं परिकल्प्यते ॥ २०

*pa'da'dhikam atha'dhyardham pa'dena dvigun.am tu va' /*  
*dvigun.am va'tha vista'ra't aya'mam parikalpayet ॥ 20*

The length should be more than the breadth by one and one fourth. one and one half or one and three fourth . Or, it may be twice the breadth.

एकभक्त्या द्विभक्त्या वा त्रिभक्त्या वाथ वाजिनः ।  
स्थानं प्रकल्पयेच्छ्रेण्याः पृथु वा कर्तृ वाञ्छया ॥ २१

*ekabhaktya' dvibhaktya' va' tribhaktya' va'tha va'jinah /*  
*stha'nam prakalpayec chren.ya' pr'thu va' kartr' va'n"caya' ॥ 21*

The compartments for the horses may be of one row, two rows or three rows. Or, these compartments may be designed in a bigger size as desired by the Master.

समन्तात्कुड्ययुक्तं वा यथेष्टदिशिवारणम ।  
अत्रानुक्तं तु सामान्य शालामानोक्तमाचरेत् ॥ २२

*samanta'tkud'ya yuktam va' yathes''t'a dis'i va'ran.am /*  
*atra'nuktam tu sa'ma'nya s'a'la'ma'noktam a'caret // 22*

The protective walls should be built all around. The entrance may be in any direction as desired by the Master. All those measures which are not told here are to be ascertained in the way prescribed for the designing of common buildings.

पश्चाङ्गुलं समारभ्य वृद्ध्या चैकाङ्गुलेन तु ।  
द्वादशाङ्गुल पर्यन्तं स्तम्भमानं इहोदितम् ॥ २३

*pan''ca'ngulam sama'rabhya vr'ddhya' caika'n'gulena tu /*  
*dva'das'a'n'gula paryantam stambhama'nam ihoditam // 23*

Starting from 5 angulas and increasing by one angula successively, the maximum measure can go up to 12 angulas. This is the measure prescribed here for the pillars.

आजानुद्वय विस्तीर्णं फलकाप्रस्तरान्वितम् ।  
मूत्रद्वार समायुक्तं सारदारुमयं दृढम् ॥ २४

*a'ja'nudvaya vисти'rn.am phalaka' prastara'nvitam /*  
*mu'tradva'ra sama'yuktam sa'rada'rumayam dr'd'ham / 24*

The pillars provided with wood-made entablature should be with the measure equal to twice the height from the head to the knee. The stable should be provided with the passage for urine. Such passage should be designed with steel-like hard wood known for its strength and firmness.

सारदारुमयं कीलं द्विसप्ताङ्गुल दैर्घ्यकम् ।  
विस्तारं त्र्यङ्गुलं प्रोक्तं सूचिकाग्र समन्वितम् ॥ २५

*sa'rada'rumayam ki'lam dvisapta'n'gula dairghyakam /*  
*vista'ram tryan'gulam proktam su'cika'gra samanvitam ॥ 25*

The bolt should be made of wood known for its firmness and strength. It should be with a length of 14 angulas and a width of 3 angulas. It should be with needle-like tip, having enough space for holding the nails.

पश्चाद्वन्धे ऽग्रवन्धे च योजयेद् दृढघातवत् ।  
अष्टमं द्वादशं राशिं परिहृत्यानुकूल्यतः ॥ २६

*pas'ca'dvandhe agravandhe yojated dr'd'hagha'tavat /*  
*as''t'amam dva'das'am ra's'im parihr'tya'nuku'lyatah ॥ 26*

It should be associated with elements of hitching post in its back and front, joined very firmly with the main part like the firmly pierced arrow. The eighth and the twelfth houses are to be abandoned in ascertaining the auspicious qualities of the stable and the expert should take into account the favorable factors only.

अश्वानामधिपस्यापि स्थानं सम्यक् समाचरेत् ।  
उष्ट्रादीनां अनेनैव प्रमाणेन समाचरेत् ॥ २७

*as'va'na'madhipasya'pi stha'nam samyak sama'caret /*  
*us''t'ra'di'na'm anenaiva prama'n.ena sama'caret ॥ 27*

The place for the dwelling of the care-taking Master of the horses should be well examined and ascertained. The stable for camel and such other animals also should be designed with the measures prescribed for the horse-stables.

अश्वशाला समाख्याता गोशाला प्रविधीयते ।  
अश्वशालोक्त भक्त्यातु गोशाला परिकल्पयेत् ॥ २८

*as'vas'a'la' sama'khya'ta' gos'a'la' pravidhi'yate /*  
*as'vas'a'lokta bhakya'tu gos'a'la' parikalppayet //* 28

Directions for the construction of horse-stable have been told. Now, directions for the construction of cow-stable are prescribed. The architect should design the cow-stable with proportion-based measures as set forth for the horse-stable.

एकशाला द्विशाला वा त्रिशाला वाथ कल्पयेत् ।  
चतुश्शाला समावापि आयामेन युतापि वा ॥ २९

*ekas'a'la' dvis'a'la'va' tris'a'la' va'tha kalpayet /*  
*catus's'a'la' sama'va'pi a'ya'mena yuta'pi va' //* 29

The cow-stable may be with single main building or it may be a complex of two or three main buildings. Or, it may be a complex of four main buildings associated with proportionate length.

ब्रह्माङ्कणं वृषोपेतं वियुक्तं वा प्रकल्पयेत् ।  
गोराशेरविरोधेन स्थानं तासां प्रकल्पयेत् ॥ ३०

*brahma'n'kan.am vr's''opetam viyuktam va' prakalpayet /*  
*gora's'eravirodhena stha'nam ta'sa'm prakalpayet //* 30

The cow stable should be provided with central space (brahma sthana) in which a bull is to be kept. Or, the central space may be without the bull. The auspicious features of the cow-stable are to be determined in such a way that they are concordant to the house of cow(go ra's'i).

गवां रक्षा प्रकर्तव्या धान्येन तृणराशिभिः ।  
पलालैरोदनाद्यैश्च निर्माल्यैर्वापि पोषयेत् ॥

३१

*gava'm raks'a prakartavya' dha'nyena tr'n.ra's'ibhih |*  
*palalairodana'dyais'ca nirma'layairva'pi pos'ayet ||* 31

Protection and keeping of the cows should be maintained with utmost care. The cows should be feeded with suitable grains, varieties of grass. paddy-straws and cooked food. They may be nourished with the holy remains of various offerings to the Deity.

निर्माल्यभक्षणं तासां न दोषाय प्रकल्पितम् ।  
आयादिसंपत्संयुक्तं गजादि स्थानमीरितम् ॥

३२

*nirma'lya baks'an.am ta'sa'm na dos'a'ya prakalpitam |*  
*a'ya'disampat samyuktam gaja'di stha'nam i'ritam ||* 32

Consuming of the sacred remains of the offerings to the Deity does not cause any defilement to the cows. It is ordained here that the stables meant for the elephants, horses and others should be well regulated by the calculation of *a'ya* and other auspicious factors which lead to richness, health and wealth.

। इति कामिकाख्ये महातन्त्रे हस्तिशालादि विधिः चतुश्चत्वारिंशत्तमः पटलः ।

iti ka'mika'khye maha'tantre hastis'a'ala'di vidhih catus'catvarims'attamah pat'alah

This is the 44<sup>th</sup> chapter titled “ Directions for the Construction of Stables for Elephants and Others” in the Great Tantra called Ka'mika'

## ४५ मालिका लक्षणविधिः

### 45 MA'LIKA' LAKS''AN.A VIDHIH

### 45 Characteristics of Gallery-like Buildings

अथ वक्ष्ये विशेषेण मालिका लक्षणं द्विजाः ।  
चतुर्धा मालिका शाला सभामुण्डजसौघजे ॥ १

*atha vaks''ya vis'es''en.a ma'lika' laks''an.am dvija'h /*  
*caturdha' ma'lika' s'a'la' sabha' mun.d'ka saughaje ॥ 1*

Now I will tell you the characteristics of gallery-like buildings with all specific details. The gallery-like building is of four kinds: s'a'la', sabha', mun.d'a and pra'sa'da.

शालायामपि शालाङ्गा निष्क्रन्तानन शोभिता ।  
सा शाला मालिका ज्ञेया शास्त्रेऽस्तिन् कामिकाह्वये ॥ २

*s'a'la'ya'mapi s'a'la'n'ga' nis''kra'nta'nana s'obhita' /*  
*sa' s'a'la' ma'lika' jn''eya' s'a'stresmin ka'mika'hvaye ॥ 2*

The s'a'la type of building associated with all of its component parts and embellished with projection and porch provided in appropriate places is considered to be s'a'la'-ma'lika' as set forth in this Agama called Ka'mika'.

सभावद्विहिता बाह्ये प्रासादवदलङ्कताः ।  
ऊहप्रत्यूह संयुक्ता या सभा सा च मालिका ॥ ३

*sabha'vadvihita' ba'hye pra'sa'davdalan'kr'ta'h /*  
*u'hapratyu'ha samyukta' sabha' sa' ca ma'lika' ॥ 3*

The building which is designed so as to look like a decorated hall and which is embellished so as to look like a temple and which is provided with essential architectural components after a detailed examination of advantages and disadvantages of the applied measures and designs is called sabha'-ma'lika'.

यथेष्टदिशि संयुक्ता भोगभूमि समन्विता ।  
प्रसादव्यास दीर्घोच्चा प्रोक्ता प्रासादमालिका ॥ ४

*yathes''t'adis'i samyukta' bhogabhu.mi samanvita' /*  
*pra'sa'da vya'sa di'rghocca' prokta' pra'sa'da ma'lika' ॥ 4*

The building which is constructed in the desired direction, which is associated with various levels of floors enriched with enjoyable products and which is designed with suitable breadth, length and height applicable to the temples is called pra'sa'da-ma'lika'.

मण्डपप्रोक्त विस्तारायामतुङ्ग विभूषिणी ।  
सर्वत्र मुण्डाकारत्वात्कथिता मुण्डमालिका ॥ ५

*man.d'apa prokta vista'ra'ya'matun'ga vibhu's''in.i' /*  
*sarvatra mun.d'a'ka'ratva't kathita' mun.d'ama'lika' ॥ 5*

The building which is ornamented with structures designed with suitable length, breadth and height prescribed for pavilions and which is with flat roof on all sides is said to be mun.d'a-ma'lika', so called because of flat-roofed.

प्रत्येकं त्रिविधं प्रोक्तं सञ्चितं चाप्यसञ्चितम् ।  
उपसञ्चितमित्येवं नागरं द्रामिडं तथा ॥ ६  
वेसरं च तथा जातिच्छन्दो वैकल्पमेव च ।  
शुद्धं मिश्रं च सङ्कीर्णं बीजमूलं तथाङ्कुरम् ॥ ७

*pratyekam trividham proktam san''citam ca'pyacan''citam /*  
*upsan''citamityevam na'garam dra'mid'am tatha' ॥ 6*

*vesaram ca tatha' ja'ticchando vaikalpameva ca /  
s'uddham mis'ram ca san'ki'rn.am bi'jamu'lam tatha'n'kuram // 7*

Each type of ma'lika' building is of three kinds: san''cita, asan''cita and upasan''cita. There are other varieties such as na'gara, dra'mid'a, vesara, ja'ti, chanda, vikalpa, s'uddha, mis'ra, san'ki'rn.a, bi'jamu'la and an'kura.

अलिन्दसहितं वापि षड्वर्गसहितं च यत् ।  
अर्पितं संचितं प्रोक्तं पुंलिङ्गं तद्धनीकृतम् ॥ ८

*alinda sahitam va'pi s''ad'vargasahitam ca yat /  
arpitam samcitam proktam pumlin'gam taddhani'kr'tam // 8*

The building which is associated with corridor and essential six components , which is without aisles and which is provided with a principal main building is called male-type of san''cita.

देवानां असुराणां च सिद्धविद्याधरेष्वपि ।  
रक्षोगन्धर्वयक्षाणां प्रशस्तानां च जन्मिनाम् ॥ ९

*deva'na'm asura'n.a'm ca siddhavidya'dhares''vapi /  
raks''ogandharva yaks''a'n.a'm pras'asta'na'm ca janmina'm // 9*

This male-type of san''cita building is fit for the deities, asuras, siddhas, vidyadharas, raks''as, gandharvas, yaks''as and other beings who are much celebrated for their virtues.

सर्वत्र भोगभूम्यङ्गं अलिन्द परिशोभितम् ।  
सर्ववर्गं समायूक्तं मनःप्रीति समन्वितम् ॥ १०  
चतुर्णां अनुलोमानां योग्यं स्त्रीलिङ्गमिष्यते ।

*sarvatra bhogabhu'myan'gam alinda paris'obhitam /  
sarva varga sama'yuktam manah pri'ti samanvitam // 10  
catur.n.a'm anuloma'na'm yogyam stri'lin'gam is''yate /*



The building which is provided with various levels floors furnished with all kinds of enjoyment, which is embellished with suitable corridor, which is associated with all kinds of component groups of structures and which is vibrant with mind-pleasing elegance is called female type of san''cita building. This is fit for all the four varieties of anuloma group.

पञ्चवर्गयुतं मिश्रं अर्पितानर्पिताङ्गकम् ॥ ११  
पाषण्डानां इदं शस्तं नपुंशकसमन्वितम् ।

*pan''cavargayutam mis'ram arpita'narpaita'n'gakam ॥ 11*  
*pa's''an.d'a'na'm idam s'astam napums'aka samanvitam ।*

The building which is associated with five kinds of essential architectural members, which is set in mixed patterns and which is with or without the elements known as aisles is known as neutral-type of san''cita building. This is recommended for those who follow the heterodox systems.

स्वविस्तारवाशाच्छन्न हस्तपूर्णायतान्वितम् ॥ १२  
युग्मायुग्मविभागेन नागरं स्यात्समीकृतम् ।  
अन्तरप्रस्तरोपेतं ऊहप्रत्यूह समन्वितम् ॥ १३  
नीत्रसन्धारसंस्तम्भव्रातैः परिदृढैश्शुभैः ।

*svavista'ravas'a'cchanna hastapu'rn.a'yata'nvitam ॥ 12*  
*yugma'yugma vibha'gena na'garam sya'tsami'kr'tam ।*  
*antaraprastaropetam u'hapratyu'ha samanvitam ॥*  
*ni'vrasandha'rasamstambha vrataih paridr'd'hais's'ubhaih । 13*

The building which is roofed well throughout its area, which is designed with whole number of hastas(not having any fractional values of hasta) and which is partitioned in even or odd number has been well accepted to be in nagara type. The nagara building should be associated with entablatures decorated with grooved mouldings, with well

strengthened and auspicious eaves(at cornices), assembly of joineries and pilasters and all those architectural members provided after a thorough examination of advantages and disadvantages of such provisions.

द्रामिडं वक्ष्यतेऽथातस्तथा विस्तारदैर्घ्यकम् ॥ १४  
 रक्तच्छन्नप्रतिक्षेपाद्युग्मायुग्म विशेषतः ।  
 हित्वा तत्र समीभूतं भद्रालङ्कारसंयुतम् ॥ १५  
 अनेकवार संयुक्तं षड्वर्गं द्रामिडं स्मृतम् ।

*dra'mid'am vaks'yate atha'tastatha' vista'radairghyakam ॥ 14*  
*raktacchanna pratiks"epa'yugma'yugma vis'es"atah/*  
*hitva' tatra sami'bhu'tam bhadra'lanka'ra samyutam ॥ 15*  
*anekava'ra samyuktam s"ad'vargam dra'mid'am smr'tam/*

Now, the features of dravida type of building are told. It should be with well ascertained length and breadth; it should be provided with specific kinds of mouldings at the base such as fillet, band, cavetto and others; it should be partitioned in even or odd number; it should be in perfect shapes of square or rectangle; it should be associated with decorative elements such as porch and others, with many verandahs and six main component parts. Such building is considered to be dravida.

लब्धव्यासायतं यत्तु नातिरिक्तं न हीनकम् ॥ १६  
 बहुवर्गयुतं वापि दण्डिकावार शोभितम् ।  
 महीवारं विमानोर्ध्वे निर्व्यूहानन संयुतम् ॥ १७  
 स्वक्षेत्रोपेत मध्याङ्घ्रियुक्तं तद्वेसरं मतम् ।  
 यतीनां गणिकानां च जीविनां क्रूरकर्मणाम् ॥ १८  
 प्रशस्तं वेसरं तेषां अन्येषां इतरे शुभे ।

*labdavya'sa'yatam yattu na'tiriktam nahi'nakam ॥ 16*  
*bahuvargayutam va'pi dan.d'ika'va'ra s'obhitam/*  
*mahi'va'ram vima'nordhve nirvyu'ha'nana samyutam ॥ 17*  
*svaks"etropeta madhya'n'ghriyuktam tadvesaram matam/*

*yatina'm gan.ka'na'm ca ji'vina'm kru'ra karmin.a'm ||*  
*pras'astam vesaram tes'a'm anyes'a'm itare s'ubhe |*

18

The building which is set in well obtained length and breadth without any excessive or defective units, which is associated with multifarious main components, with pent-roof resting on cosoles, with bigger corridor, whose towers are furnished with turrets and wood-pieces(for doves to build their nest) and vestibules and which is provided with central pillar congruent to its built-area is considered to be of vesara type. This kind of building is fit for the ascetics, women who live by their charm and for those who live being engaged in hard and rough works. For others, other types of buildings are recommended.

कर्णमध्येऽन्तरे कूटकोष्ठे पञ्जरसंयुतम् ॥ १९  
षड्वर्गसमायुक्तं जातिर्येषां ह्यनर्पितम् ।  
कर्णेशाला सभामध्ये छन्दं स्याच्छन्दमेव तत् ॥ २०

*karn.amadhye antare ku't'a kos't'e pan'jara samyutam ||*  
*s'ad'varga sama'yuktam ja'tiryesa'm hyanarpitam |*  
*karn.e s'a'la' sabha'madhye chandam syacchandmeva tu ||*

19

20

The building which is associated with rostrums and halls provided with nest-like architectural elements well aligned at the corners, in the middle and in the interiors and which is associated with six essential components and sufficient aisles is known as jati. If the same building is provided with halls in the corners and square room in the middle, it turns out to be chanda.

त्यक्तमध्यांशके कोष्ठे यस्य स्यात्तद्विकल्पकम् ।  
द्रुमेणेष्टकया वापि दृषदाद्यैरथापि वा ॥ २१  
एतेन सहितं गेहं शुद्धमित्यभिधीयते ।  
द्रव्य द्वययुतं मिश्रं सङ्कीर्णं बहुभिर्युतम् ॥ २२  
देवानामेव सङ्कीर्णं अन्येषामन्यदिष्यते ।

*tyakta madhya'ms'ake kos't'e yasya sya't tadvikalpakam |*  
*drumen.a's't'akaya' va'pi dr's'ada'dyairatha'pi va' ||*  
*etena sahitam geham s'uddhamityabhidhi'yate |*

21

*dravyam dvayayutam mis'ram san'ki'rn.am bahubhiryutam // 22*  
*deva'na'm eva san'ki'rn.am anyes''a'm anyadis''yate /*

The same type of building bereft of any compartment in the central region becomes known as vikalpa. The house whose architectural members are built with timber, bricks or stone is declared to be suddha. The house constructed with two kinds of material is called misra. The house built with many kinds of material is known as sankirna. Sankirna type of building is fit for the deities only. For others, other types of building are recommended.

विस्तारे चतुरंशं स्यादायामे तु षडंशकाः ॥	२३
परितो वारमेकांशं शालाव्यासो द्विभागतः ।	
आयामं चतुरश्रं स्याच्छालानां च विशेषतः ॥	२४
मध्यागार विनिष्क्रान्तनिर्गमेन समन्विता ।	
निर्गमस्तु द्विभागेन विस्तारो द्व्यंशमानतः ॥	२५
कोष्ठानन समायुक्तं तदग्रे मण्डपं नयेत् ।	
विस्तारे निर्गमे चैव विभागो मण्डपस्य तु ॥	२६
बहिर्वारि समायुक्तं व्यासः पार्श्वद्वयोरपि ।	
पृष्ठे च मण्डपस्यापि पार्श्वयारग्रदेशके ॥	२७
एकभागं विनिष्क्रान्तं द्व्यंशविस्तार संयुतम् ।	
संश्लिष्टवार संयुक्तं षट्सु चार्धं सभामुखम् ॥	२८
शालाशिखर संयुक्तं नाम्ना सिन्धुकमिष्यते ।	

<i>vista're caturams'am sya'd a'ya'me tu s''ad'ams'aka'h //</i>	23
<i>parito va'ram eka'ms'am s'a'la'vya'so dvibha'gatah /</i>	
<i>a'ya'mam caturas'ram sya'c cha'la'na'm ca vis'es''atah //</i>	24
<i>madhya'ga'ra vinis''kra'nta nirgamena samanvita' /</i>	
<i>nirgamastu dvibha'gena vista'ro dvyams'a ma'natah //</i>	25
<i>kos''t'a'nana sama'yuktam tadagre man.d'apam nayet /</i>	
<i>vista're nirgame caiva vibha'go man.d'apasya tu //</i>	26
<i>bahirva'ra sama'yuktam vya'sah pa'rs'va dvayorapi /</i>	
<i>prs''t'e ca man.d'apasya'pi pa'rs'vayoragra des'ake //</i>	27

*ekabha'gam vinis''kra'ntam dvyams'a vista'ra samyutam /  
sams'lis''t'a va'ra samyuktam s''at'su ca'rdha sabha'mukham // 28  
s'a'la's'ikhara samyuktam na'mna'sindhukam is''yate /*

Four parts for breadth and six parts for length; verandah occupying one part all around; breadth of the main building occupying 2 parts; the component buildings being in rectangular or square shape; provided with central hall, forepart, projection occupying two parts; rostrum and façade provided in the breadth side occupying two units; pavilion in front of the façade; projection in the breadth side of the pavilion occupying 2 parts; outer corridor in the two breadth sides; pavilion in the back side, front side and on the two sides; the forepart occupying one part in its length side and two units in its breadth side; symmetrically designed verandah; sabha-mukha structure provided with three essential components out of the prescribed six components; associated with wagon-like roof. The building which is associated with all these features mentioned above is known as sindhuka.

एतदेव सभाकारशिखरं मन्त्रपूर्वकम् ॥	२९
संत्यक्तशिखरग्रीव चूलीहर्म्य समायुतम् ।	
संपूर्ण इति विख्यातं अन्यत्सर्वं तु पूर्ववत् ॥	३०

*etadeva sabha'ka'ras'ikharam mantra pu'rvakam // 29  
samtyakta s'ikharagri'va cu'li'harmya sama'yutam /  
sampu'rn.am iti vikhya'tam anyat sarvam tu pu'rvavat // 30*

If the same building is provided with sabha-like roof furnished with a balcony in its front side and with finial , griva-structure and top room, then it becomes known as sampurna. All other architectural elements are , as set forth earlier.

पूर्वोक्त सिन्धुकं वारवृक्षस्थल समन्वितम् ।	
मुखवत्पृष्ठशोभाढ्यं सर्वालङ्कार संयुतम् ॥	३१
मेरुकूटं इदं नाम्ना चान्यत्पूर्वोक्तवद्भवेत् ।	
एतदेव सभाकारशिखरं क्षेममुच्यते ॥	३२

*pu'rvokta sindhukam va'ravr'ks''asthala samanvitam /  
mukhavat pr's''t'a s'obha'd'hyam sarva'lan'ka'ra samyutam // 31  
meruku't'am idam na'mna ca'nyat pu'rvoktavat bhavet /  
etadeva sabha'ka'ra s'ikharam ks''emam ucyate // 32*

When the sindhuka-building, which was explained before, is provided with corridor and passage designed with recommended timbers, when its hind part is designed with elegance in the same way as its forepart and beautified with all kinds of embellishment, it is called meru kuta. All other structural details are to be furnished as explained before. When the meru kuta-building is provided with a finial in the form of sabha, it is called kshema.

क्षेममेव च पूर्वोक्तं पूर्वभद्रविहीनकम् ।  
अग्रभक्तिसमायुक्तं शालापृष्ठे च पार्श्वयोः ॥ ३३  
भद्रपार्श्वद्वयारग्रे षड्भागान् परिवर्जयेत् ।  
तत्रैव शालापृष्ठे च नेत्रयोरुभयोरपि ॥ ३४  
शालाननं प्रकर्तव्यं एकद्वयंश विनिर्मितम् ।  
तत्तदग्रे प्रकर्तव्यं वारे भद्रस्य पश्चिमे ॥ ३५  
द्विभागं चतुरश्रस्य भद्रस्यैव पार्श्वयोः ।  
अग्रे च वास्थलं कुर्याद् द्वित्र्यंशायाम विस्तरम् ॥ ३६  
पार्श्वयोस्स्थल पूर्वे च द्वार मण्डपपार्श्वयोः ।  
कर्णकूटद्वयं कुर्याच्चतुर्भाग विनिर्मितम् ॥ ३७  
अग्रे च पार्श्वयोश्चैव कुर्यादिकांश वारकम् ।  
चतुर्मध्ये चतुष्कोणे सभाकारं प्रकल्पयेत् ॥ ३८  
शिवमेतत्समाख्यातं अन्यत्सर्वं तु पूर्ववत् ।

*ks''emam eva pu'rvoktam pu'rva bhadra vihi'nakam /  
agrabhakti sma'yuktam s'a'la'pr's''t'e ca pa'rs'vayoh // 33  
bhadrapa'rs'vayoragre s''ad'bha'ga'n parivarjayet /  
tatraiva s'a'la' pr's''t'e ca netrayorubhayorapi // 34  
s'a'la'nanam prakartavyam ekadvayams'a vinirmitam /*

<i>tattadagre prakartavyam va're bhadrasya pas'cime</i> //	35
<i>dvibha'gam caturas'rasya bhadrasyaiva pa'rs'vayoh</i> /	
<i>agre ca va'sthalam kurya'd dvitrayams'aya'ma vistaram</i> //	36
<i>pa'rs'vayossthala pu'rve ca dva'ra man.d'apa pa'rs'vayoh</i> /	
<i>karn.ku't'dvayam kurya'ccaturbha'ga vinirmitam</i> //	37
<i>agre ca pa'rs'vayos'caiva kurya'deka'ms'a va'rakam</i> /	
<i>caturmadhye catus''kon'e sabha'ka'ram prakalpayet</i> //	38
<i>s'ivametata sama'khya'tam anyatsarvam tu pu'rvavat</i> /	

The same kshema-type of building may be modified to be bereft of the front porch. In the back side and on the two sides of the main component, a row of small rooms is to be provided. Six parts should be left out in the front and two sides of the porch and in this place, façades of the main component building should be designed in its back side and gargyles. This façade may be designed so as to occupy one or two units. In front of the porch provided in the backside and in the corridor, such facades are to be provided. On the two sides of the bhadrast-structure designed in the form of square and in its front part, gutter should be designed so as to occupy two units of breadth and three units of length. In front of the open courtyard and in its two sides and on the two sides of the mandapa provided at the entrance, two corner-rooms are to be designed so as to occupy 4 parts. In the front and in the two sides, corridor is to be designed so as to occupy one part. In the middle of the four component structures and in the four corners, a hall in the form of sabha is to be designed. The building associated with all these features is known as siva. All other structural members are to be built as explained before.

एतदेव च कर्णे तु कर्करीकृतकूटकम् ॥	३९
मध्ये शाला सुदृष्टाख्या अन्यत्सर्वं तु पूर्ववत् ।	
एतदेव सभाकारशिखरं हर्म्यमिष्यते ॥	४०

<i>etadeva ca karn.e tu karkarikt'ra ku't'akam</i> //	39
<i>madhye s'a'la' sudr's''t'a'khya' anyatsarvam tu pu'rvavat</i> /	
<i>etat eva sabha'ka'ras'ikharam harmyam is''yate</i> //	40

When a rostrum is provided in such a way that its ridge beams are crossing at right angles in the corners of siva-type of building and the main component is constructed in its middle, it is called sudrushta. All other structures are to be designed as explained before. When the sudrushta building is provided with a hall-like roof, then it is called harmya.

अन्ते तु प्रस्तरोपेतं एतत्सौम्यं तु कथ्यते ।  
 सर्वमङ्गं सभाकारं कर्णकूटविवर्जितम् ॥ ४१  
 सभाव्यावृत वाराङ्गं विशालं इति कथ्यते ।

*ante tu prastaropetam etatsaumyam tu kathyate /*  
*sarvaman'gam sabha'ka'ram karn.aku't'a vivarjitam ॥ 41*  
*sabha'vya'vr'ta va'ra'n'gam vis'a'lam iti kathyate /*

When the harmya-type of building is provided with an entablature at its extreme ends, then it is called saumya. If this saumya is rendered bereft of rooms at the corners and all of its component members are designed in the form of sabha and a verandah is designed around the sabha-like structures, then it is called visala.

विशाले षट् तु भागं स्यादायामे दशभागकम् ॥ ४२  
 षड्द्व्यंशायामविस्तारा मध्यशाला विधीयते ।  
 तद्वहिवारमेकांशं तद्बाह्ये तु वृषस्थलम् ॥ ४३  
 तद्वहिश्च चतुर्दिक्षु द्व्यंशांशं वारनिष्क्रमः ।  
 चतस्रस्तु सभाकार्याः कोणकूट चतुष्टयम् ॥ ४४  
 लाङ्गलाकार संयुक्तं वास्थलस्य बहिर्गतम् ।  
 नेत्रयोरुभयोश्चैव वास्थलांशे सभे मते ॥ ४५  
 द्व्यंशं वास समायुक्तं वारस्यैव बहिस्थितः ।  
 चतुष्पडंश विस्तार दैर्घ्यभद्रं मुखे मुखे ॥ ४६

*vis'a'le s''at' tu bha'gam sya'da'ya'me das'a bha'gakam ॥ 42*  
*s''ad'dvyams'a'ya'ma vista'ra' madhya s'a'la' vidhi'yate /*  
*tadbahir va'ram eka'ms'am tadba'hye tu vr's''asthalam ॥ 43*  
*tadbahis'ca caturdiks''u dvyams'a'ms'am va'ranis''kramah /*



<i>catasrastu sabha'ka'rya'h kon.aku't'a catus't'ayam</i>	44
<i>la'n'gala'ka'ra samyuktam va'rsthala'sya bahirgatam</i>	
<i>netrayorubhayos'caiva va'rsthala'ms'e sabhe mate</i>	45
<i>dvyams'am va'sa sama'yuktam va'rasyaiva bahisthitah</i>	
<i>catus's'ad'ams'a vista'ra dairghyabhadram mukhe mukhe</i>	46

Six parts for the breadth and ten parts for the length. The central building should be with a length of 6 units and a breadth of 2 units. Outside of this building, a corridor is to be designed to occupy one unit. On the outside of this corridor, there should be a passage designed with timbers. Outside this passage, another corridor and a projection are to be provided all around, each one occupying 2 units. There should be 4 sabha-like halls and 4 corner-rooms. The outer gutter should be designed in the form of plough (langala). There should be 2 facades in the sabha-like hall designed near the gutter. In the outer corridor, there should be residential hall occupying 2 parts. In all the four directions, there should be porch with a breadth of 4 parts and a length of 6 parts.

तन्मध्ये चतुरंशेन सभां कुर्यात्समन्ततः ।	
वास्त्यलं पञ्चभागेन पार्श्वयोरुभयोरपि ॥	४७
चतुष्काणे चतुष्कूटं एकभाग विनिर्मितम् ।	
शालामध्ये च कर्तव्या द्विभागेनैकभागतः ॥	४८
अन्तरे वास्त्यलं कुर्याद्विजयं नामतो भवेत् ।	

<i>tanmadhye caturams'ena sabha'm kurya't samantatah</i>	
<i>va'rsthalam pan''ca bha'gena pa'rs'vayorubhayorapi</i>	47
<i>catus''kon.e catus''ku't'am ekabha'ga vinirmitam</i>	
<i>s'a'la'madhye ca kartavya' dvibha'genaika bha'gatah</i>	48
<i>antare va'rsthalam kurya'd vijayam na'mato bhavet</i>	

In the middle of the edifice, halls should be provided in all the directions. On the two sides, there should be gutters, occupying one part. In all the four corners, there should be four rooms, each one occupying one part. In the interior of the sabha-like hall, a gutter should be designed with a length of 2 parts and a breadth of one part. The visala building modified with these specific features is known as vijaya.

एतदेव च पृष्ठे तु भद्रयुक्तं भवेद्यदि ॥	४९
सर्वकल्याणमित्युक्तं अन्यत्सर्वं तु पूर्ववत् ।	
पूर्वोक्तमेव विजयं भद्रयोरग्रपृष्ठयोः ॥	५०
परित्यक्त सभाकारं मण्डपाकार संयुतम् ।	
सभाकारशिरोयुक्तं प्रधानागारमीरितम् ॥	५१
भद्र नाम्ना समाख्यातं अन्यत्पूर्वोक्तवद्भवेत् ।	

<i>etadeva ca pr's''t'he tu bhadrayuktam bhavedyadi ॥</i>	49
<i>sarvakalya'n.am ityuktam anyatsarvam tu pu'rvavat /</i>	
<i>pu'rvoktam eva vijayam bhadrayoragra pr's''t'hayoh ॥</i>	50
<i>parityakta sabhaka'ram man.d'apa'ka'ra samyutam /</i>	
<i>sabha'ka'ra s'iroyuktam pradha'na'ga'ram i'ritam ॥</i>	51
<i>bhadra na'mna' sam'khyatam anyat pu'rvoktavad bhavet /</i>	

When the same vijya-type of building is provided with a porch in its back side, it is called sarvakalyana. All other structures for this building are to be designed as explained before. When the vijaya-type of building mentioned earlier is provided with porch in its front side and back side and rendered bereft of sabha-like hall and a pavilion and sabha-like roof are provided for the main building, it is known as bhadra. All other structures for the bhadra building are to be designed as explained before.

एतदेव मुखं भद्रं सभाकारशिरोयुतम् ॥	५२
एतद्रङ्गमुखं प्रोक्तं अन्यत्सर्वं तु पूर्ववत् ।	
पूर्वोक्तमेव विजयं भद्रयोरग्रकूटयोः ॥	५३
एतदेव तु शालास्यान्मध्ये भद्रं भवेद्यदि ।	
नाम्ना चाल्पमिति प्रोक्तं अन्यत्पूर्वोक्तवन्नयेत् ॥	५४

<i>etadeva mukham bhadram sabha'ka'ra s'iroyutam ॥</i>	52
<i>etadran'gamukham proktam anyatsarvam tu pu'rvavat /</i>	
<i>pu'rvoktam eva vijayam bhadrayoragra ku't'yoh ॥</i>	53
<i>etadeva tu s'a'la'sya'n madhye bhadran bahvedyadi /</i>	
<i>na'mna' ca'lpam iti proktam anyatpu'rvoktavan nayet ॥</i>	54

When the same building is modified so as to be with frontal porch and provided with sabha-like roof, it becomes known as ranga-mukha. All other structures are to be designed for this as explained before. When the vijaya-type of building mentioned before is rendered to be with a main component associated with porch and frontal compartment and a porch in its middle, it is called alpa. All other structures for this alpa-type of building are to be designed as explained before.

आयामे दशभागास्स्युर्विस्तारे रसभागकाः ।  
 वासो मध्ये तु षड्द्वयंशे वारं बाह्ये तु कारयेत् ॥ ५५  
 तद्बाह्ये वास्थलं चैकभागेनैव प्रकल्पयेत् ।  
 वास्थले तु चतुष्कर्णे कूटमेकेन कारयेत् ॥ ५६

*a'ya'me das'abha'ga'ssyur vista're rasa bha'gaka'h/*  
*va'so madhye tu s''ad'dvyams'e va;ram ba'hyr tu ka'rayet ॥ 55*  
*tadba'hye va'rsthalam caika bha'genaiva prakalpayet/*  
*va'rsthale tu catus''karn.e ku't'am ekena ka'rayet ॥ 56*

A residential hall should be built with a length of 10 parts and a breadth of 6 parts. Outside this hall , a verandah should be designed so as to occupy 6 parts in length and 2 parts in width. Outside this, a gutter should be built so as to occupy one part. In all the four corners of the gutter, a room should be designed so as to occupy one part.

तत्रैव मध्यभागे तु चैकद्वयंशेन मण्डपम् ।  
 वासाद्यंशविनिष्क्रान्त शालामुख समन्वितम् ॥ ५७  
 हर्म्यस्थलस्य बाह्ये तु द्वयंशैकांश सभामुखम् ।  
 पृष्ठे तु तद्वदिष्टं स्यान्नाम्नेदं कोण संज्ञकम् ॥ ५८

*tatraiva nmadhya bha'ge tu caikadvyams'ena man.d'apam/*  
*va'sa'dvyams'a vinis''kra'nta s'a'la'mukha samanvitam ॥ 57*  
*harmyasthalasya ba'hye tu dvayams'aika'ms'a sabha'mukham/*  
*pr's''t'he tu tadvadis''t'am sya'n na'mnrnam kon.a samjn''akam ॥ 58*

In the same building, a pavilion should be designed in its central region with a length of 2 parts and a breadth of one part. In one part of the residential hall, projection and frontispiece are to be designed. Outside the harmya sthala, a structure known as sabha mukha is to be designed with a length of 2 parts and a breadth of one part. In the back side of the building, an architectural member may be added as desired by the Master. Such a building is known as kona.

एतदेव सभाकारशिरोनाहमिति स्मृतम् ।  
 अग्रतः पृष्ठतः शालामुखागतमिति स्मृतम् ॥ ५९  
 नेत्रयोः पृष्ठकास्यं चेद् गेयं नाम्ना समीरितम् ।  
 शालामुखं तु कर्णे स्यात्सारं नाम्ना प्रकीर्तितम् ॥ ६०

*etadeva sabha'ka'ras'iro na'ham iti smr'tam /*  
*agratah pr's't'hatah s'a'la'mukha'gatam iti smr'tam // 59*  
*netrayoh pr's't'haka'syam ced geyam na'mna' sami'ritam /*  
*s'a'la'mukham tu karn.e sya't s'aram na'mna' praki'rtitam // 60*

When the same building is provided with sabha-like roof, it is known as naham. When it is provided with sala-mukha structure in its front side and back side, it is known as agata. It becomes known as geya, when it is provided with facades and vestibule at its back side. If sala-mukha is provided in its corners, it is said to be saram.

तदग्रे चैव पृष्ठे च द्विचतुर्भाग संयुतम् ।  
 पारावृतस्य शालास्यं पुष्करं त्विति कथ्यते ॥ ६१  
 उभयं च दशास्यं चेद्भुतं चेति कीर्तितम् ।  
 मध्ये शालाननोपेतं बाहुकोष्ठाननान्वितम् ॥ ६२  
 अन्यत्र यंज्ञया चैतत्सङ्कीर्णं परिपठ्यते ।

*tadagre caiva pr's't'he ca dvicaturbha'ga samyutam /*  
*pa'ra'vr'tasya s'a'la'syam pus'karam tviti kathyate // 61*  
*ubhayam ca das'a'syam ced adbhutam ceti ki'rtitam /*  
*madhye s'a'la'nanopetam ba'hukos't'a'nana'nvitam // 62*  
*anyatra samjn'aya caitat sanki'rn.am paripat'hyate /*

When it is provided with sala-mukha in its front, back and in its two sides occupying 2 parts in breadth and 4 parts in length, it is said to be pushkara. When it is provided with 10 facades along its both sides, it is called adbhuta. When it is rendered to be associated with sala-mukha in its middle, with a group of koshtas and gables and with ornamental designs in other parts, it is known as sankirna.

भद्रद्वयं च संत्यक्तं शिखरं मण्डपं तु चेत् ॥	६३
नाम्ना पुष्करमित्युक्तं अन्यत्पूर्वोक्त वर्त्मना ।	
एतदेव च सर्वत्र सभागं दण्डमुच्यते ॥	६४

<i>bhadradvayam ca samtyaktam s'ikharam man.d'apam tu cet ॥</i>	63
<i>na'mna' pus''karam ityuktam anyatpu'rvokta vartmana ।</i>	
<i>etadeva ca sarvatra sabha'gam dan.d'am ucyate ॥</i>	64

When it is rendered to be without the two porches and to be associated with finial tower and pavilion, it is called pushkara. All other structures are to be designed as prescribed before. When the same building is modified to be associated with partitions, it becomes known as danda.

। इति कामिकाख्ये महातन्त्रे मालिकालक्षणविधिः पञ्चचत्वारिंशत्तमः पटलः ।  
iti ka'mika'khye mahatantre ma'lika'laks''an.avidhih pan''acatva'rims'attamah pat'alah

This is 45<sup>th</sup> chapter titled “ Characteristics of Gallery-like Buildings”  
in the Great Tantra called Ka'mika'

## ४६ लाङ्गलमालिका विधिः

### 46 LA'N'GALA MA'LIKA' VIDHIH

#### 46 Features of La'n'gala Ma'lika' Buildings

मालिकां लाङ्गलाख्यं तु प्रवक्ष्यामि विशेषतः ।	
विस्तारेऽष्टांशकं कुर्यादायामे द्वादशांशकः ॥	१
परितो वारमेकांशं शालाव्यासो द्विभागतः ।	
शेषं हर्म्यस्थलं कुर्यान्मध्ये वारण संयुतम् ॥	२

<i>ma'lika'm la'n'gala'khyam tu pravaks''ya'mi vis'es''atah /</i>	
<i>vista're as''t'a'ms'akam kurya'd a'ya'me dva'sas'a'ms'akah //</i>	1
<i>parito va'ram eka'ms'am s'a'la'vya'so dvibha'gatah /</i>	
<i>s'es''am harmyasthalam kurya'n madhye va'ran.a samyutam //</i>	2

Now I will tell you the features of la'n'gala ma'lika buildings. The breadth should be of 8 parts and the length should be of 12 parts. The corridor around the building should be designed so as to occupy one part. The breadth of the main building should occupy 2 parts. In the remaining parts of the ground, harmya sthala should be designed. In its central region should be the courtyard.

चतुर्द्वर्चशेन विस्तारं युक्तमेतदिहोदितम् ।	
कर्णे स्याल्लाङ्गलाकार कूटनिर्गम संयुतम् ॥	३
नेत्रद्वय समायुक्तं गोमेचमिति कथ्यते ।	
तदेव वेदनेत्रं चेद्विश्वमित्यभिधीयते ॥	४

*caturdvyams'ena vista'ram yuktam etadihoditam /*  
*karn.e sya'l la'n'gala'ka'ra ku'ta'nirgama samyutam //* 3  
*netradvaya sama'yuktam gomecam iti kathyate /*  
*tadeva vedanetram ced vis'vam ityabhidhi'yate //* 4

The length of the courtyard should be of 4 parts and the breadth should be of 2 parts. The plough-like form of the buildings should be designed in the corners. They should be associated with rooms , projections and two facades. Such la'n'gala form of buildings is called gomeca. When the same gomeca is provided with 4 facades, it becomes known as vis'va.

हर्म्यद्वयस्य मध्ये तु कर्णकूटद्वयान्वितम् ।  
 आदेयमिति विख्यातं लाङ्गलं त्रिविधं भवेत् ॥ ५

*harmyadvayasya madhye tu karn.aku't'a dvaya'nvitam /*  
*a'deyam iti vikhya'tam la'n'galam trividham bhavet //* 5

When two main buildings are arranged at the center of the ground and designed to be associated with two rooms at the corners, such la'n'gala' building is called a'deya. Thus, the la'n'gala ma'lika-type of building is of three kinds.

। इति कामिकाख्ये महातन्त्रे लाङ्गलमालिका विधिः षट्चत्वारिंशत्तमः पटलः ।  
 iti ka'mika'khye mahatantre la'n'galama'lika' vidhih s'at'catva'rims'attamah pat'alah

This is the 46<sup>th</sup> chapter titled “ Features of La'n'gala Ma'lika' Buildings” in the Great Tantra called Ka'mika'

## ४७ मौलिकामालिका विधिः

### 47 MAULIKA' MA'LIKA' VIDHIH

#### 47 Characteristics of Maulika'- Ma'lika' Constructions

अथ वक्ष्ये विशेषेण मालिकामौलिकाह्वयम् ।	
विस्तारे दशभागास्स्युरायामे द्वादशांशकम् ॥	१
समन्ताद्वारमेकांशं शालाव्यासो द्विभागतः ।	
वेदनेत्र समायुक्तं अन्यत्स्यात्सलिलस्थलम् ॥	२

<i>atha vaks''ye vis'es''en.a ma'lika' maulika'hvayam/</i>	
<i>vista're das'abha'ga'ssyuh a'ya'me dva'das'a'ms'akam//</i>	1
<i>samanta'dva'ram eka'ms'am s'a'la'vya'so dvibha'gatah/</i>	
<i>vedanetra sama'yuktam anyat sya't salilasthalam//</i>	2

Then I will tell you the characteristics of maulika'- ma'lika' buildings with all specific details. The breadth should be of 10 parts and the length should be of 12 parts. The corridor around the building should occupy one part. The breadth of the main component building should take 2 parts. It should be provided with 4 facades. In the remaining area of the ground, pool or tank is to be designed.

कर्णकूटद्विभागेन मण्डपं मध्यमं भवेत् ।	
कूटं च मण्डपं चैव निष्क्रमेण समन्वितम् ॥	३
युग्मनाभमिति प्रोक्तं मध्यमण्डप मध्यमे ।	
चतुरश्र समायुक्तं धनमित्यभिधीयते ॥	४



*karn.aku't'a dvibha'gena man.d'apam madhyamam bhavet /  
ku't'am ca man.d'apa' caiva nis''kramen.a samanvitam //* 3  
*yugmana'bham iti proktam madhya man.d'apa madhyame /  
caturas'ra sama'yuktam dhnam ityabhidhi'yate //* 4

The structures known as karn.a kuta(corner structures) should occupy 2 parts. A pavilion should be provided in the center. The building should be associated with rostrum, pavilion and projection. Such building is called yugma na'bha. When the central pavilion is provided with a structure in the form of square at its center, it becomes known as dhana.

तदेव कूटकं चेत्तु सुखमित्यभिधीयते ।  
बहिश्शालाननोपेतं यदि स्याद्रौद्रमुच्यते ॥ ५  
षड्भिर्नेत्रैस्समायुक्तं षण्णेत्रं इति कथ्यते ।  
एवं पञ्चविधं प्रोक्तं त्रिशालामौलिकं तु तत् ॥ ६

*tadeva ku't'akam cettu sukham ityabhidhi'yate /  
bahis's'a'la'nanopetam yadisyad'raudram ucyate //* 5  
*s''ad'bhirnetrais sama'yuktam s''an.n.etrām iti kathyate /  
evam pan''ca vidham proktam tris'a'la' maulikam tu tat //* 6

If the same building is rendered to be associated with ku'taka structure, it is called sukha. If it is designed so as to be associated with outer components and gables, then it is called raudra. If it is designed to be with 6 facades, it is called shannetra. Thus, the five kinds of maulika' - ma'lika' composed of three main buildings has been told to you.

। इति कामिकाख्ये महातन्त्रे मौलिकामालिका विधिः सप्तचत्वारिंशत्तमः पटलः ।

iti ka'mika'khye maha'tantre maulika'ma'lika' vidhih sapta catva'rims'attamah pat'alāh

This is the 47<sup>th</sup> chapter titled “ Characteristics of Maulika' Ma'lika' Buildings” in the Great Tantra called Ka'mika'

## ४८ पद्ममालिका विधिः

### 48 PADMA MA'LIKA' VIDHIH

#### 48 Directions for the Construction of Padma-ma'lika' Buildings

अथ वक्ष्ये विशेषेण मालिकां पद्मकाह्वयम् ।  
अष्टांश व्याससंयुक्तं दशांशायाम संयुतम् ॥ १  
समन्तात्परितोशेन वारं तु परिकल्पयेत् ।  
अन्तश्शाला द्विभागेन मध्याङ्गण समन्विता ॥ २

*atha vaks"ye vis'es"en.a ma'lika'm padmaka'hvayam /*  
*as"t'a'ms'a vya'sa samyuktam das'a'ms'aya'ma samyutam ॥ 1*  
*samanta't paritoms'ena va'ram tu parikalpayet /*  
*antas's'a'la' dvibha'gena madhya'n'kan.a samanvita' ॥ 2*

Consequently, I will tell you the features of padma-ma'lika' type of construction with all the specific details. The width should be of 8 minor parts and the length, of 10 minor parts. A corridor should be provided all around so as to be in one part. The inner chamber linked with the central courtyard should be in 2 parts.

द्विभागविस्तृतं वेदभागायाम समन्वितम् ।  
शालाकारं सभाकारं मण्डपं वाङ्गणं भवेत् ॥ ३

*dvibha'ga vistr'tam vedabha'ga'ya'ma samanvitam /*  
*s'a'la'ka'ram sabha'ka'ram man,t'apam va'n'kan.am bhavet ॥ 3*

A pavilion or an inner courtyard should be designed in the form of sala or sabha with a breadth of 2 major parts and a length of 4 major parts.

एकभागविनिष्क्रामं भागद्वय विशालतः ।  
पार्श्वयोर्भद्र संयुक्तं अङ्गणस्योरुक्त रूपवत् ॥

४

*ekabha'ga vinis''kra'mam bha'gadvaya vis'a'latah /  
pa'rs'vayor bhadra samyuktam an'kan.asyoruhta ru'pavat ॥ 4*

The projection in the front side should be in one major part. On the two sides of the main building, there should be projected mouldings occupying 2 major parts. An outer corridor should be designed in the form as told earlier.

मुख्यावार समाश्लिष्टं कुर्याच्चङ्क्रमणत्रयम् ।  
नेत्राणि चार्धकूटानि कर्णाश्लिष्टानि चाष्ट च ॥

५

*mukhya'va'ra sama's'lis''t'am kurya'ccan'kraman.atrayam /  
netra'n.i ca'rdha ku't'a'ni karn.a's'lis''t'a'ni ca's''t'a ca ॥ 5*

Three walkways linked with the main corridor should be provided. It should be provided with 8 gables and 8 rooms in the form of half aedicula shape so as to be in association with the four corners.

शालाभ शिखरं मुख्यधाम कुर्यात्तदुद्धृतम् ।  
मण्टपाग्रजशाला स्यात्पक्षशाला तु वास्थले ॥

६

*s'a'la'bha s'ikaram mukhyadha'ma kurya'ttaduudhr'tam /  
man.t'apa'grajas'a'la' sya'r paks''as'a'la' tq va'rsthale ॥ 6*

The finial in the form of sala and the main chamber are to be designed according to the directions set forth in the Agamas. The pavilion, vestibules, lateral buildings on each side and the gutter should be provided systematically.

बाह्ये वारे चतुष्कोणे सभास्याद् द्वयंशनिर्गमा ।  
मध्ये शाला सभा वा स्यान्मध्ये वारणमिष्यते ॥ ७

*ba'hyava're catus''kon.e sabha'ssya'd dvyams'a nirgama' |*  
*madhye s'a'la' sabha' va' sya'nmadhye va'ran.am is''yate ॥ 7*

In all the four corners lying in the outer corridor, a hall should be constructed so as to occupy 2 minor parts(relative units) and well aligned with the front projection. In the middle of the outer corridor, a sabha(chamber) may be provided. There should be a protective wall in between them.

कूटशालान्तरे कुर्याद्धस्तिपृष्ठाभनासिकाम् ।  
शालाग्रपृष्ठपार्श्वेषु द्विभागेनैक भागतः ॥ ८  
शालास्सयुर्वा सभा वा स्युरन्तरान्तर देशके ।  
हारालङ्कालंकृतं कुर्याच्छ्रीवर्धनं ईरितम् ॥ ९

*ku't'as'a'la'ntare kurya'ddhasti pr's''t'ha'bha na'sika' |*  
*s'a'la'gra pr's''t'ha pa'rs'ves''u dvibha'genaika bha'gatah ॥ 8*  
*s'a'la'ssyurva' sabha' va'syurantara'ntara des'ake |*  
*ha'ra'lan'ka'lan'kr'tam kurya'cchri'vardhanam i'ritam ॥ 9*

In the interior of the square shaped aedicula, a vestibule should be designed in the form of the hind part of an elephant. Either a sala or a sabha should be constructed in the interior space available in each enclosure in the front side , back side and the two lateral sides of the sala so as to occupy one part in the two-part wide area adjacent to this. Such construction should be beautified with chain-like ornamental structures. The building built in this way is called “Sri Vardhanam”.

एतत्सौभद्रं इत्युक्तं त्यक्तमस्तकमेव च ।  
शिखरं तु सभाकारं मुखे शालास्यमेव च ॥ १०  
पूर्वोक्तमन्यत्सर्वं स्यात् श्रीभद्रं नामतो भवेत् ।  
विस्तारे दशभागास्स्युरायामे द्वादशांशकाः ॥ ११

*etatsaubhadram ityuktam tyaktamastakam eva ca /  
s'ikharam tu sabha'ka'ram mukhe s'a'la'syam eva ca // 10  
pu'rvoktam anyatsarvam sya't s'ri'bhadrām na'mato bhavet /  
vista're das'a bha'ga'ssyura'ya'me dva'das'a'ms'akah // 11*

If the same building gets modified in such a way that it appears without any construction in the top, it becomes known as “Saubhadra”. If it is provided with a hall-like roof associated with vestibule and façade and with all other component structures as explained earlier, then it becomes known as “Sribhadra”.

ब्रह्माङ्कणं द्विभागं स्याद्विस्तारे द्विगुणायतम् ।  
अन्तर्वरिं बहिवरिं शालायास्त्वेकभागतः ॥ १२

*brahma'n'kan.am dvibha'gam sya'dvista're dvigun.a'yatam /  
antarva'ram bahirva'ram s'a'la'ya'stveka bha'gatah // 12*

The courtyard consisting of the central space(brahma sthana) should occupy 2 parts, its length being equal to twice its width. The inner corridor and the outer corridor adjacent to the main chamber should be designed so as to occupy one part each.

शालाव्यासो द्विभागेन पार्श्वयोरुभयोरपि ।  
चतस्रोऽर्धसभायास्तास्सक्तावारविशेषतः ॥ १३

*s'a'la'vya'so dvibha'gena pa'rs'vayorubhayorapi /  
catasro ardha sabha'ya'sta's sakta'va'ra vis'es'atah // 13*

On the two sides of the main building whose width covers 2 parts, four ardha-sabhas (partitioned hall) specifically associated with a special kind of verandah known as sakta-avara should be constructed.

पूर्वे च पश्चिमे भागे द्व्यंशांश व्यासनिर्गमे ।  
शालास्ये वा सभास्ये वा भद्रे वारान्तरे स्थिरे ॥ १४

*pu'rve ca pas'cime bha'ge dvyams'a'ms'am vya'sa nirgame /  
s'a'la'sye va' sabha'sye va' bhadre va'ra'ntare sthire ॥*

14

In another corridor lying adjacent to this, there should be projected moulding in the east and west porticos each one of which occupies 2 parts. These mouldings may be in the form of sala or sabha.

पार्श्वयारुभयोर्द्व्यंश व्यासे वेदांशदैर्घ्यके ।

मध्यं वारणके कल्प्यं सवारे वास्यबाह्यतः ॥

१५

*pa'rs'vayorubhayor dvyams'a vya'se veda'ms'a dairghyake /  
madhyam va'ran.ke kalpyam sava're va'sya ba'hyatah ॥*

15

On either sides, a central corridor should be designed with a width of 2 proportionate units and a length of 4 proportionate units so as to be with supporting beams in its outside.

मुखशाला विशाला स्यान्मुखवासात्तु मण्टपः ।

शेषं हर्म्यस्थलं कार्यमङ्कणं तु विशेषतः ॥

१६

*mukhas'a'la' vis'a'la'sya'n mukha va'sa'ttu man,t'apah /  
s'es'am haryasthalam ka'ryam an'kan.am tu vis'es'atah ॥*

16

The width of the pavilion of the front chamber should be equal to that of the front hall. In the remaining area, a flat-roofed edifice should be built so as to be associated with a specifically designed courtyard.

भद्रसुन्दरमेतत्स्यात्कल्पयेत्कल्पवित्तमः ।

एतदेव सभाकारं शिरश्चेन्मुख्यवासकम् ॥

१७

मेरुकान्तमिति प्रोक्तं सर्वालङ्कार शोभितम् ।

*bhadrasundaram etatsya't kalpayet kalpa vittamah /  
etadeva sabha'ka'ram s'iras'cen mukhyava'sakam //  
meruka'tam iti proktam sarva'lan'ka'ra s'obhitam /*

17

The Designer-architect, who is supreme among the knowers of Scriptures, should built such a building called “Bhadra Sundaram”. If the same building gets modified in such a way that its principal chamber appears with a hipped roof and appears with auspiciousness attributed by all kinds of embellishment, then it becomes known as “Merukantam”

विस्तारे द्वादशांशस्स्यादायामे नवभागकम् ॥	१८
वेदभागसभायाम भागद्वय सुविस्तरम् ।	
अङ्कणं बाह्यतो वारमेकशाला द्विभागतः ॥	१९
अङ्कणं मण्टपं मुख्यवारं तत्तद्भवेदिह ।	
अग्रशाला च तद्वत्स्याच्छेषं सर्वं तु वास्थलम् ॥	२०
स्वायामार्धप्रमाणेन चोद्धृतं मुख्यवासकम् ।	
हाराङ्गशोभितं तच्च मण्टपं प्रविधीयते ॥	२१

*vista're dva'das'a'ms'assya'd a'ya'me navabha'gakam //*

18

*vedabha'ga sabha'ya'ma bha'gadvya suvistaram /*

*an'kan.am ba'hyato va'ram ekas'a'la' dvibha'gatah //*

19

*an'kan.am man.t'apam mukhyava'ram tattad bhaved iha /*

*agras'a'la' ca tadvatsya'c ches'am sarvam tu va'rsthalam //*

20

*sva'ya'ma'rdha prama'n.ena coddhr'tam mukhya va'sakam /*

*hara'n'ga s'obhitam tacca man.t'apam pravidhi'yate //*

21

For a single main building occupying 2 parts with a width of 12 minor units and a length of 9 major units, there should be a sabha having a width of 2 parts and a length of 4 parts. There should be a courtyard and an outside corridor. The courtyard, pavilion and the principal protective wall – all these should be provided according to their corresponding units. Even the hall at the front side should also be with proportionate measure. In the remaining space, there should be a gutter. The height of the principal room (Master's Chamber) should be equal to half of its length. The pavilion should be given an elegant appearance with ornamental member known as chain.

वासबाह्येशतो वारं तत्राष्टौ स्युस्सभामुखे ।	
कर्करीबन्धयुक्तास्तु वासाश्लिष्टास्त्वमे मताः ॥	२२
प्रधाने चाग्रशालायामन्तः पार्श्वद्वयोरपि ।	
बहुशालानुसारेण सभाशालानने मते ॥	२३
तद्बाह्ये चावृतं वारं एकभागेन कल्पयेत् ।	
तद्बाह्ये च चतुर्दिक्षु पञ्चभागविनिर्गमात् ॥	२४
दशभागविशालेन कुर्याद्भद्र चतुष्टयम् ।	
तत्रैव च चतुर्दिक्षु वेदभागविशालतः ॥	२५
भागद्वय विदिङ्मार्गं मध्यवारणमिष्यते ।	

<i>va'saba'hyems'ato va'ram tatra's't'au syussabha'mukhe  </i>	
<i>karkaribandha yukta'stu va'sa's'lis't'astvime mata'h   </i>	22
<i>pradha'ne ca'gras'a'la'ya'm antah pa'rs'vadvayorapi  </i>	
<i>bahus'a'la'nusa'ren.a sabha' s'a'la'nane mate   </i>	23
<i>tadba'hye ca'vr'tam va'ram ekabha'gena kalpayet  </i>	
<i>tadba'hye ca caturdiks'u pan'cabha'ga vinirgama't   </i>	24
<i>das'abha'ga vis'a'lana kurya'd bhadra catus't'ayam  </i>	
<i>tatraiva ca caturdiks'u vedabha'ga vis'a'latah   </i>	25
<i>bha'gadvaya vidin'ma'rgam madhyava'ran.am is'yate  </i>	

On the outside of the main residential chamber, there should be a corridor occupying one unit and 8 facades for the assembly hall designed in such a way that its ridge beams are crossing at right angles and closely linked to the main chamber. Inside the main hall at the front side, two gables in the form of sabha or s'a'la' are to be provided in its two sides in the same way as the multifarious s'a'la's are designed. Outside this construction, a passage should be provided all around so as to occupy one part. Outside this, in the space covering 5 parts allocated for projection, four porticos should be provided in all the four directions, each one with a width of 10 parts. In the same location, a central courtyard should be designed aligned to the passage occupying a width of 10 parts. Such courtyard should be in all the intermediary directions, each one covering a width of 4 parts.



तत्पार्श्वयोर्द्वयोश्चैवान्तराला द्व्यंशविस्तराः ॥	२६
एकभागविनिष्क्रान्ताश्चाष्टौ स्युस्ते सभामुखाः ।	
मध्यवारण बाह्ये तु पार्श्वयोर्द्व्यंश विस्तरे ॥	२७
चतुरंशाययुक्ते चैकान्तराल समन्विते ।	
द्वे शाले च प्रकर्तव्ये दक्षिणे चोत्तरेऽपि च ॥	२८
तत्पार्श्वयोर्द्व्यंशत्रयंशे च विपुलास्तथा ।	
विपरीताय संयुक्ताश्चैक भागान्तरालकाः ॥	२९
शालाश्चतस्रः कर्तव्याः पार्श्वयोरुभयोरपि ।	
पुरतः पृष्ठतो वापि मध्यवारणपूर्वकम् ॥	३०

<i>tatpa'rs'vayor dvayos'caiva'ntara;la; dvyams'a vistara'h</i> ॥	26
<i>ekabha'ga vinis''kra'nta's'ca's''t'au syuste sabhamukha'h</i> ।	
<i>madhyava'ran.a ba'hye tu pa'rs'vayor dvyams'a vistare</i> ॥	27
<i>caturams'ayayukte caika'ntara'la samanvite</i> ।	
<i>dve s'a'le ca prakartavye daks''in.e cottare api ca</i> ॥	28
<i>tatpa'rs'vayor dvyams'am trayams'e ca vipula'statha'</i> ।	
<i>vipari'ta'ya samyukta's'caika bha'ga'ntara'laka'h</i> ॥	29
<i>sa'la's'catasrah kartavya'h pa'rs'vayorubhayorapi</i> ।	
<i>puratah pr's''t'hato va'pi madhyava'ran.a pu'rvakam</i> ॥	30

An inner courtyard with a width of 2 units should be provided on the two sides of the central courtyard. In the projection of the main building occupying one part, there should be 8 gables designed in the form of sabha in all the eight directions. On the outside of the central courtyard, two s'a'la's are to be constructed in the south side and the north side. These should be designed in such a way that they remain linked to the inner courtyard having a width of 2 units and a length of 4 units. Outside this construction, 4 s'a'la's associated with an inner courtyard having a width of 2 or 3 units and a length as taken conveniently by the master should be constructed. They may be in the front, back, left and right sides of the main edifice.

चतुरंशेन कूटं स्यादेकभागान्तरालकम् ।	
अथवा चतुरंशेन शाला पूर्ववदीरिता ॥	३१
तत्पार्श्वयोर्द्वयोश्चैव कर्णकूटद्वयं भवेत् ।	
भागद्वयान्तरालं तु दक्षिणोत्तर कूटयोः ॥	३२
कूटार्धसभयोरेवं पश्चिमेऽप्येवमेव तु ।	
अन्यत्सर्वं समानोक्तं नाम्ना चैतत्सुमङ्गलम् ॥	३३

<i>caturams'ena ku't'am sya'd ekabha'ga'ntara'lakam /</i>	
<i>athava' caturams'ena s'a'la' pu'rvadi'rita' ॥</i>	31
<i>tatpa'rs'vayor dvayos'caiva karn.aku't'dvayam bhavet /</i>	
<i>bha'gadvayantara'lam tu daks'in.ttara ku't'ayoh ॥</i>	32
<i>ku't'a'rdha sabhayorevam pas'cime apyevameva ca /</i>	
<i>anyatsarvam sama'noktam na'mna' caitat suman'galam ॥</i>	33

In the next phase, a hall should be provided in a space covering 4 parts and an inner courtyard occupying one part. Or a s'a'la' may be designed as explained earlier so as to occupy 4 units. On either side of the hall, 2 roostums should be provided in the north and the south. There should be a linking passage connecting these two, covering 2 parts. In the same way, half aedicule-shaped rooms should be provided in its back side. All other constructional details are as said before. Such construction is called "Sumangala"

पञ्चषट्सप्त भौमान्तं भूपालानां प्रकीर्तितम् ।	
तदेव चाङ्गणं मुख्यं वासशालाख्यमीरितम् ॥	३४
कर्णकूटद्वयं चाग्रशालांशे वेदभागतः ।	
अहन्यमेतदुद्दिष्टं अन्यत्सर्वं तु पूर्ववत् ॥	३५
सभाग्रमङ्गणं मुख्यागारं चेत्कान्तिवर्धनम् ।	

<i>pan''ca's''at'sapta bhauma'ntam bhu'pa'la'na'm praki'rtitam /</i>	
<i>tadaiva ca'n'kan.am mukhyam va'sas'a'la'khyam i'ritam ॥</i>	34
<i>karn.aku't'a dvayam ca'gras'a'la'ms'e vedabha'gatah /</i>	

Such construction with 5, 6 or 7 storeys is highly recommended for the kings. If the same mansion is provided with a primary courtyard, it is called "Va'sa S'a'la". This, in its turn becomes to be known as "Ahanya", when it is modified with the addition of corner roostums within the area of frontal hall covering 4 parts. All other constructional details for this are as said earlier. Cosequently, when Ahanya type of building gets modified with the addition of a courtyard linked to the front of sabha(hall) and with the addition of a primary residential chamber, it becomes known as "Kantivardhana".

विस्तारायामतोर्काशं मन्वंशेन समायुतम् ॥	३६
अङ्कणं सशाचतुर्भागं विस्तारे चायतेपि च ।	
शालाव्यासो द्विभागेन सर्वत्र परिकीर्तितः ॥	३७
मुख्यधाम्न समन्तात्तु वारमेकांशतो भवेत् ।	
मुख्यधाम्नो मुखे पृष्ठे शालास्यान्नासिकाद्वयम् ॥	३८
शालाख्य मुख्यधाम स्यात्कभित्त्या च समन्वितम् ।	
अग्रशालांशके कोणे कूटे द्व्यंशेन निर्मिते ॥	३९
शेषं हर्म्यस्थलं चान्तशिष्टं कुड्यसमन्वितम् ।	
बहिरावृतवारं स्यात्पताका कुड्यसंयुतम् ॥	४०

<i>vista'ra'ya'matorka'msa'm manvams'ena sama'yutam //</i>	36
<i>an'kan.am syaccaturbha'gam vista're ca'yatepi ca /</i>	
<i>s'a'la'vya'so dvibha'gena sarvatra pariki'rtitah //</i>	37
<i>mukhyadha'mna samanta'ttu va'ram eka'ms'ato bhavet /</i>	
<i>mukhyadha'mno mukhe pr's''t'he s'a'la'sya;nna'sika'dvayam //</i>	38
<i>s'a'la'khya mukhyadha'ma sya't kabhittya ca samanvitam /</i>	
<i>agras'a'la'ms'ake kon.e ku't'edvyams'ena nirmite //</i>	39
<i>s'es''am harmyasthalam ca'ntas's'is''t'am kud'ya samanvitam /</i>	
<i>bahira'vr'ta va'ram sya't pata'ka' kud'ya samyutam //</i>	40

In the area which covers 4 parts in width and length, a courtyard should be provided with a width of 12 units and a length of 14 units. The width of the main building should be equal to

2 parts. Around the primary hall, a verandah occupying one part should be provided. In the front and back side of the primary hall, a s'a'la' associated with 2 facades should be constructed. The main room of the house-master designed in the form of s'a'la' should be provided with a fitting partition wall. In the corners of the fornt hall, a rostum occupying 2 units should be provided. The remaining inner part should be designed to look like a flat roofed edifice and provided with enclosing walls. Outside this, there should be a verandah associated with pataka-structure and walls.

बहिवारे द्विभागैक भागविस्तार निर्गमे ।	
शालासभामुखे पूर्वे पूर्वकार्याग्रशालके ॥	४१
तद्वहिः कारयेद्वर्षस्थलं भागद्वयेन तु ।	
खण्डहर्म्यं समायुक्तं समन्तात्परिकल्पयेत् ॥	४२
स्वव्यासार्धं तदर्धं वा कर्णकूटस्यनिर्गमः ।	
शालायाम विशालेन पञ्चभाग विनिष्क्रमात् ॥	४३
बाह्ये तु खण्डहर्म्यं स्याच्चतुर्भद्रं प्रयाजयेत् ।	
दक्षिणे चात्तरे वापि भद्रयोश्च द्वयोरपि ॥	४४
खण्डहर्म्यस्य पार्श्वे तु वास्थलं चैकभागतः ।	
तदग्रे मण्डपे मध्ये वेदभागेन निर्मितम् ॥	४५

<i>bahirva're dvibha'gaika bha'gavista'ra nirgame /</i>	
<i>s'a'la'sabha'mukhe pu'rve pu'rvaka'rya'gra s'a'lake ॥</i>	41
<i>tadbahih karayedvars"asthalam bha'gadvayena tu /</i>	
<i>khan.d'aharmya sama'yuktam samanta'tparikalpayrt ॥</i>	42
<i>svavya'sa'rdham tadardham va' karn.aku't'asya nirgamah /</i>	
<i>s'a'la'ya'ma vis'a'lana pan"cabha'ga vinis"krama't ॥</i>	43
<i>ba'hye tu khan.d'harmuam sya'c caturbhadram prayojayet /</i>	
<i>daks"ine cottare va'pi bhadrayos'ca dvayorapi ॥</i>	44
<i>khan.d'aharmyasya pars've tu va'rsthalam caikabha'gatah /</i>	
<i>tadagre man.t'ape madhye vedabha'gena nirmitam ॥</i>	45

A gutter should be provided in the complex comprising an outer corridor which occupies one part, projected moulding with a width of one part designed in the form of sabha or s'a'la', the

frontice of sabha and frontal structure. Such gutter should occupy 2 parts. Engaged structure (khanda harmya) should be provided all around. The size of the projection of the corner roostums may be half or quarter of the engaged structure. Such projection should be with the measure equal to one fifth of the length and breadth of the engaged structure. Four projected mouldings should be provided outside this engaged structure. If not in all directions, two projections in the south and two in the north may be provided. A gutter occupying one part should be provided outside the engaged structure. In front of these and in the middle, a pavilion occupying 4 parts should be provided.

तत्कर्णयोर्द्वयोश्चैव कर्णकूटद्वयं भवेत् ।	
पार्श्वयोर्मण्डपं वेद भागेनैव तु वास्थलम् ॥	४६
पार्श्वयोर्द्व्येकभागेन तद्वदेव च वास्थलम् ।	
तत्पार्श्वयोर्द्वयोर्वेद द्व्यंशेनैव तु निर्मिते ॥	४७
प्रतिलोमायते शाले कार्ये मध्ये तु वास्थलम् ।	
उभयोः पार्श्वयोवरि कार्या सार्धसभामुखा ॥	४८
भागद्वय विशालास्तु चैकभाग विनिर्गमाः ।	
पृष्ठतः पुरतो भद्रद्वये त्वेवं समाचरेत् ॥	४९
खण्डहर्म्यस्य बाह्ये तु वास्थले चैकभागतः ।	
तदग्रे मण्डपं वेदभागेनैव तु निर्मितम् ॥	५०

<i>tatkarn.ayor dvayos'caiva karn.ku't' dvayam bhavet /</i>	
<i>pa'rs'vayor man.t'apam veda bha'genaiva va'rsthalam //</i>	46
<i>pa'rs'vayordvyekabha'gena tavadeva ca va'rsthalam /</i>	
<i>tatpa'rs'vayordvayor veda dvyams'enaiva nirmite //</i>	47
<i>pratiloma'yate s'a'le ka'rye madhye tu va'rsthalam /</i>	
<i>ubhayoh pa'rs'vayor va're ka'rya' sa'rdha sabha'mukha' //</i>	48
<i>bha'gadvaya vis'a'la'stu caikabha'ga vinirgama'h /</i>	
<i>pr's't'hatah purato bhadradvaye tvevam sama'caret //</i>	49
<i>khan.d'aharmyasya ba'hye tu va'rsthale caika bha'gatah /</i>	
<i>tadagre man.t'pam vedabha'genaiva tu nirmitam //</i>	50

Two corner rooms in its two corners, pavilion (mantapa) on its two sides, a gutter occupying 4 parts – such constructions should be provided. Or, pavilions on the two sides each one occupying one part and a gutter occupying one part may be provided. Exterior to these, two mantapas and one gutter with 4 units and 2 units should be provided. In the successive buildings which are set in mixed pattern, a gutter should be provided at the center. On either side of the verandah, half-sized frontal hall(ardha sabha mukha) should be provided. In the width side covering 2 parts, the projection should be in one part. Two projected mouldings should be provided in the front side and the back side. Outside the engaged structure, a gutter should be designed so as to occupy one part. In front of this, a mantapa should be provided so as to occupy 4 parts.

तत्कर्णकूटयोश्चैव कर्णकूटद्वयं भवेत् ।	
पार्श्वयोर्मण्डपस्यैव वेदभागेन वास्थलम् ॥	५१
तदग्रे वास्थलं चैकभागेनैव तु निर्मितम् ।	
तदग्रे वारमेकांशं कुड्यं चापि प्रयोजयेत् ॥	५२
तदग्रे द्वयंशं विस्ताराच्चैकभागं विनिष्क्रमात् ।	
मुखशाला प्रकर्तव्या विशेषेण विमानवत् ॥	५३
पूर्वपश्चिमभद्रं तु सवारं वाक्षिपक्षमवत् ।	
एतत्तदर्थमानं स्याद् भूपालानां प्रशंसितम् ॥	५४

<i>tatkarn.a ku't'ayos'caiva karn.aku't'advayam bhavet /</i>	
<i>pa'rs'vayor man.t'apasyaiva vedabha'gena va'rsthalam ॥</i>	51
<i>tadagre va'rsthalam caika bha'genaiva ti nirmitam /</i>	
<i>tadagre va'rameka'ms'am kud'yam ca'pi prayojayet ॥</i>	52
<i>tadagre dvyams'a vista'ra'c caikabha'ga vinis''krama't /</i>	
<i>mukhas'a'la' prakartavya' vis'es''en. vima'navat ॥</i>	53
<i>pu'rsa pas'cima bhadram tu sava'ram va'ks''ipaks''mavat /</i>	
<i>etattadardhama'nam sya'd bhupa'la'na'm pras'amsitam ॥</i>	54

Adjacent to the corner towers built earlier, there should be two more corner rooms. Mantapa on either side and a gutter occupying 4 parts should be provided. In front of this gutter, another gutter occupying one part, verandah covering one part and the necessary enclosing walls should be provided. In the projected area covering one part, a vestibule (mukha sala) should be built so as to occupy 2 units. This mukha sala should be designed to look like a super

structure(vimana). A projected moulding associated with balcony should be designed to look like eye-lids in the east and the west. Such construction is called “Vardhamana”, highly recommended for the kings.

तदेव च शिरोहीनं शुकपञ्जर संयुतम् ।	
मनोरम्यमिति ख्यातं द्विजादीनां प्रशंसितम् ॥	५५
तदेव मुख्यधामैवं सभाशिखर संयुतम् ।	
अङ्कणं तू सभारं स्यात् श्रीकरं चैतदीरितम् ॥	५६
विस्तारे द०वादशांशास्स्युरायामे मनुभागतः ।	
अङ्कणं वेदभागं स्याच्छालाव्यासो द्विभागतः ॥	५७

<i>tadeva ca s'irihī'nam s'ukapan"jara samyutam /</i>	
<i>manoramyam iti khyā'tam dvija'di'na'm pras'amsitam ॥</i>	55
<i>tadeva mukhyadha'maivam sabha's'ikhara samyutam /</i>	
<i>an'kan.am tu sabha'ram sya't s'ri'karam caitadi'ritam ॥</i>	56
<i>vista're dva'das'a'ms'a'ssyura'ya'me manubha'gatah /</i>	
<i>an'kan.am vedabha'gam sya'c cha'la'vya'so dvibha'gatah ॥</i>	57

If the same construction is modified so as to be bereft of any room in the top roof and so as to be associated with a window in the form of parrot-cage, it becomes known as “Manoramyā”, highly recommended for the brahmins. If the same building gets modified in such a way that the principal master room is provided with roof structure in the form of sabha and the courtyard is rendered to be associated with sabhara member, it becomes known as “Srikara”. With a width covering 12 units and a length covering 14 units, another construction should be provided. There should be a courtyard covering 4 parts. The width of s'a'la should occupy 2 parts.

मुखागारेऽग्रशालायां स्याच्चङ्कमणमेकतः ।	
अङ्कणं तु सभारं स्यान्मुख्यागारं तु कोष्ठकम् ॥	५८
तत्संश्लिष्टद्विभागैकभागविस्तार निर्गमम् ।	
शालावक्त्र समायुक्तं तद्भद्रं च क्रमोज्झितम् ॥	५९
तस्य पश्चिमभागे तु तद्वदेव विधीयताम् ।	
वास्थ्यले बाहुशाले द्वे मुख्यागारस्य पार्श्वयोः ॥	६०

<i>mukha'ga're agras'a'la'ya'm sya'ccan'kraman.am ekatah / an'kan.am tu sabha'ram sya'n mukhya'ga'ram tu kos''t'kam //</i>	58
<i>tatsams'lis''t'a dvibha'gaika bha'gavista'ra nirgamam / s'a'la'vaktra sama'yuktam tadbhadram ca kramojjhitam //</i>	59
<i>tasya pas'cima bha'ge tu tadvadeva vidhi'yata'm / va'rsthale ba'hus'a'le dve mukhyaga'rasya pa'rs'vayoh //</i>	60

Adjacent to the vestibule, there should be a frontal chamber. A passage should be provided so as to occupy one part. The courtyard should be provided with sabhara –structure. The principal master room and rooms should be designed proportionately. In proportion to the measures of these structures, a projection should be designed so as to be with a length covering 2 units and a width covering one unit. The projected moulding should be linked to the vestibule of main edifice. Same design is prescribed even for the backside of this construction. On the two sides of the principal master room, a gutter and two shouldering halls should be provided.

मण्टपद्वितयं कुर्याद्वासकं वापि मण्टपम् ।	
परितो वारमेकांशं सभारं स्याज् जलस्थलम् ॥	६१
पार्श्वयोर्मुखशालायाः कुर्यादर्धसभामुखे ।	
पार्श्वयोरुभयोश्चैव शाले कार्ये विचक्षणैः ॥	६२
बहिर्भागद्वयेनेष्टं वास्वर्थलं खण्डहर्म्ययुक् ।	
कर्णकूटचतुष्कं तु तत्र कोणेषु कारयेत् ॥	६३
सद्वारं स्याच्चतुर्दिक्षु विभागेन तु निर्मितम् ।	
चतुर्भाग समायामं सवारं मुखपार्श्वके ॥	६४
शालसचतुष्टयं कुर्यादुत्तरे कूटकोष्ठयोः ।	
नीडाष्टकं प्रकर्तव्यं दिशामुखं इदं मतम् ॥	६५

<i>man.t'apa dvitayam kuryad va'sakam va'pi man.t'apam / parotid va'ram eka'ms'am sabha'ram sya'j jalasthalam //</i>	61
<i>pa'rs'vayor mukhas'a'la'ya'h kuryad ardha sabha'mukhe / pa'rs'vayorubhayos'caiva s'a'le ka'rye vicaks''an.aih //</i>	62



<i>bahirbha'ga dvayenes't'am va'rsthalam khan.d'aharyayuk/ karn.aku't' catus" kam tu tatra kon.es"u ka'rayet</i>	63
<i>sadva'ram sya'c caturdiks"u vibha'gena nirmitam/ caturbha'ga sama'ya'mam sava'ram mukha pa'rs'vake</i>	64
<i>s'a'la' catus"t'yam kurya'd uttare ku't'a kos"t'ayoh/ ni'd'a's"t'akam prakartavyam dis'a'mukham idam matam</i>	65

Two pavilions should be built separately. Or, the main master room may be linked to the pavilions. A corridor should be designed around this so as to occupy one part. Storage for water should be designed there so as to be associated with sabhara-structure. On either side of the half-sized vestibule designed in the form of sabha, facades should be provided. In addition to these, halls should be provided on the two sides of sabha by the experts. A gutter and engaged structure(khanda harmya) should be built so as to cover 2 parts in the outside. Such constructions are highly desirable. In all the four corners, four corner rooms should be provided. They should be provided with entry and doors according to the proportionate measures. On the sides of frontal hall, a link-passage should be designed so as to cover 4 parts in length. In the north side of the corner roostums 4 salas and 8 gables should be provided. Such construction is known as “Disamukha”.

एतदेव शिरोहीनं मुखागारं सभारकम् । अङ्गणं मण्टपाकारं नाम्ना विपुलमुच्यते ॥	६६
मुख्यागारं सभाकारं शालास्याच्चाङ्गणक्रिया । मण्टपं चाग्रशालास्थद्वयं हित्वा तु कूटकम् ॥	६७
द्वयं तत्र प्रकर्तव्यं सूर्यकान्तमिदं मतम् । विस्तारे दशभागास्स्युरायामे द्वादशांशकम् ॥	६८
द्वयंशेनायतदीर्घे तु विभागो विस्तरः पुनः । अङ्गणस्य पुरः पृष्ठवारमेकांशतो भवेत् ॥	६९
शालाव्यासो द्विभागेन सर्वत्र परिकीर्तितः । बहिर्वर्षस्थलं चैकभागं भागेन वारकम् ॥	७०

<i>etadeva s'irohi'nam mukha'ga'ram sabha'rakam/ an'kan.am man.t'apa'ka'ram na'mna' vipulam ucyate</i>	66
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<i>mukhya'ga'ram sabha'ga'ram s'a'la'sya'cca'n'kan.akriya' /</i>	
<i>man.t'apam ca'gras'a'la'sthadvayam hitva' tu ku't'kam //</i>	67
<i>dvayam tatra prakartavyam su'ryaka'ntam idam matam /</i>	
<i>vista're das'abha'ga'ssyu ra'ya'me dva'das'a'ms'akam //</i>	68
<i>dvyams'ena'yata di'rghe tu vibha'go vistarah punah /</i>	
<i>an'kan.asya purah pr's't'ha va'ram eka'ms'ato bhavet //</i>	69
<i>s'a'la'vya'so dvibha'gena sarvatra pariki'rtitah /</i>	
<i>bahirvars"asthalam caika bha'gam bha'gena va'rakam //</i>	70

If the same construction is modified so as to be bereft of top room and provided with frontal hall associated with sabha-like construction, courtyard and mantapa, it becomes known as “Vipula”. When a primary master room designed in the form of sabha or sala associated with courtyard, mantapa and two rooms in addition to the 2 rooms already built is added to the Vipula type of building, it becomes known as “Suryakanta”. With a width covering 10 parts and a length covering 12 parts, another hall should be constructed. If the length is held to be of 14 parts, then the measure of the width is to be ascertained in proportion to the length. Corridor provided in the front and back side of the courtyard should be in one unit. The width of additional structure should occupy 2 parts. A gutter should be provided in the outside so as to cover one part. A protective wall whose measures are to be ascertained in proportion to the gutter should be raised.

व्यासायामविशालेन तदर्धेन च निर्गमम् ।	
बहिर्वर्षस्थलाद्द्रद्वयं भद्रान्वितं भवेत् ॥	७१
प्रतिलोमायते शाले द्विचतुर्व्यास दैर्घ्यके ।	
तयोर्मध्ये ऽनुलोमेन शालायाममिहेष्यते ॥	७२
बहिष्ठद्वयेक भागेनपार्श्वीभ्यां निर्गमं भवेत् ।	
एकभागान्तरालेन सर्वाश्शालाः निवेशिताः ॥	७३
पूर्वस्मिन् पृष्ठदेशे तु विभागेनैव निर्गमम् ।	
मध्ये वाराणमिष्टं स्यादुच्छ्रितं स्वामिवासकम् ॥	७४
अग्रहारं तु तद्वत्स्यात्तत्संश्लिष्टे तु बाहुके ।	
जालकैस्तोरणैश्चैव नासिकाद्यैरलङ्कितम् ॥	७५
श्रीकान्तमेतदाख्यातं याग्यमैश्वर्यभोगिनाम् ।	

<i>vya'sa'ya'ma vis'a'lana tadardhena ca nirgamam  </i>	
<i>bahirvars:asthalad bhadradvayam bhadra'nvitam bhavet   </i>	71
<i>pratiloma'yate s'a'le dvicatur vya'sa dai'rghyake  </i>	
<i>tayormadhye anulomena s'a'la'ya'mam ihes'yate   </i>	72
<i>bahis't'ha dvyeka bha'gena pa'rs'va'bhya'm nirgamam bhavet  </i>	
<i>ekabha'ga'ntara'lana sarva's's'a'la'h nives'ita'h   </i>	73
<i>pu'rvasmin pr's't'ha des'e tu vibha'genaiva nirgamam  </i>	
<i>madhye va'ra'n.am is't'am sya'd ucchritam svamiva'sakam   </i>	74
<i>agraha'ram tu tadvat sya't tattatsams'lis't'e tu ba'hyake  </i>	
<i>ja'lakaistoran.ais'caiva na'sika'dyairalan'kr'tam   </i>	75
<i>s'ri'ka'ntam etad a'khya'tam yogyam ais'varyabhogina'm  </i>	

Projection should be half of the length and breadth. Adjacent to the gutter provided in the outside, there should be two projections, each one associated with proportionated projected moulding. In the middle of the series of buildings formed in a mixed order, there should be a series of buildings set in a regular order, their breadth being 2 parts and the length being 4 parts. Projections should be provided in their sides occupying 2 parts and one part available in the outside. All the buildings should be linked to the inner passage occupying one part. For the main building of the Master, there should be projections in the front side and the back side so as to occupy their proportionate measures. There should be a protective wall in the middle, raised to the proportionate height. The first enclosure of the series of the buildings should be designed in the same way and it should be well linked to the shouldering apartments. They should be beautified with ornamental structures such as gargoyles, arcatures, vestibules and others. Such construction is called "Srikantam", fit for the affordable people who are intent on various enjoyments of wealth and comforts.

तदेव मुख्यागारस्य शिखरं तु सभाकृति ॥	७६
वारणैश्चावृतं ब्रह्माङ्गणस्थानं सभाकृति ।	
पूर्वशालाग्र मूलस्थं कर्णकूटद्वयं भवेत् ॥	७७
शेषं तु वास्थलोपेतं रुद्रकान्तमिदं मतम् ।	
मुख्यागारं तु गोष्ठाभं कोष्ठाग्रं त्वङ्कणं भवेत् ॥	७८
अग्रशालाङ्गके पार्श्वे कर्तव्ये कोष्टकानने ।	
तत्रैव पूर्वभागे तु कोष्टकस्य द्विभागतः ॥	७९

विस्तारान्निर्गमादेकभागं षण्मुखमीरितम् ।  
 षण्णेत्रं स्यादिति ब्रह्माङ्कणं कोष्ठाननेऽपि च ॥ ८०  
 संत्यक्तशिखरं सर्वमण्टपाकारमिष्यते ।  
 जयन्तं नामतः प्रोक्तं सर्वालङ्कार संयुतम् ॥ ८१

*tadeva mukhya'ga'rasya s'ikharam tu sabha'kr'ti ॥ 76*  
*va'ran.ais'ca'vr'tam brahma'n'kan.astha'nam sabha'kr'ti |*  
*pu'rva s'a'la'gra mu'lastham karn.ku't'a dvayam bhavet ॥ 77*  
*s'es'am tu va'rsthlopetam rudraka'ntam idam matam |*  
*mukhya'ga'ram tu gos't'ha'bham kos't'a'gram tvan'kan.am bhavet ॥*  
*agras'a'la'n'gake pa'rs've kartavye kos't'aka'nane |*  
*tatraiva pu'rvabha'ge tu kos't'kasya dvibha'gatah ॥ 79*  
*vista'ra'nnirgama'd ekabha'gam s'an.mukham i'ritam |*  
*s'an.n.etrām sya'diti brahma'n'kanam kos't'a'nane api ca ॥ 80*  
*samtyakta s'ikharam sarva man.t'apa'ka'ram is'yate |*  
*jayantam na'matah proktam sarva'lan'ka'ra samyutam ॥ 81*

The same building could be modified with some additions and alterations. The roof-structure should be in the form of sabha. It should be surrounded by protective walls. The central space should be designed so as to be in the form of sabha. There should be 2 corner roostums in the front and the back side of the front building. All other constructions should be provided with gutters. The building modified in this way is called “Rudrakanta”. The principal building of the master should be modified so as to appear like a cow stable. It should be provided with a courtyard linked to the front side of the elongated hall. In the two sides of the front main building, projections should be provided so as to occupy one part of the width of the elongated hall covering 2 parts. The building modified in this way is called “Shanmukha”. It is also known as “Shannetra”. The same building could be modified in such a way that it is bereft of roof structure. It should be associated with a courtyard adjacent to the central space and elongated four pillared hall furnished with facades. It should look like a ‘sarva mantapa’. The building modified in this way and beautified with all kinds of ornamental structure is called “Jayanta”.

विस्तारे मनुभागास्स्युरायामे षोडशांशकाः ।	
अङ्कणं तु चतुर्भागं शालाद्वयंशेन बाह्यतः ॥	८२
तद्वहिवारमेकांशं खण्डहर्म्यं तु बाह्यतः ।	
खण्डहर्म्याङ्गके बाह्ये वेदभागेन निर्मितम् ॥	८३
चतुष्कूटं चतुष्काणे चतुर्नासि समन्वितम् ।	
तयोर्मध्ये चतुर्द्वयंशे चतुश्शालाः प्रकीर्तिताः ॥	८४
कर्करीशिखरोपेता अग्रवारान्विता नव ।	
हारबन्धं यथास्थानं कामाङ्कणमुदीरितम् ॥	८५

<i>vista're manubha'ga'ssyura'ya'me s''od'as'a'ms'aka'h/</i>	
<i>an'kan.am tu caturbha'gam s'a'la'dvyams'ena ba'hyatah ॥</i>	82
<i>tadbahirva'ram eka'ms'am khan.d'aharmyam tu ba'hyatah/</i>	
<i>khan.d'aharmya'n'gake ba'hye vedabha'gena nirmitam ॥</i>	83
<i>catus''ku't'am catus''kon.e caturna'si samanvitam/</i>	
<i>tayormadhye caturdvyams'e catus's'a'la'h praki'rtita'h ॥</i>	84
<i>karkari' s'ikharopeta' agrava'ra'nvita' nava/</i>	
<i>ha'rabandham yatha'stha'nam ka'ma'n'kan.am udi'ritam ॥</i>	85

For another type of malika building, the width should be of 14 parts and the length, 16 parts. There should be a courtyard occupying 4 parts. Outside the building, 2 parts should be left out free. Outside this free area, there should be a corridor occupying one part. An engaged structure should be built outside the corridor. In all the four corners, 4 roostums should be provided so as to occupy 4 parts, outside the engaged structure. These roostums should be provided with 4 facades. In between them, 4 buildings should be constructed with a width covering 2 parts and a length covering 4 parts. The roof structures should be such that their ridge beams are crossing at right angles. A frontal corridor should be designed. Ornamental structures such as the band of chains(hara bandha) should be provided in appropriate places. Such construction is called “Kamankana”.

एतदेवाङ्कणं भागत्रयेणायाम संयुतम् ।	
तेन वारं प्रकर्तव्यं मुख्यागारस्य चाग्रतः ॥	८६
उर्ततुङ्गशिखरग्रीवं मुख्यागारं प्रकीर्तितम् ।	
शालास्यमङ्कणं च स्यात्कर्करीकृत वक्त्रकम् ॥	८७
शेषं तु वास्थलं कुर्याद्द्वार बन्धान्त मौलिकम् ।	
भद्रेण भद्र संयुक्तं सुखदं स्वस्तिकं मतम् ॥	८८
विस्तारे चायते चैव पूर्ववद्भाग संयुतम् ।	
द्विचतुर्भाग संयुक्तं अङ्कणं तस्य बाह्यतः ॥	८९
वारमेकेन कर्तव्यं शालाव्यासो द्विभागतः ।	
बहिवारं अलिन्दं च खण्डहर्मयं च भागशः ॥	९०

<i>etadeva'n'kan.am bha'gatraven,aya'ma samyutam/</i>	
<i>tena va'ram prakartavyam mukhya'ga'rasya ca'gratah//</i>	86
<i>uttun'ga s'ikhara gri'vam mukhya'ga'ram praki'rtitam/</i>	
<i>s'a'la'syam an'kan.am ca sya't karkari'kr'ta vaktrakam//</i>	87
<i>s'es'am tu va'rsthalam kurya'd va'rabandha'nta maulikam/</i>	
<i>bhadren.a bhadra samyuktam sukhadam svastikam matam//</i>	88
<i>vista're ca'yate caiva pu'rvavad bha'ga samyutam/</i>	
<i>dvicaturbha'ga samyuktam an'kan.am tasya ba'hyatah//</i>	89
<i>va'ram ekena kartavyam s'a'la'vya'so dvibibha'gatah/</i>	
<i>bahirva'ram alindam ca khan.d'aharmyam ca bha'gas'ah//</i>	90

The same building could be modified with some additions and alterations. Its courtyard should be with a length covering 3 parts. In front of the primary hall, there should be a corridor, covering 3 parts. To the primary structure, top room should be added furnished with a specific element called architrave, raised to full height. Halls and inner courtyard should be designed properly. For them, gables should be designed in such a way that their ridge beams are crossing at right angles. In the remaining part, gutter should be provided. A special type of pavilion known as 'maulika' should be raised at the end of the inner passage. The projected mouldings provided there should be joined together. This type of modified structure is capable of yielding happiness and comforts to the indwellers. This construction is called "Svastika". To modify this in another way, the width and the length should be kept with the measures said before. Outside this structure, there should be an

outer courtyard with a width covering 2 parts and a length covering 4 parts. Corridor should be in one part. The width of the elongated side buildings should cover 2 parts. Outer corridor, verandah and engaged structure provided to this, should be with appropriate measures.

शालाभागे चतुष्कोणे चतुष्कूटं तु कारयेत् ।	
चतुर्णामपि मध्ये तु कुर्याच्छाला चतुष्टयम् ॥	९१
अङ्कणं मण्टपाकारं यालातुङ्गाधिकोन्नतम् ।	
अन्तर्विन्यासवत्खण्डहर्म्यं तु परिकल्पयेत् ॥	९२
शालसमध्याननोपेतं चतुर्दिक्षु प्रकल्पयेत् ।	
अन्तरे पञ्जरान्कुर्यात्खण्डहर्म्ये विशेषतः ॥	९३
गुह्ये गह्ये क्रियोपेतं विश्वभद्रं भवेदिदम् ।	
द्विचतुर्भागविस्तारदैर्घ्यमङ्कणमिष्यते ॥	९४
अङ्कणावृत वारं तु नन्दिच्छन्दं प्रदक्षिणम् ।	

<i>s'ala'bha'ge catus''kon.e cuts''ku't'am tu ka'rayet /</i>	
<i>catur.n.a'mapi madhye tu kurya'ccha'la catus''t'yam ॥</i>	91
<i>an'kan.am man.t'apa'ka'ram s'a'la'tun'ga'dhikonnatam /</i>	
<i>antarvinya'savat khan.d'aharmyam tu parikalpayet ॥</i>	92
<i>s'a'la'samadhya'nanopetam caturdiks''u prakalpayet /</i>	
<i>antare pan''jara'n kurya't khan.d'aharmyr vis'es''atah ॥</i>	93
<i>guhye guhye kriyopetam vis'vabhadram bahved idam /</i>	
<i>dvicaturbha'ga vista'ra dairghyam an'kan.am is''yate ॥</i>	94
<i>an'kan.a'vr'ta va'ram tu nandicchandam pradaks''in.am /</i>	

In the allocated portions of the main building, four elongated small halls should be provided in all the four corners. In the mid regions of these small halls, courtyard and pavilion should be constructed. The sala should be with increased height. An engaged structure should be designed in accordance with the arrangement of the inner halls. In all the four directions, gables should be provided in the middle of the sala. In the elongated structure, loggia should be designed in a specific pattern. The edifice should be furnished with ornamental workings in the concealed parts. Such construction is known as “Visvabhadram”. The same building could be modified so as to be with a courtyard having a width of 2 parts and a length of 4 parts.

There should be a verandah around the inner courtyard. With this modification, it becomes known as “Nandicchanda” set in clockwise pattern(right handed pattern).

नन्दावर्ताननोपेतं कुर्याच्छाला चतुष्टयम् ॥	
समवंशं यथाकार्यं खण्डहर्म्यं तु कोणके ॥	९५
एकाङ्ग निर्गतच्छन्दं चन्दाकाराननान्वितम् ।	
शाला चतुष्टयं कुर्याच्छाला व्यासार्धं निर्गमम् ॥	९६
द्विगुणायाम संयुक्तं मध्यवारणमिष्यते ।	
प्रासादवदलङ्कयान्नन्दावर्तं द्विजोत्तमाः ॥	९७

<i>nandya'varta'nanopetam kurya'ccha'la' cuts't'ayam ॥</i>	
<i>samavams'am yatha' ka'ryam khan.d'aharmyam tu kon.ake ॥</i>	95
<i>eka'n'ga nirgatacchandam chanda'ka'ra'nana'nvitam ।</i>	
<i>s'a'la'catus't'ayam kurya'c cha'la' vya'sa'rdha nirgamam ॥</i>	96
<i>dvigun.a'ya'm samyuktam madhyava'ran.am is'yate ।</i>	
<i>pra'sa'davad alan'kurya'n nandya'vartam dvijottama'h ॥</i>	97

The same building could be modified so as to be with 4 inner rooms associated with facades designed in the pattern of nandyavarta flower. In the elongated structure designed in the corners, the ridge beams should be arranged evenly. In series, 4 halls should be constructed. They should be provided with a specific type of pavilion called chanda with one-pillared projection and with a gable in the form of chanda. There should be a median wall. The halls should be beautified in the same way as a temple is beautified with ornamental elements. O, Brahmins, such construction is known as “Nandyavarta”.

शाला चतुष्टयं कुर्यात्सभाकार शिरो यथा ।	
अङ्गणे मण्टपं कुर्यादुच्छ्रितं ततमीरितम् ॥	९८
सौमुख्यमिदमाख्यातं सर्वेषां तु सुखावहम् ।	
सर्वं तु मण्टपाकारं शालानां परिकीर्तितम् ॥	९९
शुकपञ्जर संयुक्तं बाह्ये वारादि पूर्ववत् ।	
रुचकं चेदमाख्यातं अन्यत्सर्वं तु पूर्ववत् ॥	१००



<i>s'a'la'catus"t'ayam kurya't sabha'ka'ra s'iro yatha' / an'kan.e man.t'apam kurya'ducchritam tatam i'ritam //</i>	98
<i>saumukhyam idam a'khya'tam sarves"a'm tu sukha'vaham / sarvam tu man.t'pa'ka'ram s'a'la'na'm patiki'rtitam //</i>	99
<i>s'ukapan"jara samyuktam ba'hya va'ra'di pu'rvavat / rucakam cedam a'khya'tam anyatsarvam tu pu'rvavat //</i>	100

In an another pattern, 4 halls should be constructed provided with hipped roof. Inner courtyard and well-raised mantapa should be provided. This type of building is called "Saumukhya". It is capable of yielding all sorts of comfort to all people. Alternatively, all the halls may be designed to be in the form of mantapa. They should be provided with windows designed in the form of parrot-cage. Corridor, inner passage and such other constructions should be in the outside, as explained before. This type of construction is called "Rucaka". All other constructional details are as said before.

विस्तारायाम मानेन समं स्याद्द्वारमङ्गणम् । शालाव्यासोपि तद्वत्स्याद्द्वारादि त्रितयं ततः ॥	१०१
मण्टपं तु चतुर्दिक्षु काणे वेदसभान्वितम् । शेषं तु वास्थलं कुर्यात्सुप्रतिष्ठितमीरितम् ॥	१०२
मुख्यागारं तु शालास्यमङ्गणं च यथा भवेत् । अन्यद्वर्षस्थलं सर्वं नामतो जयमङ्गलम् ॥	१०३
अङ्गणं तु सभाकारं मुख्यागारं तु हर्म्यवत् । कूटाकारं चतुर्दिक्षु मण्टपं परिकल्पयेत् ॥	१०४
अन्यत्सर्वं तु पूर्वोक्तं एतदद्भुतमिष्यते ।	

<i>vista'ra'ya'ma ma'nena samam sya'd va'ram an'kan.am / s'a'la'vya'sopi tadvat sya'dva'ra'di tritayam yatah //</i>	101
<i>man.t'apam tu caturdiks"u kon.e veda sabha'nvitam / s'es"am tu va'rsthalam kurya't supratiss"itam i'ritam //</i>	102
<i>mukhya'ga'ram tu s'a'la'syam an'kan.am ca yatha' bhavet / anyadvars"asthalam sarvam na'mato jayaman'galam //</i>	103
<i>an'kan.am tu sabha'ka'ram mukhya'ga'ram tu harmyavat /</i>	

*ku't'ga'ram caturdik's'u man.t'apam parikalpayet ||*  
*anyatsarvam tu pu'rvoktam etad adbhtam is'yate |*

104

The verandah and the courtyard should be having equal width and length. The width of the hall should also be equal to that of the courtyards. Corridor, courtyard and mantapa – all of these should be with equal measures. In all the four corners, 4 square-shaped aediculas should be provided. In the remaining part, gutter should be provided. Such construction is known as “Supratishtha”. The principal hall should be associated with courtyard and an additional hall designed in the form of vestibule in a compatible way. All other parts should be designed to be in the form of gutter. Such construction is known as “Jayamangala”. This could be modified by designing the courtyard to be in the form of enclosed square structure. The main hall should be in the form of harmya. In all the four directions, pavilions should be designed to be in the form of elongated, small, four-pillared hall. All other constructional details are as explained before. Such construction is known as “Adbhuta”.

विस्तारे षोडशांशास्स्युरायामे ऽष्टादशांशकाः ॥	१०५
मध्यमे द्विचतुर्भागैरङ्कणं परिकल्पयेत् ।	
तद्बाह्ये वारमेकांशं शालाव्यासो द्विभागतः ॥	१०६
समन्ताद्दारमेकांशं बाह्ये वारं तथैव च ।	
अलिन्दं चैकभागेन खण्डहर्म्यं तु चैकतः ॥	१०७
मुख्यशालाग्रशाले च नेत्रहीने प्रकल्पयेत् ।	
बाहुशालाद्वयं कार्यं तत्संश्लिष्टं तथा भवेत् ॥	१०८

<i>vista're s'od'as'a'ms'a'ssyu ra'ya'me as't'adas'ams'aka'h   </i>	105
<i>madhyame dvicaturbha'gairan'kan.am parikalpayet  </i>	
<i>tadba'hye va'ram eka'ms'am s'a'la'vya'so dvibha'gatah   </i>	106
<i>samanta'd va'ram eka'ms'am ba'hye va'ram tathaiva ca  </i>	
<i>alindam caika bha'gena khan'd'aharmyam tu caikatah   </i>	107
<i>mukhya's'a'la'gra s'a'le ca netrahi'ne prakalpayet  </i>	
<i>ba'hus'a'la' dvayam ka'ryam tatsam s'lis't'am tatha'bhavet   </i>	108

Keeping the width to be of 16 units and the length to be of 18 units, a building should be raised. A courtyard having a width of 2 parts and a length of 4 parts should be provided in

the middle. Outside this, an entrance occupying one unit should be designed. The width of the main hall should be covering 2 parts. A corridor should be provided all around so as to cover one unit. An outer corridor also should be provided with the same measure of one unit. Verandah, occupying one part and an engaged structure occupying one part should be provided. Two shouldering halls having symmetrical features and linked together, should be constructed. The main hall and the front hall should be designed so as to be without gables.

मुख्यागारापरस्थाने स्थाने मूले तु वर्चसा ।	
मध्यवारं च भदैश्च खण्डहर्म्यैश्च मण्डितम् ॥	१०९
कर्णद्वयंशेन सोपानं अग्रशालांशके नयेत् ।	
अग्रे शाला समायुक्तं त्रिशिरो मण्टपं तु वा ॥	११०
वासस्थानं च भोगं च स्वामिवाञ्छावशान्नयेत् ।	
एतत्पद्मकमित्युक्तं अन्यत्सर्वं तु पूर्ववत् ॥	१११

<i>mukhya'ga'ra'parasstha'ne stha'ne mu'le tu varcasa' /</i>	
<i>madhyava'ram ca bhadrais'ca khan.d'aharmyais'ca man.d'itam // 109</i>	
<i>karn.advyams'ena sopa'nam agras'a'la'ms'ake nayet /</i>	
<i>agre s'a'la' sama'yuktam tris'iro man.t'apam tu va' //</i>	110
<i>va'sastha'nam ca bhogam ca sva'miva'n"ca' vas'a'nnayet /</i>	
<i>etatpadmakam ityuktam anyat sarvam tu pu'rvavat //</i>	111

In the back side of the main hall and in the central space(brahma sthana), special type of pavilions known as varcasa should be designed. The middle enclosure should be provided with projected moulding and engaged structure. From the 2 units of corner portion, staircase should commence and lead to one portion of the front hall in the top. In the front side, a wagon-like hall or pavilion with 3 towers should be designed. The residential hall and the room meant for dining and enjoyments may be designed as desired by the master of the house. Such construction is known as “Padmaka”. All other constructional details are as explained earlier.

। इति कामिकाख्ये महातन्त्रे पद्ममालिका विधिः अष्टचत्वारिंशत्तमः पटलः ।  
। iti ka'mika'khye mahatantre padmama'lika' vidhih as't'acatva'rims'attamah pat'lah ।

## ४९ नागरादि विभेद विधिः

### 49 NA'GARA'DI VIBHEDA VIDHIH

#### 49 Classification of Land and Buildings into Na'gara and Others

नागरादि विभेदं तु प्रवक्ष्यामि विशेषतः ।  
विन्ध्यान्तं चैव कृष्णान्तं कन्यान्तं तु हिमाचलम् ॥ १  
तस्मात्तस्मात् त्रिधा धात्री युक्तसत्त्व तमो रजाः ।  
नागरं द्रामिडं चैव वेसरं सार्वदेशिकम् ॥ २  
कालिङ्गं च वराटं च षड्विधं त्विह कीर्तितम् ।

*na'gara'di vibhedam tu pravaks''ya'mi vis'es''atah ।  
vindhya'tam caiva kr's''n.a'ntam kanya'ntam tu hima'calam ॥ 1  
tasma'ttasma't tridha dha'tri' yukta sattva tamo raja'h ।  
na'garam dra'mid'am caiva vesaram sa'rvades'ikam ॥ 2  
ka'lin'gam ca vara't'am ca s''ad'vidham tviha ki'rtitam ।*

Subsequently, I am speaking on the classification of land into na'gara and others with specific details. The land is classified into three kinds based on the predominance of the basic qualities which are three in number- sattvika, tamasa and rajasa. From the Himacala to Vindhya, Himacala to Krishna river and Himacala to Kanyakumari, the land is classified into six kinds. They are nagara, dravida, vesara, sarvadesika, kalinga and varata.

नागरं सात्विके क्षेत्रे वेसरं स्यात्तमोऽधिके ॥ ३  
राजसे द्रामिडं सार्वदेश्यं सर्वत्र संमतम् ।  
कालिङ्गं च वराटं च ग्राह्यं सत्त्वरजोऽधिके ॥ ४

<i>na'garam sa'tvike ks''etre vesaram sya' tamo adhike</i> ॥	3
<i>ra'jase dra'mid'am sa'rvades'yam sarvatra sammatam</i> ॥	
<i>ka'lin'gam ca vara't'am ca gra'hyam satvarajodhike</i> ॥	4

The land in which sattvika prevails dominantly is known as nagara. The land where tamo-guna is in excess over the other two is known as vesara. The land where rajo-guna is in excess over the other two is known as dravida. The land where all the three gunas are equally present is known as sarvadesika. The land where both tamasa and rajasa are in excess over sattvika is known as kalinga. The land where sattvika and rajasa are in excess over tamasa is known as varata.

मूलं मसूरकं जङ्घा कपोतं शिखरं गलम् ।  
ऊर्ध्वे चामलसारेणाष्ट वर्गाःकुम्भशूलयुक् ॥ ५  
अन्यैरुपरि निक्षिप्तं प्रोक्तं वर्गाष्टकं तु यत् ।

<i>mu'lam masu'rakam jangha' kapotam s'ikharan galam</i> ॥	
<i>u'rdhve ca'malasa'ren.a's''t'a varga'h kumbha s'u'layuk</i> ॥	5
<i>anyairupari niks''iptam proktam varga's''t'kam tu yat</i> ॥	

Basement, pillar, entablature, neck, finial, amala-sara( a structure looking like a myrobilon fruit), kumbha and sula – these are the eight component parts of a building. The uppermost two members, namely kumbha and sula, would be left out by some architects.

रथैः प्रतिरथैः कोणैरन्योन्याधिकभद्रकैः ॥	६
त्रिभिर्वा पञ्चभिर्भागैः नवभिर्वाथ सप्तभिः ।	
सोष्ट्रभावादिभिर्नीड युक्तोपान्तैश्चरण्डकैः ॥	७
सर्वाकृति विचित्राङ्गैस्सन्तारप्रस्तरक्रियम् ।	
ऊहप्रत्यूह संयुक्तं ओजानोजांश मुण्डयुक् ॥	८
सकर्भाकर्मजं यत्तु मण्डलामल सारकम् ।	
शुकनासिकयोपेतं पार्श्वयोः प्रमुखे मुखे ॥	९
मुण्डमण्टप संयुक्तं अङ्गप्रत्यङ्ग कल्पितम् ।	
यथायुक्ति यथाशोभं विधातव्यं हि नागरम् ॥	१०

<i>rathaih pratirathaih kon.airanyonya'dhika bhadrakaih</i> //	6
<i>tribhirva'pan"cabhibha'gaih navabhir va'tha saptabhih</i> /	
<i>sos"t'ra bha'va'dibhirni'd'a yuktopa'ntais'caran.d'kaih</i> //	7
<i>sarva'kr'ti vicitran'gais santa'ra pratarakriyam</i> /	
<i>u'hapratyu'ha samyuktam oja'noja'ms'a mun.d'ayuk</i> //	8
<i>sagarbha'karmajam yattu man.d'la'mala sa'rakam</i> /	
<i>s'ukana'sikayopetam pa'rs'vayoh pramukhe mukhe</i> //	9
<i>mun.d'man.d'pa samyuktam an'gapratyan'ga kalpitam</i> /	
<i>yatha'yukti yatha's'obham vidha'tavyam hi na'garam</i> //	10

Ratha( a chariot-like structure), additional smaller ratha, porticos with comparatively smaller and greater dimensions, corner towers, structures designed in the form of camel face so as to occupy 3, 5, 7 or 9 parts, cages for various birds provided in the corners, construction of entablature and cornice, main edifice provided with variegated component members, ornamental component parts , addition and omission of mouldings in order to complete the structure of such component members, flat roofs in odd or even number, pavilions and amala-sara structure with ornamental works or without such works, vestibules in the form of parrot-beak in either sides, front side and in the places adjacent to the front side, pavilions with flattened top roof, main components, subsidiary components – when all such features are provided according to the resources of the Master and provided so as to be pleasant and auspicious to the extent possible, the building is said to be Nagara.

बहिरभ्यन्तरस्तम्भ भित्ति तुल्यक्रियान्वितम् ।	
प्रकृत्युपरि जन्मोर्ध्वे सोपपीठ मसूरकम् ॥	११
समस्तम्भान्तरं यत्तु सभारमविभागभाक् ।	
जन्मोप पीठाधिष्ठान स्तम्भप्रस्तर कन्धरैः ॥	१२
शिखरस्थूपिकाभ्यां च षड्वर्ग सहितं नयेत् ।	
मानसूत्राद्बहिस्तिर्यक्समसूत्राङ्ग भद्रकम् ॥	१३
समस्तम्भान्तरस्योर्ध्वे प्रस्तरान्तर बन्धनम् ।	
नालिकां धारिकाधार हारोरस्यापि मण्डनम् ॥	१४
कपोत शालया ब्रह्मद्वारयुक्तं पताकया ।	
शुकनासिकयोपेतं युक्तं प्रमुख मण्टपत् ॥	१५

श्रेष्ठं त्रयोदशांशं तु द्वादशांशं इति स्मृतम् ।	
तथा षट्सप्तभौमं त्रिः पञ्चत्रिस्सप्तभागभाक् ॥	१६
तथा चाष्टतलं प्रोक्तं नवभौमं निकेतनम् ।	
सप्तदश द्विरष्टांशं नवाष्ट दशकांशकम् ॥	१७
षड्विधाकृति विन्यासं सर्वाङ्ग परिमण्डनम् ।	
मध्यकर्णविनिर्गच्छत्प्रमाण भवनान्वितम् ॥	१८
एवमादि विशेषाङ्गं विमानं द्रामिडं मतम् ।	

<i>bahirabhyantarastambha bhitti tulya kriya'nvitam /</i>	
<i>prakr'tyupari janmordhve sopapi't'he masu'rakam ॥</i>	11
<i>samastambha'ntaram yattu sabha'ram avibha'gabha'k /</i>	
<i>janmopa pi't'ha'dhis''t'ha'na stambha prastara kandharaih ॥</i>	12
<i>s'ikhra sthu'pika'bhya'm ca s''ad'varga sahitam nayet /</i>	
<i>ma'nasu'tra'dbahistiryak samasu'tra'n'ga bhadrakam ॥</i>	13
<i>samastambha'ntarasyordhve prastara'ntara bandhanam /</i>	
<i>na'lika'm dha'rika'dha'ra ha'rorasya'pi man.d.anam ॥</i>	14
<i>kapota s'a'laya' brahmadva'rayuktam pata'kaya' /</i>	
<i>s'ukana'sikayopetam yuktam pramukha man.t'apam ॥</i>	15
<i>s'res''t'am trayodas'a'ms'am tu dva'das'a'ntam iti smr'tam /</i>	
<i>tatha' s''at' sapta bhaumam trih pan''catrissapta bha'ga bhak ॥</i>	16
<i>tatha ca's''t'a talam proktam navabhumam niketanam /</i>	
<i>sapta das'a dviras''t'a'ms'a nava's''t' das'ka'ms'akam ॥</i>	17
<i>s''ad'vidha'kr'ti vinya'sm sarva'n'ga pariman.d'anam /</i>	
<i>madhyakarn.a vinirgacchat prama'n.a bhavana'nvitam ॥</i>	18
<i>evama'di vis'es''n'gam vima'nam dra'mid'am matam /</i>	

Features of the buildings in Dravida style:

Provided with pillars in the outside and inner side so as to look like a raised wall; associated with foundation, basement, upper pedestal and upper base; pillars with uniform interspace between them; well designed, decorated hall(sabhara)- a common Dravida type of building should have all such features. In another pattern of Dravida

building, there should be plinth, upper pedestal, basement, pillars, entablature, neck, roof and finial in addition to the essential six members. It should be provided with porticos aligned to the north-south lines and to the reference lines. Above the equally-spaced and evenly raised pillars, entablature should be constructed. It should be adorned with vestibules, vertical stream of mouldings, frieze and snake-like bonds. It should be provided with sala type of roof and suitable cornice, large-sized main door adorned with flag-like designs, vestibule in the form of parrot-beak, front pavilion and such other related constructions. In the superior type, the six-storeyed and seven storeyed building should be constructed so as to occupy 12 parts in width and 13 parts in length. The eight storeyed building should occupy 15 parts in width and 21 parts in length. For the nine storeyed building, width should be in 16 parts and length, in 17 parts or width in 9 parts and length in 18 parts. Six kinds of forms are recommended for such buildings. They should be beautified with all component parts and their porticos should be well aligned with the central line and the diagonal lines and they should be with appropriate measures. In the Dravida style of building, vimana should be associated with specially designed component parts. Such are the main features of Dravida building.

युक्तं द्रामिडविन्यासं नागरक्रिययान्वितम् ॥	१९
नागरं द्रामिडोद्दिष्ट विशेषेण विभूषितम् ।	
सखण्डाखण्डहर्म्यं तु खण्डहर्म्याभयात्मकम् ॥	२०
उत्तरोत्तर निर्यूह युक्तान्तर तलक्रियम् ।	
एवमादि विचित्राङ्गं विमानं नाम वेसरम् ॥	२१

<i>yuktam dra'mid'a vinya'sam na'gara kriyaya'nvitam ॥</i>	19
<i>na'garam dra'mid'oddis'ta vis'es'en.a vibhu's'itam ॥</i>	
<i>sakhan.d'a'khan.d'a harmyam tu khan.d'a harmyobhaya'tmakam ॥</i>	
<i>uttarottara nirvyu'ha yukta'ntara talakriyam ॥</i>	
<i>evama'di vicitra'n'gam vima'nam na'ma vesaram ॥</i>	21

Associated with dravida-based arrangements and allocations; associated with nagara-based workings and finishings; beautified with specific features recommended for nagara and dravida; provided with sectional tower or fully-designed tower or with both sectional tower and fully designed tower; associated with turret-like ornamental workings in the pillars; associated with suitably well-designed components in the interiors of the upper storeys one above the other – the building associated with such specially designed component parts is called vesara.



मूलादूर्ध्वोर्ध्वसन्धेया धारिकोपरि मण्डनम् ।	
तदुपर्युचितग्रीव शिखरस्थूपिकान्वितम् ॥	२२
भद्रोपभद्र चित्राङ्गमाप्तान्तर तलक्रियम् ।	
साधारण तलासक्त कायस्तम्भ निवेशनम् ॥	२३
श्रेण्याकारक्रियोपेतच्छायाप्रस्तर बन्धनम् ।	
एवमाद्यङ्ग वैचित्र्यं वराटं धाम संमतम् ॥	२४

<i>mu'la'du'rdhverdha sandheya' dha'rikopari man.d'anam /</i>	
<i>taduparyucita gri'va s'ikharasthu'pika'nvitam ॥</i>	22
<i>bhadropabhadra citra'n'gam a'pta'ntara talakriyam /</i>	
<i>sa'dha'ran.a tala'sakta ka'yastambha nives'anam ॥</i>	23
<i>s'ren.ya'ka'ra kriyopetac cha'ya' prastara bandhanam /</i>	
<i>evama'dyan'ga vaicitryam vara't'am dha'ma sammatam ॥</i>	24

Appropriate joineries one above the other from the bottom level, recommended component parts over the side roof, ornamental component parts such as portico, secondary portico provided with ornamental designs, interior provisions in an orderly way, common plinth well strengthened by rafters and pillars associated with numerous rows of mouldings, provision of secondary entablature – an edifice associated with such variegated and pleasant features is considered to be varata type of building.

विनान्धारिकयोरस्य पताका बाह्य मण्डनम् ।	
उत्तराध उपारोह क्रियान्धारिकयान्वितम् ॥	२५
उन्नतावनतस्याङ्गैस्सर्वाङ्गैः परिमण्डनम् ।	
चतुरश्राष्टवृत्ताभं ग्रीवाशिखरसौरभम् ॥	२६
ईदृग्भूताङ्ग सङ्कल्पं कालिङ्गं सद्य संमतम् ।	

<i>vina'ndha'rikayorasya pata'ka' ba'hya man.d'anam /</i>	
<i>uttara'dha upa'roha kriya'ndha'rikaya'nvitam ॥</i>	25
<i>unnata'vanatasya'n'gais sarva'n'gaih pariman.d'anam /</i>	
<i>caturas'ra's't'a vr'tta'bham gri'va's'ikhara saurabham ॥</i>	26
<i>i'dr'gbhu'ta'n'ga san'kalpam ka'lingam sadma sammatam /</i>	

Omission of side roof, main roof beautified with falg-like mouldings in the outer side, associated with mounted mouldings in the upper part and lower part and with vertical flow of flower-like designs, associated with elevated and downcast structures, all of the component parts being well beautified with ornamental structures, designed in the square, octagonal and circular form, presenting elegant look with neck and finial – an edifice well designed with such essential component parts is considered to be kalinga type of building.

नालिकान्धारिकाधार हारोरस्यापि मण्डनम् ॥ २७  
 कपोत शालया युक्तं ब्रह्मद्वार पताकया ।  
 षड्विधाकृतियुक्सद्य सम्मतं सार्वदेशिकम् ॥ २८

*na'lika'ndha'rika'dha'ra ha'roraya'pi man.d'anam ॥ 27*  
*kapota s'a'laya'yuktam brahmadva'ra pata'kaya' /*  
*s"ad'vidha'kr'tiyuksadma sammatam sa'rvades'ikam ॥ 28*

Provision of inner chamber, supporting small pillars for the side roof, beautified with chain-like mouldings and snake-like bands, provided with carona and wagon-like roof, associated with larger entrance adorned with flag-like designs, designed with six kinds of component members – an edifice associated with such essential features is considered to be sarvadesika type of building.

प्रत्येकं त्रिविधं प्रोक्तं द्रामिडं त्वधुनोच्यते ।  
 हस्तच्छेद परीहार न्यूनाधिक समीकृतम् ॥ २९  
 स्वायसंपत्समुत्पन्नैर्नागरं तत्समाङ्गकम् ।

*pratyekam trividham proktam dra'mid'am tvadhunocyate /*  
*hastaccheda pari'ha'ra nyu'na'dhika sami'kr'tam ॥ 29*  
*sva'ya sampatsamutpannaair na'garam tatsama'n'gakam /*

Each class of building is of three kinds. Now the specific features of Dravida and other types of building are told. Avoiding the fractions of hasta-measure and equalizing the increased and decreased measures, the edifice should be raised strictly based on the factors which are capable of yielding prosperity and auspiciousness- factors such as

aya and others- as applicable to it. The edifice should be with uniformly proportioned interior parts. Such edifice belongs to nagara type.

हस्तच्छेद परीहृत्यैर्हत्वा धामविधानवित् ॥ ३०  
भद्रालङ्कार संयुक्तं द्रामिडं चेति कीर्तितम् ।

*hastaccheda parihr'tyai hr'tva' dha'ma vidha'navat ॥ 30*  
*bhadra'lan'ka'ra samyuktam dra'mid'am ceti ki'rtitam /*

The knower of the science of designing the edifice should abandon the fractions of hasta measure and apply the correct measures according to the process of aya and other factors. The edifice raised by him in this way and which is associated with the ornamental structures of front door and portico is declared to be dravida type.

लब्धमात्राविहीनं तु नातिरिक्तं सवक्त्रकम् ॥ ३१  
उत्तरोत्तर निर्यूह सङ्गतं वेसरं मतम् ।

*labdha ma'tra' vihi'nam tu na'tiriktam savaktrakam ॥ 31*  
*uttarottara nirvyu'ha san'gatam vesaram matam /*

Being without increase or decrease of even the smallest division of hasta-measure obtained from the finger of the owner, the edifice should be built based on accurate measure. It should be associated with portico, well-aligned pinnacle one above the other on each successive storey and other component parts. Such building is considered to be of vesara type.

त्रिपञ्चसप्तद्विचतुष्पड्भक्त्यैक तलक्रमात् ॥ ३२  
नागरादिषु षड्भेदहीनमुक्तं च मध्यमम् ।  
साक्षाद् द्वित्रिचतुष्पञ्च तलमष्टनवांशकम् ॥ ३३  
कनिष्ठं मध्यमं ज्ञेयं दशांशैकदशांशकम् ।  
श्रेष्ठं त्रयोदशांशं तु द्वादशांशं इति स्मृतम् ॥ ३४  
तथा षट्सप्तभौमं त्रिः पञ्चद्विस्सप्तभागभाक् ।

तथा चाष्टतलं प्रोक्तं नवभौमं निकेतनम् ॥	३५
सप्तदशद्विरष्टांशं नवाष्टादि दशांशकम् ।	
विमानं दशभौमं तु द्वात्रिंशद्दशभागयुक् ॥	३६

<i>tripan"ca sapta dvicatus" s"ad'bahaktyaika talakrama't</i>	32
<i>na'ga'ra'dis"u s"ad'bhedahi'namuktam ca madyamam/</i>	
<i>sa'ks"a'd dvitricatus"pan"ca talamas"t'a nava'ms'akam</i>	33
<i>kanis"t'ham madhyamam jn"eyam das'a'ms'aika das'a'ms'akam/</i>	
<i>s'res"t'ham trayodas'a'ms'am tu dva'das'a'ms'am iti smr'tam</i>	34
<i>tatha' s"at'saptabhaumam trih pan"cadvissaptabha'ga bha'k/</i>	
<i>tatha'ca's"t'a talam proktam navabhaumam nikanam</i>	35
<i>saptadas'a dviras"t'a'ms'am nava's"t'a'di das'a'ms'akam/</i>	
<i>vima'nam das'a bhaumam tu dva'trims'ad saptabha'gayuk</i>	36

In all the six kinds of building from nagara and others, the smallest type of construction in the medium variety should cover 3, 5, 7, 8, 6 parts and 1 part respectively. The smaller type of construction in the same medium group should cover 2, 3, 4, 5, 8 and 9 relative units. In the superior group, they should occupy 10, 11, 13 and 12 relative units. The six storeyed building and the seven storeyed building should cover 3, 5, 2 and 4 relative units. In the same way, the eight storeyed and the nine storeyed building should cover 17, 16, 9, 8 and 10 relative units. For the ten storeyed building, the recommended measure is 7 parts out of 32 parts.

एकादशतलं द्वित्रिभागयुग्विंशदंशकम् ।	
तथा द्वादशभौमं तु चतुष्षट् पञ्चभागभाक् ॥	३७
शुद्ध्युक्तिरियं प्रोक्ता त्वन्यथा च निगद्यते ।	
सप्तत्रिद्व्यंशकादंशाद्दशाष्ट दशभागिकम् ॥	३८

<i>eka'das'atalam dvitri bha'gayug vis'adams'akam/</i>	
<i>tatha' dva'das'a bhaumam tu catus"s"at' pan"ca bha'ga bha'k</i>	37
<i>s'uddhayuktiriyam prokta' tvanyatha' ca nigatyate/</i>	
<i>saptatridvams'aka'dams'a'd das'a's"t'a das'abha'gikam</i>	38

The eleven storeyed building should cover 20 relative units in consideration of 2 or 3 parts. The twelve storeyed building should occupy 4, 6 or 5 parts. Such application of measures is called 'suddha yukti'. Application of measures is recommended in another way also. 7, 3 and 2 relative units in consideration of 18 and 8 parts for the smaller, medium and superior type of construction may be taken to be the required dimension.

युग्मायुग्मत्रिभूम्यादि व्यासाद् द्विद्व्यंश वर्धनात् ।  
दशद्वादश भूम्यन्ता संख्या ख्याता क्रमागता ॥ ३९  
कनिष्ठा मध्यमा श्रेष्ठा नागरादिषु पञ्चसु ।  
अविरोधेन विन्यास भुषणं सार्वदेशिकम् ॥ ४०

*yugma'yugma tribhu'ya'di vya'sa'd dvidvyams'a vivardhana't/  
das'a dva'das'a bhu'myanta' samkhya' khya'ta' krama'gata' ॥ 39  
kanis't'ha madhyama' s'res't'ha' na'gara'dis'u pan'casu/  
aviridhena vinya'sa bhu's'an.am sa'vades'ikam ॥ 40*

From the three storeyed building up to the ten storeyed building, measures should be held in the even count and odd count in due order, increasing the width by 2 relative units at each time. Classification into three kinds as the smaller, medium and the largest is applicable to the five types of construction – nagara, dravida, vesara, kalinga and varata. The building beautified with systematic alignment, allocation and arrangement is considered to be sarvadesika.

असमा नागरे भागा द्रामिडे वै समासमाः ।  
द्विविधा भक्तयो ग्राह्या वेसरे सार्वदेशिके ॥ ४१

*asama'na'gare bha'ga' dra'mid'e vai sama'sama'h/  
dvividha' bhaktayo gra'hya' vesare sa'rvades'ike ॥ 41*

Major divisions should be in odd number for the nagara. They should be in even number for the dravida. They should be held in both odd number and even number for the vesara and sarvadesika.

अनन्योन्याधिक क्षीणं क्षीणं नागर धामनि ।	
द्रामिडे स्वाङ्ग विश्लेषे क्षेत्रभागोचितं क्षणात् ॥	४२
ईषदूनाधिका वा स्युर्वेसरादिषु भक्तयः ।	
त्रिचतुःपञ्चमात्राभिः कपोतैस्सथल निश्चयः ॥	४३
एवं भक्तिविभागस्स्याद् गर्भगेहमधुनोच्यते ।	

<i>ananyonya'dhika ks''i'n.am ks''i'n.am na'gara dha'mani /</i>	
<i>dra'mid'e sva'n'ga vis'les''e ks''etrabhgocitam ks''an.a't ॥</i>	42
<i>i's''aduna'dhika' va' syur vesara'dis''u bhaktayah /</i>	
<i>tricituhpan''ca matra'bhih kapotaissthal nis'cayah ॥</i>	43
<i>evam bhaktivibha'gassya'd garbhageham adhunocyate /</i>	

In comparison to each other, the major parts(divisions) may be identical or different with increased or decreased measures. In nagara, they should be in decreased pattern. For the dravida, various divisions of the component parts should be decided in accordance with the planned divisions the site(planned village or town). In vesara and other types of building, the major divisions may be slightly increased or decreased. In all these types, the measures of carona should be decided to be in 3, 4 or 5 small units(matras) according to the nature of the upper storeys. In this way, the alignment of the major divisions has been explained. Now, the features of the inner chamber at the ground level are told.

सैकत्रिपञ्चभक्त्यंश षण्णवैकादशांशभाक् ॥	४४
नागरस्यैक भौमस्य प्रासादस्यैकनालिका ।	
श्रेष्ठ मध्यम हीनस्य बहिःशेषेण भित्तिका ॥	४५
गर्भषडष्ट दशासु त्रिचतुःपञ्चभागभाक् ।	
द्वितले नागरस्योक्ता नालीगेह विशालता ॥	४६
षोडशांशे तु षड्भागे गर्भसप्तदशांशके ।	
अष्टादशांशे सप्तांशे स्त्रितले नागरस्य तु ॥	४७

<i>saikatripan''ca bhaktyams'a s''an.n.avaika'das'a'ms'abha'k ॥</i>	44
<i>na'garasyaika bhaumasya pra'sa'dasyaika na'lika' /</i>	
<i>s'res''t'ha madhyama hi'nasya bahis's'es''en.a bhittika' ॥</i>	45

*garbas"s"ad'as"t'a dasa'su tricatuhan"ca bha'ga bha'k/  
 dvitale na'garasyokta' na'lige ha vis'a'lata' || 46  
 s"od'as'a'ms'e tu s"ad'bha'ge garbha sapta das'a'ms'ake/  
 as"t'a'das'a'ms'e sapta'ms'as tritale na'garasya tu || 47*

For one type, 1, 3 and 5 parts are recommended. For another type, 6, 9 and 10 parts are recommended. For the one storeyed building of the nagara type, one inner chamber should be provided. This should be designed according to the superior, medium and lower type. The part remaining outside the recommended measure should be allocated for the construction of the walls. For the two storeyed building of the nagara type, the inner chamber should occupy 6, 8 and 10 parts or 3, 4 and 5 parts. The width may be 16 or 17 relative units out of 6 parts or 18 relative units out of 7 parts for the inner chamber of the three storeyed building.

द्रामिडे त्रिचतुः पञ्च भागैर्नालि विशालता ।  
 पञ्चसप्तनवांशैश्च बहिःशेषास्तु भित्तयः ॥ ४८  
 एवमेकतले प्रोक्तं उत्तमादि विभेदतः ।  
 सप्तत्र्येकादशांशे च चतुष्पञ्च षडंशकम् ॥ ४९  
 द्वितले द्रामिडस्योक्ता नालीगृहविशालता ।  
 गर्भे नवदशांशे तु बहिःशेषस्तु भित्तयः ॥ ५०  
 एवमेव नवांशस्तु त्रितले द्रामिडे मतः ।

*dra'mid'e tricatuhan"ca bha'gair na'li vis'a'lata' /  
 pan"casapta nava's'ais'ca bahis's'es"a'stu bhittayah || 48  
 evam ekatale proktam uttanma'di vibhedatah /  
 saptryeka'das'a'ms'e ca catus"pan"ca s"ad'ams'akam || 49  
 dvitale dra'mid'asyokta' na'li'gr'ha vis'a'lata' /  
 garbhe navadas'a'ms'e tu bahis's'es"astu bhittayah || 50  
 evam eva nava'ms'astu tritale dra'mid'e matah /*

The width of the inner chamber of the dravida type should cover 5, 7 and 9 relative units out of 3, 4 and 5 parts respectively. This is for the one storeyed building. The part remaining outside this measure should be allocated for the construction of the walls. These measures should be held according to the variegation into superior, intermediate and lower. For the two storeyed building of dravida type the width may be held to be 7, 3 and 11 out of 4, 5 and 6 parts respectively. Or the width in this case may be 9 out of 10 relative units. The part remaining outside this measure should be allocated for the construction of the walls. For the three storeyed building of dravida type, the width of the inner chamber should be 9 out of 10 relative units in the same way as said before.

त्रिपञ्चसप्तभिर्नाली षडष्टादशभाजिते ॥	५१
वेसरस्यैक भौमस्य श्रेष्ठमध्याधमक्रमात् ।	
नवैकादशविश्वेषु चतुष्पञ्च षडंशकः ॥	
वेसरे द्वितलस्योक्ता नालीगृह विशालता ॥	५२
द्वित्रिवेदांशके विंशत्यंशे नवदिगंशकः ।	
वेसरे गर्भगेहस्स्यात्त्रितले तु द्विजोत्तमाः ॥	५३
एकद्वित्रितलानां तु गर्भस्त्वेवमुदाहृतः ।	

<i>tripan"ca saptabhir na'li' s"ad'as"t'a'das'abha'jite ॥</i>	51
<i>vesarasyaika bhaumasya s'res"t'madhya'dhamah krama't/</i>	
<i>navaika'das'avis'ves"u catus"pan"ca s"ad'ams'akah ॥</i>	
<i>vesare dvitalasyokta' na'li'gr'ha vis'a'lata' ॥</i>	52
<i>dvitriveda'ms'ake vims'atyams'e navadigams'akah/</i>	
<i>vesare garbhagehassya't tritale tu dvijottama'h ॥</i>	53
<i>ekadvitritala'na'm tu garbhasvevam uda'hr'tah/</i>	

For the one storeyed building of the vesara type, the width of the inner chamber should occupy 3, 5 and 7 relative units when the whole width is divided into 6, 8 and 10 parts respectively. This should be considered according to the superior, medium and lower variety. For the two storeyed building of vesara type, the width of the inner chamber should occupy 9, 11 and 14 relative units when the whole width is divided into 4, 5 and 6 parts respectively. For the three storeyed building of the vesara type, the width of the inner chamber should cover 2, 3 and 4 relative units out of the total 20, 9 and 10 relative units respectively. O, the foremost among the twice-born(sages), in this way the recommended



measure for the inner chamber of the one, two and three storeyed buildings of the veasra type has been explained.

नागरोक्तं विराठे स्यात्कालिङ्गे द्रामिडोचितम् ॥	५४
वेसरोक्तं तु यत्सर्वं तद्योग्यं सार्वदेशिके ।	
यथाक्रमं वा तद्बाह्यं सर्वं वा सार्वदेशिके ॥	५५

<i>na'garoktam vira't'e sya;t ka'lin'ge dra'mid'ocitam ॥</i>	54
<i>vesaroktam tu yatsarvam tadyogyam sa'rvades'ike ।</i>	
<i>yatha'kramam va' tadba'hyam sarvam va' sa'rvades'ike ॥</i>	55

The measures prescribed for the nagara type are applicable to varata. The measures recommended for the dravida are applicable to the kalinga type of building. All the measures prescribed for the vesara type of building are applicable to the sarvadesika type of building. The location and measure of the walls for the sarvadesika could be taken as derived systematically or taken as the part remaining outside the limit of the inner chamber.

अष्टत्रिंशदशत्रयंशं गर्भस्स्यात्त्रितलादिषु ।	
नागरादिषु सामान्य विशेषालङ्कृतिस्थितिः ॥	५६
श्रेयसी श्रेयसी नार्धश्रेयसी श्रेयसी मता ।	
एवं गर्भगृहं प्रोक्तं भद्रस्य विधिरुच्यते ॥	५७

<i>as''t'atritridas'atryams'a garbhassya't trita'la'dis''u ।</i>	
<i>na'gara'dis''u sa'ma'nya vis'es''a'lan'kr'tisthitih ॥</i>	56
<i>s'reyasi' s'reyasi' na'rdha s'reyasi's'reyasi mata' ।</i>	
<i>evam garbha gr'ham proktam bhadrasya vidhirucyate ॥</i>	57

Generally, the common measure for the inner chamber of the three storeyed building and others may be taken to be 8, 9 and 13 relative units. For the nagara and other types of buildings there are two standards – simple structure and the structure embellished

with special component parts. The embellished structure of nagara, dravida, vesara and sarvadesika is specifically known as sreyasi, sreyasi , ardha sreyasi and sreyasi respectively. Thus, the features of the inner chamber of the main component has been explained. Now, the specific directions for the designing of portico are told.

सैकत्रिपञ्चपङ्क्त्यंश पञ्चषट् सप्त विस्तराः ।	
तत्तरैकांश निष्क्रान्ता मध्ये भूषा कनीयसी ॥	५८
कनिष्ठे नवपञ्चांशा सप्तत्र्यंशा च मध्यमे ।	
मूले द्विपञ्चषट् सप्त चतुष्पञ्च षडंशिका ॥	५९
मध्यमे मध्यमा भूषा सर्वव्यासार्ध निष्क्रमा ।	
षोडशांशे षडंशाष्टादशसप्तांश विसतराः ॥	६०
वञ्चादश षडंशस्स्यान्मध्ये भूषा कनीयसौ ।	
कनिष्ठे नवपञ्चांशास्सप्त त्र्यंशाश्च मध्यमे ॥	६१

<i>saikatripan"ca panktyams'a pan"ca s"at' sapta vistara'h/</i>	
<i>tatta'raika'ms'a nis"kra'nta' madhye bh'u's"a' kani'yasi' ॥</i>	58
<i>kanis"t'he navapan"a'ms'a' sapta tryams'a' ca madhyame/</i>	
<i>mu'le dvipan"ca's"t' sapta catus"pan"ca s"ad'ams'ika' ॥</i>	59
<i>madhyame madhyama' bh'us"a' sarva vya'sa'rdha nis"krama' /</i>	
<i>s"od'as'a'ms'e s"ad'a'ms'as"t'a'das'a sapta'ms'a vistara'h ॥</i>	60
<i>pan"ca'das'a s"ad'ams'assya'n madhye bh'u's"a' kani'yasau/</i>	
<i>kanis"t'he navapan"ca's'a's saptatryams'a's'ca madhyame ॥</i>	61

The portico should be designed so as to occupy 4, 5 and 10 relative units when the whole width is divided into 5, 6 and 7 parts. The projection should be in one relative unit and the portico should be in the middle. This is for the lowest type of the building. The portico taking 9 and 5 relative units is for the lower type of building. The portico taking 7 and 3 relative units is for the medium type of building. Or, in the medium type of building the portico may be in the middle occupying 10, 6, 7 or 26 units of the basic width of the main building. The projection may be designed so as to occupy half measure of the whole width. In another way, the portico may be designed so as to occupy 6 units out of 10 units, 7 units out of 18 units or 6 units out of 15 units of the

whole width. Such portico should be in the middle. This order is for the lowest type. The portico covering 5 units out of 9 units is for the lower type. The portico covering 3 units out of 7 units is for the medium type.

त्र्यंशकैकांशके षट्सु नागरादिष्वनुक्रमात् ।	
निष्क्रान्तिरासां पूर्वोक्तरीत्यैवं परिकल्पयेत् ॥	६२
शान्तिकाद्याः कामदान्ताः पञ्चाशद् द्रामिडोचिताः ।	
व्यासद्विगुण उत्सेधाः कामदाद्यास्तु नागरे ॥	६३
एकद्वित्रिचतुः पञ्चभागैस्तु द्विगुणाधिकाः ।	
अष्टांशेषु विशालेषु उत्सेधाः शान्तिकादिकाः ॥	६४
वराटे चापि कालिङ्गे वेसरे नागरोक्तवत् ।	
नागरे समहस्तास्सयुः द्रामिडादिषु पूर्ववत् ॥	६५

<i>tryams'akaika'ms'ake s''at'su na'gara'dis''vanukrama't/</i>	
<i>nis''kra'ntira'sa'm pu'rvokta rityaivam parikalpayet ॥</i>	62
<i>s'a'ntika'dya'h ka'mada'nta'h pan''ca's'ad dra'mid'ocita'h/</i>	
<i>vya'sa'ddvigun.a utsedha'h ka'mada'dya'stu na'gare ॥</i>	63
<i>ekadvitricatuh pan''ca bha'gaistu dvigun.a'dhika'h/</i>	
<i>as''t'a'ms'es''u vis'a'les''u utsedha'h s'a'ntika'dika'h ॥</i>	64
<i>vara't'e ca'pi ka'lin'ge vesare na'garoktavat/</i>	
<i>na'gare samahasta'ssyuh dra'mid''a'dis''u pu'rvavat ॥</i>	65

For the six types of construction from the nagara to sarvadesika, the projection should be designed so as to occupy 3 units or 1 unit of the width in the manner as explained before. There are 50 varieties of measure for the buildings from the santika to the kamada belonging to the dravida type. The height of the kamada and other buildings of the nagara type should be twice the width. The height may exceed this dimension by 1, 2, 3, 4 and 5 parts of the whole width. For the santika and other types of building, the height should exceed 8 units of the total width. All those prescribed for the height of nagara are applicable to the varata, kalinga and vesara. For the nagara, the total number of hasta measure should be in even number. And for the dravida and other types of building, the total number of hasta measure is as said before.

स्वायंभुवादि लिङ्गानां पूजांश परिणाहके ।  
वञ्चादशांशके पञ्चभागोत्सेधं तु शान्तिकम् ॥

६६

*sva'yambhuva'di linga'nga'na'm pu'ja'ms'a parin.a'hake /  
pan"ca'das'a'ms'ake pan"ca bha'gotsedham tu s'a'ntikam ॥ 66*

Directions for Ascertaining the Height of Various Kinds of Sivalingas:

For Svayambhu Linga(Self-manifested Linga) and other kinds of lingas, the height of the upper portion known as rudrabhaga or the portion highly fit for the ceremonial worship (puja bhaga)should be 5 parts out of the 15 parts of the circumference of the rudrabhaga. This height belongs to santika type of linga.

नागरं समलिङ्गं तन्नाहे सप्तदशांशके ।  
नागरं पौष्टिकं नाम सप्तांशोच्चं शिवाधिकम् ॥

६७

*na'garam samalin'gam tanna'he sapta das'a'ms'ke /  
na'garam paus"t'ikam na'ma saptams'occam s'iva'dhika ॥ 67*

For the 'samalinga' of Nagara type, the height should be equal to the circumference. For the 'paushtika' linga of Nagara type, the height should be 17 parts of the circumference. For the 'sivadhika linga' of Nagara type, the height should be seven parts of the total parts of the circumference.

एकोनविंशदंशात् नवांशं वर्धमानकम् ।  
जयदं नागरं तस्माद्दशांशाधिकं तुङ्गकम् ॥

६८

*ekonavims'adams'a'ttu nava'ms'am vardhama'nakam /  
jayadam na'garam tasma'd das'a'ms'a'dhika tun'gakam ॥ 68*

For the 'vardhamana linga', the height should be 9 parts out of 19 parts of the circumference. For the 'jayada linga' of the Nagara type, the height should exceed the measure of the circumference by 10 parts.

अद्भुतं चाभिवारं च तदर्धसार्वदेशिकम् ।  
 एवं नागर लिङ्गे तु सौधमोजः पदेन तु ॥ ६९

*adbhutam ca'bhiva'ram ca tadardham sa'rvades'ikam /  
 evam na'garalin'ge tu saudhamojah padena tu ॥*

69

For the 'adbhuta liga', abhiva'ra linga' and 'sarvadesika liga' , the height should be half the measure of the circumference. In this way, the height of the Nagara type of linga should be determined in terms of the circumference of its rudrabhaga.

परिणाहे विकारांशे भूतकौशिकधातुभिः ।  
 उदयं द्रामिडं प्रोक्तं शान्तिपुष्टि जयावहम् ॥ ७०  
 तत्तदर्धाशकाधिक्यं हीनद्वयन्तर मानकम् ।  
 अद्भुतं चाभिवारं च सार्वकामिकमुच्यते ॥ ७१

*parin.ahē vika'ra'ms'e bhu'ta kais'ka dha'tubhih /  
 udayam dra'mid'am proktam s'a'nti pus't' jaya'vaham ॥ 70  
 tatadardha'ms'aka'dhikyam hi'nadvyantera ma'nakam /  
 adbhutam ca'bhica'ram ca sa'rvaka'mikam ucyate ॥ 71*

70

71

For the santika linga, pushtika linga and jayada linga belonging to the dravida type, the height should be 5, 6 and 7 parts out of the 8 parts of the circumference of the rudrabhaga respectively. The height of adbhuta linga and abhivara linga of dravida type, the height should exceed the circumference by half unit. The height of sarvadesika linga of the dravida type should be between 8 parts and 8 and half parts.

नाहे तु भास्करे भागे त्रिचतुःपञ्चभागिकम् ।  
 पौष्टिकं तुङ्गजयदं जयदं वेसरं मतम् ॥ ७२  
 पूर्वोक्त विधिना ज्ञेया अद्भुदाद्यास्त्रयस्त्रयः ।

*na'he tu bha'skare bha'ge tricatu'pan'ca bha'gikam /  
 paus't'ikam tungajayadam jayadam vesaram matam ॥ 72  
 pu'rvokta vidhina' jn'eya' adbhuta'dya'strayah trayah /*

72

For the paushtika linga, tungajayada linga(santika), jayada linga belonging to the vesara type, the height should be 3, 4 and 5 parts out of the total 12 parts of the circumference of the rudra bhaga respectively. The height of adbhuta, abhivara and sarvakamika lingas of the vesara type should be determined according to the direction explained before.

द्रामिडे वेसरे लिङ्गे समभागप्रमाणतः ॥	७३
प्रासादं योजयेद्विद्वान् यथाशास्त्रं द्विजोत्तमाः ।	
मानवे लब्ध दैर्घ्यं यत् तद्विरष्टांशके कृते ॥	७४
भूतवेदगुणव्यासं नागरं शान्तिकादिकम् ।	
अर्धार्धाधिकहीनं तु द्व्यन्तरं तु विशालकम् ॥	७५
अद्भुतं चाभिवारं च नागरं सार्वकामिकम् ।	

<i>dra'mid'e vesare lin'ge samabha'ga prama'n.atah ॥</i>	73
<i>pra'sa'dam yojayed vidva'n yatha's'a'stram dvijottamah ।</i>	
<i>ma'nave labdha dairghyam yat tadviras't'a'ms'ake kr'te ॥</i>	74
<i>bhutavedagun.avya'sam na'garam s'a'ntika'dikam ।</i>	
<i>ardha'rdha'dhika hi'nam tu dvyantaram tu vis'a'lakam ॥</i>	75
<i>adbhutam ca'bhica'ram ca na'garam sa'rvaka'mikam ।</i>	

O, the foremost among the twice-born sages!, the learned sthapati could apply the measure equal to the length and breadth of the main shrine to determine the height of dravida linga and vesara linga so as to be in equal parts. Or, the length obtained in terms of manangula could be divided into 16 equal parts. For the santika and other lingas belonging to nagara type, the width should be 5, 4 and 3 parts out of this 16 parts respectively. For the adbhuta and abhivara lingas, the width should be one fourth added to 5 parts and one fourth less than 5 parts respectively. The width of sarvakamika linga should be between these measures.

अष्टादशांशके तुङ्गे कौशिकेन्द्रिय वेदिकम् ॥	७६
द्रामिडं शान्तिकादि स्यादद्भुताद्यथ पूर्ववत् ।	
वेसरे विंशदंशे तु वसुभानु रसांशकम् ॥	७७
शान्तिकादि क्रमेणैवं अद्भुताद्यथ पूर्ववत् ।	

<i>as''t'a'das'a'ms'ake tun'ge kaus'ikendriya vedikam</i> //	76
<i>dra'mid'am s'a'ntika'di sya'd adbhta'dyatha pu'rvavat</i> /	
<i>vesare vims'adams'e tu vasubha'nu rasa'ms'akam</i> //	77
<i>s'a'ntika'di kramen.aivam adbhutadyatha pu'rvavat</i> /	

The width of santika linga and others belonging to the dravida type should be 6, 5 and 4 parts out of 18 parts of the height. The width of adbhuta, abhivara and sarvakamika of dravida type should be ascertained as explained before. The width of santika and other lingas of dravida type should be 8, 12 and 6 parts out of 20 parts of the height. The width of adbhuta and others should be determined as explained before.

लिङ्गायाम समो व्यासः पूजांशोच्चद्वयेन वा ॥	७८
तदन्तरेऽष्ट भागे तु नवैते पीठविस्तराः ।	
व्यासार्धमुच्छ्रयं कुर्याद् द्वात्रिंशद् द्वयंशमेव वा ॥	७९
तदन्तरेऽष्टभागे तु नवैते पीठकोच्छ्रयाः ।	

<i>lin'ga'ya'ma samo vya'sah pu'ja'ms'occa dvayena tu</i> //	78
<i>tadantare as''t'abha'ge tu navaite pi't'ha vistara'h</i> /	
<i>vya'sa'rdham ucchrayam kurya'd dva'trims'ad dvyams'am eva va' //</i>	
<i>tadantare navabha'ge tu navaite pi't'hakocchraya'h</i> /	

The width of the pedestal may be equal to the length of the linga or twice the height of the rudrabhaga(upper cylindrical portion). One to eight parts of this measure may be taken as the measure of the width(eight kinds of measure). On the whole, the width of the pedestal assumes nine varieties. The height of the pedestal should be half the width. Or, 34 parts of the width may be taken as the height. One to eight parts of this measure may be taken to be the height. On the whole, the height of the pedestal assumes 9 varieties.

लिङ्गायामे नवांशैस्तु सप्तभागैस्तु कन्यसः ॥	
उत्तमो नवभिर्भागैर्द्रामिडे पीठविस्तरः ॥	८०
तदन्तरेऽष्ट भागे तु नवधा पीठविस्तराः ।	
तस्य चोच्चेऽष्ट भागे तु त्यक्त्वैकं द्वित्रिभागिकम् ॥	८१

शेषं पूर्वोच्छ्रयं पूजाभागमर्वाक् स्थलोपरि ।  
द्रामिडे विहितं ह्येवं वेसरं तु निगद्यते ॥

८२

*lin'ga'ya'me nava'ms'aistu saptabha'gaistu kanyasah ॥*  
*uttamo navabhir bha'gair dra'mid'e pi't'ha vistarah ॥* 80  
*tadantare as''t'abha'ge tu navadha' pi't'ha vistara'h ॥*  
*tasya cocce as''t'a bha'ge tu tyaktvaikam dvitribha'gikam ॥* 81  
*s'es''am pu'rvocchrayam pu'ja' bha'gam arva'k sthalopari ॥*  
*dra'mid'e vihitam hyevam vesaram tu nigadyate ॥* 82

For the dravida linga, the width of the pedestal should be 7 parts out of 9 parts of the length of the linga. This is for the smaller type. For the superior type, the width should be of 9 parts. One to eight parts of this measure may be taken to be the width. Thus, there will be nine varieties of width measure. Out of the 8 parts of its height, the sthapati should leave out 1, 2 or 3 parts. Out of the remaining portion, the upper part is considered to be rudra bhaga(pujamsa). The lower part is to be installed in the ground. Thus, directions for holding the measure of dravida linga have been told. Now, directions for the vesra linga are told.

वेसरे परिणाहे तु विकारांशे तु विस्तरः ।  
पीठस्य सप्तनन्दांशैरधमोत्तममिष्यते ॥ ८३  
तदन्तरेऽष्ट भागे तु पूर्ववत्परिकल्पयेत् ।  
विष्णुभाग समुत्सेधशेषं भूगतमिष्यते ॥ ८४  
विष्णुभागे तुरीयांशेनाधिका वाथ पीठिका ।  
विष्कम्भत्रिगुणो व्यासो ऽधस्ताद् ब्रह्मशिलां न्यसेत् ॥ ८५

*vesare parin.a'he tu vika'ra'ms'e tu vistarah ॥*  
*pi't'hasya sapta nanda'ms'airadhamottamam is''yate ॥* 83  
*tadantare as''t'abha'ge tu pu'rvavat parikalpayet ॥*  
*vis''n'ubha'ga samutsedhas's'es''am bhu'gatam is''yate ॥* 84  
*vis''n.ubha'ge turi'yams'ena'dhika'va'tha pi't'hika' ॥*  
*vis''kambha trigun.o vya'so adhasta'd brahmas'ila'm nyaset ॥* 85



In the vesara linga, 8 parts of the circumference should be the width of the pedestal. For the smaller type, it should be of 7 parts and for the superior type, the width should be of 9 parts. One to eight parts of this ascertained measure may be taken to be the width as said before. In this type, the vishnu bhaga should be equal to the height of the rudra bhaga. The remaining lower part should be under the ground. The height of the pedestal may be greater than the vishnu bhaga by one fourth part. The width of the pedestal may be three times the measure of the diameter(of rudrabhaga). The brahma bhaga of the linga-shaft should be pressed into the ground.

व्यासत्रिभाग उत्सेधश्चतुरंशैक एव वा ।  
यस्य लिङ्गस्य विष्कम्भश्चाष्ट भागैकमेव वा ॥ ८६  
नवभागैकभागं वा गाम्भीर्यमवटस्य तु ।  
एषा नागरलिङ्गे तु ब्रह्माख्या कथिता शिला ॥ ८७

*vya'satribha'ga utsedhas' caturams'aika eva va' /*  
*yasya lin'gasya vis''kambhas'ca's''t' bha'gaikam eva va' // 86*  
*navabha'gaika bha'gam va' ga'mbhi'ryam avat'asya tu /*  
*es''a' na'gara lin'ge tu brahma'khyā' kathita' s'ila' // 87*

The height of brahma sila should be one third of the width or one part out of four parts. Or, it may be one part out of 8 parts of the diameter of that linga. Or, one part out of 9 parts of the circumference. Same measure for the depth of the ground into which the brahma sila is to be inserted. Thus, the directions for the brahma sila of the nagara type has been told.

गर्भकर्ण तुरीयांशा व्यासात्तत्त्र्यंशकोदया ।  
लिङ्गव्यासाष्टभागैकरवाता द्रामिडभू शिला ॥ ८८

*garbhakarn.a turi'ya'ms'a' vya'sa't tattryams'akodaya' /*  
*lin'gavya'sa's''t'bha'gaikarava'ta' dra'mid'abhu' s'ila' // 88*

One part out of the four parts of the corner grid of the main shrine and one part out of three parts of the corner grid should be the width and height of the brahma sila respectively for the the dravida linga. The depth of the ground into which the brahma sila is to be inserted should be one part out of 8 parts of the width of the linga.

गर्भादधर्धचतुर्भाग हीनविस्तार संयुता ।  
तत्पादांशकयोपेता शिला वा वेसरे स्थिता ॥ ८९

*garbhadardha caturbha'ga hi'navista'ra samyuta' /*  
*tatpa'da'ms'akayopeta' s'ila' va' vesare sthita' //* 89

The width of brahma sila for the vesara linga should be less than half or one fourth of one unit of the width of the main shrine. Or , it may be taken to be this measure added to one fourth of the relative unit.

लिङ्गपीठशिलायाम सजातीयी सुसंपदे ।  
विपरीते विपत्यै स्यात्कर्तुः कारयितुस्तथा ॥ ९०

*lin'gapi't'ha s'ila'ya'ma saja'ti'ya' sasampade /*  
*vipari'te vipatyai sya't kartuh ka'rayitus tatha' //* 90

The length of the linga-pedestal should be considered in terms of one and the same kind of measure( like, managula, matrangula and so forth). This is for the attainment of auspicious benefits and wealth. If different kinds of system of measure is employed, it would be dangerous to the sthapati and the Master(sponsor).

अयं विभागे लिङ्गे तु नेष्यते सार्वदेशिके ।  
प्रासादेऽपि तथा लिङ्गे नियमो नेष्यते द्विजाः ॥ ९१  
एवं पीठशिलायां च नियमो नेष्यतेऽत्र तु ।  
मुख्यत्वात्सर्वलिङ्गेभ्यस्सर्वत्रापि च संमतम् ॥ ९२

*ayam vibha'ge lin'ge tu nes'yate sa'rvades'ike /*  
*pra'sa'de api tatha' lin'ge niyamo nes'yate dvija'h //* 91  
*evam pi't'ha s'ila'ya'm ca niyamo nes'yate atra tu /*  
*mukhyatva'tsarvalin'gebhyas sarvatra'pi sammatam //* 92

This kind of specific directions are not considered for the sarvadesika linga. O, the foremost among the twice-born sages!, this kind of restrictions are not considered

even for the temple meant for the sarvadesika linga. Specific rules with regard to the pedestal and the brahma sila are not given importance as far as the sarvadesika linga is concerned. In view of the utmost importance of the sarvadesika linga, even the common features and applications are desirable for the sarvadesika linga.

तथा प्रासाद एव स्यात्पीठस्यापि तथैव च ।	
शान्तिकं पौष्टिजयदमद्भुतं सार्वकामिकम् ॥	९३
शान्तिकश्चोच्छ्रयेऽष्टांशो भागोच्छ्राय विनिर्मितम् ।	
द्विभागश्चरणोत्सेधः प्रस्तरोऽष्टांश हीनकः ॥	९४
त्रिभागं गलमित्युक्तं अर्धांशं शिखरोदयम् ।	
स्थूपिकाष्टांशहीना स्याद् द्रामिडं चैकभूमिकम् ॥	९५

<i>tatha' pra'sa'da evasya't pi't'hasya'pi tathaiva ca  </i>	
<i>s'a'ntikam paus''t'i jayadam adbhutam sa'rvaka'mikam ॥</i>	93
<i>s'a'ntikas'cocchraya as''t'a'ms'o bha'gocchra'ya vinirmitam  </i>	
<i>dvibha'gas'caran.otsedhah prastaro as''t'a'ms'a hi'nakah ॥</i>	94
<i>tribha'gam galam ityuktam ardha'ms'am s'ikharodayam  </i>	
<i>sthu'pika's''t'a'ms'a hi'na' sya'd dra'mid'am caikabhu'mikam ॥ 95</i>	

Even for the temple and pedestal of the sarvadesika linga, all common rules are applicable. Now, dimensions of various component parts of pillar are told for the santika, paushtika, jayada, adbhuta and sarvakamika types of construction. For the santika type, the height of pillar should be 2 parts of the total height. The entablature should with a height less than this measure by 8 relative units. The neck part should be with the height of 3 parts. The height of the finial should be with half relative unit. The dome should be with a height less than the height of sikhra by 8 relative units. These are the directions for the single storeyed building of the dravida type.

नवांशोऽष्टांशयुग्भागं मसूरं द्विगुणं भवेत् ।	
तारोच्चप्रस्तरो भागो गलं भाग विनिर्मितम् ॥	९६
त्रिभाग शिखरोत्सेधं शेषेण स्थूपिका भवेत् ।	
द्रामिडं पौष्टिकं प्रोक्तं दशांशे तु सपादकम् ॥	९७
मसूरद्विगुणः पादो भागः प्रस्तर उच्यते ।	

पादमानं गलं प्रोक्तं सर्वात्म्यांशं शिरो भवेत् ॥  
भागेन स्थूपिकाजय्यं द्रामिडं परिकीर्तितम् ।

९८

*nava'ms'e as''t'a'ms'ayugbha'gam masu'ram davigun.am bhavet |*  
*ta'rocca prastaro bha'go galam bha'ga vinirmitam || 96*  
*tribha'ga s'ikharotsedham s'es''en.a sthu'pika' bhavet |*  
*dra'mid'am paus''t'ikam proktam das'a'ms'e tu sapa'dakam || 97*  
*masu'radvigun.ah pa'do bha'gah prastara ucyate |*  
*pa'dama'nam galam proktam sarva'tmyams'am s'iro bhavet || 98*  
*bha'gena sthu'pika' jayyam dra'mid'am pariki'rtitam |*

Taking 8 units out of 9 units as the basic, the base of the building should be held to be twice this measure. The neck portion should be designed with height equal to the highly elevated entablature. The height of the finial should be 3 parts. The remaining measure should be taken as the height of the dome. The paushtika type of building belonging to the dravida should be constructed with these measures. Taking ten and one fourth as the basic unit, the basement should be designed with the height equal to twice this measure. The height of the entablature should be one fourth of this measure. The neck should be with the height of one fourth part. The finial should be with height equal to one part. And the dome should also be with height of one part. These directions are for the jayada type of building belonging to the dravida.

द्वादशांशे सपादांशं मसूरश्च त्रिभागभाक् ॥  
द्विपादः पाद इत्युक्तस्सपाद प्रस्तरोदयः ।  
एकांशं गलमित्युक्तं चतुरर्धं शिरो भवेत् ॥  
सपादभागं स्थूप्युच्चं अब्द्रुतं द्रामिडं भवेत् ।

९९

१००

*dva'das'a'ms'e sapa'da'ms'am masu'ras'ca tribha'ga bha'k || 99*  
*dvipa'dah pa'da ityuktas sapa'da prastarodayah |*  
*eka'ms'am galam ityuktam caturardham s'iro bhavet || 100*  
*sapa'da bha'gam sthu'yuccam adbhutam dra'mid'am bhavet |*

Taking 12 and one fourth as the basic unit, the basement should be given the height equal to 3 parts of this measure. The height of pillars should be half part. The height of entablature should be one and one fourth part. For the neck, one unit. The finial should be with height of 2 parts. The height of the dome should be of one and one fourth part. These are the directions for the adbhuta type of building belonging to the dravida.

त्रयादशांशे सार्धांशं मसूरं वा त्रिभागतः ॥	
सपादः प्रस्तरः प्रोक्तस्त्वेकेन गलमिष्यते ॥	१०१
पञ्चांशं शिखरं ज्ञेयं सपादः स्थूपिका भवेत् ।	
सार्वकामिकसंज्ञं तु द्रामिडं परिकीर्तितम् ॥	१०२

<i>traya'das'a'ms'o sa'rdha'ms'am masu'ram va' tribha'gatah ॥</i>	
<i>sapadah prastarah proktas tvekena galam is'yate ॥</i>	101
<i>pan'a'ms'am s'ikharam jn'eyam sapadah sthu'pika' bhavet ॥</i>	
<i>sa'rvaka'mika samjn'am tu dra'mid'am pariki'rtitam ॥</i>	102

Taking 13 and one half as the basic unit, the basement should be given the height of 3 parts. The height of the entablature should be of one and one fourth. The neck should be with the height of one part. The height of the finial should be of 5 units. The height of the dome should be of one and one fourth unit. These are the proper measures for the sarvakamika type of building belonging to the dravida.

सभद्रं वा विभद्रं वा कर्णकूटयुतं तु वा ।	
निष्कर्णकूटं वा कार्यं सनीडं वा सतोरणम् ॥	१०३
एवं लक्षण संयुक्तं विधेयं चैकभूमिकम् ।	
गर्भान्तर्गलवेशस्तु यदिस्यान्मरणं भवेत् ॥	१०४

<i>sabhadram va' vibhadram va' karn.ku't'yutam tu va' ॥</i>	
<i>nis'karn.aku't'am va' ka'ryam sani'd'am va satoran.am ॥</i>	103
<i>evam laks'an.a samyuktam vidheyam caika bhu'mikam ॥</i>	
<i>garbha'ntargalaves'astu yadisya'n maran.am bhavet ॥</i>	104

The edifice may be with or without the portico; with or without the corner towers. It may be designed so as to be associated with nest-like part and arches. Thus, the features associated with the single storeyed building belonging to the dravida are to be known. It should be specifically known that the penetration of neck part into the boundary of the inner chamber would cause untimely death to the owner.

नागरे सार्वदेश्ये च कालिङ्गे द्रामिडेऽपि वा ।  
वराटे न प्रवेशं तु वेसरे परिकल्पयेत् ॥ १०५

*na'gare sa'rvades'ye ca ka'lin'ge dra'mid'e api va' /  
vara't'e na praves'am tu vesare parikalpayet ॥ 105*

In the nagara, sarvadesika, kalinga, dramida and varata types, the recess of moulding or of any other element should be avoided. But, in the vesara type such recess may be provided.

विष्णुर्ब्रह्मा हरश्चेति विप्रराजन्य वैश्यकाः ।  
नागरे द्रामिडे धाम्नि वेसरे त्वधिपा मताः ॥ १०६

*vis'nurbrahma' haras'ceti virara'janya vais'yaka'h /  
na'gare dra'mid'e dha'mni vesare tvadhupa' mata'h ॥ 106*

Vishnu, Brahma, Hara, Brahmins, Kings( kshatriyas) and Vaisyas are considered to be the competent indwelling authorities for the nagara, dravida and vesara buildings.

उपाननात्स्थूपि पर्यन्तं युगाश्रं नागरं भवेत् ।  
कण्ठात्प्रभृति वृत्तं यद्वेसरं परिकीर्तितम् ॥ १०७  
कण्ठात्प्रभृति वस्वश्रं द्रामिडं परिकीर्तितम् ।  
सार्वदेशिक धाम्न्येतन्नागराद्यं प्रकीर्तितम् ॥ १०८

*upa'nana't sthu'pi paryantam yuga's'ram na'garam bhavet /*  
*kan.t'ha't prabhr'ti vr'ttam yad vesaram pariki'rtitam //* 107  
*kan.t'ha't prabhr'ti vasvas'ram dra'mid'am pariki'rtitam /*  
*sa'rvades'ika dha'mnyetan na'gara'dyam praki'rtitam //* 108

The building which is in square shape from the basement(upana) to dome is known as nagara. The building which is in circular shape from the neck portion is said to be veasra. The building which is in octagonal shape from the neck portion is said to be dravida. In the sarvadesika type of building, the features of nagara and other types of building could be provided.

चतुरश्रायताश्रं तन्नागरं परिकीर्तितम् ।  
 अष्टाश्रं च षडश्रं च तत्तदायाममेव च ॥ १०९  
 सौधं द्रामिडं इत्युक्तं वेसरं तु प्रकथ्यते ।  
 वृत्तं वृत्तायतं चाश्रं वृत्तं चान्यत्प्रकीर्तितम् ॥ ११०  
 द्रामिडाख्य विमानेऽपि नागरादि प्रभेदितम् ।

*caturas'ra'ya's'ram tan na'garam pariki'rtitam /*  
*as''t'a's'ram ca s''ad'as'ram ca tattada'ya'mam eva ca //* 109  
*saudham dra'mid'am ityuktam vesaram tu prakathyate /*  
*vr'ttam vr'tta'yatam ca's'ram vr'ttam ca'nyat praki'rtitam //* 110  
*dra'mid'a'khya vima'nepi na'gara'di prabheditam /*

Square and rectangular forms are considered to be of nagara style. The building constructed in the form of octagonal, hexagonal and elongated versions of these forms are considered to be of dravida style. Circular form, elongated circular form and angled circular form and other related forms are considered to be of vesara style. Even in the vimana(super structure) of dravida style, the variations related to nagara and other styles could be provided.

लिङ्गाद्यं कथितं पूर्वं वपुस्तत्रापि कथ्यते ॥ १११  
 नागरं लक्षणं पूजाभागे षडश भाजिते ।  
 ऊर्ध्वे षड्भूतवेदांशं त्यक्त्वाधो लक्ष्म कारयेत् ॥ ११२

विष्ण्वंशाभिमुखे सूत्रे पार्श्वयाद्वेऽवलम्बयेत् ।	
पृष्ठे तयार्यूतिहीने वेदाग्निनयनान्यथ ॥	११३
विहाय मध्यमे भूतवेदाग्नि नयनानि च ।	
ज्येष्ठे षट्पञ्चवेदाग्नि पादभागानधस्त्यजेत् ॥	११४
त्रिभां त्वेकभागं तु द्व्यंशं सूत्रान्तरं मतम् ।	
तदर्धं पादसूत्राग्रं तारं प्रोक्तं मुनीश्वराः ॥	११५
यवमानं भवेत्सूत्रगाम्भीर्यं विस्तरेण च ।	
हीने हीने भवेद्यष्टयवैः श्रेष्ठोत्तमे द्विजाः ॥	११६
एवं नागरलिङ्गेषु लक्षणं द्विजसत्तमाः ।	

<i>lin'ga'dyam kathitam pu'rvam vapus tatra'pi kathyate ॥</i>	111
<i>na'garam laks'an.am pu'ja'bha'ge s"od'as'a bha'jite ।</i>	
<i>u'rdhve s"ad'bhu'ta veda'ms'am tyaktva'dho laks"ma ka'rayet ॥</i>	112
<i>vis"n.vams'a'bhimukhe su'tre pa'rs'vayor dve avalmbayet ।</i>	
<i>pr's"t'he tayoryu'tihi'ne veda'gni nayana'nyatha ॥</i>	113
<i>viha'ya madhyame bhu'taveda'gni nayana'ni ca ।</i>	
<i>jyes"t'he s"at'pan"ca veda'gni pa'dabha'ga'nyadhastyajet ॥</i>	114
<i>tribha'gam tvekabha'gam tu dvyams'am sutrantaram matam ।</i>	
<i>tadardham pa'dasu'tra'gram ta'ram proktam muni's'vara'h ॥</i>	115
<i>yavama'nam bhavet su'tra ga'mbhi'ryam vistaren.a ca ।</i>	
<i>hi'ne hi'ne bhavedyas"t'ayavaih s'res"t'ottame dvija'h ॥</i>	116
<i>evam na'garalin'ges"u laks"an.am dvija sattama'h ।</i>	

Varieties of linga forms have been told earlier. Now I will tell you the characteristic lines which are very specific to the form of linga. The rudra bhaga of nagara linga should be divided into 16 equal parts. The sthapati should leave out 6, 5 and 4 parts in the top portion and draw the characteristic line (frenum) in the lower part. The central line should proceed downwards so as to touch the vishnu bhaga. By the two sides of this brahma sutra, he should draw two sloping lines so as to reach the back side. These two lines should be joined. The sthapati should leave out 4, 3 and 2 parts in the lower part of the rudra bhaga. The joining of the lines at the back should be at these left out portion. This for the smaller type of nagara linga. In the medium type of nagara linga, 5, 4, 3 and 2 parts should be left out in the lower portion. In the superior type of nagara linga, 6, 5,



4, 3 and 2 parts should be left out in the lower portion. O, the great Sages!, the interspace between the two sloping lines should be in 3 parts, 1 part or 2 parts of the brhma sutra. The top point of the line should be half of these measures. The carving of the lines should be with a depth of 1 barley(yava)grain. Thickness of the lines also should be with the same measure of 1 yava. The depth and thickness may be 8 yavas for the superior type of linga. This measure should be gradually reduced for the medium and smaller lingas. O, the foremost among the twice-borns!, the directions for drawing the characteristic lines for the nagara linga have been told in this way.

द्रामिडे शिवभागे तु त्रिपञ्चांशे कृते क्रमात् ॥	११७
नवभागैर्दशांशेन ह्येकादश विभागकैः ॥	११८
हीनमध्योत्तमाख्यं तु लक्षणोद्धारकं भवेत् ।	
सप्ताष्टनवभागेभ्यस्सूत्रे संलंबयेत्क्रमात् ॥	११९
त्रिचतुर्द्व्यंशके हीने यूतिस्स्यात्पक्षसूत्रयोः ।	
मध्यमे भूतवेदाग्नि यूकैश्चापि युतिर्भवेत् ॥	१२०
षड्भूतवेदवह्न्यंशैश्श्रेष्ठे पृष्ठे तयोर्युतिः ।	
स्वभागात्सूत्र विस्तारः पक्षसूत्रं पुरोक्तवत् ॥	१२१

<i>dra'mid'e s'ivabha'ge tu tripan''ca'ms'e kr'te krama't ॥</i>	117
<i>navabha'gair das'a'ms'ena hyeka'das'a vibha'gakaih ॥</i>	118
<i>hi'namadhyottama'khyam tu laks''an.oddha'rakam bhavet ।</i>	
<i>sapta's''t'navabha'gebhyas su'tre samlambayet krama't ॥</i>	119
<i>tricaturdvyams'ake hi'ne yu'tissya'tpaks''asu'trayoh ।</i>	
<i>madhyame bhu'taveda'gni yu'kais'ca'pi yutir bhavet ॥</i>	120
<i>s''ad'bhuta veda vahnyams'ais' s'res''t'e pr's''t'he tayor yutih ।</i>	
<i>svabha'ga't su'travista'rah paks''a su'tram puroktavat ॥</i>	121

In the dravida linga, the rudra bhaga should be divided into 15 parts and the central line should start from the ninth part. If the rudra bhaga is divided into 11 parts, the central line should start from the tenth part. The characteristic lines are to be carved according to the smaller, medium and superior types. The side lines which are sloping downwards should start from the seventh, eighth and ninth parts. The joining of the side lines at the back should be at a point located at 3, 4 and 2 parts in the lower portion.

This is for the smaller type of linga, In the medium linga, the joining should be at 5, 4, 3 and 2 parts in the lower portion of the back side. In the superior lingas, the joining should be at 6, 5, 4 and 3 parts in the lower portion of the back side. The thickness of the central line should be according to the height of the line. The thickness of the side lines should be determined as explained earlier.

षोडशांशे शिवायामे सूत्रायामो दशांशकः ।	
चतुर्भागं तदूर्ध्वेऽथ पृष्ठे द्व्यंशं विहाय च ॥	१२२
मुकुलाकारमारभ्य संयुतः पार्श्वसूत्रयोः ।	
अथवाथ त्रयांशं तु त्यक्त्वोर्ध्वे रुद्रभागतः ॥	१२३
नालायामस्समुद्दिष्टशेषं पूर्ववदेव हि ।	
एवं द्रमिडलिङ्गस्य ब्रह्मसूत्रं प्रकल्पितम् ॥	१२४

<i>s''od'as'a'ms'e s'iva'ya'me su'tra'yamo das'a'ms'akah /</i>	
<i>caturbha'gam tadu'rdhve atha pr's''t'he dvyams'am viha'ya ca ॥122</i>	
<i>mukula'ka'ram a'rabhya samyutah pa'rs'va su'trayoh /</i>	
<i>athava'tha traya'ms'am tu tyaktvordhve rudra bha'gatah ॥</i>	123
<i>na'la'ya'mas samuddis''t'as' s'es''am pu'rvavadeva hi /</i>	
<i>evam dra'mid'a lin'gasya brhma su'tram prakalpitam ॥</i>	124

If the rudra bhaga is divided into 16 parts, the length of the central line should be 10 parts. 4 parts are to be left out in the top portion and 2 parts are to be left out in the lower portion of the back side(to join the sloping lines). At the top of the central line a design in the form of bud should be carved. Starting from the bud, the central line should be associated with two side lines. Or, the length of the central line could be taken from the third part of the rudra bhaga(divided into 16 parts). Other lines are to be carved with suitable depth and thickness as said before. In this way, the brhma surta and the parsva sutras(side lines) should be carved in the dravida linga.

वेसरस्यार्चनांशोच्चे त्रिपञ्चांशे दशांशतः ।	
नालायामस्समुद्दिष्टस्त्वष्ट्रभागात्प्रभृत्यधः ॥	१२५
भूतवेद गुणांशेषु सङ्गमः पक्षसूत्रयोः ।	
द्वादशांशार्चनाभागे षोडशद्व्यंशमूर्ध्वतः ॥	१२६

नालायामो नवांशस्स्यात्सङ्गमः पूर्ववद्भवेत् ।  
 व्यासे द्विरष्टभागे तु भागस्स्यात्सूत्रविस्तरः ॥ १२७  
 तदर्धं पक्षसूत्रं स्यादन्तरं शेषपूर्ववत् ।  
 एवं वेसरलिङ्गस्य ब्रह्मसूत्रमुदाहृतम् ॥ १२८

*vesarasyarcana's'occe tripan''ca'ms'e das'a'ms'atah/  
 na'la'ya'ma samuddis''t'as vas''t'abha'ga't prabhr'tyadhah ॥ 125  
 bhu'ta veda gun.a'ms'es''u sangamah paks''a su'trayoh/  
 dva'das'ams'arcana' bha'ge s''od'as'advyams'amurdhvatah ॥ 126  
 na'la'ya'mo nava'ms'assya't san'gamah pu'rvavad bhavet/  
 vya'se dviras''t'a bha'ge tu bha'gassya't su'tra vistarah ॥ 127  
 tadu'rdhvam paks''asu'tram syad antaram s'es''a pu'rvavat/  
 evam vesaralin'gasya brahmasu'tram uda'hr'tam ॥ 128*

The rudra bhaga of the vesara linga should be divided into 15 parts. Five parts should be left out in the top portion and 10 parts should be the length of the brahma sutra. For the medium type, the central line should start from the eighth part. The joining of the side lines which slope towards the back should be at 5, 4 and 3 parts of the lower portion. If the rudra bhaga is divided into 12 parts, one and one third parts should be left out in the top portion. The length of the central brahma sutra should be 9 parts. The side lines should be joined at the back as explained before. The thickness of the brahma sutra should be one part out of the 16 parts of the rudra bhaga. The thickness of the side lines should be half the thickness of the brahma sutra. The space between the side lines, joining of the side lines and other carvings are as said earlier. In this way, directions for carving the brahma sutra and others for the vesara linga have been told.

सार्वदेशिकलिङ्गे तु विभागोयं न कीर्तितः ।  
 तथा पीठे तु पीठस्य नागराद्यं विधीयते ॥ १२९  
 अभद्रं द्रामिडे पीठं भद्रं भद्रोपभद्रकम् ।  
 नागरे वेसरं योग्यं कालिङ्गेऽपि वराटके ॥ १३०  
 सामान्यं पीठमुद्दिष्टं प्रतिमाप्यधुनोच्यते ।

*sa'rvades'ika lin'ge tu vibha'goyam na ki'rtitah /*  
*tatha' pi't'he tu pi't'hasya na'gara'dyam vidhi'yate //* 129  
*abhadram dra'id'e pi't'ham bhadram bhadropabhadrakam /*  
*na'gare vesaram yogyam ka'lin'gepi vara't'ake //* 130  
*sa'ma'nyam pi't'ham uddis't'am pratima'pyadhunocyate /*

For the sarvadesika linga, such divisions and omissions are not prescribed. Likewise, there is no restriction for designing its pedestal. But, directions for designing the pedestal for nagara and other lingas have been set forth. For the dravida linga, abhadra type of pedestal should be designed. For the nagara and vesra lingas, bhadra and upabhadra type of pedestals should be designed. For the kalinga and varata lingas, the pedestal may be designed in a common style. Now, some directions for the installation of images in various locations of the buildings are told.

गर्भेधिष्ण्ये मसूरे च द्वारे स्तम्भे च मस्तके ॥ १३१  
 स्थूपिकोच्चे दशांशोच्चे सप्तांशा प्रतिमा वरा ।  
 चतुर्थ्यशोदया हीना षड्विंशत्यन्तरेऽन्तरम् ॥ १३२  
 नक्षत्रसंख्या तुङ्गानि प्रतिमायां भवन्ति हि ।

*garbhe dhis'n.ye masu're ca dva're stambhe ca mastake //* 131  
*sthu'pikocce das'a'ms'occe sapta'ms'a' pratima' vara' /*  
*caturthyams'odaya' hi'na' s'ad'vims'atyantare antaram //* 132  
*naks'atra samkhya' tun'ga'ni pratima'ya' bhavanti hi /*

In the inner chamber, edifice, basement, main entrance, pillar, capital, dome and in such other locations, images could be installed. Out of the 12 parts of the dome, 7 parts should be the maximum height of the image. 4 parts should be the minimum height. The difference between the maximum height and minimum height should be divided into 26 parts. Based on this, 27 kinds of height for the images are available.

नागरे त्रित्रिसंख्यानि द्रामिडे नवसंख्ययाः ॥ १३३  
 वेसारणि तथान्यानि श्रेष्ठमध्याधम क्रमात् ।

*na'gare tritrisamkhya'ni dra'mid'e navasamkhyaya'h* // 133  
*vesara'n.i tatha'nya'ni s'res''t'hamadhya'dhama krama't* /

For the nagara building there are nine kinds of height for the images; for the dravida style, nine kinds of height for the images are available. In the same way, nine kinds for the vesara. These should be installed according to the superior, intermediate and lower type.

सात्त्विकं राजसं चैव तामसं च क्रमात्त्रिधा ॥ १३४  
सात्त्विकं स्थानके योग्यं राजसं नृत्तरूपके ।  
तामसं चान्य रूपे तु योजनीयं विचक्षणैः ॥ १३५  
सार्वदेशिकलिङ्गे तु विधानं नेष्यते बुधैः ।

*sa'ttvikam ra'jasan caiva ta'masam ca krama't tridha'* // 134  
*sa'ttvikam stha'nake योग्यं ra'jasam nr'ttaru'pake* /  
*ta'masam ca'nya ru'pe tu yojani'yam vicaks''an.aih* // 135  
*sa'rvades'ika lin'ge tu vidha'nam nes''yate budhah* /

There are three kinds of images – satvika, rajasa and tamasa in due order. The satvika type of images are fit for a place where the images in the standing mode are to be installed. The rajasa type of images are fit for a place where the images in the dancing mode are to be installed. The tamasa type of images are fit for a place where the images in recumbent posture are to be installed. In the case of sarvadesiaka linga, such prescriptions are not considered by the experts.

धामवास्त्वमराणां तु नागराद्यं परं मतम् ॥ १३६  
ग्रामे वा नगरे वापि पत्तने राजधानिके ।  
खेटादौ परमेशस्य ब्रह्मस्थानेऽष्टदिक्षु वा ॥ १३७  
बहिर्वाष्टासु काष्ठासु कुड्यान्तर्वा बहिष्कृतम् ।  
एतेषां अन्तराले वा प्रासादं कर्तुं आरभेत् ॥ १३८

*dha'mva'stvamara'n.a'm tu na'gara'dyam param matam* // 136  
*grame va' nagare va'pi pattane ra'jadha'nike* /

<i>khet'a'dau parames'asya brahmastha'ne as't'diks'u va' //</i>	137
<i>bahirva's't'a'su kas't'ha'su kud'ya'ntarva bahis'kr'tam /</i>	
<i>etes'a'm antara'le va' pra'sa'dam kartum a'rabhet //</i>	138

Among the edifices fit for the divive beings, nagara and others are considered to be superior. The experts should commence the construction of fitting edifices in the village, town, city, capital city(rajadhani), settlements such as kheta and others, in the brahma sthana of the Supreme Lord or in all the eight directions. Leaving out the area between the outer boundary running in all the eight directions and the rampant wall, the experts may proceed to construct the recommended buildings. They may construct the buildings in between the locations mentioned above.

उत्तरे नागरं कुर्याद्वायौ वैशानदेशके ।	
दक्षिणे द्रामिडं कुर्याद्ब्रह्मै वा नैर्ऋतेऽपि वा ॥	१३९
पूर्वस्मिन् पश्चिमे वापि वेसरं हर्म्यमाचरेत् ।	
सोमपार्श्वद्वये तद्वद्यमपार्श्वे यमोक्तिवत् ॥	१४०
इन्द्रस्य पार्श्वयोस्तद्वद्वारुणोभयतस्तथा ।	
धामान्येतानि सर्वाणि द्रामिडानि भवन्ति हि ॥	१४१

<i>uttare na'garam kurya'd va'yau vais'a'na des'ake /</i>	
<i>daks'in.e dra'mid'am kurya'd vahnau va' nairr'te api va' //</i>	139
<i>pu'rvasmin pas'cime va'pi vesaram harmyam a'caret /</i>	
<i>somapa'rs'va dvaye tadvad yamapa'rs've yamoktivat //</i>	140
<i>indrasya pa'rs'vayostadvad va'run.bhayatastatha' /</i>	
<i>dha'ma'nyeta'ni sarva'n.i dra'mid'a'ni bhavanti hi //</i>	141

The nagara style of building should be constructed in the north, north-west and north-east. The dravida building should be built in the south, south-east and south-west. The veasra building may be built in the east or west. Along the two sides of north-south line (soma sutra) in the north segment, the two sides of south-north line(yama sutra) in the southern segment, two sides of east-west line in the east segment and the two sides of west-east line in the western segment, buildings may be constructed. All such buildings come under the style of dravida.

सार्वदेशिक हर्म्ये चेत्सर्वत्राणि समाचरेत् ।  
एतेषां इष्टकामाद्यामिष्टदेशे समाचरेत् ॥

१४२

*sa'rvades'ike harmye cet sarvatra'n.i samacaret/  
etes'a'm is't'ka'm a'dya'm is't'ades'e sama'caret//*

142

The sarvadesika style of building could be constructed in all locations and directions. The ceremonial activity of placing the first brick in the foundation could be performed in the place as desired by the builder or sthapati.

ब्राह्मे चेदग्निकोणस्थ कोष्ठस्याद्वापणस्य च ।  
नैर्ऋतेप्येकदेशस्थं सभाया वाविरोधतः ॥

१४३

*ba'hye cedagnikon.astha kos't'hassya'dva'pan.asya ca/  
nairr'tepyeka des'astham sabha'ya' va'viridhatah//*

143

If it is in the brahma sthana, it could be performed in the cooking area situated inside the south-east hall. If it is in the south-west, it could be performed in the square hall situated in that segment, not contradicting the prescribed rules.

धामान्येतानि कार्याणि वंशसूत्राविरोधतः ।  
पार्वती भवनं सार्वदेशे शर्वोक्तवन्नयेत् ॥

१४४

*dha'ma'nyeta'ni ka'rya'n.i vams'a su'tra'virodhatah/  
pa'rvati' bhavanam sa'rvades'e s'arvoktavan nayet//*

144

The following edifices should be constructed in appropriate places without disturbing the alignment effected by the axis of the village or town (vamsa sutra). In all locations, the shrine for Parvati could be built according to the directions given in the Agamas revealed by Siva.

वलभ्याकारकोपेतं द्रामिडाकारमेव वा ।  
विघ्नेश्वरस्य मध्ये वा पूर्वोक्ते वा यथा शिवे ॥

१४५

*valabhya'ka'rakopetam dra'mid'a'ka'ram eva va' /  
vignes'varasya madhye va' pu'rvokte va' yatha' s'ive //*

145

The shrine for Vighnesa should be built in the middle so as to be associated with pent-roof or with an octagonal structure prescribed for the dravida style. This should be designed according to the directions set forth in the Agamas.

हस्तिपृष्ठशिरःकार्यं साधारण शिरस्तु वा ।  
सेनानी भवनं कार्यं यथासर्वस्य संमतम् ॥

१४६

*hastpr's't'ha s'irah ka'ryam sa'dha'ran.a s'irastu va' /  
sena'ni' bhavanam ka'ryam yatha' sarvasya sammatam //*

146

The shrine for Skanda should be with apsidal finial(which looks like the hind part of elephant). The shrine may be with a finial designed in a common way. It should be built as desirable to all.

पूर्वोक्तदेशे कर्तव्यं नागरं विष्णु मन्दिरम् ।

मध्यमे च चतुर्दिक्षु नैर्ऋतेऽन्यत्र ब्रह्मणः ॥

१४७

वेसरं धाम कर्तव्यं चतुर्भद्र समन्वितम् ।

वारुण्यां वाथ याम्याग्निमध्ये वा ग्राममध्यमे ॥

१४८

श्रीधाम वैष्णवं कुर्याद्याम्ये नैर्ऋत मध्यमे ।

ग्रामादिमध्यमेऽन्यत्र यथा वा ब्रह्ममन्दिरम् ॥

१४९

तथाविधे वा चाग्नेय्यां सूर्यस्य शिववन्मतम् ।

अष्टदिक्विष्ट देशेषु क्षेत्रेशे द्रामिडं ततः ॥

१५०

*pu'rvokta des'e kartavyam na'garam vis'n.u mandiram /*

*madhyame ca caturdiks'u nairr'te anyatr brahman.ah //*

147

*vesaram dha'ma kartavyam caturbhadra samanvitam /*

*va'run.ya'm va'tha ya'mya'gni madhye va' gra'ma madhyame // 148*

*s'ri'dha'ma vais'n.vam kurya'd ya'mye nairr'ta madhyame /*

*gra'ma'di madhyame anyatra yatha' va' brahma mandiram // 149*



*tatha'vidhe va' ca'gneyya'm su'ryasya s'ivavan matam /  
as''t'diks''vis''t'a des'es''u ks''etres'e dra'mid'am tatah // 150*

In a location specified earlier, temple for Vishnu should be built in the nagara style. The shrine for Brahma should be built in the middle, in all the four directions, in the south-west or in any other location. The Brahma shrine should be in the vesara style and it should be provided with 4 frontal constructions. In the west, in between the south and south-east or in the middle of the village, shrine for Laksmi, the spouse of Vishnu, should be built. In between the south and the south-west, in the middle of the village or in any other location, shrine for Brahma may be built. In the same procedure, shrine for the Sun should be built in the south-east so as to look like the shrine of Siva. In all the eight directions and in all the eight locations, shrine for Kshetrapala should be built in the dravida style.

पार्वतीभवनं यद्वत्पूर्वोक्तस्थानकं द्विजाः ।  
जेष्ठाधाम यथा वाचस्त्विन्द्रपावक मध्यमे ॥ १५१

*pa'rvati' bhavanam yadvat pu'rvokta stha'nakam dvija'h /  
jes''t'ha' dha'ma yatha' va'cast vindra pa'vaka madhyame // 151*

O, the twice-borns!, the shrine for Jeshtha should be built in the location said earlier for the shrine of Parvati and in the same style. In between the east and the south-east, shrine for Sarasvati should be built in the same style.

पूर्वोक्तदेशे वा कार्यं वह्नौसोमेश मध्यमे ।  
शास्तुर्धाम विधातव्यं यथा विघ्नेश मन्दिरम् ॥ १५२

*pu'rvokta des'e va' ka'ryam vahnau somes'a madhyame /  
s'a'stur dha'ma vidha'tavyam yatha' vighnes'a mandiram // 152*

In the location mentioned earlier, in the south-east or in between the north and north-east, shrine for Sasta should be built in the same way as the shrine for Vighnesa was built.

सोमस्य सोमदिग्भागे नैर्ऋते वाथ तद्गृहम् ।  
नागरं सोमवायव्ये वास्तुवैश्रवणं गृहम् ॥ १५३

*somasya somadigbha'ge nairr'te va'tha tadgr'ham /  
na'garam soma va'yavye va'tuvais'ravan.am gr'ham //*

153

In the north or in the south-west, shrine for the Moon should be built. Either in the north or in the north-west, shrines for the Vastubrahma and Kubera should be built in the nagara style.

सोम मन्दिरवत्कार्यं वह्नौ सोमेश मध्यमे ।  
कामधाम यथा विष्णोरथवान्यत्र देशतः ॥

१५४

*soma mandiravat ka'ryam vahnau somes'a madhyame /  
ka'ma dha'ma yatha' vis'n.orathava'nyatra des'atah //*

154

Either in the south-east or in between the north and north-east, shrine for Kamadeva should be built in the same way as the shrine of Vishnu was built. Or the shrine of Kamadeva may be in some other location also.

अनुक्तानां च सर्वेषां देवानां योषितामपि ।  
प्रागुक्तानां च देवानां देवीनां सार्वदेशिकम् ॥

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*anukta'na'm ca sarves'a'm deva'na'm yos'ita'm api /  
pra'gukta'na'm ca deva'nam devina'm sa'rva des'ikam //*

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For all other Deities and Goddesses who have not been so far mentioned and for all the Deities and Goddesses mentioned earlier, the shrine in the style of sarvadesika is applicable.

अथवा कारयेद्भाम तत्तद्वाहन संयुतम् ।  
सार्वदेशिक संज्ञस्य प्रासादस्य च लक्षणम् ॥  
लिङ्गस्य लक्षणं विप्रास्तद्वत्पीठस्य लक्षणम्  
लक्षणं ब्रह्मशैलस्य तद्वद्वेरादि लक्षणम् ॥  
तत्तदध्याय संसिद्धं संग्राह्यं देशिकोत्तमैः ॥

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१५७

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<i>athava' ka'rayed dha'ma tatadva'hana samyutam /</i>	
<i>sarvades'ika samjn"asya pra'sa'dasya ca laks"an.am //</i>	156
<i>lin'gasya laks"an.am vipra's tadvat pi't'hasya laks"an.am /</i>	
<i>laks"an.am brahmas'ailasya tadvad bera'di laks"an.am //</i>	157
<i>tattadadhya'ya samsiddham samgra'hyam des'ikottamaih //</i>	158

Or, the shrine may be built so as to be associated with the vehicle of the concerned Deity. O, the twice-borns!, the characteristics of the edifice in the sarvadesiaka style, the lineaments of various lingas, lineaments of the pedestals suitable to those lingas, characteristics of brahma sila. lineaments of the concerned images – all these have been well explained in the concerned chapters. These should be known from the foremost Acharyas.

। इति कामिकाख्ये महातन्त्रे नागरादि विभेद विधिः नवचत्वारिंशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre na'gara'di vibheda vidhih navacatva'rims'attamah pat'lah ।

This is the 49<sup>th</sup> chapter titled "Classificatiof the Land and Buildings into Nagara and Others" in the Grest Tantra called Kamika

## ५० भूमिलम्बविधि पटलः

### 50 BHU'MILAMBA VIDHI PAT'ALAH

#### 50 Proportions of the Height for Storeyed Buildings

अथ वक्ष्ये विशेषेण भूमिलम्ब विधिक्रमम् ।  
चतुरंशादि संस्थानं भूमिलम्बमिति स्मृतम् ॥ १

*atha vaks''ye vis'es''en.a bhu'lamba vidhikramam /  
caturams'a'di samstha'nam bhu'milambam iti smr'tam ॥ 1*

Consequently, I will tell you the process of determining the exact proportions of the height of storeyed buildings. Construction of the storeys by increasing or decreasing the height by 4 unit onwards is considered to be *bhumilamba* (dimensions of the height of the storeys).

अथवा क्षयवृद्धिर्वा हस्तानां परिकीर्तितम् ।  
हस्तानां सप्ततिस्तारे शतं तुङ्गे प्रकीर्तितम् ॥ २  
एकोनं वा प्रकर्तव्यं तलं द्वादश यञ्जिकम् ।

*athava' ks''ayavr'ddhir va' hasta'na'm pariki'rtitam /  
hasta'na'm saptavista're s'atam tun'ge praki'rtitam ॥ 2  
ekonam va' prakartavyam talam dva'das'a samjn''itam /*

It is set forth that by decreasing or increasing the hasta measure, the exact proportions of height could be arrived at. For the twelve storeyed building, the width should be 70 hastas and the height should be 100 hastas. Or the height may be 99 hastas.

त्रिषष्टि विस्तृतं तत्र नवत्युन्नतमीरितम् ॥	३
एकादशतलं सप्तपञ्चाशद्विस्तृतं भवेत् ।	
चतुर्हस्तमशीत्युच्चं दशभौमं द्विजोत्तमाः ॥	४

<i>tris"as"t'i vistr'tam tatra navatyunnatam i'ritam ॥</i>	3
<i>eka'das'atalam saptapan"ca's'advistr'tam bhavet ॥</i>	
<i>caturhastamas'i'tyuccam das'a bhaumam dvijottama'h ॥</i>	4

For the eleven storeyed building, the width should be 63 hastas and the height should be 90 hastas. For the ten storeyed building, the width should be 57 hastas and height should be 84 hastas.

एकयुक्तं तु पञ्चाशत्करं तारे तु तुङ्गके ।	
पञ्चसप्तति संख्यातं नवभौमं प्रकीर्तितम् ॥	५
पञ्चहस्त समायुक्तं चत्वारिंशत्करान्वितम् ।	
षष्ट्युन्नत समायुक्तं अष्टभौमं प्रकीर्तितम् ॥	६

<i>ekayukatam tu pan"ca's'atkaram ta're tu tun'gake ॥</i>	
<i>pan"ca saptati samkhya'tam navabhaumam praki'rtitam ॥</i>	5
<i>pan"cahasta sama'yuktam catva'rims'atkara'nvitam ॥</i>	
<i>s"as"t'yunnata sama'yuktam as"t'abhaumam praki'rtitam ॥</i>	6

For the nine storeyed building, width should be 51 hastas; height should be 75 hastas. For the eight storeyed building, width should be 45 hastas; height should be 60 hastas.

नवत्रिंशत्करोपेतं सप्तपञ्चाशदुन्नतम् ।	
एतत्सप्त इति प्रोक्तं एकविंशति संयुतम् ॥	७
त्रिंशद्भस्तसमुत्सेधं चतुस्थलमुदाहृतम् ।	
तिथिहस्त विशालं यदेकविंशति तुङ्गकम् ॥	८
एकत्रितलमाख्यातं शास्त्रेऽस्मिन् कामिकाह्वये ।	

<i>navatrim's'atkaropetam saptapan''ca s'adunnatam/</i>	
<i>etatsapta iti proktam ekavims'ati samyutam//</i>	7
<i>tris'asdhasta samutsedham catusthalam uda'hr'tam/</i>	
<i>tithihasta vis'a'lam yadekavims'ati tungakam//</i>	8
<i>etattritalam a'khya'tam s'a'stresmin ka'mika'hvaye/</i>	

For the seven storeyed building, width should be 39 hastas; height should be 57 hastas. For the four storeyed building, width should be 21 hastas; height should be 30 hastas. For the single and three storeyed building, width should be 15 hastas; height should be 21 hastas. These are the proportionate dimensions prescribed in this Kamika Agama.

सप्तत्यन्तं द्विरष्टादि विस्तारे वा प्रकल्प्यताम् ॥	९
एतदुत्तम मानं स्याज् जात्याख्यस्य द्विजोत्तमाः ।	
विस्तारे चापि चोत्सेधे द्वित्रिहस्त क्षयेण तु ॥	१०
मध्यमं चाधमं ज्ञेयं सप्तविंशति भेदकम् ।	
महतस्त्रितलस्येष्ट त्रिभेदो नैव विद्यते ॥	११

<i>saptatyantam dviras''t'a'di vista're va prakalpyata'm//</i>	9
<i>etaduttama ma'nam sya'j ja'tya'khyasya dvijottama'h/</i>	
<i>vista're ca'pi cotsedhe dvitrihasta ks''ayen.a tu//</i>	10
<i>madyamam ca'dhamam jn''eyam saptavims'ati bhedakam/</i>	
<i>mahatastritalasyes''t'a tribhedo naiva vidyate//</i>	11

Or, the width may be held to be 16 hastas for minimum and 70 hastas for maximum. O, the foremost among the twice-born sages!, this order of dimensions is for the superior type of building belonging to the jati mode. In the width and in the height, 2 hastas and 3 hastas should be gradually reduced to have the dimensions for the medium and lower type of buildings. For the larger type of three storeyed building. the three differentiations(superior and others) are not considered.

अष्टाविंशति हस्तं तु जात्याख्यमिह कीर्तितम् ।	
एकाद्येकादशान्तानां हस्तानामन्तर क्षयात् ॥	१२

द्व्यादिद्वादशसीम्नां तु षण्णामप्यन्तरक्षयात् ।  
सप्तविंशतिमाने तु षट्त्रिंशत्संख्यकं मतम् ॥ १३

*as''t'a'vims'ati hastam tu ja'tya'khyam iha ki'rtitam ।*  
*eka'deka'das'a'nta'na'm hasta'na'm antara ks''aya't ॥ 12*  
*dvya'didva'das'asi'mna'm tu s''an.n.a'mapyantara ks''aya't ।*  
*saptavims'ati ma'ne tu s''at'tris'atsamkhyakam matam ॥ 13*

It is set forth here that for the jati mode of building, 28 hastas is the recommended standard measure. By reducing gradually from 1 hasta to 11 hastas and from 2 hastas to 12 hastas, 27 types of dimensions and 36 types of dimensions could be arrived at.

छन्दं विकल्पं आभासं एकैके तु द्विसंख्यकम् ।  
नवादि रुद्रभागान्त धाम्नामुक्तं प्रमाणतः ॥ १४  
यत्तु षोडशभूम्यन्तं विमानं मानवं द्विजाः ।  
एतदन्तर मानं स्याज्क्षुद्रमानं अथोच्यते ॥ १५

*chandam vikalpam a'bha'sam ekaike tu dvisamkhyakam ।*  
*nava'di rudrabha'ga'nta dha'mna'yuktam prama'n.atah ॥ 14*  
*yattu s''od'as'a bhū'myantam vima'nam ma'navam dvija'h ।*  
*etadantarama'nam sya'j ks''udrama'nam athocyate ॥ 15*

Chanda, vikalpa, abhasa – in each of these modes, there are two kinds of dimensions. These dimensions are applicable to the buildings consisting of 9 to 11 parts. O. the twice-borns!, up to the 16 storeyed building these dimensions could be applied. These are the alternate dimensions. Now, the details related to smaller dimensions are told.

त्रिचतुर्हस्तमारभ्य द्विद्वि हस्त विवर्धनात् ।  
एकभूमि प्रमाणं तु चतुर्विधमुदाहृतम् ॥ १६  
पञ्चषड् हस्तमारभ्य द्विद्वि हस्त विवर्धनात् ।  
द्वितले तु चतुर्भागं रुद्रभानु करान्तकम् ॥ १७

नवदिक्रमारभ्य द्विद्वि हस्त विवर्धनात् ।  
पक्षषोडश हस्तानां चतुष्पञ्चतलं भवेत् ॥

१९

<i>tricaturhastam a'rabhya dvidvihasta vivardhana't/</i>	
<i>ekabhu'mi prama'n.am tu caturvidham uda'hr'tam //</i>	16
<i>pan"cas"ad hastama'rabhya dvidvi hasta vivardhana't/</i>	
<i>dvitale tu caturbha'gam rudrabha'nu kara'ntakam //</i>	17
<i>sapta's"t' hastam a'rabhya dvidvi hasta vivardhana't/</i>	
<i>tritale tu caturma'nam manuvish'va kara'ntakam //</i>	18
<i>navadikkaram a'rabhya dvidvi hasta vivardhana't/</i>	
<i>paks"a s"od'as'a hasta'na'm catus"pan"ca talam bhavet //</i>	19

Starting from 3 hastas and 4 hastas and increasing by 2 hastas gradually for 4 times, four kinds of dimensions in each type are available for the single storeyed building. Starting from 5 hastas and 6 hastas and increasing by 2 hastas gradually up to 11 hastas and 12 hastas, four kinds of dimensions are available in each type for the two storeyed building. Starting from 7 hastas and 8 hastas and increasing by 2 hastas gradually to reach 13 hastas and 14 hastas, four kinds of dimensions are available in each type for the three storeyed building. Starting from 9 hastas and 10 hastas and increasing by 2 hastas to reach 15 and 16 hastas, four kinds of dimensions are available in each type for the four storeyed and five storeyed buildings.

एकहस्तं द्विहस्तं वा क्षुद्रं एकतलं मतम् ।  
युग्मायुग्म करं मानं पादार्धं करं संयुतम् ॥

२०

<i>ekahastam dvihastam va' ks"dram ekatalam matam /</i>	
<i>yugma'yugma karam ma'nam pa'da'rdha kara samyutam //</i>	20

For the single storeyed building, either 1 hasta or 2 hastas may be held to begin with. The dimension may be in even number or odd number of hastas. Either one fourth or one half may be added to the starting measure(1 or 2)

व्योमहस्तं समारभ्य व्योमहस्त विवर्धनात् ।  
विमानं योजितव्यं स्यात्सर्वेषामपि शंसितम् ॥

२१



*vyomahastam sama'rabhya vyomahasta vivardhana't/  
vima'nam yojitavyam sya't sarves'a'm api s'amsitam* //

21

Starting from one hasta and increasing by one hasta each time, dimensions could be applied for the vimana. This system is well recommended for all types of buildings.

आयामे द्विगुणान्तं स्याद्वेदान्ता मण्टपे मताः ।  
तथा भक्त्या विधेयास्स्युरायामे द्विजसत्तमाः ॥ २२  
देवभूसुरभूमीन्द्र विट्छूद्रणां समानकम् ।  
विस्तारे सप्तषट् पञ्च चतुस्त्र्यंशोऽधिकं त्रिभिः ॥ २३  
शान्तिकं पुष्टि जयदं अद्भुतं सार्वकामिकम् ।

*a'ya'me dvigun.a'ntam sya'dveda'nta man.t'ape mata'h/  
tatha' bhaktya' vidheya'ssyura'ya'me dvija sattama'h* // 22  
*devabhu'surabhu'mi'ndra vit'chu'dra'n.a'm sama'nakam/  
vista're saptas"at'pan"ca catustryams'edhikam tribhih* // 23  
*s'a'ntikam pus"t' jayadam adbhutam sa'rvaka'mikam* /

O, the foremost among the twice-borns!, for the pavilion, the length should be up to the maximum of 6 hastas or 4 hastas. In the length side, major divisions and sub-divisions of this measure should be held. In the width, 7, 6, 5, 4 and 3 units should be added to 3 hastas for the Deities, brahmins, kshatriyas, vaisyas and sudras respectively. This should be done for the santika, paushtika, jayada, adbhuta and sarvakamika type of buildings.

उत्सेधे द्विगुणो व्यासः पादाधिक्यं च संमतम् ॥ २४  
विस्तार द्विगुणादष्टांशाधिकं वाधियोजयेत् ।  
क्षुद्राणामेवमुद्दिष्टं कनिष्ठानां अथोच्यते ॥ २५

*utsedhe dvigun.o vya'sah pa'da'dhikyam ca sammatam* // 24  
*vista'ra dvigun.adas"t'a'ms'a'dhikam va'dhiyojayet/  
ks"dra'n.a'm evam uddis"t'am kanis"t'ha'na'm athocyate* // 25

The height should be twice the width. This height being increased by one fourth or one by eight is acceptable. Thus, the dimension for the lowest type has been told. Now, the dimension for the lower type is explained.

सप्तांशे तु कृते व्यासे सप्तांशं वा षडंशकम् ।  
विस्तारादधिकस्तुङ्गो मध्यमानमथोच्यते ॥ २६

*sapta's'e tu kr'te vya'se sapta'ms'am va s''ad'ams'akam /*  
*vista'radadhikastungo madhyama'nam athocyate //* 26

If the width is divided into 7 parts, the height should be greater than the width by 7 parts or 6 parts.(This for the lower type) Now the dimensions for the medium type are told.

विस्तारं पूर्ववत्कृत्वा चतुःपञ्चाधिकं तु यत् ।  
मध्यमानं इदं प्रोक्तं उत्तमानां त्रयांशकम् ॥ २७  
पूर्वमुद्देशमानं स्यादेतन्निर्देशमानकम् ।  
एकद्वित्रिकरैर्युक्तं मानहीनं तु चाधिकम् ॥ २८  
उत्सेधं कल्पयेद्धीमान् सर्वेषामपि सद्मनाम् ।

*vista'ram pu'rvavat kr'tva' catuh pan''ca'dhikam tu yat /*  
*madhyama'nam idam proktam uttama'na'm traya'ms'akam //* 27  
*pu'rvamuddes'ama'nam sya'detannirdes'a ma'nakam /*  
*ekadvitrikarairyuktam ma'nahi'nam tu ca'dhikam //* 28  
*utsedham kalpayed dhi'ma'n sarves''a'mapi sadmana'm /*

If the width is divided into 7 parts as done before, height should be greater than the width by 4 or 5 parts. This is for the medium dimension. To be greater than the width by 3 parts is for the larger dimension. What was said earlier is the approximate dimension. The dimension mentioned now is the well ascertained one. The knowledgeable sthapati may have the height to be less than or greater than the dimension ascertained now by 1 hasta, 2 hastas and 3 hastas. This is applicable to all types of building.

देवानां सार्वभौमानां आद्वादशतलं विदुः ॥	२९
रक्षो गन्धर्व यक्षाणां एकादशतलं मतम् ।	
द्विजानां नवभौमं स्याद्दशभौमं तु धाम वा ॥	३०
युवराजस्य राज्ञांश्च पञ्चमस्यैव पञ्चभूः ।	
नन्दाद्येकादशतलं षण्णां वै चक्रवर्तिनाम् ॥	३१
त्रिभौमं च चतुर्भौमं वैश्यानां शूद्रजन्मनाम् ।	
राज्ञां पञ्चतलं वापि मतं पट्टभृतां तु यत् ॥	३२

<i>deva'na'm sa'rvabhauma'na'm a'dva'das'atalam viduh ॥</i>	29
<i>raks''ogandharva yaks''a'n.a'm eka'das'atalam matam /</i>	
<i>dvija'na'm navabhumam sya'd das'abhaumam tu dha'ma va' ॥</i>	30
<i>yuvara'jasya rajn''a'ms'ca pan''camasyaiva pan''cabhu'h /</i>	
<i>nanda'deka'das'atalam s''an.n.a'm vai cakravartina'm ॥</i>	31
<i>tribhumam ca caturbhaumam vais'ya'na'm s'u'drajanmana'm /</i>	
<i>ra'jn''a'm pan''catalam va'pi matam pat't'abhr'ta'm tu yat ॥</i>	32

For the Devas and Sarvabhaumas( the most supreme monarch), twelve storeyed building and other storeyed buildings are fit. For the rakshasas, gandharvas and yakshas, eleven storeyed building is fit. For the brahmins. nine and ten storeyed buildings are fit. For the prince, king and the pancama(the fifth caste), five storeyed building is fit. For the Cakravarti(supreme king), six to eleven storeyed buildings are fit. For the vaisyas and the sudras, three and four storeyed buildings are fit. For the chieftains and *pattabhrut* (king of small territory), five storeyed building is fit.

सप्तहस्त समुत्सेधादूर्ध्वं सप्तति विस्तरात् ।	
नेष्यतेऽधिक मानं तु सर्वथा तद्विचषणैः ॥	३३

<i>saptahasta samutsedha'du'rdhvam saptati vistaram /</i>	
<i>nes''yatedhika ma'nam tu sarvatha' tadvicaks''an.aih ॥</i>	33

The height greater than the width by 77 hastas is not preferred by the lerned experts in all circumstances.

शिवस्य षोडशक्षमादि सर्वभूमिर्विधीयते ।  
 प्रासादवशतो लिङ्गं लिङ्गात्प्रासाद एव वा ॥ ३४  
 परीक्ष्य मतिमान् कुर्याद् यथा शास्त्रं तदुच्यते ।

*s'ivasya s''od'as'aks''ma'di sarvabhu'mir vidhi'yate /*  
*pra's'ada vas'ato lin'gam lin'ga't pra'sa'da eva va' ॥ 34*  
*pariks''ya matima'n kurya'd yatha' s'a'stram taducyate /*

Sixteen storeyed edifice and other edifices with storeys in lower number are recommended for the abode of Siva. The dimension of sivaliga is ascertained from the dimension of the temple. In an another way, dimension of the temple is ascertained from the dimension of sivalinga. The knowledgeable and learned sthapati should examine well the features of the linga and temple and perform the work as directed in the Scriptures.

स्वायंभुवं बाणलिङ्गं दैविकं चार्षकं त्विति ॥ ३५  
 गाणवं मानुषं लिङ्गं षट्प्रकारं प्रकीर्तितम् ।

*svayambhuvam ba'n.alin'gam daivikam ca'rs''akam tviti ॥ 35*  
*ga'n.avam ma'nus''am lin'gam s''at'praka'ram praki'rtitam /*

Svayambhu, bana, daivika, arshaka, ganava and manusha – thus, sivaligas are classified into six kinds.

स्वेनैवोद्भूतलिङ्गं तु स्वायंभुवमुदाहृतम् ॥ ३६  
 शिवेन संस्कृतं यत्तु बाणलिङ्गमिति स्मृतम् ।  
 देवैस्संस्थापितं दैवं आर्षं ऋषिहितं स्मृतम् ॥ ३७  
 गणैस्संस्थापितं लिङ्गं गाणवं तदुदाहृतम् ।  
 मानुषं मनुजैश्शिष्टैः शिष्टं षष्ठं इहोदि तम् ॥ ३८

*svenaivodbhu'ta lin'gam tu sva'yambhuvam uda'hr'tam ॥ 36*  
*s'ivena samskr'tam yattu ba'n.alin'gam iti smr'tam /*  
*devaissamstha'pitam daivam a'rs''am r's''ihitam smr'tam ॥ 37*

*gan.aissamstha'pitam lingam ga'n.vam taduhar'tam/  
ma'nus'am manujais's'is't'aih s'is't'am s'as't'am ihoditam // 38*

The linga manifested of its own accord(self manifested) is called svayambhu linga. The linga refined and energized by Siva himself is called bana linga. The linga installed by the Dieties is called daivika linga. The linga installed by the sages is known as the arsha linga. The linga installed by the ganas(deities belonging to the various divine groups) is known as ganava linga. The linga designed and installed by the human beings is the sixth one , namely the manusha linga.

मानुषे लिङ्गमानं तु प्रासादवशतो भवेत् ।  
अन्येषां चैव सर्वेषां लिङ्गात्प्रासाद इष्यते ॥ ३९

*ma'nus'e lin'gama'nam tu pra'sa'da vas'ato bhavet/  
anyes'a'm caiva sarves'a'm lin'ga't pra'sa'da is'yate // 39*

For the manusha linga, the dimensions should be ascertained from the dimensions of the temple. For all other lingas, the dimensions of the temple should be ascertained from the dimensions of the concerned linga.

प्रासादगर्भ मानेन लिङ्गं ज्येष्ठादि भेदतः ।  
मुख्यतस्मिद्धये प्रोक्तं मुक्त्यर्थं अनुषङ्गतः ॥ ४०

*pra'sa'da garbha ma'nena lin'gam jyesh't'ha'di bhedatah/  
mukhyatas siddhaye proktam muktyartham anus'an'gatah // 40*

Based on the dimensions of the main shrine of the temple, the dimensions of the linga could be derived in three modes - larger, intermediate and smaller. Such dimensions are prescribed for the linga, mainly for the attainment of final liberation and for the attainment of worldly enjoyments which occur concomitantly.

हस्तादि लिङ्गमानानि यानि तानि विमुक्तये ।  
भुक्तये चानुषङ्गेण भवन्ति विधियोगतः ॥ ४१

*hasta'di lin'gama'na'ni ya'ni ta'ni vimuktaye /  
bhuktaye canus'an'gen.a bhavanti vidhi yogatah //*

41

All those hasta-dimensions prescribed for the lingas are efficacious in leading to the final liberation and to the attainment of wordly benefits which follow as the necessary consequences. These occur only when accurate dimensions are applied to the lingas.

स्वायंभुवादि लिङ्गानां दृश्यभागादधस्तनम् ।  
दर्शयेद्यदि मोहेन सर्वदोषकरं नृणाम् ॥

४२

*svayambhuva'di lin'ga'na'm dr's'yabha'ga'dadhastanam /  
dars'ayediyadimohena sarvados'akaram nr'n.a'm //*

42

For the svayambhu linga and others(except the manusha linga), the portion which has gone below into the ground should not be exposed for vision. If the hidden portion of such lingas is exposed , being in delusion and ignorance, such exposure will inflict all kinds of troubles and distress upon those who exposed and upon the surroundings.

नाहतारो तथा स्थूलदेशे संगृह्य कल्पयेत् ।  
मानवे लिङ्गमानं तु शिरोमानं विनोदयम् ॥

४३

*na'hata'ro tatha'thu'lades'e samgr'hya kalpayet /  
ma'nave lin'gama'nam tu s'irima'nam vinodayam //*

43

The exact dimensions for the circumference and length for such lingas should be derived from getting the dimensions of their visible gross portion. The height of the manusha linga should be determined, leaving out the measure of its head(top portion).

स्वायंभुवादि लिङ्गानां शिरसा सह मानकम् ।  
कल्पयेदर्चनाभागं तेन पीठं प्रकल्पयेत् ॥

४४

*sva'yambhuva'di lin'ga'na'm s'irasa'saha ma'nakam /  
kalpayedarcana' bha'gam tena pi't'ham prakalpayet //*

44

For the svayambhu linga and others, the height of the rudrabhaga should be determined including the head portion. With the same units of the dimension of the rudra bhaga, the dimension of the pedestal should be arrived at.

लिङ्गविष्कम्भमानेन भवेद् द्वित्रिचतुर्गुणः ।  
तथा पञ्चगुणो वापि पीठविस्तार इष्यते ॥ ४५

*lin'gavis''kabha ma'na bhaved dvitricaturgun.ah |*  
*tatha' pan''cagun.o va'pi pi't'ha vista'ra is''yate ||* 45

It is recommended that the width of the pedestal should be 2, 3, 4 or 5 times the dimension of the diameter of the concerned linga.

एतेषामपि सर्वेषां कर्णमानेव वा भवेत् ।  
कृत्वाष्टधा वा नवकं एकद्वयंशत्रयांशकम् ॥ ४६  
चतुरंशं तु वा हीनं अधिकं वा प्रकल्पयेत् ।

*etes''a'mapi sarves''a'm karn.ama'na va' bhavet |*  
*kr'tva's''t'adha' va navakam ekadvuams'a traya'ms'akam ||* 46  
*caturams'am tu va' hi'nam adhikam va' prakalpayet |*

Or, for all these lingas, the dimension of the pedestal could be determined from the dimension of the diagonal of the concerned linga. Having divided the dimension of the diagonal into 8 or 9 parts, the sthapati should take the dimension of the pedestal to be less than or greater than 1, 2, 3 or 4 parts.

पीठद्विगुणमानो वा त्रिगुणो वा चतुर्गुणः ॥ ४७  
पञ्चषड्गुणतो वापि गर्भगेहस्य विस्तरः ।  
गर्भगेह त्रयांशं तु भित्तिविष्कम्भ इष्यते ॥ ४८

*pi't'hadvigun.ata'nova' trigun.o va' caturgun.ah ||* 47  
*pan''cas''ad'gun.ato va'pi garbhagehasya vistarah |*  
*garbhageha traya'ms'am tu bhitti vis''kambha is''yate ||* 48

The width of the main shrine(garbha gruha) should be 2, 3, 4, 5 or 6 times the width of the pedestal. The thickness of the wall should be three parts out of the total parts of the main shrine.

अर्धो वा सदृशः पीठाद् द्विगुणस्त्रिगुणोऽपि वा ।  
एतेषां कर्णमानो वा भित्तिविष्कम्भ इष्यते ॥ ४९

*ardho va' sadr's'ah pi't'ha'd dvigun.astrigun.opi va' /  
etes''a'm karn.ama'no va' bhitti vis''kambha is''yate ॥ 49*

The thickness of the wall of the main shrine may also be half, one, two, three times the width of the pedestal. Or, the thickness of the wall may be determined from the dimension of the diagonal of the pedestal.

अनेनैव प्रकारेण सन्धानेऽपि प्रकल्प्यताम् ।  
पीठव्यासेन हर्म्यस्थ नालीगेहमयुग्मकम् ॥ ५०  
यदि तद्बाह्यभागं च युग्ममेव समाचरेत् ।  
युग्मं चेद्युग्मभागं स्यात्संमिश्रं नैव कारयेत् ॥ ५१

*anenaiva praka'ren.a sandha'ne api prakalpyata'm /  
pi't'havya'sena harmyastha na'li'geham ayugmakam ॥ 50  
yaditadba'hyabha'gam ca yugmam eva sama'caret /  
yugmam cedyugmabha'gam sya't sammis'ram naiva ka'rayet ॥ 51*

Based on the same dimensions, the assemblage of the parts of the pedestal should be done. Based on the width of the pedestal, the dimension of the main shrine of the temple should be kept in odd number. If the pedestal consists of even number of parts, the dimension of the main shrine should also be in even number. Or, if the dimension of the main shrine is in even number, the parts of the pedestal should also be in even number. Mixing of even number and odd number of dimensions and parts should never be done.

यत्र लिङ्गेन यन्मानं युग्मं वायुग्महस्तकम् ।  
यदि तत्र करच्छेदो हीनो वाप्यधिको भवेत् ॥ ५२



मानसंपूर्णकं कुर्यात्तत्र दोषो न विद्यते ।  
 अङ्गुलैर्गर्भमाने तु विभक्ते लिङ्गदैर्घ्यके ॥ ५३  
 लिङ्गं चेदङ्गुलं छिन्नं तत्र संपूर्णतां नयेत् ।

*yatra lin'gena yanma'nam yugmam va'yugma hastakam /  
 yadi tatra karacchedo hi'nova'pyadhiko bhavet ॥ 52*  
*ma'nasampu'rn.akam kurya't tatra dos'o na vidyate /  
 an'gulair garbhama'ne tu vibhakte lin'ga dairghyake ॥ 53*  
*lin'gam cedan'gulam chinnam tatra sampu'rn.ata'm nayet /*

The dimension of the linga may be in even or odd number of hastas. On deciding the dimension of the main shrine based on the dimension of linga, there may be decrease or increase in the divisions of hasta measure. In that case, the fractions of the hasta measure should be avoided and the dimension should be considered in terms of full hastas by increasing or decreasing the smaller units of the hasta. There does not occur any defect or violation in doing so. If the dimension of the main shrine is divided into the units of angulas, correspondingly the height of the linga also should be considered in terms of angulas, If fractions are observed, such fractions should be avoided by converting them into full measure.

आयादि संपदर्थं च एकद्वित्रिभिरङ्गुलैः ॥ ५४  
 क्षीणं वाप्यधिकं वापि कर्तव्यं संपदिच्छता ।

*a'ya'di sampadartham ca ekadvitribhira'n'gulaih ॥ 54*  
*ks'i'n.am va'pyadhikam va'pi kartavyam sampadicchaya' /*

In order to derive the benefits of aya and other factors, the sthapati who desires prosperity for the sponsors, may decrease or increase the available dimension by 1, 2 or 3 angulas.

त्रिस्सप्तभाग तारे तु भागं कृत्वा षडंशकम् ॥ ५५  
 लिङ्गमध्यात्तदेकांशं दक्षिणेन व्यपोहति ।

प्रासादमध्यमिष्टं स्यात्पश्चिमेऽपि तथैव च ॥	५६
पूर्वद्वारं प्रयस्तं स्यात्पश्चिमास्ये विपर्ययः ।	
एवमादौ परीक्ष्यैव प्रसादं परिकल्पयेत् ॥	५७

<i>trissaptabha'ga ta're tu bha'gam kr'tva' s''ad'ams'akam ॥</i>	55
<i>lin'gamadhyattadeka'ms'am daks''in.ena vyapohati /</i>	
<i>pra'sa'da madhyam is''t'am sya't pas'cime api tathaiva ca ॥</i>	56
<i>pu'rvadva'ram pras'astam sya't pas'cima'sye viparyayah /</i>	
<i>evam a'dau pari'ks''yaiva pra'sa'dam parikalpayet ॥</i>	57

The length(of the linga) should be divided into 21 equal parts and each part should be divided into 6 units. From the center of the linga, one unit should be left out in the southern side for the correction of aya and other factors. Similarly, for the aya and other factors of the temple, the center of the temple should be taken and any omission of the units should be on the southern side. In adjusting the dimension, the eastern entrance is highly preferred. But, in a temple in which the linga is facing west, the procedure is in a different way. Thus, the sthapati should examine all such details, ensure the correctness of aya and other factors and construct the the temple.

एतेषामपि सर्वेषामायादि विधिरुच्यते ।	
विस्तारं द्विगुणं कृत्वा वसुभिर्भाजिते सति ॥	५८
शिष्टं योनिरिह प्रोक्ता तदभावे तु शोधकः ।	
उदये वसुभिस्सप्तविंशद्भिर्भमिहोदितम् ॥	५९
परिधौ नन्दगुणिते सप्तभूद्वारमुच्यते ।	
सकलं त्रिगुणं कृत्वा त्रिंशद्भिर्भाजिता तिथिः ॥	६०
उदयं वसुभिर्भक्त्वा सूर्यैरायस्तु शेषतः ।	
पुनरप्युदयं नन्दवसुभिर्व्यय उच्यते ॥	६१
पूर्वोक्तेन प्रकारेणाप्यनेन विधिनापि वा ।	
परीक्ष्यायादि षट्कं तु प्रसादं परिकल्पयेत् ॥	६२

<i>etes''a'mapi sarves''a'm a'ya'di vidhirucyate /</i>	
<i>vista'ram dvigun.am kr'tva' vasubhir bha'jite sati ॥</i>	58

<i>s'is''t'am yoniriha prokta' tadabha've tu s'odhakah / udaye vasubhissaptavims'adbhir bham ihoditam //</i>	59
<i>paridhau nandagun.ite saptabhu'rdva'ram ucyate / sakalam trigun.am kr'tva' trims'adbhir bha'jita' tithih //</i>	60
<i>udayam vasubhir bhaktva' su'ryaira'yastu s'es''atah / punarapyudayam nandavasubhirvyaya ucyate //</i>	61
<i>pu'rvoktena praka'ren.a'yanena vidhina'pi va' / pari'ks''ya'ya'di s''at'kam tu pra'sa'dam parikalpayet //</i>	62

Now, the directions for calculating aya and other factors for all types of lingas and temples are told. The width should be multiplied by 2 and divided by 8. The remainder gives the yoni. If the auspicious and recommended yoni is not arrived, the dimension should be properly examined so as to get the correct yoni. The height should be multiplied by 8 and divided by 27. The remainder gives the nakshatra. The perimeter should be multiplied by 9 and divided by 7. The remainder gives the vara. The circumference should be multiplied by 3 and divided by 30. The remainder gives the tithi. The height should be multiplied by 8 and divided by 12. The remainder gives the aya. The height should be multiplied by 9 and divided by 8. The remainder gives the vyaya. Having examined the correctness of aya and other factors according to the directions said earlier or to the directions explained here, the sthapati should construct the temple.

पादादिकं तु यच्छिष्टं तत्सर्वं सकलं भवेत् ।	
पूर्ववद्गुणितं कृत्वा भागं तारं च तत्समम् ॥	६३
कृत्वा तेनैव विभजेत् यल्लाभादिकं भवेत् ।	
युग्महस्तैः स्वरोद्भूतैश्शिखिभिर्योनिरुच्यते ॥	६४

<i>pa'da'dikam tu yacchis''t'am tatsarvam sakalam bhavet / pu'rvavad gun.itam kr'tva' bha'gam ta'ram ca tatsamam //</i>	63
<i>kr'tva' tenaiva vibhajet yalla'bha'dikam bhavet / yugma hastaih svarodbhu'tais' s'ikhibhir yonirucyate //</i>	64

If the remainder is in excess of one fourth part or half part, all such remainders should be adjusted with the perimeter. Having multiplied the number as done earlier,

the architect should convert the breadth and length to be in conformity with the aya and other factors. The number which indicates the excess of profit(aya, income) should be taken as the applicable measure. To find the yoni factor of even number of hastas, the number should be multiplied by 3 and divided by 16.

अथवान्य प्रकारेण आयादि विधिरुच्यते ।  
नागैसूत्राग्निरन्ध्रैर्हत दिनदशवस्वब्धि शिष्टं तु तत्स्या  
दायोनौ योनिवारं वसुहतमुडुभिर्भक्तशिष्टं तु ऋक्षम् ।  
हत्वा भक्त्वाथ सूत्रैर्भुवनमथ फलं शिष्टमंशं वसुघ्नं  
त्रिंशद्भक्तं तिथिस्स्याद् गृहतिथि योगादयो योनिभेदाः ॥ ६५

*athavanya praka'ren.a a'ya'di vidhirucyate /*

*na'gaissu'tra'gnirandhrairhata dinadas'avasvabdhi s'is''t'am tu tatsya'  
da'yonau yoniva'ram vasuhata muhubhirbhakta s'is''t'am tu r'ks''am /  
hatva' bhaktva'tha su'trair bhuvanam atha phalam s'is''t'amams'am vasughnam  
trims'adbhaktam tithissya'd gr'hatithi yoga'dayo yonobheda'h ॥*

65

Or, the aya and other factors could be calculated in another way also. The number for which aya and others are to be examined, should be multiplied by 8, 9, 3 and 9 and divided by 7, 10, 8 and 7 respectively. The remainders, in the same order, indicate aya, vyaya, yoni and vara factors. If the taken number is multiplied by 8 and divided by 27, the remainder denotes the nakshatra factor. If the taken number is multiplied by nine and divided by 14, the remainder indicates amsa factor. If the taken number is multiplied by 8 and divided by 30, the remainder denotes tithi factor. 9,7, 30, 27 – these and such other numbers denote the varieties of the yoni factor.

अथवान्य प्रकारेण चायादीन् परिकल्पयेत् ।  
नागनन्दगुणनाग नन्ददृक् भानु नाडि वसुभं मुनिर्नव ॥ ६६  
अयमन्यतर योनिऋक्षकं वारमंशक गुणक्षयक्रमात् ।  
इदं लिङ्गे च सकले द्वारे स्तम्भादिके मतम् ॥ ६७

*athava'nya praka'ren.a ca'ya'di'n parikalpayet /  
na'gananda gun.ana'ga nadadr'k bha'nu na'd'i vasubham munir nava // 66  
ayam anyatara yonir'ks''akam varam ams'aka gun.aks''aya krama't /  
idam lin'ge ca sakale dva're stambha'dike matam // 67*

The aya and other factors could be calculated in another way also. The taken nuber should be multiplied by 8, 9, 3, 8, 9 and 2 and divided by 12, 10, 8, 27, 7 and 9 respectively. The remainder denotes aya, vyaya, yoni, nakshatra, vara and amsa in the same order. This mode of calculation is applicable to linga, imges, door, pillar and such others.

इदमायादिकं चार्धमण्टपे शिष्टमण्टपे ।  
परिवारालये तुङ्गहर्म्येऽस्मिन् प्रकल्पयेत् ॥ ६८  
एवं परीक्ष्य बहुधा प्रसादं परिकल्पयेत् ।

*idam a'ya'dikam ca'rdha man.t'ape s'is''t'a man.t'ape /  
pariva'ra'laye tun'ga harmyesmin prakalpayet // 68  
evam pari'ks''ya bahudha' pra'sa'dam parikalpayet /*

This procedure of ayadi-calculation is also applicable to ardha mantapa and other pavilions, shrines for the retinue deities, well-raised higher constructions and others. Having examined the aya and other factors in many different ways, the sthapati should construct the temples.

त्र्यशैकांशो भवेद्गर्भः पञ्चांशात् त्र्यंशमेव वा ॥ ६९  
सप्तांशे चतुरंशो वा नवांशे पञ्चभागतः ।  
रुद्रभागे षडंशस्स्याद्विश्वंशे सप्तभागकः ॥ ७०  
तिथ्यंशे वसुभिस्सप्तदशांशे तु नवांशकः ।  
विस्तारार्धं प्रमाणं तु गर्भविस्तार इष्यते ॥ ७१  
एकद्वित्रितलानां स्याद्गर्भगेहे प्रमाणकम् ।

*tryams'aika'ms'o bhavedgarbhah pan''ca'ms'a't tryams'am eva va' //  
sapta'ms'e caturams'o va' nava'ms'e pan''ca bha'gatah /  
rudrabha'ge s''ad'ams'assya'd vis'vams'e sapta bha'gakah // 70*

*tithyams'e vasubhissapta das'a'ms'e tu nava'ms'akah |  
vista'ra'rdha prama'n.am tu garbha vista'ra is'yate ||  
ekadvitritala'na'm sya'd garbhagehe prama'n.akam |*

71

The dimension for the inner chamber of the single storeyed, two storeyed and three storeyed buildings should be one part out of 3 parts, 5 parts out of 7 parts, 4 parts out of 7 parts, 5 parts out of 9 parts, 6 parts out of 11 parts, 7 parts out of 13 parts, 8 parts out of 15 parts and 9 parts out of 17 parts. The width of the inner chamber may be half the width of the main building. This is also desirable.

प्रासादस्य नवाष्टांशः दशांशः कूटविस्तरः ॥	७२
शालाव्शासो मतो द्वित्रिगुणायाम समन्वितः ।	
पञ्जरश्चार्धभागोवा त्रिपादो वाथ भागिकः ॥	७३
अलिन्दान्धारिकान्धारहारा भागेन कल्पिताः ।	
भागार्धद्वित्रिभागं वा पञ्चत्रिंशं अथापि वा ॥	७४
अलिन्दं कल्पयेच्छेषं गृहविन्यासके मतम् ।	

*pra'sa'dasya nava's't'a'ms'ah das'a'ms'ah ku't'vistarah || 72  
s'a'la'vya'so mato dvitri gun.a'yama samanvitah |  
pan''jaras'ca'rdha bha'go va' tripa'do va'tha bha'gikah || 73  
alinda'ndha'rika'ndha'ra ha'ra' bha'gena kalpita'h |  
bha'ga'rdha dvitribha'gam va' pan''ca trims'am atha'pi va' || 74  
alindam kalpayecches''am gr'havinya'sake matam |*

The width of the compartment should occupy 8 parts, 9 parts or 10 parts of the width of the edifice. The length of the side hall should be twice its width. The width of the loggia should cover half or three fourth of the parts occupied by the hall. The gallery, rows of aisles and the outside wall of the aisles should cover one part. The inner passage should cover half of the width, 2 or 3 parts of the width or 35 relative units of the width. The left out area is considered for the allocation of other parts of the edifice.

महतां च विमानानां रचनात्र विधीयते ॥	७५
नवभागत्रिभागो वा व्यासनालीगृहान्वितः ।	
बहिरान्धारिकान्धार हारभागेन विस्तृताः ॥	७६
हारप्रमाणं बाह्ये तु रचनार्थं प्रकल्पयेत् ।	
भित्त्यन्तस्थं प्रमाणं स्याद्भित्तिबाह्ये त्वबाह्यतः ॥	७७
रचनाक्षेत्रमानं तु हित्वा मानं प्रकल्पयेत् ।	
एवमन्तस्थ विन्यासो बाह्यविन्यास उच्यते ॥	७८

<i>mahata'm ca vima'na'na'm racana'tra vidhi'yate ॥</i>	75
<i>navabha'go tribha'go va vya'sana'li' gr'ha'nvitah ॥</i>	
<i>bahira'ndharika'ndha'ra ha'rabha'gena vistr'tah ॥</i>	76
<i>ha'raprama'n.am ba'hye tu racana'rtham prakalpayet ॥</i>	
<i>bhityantastham prama'n.am sya'd bhitti ba'hye tvaba'hyatah ॥</i>	77
<i>racana' ks'etrama'nam tu hitva' ma'nam prakalpayet ॥</i>	
<i>evam antastha vinya'so ba'hyavinya'sa ucyate ॥</i>	78

Directions for the construction of large sized super structure are now told. Its inner chamber should be with a width covering 9 parts or 3 parts. The outside wall of the aisles and the row of aisles should cover a width of one part. An area outside the wall should be allocated for the construction of portico and others. This area should be with the width equal to the rows of aisles. The measure between the inner side of the walls is the exact measure to be considered. The measure between the outside of the walls is to be applied for the outer structures. Leaving out the exact measure of the whole ground taken for construction, the sthapati should calculate suitable dimensions for the sake of actual building.

सप्तविंशति भागे तु प्रासादस्य तु विस्तरे ।	
एकैकभाग वेशात्तु कूटशालादिकं नयेत् ॥	७९

<i>saptavims'ati bha'ge tu pra'sa'dasya tu vistare ॥</i>	
<i>ekaikabha'ga ves'a'ttu ku't'as'a'la'dikam nayet ॥</i>	79

If the width of the edifice is divided into 27 parts, the entrance, compartment, side halls and others should cover one part each.

आदौ भागद्वयेनाथ कूटमेकेन वा भवेत् ।  
तलमेकं भवेद्ग्रासं खण्डहर्म्यं त्रिभूमिके ॥ ८०

*a'dau bha'gadvayena'tha ku't'am ekena va' bhavet /  
talam ekam bhavedgra'sam kahn.d'aharmyam tribhu'mike ॥ 80*

Hall in the front portion should cover 2 parts and the inner compartment should cover one part. This order is to be applied for the single storeyed building, In the three storeyed building, there should be a sectional tower.

अथवान्य प्रकारेण चान्तर्विन्यास उच्यते ।  
सप्तविंशति भागे तु प्रासादस्याय उच्यते ॥ ८१  
त्रिभागेन भवेद्गर्भं समन्ताद्भित्तिरिष्यते ।  
पञ्चालिन्दं सषड्कुड्यं बहिरान्धारिकावृतम् ॥ ८२  
त्रिनवांशं इदं जाति विमानं द्वादश क्षमकम् ।

*athava'nya praka'ren.a ca'ntarvinyasa ucyate /  
saptavims'ati bha'ge tu pra'sa'dasya'ya ucyate ॥ 81  
tribha'gena bhvedgarbham samanta'dbhittiris'yate /  
pan'ca'lindam sas'ad'kud'yam bahira'ndharika'vr'tam ॥ 82  
trinava'ms'am idam ja'ti vima'nam dva'das'a ks'makam /*

Or, the inner dimensions could be determined in a different way. This is told now. The length of the main building should be divided into 27 parts. The inner chamber should occupy 3 parts. The enclosing wall should be built around the inner chamber so as to cover one part. There should be 5 aisles associated with 6 walls. These should be enclosed by the outside walls of the aisles. This type of building belongs to the jati style set in 27 parts of the length. This should be with 12 storeys.



एतन्मणिमये लिङ्गे बाणादौ पा प्रकल्पयेत् ॥ ८३  
 दशादिपञ्चहस्त्यर्थं यदा प्रासाद इष्यते ।  
 पञ्चाशत्कर पर्यन्तं नवलिङ्गेष्वनुक्रमात् ॥ ८४

*etanman.imaye lin'ge ba'n.a'dau va' prakalpayet ॥ 83*  
*das'a'dipan"cahastyartham yada' pra'sa'da is"yate ॥*  
*pan"ca's'atkara paryantam navalin'ges"vanukrama't ॥ 84*

Such scheme of dimension could be applied to the lingas designed with gems and to the bana linga and others. When the width of the temple is held to be 10 hastas to 5 hastas, many lingas could be instilled in due order along the width. The dimension of the width could be up to 50 hastas for the installation of newly designed lingas in the prescribed order.

तदायामाय विस्तारे हस्तराशौ कराहते ।  
 लिङ्गवत्पीठमन्येन सैकेन त्रयमन्तरम् ॥ ८५  
 द्वयधिकेन बहिर्भित्तिशेषं प्राग्वत्प्रकीर्तितम् ।

*tada'ya'ma'ya vista're hastara's'au kara'hate ॥*  
*lin'gavat pi't'ham anyena saikena trayamantaram ॥ 85*  
*dvayadhikena bahir bhittis' s'es"am pra'gvat praki'rtitam ॥*

The total number of hastas available for the length and the width should be divided by 8 and the remainder should be taken as the basic unit to determine the dimension of the pedestal as done for the linga. Alternately, the dimension may be taken to be 3 hastas. The outer wall should cover 5 hastas. All other structures should be provided as explained earlier.

लिङ्गे शिलासु च क्रोधे भित्ति पञ्चांश वर्जिताः ॥ ८६  
 किञ्चिन्मूलमलिन्दं वा शेषं कुड्येषु योजयेत् ।  
 तलस्तम्भोत्तरास्सर्व सामान्याः परिकीर्तिताः ॥ ८७

*lin'ge s'ila'su ca krodhe bhitti pan''a'ms'a varjita'h* // 86  
*kin''cinmu'lam alindam va' s'es''am kud'yes''u yojayet* /  
*talastambhottara'ssarva sa'ma'nya'h pariki'rtita'h* // 87

Having left out 5 parts from the center of the linga, the location for the enclosing wall should be fixed, when the linga and brahma sila are with the dimension of one hasta. The inner corridor may be approximately with the dimension of the basic unit. The dimensions of the left out space should be added to the walls. The pillars of the shrine, lintel and all such members should be in common style.

प्राग्वंशैरन्यवंशैश्च नालिकेर दलादिभिः ।  
 आच्छादिता प्रपा नाम प्रस्तरं चात्र मण्टपः ॥ ८८

*pra'gvams'airanya vams'ais'ca na'likera dala'dibhih* /  
*a'ccha'dita' prapa' na'ma prastaram ca'tra man.t'apah* // 88

The structure whose roof is designed with east facing beams and other varieties of beams and covered with leaves of coconut trees and others is called prapa. It should be provided with suitable entablature and pavilion.

प्रभूत शिखरोपेतं हर्म्यं नाम्ना प्रकीर्तितम् ।  
 अनेकभूमि युक्ता तु मालाकारा तु मालिका ॥ ८९

*prabhu'tas'ikharopetam harmyam na'mna' praki'rtitam* /  
*anekabhu'mi yukta' tu ma'la'ka'ra' tu ma'lika'* // 89

The structure associated with a special finial known as prabhuta is declared to be harmya. The assemblage of buildings associated with many storeys and arrayed so as to look like a flower garland is called malika.

वंशादि वंश सहिता शिखरस्थूपिकान्विता ।  
 नासिकामुख्य पट्यंशा शालेति परिकीर्तिता ॥ ९०

*vams'a'di vams'a sahita' s'ikharasthu'pika'nvita' /  
na'sika' mukhya pat'yams'a' s'a'leti pariki'rtita'h* ॥

90

The specific structure associated with lateral beams and cross beams , with finial and dome and with facades and pediments is called sala.

षड्वर्ग सहितं यत्तु गर्भगेह समन्वितम् ।	
अन्धार्यान्धारि हारोक्त खण्डहर्म्य विशेषितम् ॥	९१
कूटशालान्वितं यत्तु पञ्जरैश्च समन्वितम् ।	
हस्तिपृष्ठयुतं चेन्द्रशालाभिश्च समन्वितम् ॥	९२
तिलकक्षुद्र नास्योक्त तोरणैश्च समन्वितम् ।	
ब्रह्मद्वार पताकाद्यैरङ्गैर्युक्तं विमानकम् ॥	९३

<i>s''ad'varga sahitam yattu garbhageha samanvitam / andha'rya'ndha'ri ha'rokta khan.d'aharmya vis'es''itam</i> ॥	91
<i>ku't's'a'la'nvitam yattu pan''jarais'ca samanvitam / hastipr's''t'hayutam cendra s'a'la'bhis'ca samanvitam</i> ॥	92
<i>tilakaks''udra na'syokta toran.ais'ca samanvitam / brahmadva'ra pata'ka'dyai ran'gairyuktam vima'nakam</i> ॥	93

The six component parts- basement, column, entablature,wings(karna), finial and dome-inner chamber, aisles, outside walls of the aisles ,aisle-bands, sectional tower, compartments, halls, loggias, structure designed in the form of the hind part of the elephant(hasti prushta), indra sala, ornamental structure known as tilaka, vestibules, arches, large-sized door, other component parts such as pataka and others – a building associated with all these members is called vimanaka.

मण्टपे मण्टपं यत्तु रङ्गमित्यभिधीयते ।	
मूलकूट समायुक्ता बालकूट समन्विता ॥	८४
कचगृह समायुक्ता सभेति परिकीर्तिता ।	

*man.t'ape man.t'apam yattu rangam ityabhidhi'yate /  
mu'laku't'sama'yukta' ba'laku't'a samanvita' ॥*

94

*kacagr'ha sama'yukta' sabheti pariki'rtita' /*

The specific pavilion enclosing within it another small pavilion is called ranga. The structure associated with mula kuta, bala kuta and hall embellished with ornamental designs is called sabha.

विविधं वस्तुमुख्यं स्याद्गौणमन्यत्प्रकीर्तितम् ॥ ९५

यथोक्तं मुख्यमेवं स्यात्तदभावे तु गौणकम् ॥ ९६

*vividham vastu mukhyam syad gaun.am anyat praki'rtitam // 95*

*yathoktam mukhyam evam sya't tadabha've tu gaun.akam // 96*

The buildings are of different styles. There are two kinds of styles – principal (mukhya) and the secondary(gauna). The details given above belong to the mukhya style. In a circumstance where there is no possibility for mukhya, the gauna style should be adopted.

। इति कामिकाख्ये महातन्त्रे भूमिलम्बविधिः पञ्चाशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre bhumi'lambavidhih pan'ca's'attamah pat'alah ।

This is the 50<sup>th</sup> chapter titled “Dimensions of the Height for Storeyed Buildings” in the Great Tantra called Kamika

## ५१ आद्येष्टका विधिः

### 51 A'DYES''T'AKA' VIDHIH

#### 51 Directions for Placing the First Bricks

आद्यष्टका विधानं तु वक्ष्ये हर्म्यादिके क्रमात् ।	
ऐन्द्रे वा चोत्तरे चैशे कूटं वा मण्टपं प्रपा ॥	१
भूतादि विश्वहस्तान्तं वितानाद्यैरलङ्कितम् ।	
दर्भमाला समायुक्तं दिग्गजैश्च समन्वितम् ॥	२

<i>a'dyes''t'aka'vidha'nam tu vaks''ye harmya'dikam krama't /</i>	
<i>aindre va' cottare des'e ku't'am va' man.t'apam prapa' //</i>	1
<i>bhu'ta'di vis'va hasta'ntam vima'na'dyair alan'kr'tam /</i>	
<i>darbhama'la' sama'yuktam digajais'ca samanvitam //</i>	2

Next, in an orderly sequence, I will explain the process of placing the bricks for the first time inside the foundation pit. This process should be adopted for the houses, temples and others. In the north or in the north-east of the proposed construction, a hall, a pavilion or a thatched shed should be built. Its width may be from 5 hastas to 13 hastas. It should be decorated with canopy and other associated things. It should be furnished with *darbha* bunches and images of the directional elephants.

तन्मध्ये वेदिकां कुर्यात् तत्रिभागैक भागतः ।	
एकहस्तं द्विहस्तं वा मुष्टिमात्र समन्वितम् ॥	३
कुण्डानि कारयेदिक्षु विधिक्वष्टौ प्रधानकम् ।	
पञ्चवाचैककुण्डं वा वृत्तं वा चतुरश्रकम् ॥	४

<i>tanmadhye vedika'm kurya't tattribhagaika bha'gatah /</i>	
<i>eka hastam dvihastam va' mus''t'ima'tra samanvitam //</i>	3

*kun.d'a'ni ka'rayeddiks''u vidhiks''vas''t'au pradha'nakam /  
pan''ca vacaika kun.d'am va' vr'ttam va' caturas'rakam //*

4

At the center of the pavilion, an altar(*vedika*) should be provided so as to occupy one part out of three parts of the pavilion. Fire-pits should be designed around the altar, their measure being one hasta, 2 hastas or a measure equal to the clenching of the fist. Four fire-pits in the main directions and four fire-pits in the intermediary directions are to be designed. There should be one primal fire-pit(*pradhana kunda*). If not nine, there may be 5 fire-pits or one fire-pit in the form of circle or square.

विसृज्य शिल्पिनं पश्चाद्गोमयेन तु लेपयेत् ।  
पञ्चगव्येन संप्रोक्ष्य हृदयेनानुमन्त्रतः ॥

५

*visr'jya s'ilpinam pas'ca'd gomayena tu lepayet /  
pan''cagavyena samproks''ya hr'dayena'numantratah //*

5

Having disposed the sthapati with due honors, the Acharya should purify the interior ground of the pavilion by besmearing the whole area with cow-dung. Then he should sprinkle the panca-gavya(five substances got from the cow, mixed in due order and in due proportions) over the ground with the accompaniment of hrudaya mantra and the related mantras.

त्र्यङ्गुलं तु समारभ्य चैकैकाङ्गुल वर्धनात् ।  
अष्टत्रिंशाङ्गुलान्तास्तु चेष्टका विस्तरा मता ॥  
एकादिद्वादशान्तानां तलानां स्यात्त्रयं त्रयम् ।  
अथवा विस्तरास्तासं पादव्यासं महालये ॥

६

७

*tryan'gulam tu sama'rabhya caika'n'gula vardhana't /  
as''t'atrim's'a'n'gula'nta'stu ves''t'aka vistara' mata' //  
eka'di dva'das'a'nta'na'm tala'na'm sya'ttrayam trayam /  
athava' vistara'sta'sam pa'davya'sam maha'laye //*

6

7

The width of the bricks to be placed should be from 3 angulas to 38 angulas, increasing the width by one angula at each step according to the nature of the proposed building. For the buildings, from the single storeyed to 12 storeyed, the increment should be by 3 angulas each time. Or, in the case of big temple, the width of the brick may be equal to the width of the pillar(of the ground floor).

सपादार्धत्रिपादा वा द्विगुणा वा सपादकाः ।  
 इष्टकाया इह प्रोक्तं विस्तरार्धं त्रिपादकम् ॥ ८  
 पादं वा पञ्चभागे तु त्रिद्वयं वा घनं भवेत् ।

*sapa'da'rdha tripa'da' va' dvi'guna' va' sapa'daka'h |*  
*is''t'ka'ya' iha proktam vista'ra'rdham tripa'dakam ||* 8  
*pa'dam va' pan''cabha'ge tu tridvyams'am va' ghanam bhavet |*

The length of the bricks should be one and one fourth, one and half, one and three fourth, twice, or two and one fourth of their width. The thickness of the brick should be half, three-fourth, one fourth or three parts out of five parts of the width.

आचार्य आदिशैवस्तु शिवदीक्षा समन्वितः ॥ ९  
 सुस्नातस्तु सुचिर्भूत्वा सकलीकृत विग्रहः ।  
 सुशुक्लवस्त्रस्सोष्णीषस्सोत्तरीयस्सुभूषितः ॥ १०  
 पञ्चाङ्गभूषणोपेतस्सशिष्य परिचारकः ।

*a'ca'rya a'dis'aivastu s'ivadi'ks''a'samanvitah ||* 9  
*susna'tastu sucirbhu'tva' sakali'kr'ta vighrah |*  
*sus'uklavastras sos''n.i's''as sottariyas subhu's''itah ||* 10  
*pan''a'n'gabhu's''an.opetas sas'is''ya parica'rakah |*

The Acharya who hails from the Adisaiva lineage and who has been initiated into the foremost kind of *sivadiksha*(acharya abhisheka) should take bath involving mantras and mudras and purify himself. He should maintain total identity with the form of Siva by doing the prescribed nyasas. Being clad in pure white cloth, he should wear turban, upper garment and ornaments. He should adorn himself with five specific ornaments prescribed for five parts of his body. Being accompanied by his disciples and sanctified attendants, he should come to the pavilion.

इष्टकाः पञ्चगव्यैश्च क्षालयेद्वर्मणा गुरुः ॥  
हेमकौतुक सूत्रेण कार्पोसेत्थेन बन्धयेत् ।

११

*is"t'ka'h pan" cagavyais'ca ks"a'layed varman.a' guruh ॥  
hemakautuka su'tren.a ka'rpasotthena bandhayet/*

11

The Guru(Acharya) should purify the bricks to be placed first by sprinkling 'pancagavya' over them with the accompaniment of kavaca mantra. Then he should tie the thread made of gold or cotton around the bricks.

स्थण्डिलं कारयेद्विद्वान् अष्टद्रोणैश्च शालिभिः ॥

१२

तदर्धं तण्डुलोपेतं तण्डुलार्धतिलान्वितम् ।

तिलार्धं लाजसंयुक्तं दर्भैश्चैव समन्वितम् ॥

१३

इदमुत्तमकल्पं स्यात्तदर्धं मध्यमिष्यते ।

तदर्धं अधमं ज्ञेयं सर्वत्रैव विनिर्मितम् ॥

१४

लिखित्वाष्टदलं पद्मं कर्णिकाकेसरान्वितम् ।

स्थण्डिलं पञ्चगव्येन संप्रोक्ष्य हृदयेन तु ॥

१५

*sthan.d'ilam ka'rayed vidva'n as"t'adron.ais'ca s'a'libhih ॥*

12

*tadardham tan.d'ilopetam tan.d'ula'rdha tila'nvitam/*

*tila'rdham la'jasamyuktam darbhais'caiva samanvitam ॥*

13

*idam uttama kalpam sya'ttadardham madhyam is"yate/*

*tadardham adhamam jn"eyam sarvatraiva vinirmitam ॥*

14

*likhitva's"t'adalam padmam karn.ika' kesara'nvitam/*

*stan.d'ilam pan" cagavyena samproks"ya hr'dayena tu ॥*

15

Next, he should design a sthandila( a flat altar, raised a little above the ground) with 8 dronas of paddy grains, 4 dronas of unhusked rice, 2 dronas of sesamum seeds and 1 drona of parched paddy grain as well as with darbha grass. This is for the superior kind of sthandila. Half of this quantity mentioned in each grain is for the medium type of sthandila. And half of the quantity prescribed for the medium is for the lower type of sthandila. Such quantity is to be maintained



for the sthandila under all circumstances. Then he should design an eight petalled lotus so as to appear with pericarp and filaments and sprinkle pancagavya over the sthandila with the accompaniment of hrudaya mantra.

स्वस्वदिक्स्थापनार्थं च लेखयेदिष्टकान्तरे ।  
 पूर्वभागे त्वकारं तु याम्ये म्वाकारमेव च ॥ १६  
 इकारं पश्चिमे देशे त्वीकारं चोत्तरे न्यसेत् ।  
 उकारमूर्ध्वभागे तु वस्त्रैराच्छाद्य पूजयेत् ॥ १७

*svasvadikstha'pana'rtham ca lekhayedis''t'ka'ntare /*  
*pu'rvabhage tvaka'ram tu ya'mye tva'karam eva ca ॥ 16*  
*ika'ram pas'cime des'e tvi'ka'ram cottare nyaset /*  
*uka'ram u'rdva bha'ge tu vastraira'ccha'dya pu'jayet ॥ 17*

For placing the bricks in their appropriate directions, he should scribe the prescribed letter on the edge of each brick. In the east brick, the letter *a* ; in the south, the letter *a'*; in the west, the letter *i* ; in the north, the letter *i'*; on the upper brick, the letter *u*. Having written in this way, he should cover the bricks with clothes and do the offerings.

ऋग्यजुस्सामाथर्वाणि शिवशास्त्रं यथाक्रमम् ।  
 अधिदेवाः इह प्रोक्ताः पूर्वादीनां यथाक्रमम् ॥ १८

*r'gyajussa'ma'tharva'n.i s'ivas'astram yatha'kramam /*  
*adhideva'h iha proktah pu'rva'di'na'm yatha'kramam ॥ 18*

The Rg Veda, Yajur Veda, Sama Veda and Atharva Veda are the presiding deities for the east, south, west and north respectively. The Agama is the presiding deity for the upper side.

तन्तुनावेष्टितान्कुम्भान् गन्धाम्बु परिपूरितान् ।  
 पिधानान् सितवस्त्राढ्यान् हेमयुक्तान् सकूर्चकान् ॥ १९  
 पुष्पाम्रपल्लवोपेतान् इन्द्राद्यष्ट दिशासु वै ।  
 लोकपालाधिपानष्ट शिवकुम्भ समायुतान् ॥ २०

इन्द्रेशानान्तराले तु संस्थाप्याभ्यर्चयेद्बुधः ।

ततो होमः प्रकर्तव्यस्त्वग्निकार्योक्तमार्गतः ॥

२१

<i>tantuna'ves''t'ita'n kumbha'n gandha'mbu paripu'rita'n /</i>	
<i>pidha'na'n sitavastra'd'hya'n hemayukta'n saku'rcaka'n //</i>	19
<i>pus''pa'mra pallavopeta'n indra'dyas''t'a dis'a'su vai /</i>	
<i>lokapa'la'dhipa'nas''ta s'ivakumbha sama'yuta'n //</i>	20
<i>indres'a'na'ntara'le tu samstha'pya'rcayed budhah /</i>	
<i>tato homah prakartavyas tvagnika'ryokta ma'rgatah //</i>	21

The Acharya should place in an orderly way 8 pots or round vessels(kumbhas) which should have been wound with three-strand thread and well filled up with water scented with prescribed ingredients such as cardamom,cloves,camphor and others. They should be with lid, their neck part being wrapped with white cloth. He should place gold coin along with a buch of darbha-grass having a knot at its tip(kurca) inside the pots which are to be further furnished with flowers and mango leaves. These 8 pots are to be placed in eight directions starting from east and ending with north-east for which Indra and others are the guarding deities. Added to these 8 pots , there should be one more pot known as 'siva kumbha' which is to be placed in between the north and north-east. Then the learned Acharya should worship them with flowers and other paraphernalia. Consequently, fire ritual and oblations are to be done systematically as explained earlier under the context of placing the foundation deposit.

पलाशोदुम्बराश्वत्थन्यग्रोधाः प्राग्दिगादितः ।

वह्न्यपामार्गखदिर वटास्त्वग्न्यादि कोणतः ॥

२२

प्रधानस्य पलाशस्स्यात्समिदाज्य चरुं तिलम् ।

तण्डुलेन समायुक्तं मूलब्रह्माङ्ग संयुतम् ॥

२३

प्रत्येकं होमयेद्धीमान् मध्ये दिक्षु विदिक्ष्वपि ।

सहस्रं वा तदर्धं वा शतं तस्यार्धमेव वा ॥

२४

*pala's'odumbara's'vattha nyagrodha'h pra'gdiga'ditah /*

*vahnyapa'ma'rga khadira vat'astvagnya'di kon.atah //*

22

*pradha'nasya pala's'assya't samida'jya carum tilam /*

*tan.d'ulena sama'yuktam mu'labrahma'n'ga samyutam //*

23

*pratyekam homayed dhi'ma'n madhye diks''u vidiks''vapi /  
sahasram va' tadardham va' s'atam tasya'rdham eva va' //*

24

The faggots got from palasa, udumbara, asvattha and nyagrodha trees are to be offered in the fire-pits designed in the east, south, west and north respectively. And the faggots got from vahni, apamarga, faggots from khadira and vata trees are to be offered in the fire-pits designed in the south-east, south-west, north-west and north-east respectively. For the principal fire-pit, palasa is the recommended faggot. With the accompaniment of mula mantra, brahma mantras and anga mantras, the Acharya should offer the faggots, clarified butter, sesamum seeds and unhusked rice into the fire-pits in the main and intermediary directions and into the principal fire-pit. The number of oblations may be 1000, 500, 100 or 50.

विन्यसेन्मूर्तिपान् तत्त्वतत्त्वेश्वर समन्वितान् ।  
तेषां होमं विधातव्यं पूर्णाहुतिं अथाचरेत् ॥

२५

*vinyasen mu'rtipa'n tattva tattves'vara samanvita'n /  
tes''a'm homam vidha'tavyam pu'rn.a'hutim atha'caret //*

25

Then he should invoke the eight deities, who are the eight forms of Siva along with tattvas and tattvesvaras and for the sake of them, he should offer the oblations in the fire-pits. Then he should offer the culminating oblation(purna ahuti).

प्रभाते विधिना स्नात्वा देशिको मूर्तिपैस्सह ।  
संपूज्य चेष्टकान्कुम्भान्पूर्णाहुतिं अथाचरेत् ॥

२६

*pabha'te vidhina' sna'tva' des'iko mu'rtipaisaha /  
sampu'jya ces''t'ka'n kumbha'n pu'rn.a'hutim atha'caret //*

26

In the next morning, the Acharya, having completed the usual ceremonial bath, should come to the pavilion along with the assisting priests(murtipas) and worship the bricks and kumbhas. Then he should offer the culminating oblation.

प्रायश्चित्तं ततो हुत्वा पुनः पूर्णाहुतिं चरेत् ।  
गर्भविन्यासमार्गोक्तस्थाने तान् विन्यसेत्क्रमात् ॥

२७

*pra'yas'cittam tato hutva' punah pu'rn.a'hutim caret/  
garbhavinya'sa ma'rgokta stha'ne ta'n vinyaset krama't//*

27

To nullify any defects that could have occurred, he should offer oblations for expiation and again he should offer the culminating oblation. Then he should place the first bricks in the places mentioned earlier under the context of foundation deposit.

हृदयं चैव शिखा चैव कवचं च शिरस्तथा ।  
मूलं चैव क्रमेणैव पठन्नेतांश्च विन्यसेत् ॥

२८

*hr'dauam caiva s'ikha' caiva kavacam ca s'iras tatha' /  
mu'lam caiva kramen.aiva pat'henneta'ms'ca vinyaset//*

28

Repeating the mantras known as hrudaya, sikha, kavaca, siras and mula, he should place these bricks in due order.

अग्रमग्रं तथैशान्यां पृष्ठं पृष्ठं च नैर्ऋते ।  
पृष्ठाग्रे त्वनले वायौ ज्ञात्वा कर्म समाचरेत् ॥

२९

*agram agram tathais'a'nyam pr's''t'ham pr's''t'ham ca nairr'te /  
pr's''t'ha'gre tvanale va'yau jn''a'tva' karma sama'caret//*

29

He should place the bricks in such a way that the tips of two bricks meet at the north-east and the bases of two bricks meet at the south-west; and the tip and the base of two bricks meet at the south-east and the north-west. Having known this specific order of placing the bricks, he should keep the bricks well arrayed.

मानुषे प्रागुददीर्घा दिव्ये प्राक् प्रत्यगायता ।  
इष्टका प्रागवागेका प्रक्षेप्यादौ क्रमेण तु ॥

३०

*ma'nus''e pra'gudag di'rgha' divye pratyaga'yata' /  
is''t'ka' pra'gava'geka' praks''ipya'dau kramen.a tu//*

30

In the ma'nusha pada, the tips of the two bricks should face east and north. In the daivika pada, the tips of the two bricks should face east and west. The fifth brick to be placed in the middle should have its tip in east and base in west. In this way, the first bricks are to be placed in due order.

नन्द्यावर्ताकृति स्थाप्यमिष्टकानां चतुष्टयम् ।  
 पञ्चमीत्वीशवदना शैवी प्राग्वदना सुरे ॥ ३१  
 कौबेरवदनं नृणां एवं ज्ञात्वा तु विन्यसेत् ।

*nandya'varta'kr'ti stha'pyam is''t'ka'na'm catus''t'ayam /*  
*pan''cami'tvi's'a vadana' s'aivi' pra'gvadana' sure ॥ 31*  
*kaubera vadanam nr''n.a'm evam jn''a'tva' tu vinyaset /*

The four bricks are to be placed to look like the petals of *nandyavarta* flower. In the case of Siva temple, the fifth brick represents Isana face. In the temples of all other gods, the fifth brick represents TatpuruSha face. In the buildings meant for the humans, the fifth brick denotes Vamadeva face. Having known the significance of the fifth brick in this way, the Acharya should do the rituals concerned with the placing of the first bricks.

आचार्य प्राक् प्रपूज्याथ तेनैतत्कारयेत्सुधीः ॥ ३२  
 निष्कादि नवनिष्कान्तं काञ्चनं देशिकस्य तु ।

*a'ca'ryam pra'k prapu'jya'tha tenaitatka'rayet sudhi'h ॥ 32*  
*nis''ka'di navanis''ka'ntam ka'n''canam des'ikasya tu /*

The well-informed owner or the sponsor of the construction should first worship and honor the Acharya and then fulfil the deeds through him. The ceremonial fees(dakshina) for the Acharya may be from one nishka of gold to nine nishkas.

रत्नादीन्विन्यसेन्मध्ये त्ववटेषु च विन्यसेत् ॥ ३३  
 एकवर्गं द्विवर्गं वा त्रिवर्गं सर्वमेव वा ।  
 गर्भन्यासोक्त मार्गेण विन्यसेद्देशिकोत्तमः ॥ ३४

*ratna'di'n vinyasen madhye tvavat'es'u ca vinyaset//* 33

*ekavargam dvivargam va' trivargam sarvam eva va' /*

*garbhanya'sokta ma'rgen.a vinyased des'ikottamah//* 34

He should place diamonds and other in the middle and in the left out space of the pit. Things belonging to one group, two groups, three groups or all the groups are to be placed in the left out space of the pit by the foremost Acharya in the same way as prescribed for the foundation deposit.

आदौ जलेन संपूर्य शिवकुम्भस्थितेन तु ।

पुष्पं निक्षिप्य तत्रैव पञ्चद्रत्नानि विन्यसेत् ॥

३५

*a'dau jaleva sampu'rya s'ivakumbhasthitena tu /*

*pus''pam niks''ipya tatraiva pas'ca'd ratna'ni vinyaset//*

35

First, the Acharya should fill up the pit with the consecrated water of siva kumbha and then place a flower on it and deposit five gems inside the pit.

शुभं प्रदक्षिणावर्तो वामावर्तस्त्वशोभनम् ।

वामावर्ते तु संजाते शान्तिहोमं समाचरेत् ॥

३६

*s'ubhram pradaks''in.a'varto va'ma'vartastvas'obhanam /*

*va'ma'varte tu samja'te s'a'ntihomam sama'caret//*

36

While pouring consecrated the water, if the water whirls around in clockwise direction, it is to be considered that the placing of the first bricks will lead to auspiciousness and prosperity. If the water whirls around in anti-clockwise direction, then it suggests that the placing of the bricks is not conducive to auspiciousness. On the occurrence of such anti-clockwise whirling, the Acharya should perform propitiatory oblations to alleviate inauspiciousness.

मन्दिरे मण्टपे चैव प्राकारे गोपुरे गृहे ।

परिवारालये पीठे शालायां च सभाविधौ ॥

३७

पुष्करिण्यां च कुल्यायां कूपे सेतोश्च बन्धने ।  
अनेनैव प्रकारेण कर्म चैतत्समाचरेत् ॥ ३८  
अत्रानुक्तं तु यत्सर्वं गर्भन्यासोक्तमाचरेत् ॥ ३९

*mandire man.t'ape caiva pra'ka're gopure gr'he |*  
*pariva'ra'laye pi't'he s'a'la'ya'm ca sabha'vidhau ||* 37  
*pus''karn.ya'm ca kulya'ya'm kupe setos'ca bandhane |*  
*anenaiva praka'ren.a karma caitat sama'caret ||* 38  
*atra'nuktam tu yatsarvam garbhanya'soktam a'caret ||* 39

In the construction of shrines, pavilions, enclosing passage, super structure, house, shrines for the retinue deities, tanks, canals, wells and bridge, the ceremony of placing the first bricks should be performed in this way. All those directions which have not been told here are to be adhered to as explained under the context of garbha nyasa.

। इति कामिकाख्ये महातन्त्रे आद्येष्टकाविधिः एकपञ्चाशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre a'dyes''t'ka' vidhih ekapan''ca's'attamah pat'alah ।

This is 51<sup>st</sup> chapter titled “Directions for Placing the First Bricks” in the Great Tantra called Ka'mika

## ५२ उपपीठ विधि:

### 52 UPPI'THA VIDHIH

#### 52 Directions for the Construction of Pedestal and Base

उपपीठविधिं वक्ष्ये अधिष्ठान समन्वितम् ।  
एकहस्तं द्विहस्तं वा त्रिहस्तं परितोधिकम् ॥ १  
विमानादि विशालात्त खातयेत्परितोऽधिकम् ।

*upapi't'ha vidhim vaks'ye adhis''t'ha'na samanvitam /  
ekahastam dvihastam va' trihastam paritodhikam // 1  
vima'na'di vis'a'la'tta kha'tayet paritodhikam /*

Next in order, I will explain the directions for laying the supplementary base(upapi't'ha) along with the base proper(adhis''t'ha'na). The architect should dig the ground all around the proposed construction of temple and other buildings exceeding the original width by one hasta, two or three hastas.

तत्र चिक्कणपाषाणमुष्टिमृद्वालुकादिभिः ॥ २  
अधिष्ठान षडष्टांशहीनं तु परिपूरयेत् ।  
पञ्चांशद्वयंशत्रयं वा हीनं वा परिकल्पयेत् ॥ ३  
मुद्गरैर्गजपादैश्च काष्ठतुण्डैर्घनीकृते ।  
जलेन पूरिते तत्स्थं निरूनमुदकं यदि ॥ ४  
तद्व्यपोह्य समुद्धृत्य दण्डमानं तु शैलके ।  
पतिते भारमात्रे तु न निम्नं च भवेद्यदि ॥ ५  
तत आरभ्य शैलैर्वा त्विष्टकाभिश्च बन्धयेत् ।



<i>tatra cikkan.a pa's'a'n.a mus't'imr'dvaluka'dibhih</i> //	2
<i>adhis't'ha'na s'ad'as't'a'ms'a hi'nam tu paripurayet</i> /	
<i>pan'ca'ms'a dvyams'a tryams'am va' hi'nam va parikalpayet</i> //	3
<i>mudgarair gajapa'dais'ca ka's't'hatun.dair ghani'kr'te</i> /	
<i>jalena pu'rite tatstham nirunamudakam yadi</i> //	4
<i>tadvyapohya samuddhr'tya dan.d'ama'nam tu s'ailake</i> /	
<i>patite bha'rama'tre tu na nimnam ca bhavedyadi</i> //	5
<i>tata a'rabhya s'ailair va' tvis't'ka'bhis'ca bandhayet</i> /	

The place dug around should be filled up with pebbles, gravel, fine sand, moistened clods of earth and others to the level less than 6 parts of the height of the base(adhis't'ha'na) or it may be less than 2 parts or 3 parts out of 5 parts of the height of the base. Then, to make it hard and strong, the trench should be stamped down with pestle, huge log of wood shaped like an elephant's leg and piece of wood. Then the trench should be filled up with water. If the water remains as it is without being absorbed into the ground and remains evenly spread, then it should be taken to indicate the hardness and horizontality of the ground. Then the water should be drained out and the trench should be filled up with pieces of stone measuring a wight of one bha'ra, to a height of one rod(danda). They should be evenly spread without any gap between them. Starting from that level, the architect should strengthen the trench with stones and bricks.

आदौ प्रकृतिभूमिस्सयात् त्रिप्रकारा तु सा स्मृता ॥	६
प्रकृतिर्हस्तमात्रेण चोत्तमे तु प्रशस्यते ।	
अष्टादशाङ्गुला मध्ये हीने स्याद् द्वादशाङ्गुला ॥	७
जलस्य निस्त्रिवार्थं तु प्रतिशालं प्रकल्पयेत् ।	
षडङ्गुल क्षयेणादौ चतुर्थं द्वितीयके ॥	८
पक्षयोस्त्र्यङ्गुलं हीनं प्रकृत्युपरि जन्मभूः ।	
तदुपानमिति प्रोक्ता सैव भौमा प्रकीर्तिता ॥	९
तदूर्ध्वस्थमधिष्ठानं केवलं तु विधीयते ।	

<i>a'dau prkr'ti bhumi'ssaya't tripraka'ra tu sa' smr'ta' //</i>	6
<i>prkr'tir hastama'tren.a cottame tu pras'asyate</i> /	

<i>as''t'a'das'a'n'gula madhye hi'ne sya'ddva'das'a'n'gulam</i> //	7
<i>jalasya nisrava'rtham tu pratis'a'lam prakalpayet</i> /	
<i>s''ad'n'gula ks''ayen.a'dau caturardham dviti'yake</i> //	8
<i>paks''ayostrayan'gulam hi'nam prakr'tyupari janmabhuh'</i>	
<i>tadupa'nam iti prokta' saiva bhauma' praki'rtita' //</i>	9
<i>tadu'rdhvastham adhis''t'ha'nam kevalm tu vidhi'yate</i> /	

The first level of the ground is known as prakruti(original ground). It is considered to be of three kinds. Prakruti raised to one hasta is of superior type. The prakruti raised to 18 angulas is of medium type and that raised to 12 angulas is of lower type. Then the architect should design a stereobate(prati s'a'la') for the easy flow of water. The stereobate whose height is less than the prakruti by 6 angulas in height is of supreme kind. That which is less than the prakruti by 2 angulas is of intermediary type. That which is less than the prakruti by 3 out of 15 parts is of lower type. That which is above the prakruti is called *janma bhu*, the plinth. It is also called *upana* and *bhauma*. That which stands above the plinth is called *adhis''t'ha'ana*, the base. If pillar stands above this pedestal, then the pedestal itself is to be called the base(adhis''t'ha'na).

पादविस्तार मानेन साध्यर्धद्वित्रिदण्डकम् ॥	१०
निर्गतं बाह्यदेशे तु तदर्धबहुलान्वितम् ।	
उपानोपरि पद्मं वा सोपानं तु तदूर्ध्वतः ॥	११
यथा शोभांशमानेन भूतवेदाग्नि भाजिते ।	
उन्नतार्थं च शोभार्थं रक्षार्थं च बलार्थकम् ॥	१२

<i>pa'davista'ra ma'nen sa'dhya'erdha dvitri dan.d'akam</i> //	10
<i>nirgatam ba'hyades'e tu tadardhabahula'nvitam</i> /	
<i>upa'nopari padmam va' sopa'nam tu tadu'rdhvatah</i> //	11
<i>yatha' s'obha'ms'ama'nen bhu'taveda'gni bha'jite</i> /	
<i>unnata'rtham ca s'obha'rtham raks''a'rtham ca bala'rthakam</i> //	12

Based on the width of the pillar, the projection of the pedestal(upapi't'ha) may be in one and half danda, 2 or 3 dandas. Its thickness should be half of this measure. Above the plinth, there may be cyma(padma). And, above the cyma, there should be a slab for adjustment. If the total height of the base is divided into 5, 4 or 3 parts, these members such as cyma, slab

and others should with such proportionate measures as to enhance elegance and beauty. The pedestal(upapi't'ha) is basically meant for increasing the height(of the building), for infusing elegance and beauty and for the strength of the building.

सभद्रं वा विभद्रं वा जन्मप्रभृति मध्यमे ।	
उपपीठं विधातव्यं अधिष्ठानोदयार्धतः ॥	१३
पादेन च त्रिपादेन समेन त्रिगुणेन वा ।	
पञ्चांशे तु त्रयांशेन वह्न्यंशे त्वैकभागतः ॥	१४
तदुच्चार्धं त्रिपादं वा पादं वाष्टांशं हीनकम् ।	
द्विदण्डं वा त्रिदण्डं वा निर्गमं पादबाह्यतः ॥	१५
पादुकाच्च बहिर्वाधो उपानस्तम्भ बाह्यकम् ।	

<i>sabhadram va' vibhadram va' janmapabhruti madhyame  </i>	
<i>upapi't'ham vidha'tavyam adis''t'ha'nodaya'rdhatah   </i>	13
<i>pa'dena ca tripa'dena samena trigun.ena va'  </i>	
<i>pan''ca'ms'e tu trayams'ena vahnyams'e tvekabha'gatah   </i>	14
<i>taducca'rdham tripa'dam va' pa'dam va's''t'a'ms'ahi'nakam  </i>	
<i>dvidan.d'am va' tridan.d'am va' nirgamam pa'daba'hyatah   </i>	15
<i>pa'duka'cca bahirva'dho upa'nastambha ba'hyakam  </i>	

There may or may not be a projecting moulding in between the plinth and the upapi't'ha, supplementary base. This base should be designed with a height equal to half the height of the base. Or its height may be one fourth, three fourth, three times, three fifth or one third of the height of the base or equal to this height. Or, it may be three fourth or one fourth of half the height of the base; or, less than half the height by 8 parts. Projection of the plinth of the base in relation to the pillars of the ground may be 2 or 3 dandas. The projection may be aligned to the exterior of the plinth or to the lower part of the base. Or, it may be aligned to the projection of the base and pillars.

नवपङ्क्त्यंशकं कृत्वा त्र्यंशोच्चोपानमिष्यते ॥	१६
द्व्यंशं पद्मं तदूर्ध्वं तु कम्पमेकांशमिष्यते ।	
षडंशः कर्णमिष्टस्याच्छेषं प्राग्वत्प्रकीर्तितम् ॥	१७

कम्पस्त्वंशेन कर्तव्यं अष्टांशं उपपीठकम् ।  
तदेवोर्ध्वमधस्ताच्चेत् अम्बुजेन विहीनकम् ॥  
षडंशं उपपीठं स्याच्चतुर्विंशति भाजिते ।

१८

*navapan'ktya'ms'akam kr'tva' tryams'occopa'nam is'yate ॥ 16*  
*dvyams'am padmam tadu'rdhvam tu kampam eka'ms'am is'yate |*  
*s"ad'ams'ah karn.am is"t'am sya'c ches"am pra'gvad i'ritam ॥ 17*  
*kampastvams'ena kartavyam as"t'a'ms'am uppi't'hakam |*  
*tadevordhvam adhasta'ccet ambujena vihi'nakam ॥ 18*  
*s"ad'ams'am upapi't'ham sya'c caturvims'ati bha'jite |*

If the height of the upapi't'ha is divided into 19 parts, plinth takes 3 parts; lotus(cyma) takes 2 parts; kampa(fillet) takes 1 part; karna( middle part) takes 6 parts; kampa(fillet) takes 1 part; lotus(cyma) takes 2 parts; pattika(fillet) takes 3 parts and kampa takes 1 part. Thus, this type of upapi'tha is associated with 8 members from the plinth to kampa. If the lotus in the upper part and that in the lower part are left out, then this type of uppi't'ha is considered to be associated with 6 members.

तदर्धं करणं प्राग्वदंशेनोत्तरमिष्यते ॥ १९  
रुद्रांशेन त्रिभागेन कपोतमिह संममतम् ।  
अलिन्दान्तरितं द्व्यंशं प्रत्युत्सेधं तु तत्समम् ॥ २०  
वाजनं चैकभागं स्यात्कर्णस्त्वष्टांश इष्यते ।  
उत्तरे चैकभागं स्याद्द्रुद्रभागेन कीर्तिता ॥ २१  
कपोतकं त्रिभागेन भागेनालिन्दमिष्यते ।  
अन्तरीतं तु भागेन भागाभ्यां प्रति इष्यते ॥ २२  
प्रतिवाजनमेकांशं सर्वालङ्कार संयुतम् ।

*tadardham karan.am pra'gvad ams'enottaram is'yate ॥ 19*  
*rudra'ms'ena tribha'gena kapotam ihasammatam |*  
*alinda'ntaritam dvyams'am pratyutsedham te tatsamam ॥ 20*  
*va'janam tvekabha'gam sya't karn.astvas"t'a'ms'a is'yate |*  
*uttare caikabha'gam sya'd rudrabha'gena ki'rtita' ॥ 21*

*kapotakam tribha'gena bha'gena'lindam is''yate /  
antari'tam tu bha'gena bha'ga'bhya'm prati is''yate //  
prativa'janam eka'ms'am sarva'lan'ka'ra samyutam /*

22

If the total height of upapi't'ha is divided into 24 parts, karana(fillet) takes seven parts out of eleven parts; utara(fillet) takes 1 part; kapota(carona) takes 3 parts out of eleven parts; alinda'ntarita(fillet) takes 2 parts; prati(stereobate) takes 2 parts; va'jana( fillet with greater projection) takes 1 part; karna(neck or middle section) takes 8 parts; utara takes 1 part out of 11 parts;kapota takes 3 parts; alinda(fillet) takes 1 part; antarita(recessed fillet) takes 1 part; prati takes 2 parts and prati vajana(cavetto) takes 1 part. The upapi't'ha proportioned in this way should be provided with all sorts of decorative members.

त्रिस्सप्तशत उत्सेधो द्वाभ्यां जन्म तथाम्बुजम् ॥	२३
गलमर्धेन चार्धेन पद्मं द्व्यंशेन वाजनम् ।	
अर्धेनाब्जं तथा कम्पं अष्टांशं कर्णमीरितम् ॥	२४
अंशेनोत्तरमर्धेन पद्मं चोपानकं त्रिभिः ।	
भागार्धमूर्ध्वकम्पस्स्यात् त्रिस्सप्तशे तदुन्नते ॥	२५
जन्म द्व्यंशेन त्र्यंशेन पद्मंशेन कन्धरम् ।	
बाह्यवाजनमेकेन कम्पमष्टांशकैर्गलम् ॥	२६
अंशेनोत्तरमंशाभ्यां वाजनं कम्पमंशकम् ।	

<i>trisapta'ms'ata utsedho dva'bhya'm janma tatha'mbujam //</i>	23
<i>galamardhena ca'rdhena padmam dvyams'ena va'janam /</i>	
<i>ardhena'bjam tatha' kampam as''t'a'ms'am karn.am i'ritam //</i>	24
<i>ams'enottaram ardhena padmam copa'nakam tribhiih /</i>	
<i>bha'ga'rdham u'rdhvakampassya't trissaptams'e tadunnate //</i>	25
<i>janma dvyams'ena tryams'ena padmam ams'ena kandharam /</i>	
<i>ba'hyava'janam ekena kampam as''t'a'ms'akair galam //</i>	26
<i>ams'enottaram ams'a'bhya'm va'janam kampam ams'akam /</i>	

If the total height of upapi't'ha is divided into 21 parts, janma(plinth) takes 2 parts; ambuja (cyma) takes 2 parts; gala(lower neck) takes a half part and padma(cyma) takes a half part; va'jana takes 2 parts; padma takes a half part and kampa takes a half part; karna(middle portion);

takes 8 parts; utara takes 1 part; padma takes a half part and upana takes 3 parts. U'rdhvakampa (upper fillet) takes a half part. For the same 21 parts, the members may be held in a different way. In this mode, janma takes 3 parts; padma takes 3 parts; gala takes 1 part; ba'hya va'jana(outer fillet with greater projection) takes 1 part; kampa takes 1 part; gala(middle portion) takes 8 parts; utara takes 1 part; va'jana takes 2 parts and kampa takes 1 part.

सिंहेभमकरैर्व्यालैर्भूतैः पत्रैरलङ्कितम् ॥	२७
प्रतिवक्त्रं झषालं स्याद्बालेनारूढ मस्तकम् ।	
अर्पिते नार्पिते मत्स्यैस्सर्वत्र परिकल्पयेत् ॥	२८
अङ्गमङ्गं विशेषेण वृद्धिं हानिं च कारयेत् ।	
चतुःपञ्च षडंशं वा सप्ताष्टांशं अथापि वा ॥	२९
अंशद्वयं त्रयांशं वा परिगृह्यावशेषतः ।	
परिलोप्य विधातव्यं आद्यङ्गत्वोपपीठकम् ॥	३०

<i>simhebha makarair vya'lair bhui'taih patrairalan'kr'tam ॥</i>	27
<i>prativaktram cas'a'lam sya'd ba'lena'ru'd'ha mastakam ॥</i>	
<i>arpite na'rpite matsyais sarvatra parikalpayet ॥</i>	28
<i>an'gaman'gam vis'es'en.a vr'ddhim ha'nim ca ka'rayet ॥</i>	
<i>catuh pan'ca s'ad'ams'am va' sapta's't'a'ms'am atha'pi va' ॥</i>	29
<i>ams'advayam traya'ms'am va' parigr'hya'vas'es'atah ॥</i>	
<i>parilopya vidha'tavyam a'dyan'gatvopa pi't'hakam ॥</i>	30

The upapi't'ha should be beautified with the depictions of lion, elephant, *makara*, *vyala*, groups of *dwarfs* and petals. Its each side should be depicted with *jhas'a'la* ( a kind of crocodile) having its head mounted on by a young boy. Be it with or without the aisle, it should be provided with the figures of fish all around. The parts and sub-parts of the upapi't'ha may be increased or decreased according to the context. 4,5, 6, 7 or 8 parts or 2 or 3 parts – all of these are to be considered for the pleasant designing of the pedestal. Adhering to the good aspects and omitting the inauspicious allocation of the parts, the pedestal(upapi't'ha) which is considered to be the first member of the building should be designed.

अनेनैव प्रकारेण ह्यधिष्ठानं च कारयेत् ।	
द्विविधं तदिह प्रोक्तं प्रत्यङ्गं पट्टिकाङ्गकम् ॥	३१
चतुर्विंशति भागं तु कृत्वाधिष्ठान तुङ्गकम्	

जगत्यष्टांशकेनोक्ता कुमुदं तत्समानकम् ॥	३२
अष्टपादं तदुद्दिष्टं कम्पमंशत्रिभागभाक् ।	
कर्णत्वंशेन कम्पं स्यात् त्र्यंशं वाजनमिष्यते ॥	३३

<i>anenaiva praka'ren.a hyadhis''t'ha'nam ca ka'rayet /</i>	
<i>dvividham tadiha proktam pratyangam pattikangakam ॥</i>	31
<i>caturvims'ati bha'gam tu kr'tva'dhis''t'ha'na tun'gakam /</i>	
<i>jagatyas''t'a'ms'akenokta' kumudak tatsama'nakam ॥</i>	32
<i>as''t'pa'dam taduddis''t'am kampam ams'atribha'gabha'k /</i>	
<i>karn.atvams'ena kampam sya't tryams'am va'janam is''yate ॥</i>	33

In the same way, the architect should construct the base proper(adhis''t'ha'na). In this Agama the base is considered to be of two kinds- pratyanga and *pat't'ika'n'ga*. If the total height of the base is divided into 24 parts, jagati takes 8 parts; astragal(kumuda) takes 8 parts; kampa (fillet) takes 3 parts; karna(ear- element) takes 1 part; kampa takes 1 part; vajana(fillet) takes 3 parts. Kumuda part is also known as *as''t'a pa'da*.

जगती प्राग्वदुद्दिष्टा सप्तांशं कुमुदं भवेत् ।	
पद्मं अंशेन कर्तव्यं शेषं पूर्ववदाचरेत् ॥	३४
सप्तांशा जगती प्रोक्ता षडंशं कुमुदं भवेत् ।	
पद्मं अंशं कर्तव्यं कम्पमेकांशतो भवेत् ॥	३५
त्र्यंशं गलमित्युक्तं एकांशं चोर्ध्वकम्पकम् ।	
पद्ममेकांशतो ज्ञेयं वाजनं द्व्यंशं इष्यते ॥	३६
ऊर्ध्वपद्मं तदैकांशं उपकम्पं तथैव च ।	

<i>jagati' pra'gvaduddis''t'a' sapta'ms'am kumudam bhavet /</i>	
<i>padmam ams'ena kartavyam s'es''am pu'rvavada'caret ॥</i>	34
<i>sapta'ms'a' jagati'prokta' s''ad'ams'am kumudam bhavet /</i>	
<i>padmam ams'ena kartavyam kampam eka'ms'ato bhavet ॥</i>	35
<i>tryams'am galam ityuktam eka'ms'am cordhvakampakam /</i>	
<i>padmam eka'ms'ato jn''eyam va'janam dvyams'am is''yate ॥</i>	36
<i>u'rdhvpadmam tadaika'ms'am upkampam tathaiva ca /</i>	

In an alternate arrangement, jagati takes 8 parts; kumuda takes 7 parts and padma takes 1 part. All other members are to be designed as explained before with the same parts. If the total height is divided into 28 parts, jagati takes 7 parts; kumuda takes 6 parts; padma takes 5 parts; kampa takes 1 part; gala takes 3 parts; urdhva kampa takes 1 part; padma takes 1 part; vajana takes 2 parts; urdhva padma takes 1 part and upakampa takes 1 part.

पञ्चांशा जगती प्रोक्ता पद्ममेकांशतो भवेत् ॥ ३७  
दृगंशेनांशतः पद्मं कुमुदं चतुरंशकम् ।  
शेषं प्राग्वत्समुद्दिष्टं कम्पस्तम्भोदयाश्रितम् ॥ ३८

*pan''ca'ms'a' jagati' prokta' padmam eka'ms'ato bhavet ॥ 37*  
*dr'gams'ena'ms'atah padmam kumudam caturams'akam ॥*  
*s'es''am pra'gvatsamuddis''t'am kampastambhodaya's'reitam ॥ 38*

In an alternate way, in the same height of adhis''t'ha'na, jagati takes 5 parts; padma takes 1 part; dr'g(eye-element) takes 1 part; padma takes 1 part and kumuda takes 4 parts. All other members are to be designed as explained before with the same measures. These arrangements are based on the height of the pillar.

भागैकेन जन्म स्यात्त्रिभागं गलमुच्यते ।  
कम्पमेकांशतो ज्ञेयं षडंशं जगतिर्भवेत् ॥ ३९  
एकेन पद्ममंशेन गलमेकेन पद्मकम् ।  
त्रिभागं कुमुदं पद्मं एकांशं परिकीर्तितम् ॥ ४०  
एकेन कम्पं द्वयंशेन गलमंशेन कम्पकम् ।  
दलमंशेन कर्तव्यं वाजनं द्वयंशं ईरितम् ॥ ४१  
एकांशं जलजं प्रोक्तं कम्पमंशेन कीर्तितम् ।

*bha'genaikena janma sya't tribha'gam galam ucyate ॥*  
*kampam eka'ms'ato jn''eyam s''ad'ams'am jagatir bhavet ॥ 39*  
*ekena padmam ams'ena galam ekena padmakam ॥*  
*tribha'gam kumudam padmam eka'ms'am pariki'titam ॥ 40*  
*ekena kampam dvyams'ena galam ams'ena kampakam ॥*



*dalam ams'ena kartavyam va'janam dvyams'am i'ritam* //  
*eka'ms'am jalajam proktam kampam ams'ena ki'rtitam* /

41

In another mode of arrangement, janma takes 1 part; gala takes 3 parts; kampa takes 1 part; jagati takes 6 parts; padma takes 1 part; gala takes 1 part; padmaka takes 1 part; kumuda takes 3 parts; padma takes 1 part; kampa takes 1 part; gala takes 2 parts; kampaka takes 1 part; dala (petal-like moulding) takes 1 part; vajana takes 2 parts; padma takes 1 part and kampa takes 1 part.

एकभागेन जन्म स्यात्पञ्चांशा जगतिर्भवेत् ॥  
प्रकर्तव्ये तथान्येषां सर्वमेतत्प्रकल्पयेत् ।

४२

*eka bha'gena janmasya't pan''ca'ms'a' jagatir bhavet* //  
*prakartavye tatha'nyes''a'm sarvam etat prakalpayet* /

42

In another mode of arrangement, janma takes 1 part and jagati takes 5 parts. All other members of the base should be designed as explained earlier, retaining the same measure.

आत्ताधिष्ठानतुङ्गेन द्विगुणापाततुङ्गता ॥  
अथवात्तांशमानेन तं भेदैः परिकल्पयेत् ।

४३

*a'tta'dhis''t'ha'na tungena dvi-gun.a'pa'ta tungata'* //  
*athava'tta'ms'ama'nenam tam bhedaih parikalpayet* /

43

With an altered proportions of the original height or with the height two times the original height or with the half of the original height, different measures for various members of the base are to be arrived at.

एकांशं जलजं प्रोक्तं गलमर्धांशतो भवेत् ॥  
ऊर्ध्वपद्मं तथार्धांशं चतुर्भिः कुमुदं भवेत् ।  
अर्धेन पद्ममर्धेन कम्पं द्व्यर्धांशकैर्गलम् ॥  
अंशेन कम्पमर्धेन पद्मं द्व्यंशेन वाजनम् ।  
अर्धेन पद्ममेकेन कम्पमर्धेन पद्मकम् ॥

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<i>ekams'am jalajam proktam galam ardha's'ato bhavet //</i>	44
<i>u'rdhvapadmam tatha'rdha'ms'am caturbhih kumudam bhavet /</i>	
<i>ardhena padmam ardhena kampamdvyardha'ms'akair galam //</i>	45
<i>ams'ena kampam ardhena padmam dvyams'ena va'janam /</i>	
<i>ardhena padmam ekena kampam ardhena padmakam //</i>	46

Padmaka in 1 part; gala in half part; urdhva padma in half part; kumuda in 4 parts; padma in half part; kampa in half part; gala in two and a half parts; kampa in one part; padma in half part; vajana in 2 parts; padma in a half part; kampa in one part and padma in a half part.

एकेन जन्म द्वाभ्यां तु पद्ममेकेन कम्पकम् ।	
षडंशा जगती वेदभागं च कुमुदं भवेत् ॥	४७
एकांशं कम्पकणौ दृग्भागं भागेन निर्मितम् ।	
कम्पमेकेन कर्तव्यं वाजनं द्वयंशं इष्यते ॥	४८
एकांशं कम्पकं पद्मं सार्धेनार्धेन कम्पकम् ।	
षड्विंशत्यंशकं प्रोक्तं सर्वस्मिन् धाम्नि योजयेत् ॥	४९

<i>ekena janma dva'bhya'm tu padmam ekena kampakam /</i>	
<i>s''ad'ams'a' jagati' vedabha'gam ca kumudam bhavet //</i>	47
<i>eka'ms'am kampakarn.au dr'gbha'gam bha'gena nirmitam /</i>	
<i>kampam ekena kartavyam va'janam dvyams'am is''yate //</i>	48
<i>eka'ms'am kampakam padmam sa'rdhena'rdhena kampakam /</i>	
<i>s''ad'vims'atyams'akam proktam sarvasmin dha'mni yojayet //</i>	49

Janma in 1 part; padma in 2 parts; kampaka in 1 part; jagati in 6 parts; kumuda in 4 parts; kampa in 1 part and karna in 1 part; dr'g moulding in 1 part; kampa in 1 part; pattika in 2 parts; kandhra in 2 parts; vajana in 2 parts; kampaka in 1 part; padma in half part and kampaka in half part. These are for the adhis't'ha'na whose height is divided into 26 equal parts. Such base is fit to be designed in all types of building.

द्विभागं जन्म संप्रोक्तं एकांशं पद्मं इष्यते ।	
एकेन कम्पकं पञ्चभागेन जगती भवेत् ॥	५०

कुमुदं चतुरश्रं स्यादेकं पद्मं तु भागतः ।	
कपकणौ द्विभागेन एकं पद्मं तथाब्जकम् ॥	५१
वाजनं तु द्विभागं स्यात्कम्पमंशेन कीर्तितम् ।	
एवं स्यात्पादबन्धं तु छेदनीयं यथोचितम् ॥	५२
देवानां च द्विजादीनां चतुर्णामपि योग्यकम् ।	

<i>dvibhagam janma samproktam eka'ms'am padmam is'yate /</i>	
<i>ekena kampakam pan'cabha'gena jagati' bhavet ॥</i>	50
<i>kumudam caturams'am sya'd ekam padmam tu bha'gatah /</i>	
<i>kampakarn.au dvibha'gena ekam kampam तथा'bjakam ॥</i>	51
<i>va'janam tu dvibha'gam sya't kampam ams'ena ki'rtitam /</i>	
<i>evam sya't pa'dabandham tu chedani'yam yathocitam ॥</i>	52
<i>deva'na'm ca dvija'ti'na'm catur.n.a'mapi योग्यकम् /</i>	

Janma in 2 parts; padma in 1 part; kampaka in 1 part; jagati in 5 parts; kumuda in 4 parts; padma in 1 part; kampaka in 2 parts; kampa in 1 part and padma in 1 part; vajana in 2 parts; kampa in 1 part. This is the mode of arrangements of various members prescribed for the pa'dabandha type of adhis't'ha'na. These proportions could be modified as needed to harmony and elegance. This is fit for the shrines of the gods, houses of the brahmins and even for all the four castes.

प्रतिबन्धं प्रवक्ष्यामि त्रयोविंशति भाजिते ॥	५३
अष्टांशा जगती प्रोक्ता कुमुदं तत्समानकम् ।	
आलिङ्गं अर्धभागं स्यात् द्वाविंशत्यंशके कृते ॥	५४
तदेवं कुमुदं प्रोक्तं वाजनं स्यात्कपोतकम् ॥	५५
प्रत्युत्सेधं त्रिभागेन साब्जकं पञ्चभागतः ।	
देवद्विजनरेन्द्राणां प्रशस्तं नान्यजातिषु ॥	५६

<i>pratibandham pravaks'ya'mi trayovims'ati bha'jite ॥</i>	53
<i>as't'a'ms'a' jagat' prokta' kumudam tatsamanakam /</i>	
<i>a'lin'gam ardhabha'gam sya'd dva'vims'atyams'ake kr'te ॥</i>	54
<i>tadevam kumudam proktam va'janam sya'tkapotakam ॥</i>	55

*pratyutsedham tribha'gena sa'bjakam pan''cabha'gatah/  
devadvija narendra'n.a'm pras'astam na'nya ja'tis''u* //

56

Now I will explain the details related to the pratibandha type of adhis''t'ha'na. If the total height of the base is divided into 23 parts, jagati takes 8 parts and kumuda takes 8 parts. A'lin'ga (fillet) takes a half part and the other members of the base are to be held as explained before. If the total height is divided into 22 equal parts, kumuda takes 8 parts as before and vajana and kapota take half part each. Prati takes 3 parts and padma takes 5 parts. This kind of adhis''t'ha'na is highly recommended for the devas, brahmins and the kings(kshatriyas). This is not fit for other castes.

अष्टांशं अंबुजं प्रोक्तं कण्ठभागे च भागतः ।  
अम्बुजं कुमुदं भूतैरेकांशं पद्ममिष्यते ॥  
आलिङ्गस्य द्विभागं स्यात्तथैवान्तरितं मतम् ।  
प्रत्युत्सेधं त्रिभागेन साब्जक्षेपणं अंशुकम् ॥  
तृतीयं विंशतिभागैः कल्पयेत्कल्पवित्तमः ।

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*as''t'a'ms'am ambujam proktam kan.t'habha'ge ca bha'gatah/  
ambujam kumudam bhu'taireka'ms'am padmam is''yate* //  
*a'lin'gasya dvibha'gam sya't tathaiva'ntaritam matam/  
pratyutsedham tribha'gena sa'bjaks''epan.am ams'ukam* //  
*tr'ti'yam vims'atibha'gaih kalpayet kalpavittamah* /

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58

Eight parts are for the padma; one part is for the kan.t'ha(neck); 5 parts are for the padma and kumuda; one part is for the padma; 2 parts are for the a'lin'ga(fillet); 2 parts are for the antarita (fillet); 3 parts are for the height of prati. One part is for the padma and projection(kshepana). In this way, the architect who is the foremost among the knowers of this technique should design the base whose height is divided into 23 equal parts.

अष्टभागं महापद्मं रन्ध्रकेनांशतो ऽम्बुजम् ॥  
वृत्तं तु पञ्चभागेन भागेनोर्ध्वाम्बुजं भवेत् ।  
कम्पमेकेन कर्णस्तु त्रिभिरंशेन वाजनम् ॥  
इन्द्रांशेन कपोतस्तु सार्धद्वयंशेन कल्पितम् ।

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आलिङ्गान्तरिते द्वाभ्यां प्रतिभागद्वयेन तु ॥  
अर्धाशेनोर्ध्व कम्पं तु भागेन त्रिंशदंशके ।

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*as''t'abha'gam maha'padmam randhrakena'ms'ato ambujam ॥ 59*  
*vr'ttam tu pan''cabha'gena bha'genordhva'mbujam bhavet ॥*  
*kampam ekena karn.astu tribhirsams'ena va'janam ॥ 60*  
*indra'ms'ea kapotastu sa'rdhadvyams'ena kalpitam ॥*  
*a'lin'ga'ntarite dva'bhya'm pratibha'ga dvayena tu ॥ 61*  
*ardha'ms'enordhva kampam tu bha'gena trims'adams'ake ॥*

Mahapadma takes 8 parts; padma takes one part out of 9 parts; circular band(vr'tta) takes 5 parts; u'rdhva padma takes 1 part; kampa takes 1 part; karma takes 3 parts; va'jana takes 1 part; kapota takes two and a half parts; a'lin'ga and antarita take 2 parts each; prati takes 2 parts and u'rdhva kampa takes a half part. In the base whose height is divided into 30 equal parts, these are the proportionated members.

एकविंशति भागे तु जन्मभागेन कीर्तितम् ॥  
सार्धेन पद्ममर्धेन कम्पं स्यात्सप्तभागतः ।  
जगती कुमुदं षड्भिरैकेनालिङ्गमंशुके ॥  
प्रोक्तमन्तरितं द्वाभ्यां प्रतिसाब्जं तु वाजनम् ।  
एकभागेन कर्तव्यं लतापत्रादि शोभितम् ॥

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*ekavims'ati bha'ge tu janmabha'gena ki'rtitam ॥ 62*  
*sa'rdhena padmam ardhena kampam sya'tsapta bha'gatah ॥*  
*jagati' kumudam s''ad'bhir ekena'lin'gagam ams'ake ॥ 63*  
*proktam antaritam dva'bhya'm pratisa'bjam tu va'janam ॥*  
*ekabha'gena kartavyam lata'patra'di s'obhitam ॥ 64*

If the total height is divided into 21 equal parts, janma takes 1 part; padma takes one and half parts; kampa takes a half part; jagati takes 7 parts; kumuda takes 6 parts; a'lin'ga takes 1 part; antarita takes 2 parts; prati and padma take 1 part and vajana takes 1 part. The base designed in this way should be decorated with creepers and other depictions for the sake of elegant appearance.

द्वात्रिंशद्भ्राजिते तुङ्गे जन्म द्वाभ्यां अथैकतः ।	
वाजनं स्यान्महापद्मं सप्तभागेन कीर्तितम् ॥	६५
कर्णस्त्वंशेन पद्मं स्यादेकं वेदेन वृत्तकम् ।	
अब्जमेकेन कम्पं स्यादंशमग्र्यंशकैर्गलम् ॥	६६
कम्पमेकेन तद्वत्स्यात्पद्मं वेदैः कपोतकम् ।	
आलिङ्गान्तरिते द्वाभ्यां प्रतिभागद्वयेन तु ॥	६७
सपद्मकम्पमेकेन सर्वालङ्कार शोभितम् ।	

<i>dva'trims'ad bhajite tun'ge janma dva'bhya'm athaikatah /</i>	
<i>va'janam sya'n maha'padmam saptabha'gena ki'rtitam ॥</i>	65
<i>karn.astvams'ena padmam sya'dekam vedena vr'ttakam /</i>	
<i>abjam ekena kampam sya'dams'am agnyams'akair galam ॥</i>	66
<i>kampam ekena tadvatsya't padmam vedaih kapotakam /</i>	
<i>a'lin'ga'ntarite dva'bhya'm pratibhaga dvayena tu ॥</i>	67
<i>sapadmakampam ekena sarva'lan'ka'ra s'obhitam /</i>	

If the total height of the base is divided into 32 equal parts, janma takes 2 parts; va'jana takes 1 part; mahapadma takes 7 parts;karna takes 1 part; padma takes 1 part; vr'tta takes 4 parts; padma takes 1 part; kampa takes 1 part; gala takes 3 parts; kampa takes 1 part; padma takes 1 part; kapota takes 4 parts; a'lin'ga takes 2 parts; antarita takes 2 parts; prati takes 2 parts; kampa and padma take 1 part. The base designed in this way should be furnished with all sort of decorative elements.

एकेन जन्मषड्भागैर्जगती शरभागिकम् ॥	६८
कुमुदं भागवेत्रं स्यात् त्रिभिः कण्ठः प्रकीर्तितः ।	
एकेन कम्पमंशेन गलं त्र्यंशैः कपोतकम् ॥	६९
एकं कम्पं भवेदुच्चैः कृते द्वाविंशकांशके ।	

<i>ekena janma s''ad'bha'gair jagati' s'arabha'gakam ॥</i>	68
<i>kumudam bha'gavetram sya't tribhih kan.t'hah praki'rtitah /</i>	
<i>ekena kampam ams'ena galam tryams'aih kapotakam ॥</i>	69
<i>ekam kampam bhaveduccaih kr'te dva'vims'aka'ms'ake /</i>	

If the total height of the base is held to be of 22 equal parts, janma takes 1 part; jagati takes 6 parts; kumuda takes 5 parts; netra takes 1 part; kan.t'ha takes 3 parts; kampa takes 1 part; gala takes 1 part; kapota takes 3 parts; and kampa takes 1 part.

तत्तदेव भवेदूर्ध्वं भागेनान्तरितं भवेत् ॥	७०
द्वाभ्यां प्रतिरथांशेन गलत्र्यंशैः कपोतकम् ।	
सार्धजं वार्धजं कम्पं महापद्मं शरांशकम् ॥	७१
गलमंशेन भागेन गलवृत्तं त्रिभागिकम् ।	
पद्ममंशं भवेत्कम्पं अंशेन परिकीर्तितम् ॥	७२
अंशेनान्तरितं द्वाभ्यां प्रतिरंशेन वाजनम् ।	

<i>tatadeva bhavedu'rdhvam bha'gena'ntaritam bhavet ॥</i>	70
<i>dva'bhya'm pratratha'ms'ena gala tryams'aih kapotakam ॥</i>	
<i>sa'rdhajam va'rdhajam kampam maha'padmam s'ara'ms'akam ॥</i>	71
<i>galam ams'ena bha'gena galavr'ttam tribha'gikam ॥</i>	
<i>padmam ams'am bhavetkampam ams'ena pariki'rtitam ॥</i>	72
<i>ams'ena'ntaritam dva'bhya'm pratrams'ena va'janam ॥</i>	

The upper portion of the base gets formed in this way: Antarita takes 1 part; prati takes 2 parts; gala takes 7 parts; kapota takes 3 parts; kampa takes one and a half or half part. Mahapadma takes 5 parts; gala takes 1 part; gala vr'tta takes 3 parts; padma takes 1 part; kampa takes 1 part; antarita takes 1 part; prati takes 2 parts and va'jana takes 1 part.

द्वाभ्यां जन्मांशतः पद्मं कम्पमेकेन कीर्तितम् ॥	७३
जगती पञ्चभागेन वेदांशैः कुमुदं भवेत् ।	
एकांशं पद्ममेकेन पद्मं कण्ठो द्विभागतः ॥	७४
कम्पमंशेन भागेन पद्मं द्वाभ्यां कपोतकम् ।	
एकेन कम्पमंशेन त्र्यंशं द्वाभ्यां प्रतिर्भवेत् ॥	७५
अंशेन वाजनं तुङ्गे कृते षड्विंशकांशके ।	
त्र्यंशं प्रतिश्च कम्पं च त्यक्त्वान्यैरन्यदिष्यते ॥	७६

<i>dva'bhya'm janma'ms'atah padmam kampam ekena ki'rtitam   </i>	73
<i>jagati' pan" cabhagena veda'ms'aih kumudam bhavet  </i>	
<i>eka'ms'am padmam ekena padmam kan.t'ho dvibha'gatah   </i>	74
<i>kampam ams'ena bha'gena padmam dva'bhya'm kapotakam  </i>	
<i>ekena kampam ams'ena tryams'am dva'bhya'm pratirbahvet   </i>	75
<i>ams'ena va'janam tunge kr'te s" ad'vims'aka'ms'ake  </i>	
<i>trayams'am pratis'ca kampam ca tyaktva'nyairanyadis"yate   </i>	76

If the total height of the base is held to be of 26 equal parts, janma takes 2 parts; padma takes 1 part; kampa takes 1 part; jagati' takes 5 parts; kumuda takes 4 parts; padma takes 1 part; kan.t'ha takes 2 parts; kampa takes 1 part; padma takes 2 parts; kapota takes 1 part; kampa takes 3 parts; prati takes 2 parts and va'jana takes 1 part. It is desired by others to leave out the kampa part and to hold the prati to be of 3 parts.

एकेन जन्म भागाभ्यां पद्ममंशेन कम्पकम् ।  
जगती चतुरंशेन कम्पं पद्मं द्विभागकम् ॥ ७७  
कम्पमंशेन भागेन पद्मं वृत्तं त्रिभिर्भवेत् ।  
एकांशं पद्ममालिङ्गं अंशं अन्तरितं तथा ॥ ७८  
द्वाभ्यां प्रतिश्च भागेन वाजनं पञ्चविंशके ।

<i>ekena janma ba'ga'bhya'm padmam ams'ena kampakam  </i>	
<i>jagati' caturams'ena kampam padmam dvibha'gakam   </i>	77
<i>kampam ams'ena bha'gena padmam vr'ttam tribhir bhavet  </i>	
<i>eka'ms'am padmam a'lin'gam ams'am antaritam tatha'   </i>	78
<i>dva'bhya'm pratis'ca bha'gena va'janam pan" cavims'ake  </i>	

If the total height of the base is held to be of 25 equal parts, janma takes 1 part; padma takes 2 parts; kampa takes 1 part; jagati' takes 4 parts; kampa takes 2 parts; padma takes 2 parts; kampa takes 1 part; padma takes 3 parts; vr'tta takes 3 parts; padma takes 1 part; a'lin'ga takes 1 part; antarita takes 1 part; prati takes 2 parts and va'jana takes 1 part.

यवमेकं समारभ्य चैकैकविवर्धनात् ॥ ७९  
पञ्चमात्रान्तकं वृद्धिमाधिक्यं वा प्रकल्पयेत् ।



*yavam ekam sama'rabhya caikaika vivardhana't* ॥

79

*pan''cama'tra'ntakam vr'ddhim a'dhikyam va' prakalpayet* ।

Starting from one yava-measure and increasing by one yava each time, the architect may go up to 5 yava-measure to increase the obtained measure, if the harmony of the design needs such increase. Exceeding this limit of 5 yavas, the obtained measure should not be increased.

मसूरकमधिष्ठानं वस्त्वाधारं धरातलम् ॥

८०

तलं कुट्टिममाद्यङ्गं पर्यायवचनानि हि ।

*masu'rakam adis''t'ha'nam vastva'dha'ram dhara'talam* ॥

80

*talam kut't'imam a'dyan'gam parya'ya vacana'ni hi* ।

*Masu'raka, adhis''t'ha'na, vastva'dha'ra, dhara'tala, tala, kut't'ima, a'dyan'ga* – these are synonymous words.

जगत्या निष्क्रमो यावत् तावदेव च कैरवे ॥

८१

अंबुजानां च सर्वेषां स्वे स्वे यो निष्क्रमो मतः ।

वेत्राणामपि सर्वेषां चतुर्भक्तैक निर्गमः ॥

८२

स्वसमो वा त्रिभागो वा महावाजन निर्गमः ।

एवं निवृत्तमेवं स्यात् शोभाबलवशेन वा ॥

८३

*jagatya' nis''kramo ya'vat ta'vadeva ca kairave* ॥

81

*ambuja'na'm ca sarves''a'm sve sve yo n is''kramo matah* ।

*vetran.a'm api sarves''a'm caturbha'gaika nirgamah* ॥

82

*svasamo va' tribha'go va' maha'va'jana nirgamah* ।

*evem nivr'ttam evam sya't s'obha'bala vas'ena va'* ॥

83

The projection of kumuda(torus) should be up to the projection of jagati(plinth). The projection of lotuses(doucines) should be equal to their height. The projection of vetras(top of the row of leaves) should be equal to one fourth of the height of the rows. The projection of maha vajana

(the greater string course) should be equal to its height or to three fourth of that height. In this way, the designing of these members should be such that as to increase the elegance and strength of the base.

प्रवेशनिर्गमौ कार्यौ सर्वाङ्गानां मसूरके ।  
प्रतिच्छेदो न कर्तव्यो सर्वत्रैव विचक्षणैः ॥ ८४

*praves'a nirgamo ka'ryo sarva'n'ga'na'm masu'rake /*  
*praticchedo na kartavyo sarvatraiva vicaks'an.aih //* 84

The projection and recess of all the mouldings should be calculated according to the directions given above. Under no circumstance, the skilled architect should consider fractional measures for the stereobate ( which tops the base) or alter the original measures obtained.

द्वारार्थं यः परिच्छेदस्सम्पद्द्वारं च नेत्यलम् ।  
स्वायम्भुवादि लिङ्गेषु प्रतिच्छेदो न दोषकृत् ॥ ८५

*dva'ra'rtham yah paricchedas sampaddva'ram ca netyalam /*  
*sva'yambhuva'di lin'ges'u praticchedo na dos'akr't //* 85

If the original measure of the stereobate is altered with fractional measures for the purpose of fixing the entrance or door, such entrance or door will be rendered inauspicious. But, in the case of self-manifest linga and others, such alteration by fractions will not create any bad effect.

पादबन्धमधिष्ठानं छेदनीयं यथोचितम् ।  
जन्मादि पञ्चवर्गेषु तत्तदंशे ऽवसानके ॥ ८६

*pa'dabandham adhis't'ha'nam chedani'yam yathocitam /*  
*janma'di pan'ca varges'u tatadams'e avasa'nake //* 86

If necessary, the measures of the *pa'dabandha* base may be altered by fractional measures. Such alterations should be above any one of its five main mouldings from the plinth onwards, up to the edge of such mouldings.

पट्टिकाङ्गे त्वधिष्ठानैरन्यस्मिन्नेवमूह्यताम् ।  
तदधिष्ठानमानं च श्रूयतां मुनिपुङ्गवाः ॥

८७

*pat't'ika'n'ge tvadhis''t'hanairanyasminnaivam u'hyata'm |  
tadadhis''t'ha'nama'nam ca s'ru'yata'm munipun'gava'h ||*

87

In the same way, even for prati and other mouldings of the base, alterations could be considered according to the rules. O. the foremost Sages!, now listen to the details with regard to the height of the base(adhis''t'ha'na).

देवानां स्याच्चतुर्हस्तं द्विजानां तत्समो भवेत् ।  
नृपाणां त्रिकरं सार्धं द्विहस्तं यौवराजकम् ॥  
द्विहस्तं वणिजातेकहस्तं शूद्रस्य कीर्तितम् ।  
एतज् जातिवशाद् भूमिवशादत्रैव कथ्यते ॥

८८

८९

*deva'na'm sya'ccaturhastam dvija'na'm tatsamo bhavet |  
nr'pa'n.a'm trikaram sa'rdham dvihastam yauvara'jakam ||  
dvihastam va'n.ijateka hastam s'u'drasya ki'rtitam |  
etaj ja'tivas'a'd bh'u'mivas'a'datraiva kathyate ||*

88

89

For the gods, the height of the base should be 4 hastas; that for the brahmins is also 4 hastas; for the kings, 3 hastas; for the designated princes two and a half hastas; for the merchants, 2 hastas and for the workers(sudras), one hasta. Such height is according to the order of the castes. Now, the height of the base according to the number of storeys is explained.

दण्डात् षण्मात्रहत्यात्तु द्वादशाद्यात् त्रिभूमिकात् ।  
त्रितलोत्तमस्येष्टं पादेनो नं द्विहस्तकम् ॥  
महत्तराणां क्षुद्राणां मानमेवात्र चानयेत् ।

९०

*dan.d'a't s''an.ma'tra hatya'ttu dva'das'a'dya't tribhu'mikam /  
tritalottamasyes''t'am pa'dononam dvihastakam //* 90  
*mahattara'n.a'm ks''udra'n.a'm ma'nam eva'tra ca'nayet /*

Starting with the height of one danda(rod or pole) for the base of the building with twelve storeys and decreasing by six angulas for each storey below up to the three storeyed building, the height of the base pertaining to the foremost type of three storeyed building could be arrived at one and three fourth hasta. For the greater buildings as well as for the smaller buildings, the height of the base should be calculated in the same way.

मसूरकोन्नतं पञ्चहस्तैर्द्वात्रिंशदङ्गलम् ॥	९१
त्रिंशदङ्गलं मूलं वा द्विद्वयङ्गलं विवर्धनात् ।	
अष्टत्रिंशाङ्गलं चान्ते त्रयोदश विशालतः ॥	९२
षडादीनां तु पञ्चानामेकत्रिंशाङ्गलादितः ।	
नवत्रिंशाङ्गलं तस्याच्चतुर्दश करस्य तु ॥	९३
त्रिचतुर्हस्तयोर्धाम्नोस्तन्नीत्यैव विनिश्चयः ।	

*masu'rakonnatam pan''ca hastairdva'trims'ad an'gulam //* 91  
*trims'adan'gula mu'lam va' dvidvyan'gula vivardhana't /*  
*as''t'atrim's'a'n'gulam ca'nye trayodas'a vis'a'latah //* 92  
*s''ad'a'di'na'm tu pan''ktya'na'm ekatrim's'an'guladitah /*  
*navatrim's'a'n'gulam tasya'c caturdas'a karasya tu //* 93  
*tricatur hastayor dha'mnos tanni'tyaiva vinis'cayah /*

If the height of the base is 5 hastas, the height of the plinth should be 32 angulas. Or, the height of the plinth may be from 30 angulas to 38 angulas, increasing the height by 2 angulas successively. The width of the plinth should be 13 angulas. If the height of the base is from 6 hastas to 10 hastas, the height of the plinth should be 31 angulas. If the height of the base is 14 hastas, the height of the plinth should be 39 angulas. In those houses in which the height of the base is 3 hastas or 4 hastas, the height of the plinth should be calculated and ascertained in the same way.

आत्तोत्सेधांशमानं वाधिष्ठानस्य विधीयते ॥	९४
तत्तत्पादोदयार्धेन षडष्टांशोनमानतः ।	
अधिष्ठानोच्छ्रयो वा स्यात् पादतुङ्गेनमेव वा ॥	९५
त्रिभागाद्रवि भागान्तं त्यक्त्वाधिष्ठानतुङ्गकम् ।	
भागेन वा प्रकर्तव्यं अङ्गुलैर्वा यवैस्तु वा ॥	९६

<i>a'ttosedha'ms'a ma'nam va'dhis''t'ha'nasya vidhi'yate ॥</i>	94
<i>tattatpa'dodaya'rdhena s''ad'as''t'a'ms'ona ma'natah ॥</i>	
<i>adhis''t'hanocchrayo va' sya't pa'datun'gonam eva va' ॥</i>	95
<i>tribha'ga'dravi bha'ga'ntam tyaktva'dhis''t'ha'na tun'gakam ॥</i>	
<i>bha'gena va' prakartavyam an'gulair va' yavaistu va' ॥</i>	96

Or, the height of the base may be calculated from the obtained height of the plinth. Another method of calculating the height of the base is to hold the height to be less by 6 or 8 parts than the half the height of the corresponding pillar. Or it may be held to be less than the height of the pillar by one fourth. Or, leaving out 3 to 12 parts of the height of the pillar, the remaining height may be taken as the height of the base. The fractions may be in terms of angula or yava-grain.

न्यूनं वाप्यधिकं वापि कारयेत्कर्तुरिच्छया ।	
अधिष्ठानादि षड्वर्गेप्येवमेव समाचरेत् ॥	९७

<i>nyu'nam va'pyadhikam va'pi ka'rayet karturicchaya' ॥</i>	
<i>adis''t'ha'na'di s''ad'vargep yevameva sama'caret ॥</i>	97

The height may be decreased or increased by these fractions as desired by the master of the building. The height of the unit-pillar comprising six component parts from the base (adhis''t'ha'na) and others is to be calculated in the same way.

। इति कामिकाख्ये महातन्त्रे उपपीठाधिष्ठानविधिः द्विपञ्चाशत्तमः पटलः ।

। iti kamika'khye maha'tantre upapi't'ha'dhis''t'ha'navidhih dvipan''ca's'attamah pat'alalah ।

This is the 52<sup>nd</sup> chapter titled “Directions for the Construction of the Pedestal and Base” in the Great Tantra called Ka'mika

## ५३ पादमानविधि पटलः

### 53 PA'DAMA'NA VIDHI PAT'ALAH

#### 53 Proportionated Parts of the Columns

अतः परं प्रवक्ष्यामि पादमानं विचक्षणाः ।

पादश्च द्विविधो होमस्तम्भस्स्यात्प्रतिपादकः ॥

१

*atah param pravaks''ya'mi pa'dama'nam vicaks''an.a' /  
pa'das'ca dvividho homastambhassya't pratipa'dakah ॥*

1

Next in order, O, the Sages well skilled in the techniques of architecture, I will explain the proportionated parts of pillars. In the treatises on architecture, pillars are said to be of two kinds – *homastambha* and *pratistambha*.

अधिष्ठानोपगूढस्तु निर्घास्तम्भ इष्यते ।

प्रतिस्तम्भवृतेरूर्ध्वे चोत्तरान्त समायतिः ॥

सवितस्त्यष्टहस्तोच्चः प्रतिस्तम्भोदयो मतः ।

२

*adhis''t'ha'nopagud'hastu nigha'tastambha is''yate /  
pratistambhavrrteru'rdhve cottara'nta sama'yatih ॥  
savitastyas''t'hastocchah prtistambhodayo matah /*

2

The pillars whose base remains concealed under the ground are called *nirghatastambhas*. The height of *pratistambhas*(pillars of the ground floor of muti-storey building), when measured from the rounded moulding of the base to the architrave should be eight and a half hastas.

अयं द्वादशभूमेस्स्यात्तलं प्रति तलं प्रति ॥

वितस्त्याः क्षपयेदेकभूमौ त्रिकर इष्यते ।

अनेनैव क्रमान्नेयं षोडशक्षमान्तमेव हि ॥

३

४

*ayam dva'das'abhumessya't talam prati talam prati || 3*  
*vitastya'h ks''apayedeka bhuma'au trikara is''yate |*  
*anenaiva krama'nneyam s''od''as'aks''ma'ntam eva hi || 4*

This height of pratistambha is said for the buildings with 12 storeys. Subtracting one vitasti (half a hasta, that is 12 angulas) for each storey above, the height of the pillars of the twelfth storey comes to 3 hastas. In the same way, the height of the pillars of sixteen storey building should be calculated.

द्व्यन्तराणां च षड्वेदाङ्गुलेन क्षय इष्यते ।  
जातीतराणां क्षपणं द्वाभ्यां वा त्र्यङ्गुलेन वा ॥ ५

*dvyantara'n.am ca s''ad'veda'n'gulena ks''ya is''yate |*  
*ja'ti'tara'n.a'm ks''apan.am dva'bhya'm va' tryan'gulena va' || 5*

For the two storeyed building, the reduction in height should be by 6 angulas and 4 angulas. For the other types of buildings, the reduction in height may be by 2 angulas or 3 angulas.

रविभौमस्य विसृतिरष्टाविंशतिमात्रकम् ।  
द्व्यङ्गुलेन क्षयौ भूमौ भूमावेव षडङ्गुला ॥ ६  
एकभूस्तम्भविस्तारस्तलोपरि तले मतम् ।  
द्व्यन्तराणां च सर्वेषां द्वाभ्यां वा त्रिभिरङ्गुलैः ॥ ७

*ravibhaumasya visr'tiras''t'a'vims'ati ma'trakam |*  
*dvyan'gulena ks''ayau bhuma'au bhuma'veva s''ad'an'gula' || 6*  
*ekabhu'stambha vista'ras talopari tale matam |*  
*dvyantara'n.a'm ca sarves''a'm dva'bhya'm va tribhira'n'gulaih || 7*

The width or diameter of the ground floor pillars of 12 storeyed building should be 28 angulas. Subtracting 2 angulas for each storey above, the width or diameter of the pillar of twelfth storey comes to 6 angulas. For the two storeyed building, the height of the pillars should be reduced by 2 angulas or 3 angulas.

ऊनाधिक्ये प्रकर्तव्ये तथान्येषां प्रकल्पयेत् ।  
आत्ताधिष्ठानतुङ्गेन द्विगुणः पादतुङ्गकः ॥

८

*u'na'dhikye prakartavye tatha'nyes'a'm prakalpayet |  
a'tta'dhis't'ha'na tungena dvigun.ah pa'da tun'gatah ||*

8

The reduction or increase applied to the pillars of the ground floor should be maintained in the height of the pillars of the successive storeys above. The height of the pillar could be determined even from the height obtained for the base. The height of the pillar should be twice the height of the base.

अथवात्तांशमानेन स्तम्भदैर्घ्यं प्रकल्प्यताम् ।  
आत्तोत्सेधांशमानं तु षट्सप्ताष्टनवांशकम् ॥  
हीनं वाप्यधिकं वापि स्तम्भोत्सेधं प्रकल्पयेत् ।  
अथवा स्तम्भतुङ्गे तु वसुनन्ददशांशके ॥  
विस्तारस्त्वेकभागस्यात्सर्वे यद्द्वारुपादके ।  
तद्व्यासार्धं च पादेन त्रिद्वयंशं वा प्रकल्पयेत् ॥

९

१०

११

*athava'tta'ms'a ma'nena stambha dairghyam prakalpyata'm |  
a'ttosedha ma'nam tu s'ad'sapta's't'a nava'ms'kam ||  
hi'nam va'pyadhikam va'pi stambhotsedham prakalpayet |  
athava' stambhatun'ge tu vasunanda das'a'ms'ake ||  
vissta'rastveka bha'gassya't sarve ydda'ru pa'dake |  
tadvysa'rdham ca pa'dena tridvyams'am va prakalpayet ||*

9

10

11

In an alternate way, the height of the pillars could be determined from the height obtained for a single part or member of the base. Or, the width of the pillar may be determined from the height of the pillar. The width of the pillar may be one sixth, one seventh, one eighth or one ninth of its height. Or, the width or the diameter may be one eighth, one ninth or one tenth of the height. This method is specially applicable to the wooden pillars. Half, one fourth or two third of this measure may be taken to be the width or diameter.



भित्तिस्तम्भ विशालं यत्तेन द्वित्रिगुणं मतम् ।  
शिलास्तम्भविशालं स्याद्यथेष्टं वा प्रकल्पयेत् ॥

१२

*bhittistambha vis'a'lam yattena dvitrigun.am matam /  
s'ila'stambha vis'a'lam sya'd yathes't'am va' prakalpayet ॥*

12

When the pillar is designed with stone, its width should be twice or three times the width of the pilaster(wall-pillar). Or the width of the stone pillar may be taken as desired by the chief architect.

षडंशं तु समारभ्य द्वादशांशसमावधि ।  
भागं कृत्वैकभागेन वोर्ध्वोर्ध्वं स्तम्भतुङ्गता ॥

१३

*s''ad'ams'am tu sama'rabhya dva'das'a'ams'a sama'vadhi /  
bha'gam kr'tvaika bha'gena vordhvordhvam stambha tungakam ॥*

13

Having divided the total height into 6 to 12 parts, the height of the pillar may be increased by one part. Such increase should be maintained for all the members, one above the other.

मूलादग्रं यथा प्रोक्तं कुड्यं चापि तथा मतम् ।  
द्वित्रिवेदचतुर्दण्डः कुड्यविस्तार इष्यते ॥  
पञ्चषड्गुणितो वापि स्तम्भालङ्कार इष्यते ।

१४

*mu'la'dagram yatha'proktam kud'yam ca'pi tatha' matam /  
dvitriveda catur dan.d'ah kud'ya vista'ra is''yate ॥  
pan''cas''ad'gun.ito va'pi stambha'lan'ka'ra is''yate /*

14

The shape recommended for the top and bottom of the pilaster should be applied even to the top and bottom of the wall. The width of the wall should be 2, 3 or 4 dandas. Or, it may be 5 times or 6 times the decorative members of the pilasters.

उच्यते चतुरश्रं च वृत्तं वा तत्प्रकीर्तितम् ॥  
सर्वं तच्चतुरश्रं तु कुम्भमण्डी समन्वितम् ।

१५

ब्रह्मकान्तं विजानीयाद्व्यासत्रिगुण मानतः ॥	१६
मध्येऽष्टाश्रं पोटिकान्तं मध्याष्टाश्रं प्रकल्पयेत् ।	
सर्वत्राष्टाश्रं संयुक्तं कुम्भमण्ड्यादि संयुतम् ॥	१७
विष्णुक्रान्तं स्वयं नाम्ना कौमारं स्यात्षडश्रकम् ।	
भानुकान्तं तदग्रं स्यात्कलाश्रं चन्द्रकान्तकम् ॥	१८

<i>ucyate caturas'ram ca vr'ttam va' tatpraki'rtitam ॥</i>	15
<i>sarvam taccaturas'ram tu kumbhaman.d'i' samanvitam ॥</i>	
<i>brahmaka'ntam vija'ni'ya'd vya'sa trigun.a ma'natah ॥</i>	16
<i>madhye as''t'a's'ram potika'ntam madya's''t'a's'ram prakalpayet ॥</i>	
<i>sarvatra's't'a's'ra samyuktam kumbhaman.d'ya'di samyutam ॥</i>	17
<i>vis''n.uka'ntam svayam na'mna' kauma'ram sya'ts''ad'as'rakam ॥</i>	
<i>bha'nuka'ntam tadagram sya't kala's'ram candraka'ntakam ॥</i>	18

The shape of the pillar may be square or circular. The pillar which is in the shape of square from top to bottom and which is furnished with a pot-like capital(kumbha) and abacus(mandi) is known as brahma kanta. The pillar whose height is three times its width and whose middle section is octagonal is called potikanta. The pillar whose mid part is octagonal or which is octagonal from top to bottom and provided with pot-like capital and abacus is known as visnukanta. If the shape of the pillar is hexagonal from top to bottom, it is known as kaumara kanta. If it is twelve sided, it is called bhanukanta. If it is sixteen sided, it is called candrakanta.

मूले कर्ण प्रमाणेन चतुरश्रस्तदूर्ध्वतः ।	
पूर्वोक्ताकृतिसंयुक्ताः पूर्वाश्रा ननु कीर्तिताः ॥	१९

<i>mu'le karn.aprama'n.ena caturas'rastadu'rdhvatah ॥</i>	
<i>pu'rvokta'kr'ti samyukta'h pu'rva's'ra' nanu ki'rtita'h ॥</i>	19

If the pillar is in composite shape, that is square at the bottom and octagonal, 12 or 16 sided or circular above the bottom, it is called purvasra.

सर्वत्र वृत्तसंयुक्तं ईशकान्तमिति स्मृतम् ।	
समन्निभागमानेन चतुरष्टाश्रवृत्तकम् ॥	२०
कुम्भमण्ड्यादि सहितो रुद्रकान्तस्तु कीर्तितः ।	
शुक्लभेद समायुक्त ईशकान्तः प्रकीर्तितः ॥	२१

<i>sarvatra vr'ttasamyuktam i's'aka'ntam iti smr'tam /</i>	
<i>samatribhaga ma'nena caturas't'a's'ra vr'ttakam ॥</i>	20
<i>kumbhaman.d'ya'di sahito rudraka'ntastu ki'rtitah /</i>	
<i>s'uklabheda samayukta i's'aka'ntah praki'rtitah ॥</i>	21

The pillar whose shape is circular from top to bottom is called isvara kanta. The pillar which is with three equal sections in the shape of square, octagonal and circular and which is provided with pot-like capital and abacus is called rudra kanta. If the same pillar is associated with the depictions of different kinds of birds, it is called isa kanta.

पिण्डपाद इति प्रोक्तो मूले विपुल मानतः ।	
चतुरश्रस्तदूर्ध्वे तु षोडशाश्रादि संयुतः ॥	२२
स्यान्मूल चतुरश्रोऽसौ स्तम्भव्यासो द्वयेन च ।	
विस्तृतं तु तदूर्ध्वोच्चं मूले पद्मासनं भवेत् ॥	२३
यथेष्टाकृति शेषं तु मूलपद्मासनं भवेत् ।	
द्वित्रिदण्ड विशालोच्चो लूखलो यदि मूलतः ॥	२४
तदूर्ध्वे ऽष्टाश्रसंयुक्तस्स्यादुलूखलपादपः ।	

<i>pin.d'apa'da itiprokto mu'le vipulama'natah /</i>	
<i>caturas'ras tadu'rdhve tu s'od'as'a's'ra'di samyutah ॥</i>	22
<i>sya'nmu'la caturas'ro asau stambha vya'so dvayena ca /</i>	
<i>vistr'tam tu tadu'rdhvoccam mu'le padma'sanam bhavet ॥</i>	23
<i>yathes't'a'kr'ti s'es'am tu mu'lapadma'sanam bhavet /</i>	
<i>dvitridan.d'a vis'a'locco lu'khalo yadi mu'latah ॥</i>	24
<i>tadu'rdhve as't'a's'ra samyuktas sya'dulu'khala pa'datah /</i>	

The pillar whose bottom is designed with square shape in greater measures and with sixteen sided section above the square bottom is called pindapada. The pillar whose bottom is in square shape and whose width is 2 hastas and which is furnished with lotus moulding at the bottom and the top is called padmasana. The pillar which is provided with same features and whose remaining members have been designed as desired by the architect comes to be known as mula padmasana. If the bottom of the pillar is designed in the form of mortar and if that pillar is with a width of 2 hasta and a height of 3 hastas and if it is eight-sided, that pillar is known as lukala padapa.

उदयं तु चतुर्भागस्सिंहव्यालेभभूतकैः ॥	२५
नरनारियुतो मूले यथेष्टाकार संयुतः ।	
उपरिष्ठाच्च तन्नाम्ना पादाश्च बहवो मताः ॥	२६
स्तम्भार्धं निष्क्रमः कुड्यादष्टश्राणां विधीयते ।	
त्रिभागैकं च वृत्तानां वेदाश्राणां तु पादतः ॥	२७

<i>udayam tu caturbha'gas simhavaya'lebha bhutakaih ॥</i>	25
<i>narana'ri'yuto mu'le yates't'a'ka'ra samyutah ॥</i>	
<i>uparis't'a'cca tanna'mna' pada's'ca bahavo mata'h ॥</i>	26
<i>stambha'rdha nis'kramah kud'ya'das't'a's'ra'n.a'm vidhi'yate ॥</i>	
<i>tribha'kaikam ca vr'tta'na'm veda's'ra'n.a'm tu pa'datah ॥</i>	27

The height of the pillar should be divided into 4 parts. The pillar should be furnished with the depictions of lion, elephant, dwarf-forms, young man and young lady. Its base may be designed in the desired shape. The upper portion of the pillar should be octagonal, 12 sided or 16 sided according to its name. Thus, pillars are said to be of various kinds. The pilaster should be with a half projection from the wall. It should be octagonal at its middle. To the height of one third, it should be circular and to the height of one fourth, it should be square.

कुम्भश्चतुर्विधः प्रोक्तः सपादस्सार्ध एव च ।	
पादोनद्विगुणश्चैव द्विगुणस्तून्नतिक्रमात् ॥	२८
श्रीकान्तब्रह्मकान्तादि चन्द्रकान्ताः प्रकीर्तिताः ।	
भानुकान्त इति प्रोक्तस्तदुच्चे तु नवांशके ॥	२९

अंशेन दृक् चतुर्भागः कलशः कण्ठ एकतः ।	
आस्यमंशमथांशेन पद्ममर्धेन वृत्तकम् ॥	३०
अर्धेन हीनको कार्यौ स्तम्भद्विगुणमानतः ।	
कुम्भविस्तार उद्दिष्टश्चाध्यर्धं चास्यमीरितम् ॥	३१

<i>kumbhah caturvidhah proktah sapa'dassa'rdha eva ca /</i>	
<i>pa'donadvigun.as'caiva dvigun.astu'nnati krama't //</i>	28
<i>s'ri'ka'nta brahmaka'nta'di candraka'nta'h praki'rtita'h /</i>	
<i>bha'nuka'nta iti proktas taducce tu nava'ms'ake //</i>	29
<i>ams'ena dr'gcaturbha'gah kalas'ah kan.t'ha ekatah /</i>	
<i>a'syam ams'am atha'ms'ena padmam ardhena vr'ttakam //</i>	30
<i>ardhena hi'nako ka'ryau stambha dvigun.a ma'natah /</i>	
<i>kumbhavista'ra uddis't'as' ca'dhyardham ca'syam i'ritam //</i>	31

The pot-like member(kumbha) of the pillar is of 4 kinds. The kumbha with a height of one and one fourth hasta, with a height of one and a half hasta, with a height of one and three fourth hasta and with a height of two hastas. These are called srikanta, brahmakanta, candrakanta and bhanukanta respectively. If the total height of kumbha is divided into 9 equal parts, the druk(eye member) takes 1 part; kalasa(pot) takes 4 parts; neck(kant'ha) part takes 1 part; face(asya) takes 1 part; padma takes 1 part; vrutta takes a half part and hira member takes a half part. The diameter of the kumbha is twice the height of the pillar. Asya(face) takes a half part.

मूलपाद विशालं तु हीनको पादविस्तरौ ।	
दृक्कण्ठौ च विधातव्यो पादविस्तार मानतः ॥	३२
तद्विस्तार समायुक्तं ततो द्विगुणमूलतः ।	
किञ्चिदग्रं विहीनं स्यात्कमलं तदधो भवेत् ॥	३३

<i>mu'lapa'da vis'a'lam tu hi'nako pa'davistarau /</i>	
<i>dr'kkan.t'ho ca vidha'tavyo pa'davista'ra ma'natah //</i>	32
<i>tadvista'ra sama'yuktam tato dvigun.a mulatah /</i>	
<i>kin'citagram vihi'nam sya't kamalam tadadho bhavet //</i>	33

Thee hira should be with a width equal to the width of the pillar. Druk and kantha should be designed with a width of the pillar. It should be with an addition of a small measure of the width. From the base up to the height of 2 hastas, the edge of kantha should be reduced a little. Below that, lotus fillet should be provided.

अष्टांशाधिकाद्द्व्यासं अर्धपादेन तुङ्गकम् ।  
 मूलस्थानमधस्तात्स्याद्दण्डमानमथोच्यते ॥ ३४  
 त्रिगुणार्धयुता सा च चतुरश्रा समायता ।

*as''t'a'ms'a'dhika'd vya'sam ardhapa'dena tungakam /  
 mu'lastha'na adhasta't sua'd dan.d'ama'nam athocyate // 34  
 trigun.a'rdhayuta' sa' ca caturas'ra' sama'yata' /*

The width should be more than that of the lotus by a half part and the height should be equal to half of the height of the pillar. These are the proportions applicable to the portion below the base of the kumbha. The upper portion of the kumba should be with three and a half part. It should be in the shape of square.

मण्डिता पञ्चधा कृत्वा सार्धेन फलकासनम् ॥ ३५  
 तत्समं वेत्रमित्युक्तं मण्डी शेषेण कल्प्यताम् ।  
 दण्डाकारस्तु वेत्रान्तं पादाकार समो भवेत् ॥ ३६

*man.d'ita' pan''cadha' kr'tva' sa'rdhena phalaka'sanam // 35  
 tatsamam vetram ityuktam mun.d'i' s'es''en.a kalpyata'm /  
 dan.d'a'ka'rastu vetra'ntam pada'ka'ra samo bhavet // 36*

The abacus should be held in 5 equal parts. One and a half part is for the base of phalaka. One and a half part is for the vetra. The remaining portion should be designed with the features of the abacus. If the pillar is equally shaped up to the verta part, then it is said to be in the form of shaft.

पालिकाभा च पद्माग्रा तथा नागतलाकृतिः ।  
 त्रिधा मण्डी समसख्याता पादोर्ध्वे पोतिका भवेत् ॥ ३७  
 नागवृत्ता पत्रचित्रा समुद्रोर्मिरिति त्रिधा ।

*pa'lika'bha' ca padma'gra' tatha' na'gatala'kr'tih |  
tridha' man.d'i' sama'khya'ta' pa'dordhve potika' bhavet ||  
na'gavr'tta' patracitra' samudrormiriti tridha' |*

37

The abacus is said to be of three kinds – *palikabha*, *padmagra* and *nagatala*. The potika (bracket capital) should be designed above the top of the pillar. They are also known as *nagavrutta*, *patracitra* and *samudrormi* (waves of the ocean).

स्तम्भत्रिगुणमाना सा दण्डोदय समायुता ॥	३८
छायाक्षेपण संयुक्ता नागवृत्तेति कीर्तिता ।	
चतुर्दण्डसमायामा त्रिपादोदयसंयुता ॥	३९
छायाक्षेपणपत्रैश्च युक्ता पत्रविचित्रिता ।	
पञ्चदण्डसमायामा दण्डमान समोदया ॥	४०
चतुर्भगैकतानेन युक्ता युग्मैस्तरङ्गकैः ।	
यथेष्टैः पार्श्वयोश्चैव समुद्रोर्मिरिति स्मृता ॥	४१

*stambhatrigun.a ma'na' sa' dan.d'odaya sama'yuta' ||  
cha'ya' ks''epan.a samyukta' na'gavr'tteti ki'rtita' |  
caturdan.d'a sama'ya'ma' tripa'dodaya samyuta' ||  
cha'ya'ks''epan.a patrais'ca yukta' patra vicitrita' |  
pan''cadan.d'a sama'ya'ma' dan.d'ama'na samodaya' ||  
caturbha'gaikata'nena yukta' yugmaistaran'gakaih |  
yathes''t'aih pa'rs'vayos'caiva samudrormiriti smr'ta' ||*

38

39

40

41

That part which is with thrice the measure of the pillar and with a height of one hasta and which is applied with over- hang recess is said to be *nagavrutta*. That which is with the height of 4 hastas and thickness of three fourth hasta and which is applied with over-hang recess and mouldings of leaves is called *patracitrita*. That which is with the height of 5 hastas and a thickness of one hasta and which is provided with the mouldings of the waves of ocean up to one fourth of the said height on the desired sides of the pillar, is known as *smaudrormi*.

पोतिकानां च सर्वासां विस्तारः पादतस्समः ।	
तदुच्चस्त्रिभागेन तस्यास्त्वग्रे तु पट्टिका ॥	४२
तदर्धार्धेन कर्तव्यं तदधः क्षेपणं द्विजाः ।	
छायायामं तदुच्चार्धं त्रिद्वयं वाथ कल्पयेत् ॥	४३

<i>potika'na'm ca sarva'na'm vista'rah pa'datassamah  </i>	
<i>taduccastritribha'gena tasya'stvagre tu pat't'ika'   </i>	42
<i>tadardha'rdhena kartavyam tadadhah ks''epan.am dvija'h  </i>	
<i>cha'ya'ya'mam taducca'rdham tridvyams'am va'tha kalpayet   </i>	43

For all the pillars. the potika(bracket capital) should with a width equal to the width of the pillar. On the top of potika, there should be pattika(string course) with a height equal to one third, one half or one fourth of the height of potika. Below that there should be a over-hang(chaya) with a recess equal to half or two third of the width of the potika.

स्वव्यासार्धं त्रिभागं वा त्वग्रमण्डनमिष्यते ।	
सनालिकं समतलं सिंहव्यालादिमण्डितम् ॥	४४
मुष्टिबन्धोपरि क्षिप्तं व्यालाद्यैर्भूषितं तु वा ।	
पूर्वाश्रचतुरश्राणां नागवृत्ता प्रकीर्तिता ॥	४५

<i>svavya'sa'rdham tribha'gam va' tvagraman.d'anam is''yate  </i>	
<i>sana'likam samatalam simhavya'la'di man.d'itam   </i>	44
<i>mus''t'bandhipari ks''iptam vya'la'dyair bh'u's''itam tu va'  </i>	
<i>pu'rva's'ra caturas'ra'n.a'm na'gavr'tta' praki'rtita'h   </i>	45

The embellishment at the top should be with a width equal to half the width or equal to three fourth of the width of the pillar. It should be furnished with gargyle, a drum, depiction of lion, snake and such others. Above this there should be mushtibandh –projection beautified with the depiction of snake and other forms. It is recommended that for the pillars of purvasra type and square-shaped pillars, the nagavrytta moulding is suitable.

सर्वेषु चातिहारेषु पत्रचित्रा प्रकीर्तिता ।	
समुद्रोर्मिस्तथान्येषां पादानां फलका मता ॥	४६



*sarves"u ca'tiha'res"u patracitra' praki'rtita' /*

*samudrormistatha'nyes"a'm pa'da'na'm phalaka' mata' //*

46

For the pillars associated with atihara designs, patracitra moulding is suitable. For all other pillars, samudrormi moulding is suitable. The phalaka part of the pillars is comprised of such three kinds of moulding.

विस्तारे त्रिचतुर्भागे चैकांशेन शिखा भवेत् ।

हस्तादि पञ्चहस्तान्तं षड्ढङ्गुल वर्धनात् ॥

४७

स्तम्भान्तरं प्रयोक्तव्यं ओजं वा युग्ममेव वा ।

समास्तम्भान्तरास्सर्वे प्रासादे सार्वदेशिके ॥

४८

*vista're tricaturbha'ge caika'ms'ena s'ikha' bhavet /*

*hasta'di pan"ca hasta'ntam s"ad's"ad'an'gula vardhana't //*

47

*stambha'ntaram prayoktavyam ojam va' yugmam eva va' /*

*sama'sstambha'ntara'ssarve pra'sa'de sa'rvades'ike //*

48

The finial part of the pillar(sikha) should be with the height equal to one third or one fourth of the width of the pillar. The interspace between the pillars should be from one hasta to five hastas, increasing the measure by 6 angulas each time. Such interspace may be in odd number or even number. In the building built in sarvadesika style, the pillars should be with uniform interspace.

विषमस्तम्भ भागं तु वास्तु चाशु विनश्यति ।

सायं चापि च तत्सर्वं तत्प्रकारेण कारयेत् ॥

४९

*vis'amastambha bha'gam tu va'stu ca's'u vinas'yati /*

*sa'yam ca'pi ca tatsarvam tatpraka'ren.a ka'rayet //*

49

The building in which the pillars are in odd number will get ruined within a short period. Therefore, all the pillars should be equally spread over the ground based on the vastu mandla applied to it.

शिलामयस्तु देवानां अन्येषां नैव कीर्तिताः ।  
इष्टकाभिर्द्रुमैस्सर्वे स्तम्भाः कार्या विचक्षणैः ॥

५०

*s'ila'mayastu deva'na'm anyes''a'm naiva ki'rtitah ।*

*is''t'aka'bhir dr'mais sarve stambhah ka'rya' vicaks''an.aih ॥*

50

For the shrines of the Deities, the pillars should be designed with stones. Stone pillars should never be constructed for the buildings fit for others. In such buildings, pillars should be designed with bricks or woods by experts in this field.

युग्मायुग्मास्तु देवानां अयुग्मास्तु नृणां मताः ।  
अन्तस्तम्भा बहिस्तम्भा ऋजुस्तम्भास्समा मताः ॥

५१

*yugma'yugma'stu deva'na'm ayugma'stu nr'n.a'm mata'h ।*

*antasstambha' bahisstambha' r'justambha'ssama' mata'h ॥*

51

The minor pillars and the suplimentary pillars may be in even or odd number for the shrines of the gods. They should be in odd number for the buildings fit for the human beings. Other type of pillars known as rujus stambha should be in even number for all the buildings.

अधिष्ठानं च पादं च भित्तिरुत्तर संज्ञकम् ।

तुला जयन्ती चाख्याता छायाख्यमिति कीर्तितम् ॥

५२

एभ्यो विशिष्टं यद्वस्तु तनुकायमिति स्मृतम् ॥

५३

*adhis”t’ha’nam ca pa’dam ca bhittiruttara samjn”akam /*

*tula’ jayanti’ ca’khya’ta’ cha’ya’khyam iti ki’rtitam //*

52

*ebhyo vis’is”t’am yadvastu tanuka’yam iti smr’tam //*

53

The building provided with essential members such as the base, pillar, wall, fillet, beam(tula), joist(jayanti) and over-hang is considered to be a special type of building known as ‘tanu kaya’.

। इति कामिकाख्ये महातन्त्रे पादमानविधिः त्रिपञ्चाशत्तमः पटलः ।

। iti ka’mika’khye maha’tantre pa’dama’na vidhih tripan”ca’s’attamah pat’alah ।

This is the 53<sup>rd</sup> chapter titled “Proportionated Parts of the Pillars” in the Great Tantra called Ka’mika



## 54 प्रस्तरविधि पटलः

### 54 PRASTARA VIDHI PAT'ALAH

#### 54 Directions for the Designing of Entablature

अथ वक्ष्ये विशेषेण प्रस्तरस्य विधिक्रमम् ।	
उत्तरं वाजनं चैव मुष्टिबन्धं मृणालिकम् ॥	१
दण्डिकावलयक्षुद्र गोपानाच्छादनानि च ।	
आलिङ्गान्तरिता चैव प्रत्यङ्गं वाजनं क्रमात् ॥	२

<i>atha vaks''ye vis'es''en.a prastarsya vidhikramam /</i>	
<i>uttaram va'janam caiva mus''t'ibandham mr'n.a'likam ॥</i>	1
<i>dan.d'ika' valayaks''udra gopa'na'ccha'dana'ni ca /</i>	
<i>a'lin'ga'ntarita' caiva pratyam'gam va'janam krama't ॥</i>	2

Next, in the order of sequence, I will explain the specific directions for the systematic construction of entablature. The entablature should be designed with component parts such as the horizontal beam, fillet, fish-like moulding, braces above the architrave, beam, cornice, small beam, covering roof, crowning fillet, mouldings of the interspace, frieze and upper fillet.

त्रयंशैकांशांश पञ्चैक द्वित्रिभागैक भागकैः ।	
त्रिभागेनैक भागेन उपर्युपरि योजयेत् ॥	३
एतानि प्रस्तराङ्गानि त्रिविधं चोत्तरं भवेत् ।	
खण्डोत्तरं पत्रबन्धं रूपोत्तरं इह द्विजाः ॥	४

<i>trayams'aika'ms'a'ms'a pan''caika dvitribha'gaika bha'gakaih /</i>	
<i>tribha'genaika bha'gena uparyupari yojayet ॥</i>	3
<i>eta'ni prastara'n'ga'ni trividham cottaram bhavet /</i>	
<i>khan.dottaram patrabandham ru'pottaram iha dvija'h ॥</i>	4

These components should be one above the other, in the said order. These components should be in 3 parts, 1 part, 1 part, one fifth, two fifth, three fifth and one third (of the total height of the prastara). These are the components of the entablature. O, the twice-born sages!, of these components, utara is of three kinds – khandottara, patrabandha and rupottara.

पादविस्तारविस्तारं समोदय समन्वितम् ।	
खण्डोत्तरं इति ज्ञेयं पादेनोत्सेधसंयुतम् ॥	५
पादविस्तार संयुक्तं पत्रबन्धं इति स्मृतम् ।	
अर्धोच्चं पादविस्तारं रूपोत्तरमिहोदितम् ॥	६

<i>pa'davista'ra vista'ram samodaya samanvitam /</i>	
<i>khan.d'ottaram iti jn"eyam pa'denotsedha samyutam //</i>	5
<i>pa'davista'ra samyuktam patrabandham iti smr'tam /</i>	
<i>ardhoccam pa'davista'ram ru'pottaram ihoditam //</i>	6

The utara whose width is equal to that of the pillar and height is equal to that width is known as khandottara. The utara whose height is equal to three fourth of the width of the pillar and width is equal to that of the pillar is known as patrabandha. The utara whose height is equal to half the width of the pillar and width is equal to the width of the pillar is called rupottara.

त्रिपादं वा त्रिभिर्भागोऽर्धं वा कर्णनिर्गमम् ।	
स्वस्तिकं चार्धमानं च नन्द्यावर्त समाकृति ॥	७
सर्वतोभद्र वृत्तं वा प्रत्युत्तर निवेशनम् ।	

<i>tribha'gam va' tritribha'gonam ardham va' karn.anirgamam /</i>	
<i>svastikam va'rdhama'nam ca nandya'varta sama'kr'ti //</i>	7
<i>sarvatobhadra vr'ttam va' pratyuttra nives'anam /</i>	

The projection of the cornice should be three fourth, one fourth or half of its width. The components from the architrave to the friez may be in the form of svastika, vardhamana, nandyavarta, sarvadobhadra or vrutta.

प्रागुक्तोत्सेध संयुक्तं तत्पादादथ विस्तरम् ॥	८
छन्दः पादाग्रसंयुक्तं अथवा परिकल्पयेत् ।	
तदुच्चत्रिचतुर्भाग निर्गमोद्गम संयुतम् ॥	९
वाजनं चतुरश्रं वा पञ्चाश्रं चोत्तरोपरि ।	
आयतं त्रिचतुःपञ्चदण्डैरर्धं त्रिपादिकम् ॥	१०

<i>pra'guktotsedha samyuktam tatpa'da'datha vistaram ॥</i>	8
<i>chandah pa'da'gra samyuktam athava' parikalpayet /</i>	
<i>taducca tricaturbha'ga nirgamodgama samyutam ॥</i>	9
<i>va'janam caturas'ram va'pan''ca's'ram cottaropari /</i>	
<i>a'yatam tricaurpan''ca dan.d'airardham tripa'dikam ॥</i>	10

It may be designed so as to be associated with the top portion known as chanda pada, projection and recess with proportionated measures of 3 parts or 4 parts of the height(of the entablature). Above the utara should be vajana designed in the form of quadrangle or lotus. Its length should be half or three fourth of 3,4 or 5 modules(dandas).

विस्तरं तत्समोत्सेधं पोटिकालङ्कृतिक्रियाम् ।	
सनालिकविधीकं स्यान्मृणालिकमथोपरि ॥	११

<i>vista'ram tatsamotsedham potika'lan'kr'tikriya'm /</i>	
<i>sana'lika vidhi'nam sya'n mr'n.a'likam athopari ॥</i>	11

Its width should be equal to its height. The capital(potika) should be embellished with appropriate decorative elements. It should be associated with gargoyle. Above this should be the braces.

तुलावलीकयोर्मध्ये क्षोणीवाजनमेव वा ।	
स्तंभ व्यासी त्रिपादोच्चा त्वर्धपादोन विस्तरा ॥	१२

<i>tula'vali'kayormadhye ks'on.i' va'janam eve va' /</i>	
<i>stambha vya'si' tripa'docca' tvardhapa'dena vistara' ॥</i>	12

In between the beam and the lierne may be provided the hip-like frieze and the fillet. The width of the pillar should be three fourth of its height. Or, it may be half or one fourth of its height.

महाभारतुला कार्या वलीकोर्ध्वे विशेषतः ।  
तुलाविस्तारतारोच्चा जयन्ती स्यात्तुलोपरि ॥

१३

*maha'bha'ratula' ka'rya' vali'kordhve vis'es''atah /  
tula'vita'ra ta'rocca' jayanti sya'ttulopari //*

13

Above the lierne, large beam capable of supporting a great weight should be designed with specific features. Above the beam, there should be parapet staff whose length, width and height should be equal to those of the beam.

अर्धदण्डघनोपेतमध्यर्धोच्चं समोदरम् ।  
स्थानमार्गं जयन्त्यूर्ध्वे पार्श्वगं तूत्तरं भवेत् ॥

१४

*ardhadan.d'aghanopeta madhyardhoccam samodaram /  
stha'nama'rgam jayantyu'rdhve pa'rs'vagam tu'ttaram bhavet //* 14

Above the jayanti, there should be a moulding known as sthana marga whose perimeter should be equal to half or one and a half module(danda). Its middle should be evenly shaped. On both sides of the sthana marga, there should be a fillet.

वाजनाश्च तुलाद्वारानुगास्सर्वत्र कीर्तिताः ।  
जयन्ती वंशका ज्ञेया तुलावदनुमार्गकम् ॥

१५

*va'jana's'ca tula'dva'ra'nuga'ssarvatra ki'rtita'h /  
jayanti'vams'aka' jn''eya' tula'vadanuma'rgakam //*

15

It is declared that, under all circumstances, the fillet(vajana) should be attuned to the measurement of the ends of the beam. And, the small joints should be designed in the same pattern as the jayanti is designed.



प्रस्तरः पादविष्कम्भस्त्रिदण्डं चार्धदण्डकम् ।	
तुलावलीकयोर्मध्ये द्विदण्डमथवा पुनः ॥	१६
एकदण्डान्तरं वापि जयन्त्युत्तरमेव च ।	
पादात्पाद विवृद्ध्या तु त्रिदण्डान्तं प्रकल्पयेत् ॥	१७

<i>prastarah pa'davis''kambhas tridan.d'am ca'rdha dan.d'akam/</i>	
<i>tula'vali'kayor madhye dvidan.d'am athava'punah ॥</i>	16
<i>ekadan.d'a'ntaram va'pi jayantyuttaram eva ca/</i>	
<i>pa'da'tpa'da vivr'ddhya' tu tridan.d'a'ntam prakalpayet ॥</i>	17

The width of the bottom of the entablature may be 3 and a half modules. The space between the beam and the lierne may be 2 dandas or may be 1 danda. The measurement of joist and the beam should be the same. Starting from one fourth of a danda and increasing by one fourth danda each time, the width of these may be to the maximum of 3 dandas.

तथैव चानुमार्गाणां अन्तरं प्रविधीयते ।	
अनुमार्गयुतं वापि रहितं वापि कारयेत् ॥	१८
यथाबलं यथाशोभं आच्छाद्यं तदुपर्यथ ।	
दारुभिर्वेष्टकाभिर्वा यथाबलघनान्वितम् ॥	१९

<i>tathiva ca'numa'rga'n.a'm antaram pravidhi'yate/</i>	
<i>anuma'rgayutam va'pi rahitam va'pi ka'rayet ॥</i>	18
<i>yatha' balam yahta' s'obham a'ccha'dyam taduparyatha/</i>	
<i>da'rubhirves''t'aka'bhir va' yatha'bala ghna'nvitam ॥</i>	19

In the same way, the space between the small joists is to be held. The major joist and the beam may be with or without these small joists. Above this, it should be roofed well so as to be with enough strength and pleasing appearance. The roofing should be done with timbers or bricks which should be with enough strength and thickness.

हंसभूतबलिर्वाथ निद्रा वा दण्डमानतः ।	
त्रिपादोदय युक्ता वा विधेया वाजनोपरि ॥	२०
बहिः कपोतकरणं वाजनोपरि कल्पयेत् ।	

अध्यर्धद्वित्रिदण्डो वा निर्गमश्चोद्गमो भवेत् ॥	२१
अर्धत्रिपाददण्डं वा कपोतालम्बनं भवेत् ।	
उत्तरोपरि संस्थाप्य वाजनस्य तदूर्ध्वकम् ॥	२२

<i>hamsa bhu'tabalirva'tha nidra' va' dan.d'ama'natah /</i>	
<i>tripa'dodaya yukta' va' vidheya' va'janopari //</i>	20
<i>bahih kapotakaran.am va'janopari kalpayet /</i>	
<i>adhyarthadvitridan.d'o va' nirgamas'codgamo bhavet //</i>	21
<i>ardhatripa'da dan.d'am va' kapota'lambanam bhavet /</i>	
<i>uttaropri samstha'pya va'janasya tadu'rdhvakam //</i>	22

The entablature should be embellished with the mouldings of swans, groups of retinue deities or of demi-gods. It should be decorated with an element known as nidra which should be in one module. This should be above the fillet with a height of three fourth of a module.

The outer cornice should be designed above the fillet(vajana). Its projection and recess should be in one and a half, two or three modules. The supportive element of the cornice should be in a half or three fourth of a danda. Other elements should be designed one above the other. These should be above the topping fillet.

पोतिकान्तावलम्बं वा तुलान्तरितमन्तरम् ।	
दण्डार्धात्पादवृद्ध्या तु त्रिदण्डान्तं तदुच्यते ॥	२३

<i>potika'nta'valambam va' tula'ntaritamantaram /</i>	
<i>dan.d'a'rdha't pa'davr'ddhya' tu tridn.d'a'ntam taducyate //</i>	23

The space between the supporting elements of the capital or between the beams may be with a minimum of a half danda. Increasing by one fourth of a danda each time, the maximum should be 3 dandas.

तदर्धार्धत्रिभागैकं सोपानघनमिष्यते ।	
पादाष्टांशषडंशैक फलकैच्छादयेत् परि ॥	२४

*tadardha'rdha tribha'gaikam sopa'na ghanam is'yate /  
pa'da's't'a'ms'a s'ad'ams'aika phalakais' cha'dayet pari // 24*

The thickness of the stairway is desired to be one fourth or three fourth of a module. The roofing should be provided above this with planks whose thickness should be one fourth, one eighth or one out of 6 parts of a module.

कम्पास्तदुपरि क्षेप्या यथेष्टाकृति विस्तरैः ।  
छादयेल्लोहलोष्टैर्वा मृल्लोष्टैर्वा द्विजोत्तमाः ॥ २५

*kampa'stadupari ks'epya' yathes't'a'kr'ti vistaraih /  
cha'dayel lohalos't'air va' mr'llos't'air va dvijottamah // 25*

Above this should be a fillet with a form and measurement as desired by the architect. O, the twice-born sages!, this should be covered with metal tiles or the tiles made of earth.

सोपान निर्गमाद्येन दण्डिका निर्गमो भवेत् ।  
दण्डिका पादतारार्धं तदर्धं हि घनं भवेत् ॥ २६  
दण्डिकाविपुलोपेतं तदर्धं च गलान्वितम् ।  
सनालिकं तु मण्ड्यङ्गं दण्डनिष्क्रमसंयुतम् ॥ २७

*sopa'na nigama'dyena dan.d'ika' nirgamo bhavet /  
dan.d'ika' pa'data'ra'rdham tadardham hi nirgamo bhavet // 26  
dan.d'ika'vipulopetam tadardham ca gala'nvitam /  
sana'likam tu man.d'yan'gam dan.d'a nis'krama samyutam // 27*

The projection of consoles should be aligned to the commencing of the projection of stairway. The width of the console should be half of its length. Its thickness should be one fourth of this width. The neck part should be equal to the width of the console or half of this width. The abacus element should be associated with stem(nalika) and linked with the projection of the console.

मुष्टिबन्धं पृथक् कुर्याद्वाजनोपरि बुद्धिमान् ।  
तुलाच्छेदेन वा कुर्यात् स्तम्भाग्र विपुलान्वितम् ॥ २८

*mus''t'ibandham pr'thak kurya'd va'janopari buddhima'n /  
tula'chedena va' kurya't stambha'gra vipula'nvitam //*

28

The learned architect should design again the fist-like moulding above the fillet. Or, alternately, he may design an element which could appear as cut-outs at the ends the beam with a width equal to the width of the top of the pillar.

तदर्धं निष्क्रमोपेतं स्वाग्रपट्टिकयान्वितम् ।

कायापादं नयेद्धीमान् दण्डिका वाजनान्तरे ॥

२९

कायापादान्तरं छाद्यं फलकैस्सारदारुजैः ।

दण्डिकामुष्टिबन्धान्तस्समाद्याय समन्वितम् ॥

३०

*tadardham nis''kramopetam sva'gra pat't'ikaya'nvitam /*

*ka'ya'pa'dam nayed dhi'ma'n dan.d;ika' va'jana'ntare //*

29

*ka'ya'pa'da'ntaram cha'dyam phalakais sa'rada'rujaih /*

*dan.d'ika' mus''t'bandha'ntas sama'dya'ya samanvitam //*

30

It should be associated with a projection so as to be equal to half part of the fillet. Its top should be provided with band-frieze. Then the learned architect should design the strut between the consoles and the upper fascia. Once the designing of the strut is completed, he should cover the top with the planks made of hard wood. In between the consoles and the fist-like mouldings, there should be evenly-shaped upper strut.

दण्डत्रिपादविसृतं तदर्धार्धघनान्वितम् ।

हस्तिमुण्डकसंस्थानं कुम्भमण्डी समायुतम् ॥

३१

ऊर्ध्वाधस्ताच्छिरोपेतं नानाकम्प समायुतं ।

मण्डनं त्वन्तरे कार्यं दण्डिकामुष्टिबन्धयोः ॥

३२

*dan.d'atripa'da visr'tam tadardha'rdha ghana'nvitam /*

*hastimun.d'aka samstha'nam kumbhaman.d'I' sama'yutam //*

31

*u'rdhva'dhasta'cchiropetam na'na'kampama sama'yutam /*

*man.d'anam tvantare ka'ryam dan.d'ika'mus''t'bandhayoh //*

32

These should be with a width of three fourth of a module and thickness of one fourth of a module. This structure should be embellished with the mouldings which look like the trunk of elephant(hasti munda) and with bell-capital. Above and below the cosoles and the fist-like mouldings, there should be tenons and variously shaped fillets.

व्यालनालकसिंहाद्यं मध्ये वा परिकल्पयेत् ।  
मुष्टिबन्धसमाकारं चतुरश्रसमाकृति ॥

३३

*vya' lana' laka simha' dyam madhye va parikalpayet /  
mus''t'ibandha sama'ka'ram caturas'ra sama'kr'ti //*

33

Or, he should decorate the portion between the consoles and the fist-like mouldings with the images of vyala-animal, fishes(nalaka), lions and such others. More specifically, the fist-like mouldings should be in the form of square and should be provided with fish(makara) images,

यथेष्टविपुलोत्तुङ्गं तुङ्गार्धसमवेशनम् ।  
दण्डिकोर्ध्वे तु वलयं गोपनं स्यात्तदूर्ध्वतः ॥  
हित्वावशिष्टमानं तु गोपनं चार्पयेद्बुधः ।  
वसन्तकं वालिन्दं वा विधेयं वाजनोपरि ॥

३४

३५

*yates''t' vipulottun'gam tun'ga'rdha samaves'anam /  
dan.d'ikordhve tu valayam gopanam sya'ttadu'rdhvatah //  
hitva'vas'is''t'ma'nam tu gopanam ca'rpayedbudhah /  
vasantakam va'lindakam va' vidheyam va'janopari //*

34

35

The width and the height may be as desired by the architect. The recess should be with a measure equal to half of the height. Above the consoles there should be liernes and above the liernes should be the cornice.. The learned architect should adjust the remaining portion for the provision of cornice. Above the vajana-fillet, he should design vasantaka-fillet or the alinda-fillet.

त्रिपादोच्चं तदूर्ध्वे स्यात्कपोतोच्चं तु पूर्ववत् ।  
एवं स्याद् दृढकल्पं तु शिलायेष्टकया द्रुमैः ॥

३६

*tripa'doccam tadu'rdhvam sya't kapotoccam tu pu'rvavat /  
evam sya'd dr'd'hakalpam tu s'ila'yes't'kaya' dr'maih //* 36

Their height should be three fourth of the height of the fascia and the height of the cornice above should be as prescribed before. Thus, the cornice should be made so as to be sturdy. It may be designed with stones, bricks or hard woods.

यथा प्रयोगस्थैर्यं तु तथा योज्यं विचक्षणैः ।	
कपोतोच्चत्रिपादं वा पादं वा क्षुद्रनिर्गमम् ॥	३७
कपोतनासिका क्षुद्रनीत्रोर्ध्वे स्थितकर्णिका ।	
सपाददण्डा वाध्यर्धद्विदण्डा विस्तृतान्विता ॥	३८
सिंहश्रोत्रशिखालिङ्ग पट्टिकान्तस्य पट्टिका ।	
विधेया स्वस्तिकाकृत्या नासिकोर्ध्वेन नासिका ॥	३९
कुक्षिकादि शिलामानं यथाशोभनमेव वा ।	
वाताहत चलच्चारु लतावत्कर्णिकाक्रिया ॥	४०

*yatha'prayogasthairyam tu tatha'yojyam vicaks'an.aih /  
kapotocca tripa'dam va' pa'dam va' ks''udra nirgamam //* 37  
*kapota na'sika' ks''udra ni'vrordhve sthita karn.ika' /*  
*sapa'da dan.da' va'dhyardha dvidan.d'a' vistr'ta'nvita' //* 38  
*simhas'rotras'ikha'lin'gam pat't'ika'ntasya pat't'ika' /*  
*vidheya' svastika'kr'tya' na'sikordhvena na'sika' //* 39  
*kuks''ika'di s'ila'ma'nam yatha's'obhanam eva va' /*  
*va'ta'hata calacca'ru lata'vat karn.ika' kriya' //* 40

The cornice should be designed in a fitting manner to render it sturdy by the skilled architects. The projection of the eave of the cornice should be one third or one fourth of the height of the cornice. The false dormer windows should rise above the cornice to look like the pericarp of lotus and it should be above the edge of the rim. They should be with a width and height equal to one and one fourth, one and a half of a module or 2 modules. Their top which should be in the form of a lion's ear, should rise above to reach the fillet or the frieze or the top portion of the frieze. A false dormer window designed in the form of svastika should be above the present false dormer window. The proportionate measures of their hollow part and of their tip

may be in accordance with elegant look as desired by the architect. These should be associated with embellishments looking like the beautiful creepers agitated by the wind.

प्रतिवाजनकोस्योर्ध्वे नेष्यते नासिकोच्छ्रयः ।  
 पादपादघनोपुतं पादात्पाद विनिर्गमः ॥ ४१  
 आलिङ्गं स्यात्तदूर्ध्वस्थं तदूर्ध्वान्तरितं मतम् ।  
 पादार्धविपुलं त्वर्धनिवृत्याश्राग्र पट्टिका ॥ ४२

*prativa'janakosyordhve nes'yate na'sikocchrayah /*  
*pa'dapa'da ghanopetam pa'da'tpa'da vinirgamah ॥ 41*  
*a'lin'gam sya'ttadu'rdhvastham tadu'rdhva'ntaritam matam /*  
*pa'da'rdhvipulam tvardhanivr'tya's'ra'gra pat't'ika' ॥ 42*

Such false dormer windows should never rise above the upper part of the frieze. Above the cornice, there should be a fillet with a height equal to one fourth of a module and with a projection of one fourth of a module. Above this should be a groove, the recess of which should be equal to the projection of the fillet. There should be a triple band at the top with a height equal to the height of the pillar and it should be on and between the pillars.

पादे पादान्तरे त्वन्तःप्रविष्टं पादबाह्यकम् ।  
 पादाकारं त्रिपादार्धसदृशोदय संयुता ॥ ४३

*pa'de pa'da'ntare tvantah pravis't'am padaba'hyakam /*  
*pa'da'ka'ram tripa'da'rdha sadr's'odaya samyuta' ॥ 43*

There should be recess in between the pillars and at their top. The exterior sides of the pillars should be furnished with square mouldings whose width should be three fourth of a module and height should be half a module.

प्रतिं निवेशयेत्तस्य त्रिभिर्भागैकभागतः ।  
 पादेन वाजनं कुर्यात्तदनन्तरमुच्यते ॥ ४४

*pratim nives'ayettasya tritribha'gaika bha'gatah /*  
*pa'dena va'janam kurya't tadanantaram ucyate ॥ 44*

A course of frieze should be provided above this, the measure of each moulding being one third of a module. Above this, there should be vajana-fillet with a height of one fourth of a module and another fillet with the same height.

तच्चोन्निम्नोन्नतं सर्वं देवानां कुलनाशनम् ।  
विकारस्यात्तु देवानां द्विजानां भूभृतामपि ॥

४५

*tacconnimnonnatam sarvam deva'na'm kulana's'anam /  
vika'rasya'ttu deva'nam dvija'na'm bhū'bhr'ta'mapi ॥*

45

If the entablature is with decreased or increased measures violating the rules of proportionate measurements, then such design would result in the abandonment of the host of deities invoked in the temple. The edifice would be deserted by the guardian deities and for the brahmins and the kings(kshatriyas), there would occur deviation in the mode of life prescribed for them.

अन्यश्चार्धचन्द्राभा प्रतिः कार्या द्विजोत्तमाः ।  
दण्डं सपादं सार्धं वा प्रतिनिर्गमनं नयेत् ॥

४६

*anyas'ca'rdha candra'bha' pratih ka'rya' dvijottama'h /  
dan.d'am sapa'dam sa'rdham va' pratinirgamanam nayet ॥*

46

O, the excellent among the twice-borns!, for the other types of buildings, the architrave may be designed in the the form of half moon. The projection of the frieze of such design may be in one, one and one fourth or one and a half module.

एकद्वित्रिचतुर्मात्रैर्यवैर्वा परिकल्पयेत् ।  
हीनाधिक्यं तु चाङ्गानां प्रस्तरस्य द्विजोत्तमाः ॥  
पादाङ्गानां तथा कुर्याद् गलाङ्गे च मसूरके ॥

४७

४८

*ekadvitri caturma'trair yavair va' parikalpayet /  
hi'na'dhikyam tu ca'n'ga'na'm prastarasya dvijottama'h ॥  
pa'da'n'ga'na'm tatha' kurya'd gala'n'ge ca masu'rake ॥*

47

48



O, the excellent among the twice-borns, in the component parts of entablature, there may be decrease or increase in the measures by 1, 2, 3 or 4 grains(yava). Likewise, there may be such decrease or increase in the component parts of the pillars, the neck(gala) and the basement.

। इति कामिकाख्ये महातन्त्रे प्रस्तरविधिः चतुःपञ्चाशत्तमः पटलः ।  
iti'mika'khyā maha'tantre prastaravidhih catuhpan''ca's'attamah pat'lah

This is the 54<sup>th</sup> chapter on “The Directions for the Designing of the Entablature” in the Great Tantra called Ka'ika

## ५५ प्रासादभूषण विधि:

### 55 PRA'SA'DA BHU'S'AN.A VIDHIH

#### 55 Directions for the Embellishments of the Buildings

प्रसादभूषणं वक्ष्ये श्रूयतां मुनिसत्तमाः ।  
स्यात्पादप्रस्तरं ग्रीवावर्गे तु वेदिका ॥ १

*pra'sa'da bhū's'an.am vaks''ye s'ru'yata'm munisattama'h |*  
*sya'tpa'daprastaram gri'va'varge mu'le tu vedika' || 1*

O, the twice-born sages!, next I will explain the ornamentation of the buildings. Listen to my instructions. These ornamentations are concerned with the base of the entablature, component parts of the middle section, basement and stereobate.

अध्यर्धाद्यं त्रिदण्डेन भित्तिमात्रविसारिणी ।  
षट्सप्ताष्टदशोत्सेधा तत्समं दीर्घिका भवेत् ॥ २

*adhyardha'dyam tridan.d'ena bhittima'tra visa'rin.i' |*  
*s''at'sapta's''t'adas'otsedha' tatsamam di'rg'hika' bhavet || 2*

The width of the wall(with which pillars are associated) should be from one and a half to three dandas(modules). The height should be with a measure of 6, 7, 8, or 10 parts of the width taken. Length should be equal to the height.

प्रत्युच्च द्विगुणोत्सेधा वेदिका प्रस्तरोत्तरे ।  
ग्रीवोत्सेधत्रिभागाच्च ग्रीवोधस्तात्स्थिरा भवेत् ॥ ३

*pratyucca dvigun.otsedha' vedika' prastarottare |*  
*gri'votsedhatribha'ga'cca gri'vodhastat'sthira' bhavet || 3*

The stereobate should be designed above the entablature with a height equal to twice the height of the frieze. A fillet(sthira) should be below the neck part with a height equal to three parts of the height of the neck.

पञ्चसप्तांशके द्वित्रिभागोच्चं वाग्रबन्धनम्।  
शेषोऽधस्तम्भखण्डस्याद्भित्तिः पादविशालभाक्॥ ४  
तत्पादः पादनिर्वेशष्ष्टसप्तांश एव वा।

*pan"casapta'ms'ake dvitribha'goccam va'grabandhanam /  
s'es"odhasta'mbhakhan.d'assya'd bhittih pa'davis'a'labha'k // 4  
tatpa'dah pa'danirves'as"s"at'sapta'ms'a eva va' /*

The band at the top should be with a height equal to 2 parts out of 5 parts or 3 parts out of 7 parts. The remaining portion should be left out for the pillar segmented at the lower part. The width of the wall concerned with this should be one danda. The projection should be with a measure equal to one fourth of a danda or 6, 7 or 8 parts of a danda.

चतुर्धा बन्धनं कृत्वा कम्पमेकेन कारयेत्॥ ५  
तदूर्ध्वेतु द्विभागेन निद्रा त्वेकेन वाजनम्।

*caturdha' bandhanam kr'tva' kampam ekena ka'rayet // 5  
tadurdhve tu dvibha'gena nidra' tvekena va'janam /*

Having divided the portion meant for the arrangement into 4 equal parts, one part should be taken for the fillet; 2 parts for the nidra-fillet and one part for the vajana-fillet.

पादं वा पञ्चभागे तु त्रिद्वयं वाजनं भवेत्॥ ६  
कम्पमर्धेन निद्रास्यादध्यर्धेननार्धतः कजम्।  
अर्धेन कम्पमंशेन वाजनं परिकल्पयेत्॥ ७

*pa'dam va' pan"cabha'ge tu tridvyams'am va'janan bhavet // 6  
kampamardhena nidra'sya'dadhyardhenana'rdhatah kajam /  
ardhena kampam ams'ena va'janam parikalpayet // 7*

If the base portion is divided into 5 equal parts, 2 parts out of 3 parts should be taken for the vajana-fillet; half part for the kampa-fillet; one and a half part for the nidra-fillet ; half part for the lotus moulding; half part for the upper kampa and one part for the upper vajana.

द्वाविंशत्यंशके तुङ्गे कर्णो द्वादश भागिकः ।  
 नेत्रांशेन तथा निद्रा कपोतं चतुरंशकम् ॥ ८  
 तदूर्ध्वे वाजनं चैकं तद्वत्कर्णो द्विभागतः ।  
 निद्रा कार्या तदूर्ध्वस्था पट्टषट्क समन्विता ॥ ९

*dva'vims'atyams'ake tun'ge karn.o dva'das'a bha'gikah |*  
*netra'ms'ena tatha' nidra' kapotam caturams'akam ||* 8  
*tadu'rdhve va'janam caikam tadvatkarn.o dvibha'gatah |*  
*nidra ka'rya' tadu'rdhvastha' pat't'as''at'ka samanvita' ||* 9

If the height of the entablature is divided into 22 equal parts, cornice(karna) takes 12 parts; fillet(nidra) takes 3 parts; carona takes 4 parts; vajana-fillet takes 1 part; cornice takes 2 parts. The nidra element should be designed above the upper cornice so as to be associated with 6 string courses or bands.

द्वाविंशत्यंशके तुङ्गे कर्णो द्वादशभिर्भवेत् ।  
 वाजनं चैक भागेन निद्रैका वाजनं त्रिभिः ॥ १०  
 पद्मकम्पगलाब्जानि तद्वत्कर्णो द्विभागतः ।  
 षोडशांशे तदुत्सेधे नवांशं गलमिष्यते ॥ ११  
 वाजनं चैकभागेन तथा निद्रा त्रिभागतः ।  
 पट्टपद्ममथैकांशं पद्ममेकेन कीर्तितम् ॥ १२

*dva'vims'atyams'ake tun'ge karn.o dva'das'abhir bhavet |*  
*va'janam caika bha'gena nidraika' va'janam tribhih ||* 10  
*padmakampa gala'bja'ni tadvatkarn.o dvibha'gatah |*  
*s''od'as'a'ms'e tadutsedhe nava'ms'am galam is''yate ||* 11  
*va'janam caika bha'gena tatha'nidra tribha'gatah |*  
*pat't'apadmam athaika'ms'am padmam ekena ki'rtitam ||* 12

Alternately,if the height is divided into 22 equal parts, the cornice takes 12 parts; vajana-fillet takes 1 part; nidra fillet takes 1 part, vajana-fillet takes 3 parts; cyma, kampa-fillet, dado and upper lotus take 3 parts; and the upper cornice takes 2 parts. If the height is divided into 16 equal parts, the dado(gala) takes 9 parts; vajana-fillet takes 1 part; nidra element takes 3 parts; band and cyma take 1 part ; and the upper cornice takes 2 parts.

वेदिका जालकार्थं तु नैवं छेद्याद् द्विजोत्तमाः ।

द्वारार्थं देववेश्मार्थं छेदनीयं यथोचितम् ॥

१३

*vedika' ja'laka'rtham tu naivam chedya'd dvijottama'h/*

*dva'ra'rtham devaves'ma'rtham chedani'yam yathocitam ॥*

13

O, the excellent among the twice-borns!, such divisions are not allowed for the stereobate and spout elements. But for the designing of the entrance and for the temples of gods, such divisions could be applied as considered to be fit by the architect.

वेदिका नियमो धाम्नि नेष्यते सार्वदेशिके ।

एवं वेदिस्समाख्याता द्वारं तु श्रूयतां द्विजाः ॥

१४

*vedika' niyamo dha'mni nes'yate sa'rvades'ike/*

*evam vedissama'khyata' dva'ram tu s'ru'yatam dvija'h ॥*

14

O, the twice-born sages!, in the sarvadesika type of buildings, the rules for the designing of the stereobate are not considered. Thus, the directions for the designing of the stereobate have been told. Now, listen to the directions for the designing of the door.

स्तम्भदेशे नवाष्टांशे सप्तांशे त्वैकभागभाक् ।

द्वारं तुङ्गं तदर्धं स्याद्विस्तारो देवसद्मनि ॥

१५

*stambhades'e nava's't'a'ms'e sapta'ms'e tvaikabha'ga bha'k/*

*dva'ratun'gam tadardham sya'd vista'ro devasadmani ॥*

15

In an edifice dedicated to a God, the height of the door may be one out of nine parts, one out of eight parts or one out of seven parts of the total height of the pillar. The width of the door should be half of its height.

नालीगेहं त्रिभागैकं अर्धं वा नवपञ्चभाक् ।

पञ्चत्रिंशद्भवेत्तुङ्गं इदं वैशेषिकं भवेत् ॥

१६

*na'li'geham tribha'gaikam ardham va' navapan''cabha'k/*

*pan''catrims'adbhavet tun'gam idam va's'es''ikam bahvet ॥*

16

In the case of inner chamber, if the height of the pillar is divided into 25 equal parts, the height of the door may be one third, half or 5 parts out of 9 parts. Such dimension is considered to be of special category.

विस्तारः प्राग्वदुद्दिष्टस्त्वथवा तत्प्रकीर्त्यते ।

त्रिवितस्ति विशालं स्याद्द्वैर्घ्यं सप्तवितस्तिकम् ॥

१७

विस्तारायामतस्तस्मात्षड् द्वादशकराग्रकैः ।

वृद्ध्या त्रिपञ्चमानादि षड्वितस्त्यन्तकानि हि ॥

१८

पञ्चविंशतिमानानि द्वारतारोदयानि हि ।

तदाद्यं शयनीयस्य गृहस्य द्वादशैव हि ॥

१९

*vista'rah pra'gvaduttis''t'as tvathava' tatpraki'rtyate/*

*trivitasti vis'a'lam sya'd dairghyam sapta vitastikam ॥*

17

*vista'ra'yamatastasma't s''ad dva'das'a kara'grakaih/*

*vr'ddhya' tripan''cama'na'di s''advitastyantaka'ni hi ॥*

18

*pan''cavims'ati ma'na'ni dva'rata'rodaya'ni hi/*

*tada'tyam s'ayani'yasya gr'hasya dva'das'aiva hi ॥*

19

The width may be taken as explained before. Or, another method of arriving at the width is also now told. Width is to be held as 3 vitasti(1 vitasti = angulas) and length to be held as 7 vitasti. In an increased way, width may be 6 vitasti and the length 12 vitasti. Again, this may be increased by 3, 5 and 6 vitastis. There are 25 kinds of measures for the length and the height of the door. Measures mentioned first are applicable to the recumbent type of forms. For the houses 12 kinds of measures are available.

समावृतखलूरीणां तान्येवोक्तानि पण्डिताः । नगरग्रामदुर्गाणां शेषाण्युक्तानि वेश्मनाम् ॥	२०
विस्तारो द्विगुणोत्सेधषण्मात्रं अधिकं भवेत् । नवमात्राधिकं वापि सर्वेषां समुदीरितम् ॥	२१
सषण्मात्रं द्वितालं च सत्रिमात्रं द्वितालकम् । द्वितालं क्षुद्रमानं तु सार्धतालं तु योजयेत् ॥	२२

<i>sama'vr'ta khalu'ri'n.a'm ta'nyevokta'ni pan.d'ita'h  </i> <i>nagara gra'ma durga'n.a'm s'es'a'n.yukta'ni ves'mana'm   </i>	20
<i>vista'ro davigun.otsedhas's'an.ma'tram adhikam bhavet  </i> <i>navama'tra'dhikam va'pi sarves'a'm samudi'ritam   </i>	21
<i>sas'an.ma'tram dvita'lam ca satrima'tram dvita'lakam  </i> <i>dvita'lam ks'udrama'nam tu sa'rdhata'lam tu yojayet   </i>	22

O, the sages well-versed in the scriptures!, even for the annexes surrounding a house, the measures for the width, height and the length are to be held in the same way. For the buildings raised in the nagara, grama, durga and other locations, the height should be twice the width. Under some circumstances, the height may be increased by 6 sub-units(matras). Or, for all the buildings, the height may be in excess of 9 sub-units. 2 vitasti added with 6 matras, 3 vitasti added with 3 matras could be taken for the increased mode. For the smaller heights, 2 vitasti or one and half vitasti may be added.

स्वव्यासाद् द्विगुणोत्सेधात्षण्मात्रं वा त्रिमात्रकम् । न्यूनं तु शुभदं वारं विप्रादीनां ग्रहं मतम् ॥	२३
--	----

<i>svavya'sa'd davigun.otsedha't s'an.ma'tram va' trima'trakam  </i> <i>nyu'nam ti s'ubhadam va'ram vipra'di'na'm gr'ham matam   </i>	23
--	----

The height which is twice the width may be held to be less than 6 sub-units for the houses belonging to the brahmins and others. Such modified height for the door will yield auspicious benefits.

स्तम्भायामेऽष्टभागे तु षडर्धं द्वारदैर्घ्यकम् ।  
तदर्धे नवभागे तु सार्धाष्टांशात्समुन्नतिः ॥

२४

*stambha'ya'me as't'abha'gam tu s''ad'ardham dva'ra dairghyakam /  
tadardhe navabha'ge tu sa'rdha's''t'a'ms'a't samunnatih ॥ 24*

If the height of the pillar is held to be of 8 parts, the length of the door should be of 3 parts. If it is held to be of 9 parts, the length of the door should be 4 parts and the height of the door should be eight and a half parts.

त्रिव्यास द्विगुणोत्तुङ्गं नेष्टं वारं नृणां गृहे ।  
पादोत्तुङ्गवशाद्भूमौ भूमावेवं विधीयताम् ॥

२५

*trivya'sa dvingun.ttun'gam nes't'am va'ram nr'n.a'm gr'he /  
pa'dottun'gavas'a'd bh'u'mau bh'u'mavevam vidhi'yata'm ॥ 25*

For the houses fit for the humans, the height of the door should not be thrice or twice the width of the door. The dimensions of the upper storeys are to be decided based on the height of the ground pillars. In this way, the rules for the construction of the upper floors are laid down.

उक्तोत्सेध त्रिपञ्चैकं अङ्गुलेनाधिकं तु वा ।  
विपुलेऽपि तथैवं स्यात्षट्सप्ताष्टांशकैस्तु वा ॥

२६

*uktosedha tripan''caikam an'gulena'dhikam tu va' /  
vipulo api tathaivam sya't sapta's''t'a'ms'akaistu va' ॥ 26*

The height of the door ascertained in the manner explained above may exceed by one out of three or five parts of an angula. Even the width may be in excess of such units or of 6, 7 or 8 parts of an angula.

द्वारस्योभयवार्श्वे तु मण्डितस्तम्भयुग्मकम् ।  
भूषणं तु बहिः कार्यं सर्वेषामपि सद्यनाम् ॥

२७



*dva'rasyobhaya pa'rs've tu man.d'itastambha yugmakam /  
bhu's'an.am tu bahih ka'ryam sarves'a'm api sadmana'm //* 27

On both sides of the door, two pillars associated with the elements of ornamentation should be provided. For all types of buildings, recommended ornamentations should be designed in the exteriors.

मानं लब्धोदयं यत्स्याद्भक्त्वा मात्रैर्विशेषतः ।  
परिहृत्याङ्गुलच्छेदमायाद्यं परिकल्पयेत् ॥ २८

*ma'nam labdhodayam yatsya'd bhaktva' ma'tair vis'es'atah /  
parihr'tya'n'gulecchedam a'ya'dyam parikalpayet //* 28

Dividing the obtained height by the obtained basic units and leaving out the fractions of angulas, the architect should calculate aya, vyaya and other factors .

अष्टनन्दाग्निभिश्चैव वसुनन्द चतुष्टयैः ।  
गुणत्वरविदिङ्मूर्ति ऋक्षसप्तनवांशकैः ॥ २९  
हतमायं व्ययं चैव यो विस्तारस्तु वारकः ।  
अंशकाश्चावशिष्टास्तु कल्पनीयास्तु देशिकैः ॥ ३०

*as't'ananda'gnibhis'caiva vasunanda catus't'ayaih /  
gun.atvaravidin'mu'rti r'ks'asapta nava'ms'akaih //* 29  
*hr'tama'nam vyayam caiva yo vista'rastu va'rakah /  
ams'aka's'ca'vas'is't'a'stu kalpani'ya'stu des'ikaih //* 30

The obtained number(for the height) should be multiplied by 8, 9, 3, 8, 9, and 4 and divided by 3, 12, 8, 27, 7 and 9 respectively to know the value of aya, vyaya and other factors. The measure obtained for the width should be taken as the measure of the door also. The remaining parts should be converted into sub-units.

वास्तुनः पार्श्वयोर्मध्ये स्तम्भास्संयद् निधापयेत् ।  
कभित्ति विस्तृतार्थं तु त्यक्त्वा तत्पार्श्वयोर्द्वयोः ॥ ३१

मुख्यद्वारं तु तद्वामे कम्पद्वारं तदन्यके ।  
कम्पद्वारं च मध्ये तु योगार्थं बहुलान्वितम् ॥ ३२

कम्पं समान्तरं कुर्याद्यथाशोभनमथापि वा ।  
मूलवास्तु त्रिपार्श्वेषु कम्पद्वारं यथोचितम् ॥ ३३

*va'stunah pa'rs'vayormadhye stambha'ssamyant' nidha'payet /  
kabhitti vistr'ta'rtham tu tyaktva'tatpa'rs'vayor dvayoh ॥ 31*

*mukhyadva'ram tu tadva'me kampadva'ram tadanyake /  
kampadva'ram ca madhye tu yoga'rtham bahula'nvitam ॥ 32*

*kampam sama'ntaram kurya'd yatha' s'obhanam atha'pi va' /  
mu'lava'stu tripa'rs'ves'u kampadva'ram yathocitam ॥ 33*

In the sides of the main buildings and in the middle, the architect should construct the pillars according to the positions fixed for them. Required space should be left out for the width of the partition wall. On the left side of this, there should be main door. And on its other side there should be kampa dvara( door, whose hinges are fixed in the pillars). In the middle of the kampa dvara a bahula(projection) should be provided for joining the doors. The pillars should be evenly spaced or they may be designed so as to be elegant and pleasing. On the three sides of the main building, kampa dvaras may be provided according to the needs.

कम्पद्वारं समुद्दिश्य भित्त्यन्तस्तम्भ संयुतम् ।  
न त्यजेद्यदि तत्स्वामी मरणाय भविष्यति ॥ ३४

*kampadva'ram samuddis'ya bhittyantasstambha samyutam /  
na tyajedyaditatsva'mi' maran.a'ya bhavis'yati ॥ 34*

In view of the provision of kampa dvaras, the wall should be provided with interior pillars. This rule should not be violated. If violated, that would lead to the unexpected demise of the owner.

सपादपादविस्तारस्सार्धो वा योगविस्तरः ।  
स्तम्भव्याससमो वापि तदर्थं बहुलं मतम् ॥ ३५

*sapa'dapa'da vista'ras sa'rdho va' yogavistarah /*

*stambha vya'sa samo va'pi tadardham bahulam matam //*

35

The width of the door jamb may be one, one and one fourth or one and a half module. Or it may be equal to the width of the pillar. The width of the bahula should be half of this measure.

त्रिपादं वोत्तराधस्तात्प्रतीकं तत्स्ववाजनम् ।

द्वारोदयाय शेषं तु त्रिधा वा पञ्चधा कृते ॥

३६

एकांशं वा द्वयंशकं स्यादधोभूषणमूर्ध्वतः ।

शेषेण भूषणं कुर्याच्छुद्धद्वारं तु मध्यमम् ॥

३७

*tripa'dam vottara'dhastat'pratikam tatsvava'janam /*

*dva'rodaya'ya s'es'am tu tridha va' pan'cadha' kr'te //*

36

*eka'ms'am va' dvyams'akam sya'dadhobhu's'an.am u'rdhvatah /*

*s'es'en.a bh'u's'an.am kurya'c chuddhadva'ram tu madhyamam // 37*

Below the upper beam, crescent moulding and fillet should be in three fourth of a module. The remaining portion should be taken for the height of the door. If this is divided into 3 or 5 parts, embellishments of the lower portion should be in 1 or 2 parts. The remaining upper portion should be taken for the needed decorative elements. A single door should be in the middle.

अष्टमङ्गल्योकस्योर्ध्वे लताद्याः परितो मताः ।

त्रिचतुःपञ्चषट्भाग भागेन स्तम्भ वैपुले ॥

३८

कवाट बहुलं प्रोक्तं दण्डार्धं वा घनं भवेत् ।

अयुग्म फलका ग्राह्या मध्यसन्धि विवर्जिता ॥

३९

तल्पस्य भूषणोर्ध्वे वा बाह्ये वा परिकीर्तिता ।

मध्यं त्यक्त्वा प्रयोक्तव्या यथाबल समन्विता ॥

४०

<i>as"t'aman'galayokasyordhve lata'dya' parito mata'h/ tricutuh pan"cas"at'bha'ga bha'gena stambha vaipule</i> //	38
<i>kava't'a bahulam proktam dan.da'rdham va' ghanam bhavet/ ayugma phalaka' gra'hya' madhyasandhi vivarjita' //</i>	39
<i>talpasya bhu's"an.ordhve va' ba'hye va' pariki'rtita' / madhyam tyaktva' prayoktavya' yatha' bala samanvita' //</i>	40

Above the portion in which eight auspicious mouldings are provided, decorative designs such as creepers and others should be provided. The bahula of the door should be of 3, 4, 5 or 6 parts of the the width of the free pillar and its thickness should be of half a module. The slabs should be in odd number and they should be free from joints in the middle. They should be fixed above the embellished portion of the turret or upper storey. Or they may be fixed outside. They should be placed leaving the middle part so as to derive the needed strength.

अस्य तल्पघनस्यार्धं घनद्विगुणं विस्तरा ।  
दण्डास्त्रिपञ्चसप्तैव नवैकादशसंख्यया ॥ ४१  
अश्वस्कन्धं खुराभा वाश्वत्थपत्रसमा अपि ।

<i>asya talpa ghanasya'rdha ghana dvigun.a vistara' / dan.d'a'stripan"casaptaiva navika'das'a samkhyaya' //</i>	41
<i>as'vagandha khura'bha' va's'vatthapatra sama' api /</i>	

The thickness of the slabs should be half the thickness of the turret. Its width should be twice its thickness. They should be placed in such a way that they look like the horse-neck, horse –hoof or like the leaf of the holy fig tree.

युग्मे महति तल्पे च दक्षिणस्थे कवाटके ॥ ४२  
विस्तारे त्वायतौ चैव त्र्यंशपञ्चशके कृते ।  
उपरिष्ठात्त्रयांशं तु त्यक्त्वाधोऽंशं द्विपार्श्वयोः ॥ ४३  
तेषां मध्ये तु यद्द्वारं मणिद्वारमिहोच्ते ।

*yugme mahat talpe ca daks" in. asthe kava't'ake* // 42  
*vista're tva'yatau caiva tryams'a pan"ca' ms'aka kr'te* |  
*uparis"t'a't trya'ms'am tu tyaktva'dhoms'am dvipa'rsvayoh* // 43  
*tes"a'm madhye tu yaddva'ram man.idva'ram ihocyate* |

In the storey where there are two turrets, the door should be on the one which is on the right side. If the width and the length are divided into 3 parts and 5 parts, the architect should leave out 3 parts of the upper portion and he should fix the door in the remaining lower portion, in the middle, leaving one part on each side. Such door is called 'mani dvara'.

यथाबलं यथाशोभमयःपट्टैर्दृडीकृते ॥ ४४  
 श्रीमुख्यैर्वामदण्डैश्च क्षेपणैस्सन्धिपत्रकैः ।  
 अर्धचन्द्रैस्तथा शृङ्गैः पुष्पैर्नानाविधैरपि ॥ ४५  
 योगसंबन्धकीलैश्च दैवताद्यैरलङ्कितम् ।  
 ऊर्ध्वाधिशिखराश्लिष्ट मूलबन्धाग्रबन्धनम् ॥ ४६  
 गुल्फे ललाटसन्धौ च पट्टैर्हेमादि निर्मितैः ।  
 बध्नीयात्सर्वदेशे वा यथाशोभं यथाबलम् ॥ ४७  
 एवमेवं विधेयं स्यात्तथा भुवि विशिष्यते ।

*yatha'balam yatha' s'obha mayah pat'taih dr'd'i'kr'te* // 44  
*s'ri'mukhyair va'madan.d'ais'ca ks" epan.ais sandhipatrakaih* |  
*ardhacandrais tatha' s'r'n'gaih pus"pairna'na'vidhairapi* // 45  
*yogasambhanda ki'lais'ca daivata'dyairalan'kr'tam* |  
*u'rdhva'dhas's'ikhara's'lis"t'a mu'labandha'gra bandhanam* // 46  
*gulpe lala't'asandhau ca pat't'air hema'di nirmitaih* |  
*badhni'ya't sarvades'e va' yatha' s'obham yatha'balam* // 47  
*evam evam vidheyam sya't tatha' bhuvi vis'is"yate* |

It should be strengthened by metal slabs in such a way that it presents an elegant and pleasing look. It should be embellished with srimukha, thin staffs, carona, sandhi patraka, mouldings in the shape of half-moon, cliffs, various kinds of flowers, bolts, divine forms and such others. The upper and lower portions should be associated with cliffs, mula bandha and agra bandha. In the sarvadesika type of building, the neck, fore-head and shoulder parts of the pillars should be covered with sheets made of gold or other metals. The covering should be done in such a way that it gives beauty and strength. Thus, the rules for the provision of ornamental structures have been explained. Such embellished constructions are highly appreciated in this world.

। इति कामिकाख्ये महातन्त्रे प्रासादभूषणविधिः पञ्चपञ्चाशत्तमः पटलः ।

। iti ka'mika'khye mahatantre pra'sa'dabhu's''an.avidhih pan''capan''ca's'attamah pat'alah ।

This is the 55<sup>h</sup> chapter on “Directions for the Embellishments of the Buildings” in the Great Tantra called Kamika

## ५६ कण्ठलक्षण विधिः

### 56 KAN.T'HA LAKS''AN.A VIDHIH

#### 56 The features of the neck part of the pillars

कण्ठस्य लक्षणं वक्ष्ये समासाच्छृणुत द्विजाः ।  
तन्मूले वेदिका कार्या कण्ठोत्सेधात्त्रिभागतः ॥ १

*kan.t'hasya laks''an.am vaks''ye sama'sa'cchr'n.uta dvija'h |  
tanmu'le vedika' ka'rya' kan.t'hotsedha't tribhagatah || 1*

Then I will tell you briefly the features of the neck part. O, the twice-born sages!, listen to these. On the basement of the neck part, the pedestal should be provided. Its height should be one part out of three parts of the height of the neck.

गर्भभित्तित्रिभागैकं अङ्घ्रेर्वेद्यङ्घ्रि वेशनम् ।  
चतुष्पञ्चषडंशे तु समावेशाधिवेदिका ॥ २

*garbhabhitti tribha'gaikam an'ghrervedyan'ghri ves'anam |  
catus''pan:ca s''ad'ams'e tu sama'vesa'adhivedika' || 2*

The height of the short pillars below the pedestal should be one third of the height of the wall of the main shrine. The bottom part of the pedestal should be well settled between the short pillars. On the upper surface of the pedestal, there should be a recess in the measure of 4, 5 or 6 parts of the total height of the pedestal.

ग्रीवावेशस्ततस्तावत्सप्ताष्टांशे तथैव च ।  
समं वाध्यर्धकं वापि द्विगुणं त्रिगुणं तु वा ॥ ३  
वेदिकोत्सेधमानेन ग्रीवोच्चं परिकल्पयेत् ।

*gri'va'ves'astatas ta'vat sapta's''t'a'mse tathiva ca /  
samam va'dhyardhakam va'pi dvigun.am trigun.am tu va' // 3  
vedikotsedha ma'nena gri'voccam parikalpayet /*

The recess of the neck part should extend up to the same measure. The height of the neck should be ascertained based on the height of the pedestal. The height of the neck should be 7 or 8 parts of the height of the pedestal, or equal to , or one and a half , twice or thrice of this height.

उत्तरं वाजनं चैव मुष्टिबन्धं मृणालिकम् ॥ ४  
दण्डिका वलयं चैव गलभूषणमिष्यते ।  
दण्डिकान्तं गलं प्रोक्तं तदूर्ध्वे शिखरं भवेत् ॥ ५

*uttaram va'janam caiva mus''t'bandham mr'n.a'likam // 4  
dan.d'ka'valayam caiva galabhu's''an.am is''yate /  
dan.d'ika'ntam galam proktam tadu'rdhve s'ikharam bhavet // 5*

Uttara, vajana, mus''t'bandha, mr'n.a'lika', dan.d'ika valaya – these are the ornamental members of the neck part. The portion which extends from the utara up to dan.d'ika' is known as the gala(neck). The portion above the dan.d'ika is called s'ikhara.

प्रस्तरोर्ध्वे वृषं स्थाप्य शिवधाम्नि विशेषतः ।  
ऊर्ध्वेन स्थापितास्ते च धाम्नोऽधस्तात्समन्ततः ॥ ६  
अन्तर्मण्डलदेशे तु स्थापनीयास्सपीठकाः ।  
अन्येषामपि देवानां धाम्नि तद्वाहनान्यसेत् ॥ ७

*prastarordhve vr's''am stha'pya s'ivadha'mni vis'es''atah /  
u'rdvena stha'pita'ste ca dha'mnodhasta't samantatah // 6  
antarman.d'ala des'e tu stha'pani'ya's sapi't'haka'h /  
anyes''a'm api deva'na'm dha'mni tadva'hana'n nyaset // 7*



It is recommended specifically that in the Siva temples, the bull-vehicle should be installed above the entablature. Those vehicles which are installed above the entablature should be installed around the temple at the ground level also. Specifically, they should be installed in the innermost enclosure(antar man.d'ala) as associated with the corresponding pedestals. Even in the temples of other Deities, the vehicles of the concerned Deities should be installed above the entablature and on the ground level.

देवीनां च तथा प्रोक्तं गलदेवांस्तु विन्यसेत् ।  
 एकपादयुतं ब्रह्मविष्णुसंयुक्तमेव वा ॥ ८  
 ईदृगरूपसमायुक्तं महेशं वापि विन्यसेत् ।  
 पूर्वोक्त विधिना वापि पादवर्गेऽथवा नयेत् ॥ ९

*devi'na'm ca tatha' proktam galadeva'mstu vinyaset /  
 ekapa'dayutam brahmavis''n.usamyuktam eva va' // 8  
 i'dr'gru'pa sama'yuktam hahes'am va'pi vinyaset /  
 pu'rvokta vidhina' va'pi pa'davarge athava' nyaset // 9*

Similarly it is directed that even in the temple of the Goddess the concerned vehicle should be installed. Then, the deities of the neck part are to be installed. In the Siva temple, the forms of Mahes'vara such as the eka-pada-trimurti or such other combined forms should be installed. Or, according to the directions set forth earlier, these forms may be installed in the component parts of the pillar also.

ग्रीवायां तु चतुर्दिक्षु नासि पादांश्च विन्यसेत् ।  
 तत्रैव कारयेद्वृत्तं स्फटिकं च समन्ततः ॥ १०  
 एवं कण्ठस्समाख्यातस्तदूर्ध्वे शिखरं भवेत् ॥ ११

*gri'va'ya'm tu caturdiks''u na'si pa'da'ms'ca vinyaset /  
 tatraiva ka'rayed vr'ttam spat'ikam ca samantatah // 10  
 evam kan.t'has sama'khyat'as tadurdhve s'ikharam bahvet // 11*

In all the four directions of the neck, decorative elements such as the vestibule and dwarf pillar should be provided. Around the same level, circular mouldings and square mouldings should be designed. Thus, the features of the neck part have been well explained. Above the level of the neck part is the s'ikhara part.

। इति कामिकाख्ये महातन्त्रे कण्ठलक्षणविधिः षट्पञ्चाशत्तमः पटलः ।

। iti ka'mika'khye maha'tantre kan.t'halaks''an.a vidhih s''at'pan''ca's'attamah pat'alah।

This is the 56<sup>th</sup> chapter on “The features of the neck of the pillar” in the Great Tantra called Kamika

## ५७ शिखरलक्षण विधिः

### 57 S'IKHARA LAKSHAN.A VIDHIH

#### 57 Characteristic Features of the Roof

अथ वक्ष्ये विशेषेण शिखरस्य तु लक्षणम् ।	
शिखरोत्सेध मानांश भागमान वशेन वा ॥	१
दण्डिकावधि तोरेण पञ्चांशकं द्व्यंशकं तु वा ।	
सप्तनन्दनशिवांशेषु त्रयोदशतिथौ तथा ॥	२
सप्तदशांशके बन्ध वेदपञ्च षडंशकम् ।	
सप्ताष्टांशं तु तारार्धमित्यष्टौ शिखरोदयाः ॥	३

<i>atha vakshye vis'es'en.a s'ikarasya tu laks'an.am /</i>	
<i>s'ikharotsedha ma'na'ms'a bha'gama'na vas'ena va' ॥</i>	1
<i>dan.d'ika'vadhi ta'ren.a pan'ca'ms'akam dvyams'akam tu va' /</i>	
<i>saptananda s'iva'ms'es'u trayodas'a tithau tatha' ॥</i>	2
<i>sapta das'a'ms'ake bandha vedapan'ca s'ad'ams'akam /</i>	
<i>sapta's't'a'ms'am tu ta'ra'rdham ityas't'au s'ikharodaya'h ॥</i>	3

Now, I will explain the characteristic features of the roof of the building. The height of the roof may be ascertained in the manner explained earlier. This may be ascertained so as to be proportional to the distance between the the consoles. It may be 2 parts out of 5 parts, 3 parts out of 7 parts, 4 parts out of 9 parts, 5 parts out of 11 parts, 6 parts out of 13 parts, 7 parts out of 15 parts, 8 parts out of 17 parts or a half of that distance. These are the eight possible heights of the roofs which have specific names corresponding to these heights.

पाञ्चालं चापि वैदेहं मागधं चापि कौरवम् ।	
कोशलं शौरसेनं च गान्धारं पत्रिकं तथा ॥	४
यथाक्रमेण नामानि ज्ञातव्यानि विचक्षणैः ।	

*pa'n"ca'lam ca'pi vaideham ma'gadham ca'pi kauravam /  
kos'alam saurasenam ca ga'ndha'ram patrikam tatha' // 4  
yatha' kramen.a na'ma'ni jn"a'tavya'ni vicaks"an.aih /*

Panchala, Vaideha, Magadha, Kaurava, Kosala, Saurasena, Gandhara and Patrika – these are the eight specific names corresponding to the eight heights. These names should be known well by the skilled architects.

जघनादूर्ध्वमेवैते भागास्सर्वे समीरिताः ॥	५
सर्वे तु तैतिलानां स्युरर्धाधस्तात्तु मानतः ।	
एकादशात्सप्तदशभागादेकांशवर्धनात् ॥	६
अवन्तिकाप्रभृत्यूर्ध्वमर्धाविष्टलुपोदयः ।	
व्यामिश्रश्च कलिङ्गश्च तथा कोशिकमेव वा ॥	७
वराटं द्रामिडं चैव बर्बरं कोल्लुकं पुनः ।	
तथा शौण्डिकमित्येवं व्यामिश्रादि लुपोदयः ॥	८
देवानां प्रथिता ह्येते तापसाश्रमिणामपि ।	
चतुरश्रं त वृत्तं च षडश्राष्टाश्रमेव च ॥	९
द्वादशं च द्विरष्टाश्रं पद्मकुड्मल सन्निभम् ।	
तथामलक पक्वभाभं दीर्घवृत्तं च कोमलम् ॥	१०

*jaghana'du'rdhvam evaite bha'ga's sarve sami'rita'h // 5  
sarve tu taitila'na'm syurardha'dhasta'ttu ma'natah /  
eka'das'a'tsaptadas'a bha'ga'deka'ms'avadhana't // 6  
avantika'prabhr'tyu'rdhvam ardha'vis"t'a lupodayah /  
vya'mis'ras'ca kalin'gas'ca tatha' kaus'ikam eva va' // 7  
vara't'am dra'mid'an caiva barbaram kollukam punah /  
tatha' s'aun.d'ikam ityevam vya'mis'ra'di lupodayah // 8  
deva'na'm prathita' hyete ta'pasa's'ramin.a'm api /  
caturas'aram ca vr'ttam ca s"ad'as'ra's"t'a's'ram eva va' // 9  
dva'das'am ca dviras"t'a's'ram padmakud'mala sannibham /  
tatha'malaka pakva'bham di'rghavr'ttam ca komalam // 10*

With the exception of the roof which is with the smallest height, all other types of roofs are suitable to the Deities. With the exception of the roof whose height is equal to half the distance between the consoles, all other types of roofs are suitable for human beings. The eight heights for the rafter works corresponding to these roofs, the first of which is Avantika, go from 10 to 17 parts (of the height of the selected type of roof), the increment being one part at each time. These rafters are called by different names corresponding to these eight heights. The names are: Vyamisra, Kalinga, Kausika, Varata, Dravida, Barbara, Kolluka and Saundika. These roofs of the buildings intended for the Deities, monks and mendicants living in the hermitages may be in the shape of square, circular, hexagonal, octagonal, dodecagonal, sixteen-sided or in the shape of a lotus bud or of a myrobolan fruit or it may be elliptical or spherical .

अष्टाद्यष्टाष्ट धाराणि हर्म्यादीनां शिरांसि च ।  
षडाद्य षष्टि कर्णान्तास्सम्मत्तं शिखराकृतेः ॥ ११

*as''t'a'dyas''t'a's''t'a dha'ra'n.i harmyadi'na'm s'ira'msi ca /  
s''ad'a'dya s''as''at'i karn.a'nta's sammatam s'ikhara'kr'the ॥ 11*

The roofs of the palacial buildings may have at least eight sides and eight faces. Or, they may also have from six to sixty faces.

पञ्चाद्येकदशान्ताश्च चतुराद्या दशान्तकाः ।  
चतुर्विधा लुपासंख्या देवे देव्या निकेतने ॥ १२  
पूर्वोक्त द्व्यन्तरोच्चं तु व्यामिश्रं नाम पुष्करम् ।  
ऊर्ध्वस्थान्यप्यधस्थानि पुष्कराण्यर्धमानतः ॥ १३  
अर्धमारभ्य संवर्ध्य पश्चादुच्चार्धभाजि हि ।  
आरोहाण्यवरोहाणि गुह्यमेतदुदाहतम् ॥ १४

*pan''a'dyeka das'a'nta's'ca catura'dya' das'a'ntaka'h /  
caturvidha' lupa'san'khya' deve devya' niketane ॥ 12  
pu'rvokta dvyantaroccam tu vya'mis'ram na'ma pus''karam /  
u'rdhvastha'nyapyadhastha'ni pus''kara'n.yardha ma'natah ॥ 13  
ardhama'rabhya samvardhya pas'caducca;rdha bha'ji hi /  
a'roha'n.yavaroha'n.i gr'hyametatd uda'hr'tam ॥ 14*

There may be 5, 7, 9 or 11 rafters or there may be 4, 6, 8 or 10 rafters. Thus, there are four types for the arrangement of the rafters possible for the buildings suitable for the Deities as well as men. The interior height given above in two modes is that of Pushkara which is also called Vyamisra. The pushkaras should be set above and below the middle of the roof. Starting with a half of that height and increasing up to the maximum, they should be set upward and downward. This is the secret which has now been disclosed.

दण्डिकावधि तारार्धं चतुरश्रीकृतं समम् ।  
कोष्णीषासितसीमाख्यं सूत्रं युक्तं घनं नयेत् ॥ १५

*dan.d'ika'vadhi ta'ra'rdham caturas'ri'kr'tam samam /  
kos'n.i's'a'sita si'ma'khyam su'tram yuktam ghanam nayet // 15*

A square area should be marked out, the width of which should be half of the distance between the consoles and which should be delimited by thick lines called *ka*, *ushnisha*, *asana* and *sima*.

दण्डिकोत्तरबाहुल्यं सूत्रवेदासनानधः ।  
आसने चतुरंशादि न्यसेद्विन्दु दशान्कान् ॥ १६

*dan.d'kottara ba'hulyam su'trayeda'sana'nadhah /  
a'sane caturams'a'di nyased bindu das'a'ms'akam // 16*

Below the asana line, a parallel line should be drawn at a distance equal to the projection of the consoles in relation to the architrave of the attic. Points should be marked on the asana line so as to divide it into 4, 5, 6, 7, 8, 9 or 10 parts.

कोष्णीष सन्धेस्तद्विन्दु सीमान्तोच्चं समाहरेत् ।  
अवाक्काथोच्च मानानि कं मूलादासनं न्यसेत् ॥ १७  
तान्येव दण्डिकादीनां पर्यन्तानि भवन्ति हि ।  
कोष्णीषसङ्गात्पर्यन्तबिन्द्वन्तं तल्लुपायनम् ॥ १८

*kos'n.i's'a sandhes tadbindu si'ma'ntoccam sama'haret /  
ava'kva'thocca ma'na'ni kam mula'da'sanam nyaset // 17*

*ta'nyeva dan.d'ika'di'na'm paryanta'ni bhavanti hi /*  
*kos''n.i's''a san'ga'tparyanta bindvantam tallupa'yanam //* 18

Starting from the intersection of the ka line and the ushnisha line and passing through these points, lines should be drawn up to the limit of the overhanging eave(which should be marked by the parallel traced below the asana line). Next, the distances up to the eave should be drawn on the asana line starting from the end of this line which goes up to the base of the ka line. This provides the positions of the extremities of the consoles. The length of the rafter should be taken as the distance between the intersection of the ka line and the ushnisha line and the extreme point corresponding to this rafter.

तत्तत्पर्यन्त विस्तारं ससूत्रं विन्यसेत्पुनः ।  
विन्यसेदासने वापि तन्मानं स्याल्लुपावधि ॥ १९

*tattat paryanta vista'ram kasu'tram vinyaset puynah /*  
*vinyased a'sane va'pi tanma'nam sya'l lupa'vadhi //* 19

Each of the extreme distances should then be drawn again on the ka line. Or, it may be drawn on the asana line. This denotes the extremity of the rafter.

एतन्मध्यलुपासीम्ना वर्धते वर्णसंख्यया ।  
एवमावर्त्य तत्पश्चादारोहे वावरुह्य च ॥ २०  
तत्तत्कोष्ठेषु संजातं तत्तन्मल्लयुतं भवेत् ।

*evam madhya lupa'si'mna' vardhate varn.a samkhyaya' /*  
*evam a'vartya tatpas'ca'd a'rohe va'varuhya ca //* 20  
*tattat kos''t'es''u samja'tam tattan mallayutam bhavet /*

Thus, the dimensions of the median rafter should be increased according to the number of the other rafters. After this has been done, the lengths of the corresponding malla should be ascertained by the process of increasing and decreasing. These component parts known as mallas are obtained from the corresponding pushkaras(koshtas).

समध्यं वा विमध्यं वा लुपान्यासो द्विधा मतः ॥ २१  
मध्यं च मध्यकर्णं च व्याकर्णमनुकोटिकम् ।  
कोटिरित्येवमुच्येत पञ्चवर्णलुपाः क्रमात् ॥ २२

*samadhyam va' vimadhyam va' lupa'nya'so dvidha' matah ॥ 21*  
*madhyam ca madhyakarn.am ca vya'karn.am anukot'ikam /*  
*kot'irityevam ucyeta pan" cavarn.a lupa'h krama't ॥ 22*

Rafters should be arranged at the center or off the center. There are five types of rafters which are specifically called Madhya, madhyakarna, vyakarna, anukoti and kotilupa.

तत्तत्सूत्रादधः पृष्ठवंशनिद्राणि सूत्रयेत् ।  
शयितस्थितिसूत्रान्तं कीलं तत्कूटमूर्धनि ॥ २३

*tattatsu'tra'dadhah pr's"t'havams'a nidra'n.i su'trayet /*  
*s'ayitasthiti su'tra'ntam ki'lam tatku't'amu'rdhani ॥ 23*

Below the lines corresponding to these rafters, line should be drawn between the ridge beam and the nidra(element of entablature). On the top of the newel(kuta), peg should be set up so as to be within the horizontal lines.

निधायार्धेन्दुवत्सर्वाश्चूलिका विलिखेत्समाः ।  
लुपाविलुपमध्यान्तर्गता सा चूलिकाकृतिः ॥ २४

*nidha'ya'rdhenduvat sarva's' cu'lika' vilikhet sama'h /*  
*lupa'vilupa madhya'ntargata; sa; cu'lika'kr'tih ॥ 24*

All the tuft-like mouldings should be designed so as to be of uniform shape and they should be arranged so as to look like the half- moon. These tuft-like designs should be placed in the area between the main rafters and the sub-rafters.

एवं स्यादृजुकायं तु चान्यदप्येवमूह्यताम् ।  
बालकूटस्य विस्तारस्थितिसूत्रस्तनान्तरः ॥ २५



*evam sya'd r'juka'yam tu ca'nyadapyevam u'hyata'm /  
ba'laku't'asya vista'rasthitisu'tra stana'ntarah //*

25

The setting of the pegs in this way is known as 'rujukaya'. Other types of arranging the pegs should be construed in this way. The width of the small newel(kuta) should be within the two edges of the horizontal line.

लुपातारस्तु दण्डो वा सपादस्सार्ध एव वा ।  
यथाभिमत मानो वा विस्ताराद्बहुलादपि ॥ २६

*lupa'ta'rastu dan.d'o va' sapa'das sa'rdha eva va' /  
yatha'bhimata ma'no va' vista'ra'd bahula'dapi //*

26

The width of the rafters should be one, one and a quarter or one and a half modules. Or it may be according to the selected measure derived from the width and the length of the roof.

विस्तारस्त्रिचतुःपञ्चभागैकांशं तु तद्धनम् ।  
जानुव्यासस्तूत्तरार्धं चूलिका वार्ध एव वा ॥ २७  
दण्डिकाविपुलं तावत्त्रिपादार्धं तु तद्धनम् ।  
वलयं जानु नीव्रं च दण्डिकाविपुलार्धतः ॥ २८

*vista'rastricaturpan''ca bha'gaika'ms'am tu tadghanam /  
ja'nuvya'sastu'ttara'rdha cu'lika' va'rdha eva va' // 27  
dan.d'ika' vipulam ta'vat tripa'da'rdham tu tadghanam /  
valayam ja'nu ni'vram ca dan.d'ika' vipula'rdhatah //*

27

28

The width of the 'janu' element should be half the width of the architrave or a quarter of the width of the tuft-like element. Its thickness should be equal to three-fourth or half of the width of the consoles. Valaya, janu and nivra- all these three should be more than the half of the width of the consoles.

मल्लमध्यादथालीन तालमानं च यद्धनम् ।  
पर्यन्ताज् जानुकान्तं च चूलिकाभाग एव वा ॥ २९

शयनात्तावदेवस्यान्नीत्रालंबन सूत्रकम् ।

कुठारिका ललाटं च जघनं चैव संमतम् ॥

३०

*mallamadha'datha'li'na ta'lama'nam ca yadghanam /*

*paryanta'j ja'nuka'ntam ca cu'lika' bha'ga eva va' //*

29

*sayana'tta'vadeasya'n ni'vra'lambana su'trakam /*

*kut'ha'rika' lala't'am ca jaghanam caiva sammatam //*

30

The line called 'nivralambana' should commence from the center of the malla-element and proceed towards the boundary line and the janu-line or towards the area of the tuft-like moulding. This corresponds to the thickness(of the tuft) measuring one span. This line should proceed up to the horizontal line. The portions defined by this line are known as 'kutarika', 'lalata' and jaghana.

पादविष्कम्भकण्ठे वा विष्कम्भद्विगुणे तथा ।

कूटव्यासो लुपामध्यं द्विकर्णो द्विगुणो यथा ॥

३१

*pa'davis" kambha kan.t'he va' vis" kambha dvigun.e तथा' /*

*ku't'avya'so lupa'madhyam dvikarn.o dvigun.o yatha' //*

31

The width of the newel(kuta) should be one quarter of the width of the attic or twice this width. If it is increased further so as to be equal to twice this width, it should correspond to the center of the rafter and the two corner-structures.

तदर्धं नालिकालंबमूर्ध्वे मल्लाग्र सङ्गतिः ।

छिद्रं तन्नीत्रमात्रं वा मल्लानां तु प्रवेशनम् ॥

३२

*tadardham na'lika'lambam u'rdhvr malla'gra san'gatih /*

*chidram tanni'vrana'tram va' malla'na'm tu praves'anam //*

32

Half of this width should correspond to the line known as 'nalika lambana'. Above this, there should be the intersection of of the top-line of the malla-element. The size of the hole should be equal to the nivra or to the projection of the malla-element.

जानुकान्तं लुपामध्ये ऊर्ध्वाधिः पृष्ठवंशकम् ।  
समं स्यान्नीव्रताराभ्यश्चूल्यंशो वा लुपांशकम् ॥ ३३

*ja'nuka'ntam lupa'madhye u'rdhva'dhah pr's't'ha vams'akam /  
samam syanni'vra ta'ra'bhyas' cu'lyams'o va' lupa'ms'akam ॥ 33*

In between the rafters, there should be ridge-beams above and below, reaching up to the janu part. This should be equal to the length of the nivra, to one part of the tuft-like element or to one part of the rafter.

लुपा वा सुघनं वापि वलयो वंशविस्तरः ।  
तदर्धवेशनान्नीव्रं वलयस्य विधीयते ॥ ३४

*lupa' va' sughanam va'pi valayo vams'a vistarah /  
tadardha ves'ana'nni'vram valayasya vidhi'yate ॥ 34*

The width of the ridge-beam should be in relation to the length of the rafter or to the thickness of the rafter or to the lierne. There should be a nivra for the lierne with a projection equal to the half of that width.

लुपोर्ध्वे फलन्यासे पादबन्धसमार्धतः ।  
आलिप्य च धनुर्वंशं निक्षिप्य च तदूर्ध्वतः ॥ ३५  
छादयेल्लोहलोष्टैश्च बन्धयेदष्टबन्धनैः ।  
लुपामध्यादथ छिद्रं च वलयस्य विधीयते ॥ ३६

*lu'pordhve phalanya'se pa'dabandha sama'rdhatah /  
a'lipya ca dhanurvams'am niks'ipyata du'rdhvatah ॥ 35  
cha'dayel lohalos't'ais'ca bandhayed as't'abandhanaih /  
lupa'madhya'datha cidram ca valaysya vidhi'yate ॥ 36*

For the sake of placing the wooden planks, the architect should besmear a special kind of wax known as 'dhanurvamsa' and fix it firmly above the rafters. Then he should cover this with tiles made of metal or bricks and apply the 'ashta bandhana' for such covering. Holes should be provided in the lierne so as to lie in between the rafters.

क्रियायाः परिरेखास्तु कल्प्याषोडश संख्यया ।  
कुक्षिव्यासाष्टभागैकं मानमात्रं इति स्मृतम् ॥ ३७

*kriya'ya'h parirekha'stu kalpya's's''od'as'a samkhyaya' /  
kuks''ivya'sa's''t'abha'gaikam ma'nama'tram iti smr'tam ॥ 37*

Specific lines called 'parirekha' should be drawn and there should be 16 such lines. The basic unit, here, is one part out of eight parts of the width of the middle part of the rafter.

तेन मात्रेण सप्तार्धान्यर्धभाग विवर्धनात् ।  
आपञ्चदशसंख्याताः परिलेख्यास्तु षोडश ॥ ३८

*tena ma'tren.a sapta'rdha'nyardhabha'ga vivardhana't /  
a'pan''cadas'a samkhya'ta'h parilekhya'st s''od'as'a ॥ 38*

Starting from seven and a half part and increasing by half part each time, the architect may reach up to 15 parts. In this way 16 parirekha-lines should be drawn

लुपान्तोर्ध्वान्त बिन्द्वादिमथो विन्यस्य तद्विधम् ।  
तद्विन्द्वादि विलेख्याथ रूपलेखाविचक्षणैः ॥ ३९

*lupa'ntordhva'nta bindva'dim atho vinyasya tadvidham /  
tadbindva'di vilekhya'tha ru'palekha' vicaks''an.aih ॥ 39*

In the same way, various points should be marked out on the base-line, middle-line and the upper line of the rafter. These points should be meticulously marked by those who are highly skilled in drawing the forms of the Deities accurately.

प्रसादानामिमाः प्रोक्ता गृहादीनां तु षोडश ।  
लुपागमाद्यद् द्विगुणं यन्मानं तेन बुद्धिमान् ॥ ४०

*pra's'ada'm ima'h prokta gr'ha'di'na'm tu s''od'as'a /  
lupa'gama'dya'd dvigun.am yanma'nam tena buddhima'n ॥ 40*

Such lines are prescribed for the temples of various Deities. Even for the houses, 16 parirekha lines should be drawn in a different way. and with different measure.

कोष्णीषासनसीमाभ्यां अधश्शफरमालिखेत् ।  
तस्मादुपरि मल्लस्य लेखयेत्तद्विचक्षणः ॥ ४१

*kos''n.i's''a'sana si'ma'bhya'm adhas'sapharam a'likhet/  
tasma'dupari mallasya lekhayet tadvicaks''an.ah* 41

With the basic unit which is equal to twice the length of the rafter, the learned architect should draw the ka-line, ushnisha-line and the asana-line and make a fish-like mark below the rafter. The he should draw a line above the malla-element.

मल्लायतादर्धभागे त्रिपञ्चाशीकृते क्रमात् ।  
तत्तद्वंशावसानं तु तत्तन्मध्ये समालिखेत् ॥ ४२  
सर्वासां परिलेखानां क्रमोऽयं परिकीर्तितः ।  
पाञ्चालादि लुपानां तु प्रत्येकं प्रोच्यते द्विजाः ॥ ४३

*malla'yata'd ardhabha'ge tripan''ca's'i'kr'te krama't/  
tattadams'a'vasa'nam tu tattanmadhye samalikhet* 42  
*sarva'sa'm parilekha'na'm kramoyam pariki'rtitah/  
pa'n''ca'la'di lupa'nam tu pratyekam procyate dvija'h* 43

If half of the length of malla is divided into 15 equal parts, the line should be drawn in between these parts, up to the extreme limit of each corresponding part. This method is prescribed for all kinds of 'parilekhas'. O, the twice-born Sages!, for each type of rafter such as panchala and others, the method of drawing the line is prescribed separately.

ऋजुकाययुता मल्लाद्या रेखासनकाग्रयोः ।  
मध्ये कृता क्रियारेखा परिलेखा तु सा स्मृता ॥ ४४

*r'juka'yayuta' malla'dya' rekhasanaka'grayoh |*  
*madhye kr'ta' kriya'rekha' parilekha' tu sa' smr'ta' ||* 44

The line drawn in between the 'rujukaya' and the elements such as malla which lie in front of the asana-line is considered to be 'parilekha'.

लुपाघनप्रमाणेन घटिकां चतुरश्रिकाम् ।  
वितस्त्यायामिनीमृज्वीं कृतमध्यम सूत्रकाम् ॥ ४५

*lupa'ghana prama'n.ena ghat'ika'm caturas'rika'm |*  
*vitastya'ya'mini'm r'jvi'm kr'tamadhyama su'traka'm ||* 45

A square piece known as 'ghatika' should be designed with a measure equal to the thickness of the rafter. A line called 'yamini' should be drawn with precision, with a measure of one span corresponding to the central line of the rafter.

चूलिकान्तर्वणलुपा तिर्यक्सूत्रस्य मध्यमाम् ।  
विन्यस्य घटिकां पश्चाच्छिन्नां शयनसूत्रवत् ॥ ४६  
प्रतिवर्णे तु घटिकां तद्वर्णे तां निघापयेत् ।

*cu'lika'ntar varn.alupa' tiryaksu'trasya madhyama'm |*  
*vinyasya ghat'ika'm pas'ca'c chinna'm s'ayana su'travat ||* 46  
*pratvarn.e tu ghat'ika'm tadvarn.e ta'm nidha'payet |*

In between the corner rafters and the tuft-like element and in between the cross-lines, this ghatika should be designed and it should be divided evenly, like the horizontal line. Ghatika should be provided for each corner rafter and those lines are to be joined with each corner rafter.

क्षिप्तसूत्रस्यशेषांशाच्छिन्ने वर्णलुपोदरे ॥ ४७  
दण्डकोत्तरवलयस्थिरसूत्रसमं लिखेत् ।  
उदरायाममध्ये तु लिखिते करकं भवेत् ॥ ४८

*ks''ipta su'trasya s'es''a'ms'a'c chinne varn.a lupodare || 47*

*dan.d'ikottara valaya sthirasu'tra samam likhet |*

*udara'ya'ma madhye tu likhite karakam bhavet || 48*

The remaining part of the adjustable line(kshipta sutra) should be cut off so as to be in alignment with middle part of the corner rafter. A constant line(non-adjustable line) should be drawn so as to connect the consoles, beam and the lierne. Another line should be drawn above the center of the middle portion of the rafter. The intersections of these lines would define a form known as 'karaka'.

घटिका ललाटमध्यस्थं करकं च समं यथा ।

तथा निधानघटिकां लुपोदरवशायताम् ॥ ४९

*ghat'ika' lala't'a madhyastham karakam ca samam yatha' |*

*tatha nidha'na ghat'ika'm lupodara vas'a'yata'm || 49*

If this karaka which is in between the ghatika and the lalata and which is with a measure equal to these ghatika and lalata, then it becomes known as 'nidhana ghatika'. Its length is in alignment with the middle part of the rafter.

तल्ललाटाकृतिश्छेद्या वलयाद्या लुपोदयाः ।

इष्टपार्श्वे क्षिपेच्छायां छिद्रे च वलयस्य तु ॥ ५०

*tallala't'a'kr'tis'chedya' valaya'dya' lupodaya'h |*

*is''t'apa'rs've ks''ipecccha'ya'm chidre ca valayasya tu || 50*

The lalata(forehead-like part) should be divided so as to be in alignment with the lierne and other parts whose heights are equal to the length of the rafter The overhang should be placed in the desired sides and it should correspond to the holes of the lierne.

तत्तद्घटिकया तत्तन्मध्यसंहित मध्यया ।

तल्ललाट गतच्छाया तासां तासां तु वा भवेत् ॥ ५१

*tattad ghat'ikaya tattan madhyasamhita madhyaya' /  
tallalla't'a gataccha'ya' ta'sa'm ta'sa'm tu va' bhavet //* 51

The corresponding ghatikas should be provided at the center of the group of median lines. The overhang of the corresponding lalata parts should be placed in the same way.

दण्डिकावलयच्छिद्रस्तनजानूत्तरादिषु ।  
घटिकामध्यमायामच्छिद्राणि वलयस्य तु ॥ ५२

*dan.d'ika valaya chidra stana ja'nu'ttara'dis''u /  
ghat'ika' madhyama'ya'ma chidra'n.i valayasya tu //* 52

Consoles, holes of the liernes, stana-part, janu-part, beam and such other parts should be aligned well. The holes of the lierne should be aligned to the central line of the ghatika.

शिरोमध्येऽर्धमध्ये च न्यसेन्मुण्डं तुलोपरि ।  
सुवर्णा मध्यबन्धाश्च खर्जूरदलसन्निभा ॥ ५३

*s'iromadhye ardhmadhye ca nyasenmun.d'am tulopari /  
suvarna.a' madhyabandha's'ca kharju'radala sannibha' //* 53

Above the beam, munda(element of the timber-roof) should be provided at the center of the roof and at the center of the half part of the rafter. The central bands(string course) should be with pleasant colors and they should be in the shape of the leaf of date-tree.

सवलर्क्षा विधातव्या लुपा शिखरकान्तरे ।  
शिखरोच्च चतुष्पञ्च भागस्यात्पद्मतुङ्गकम् ॥ ५४

*savalarks''a' vidha'tavya' lupa' s'ikharaka'ntare /  
s'ikharocca catus''pan''ca bha'gas sya't padma tun'gakam //* 54

In between the roofs, the rafters should be provided associated with 'valarksha' element. The height of the lotus-moulding should be one part out of 4 or 5 parts of the height of the roof.



वेदी विस्तरातुल्यं स्याच्छिखरस्य तु नीव्रकम् ।  
शिखरस्य त्रिभागे तु नासिकाविस्तरो भवेत् ॥ ५५

*vedi' vista'ra tulyam sya'c chikarasya tu ni'vrakam /*  
*s'ikharasya tribha'ge tu na'sika' vistaro bhavet ॥* 55

The 'nivraka' element of the roof should be with a width equal to the width of the base (of the roof). The width of the vestibule should be one third of the width of the roof.

समत्रिपादो ह्यर्धो वा महानासी विनिर्गमः ।  
तद्वत्सत्रिचतुर्भागहीनस्कन्धाङ्ग तुङ्गकम् ॥ ५६

*samatripa'do hyardho va'maha'na'si' vinirgamah /*  
*tadvatsatricaturbha'ga hi'naskandha'n'ga tun'gakam ॥* 56

The projection of the large vestibule should be three fourths or half of the width of the roof. The height of the shoulder parts should be three fourths less than the height of the roof.

शक्तिध्वजस्तदर्धो वा त्रिपादो वाथ तुङ्गकम् ।  
सार्धदण्डो द्विदण्डो वा क्षुद्रनासा विशालता ॥ ५७

*s'aktidhvajas tadardho va' tripa'do va'tha tun'gakam /*  
*sa'rdhadan.d'o dvidan.d'o va' ks''udrana'sa' vis'a'lata' ॥* 57

The member of the roof known as 'saktidhvaja' should be with a height equal to half or three fourths of the height of the roof. The width of small vestibule should be one and a half module or two modules.

विस्तारे मुखपट्यश्च दण्डो वाध्यर्ध एव वा ।  
सपादो वा त्रिपादो वा तद्घनं स्याद्यथेष्टतः ॥ ५८

*vista're mukhapat'yas'ca dan.d'o va'dhyardha eva va' /  
sapado va' tripa'do va' tadghanam sya'dyathes''t'atah //* 58

The width of the pediment should be one or one and a half module. Its thickness may be one and one fourth module or three fourths of a module. Or, its thickness may be as desired by the architect.

शक्तिध्वजस्य मुले तु विपुलं दण्डमानतः ।  
मुखपट्युक्त मानो वा तावत्तत्कन्धरादयः ॥ ५९

*s'aktidhvajasya mu'le tu vipulam dan.d'a ma'natah /  
mukhapat'yukta ma'no va' ta'vattat kandhara'dayah //* 59

The width at the base of 'saktidhvaja' should be with a measure equal to one module. The corresponding members such as the neck and others may be with a measure prescribed for the pediment.

ग्रीवान्तराग्रपत्रं तु स्तम्भव्यासार्धमानकम् ।  
ग्रीवोपरि कपोलं तद् द्विगुणं सार्धमेव वा ॥ ६०

*gri'va'ntara'gra patram tu stambhavya'sa'rdha ma'nakam /  
gri'vopari kapolam tad dvigun.am sa'rdham eva va' //* 60

The elements known as 'agra patra' which is recessed in the attic part should be with a width equal to half of the width of the pillar shaft. The 'kapola' part which is above the attic should be with a measure equal to twice or one and half the measure of the width of the shaft.

त्रिदण्डं वा प्रकर्तव्यं गलस्त्वर्धेन वा भवेत् ।  
तावच्छक्तिध्वजान्तं स्यात्सपत्रं वा सशूलकम् ॥ ६१

*tridan.d'am va' prkartavyam galastvardhena va bhavet /  
ta'vacchakti dhvaja'ntam sya't sapatram va' sas'u'lakam //* 61

The kapola may be designed to be in three modules or in a half measure of the attic. Up to the part known as ‘saktidhvaja’, this kapola should be provided with leaf-like mouldings or with trident-moulding.

नेत्रसंश्लिष्टमल्लं तु चूलिकास्तनमण्डितम् ।  
शयितस्थितिपट्टाभ्यां अङ्गुलाद्यैर्विभूषितम् ॥ ६२

*netra sams'lis''t'a mallam tu cu'lika' stana man.d'itam /  
s'ayitasthiti pat't'a'bhya'm an'gula'dyair vibhu's''itam ॥ 62*

The malla part which is firmly joined with netra element should be beautified with tuft-like moulding and stana-element. It should be ornamented with horizontal planks, ring-like mouldings and such others.

श्लिष्टकर्णोर्ध्वपट्टोर्ध्वं प्रत्यूर्ध्वं मुष्टिबन्धनम् ।  
यथाशोभननिष्प्रन्तं त्रिमुखं स्यात्तदूर्ध्वतः ॥ ६३  
यत्र यत्र विचित्रं तु प्रासादे परिकल्पयेत् ॥ ६४

*s'lis''t'akarn.ordhva pat't'ordhva pratyu'rdhve mus''t'ibandhanam /  
yatha' s'obhana nis''kra'ntam trimukham sya't tadu'rdhvatah ॥ 63  
yatra yatra vicitram tu pra'sa'de parikalpayet ॥ 64*

The fist-like bands should be provided above the joinings of the corner structures, above the string course and above the stereobate. A three-sided projection should be designed above this band so as to present an elegant and pleasant look. The architect should design in the temples all sorts of decorative elements wherever they seem to be essential.

॥ इति कामिकाख्ये महातन्त्रे शिखरलक्षणविधिर्नाम सप्तपञ्चाशत्तमः पटलः ॥

॥ iti ka'mika'khye maha'tantre s'ikharalaks''an.a vidhirna'ma saptapan''ca's'attamah pat'alah ॥

This is the 57<sup>th</sup> chapter on “The Characteristic Features of the Roof” in the Great Tantra called Kamika

## ५८ स्तूपिकालक्षण विधिः

### 58 STHU'PIKA' LAKS"AN.A VIDHIH

#### 58 Characteristic Features of the Finial

स्तूपिका लक्षणं वक्ष्ये प्रासादादेस्सनातनम् ।  
पद्मोच्चं वार्धभागो वा तदूर्ध्वे स्तूपिकायतिः ॥ १

*sthu'pika' laks"an.am vaks"ye pra'sa'da'des sana'tanam /  
padmoccam va'rdhabha'go va' tadurdhve sthu'pika'yati ॥ 1*

Now I explain the characteristic features of the finial of the temples and other edifices in accordance with the ancient tradition. The height of the finial which is to be above the roof should be equal to the height of the lotus designed below or equal to half of that height.

अल्पीयसी शिरोर्धा वा भागोच्चं वा त्रिभागिके।  
लोहजं दारुजं वापि स्तूपिका कीलमिष्यते ॥ २  
ऊर्ध्वभूमेस्तु पादोच्चं विस्तारं पादतस्समम् ।  
अग्रमङ्गुलविस्तारमानुपूर्वात्कृशं नयेत् ॥ ३  
चतुरश्रं समं कुर्यात् त्रिभागैकमधस्ततः ।  
वृत्तमूर्ध्वमधःकुर्याच्छिखापादान्यसेदधः ॥ ४  
विस्तारं त्रिगुणायामं व्यासोच्चं पादतस्समम् ।  
आयामं तु यथा शोभं तथा कुर्याद्विचक्षणः ॥ ५

*alpi'yasi' s'irordha' va' bha'goccam va' tribha'gike /  
lohajam da'rujam va'pi sthu'pika' ki'lam is"yate ॥ 2  
u'rdvabhu'mestu pa'doccam vista'ram pa'datas samam /  
agraman'gula vista'ram a'nupu'rva't kr's'am nayet ॥ 3*

*caturas'ram samam kurya't tribha'gaikam adhastatah/  
vr'ttam u'rdhvamadhah kurya'c chika'pa'da'n nyased adhah // 4  
vista'ram trigun.a'ya'mam vya'soccam pa'datas samam/  
a'ya'mam tu yatha' s'obham tatha' kurya'd vicaks'an.ah // 5*

The least type of measure is half or one third of the height of the roof . It is recommended that the axis of the finial should be made of metal or wood. The width at its bottom and its height should be equal to those of the pillar of the upper storey and it should gradually taper towards its top whose width should be one digit. One third of the lower portion of the axis should be designed in the shape of square and the portion above and below this should be circular. A structure in the shape of peacock`s foot should be provided at its base. Its length should be three times its width and whose width and height should be equal to the diameter of the pillar(of the upper storey). Its length may be taken by the skilled architect in such a way as to induce elegance and pleasant appearance.

अथवा तच्छिखायाम द्विगुणं कीलदैर्घ्यकम् ।  
स्तम्भव्यासार्धविस्तारं त्रिचतुर्भाग एव वा ॥ ६  
अग्रमर्धाङ्गुलं व्यासो शिखिपादं यथासुखम् ।  
शिखराकृतिवत्कीलं लिङ्गच्छन्दं अथापि वा ॥ ७

*athava' tacchika'ya'ma dvigun.am ki'la dairghyakam/  
stambha vya'sa'rdha vista'ram tricaturbha'ga eva va' // 6  
agram ardha'n'gulam vya'so s'ikhipa'dam yatha' sukham/  
s'ikhara'kr'tivat ki'lam lin'gacchandam atha'pi va' // 7*

Or, the length of the axis may be twice that of the finial and its width may be half of the diameter of the pillar or one third or one quarter of that diameter. In that case, the diameter at the top should be half a digit and the dimensions of the peacock`s foot should be calculated so as to give the required stability. The axis of the finial may be in the shape of a pin, nail or Linga(which is square at the base, octagonal in the middle and circular at the top).

द्वात्रिंशत्यंशके दैर्घ्ये पद्मं सार्धांशमीरितम् ।  
 सप्तांशविस्तरस्तस्यास्तदूर्ध्वे च तु वाजनम् ॥ ८  
 विस्तारं द्वित्रिभागेन वेत्रमर्धोच्चमीरितम् ।  
 त्रिभागो विस्तरं चोर्ध्वे वाजनं चोर्ध्वमुच्यते ॥ ९  
 त्रिभागं विस्तरं चोर्ध्वे पद्ममंशविनिर्मितम् ।  
 पञ्चांशो विस्तरस्तम्भः कुम्भं पञ्चांश निर्मितम् ॥ १०

*dva'trims'atyams'ake dairghye padmam sa'rdha'ms'am i'ritam /*  
*sapta'mas'a vistarastasya's tadu'rdhve ca tu va'janam ॥ 8*  
*vista'ram dvitribha'gena vetram ardhoccam i'ritam /*  
*tribha'go vistaram cordhve va'janam cordhvam ucyate ॥ 9*  
*tribha'gam vistaram cordhve padmam ams'a vinirmitam /*  
*pan''ca'ms'o vistara stambhah kumbham pan''ca'ms'am i'ritam ॥*

In the finial whose height is divided into 32 equal parts, cyma takes a half part and the width takes 7 parts (horizontally); vajana (fillet) above this takes one part and the corresponding width takes 6 parts. Vetra, above this, takes a half part and the width takes 3 parts. Vajana, above this takes one part and the width takes 3 parts. Lotus, above this takes one part and width of the shaft takes 5 parts. Vase (kumbha), above this takes 5 parts.

विस्तारो नवभागस्स्यादूर्ध्वे पद्ममथांशतः ।  
 पञ्चांशो विस्तरस्तस्य वेत्रमर्धविनिर्मितम् ॥ ११  
 त्रिभागो विस्तरस्तस्य कर्णस्त्वंश विनिर्मितः ।  
 विस्तारेण द्विभागस्यादूर्ध्वं वाजनमर्धततः ॥ १२  
 विस्तारेण त्रिभागस्स्याद् वेत्रमंशविनिर्मितम् ।  
 विस्तारं चतुरंशस्स्यात् कम्पकर्णन्तु कम्पकम् ॥ १३

*vista'ro navabha'gassya'd u'rdhve padmam atha'ms'atah /*  
*pan''ca'ms'o vistaras tasya vetram ardhha vinirmitam ॥ 11*  
*tribha'go vistaras tasya karn.astvams'a vinirmitah /*  
*vista'ren.a dvibha'gassya'd u'rdhvam va'janam ardhhatatah ॥ 12*

*vista'ren.a tribha'gassya'd vetram ams'a vinirmitam /*  
*vista'ram caturams'assya't kampakarn.antu kampakam //* 13

The width of the shaft takes 9 parts . Padma, above this takes a half part and the corresponding width takes 5 parts. Vetra, above this takes a half part and the width takes 3 parts. Karna takes one part and the width takes 2 parts. Vajana, above this takes a half part and the width takes 3 parts. Vetra, above this takes one part and the width takes 4 parts. Kampakarna and kampa above this take one part.

पूर्ववत्पद्ममर्धं स्याद्विस्तारं पञ्चभागिकम् ।  
वाजनं चैकभागेन षडंशो विस्तरो भवेत् ॥ १४  
ऊर्ध्वपद्ममधो यद्वत् तदूर्ध्वे वेत्रमंशतः ।  
विस्तारस्स्यात्त्रिभागेन तदूर्ध्वे पद्मकुड्मलम् ॥ १५

*pu'rvavat padmam ardham sya'd vista'ram pan''cabha'gikam /*  
*va'janam caikabha'gena s''ad'ams'o vistaro bhavet //* 14  
*u'rdhvapadmam adho yadvat tadu'rdhve vetram ams'atah /*  
*vista'rassya'ttribha'gena tadu'rdhve padma kud'malam //* 15

As said earlier, lotus takes a half part and the width takes 5 parts. Vajana above this takes one part and the width takes 6 parts. The upper lotus takes a half part like the lower padma. Vetra , above this, takes one part and the width takes 3 parts. Above this should be the lotus bud.

वेदांशे त्र्यंशविस्तारो मूलतः परिकल्पयेत् ।  
चतुरश्रं द्विरष्टाश्रं साधारं वर्तुलं तु वा ॥ १६

*veda'ms'e tryams'a vista'ro mu'latah parikalpayet /*  
*caturas'ra dviras''t'a's'ram sa'dha'ram vartulam tu va' //* 16

The architect should hold the width to be 3 parts out of 4 parts at the base of the finial. The base may be in the shape of square, sixteen-sided or circular associated with a pedestal.

अथवान्यप्रकारेण स्थूपिकाभूषणं नयेत् ।  
 पद्मकं पञ्चकर्णं तु पञ्चकं पद्मतुङ्गकम् ॥ १७  
 पद्मकुम्भं च पूर्वोक्तमानेनैव समाचरेत् ।  
 वेदांशैः कर्णमित्युक्तस्तदूर्ध्वे पूर्ववन्नयेत् ॥ १८

*athva'nya praka'ren.a sthu'pika' bh'u's''an.am nayet |*  
*padmakam pan''cakarn.am tu pan''cakam padmatun'gakam || 17*  
*padmakumbham ca pu'rvokta ma'nenauva sama'caret |*  
*veda'ms'aih karn.am ityuktas tadu'rdhve pu'rvavan nayet || 18*

Or, the architect may provide the decorative elements of the finial in a different way. He may design the lotus and panca karma. The height of the lotus may be of 5 parts. Lotus-shaped vase should be designed according to the dimensions explained before. Karna should be with a height of 4 parts. All other elements above this should be provided as explained earlier

द्वाविंशत्यंशकास्तत्र पूर्ववत्परिकल्पितम् ।  
 ईदृग्लक्षणसंयुक्तं विमानं संपदां पदम् ॥ १९

*dva'vims'atyams'aka's tatra pu'rvavat parikalpitam |*  
*i'dr'glaks''an.a samyuktam vima'nam sampada'm padam || 19*

In the finial whose height is divided into 22 equal parts, all the decorative elements should be provided proportionately as detailed before. The super structure associated with such significant features turns out to be the store-house of undecaying wealth.

विपरीते विपत्यै स्यात्कर्तुः कारयितुस्तथा ।  
 एवमादौ तु शास्त्रार्थमालोच्यालोख्य बुद्धिमान् ॥ २०

*vipari'te vipatyais sya't kartuh ka'rayitus tatha' |*  
*evam a'dau tu s'a'stra'rtham a'locya'lokya buddhima'n || 20*

If the finial is structured violating these directions, then such construction would result in dangerous effects to the one who builds and the the one who has commissioned this builder.



Before the commencement of the work, the architect should deeply think about these directions given in the scriptures and should document the details of various calculations with regard to the ascertaining of proportionate dimensions.

स्थापिते संयगुद्दिश्य सामान्यं तेन कारयेत् ।  
प्रारम्भकाले संचिन्त्य सर्ववस्तु समाचरेत् ॥ २१

*stha'pite samyaguddis'ya sa'ma'nyam tena ka'rayet /  
pra'rambha ka'le samcintya sarva vastu sama'caret //* 21

Having well decided the basic design-patterns, if the building is constructed, the architect should provide all the features common to the building. Having deeply thought over various factors in the beginning itself, he should construct all sorts of the component parts of the main building.

कृतस्य विपरीतत्वमनर्थाय भवेदिह ।  
प्रमाणसहितं चैवमथवानादिकं तु वा ॥ २२

*kr'tasya vipari'tatvam anartha'ya bhavediha /  
prama'n.a sahitam caivam athva'na'dikam tu va //* 22

All the activities performed against the scriptural directions would become here the source of worries and difficulties. In this way, the building should be constructed according to the proportionate dimensions or according to the directions being transmitted orally right from the time immemorial.

उक्तस्थाने विधातव्यं सप्रमाणं यथा भवेत् ।  
कामिकाद्यागमोक्तेन प्रमाणेन समाचरेत् ॥ २३

*uktastha'ne vidha'tavyam saprama'n.am yatha' bhavet /  
ka'mika'dya'gamoktena prama'n.ena sama'caret //* 23

The building should be raised in the places recommended for such construction, applying the proportionate dimensions ascertained according to the scripture. The architect should adopt the process of ascertaining the proportionate dimensions as explained in the Agamas such as the Kamika and others.

तत्राप्येकेन कर्तव्यं नोक्तं चेदन्यशास्त्रतः ।  
सिद्धान्ते नोदितं चेत्तु गारुडाद्यं प्रगृह्यताम् ॥ २४

*tatra'pyekena kartavyam noktam cetyanya s'a'stratah /  
siddha'nte noditam cettu ga'rud'a'dyam pragr'hyata'm ॥ 24*

Even there, the building should be raised adopting only one Agama. If certain details are not available in that Agama, the architect should collect those details from the other related Agamas. If such details are not available even in these Agamas, he should get those details from the scriptures such as Garuda Tantra and others.

तत्रापि नोदितं चेत्तु वास्तु शास्त्रं समाश्रयेत् ।  
वक्त्रैक्यं उत्तमं प्रोक्तं तन्त्रैक्यं मध्यमं भवेत् ॥ २५  
अघसं स्रोतसामैक्यं स्रोतोमिश्रं तु नीचकम् ।  
तदभावान्निकृष्टं स्यादेवं बुध्वा समाचरेत् ॥ २६

*tatra'pi noditam cettu va'sts'a'stram sama'caret /  
vaktraikyam uttamam proktam tantraikyam madhyamam bhavet ॥  
adhamam srotrasa'm aikyam srotomis'ram tu ni'cakam /  
tadabha'va'n nikr's't'am sya'd evem buddhva' sama'caret ॥ 26*

Even if such details are not to be seen in the Garuda Tantra and others, he should get those details from the Vastu Sastras. The directions instructed by a single preceptor who has known the traditional methods are of superior grade. The directions got from the single scripture are of intermediary grade. The directions known from a person of particular lineage are of lower grade. The directions heard from many persons of varied lineages are of lowest grade. If such details are not known even through these sources, then the building constructed without consideration of such details should be abandoned. Having understood this specific observations, the architect should construct the building meticulously.

कामिकाख्यं शिवज्ञानं सर्वसामान्यमीरितम् ।  
मुख्यत्वात्सर्वशास्त्रेभ्यस्सर्वत्र परिकीर्तितम् ॥ २७

*ka'mika'khyam s'ivajn''a'nam sarva sa'ma'nyam i'ritam /  
mukhyatva't sarva s'a'strebhyas sarvatra pariki'rtitam ॥*

27

Such specific directions have been told in the Siva Sastra called the Kamika. These directions are applicable to all common men. Because of its utmost importance, this Kamika is declared to be superior to all other scriptures.

॥ इति कामिकाये महातन्त्रे स्तूपिकालक्षणविधिर्नाम अष्टपञ्चाशत्तमः पटलः ॥

॥ iti ka'mika'khye maha'tantre sthu'pika' laks''an.avidhir na'ma as''t'apan''ca's'attamah pat'alah ॥

This is the 58<sup>th</sup> chapter on “The Characteristic Features of the Finial” in the Great Tantra called Kamika

## ५९ नालादिस्थापन विधि:

### 59 NA'LIKA' STHA'PANA VIDHIH

#### 59 Installation of Spout and other Elements

स्थापनं नालयोगाङ्घ्रेस्त्रवदूर्ध्वोपलस्य च ।  
स्थूपिकास्थापनं चैव वक्ष्ये तच्छृणुत द्विजाः ॥ १

*stha'panam na;layoga'n'ghres sravadu'rdhvipalasya ca |  
sthu'pika' stha'panam caiva vaks''ye tacchr'n.uta dvija'h || 1*

Now, I explain the process of installation of spout, door-jamb, course of pillars, crowning stone, finial and other such elements of a temple. O, the twice-born Sages!, listen to these instructions.

अयने चोत्तरे वापि दक्षिणे प्राप्त देशके ।  
अविलंबेन कर्तव्यं सुमुहूर्ते शुभे दिने ॥ २

*ayane cottare va'pi daks''in.e pra'pta des'ake |  
avilambena kartavyam sumuhu'rte s'ubhe dine || 2*

Preferably during the northern course of the sun or during the southern course of the sun, the installation should be essentially done without any delay. Such installation should take place in an auspicious time and in an auspicious day.

प्रासादस्याग्रतः कुर्यादुत्तरे वेशदेशके ।  
मण्टपं नवहस्तादि पञ्चहस्तान्तमेव च ॥ ३

*pra's'adasya'gratah kurya'd uttare ves'a des'ake |  
man.t'apam navahasta'di pan''cahasta'ntam eva va' || 3*

Adjacent to the temple, a pavilion should be erected in the north side or in the north-east. The width of such pavilion should be from 9 hastas to 5 hastas.

मध्यमे वेदिकां कुर्यान्नवभागैकभागतः ।  
कुण्डानि परितः कुर्याद् भूतवेदैक संख्यया ॥ ४

*madhyame vedika'm kurya'n navabha'gaika bha'gatah |*  
*kun.d'a'ni paritah kurya'd bhū'tavedaika samkhyaya' ||* 4

At the center of the pavilion, an altar should be designed covering one part out of 9 parts of the width. Around the altar, fire-pits should be made. There may be 5 or 4 fire-pits or only one fire-pit.

वृत्ताभं चतुरश्रं वा सर्वकुण्डं समाचरेत् ।  
मङ्गलाङ्कुर कार्यं तु पूर्वमेव समाचरेत् ॥ ५

*vr'tta'bham caturas'ram va' sarvakun.d'am sama'caret |*  
*man'gala'n'kura ka'ryam tu pu'rvameva sama'caret ||* 5

All the fire-pits may be designed in the shape of circular or square. The auspicious ritual known as 'ankurarpana' (offering of sprouts) should be performed as done before.

अथवा तद्विहीनं तु स्थापनञ्चैतदाचरेत् ।  
मण्टपं समलङ्कृत्य पुण्याहं वाचयेत्ततः ॥ ६

*athava' tadvihi'nam tu stha'panan'caitada'caret |*  
*man.t'apam samalan'kr'tya pun.ya'ham va'cayet tatah ||* 6

Or, this installation may be performed without doing the 'ankurarpana'. Having decorated the pavilion in a pleasant manner, the Acharya should perform the ritual known as 'punyaha vacana', declaring the settled auspiciousness of the day.

अस्राम्बुनाथवा प्रोक्ष्य नालाद्यं स्थापयेत्ततः ।  
पञ्चमृत्पञ्चगव्यैश्च शुद्धोदक समन्वितम् ॥

७

*astra'mbuna'thava' proks''ya na'la'dyam stha'payet tatah /  
pan''camrt pan''ca gavyais'ca s'uddhodaka samanvitam ॥*

7

Having sprinkled the mixture of 5 kinds of sacred earth, 5 substances got from the cow and the consecrated water over the spout and other items with the accompaniment of astra mantra, the Acharya should install them properly in their appropriate places.

आलिप्य चन्दनाद्यैस्तु पुष्पमालाभिरावृतम् ।  
कृतकौतुकबन्धस्तु वस्त्रैरावेष्ट्य देशिकः ॥

८

*a'lipya candana'dyaistu pus''pama'la'bhiravrutam /  
kr'takautuka bandhastu vastraira'ves''t'ya des'ikah ॥*

8

The Acharya should besmear his body with sandal paste and others and adorn himself with garlands of flowers; he should wear the protective band in his right hand and attire himself with fitting garments.

स्थण्डिलं वेदिकोर्ध्वं वा भूतले वा समाचरेत् ।  
अष्टद्रोणेन शालीनां अर्धेनार्धेन वा भवेत् ॥  
तदर्धं तण्डुलोपेतं तदर्धं तिललाजकम् ।  
वस्त्रैर्दर्भैस्समसच्छाद्य हृदयेन तु मन्त्रतः ॥

९

१०

*sthan.d'ilam vedikordhvam va' bhu'tale va' sama'caret /  
as''t'adron.ena s'a'li'na'm ardhena'rdhena va' bhavet ॥  
tadardham tan.d'ulopetam tadardham tila la'jakam /  
vastrairdarbhais sama'ccha'dya hr'dayena tu mantratah ॥*

9

10

He should design 'sthandila' (levelled stretch of various grains) over the altar or upon the ground. Rice measuring 8, 4 or 2 dronas, unhusked rice measuring half of the measure of rice, sesame and parched rice measuring half of the measure of unhusked rice should be used for the designing of the sthandila. This should be covered with new cloth and darbha-grass with the accompaniment of hrudaya mantra.

पूजयेत्परितस्सर्वान् वस्त्रेणाच्छादयेत्पुनः ।  
 स्थापयेत्परितः कुम्भानष्टौ वस्त्रादि संयुतान् ॥ ११  
 ससूत्रानुदसंपूणान् इन्द्राद्यधिप संयुतान् ।  
 गन्धाद्यैरर्चनां कुर्याद् हृदयेन विशेषतः ॥ १२

*pujayet paritassarva'n vastren.a'ccha'dayet punah /*  
*stha'payet paritah kumbha'n as''t'au vastra'di samyuta'n // 11*  
*sasu'tra'n udasampu'rn.a'n indra'dyadhya samyuta'n /*  
*gandha'dyairarcana'm kurya'd hr'dayena vis'es''atah // 12*

Moving around, he should worship all these (along with the presiding Deities) and again he should cover the sthandila with another cloth. He should orderly place eight kumbhas (vases) over this. These kumbhas should be adorned with piece of cloth and other things. These should be wound with three-straded thread and filled up with perfumed water. These kumbhas have their own presiding Deities such as Indra and others. The Acharya should worship them in a distinct way, using the sandal and other substances with the accompaniment of hrudaya mantra.

मूर्धेष्टका प्रतिष्ठा चेदकारं पूर्वशैलके ।  
 इकारं दक्षिणे न्यस्त्वा उकारं पश्चिमे न्यसेत् ॥ १३  
 एकारं सौम्यदेशे तु पृथग् वस्त्रेण वेष्टयेत् ।  
 नन्दां भद्रां जयां पूर्णां क्रमेणाभ्यर्चयेत्सुधीः ॥ १४

*mu'rdhes''t'aka' pratis''t'a' ced aka'ram pu'rva s'ailake /*  
*ika'ram daks''in.e nyastva' uka'ram pas'cime nyaset // 13*  
*eka'ram saumyades'e tu pr'thag vastren.a ves''t'ayet /*  
*nanda'm bhadra'm jaya'm pu'rn.a'm kramen.a'bhyarcayet sudhi'h //*

If it is the installation of the crowning brick, he should scribe the letter 'a' on the brick placed in the east; letter 'i' on the brick placed in the south; letter 'u' on the brick placed in the west and the letter 'e' on the brick placed in the north. He should cover each brick with separate cloth. The Acharya who is well versed in the Agamas should worship Nanda, Bhadra, Jaya and Purna, the presiding Deities of these bricks starting from the east.

ततो होमः प्रकर्तव्यः वह्निकार्योक्तमार्गतः ।  
समिदाज्य चरुंश्चैव तिलं वै होमयेत्सुधीः ॥ १५

*tato homah prakartavyah vahnika'ryokta ma'rgatah /  
samida'jya caru'as'caiva tilam vai homayet sudhi'h ॥ 15*

Then the oblations into the fire should be performed according to the process explained before for the performance of fire ritual. The learned Acharya should offer the recommended faggots, clarified butter, cooked rice and sesame as oblations.

पलाशोदुम्बराश्वत्थ वटाः पूर्वादिदेशके ।  
प्रधानस्य पलाशस्यादेकं वा सर्वं कुण्डके ॥ १६

*pala's'odumbara's'vattha vat'a'h pu'rva'di des'ake /  
pradha'asya pala's'assya'd ekam va' sarva kun.d'ake ॥ 16*

Faggots got from palasa, udumbara, asvattha and vata trees should be offered in the fire-pits of east, south, west and north respectively. Palasa is for the principal fire-pit. Or, faggots got from any one of these trees may be used for all the fire-pits.

शतसंख्यं तदर्धं वा शिवमन्त्रेण होमयेत् ।  
शिवाद्दशांशतोऽङ्गानि तर्पयित्वा समाहितः ॥ १७

*s'atasamkhyam tadardham va' s'ivamantren.a homayet /  
s'iva'ddas'a'ms'ato an'ga'ni tarpayitva' sama'hitah ॥ 17*



The Acharya should offer the oblations for 100 or 50 times with the accompaniment of the mula mantra of Siva. Repeating the anga mantras for 10 or 5 times(one tenth of the mula mantra), he should offer the oblations with collected mind.

आत्मादि तत्त्वं विन्यस्य ब्रह्माद्यधिपान्यसेत् ।  
मूर्तिमूर्तीश्वरान् न्यस्त्वा तत्त्वतत्त्वेश्वरान् न्यसेत् ॥ १८

*a'tma'di tattvam vinyasya brahma'dyadhipa'n nyaset /  
mu'rti mu'rti's'vara'n nyastva' tattva tattves'vara'n nyaset // 18*

He should make the stout and other elements to be identical with atma tattva, vidya tattva and siva tattva, with 5 presiding Gods- Brahma, Vishnu, Rudra, Mahesvara and Sadasiva, with 8 Murtis and Murtisvaras, Tattvas and Tattvesvaras.

पूर्णाहुतिं ततो हुत्वा वौषडन्तेन मूलतः ।  
नालाद्यं स्थापयेत्पश्चादधिवासयुतं तु वा ॥ १९

*pu'rn.a'hutim tato hutva' vaus''ad'antena mu'latah /  
na'la'dyam stha'payet pas'ca'd adhiva'sayutam tu va' // 19*

Then he should offer the culminating oblation (purna ahuti) with the accompaniment of mula mantra terminating with 'vaushat'. After this, he should install the stout and other elements in their respective places. All these rituals may be performed preceded by 'adhivasa'(staying in the sacrificial place and fasting, during the previous night) also.

मूले तु नवरत्नं वा पञ्चरत्नमथापि वा ।  
तदलाभे हिरण्यं वा न्यस्त्वा संस्थापयेत् हृदा ॥ २०

*mu'le tu navaratnam va' pan''caratnam atha'pi va' /  
tada'la'bhe hiran.yam va' nyastva' samstha'payet hr'da' // 20*

At the bottom of place where the stout and other objects are to be installed, nine or five gems should be deposited. If the gems are not available, gold pieces should be deposited. Then the Acharya should install the stout and others , repeating the hrudaya mantra.

मूर्धेष्टकाविधानं चेदाद्योपल विधानतः ।

स्थापयित्वा तदूर्ध्वे तु स्थूपिकीलं तु विन्यसेत् ॥ २१

*mu'rdhes''t'aka' vidha'nam ced a'dyopala vidha'natah/*

*stha'payitva' tadu'rdhve tu sthu'pi ki'lam tu vinyaset ॥*

21

If it is the installation of the crowning brick, the concerned rituals should be performed in the same way as the installation of the first brick was performed. Having installed the crowning stone, the Acharya should install the axis of the finial above the crowning stone.

अनेक स्थूपिकाकीलेप्येवमेव समाचरेत् ।

दारुनिर्मित हर्म्यं चेद्वंशे वा मूलकूटके ॥ २२

स्थूपिकीलं न्यसेद् धीमान् इष्टकास्थापनं विना ।

स्तम्भ संस्थापनं चेत्तु गर्भस्थानं तु विन्यसेत् ॥ २३

*aneka sthu'pika'ki'lepyevam eva sama'caret/*

*da'ru nirmita harmyam ced vams'e va' mu'laku't'ake ॥*

22

*sthu'piki'lam nyased dhi'ma'n is''t'aka' stha'panam vina' /*

*stambha samstha'panam cettu garbhastha'nam tu vinyaset ॥*

23

Even if there are many axes of the finials to be installed, the process should be adopted in the same way. If the temple is constructed with timber, the Acharya should install the axis of the finial in the line of main axis of the temple or upon the 'mula kuta', without performing the installation of the crowning brick.

नालानां स्थापने चेत्तु किञ्चिदीशाश्रितं न्यसेत् ।

लुपानां रोहणं चेत्तु मूलधाम्नस्तु दक्षिणे ॥ २४

पश्चिमे विन्यसेत्पादान् पश्चात्सर्वं च विन्यसेत् ।

द्वारे तु गर्भगेहस्य स्थापयेद्योग्यमादितः ॥ २५

<i>na'la'na'm stha'panam cettu kin''cidi's'a's'ritam nyaset /</i>	
<i>lupa'na'm rohan.am cettu mu'ladha'mnastu daks''in.e //</i>	24
<i>pas'cime vinyaset pa'da'n pas'ca't sarvam ca vinyaset /</i>	
<i>dva're ti garbhagehasya stha'payed योग्याम अ'दितः //</i>	25

With regard to the installation of the stout, the Acharya should see that the stout is slightly turned towards the north-east. With regard to the installation of the rafters, first the rafters should be fixed in the south side of the main shrine. The pillars should be first installed in the west. After this, all of the remaining items should be installed in their appropriate places. Elements such as the door-jamb should be installed in the entrance of the main shrine.

आचार्य मूर्तिपांश्रैव दैवज्ञं स्थपतिं पुनः ।	
पूजयेद्वस्त्रहेमाद्यैर्दद्यात्तेभ्यश्च दक्षिणान् ॥	२६
एवं तु विहितं धाम सर्वसंपत्सुखावहम् ॥	२७

<i>a'ca'rya mu'rtpa'ms'caiva daivajn''am sthapatim punah /</i>	26
<i>pu'jayed vastrahema'dyair dadya'ttebhyas'ca daks''in.a'n //</i>	27
<i>evam tu vihitam dha'ma sarvasampat sukha'vaham //</i>	

The Acharya, Assisting Priests, Astrologer and Sthapati should be honored duly with fresh garments, gold coins and other valuables and sufficient fees should be offered to them. The temple constructed in this way becomes conducive to all sorts of wealth and happiness.

॥ इति कामिकाख्ये महातन्त्रे नालादिस्थापनविधिर्नाम एकोनषष्टितमः पटलः ॥

॥ iti ka'mika'khye maha'tantre na'la'distha'pana vidhirna'ma ekona s''as''t'itamah pat'alalah ॥

This is the 59<sup>th</sup> chapter on “The Installation of Stout and other Elements” in the Great Tantra called Kamika



## ६० एकभूम्यादि विधिः

### 60 EKA BHU'MYA'DI VIDHIH

#### 60 Features of single storeyed and multi-storeyed super structure

लक्षणं चैकभूम्यादेर्विशेषेण निगद्यते ।	
हर्म्यतारत्रिभागैक भूतांशेषु गुणांशकम् ॥	१
धातुभागे युगांशं तु बाणांशं नवभागके ।	
रुद्रांशे रसभागं तु विश्वांशे सप्तभागकम् ॥	२
तिथ्यंशे वसुभागं तु सप्तादश नवांशकम् ।	
विस्तरार्धं तु तत्सर्वं नालीगृहमिति स्मृतम् ॥	३

*laks"n.am ekabhu'ya'der vis'es"en.a nigadyate /*

*harmyata'ra tribha'gaika bhu'ta'ms'es"u gun.a'ms'akam // 1*

*dha'tubha'ge yuga'ms'am tu ba'n.a'ms'am nava bha'gake /*

*rudra'ms'e rasa bha'gam tu vis'va'ms'e saptabha'gakam // 2*

*tithyams'e vasubha'gam tu sapta'das'a nava'ms'akam /*

*vista'ra'rdham tatsarvam na'li'gr'ham iti smr'tam // 3*

Now, the features of the single storeyed and multi-storeyed super structures are detailed here. The length of the temple should be taken as reference unit. One part out of three parts, three parts out of five parts, four parts out of seven parts, five parts out of nine parts, six parts out of eleven parts, seven parts out of thirteen parts, eight parts out of fifteen parts, nine parts out of seventeen parts of the length may be taken to be the height of the super structure. For all these, the width should be maintained as half the width of the temple. This kind of super structure is known as 'Nali Gruham'.

एकद्वित्रिचतुष्पञ्च षडंशस्त्वेकभूमिकम् ।  
त्रिचतुष्पञ्चमात्रं तु पादविष्कम्भ इष्यते ॥ ४

*eka dvitricatus"pan"ca s"ad'ams'astveka bhu'mikam /  
tricatus"pan"camatram tu pa'davis"kambha is"yate ॥ 4*

The single storeyed structure may be in the proportionate measures of 1, 2, 3, 4, 5 or 6 parts of the reference unit. The thickness of the pillars for this may be with 3,4 or 5 sub-units.

एकभागं अधिष्ठानं पाददैर्घ्यं द्विभागतः ।  
प्रस्तरश्चैकभागस्स्यात्कण्ठस्त्वेकेन कीर्तितः ॥ ५  
शिखरस्य द्विभागेन स्थूपिरेकेन कीर्तितः ।  
वृत्तकण्ठशिरोयुक्तं विजयं नामतो भवेत् ॥ ६

*ekabha'gam adhis"t'ha'nam pa'da dairghyam dvibha'gatah /  
prastaras'caihabha'gassya't kan.t'hastvekena ki'rtitam ॥ 5  
s'ikharasya dvibha'gena sthu'pirekena ki'rtitah /  
vr'ttakan.t'ha s'iroyukatam vijayam na'mato bhavet ॥ 6*

The base should be with a measurement of 1 part; 2 parts for the height of the pillar; 1 part for the lower entablature; 1 part for the attic(kantha); 2 parts for the spire and 1 part for the dome(sthupi). The structure should be associated with circular attic and finial. This kind of super structure is known as Vijaya.

कर्णकूटयुतं तत्तु श्रीभोगमिति स्मृतम् ।  
मध्ये भद्रयुतं चेतु श्रीविशालं प्रकीर्तितम् ॥ ७  
वस्वस्र शिखरग्रीवं स्वस्तिबन्धनमिष्यते ।  
वेदाश्र शिखरग्रीवं श्रीकरं स्याद् द्विजोत्तमाः ॥ ८  
द्वयश्र वृत्त शिरोग्रीवं हस्तिपृष्ठमिति स्मृतम् ।  
षडश्र शिखरग्रीवं स्कन्दकान्तं इति स्मृतम् ॥ ९  
मध्ये भद्रयुतं कर्णकूटयुक्तं तु मस्तके ।

कोष्ठकं भद्रनास्यङ्गं वृत्तं वा गलमस्तकम् ॥ १०  
केसरं नामतः प्रोक्तं युगाश्रं वा गलं शिरः ।  
वञ्चसप्तर्तुभागे तु त्रिद्व्यंशे मध्यभद्रकम् ॥ ११

*karn.ku't'ayutam tatttu s'ri'bhogam iti smr'tam |*  
*madhye bhadrayutam cettu s'ri'vis'a'lam praki'rtitam || 7*  
*vasvasra s'ikharagri'vam svasitbandhanam is'yate |*  
*veda's'ra s'ikhara gri'vam s'ri'karamsya'd dvijottama'h || 8*  
*dvyas'ra vr'tta s'ikharagri'vam hastipr's't'ham iti smr'tam |*  
*s"ad'as'ra s'ikharagri'vam skandaka'ntam iti smr'tam || 9*  
*madhye bhadrayutam karn.aku't'ayuktam tu mastake |*  
*kos"t'akam bhadrana'syan'gam vr'ttam va' galamastakam || 10*  
*kesaram na'matah proktam yuga's'ram va' galam s'irah |*  
*pan"casaptartu bha'ge tu tridvyaams'e madhya bhadrakam || 11*

If the same structure is provided with corner towers, then it is considered to be 'Sribhogam'. It becomes known as 'Srivisalam' if this is provided with a projection in its middle. The structure associated with eight-sided finial and neck(dado), is called 'Svastibandhanam'. O, the foremost twice-born Sages!, that associated with four-sided finial and neck is known as 'Srikaram'. The super structure provided with finial and neck rendered in the form of two-sided circle(apsidal design) is considered to be 'Hastiprushta'. That provided with a finial and neck in the hexagonal form is called 'Skandakantam'. The super structure associated with a projection in the middle, with corner towers at the top, with elongated mini-structure, projection, niche and finial and neck designed in circular form, is called 'Kesaram'. Or. the neck and the finial may be four-sided. The projection to be provided in the middle may be in 3 parts out of 5 parts, 2 parts out of 7 parts or 1 part out of 6 parts.

एकभौमं इदं प्रोक्तं द्वितलं तु विधीयते ।  
तारे सप्तत्रिभागे तु सौष्टिकं विस्तरं स्मृतम् ॥ १२  
द्विभागं कोष्ठकायामं शेषं हारं सपञ्जरम् ।

*eka bhaumam idam proktam dvitalam tu vidhi'yate |*  
*ta're saptatribha'ge tu saus't'ikam vistaram smr'tam || 12*  
*dvibha'gam kos't'aka' ya'mam s'es'am ha'ram sapan'jaram |*

Thus, the features of the single storeyed structure have been told. Now, the features of the two storeyed super structure are set forth (according to this Agama). The width of the ornamental moulding known as 'saushtika' should be 3 parts out of 7 parts of the height. The length of the elongated structure is 2 parts. The remaining portion should be for the recesses associated with cage-like structure (panjara).

विमानोच्चं तु विभजेद् अष्टाविंशति संख्यया ॥ १३  
 अधिष्ठानं त्रिभागस्सयात्पादाष्ड्भाग ईरितः ।  
 त्रिभागः प्रस्तरः पञ्चभागस्सयाद् ऊर्ध्वभागतः ॥ १४  
 द्विभागः प्रस्तरः कर्णस्त्रिभागः परिकीर्तितः ।  
 सार्धवेदैश्शिरस्थूपिरध्यर्धेन विनिर्मितः ॥ १५  
 चतुरश्रमधिष्ठानं तद्वत्कन्धर मस्तकम् ।  
 चतुष्कूटं समायुक्तं चतुष्कोष्ठं समन्वितम् ॥ १६  
 क्षुद्रनीडमुपर्यष्टौ नाम्नैतत्स्वस्तिकं भवेत् ।

*vima'noccam tu vibhajet as't'a'vims'ati samkhyaya' || 13*  
*adhis't'ha'nam tribha'gassya't pa'da's'ad'bha'ga i'rita'h |*  
*tribha'gah prastarah pan'ca bha'gassya'd u'rdhva bha'gatah ||*  
*dvibha'gah prastarah karn.astribha'gah pariki'rtitah |*  
*sa'rdhavedais's'irasthu'piradhyardhena vinirmitah || 15*  
*caturas'ramadhis't'ha'nam tadvatkandhara mastakam |*  
*catus'ku't' sama'yuktam catus'kos't'ha samanvitam || 16*  
*ks'udrani'd'am uparyas't'au na'mnaitat svastikam bahvet |*

If the ascertained height of the super structure is divided into 28 equal parts, the basement takes 3 parts. Pillars take 6 parts. The lower entablature takes 3 parts. The structure above this takes 5 parts. The upper entablature takes 2 parts. The cornice takes 3 parts. The finial takes 4 ½ parts. The dome take 1 ½ parts. The basement should be square. Likewise, the neck



and the finial also should be square. It should be provided with 4 square aediculae and 4 elongated aediculae. Above these, there should be 8 small nest-like structures. The super structure designed in this way is called 'Svastikam'.

तदेव सौष्टिकं निम्नमुन्नतं कोष्टकं यदि ॥ १७  
अन्तरप्रस्तरोपेतं एतद्विपुलसुन्दरम् ।

*tadeva saus''t'kam nimnamunnatam kos''t'hakam yadi ॥ 17*  
*antaraprastaropetam etadvipula sundaram /*

If the same structure is provided with a saushatika in decreased height and elongated structure in increased height, with a stereobate(between entablature and aediculae), then it becomes known as 'Vipulasundaram'.

अंशमंशत्रयं सत्रिपादांशं साङ्घिभागिकम् ॥ १८  
भागत्रयवितस्त्यंघ्रिप्रस्तरं ग्रीवमस्तकम् ।  
पादोदये दशांशे तु द्वितलादि विमानके ॥ १९  
अन्तरप्रस्तरोपेतं कूटशालान्तरमीरितम् ।  
तदेव कोष्टकं निम्नमुन्नतं सौष्टिकं भवेत् ॥ २०  
अन्तरप्रस्तरोपेतं एतत्कैलासमुच्यते ।

*amams'a trayam satripa'da'ms'am sa'n'ghrobha'gikam ॥ 18*  
*bha'gatraya vitastyantan'ghri prastaram gri'va mastakam /*  
*pa'dodaye das'a'ms'e tu dvitala'di vima'nake ॥ 19*  
*antara prastaropetam ku't'as'a'la'ntaram i'ritam /*  
*tadeva kos''t'hakam nimnamunnatam saus''t'ikam bhavet ॥ 20*  
*antaprastaropetam etatkaila'sam ucyate /*

The pillars ,entablature, neck, finial and all such members should be built so as to be in the proportionate measures of 1 part, 3 parts. 1 and one-third parts, one and one fourth parts, 3 parts, one vitasti(half-hasta) in due order. Holding the height of the pillar to be of 10 parts, the two-storeyed super structure and others should be designed so as to be associated with stereobate,

the pinnacle-tower and others . These should be equally interspaced. The elongated structure should be in decreased height and saushthika in increased height. Above these should be one stereobate. Such construction is called ‘Kailasa’.

तदेव वर्तुलं वेदिकन्धरं शिखरं भवेत् ॥ २१  
वसुकूटं चतुश्शालोपेतं पञ्जरभूषितम् ।  
कोष्ठकं निर्गममं मध्ये द्वित्रिदण्डेन सौष्टिकम् ॥ २२  
समग्रीव शिरोयुक्तं कूटकोष्ठक संयुतम् ।  
नानाधिष्ठान संयुक्तं नाम्नैतत्पर्वतो भवेत् ॥ २३

*tadeva vartulam vedi kandharam s'ikharam bhavet ॥ 21*  
*vasuku't'am catus's'a'lopetam pan"jara bhu's"itam /*  
*kos"t"hakam nirgamam madhye dvitridan.d'ena saus"t'ikam ॥*  
*samagri'va s'iroyuktam ku't'akos"t'haka samyutam /*  
*na'na'dhis"t'ha'na samyuktam na'mnaitat parvato bhavet ॥ 23*

If the same structure is designed so that its stereobate, neck and finial are in circular form, so that it is associated with 8 square structures, 4 wagon-like roof, ornamented with cage-like niches, with elongated structure, projection in the middle , saushthika with a measure of 2 or 3 modules and variously designed basements, it is called ‘Parvata’.

तदेव शिखरं दिक्षु चार्धकोष्ठक संयुतम् ।  
चतुरश्र शिरोयुक्तं चतुष्कूट समन्वितम् ॥ २४  
नानाधिष्ठान संयुक्तं नाम्नैतत्स्वस्तिकं भवेत् ।

*tadeva s'ikaram diks"u ca'rdha kos"t'haka samyutam /*  
*caturas'ra s'iroyuktam catus"ku't' samanvitam ॥ 24*  
*na'na'dhis"t'ha'na samyuktam na'naitat svastikam bhavet /*

If the same structure is provided with spire, half-projected elongated structure in all the four directions, four-sided finial, four square structures and variously designed basements, it is called ‘Svastikam’.

तदेव सौष्टिकं कोष्ठं अन्तरप्रस्तरान्वितम् ॥ २५  
 हारपञ्जर संयुक्तं नाम्ना कल्याणमिष्यते ।  
 तदेव शिखरं सार्धकोष्ठकं रहितं यदि ॥ २६  
 चतुर्णांसि समायुक्तं एतत्पाञ्जालं इष्यते ।

*tadeva saus''t'ikam kos''t'ham antaraprastara'nvitam ॥ 25*  
*ha'rapan''jara samyiktam na'mna' kalya'n.am is''yate ॥*  
*tadeva s'ikharam sa'rdhkos''t'hakam rahitam yadi ॥ 26*  
*catur.n.a'si sama'yuktam etat pa'n''ja'lam is''yate ॥*

If the same structure is provided with square aedicule(saushtika), stereobate, recesses and intermediate aedicule(on entablature), then it is called 'Kalyanam'. If the same structure is with a finial bereft of half-projected elongated aedicule and if it is associated with four niches, then it is called 'Panjalam'.

तदेवाष्टाश्रकं वेदि कन्धरं शिखरं घटम् ॥ २७  
 शिखराष्ट महानासियुक्तं स्याद्विष्णुकान्तकम् ।  
 तदेव कूटशालानां अन्तरप्रस्तरं विना ॥ २८  
 तच्चतुर्भागमानेन चायतं चतुरश्रकम् ।  
 आयतं च तथा वेदि कन्धरं शिखरं भवेत् ॥ २९  
 स्थूपित्रय समायुक्तं तन्नाम्नैतत्सुमङ्गलम् ।  
 तदेवायतवृत्तं चेद्वेदिकाकन्धरं शिरः ॥ ३०  
 सर्वावयवसंयुक्तं एतद्गान्धारमिष्यते ।  
 तारादर्धाधिकायामसंयुक्तं चतुरश्रकम् ॥ ३१  
 द्व्यश्रवृत्तशिरोयुक्तं नेत्रशालामुखान्वितम् ।  
 हस्तिपृष्ठं इदं द्व्यश्रं वृत्तं वापि मसूरकम् ॥ ३२

*tadeva's''t'a's'rakam vedi kandharam s'ikharam ghat'am ॥ 27*  
*s'ikhara's''t'a maha'na'siyuktam sya'dvis''n.uka'ntakam ॥*

<i>tadeva ku't's'a'la'na'm antaraprastaram vina' //</i>	28
<i>taccaturbha'ga ma'nena ca'yatam caturas'rakam /</i>	
<i>a'yatam ca तथा' vedi kandharm s'ikharam bhavet //</i>	29
<i>sthu'pitraya sama'yuktam tanna'naitat suman'galam /</i>	
<i>tadeva'yata vr'ttam ced vedika' kandharam s'irah //</i>	30
<i>sarva'vayava samyuktametadga'ndha'ram is'yate /</i>	
<i>ta'ra'dardha'dhika'ya'ma samyuktam caturas'rakam //</i>	31
<i>dvyas'ra vr'tta s'iroyuktam netras'a'la' mukha'nvitam /</i>	
<i>hastipr's't'ham idam dvyas'ram vr'ttam va'pi masu'rakam //</i>	32

If the same structure is provided with eight-sided lower base, neck and finial , pitcher-like design and the finial associated with eight great niches,it is called 'Vishnukantam'. If the same structure is provided with elongated structure and wagon-like roof without recessed stereobate designed in the form of square with a measue equal to one fourth of its height and if the lower base, neck and finial are designed in rectalangular form and if it is provided with three domes, then it is called 'Sumangalam'. If the same structure is provided with lower base, neck and finial in apsidal form and if it is associated with all kinds of ornamental members, then it is called 'Gandharam'. If the same structure is designed in a square form whose width should be greater than its height by half the reference unit and provided with an apsidal finial and if it is associated with gable and elongated forepart, then it is called 'Hastiprushtam'. Its base also may in apsidal form.

चतुरश्रं अधिष्ठानं वृत्तं स्याद्दर्भगेहकम् ।  
सर्वालङ्कार संयुक्तं नाम्नैतत्स्यान्मनोहरम् ॥ ३३

<i>caturas'ram adhis't'ha'nam vr'ttam sya'd garbhagehakam /</i>	
<i>sarva'lan'ka'ra samyuktam na'mnaitatsya'n manoharam //</i>	33

If the same structure is provided with a square base and a circular main shrine and designed so as to be associated with all kinds of ornamental mouldings, then it goes by the name 'Manoharam'.

तदेव जन्माद्याकुम्भाद् वृत्तं चेतु बहिर्बहिः ।  
शेषं पूर्ववदुद्दिष्टं प्रोक्तमीश्वर कान्तकम् ॥ ३४

*tadeva janma'dya'kumbhaad vr'ttam cettu bahirbahih /*  
*s'es'am pu'ravad uddis't'am proktam i's'vara ka'ntakam // 34*

If the same structure is designed in such a way that it is circular right from the base up to the top pitcher over and above and all other arrangements are provided in the same way as explained before, then it is said to be 'Isavrakantakam'.

द्विभूमिरेवमाख्याता त्रिभूमिरधुनोच्यते ।  
प्रासादस्य तु विस्तारे सप्ताष्टांशैर्विभाजिते ॥ ३५  
भागेन कूटविस्तारं कोष्ठाद् द्वित्रिगुणायतम् ।  
लम्भपञ्जरमर्धांशं हारभागं तु तत्समम् ॥ ३६

*dvibhu'mirevam a'khya'ta' tribhu'miradhunocyate /*  
*pra'sa'dasya tu vista're sapta's't'a'ms'air vibha'jite // 35*  
*bha'gena ku't'avista'ram kos't'ha'd dvigun.a'yatam /*  
*lamba pan"jaram ardha'ms'am ha'rabha'gam tu tatsamam // 36*

Thus the features of the two-storeyed super structure have been told. Now the features of the three storeyed super structure are detailed. If the width of the temple is divided into 7 or 8 equal parts, the width of the square aedicula should be of one part. The elongated aedicula may be with a length of 2 or 3 parts. The overhanging niche should be with a width of half a part. The proportionate measure of the dwarf-gallery (on entablature, between aediculae) is the same .

ऊर्ध्वक्षमतारे षड्भागे भागः कूटस्य विस्तरः ।  
कोष्टकं द्विगुणायामं हारं भागेन कल्पयेत् ॥ ३७  
ऊर्ध्वभूमेर्द्विभागेन मध्यभद्रं विधीयते ।  
दण्डस्सार्धद्विदण्डो वा हर्म्यनिर्गम इष्यते ॥ ३८

*u'rdhvaks'ma ta're s'ad'bha'ge bha'gah ku't'asya vistarah /*  
*kos't'hakam dvigun.a'ya'mam ha'ram bha'gena kalpayet // 37*

*u'rdhvabhu'mer dvibha'gena madhyabhadram vidhi'yate |  
dan.d'assa'rdha dvidan.d'o va' harmya nirgama is'yate ||*

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The width of the square aedicula in the upper storey should be in one part out of 6 parts of the height of this upper storey. The length of the elongated aedicula should be twice this width. The dwarf-gallery should occupy one part. The projection at the center should of 2 parts in length, in this upper storey. The projection of this storey is desired to be with a measure of 1, one and one half or 2 modules.

विमानोच्चं तु विभजेच्चतुर्विंशति संख्यया ।  
धरातलं द्विभागेन चतुर्भिः पाद ईरितः ॥ ३९  
द्विभागः प्रस्तरः पादस्सत्रिपादगुणांशकैः ।  
प्रस्तरस्सार्धभागस्स्याद्भागस्सार्ध त्रिभागकः ॥ ४०  
सपादभागो मञ्चस्स्यात्सार्धकं कण्ठमीरितम् ।  
शिखरं यार्धबन्धं स्यादेकेन स्थूपिका भवेत् ॥ ४१

*vima'noccam tu vibhajec caturvims'ati samkhyaya' |  
dhra'talam dvibha'gena caturbhih pa'da i'ritah || 39  
dvibha'gak pastarah pa'das satripa'da gun.a'ms'akaih |  
prastaras sa'rdha bha'gassya'd bha'gassa'rdha tribha'gakah || 40  
sapa'da bha'go man" cassya't sa'rdhakam kan.t'ham i'ritam |  
s'ikharam sa'rdhabandham sya'd ekena sthu'pika'bhavet || 41*

If the height of the vimana is divided into 24 equal parts, the height of the basement takes 2 parts; height of the pillars 4 parts; entablature 2 parts; pillars above this 3 and three-fourth parts; upper entablature one and one half parts; pillars above this 3 and half parts; again, the entablature above this takes one and one-fourth parts; the neck part takes one and a half parts; the finial takes 3 and a half parts and the dome takes one part.

कूटं कोष्ठं च नीडं च वसुसंख्या समीरितम् ।  
जन्मादि स्थूपिकान्तं तु वेदाश्रकं इति स्मृतम् ॥ ४२  
द्वितीये त तृतीये च चक्रनीडास्तु षोडश ।

यथाशोभं तथा नास्यस्सर्वत्र परिकीर्तिताः ॥ ४३

शिखरे तु महानास्यश्चतस्रः परिकीर्तिताः ।

कोष्ठकं चोन्नतं कूटं निम्नमन्तरपञ्चकम् ॥ ४४

विमानाकृतिकं नाम्ना सर्वालङ्कार संयुतम् ।

*ku't'am kos''t'ham ca ni'd'am ca vasu samkhya' sami'ritam /*  
*janma'di sthu'pika'ntam tu veda's'rakam iti smr'tam ॥ 42*  
*dviti'ya ca tr'ti'ye ca cakra ni'd'a'stu s''od'as'a /*  
*yatha's'obham tatha' na'syas sarvatra pariki'rtitah ॥ 43*  
*s'ikhare ti maha'na'syas' catas'rah pariki'rtitah /*  
*kos''t'hakam connatam ku't'am nimnam antara pan''cakam ॥ 44*  
*vima'na'kr'tikam na'mna' sarva'lan'ka'ra samyutam /*

There should be 8 square aediculae, 8 elongated aediculae and 8 niches. From the basement to the dome, its should be four-sided. In the second and the third storeys, there should be 16 niches rendered in small size. In all directions, vestibules should be provided in a pattern which could enhance the beauty of the structure. Around the finial, there should be four larger vestibules. The elongated aediculae should be with increased height and the square aediculae should be in decreased height with reference to the stereobate between the entablature and aediculae. The whole structure should be provided with all sorts of ornamental mouldings. Such super structure is called 'Vimanakruti'.

चतुर्भागाधिकायामं विस्तारं परिकल्पयेत् ॥ ४५

विस्तारे चतुर्भागास्स्युरायामे द्वादशांशकम् ।

तद्विस्तारोर्ध्वमानेन वर्तुलं वर्तनीयकम् ॥ ४६

*caturbha'gadhika'ya'mam vista'ram parikalpayet ॥ 45*  
*vista're caturbha'ga'ssyura'ya'me dva'das'a'ms'akam /*  
*tadvista'rordhva ma'nena vartulam vartani'yakam ॥ 46*

The length should be taken to be greater than the width by four parts. The width of the super structure is four parts of the total width and the length is twelve parts of the total length. The circular design should be based on the measure greater than the measure of the width.

मसूरिकाच्छिरोऽन्तं तु द्वयंशवृत्तं तु कारयेत् ।  
अथवा शिखरं खण्डं द्वयश्रवृत्तं नयेद् द्विजाः ॥ ४७

*masu'rika'cchikharontam tu dvyams'a vr'ttam tu ka'rayet /  
athva' s'ikharam kan.t'ham dvyas'ravr'ttam nayed dvija'h ॥ 47*

The portion from the base upto the cupola, the apsidal structure should be constructed. Or, O, the twice-born Sages!, the lower part of the finial may be designed so as to be apsidal.

तदधश्चतुरश्रं स्यान्मूलतो द्वयश्रवृत्तके ।  
अग्रात्पार्श्वद्वयोः पृष्ठे कुर्याद् वृत्तद्वयांशकम् ॥ ४८

*tadadhas'caturas'ram sya'n mu'lato dvyas'ra vr'ttake /  
agra't pa'rs'vadvayoh pr's't'he kurya'd vr'ttadvya's'rakam ॥ 48*

Below that, the structure should be square. Base should be apsidal. In the front, in the two sides and in the back, the apsidal design should be provided .

कूटकोष्ठकनीडानां विस्तारो भाग इष्यते ।  
कोष्ठकं द्विगुणायामं हारा भागेन कीर्तिताः ॥ ४९

*ku't'a kos't'haka ni'd'a'na'm vista'ro bha'ga is'yate /  
kos't'hakam dvigun.aya'mam ha'ra' bha'gena ki'rtita'h ॥ 49*

The width of the square aedicule, elongated aedicule and the niches should occupy one part. The length of the elongated aedicule should be twice the width. The dwarf gallery should occupy one part.



शिखरे तु महानास्यश्चतस्रः परिकीर्तिताः ।  
 कोष्ठतश्चोन्नतं कूटं निम्नमन्तरमञ्चकम् ॥ ५०  
 स्वस्तिकं तत्रिभौमं स्याच्छिवप्रीतिकरं भवेत् ।

*s'ikhare tu maha'na'syas' catas'rah pariki'rtita'h/* 50  
*kos''t'hatas'connatam ku't'am nimnamantara man''cakam//*  
*svastikam tattribhaumam sya'c chivapri'tikaram bhavet/*

In the apex portion, there should be four larger vestibules. The square aedicula should be higher than the elongated aedicula and the stereobate between the entablature and the upper aediculae should be with a decreased height. Such three-storeyed construction is known as 'Svastikam'.

तारे सप्तनवांशे तु भागस्सौष्टिक विस्तरः ॥ ५१  
 शालायामस्तथा द्व्यंशो हारं भागेन कल्पयेत् ।  
 अष्टकूटं तु तत्कोष्ठं द्वादशैव विधीयते ॥ ५२  
 अष्टनीडानि नाड्यस्स्युर्नीडं शोभावशेन तु ।  
 अष्टाश्रमस्तकं वेदिकन्धरं चाष्टनासिकम् ॥ ५३  
 विमलाकृतिकं नाम्ना सर्वालङ्कार संयुतम् ।

*ta're saptanava'ms'e tu bha'gassaus''t'ika vistarah//* 51  
*s'a'la'ya'mas tatha' dvyams'o ha'ram bha'gena kalpayet/*  
*as''t'aku't'am tu tatkos''t'ham dva'das'aiva vidhi'yate//* 52  
*as''t'ni'd'a'ni na'd'yassyur ni'd'am s'obha'vas'ena tu/*  
*as''t'a's'ra mastakam vedi kandharam ca's''t'na'sikam//* 53  
*vimala'kr'tikam na'mna' sarva'lan'ka'ra samyutam/*

If the height of the building is divided into 27 equal parts, the width of sausstika should be one part. There should be eight square aediculae and 12 elongated aediculae. Also there should be 8 niches and 8 facades. Or, the number of the niches may be as desired in view of the consummate beauty of the structure. The apex part, stereobate and the attic should be octagonal.

It should be provided with 8 vestibules. Such construction associated with all kinds of ornamental mouldings is known as 'Vimalakrutikam'.

चतुर्भागाधिकायामं विस्तारात्परिकल्पसेत् ॥ ५४  
 विस्तारे वसुभागास्स्युरायामे द्वादशांशकः ।  
 तद्विस्तारार्धमानेन वर्तुलं वर्तनीयकम् ॥ ५५

*caturbha'ga'dhikam ya'mam vista'ra't parikalpayet ॥ 54*  
*vista're vasubha'ga'ssyura'ya'me dva'das'a'ms'akah ॥*  
*tadvista'ra'rdhama'nenavartulam vartani'yakam ॥ 55*

The length should be taken to be greater than the width by four parts. The width of the super structure is eight parts of the total width and the length is twelve parts of the total length. The circular design should be based on the measure greater than the measure of the width.

मसूरिकाच्छिरोन्तं तु द्व्यश्रं वृत्तं तु कारयेत् ।  
 अथवा शिखरं कण्ठं द्व्यश्रवृत्तं नयेद् द्विजाः ॥ ५६

*masu'rika'cchirontam tu dvyas'ram vr'ttam tu ka'rayet ॥*  
*athava's'ikaram kan.t'ham dvyas'ra vr'ttam nayed dvija'h ॥ 56*

The portion from the base upto the cupola, the apsidal structure should be constructed. Or, O, the twice-born Sages!, the lower part of the finial may be designed so as to be apsidal.

तदधश्चतुरश्रं स्यान्मूलतो द्व्यश्रवृत्तके ।  
 अग्रात्पार्श्वद्वयोः पृष्ठे कुर्यादर्कद्वयांशकम् ॥ ५७

*tadadhas'caturas'ram sya'n mu'lato dvyas'ra vr'ttake ॥*  
*agra'tpa'rs'vadvayoh pr's't'he kurya'darka dvaya'ms'akam ॥ 57*

Below that, the structure should be square. Base should be apsidal. In the front, in the two sides and in the back, the apsidal design should be provided .

कूटकोष्टक नीडांशविस्तारो भाग इष्यते ।  
कोष्टकं द्विगुणायामं हारं भागेन कीर्तितम् ॥ ५८

*ku't'a kos''t'haka ni'd'a'ms'a vista'ro bha'ga is''yate ।*  
*kos''t'hakam dvigun.a'ya'mam ha'ram bha'gena ki'rtitam ॥ 58*

The width of the square aedicule, elongated aedicule and the niches should occupy one part. The length of the elongated aedicule should be twice the width. The dwarf gallery should occupy one part.

षड्भागास्स्युस्तदूर्ध्वे तु पृष्ठतस्तस्य पार्श्वयोः ।  
कृत्वार्कद्विगुणांशं तु कूटकोष्ठादि पूर्ववत् ॥ ५९  
ऊर्ध्वभौमं चतुर्भागं यथायुक्तिवशान्नयेत् ।  
मस्तके पुरतो नेत्रं शालावक्त्रसमन्वितम् ॥ ६०

*s''ad'bha'ga'ssyustadu'rdhve tu pr's''t'hatastasya pa'rs'vayoh ।*  
*kr'tvarkadvigun.a'ms'am tu ku't'a kos''t'ha'di pu'rvavat ॥ 59*  
*u'rdhva bhaumam caturbha'gam yatha'yukti vas'a'nnayet ।*  
*mastake purato netram s'a'la'vaktra samanvitam ॥ 60*

Above this, six parts should be taken for the construction of the upper designs in the back side and the two sides. The height should be divided into 24 equal parts and the square aedicula, elongated aedicula and other such designs should be constructed as explained before. The upper storey should occupy 4 parts and the apportioning of the height should be done according to the pattern of the whole building. In the apex part, there should be façade in the front and it should be provided with wagon-like roof and porch.

गर्भकूटोप संयुक्तं क्षुद्रनासि विभूषितम् ।  
कूटकोष्ठयुतं वाऽथ तद्विहीनं तु वा नयेत् ॥ ६१  
शिखरे दध्रनास्यस्स्युस्तिस्त्रः पादसमन्विताः ।  
अष्टकूटं तु तत्कोष्ठं नीडं द्वादश एव हि ॥ ६२

*garbha ku't'opa samyuktam ks''udrana'si vibhu's''itam /*  
*ku't'a kos''t'hayutam va'tha tadvihi'nam tu va' nayet //* 61  
*s'ikhare dabhrana'syassus tisrah pa'dasamanvita'h /*  
*as''t'aku't'am tu tatkos''t'ham ni'd'am dva'das'a eva ca //* 62

It should be provided with central lantern(of the sanctum) and ornamented with small niches. It may be with or without square and elongated aediculae. In the apex part, there should be three small niches associated with dwarf pillars. This apex part should be provided with eight square aediculae and eight elongated aediculae and twelve false dormer windows.

हारायां क्षुद्रनीडं स्यादर्कद्विगुणसंख्यया ।  
 एकादि रविभूम्यन्तं वर्तनायुक्तमेव वा ॥ ६३  
 हस्तिपृष्ठं इदं नाम्ना सर्वालङ्कार संयुतम् ।

*ha'ra'ya'm ks''udra ni'd'am sya'd arkadvigun.a samkhyaya' /*  
*eka'di ravibhu'myantam vartana'yuktam eva va' //* 63  
*hastipr's''t'ham idam na'mna' sarva'lan'ka'ra samyutam /*

Around the dwarf gallery, there should be 24 small niches. From the single storeyed to twelve storeyed, all the storeys may be provided with dwarf galleries. Such construction associated with all kinds of ornamental designs is called 'Hastiprushtam'.

विस्तारास्त्वष्ट्रभागास्त्युरायामो दशभागिकः ॥ ६४  
 कूटं कोष्ठं च नीडं च भागेन परिकल्पयेत् ।  
 हारभागं तु भागेन षडंशश्चोर्ध्वभूमिके ॥ ६५  
 तदूर्ध्वे तु चतुर्भाग आयामोऽष्टांश आधिकः ।  
 सायतं द्व्यश्रवृत्तं स्याद्वेदिका गलमस्तकम् ॥ ६६  
 कूटकोष्ठादि सर्वाङ्गं पूर्ववत्परिकल्पयेत् ।  
 एतद्धस्त्यादिकं सौधं गजपृष्ठं पुरातनम् ॥ ६७

*vista'ra'stvas''t'a bha'ga'ssyur a'ya'mo das'abha'gikah* // 64  
*ku't'am kos''t'ham ca ni'd'am ca bha'gena parikalpayet* /  
*ha'rabha'gam tu bha'gena s''ad'ams'an''cordhva bhu'mike* // 65  
*tadurdhve tu caturbha'ga a'ya'mo as''t'a'ms'a adhikah* /  
*sa'yatam dvyas'ra vr'ttam sya'd vedika' galamastakam* // 66  
*ku't'a kos''t'ha'di sarva'n'gam pu'rvavat parikalpayet* /  
*etaddhasta'dhikam saudham gajapr's''t'ham pura'tanam* // 67

In the super structure whose width is 8 parts and length 10 parts, the square and elongated aediculae and the niches should occupy one part each. The place for the dwarf gallery should occupy one part. The upper storey should take 6 parts. Above this, the width should be of 4 parts and the length should be greater than this by 6 parts. The stereobate should be rectangular and the neck and the apex should be apsidal. In this part, the square and elongated aediculae and all other members should be provided in a manner explained before. This kind of structure designed after the hind side of elephant is known as 'Gajaprushtam' which is preferred better, right from the very old period.

नवधा भाजिते तारे गर्भगेहं त्रिभागतः ।  
 भागतो गृहपिण्डी स्यात्कन्धरं वांशतो भवेत् ॥ ६८  
 अंशेनान्धारिका ज्ञेया सौष्टिकं वांशतो भवेत् ।  
 त्रिभागः कोष्ठकायामस्सार्धतो नीडविस्तरः ॥ ६९

*navadha' bha'jite ta're garbhageham tribha'gatah* /  
*bha'gato gr'hapin.d't' syat kandharam va'ms'ato bhavet* // 68  
*ams'ena'ndha'rika' kn''eya' saus''t'ikam va'ms'ato bhavet* /  
*tribha'gah kos:t'haka'ya'mas sa'rdhato ni'd'a vistarah* // 69

If the width of the temple is divided into 9 equal parts, the width of the main shrine takes 3 parts. One part goes to the thickness of the wall surrounding the main shrine. The neck portion takes one part. One part goes to the outside wall of the aisle. One part goes to the thickness of square aedicula known as saushtika. The length of the elongated aedicula should be of 3 parts and the width of the niche should be of one and a half parts.

कोष्ठमध्ये त्रिदण्डेन नाडीनिर्गमनान्वितः ।  
ऊर्ध्वक्षमेऽपि षडंशांशं कूटं तद् द्विगुणायतम् ॥ ७०  
कोष्ठभाग गतो हारः पञ्जरैरञ्जितो भवेत् ।  
ऊर्ध्वभूमौ त्रिभागेन मध्ये दिण्डेन निर्गतः ॥ ७१

*kos''t'hamadhye tridan.d'ena na'd'i'nirgamana'nvitah |*  
*u'rdhvaks''mepi s''ad'ams'a'ms'am ku't'am taddvigun.a'yatam ||*  
*kos''t'habha'ga gato ha'rah pan''jarairan''jito bhavet |*  
*u'rdhvabhu'mau tribha'gena madhye dan.d'ena nirgatah || 71*

The projection of the niche takes a measure of 3 modules in the middle of the elongated aedicula. Even in the upper storey, the square aedicula should be of 6 parts. Twice this measure should be the length of the elongated aedicula. The surrounding dwarf gallery should be embellished with cage-like mouldings. In the middle of the third part of the upper storey, the projection should be with a measure of one module.

आदौ तलं चतुष्कर्णे कूटं वेदाश्रमस्तके ।  
अष्टाश्रं ऊर्ध्वभूमौ तु सौष्टिकानां तु मस्तकम् ॥ ७२  
चतुरश्रं अधिष्ठानं वस्वस्रगलमस्तकम् ।  
अष्टकूटं तथा कोष्ठं नीडकं च तथा भवेत् ॥ ७३  
क्षुद्रनीडं तथाप्यष्टौ चाष्टौस्युर्गलनासिकः ।  
भद्रकोष्ठं इदं नाम्ना सर्वालङ्कार संयुतम् ॥ ७४

*a'dautalam catus''karn.e ku't'am veda's'ramastake |*  
*as''t'a's'ram u'rdhvabhu'mau tu saus''t'ika'na'm tu mastakam ||*  
*caturas'ram adhis''t'ha'nam vasvas'ragala mastakam |*  
*as''t'aku't'am tatha' kos''t'ham ni'd'akam ca tatha' bhavet || 73*  
*ks''udrani'd'am tatha'pyas''t'au ca's''tausyur galana'sikah |*  
*bhadrakos''t'ham idam na'mna' sarva'lan'ka'ra samyutam || 74*

In the first storey, the four corner structures should be provided with four-sided spire. In the upper storey, the spire of the saushtika should be eight-sided. The base should be square.

The neck and the apex should be eight-sided. The square and elongated aediculae and the niches should be in the count of eight. The small niches and the vestibules to be provided in the neck part also should be in the count of eight. Such structure associated with all sorts of ornamental mouldings is called 'Bhadrakoshtam'.

तदेव वर्तुलं कर्णकूटमूर्ध्वोर्ध्व भूमिके ।  
मस्तकं तस्य वृत्तं स्याच्चतुर्णासि समन्वितम् ॥ ७५  
वृत्तकूटं इदं नाम्ना सर्वावयवसंयुतम् ।

*tadeva vartulam karn.aku't'mu'rdhvordhva bhu'mike |*  
*mastakam tasya vr'ttam sya'c catur.n.a'si samanvitam || 75*  
*vr'ttaku't'am idam na'mna' sarva'vayava samyutam |*

If the same structure is provided with circular corner towers in each successive upper storey and designed so as to be associated with circular spire having four niches around itself and if it is associated with all kinds of ornamental mouldings, then it is called 'Vruttakutam'.

तदेवाष्टांशदैर्घ्येण सायतं चतुरश्रकम् ॥ ७६  
कर्णकूटं च वेदाश्रं सायतं वृत्तमस्तकम् ।  
कोष्ठभद्र विहीनं वा शेषं पूर्ववदाचरेत् ॥ ७७  
स्थूपित्रय समायुक्तं नाम्नैतत्स्यात्सुमङ्गलम् ।

*tadeva's't'a'ms'a dairghyen.a sa'yatam caturas'arakam || 76*  
*karn.aku't'am ca veda's'ram sa'yatam vr'tta mastakam |*  
*kos't'habhadra vihi;nam va' s'es'am pu'rvavada'caret || 77*  
*sthu'pitraya sama'yuktam na'mnaitat sya't suman'galam |*

If the same structure is designed so that it is in the form of square whose side width measures 8 parts, if it is provided with square corner towers and its apex is designed in apsidal form, its other parts are designed as explained before and if it is associated with 3 pinnacles, then it is called 'Sumangalam'. This may be without elongated aedicula and projection (in the middle).

पञ्चादशकरं व्यासं दशभागेन योजयेत् ॥	७८
गर्भगेहं चतुर्भागं गान्धार्यशेन कीर्तिताः ।	
अलिन्द्रमंशमंशेन खण्डहर्म्यं बहिष्क्रमात् ॥	७९
कर्णमध्येऽन्तरं कुर्यात्कूटकोष्ठकं पञ्जरान् ।	
भागेन कोष्ठकायामं द्विगुणं संमतं बुधाः ॥	८०

<i>pan''ca'das'akaram vya'sam das'abha'gena yojayet ॥</i>	78
<i>garbhageham caturbha'gam ga'ndha'ryams'ena ki'rtita'h ॥</i>	
<i>alindramams'amams'ena khan.d'aharmyam bahis''krama't ॥</i>	79
<i>karn.amadhya antaram kurya't ku't'akos''t'haka pan''jaram ॥</i>	
<i>bha'gena kos''t'haka' ya'mam dvi-gun.am sammatam budha'h ॥</i>	80

Taking the width to be of 15 hastas, it should be divided into 10 equal parts. Out of these eight parts, the sanctum sanctorum occupies four parts. Its roof(apex) should be designed to be with a measure of one part. Its aisle should occupy one part. The engaged structure should be designed in the outer side in the recommended order. Between the corner structures, there should be a recessed groove, square aedicula, elongated aedicula and cage-like niche. The elongated aedicula should be with a width of 1 part and a length of 2 parts. O, the learned Sages!, this measure has been agreed by the experts.

ऊर्ध्वभूमौ रसांशे तु भागस्सौष्टिकं विस्तरः ।	
कोष्ठकं द्विगुणायामं हारं भागेन योजयेत् ॥	८१
तदूर्ध्वे च चतुर्भागे भागे मध्येन निर्गमः ।	
दण्डेनाध्यर्धदण्डेन द्विदण्डेनाथवा भवेत् ॥	८२
चतुरश्रं अधिष्ठानं तद्वत्कन्धर मस्तकम् ।	
वसु कूटं तथा नीडं कोष्ठकं च तथैव हि ॥	८३

<i>u'rdhvabhu'mau rasa'ms'e tu bha'gassaus''t'ika vistarah ॥</i>	
<i>kos''t'hakam dvi-gun.a'ya'mam ha'ram bha'gena yojayet ॥</i>	81
<i>tadu'rdhve ca caturbha'ge bha'ge madhyena nirgamah ॥</i>	
<i>dan.d'ena'dhyardha dan.d'ena dvidan.d'ena'thava' bhavet ॥</i>	82



*caturas'ram adhis''t'ha'nam tadvat kandhara mastakam /  
vasu ku't'am tatha' ni'd'am kos''t'hakam ca tathaiva ca // 83*

In the upper storeys, the width of the square aedicula(saushtika) should be maintained at one part out of six parts of the width of the floor. The length of the elongated aedicula should be twice this measure. The dwarf gallery should be of one part. Above this, the projection at the middle should be of one part out of four parts of the width. Or, its width may be one, one and a half or two modules. The base should be square. Likewise, the neck and the apex also should be square. The square aedicula, elongated aedicula and niches – all these should be in the count of eight.

ऊर्ध्वेऽष्टौ लम्बनीडास्स्युर्जलस्थल समन्वितम् ।  
नासिकाद्यङ्ग संयुक्तं सर्वावयव संयुतम् ॥ ८४  
उन्नतौ कूटकोष्ठौ चेदन्तरप्रस्तरान्वितौ ।  
एवं गान्धारमत्रोक्तं अष्टाश्रं वा गलं शिरः ॥ ८५

*u'rdhve as''t'au lambani'd'a'ssyur jalasthala samanvitam /  
na'sika'dyan'ga samyuktam sarva'vayava samyutam // 84  
unnatau ku't'akos''t'au ced antaraprastara'nvitau /  
evam ga'ndha'ram atroktam as''t'a's'ram va'galam s'irah // 85*

Above this, there should be eight overhanging niches associated with gutter. It should be provided with architectural members such as niches and others and with all essential parts. If the square and elongated aediculae are with increased height, then there should a stereobate between entablature and the aedicule above. The neck and the apex may be octagonal. Such construction is called 'Gandharam'.

तदेव वर्तुलं वेदिकन्धरं शिखरं यदि ।  
शेषं पूर्ववदुद्दिष्टं नाम्ना श्रीभोगमिष्यते ॥ ८६

*tadeva vartulam vedi kandharam s'ikharam yadi /  
s'es''am pu'rvavaduttis''t'am na'mna' s'ri'bhogam is''yate // 86*

If the same structure is provided with low base, neck and apex – all in circular form and if all other parts are rendered in the manner explained before, then it is desired by the experts to call it ‘Sribhogam’.

वृत्तं वृत्तायतं द्व्यश्रं वृत्तमष्टषडश्रकम् ।  
कूटकोष्ठक नीडैश्च मण्डितं हर्म्यखण्डके ॥ ८७  
ऋजुभाग विशालात्तु द्व्यश्रवृत्तेऽथ वर्तुले ।  
भागः कश्चिद्भवेन्न्यूनो भागस्सर्वसमस्तु वा ॥ ८८  
अष्टांशेन दशांशेन चोर्ध्वाशस्योदयांशकम् ।  
यथाशोभबलव्याप्तिस्तथा युञ्जीत बुद्धिमान् ॥ ८९

*vr'ttam vr'tta'yatam dvyas'ram vr'ttamas''t'a s''ad'as'rakam /*  
*ku't'akos''t'aka ni'd'ais'ca man.d'itam harmyakhan.d'ake ॥ 87*  
*r'jubha'gavis'a'la'ttu dvyas'ra vr'tte atha vartule /*  
*bha'gah kas'cidbhaven nyu'no bha'gas sarvasamastu va' ॥ 88*  
*as''t'ams'ena das'a'ms'ena cordhva'ms'asyodaya'ms'akam /*  
*yatha's'obhabalavya'ptis tatha yun''ji'ta buddhima'n ॥ 89*

The engaged structure(sectional over) should be embellished with square and elongated aediculae and niches rendered in the form of circular, elliptical, apsidal, octagonal or hexagonal. Based on the width of the straight part of the apsidal form or on the diameter of the circular form, the proportionate measure of aediculae and others may with decreased height or with equal height. Or, this may be one part out of eight parts, one part out of ten parts or one part out of ten parts of the height of the upper portion. The learned architect should decide upon the proportionate measures in such a way that they render elegance and strength to the whole structure.

वक्ष्येऽथ मुनयश्श्रेष्ठाश्चतुर्भौम निकेतनम् ।  
त्रिचतुष्पञ्च हस्तादिर्द्विद्व्यङ्गुल विवर्धनात् ॥ ९०  
एकविंशति हस्तान्तो व्यासतुङ्गस्तु पूर्ववत् ।  
त्रयोदशकर व्यासं अष्टधा विभजेत्ततः ॥ ९१  
एकांशः कूटविस्तारः शालायामो द्विभागतः ।  
भागः पञ्जरविस्तारो भवेदूर्ध्वं अथोऽष्टधा ॥ ९२

प्राग्वदेव सभाशाला पञ्जराणां तु कल्पनम् ।  
ऊर्ध्वे षडंशभागेन कूटविस्तार ईरितः ॥ ९३  
द्विभागः कोष्ठकायामो नीडं भागोर्ध्वमिष्यते ।  
ऊर्ध्वे गुणांशभागेन भद्रो दण्डेन मध्यमे ॥ ९४

*vaks''ye atha munays's'res''t'a's' caturbhauma nketanam /*  
*tricatus''pan''ca hasta'dir dvidvyan'gula vivardhana't // 90*  
*ekavims'ati hasa'nto vya'satun'gastu pu'rvavat /*  
*trayodas'akara vya'sam as''t'adha' vibhajet tatah // 91*  
*eka'ms'ah ku't'a vista'rah s'a'la'ya'mo dvibha'gatah /*  
*bha'gah pan''jara vista'ro bhavedyrdhvam atho as''t'adha' // 92*  
*pra'gvadeva sabha's'a'la' pan''jara'n.a'm tu kalpanam /*  
*u'rdhvr s''ad'ams'a bha'gena ku't'avista'ra i'ritah // 93*  
*dvibha'gak kos''t'ka'ya'mo ni'd'am bha'gordhvamis''yate /*  
*u'rdhve gun.a'ms'a bha'gena bhadro dan.d'ena madhyame // 94*

O, the excellent among the Sages!, now I will detail the features of four-storeyed super structure. Beginning from three, four or five hastas and increasing by two angulas each time, the width of the basement level could reach the maximum of 21 hastas. The height should be determined based on the width as explained before. If the width is 13 hastas, it should be divided into 8 equal parts. Out of these, one part goes to the width of the square aedicula. The length of wagon-like structure takes two parts. The cage-like niche should be with a width of one part. The portion above this should be taken to be of 8 parts. Based on this, the square and elongated aediculae and the niches should be designed to be proportionate to each other as done before. Above this, the width of the square aedicula should be determined so as to be in proportion to the units of 6 parts. The length of the elongated aedicula should be twice this width. The width of the niche should be slightly greater than one part. In the upper storey, the projection should be designed at the middle with a measure of one module corresponding to three parts.

उच्चं यद्विभजेद्भाम्नो नवत्रिंशति संख्यया ।  
सार्धद्व्यंशमधिष्ठानं पञ्चांशः पाददैर्घ्यतः ॥ ९५  
तस्यार्धप्रस्तरोत्सेधस्सन्निपादयुगांशकैः ।

ऊर्ध्वभूम्यङ्घ्रिकोत्सेधस्सपादद्व्यंशमंशकम् ॥	९६
जङ्घा च द्विगुणं चोर्ध्वे द्व्यंशेन प्रस्तरोदयः ।	
भागाधिक चतुर्भाग उपरिष्ठात्स्वतुङ्गता ॥	९७
स्यात्सत्रिभागभागेन प्रस्तरो वेदिकांशतः ।	
गलोच्चमश्विनी भागं सार्धवेदैशिरो भवेत् ॥	९८

*uccam yadvibhajeddha'mno navatrim's'ati samkhyaya' /*  
*sa'rdhadvyams'am adhis''t'ha'nam pan''ca'ms'ah pa'dadairghyatah ॥*  
*tasya'rdha prastarotsedhas satripa'da yuga'ms'akaih /*  
*u'rdhvabhu'myan'ghrikotsedhas sapa'da dvyams'mams'akam ॥ 96*  
*jan'gha ca dvigun.am cordhve dvyams'ena prastarodayah /*  
*bha'ga'dhika caturbha'ga uparis''t'atsvatun'gata' ॥ 97*  
*sya'tsatribha'ga bha'gena prastaro vedika'ms'atah /*  
*galoccam as'vini' bha'gam sa'rdhavedais's'iro bhavet ॥ 98*

If the total height of the temple is divided into 39 equal parts, two and a half parts are for the base; the height of the pillars takes 5 parts; the height of entablature takes two and a half parts; the height of the pillars of the upper storey takes four and three-fourth parts; the mouldings of the pillars(cyma and recess) takes two and one fourth parts and one part; the height of pilasters takes twice this measure; above this, the height of entablature takes 2 parts; above this, other architectural members take the height greater than one part and four parts with reference to the total height of the edifice; the height of entablature, stereobate and spire takes one part out of three parts; the height of neck takes two parts and the height of the apex structure takes four and a half parts.

शेषभागैशिखामानं हर्म्यान्तं चतुरश्रकम् ।	
रविसंख्या भवेत्सौष्टिकोष्ठं तद्वत्सपञ्जरम् ॥	९९
शिखरे वेदनासास्स्युरल्पनास्यस्तथैव च ।	
सर्वालङ्कारसंयुक्तमेतद्धर्म्यं सुभद्रकम् ॥	१००

*s'es''abha'gais's'ikha'ma'nam harmya'ntam caturas'rakam /*  
*ravisamkhya' bhavetsaus''t' kos''t'ham tadvat sapan''jaram ॥ 99*

*s'ikhare vedana'sa'ssyuralpana'syas tathaiva ca/*

*sarva'lan'ka'ra samyuktam etaddharmyam subhadrakam //*

100

The remaining parts are for the height of the pinnacle. The design should be in the form of square up to the flat roof. The square and elongated aediculae, niches, projected square aedicula and the cage-like niches – all these should be in the count of 12. Around the top portion of the apex, there should be four larger vestibules and four smaller vestibules. It should be provided with all sorts of ornamental designs. Such construction is known as 'Subhadrakam'.

तदेव कूटकोष्ठादि मध्येमध्ये द्विजोत्तमाः ।

मस्तकं मण्डलाभं स्याद् वृत्ताभं स्यात्तथा शिरः ॥ १०१

विस्तारार्धप्रमाणेन गर्भगेह समन्वितम् ।

शेषं द्व्यंशावृता पिण्डी तद्वदन्धारहारकौ ॥ १०२

नानामसूरकाद्यङ्गं नाम्नेदं श्रीविशालकम् ।

*tadeva ku't'a kos't'ha'di madhye madhye dvijottama'h/*

*mastakam man.d'ala'bham sya'd vr'tta'bham sya'ttatha' s'irah //*

*vista'ra'rdha prama'n.ena garbhageha samanvitam/*

*s'es'am dvyams'a'vr'ta' pin.d'i' tadvadandha'ra ha'rake // 102*

*na'na'masu'raka'dyan'gam na'mnedam s'ri'vis'a'lakam/*

O, the foremost among the twice-borns!, the same structure could be provided with square and elongated aediculae in the middle of each storey. The lower part of the apex structure may be rendered to be square and the upper part of the apex may be rendered to be circular. It should be provided with central passage whose width should be half of the total width of the vimana. The remaining part should be surrounded by a wall with a thickness of 2 parts. The aisle and the exterior wall of the aisle also should be with the same thickness. It should be associated with base and other essential members, designed in different patterns. Such construction is called 'Srivisalakam'.

पञ्चादशकरव्यासे नवधा भाजिते सति ॥ १०३

गर्भगेहं त्रिभिर्भागैर्गृहपिण्डस्तदंशतः ।

अलिन्दं परितो अंशेन खण्डहर्म्यं अथांशतः ॥ १०४

<i>pan"ca'das'akara vya'se navdha' bha'jite sati</i> //	103
<i>garbhageham tribhirbha'gair gr'hapin.d'astadams'atah</i> /	
<i>alindam parito ams'ena khan.d'aharmyam atha'ms'atah</i> //	104

If the width setted at 15 hastas is divided into nine equal parts, the width of mani shrine occupies 3 parts. The thickness of the surrounding wall of the main shrine takes one part. Around this there should be aisle occupying one part and the width of engaged structure takes one part.

कूटकोष्ठक नीडानां भागेनैकेन विस्तरः ।	
विस्तारत्रिगुणायामः स्वव्याससमनिर्गमः ॥	१०५
शालामध्ये महानासी भागमध्य विनिर्गमः ।	
भद्रकोष्ठक नीडानां अन्तरार्धेन भारकम् ॥	१०६
तदूर्ध्वे वसुभागे तु भागमद्वयस्य विस्तरम् ।	
कोष्ठकस्य तु विस्तारस्तथैव परिकीर्तितः ॥	१०७
आयामस्तु द्विभागेन तन्मध्ये नीडमंशतः ।	
तदूर्ध्वे रसभागे तु कूटमंशेन कोष्ठकम् ॥	१०८

<i>ku't'kos"t'haka ni'd'a'na'm bha'genaikena vistarah</i> /	
<i>vista'ra dvigun.aya'mah svavya'sa samanirgamah</i> //	105
<i>s'a'la'mdhye haha'na'si' bha'gamadhya vinirgamah</i> /	
<i>bhadra kos"t'haka ni'd'a'na'm antara'rdhena bha'rakam</i> //	106
<i>tadu'rdhvr vasubha'ge tu bha'gamat't'asya vistaram</i> /	
<i>kos"t'hakasya tu vista'ras tathaiva pariki'rtitah</i> //	107
<i>a'ya'mastu dvibha'gena tanmadhye ni'd'am ams'atah</i> /	
<i>tadu'rdhvr rasabha'ge tu ku't'am ams'ena kos"t'hakam</i> //	108

The width of the square and elongated aediculae and the niches should be taken as one part. The length of the elongated aedicula should be twice its width. The projection should be with a measure equal to its width. In the middle of the wagon-like roof, there should be a larger vestibule and a proportionate projection in its central part. There should be a supportive beam whose measure should be half of the stereobate above the entablature and the projection, aedicula and niches are to be provided. Above these, if the height of the upper level is divided

into 6 equal parts, the width of the minor cross-beam takes one part. It is directed that the width of the elongated aedicula at this level should be equal to this measure. The length should be twice the width and a niche should be at its middle. Above this arrangement, if the height is considered to be of 6 parts, the square and elongated aediculae should be designed so as to occupy one part each.

विस्तारद्विगुणायामस्तन्मध्येऽर्धेन पञ्जरम् ।  
ऊर्ध्वभूमिश्चतुर्भागो मध्ये दण्डेन निर्गतः ॥ १०९  
अष्टाश्रं कर्णकूटं स्यात्कोष्ठकं कर्करीकृतम् ।  
महाशिखरमष्टाश्रं अष्टनास्या विभूषितम् ॥ ११०  
कूटकोष्ठक नीडानां संख्या पूर्ववदीरिता ।  
अस्याप्युत्सेधभागं तु पूर्ववत्परिकल्पयेत् ॥ १११  
भद्रकोष्ठं इदं नाम्ना वेदभौमं दिवौकसाम् ।

*vista'ra dvigun.a'ya'mas tanmadhye ardhena pan''jaram /*  
*u'rdhvabhu'mis'caturbha'go madhye dan.d'ena nirgamah ॥ 109*  
*as''t'a's'ram karn.aku't'amsya't kos''t'hakam kartari'kr'tam /*  
*mahas'ikharam as''t'a's'ram as''t'ana'sya' vibhu's''itam ॥ 110*  
*ku't'a kos''t'haka ni'd'na'm samkhya' pu'rvad i'rita' /*  
*asya'pyutsedha bha'gam tu pu'rvavat parikalpayet ॥ 111*  
*bhadra kos''t'ham idam na'mna' vedabhaumam divaukasa'm /*

The length should be twice the width and in its middle, a cage-like niche should be provided so as to occupy half a part. Keeping the upper storey to be of 4 parts, a projection should be designed with a measure of one module. The corner towers should be octagonal and the elongated structures should be rendered crosswise. The greater pinnacle should be octagonal and it should be ornamented with eight niches. The number of square and elongated aediculae and that of the niches is as said before. Even the higher part of this storey should be designed as explained before. Such four-storeyed super construction which is pleasing to the groups of celestial beings is called 'Bhadrakoshtam'.

सप्तादशकरव्यासं दशभागैर्विभाजयेत् ॥ ११२  
नालिगेहं चतुर्भागं भागेनान्धारिकां नयेत् ।  
परितोऽलिन्दमंशेन परितः खण्डहर्म्यकम् ॥ ११३

*sapta'das'akara vya'sam das'abha'gair vibha'jayet ॥ 112*  
*na'ligeham caturbha'gam bha'gena'ndha'rika'm nayet ॥*  
*parito alindam ams'ena paritah khan.d'aharmyakam ॥ 113*

Holding the width to be 17 hastas, it should be divided into 10 equal parts. Out of these 10 parts, 4 parts are for the main shrine. The aisle should occupy one part. The outside wall of the aisle should be with a thickness of one part. Around this should be the sectional structure.

कूटकोष्ठक नीडाश्च भागेन परिकल्पयेत् ।  
शालायामो द्विभागस्स्याद्धारः शेषेण कीर्तिता ॥ ११४  
जलं विहाय चोर्ध्वे च वसुभागैर्विभाजिते ।  
भागेन सौष्टि भागाभ्यां शालाभागेन पञ्जरम् ॥ ११५  
तदूर्ध्वे रसभागे तु भागस्सौष्टिक विस्तरः ।  
द्विगुणः कोष्ठकायामो हारायां क्षुद्रपञ्जरम् ॥ ११६

*ku't'a kos't'haka ni'd'a's'ca bha'gena parikalpayet ॥*  
*s'a'la'ya'mo dvibha'gassya'd ha'rah s'es'en.a ki'rtita' ॥ 114*  
*jalam viha'ya cordhve ca vasubha'gair vibha'jite ॥*  
*bha'gena saus't'i bha'ga'bhya'm s'ala'bha'gena pan'jaram ॥ 115*  
*tadu'rdhve rasabha'ge tu bha'gas saus't'ika vistarah ॥*  
*dvigun.ah kos't'haka'ya'mo ha'ra'ya' ms'udrapan'jaram ॥ 116*

The square and elongated aediculae and the niches should occupy one part each. The length of the wagon-like structure takes 2 parts. The remaining part is for the exterior wall of the aisle. Leaving out the gutter, if the upper portion is divided into 10 equal parts, then the square and projected aediculae should occupy one part, the length of wagon-like structure takes 2 parts and the cage-like nich takes one part. Above this, if the upper storey is held to be of 6 parts, the



width of the square and projected aedicula should occupy one part. The length of the elongated aedicula occupies 2 parts and the dwarf gallery and the smaller cage-like niche should be with a width occupying one part each.

तदूर्ध्वं तु त्रिभागे तु मध्यादण्डेन निर्गमः ।	
चतुरश्रं अधिष्ठानं अष्टाश्रं मस्तकं गलम् ॥	११७
रविकोष्ठं तथा शाला पञ्जराणां अथाष्टकम् ।	
लम्बपञ्जरं अष्टौ हि क्षुद्रनीडं द्विरष्टकम् ॥	११८
गलनासाष्ट संयुक्तं कोष्ठकं किञ्चिदुन्नतम् ।	
नानामसूरकस्तम्भ वेदि जालादि मण्डितम् ॥	११९
सोपपीठमधिष्ठानं केवलं वा मसूरकम् ।	
स्वस्तिकाकार संयुक्तं नासिकाभिश्च संयुतम् ॥	१२०
पूर्ववत्तुङ्गभागं स्यादेतन्नाम्ना जलावहम् ।	

<i>tadu'rdhvr tu tribha'ge tu madhya'd dan.d'ena nirgamah/</i>	
<i>caturas'ram adhis''t'ha'nam as''t'a's'ram mastakam galam//</i>	117
<i>ravi kos''t'ham tatha' s'a'la' pan''jara'n.a'm atha's''t'akam/</i>	
<i>lambapan''jaram as''t'au hi ks''udrani'd'am dviras''t'akam//</i>	118
<i>galana'sa's''t'a samyuktam kos''t'hakam kin''cid unnatam/</i>	
<i>na'na'masu'rakastambha vedija'la'di man.d'itam//</i>	119
<i>sopapi't'ham adhis''t'ha'nam kevalam va' masu'rakam/</i>	
<i>svastika'ka'ra samyuktam na'sika'bhis'ca samyutam//</i>	120
<i>pu'rvavat tun'gabha'gam sya'd etanna'mna' jala'vaham/</i>	

Above this, in the upper storey, a projection should be designed in the middle so as to occupy one module. The base should be square and the neck and the apex should be octagonal. There should be 12 elongated aediculae and 12 wagon-like structures and 8 cage-like niches. Also, there should be 8 overhanging niches and 16 smaller niches. The vestibules around the neck should be in the count of 8. The elongated aedicula should be with a height slightly increased. The whole structure should be embellished with differently formed base, pillars, stereobate, gutter and other ornamental members. The base should be provided with pedestal or the base

may without the pedestal. The structure should be arranged in the form of svastika associated with sufficient niches. The height of the structure should be ascertained as explained before. Such construction is called 'Jalavaham'.

नवपङ्क्तिकरव्यासे दशभाग विभाजिते ॥	१२१
गर्भवासश्चतुर्भागो भागेन गृहपिण्डिका ।	
कन्धरं परितो अंशेन परितः खण्डहर्म्यकम् ॥	१२२
कूटकोष्ठक नीडानां विस्तारो भाग एव हि ।	
द्वयंशेन कोष्ठकायामो हारा भागेन सम्मतम् ॥	१२३

<i>navapan'ktikara vya'se das'abha'ga vibha'jite ॥</i>	121
<i>garbhava'sas' caturbha'go bha'gena gr'hapin.d'ika' ।</i>	
<i>kandharam parito ams'ena paritah khan.d'aharmyakam ॥</i>	122
<i>ku't'akos't'haka ni'd'a'na'm vista'ro bha'ga eva hi ।</i>	
<i>dvyams'ena kos't'haka'ya'mo ha'ra' bha'gena sammatam ॥</i>	123

If the width of the temple is settled at 19 hastas and if it is divided into 10 equal parts, then the width of the main shrine takes 4 parts. The surrounding wall of this main shrine occupies one part. Around this, the width of the aisle takes one part. The sectional structure occupies one part. The width of the square and elongated aediculae and that of the niche takes one part each. The length of the elongated aedicula takes 2 parts. the thickness of the exterior wall of the aisle occupies one part.

कूटकोष्ठं च नीडं चावान्तरप्रस्तरान्वितम् ।	
जलस्थलं विहायोर्ध्वे चाष्टांशं सौष्टिकं भवेत् ॥	१२४
तथा द्विगुण शाला स्यात्तयोर्मध्ये तु पञ्जरम् ।	
तदूर्ध्वे रसभागे तु कूटकोष्ठादि पूर्ववत् ॥	१२५
विजयस्य तथा प्रोक्तं शेषं ऊर्ध्वे तु योजयेत् ।	
कूटकोष्ठादि सर्वाङ्गं पूर्ववत्संख्यया विदुः ॥	१२६
महानीडं द्विरष्टास्स्युर्नाम्नैतद् भद्रकूटकम् ।	

*ku't'akos''t'hakam ca ni'd'am ca'va'ntaraprastara'nvitam /  
jalasthalam viha'yordhve ca's''t'a'ms'am saus''t'ikam bhavet //  
tatha'dvigun.a s'a'la' sya't tayormadhye tu pan''jaram /  
tadu'rdhve rasabha'ge tu ku't'a kos''t'ha'di pu'rvavat // 125  
vijayasya tatha' proktam s'es''am u'rdhve tu yojayet /  
ku't'a kos''t'ha'di sarva'n'gam pu'rvavat samkhyaya' viduh // 126  
maha'ni'd'am dviras''t'a'ssyur na'mnaitad bhadra'ku't'kam /*

This should be provided with square and elongated aediculae, niches and stereobate between the entablature and upper aedicula. Leaving out the gutter, the portion above this should be provided with saushtika so as to occupy 8 units. The length of the wagon-like structure(sala) occupies 16 units. Between the sala and the saushtika, a cage-like niche should be provided. Above this, the square and elongated aediculae and other structures should be provided to cover a range of 6 parts. All other architectural members should be constructed in the upper portions. The number of all structural parts such as square and elongated aediculae and others should be in the same count as mentioned before. The number of the large vestibules which are to be provided here is 16. Such construction is called 'Bhadrakutam'.

तदेवान्यदलङ्कारं कोष्ठमध्ये तु भद्रकम् ॥ १२७  
प्रतिग्रीवशिरोयुक्तं एतन्नाम्ना मनोहरम् ।  
तदेवान्यदलङ्कारं वेदाश्रं कन्धरं शिरः ॥ १२८  
नाम्नावन्तिकं इत्युक्तं शम्भोर्मन्दिरमुत्तमम् ।

*tadeva'nyadalan'ka'ram kos''t'hamadhye tu bhadrakam // 127  
pratigri'va s'iroyuktam etanna'mna' manoharam /  
tadeva'nyadalan'ka'ram veda's'ram kandharam s'irah // 128  
na'mna'vantikam ityuktam s'ambhormandiram uttamam /*

The same structure could be modified with a different embellishments. A projection should be designed in the middle of the elongated aedicula. A string-course should be added to the neck part. With such modifications, the same structure becomes known as 'Manoharam'. Even this structure could be further modified with different ornamental structures. The neck

part and the pinnacle should be designed to be square. With such modification, it becomes known as 'Avantikam'. This type of super structure is the foremost one for the Siva temple.

त्रिसप्तहस्त विस्तारे दशभाग विभाजिते ॥ १२९  
वेदांशे गर्भगेहं स्यादंशेन गृहपिण्डिका ।  
अन्धारांशेन भागेन मङ्गलाङ्गं प्रकल्पयेत् ॥ १३०

*trisaptahasta vista're das'abha'ga vibha'jite ॥ 129*  
*veda'ms'e garbhageham sya'dams'ena gr'hapin.d'ika' ।*  
*andha'ra'ms'ena bha'gena man'gala'n'gam prakalpayet ॥ 130*

If the width of the temple is taken to be 21 hastas and if it is divided into 10 equal parts, the main shrine occupies 4 parts. The surrounding wall occupies one part. The auspicious part known as the aisle should be designed so as to occupy one part.

कूटकोष्ठक नीडं चपूर्ववत्परिकल्पयेत् ।  
मण्डितं वेदिका शाल तोरणप्रमुखैरपि ॥ १३१  
जलस्थलं विहायोर्ध्वे वसुभागैर्विभाजिते ।  
शालासौष्टिक नीडाद्यं पूर्ववत्परिकल्पयेत् ॥ १३२

*ku't' kos't'haka ni'd'am ca pu'rvavat parikalpayet ।*  
*man.d'itam vedika' s'a'la' toran.apramikhairapi ॥ 131*  
*jalasthalam viha'yordhve vasubha'gair vibha'jite ।*  
*s'a'la' saus't'ika ni'd'a'dyam pu'rvavat parikalpayet ॥ 132*

The square aedicula, the elongated aedicula and the niches should be provided as done before. It should be embellished with stereobate, architrave and other important structures. Leaving out the gutter, if the portion above this is divided into 8 equal parts, the wagon-like structure, square and projected aedicula(saushtika), niches and such other designs should be provided as explained before.

ऊर्ध्वभूमिषडंशा स्याद्भागस्सौष्टिकविस्तरः ।  
शालायामो द्विभागेन नीडतारोर्ध्व भागतः ॥ १३३

ऊर्ध्वभूमिद्विभागेन मध्यभद्रो विधीयते ।  
दण्डेन निर्गमस्तस्य सार्धदण्डद्वयेन तु ॥

१३४

*u'rdhvabhu'mis''s''ad'ams'a' sya'd bha'gas saus''t'ika vistarah /  
s'a'la'ya'mo dvibha'gena ni'd'a ta'rordhva bha'gatah ॥ 133*

*u'rdhvabhu'mi dvibha'gen madhyabhadro vidhi'yate /  
dan.d'ena nirgamas tasya sa'rdha dan.d'a dvayena tu ॥ 134*

If the width of the upper floor is divided into 6 equal parts, the width of saushtika occupies one part. The length of the wagon-like structure takes 2 parts. The height of the niches should be in proportion to the units of the upper portion. The central projection should cover the measure of 2 parts of the upper storey. The side projections should be with a measure of one, one and a half or two modules.

ग्रीवानाडी विशाला स्याद् वृत्तवेदि समन्वितम् ।

वृत्ताभशिखरग्रीव महानासी चतुष्टयम् ॥ १३५

अल्पाष्ट नासिकोपेतं अस्यमूल तले द्विजाः ।

समं चोत्तुङ्गशिखरं कूटकोष्ठक नीडकम् ॥ १३६

*gri'vana'd'i' vis'a'la' sya'd vr'ttavedi samanvitam /  
vr'tta'bha s'ikharagri'va maha'na'si' catus''t'ayam ॥ 135*

*alpa's''t'a na'sikopetam asyamu'la tale dvija'h /  
samam cottun'ga s'ikharam ku't'a kos''t'haka ni'd'akam ॥ 136*

The attic and the spout should be with sufficient and proportionate measurements. The structure should be provided with circular basement. Around the circular neck and the circular pinnacle, there should be 4 large vestibules. O, the twice-born Sages!, the floor at the ground level should be associated with 8 small niches. The apex, square aedicula, elongated aedicula and the nich should be with equal height.

उत्तुङ्गशाला द्वितलं मूले त्वधिककूटकम् ।

चतुरश्राष्टवृत्ताभाः कर्णकूटास्तु मूलतः ॥

१३७

नानामसूरकस्तम्भ वेदिका जाल तोरणम् ।  
नानासुखावहं प्रोक्तं देवानां आस्पदं मतम् ॥ १३८

*uttun'ga s'a'la' dvitalam mu;le tvadhika ku't'akam /*  
*caturas'ra's''t'a vr'tta'bha'h karn.aku't'a'stu mu'latah ॥ 137*  
*na'na'masu'rakastambha vedika'ja'la toran.am /*  
*na'na'sukha'vaham proktam deva'na'm a'spadam matam ॥ 138*

In the second storey, the wagon-like structure should be with sufficient height. The first storey should be provided with more number of square aediculae. In the first storey, the corner towers should be in the form of square, octagonal and circle. The whole structure should be associated with bases in various styles, pillars, gutters and arches. Such construction is said to be “Nanasukhavaham”. It is considered by the experts that this kind of super structure will serve as the celebrated abode of the Devas.

पञ्चभौमं अहं वक्ष्ये श्रूयतां मुनिपुङ्गवाः ।  
तुङ्गे षष्ठाष्टभागे तु सत्रिभागं द्विभागिकः ॥ १३९  
मसूरकोच्चमाख्यातं पादस्सार्धशरैर्भवेत् ।  
सार्धद्विभागैर्बिम्बस्स्यात्साङ्घ्रिभूतैश्च पादकः ॥ १४०  
भागद्वयेन सार्धेन प्रस्तरः परिकीर्तितः ।  
पञ्चभागेन पादस्स्यान्मञ्चस्याङ्घ्रि द्विपादभाक् ॥ १४१  
त्रिपादवेदैस्तलिपो द्विभागः प्रस्तरो भवेत् ।  
सार्धवेदैः पुनः पादस्सत्रिपादांशकेन च ॥ १४२  
प्रस्तरोदय इष्टस्स्याद्वितर्दिशैक भागतः ।  
द्विभागः कन्धरः प्रोक्तस्साङ्घ्रिवेदैश्शिरो भवेत् ॥ १४३  
त्रिभागः कुम्भ इत्युक्तो भागाश्चैवं प्रकीर्तितः ।  
रसादि रुद्र भागेन पञ्चभौमं प्रकल्पयेत् ॥ १४४

*pan''cabhuamam aham vaks'ye s'r'u'yata'm munipun'gava'h /*  
*tun'ge s''as''t'a's''t'abha'ge tu satribha'gam dvibha'gikah ॥ 139*  
*masu'rakoccam a'khyatam pa'dassa'rdha s'arair bhavet /*  
*sa'rdhadvibha'gair bimbassyat sa'nghribhu'tais'ca pa'dakah ॥ 140*

*bha'gadavayena sa'rdhena prastarah pariki'rtitah /*  
*pan''cabha'gena pa'dassya'n man''casya'n'ghri dvipa'dakam //*  
*tripa'davedaistalipo dvibha'gah prastaro bhavet /*  
*sa'rdhaveadaih punah pa'das satripa'da'ms'akena ca // 142*  
*prastarodaya is''t'assya'd vidardis'caika bha'gatah /*  
*dvibha'gah kandharah proktas sa'n'ghri vedais' s'iro bhavet // 143*  
*tribha'gah kumbha ityukto bha'gas'caivam praki'rtitah /*  
*rasa'di rudrabha'gena pan''cabhaumam prakalpayet // 144*

O, the supreme Sages!, now I will speak on the features of the five-storeyed super structure. Listen to these details. If the total height of the temple is divided into 48 equal parts, the height of the basement takes two and three fourth parts. For the height of the pillars five and half parts; for the entablature two and half parts; for the pillars five and one fourth; for the entablature two and half parts; for the pillars five parts; for the entablature two and one fourth; for the pillars four and three fourth; for the entablature two parts; again, for the pillars four and half parts; the height of the entablature above this is one and three fourth parts; for the stereobate one part; for the attic, two parts; for the pinnacle four and one fourth; for the pitcher-like structure three parts. Thus, the proportionate measures of each part of the super structure have been told. Commencing from 6 parts and increasing up to 11 parts of the width, the five-storeyed super structure should be constructed.

षट्तरलाद्यं क्रमाद्वक्ष्ये पञ्चभूम्यंशकैस्सह ।  
 पञ्चभौमस्य धाम्नः स्यान्मूलधामोर्ध्वतः क्रमात् ॥ १४५  
 प्रस्तरस्तदधिष्ठानं मानेनैव प्रकीर्तितम् ।  
 रसभागेन पादस्स्यादधिष्ठानत्रिभागतः ॥ १४६

*s''ad'tala'dyam krama'dvaks''ye pan''cabhu'yams'akaissaha /*  
*pan''cabhaumasya dha'mnah sya'n mu'ladha'mordhvatah krama't //*  
*prastaras tadhis''t'ha'nam ma'nenai va praki'rtitam /*  
*rasabha'gena pa'dassya'd adhis''t'ha'na tribha'gatah // 146*

Now I will speak on the features of six-storeyed super structure and others, in due order with reference to the essential parts of the five-storeyed structure. For reference, the five-storeyed structure should be considered as the basic edifice. If a storey is added below the elevation obtained for the five storeyed, a six-storeyed super structure gets formed for which 6 parts make its body and 3 parts make its base.

षड्भौममेवं आख्यातं प्रायो विस्तारभागयुक् ।  
 तदधस्सार्धसप्तांशैस्सपाद गुणभागकैः ॥ १४७  
 स्तम्भं मसूरकं कुर्यात्तारे रुद्रार्क भाजिते ।  
 सप्तभौमं इदं ख्यातं विमानं सार्वदेशिकम् ॥ १४८

*s''ad'bhaumam evama'hya'tam ta'ro vistarabha'gayuk/  
 tadadhassa'rdha sapta'ms'ais sapa'da gun.abha'gakaih ॥ 147  
 stambham masu'rakam kurya't ta're rudra'rka bha'jite/  
 saptabhaumam idam khya'tam vima'nam sa'rvades'ikam ॥ 148*

Thus, the features of the six storeyed structure, for which the width is of the same proportions given for the five storey, have been told. If another storey is added below that with a body of seven and a half parts and a base of three and one quarter, a seven storeyed structure gets evolved. Its width should be divided into 11 or 12 equal parts. This kind of structure is applicable to all locations and circumstances.

तदधो मुनिभिस्सार्ध गुणांशैः पादकुट्टिमौ ।  
 धर्मरुद्रार्कभागैस्तु त्रयोदश विभागकैः ॥ १४९  
 अष्टभौमं इदं प्रोक्तं एवं प्राज्ञैः मुनीश्वराः ।  
 तदधस्सार्धसप्तांशैस्सत्रिभागाग्नि भागिके ॥ १५०  
 स्तम्भं च तलिपं कुर्यात्तारोऽम्शाः प्रागुदीरिताः ।  
 एवं नवतलं प्रोक्तं दशभौमं इहोच्यते ॥ १५१

*tadadho munibhissa'rdham gun.a'ms'aih pa'dakut't'imau/  
 dharma rudra'rka bha'gaistu trayodas'a vibha'gakaih ॥ 149*



*as''t'bhaumam idam proktam evam pra'jn''aih mini's'vara'h/  
 tadadhassa'radha sapta'ms'ais satribha'gagni bha'gike // 150  
 stambham ca talipam kurya't ta'roms'a'h pragudi'rita'h/  
 evam navatalam proktam das'abhaumam ihocyate // 151*

If another storey is added below that whose body is seven and a half parts and base is three and a half parts, an eight storey structure gets formed. Its width may be divided into ten, eleven, twelve or thirteen parts. These have been told by the leading experts in this field. If yet another storey is added below that with a body of seven and a half parts and a base of three and three quarter parts, a nine storey structure gets evolved. Its width is of the same proportions as given before. Thus the construction of nine storey has been told. Now, the designing of the ten storey structure is told.

तदधोऽष्टयुगांशैस्तु पादोऽधिष्ठानमिष्यते ।  
 तारे पूर्वोक्तभागास्स्युर्मनुभागं तु वा मतम् ॥ १५२  
 तदधस्सार्धवस्वशैस्सपाद युग भागिके ।  
 पादं मसूरकं कुर्याद्भ्रागानष्टादशान्तकान् ॥ १५३  
 पूर्वोक्तं कल्पयेदेवं एकादशतलं मतम् ।

*tadadho as''t'ayuga'ms'aistu pa'dodhis''t'ha'nam is''yate/  
 ta're pu'rvokta bha'ga'ssyur manubha'gam tu va' matam // 152  
 tadadhas sa'rdhavasvams'ais sapa'da yuga bha'gike/  
 pa'dam masu'rakam kurya'd bha'ga'nas''t'adas'a'ntaka'n // 153  
 pu'rvoktam kalpayedevam eka'das'atalam matam/*

If another storey is added below that with a body of eight parts and a base of four parts, a ten storey structure gets formed. The proportions of its width are as given before or its width may be divided into fourteen parts. If another storey is added below that with a body of eight and a half parts and a base of four and a quarter parts, a eleven storey structure is formed. The proportions of its width are as mentioned before. Or, its width may be divided up to eighteen parts. The designing of the eleven storey structure should be considered in this way.

तदधो गृहनन्दांशैः पादांशतलकं भवेत् ॥ १५४  
 तारे षोडश भागादि यावदर्कद्वयांशकम् ।  
 सङ्कल्प्य तत्र कूटादीन् योजयेद्देशिकोत्तमः ॥ १५५

*tadadho gr'hananda'rdahih pa'da'ms'a talakam bhavet ॥ 154*  
*ta're s''od'as'a bha'g'di ya'vadarka dvya'ms'akam /*  
*san'kalpya tatra ku't'a'di'n yojayed des'ikottamah ॥ 155*

If another storey is added below that with a body of nine parts and a base of nine and a half parts, a eleven storey vimana gets formed. Its width may divided into sixteen to twenty-four parts. Having contemplated well on the designing of all other essential parts, the foremost Acharya(sthapati) should construct the square aedicula and other structures.

द्वित्रिवेदेषु षड्भागैः प्रागुक्तांशैस्तु वा गृहम् ।  
 गृहपिण्ड्यलिन्द्र तारांश्च गर्भभागाद्बहिर्नयेत् ॥ १५६

*dvitrivedes''u s''ad'bha'gaih pra'gukta'ms'aistu va' gr'ham /*  
*gr'hapin.d'yalindra ta'ra'ms'ca garbha bha'ga'd bahir nayet ॥156*

The main shrine should occupy 2, 3, 4 or 6 parts or the proportions mentioned before. The width of the surrounding wall and aisle should be determined according to the parts occupied by the main shrine.

प्रासादस्य तु विस्तारं कृत्वा षोडशभागिकम् ।  
 वेदभागैर्गृहं प्रोक्तं पिण्डीभागेन निर्मितम् ॥ १५७  
 पञ्चालिन्द्रं च षट्कुड्यं प्रत्येकं चार्धभागतः ।  
 अथवायाम विस्तारे चतुर्विंशति भाजिते ॥ १५८  
 गर्भगेहो द्विभागेन गृहपिण्डस्तु भागतः ।  
 पञ्चालिन्द्रं तथा कुड्यं योजयेद्भागतो बहिः ॥ १५९

*pra'sa'dasya tu vista'ram kr'tva' s''od'as'a bha'gikam /*  
*vedabha'gair gr'ham proktam pin.d'i' bha'gena nirmitam // 157*  
*pan''ca'lindram ca s''ad'kud'yam pratyekam ca'rdha bha'gatah /*  
*athava'ya'ma vista're caturvims'ati bha'jite // 158*  
*garbhageho dvibha'gena gr'hapin.d'astu bha'gatah /*  
*pan''ca'lindram tatha' kud'yam yojayed bha'gato bahih // 159*

If the width of the edifice is divided into 16 equal parts, four parts are for the main shrine; the surrounding wall should occupy one part; the adjacent aisle takes 5 parts; the exterior wall takes 6 parts, each one with a thickness of a half part. Or, if its length is divided into 24 equal parts, the main shrine takes 2 parts; the surrounding wall takes one part; the adjacent aisle takes 5 parts; in the same way, the exterior wall takes 5 parts.

कूटकोष्ठादि सर्वाङ्गं पूर्ववत्परिकल्पयेत् ।  
 प्रासादस्य तु विस्तारं कृत्वा त्रिनवभागिकम् ॥ १६०  
 पञ्चभिर्गर्भगेहं स्याच्छेषं पूर्ववदीरितम् ।  
 अन्येष्वपि च भागेषु समूहैव प्रकल्पयेत् ॥ १६१

*ku't'akos''t'ha'di sarva'n'gam pu'rvavat parikalpayet /*  
*pra'sa'dasya tu vista'ram kr'tva' trinava bha'gikam // 160*  
*pan''cabhir garbhageham sya'c ches''am pu'rvavadi'ritam /*  
*anyes''vapi ca bha'ges''u samu'hyevam prakalpayet // 161*

The square and elongated aediculae and all other ornamental structures should be provided in the same way as explained before. Or, the width of the edifice is divided into 27 equal parts, 5 parts are for the main shrine. All other structures should be constructed in the same way as detailed before. In this way, exact apportioning of the parts should be well thought of and ascertained in the case of other width or length measures.

एवं द्वादश भौमं स्यात्तदूर्ध्वं अधुनोच्यते ।  
 पूर्वमानादधिष्ठाने पादमानमथार्धकम् ॥ १६२  
 स्तम्भमाने तु युक्त्यैव योजयेदधिकं गुरुः ।

आषोडशतलं सम्यगारभ्य द्वादशक्षमकम् ॥ १६३  
 अंशाद्विंशति भागादीन् एकत्रिंशांशकावधि ।  
 कल्पयेद्यजमानेच्छावशेनैव विशेषतः ॥ १६४

*evam dva'das'a bhaumam sya't tadu'rdhvam adhunocyate /  
 pu'rvama'na'd adhis''t'ha'ne pa'dama'nam atha'rdhakam ॥ 162  
 stambha mane tu yuktyaiva yojayed adhikam guruh /  
 a's''od'as'atalam samyag a'rabhya dva'das'aks''makam ॥ 163  
 ams'a'dvims'ati bha'gadi'n ekatrim's'a'ms'akavadhi /  
 kalpayed yajama'neccha'vas'enaiva vis'es''atah ॥ 164*

In this way, the twelve storeyed vimana should be designed. Now the directions for the construction of vimana having storeys more than twelve are told. The proportions of the base should be derived from the preceding storey by adding a quarter part or a half part. The Acharya should ascertain the height of the body by adding excessive units, applying his reasoning skill and reflection. From the sixteen storeyed vimana up to the twelve storeyed vimana, the Acharya should take 20 to 31 units and apply the unit selected out of these as desired by the chief sponsor or the head of the village or town. This process has been recommended specifically in the scriptures.

भागार्धेनाथवालिन्दं शेषं कुड्येषु योजयेत् ।  
 युग्मायुग्मकरैर्वाथ कारयेदेवमेव तु ॥ १६५  
 युग्मांशे तु विभागे वा कूटव्यासा द्विरायता ।  
 शाला तु चतुरंशैर्वा युग्मायुग्मांशकैस्तथा ॥ १६६

*bha'ga'rdhena'thava'lindam s'es''am kud'yes''u yojayet /  
 yugma'yugma karairva'tha ka'rayed evameva tu ॥ 165  
 yugma'ms'e tu vibha'ge va' ku't'avya'sa' dvira'yata' /  
 s'a'la' tu caturams'air va' yugma'yugma'ms'akais tatha' ॥ 166*

The aisle may be designed so as to occupy half part. The remaining parts may be added to the proportions of the exterior wall. All such constructions should be in even number of units or odd number of units. If the division is based on even number, the aedicule should be

with a length equal to twice the width. The wagon-like structure should be designed so as have four units. In this way, the role of even number and odd number should be understood.

तलमेकं भवेद्ग्रासं खण्डहर्म्यं चतुस्तले ।  
द्विचतुःपञ्चषट्सप्त भूमौ ग्रासं भवेद् द्विजाः ॥ १६७  
त्रितलं चाष्टभौमे तु नवपङ्क्ति तले तथा ।  
चतुष्पञ्चतलव्यासो रुद्रादित्य तले भवेत् ॥ १६८  
षट्तलं वसु भौमे च चतुर्दशतले तथा ।  
सप्तभौमं समाख्यातं षोडशाष्टैक भूमिकम् ॥ १६९

*talamekam bhavedgra'sam khan.d'aharmyam catustale /  
dvitalam pan''ca s''at'sapta bhu'mau gra'sam bhved dvija'h // 167  
tritalam ca's''t'abhaume tu navapan'ti tale तथा' /  
catus''pan''ca talavya'so rudra'ditya tale bhavet // 168  
s''at'talam vasu bhaume ca caturdas'a tale तथा' /  
saptabhaumam sama'khyatam s''od'as'a's''t'aika bhu'mikam //*

If the vimana is four storeyed, the sectional tower should be elevated to the height of the first storey. If it is five , six or seven storeyed, the height of the sectional tower should be elevated to the height of the second storey. If it is eight, nine or ten storeyes, the height of the sectional tower should be increased to the height of the third storey. If it is eleven storeyed, the height of the sectional tower should be increased to the height of the fourth storey. If it is twelve storeyed, the height of the sectional tower should be increased to the height of the fifth storey. If it is fourteen storeyed, such elevation should be equal to the height of the sixth or the eighth storey. If it is sixteen storeyed, the elevation should be equal to the height of the seventh storey.

मूलतः कूटकोष्ठादि कर्तुं सम्यङ् महीतले ।  
तले गृहे तु कूटादीन् यथायुक्त्या प्रयोजयेत् ॥ १७०  
कूटशालादिभिर्भेदैः पूर्वमाख्या यथोदिता ।  
धामस्थैर्भेदकैर्युक्त्या व्याख्या पूर्ववदीरिता ॥ १७१

*mu'latah ku't'a kos''t'ha'di kartum samyan' mahi'tale /  
tale gr'he tu ku't'a'di'n yatha'yuktya' prayojayet // 170  
ku't'as'a'la'dibhir bhedaih pu'rvama'khya' yathodita' /  
dha'masthaibhedakairyuktya vya'khya' pu'rvavad i'rita' // 171*

Whosoever wishes to arrange various structures such as aediculae, starting from the first storey, should reduce their proportions appropriately, storey by storey. All structures such as square and elongated aediculae may be arranged on each storey as explained above. The designs of square, elongated and intermediate aediculae provided to the sectional towers should be the same as those provided to the main tower itself, the features of which have been explained before.

॥ इति काकिकाख्ये महातन्त्रे एकभूम्यादि लक्षणविधिर्नाम षष्ठिः पटलः ॥

iti ka'mika'khye maha'tantre ekabhu'mya'dilaks''an.avidhirna'ma s''as''t'hih pat'alah

This is the 60<sup>th</sup> chapter titled “ Features of the single storeyed and muti-storeyed super structure”  
in the Great Tantra called the Kamika

## ६१ मूर्धेष्टकाविधि पटलः

### 61 MU'RDHES''T'AKA' VIDHI PAT'ALAH

#### 61 Directions for Placing the Final Bricks

विमानानां अथो वक्ष्ये ऊर्ध्वाश्म स्थापनं परम् ।  
यद्द्रव्येणावसानं स्यात्तन्मया चेष्टका मता ॥ १

*vima'na'na'm atho vaks''ye u'rdhva's'ma stha'apanam param ।  
yaddravyen.a'vasa'namsya't tanmaya' ces''t'aka' mata' ॥ 1*

Then I will set forth the details for placing the final bricks(on the top of the vimana), which placing is considered to be a significant ritual. These bricks are made of earth. Even those which have been made of substance other than the earth, are considered here as 'bricks' by me.

आद्येष्टकोक्तमानास्स्युरष्टांशेनास्तु वा मता ।  
स्थापनं वक्ष्यमाणेन मार्गेणैव समाचरेत् ॥ २

*a'dyes''t'akokta ma'na'ssyuras''t'a'ms'ena'stu va' mata' ।  
stha'panam vaks''yama'n.ena ma'rgen.aiva sama'caret ॥ 2*

The proportionate measures of the bricks are those which have been told for the first bricks. Or, the proportionate measures of the final bricks may be of eight parts of one module. The placing of the final bricks should be performed only according to the directions which are now being told.

अङ्कुरार्पणकार्यं तु प्रागेव विधिना चरेत् ।  
मण्टपस्य विमानस्य सौम्यायां पूर्वतो दिशि ॥ ३

पञ्चैक कुण्ड युक्तो वा तत्संख्यास्थण्डिलान्वितः ।  
मध्यमे वेदिका युक्तो दर्भमालाभि शोभितः ॥ ४

*an'kura'rpan.a ka'ryam tu pra'geva vidhina' caret /*  
*man.t'apasya vima'nasya saumya'ya'm pu'rvato dis'i // 3*  
*pan''caika kun.d'a yukto va' tatsamkhya'sthan.d'ila'nvitah /*  
*madhyame vedika' yukto darbhama'la'bhi s'obhitah // 4*

Prior to the placing of the final bricks, the Acharya should perform the ritual known as the 'offering of the sprouts' according to the scriptural rules. In the north or east of the pavilion or vimana, he should construct five fire-pits or one and a raised pedestal in the same number. At the center of the pavilion, there should be an altar decorated with bunches of darbha-grass so as to be auspicious and pleasant.

पश्चाच्छिल्पिनं उद्वास्य गोमयेनोपलेपयेत् ।  
भोजनं भूसुराणां च पुण्याहं प्रोक्षणं तथा ॥ ५

*pas'ca'cchilpinam udva'sya gomayenopalepayet /*  
*bhojanam bhū'sura'n.a'm ca pun.ya'ham proks''an.am tatha' // 5*

Then, having sent off the sthapati (with due honors), he should besmear the interior ground with cow-dung. Then the feeding of the brahmins and the ritual known as the 'stabilizing the auspiciousness of the time and place'(punyahavacana) should be performed.

वास्तु होमं पुराकृत्वा स्थण्डिलं कारयेत्ततः ।  
अष्टद्रोणैस्तदर्धैर्वा शालिभिश्च तदर्धकैः ॥ ६  
तण्डुलैश्च तिलैर्लाजैः दर्भैः पुष्पैर्हृदा गुरुः ।  
शय्यां च कल्पयित्वाथ पञ्चमृत्पञ्चगव्यकैः ॥ ७  
प्रक्षाल्य चेष्टकां स्थूपिं यजेद् गन्धादिभिर्हृदा ।

*va'stuhomam purakr'tva' sthan.d'ilam ka'rayet tatah /*  
*as''t'adron.aistadardhair va' s'a'libhis'ca tadardhakaih // 6*  
*tan.d'ulais'ca tilairla'jaih darbhaih pus''pair hr'da' guruh /*



*s'ayya'm ca kalpayitva'tha pan"camr't pan"ca gavyakaih || 7*  
*praks"a'lya ces"t'aka'm sthu'pim yajed gandha'dibhir hr'da' |*

Having completed the 'vastu fire-ritual' first, he should design the sthandila (slightly raised platform) with rice and other substances. For this, 8 or 4 dronas of rice, 2 dronas of unhusked rice, sesame, parched rice, darbha and flowers should be used. Then the Acharya should design a couch and sprinkle the five kinds of earth and the mixture of five substances got from the cow over the bricks and the finial (sthupi) with the accompaniment of hrudaya mantra and worship them with sandal and other paraphernalia.

स्वराद्यं वेदवर्णं तु पूर्वादिक्रमशो लिखेत् ॥ ८  
इष्टकासु हृदा मन्त्री श्वेतचन्दन चर्चितः ।  
शय्यायां स्थापयित्वा तु तद्वामे स्थूपिकां न्यसेत् ॥ ९

*svara'dyam vedavarn.am tu pu'rva'di kramas'o likhet || 8*  
*is"t'ka'su hr'da' mantri' s'vetacandana carcitah |*  
*s'ayyaya'm stha'payitva' tu tadvame sthu'pika'm nyaset || 9*

Then the Acharya, being smeared with white sandal paste, should scribe the first four letters of the alphabet on the bricks in the east and other directions in due order with the accompaniment of hrudaya mantra. Having placed the bricks on the couch, he should place the finial on the left side of the bricks.

कौतुकं बन्धयित्वा तु वस्त्रेणाच्छाद्य देशिकः ।  
परितोऽष्टौ घटान् न्यस्त्वा लोकेशाशासु तान्हृदा ॥ १०

*kautukam bandhayitva' tu vastren.a'ccha'dya des'ikah |*  
*paritos"t'au ghat'a'n nyastva' lokes'a's'a'su ta'n hr'da' || 10*

Having tied up the protective string-band in his right hand and having covered his body with new cloth, the Acharya should install eight pots (vessels or kalasas) in all the eight directions and invoke the guardian deities of the directions immediately with the accompaniment of hrudaya mantra.

संपूज्य गन्धपुष्पाद्यैर्मूर्तिमूर्त्यधिपान् न्यसेत् ।  
 नन्दां भद्रां जयां रिक्तां पूर्णां चैवेष्टकासु च ॥ ११  
 न्यसेत्स्थूप्येकदेशं च होमकर्म समाचरेत् ।  
 कृत्वा कण्डादि संस्कारं अग्निकार्योक्त मार्गतः ॥ १२  
 समिदाज्यान्नलाजैश्च तिलाद्यैश्च क्रमाद्बुनेत् ।

*sampu'jya gandhapus''pa'dyair mu'rtil mu'rtyadhipa'n nyaset/  
 nanda'm bhadra'm jaya'm rikta'm pu'rna'm caives''t'aka'su ca ॥ 11  
 nyasetsthu'pim ekades'am ca homakarma sama'caret/  
 kr'tva' kun.d'a'di samska'ram agnika'ryokta ma'rgatah ॥ 12  
 samida'jya'nna la'jais'ca tila'dyais'ca krma'ddhunet/*

Having worshipped with sandal, flowers and other materials, he should invoke and install the Deities known as the Murtis and the Presiding Deities of the Murtis. Then he should install the five celestial cows known as Nanda, Bhadra, Jaya, Rikta and Purna on the bricks. He should install these on the sthupi also. Then he should commence the fire ritual involving oblations. Having completed the sacramental rites for the fire pits according to the directions set forth specifically for the fire ritual, he should offer the faggots, clarified butter, cooked rice, parched rice, sesame and other substances into the consecrated fire in the specified order.

पलाशोदुम्बराश्वत्थवटाः पूर्वादि दिक्षु च ॥ १३  
 प्रधानेऽपि पलाशस्स्यात्स च सर्वत्र वा मतः ।  
 शिवब्रह्माङ्ग मन्त्रैश्च शतसंख्यां तु होमयेत् ॥ १४

*pala's'odumbara's'vattha vat'a'h pu'rva'di diks''u ca ॥ 13  
 pradha'ne api pala'sassya't sa ca sarvatra va' matah/  
 s'ivabrahma'n'ga mantrais'ca s'atasamkhya'm tu homayet ॥ 14*

In the fire pits in the east, south, west and north, the faggots got from the palasa, udumbara, asvattha and vata trees should be offered. The faggots for the principal fire pit is palasa. Or, the faggots of palasa tree may be offered in all the firepits. Hundred oblations should be offered with the accompaniment of mula mantra, 5 brahma mantras and 6 anga mantras.

प्रभाते तु गुरुस्नातः कृतमन्त्रादि विग्रहः ।  
 इष्ट्वेष्टकाभिः स्थूपिं च कुम्भान्कुण्डं च पालकान् ॥ १५  
 कृत्वा च निष्कृतिं पूर्णां पूजां संतुष्टमानसः ।  
 पञ्चनिष्कादि संप्राप्त दक्षिणैर्मूतिधारकैः ॥ १६  
 दैवज्ञाद्यैस्त्रिभिस्सार्धं शिल्पिना च गुरुत्तमः ।  
 गृहीत्वा चेष्टकां स्थूपिं कृतधामप्रदक्षिणः ॥ १७  
 आरुह्य शिखरं मूर्ध्नि विन्यसेदिष्टकाः क्रमात् ।

*prabha'te tu gurusna'tah kr'tamantra'di vighrahah /*  
*is''t'ves''t'aka'bhih sthu'pim ca kumbha'n kun.d'am ca pa'laka'n //*  
*kr'tva' ca nis''kr'tim pu'rn.a'm pu'ja'm samtus''t'a ma'nasah /*  
*pan''ca nis''ka'di sampra'pta daks''in.air mu'rtidha'rakaih // 16*  
*daivajn''a'dyaistribhissa'rdham s'ilpina' ca guru'ttamah /*  
*gr'hi'tva' ces''t'aka'm sthu'pm kr'tadha'ma pradaks''in.ah // 17*  
*a'ruhya s'ikharam mu'rdhni vinyased is''t'aka'h krama't /*

Having taken the ceremonial bath in the early morning, the Acharya should refine his form to be in the likeness of Siva through the appropriate mantra-nyasas and worship the bricks, finial structure, consecrated kalasas, fire pits and the guardian Deities. Having offered enough oblations for the atonement, the Acharya should complete the fire ritual with the offering of the consummate final oblation(purna ahuti). With his heart delighted, having obtained the sacrificial fees such as 5 nishkas of gold and others, being accompanied by the assisting priests who are the holders of the forms of the concerned Deities, three persons such as the astrologer and others and the silpi(sthapati), The Acharya who is the foremost among the Gurus should lift up the bricks and the sthupi. Having circumambulated the village, he should ascend to the top of the roof and place the bricks and other materials in the specified place in due order.

आद्येष्टकोक्त रीत्यैव मध्ये रत्नादि विन्यसेत् ॥ १८  
 तदूर्ध्वे स्थापयेत् स्थूपिं मूलमन्त्रेण देशिकः ।  
 तन्मूलं कुम्भतोयैश्च प्रोक्षयेत्स्वस्वमन्त्रतः ॥ १९

स्थूनीकांशं विहायाधो बन्धयेदिष्टकादिभिः ।  
एवं यः कारयेन्मर्त्यस्स पुण्यां गतिमाप्नुयात् ॥ २०

*a'dyes''t'akokta ma'rgen.a madhye ratna'di vinyaset ॥ 18*  
*tadu'rdhve stha'payet sthu'pim mu'lamantren.a des'ikah ॥*  
*tanmu'lam kumbhatoyais'ca proks''ayet svasvamantratah ॥ 19*  
*sthu'pika'ms'am viha'ya'dho bandhayed is''t'aka'dibhih ॥*  
*evam yah ka'rayenmartyas sa pun.ya'm gatima'pnuya't ॥ 20*

He should deposit the gems and others inside the groove in the same way as explained for the placing of the first bricks. The Acharya should install the sthupi above this with the accompaniment of mula mantra of Siva. Then he should sprinkle the consecrated water kept in the kalasa upon the base of the sthupi with the accompaniment of mantra relevant to each kalasa. Having left out the part marked for the sthupi at the bottom, he should firmly compact the bricks and other materials. The devotee who performs such installation of the final bricks will attain meritorious upliftment.

। इति कामिकाख्ये महातन्त्रे मूर्धेष्टकास्थापन विधिर्नाम एकषष्ठितमः पटलः ।

iti ka'mika'khye maha'tantre mu'rdhes''t'aka'stha'pana vidhirna'ma ekas''as''t'itamah pat'alah

This is 61<sup>st</sup> chapter titled “Directions for the Placing of Final Bricks” in the Great Tantra called Kamika

## ६२ लिङ्गलक्षणविधि पटलः

### 62 LIN'GA LAKS''AN.A VIDHI PAT'ALAH

#### 62 Characteristics of Sivalinga

लिङ्गस्य लक्षणं वक्ष्ये श्रूयतां द्विजसत्तमाः ।  
मृद्द्रुमोपल लोहोत्थं रत्नबाणादि संभवम् ॥ १

*lin'gasya laks''an.am vaks''ye s'ru'yata'm dvijasattama'h |*  
*mr'ddr'mopala lohottham ratnaba'n.a'di sambhavam ||* 1

O, the excellent Sages among the twice-borns!, now I will tell you the characteristics of Sivalinga which gets shaped from the caly, wood, stone, metal, precious gems, ba'na-stone and others. Listen to these.

द्विविधं मृण्मयं लिङ्गं पक्वं चापक्रमेव च ।  
आभिचाराय पक्वं तु द्विहस्तादुपरिस्थितम् ॥ २  
श्वेताद्यां मृदमादाय पयस्तैलादिभिर्वृताम् ।  
यवगोधूमचूर्णं तु पयोवृक्षत्वचान्वितम् ॥ ३  
पिच्छिलेन सुगन्धेन चूर्णेनालोड्य सन्मृदम् ।  
श्रीवेष्टकं सर्जरसं तथा गुग्गुलु शर्करा ॥ ४  
पञ्चनिर्यास संयुक्तां अथ लोकप्रसिद्धितः ।  
एतेषां संख्यया तुल्यां मृदं गृह्णीत देशिकः ॥ ५

*dvividham mr'n.mayam lin'gam pakvam ca'pakvam eva ca |*  
*a'bhica'ra'ya pakvam tu dvihasta'dupari sthitam ||* 2  
*s'veta'dya'm mr'dama'da'ya payastaila'dibhir vr'ta'm |*  
*yava godhu'ma cu'rn.antu paya'vr'ks''atvaca'nvitam ||* 3

*picchilena sugandhena cu'rn.ena'lod'ya sanmr'dam /  
s'ri'ves't'akam sarjarasam tatha guggulu s'arkara' // 4  
pan''ca nirya'sa samyukta'm atha lokaprasiddhitah /  
etes''a'm samkhyaya' tulya'm mr'dam gr'hni'ta des'ikah // 5*

Sivalinga made of clay is of two kinds – baked and unbaked. The baked Sivalinga is worshipped in the rituals meant for malevolent purposes. Such Sivalinga should be with a height of more than 2 hastas. Having collected the clay available in white and other colors, the Guru should mix it and purify it with milk, oil, flour of barley and wheat, powdered bark of the latex trees, creamy curd, fragrant materials and knead it. Then he should add sriveshtaka, sarjarasa, guggulu, sarkara, five kinds of wax and other well-known substances to the kneaded clay. The Guru should take sufficient quantity of clay, its quantity being equal to the mixtured materials and design the form of Sivalinga.

गिरौ गिरिसमीपे वा वनेषूपवनेषु च।  
नदीतीरे द्रुमे शैले लिङ्गार्थं द्रव्यमाहरेत् ॥ ६

*girau girisami'pe va' vanes''u'pavanes''u ca /  
nadi' ti're dr'me s'aile lin'ga'rtham dravyam a'haret // 6*

The Guru should collect the materials needed for the making of Sivalinga from the mountain, fields near the mountains, forest, gardens, river bank, trees, stony area and such others.

यास्सुवर्णा घनास्निग्धा निमग्ना नगसंधिषु ।  
सरित्सलिल निर्धूत पवित्रान्तर्जलोषिताः ॥ ७  
वृक्षच्छायोपगूढाश्च तीर्थाश्रम समाश्रयाः ।  
आयामव्यासनाहाढ्या रक्ताः पीतास्सितासिताः ॥ ८  
मनोरमाश्शिला ग्राह्या यौवनाश्रेयसे मताः ।

*ya'ssuvarn.a' ghana'snigdha' nimagna' nagasandhis''u /  
saritsalila nirdhu'ta pavitra'ntar jalos''ita'h // 7  
vr'ks''accha'yopagu'd'ha's'ca ti'rtha's'rama sama's'raya'h /*

*a'ya'ma vya'sna'ha'd'hya' rakta'h pi'ta'ssita'sita'h* ॥  
*manorama's's'ila' gra'hya' yauvana's's'reyase mata'h* ॥

8

Those stones which are with pleasant colors, compact and sturdy, shining and smooth, gone deep into the earth amidst the mountain clusters, which remain under the river currents being their dirt washed away and purified, which remain concealed by the shades of the auspicious trees, which are settled in the sacred waters and monasteries, which are with excessive width and breadth, which are in red, whitish yellow, pure white and black colors which are pleasant and captivative to the mind and which are youthful and mature - are considered to yield upliftment and prosperity. Only such stones should be procured for making the images.

वातातपानलालीढा मृद्वीक्षारोदकाश्रिताः ॥ ९  
कर्मान्तरगृहीता या अत्यन्तोपहताश्च याः ।  
अन्त्यजानीत सेव्या या नदीशैलतटे स्थिताः ॥ १०  
रूक्षा वृत्तातिबालाश्च वर्जनीयाश्शिला द्रुमाः ।

*va'ta'tapa'nala'li'd'ha' mr'dvi'ks''arodaka's'rita'h* ॥ 9  
*karma'ntara gr'hita' va' atyantopahata's'ca ya'h* ॥  
*antyaaja'ni'ta sevyā' ya' nadi's'aile tat'e sthita'h* ॥ 10  
*ru'ks''a' vr'tta'di ba'la's'ca varjani'ya's's'ila' druma'h* ॥

Those stones which remain deformed by the heavy winds and sunshine, very light, lying under saline water, which have already been used for some other purposes, extremely impaired, which are collected and brought by the people of the least caste(candalas), which are in the open space near the rivers and mountains , which are rough surfaced and which are aged and much immature should be avoided. Trees which are with same characters also should be avoided.

खादिरश्चन्दनस्सालो मधूकस्सरलोऽसनः ॥ ११  
बिल्वः कदम्बः खदिरो देवदारुश्च शिशुपः ।  
पनसार्जुनावशोकश्च क्षीरिणो रक्तचन्दनः ॥ १२  
स्निग्धवर्णा महाकायश्शुभदाश्शुभदेशजाः ।  
द्रव्यसंग्रहणं कुर्याद्वक्ष्यमाणं चिशेषतः ॥ १३

<i>kha'diras'candanas sa'lo madhu'kas saralo asanah</i>	11
<i>bilvah kadambah khadiro devada'rus'ca s'ims'upah</i>	
<i>panasa'arjuna'vas'okas'ca ks'i'rin.o raktacandanah</i>	12
<i>snigdha varn.a' maha'ka'yas' s'ubhada's's'ubhades'aja'h</i>	
<i>dravya sangrahan.am kurya'd vaks'yama'n.am vis'es'atah</i>	13

Kha'dira, candana, sa'la, madhuka, sarala, asana, bilva, kadamba, khadira, deavadaru, simsupa, panasa, arjuna, asoka, kshiravrukshas, rakta candana – these are the trees fit for the making of images. Such trees should be with shining colors, with large and abundantly grown branches, should be of the nature of yielding auspicious benefits and should have grown in auspicious places. The collection of materials for making of the images should be done in such a specific way as told here.

तच्छैलं नवहस्तान्तं पार्थिवं वा तथा मतम् ।  
त्र्यंशेन दारुजं लोहमस्यार्धेनोत्तमं मतम् ॥ १४

<i>tacchailam navahasta'ntam pa'rthivam va' tatha' matam</i>	
<i>tryams'ena da'rujam loham asya'rdhenottamam matam</i>	14

Stone images should be with a maximum height of 9 hastas. Images made of caly also should be with such maximum height. Images made of woods should be with a maximum height of 3 hastas. Images made of metals should be with a maximum height of one and a half hastas.

षट्षडङ्गुल हान्यन्तं मध्यमं मानं उच्यते ।  
तदलाभे तु तन्मध्ये त्वेकैकाङ्गुल हानितः ॥ १५

<i>s'ad's'ad'an'gula ha'nyantam madhyamam ma'nam ucyate</i>	
<i>tadala'bhe tu tanmadhye tvaika'n'gula ha'nitah</i>	15

To obtain the lower most height of these, six angulas should be reduced from each of these maximum heights. The intermediate height is obtained by dividing the difference between these maximum and minimum. If not possible in this way, the intermediate height could be obtained by reducing one angula from such maximum height.



मानं शतं च नवतिहस्तयुक्त प्रमाणतः ।  
 धामगर्भप्रमाणेन अधमं लिङ्गमुच्यते ॥ १६  
 गभार्धं मध्यमं ज्ञेयं पञ्चत्रयंशं परं भवेत् ।  
 मध्यमेऽष्टविभागेन नवलिङ्गोदयानि च ॥ १७

*ma'nam s'atam ca navati hastayukta prama'n.atah /*  
*dha'magarbha prama'n.ena adhamam lin'gam ucyate ॥ 16*  
*garbha'rdham madhyamam jn''eyam pan''catryams'am param bhavet /*  
*madhyame as''t'avibha'gena navalin'godaya'ni ca ॥ 17*

In a temple with a width of 100 or 90 hastas, the height of the linga equal to the width of the main shrine is considered to be of lower level. Height which is equal to half this width is of medium level. Height which is equal to one out of fifteen parts of this width is of superior level. Apart from these, nine kinds of height of the linga could be obtained by dividing the difference between the superior height and the lower height.

ज्येष्ठे ज्येष्ठात्समारभ्य पादहासाद् द्विजोत्तमाः ।  
 मानानि च त्रयस्त्रिंशल्लिङ्गानां कीर्तितानि तु ॥ १८

*jyes''t'he jyes''t'ha't sama'rabhya pa'dahra'sa'd dvijottama'h /*  
*ma'na'ni ca trayastrims'al lin'ga'na'm ki'rtita'ni tu ॥ 18*

O, the foremost among the twice-borns!, with regard to the superior level, if one fourth is gradually reduced from the highest measure, 33 levels of height could be obtained for the height of the linga.

अथवान्यप्रकारेण गर्भमानं विधीयते ।  
 अधमं गर्भपादं स्यात्त्रिपादं ज्येष्ठमानकम् ॥ १९  
 पूर्ववन्मध्यमं कृत्वा त्रयस्त्रिंशत्प्रमाणकम् ।  
 आयादि शुद्धि सिद्ध्यर्थं भजेन्मानाङ्गुलेन तु ॥ २०

*athava'nya praka'ren.a garbhama'nam vidhi'yate /*  
*adhamam garbhapa'dam sya't tripa'dam jyesh't'ha ma'nakam // 19*  
*pu'rvavan madhyamam kr'tva' tryastrims'at prama'n.akam /*  
*a'ya'dis'uddhi siddhyartham bhajen ma'na'n'gulena tu // 20*

Or the proportionate heights of the linga with reference to the width of main shrine are set forth in a different way. The lowermost level is the total width of the main shrine. Three quarters of this total width is of superior level. As before, by dividing the difference between the superior height and the lowermost height into eight equal parts, the height of medium could be obtained in 33 levels . For the purpose of setting right the ayadi factors, the total height should be divided by 'manangula' units.

भागं वा विभजेत्तेषां शुद्ध्यर्थं तदिहोच्ते ।  
षोडशांशं समारभ्य चतुर्विंशति संयुतम् ॥ २१  
शतांशं विभजेत्तत्र चैकांशं योजयेद्गुरुः ।  
आयादि शुभसंयुक्तं षडंशं वा पुरा मया ॥ २२  
भूमिलम्बे समादिष्टं नोक्तं विस्तरभीरुणा ।

*bha'gam va' vibhajettes'a'm s'uddhyartham tadihocyate /*  
*s'od'as'a'ms'am sama'rabhya caturvims'ati samyutam // 21*  
*s'ata'ms'am vibhajettatra caika'ms'am yojayed guruh /*  
*a'ya'di s'ubhasamyuktam s'ad'ams'am va' pura' maya' // 22*  
*bhu'milambe sama'dis't'am noktam vistarabhi'run.a' /*

Or, even one part of the total height may be divided by manangula unit. Now the process of setting right the correctness of ayadi factors is told. The total height should be divided into 100 equal parts and one part may be added by Guru to the existing height, if needed. The process of dealing with six factors, aya and others, for the attainment of auspicious benefits has been already explained well while speaking on 'bhumilamba' (chapter 50). Here it is not fully explained due to concern for the excessive elaboration.

लिङ्गायामो विकारांशे चतुर्भूतं रसैः क्रमात् ॥ २३  
सन्निभागैस्त्रिंशैस्तु सुरेड्यानाढ्यके द्विजाः ।  
आढ्यं सर्वसमं लिङ्गं विशिष्टं परिकीर्तितम् ॥ २४

*lin'ga'ya'mo vikara'ms'e caturbhu'tam rasaih krama't* // 23  
*satribha'gais trirams'aistu sured'ya'na'd'hyake dvija'h*  
*a'd'hyam sarvasama lin'gam vis'is't'am pariki'rtitam* // 24

O, the twice-born Sages!, if the height of the linga is divided into 16 equal parts, 4 parts are for the bottom, 5 parts are for the middle part and 6 parts are for the upper portion. The entire height consists of three parts known as brahma bhaga, vishnu bhaga and rudra bhaga. (The remaining one part is for the moulding of the top). This kind of arrangement of the parts is applicable to 'Suredya linga' and 'Ana'dhya linga'. Apart from these, there are 'A'dhya linga' and 'Sarvasama linga' adored as of having special features.

तेषां तन्मध्यमेऽष्टांशे प्रत्येकं नवधा भजेत् ।  
 लिङ्गायामे दिनांशे तु सप्ताष्टनव भागतः ॥ २५  
 ब्रह्मविष्णुवीश भागानां उत्सेधा संप्रकीर्तिताः ।  
 सर्वेषामपि सामान्यं लिङ्गमेतदुदाहृतम् ॥ २६

*tes'a'm tanmadhyame as't'a'ms'e pratyekam navadha' bhajet* /  
*lin'ga'ya'me dina'ms'e tu sapta's't'a nava bha'gatah* // 25  
*brahma vis'n.vi's'a bha'ga'na'm utsedha'h sampraki'rtita'h* /  
*sarves'a'm api sa'ma'nyam lin'gam etatd uda'hr'tam* // 26

If the difference between the superior height and the lower height is divided into eight equal parts, each mode of height gets differentiated into nine kinds. If the total height of the linga is divided into 24 equal parts, the height of the brahma bhaga, vishnu bhaga and rudra bhaga are 7, 8 and 9 respectively. The characteristics of such linga are common for all types of lingas.

समखण्डं वर्धमानं शैवाधिक्यं त्रिभागिकम् ।  
 वर्णानां ब्राह्मणादीनां क्रमेण परिकल्पयेत् ॥ २७

*samakhan.d'am vardhama'nam s'aiva'dhikyam tribha'gikam* /  
*varn.a'nam bra'hman.adi'na'm kramen.a parikalpayet* // 27

The Guru(sthapati) should design ‘Samakhanda linga’, ‘Vardhamana linga’, ‘Saivadhikya linga’ and ‘Tribhagika linga’ as applicable to all the four castes, brahmins and others, respectively.

वर्धमान शिवाधिक्ये सर्वजात्यर्हके मते ।  
लिङ्गायामं त्रिधा कृत्वा ब्रह्मांशस्त्वेकभागतः ॥ २८  
विष्णवंशस्तद्वदेवं स्याद् रुद्रांशो भाग एव वा ।  
एकांशसदृशस्तारस्समखण्डोऽयमीरितः ॥ २९

*vardhama'na s'iva'dhikye sarvaja'tyarhake mate /*  
*lin'ga'ya'mam tridha' kr'tva' brahma'ms'astveka bha'gatah // 28*  
*vis'n.vams'astadvadevam sya'd rudrams'o bha'ga eva va' /*  
*eka'ms'a sadr's'asta'ras samakhan.d'o ayami'ritah // 29*

The Vardhamana linga and Saivadhikya linga are suitable for all the four castes. If the total height of the linga is divided into three equal parts, then one part is for the brahma bhaga and one part is for the vishnu bhaga and similarly one part is for the rudra bhaga. Since all the parts are with the same height of one part, it is called ‘Samakhanda linga’.

चतुष्पञ्चषडंशं तु पञ्चषट् सप्तभागिकम् ।  
षट्सप्ताष्टांशकं सप्तभागाष्टनव भागिकम् ॥ ३०  
वर्धमानं इदं प्रोक्तं विप्रादीनां अनुक्रमात् ।

*catus'pan'ca s'ad'ams'am tu pan'ca s'at' saptabha'gikam /*  
*s'at'sapta's't'a'ms'akam sapta bha'ga's't'a nava bha'gikam // 30*  
*vardhama'nam idam proktam vipra'di'na'm anukrama't /*

If the total height of the linga is held to be of 4, 5 and 6 units , then the three portions of the linga take 5, 6 and 7 parts respectively. If it is held to be 6, 7 and 8 units, the three portions take 7, 8 and 9 parts respectively. Since the height gets increased according to the basic units. it is called ‘Vardhaman linga’. This is suitable to the first three castes brahmins and others, in due order.

सप्तसप्ताष्टभागं तु पञ्चपञ्च षडंशकम् ॥ ३१  
वेदवेदशरांशं तु गुणानल युगांशकम् ।  
एवं शिवाधिकं प्रोक्तं द्विजादीनां अनुक्रमात् ॥ ३२

*sapta sapta's''t'a bha'gam tu pan''ca pan''ca s''ad'ams'akam ॥ 31*  
*veda veda s'ara'ms'am tu gun.a'nala yuga'ms'akam ॥*  
*evam s'iva'dhikam proktam dvija'di'na'm anukrama't ॥ 32*

If the height of the three portions of linga is of 7, 7 and 8 parts, then 5, 5 and 6 units are to be added to each part. If the height is of 4, 4 and 5 parts, then 3, 3 and 4 units are to be added to each part. Since the rudra bhaga is with excessive height in each case, it is called 'Sivadhikya linga'. This is suitable for the first three castes, brahmins and others.

कृत्वा नवांशं लिङ्गोच्चं बन्धबन्धगुणांशकम् ।  
षट्सप्ताष्टक नाहं तु वृत्तेऽष्टाश्रे युगाश्रके ॥ ३३  
त्रैराशिकं इदं शास्त्रे स्वस्तिकं त्वधुनोच्यते ।

*kr'tva' nava'ms'am lin'goccam bandha bandha gun.a'ms'akam ॥*  
*s''at'sapta's''t'aka na'ham tu vr'ttes''t'a's're yuga's'rake ॥ 33*  
*traira's'ikam idam s'a'stre svastikam tvadhunocyate ॥*

Having divided the total height of the linga into 9 equal parts, 3, 3 and 3 parts are to be given for rudra bhaga, vishmnu bhaga and brahma bhaga repectively. The circumference of the linga shaft is 6, 7 and 9 in the same order. The linga portion is round, eight sided and four sided at the top, middle and the bottom repectively. Such type of linga is called 'Trairasika linga'. Now the characteristics of Svastika linga are told.

नवधा लिङ्गमानेन द्व्यंशं मध्ये गुणांशकम् ॥ ३४  
वृत्ते युगांशकं दैर्घ्यं शूद्रेऽप्येतच्च शस्यते ।  
त्रैराशिकं तु सर्वेषां सर्वकामप्रदं मतम् ॥ ३५

*navadha' lin'gama' nena dvyams'am madhye gun.a'ms'akam // 34*  
*vr'tte yuga'ms'akam dairghyam s'u'drepyetacca s'asyate /*  
*traira's'ikam tu sarves'a'm sarvaka'mapradam matam // 35*

Of the nine parts of the height of the linga, 2 parts are for the square brahma bhaga, 3 parts are for the eight sided vishnu bhaga and 4 parts are for the cylindrical rudra bhaga. This kind of Svastika linga is particularly recommended for the agricultural people(sudras).

आढ्यानाढ्यसुरेड्यं च धारालिङ्गं सहस्रकम् ।  
 सर्वेषां ब्राह्मणादीनां अपि सामान्यमीरितम् ॥ ३६

*a'd'hya'na'd'hya sured'hyam ca dha'ra'lin'gam sahasrakam /*  
*sarves'a'm bra'hman.a'di'na'm api sa'ma'nyam i'ritam // 36*

A'dhya linga, Ana'dhya linga, Surehya linga, Dhara linga and Sahasra linga – all these types of Sivalingas are common for all the four castes, brahmins and others.

एकादि धारया वृद्धं शतधारावसानकम् ।  
 धारालिङ्गं प्रशस्तं स्यात्सहस्रमधुनोच्यते ॥ ३७

*eka'di dha'raya' vr'ddham s'atadha'ra'vasa'nakam /*  
*dha'ra'lin'gam pras'astam sya't sahasram adhunocyate // 37*

Sivalinga whose linga-shaft is square from top to bottom is known as Eka Dhara Linga. Keeping the brahma bhaga in the form of square and the vishnu bhaga as eight sided, the facets of the rudra bhaga may be increased from 8 to 100 facets. Such lingas are known as Dhara lingas. Now the features of Sahasra linga are told.

समखण्डे शिवायामे रुद्रभाग विनिर्मिते ।  
 एकाधिकं नवत्यंशे विषमांश निवेशितम् ॥ ३८  
 सैकसाहस्र लिङ्गानां नवभागोच्चमेव वा ।

*samakhan.d'e s'iva'ya'me rudrabha'ga vinirmite /*  
*eka'dhikam navatyams'ams'e vis"ama'ms'a nives'tam //* 38  
*saikasa'hasra lin'ga'na'm navabha'goccam eva va' /*

In the Samakhanda linga, the rudra bhaga should be divided into 11 equal parts. Then each part should be divided(horizontally) into 91 equal parts. Again, each part of the horizontal stretch should be designed so as to appear like a linga, making its rudra bhaga to occupy one division. This Siva linga would appear with 1001 lingas in its rudra bhaga.

मुखलिङ्गमथो वक्ष्ये भुक्तिमुक्तिफलप्रदम् ॥ ३९  
चतुर्मुखं तत्रिमुखं एकवक्त्रयुतं भवेत् ।  
योच्चतारा द्विभक्ता वा गुणत्यागादधो शिरः ॥ ४०

*mukhalin'gam atho vaks"ye bhuktimukti phalapradam //* 39  
*caturmukham tattrimukham ekavaktrayutam bhavet /*  
*yoccata'ra' dvibhakta' va' gun.atya'ga'dadho s'irah //* 40

Then, I will explain the features of 'mukha linga'(linga having faces in the rudra bhaga) which is capable of bestowing the worldly enjoyments as well as the fruit of liberation. There are four-faced linga, three-faced linga and one faced linga. If the height of the rudra bhaga is divided into two parts, the face should be designed leaving out 3 parts downwards from the top.

ललाटं नासिका वक्त्रं चिबुकोष्ठं च वर्तयेत् ।  
ग्रीवाभुजोपनिष्क्रान्तिरिदानीं प्रोच्यते बुधाः ॥ ४१

*lala't'am na'sika' vaktram cibukos"t'ham ca vartayet /*  
*gri'va'bhujopa nis"kra'ntirida'ni'm procyate budha'h //* 41

O, the learned Sages!, the designing of forehead, nose, mouth, chin, lips, neck and shoulders in the rudra bhaga is now told.

लिङ्गायामे विकारांशे लिङ्गविष्कम्भतो बहिः ।  
चतुर्दिक्षु चतुर्वक्त्रं निर्गमाय प्रकल्पयेत् ॥ ४२  
शेषं लिङ्गाकृतिः कार्या विष्णुभागानुसारतः ।  
जानौ प्रविष्टा ग्रीवा स्याच्चतुरङ्गुल मानतः ॥ ४३

*lin'ga'ya'me vika'ra'ms'e lin'gavis''kambhato bahih /*  
*caturdik's''u caturvaktram nirgama'ya prakalpayet //* 42  
*s'es''am lin'ga'kr'tih ka'rya' vis''n.ubha'ga'nusa'ratah /*  
*ja'nau pratis''t'ha' gri'va' sya'c caturan'gula ma'natah //* 43

Having divided the height of the linga into 16 parts, the sthapati should arrange for the projection of four faces around the circumference of the rudra bhaga . The remaining part should be rendered in the form of linga conforming to the vishnu bhaga. The neck is considered to have gone four angulas inside, coinciding with the knee-part of the vishnu bhaga.

तद्वद्दीर्घं समायुक्तं शेषं यत्प्रतिमोक्तवत् ।  
नन्दमात्रादिकं भक्त्वा षट्तालं तु चतुर्विधम् ॥ ४४  
निर्गमार्थं चतुर्दिक्षु वेष्टनं परिकल्पयेत् ।  
पादोन सप्तमात्रं तु विस्तारेण प्रकल्पयेत् ॥ ४५

*tadvaddi'rgha sama'yuktam s'es''am yat pratimoktavat /*  
*nandama'tra'dikam bhaktva' s''at'ta'lam tu caturvidham //* 44  
*nirgama'rtham caturdik's''u ves''t'anam parikalpayet /*  
*pa'dona saptama'tram tu vista'ren.a prakalpayet //* 45

It should have the length proportionate to these parts. Other parts should be designed in the way as explained for sculpting of the images. The iconometric system of six-span(shat tala) should be divided into 9 equal units and more, in four different ways. For the projection of faces on the four sides, he should design a band around the rudra bhaga. He should hold the width to be of six and three-fourth units.



त्रिमुखं वा तदुच्चांशं ऋतुवद्भ्राजयेत्समम् ।	
भागार्धेन भुजस्कन्धौ शङ्कुल विनिस्सृतौ ॥	४६
त्रिभागेन भवेद् ग्रीवा मकुटं स्यद् द्विभागतः ।	
चतुर्धा विभजेच्छेषं भागमात्रप्रमाणतः ॥	४७
शिरोललाट नासाश्च वक्त्रं चिबुक संयुतम् ।	
विष्ण्वंश तार सदृशं मकुटं च विवर्तयेत् ॥	४८
निर्गमांश मुखानां स्युः प्रत्येकं वसुमात्रकैः ।	

<i>trimukham va' taducca'ms'am r'tuvad bha'jayet samam/</i>	
<i>bha'ga'rdhena bhujaskandhau s''ad'an'gula vinissr'tau//</i>	46
<i>tribha'gena bhaved gri'va' makut'am sya'd dvibha'gatah/</i>	
<i>caturdha' vibhajecches''am bha'gama'tra prama'n.atah//</i>	47
<i>s'iro lala't'a na'sa's'ca vaktram cibuka samyutam/</i>	
<i>vis''n.vams'am ta'rasadr's'am makut'am ca vivartayet//</i>	48
<i>nirgama'ms'a mukha'na'msyuh pratyekam vasuma'trakaih/</i>	

For the designing of three-faced linga, the height of rudra bhaga should be divided into 6 equal parts. The arms and shoulders should be with a measure of one and a half parts; the neck should be set with a measure of two parts and eighteen digits; crown should be set with a measure of two parts. The remaining portion should be divided into four equal parts with units of angulas. Head, forehead, nose, mouth and chin should be with a measure of one part each. The crown should be designed conforming to the thickness of the vishnu bhaga. The projection of each face should be with a measure of eight units(matras).

एकवक्त्रे त्रयोच्चांशो सार्धेनमुखदैर्घ्यकम् ॥	४९
मकुटञ्चैक भागं स्यादवशिष्टे द्विधाकृते ।	
ग्रीवास्कन्धौ क्रमेणैव वर्धयेद्देशिकोत्तमः ॥	५०
मखस्य निर्गमं कुर्यान्नवमात्र प्रमाणतः ।	
अष्टाधिकशते लिङ्ग दैर्घ्ये दैर्घ्यांश इष्यते ॥	५१

<i>ekavaktre trayocca'ms'o sa'rdhena mukhadairghyakam //</i>	49
<i>makut'an"caikabha'gam sya'd avas'is"t'e dvidha'kr'te /</i>	
<i>gri'vaskandhau kramen.aiva vardhayed des'ikottamah //</i>	50
<i>mukhasya nirgamam kurya'n navama'tra prama'n.atah /</i>	
<i>as"t'a'dhikas'atelin'ga dairghye daighya'ms'a is"yate //</i>	51

For the designing of one face, the height of rudra bhaga should be divided into three equal parts. The length of the face should be one and a half parts. Crown should be one part. If the remaining portion is divided into two parts, the Guru should design the neck and shoulders in proportion to these parts. The projection of the face should be with a measure of nine units (matras). For the linga whose height is held to be of 108 parts, then the measure of each part may be taken as the reference unit.

शिरोवर्तनमेषां वक्ष्ये तद्बहुधा मतम् ।	
पुण्डरीकविशालाख्यं श्रीवत्सं शत्रुमर्दनम् ॥	५२
काष्ठांशके चतुर्भक्ते भागभाग विवर्धनात् ।	
भवन्ति पुण्डरीकादि भेदा भिन्नफलाप्तये ॥	५३

<i>s'irovartanam etes"a'm vaks"ye tadbahudha' matam /</i>	
<i>pun.d'ari'kavis'a'la'khyam s'ri'vatsam s'atru vardhanam //</i>	52
<i>ka's't'ha'ms'ake caturbhakte bha'gabha'gam vivardhana't /</i>	
<i>bhavanti pun.d'ari'ka'di bheda' bhinnaphala'ptaye //</i>	53

Then I will explain the process of rounding off the top portion of the linga. Such rounding is done in many different ways. There are four types of the rounded appearance of the linga. They are: Pundarika, Visalakhya, Srivatsa and Satrumardana. The top portion of the linga should be divided into four equal parts. By increasing one part successively, the proportionate measures of Pundarika, Visalkhya, Srivatsa and Satrumardana are obtained. Such different roundings are meant for the attainment of different fruits.

पुण्डरीकाद्यशः प्राप्तिर्विशालाद्विपुलां श्रियम् ।	
प्राप्नोति सर्वान् श्रीवत्साद्विजयं शत्रुमर्दनाद् ॥	५४

*pun.d'ari'ka'd yas'ah pra'ptr vis'a'la'd vipula'm s'riyam /  
pra'pnoti sarva'n s'ri'vatsa'd vijayam s'atrumardana't //*

54

Through the worship of Pundarika, celebrity is achieved. Through the worship of Visalakhya, abundant wealth is achieved. Through the worship of Srivatsa, the devotee gains all those as desired by him. Through the worship of Satrumardana, victory is achieved.

कुक्कुटाण्ड शिरो मूर्ति चतुर्थांश विवर्धनात् ।  
प्रजावृत्तिकरं यस्मात्प्रजालाभः प्रजापतिः ॥ ५५

*kukkut'a'n.d'a s'iromu'rti caturtha'ms'a vivardhana't /  
praja'vr'ttikaram yasma't praja'la'bhah praja'patih //*

55

For the Sivalinga, rounded head in the form of hen`s egg is designed by chiselling round one part of the top. The worship of such Sivalinga(having its top in the form of hen`s egg) capable of increasing and preserving the population. Brahma, the creator God attained the skill of creating the embodied souls through the worship of such linga.

त्रिभागवर्धनादर्धचन्द्रं चन्द्रसमो यतः ।  
प्राप्तमायुः परं प्राप्तलोकं सौभाग्यमुत्तमम् ॥ ५६

*tribha'gavardhana'd ardhacandram candrasamo yatah /  
pra'ptama'yuh param pra'ptalokam saubha'gyam uttamam //*

56

By chiselling round three parts of the top portion, the head of the Sivalinga assumes ardhacandra form comparable to half moon. Through the worship of such linga, longevity is gained. Being in this world for a very long time, the worshipper gets blessed with auspicious and supreme wealth and fortunes.

षड्भागवर्धनाद् भूतिनिमित्तं त्रपृष्ठाकृतिः ।  
साध्यास्सिद्धाश्च मरुतो यस्माद्भूतिं परां गताः ॥ ५७

*s''ad'bha'gavardhana'd bhu'ti nimittam trapus''a'krtih /  
sa'dhya'ssiddha's'ca maruto yasma'd bhu'tim para'm gatah //*

57

By chiselling round six parts of the top portion, the head of Sivalinga is rendered to be in the form of cucumber. By worshipping such linga, various groups of demi-gods such as Sadhyas, Siddhas, Maruths and others attained supreme powers and supreme state.

अथवान्यप्रकारेण शिरोवर्धनमुच्यते ।	
अष्टधा विभजेत्तारं अध्यर्धेन विवर्धनात् ॥	५८
छत्रशीर्ष इति प्रोक्तं त्रपुषाभं निगद्यते ।	
षडंशैस्त्रपुषं वा स्यात्सार्धद्वयंशेन वर्तनम् ॥	५९
कुक्कुटाण्ड शिरः प्रोक्तं चिस्तारार्धं प्रवर्तितम् ।	
चन्द्रखण्डनिभं प्रोक्तं विस्तारात्त्रयंशं वर्तितम् ॥	६०
बुद्बुदाभं शिरस्सार्धं त्र्यंशेनाष्ट विभाजिते ।	
एतानि सर्वलिङ्गानां सनातन शिरांसि हि ॥	६१

<i>athava'nya praka'ren.a s'irovardhanam ucyate /</i>	
<i>as''t'adha' vibhajet ta'ram adhyardhena vivardhana't //</i>	58
<i>chatras'i'rs''am itiproktam trapus''a'bham nigadyate /</i>	
<i>s''ad'ams'aistrapus''am va' syat sa'rdha dvyams'ena vartanam //</i>	59
<i>kukut'a'n.d'a s'irah prokta vista'ra'rdha pravartitam /</i>	
<i>candrakhan.d'anibham proktam vista'ra't tryams'a vartitam //</i>	60
<i>budbudha'bham s'irassa'rdha tryams'ena's''t'a vibha'jite /</i>	
<i>eta'ni sarvalin'ga'na'm sana'tana s'ira'ms'i ca //</i>	61

The process of rounding off the top of linga is now told in a different way. The perimeter of the rudra bhaga should be divided into eight parts. By chiselling round the top by one and a half of these eight parts, a parasol-like top gets formed (chatra sirsha). By dividing the perimeter into six equal parts and chiselling the top by two and a half parts of these six parts, a cucumber-like top gets formed. By chiselling round the top by half of the diameter of rudra bhaga, the top of the linga is rendered to look like hen's egg. By chiselling round the top by one third of the diameter of rudra bhaga, the top of the linga is rendered to look like the halfmoon. By dividing the diameter of rudra bhaga into eight equal parts and by chiselling round the top by three and a half parts of these eight parts, a bubble-like top of the linga is formed. These variously shaped tops of all types of lingas have been accepted and applied by the experts from a very long time.

आयादि शुभसंयुक्तं लिङ्गं सर्वार्थसाधकम् ।  
अशुभे त्वशुभं विद्यात्तदर्थमुपरि न्यसेत् ॥ ६२

*a'ya'di s'ubhasamyuktam lin'gam sarva'rtha sa'dhakam /  
as'ubhe tvas'ubham vidya't tadartham uparinyaset //* 62

The Sivalinga rendered very accurately with the application of aya and other factors which give auspiciousness to the product is capable of accomplishing all those desired by the worshippers. If aya and other factors are not auspicious for the linga, the worship of such linga will yield inauspicious results. Therefore, some additional units are to be added to the measures obtained, for the sake of auspiciousness.

एकहस्तेऽङ्गुलं स्याच्च द्वित्रिहस्ते त्रिमात्रकम् ।  
चतुष्पञ्चकरे पञ्चषट्सप्तसु च सप्तकम् ॥ ६३

*ekahaste an'gulam sya'cca dvitrihaste trima'trakam /  
catus'pan'cakare pan'ca s'at'saptasu ca saptakam //* 63

For the linga of one hasta height, a maximum of one digit(angula) may be added(after calculating the aya and others). For the linga of two and three hastas height, a maximum of three digits may be added. For the linga of four hastas height, a maximum of five digits may be added. For the linga having a height of five, six or seven hastas, a maximum of seven digits may be added.

वसुनन्दकरे नन्दमात्रमानाधिकं मतम् ।  
शिरोवर्तन भागे तु चतुर्थे वा षडंशके ॥ ६४  
एकं द्वयं त्रयं दद्याद् ब्रह्मभागात्क्रमेण तु ।  
शिरोवर्तन भागस्य त्र्यंशं पूजांशकोपरि ॥ ६५

*vasunandakare nanda ma'trama'na'dhikam matam /  
s'irovartana bha'ge tu caturthe va's'ad'ams'ake //* 64

*ekam dvayam trayam dadya'd brahmabha'ga't kramen.a tu /  
s'irovartana bha'gasya tryams'am pu'ja'ms'akopri //*

65

For the linga having a height of eight or nine hastas, a maximum of nine digits may be added. In the portion meant for the rounded top, one part out of four parts or one part out of six parts may be added. One digit, two digits and three digits may added to the brhma bhaga, vishnu bhaga and rudra bhaga respectively. Above the portion meant for the ceremonial worship (rudra bhaga), three parts may be added to the top portion

लिङ्गायामेऽथवारोप्य षड्भागे तु तदुच्छ्रये ।  
एकांशं योजयेद्धीमान् लिङ्गे द्वयंशं तु मध्यमे ॥ ६६  
त्रिभागमुत्तमे लिङ्गे योजयेद्वा द्विजोत्तमाः ।  
केवलं वा शिरो मानमधिरोप्य विवर्तयेत् ॥ ६७

*lin'ga'ya'me athava'ropya s''ad'bha'ge tu taducchraye /  
eka'ms'am yojayed dhi'ma'n lin'ge dvyams'am tu madhyame //* 66  
*tribha'gam uttame lin'ge yojayed va' dvijottama'h /  
kevalam va' s'iroma'nam adhiropya vivartayet //* 67

Such addition of units could be done to the height of the linga. If six digits are to be added, one digit is to be added to the brahma bhaga, two digits are to be added to the vishnu bhaga and three digits are to be added to the rudra bhaga. O, the foremost among the twice-born Sages!, the additional unit could be added to the proportions of the top alone, if needed.

शिरसा मिश्रितं भागं पार्श्वयोरवलम्ब्य च ।  
वृत्तद्वयं तु तन्मानादुभयोः पार्श्वयोर्नयेत् ॥ ६८  
ऊर्ध्वदेशे शिरो मध्ये तृतीयं मण्डलं न्यसेत् ।  
मण्डलैश्च त्रिभिर्मत्स्यद्वयमत्रोप जायते ॥ ६९  
तन्मत्स्यानन पुच्छस्थ सूत्रयोर्यत्र संगतिः ।  
तत्र स्थित्वा त्रिभिर्वास्य वर्तनीयं शिरश्शुभम् ॥ ७०

<i>s'irasa' mis'ritam bha'gam pa'rs'vayoravalambya ca /</i>	
<i>vr'ttadvayam tu tanma'na'd ubhayoh pa'rs'vayornyaset //</i>	68
<i>u'rdhvades'e s'iromadhye tr'ti'yam man.d'alam nyaset /</i>	
<i>man.d'alais'ca tribhir matsyadvayam atropa ja'yate //</i>	69
<i>tanmatsya'nana pucchasya sutrayor yatra samgatih /</i>	
<i>tatra sthitva' tribhirva'sya vartani'yam s'iras's'ubham //</i>	70

At the level where the rudra bhaga and top portion meet together, keeping the two sides of the rudra bhaga as base, the Guru should draw two circles, their diameter being equal to the height of the top. With the same diameter, he should draw the third circle on the center of the top. By the conjunction of these three circles, there occur two fish-like designs. Lines are to be drawn from the face and tail of these fishes. The rounding should commence from the points where these lines joins the level where the rudra bhaga and the top portion meet. Such rounding off would be perfect.

जातिलिङ्ग विभेदेन शिरश्च द्विविधं मतम् ।	
छत्राकारं तु विप्राणां कुक्कुटाण्डनिभं नृपे ॥	७१
वैश्यानां अर्धचन्द्राभं शूद्राणां त्रपुषं भवेत् ।	
अपरं चन्द्रमप्यन्यलिङ्गभेदेन कथ्यते ॥	७२

<i>ja'tilin'ga vibhedena s'iras'ca dvividham matam /</i>	
<i>chatra'ka'ram tu vipra'n.a'm kukkuta'n.d'anibham nr'pe //</i>	71
<i>vais'ya'na'm ardhcandra'bham s'u'dra'n.a'm trapus'am bhavet /</i>	
<i>aparam candramapyanya lin'gabhedena kathyate //</i>	72

The head portion is considered to be of two kinds from the perspectives of caste and image. For the barhmans, Sivalinga whose rounded top is in the form of parosal is suitable. For the administrators and warriors(kshatriyas), Sivalinga whose rounded top is in the form of hen`s egg is suitable. Fir the traders, Sivalinga whose rounded top is in the form of half moon is suitable. For the agricultural people, Sivalinga whose rounded top is in the form of cucumber is suitable. Sivalinga whose rounded top is in the form of another type of half moon belongs to the second category, linga bheda.

लिङ्गव्यासे विकारांशे व्योमद्वित्र्यब्धिभिः क्रमात् ।  
 चतुर्विधं स्याच्छत्राभं तत्राद्ये समलिङ्गके ॥ ७३  
 शैवाधिक्ये तृतीयं स्याच्चतुर्थं वर्धमानके ।  
 अन्याऽन्यसङ्करस्त्वेषां अशुभाय प्रकल्पितः ॥ ७४

*lin'gavya'se vika'ra'ms'e vyoma dvitryabdhibhih krama't |*  
*caturvidham sya'cchatra'bham tatra'dye samalin'gake || 73*  
*s'aiva'dhikye tr'ti'yam sya'ccaturtham vardhama'nake |*  
*anya' anyasan'karastves''a'm as'ubha'ya prakalpita || 74*

If the diameter of the linga is divided into 16 equal parts, the parosal-like top could be rendered in four different ways, as occupying one part, two parts, three parts and four parts. The first type of parosal, occupying one part, is fit for Samakhanda linga. The third type of parosal, occupying 3 parts, is suitable for the Saivadhikya linga. The fourth type of parosal, occupying 4 parts is suitable for the Vardhamana linga. The combination of one type of parosal with a linga which is not recommended for that would give inauspicious results and misfortunes.

स्वायंभुवादि लिङ्गानां लक्षणं नेष्यते द्विजाः ।  
 किन्तु तेषां विभागं तु प्रसिद्धोक्त्या समाचरेत् ॥  
 सर्वलक्षण संयुक्तं लिङ्गं सर्वार्थसाधकम् ॥ ७५

*sva'yambhuva'di lin'ga'na'm laks''an.am nes''yate dvija'h |*  
*kintu tes''a'm vibha'gam tu prasiddhoktya' sama'caret ||*  
*sarvalaks''an.a samyuktam lin'gam sarva'rtha sa'dhakam || 75*



O, the twice-born Sages!, for the self generated Sivalinga, such characteristics are not applicable. But, for the divisions as to its varieties and parts, the directions given in the authentic and well established statements of the enlightened Sages should be taken into consideration. The Sivalinga associated with all kinds of auspicious characteristics will accomplish all the desired fruits.

। इति कामिकाख्ये महातन्त्रे लिङ्गलक्षणविधिर्नाम द्विषष्टितमः पटलः ।

iti ka'mika'khye maha'tantre lin'galaks'an.avidhir na'ma dvis'as't'itamah pat'alah

This is the 62<sup>nd</sup> chapter titled “Characteristics of Sivalinga” in the Great Tantra called Kamika

## ६३ अङ्कुरार्पण लक्षण विधिः

### 63 AN'KURA'RPAN.A LAKS''AN.A VIDHIH

#### 63 Directions for the Systematic Offering of the Sprouts

अथातस्संप्रवक्ष्यामि अङ्कुरार्पण लक्षणम् ।  
सर्वमङ्गल कार्यादौ कर्तव्यं मङ्गलाङ्कुरम् ॥ १

*atha'tas sampravks''ya'mi an'kura'rpan.a laks''an.am ।*  
*sarva man'gala ka'rya'dau kartavyam man'gala'n'kuram ॥ 1*

Now I will explain the characteristics related to the offering of sprouts. The auspicious offering of the sprouts should be done prior to the commencement of all kinds of auspicious rituals and other activities.

उत्तमो मध्यमो नीचस्त्रिविधः परिकीर्तितः ।  
नवाहे वाथ सप्ताहे पञ्चाहे त्रिदिनेऽपि वा ॥ २  
सद्योऽङ्कुरार्पणं वापि शिवं संपूज्य चारभेत् ।  
सायादिदिनमारभ्य देवानामङ्कुरार्पणम् ॥ ३  
तद्दिने तु मनुष्याणां देवानामपि संमतम् ।

*uttamo madhyamo ni'castrividhah pariki'rtitah ।*  
*nava'he va'tha sapta'he pan''ca'he tridinepi va' ॥ 2*  
*sadyo an'kura'rpan.am va'pi s'ivam sampu'jya ca'rabhet ।*  
*sa'ya'di dinama'rabhya deva'na'm an'kura'rpan.am ॥ 3*  
*taddine tu manus''ya'n.a'm deva'na'm api sammatam ।*

It is generally expounded that this offering is of three kinds – the foremost, intermediary and the lower. The ritual of the offering should be done in nine days, seven days, five days or three days before the commencement of the main function. Or, it may be done just before the beginning of the main function. After worshipping Lord Siva duly, the Acharya should commence the rituals related to this offering. For the Deities, the offering of the sprouts should be commenced in the evening of the previous day. For the humans, it may be commenced

in the same day fixed for the main function. Under some circumstances, even for the Deities it may be commenced in the same day.

बीजानामधिपस्सोमो तस्माद्रात्रौ तु निर्वपेत् ॥ ४  
 दिवाकाले न कर्तव्यं कृतं चेत्कर्तृ नाशनम् ।  
 सदनस्याग्रके देशे वामे वाप्यग्रदक्षिणे ॥ ५  
 त्रिहस्तं तु समारभ्य कुर्याद्द्रुद्र करान्तकम् ।  
 मण्टपं तत्र कर्तव्यं पुर्वसंकल्पिते ऽथवा ॥ ६  
 ऐशे वा यागशालायां कुर्यात्तीर्थाङ्कुरार्पणम् ।

*bi'ja'na'm adhipas somo tasmad ra'trau tu nirvapet ॥ 4*  
*diva'ka'le na kartavyam kr'tam cet kartr' na's'anam ।*  
*sadanasya'grake des'e va'me va'pyagra daks'in.e ॥ 5*  
*trihastam tu sama'rabhya kurya'd rudra kara'ntakam ।*  
*man.t'apam tatra kartavyam pu'rva samkalpите athava' ॥ 6*  
*ais'e va' ya'gas'a'la'ya'm kurya't ti'rtha'n'kura'rpan.am ।*

The presiding Deity of the seeds is the Moon. Therefore, the Acharya should sow the seeds only in the night. Sowing of the seeds should not be done in the daytime. If it is done in the daytime, such violated act would result in the demise of the person who sponsors the work. A pavilion should be erected in front of the temple or in the left or right side of the front. The side of the pavilion may be from three hastas to eleven hastas. Or, the ritual of offering may be commenced in the pavilion already designed. Or, it may done in the specific hall(yaga sala) designed in the north-east , within the temple.

वितानध्वजसंयुक्त द्वारतोरण संयुते ॥ ७  
 दर्भमाला समायुक्ते मुक्तादाम समन्विते ।  
 पुण्याहप्रोक्षणं कुर्यादथवास्त्रेण शोधयेत् ॥ ८

*vita'na dhvja samyukta dva'ra toran.a samyute ॥ 7*  
*darbhama'la' sama'yukte mukta'da'ma samanvite ।*  
*pun.ya'ha proks'an.am kurya'dathava'stren.a s'odhayet ॥ 8*

The pavilion should be associated with a fitting canopy, flags, arches on each entrance, compact array of darbha-grass and chains of pearls. The Acharya should perform the sprinkling

of consecrated water to ascertain the auspiciousness of the day and purify the interior of the pavilion and the surrounding place with the recital of astra mantra.

शरावः पालिकाश्चैव घटिकाश्च त्रिधाः स्मृताः ।  
 सर्वैः कृतं यदुत्कृष्टं वर्गाभ्यां मध्यमं भवेत् ॥ ९  
 कनिष्ठिकं चैकवर्गैस्तेषां लक्षणमुच्यते ।  
 सौवर्णं राजतं ताम्रं निर्मितं मृण्मयं स्मृतम् ॥ १०

*s'ara'vah pa'lika's'caiva ghat'ika'sca tridha'h smr'ta'h |*  
*sarvaih kr;tam yadutkr's't'am varga'bhya'm madhyamam bhavet || 9*  
*kanis't'hikam caikavargais tes'a'm laks'an.am ucyate |*  
*sauvarn.am ra'jatam ta'mram nirmitam mr'n.mayam smr'tam || 10*

There are three kinds of vessels to be used in this ritual – sarava(plate-like vessel), palika (cup-like vessel) and ghatika(pot-like vessel). The sprout-offering performed using all these three kinds is of the superior type; performed, using two groups of vessels is of medium type; and performed, using only one kind of vessel is of lower type. The characteristics of all these are now told. These vessels should be made of gold, silver, copper or clay.

पालिकानन विस्तारो मन्वङ्गुलमुदाहृतम् ।  
 एकैकाङ्गुहीनं स्यान्मध्यमे कन्यसे क्रमात् ॥ ११  
 विस्तारे सममुत्सेधः पादतारस्तदर्धतः ।  
 विस्तारे कौशिकांशेन परितश्शेष उच्यते ॥ १२  
 विस्तारस्य त्रिभागैक वर्तितं बिलमुच्यते ।  
 विस्तार युगभागैको दण्डविस्तार इष्यते ॥ १३

*pa'lika'nana vista'ro manvan'gulam uda'hr'tam |*  
*ekaika'n'ga hi'am sya'n madhyame kanyase krama't || 11*  
*vista're samamutsedhah pa'data'ras tadardhatah |*  
*vista'tre kaus'ika'ms'ena paritas's'es'a ucyate || 12*  
*vista'rasya tribha'gaika vartitam bilam ucyate |*  
*vista'ra yuga bha'gaiko dan.d'a vista'ra is'yate || 13*

The diameter of the upper face of the palika should be with a dimension of 14 angulas, for the foremost type. For the medium type, it should be with a dimension of 13 angulas. For the lower type, the dimension should be 12 angulas. The height of the palika should be equal to the diameter. The height of the base should be half the diameter. The circumference of the base should be one part out of six parts of the diameter. The thin hollowed shaft(bila) of the palika should be with a thickness equal to one part out of three parts of the diameter. The thickness of the danda-part should be equal to one fourth of the diameter.

घटिका कलशाकारा दण्डपादौ तु पूर्ववत् ।  
विद्येश्वराङ्गुलः कुम्भविस्तारः पञ्चवक्त्रयुक् ॥ १४  
पालिकार्धप्रमाणेन त्रिपादो वा शरावकम् ।  
यथासंभवमानं वा पालिकादि प्रकीर्तितम् ॥ १५

*ghat'ika' kalas'a'ka'ra' dan.d'apa'dau tu pu'rvavat /*  
*vidyes'vara'n'gulah kunbhavista'rah pan" cavaktrayuk // 14*  
*pa'lika'rdha prama'n.ena tripa'do va' s'ara'vakam /*  
*yatha'sambhava ma'namva' pa'lika'di praki'rtitam // 15*

The ghatika should be designed so as be in the form of a kalasa(pot) and its danda and pada parts should be with the dimension as mentioned before. The diameter of the kumbha should be with the dimension of eight angulas and it should be associated with five faces. The sarava vessel should be with the dimension equal to half or three fourth of the dimension of the palika. Or, these vessels may be designed with the dimensions as suitable to the available materials.

भिन्नं कृष्णञ्च सुषिरं दुर्गन्धं च पुराणकम् ।  
छिन्नलिङ्गादि संयुक्तं वर्जयेदङ्कुरार्पणे ॥ १६

*bhinnam kr's"n.an"ca sus"iram durgandham ca pura'n.akam /*  
*chinnalin'ga'di samyuktam varjayed an'kura'rpan.e // 16*

The vessels which are broken, black-colored, which are with holes and which exude bad odour, which are old and associated with the marks of broken surface should be abandoned in the rituals of sprout-offering.

शरावं ब्रह्मदैवत्यं पालिका विष्णेदेवता ।  
घटिकैशान संयुक्ता तेषुतानर्चयेद्गुरुः ॥

१७

*s'ara'vam brahma daivatyam pa'lika' vis'n.u devata' /  
ghat'ikais'a'na samyukta' tes'uta'narcayed guruh ॥*

17

Brahma is the presiding Lord of the sarava; Vishnu is the presiding Lord of the palika; and Rudra is the presiding Lord of the ghatika. The Acharya should worship these Deities in the respective vessels.

पृथक् षोडश संख्यातं उत्तमं परिकीर्तितम् ।  
मध्यमं मनुसंख्यातं दशतः कन्यसं भवेत् ॥  
उत्तमक्रममेवं स्यादष्टषड्वेद संख्यया ।  
मध्यमक्रममुद्दिष्टं त्रिद्व्येकैः कन्यसं भवेत् ॥

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१९

*pr'thak s'od'as'a samkhya'tam uttamam pariki'rtitam /  
madhyamam manusamkhya'tam das'atah kanyasam bhavet ॥ 18  
uttamakramam evam sya'd as't'as'ad'veda samkhyaya' /  
madhyamakramam uddis't'am tridvye kaih kanyasam bhavet ॥ 19*

18

19

In the superior kind of the foremost type, the number of the palika, sarava and ghatika should be sixteen each. In the medium kind of the foremost type, their number is fourteen. In the lower kind of the foremost type, their number should be ten. In the medium type of the sprout-offering, the number of the palika, srava and ghatika should be eight, six and four for the superior, intermediate and inferior kind respectively. In the lower type of the sprout-offering, the number should be three, two and one for the superior, intermediate and inferior kind respectively.

सर्वेषां स्थापनं वक्ष्ये श्रूयतां द्विजसत्तमाः ।  
गोमयालेपनं कृत्वा पिष्टचूर्णैर्विचित्रयेत् ॥  
पञ्चगव्येन संप्रोक्ष्य सूत्रपातनमथाचरेत् ।

२०

*sarves" a'm stha'panam vaks" ye s'ru'yata'm dvijasattama'h /  
gomaya'lepanam kr'tva' pis" t'acu'rn.air vicitrayet // 20  
pan" cagavyena samproks" ya su'trapa'tanam atha'caret /*

O, the excellent among the twice-born Sages!, now I will explain the process of installation of all these. Listen to the details concerned. The Acharya, having smeared the interior of the pavilion with diluted cow-dung, beautify the surface by drawing the decorative lines and designs with the well-ground powder. Then he should sprinkle the mixture of five substances got from the cow and apply the measuring lines.

सूत्रव्याप्तिर्दश प्राच्यां दशोदीच्यां तथैव च ॥	२१
नवं मध्ये च संगृह्य परितष्णोडशं त्यजेत् ।	
चतुर्दिक्षु च चत्वारि द्वाराणि द्विपदानि च ॥	२२
कोणे द्वादश संख्यानि तेषु स्युः पालिकादयः ।	
मध्ये नवपदे ब्रह्मं पालिकां कोणदेशके ॥	२३
घटिका द्वार वामे स्युः शरावा द्वार दक्षिणे ।	
एवं द्वारेषु चान्येषु कल्पयेद्देशिकोत्तमः ॥	२४

*su'travya'ptir das'a pra'cya'm das'odi'cya'm tathiva ca // 21  
navam madhye ca samgr'hya paritas:s:od'as'am tyajet /  
caturdiks"u ca catva'ri dva'ra'n.i dvipada'ni ca // 22  
kon.e dva'das'a samkhya'ni tes" syuh pa'lika'dayah /  
madhye navapadam brahmam pa'lika'm kon.des'ake // 23  
ghat'ika' dva'ra va'me syuh s'ara'va' dva'ra daks"in.e /  
evam dva'res"u ca'nyes"u kalpayed des'ikottamah // 24*

He should make ten lines proceeding towards east and ten lines proceeding towards north (leaving equal intervals). Keeping nine grids at the central space, the Acharya who is the foremost among the gurus should leave out the sixteen grids lying around the the central space (of the nine grids). On all the four directions, he should make four entrances, each entrance occupying two grids. In the twelve grids lying in the corners( three grids in each corner), he should place twelve palikas and other vessels. In the central space of Brahma containing nine grids, he should place the palikas in each corner. On the left side of the entrance, ghatikas should be arrayed. On the right side of the entrance, saravas should be arrayed. Similarly, he should array the vessels in other entrances

प्राक्सूत्रं वसुसंख्यातं उदक्सूत्रं तथैव च ।	
मध्ये व्योमपदं हित्वा परितोऽष्टपदं त्यजेत् ॥	२५
मध्यमे सोमकुम्भस्स्यात्पूर्वपङ्क्तिद्वये पुनः ।	
पालिका मनु संख्याता पश्चिमे घटिका मताः ॥	२६
तदन्तराल षट्के च दक्षे दश शरावकाः ।	
कुम्भपार्श्वे दशं प्रोक्तं पूर्वस्मिन् पश्चिमे द्विजाः ॥	२७
श्रेष्ठमध्यममेवं स्यादुत्तमाधममुच्यते ।	

<i>pra'ksu'tram vasu samkhyatam udaksu'tram tathaiva ca  </i>	
<i>madhye vyoma padam hitva' parito as''t'apadam tyajet   </i>	25
<i>madhyame somakumbhassya't pu'rva pan'kti dvaye punah  </i>	
<i>pa'lika' manu samkhya'ta' pas'cime ghat'ika' mata'h   </i>	26
<i>tadantara'la s''ad'ke ca daks''e das'a s'ara'vaka'h  </i>	
<i>kumbha pa'rs've das'am proktam pu'rasmin pas'cime dvija'h   </i>	27
<i>s'res''t'a madhyamam evam sya'd uttama'dhamam ucyate  </i>	

There should be drawn 8 eastward lines and 8 northward lines. In the middle of the square formed by these lines, one square grid at the center should be kept as it is and 8 grids surrounding the central grid should be left out. At the center, soma kumbha should be placed. In the two rows of grids lying in the east, 14 palikas should be placed. In the same way, in the two rows of grids lying in the west, ghatikas should be arrayed. In the rows lying in between them consisting of 6 grids and in the right side, 10 saravakas should be placed. In the east and the west, 10 saravakas should be placed so as to be on the both sides of the soma kumbha. This kind of arrangement is for the medium type of the foremost category. Now, the lower type of the foremost category is explained.

प्राक्सूत्रं मुनिसंख्यातं उदक्सूत्रं तथैव च ॥	२८
मध्ये वेद पदं मुक्त्वा तत्र कुम्भं निवेशयेत् ।	
ईशान कोणादारभ्य पालिका बाह्य पङ्क्तिके ॥	२९
राक्षस्यां दिशि कोणान्तं शरावाः परिकीर्तिताः ।	
अन्तर्दिशासु द्वौ द्वौ वा वायावीशे परा मताः ॥	३०

<i>pra'ksu'tram muni samkhya'tam udahsu'tram tathaiva ca   </i>	28
<i>madhye veda padam muktva' tatra kumbham nives'ayet  </i>	



<i>i's'a'na kon.a'da'rabhya pa'lika' ba'hya pan'ktike</i>	29
<i>ra'ks"asya'mdis'i kon.a'ntam s'ara'va'h pariki'rtita'h</i>	
<i>antardis'a'su dvau dvau va' va'ya'vi's'e para' mata'h</i>	30

There should be drawn 7 eastward lines and 7 northward lines. The four grids at the center should be left out so as to make one inner square and the soma kimbha should be placed there. Starting from the north-east grid lying in the outer row, the palikas should be placed. Up to the corner grid lying in the south-west, saravas should be arrayed in the outer row. In the interior rows, ghatikas should be placed in all the directions. In the north-west and in the north-east grids , two ghatikas should be placed.

उत्कृष्टकन्यसं प्रोक्तं मध्यमोत्तममुच्यते ।	
पञ्चपञ्चपदं कृत्वा मध्यमे स्थापयेद्धटम् ॥	३१
चतुर्दिक्षु च कोणेषु स्थापयेत्पालिका बहिः ।	
कुम्भबाह्ये च घटिकाः स्वान्तरेऽष्टौ प्रकीर्तिताः ॥	३२
शरावं स्थापयेद्बाह्ये पालिकानामथान्तरे ।	
मध्यमे ज्येष्ठमाख्यातं मध्यमध्यमथोच्यते ॥	३३

<i>caturdiks"u ca kon.es"u stha'payet pa'lika' bahih</i>	
<i>kumbha ba'hye ca ghat'ika'h sva'ntare as"t'au praki'rtita'h</i>	31
<i>utkr's"t'a kanyasam proktam madhyamottamam ucyate</i>	
<i>pan"capan"ca padam kr'tva' madhyame stha'payed ghat'am</i>	32
<i>s'ara'vam stha'payed ba'hye pa'lika'na'm atha'ntare</i>	
<i>madhyame jyes"t'ham a'khya'tam madhyamadhyamathocyate</i>	33

Thus, the arrangement of the vessels for the lower type of the foremost category has been told. Now, the superior type of arrangement for the medium category is told. Having designed a square consisting of 25 grids, the Acharya should place the soma kumbha in the middle. In the outer row, the palikas should be arrayed in the four main directions and in the intermediary directions. In the interior, eight ghatikas should be placed in the row lying outside the kumbha. In between the palikas and the ghatikas, saravas should be arranged. This is the superior type of arrangement belonging to the medium category. Now, the intermediary type of arrangement for the medium category is told.

षोढा प्रागग्रसूत्राणि तथैवोत्तरगानि च ।	
मध्ये नवपदं कृत्वा ईशानं नैर्ऋतं विना ॥	३४
पालिकाः पञ्च पूर्वस्थाः पश्चिमस्थाः शरावकाः ।	
दक्षिणे त्रितये वामे घटिकाः षड् व्यवस्थिताः ॥	३५
अन्तरीशान देशे तु पालिकैका व्यवस्थिता ।	
तथैव नैर्ऋते देशे शरावस्सुव्यवस्थितः ॥	३६

<i>s''od'ha' pra'gagra su'tra'n.i tathaivottara'n.i ca/</i>	
<i>madhye navapadam kr'tva' i's'a'nam nairr'tam vina' ॥</i>	34
<i>pa'lika'h pan''ca pu'rvastha'h pas'cimastha'h s'ara'vaka'h/</i>	
<i>daks''in.e tritaye va'me ghat'ika'h s''ad' vyavasthita'h ॥</i>	35
<i>antari's'a'na des'e tu pa'likaika' vyavasthita' /</i>	
<i>tathaiva narr'te des'e s'ara'vas suvyavasthitah ॥</i>	36

There should be drawn 6 eastward lines and 6 northward lines. Having made the nine grids lying in the middle into one square, the Acharya should place the soma kumbha there. Leaving out the north-east grid and the south-west grid, five palikas should be placed in the east and five saravakas should be placed in the west. Three ghatikas should be placed to the right of the soma kumbha and six ghatikas should be placed to its left side. In the two interior grids lying in the north-east, two palikas should be placed(one in each). In the same way, in the two interior grids lying in the south-west, two saravas should be placed(one in each).

षोडशांशः ततः कृत्वा मध्ये वेदैर्व्यवस्थिताः ।	
पालिका घटिका चैव शरावश्च यथाक्रमात् ॥	३७
ईशानकोणादारभ्य वह्न्यन्तास्समुदीरिताः ।	
अनेनैव क्रमेणैव वह्न्यादिषु च विन्यसेत् ॥	३८

<i>s''od'as'a'ms'ah that kr'tva' madhye vedair vyavasthita'h/</i>	
<i>pa'lika' ghat'ika' caiva s'ara'vas'ca yatha'kramam ॥</i>	37
<i>i's'a'na kon.a'da'rabhya vahnyantas samudi'rita'h/</i>	
<i>anenaiva kramen.aiva vahnya'dis''u ca vinyaset ॥</i>	38

Having designed a square consisting of 16 grids, the Acharya should place the soma kumbha in the central square consisting of 4 grids. In the remaining grids, the palikas, ghatikas and saravas should be arranged according to the due order. Starting from the north-east grid and proceeding up to the south-east grid, the palikas should be placed. In the same order, starting from the south-east and proceeding to the south-west and so on from other corners, the concerned vessels should be placed.

कृत्वा नवपदं मध्ये सोमकुम्भो व्यवस्थितः ।	
पूर्ववत्पालिकाद्यं तु सर्वमारभ्य विन्यसेत् ॥	३९
अवशिष्टं बहिस्सोमे कन्यसाद्यं प्रकीर्तितम् ।	
प्राग्वन्नव पदं कृत्वा द्वारे पूर्वत्र पश्चिमे ॥	४०
ईशानकोणादारभ्य पालिकाद्यं तु विन्यसेत् ।	
एतत्कन्यस मध्यं स्यात्ततः कन्यसकन्यसः ॥	४१
कृत्वा नवपदं चापि त्यजेत्कोण चतुष्टयम् ।	
मध्ये कुम्भं च पूर्वादि पालिकादींश्च विन्यसेत् ॥	४२

<i>kr'tva' navapadam madhye somakumbho vyavasthitah  </i>	
<i>pu'rvavat pa'lika'dyam tu sarvam a'rabhya vinyaset   </i>	39
<i>avas'is''t'am bahissome kanyas'adyam praki'rtitam  </i>	
<i>pra'gvan navapadam kr'tva' dva're pu'rvatra pas'cime   </i>	40
<i>i's'a'na kon.a'da'rabhya pa'lika'dyam tu vinyaset  </i>	
<i>etat kanyasa madhyam sya't tatah kanyasa kanyasah   </i>	41
<i>kr'tva' navapadam ca'pi tyajet kon.a catus''t'ayam  </i>	
<i>madhye kumbham ca pu'rva'di pa'lika'di'ms'ca vinyaset   </i>	42

Having designed a square consisting of nine grids, the Acharya should place the soma kumbha at the center. As explained earlier, starting from the north-east, the palikas and other vessels should be arrayed. The remaining variety, ghatikas, should be kept outside the soma kumbha. This kind of arrangement is for the superior type belonging to the inferior category. Having designed a square consisting of nine grids, the Acharya should place the soma kumbha in the middle. For this, there should be an entrance in the east and the west. Starting from the north-east grid, the palikas and other vessels should be arrayed as explained before. This kind of arrangement is for the medium type belonging to the inferior category. Then, the arrangement for the lower type belonging to the inferior category is told. Having designed a square consisting of nine grids, the Acharya

should place the soma kumbha at the central grid. All the grids lying in the corners should be left out. The palikas and other vessels should be placed in the east and other directions.

एवं न्यासक्रमं प्रोक्तं तत्क्रिया कथ्यतेऽधुना ।  
स्थण्डिलं कारयेद्विद्वान् अष्टद्रोणेन शालिका ॥ ४३  
तदर्धं मध्यमं प्रोक्तं तदर्धं अधमं भवेत् ।

*evam nya'sakramam proktam tatkriya' kathyate adhuna' /  
sthan.d'ilam ka'rayed vidva'n as''t'adron.ena s'a'lika' // 43  
tadardham madhyamam proktam tadardham adhamam bhavet /*

The order of arranging the sprout-vessels has been told in this way. Now, the rituals concerned with the offering of the sprouts are told. The learned Acharya should design a raised platform with 8 dronas of paddy grains. This is for the superior type. To design it with 4 dronas of paddy is of medium type and to design it with 2 dronas of paddy is considered to be of lower type.

शिवकुम्भोक्तवत्कुम्भे प्रस्थं वा प्रतिपालिका ॥ ४४  
तन्मध्ये विलिखेत्पद्मं साष्टपत्रं सकर्णिकम् ।  
तदर्धं तण्डुलोपेतं तिललाज समन्वितम् ॥ ४५

*s'ivakumbhoktavat kumbhe prastham va' prati pa'lika' // 44  
tanmadhye vilikhat padmam sa's''t'apatram sakarn.ikam /  
tadardham tan.d'ulopetam tila la'ja samanvitam // 45*

For the soma kumbha, the measure of paddy is as told for the siva kumbha. For each palika, one prastha of paddy should be taken. At the center of the paddy-spread, he should draw a lotus so as to appear with eight petals and pericarp. Half of the measure of paddy is for the rice associated with sesame and parched paddy.

दर्भैः पुष्पैः परिस्तीर्य तन्मध्ये स्थापयेद्धटम् ।  
द्रोणेनार्धेन वा पूर्णं कुम्भसंख्या समन्वितम् ॥ ४६  
ससूत्रं सपिधानं च सकूर्चं वारिसंयुतम् ।  
सौवर्णे चन्द्रबिम्बं स्यात्सद्वस्त्रवदनान्वितम् ॥ ४७

तन्मध्ये विन्यसेदिन्दुं तन्मन्त्रेण शिवद्विजाः ।

पायसं दापयेद्विद्वान् ताम्बूलं दापयेत्ततः ॥

४८

*darbhaih pus''paih paristi'rya tanmadhye stha'payed ghat'am /*  
*dron.ena'rdhena va' pu'rn.am kumbha samkhya samanvitam ॥ 46*  
*sa su'tram sapidha'nam ca saku'rcam va'risamyutam /*  
*sauvarn.e candrabimbam sya't sadvastra vadana'nvitam ॥ 47*  
*tanmadhye vimyasedindum tanmantren.a s'ivadvija'h /*  
*pa'yasam da'payed vidva'n ta'mbu'lam da'payet tatah ॥ 48*

Having strewn the darbha-grass and flowers over the sthandila, the Acharya should install the main kalasa at its center. It should be filled up with at least half drona of sanctified water and it should be surrounded of by the recommended number of kalasas. It should be rolled up with thread and it should be associated with a fitting lid, bunch of darbha-grass(kurca) and perfumed water. An image of the Moon Deity made of gold appearing with gracious face and adorned with new cloth should be placed on the Kalasa. O, the twice-born Sages!, at the heart of that image, the Acharya should invoke and install the Moon Deity reciting the mantra pertaining to the Moon. Then he should offer the rice boiled in milk with sugar and the leaves of betel and areca-nut.

ईशानेन तु मन्त्रेण पालिकादीनि विन्यसेत् ।

दर्भैः कुशैः पलाशैर्वा निश्छिद्रं सुषिरं नयेत् ॥

४९

शुद्धदेशोत्थमृद्धिस्तु पालिकादीनि पूरयेत् ।

द्रव्याणि वापयेत्पश्चात्पयसा भावितानि वै ॥

५०

*i's'a'na tu mantren.a pa'lika'di'ni vinyaset /*  
*darbhaih kus'aih pala's'air va' nis'chidram sus''iram nayet ॥ 49*  
*s'uddhades'ottha mr'dbhistu pa'lika'di'ni pu'rayet /*  
*dravya'n.i va'payet pas'ca't payasa' bha'vita'ni vai ॥ 50*

He should arrange the palikas and other vessels with the accompaniment of isana mantra. He should place the darbha-gras, kusa-grass or the twigs of palasa which should be unbroken in the middle and which should be with inner hole, over the vessels. He should fill up these palikas and other vessels with the earth collected from pure and sacred places. Then he should sow the recommended seeds of various grains sprinkled with milk.

तिलसर्षप मुद्गांश्च माषशिम्बाढकानि च ।	
कुलुत्थं सप्तबीजानि वापयेदुत्तमस्य तु ॥	५१
मुद्गमाषकुलुत्थं च तिलं च सर्षपं तथा ।	
एवं तु मध्यमं प्रोक्तं कन्यसं तिल सर्षपम् ॥	५२

<i>tila sars"apa mudga'ms'ca ma's"as'imba'd'haka'ni ca /</i>	
<i>kuluttham sapta bi'ja'ni va'payed uttamasya tu ॥</i>	51
<i>mudga ma's"a' kuluttham ca tilam ca sars"apam tatha' /</i>	
<i>evam tu madhyamam proktam kanyasam tila sars"apam ॥</i>	52

Tila, sarshapa, mudga, masha, samba, adhaka and kuluttha – these are the seven kinds of seeds recommended for the foremost category and the Acharya should sow these seeds over the palikas and others. Mudga, masha, kuluttha, tila, sarshapa – these are the seeds recommended for the medium category. Tila and sarshapa are the recommended seeds for the lower category.

अधमं त्वेवमाख्यातं अथवान्यमिहोच्यते ।	
तिलसर्षपमुद्गांश्च माषशिम्बु कुलुत्थकान् ॥	५३
शालिप्रियंग्वपामार्ग यवश्याममिहोच्यते ।	
अथवान्यप्रकारेण द्रव्यलक्षणमुच्यते ॥	५४
तिलसर्षप मुद्गांश्च ततो माष कुलुत्थकम् ।	
निष्पावशाल्यपामार्ग शिम्बाव्रीह्याढका स्मृताः ॥	५५
श्यामगोधूमसस्येन्द्रवैणवाः परिकीर्तिताः ।	
पयसा भावितान्यत्र निर्वपेद् हृदयेन तु ॥	५६

<i>adhamam tvevama'khya'tam athva'nyam ihocyate /</i>	
<i>tila sars"apa mudga'ms'ca ma's"a s'imbu kulutthakam ॥</i>	53
<i>s'a'li priyan'vapa'ma'rga yavas'ya'mam ihocyate /</i>	
<i>athava'nya praka'ren.a dravyalaks"an.am ucyate ॥</i>	54
<i>tila sars"apa mudga'ms'ca tato ma's"a kulutthakam /</i>	
<i>nis"pa'vas'a'lyapa'ma'rga s'imba'vrihya'd'haka's smr'ta'h ॥</i>	55
<i>s'ya'ma godhu'ma sasyendra vain.va'h pariki'rtita'h /</i>	
<i>payasa' bha'vita'nyatra nirvaped hr'dayena tu ॥</i>	56

The order of lower category has been told thus. Another order of seeds is told now. Tila, sarshapa, mudga, masha, simba, kulutthaka, sali, priyangu, apamarga, yava and syama – these seeds are recommended. Or, the choice of seed is told in another order. Tila, sarshapa, mudga, masha, kuluttha, nishpavaka, sali, apamarga, samba, vrihi, adhaka, syama, godhuma, sasyendra, vainava – all these seeds are appreciably recommended for this ritual. The Acharya should sprinkle the consecrated milk over these seeds and sow them with the accompaniment of hrudaya mantra.

अङ्कुरा वर्धनीयास्स्युर्यथा शोभावहाः द्विजाः ।  
वापयेद्वीजमुख्येन प्राङ्मुखो वाप्युदङ्मुखः ॥ ५७  
तत्कुम्भस्थ जलेनैव पालिकादीनि विन्यसेत् ।  
कुम्भाम्भश्शोषणात्पूर्वं गन्धतोयेन पूरयेत् ॥ ५८

*an'kura'vardhani'ya'ssyur yatha' s'obha'vaha'h dvija'h /*  
*va'payed bi'jamukhyena pra'n'mukhova'pyudan'mukhah ॥ 57*  
*tatkumbhastha jalenaiva pa'lika'di'ni vinyaset /*  
*kumbha'mbhas's'os'an.a't pu'rvam gandha toyena pu'rayet ॥ 58*

O, the twice-born Sages!, the sprouts should be nourished carefully in such a way that they become conducive to auspicious effects. The Acharya should sow these choiced seeds, either facing east or north. On each day, he should sprinkle the consecrated water kept in the soma kumbha over the palikas and others. He should carefully refill the soma kumbha with perfumed water, before the water kept in the kumbha gets emptied or dried.

नित्यं स्पूज्य हविषा दापयेत्तद्दिनान्तकम् ।  
निर्दिष्ट दिवसे प्राप्ते सोममुद्रासयेत्सुधीः ॥ ५९  
निर्वापान्ते पिधायैव स्मृत्या गुप्तं निधापयेत् ।

*nityam sampu'jya havis'a' da'payet taddina'ntakam /*  
*nidis't'a divase pra'pte somam udva'sayet sudhi'h ॥ 59*  
*nirva'pa'nte vidha'yaiva smr'tya' guptam nidha'payet /*

The Acharya should worship the soma kumbha and the palikas daily and offer havis-food after performing the fire ritual and continue to do so until the day fixed for the main function. On the approach of the day ascertained for the main function, the Acharya, known well for his perfect knowledge, should farewell the Moon Deity with due honors. At the end of the sowing ritual, he should meticulously place the image of the Moon in a well-guarded and screened place, after covering it carefully.

अङ्कुरास्तु सिताशस्ताः कोमला ऊर्ध्वगामिनः ॥ ६०  
 कृष्णं च धूम्रवर्णं च पिङ्गलं श्यामलं तथा ।  
 तिर्यगतं च कुब्जं च वर्जयेच्छुद्धकर्मणि ॥ ६१  
 शान्तिहोमं ततः कुर्यात्तन्निवृत्यर्थमेव च ।

*an'kura'stu sitas's'asta'h komala' u'rdhva ga'minah ॥ 60*  
*kr's'n.am ca dhu'mra varn.am ca pin'galam s'ya'malam tatha' ।*  
*tiryag gatam ca kubjam ca varjayec chuddha karman.i ॥ 61*  
*s'a'ntihomam tatah kurya't tannivr'tyartham eva hi ।*

The sprouts which are white and soft-stemmed and which stand upright are considered to be indicative of auspicious effects. The sprouts which are black, smoke-colored, pale yellow, blue-black, which have grown across and which are short and bent are to be abandoned in the auspicious activities. If the sprouts are seen with these features, then the Acharya should perform the expiatory rituals to alleviate the inauspiciousness of the situation.

तीर्थाङ्कुरस्य कर्तव्यं ग्रामादीनां प्रदक्षिणम् ॥ ६२  
 गृहीतमृत्समोपेतं पालिकादि समन्वितम् ।  
 त्रिशूलेन समोपेतं कुन्दाल्या च समन्वितम् ॥ ६३  
 चण्डेश्वर समोपेतं सर्वालङ्कार संयुतम् ।  
 अन्येषामपि सर्वेषां वर्जयेद्वा प्रदक्षिणम् ॥ ६४

*ti'rtha'n'kurasya kartavyam gra'ma'di'na'm pradaks'in.am ॥ 62*  
*gr'hi'ta mr'tsamopetam pa'lika'di samanvitam ।*  
*tris'u'lana samopetam kunda'lya' ca samanvitam ॥ 63*  
*can.d'es'vara samopetam sarva'lan'ka'ra samyutam ।*  
*anyes'a'm api sarves'a'm varjayed va pradaks'in.am ॥ 64*



Under the context of specific ritual known as ‘tirtha ankura’ in view of grand festivals, the Acharya, other officiating priests and devotees should go around the village in clockwise direction. Holding the collected earth, palikas and other vessels, holding the trident and the digging tool(kundali) and preceded by Candessvara who is well adorned with all kinds of dresses and ornaments, the Acharya should proceed towards the recommended auspicious place.

मृत्संग्रहादौ कुर्याद्वा न कुर्याद् भ्रमणक्रियाम् ।  
 नदीतीरे तटाके वा वने पुष्पवनेऽपि वा ॥ ६५  
 दीर्घिकासेतुबन्धादौ विधिना मृदमाहरेत् ।  
 प्रोक्षयेद् भूतलं संयक् शिवतोयेन बुद्धिमान् ॥ ६६

*mr'tsan'graha'dau kurya'd va' na kurya'd bhraman.a kriya'm |*  
*nadi'ti're tat'a'ke va' vane pus"pavane api va' || 65*  
*di'rg'hika' setubandha'dau vidhina' mr'dam a'haret |*  
*proks"ayed bhu'talam samyak s'ivatoyena buddhima'n || 66*

Circumambulating the village may or may not be done for the activities such as the collection of sacred earth and others. The earth may be collected from the river bank, tank, forest, flower garden, oblong lake, reservoir and such others according to the directions set forth in the Agamas. After reaching the place selected for the collection of earth, the learned Acharya should sprinkle the water consecrated with siva mantras over the ground.

आवाहयेत्ततो भूमिं गन्धाद्यैरर्चयेद् हृदा ।  
 परितो लोकपानिष्ठा शस्त्रमन्त्रेण पूजयेत् ॥ ६७  
 शस्त्रेण निखनेद् भूमिं त्रिः खात्वा चोत्तरामुखः ।  
 मृदं संगृह्य वामेन पूरयेत्स्थलिकान्तरम् ॥ ६८  
 गन्धादिभिस्समभ्यर्च्य परिवारजनैस्तु वा ।  
 वाहयित्वा मृदं पश्चात्प्रासादाग्रं प्रवेशयेत् ॥ ६९

*a'va'hayet tato bhu'mim gandha'dyair arcayed hr'da' |*  
*parito lokapa'nis"t'va' s'astramantren.a pu'jayet || 67*  
*s'astren.a nikhaned bhu'mim trih kha'tva' cottara'mukhah |*  
*mr'dam samgr'hya va'mena pu'rayet sthalika'ntaram || 68*

*gandha'dibhis samabhyarcya pariva'ra janaistu va' /  
va'hayitva' mr'dam pas'ca't pra'sa'da'gram praves'ayet //*

69

Then he should invoke the Bhumi Goddess and worship with sandal and other paraphernalia, reciting the hrudaya mantra. Having invoked the eight directional deities, he should duly worship them with the accompaniment of astra mantra. Facing the north, he should dig the ground three times with the concerned tool, kundali, and collect the earth sufficiently with the accompaniment of vamadeva mantra and fill up another vessel with the collected earth. Having worshipped it with sandal and other substances, he should come back to the temple holding the vessel in which the collected earth is deposited. Or, he may direct the assisting persons to carry the vessel containing the earth and enter the front side of the temple.

पालिकाद्यैस्त्रिभिश्श्रेष्ठं द्वाभ्यो मध्यमं उच्यते ।  
अधमं चैकवर्गेण कर्तव्या चाङ्कुरक्रिया ॥

७०

*pa'lika'dyais tribhis's'res''t'am dva'bhyo madhyamam ucyate /  
adhamam caikavargen.a kartavya' ca'n'kurakriya' //*

70

The offering of sprouts performed with all the three – palikas, saravas and ghatikas is considered be the superior one. That done with two kinds of vessels is of medium standard. That done with only one kind of vessel is of inferior standard. In this way, the sprout-offering should be performed systematically.

उक्तालाभे तदासन्ने काले सद्योऽङ्कुरार्पणम् ।  
प्रसूनं नालिकेरस्य दूर्वापुष्पाक्षतान्वितम् ॥  
प्रक्षिपेत्पालिका मध्ये बीजमन्त्रमनुस्मरन् ।  
घटिकासु शरावेषु त्रिषु वा चाङ्कुरार्पणम् ॥

७१

७२

*ukta'la'bhe tada'sanne ka'le sadyo an'kura'rpan.am /  
prasu'nam na'likerasya du'rva'pus''pa'ks''ata'nvitam //  
praks''ipet pa'lika' madhye bi'jamantram anusmaran /  
ghat'ika'su s'ara'ves''u tris''u va' ca'n'kura'rpan.am //*

71

72

If the specific time recommended for the commencement of this ritual is not available, such sprout-offering may be done instantaneously on the approach of the day ascertained for the main function. In this case, the Acharya should place the fruit-buds of coconut tree along with durva grass, flowers and unbroken rice in the middle of the palikas, reciting the concerned seed mantras. Such sprout-offering may be done with gahika, sarava or with all the three.

। इति कामिकाख्ये महातन्त्रे अङ्कुरार्पणविधिर्नाम त्रिषष्ठितमः पटलः ।

॥ iti ka'mika'khye maha'tantre an'kura'rpan.avidhir na'ma tris''as''t'itamah pat'alah ॥

This is the 63<sup>rd</sup> chapter titled “Directions for Offering of the Sprouts” in the Great Tantra called Kamika

## ६४ लिङ्गप्रतिष्ठा विधि पटलः

### 64 LIN'GA PRATIS''T'HA' VIDHI PAT'ALAH

#### 64 Directions for the Insatallation of Sivalinga

अथेदानीं प्रतिष्ठां तु लिङ्गस्य श्रुणुत द्विजाः ।  
पूर्वोक्त विधिना कालं कल्पयेत्स्थापनादिके ॥ १

*atheda'ni'm pratis''t'ha'm tu lin'gasya s'r'n.uta dvija'h/  
pu'rvokta vidhina' ka'lam kalpayet stha'pana'dike ॥ 1*

O, the twice-born Sages!, now listen to the directions related to the installation of Sivalinga. The Acharya should ascertain the auspicious time for such installation and other related activities, in the same way as explained before.

यमाश्लेषाग्निशूर्पाणि श्रविष्ठां चैव वारुणम् ।  
ज्येष्ठां च त्रीणि पूर्वाणि वर्जयेत्स्थापनादिके ॥ २  
चतुर्थी चाष्टमी भूत पञ्चदशशुभा मता ।  
नेष्टौ कुजशानी ज्ञेयौ शुभयुक्तौ शुभप्रदौ ॥ ३  
राशयश्चरवर्ज्यास्स्युशशेषं पूर्ववदीरितम् ।  
अङ्कुरार्पणकार्यं तु प्रागेव विधिना चरेत् ॥ ४

*yama's'les''a'gni s'u'rpa'n.i s'ravis''t'a'm caiva va'run.am/  
jyes''t'ha'm ca trin.i pu'rva'n.i varjayet stha'pana'dike ॥ 2  
caturthi' ca's''t'ami' bhuta pan''cadas'yas'ubha' mata' /  
nes''t'au kuja s'ani' jn''eyau s'ubhayuktau s'ubhapradau ॥ 3  
ra'sayas' caravarjya'ssyus's'es''am pu'rvavadi'ritam /  
an'kura'rpan.a ka'rya'm tu pra'geva vidhina caret ॥ 4*

Bharani, Aslesha, Krittika, Visakha, Sravishta, Satabhishaj, Jyeshtha, Pura, Purvashadha, Uttarashadha – all these lunar mansions should be left out for the installation and other related

functions. The fourth lunar day, eighth lunar day, fourteenth lunar day, new moon day – all these days are considered to be inauspicious for such installation. Similarly, it should be known that the Mars and Saturn are not considered to be good in this regard. All other planets will yield benefits if they are in conjunction with other planets which are auspicious. With regard to the zodiacal houses, houses belonging to the mobile category are to be left out. Other houses are beneficiary as mentioned before. The ritual known as the offering of sprouts should be performed according to the directions set forth earlier before the commencement of the rituals concerned with installation.

हर्म्यादौ मण्टपं कुर्याद्यागार्थं वाग्रपार्श्वयोः ।  
उत्तरे चैव हस्तादित्रयस्याष्टाङ्गदिक्रैः ॥ ५  
यववृद्ध्या तदन्येषां तस्मादर्कादितोऽपि वा ।  
त्रिभागेन तथैव स्यादुत्तरे स्नानमण्टपम् ॥ ६

*harmya'dau man.t'apam kurya'd ya'gartham va'gra pa'rs'vayoh /  
uttare caiva hasta'ditrayasya's't'a'n'ga dikkaraih // 5  
yavavr'ddhya'tadanyes'a'm tasma'darka'ditopi va' /  
tribhagena tathiva sya'd uttare sna'naman.t'apam // 6*

In the temple and such other edifices, a pavilion should be erected for the performance of sacrificial rites, on the sides of the front entrance or on the north. The pavilion may be with the dimension of eight, nine and ten hastas for the lingas which are considered to be of three varieties. Or, increasing by a measure of one barley grain(yava) successively, the dimension may be 12, 13 and 14 hastas. Another pavilion meant for the ceremonial ablution should be built to the north of this pavilion.

वेदिका समानं वा स्नानयोग्यं यथा भवेत् ।  
तथा मेखलयायुक्तं श्वभ्रयुक् शोभितं भवेत् ॥ ७  
अष्टाङ्गलोच्छ्रिता वेदी मध्यभागे चतुष्करा ।  
हस्तादिके हस्तवृद्ध्या तदन्येषां प्रकल्पयेत् ॥ ८  
हस्तद्वय विशाला वा वेदिका हस्तनिर्मिता ।  
वेदिमानेन कूटं स्यात्प्रपा वा तस्य बाह्यतः ॥ ९

*vedika'sama'nam va' sna'nayogyam yatha' bhavet /  
tatha'mekhala'yuktam s'vabhrayuk s'obhitam bhavet // 7*

*as''t'a'n'gulocchrita' vedi' madhyabha'ge catus''kara' /  
 hasta'dike hastavr'ddhya' tadanyes''a'm prakalpayet // 8  
 hastadvaya vis'a'la' va' vedika'hasta nirmita' /  
 vedima'nenaku't'am sya't prapa' va' tasya ba'hyatah // 9*

A pedestal should be designed so as to be in proportionate measurement, in such a way as suitable to the performance of ablution. It should be associated with the girdle and a chasm, presenting a pleasant appearance. The pedestal should be with a height of 8 digits (angulas) and its side should be with the dimension of 4 hastas. Such pedestal should be in the middle of the sacrificial hall. The Acharya should design such pedestal for other types of lingas by increasing the dimension by one hasta, if the measures are in terms of hastas. Or, the pedestal may be with the breadth of two hastas or one hasta. The super structure (kuta) above the pedestal should be with same dimension as that of the pedestal. A thatched shed may be designed outside this pavilion.

अथवा सर्वदेशे तु प्रपास्यादतिविस्तरा ।  
 सर्वतो वाथ कूटं स्यादल्पे शोभाबलं यथा ॥ १०

*athava' sarvades'e tu prapa'sya'd ativistara' /  
 sarvato va'tha ku't'am sya'dalpe s'obha'balam yatha' // 10*

Or, in the case of sarvadesika type, a thatched shed may be erected there with its side being in increased width. In the case of sarvatobhadra type, a superstructure may be designed above this thatched shed. In the case of inferior type of linga, it may be designed so as to be with elegant appearance and strength

योग्या हस्तमिता वेदी लिङ्गे स्यात्कन्यसत्रये ।  
 द्वादशस्तम्भसंयुक्ता स्याल्लिङ्गे मध्यमत्रये ॥ ११  
 गात्रैर्विंशतिभिर्युक्ता वेदी स्यादुत्तमत्रये ।  
 तत्तद्भक्तिप्रमाणेन बाह्यपङ्क्तिः प्रकल्पयेत् ॥ १२

*yogya' hastamita' vedi' lin'ge sya't kanyasatraye /  
 dva'das'stambha samyukta' sya'llin'ge madhyama traye // 11  
 ga'trair vims'atibhiryukta' vedi'sya'd uttamatraye /  
 tattadbhakti prama'n.enaba'hyapan'ktih prakalpayet // 12*

For all the three types of linga belonging to the inferior category, the pedestal with a width of one hasta is applicable. In the case of three types of linga belonging to the medium category, the pavilion should be provided with 12 pillars. For three types of linga belonging to the superior category, the pedestal should be surrounded of 20 pillars. The outer row should be designed proportionately according to the inner rows.

एवं पङ्क्तियुता चाद्ये ततः कुण्डाष्टकं भवेत् ।  
द्विभक्तिर्मध्यमे ज्ञेया चतुर्विंशति कुण्डके ॥ १३  
त्रिभक्तिसंयुताप्यष्ट चत्वारिंशच्च कुण्डकम् ।  
ज्येष्ठलिङ्गत्रयं वा स्यात् द्वात्रिंशत्कुण्डसंयुतम् ॥ १४

*evam pan'ktiyuta' ca'dye tatah kun.d'a's't'akam bhavet /  
dvibhaktir madhyame jn''eya' caturvims'ati kun.d'ake // 13  
tribhakti samyuta'pyas't'a catvarims'accu kun.d'akam /  
jyes't'halingatrayam va' sya't dva'trims'atkun.d'samyutam // 14*

In this way, in the pavilion provided with enough rows, there should be eight fire-pits for the three types of linga belonging to the inferior category. For the three types of linga belonging to the medium category, there should be two rows and 24 fire-pits. Three rows and 48 fire-pits should be for three types of linga belonging to the superior category. Or, there may be 32 fire-pits for the superior.

भ्रमन्ति बाह्यतः कुर्याद्यथाशोभांश मानतः ।  
प्राधानिकं तदन्यत्स्याच्चक्रे चानन्तरे मतम् ॥ १५  
सर्वत्र नवकुण्डं वा लिङ्गे कन्यसकन्यसे ।  
पञ्चकुण्डमथैकं वा चललिङ्गेऽपि कथ्यते ॥ १६

*bhramanti ba'hyatah kurya'd yatha's'obha'ms'a manatah /  
pra'dha'nikam tadanyat sya'ccakre ca'nantare matam // 15  
sarvatra navakun.d'am va' lin'ga kanyasa kanyase /  
pan''cakun.d'am athaikam va' calalin'gepi kathyate // 16*

With enough dimensions which could bring out elegance and pleasant appearance, the Acharya should design a passage for the movement of the assisting priests, in the outside. The principal

fire-pit should be in between the east and the north-east. Or, for the three types of linga belonging to the inferior category, nine fire-pits may be provided under all circumstances. Or, five fire-pits or one fire-pit may be provided in the case of moveable linga.

वेदिभागशशाङ्गार्धत्र्यश्रवृत्तानि पञ्चसु ।	
षडश्राष्टाब्जकोणानि दिक्ष्वन्यासु निवेशयेत् ॥	१७
वृत्तं प्रधानमेवं स्याच्चतुरश्रं तु वा भवेत् ।	
अन्तरावरणे त्वेवं बाह्ये तु चतुरश्रकम् ॥	१८
वृत्तं वापि प्रकर्तव्यं सर्वत्रैकमथापि वा ।	
प्रागुक्त विधिना सर्वमत्रानुक्तं समाचरेत् ॥	१९

<i>vedibha'ga s'as'a'n'ka'rdha trys'ravr'tta'ni pan'casu /</i>	
<i>s''ad'as'ra's''t'a'bja kon.a'ni vidiks''vanya'su nives'ayet ॥</i>	17
<i>vr'ttam pradha'nam evam sya'c caturas'ram tu va' bhavet /</i>	
<i>antara'varan.e tvevam ba'hye tu caturas'rakam ॥</i>	18
<i>vr'ttam va'pi prakartavyam sarvatraikam atha'pi va' /</i>	
<i>pra'gukta vidhina' sarvam atra'nuktam sama'caret ॥</i>	19

The fire-pit should be of square, yoni, half-moon, triangular, circular, hexagonal, octoganal and lotus form. These should be in the main and the intermediary directions. The principal fire-pit may be circular or square. This order is for the inner row. In the outer row, square fir-pit is recommended. Or, circular fire-pits may be designed in all directions. All other directions which have not been told now should be followed as explained earlier.

चतुर्द्वार समायुक्तश्चतुस्तोरण भूषितः ।	
मङ्गलाष्टक संयुक्तो मङ्गलाङ्कुर शोभितः ॥	२०
नवध्वज समायुक्तो दर्भमालादि भूषितः ।	
अयं तु मण्टपो लिङ्गे प्रतिमायां विशेषतः ॥	२१
सर्वकर्मसु शस्तं स्यादुत्सवादौ विशेषतः ।	

<i>caturdva'ra sam'yuktas' catustoran.a bh'u's''itah /</i>	
<i>man'gala's''t'aka samyukto man'gala'n'kura s'obhitah ॥</i>	20



*navadhvaja sama'yukto darbhama'la'di bhu's''itah /  
 ayam tu man.t'apo lin'ge pratima'ya'm vis'es''atah //  
 sarvakarmasu s'astam sya'd utsava'dau vis'es''atah /*

21

The pavilion should be associated with four entrances and four decorative arches(made of mango leaves and others), with eight auspicious insignia and auspicious containers of sprouts, and with newly desiged flags. It should be adorned with darbha-grass and garlands of flowers. This kind of pavilion is specifically recommended for the installation of linga and pratima(images with fully manifest features). Also it is highly acceptable in all functions such as festivals and others.

अस्य प्रागुक्त देशे तु लक्षणोद्धार मण्टपम् ॥	२२
कृत्वा तत्र नयेल्लक्ष्म शुद्धदेशेऽथवा भवेत् ।	
शिलावालुक तोयाद्यैर्घर्षयेल्लिङ्गपिण्डिके ॥	२३
तथा चाकारशुद्धिं च कुर्याल्लिङ्गस्य देशिकः ।	
मृद्धिः कषायवर्गेण गोमूत्रेणोदकैस्तथा ॥	२४
गोमयेन ततोऽम्भोभिर्गन्धवद्धिस्सुपावनैः ।	
प्रणवेनास्त्र मन्त्रेण हुंफट् प्रणति योगिना ॥	२५

*asya pra'gukta des'e tu laks''an.oddha'ra man.t'apam //  
 kr'tva' tatra nayellaks''ma s'uddhades'e athva' bhavet /  
 s'ila'va'luka toya'dyair ghars''ayel lin'gapin.d'ike //  
 tatha' ca'ka'ra s'uddhim ca kurya'l lin'gasya des'ikah /  
 mr'dbhih kas''a'ya vargen.a gomu'tren.odakaistatha' //  
 gomayena tato ambhobhir gandhavadbhissupa'vanaih /  
 pran.avena'stra mantren.a humphat' pran.ati yogina' //*

22

23

24

25

In the location recommended before, the pavilion for making the characteristic lines on the worshipful part of the linga(pujamsa) should be erected. Having done so, the Acharya should carve out the essential characteristic lines. Or, this may be done in some other purified location. He should graft the pedestal meant for the linga with whet-stone, fine sands, water and others. Then the Acharya should purify the whole image of the linga with auspicious earth collected from various places, varieties of herbal decoction, cow-urine, pure water, cow-dung and the perfumed and purified consecrated water. This purification should be done with the accompaniment of astra mantra united with pranava(om) in the beginning and with the seed letters hum and phat at the end.

ततस्सामान्य मन्त्रेण पूजयेत्स्थाणुनापि वा ।	
लिङ्गपिण्डं समावेष्ट्य कुशवस्त्रस्रगादिभिः ॥	२६
मण्टपे स्थण्डिलं कुर्यादष्टद्रोणेन शालिना ।	
तिलतण्डुल लाजैश्च दर्भैः पुष्पैः परिस्तरेत् ॥	२७
स्थण्डिले शाययेल्लिङ्गं सपीठं पूर्वमस्तकम् ।	
रक्तवस्त्रेण संछाद्य यजेद्गन्दादिभिर्हृदा ॥	२८

<i>tatas sa'ma'nya mantren.a pu'jyet stha'n.una'pi va /</i>	
<i>lin'gapin.d'im sama'ves't'ya kus'avastra sraga'dibhih //</i>	26
<i>man.t'ape sthan.d'ilam kurya'd as't'adron.ena s'a'lina' /</i>	
<i>tila tan.d'ula la'jais'ca darbhaih pus'paih paristaret //</i>	27
<i>sthan.d'ile s'a'yayel lin'gam sapi't'ham pu'rva mastakam /</i>	
<i>raktavastren.a samcha'dya yajed gandha'dibhir hr'da' //</i>	28

Then, the Acharya should worship the linga with usual mantras or with the mula mantra of the Lord. After this he should wrap well the linga and the pedestal with kusa-grass, clothes, garlands and such others. He should design a raised platform within the pavilion making use of eight dronas of paddy grains. Sesame, unhusked rice, parched paddy, darbha-grass and flowers should be spread over the paddy (evenly placed on the altar). He should place the linga together with the pedestal in lying pose, its head portion being turned towards east. After covering them with a red cloth, he should worship them with sandal and other substances with the accompaniment of hrudaya mantra.

रुद्रभाग समायामं चतुष्पष्ट्यंशकं भजेत् ।	
एकांश सूत्रविस्तारस्तथा गम्भीर इष्यते ॥	२९
तदर्धेनाधमो ज्ञेयस्तत्तारेऽष्टांशके कृते ।	
नवधा सूत्रविस्तारस्सर्वलिङ्गेषु कीर्तितः ॥	३०

<i>rudrabha'ga sama'ya'mam catus's'as't'yams'akam bhajet /</i>	
<i>eka'ms'a su'tra vista'ras tatha' gambhi'ra is'yate //</i>	29
<i>tadardhena'dhamo jn'eyas tatta're as't'a'ms'ake kr'te /</i>	
<i>navadha' su'travista'ras sarvalin'gas'u ki'rtitah //</i>	30

The whole length of the rudra portion of the linga should be divided into 64 equal parts. Of these, one part is to be held as the thickness of the line(to be engraved). The depth of the engraved line should also be one part. To take half of this measure of thickness is considered to be of lower type. If the length of the rudra portion is divided into eight equal parts and each part is again divided into nine, one part is to be held as the thickness of the line. This is applicable for all types of linga.

कुङ्कुमाक्तेन सूत्रेण नवधा च विभज्य च ।  
षड्भिस्तु लक्षणोद्धारस्त्वधोभागे यथा भवेत् ॥ ३१

*kun'kuma'ktena su'tren.a navadha' ca vibhajya ca /  
s''ad'bhistu laks''an.oddha'ras tvadhobha'ge yatha' bhavet ॥ 31*

Having divided into nine parts making use of the thread smeared with saffron powder, the Acharys should bring out the characteristic lines in the portion covering six parts of the lower part conveniently.

मुखनासा ललाटानां भेदे ग्रिवोर्ध्वतो भवेत् ।  
तत्र नेष्टस्तु यस्तस्मादधो लक्ष्म विलक्षयेत् ॥ ३२

*mukhana'sa' lala't'a'na'm bhede gri'vordhvato bhavet /  
tatra nes''t'astu yastasma'd adho laks''ma vilaks''yate ॥ 32*

Since the upper portion is meant for the manifestation of different parts such as face, nose and forehead above the neck, it is not desirable to take this upper portion for making the characteristic lines. Such lines should be made in the lower part only.

लिङ्गायामे दिनांशे तु लक्ष्मविस्तृतिरंशतः ।  
पृथ्वी निम्ना च तद्रेखा विस्तृतेर्नवांशतः ॥ ३३

*lin'ga'ya'me dina'ns'e tu laks''mavistr'tiram's'atah /  
pr'thvi' nimna' ca tadrekha' vistr'ter nava'ns'atah ॥ 33*

If the height of the linga is taken to be of seven parts, then one part should be taken for the carving of lines. One part out of nine parts of the thickness of the line should be the measure of its depth.

लक्ष्मसूत्रार्धमानं तु पक्षसूत्रावतारणम् ।  
तत्खातसमवैपुल्यं कर्तव्यं शोभनं यथा ॥ ३४

*laks"ma su'tra'rdha ma'nam tu paks"asu'tra'vata'ran.am /  
tatkha'ta samavaipulyam kartavyam s'obhanam yatha' ॥ 34*

The thickness of the lines on either sides of the central line should be half of the thickness of this central line. Its depth should be equal to its thickness. These lines should be carved so as to be pleasant and auspicious to look at.

पक्षक्षेत्रे वसुच्छिन्ने षड्भाग परिवर्तनात् ।  
नवभागान्मुनीनां हि दत्त्वा भागद्वयं त्वधः ॥ ३५  
भागद्वयेन सार्धेन वह्निभक्तेर्विवर्धनम् ।  
विकारभक्तेऽधस्ताद्वा त्यक्त्वा भागद्वयं तथा ॥ ३६

*paks"aks"etre vasucchinne s"ad'bha'ga parivartana't /  
navabha'ga muni'na'm hi datva' bhagadvayam tvadhah ॥ 35  
bha'gadvyayena sa'rdhena vahnibhakter vivardhanam /  
vika'rabhakte adhastad'va' tyaktva' bha'gadvyayam tatha' ॥ 36*

If the side portion is divided into eight equal parts, six parts should be taken for stretching the side lines towards the back. If divided into nine equal parts, seven parts should be taken and two parts should be left below. If divided into three parts, two and a half part should be taken for the stretching. If divided into five parts, two parts should be left out below.

नवभिर्भानुभिर्भक्ते पक्षे वाग्निक्रमेण वा ।  
अथवान्यल्लक्ष्म तस्यां नवभागान्कृतं समम् ॥ ३७

*navabhir bha'nubhir bhakte paks"e va'gnikramen.a va' /  
athva'nyal laks"ma tasya'm navabha'ga'n kr'tam samam ॥ 37*

If divided into nine and twelve, two parts and three parts out of these should be left out below. This is for other types of linga. For the other types of linga, the rudra portion should be divided into nine equal parts and the characteristic lines should be drawn.

भागं षष्ठं गुणीकृत्य भागत्यागे त्रिधा त्वयम् ।  
यवार्धकं द्विभागे तु वर्तयेल्लक्ष्म शोभनम् ॥ ३८

*bhagam s''as''t'am gun.i'kr'tya bha'gatyage tridha' tvayam /  
yava'rdhakam dvibha'ge tu vartayel laks''ma s'obhanam ॥ 38*

If the rudra portion is divided into eighteen equal parts, three parts should be left out below. On both sides of the channel, the Acharya should stretch the characteristic lines so as to be with a width of half yava(barley grain).

कर्णकूटादधश्चैकां ब्रह्मरेखां नयेत्क्रमात् ।  
यावत्त वैष्णवो भागस्सूत्रमूले गजाक्षके ॥ ३९

*karn.aku't'a'dadhas'caika'm brahmarekha'm nayetkrama't /  
ya'vatta vais''n.avo bha'gas su'tramu'le gaja'ks''ake ॥ 39*

From below the karma-kuta part, he should draw one brahma rekha(line) so as to proceed gradually downwards. That line should reach up to the vishnu portion(middle part) and exactly at the top of brahma rekha, a design in the form of the eye of elephant should be drawn.

अधो द्वितीय भागो वा यवार्धाकार लक्षणम् ।  
पक्षसूत्रविनिर्मुक्तं उभयं त्विह कीर्तितम् ॥ ४०  
रेखा त्रयं तु कर्तव्यं सर्वासामनुकूलतः ।  
षोडशांशे चतुर्भागं त्यक्त्वोर्ध्वे द्वादशांशकम् ॥ ४१  
सपद्मकुड्मलं नालं अधोभागद्वयं विना ।  
रुद्रांशोच्चं त्रिधाकृत्वा चोर्ध्वभागं त्यजेत्क्रमात् ॥ ४२  
पक्षांशं दशधाकृत्वा व्योमांशं मुकुलं भवेत् ।  
विस्तारस्तत्समो ज्ञेयो नालं तु वसुभागिकम् ॥ ४३

*adho dviti'ya bha'go va' yava'rdha'ka'ra laks'an.am /*  
*paks'asu'tra vinirmuktam ubhayam tviha ki'rtitam // 40*  
*rekha'trayam tu kartavyam sarva'sa'm anuku'latah /*  
*s'od'as'a'ms'e caturbha'gam tyaktvordhve dva'das'a'ms'akam // 41*  
*sapadma kud'malam na'lam adhobha'gadvayam vina' /*  
*rudra'ms'occam tridha'kr'tva' cordhva bha'gam tyajet krama't // 42*  
*paks'a'ms'am das'adha' kr'tva' vyoma'ms'am mukulam bhavet /*  
*vista'rastatsamo jn'eyo na'lam tu vasu bha'gikam // 43*

In the two parts below, a mark in the form of half barley grain should be made as an alternative. These two marks should not be touched by the two side lines. For the easy possibility of drawing the marks for all lingas, three lines should be drawn in the middle. Out of the 16 parts of the height, 4 parts should be left out in the top portion. And, in the remaining 12 parts, a channel(nala) should be drawn with a lotus-bud design at its top. This channel should terminate at two parts from below. If the rudra part is divided into three equal parts, one part should be left out at the top. If the remaining 15 parts are again divided into 10 parts, one part should be taken for the mark of lotus-bud. If the length of the channel is divided into eight equal parts, thickness of the channel should be equal to one part.

मुकुलात्तु समारभ्य पक्षरेखे विवर्तयेत् ।  
 मणिरेखे तु विज्ञेये तयोःपृष्ठे तु संगतिः ॥ ४४

*mukula'ttu sama'rabhya paks'arekhe vivardhayet /*  
*man.irekhe tu vijn'eye tayoh pr's't'he tu samgatih // 44*

Beginning from the lotus-bud, the Acharya should draw the curving side lines so as to proceed backwards. The point at which these two curved side lines meet at the back is known as manirekha.

रुद्रांशे रुद्रभागे तु गुणांशमुपरिन्यसेत् ।  
 एकेन मुकुली नालं सप्तांशं इति कीर्तितम् ॥ ४५  
 रुद्रांशं नवधाकृत्वा चोर्ध्वे भागत्रयं त्यजेत् ।  
 मुकुलं चैकभागेन नालं पञ्चांशतो भवेत् ॥ ४६  
 षोडशांशे पुनस्तस्मिन् त्यजेदूर्ध्वं चतुष्टयम् ।  
 मुकुलं चैकभागेन दशांशं नालमिष्यते ॥ ४७

द्वादशांशे तु पूजांशं त्यक्त्वोर्ध्वे ऽम्शद्वयं ततः ।  
एकांशं मुकुलं ज्ञेयं वस्वंशं नालमिष्यते ॥

४८

*rudra'ms'e rudrabha'ge tu gun.a.ms'am uparinyaset /  
ekena mukuli' na'lam sapta'ms'am iti ki'rtitam ॥ 45*  
*rudra'ms'am navadha' kr'tva' cordhve bha'gadvayam tyajet /  
mukulam caika bha'gena na'lam pan''ca'ms'ato bhavet ॥ 46*  
*s''od'as'a'ms'e punastasmin tyajedu'rdhvam catus''t'ayam /  
mukulam caika bha'gena das'a'ms'am na'lam is''yate ॥ 47*  
*dva'das'a'ms'e tu pu'ja'ms'am tyaktvordhve ams'advayam tatah /  
eka'ms'am mukulam jn''eyam vasvams'am na'lam is''yate ॥ 48*

If the rudra potion is divided into 11 equal parts, three parts should be left out in the top portion. Flower-bud should occupy one part and the channel takes seven parts.

If the rudra portion is divided into nine equal parts, he should leave out three parts in the top portion. In this case, the flower bud takes one part and the channel takes five parts.

If the rudra portion is divided into 16 equal parts, 4 parts should be left out in the top portion and the flower bud should be designed so as to take one part. The channel should be drawn so as to take 10 parts. If the worshipful portion is divided into 12 equal parts, 2 parts should be left out in the top portion and the channel should be drawn so as to take 8 parts.

नालायाममधस्तिर्यक् कृत्वा मुकुल मूलतः ।

पार्श्वयोरुभयोस्मूत्रं यथा ऋजु भवेद् द्विजाः ॥

४९

अधश्चोर्ध्वद्वयोः पार्श्वे चतुरश्रद्वयं तथा ।

निष्पाद्य बहिरूर्ध्वस्थं कोणे हस्तं विधाय च ॥

५०

*na'la'ya'mamadhastiryak kr'tva' mukula mu'latah /  
pa'rs'vayorubhayos su'tram yatha' r'ju baved dvija'h ॥ 49*  
*adhas'cordhva dvayoh pa'rs've caturas'ra dvayam tatah' /  
nis''pa'dya bahiru'rdhvastham kon.e hastam vidha'ya ca ॥ 50*

The two side lines which start from the flower bud should be drawn perfectly in such a way that they proceed across and stretch backwards from the lower part of the channel. O, the

twice-born Sages!, two square marks should be drawn in the top and bottom part of the two side lines. Then arrow marks should be drawn outside these square marks in the upper and bottom parts of the channel.

पद्मकुड्मलमारभ्य नालान्तं भ्रामयेद्वहिः ।	
नालायामं तु नवधा कृत्वा चैकैकवर्धनम् ॥	५१
तस्मान्नवप्रमाणेन नवधा वर्धनं भवेत् ।	
नालान्तरेऽष्टधा भक्ते भागार्धाद्वर्धवर्धितम् ॥	५२
चतुर्मानं भवेत्लक्ष्म पक्षसूत्रान्तरे द्विजाः ।	
पक्षसूत्रं च कर्तव्यं सूत्रं मुकुल मूलतः ॥	५३

<i>padmakud'malam a'rabhya na'la'ntam bhra'mayed bahih /</i>	
<i>na'la'ya'mam tu navadha' kr'tva' caikaika vardhanam ॥</i>	51
<i>tasma'nnava prama'n.ena navadha' vardhanam bhavet /</i>	
<i>na'la'ntare as't'adha bhakte bha'ga'rdha'd ardha vardhitam ॥</i>	52
<i>caturma'nam bhvellaks'ma paks'asu'tra'ntare dvija'h /</i>	
<i>paks'asu'tram ca kartavyam su'tram mukula mu'latah ॥</i>	53

Starting from the lotus-bud and reaching the end of the channel, a circular line should be drawn outside. Dividing the whole length of the channel into nine equal parts, this circular line should be drawn from one part as well as from other parts increasing one by one successively. In this way the circling of the line takes place in nine different ways with nine different measures. If the channel is divided into eight equal parts, half part of each of the lower four parts may be taken for drawing the circular lines. In this way four dimensions could be available for drawing the marks in between the side lines. The side lines should be drawn from the bottom of the flower-bud which is at the top of the channel.

कुड्मलं वा गजाक्षं वा लिङ्गाग्रं पद्मसन्निभम् ।	
कदलीमुकुलाकारं शूलाग्राश्वत्थपत्रकम् ॥	५४
लोकपालायुधास्त्राग्रं शिवास्त्राग्रं तु वा भवेत् ।	
सार्वदेशिकलिङ्गस्य लक्ष्मेत्थं कीर्तितं द्विजाः ॥	५५
नैतद्रत्नमयेलिङ्गे न लोहेपि च लोहितम् ।	
न बाणलिङ्गे लौहे वा नदीप्रस्रवणोद्भवे ॥	५६



<i>kud'malam va' gaja'ks'am va' lin'ga'gram padmasannibham /</i>	
<i>kadali'mukula'ka'ram s'u'la'gra's'vattha patrakam //</i>	54
<i>lokapa'la'yudha'stra'gram s'iva'stra'gram tu va' bhavet /</i>	
<i>sa'rvades'ika lin'gasya laks'mettham ki'rtitam dvija'h //</i>	55
<i>naitadratna mayelin'gena lohepi ca lohitam /</i>	
<i>na ba'n.alinge lauhe va' nadi'prasravan.odbhavet //</i>	56

The mark at the top of the channel may be in the form of flower-bud, eye of the elephant, top of the linga, lotus, plantain-bud, top of the trident, leaf of asvattha tree, top of the weapons of the directional deities or siva-astra. O, the twice-born Sages!, drawing of the characteristic marks for the sarvadesika has been told in the same way. Drawing of such characteristic marks is not recommended for the lingas made of gems, made of recommended metals and bana lingas which are born of water gushing forth in the rivers.

स्वाकारलक्ष्मातीतेषु तेजोरत्नेषु भास्वरम् ।	
रत्नजे लोहजे लक्ष्म विधेयं वा न वा भवेत् ॥	५७
रन्ध्रमध्ये भगाकारमूर्ध्वाग्रं लक्ष्मपीठकम् ।	
एवं लक्ष्म लिखेद्विद्वान् गुरुर्हेम शलाकया ॥	५८
अक्षिलोह समोपतं अस्त्रमन्त्रमनुस्मरम् ।	
शिल्पशास्त्रान्तराभ्यां तु ताभ्यां वा लक्ष्म वा लिखेत् ॥	५९
तत्तस्मादेव शास्त्रेण सममेव विवर्तयेत् ।	

<i>sva'ka'ralaks'ma'ti'tes'u tejoratnes'u bha'svaram /</i>	
<i>ratnaje lohaje laks'ma vidheyam van a va' bhavet //</i>	57
<i>randhramadhye bhaga'ka'ramu'rdhva'gram laks'ma pi't'hakam /</i>	
<i>evem laks'ma likhed vidva'n gurur hema s'ala'kaya' //</i>	58
<i>aks'ilo'ha samopetam astramantram anusmaran /</i>	
<i>s'ilpas'a'stra'ntara'bhya'm tu ta'bhya'm ba' laks'ma va' likhet //</i>	59
<i>tattasma'deva s'a'stren.a samameva vivartayet /</i>	

If the self-manifest marks are missing in the effulgent lingas made of resplendent gems, such characteristic marks may be engraved. They may or may not be engraved in the lingas made of other gems and metals. In such lingas, a mark in the form of vulva should

be made at the center of fissure seen at the top. The tip of the vulva-mark should be facing upward to serve as the base for other recommended marks. The Guru who has mastered the scriptures should draw the characteristic marks in this way with the needle made of gold. Being associated with a specific tool known as akshiloha and reciting the astra mantra, he should make the marks. He should know all other details from other silpa sastras and do the marks meticulously. Or after consulting with the scripture applicable to each case, he should draw these characteristic marks with equal meticulousness.

रेखा हीनाधिका हन्याद्यजमानं सशिल्पिनम् ॥ ६०  
 राजानं राष्ट्रसहितं समं तस्माद्विवर्तयेत् ।  
 आचार्यो मन्त्रयोग्यस्तु स्थपतिः कर्म कारयेत् ॥ ६१

*rekha' hi'na'dhika' hanyad yajama'nam sas'ilpinam ॥ 60*  
*ra'ja'nam ra's'trasahitam samam tasma'd vivartayet /*  
*a'ca'ryo mantrayogyastu sthapatih karma ka'rayet ॥ 61*

If such characteristic lines are with increased or decreased dimensions, such aberration would result in the sudden demise of the sponsor and the sculptor and the ruler would face decay along with his kingdom. Therefore, such marks should be drawn so as to be with exact dimensions, free from increase or decrease. The Acharya is the competent guru for the activities associated with mantras. The Sthapati is the competent Master for all the sculptural and carving activities.

॥ इति कामिकाख्ये महातन्त्रे लिङ्गस्थापनविधिर्नाम चतुष्षष्ठितमः पटलः ॥

। iti ka'mika'khye maha'tantre lin'gastha'pana vidhirna'ma catus's'sas't'hitamah pat'alah ।

This is the 64<sup>th</sup> chapter titled “ Directions for the Installation of Linga” in the Great Tantra called Kamika

## ६५ प्रतिमा लक्षणविधि पटलः

### 65 PRATIMA' LAKS"AN.A VIDHI PAT'ALAH

#### 65 Directions for Making the Icons with Essential Lineaments

प्रमितमा लक्षणं वक्ष्ये श्रूयतां मुनिपुङ्गवाः ।  
लिङ्गतारोच्चनाहैर्वा तैश्च द्वित्रिगुणैस्तु वा ॥ १  
अङ्गुलैस्त्रिविधैर्वापि मानमात्रतनूद्भवैः ।  
प्रासादगर्भद्वाराभ्यां पादाधिष्ठान मानतः ॥ २  
यवेन हस्तमानेन प्रतिमोच्चं विधीयते ।

*pratima' laks"an.am vaks"ye s'r'u'yata'm munipun'gava'h |*  
*lin'gata'roccana'hairva' tais'ca dvitrigun.aistu va' || 1*  
*an'gulaistrividhairva'pi ma'nama'tra tanu'dbhavaih |*  
*pra'sa'da garbha dva'ra'bhya'm pa'da'dhis"t'ha'na ma'natah || 2*  
*yavena hastama'na pratimoccam vidhi'yate |*

O, the excellent Sages!, now I will tell you the lineaments of icons. Listen to these details. The height of an icon is determined from the factors such as: diameter of the linga, height of the linga, circumference of the linga, twice or thrice these measurements, three types of digits(angulas) – manangula, matrangula, dehalabdhangula, measurements of the entrance of the main shrine of the temple, measurements of pillars and those of the basement, yava-based, or hasta-based

अङ्गुलत्रितयं हस्तं यवमानं विहाय च ॥ ३  
शेषमान समानं वा षोडशांशे कृतेऽथवा ।  
तन्मध्ये च विकारांशे त्रिभागादेकवृद्धितः ॥ ४  
रुद्रान्तं वाधिकं हीनं पूर्वमानात्प्रकल्पयेत् ।

<i>an'gulatritayam hastam yavama'nam viha'ya ca</i> //	3
<i>s'es''ama'na sama'nam va' s''od'as'a'ms'e kr'te atha va' /</i> <i>tanmadhye ca vika'ra'ms'e tribha'gadeka vrddhitah</i> //	4
<i>rudra'ntam va'dhikam hi'nam pu'rvama'na't prakalpayet /</i>	

Except the three types of angula measurements, hasta-based and yava-based measurements, all other measurements may be taken as they are with reference to the linga and others. Or, the total height of the reference object may be divided into 16 equal parts and the height of the proposed icon should be taken as 3 parts and increasing by one part each time the maximum height should be held to be of 11 parts. Or, the height may be ascertained by decreasing the height of 16 parts by one part successively.

पूजांशो लिङ्गशब्देन कथितो द्विजसत्तमाः ॥	५
अङ्गलत्रयमारभ्य मात्राद्वय विवर्धनात् ।	
पञ्चविंशति संयुक्त शतमात्रान्तमीरितम् ॥	६
यवसप्तकमारभ्य यवद्वय विवर्धनात् ।	
सहस्रयव पर्यन्तं यवमानं प्रकीर्तितम् ॥	७

<i>pu'ja'ms'o lin'gas'abdena kathito dvijasattama'h</i> //	5
<i>an'gulatrayam a'rabhya ma'tra'dvaya vivardhanam /</i> <i>pan''cavims'ati samyukta s'atama'tra'ntam i'ritam</i> //	6
<i>yavasaptakam a'rabhya yavadvaya vivardhana't /</i> <i>sahasrayava paryantam yavama'nam praki'rtitam</i> //	7

O, the excellent twice-born Sages!, the term linga denotes always the worshipful part(rudra bhaga) of the Sivalinga. Starting from three angulas and increasing by two units each time, the maximum height is held to be 325 units(matras), in the case of angula-based. Starting from 7 yavas and increasing by 2 yavas each time, the maximum height in the yava-based measurement is held to be 1000 yavas.

मात्राङ्गलैर्गृहाद्वा स्युर्यवैः क्षुद्रं विधीयते ।	
अष्टषष्ट्यष्टर्कपङ्क्त्यूर्ध्वे वेदद्वियुगषड्विधम् ॥	८
भागं कृत्वैकभागेन युक्तं जात्यङ्गकान्वितम् ।	
वसुभिर्गुणिते तस्मिन् सप्तविंशतिभिर्हते ॥	९

ब्रह्मणादि दिनं प्रोक्तं तेषामेतच्छुभावहम् ।  
त्रिष्वङ्गुलप्रमाणेषु जात्यंशकं न रोपयेत् ॥

१०

*ma'tra'n'gulair gr'ha'd va' syuryavaih ks''udram vidhi'yate /  
as''t'as''as''as''t'yarka pan'ktyu'rdhve veda dviyuga s''ad'vidham ॥ 8  
bha'gam kr'tvaika bha'gena yuktam ja'tyan'gaka'nvitam /  
vasubhirgun.ite tasmin saptavims'atibhir hr'te ॥ 9  
bra'hman.a'di dinam proktam tes''a'm etacchubha'vaham /  
tris''van'gula prama'n.es''u ja'tyams'akam na ropayet ॥ 10*

The matrangula measurement is applicable to the icons to be kept in the home shrines. The yava-based measurement is applicable only to the icons of small size. Apart from these measurements, there is one factor known as jatyamsa which is caste-based. The obtained measurement of the proposed icon should be divided into 84, 62, 24 and 16 equal parts and one part out of these should be added to the obtained height, for the brahmins, kshatriyas, vaisyas and sudras respectively. The unit added in this way is known as jatyamsa. If the total height(obtained height added with jatyamsa) is multiplied by 8 and divided by 27, the remainder denotes the star of that height. If this is compatible to the star of the owner, then it is held that the total height obtained will yield auspicious benefits to brahmin and others. For the icons which are with the height measured in three types of angulas , this jatyamsa need not be added.

शुभमानं न युक्तं चेद्राजग्रामादि वास्तुषु ।

उत्सेधं पङ्क्ति पङ्क्त्यादि भजेत्पञ्चषडंशकम् ॥ ११

व्योमभागस्सदा योज्यो यावानस्य शुभोदयः ।

आयांशश्चैव नेष्टस्यात्त्रिविधेष्वङ्गुलेषु च ॥ १२

*s'ubhama'nam na yuktam ced ra'jgra'ma'di va'stus''u /  
utsedham pan'kti pan'ktya'di bhajet pan''ca s'ad'ams'akam ॥ 11  
vyomabha'gas sada'yoyyo ya'va'nasya s'ubhodayah /  
a'ya'ms'as'caiva nes't'assya't trividhes''van'gules''u ca ॥ 12*

If the measurement recommended for auspiciousness is not added with the measurements of capital city, village and others, such negligence would result in inauspicious effects. The height should be divided by the multiples of 10; then , 5 parts, 6 parts or 1 part out of these

should be added until the total height becomes auspicious to yield good benefits. For the three types of angulas, aya and other factors need not be considered.

यवमानेऽपि जात्यंशमायांशं नैव रोपयेत् ।	
वसुभिर्गुणितेष्वर्कहते वायं विनिर्दिशेत् ॥	१३
अष्टपञ्चदिनं प्रोक्तं पञ्चविंशतिभिर्हतम् ।	
नवभिर्गुणिते सप्तहते वारं तु निर्दिशेत् ॥	१४
नन्दसंगुणिते दिग्भिर्भाजिते व्ययमादिशेत् ।	
गुणघ्ने वसुभिन्ने तु योनिरित्यभिधीयते ॥	१५
वेदसंगुणिते नन्दहते त्वंशक इष्यते ।	
द्वयोर्ऋक्षफलं प्रोक्तं राशिरंशश्च ऋक्षतः ॥	१६

<i>yavama'ne api ja'tyams'am a'ya'ms'am naiva ropayet/</i>	
<i>vasubhirgun.ites"varka hr'te va'yam vinirdis'et//</i>	13
<i>as"t'apan"ca dinam proktam pan"ca vim's'atibhir hr'te/</i>	
<i>navabhirgun.ite saptahr'te va'ram tu nirdis'et//</i>	14
<i>nandasamgun.ite digbhir bha'jite vyayam a'dis'et/</i>	
<i>gun.aghne vasubhinne tu yonirityabhidhi'yate//</i>	15
<i>vedasamgun.te nanda hr'te tvams'aka is"yate/</i>	
<i>dvayor r'ks"aphalam proktam ra's'irams'as'ca r'ks"atah//</i>	16

Even in the yava-based measurements, jatyaamsa and ayadi factors should never be considered. If the obtained height(including the jatyaamsa) is multiplied by 8 and divided by 12, the remainder denotes the aya factor. If that height is multiplied by 13 and divided by 25, the remainder denotes the dina factor. If that height is multiplied by 9 and divided by 7, the remainder denotes the vara factor. If multiplied by 9 and divided by 10, the remainder denotes vyaya factor. If multiplied by 3 and divided by 8, the remainder denotes the yoni factor. If multiplied by 4 and divided by 9, the remainder denotes amsa factor. The effect of the lunar mansion should be considered for both the owner and the icon. From the same lunar mansion, the effect of rasi and amsa could be known.

त्रिंशद्भिन्ने तिथिः प्रोक्ता योगोवारक्षयो भवेत् ।	
जात्यंशं योजिते वैभिर्युक्तं चेत् तत्प्रगृह्यताम् ॥	१७

नो चेदायांशयुक्ते तु सशुभं तु समारभेत् ।  
गृहीत प्रतिमोत्तुङ्गमानमात्रेण वा भवेत् ॥

१८

*trims'adbhinne tithih prokta' yogova'raks''ayo bhavet /  
ja'tyams'am yojite vaibhiryuktam cet tatpragr'hyata'm // 17  
no ceda'ya'ms'a yukte tu sas'ubham tu sama'rabeth /  
gr'hi'ta pratimptun'ga ma'nama'tren.a va' bhavet // 18*

If divided by 30, the remainder denotes the tithi factor. If divided by 7, the remainder denotes the yoga factor. If these factors are considered for the height to which jatyaamsa has been added and if it is known that the obtained measure is conducive to auspiciousness, then it should be accepted for making the icon. If it is known that the obtained height is not compatible with aya and other factors, then the sthapati should commence once again to decide upon another height for auspiciousness.

शैलं वार्क्षं च लोहं च मृण्मयं रत्नजं भवेत् ।  
धातुजं दन्तजं बेरमेवं सप्तविधं भवेत् ॥

१९

*s'ailam va'rks''am ca loham ca mr'n.mayam ratnajam bhavet /  
dha'tujam dantajam beram evam saptavidham bhavet // 19*

Stone-made, wood-made, metal-made, clay-made, gem-made, made of primary element (dhatu, such as cinnabar, ochre and such others) and ivory made – in this way, the icons are of seven kinds.

महूर्ते समनुप्राप्ते गृहीतायाम मानतः ।  
प्रतिमां कारयेद् विद्वान् शिल्पिना हृदयं जपेत् ॥

२०

*muhu'rte samanupra'pte gr'hi'ta'ya'ma ma'natah /  
pratima'm ka'rayed vidva'n s'ilpina' hr'dayam japet // 20*

Upon the approach of auspicious time, the learned Acharya, having ascertained the accurate measurement, should make the icon through the sculptor, reciting the hridaya mantra.

बिम्बं संपूजयेत्पश्चाद् गन्धपुष्पादिभिर्हृदा ।  
आचार्यं संपूजयेत्पश्चाद्द्वस्त्रं हेमाङ्गुलीयकैः ॥  
तथैव पूजयेत्पश्चच्छास्त्रज्ञं शिल्पवित्तमम् ।

२१

*bimbam sampu'jayet pas'ca'd gandha pus'a'dibhir hr'da' /  
a'ca'ryam sampu'jayet pas'ca'd vastra hema'n'guli'yakaih ॥ 21  
tathaiva pu'jayet pas'ca'c cha'strajn'am s'ilpavittamam /*

Upon the completion of the work, the Acharya should worship the image with sandal, flowers and other substances , reciting the hrudaya mantra. Then, the sponsor should worship the Acharya and honor him by presenting new clothes, gold ring and such other valuable things. In the same way, he should worship the Silpi , who is well versed in the concerned Scriptures and who is supreme among those who are proficient in sculpting.

सदाशिवाद्यं बेरं तु दशतालोत्तमेन तु ॥

२२

आदौ सदाशिवः प्रोक्तः नृत्तमूर्तिरतः परम् ।

उमोमास्कन्दसहितस्स्थितस्यादिन्दुशेखरः ॥

२३

त्रिपुरघ्नः ततः प्राक्तो लिङ्गोद्भूतस्त्वनन्तरम् ।

ततस्स्याद्दक्षिणामूर्तिर्गेयमूर्तिरतःपरम् ॥

२४

*sada's'iva'dyam beram tu das'atalottamena tu ॥*

22

*a'dau sada's'ivah proktah nr'ttamu'rtiratah param /*

*umoma'skanda sahitas sthitasya'dindu s'ekharah ॥*

23

*tripuraghnah tatah prokto lin'godbhu'tastvanantaram /*

*tatassya'd daks'in.a'mu'rtir geyamu'rtiratah param ॥*

24

The images of Sadasiva and others should be rendered in the system of superior kind of ten-span measurement(uttama dasa tala mana). Of these images, the first one is Sadasiva; next, Nataraja Murti; then, Somaskanda Murti; then Candrasekhara Murti; then, Tripura Samhara Murti; then Lingodbhava Murti; then Dakshina Murti; then Bhikshatana Murti;

चण्डेशाधिपतिः पश्चात्कालकामादि नाशकः ।

सुखासनस्ततः प्रोक्तः ततः कल्याणसुन्दरः ॥

२५



उमाविष्णवर्धरूपं च ब्रह्मविष्णुसमन्वितः ।  
 वृषारूढस्ततः प्रोक्तः गंगायुतपरस्तथा ॥ २६  
 ततःकंकालमूर्तिस्स्याद्बलिभर्ता त्वनन्तरम् ।  
 नन्दीश्वरप्रसादश्च ऊर्ध्वपाद समन्वितः ॥ २७

*can.d'es'a'dhipatih pas'ca't ka'laka'ma'di na's'akah /*  
*sukha'sanastatah proktah tatah kalia.asundarah // 25*  
*uma'vis'n.vardha ru'pam ca brahmavis'n.u samanvitah /*  
*vr's'a'ru'd'has tatah proktah gan'ga'yutaparastatha' // 26*  
*tatah kan'ka'lamu'rtissya'd balibharta' tvanantaram /*  
*nandi's'vara prasa'das'ca u'rdhvapa'da samanvitah // 27*

Next, Candesa Anugraha Murti; then Kala Samhara Murti; then Kama Dahana Murti; then, Sukhasana Murti; then, Kalyana Sundara Murti; then, Ardhanarisvara Murti; then, Haryardha Murti; then, Ekapada Trimurti; then, Vrushabharudha Murti; then, Gangadhara Murti; then, Kankala Murti; then, Vatuka Bhairava Murti; then, Nandisvara Prasada Murti; and then, Urdhvapada Murti.

एवमादीनि चान्यानि प्रोक्त तालेन कारयेत् ।  
 मनोन्मनीं च गौरीं च विघ्नेशस्कन्दनन्दिनः ॥ २८  
 चण्डेश्वरं तथा मध्ये दशतालेन कारयेत् ।  
 ब्रह्माणं च हरिं लक्ष्मीं मोटीं वागीश्वरीमपि ॥ २९  
 दुर्गार्कसप्तमातश्च दशतालाधमेन तु ।

*evama'di'ni ca'nya'ni prokta ta'lana ka'rayet /*  
*manonmani'm ca gauri'm ca vighnes'askandanandinah // 28*  
*can.d'es'varam tatah madhye das'ata'lana ka'rayet /*  
*brahma'n.am ca harim laks'mi'm mot'i'm va'gi's'vari'm api // 29*  
*durga'rka saptama'tas'ca das'ata'la'dhamena tu /*

All these images and such others should be rendered in the superior type of dasa-tala. The images of Manonmani, Gauri, Vignesa, Skanda, Nandi and Candesvara should be rendered in the medium type of dasa-tala. The images of Brahma, Vishnu, Lakshmi, Moti, Vagisvari, Durga and Sapta Matrus should be rendered in the lower type of dasa-tala.

ज्येष्ठासवितृऋक्षेन्द्रानश्विर्नी च महीं ऋषीन् ॥	३०
ज्येष्ठेन नवतालेन कुर्यात्क्षेत्रेश्वरं त्विति ।	
लोकपालान्वसूनष्टौ मूर्ति मध्येन कारयेत् ॥	३१
यक्षानप्सरसो मध्याञ्छस्त्र मूर्ति मरुद्गणान् ।	
विद्येश्वरान् कनिष्ठेन नवतालेन कारयेत् ॥	३२

<i>jyes"t'ha' savitr' r'ks"endra'nas'vini'm ca mahi'm r's"i'n</i> ॥	30
<i>jyes"t'hena navata'lana kurya't ks"tres'varam tviti</i> /	
<i>lokapa'la'n vasu'nas"t'au mu'rti madhyena ka'rayet</i> ॥	31
<i>yaks"a'napsaraso madhya'n" chastramu'rti marudgan.a'n</i> /	
<i>vidyes'vara'n kanis"t'hena navata'lana ka'rayet</i> ॥	32

The images of Jyesta, Surya, Candra, Asvini Devas, Maharishis and Kshetrapala should be rendered in the superior type of nava-tala. Lokapalas, Ashta Vasus and Ashta Murtis should be rendered in the medium type of nava-tala. Yakshas, Apsaras, Astra Murtis, Marud Ganas and Vidyasvaras should be rendered in the lower type of nava-tala.

राक्षसान् यातुधानांश्च गन्धर्वान् सिद्धचारणान् ।	
असुरांश्च पितृंश्चैव तथैव हि समाचरेत् ॥	३३
अष्टतालेन मनुजान् पिशाचान् सप्ततालतः ।	
कुब्जकान् रसतालेन दशतालोत्तमेन तु ॥	३४

<i>ra'ks"asa'n ya'tudha'na'ms'ca gandharva'n siddhaca'ran.a'n</i> /	
<i>asura'ms'ca pitr'ms'caiva tathaiva hi sama'caret</i> ॥	33
<i>as"t'ata'lana manuja'n pis'a'ca'n saptata'latah</i> /	
<i>kubjaka'n rasata'lana das'ata'lottamena tu</i> ॥	34

The images of Rakshasas, Yatudhanas, Gandharvas, Siddhas, Caranas, Asuras and Pitrus should be rendered in the same way(lower type of nava-tala). The images of human beings should be rendered in the system of eight-span measurement(ashta tala). The images of Pisacas should be rendered in seven-span measurement(sapta tala) The images of Kubjakas should be rendered in six-span measurement(rasa tala) or in the system of superior type of dasa-tala.

विघ्नेशं कारयेत्तत्र मध्यमेनाधमेन वा ।	
भूतान्तराणि कार्याणि चतुस्तालेन सालकान् ॥	३५
किन्नरान् पुरुषानन्यान् त्रितालेन द्वितालतः ।	
कबन्धकानेकतालेन द्विभागेनैवमाचरेत् ॥	३६

<i>vignes'am ka'rayet tatra madhyamena'dhamena va' /</i>	
<i>bhu'ta'ntara'n.i ka'rya'n.i catusta'lana sa'laka'n //</i>	35
<i>kinnara'n purus''a'n anya'n trita'lana dvita'latah /</i>	
<i>kabandhaka'n ekata'lana dvibhagenaivam a'caret //</i>	36

The images of Vighnesa may also be rendered in the medium type or lower type of dasa-tala. The images of other kinds of Bhuta Ganas and Salakas should be rendered in four-span system(catus tala). The images of Kinnaras , Kimpurushas and such others should be rendered in the three-span system(tri tala) as well as in two-span system(dvi tala). The images of Kabandhakas should be rendered in the system of one-span(eka tala) and in two parts of the eka-tala system.

मानहीने महाव्याधिरधिके शत्रुवर्धनम् ।	
नाहहीने विनाशस्स्यादधिके च क्षयाय च ॥	३७
प्रमाणहीने दारिद्र्यं अधिके दारनाशनम् ।	
लम्बमानहीने तु राजराष्ट्रस्य नाशकृत् ॥	३८
उपमानविहीने तु शिल्पिनं हन्ति देशिकम् ।	
सर्वलक्षणयुक्तं एतत्सर्वप्रदायकम् ॥	३९

<i>ma'nahi'na maha'vya'dhikh adhike s'atruvardhanam /</i>	
<i>na'hahi'ne vina's'assya'd adhike ca ks''aya'ya ca //</i>	37
<i>prama'n.ahi'ne da'ridryam adhike da'rana's's'anam /</i>	
<i>lambama'na hi'ne tu ra'jara's''t'rasya na's'akr't //</i>	38
<i>upama'na vihi'ne tu s'ilpinam hanti des'ikam /</i>	
<i>sarvalaks''an.a samyuktam etat sarva prada'yakam //</i>	39

If there is decrease in the required accurate measurement, there would be the occurrence of severe diseases; if there is increase in this, number of enemies will be in increase. If there is decrease in the required thickness or circumference, destruction would occur; if there is increase in that, there would be gradual decay. If there is decrease in the proportionate measures, it will lead to poverty and insufficiency. If there is increase in that, it would result in the sudden demise of the spouse. If there is decrease in the measures of plumb lines, it will destroy the capital and the kingdom. If there is decrease in the measures of interspace, then it will ruin the life of the Silpi and the Acharya. The image rendered in a perfect way so as to be associated with all the specific lineaments is capable of yielding all the desired fruits .

॥ इति कामिकाख्ये महातन्त्रे प्रतिमालक्षणविधिः पञ्चषष्टितमः पटलः ॥

॥ iti ka'mika'khye mahatantre pratima'laks'anavidhih pan'cas'as't'itamah pat'alah ॥

This is the 65<sup>th</sup> chapter titled “Directions for Making the Icons with Essential Lineaments”  
in the Great Tantra called Kamika

## ६६ त्रिशूलस्थापन विधि पटलः

### 66 triśūlasthāpana vidhi paṭalaḥ

#### 66 Directions for Structuring the Wooden Inner Frame (for the stucco images)

त्रिशूलस्थापनं वक्ष्ये तल्लक्ष्मस्यादनेकधा ।

चन्दनश्च मधूकश्च खदिरस्सरलस्तथा ॥ १

शमीतिनिशतापिञ्चस्तलको देवदारुकः ।

क्रमुकस्सप्तपर्णश्च वकुलः कुन्दचन्दनौ ॥ २

पिण्डिकस्तिमिशो रक्तचन्दनः पनसस्तथा ।

श्रीपर्णी खदिरस्सार तिनृणी सालबिल्वकौ ॥ ३

कदम्बशिशम्शुपाह्वश्च धन्विनश्शूलिनः कुजाः ।

*triśūlasthāpanaṁ vakṣye tallakṣmasyādanekadhā  
candanaśca madhūkaśca khadirassaralastathā ॥ 1  
śamītinīśatāpiñcastalako devadārukaḥ  
kramukassaptaparṇaśca vakulaḥ kundacandanau ॥ 2  
piṇḍikastimiśo raktacandanaḥ panasastathā  
śrīparṇī khadirassāra tinṛṇī sālabilvakau ॥ 3  
kadambaśśimsūpāhvaśca dhanvinaśśūlinaḥ kujāḥ*

Now, I reveal the directions for making the wooden inner frame in a suitable way for the stucco images. The lineaments of the wooden frame are manifold. (Suitable timber should be chosen according to the directions given in the scriptures) Candana, madhuka, khadira, sarala, sami, tinisa, tapinca, talaka, devadaru, kramuka, saptaparna, vakula, kunda, candana, pindika, timisa, raktacandana, panasa, sriparni, kaadira, sara, tintruni, sala, bilva, kadmba, simsupa, dhanvina - these are the trees recommended for the images of Siva.

पनसो देवदारुश्च पद्मतिन्दुक संज्ञकौ ॥ ४

तिलकस्सप्तपर्णश्च विष्णोश्शूलार्थ ईरिताः ।

*panaso devadāruśca padmatinduka saṁjñakau* ॥ 4  
*tilakassaptaparṇaśca viṣṇośśūlārtha īritāḥ*

Panasa, devadaru, padma, tinduka, tilaka, saptaparna – these are the trees suitable for making the wooden frame for the images of Vishnu.

वकुलः कुटजाह्वश्च पिण्डितस्तिनिशः पुनः ॥ ५

धन्विनश्चार्जुनाश्वत्थौ ब्रह्मणः पादपा मताः ।

यस्य देवस्य या देवी तस्यास्तद्वृक्ष एव हि ॥ ६

*vakulaḥ kuṭajāhvaśca piṇḍitastiniśaḥ punaḥ* ॥ 5  
*dhanvinaścārjunāśvatthau brahmaṇaḥ pādapā matāḥ*  
*yasya devasya yā devī tasyāstadvṛkṣa eva hi* ॥ 6

Vakula, kutaja, pindika, tinisa, dhanvina, arjuna, asvattha – these are the trees for making the wooden frame for the images of Brahma. The trees recommended for a God are equally suitable for the consort of that God, to make the wooden frame.

वैकङ्कतश्च खादिर्यशमी दुर्गाकुजा मताः ।

ज्येष्ठायाः पाटली प्रोक्ता शिवाख्यस्सप्त मातृषु ॥ ७

*vaikaṅkataścakhādiryaśsamī durgākujā matāḥ*  
*jyeṣṭhāyāḥ pāṭalī proktā śivākhyassapta mātr̥ṣu* ॥

7

Vaikankata, khaadira, sami – these are the trees suitable for the Goddess Durga. Patali tree is recommended for Jyeshtha Devi. And for the Seven Mothers, the tree known as siva is suitable.

वकुलश्चण्ड वृक्षस्स्याद्विकपाले राजवृक्षकः ।

खादिरस्सर्व देवानां क्षीरिणी खादिरस्तथा ॥

८

*vakulaścaṇḍa vṛkṣassyāddikpāle rājavṛkṣakaḥ|*  
*khādirassarva devānām kṣīriṇī khādirastathā||*

8

Vakula is the tree suitable for Candessvara. Rajavruksha is suitable for the Directional Deities. For all the Deities, Khadira, Kshirini(Palai) and Khaadira trees are recommended.

सर्वासां देवतानां च श्रीवृक्षस्संप्रकीर्तिताः ।

गणपस्कन्द शास्तृणां मातृणां शिवपादपाः ॥

९

*sarvāsām devatānām ca śrīvṛkṣassamprakīrtitāḥ|*  
*gaṇapaskanda śāstṛṇām mātṛṇām śivapādapāḥ||*

9

And Srivruksha also is suitable for all the Deities. For Ganapati, Skanda, Sasta and Sapta Matrus(Seven Mothers), the tree called siva is recommended.

सर्वे सर्वत्र वा कर्त्रा कृत्यनाहानुसारिणः ।

ताम्रारकूट रौप्यैर् वा शातकुंभेन वा मताः ॥

१०

*sarve sarvatra vā kartrā kṛtyanāhānusāriṇaḥ|*  
*tāmrarakūṭa raupyair vā śātakuṁbhena vā matāḥ||*

10

Or, all the trees mentioned here may be used under all circumstances for all the Deities in accordance with the patterns of the proposed structure. Such inner frame for the stucco images may be designed with copper, brass, silver or gold.

एकस्य चैकवृक्षस्स्याद् बहुवृक्षस्तु नेष्यते ।

द्रव्यसंग्रहणं कुर्यात् तद्विधान प्रकारतः ॥

११

*ekasya caikavṛkṣasyād bahuvṛkṣastu neṣyate|  
dravyasaṁgrahaṇaṁ kuryāt tadvidhāna prakārataḥ||* 11

For one wooden frame, only one of the recommended trees should be used. Designing the frame with timber got from many trees is not desirable. Other needed materials should be collected according to the directions set forth for such collection.

केशाङ्गुल्यादि मानार्थं मानार्धं दारुवन्नयेत्।  
ब्रह्मदण्डस्य विस्तारः पञ्चाङ्गुलमिति स्मृतम्॥ १२

*keśāṅgulyādi mānārthaṁ mānārdhaṁ dāruvannayet|  
brahmadaṇḍasya vistāraḥ pañcāṅgulamiti smṛtam||* 12

For the proportionate measurements of hair, fingers and such other minor limbs, half unit should be reduced gradually, as is done for sharpening a wooden pike. The thickness of the central frame known as brahma danda(or vamsa danda) should be 5 digits(angulas).

मेढ्रादि नाभिपर्यन्तं चतुरश्राकृतिर्भवेत्।  
नाभेर्हिक्कान्तकं चैव वस्वश्रः परिभाषितः॥ १३  
तस्योर्ध्वे वर्तुलं कुर्यात् पक्षदण्डस्य विस्तरः।  
सप्ताङ्गुल इति ज्ञेया तद्धने तु कला भवेत्॥ १४

*meḍhrādi nābhiparyantaṁ caturaśrākṛtirbhavet|  
nābherhikkāntakaṁ caiva vasvaśraḥ paribhāṣitaḥ||* 13  
*tasyordhve vartulaṁ kuryāt pakṣadaṇḍasya vistaraḥ|  
saptāṅgula iti jñeyā tadghane tu kalā bhavet||* 14

The brahma danda should be four-sided from the level of genital organ up to the navel. From the navel up to base of the neck(hikka), it should in eight-sided form. Above the level of the base of the neck, it should be cylindrical. The length of the two side-frames(paksha danda) should be 7 digits. Their thickness should be 3 digits.



उभयोरग्रयोस्तस्य द्विमात्रे च शिखायतिः ।

व्योममात्र प्रमाणेन शिखा विस्तार इष्यते ॥

१५

*ubhayoragrayostasya dvimātre ca śikhāyatiḥ|  
vyomamātra pramāṇena śikhā vistāra iṣyatell*

15

On both ends, the length of the finial part of the two frames should be with a measure of 2 units. The width of the finial should be with a measure of one unit.

एकद्वित्रिचतुश्शङ्खाशिकान्ताश्च प्रकीर्तिताः ।

रन्ध्रं विष्णवंश तारेण वक्षोदण्डस्य मध्यमे ॥

१६

*ekadvitricatuśśaṅkhāśhikāntāśch prakīrtitāḥ|  
randhraṁ viṣṇvaṁśa tāreṇa vakṣodaṇḍasya madhyamell*

16

The extreme tip of the finial(at both the ends) may be one, two, three or four in number. At the middle of the chest-frame(vaksha danda), a hole should be provided with a measure equal to the thickness of the vishnu part of the central frame.

हिक्कासूत्राद्धस्तात्तु वक्षोदण्डस्य संस्थितिः ।

कटिदण्डस्य विस्तारस्सप्तान्गुलं उदाहृतः ॥

१७

कला ज्ञेया घने तस्य पार्श्वयोरुभयोरपि ।

अग्न्यङ्गुल प्रमाणेन शिखा तिर्यङ्मुखा भवेत् ॥

१८

*hikkāsūtrāddhastāttu vakṣodaṇḍasya saṁsthiṭiḥ|  
kaṭidaṇḍasya vistārassaptāṅgulaṁ udāhṛtaḥ||  
kalā jñeyā ghane tasya pārśvayorubhayorapil  
agnyaṅgula pramāṇena śikhā tiryāṅmukhā bhavet||*

17

18

The fixing of the chest-frame should be below the horizontal line passing through the base of the neck. The length of the hip-frame should be 7 digits. The thickness of the hip-frame on the two sides of the central frame should be 3 digits. The lateral finial of the hip-frame should be with a length of 3 digits.

ब्रह्मभागस्य तारेण तन्मध्ये सुषिरं नयेत्।  
चतुरश्रस्य तारेण मानार्धं द्यङ्गुलं न्यसेत्॥ १९  
द्विमात्रं नाभ्यधस्तात्तु हित्वात्र कटिदण्डकम्।  
योजयेद्ब्रह्मदण्डे तु सुस्निग्धं सुदृढं नयेत्॥ २०

*brahmabhāgasya tāreṇa tanmadhye suṣiraṁ nayet|*  
*caturaśrasya tāreṇa mānārdhaṁ dyaṅgulaṁ nyaset|| 19*  
*dvimātraṁ nābhyadhastāttu hitvātra kaṭidaṇḍakam|*  
*yojayedbrahmadanḍe tu susniग्धं sudṛḍhaṁ nayet|| 20*

A hole should be made in the middle of the hip-frame with a measure equal to the thickness of the brahma danda(central frame). The width of the hip-frame should be 2 digits in addition to half the unit measure of the four-sided portion of the central frame. Leaving out 2 unit measure below the navel, this hip-frame should be fixed with the brahma danda. It should be unswervingly joined with the brahma danda.

ऊरुदण्डाय विस्तारः कोरकेति च संमतम्।  
तस्य मूले तु सुषिरं शिखामानेन कारयेत्॥ २१  
तस्याग्रे तु शिखां कुर्यात् पक्षमात्रप्रमाणतः।  
कटिदण्डे शिखायां च ऊरुदण्डं च योजयेत्॥ २२

*ūrudaṇḍāyā viṣṭāraḥ koraketi ca saṁmatam|*  
*tasya mūle tu suṣiraṁ śikhāmānena kārayet|| 21*  
*tasyāgre tu śikhāṁ kuryāt pakṣamātrapramāṇataḥ|*  
*kaṭidaṇḍe śikhāyāṁ ca ūrudaṇḍaṁ ca yojayet|| 22*

The width of the tip of the thigh-frame should be 2 digits. A groove should be designed at its base with a measure equal to that of its finial. A finial should be provided so as to be with a measure of 2 units. With a measure of 2 units, a finial should be designed at its end. The thigh-frame should be firmly joined with the finial of the hip-frame.

जङ्घायामेन संग्राह्यं चतुर्मात्र समन्वितम्।

जङ्घमूलस्य विस्तारस्त्र्यङ्गुलस्समुदाहृतः ॥ २३

तस्य चाग्रे तु विस्तारस्सार्धं मात्र इतिस्मृतः।

तस्य मूले तु सुषिरं शिखामानेन कारयेत् ॥ २४

*jaṅghāyāmena saṅgrāhyaṁ caturmātra samanvitam|*  
*jaṅghamūlasya vistārastryaṅgulassamudāhṛtaḥ||* 23

*tasya cāgre tu vistārassārdha mātra itismṛtaḥ|*  
*tasya mūle tu suṣiraṁ śikhāmānena kārayet||* 24

The length of the shin-frame should be exceeding the actual length by 4 units. The width of the base of the shin-frame should be 3 digits. The width of its tip should be half unit. A groove should be provided at its base with a measure equal to that of the finial.

वक्षोदण्डशिखायां तु बाहुदण्डं तु योजयेत्।

योजयेत् ऊरुदण्डं तु जानुमण्डलकं बुधः ॥ २५

जानुमण्डल विस्तारो युगाङ्गुलमुदाहृतः।

आयामस्तत्समो ज्ञेयो जङ्घा तत्र तदर्धतः ॥ २६

*vakṣodaṇḍaśikhāyāṁ tu bāhudaṇḍaṁ tu yojayet|*  
*yojayet ūrudaṇḍaṁ tu jānumaṇḍalakaṁ budhaḥ||* 25

*jānumaṇḍala vistāro yugāṅgulamudāhṛtaḥ|*  
*āyāmastatsamo jñeyo jaṅghā tatra tadardhataḥ||* 26

The learned sthapati should join the thigh-frame with the knee-structure whose width should be equal to 2 digits. Its length should be equal to that width. The width of the shin there should be equal to one digit.

तलदण्डस्य विस्तारश्चतुर्मात्रमुदाहृतः ।  
 बाहुमूलस्य विस्तारो गुणाङ्गुलमुदाहृतम् ॥ २७  
 तस्याग्रस्य च विस्तारस्सार्धपक्षाङ्गुलो मतः ।  
 सप्तमात्र प्रमाणेन तन्मूले सुषिरं नयेत् ॥ २८

*taladaṇḍasya vistāraścaturmātramudāhṛtaḥ |*  
*bāhumūlasya vistāro guṇāṅgualamudāhṛtam ||* 27  
*tasyāgrasya ca vistārassārdhapakṣāṅgulo mataḥ |*  
*saptamātra pramāṇena tanmūle suṣiraṁ nayet ||* 28

The width of the palm-frame should be equal to 4 units. The width of the shoulder-frame, at its base should be equal to 3 digits. Its width at the top end should be equal to two and a half digits. A groove should be provided at its base with a measure equal to 7 units.

वक्षोदण्डशिखायां तु बाहुमूलं तु योजयेत् ।  
 प्रकोष्ठ मूलविस्तारस्त्रिमात्रस्समुदाहृतः ॥ २९  
 तस्याग्रस्य च विस्तारस्सार्धाङ्गुलं उदाहृतः ।  
 तन्मूलेन द्विमात्रेण सुषिरं कारयेत्ततः ॥ ३०

*vakṣodaṇḍaśikhāyāṁ tu bāhumūlaṁ tu yojayet |*  
*prakoṣṭha mūlavistārastrimātrassamudāhṛtaḥ ||* 29  
*tasyāgrasya ca vistārassārdhāṅgulaṁ udāhṛtaḥ |*  
*tanmūlena dvimātreṇa suṣiraṁ kārayettataḥ ||* 30

The base of the shoulder-frame should be joined with the finial of the chest-frame. The width of the base of the fore-arm should be equal to 3 units. Its width at the tip should be equal to one and a half units. A groove should be designed at its base with a measure equal to 2 units.

बाहुग्रस्तशिखाश्चैव प्रकोष्ठेनैव योजयेत्।	
वक्षोदण्डात्समारभ्य कटिदण्डान्तरक्रमात्॥	३१
पार्श्व दण्डायतम् ज्ञेयं तत्तारं कोलकं भवेत्।	
तत्घनं तत्समं ज्ञेयं पार्श्वदण्डस्य चोपरि॥	३२
अधश्च सुषिरं कार्यं एकाङ्गुलप्रमाणतः।	
वक्षोदण्ड कटीदण्डे योजयेत् पार्श्वदण्डकं॥	३३

<i>bāhugrastaśikhāścaiva prakoṣṭhenaiva yojayet </i>	
<i>vakṣodaṇḍātsamārabhya kaṭidaṇḍāntarakramāt  </i>	31
<i>pārśva daṇḍāyatam jñeyaṁ tattāraṁ kolakaṁ bhavet </i>	
<i>tatghanam tatsamaṁ jñeyaṁ pārśvadaṇḍasya coparil </i>	32
<i>adhaśca suṣiraṁ kāryaṁ ekāṅgulapramāṇataḥ </i>	
<i>vakṣodaṇḍa kaṭīdaṇḍe yojayet pārśvadaṇḍakaṁ  </i>	33

The finial of shoulder-frame should be joined with fore-arm The length of the side-frames should be equal to the length between the chest frame and the hip-frame. The width of the side-frames should be equal to 2 digits. Thickness also should be of same measure. At the base of the side-frames, hole should be designed with a measure equal to one digit. The side-frames should be joined with the chest-frame and the hip-frame.

पार्श्वजं दण्डयोर्मध्ये अग्रे च ऋषिमातकं।	
स्त्रीणां चैव विशेषेण वर्जयेत्पार्श्वदण्डके॥	३४
एतेषां दण्डमाने तु मांसमानं त्यजेद् बुधः।	
पादाङ्गुलं समारभ्य पादाङ्गुल विवर्धनात्॥	३५
द्विमात्रान्ते विधेयस्याद्धानिर्वृत्तश्च युक्तितः।	
ब्रह्मदण्डेऽन्त्यदण्डेषु द्वात्रिंशद् गृह्यतां द्विजाः॥	३६

<i>pārśvajaṁ daṇḍayormadhye agre ca ṛṣimātakaṁ </i>	
<i>strīṅāṁ caiva viśeṣeṇa varjayetpārśvadaṇḍakē  </i>	34
<i>eteṣāṁ daṇḍamāne tu māṁsamānaṁ tyajed budhaḥ </i>	
<i>pādāṅgulaṁ samārabhya pādāṅgula vivardhanāt  </i>	35
<i>dvimātrānte vidheyasyāddhānirvṛttsca yuktitaḥ </i>	
<i>brahmadaṇḍe'ntyadaṇḍeṣu dvātrimśad gṛhyatām dvijāḥ  </i>	36

The length between the two side-frames at their top level should be equal to 7 units. Specifically in the case of wooden frame meant for the female Deities, there is no need to provide the side-frames. For the proportionate measures of all such frames, the learned sthapati should leave out the measures belonging to the fleshy parts of the intended image. Starting from one fourth of a digit and increasing by one fourth successivly up to 2 digits, the measurements prescribed for these frames may be increased or decreased suitably according to the reasonable adjustments to be made in view of the compactness of the whole frame. O, the twice-born Sages!, the whole length of the brahma danda, from the top to the bottom, may be taken to be 32 digits.

शिरः करतलं कर्णमम्बरं चरणादिकम्।	
स्वमानादर्धमात्रं तु हीनं युक्त्यैव कारयेत् ॥	३७
स्थानकस्यैवमाख्यातं विशेषः कश्चिदासने।	
ब्रह्मदण्डस्य मूले तु योजयेत्तु युगाङ्गुलम् ॥	३८
जङ्घामूल प्रदेशस्तु अध्यर्धाङ्गुल हीनयुक्।	
शूललक्षणमाख्यातं तत्स्थापनं इहोच्यते ॥	३९

<i>śiraḥ karatalaṁ karṇamambaraṁ caraṇādikam </i>	
<i>svamānādardhamātraṁ tu hīnaṁ yuktyaiva kārayet  </i>	37
<i>sthānakasyaivamākhyātaṁ viśeṣaḥ kaścidadāsanē </i>	
<i>brahmadaṇḍasya mūle tu yojayeettu yugāṅgulam  </i>	38
<i>jaṅghāmūla pradeśastu adhyardhāṅgula hīnayuk </i>	
<i>śūlalakṣaṇamākhyātaṁ tatsthāpanaṁ ihocyate  </i>	39

The proportionate measures of the head, palm, ears, interspace between the fingers and shoulders, feet and other limbs may be decreased by a half unit from the actual measures of each limb, as thought to be reasonable by the sthapati. The directions for making the wooden frame suitable for the standing image have been told. There are some specific directions for making the wooden frame suitable for the sitting image. The bottom end of the brahma danda should be increased by 2 digits. The base of the shin-frame should be decreased by one and a half digit. Thus, the lineaments for the wooden inner frame have been told. Now, the process of its installation is explained.

कालोऽपि पूर्ववन्नेयस्त्वङ्कुरार्पणमेव च।  
मण्डपः कुण्डकृतिस्तु नवपञ्चैक संख्यया ॥ ४०  
चतुरश्राणि कुण्डानि तद्विकुण्डानि वा तथा।  
शिल्पिनं च विसृज्याथ पुण्याहं वाचयेततः ॥ ४१

*kālo'pi pūrvavanneyastvaṅkurārpaṇameva ca*  
*maṇḍapaḥ kuṇḍakṛtistu navapañcaika saṅkhyayā* 40  
*caturaśraṇi kuṇḍāni taddikkuṇḍāni vā tathā*  
*śilpinam ca visṛjyātha puṇyāhaṁ vācayetataḥ* 41

The auspicious time for the installation should be ascertained as explained earlier. First, the ritual known as the ‘offering of the sprouts’ (ankurarpana) should be performed and it should be followed by the structuring of suitable pavilion, construction of fire-pits and others. There may be nine or five fire-pits or one fire-pit. All the fire-pits may be in the form of square or they may be designed as to be in a form applicable to each direction. Then having sent off the Silpi with due honors, the Acharya should perform the ritual known as ‘punyaha vacana’ – declaring the auspiciousness of the selected time and place.

वास्तुहोमं च कृत्वान्ते स्थण्डिलं कारयेद्विजाः।  
सङ्कल्प्य शयनं तत्र ज्ञात्वा ब्रह्मादि दण्डकान् ॥ ४२  
पञ्चगव्येन संप्रोक्ष्य ततः पञ्चामृतादिभिः।  
संस्नाप्य शुद्धतोयेन वस्त्रेणाच्छाद्य पूजयेत् ॥ ४३

<i>vāstuhomaṁ ca kṛtvānte sthaṇḍilaṁ kārayeddvijāḥ </i>	
<i>saṅkalpya śayanaṁ tatra jñātvā brahmādi daṇḍakān  </i>	42
<i>pañcagavyena saṁprokṣya tataḥ pañcāmṛtādibhiḥ </i>	
<i>saṁsnāpya śuddhatoyena vastreṇācchādyā pūjayet  </i>	43

O, the twice-born Sages!, next vastu-homa should be performed and at the end of the vasu-homa, the Acharya should design a suitable couch, having known well the features of various frames such as the brahma danda and others. Then he should sprinkle the mixture of five substances got from the cow and perform the ceremonial bath(abhisheka) with the mixture of five fruits and others and with pure consecrated water. Then, having covered the frame with new cloth, he should worship it.

आसनं कल्पयित्वा तु शय्यायां आसनाणुभिः।	
मूर्तिभूतं तु तच्छूलं हृदयेन निवेशयेत् ॥	४४
कौतुकं बन्धयित्वा तु तत्समन्ताद् घटान् न्यसेत्।	
सकूर्चान् हेमसंयुक्तान् सवस्त्रानुदपूरितान् ॥	४५

<i>āsanam kalpayitvā tu śayyāyām āsanāṅubhiḥ </i>	
<i>mūrtibhūtaṁ tu tacchūlaṁ hṛdayena niveśayet  </i>	44
<i>kautukaṁ bandhayitvā tu tatsamantād ghaṭān nyaset </i>	
<i>sakūrcān hemaśamyuktān savastrānudapūritān  </i>	45

The Acharya should mentally design a pedestal over that couch with the recital of the mantras pertaining to that pedestal. Then he should invoke and identify the Deity pertaining to that wooden frame with the accompaniment of hrudaya mantra. Having tied up the consecrated thread of protection on the appropriate hand, he should place the kalasas(pots or pot-like vessels) around the wooden frame. These vessels should be duly furnished with a bunch of darbha grass(kurca) and other items, impregnated with gold(coin or piece, made of gold) and filled up with consecrated and perfumed water. These should be covered with new cloth.

तत्तन्मूर्तिं मनुं मध्ये लोकेशान् परितो यजेत्।	
तत्त्व तत्त्वश्वरोपेतान् मूर्तिं मूर्तिश्वरान् न्यसेत् ॥	४६
ब्रह्मभिस्सकलीकृत्य मूर्तिं तत्र निवेशयेत्।	
गन्धपुष्पादिनाभ्यर्च्य मूर्तिमन्त्रं मनुस्मरन् ॥	४७



<i>tattanmūrti manuṁ madhye lokesān parito yajet </i>	
<i>tattva tattvaśvaropetān mūrti mūrtīśvarān nyaset  </i>	46
<i>brahmabhissakalīkṛtya mūrtim tatra nivaśayet </i>	
<i>gandhapuṣpādinābhycya mūrtimantra manusmāraṁ  </i>	47

With the mula mantra pertaining to the Deity concerned, he should worship that Deity at the center. He should worship the directional Deities around the Deity invoked at the center. He should ideate the exact form of the main Deity by doing various *nyasas* related to the tattvas, tattvesvaras, murtis and murtisvaras and related to the *samhita mantras* pertaining to that Deity. Reciting the mula mantra of the invoked Deity, he should worship it with necessary paraphernalia such as sandal, flowers and others.

पायसं सन्निवेद्याथ होमकर्म समाचरेत्।	
कृत्वा कुण्डादि संस्कारं मूर्तिमावाह्य तर्पयेत्॥	४८
समिदन्नाज्य लाजैश्च तिलसर्षप संयुतम्।	
पालाशोदुम्बराश्वत्थ वटाः पूर्वादि दिक्षु च ॥	४९
शम्यपामार्ग माधूक श्रीवृक्षास्त्वग्नि कोणतः।	
प्रधानस्य पलाशस्याच्छतसंख्या प्रधानके ॥	५०

<i>pāyasaṁ sannivedyātha homakarma samācaret </i>	
<i>kṛtvā kuṇḍādi saṁskāraṁ mūrtimāvāhya tarpayet  </i>	48
<i>samidannājya lājaiśca tilasarṣapa saṁyutam </i>	
<i>pālāśodumbarāśvattha vaṭāḥ pūrvādi dikṣu ca  </i>	49
<i>śamyapāmārga mādihūka śrīvṛkṣāstvagni koṇataḥ </i>	
<i>pradhānasya palāśassyācchataśaṁkhyā pradhānake  </i>	50

Having offered the rice boiled in milk with sugar, he should commence the rituals concerned with offering of oblations into the consecrated fire. Having done all the sacramental rituals to the fire-pits, the Acharya should invoke the concerned Deity in the fire and offer the oblations. He should do the oblations with the faggots, cooked rice, clarified butter, parched paddy grains and sesame along with mustard. Palasa, udumbara, asvattha and vata- these are the faggots

recommended for east, south, west and north respectively. Sami, apamarga, madhuka and srivruksha – these are the faggots recommended for the south-east, south-west, north-west and north-east respectively. For the primal fire-pit, faggots of palasa tree should be used and the oblations should be made for one hundred times.

दशंशो ब्रह्मभिर्होमस्तथा नेत्रेण संमतः ।

तत्त्वतत्त्वेश्वराद्यैश्च प्रत्येकं त्रितयं क्रमात् ॥ ५१

ततः पूर्णाहुतिं कृत्वा प्रभाते मूर्तिपैर्गुरुः ।

स्नात्वा देवं घटं मन्त्री संपूज्याग्निं समीपतः ॥ ५२

स्थित्वा छिद्रं निरस्याथ पूर्णां मूर्त्यां प्रदापयेत् ।

*daśaśo brahmabhirhomastathā netreṇa saṁmataḥ |*  
*tattvatattveśvarādyaiśca pratyekaṁ tritayaṁ kramāt || 51*

*tataḥ pūrṇāhutiṁ kṛtvā prabhāte mūrtipairguruḥ |*  
*snātvā devaṁ ghaṭaṁ mantrī saṁpūjyāgniṁ samīpataḥ || 52*  
*sthitvā chidraṁ nirasyātha pūrṇāṁ mūrtyā pradāpayet |*

One tenth of the oblations made with the accompaniment of mula mantra should be offered with the recital of the samhita mantras. Same number of oblations should be made with the recital of netra mantra. For the tattvas, tattvesvaras, murtis and murtisvaras, three oblations should be offered for each in the prescribed order. Then the Acharya should offer the consummate oblation(purna ahuti). In the next early morning, the Acharya should take bath along with the assisting priests(murtipas). Having seated near the fire-pit, the Acharya who has identified his form with the mantra, should worship the Deity, consecrated vessel and the fire. Having carefully averted any omission or any excessive action, he should complete the fire ritual and offer the benefits of that ritual to the concerned Deity.

सुमुहूर्ते सुलग्ने तु प्राप्तपूजो गुरुत्तमः ॥ ५३

संगृह्य मूलधान्नुस्तु प्रदक्षिणमनुव्रजन् ।

प्रविश्य गर्भगेहं तु ज्ञात्वा ब्रह्मादि भागकान् ॥ ५४

स्थानकादि विभागेन कृवा स्नानं घटीकृतम्।

इष्टकांशादिकास्तत्र न्यसेदाधार संज्ञकम्॥

५५

<i>sumuhūrte sulagne tu prāptapūjo gurūttamaḥ</i>	53
<i>saṅgr̥hya mūladhāmnastu pradakṣiṇamanuvrajan</i>	
<i>praviśya garbhagehaṁ tu jñātvā brahmādi bhāgakān</i>	54
<i>sthānakādi vibhāgena kṛvā snānaṁ ghaṭīkṛtam</i>	
<i>iṣṭakāṁśādikāstatra nyasedādhāra saṅjñakam</i>	55

Upon the approach of the ascertained auspicious duration of time characterised by beneficial muhurta and lagna, the foremost Acharya, having completed all the activities related to the worship, should collect all the objects such as the consecrated vessels and others and come around the temple in clockwise direction, reciting the relevant mantras pertaining to the circumambulation and should enter the main sanctum. Having known the divisions of the interior of the main shrine pertaining to the brahma pada, daivika pada, manusha pada and others and known such padas as applicable to the standing images, sitting images and others, the Acharya should perform the ceremonial bath to the bricks meant for designing the basement and arrange them in the prescribed order.

स्थानकासन सुप्ताश्च यानगा गमनोन्मुखा।

नाट्योत्सुकाश्च षोढा स्यात् स्थानकाधार संज्ञतः॥ ५६

तथैव नृत्तसक्ता च गमनाभिरता हि च।

यानगोच्चादि संस्था स्यादासनस्थास्तु पीठगाः॥ ५७

शय्यासत्ता तु सुप्ता स्यात् सा च प्रायोऽस्य नेष्यते।

विष्णवादि प्रतिमा सा स्यादाधारं त्वधुनोच्यते॥ ५८

<i>sthānakāsana suptāśca yānagā gamanonmukhā</i>	
<i>nāṭyotsukāśca ṣoḍhā syāt sthānakādhāra saṅjñataḥ</i>	56
<i>tathaiva nṛttasaktā ca gamanābhiratā hi ca</i>	
<i>yānagoccādi saṁsthā syādāsanasthāstu pīṭhagāḥ</i>	57
<i>śayyāsattā tu suptā syāt sā ca prāyo'sya neṣyate</i>	
<i>viṣṇvādi pratimā sā syādādhāraṁ tvadhunocyate</i>	58

The base for the standing images is of six kinds – sthanaka, adhara, supta, yanaga, gamanonmukha and naatyotsukha. The base for the sitting images are nruttasakta, gamanabhirata, yanaga, ucca and others. The base for the recumbent image is supta and generally this kind of base is not desirable for the Siva temple. This is applicable to the images of Vishnu and other related Deities.

शूलमूल विशालेनाध्यर्धमाधार मानकम्।	
तद्वेराङ्गुल मानेन एकाङ्गुल विवर्धनात्॥	५९
चतुरङ्गुल मानं स्यात्समं स्याच्छतुरश्रकम्।	
तद्धनं त्रिविधं प्रोक्तं तस्मादेकैक वर्धनात्॥	६०
चतुर्मात्रान्तमानं स्यात् क्रियामानानुसारतः।	
सुवर्णतार ताम्राद्यैः पादपाद्यैस्तु वा भवेत्॥	६१

<i>śūlamūla viśālenādhyardhamādhāra mānakam </i>	
<i>tadberāṅgula mānena ekāṅgula vivardhanāt  </i>	59
<i>caturaṅgula mānaṁ syātsamaṁ syācchaturaśrakam </i>	
<i>tadghanam trividham proktaṁ tasmādekaika vardhanāt  </i>	60
<i>caturmātrāntamānaṁ syāt kriyāmānānusārataḥ </i>	
<i>suvarṇatāra tāmrādyaiḥ pādapādyaiḥ vā bhavet  </i>	61

The proportionate measurement of the base(pedestal) is one and a half times the width of the base of the wooden frame. Based on the measurement of the actual image, the width of the pedestal should be more than the width of the base of the actual image by one to four digits, increasing the measure by one digit each time. The base should be with four equal sides. The thickness of the pedestal is obtained in three ways, increasing the width by one unit each time. According to the activities related to the structure of the frame, the thickness may be increased up to four units. Or, the pedestal may be designed with gold, silver, copper and such other metals or with wood and others.

पादानि नव तन्मध्ये कृत्वा कूटयुतानि वा।

रत्नाद्यं विन्यसेत्तत्र प्रागुक्त विधिना गुरुः ॥

६२

तत्र संस्तापयेद्वाग्मी तत्र मूर्तिं मनुस्मरन्।

*pādāni nava tanmadhye kṛtvā kūṭayutāni vā|*

*ratnādyaṁ vinyasettatra prāgukta vidhinā guruḥ||*

62

*tatra saṁstāpayedvāgmī tatra mūrti manusmaran |*

In the middle of the pit meant for the base, the Acharya should design a square mandala associated with nine grids within it or he may design this within a casket. Then he should deposit nine gems and other objects according to the directions set forth earlier for placing of the gems. Upon such pedestal, the Acharya who is adept in articulation of mantras should install the wooden frame reciting the mula mantra pertaining to the actual Deity.

ब्रह्मदण्डेऽन्यदण्डाम्श्च योजयेदुक्तवर्त्मना ॥

६३

अथवा पीठकोत्सेधं ब्रह्मदण्डस्य मूलतः।

शूलदैर्घ्यान्वितम् कृत्वा इष्टमानान्वितं तु वा ॥

६४

कृत्वा तदवधिस्थाने स्थाप्यं वाधार संज्ञकम्।

स्थिराद्यं पीठबन्धाद्यैर्बन्धयेत् सुषिरं यथा ॥

६५

*brahmadaṇḍe'nyadaṇḍāmsca yojayeduktavartmanā||*

63

*athavā pīṭhakotsedhaṁ brahmadaṇḍasya mūlataḥ|*

*śūladaighyānvitam kṛtvā iṣṭamānānvitam tu vā||*

64

*kṛtvā tadavadhisthāne sthāpyam vādharma saṁjñakam|*

*sthirādyaṁ pīṭhabandhādyairbandhayet suṣiram yathā||*

65

He should join the other frames with the brahma danda according to the order prescribed before. The height of the pedestal may be determined from the base of the brahma danda or from the length of the whole wooden frame. Or its height may be as desired by the sthapati. Having ascertained the height of the base, the Acharya should fix the base at the appropriate place. He should fasten the groove joints with the binding bands of the pedestal for the sake of stability.

मूर्तिनिर्गत शूलैश्च सुस्थिरैस्सारदारुजैः।

इष्टनाहा समायुक्तैः इष्टसंख्या समन्वितैः ॥

६६

ब्रह्मदण्डादि दण्डे तु योजयित्वा गुरुत्तमः।

स्थैर्यं संपादयेदत्र क्रियामाणानुसारतः ॥

६७

*mūrtinirgata śūlaiśca susthiraissāradārujaiḥ|*

*iṣṭanāhā samāyuktaiḥ iṣṭasaṅkhyā samanvitaiḥ||*

66

*brahmadanḍādi daṇḍe tu yojayitvā gurūttamaḥ|*

*sthairyaṁ saṁpādayedatra kriyāmāṇānusārataḥ||*

67

The frames with which the intended form of the Diety has been identified, should be firm and sturdy, should be made of khadira and such other trees associated with sap and resin. They should be associated with the desired thickness and they should be in the desired number. The foremost Acharya should yoke such frames with the brahma danda and other dandas. He should effect stability to the whole structure according to the activities related to such frame.

ऋजुभिर्लोहपट्टैश्च लोहकीलैरनेकधा।

बन्धयित्वा यथा कर्म आर्द्रं वा वस्त्रवेष्टनम् ॥

६८

कल्कचिकणकाद्यैस्तु संपूर्णाङ्गं यथा नयेत्।

वर्णैर्नानाविधैश्चित्रं कारयेत् प्रतिमोक्तवत् ॥

६९

*ṛjubhirlohapatṭaiśca lohakīlāiranekadhā|*

*bandhayitvā yathā karma ārdraṁ vā vastraveṣṭanam||*

68

*kalkacikkaṅakādyaistu saṁpūrṅāṅgaṁ yathā nayet|*

*varṇairnānāvidhaiścitraṁ kārayet pratimoktavat||*

69

He should strengthen the frame with the metal sheets which are flattened evenly and with a number of metal nails and fasten the joints according to the prescribed manner and cover the frame with moist cloth. Making use of paste(kalka) and mortar(cikkana), he should design all limbs of the image so as bring out the full form of the Deity. According to the directions set forth under the section dealing with the lineaments of image, he should beautify the image by painting it with different colors.

चतुर्वर्णानुलोमाद्यैशिल्पिभिश्चित्रवित्तमैः ।

नयनोन्मीलनं कुर्याच्चित्रकर्मावसानके ॥

७०

नयनोन्मीलनात्पूर्वं द्रव्यमात्रं तु तद्भवेत् ।

तत्र छेदादिकं चेष्टं तदूर्ध्वं नेष्यते द्विजाः ॥

७१

*caturvarṇānulomādyaiśśilpibhiścitravittamaiḥ*

*nayanonmīlanam kuryāccitrakarmāvasānake* ॥

70

*nayanonmīlanātpūrvam dravyamātram tu tadbhavet*

*tatra chedādikaṁ ceṣṭam tadūrdhvaṁ neṣyate dvijāḥ* ॥

71

Upon the completion of beautification of the image(with colors), he should perform the specific function known as the ‘opening of the eyes’(nayana unmilala) in the presence of people belonging to all the four castes and the mixed caste and of the Silpis and those who are highly skilled in drawing and painting. O, the twice-born Sages!, prior to the performance of the opening of the eyes, all the tools and substances needed essentially for such activity should have been kept ready. All the activities such as cutting, decreasing and others should have been done prior to the opening of the eyes. Once the eyes are opened, no such activity should be undertaken..

तत्र प्रतिष्ठा कर्तव्या स्थापनोक्त विधानतः ।

स्थानायैव तलव्यास मानेनाधार संज्ञिकम् ॥

७२

जङ्घोरू प्रतिमा दण्डात् स्थापयित्वा तदूर्ध्वतः ।

कटिदण्डं च संयोज्य ब्रह्मदण्डे नियोजयेत् ॥

७३

सर्वदण्डादि संयुक्तं कृत्वा च प्रतिमादिकम् ।

पट्टाद्यैर्बन्धयित्वा तु तां शय्यायां निधाय च ॥

७४

तत्त्वमूर्त्यादि विन्यासं कृत्वा तां स्थापयेत्तु वा ।

<i>tatra pratiṣṭhā kartavyā sthāpanokta vidhānataḥ </i>	
<i>sthānāyaiva talavyāsa mānenādhāra sañjñikam  </i>	72
<i>jañghorū pratimā daṇḍāt sthāpayitvā tadūrdhvataḥ </i>	
<i>kaṭidaṇḍaṁ ca sañyojya brhamadaṇḍe niyojayet  </i>	73
<i>sarvadaṇḍādi sañyuktaṁ kṛtvā ca pratimādikam </i>	
<i>paṭṭādyairbandhayitvā tu tāṁ śayyāyāṁ nidhāya ca  </i>	74
<i>tattvamūrtyādi vinyāsaṁ kṛtvā tāṁ sthāpayettu vā </i>	

The joining of the base and the image should be done there according to the directions given in the section dealing with the installation. What is known as the base should be governed by the standing posture of the image and the proportionate measurement of width of the feet. Having joined the shin-frame and the thigh-frame of the image, he should join the hip-frame which is above the level of the thigh-frame with the brahma danda. Subsequently, all other frames should be joined in due order. Having strengthened the joints with metal plates, he should place the image on the couch. Then, having done the nyasa of tattvas, murtis and others, he should ceremonially install the image there.

शैली चेत्रप्रतिमा शैलं कुर्यादाधार संज्ञकम् ॥	७५
अन्यत्सर्वं समानं स्यात् किन्तु पादशिलादयः ।	
कृत्वा कूर्चं क्रमात् क्षीणं बलानुगत मानकम् ॥	७६
सुषिरे पीठ मध्ये तु यथास्निग्धं नियोजयेत् ।	
कृत्वासनं तु तन्मन्त्रैर्बाहुभिस्सकलीकृतः ॥	७७

<i>śailī cetpratimā śailaṁ kuryādādhāra sañjñakam  </i>	75
<i>anyatsarvaṁ samānaṁ syāt kintu pādaśilādayaḥ </i>	
<i>kṛtvā kūrcaṁ kramāt kṣīṇaṁ balānugata mānakam  </i>	76
<i>suṣire pīṭha madhye tu yathāsnigdhaṁ niyojayet </i>	
<i>kṛtvāsanam tu tanmantraairbāhubhissakalīkṛtaḥ  </i>	77

If the image is designed with granite, the pedestal also should be designed with the granite. All other prescriptions are common. But in the case of pedestals made of stones, the bottom of the stone should be made to taper down gradually, according to the measures derived so as to effect strength and stability. The tapping part should be joined with the groove



provided in the middle of the base in such a way that it stands with firmness and stability. Having designed the seat with the recital of the mantra meant for making the seat, he should bring out the mantra-form of the Deity through the recital of the samhita mantras.

मूर्तिमन्त्रान्न्यसेत्कुम्भं तोयगं प्रतिमाहृदि।

तदम्बसा तु संस्नाप्य लोकपान् परितो न्यसेत्॥ ७८

तच्छैलं सुधालेप्य वस्त्रेणावेष्ट्य चित्रयेत्।

शूलस्थापन काले तु मूर्तिमन्त्र मनुन्यसेत्॥ ७९

*mūrtimantrānnnyasetkumbhaṁ toyagaṁ pratimāhṛdi*

*tadambasā tu saṁsnāpya lokapān parito nyaset*|| 78

*tacchailaṁ sudhālepya vastreṇāveṣṭya citrayet*

*śūlasthāpana kāle tu mūrtimantra manunyaset*|| 79

He should do the nyasa of the mantra pertaining to the form of the Deity by sprinkling the drops of consecrated water contained in the main vessel (pradhana kalasa) over the chest of the image. Then he should perform the ceremonial bath to the image with that consecrated water and worship the eight directional Deities around the installed image. Having plastered the stone-image with stucco, he should adorn the image with new cloth and beautify it with other materials. During the installation of the wooden frame, the Acharya should do the nyasa of the mantra meant for designing the form of Deity.

॥ इति कामिकाख्ये महातन्त्रे त्रिशूलस्थापनविधि पटलः षट्षष्टितमः ॥

|| iti kāmikākhye mahātantre triśūlasthāpanavidhi paṭalaḥ ṣaṭṣaṣṭitamah||

This is the 66<sup>th</sup> Chapter “Directions for Structuring the Wooden Inner Frame” in the Great Tantra called Kamika

६७ देवतास्थापन विधि पटलः  
67 devatāsthāpana vidhi paṭalaḥ

67 Exact Locations for the Installation of Various Deities

देवतास्थापनं स्थानं वक्ष्येऽथ मुनिपुङ्गवाः।

ग्रामे वा नगरे वापि पत्तने राजधानिके ॥ १

आदौ नद्यास्तटे पुण्ये देवतायतनेषु च।

समुद्रतीरे सेतौ च पुष्करिण्यास्तटेषु च ॥ २

महाजल समीपे वा महाजन समीपगमे।

उद्याने पुण्यदेशे वा निष्कलं सकलं तु वा ॥ ३

*devatāsthāpanam sthānam vakṣye'tha munipuṅgavāḥ|*  
*grāme vā nagare vāpi pattane rājadhānikē|| 1*  
*ādau nadyāstaṭe puṇye devatāyataneṣu ca|*  
*samudratīre setau ca puṣkarīṇyāstaṭeṣu ca|| 2*  
*mahājala samīpe vā mahājana samīpagame|*  
*udyāne puṇyadeśe vā niṣkalaṁ sakalaṁ tu vā|| 3*

O, the supreme Sages!, now I will tell the exact locations for the installation of various Deities. Such location may be in the village, city(in the interior land), pattana(city, situated near the sea shore), capital city and such others, banks of sacred rivers, temples already constructed, sea shore, vicinity of dams, banks of large tanks, the vicinity of the confluence of rivers. the vicinity of a place frequented by the people of all castes, flower garden or a place sanctified by the saints. In such locations, either the image characterized by nishkala aspect or the image characterized by sakala aspect may be installed.

शैलं वा लोहजं वार्क्षं रत्नजं मृण्मयं तु वा।  
 सौधजं वार्धचित्रं वा आभासं वाथ पीठकम्॥ ४  
 स्थापयेद्देशिको धीमान् ब्रह्मदेवादि भागवत्।

*śailaṃ vā lohajaṃ vārṅṣaṃ ratnajaṃ mṛṇmayam tu vā |  
 saudhajaṃ vārdhacitraṃ vā ābhāsaṃ vātha pīṭhakam || 4  
 sthāpayeddeśiko dhīmān brahmadevādi bhāgavat |*

Images made of granite, metals, woods, gems, clay or stucco, half-relief images, semblance-images(pictures), images associated with suitable base – should be installed by the learned Acharya according to the divisions such as brahma bhaga, daivika and others.

आरभ्य पञ्चपञ्चाम्शमेकैक पदवर्धनात्॥ ५  
 द्वात्रिंशत्पदपर्यन्तं कृत्वा गर्भगृहं ततः।  
 एकं वापि द्वयं वापि त्रयं वा ब्रह्ममन्दिरे॥ ६  
 तदन्तरं तथा कृत्वा दैविकं वार्षिकं तथा।  
 पदं पैशाचिकं प्रोक्तं ब्रह्मभागे प्रकल्पयेत्॥ ७

*ārabhya pañcapañcāśamekaika padavardhanāt || 5  
 dvātrimśatpadaparyantaṃ kṛtvā garbhagṛhaṃ tataḥ |  
 ekaṃ vāpi dvayaṃ vāpi trayaṃ vā brahmamandire || 6  
 tadantaraṃ tathā kṛtvā daivikaṃ vārṣakaṃ tathā |  
 padaṃ paiśācikaṃ proktaṃ brahmabhāge prakalpayet || 7*

The interior of the main shrine(garbha gruha) should be reticulated into 5x5 rows. Increasing the number of the rows by one each time, the maximum number of rows may be up to 32x32. The central area covered by one row, two or three rows should be taken for the brahma pada. The rows lying outside the brahma pada belong to the daivika pada. The rows lying outside the daivika pada belong to the arsha pada. In the same way, manusha pada and paisacika pada should be identified. Such padas should also be identified within the brahma bhaga(main shrine) of the temple.

इदं ब्रह्मादिकद्यं तु ग्रामादौ वा वियोजयेत्।  
निष्कलं ब्रह्मभागे तु सकलं दैविकांशके ॥ ८  
ग्रामादीनां निवेशे तु ब्रह्मांशे दैर्घिकांशके।  
स्थापयेन्मानुषं वापि मातुः केचिदिदं भवेत् ॥ ९

*idaṁ brahmādikadyaṁ tu grāmādau vā viyojayet|*  
*niṣkalaṁ brahmabhāge tu sakalaṁ daivikāṁśake||* 8  
*grāmādīnāṁ niveśe tu brahmāṁśe dairghikāṁśake|*  
*sthāpayenmānuṣaṁ vāpi mātuḥ kecididaṁ bhavet||* 9

Such divisions as to brhma pada, daivika pada and others should be identified in the entire area of the village and other settlements. The nishkala-image should be installed in the brahma bhaga. Images belonging to the sakala type should be installed in the daivika pada. At the entrance point of the villages and other settlements, where such divisions have been identified, the manusha-linga may be installed in the lengthy side of the brahma pada. Under some circumstances, images of sakta-linga may be installed.

चित्रयुक्तं तु तद्वरं बाह्ये पैशाचिके अपि।  
रक्षोगन्धर्व यक्षाद्याः पिशाचाद्याश्च मूर्तिपैः ॥ १०

*citrayuktaṁ tu tadvaraṁ bāhye paiśācike api|*  
*rakṣogandharva yakṣādyāḥ piśācādyāśca mūrtipaiḥ||* 10

Even in the paisacika pada lying outside the manusha pada occupying the bordering rows, images associated with fully exposed limbs may be installed. Images of rakshas, gandharvas, yakshas and others, images belonging to the group of paisacas, images associated with fully manifest features of the form of Deity may be installed.

मानुषे वाथ पैशाचे द्विजानां वास इष्यते।  
ईशानादि चतुष्कोणे सभाद्यं तत्र कल्पयेत् ॥ ११  
ब्रह्मभागं चतुर्भागं कृत्वैशाने सभां नयेत्।

वापीं चाग्नेयदेशे तु गोवासं कूपसंयुतम् ॥ १२

नैर्ऋते वापणस्थानं देवालययुतं तु वा।

वायौ देवालयं कुर्याद्यत्यासे व्यसनं भवेत् ॥ १३

*mānuṣe vātha paiśāce dvijānām vāsa iṣyate|*  
*iśānādi catuṣkoṇe sabhādyaṁ tatra kalpayet|| 11*

*brahambhāgaṁ caturbhāgaṁ kṛtvaiśāne sabhām nayet|*  
*vāpīm cāgneyadeśe tu govāsaṁ kūpaśamyutam|| 12*

*nairṛte vāpaṇasthānaṁ devālayayutaṁ tu vā|*  
*vāyau devālayaṁ kuryādvvyatyāse vyasanaṁ bhavet|| 13*

It is recommended that the dwellings of brahmins may be located in the manusha pada or the paisaca pada. In all the four corners, north-east and others, edifice meant for public utility may be located. Or, the brahma bhaga should be divided into four equal parts. In the north-east quarter, edifice for public utility should be built. In the south-east corner, a tank should be constructed so as to be associated with cow-stable and well. The south-west may be allocated for market pace. It may be associated with a temple. In the north-west, temple for Skanda should be constructed. If this order of allocation is not maintained and a different order is followed, the village will be affected by disasters.

क्षुद्रवास्तौ तु तत्सर्वं नेष्यते ब्रह्मभागिके।

द्विजावासस्तु तत्सर्वं शर्वे वाथ विधीयते ॥ १४

वरुणे विष्णुवासस्स्यात् केशवं शर्व एव वा।

पञ्चपञ्चांशतो न्यूनात् तदूर्ध्वं दिजसत्तमाः ॥ १५

चतुर्विंशत्सहस्रान्त पदं पैशाचिकं क्रमात्।

*kṣudravāstau tu tatsarvaṁ neṣyate brahmabhāgike|*  
*dvijāvāstastu tatsarvaṁ śarve vātha vidhīyate|| 14*

*varuṇe viṣṇuvāsassyāt keśavaṁ śarva eva vā|*  
*pañcapañcāṁśato nyūnāt tadūrdhvaṁ dijasattamāḥ|| 15*  
*caturviṁśatsahasrānta padaṁ paiśācikaṁ kramāt|*

In a small village of insignificant area, such divisions as brahma bhaga and others are not desirable. The whole area may be allocated for the dwellings of brahmins or such dwellings may be restricted to the north-east. The temple for Vishnu should be in the west. Or, this may be allocated for the temple of both Vishnu and Siva. O, the foremost twice-born Sages!, the minimum number of rows(of vastu mandala) for the construction is 5x5. The number of rows may be increased so as to reach the maximum number of 32x32. The paisacika pada extends gradually up to 1024 grids.

सूर्यस्कन्द गणेशानां दुर्गाद्या वास्तुदेवताः ॥	१६
वास्तुपैशाचिके मोटी मदनस्सप्तमातरः।	
मोटी शास्तृ विहीना वा सप्तदेवास्तथा मताः ॥	१७

<i>sūryaskanda gaṇeśānām durgādyā vāstudevataḥ</i>	16
<i>vāstupaiśācike moṭī madanassaptamātarah</i> ।	
<i>moṭī śāstrī vihīnā vā saptadevāstathā matāḥ</i>	17

Shrines for Surya, Skanda, Ganesa, Durga and other Deities should be located according to the orderly presence of Vastu Devatas. In the rows belonging to the paisacika pada, shrines for Moti, Kama Deva and Sapta Matrus should be built. Shrine for Sapta Devas may be given importance, without building shrines for Moti and Sasta.

सहस्रविप्रादूर्ध्वं तु सभाद्यम् ब्राह्मणादिकं।	
कल्पना न्यूनविप्रे तु त्यजेत्कोष्ठमथाङ्गणम् ॥	१८
तदूर्ध्वं तु सहस्रान्ते गौरीव कमलालया।	
ब्रह्मा वैश्रवणस्सौम्यः कन्दर्पोऽन्तर्व्यवस्थिताः ॥	१९
बाह्ये क्षेत्राधिपज्येष्ठाः पूर्वोक्तं स्मृतदेवताः।	
तदूर्ध्वं सर्वदेवाश्च शंसिताः फलदायकाः ॥	२०

<i>sahasraviprādūrdhvaṁ tu sabhādyam brāhmaṇādikaṁ</i> ।	
<i>kalpanā nyūnavipre tu tyajetkoṣṭhamathāṅgaṇam</i>	18
<i>tadūrdhvaṁ tu sahasrānte gaurīva kamalālayā</i> ।	

*brahmā vaiśravaṇassaumyaḥ kandarpo'ntarvyavasthitāḥ* 19

*bāhye kṣetrādhipajyeṣṭhāḥ pūrvoktaṁ smṛtadevatāḥ*

*tadūrdhvaṁ sarvadevāśca śaṁsitāḥ phaladāyakāḥ* 20

In a village where more than 1000 brahmins live, edifice meant for the public utility may be built in the brahma pada and other adjacent belts. If the number of brahmins is very much less, then the construction of elongated , small four-pillared hall , courtyard and other such buildings should be left out. In a village where the number of brahmins extends up to 1000, shrines for Gauri and Laksmi may be constructed. The shrines for Brahma, Kubera, Candra, and Kamadeva should be in the interior sections. The shrines for Kshetrapala, Jyestha and other Deities mentioned earlier should be in the exterior sections. In a village where more than 2000 brahmins live, construction of the shrines for all the prominent Deities who grant all the desired fruits is highly recommended.

एतेष्वन्यतमार्थं तु शिवो गौरी विनायकः ।

स्कन्दस्तत्र विधेयो वा ब्रह्मभागादि भागके ॥ २१

शास्ता वान्तर्बहिस्थाप्यो बाह्ये रौद्राः प्रकीर्तिताः ।

वास्तुविन्यास तुष्टास्तु प्रागत्र स्थापिताः सुराः ॥ २२

*eteṣvanyatamārthaṁ tu śivo gaurī vināyakaḥ*

*skandastatra vidheyo vā brahmabhāgādi bhāgake* 21

*śāstā vāntarbahisthāpyo bāhye raudrāḥ prakīrtitāḥ*

*vāstuvinyāsa tuṣṭāstu prāgatra sthāpitāḥ surāḥ* 22

In these sections, shrines for other Deities, not mentioned here, may also be constructed. In the brahma bhaga and other sections, temples for Siva, Gauri, Vinayaka and Skanda may be built . The shrine of Sasta may built in the interior or exterior grid-belts. Shrines for the Deities belonging to the Rudra Gana should be in the exterior sections. These Deities installed in a settlement remain pleased and favorably disposed, if the application of the chosen vastu-mandala has been performed carefully prior to the installation.

उक्तदेशेऽन्यदेशे वा न ते वास्त्वङ्गभाजिनः ।

विना प्रतिष्ठां देवानां वास्तुन्यासं पृथग्भवेत् ॥ २३

तस्मात्सर्वप्रयत्नेन देवानां च प्रकल्पयेत्।

विन्यसेद्गुरुदेवांश्च शैवं सम्पादयेद्गुरुः ॥

२४

*uktadeśe'nyadeśe vā na te vāstvaṅgabhājinaḥ|*

*vinā pratiṣṭhāṁ devānāṁ vāstunyāsaṁ pṛthagbhavet||* 23

*tasmātsarvaprayatnena devānāṁ ca prakalpayet|*

*vinyasedrudradevāṁśca śaivaṁ sampādayedguruḥ||* 24

Either in the locations mentioned before or in other locations, these Deities do not become occupants of the shrines, if such shrines are built in the area, not identified according to the vastu-mandala. Therefore, apart from the installation of the Deities, there is a separate and specific activity known as the 'vastu nyasa' (accurate application of the selected vastu-mandala). Therefore, creating the vibrant presence of the vastu-deities is very much essential. This ritual should be performed with all efforts and care. The Deities belonging to Rudra Gana should be invoked subsequently and the Acharya should see that auspiciousness is effected in all respects.

सन्त्यक्तमार्षस्थानाद्यथा देवाल्यास्त्विह।

पुरातनात्वथालोच्य वास्तुन्यासं समाचरेत्॥

२५

वास्तुन्यासिदिकं सर्वं प्रागेव प्रतिपादितम्।

तथापि पुनरद्यापि विशेषस्तत्र कथ्यते ॥

२६

*santyaaktamārṣasthānādyathā devālayāstviha|*

*purātanātvathālocya vāstunyāsaṁ samācaret||* 25

*vāstunyāsidikanṁ sarvaṁ prāgeva pratipāditam|*

*tathāpi punaradyāpi viśeṣastatra kathyate||* 26

The locations prescribed for the ascetics should be left out, as it is done in the case of construction of the temples. The 'vastu-vinyasa' should be carried out, adhering carefully to the uninterrupted traditional process and analysing the consummate benefits. The process of vastu-vinyasa and other related activities have been already explained. But, even now it is explained with additional specific details.



पदं पैशाचिकान्तं तु ग्रामानां विधीयते।	
गृहश्रेणिषु वृद्धिर्वा हानिर्बाह्यान्तरेऽपि वा ॥	२७
आयामे विस्तरे वापि वैषम्यं तेषु मानतः।	
इष्यते क्षुद्रमार्गो वा क्षुद्रे महति वास्तुनि ॥	२८
बाह्यन्तरविधौ चैव वैषम्यं वा परस्परम्।	
वास्तुपैशाच वैषम्यं इष्यते वास्तुनिर्मितौ ॥	२९

<i>padaṁ paiśācīkāntaṁ tu grāmānāṁ vidhīyate </i>	
<i>gṛhaśreṇiṣu vṛddhirvā hānirbāhyāntare'pi vā  </i>	27
<i>āyāme vistare vāpi vaiṣamyāṁ teṣu mānataḥ </i>	
<i>iṣyate kṣudramārgo vā kṣudre mahati vāstuni  </i>	28
<i>bāhyantaravidhau caiva vaiṣamyāṁ vā parasparam </i>	
<i>vāstupaiśāca vaiṣamyāṁ iṣyate vāstunirmitau  </i>	29

In the villages and other settlements, all the sections from the brahma pada to paisaca pada should be ascertained well. In such sections, the decrease or increase in the recommended rows of residential buidings, is permissible here. Either in the length or in the width, asymmetrical adjustments are not excluded. Either in the small street or in the small area of a larger settlement, there may be asymmetrical adjustments in the outer and the inner sections. Such adjustments should be mutual, in view of the exterior and interior arrangements. In the process of vastu-vinyasa, asymmetrical adjustments in the measurements are adimssible.

तथैव मार्गो मानेषु यथा देवालयेषु च।	
स्थानादीनां यथा षोडा न स्यात्सर्वं तथा नयेत् ॥	३०
ब्रह्मदैविकभागादिस्थिता षोडा न दोषदा।	
तस्मादुक्तेषु देशेषु मर्माद्यं परिगृह्य च ॥	३१
नागरादि प्रभेदेन दिग्भेदेन विशेषतः।	
प्रतिपादित हर्म्येषु शिवाद्यान् स्थापयेत्ततः ॥	३२

<i>tathaiva mārgo māneṣu yathā devālayeṣu ca</i>	
<i>sthānādīnām yathā ṣoḍā na syātsarvaṁ tathā nayet</i>	30
<i>brahmadaivikabhāgādīsthitā ṣoḍā na doṣadā</i>	
<i>tasmādukteṣu deṣeṣu marmādyāṁ pariṅghya ca</i>	31
<i>nāgarādi prabhedena digbhedena viśeṣataḥ</i>	
<i>pratipādita harmyeṣu śivādyān sthāpayettataḥ</i>	32

In the same way, either in the manusha pada or in the temples, the six vulnerable points (marmasthana) need not be observed. They need not be excluded, as done before. Similarly, the six vulnerable points observable in the brahma pada and the daivika pada are not to be considered as defective in this context. Therefore, these vulnerable points observable in the places mentioned here may be accepted; they are not negligible. Having accepted these, the Acharya should install the images of Siva and other Gods in the temples listed here, specifically taking into consideration the different types of linga such as nagara and others and the characteristics of different directions.

॥ इति कामिकारख्ये महातन्त्रे देवतास्थापनविधि पटलः सप्तषष्टितमः ॥

|| iti kāmikākhye mahātantre devatāsthāpanavidhi paṭalaḥ saptaṣṣṭitamah||

This is the 67<sup>th</sup> Chapter “Locations for the Installation of Various Deities” in the Great Tantra called Kamika

६८ प्रतिमा प्रतिष्ठा विधिः  
68 pratimā pratiṣṭhā vidhiḥ

68 Directions for Installation of the Images

प्रतिमानां प्रतिष्ठां तु प्रवक्ष्यामि समासतः।	
द्रव्यसंग्रहणं पूर्वं बिम्बनिर्माणं एव च ॥	१
पश्चान्मण्डप निर्माणं रत्नन्यासं अतः परम्।	
नयनोन्मीलनं पश्चाद्द्वेरशुद्धिरनन्तरम् ॥	२
ग्राम प्रदक्षिणं पश्चाज्जलवेशोऽष्टमं भवेत्।	
मण्डपालङ्कृतिः पश्चाद्वास्तुहोमं अतः परम् ॥	३
शय्याक्लृप्तिस्ततः प्रोक्ता प्रतिमास्थापनं ततः।	
ततः कौतुकबन्धस्स्याच्छयनारोहणं पुनः ॥	४
कुम्भसंस्थापनं पश्चादर्पणं तदनन्तरम्।	
ततो मूर्त्यादि विन्यासो होमकार्यमनन्तरम् ॥	५
दक्षिणादानमन्ते स्यान्मन्त्रन्यासं अतः परम्।	
अतः परं च स्नपनं अर्चनं स्यादतः परम् ॥	६
द्वाविंशतिः क्रिया प्रोक्तास्तासां लक्षणं उच्यते।	

<i>pratimānāṃ pratiṣṭhāṃ tu pravakṣyāmi samāsataḥ </i>	
<i>dravyasaṅgrahaṇaṃ pūrvam bimbānirmāṇaṃ eva ca  </i>	1
<i>paścānmaṇḍapa nirmāṇaṃ ratnanyāsaṃ ataḥ param </i>	
<i>nayanonmīlanaṃ paścādberaśuddhiranantaram  </i>	2
<i>grāma pradakṣiṇaṃ paścājjalaveśo'ṣṭamaṃ bhavet </i>	
<i>maṇḍapālaṅkṛtiḥ paścādvāstuhomaṃ ataḥ param  </i>	3
<i>śayyāklṛptistataḥ proktā pratimāsthāpanaṃ tataḥ </i>	

<i>tataḥ kautukabandhassyācchayanārohaṇam punaḥ</i>	4
<i>kumbhasaṁsthāpanam paścādarpaṇam tadanantaram</i>	
<i>tato mūrtyādi vinyāso homakāryamanantaram</i>	5
<i>dakṣiṇādānamante syānmantranyāsam ataḥ param</i>	
<i>ataḥ param ca snapanam arcanam syādataḥ param</i>	6
<i>dvāviṁśatiḥ kriyā proktāstāsām lakṣaṇam ucyate</i>	

Now, I will explain briefly the process of installation of the images within the shrine. The installation is performed through a series of 22 activities. The first one is the collection and arranging of the required materials. Second is the structuring of the image. Then, construction of the pavilion. Next, fixing the gems. Opening of the eyes of the image, purification of the image, circumambulating the village, keeping the image immersed in water, decoration of the pavilion, fire-ritual related to the vastu deities, designing the couch, perfecting the image, tying up the protective thread, placing the image to be in recumbent pose on the couch, arranging the vessels(kumbhas), dedicating the image, doing the nyasa of the actual form of the Deity, offering the oblations, offering the ceremonial fees, the nyasa of the mantra, preparation of snapana and adoration – these are 22 activities prescribed for the installation. I will give the details of these activities, one by one.

शिलामृल्लोहसदृक्ष रत्नधातु सुधा पटाः ॥	७
दन्तबेरकनिर्माणे तस्य संग्रहमुच्यते ।	
सुमुहूर्ते सुलग्ने तु नक्षत्र करणान्विते ॥	८
शिलादिस्थानमासाद्य स्थण्डिले पूजितेश्वरः ।	
हुताग्नि पूजिताश्चाथ दत्तभूतबलिश्शुचिः	

<i>śilāmṛllohasadvṛkṣa ratnadhātu sudhā paṭāḥ</i>	7
<i>dantaberakanirmāṇe tasya saṁgrahamucyate</i>	
<i>sumuhūrte sulagne tu nakṣatra karaṇānvite</i>	8
<i>śilādīsthānamāsādya sthaṇḍile pūjiteśvaraḥ</i>	
<i>hutāgni pūjitāścātha dattabhūtabaliśśuciḥ</i>	9

When the images made of granite, clay, metal, wood, gems, minerals, stucco, painted image or the image depicted in thick cloth, image made of ivory are to be installed, the Acharya should take hold of the image to be installed through the prescribed ritual. The process of that ritual is now told. Upon the approach of auspicious time characterised by beneficial muhurta and lagna

and conjoined with auspicious star and karana, the Acharya who has purified himself should sit near the place where the image is kept and worship the Lord on the raised platform(sthandila), invoke and worship the consecrated fire, offer necessary oblations into the fire and offer the balls of cooked rice(bali) to the guardian deities of the cosmic elements.

शिलाद्यं प्रोक्ष्य वस्त्रेण वर्मणावेष्ट्य पूजयेत्।

हृदि वस्त्रेण संवेष्ट्य टङ्काद्यं मधुसर्पिषा ॥ १०

आप्लाव्य त्रिः प्रहारेण स्फोटयेदस्त्रमन्त्रतः।

गुरोरनुज्ञया शिल्पी तथैवास्फोटयेत्पुनः ॥ ११

*śilādyam prokṣya vastreṇa varmaṇāveṣṭya pūjayet*  
*hṛdi vastreṇa saṁveṣṭya ṭaṅkādyam madhusarpiṣā* 10

*āplāvya triḥ prahāreṇa sphoṭayedastramantrataḥ*  
*guroranujñayā śilpī tathaivāsphoṭayetpunah* 11

Having sprinkled the drops of consecrated water over the image and other objects with the accompaniment of astra mantra, he should wrap the image with a new cloth reciting the kavaca mantra and worship it. Having covered the tools such as hatchet and others with a cloth reciting the hrudaya mantra, he should sprinkle the honey and clarified butter over them and striking over the left palm three times, snap the fingers with the accompaniment of astra mantra. Getting the instruction from the Guru to do so, the Silpi should strike over his left palm three times and snap the fingers, as done by the Acharya.

संपूज्य वस्त्रहेमाद्यैराचार्यं स्थपतिं तथा।

तस्मात्संगृह्य तद्व्यं नयेत्कर्मकुटीं पुनः ॥ १२

*saṁpūjya vastrahemādyairācāryam sthapatim tathā*  
*tasmātsaṅgrhya tadvyam nayetkarmakuṭīm punah* 12

The chief patron of the installation should honor the Acharya and the Sthapati with new garments, gold and other valuable materials, collect the materials from the Acharya and bring them again to the sacrificial pavilion.

आदौ सिक्तं द्रवीभूतं अस्त्रेणास्राव्य वारिणा।  
मण्डपे स्थण्डिलं कृत्वा सिक्तं तत्रैव निक्षिपेत्॥ १३  
संपूज्य गन्धपुष्पाद्यैर्हृदा वस्त्रेण वेष्टयेत्।  
तद्व्यं शिल्पिने दत्त्वा कारयेत्क्षणान्वितम्॥ १४

*ādau siktam dravībhūtam astreṇāsrāvya vāriṇā|*  
*maṇḍape sthaṇḍilaṁ kṛtvā siktam tatraiva nikṣipet||* 13  
*saṁpūjya gandhapuṣṭpādyairhṛdā vastreṇa veṣṭayet|*  
*tadravyam śilpine datvā kārayellakṣaṇānvitam||* 14

First, the Acharya should consecrate those substances which are drenched and liquefied by sprinkling the consecrated water with the accompaniment of astra mantra. Having designed a raised platform in the sacrificial pavilion, he should place those objects over it. Having worshipped the tools with sandal, flowers and other such materials reciting the hrudaya mantra he should wrap them with a cloth with the accompaniment of astra mantra and hand them over to the Silpi. Through him, the Acharya should carry out the related works so as to render the image to be associated with good features.

तस्य निर्माण काले तु उत्तराभिमुखो गुरुः।  
प्रतिमा मूलमन्त्रं तु जपेदष्टोत्तरं शतम्॥ १५  
तस्याश्चोत्तर दिग्भागे शान्तिहोमं तु कारयेत्।  
देशिकं शिल्पिनं चैव पूजयेत्काञ्चनादिभिः॥ १६

*tasya nirmāṇa kāle tu uttarābhimukho guruḥ|*  
*pratimā mūlamantram tu japedaṣṭottaram śatam||* 15  
*tasyāścottara digbhāge śāntihomam tu kārayet|*  
*deśikam śilpinaṁ caiva pūjayetkāñcanaḍibhiḥ||* 16

During the time of the performance of the works concerned with the image, the Guru should be seated facing north and recite the mula mantra of the image concerned for 108 times. In the north side of the Guru, fire-ritual meant for alleviation should be performed. The chief patron should worship the Acharya and the Silpi, honoring them with gold and other valuables.

वृक्ष संग्रहणे वृक्षं संपूज्यैवं वदेद्गुरुः ।  
 श्रीनिकेत नमस्तुभ्यं देवजुष्ट वनस्पते ॥ १७  
 सङ्ग्रामस्स्यादितिस्थानं गुणवद्यन्मनोरमम् ।  
 विसृज्यानेन मन्त्रेण छदात्मानं निरुच्यते ॥ १८

*vṛkṣa saṅgrahaṇe vṛkṣaṁ saṁpūjyaivaṁ vadedguruḥ |*  
*śrīniketa namastubhyaṁ devajuṣṭa vanaspate || 17*  
*saṅkrāmassyāditisthānaṁ guṇavadyanmanoramam |*  
*visṛjyānena mantreṇa chadātmānaṁ nirucyate || 18*

When the Acharya is about to cut the selected tree for getting the needed wood for making the image, he should worship that tree and recite these lines: “O, the Lord of the forest, you are here being resorted to by the celestial gods. You are the abode of Lakshmi. Prostrations to you. Be pleased to shift your residence from this tree to some other tree which is associated with good features and charming to the mind”. Covering himself with upper garment, he should recite this mantra loudly and bid farewell to the Deity of the tree.

घृताक्तेन कुठारेण छिन्द्यान्मृत्युञ्जयं स्मरन् ।  
 यक्षेन्द्रशिवकाष्ठासु पतितं सर्वकामदम् ॥ १९  
 तापमृत्युमहारोग गुल्मोच्चाटनमग्निः ।  
 द्रव्यसंग्रहणं चैवं निर्माणं पूर्वमेव तु ॥ २०

*ghṛtāktena kuṭhāreṇa chindyānmṛtyuñjayaṁ smaran |*  
*yakṣendraśivakāṣṭhāsu patitaṁ sarvakāmadam || 19*

With the hatchet, slightly anointed with ghee, he should cut the tree, reciting the mantra of mrutyunjaya. If the severed branch falls in the south-west, east or north-east, it will yield all the desired fruits. If it falls in the south-east, it will lead to agony, death, grievous malady, chronic spleen enlargement and cause the residents to move out of the village. Assembling of the wood and other materials should be done in this way. The preparation of the image for installation should be carried out as explained before.

प्रतिमालक्षणं प्रोक्तं मण्डपं त्वधुनोच्यते।

प्रासादस्य चतुर्दिक्षु मण्डपं चाग्रपार्श्वयोहू ॥ २१

त्रिहस्तं तु समारभ्य चैकैक करवृद्धितः।

पञ्चादशकरान्तं तु कुर्याल्लक्षण संयुतम् ॥ २२

अत्रानुक्तं तु यत्किञ्चित्सर्वं पूर्ववन्नयेत्।

*pratimālakṣaṇaṁ proktaṁ maṇḍapaṁ tvadhunocyate|*

*prāsādasya caturdikṣu maṇḍapaṁ cāgrapārśvayohū 21*

*trihastaṁ tu samārabhya caikaika karavṛddhitāḥ|*

*pañcādaśakarāntaṁ tu kuryāllakṣaṇa saṁyutam|| 22*

*atrānuktaṁ tu yatkiñcittatsarvaṁ pūrvavannayet|*

The features of the image have been told. Now, the designing of the pavilion is explained. In the four directions of the temple, in the front or in the sides of the temple, the pavilion may be constructed. Its width may be from 3 hastas to 15 hastas, increasing the width by one hasta each time. The pavilion should be designed in such a way that it appears as associated with all the features and lineaments. All other small details which are not told here should be observed as explained before.

नवपञ्चैक कुण्डानि पूर्ववत् परिकल्पयेत् ॥ २३

चतुरश्राणि वृत्तानि तद्दिगश्राणि वा नयेत्।

शक्तीनां च सर्वासां योन्याकाराणि कल्पयेत् ॥ २४



<i>navapañcaika kuṇḍāni pūrvavat parikalpayet  </i>	23
<i>caturaśrāṇi vṛttāni taddigaśrāṇi vā nayet </i>	
<i>śaktīnām ca sarvāsām yonyākārāṇi kalpayet  </i>	24

Either nine fire-pits, five fire-pits or one fire-pit may be designed in the pavilion, as detailed earlier. All the fire-pits may be square or circular. Or, each fire-pit may be designed so as to be in the geometrical form suitable to each direction. For all the female Deities, the fire-pits should be in the form of vulva.

मण्डपं समलङ्कृत्वा पीठं तत्र विनिक्षिपेत्।	
नवपट्टं समायुक्तं पञ्चपट्टयुतं तु वा ॥	२५
एकपट्टयुतं वापि पूजयेच्चन्दनादिभिः।	
आधाराख्यं अनन्तं च मध्यमे विन्यसेद्गुरुः ॥	२६

<i>maṇḍapaṃ samalaṅkṛtvā pīṭhaṃ tatra vinikṣipet </i>	
<i>navapaṭṭa samāyuktaṃ pañcapaṭṭayutaṃ tu vā  </i>	25
<i>ekapaṭṭayutaṃ vāpi pūjayeccandanādibhiḥ </i>	
<i>ādhārākhyāṃ anantaṃ ca madhyame vinyasedguruḥ  </i>	26

Having beatifully decorated the pavilion, he should design an altar in its middle. This altar may be provided with nine or five mouldings(bands) or one moulding. The Acharya should worship the altar with sandal, flowers and other materials. He should invoke adhara-sakti and ananta asana in the middle of the altar and worship them.

लोकपालांश्च चतुरः रत्नानि विविधानि च।	
माणिक्यमिन्द्रनीलं च वैडूर्यं च प्रवालकम् ॥	२७
मुक्ता वज्रं तथा पुष्यरागं गोमेदकं तथा।	
मरकतं चैव रत्नानि नवरत्नादि पञ्चकम् ॥	२८

पञ्चरत्नमिति प्रोक्तं माणिक्यं चैकमेव वा।

वज्रं वा मध्यमे प्रोक्तं महावेशमिति स्मृतम्॥ २९

<i>lokapālāṁśca caturaḥ ratnāni vividhāni ca</i>	
<i>māṅkiyamindranīlaṁ ca vaiḍūryaṁ ca pravālakam</i>	27
<i>muktā vajraṁ tathā puṣyarāgaṁ gomedakaṁ tathā</i>	
<i>marakataṁ caiva ratnāni navaratnādi pañcakam</i>	28
<i>pañcaratnamiti proktaṁ māṅkikaṁ caikameva vā</i>	
<i>vajraṁ vā madhyame proktaṁ mahāveśamiti smṛtam</i>	29

The directional deities should be worshipped in all the four sides, corresponding to the eight directions. Nine gems or five gems or one gem may be taken. Gems are manifold. Ruby, sapphire, beryl, coral, pearl, diamond, topaz, hessonite and emerald – these are the nine gems prescribed here. The five gems should be chosen from these nine gems. In the case of one gem, it may be ruby or diamond. This should be placed in the central square. Consecration of these gems is known as ‘mahavesa’.

स्वस्वलोकप मन्त्रैश्च मध्यादि क्रमतो न्यसेत्।

देवं रत्नोपरि न्यस्त्वा सुस्निग्धं कारयेद्दृढम्॥ ३०

शैलं चेत्स्थापने काले रत्नाद्यं विधिवन्न्यसेत्।

शूलस्थापने काले तु न्यसेद्रत्नानि मृण्मये॥ ३१

अन्येषां रत्नविन्यासं वर्जयेत्तु विशेषतः।

<i>svasvalokapa mantraiśca madhyādi kramato nyaset</i>	
<i>devaṁ ratnopari nyastvā susnigdhaṁ kārayeddr̥ḍham</i>	30
<i>śailaṁ cetsthāpane kāle ratnādyaṁ vidhivannnyaset</i>	
<i>śūlasthāpane kāle tu nyasedratnāni mṛṇmaye</i>	31
<i>anyeṣāṁ ratnavinyāsaṁ varjayettu viśeṣataḥ</i>	

These gems should be placed in the due order, starting from the middle and proceeding in clockwise direction to reach the north-east, with the accompaniment of the mantra pertaining to each. Then he should place the image over the gems arranged in the due order so that

it stands straight and motionless. If the image is made of granite, these gems and other items should be arranged according to the prescribed directions, during the time of installation. If the wooden frame of the image is to be installed, these gems should be arranged on the levelled stretch of clay. For other idols, the placing of gems may be avoided, specifically.

नेत्रद्वययुतर्क्षे तु कारयेन्नेत्र मोक्षणम् ॥	३२
सुगुप्ते मण्डपे रम्ये गोमयेनानुलेपिते।	
प्रच्छन्नपट संयुक्ते सर्वालङ्कार संयुते ॥	३३
स्थण्डिलं तत्र कर्तव्यं अष्टद्रोणादि व्रीहिभिः।	
तिलतण्डुल संयुक्तम् लाजपुष्प समन्वितम् ॥	३४

<i>netradvayayutarkṣe tu kārayennetra mokṣaṇam</i> ॥	32
<i>sugupte maṇḍape ramye gomayenānulepite</i> ।	
<i>pracchannapaṭa saṁyukte sarvālaṅkāra saṁyute</i> ॥	33
<i>sthaṇḍilaṁ tatra kartavyaṁ aṣṭadronādi vrīhibhiḥ</i> ।	
<i>tilataṇḍula saṁyuktam lājapuṣpa samanvitam</i> ॥	34

The eyes of the image should be opened in an auspicious day in which the lunar mansion is in conjunction with ‘two eyes’. The pavilion designed for this activity should be protected well from being seen by others , should be charming to look at with its interior ground being smeared with diluted cow-dung. It should be decorated with all kinds of beautifying materials and should be provided with concealing screen. There, the Acharya should design a raised platform (sthandila) with eight dronas of paddy grains. Sesame, unhusked rice ,parched paddy, and such others should be used for the designing of the sthandila.

तस्य मध्ये न्यसेद्विम्बं प्राङ्मुखं देशिकोत्तमः।	
हेमसूचिप्रहाराभ्यां नेत्रमन्त्रमनुस्मरन् ॥	३५
प्रथमं दक्षिणं नेत्रं द्वितीयं वाम नेत्रकम्।	
ललाटस्थं तृतीयं तु लेखयेत्पूजयेद्गुरुः ॥	३६
पक्ष्मरेखां पुराकृत्वा ततो वै दृष्टिमण्डलम्।	
ज्योतिर्मण्डलमालिख्य नेत्रमोचनमाचरेत् ॥	३७

<i>tasya madhye nyasedbimbaṃ prāṇmukhaṃ deśikottamaḥ </i>	
<i>hemasūciprahārābhyāṇi netramantramanusmaran  </i>	35
<i>prathamāṇi dakṣiṇāṇi netrāṇi dvitīyāṇi vāma netrakam </i>	
<i>lalāṭasthāṇi tr̥tīyāṇi tu lekhayetpūjayedguruḥ  </i>	36
<i>pakṣmarekhāṇi purākṛtvā tato vai dṛṣṭiমাণ্ডalam </i>	
<i>vyotirmaṇḍalamālikhya netramocanamācaret  </i>	37

The foremost Acharya should place the image at the center of the sthandila in such a way that it faces east. Then, with gentle strokes of the needle made of gold and reciting the netra mantra, he should draw the right eye first and then the left eye. Thirdly, the eye located in the forehead should be drawn. Having drawn the three eyes, the Guru should worship them. First, the lines defining the eye-lids should be drawn. Then, the circles, defining the eye ball should be drawn. Then, having drawn the luminous spots, he should unfold the eyes of the image.

तथैवोन्मीलनं शिल्पी वज्रकाञ्चनसूचितः।	
पुष्पायोनिर्मितेनैव टङ्केनैव त्रिलोचने ॥	३८
नासिका कर्णवक्राणि लिङ्गं पायुं च मोचयेत्।	
तत्तद्देवाङ्ग भूतानां नयनोन्मीलनं नयेत् ॥	३९
चित्राभासादि देवानां तत्तद्वर्णैस्समाचरेत्।	
तदाक्षिमोचनं कुर्याद्धेमतूलिकया गुरुः ॥	४०

<i>tathaivonmīlanāṇi śilpī vajrakāñcanasūcitaḥ </i>	
<i>puṣpāyonirmitenaiva ṭaṅkenaiva trilocane  </i>	38
<i>nāsikā karṇavaktrāṇi liṅgaṇi pāyuṇ ca mocayet </i>	
<i>tattaddevāṅga bhūtānāṇi nayanonmīlanāṇi nayet  </i>	39
<i>citrābhāsādi devānāṇi tattadvarṇaiṣṣamācaret </i>	
<i>tadākṣimocanaṇi kuryāddhematūlikayā guruḥ  </i>	40

In the same way, the Silpi should open the eyes of the image with the needles made of diamond and gold. He should make the eyes to unfold by striking with a small hatchet on the spots identified with flowers. All other parts such as nose, ears, mouth, genital organ, anus and others should be exposed. Even for the images of retinue dieties, 'opening of the eyes' should be

done according to the directions set forth here. For the images belonging to the types of ‘citra’ and ‘abhasa’, the Guru should make the eyes unfold, using the colors applicable to each and using the pencil made of gold.

उद्धास्य शिल्पिनं पश्चात् तस्याग्रे स्थण्डिलं नयेत्।	
बिम्बं तस्योपरि न्यस्त्वा हृदयेन तु मन्त्रतः ॥	४१
ससूत्रान् सपिधानांश्च कलशानष्ट दिक्षु च।	
सवस्त्रान् वारिसंयुक्तान् सकूर्चान् पल्लवैर्युतान् ॥	४२
स्वमन्त्रैरभितो न्यस्त्वा लोकेशांस्तत्र पूजयेत्।	
क्षुद्रेऽष्टकलशान् हित्वा चान्यत्सर्वं समाचरेत् ॥	४३

<i>udvāsya śilpinaṁ paścāt tasyāgre sthaṇḍilaṁ nayet </i>	
<i>bimbaṁ tasyopari nyastvā hṛdayena tu mantrataḥ  </i>	41
<i>sasūtrān sapidhānāṁśca kalaśānaṣṭa dikṣu ca </i>	
<i>savastrān vārisaṁyuktān sakūrcān pallavairyutān  </i>	42
<i>svamantrairabhito nyastvā lokaśāṁstatra pūjayet </i>	
<i>kṣudre’ṣṭakalaśān hitvā cānyatsarvaṁ samācaret  </i>	43

Having sent off the Silpi with due honors, the Acharya should design a sthandila in front of the image and place that at the center of the sthandila with the accompaniment of hrudaya mantra. He should place eight pots around the image. These pots should have been wound round with thread, closed with lid, covered with new cloth, filled up with consecrated water, furnished with a bunch of darbha-grass and tender leaves(of mango tree). These are meant for the eight gaurdians of the directions and these should be arranged with the accompaniment of mantra pertaining to each gaurdian-deity. Then, the Acharya should worship these directional dieties. For the images of minor deities, eight pots need not be arranged. All other ritulas should be performed for the images of these deities.

स्वर्णया दूर्वया नेत्रं मध्वाज्याभ्यां तु तर्पयेत्।	
हृदा वा नेत्रमन्त्रेण मन्त्रिताभ्यां गुरुत्तमः ॥	४४
लोहजे शैलजे वार्क्षे रत्नजेप्येवमाचरेत्।	

अन्येषामपि सर्वेषां भावयेत् तर्पणक्रियाम्॥ ४५

तर्जन्यनामिका मध्ये सूर्यसोमाग्निलोचने।

हिरण्यनखसंप्रोतैर्न्यसेत्तद्बीज संयुतम्॥ ४६

*svarṇayā dūrvayā netraṁ madhvājyābhyāṁ tu tarpayet|*  
*hṛdā vā netramantreṇa mantritābhyāṁ gurūttamaḥ||* 44

*lohaje śailaje vārṅṣe ratnajepyevamācaret|*  
*anyeṣāmapī sarveṣāṁ bhāvayet tarpaṇakriyāṁ||* 45

*tarjanyanāmikā madhye sūryasomāgnilocane|*  
*hiraṇyanakhasaṁprotairnyasettadbīja saṁyutam||* 46

The foremost Acharya should effect the fullness of the event by offering the drops of honey and ghee consecrated with the hrudaya mantra or the netra mantra, by using durva-grass made of gold. Such ritual should be performed in the same way for the images made of metals, granite, wood and gems. For all other images, such tarpana(effecting of fullness) should be done.

Wearing the nails made of gold on the index finger, the ring finger and the middle finger which represent sun, moon and fire respectively, the Acharya should do the nyasa of netra, reciting the seed mantra pertaining to each of these.

सौवर्णे राजते ताम्रे कांस्ये वाथ शरावके।

घृतेन मधुना चैव प्रत्येकं प्रस्थपूरितम्॥ ४७

तदर्धेनार्धपादेन पूरितं वा पृतक् पृतक्।

घृतं प्रदर्शयेन्मन्त्री नेत्रमन्त्रमनुस्मरन्॥ ४८

दर्शयेन् मधुपात्रं तु मृत्युजिन्मन्त्रमुच्चरन्।

हृदयेन तु मन्त्रज्ञः तद्वत्साङ्गं प्रदर्शयेत्॥ ४९

*sauvarṇe rājate tāmre kāṁsye vātha śarāvake|*  
*ghṛtena madhunā caiva pratyekaṁ prasthapūritam||* 47

*tadardhenārdhapādena pūritaṁ vā pṛtak pṛtak|*  
*ghṛtaṁ pradarśayenmantrī netramantramanusmaran||* 48

*darśayen madhupātram tu mṛtyujinmantramuccaran|  
hṛdayena tu mantrajñāḥ tadvatsāṅgam pradarśayet||*

49

He should take up two saravaka-vessels(hollowed plates) made of gold, silver, copper or brass and fill them up with ghee and honey, each being in the measure of one prastha, half or quarter of a prastha. He should hold the ghee-filled saravaka and show it to the image, reciting the netra mantra. Then, he should hold the honey-filled saravaka and show it to the image, reciting the mruyunjaya mantra. The Acharya, who has known well the significance of such mantras should show them to other limbs of the image, reciting the hrudaya mantra.

बीजमुख्येन मन्त्रेण धान्यराशिं प्रदर्शयेत्।

शिवादिदशभागान्तं तेषां मानं प्रकीर्तितम्॥

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ब्राह्मणान् दर्शयेत्पश्चात् पवमानमनुस्मरन्।

तेनैव दर्शयेत्कन्यां भूषितां सर्वभूषणैः॥

५१

*bījamukhyena mantreṇa dhānyarāśim pradarśayet|*

*śivādidaśabhāgāntaṁ teṣāṁ mānaṁ prakīrtitam||*

50

*brāhmaṇān darśayetpaścāt pavamānamanusmaran|*

*tenaiva darśayetkanyāṁ bhūṣitāṁ sarvabhūṣaṇaiḥ||*

51

Then, he should show the varieties of grains, reciting the mantras pertaining to the seeds of each variety of grain. The grains may be in the measure of one drona. The measure may be decreased up to one tenth of a drona, according to availability. Then, he should show the presence of learned brahmins, reciting the pavamana sukta. With the recital of same sukta, he should show the presence of maidens, well adorned with all kinds of ornaments.

प्रच्छन्नपटमावर्ज्यं जनसंघान् प्रदर्शयेत्।

मृद्भस्मकुशागोमूत्रं गोमयैः पञ्चगव्यकैः॥

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त्वक्सारैः प्रतिमाशुद्धिं चित्रादौ दर्पणे नयेत्।

रजन्यामलपिष्टाद्यैश्शुद्धियुक्तं प्रकल्पयेत्॥

५३

वस्त्रैर्गन्धैश्च मालाभिर्भूषयेद् भूषणार्हकैः।

ग्राम प्रदक्षिणं कुर्यात् सर्वालङ्कारसंयुतम्॥ ५४

ग्रामप्रदक्षिणं वापि चित्रादौ परिवर्जयेत्।

महत्तरे वा तत्त्याज्यं प्रापयेत्तु जलं ततः॥ ५५

*pracchannapaṭamāvarjya janasaṁghān pradarsāyet|*  
*mṛdbhasmakuśāgomūtra gomayaiḥ pañcagavyakaiḥ||* 52

*tvaksāraiḥ pratimāśuddhiṁ citrādau darpaṇe nayet|*  
*rajanyāmala piṣṭādyaiśśuddhiyuktān prakalpayet||* 53

*vastrairgandhaiśca mālābhirbhūṣayed bhūṣaṅārhakaiḥ|*  
*grāma pradakṣiṇān kuryāt sarvālaṅkārasaṁyutam||* 54

*grāmapradakṣiṇān vāpi citrādau parivarjayet|*  
*mahattare vā tattyājyaṁ prāpayettu jalān tataḥ||* 55

Having removed the concealing screen, he should enable the assembled people to have the gracious vision of the image. Then he should purify the image with clay, sacred ash, cow-urine, cow-dung, five substances got from the cow which have been proportionately mixed and consecrated and with the juice of the barks of recommended trees. For the citra-image and mirror-image, he should perform tarpana (imparting fullness of event). Purification should be rendered to the image with turmeric powder, myrobalan fruit, flour of rice and such others. Then, he should adorn the image with new garment, sandal paste, garlands and the ornaments suitable for the image. Having rendered the image so as to be pleasant and charming with all kinds of ornamental things, he should arrange for the circumambulation of the village. Circumambulation of village may be dropped for the citra, abhasa and such other images. The circumambulation should be left out even for the image which is very large in size. Having circumambulated, the image should be brought near the bank of river or tank.

जलमध्ये प्रपां कृत्वा चतुर्गात्र समन्वितम्।

मण्डितान् दर्भमालाद्यैस्तीरे समतले पुनः॥ ५६

स्थण्डिलं स्थापयित्वा तु गन्धाद्यैरर्चयेद्गुरुः।

तस्याग्रे स्थण्डिलं कृत्वा कलशानष्ट विन्यसेत्॥ ५७



*jalamadhye prapāṁ kṛtvā caturgātra samanvitam|*  
*maṇḍitān darbhamālādyaistīre samatale punaḥ||* 56  
*sthaṇḍilaṁ sthāpayitvā tu gandhādyairarcayedguruḥ|*  
*tasyāgre sthaṇḍilaṁ kṛtvā kalaśānaṣṭa vinyaset||* 57

Having erected a thatched shed in the tank or river so as to be associated with four entrances, the Acharya should decorate it with rows of darbha-grass, garlands and others. Again, he should design a sthandila on the evenly-levelled ground near the bank of the tank or river and worship it with sandal, flowers and other materials. Having designed another sthandila in front of the previous one, he should place eight pots over it.

लोकपालाधिपांस्तत्र हेमाढ्यान् पूजयेद्गुरुः ।  
व्यपोह्य भूषणार्हं तु वस्त्रेणाच्छद्य वर्मणा ॥ ५८  
लम्बकूर्चेन संयुक्तं द्वात्रिंशत्सम्मितेन तु ।  
पीठे वा फलकादौ वा शाययेज्जलमध्यमे ॥ ५९

*lokapālādhipāṁstatra hemāḍhyān pūjayedguruḥ|*  
*vyapohya bhūṣaṇārhaṁ tu vastreṇācchadya varmaṇā||* 58  
*lambakūrcena saṁyuktaṁ dvātriṁśatsammitena tu|*  
*pīṭhe vā phalakādau vā śāyayejjalamadhyame||* 59

The Acharya should invoke the directional deities on the pots and worship them. He should worship the image adorned with ornaments of gold. Upon the completion of worship, he should remove all the ornaments and cover the image with a suitable cloth, reciting the kavaca mantra. Then, having placed a lamba-kurca designed with 32 darbhas of even length on the image, he should safely place the image so as to be recumbent on the wooden pedestal or wooden plank kept in the water.

गङ्गातीर्थमावाह्य परितः कलशान् न्यसेत् ।  
एकादि नवरात्रान्तं वेदत्रिद्व्येकयामकम् ॥ ६०  
जलादिवासनं कुर्याच्चित्रादौ दर्पणे न वा ।

*gaṅgātīrthamāvāhya paritaḥ kalasān nyaset|  
ekādi navarātrāntaṁ vedatridvyekayāmakam||  
jalādivāsanaṁ kuryāccitrādau darpaṇe na vā|*

60

Having placed eight pots in due order around the central image, the Acharya should invoke the sacred water of the holy Ganga river. The activity known as ‘jaladhivasa’(keeping the image immersed in water) should be last for one to nine nights or for 4,3,2 or 1 yama. Such ‘jaladhivasa’ need not be done to citra-image or mirror-image.

मण्डपं भूषयेत्पश्चात् पटेन महतावृतम् ॥ ६१

ब्राह्मणान् भोजयेत्तत्र सहस्रान्तान् दशादिकान्।

पुण्याहं वाचयित्वा तु वास्तुहोमं तु कारयेत् ॥ ६२

पर्यग्निकरणं कृत्वा प्रोक्षयेत्तु शिवाम्बसा।

पुण्याहं वाचयेत्पश्चात् स्थण्डिले वेदिकोपरि ॥ ६३

अष्टद्रोणैर्तदर्धैर्वा तदर्धैश्शालिभिर्मतम्।

तिलैर्लाजैश्च दर्भैश्च पुष्पैस्सम्यक् प्रकल्पयेत् ॥ ६४

*maṇḍapaṁ bhūṣayetpaścāt paṭena mahatāvṛtam|| 61*

*brāhmaṇān bhojayettatra sahasrāntān daśādikān|*

*punyaḥam vācayitvā tu vāstuhomaṁ tu kārayet|| 62*

*pariyagnikaraṇaṁ kṛtvā prokṣayettu śivāmbasā|*

*punyaḥam vācayetpaścāt sthaṇḍile vedikoparim|| 63*

*aṣṭadroṇairtadardhairvā tadardhaiśśālibhirmatam|*

*tilairlājaiśca darbhaiśca puṣpaissamyak prakalpayet|| 64*

Then, having covered the pavilion completely with a larger cloth and having decorated it so as to be charming, he should arrange for the feeding of 10 to 1000 brahmins. Then he should purify the interior of the pavilion and declare the auspiciousness of the chosen time and perform the fire-ritual related to vastu. Having come around the pavilion with a burning effigy of the evil force(paryagni karana), he should purify the area by sprinkling the drops of sivatirtha. Once again he should purify the interior and declare the auspiciousness of the chosen time. Then he should design a sthandila over the altar with 8, 4 or 2 dronas of paddy grains, sesame, parched paddy, darbhas, flowers and other substances.

शयनं कल्पयेदूर्ध्वं चर्मजाद्यैरनुक्रमात्।  
चित्रादौ कल्पयेच्छय्यां तत्तत्पादप्रदेशके॥ ६५  
मोक्षयेत् पुरुषेणैव हृदा गन्धादिभिरर्चयेत्।  
जलादुत्तीर्य बेरं तु स्नानश्वभ्रे ति विन्यसेत्॥ ६६

*śayanaṁ kalpayedūrdhve carmajādyairanukramāt|*  
*citrādau kalpayecchayyāṁ tattatpādapradeśake||* 65  
*mokṣayet puruṣeṇaiva hṛdā gandhādibhirarcayet|*  
*jalāduttīrya beraṁ tu snānaśvabhre ti vinyaset||* 66

Above the sthandila, he should design a couch making use of fine hairs got from skin and other materials, according to the prescribed order. For the citra-image and such others, couch should be designed in a place adjacent to the bottom of the image. Upon the approach of proper time, he should awaken the image reciting the tatpuruṣa mantra and worship it with sandal and other materials, reciting the hrudaya mantra. Having lifted the image from the water, he should carefully place it in the pit meant for the ceremonial bath.

व्यपोह्य वस्त्रकूर्चाद्यं स्नपनं पूर्ववन्नयेत्।  
वस्त्रेणैव तु संवेष्ट्य पूजयेद्धृदयेन तु॥ ६७  
कौतुकं बन्धयेत्पश्चाद्धृदा दक्षिणहस्तके।  
शक्तीनां चैव सर्वासां वामे वा दक्षिणेऽपि वा॥ ६८

*vyapohya vastrakūrcādyāṁ snapanaṁ pūrvavannayet|*  
*vastreṇaiva tu saṁveṣṭya pūjayeddhṛdayena tu||* 67  
*kautukaṁ bandhayetpaścāddhṛdā dakṣiṇahastake|*  
*śaktīnāṁ caiva sarvāsāṁ vāme vā dakṣiṇe'pi vā||* 68

Having removed the cloth, bunch of darbhas(kurca) and other things from the image, he should perform the snapana bath as explained earlier. Having covered the image with a new cloth, he should worship it with the accompaniment of hrudaya mantra and tie up the protective

band of thread in the right hand, reciting the hrudaya mantra. For all the female Deities, the protective band may be tied up in the left hand or right hand.

कुम्भान् संस्थापयेत्पश्चात् सर्वलक्षण संयुतान्।	
ससूत्रान् सहिरण्यांश्च सकूर्चान् वस्त्र संयुतान्॥	६९
गन्धोदकेन सम्पूर्णान् फलपल्लव शोभितान्।	
विन्यस्य परितस्सर्वान् गन्धपुष्पादिभिरर्चयेत्॥	७०
मूर्तिन्यासं ततः कुर्याल्लिङ्गस्थापन मार्गतः।	
आत्मविद्यां शिवाख्यं च जानुकर्ण शिरोवधि॥	७१

<i>kumbhān saṁsthāpayetpaścāt sarvalakṣaṇa saṁyutān </i>	
<i>sasūtrān sahiranyaṁśca sakūrcān vastra saṁyutān  </i>	69
<i>gandhodakena sampūrṇān phalapallva śobhitān </i>	
<i>vinyasya paritassarvān gandhapuṣpādibhirarcayet  </i>	70
<i>mūrtinyāsaṁ tataḥ kuryāllīṅgasthāpana mārgataḥ </i>	
<i>ātmavidyāṁ śivākhyāṁ ca jānukarṇa śirovadhi  </i>	71

Then he should place the pots(kumbhas) in an orderly way. Such pots should have been wound round with thread, covered with cloth, associated with gold coin or plate and bunch of darbhas. These should have been filled up with perfumed and consecrated water. They should be very pleasant to look at, beautified with coconut fruit and tender leaves. Having placed such pots around the central one, he should worship them with sandal, flowers and such other materials. Then, the Acharya should do the murti-nyasa, in a way similar to the nyasa prescribed for the installation of Sivalinga. Atma tattva, vidya tattva and siva tattva should be contemplated from the feet to the knee, knee to ears and ears to the head respectively.

होमकर्म तदन्ते स्यात् प्रागुक्तविधिना सह।	
पलाशोदुम्बराश्वत्थ वटाः पूर्वादिषु क्रमात्॥	७२
शम्यपामार्गश्रीवृक्ष पिप्पलैश्चाग्नि कोणतः।	
प्रधानस्य पलाशस्स्यात् समिधस्संप्रकीर्तिताः॥	७३

समिदाज्य चरू लाज सर्षपाश्चैव वैणवाः ।

यवप्रियङ्गुशाल्यश्च मुद्गमाष कुलुत्थकाः ॥ ७४

मधु क्षीर गुले सक्तु फलादावुदकास्मृताः ।

त्रिपञ्चसप्तनवभिः रुद्रैर्विश्वैश्च पक्षकैः ॥ ७५

द्रव्यैर्वा सप्तदशभिस्समस्तैर्होममाचरेत् ।

<i>homakarma tadante syāt prāguktavidhinā saha</i>	
<i>palāśodumbarāśvattha vaṭāḥ pūrvādiṣu kramāt</i> ॥	72
<i>śamyapāmārgaśrīvṛkṣa pippalaiścāgni koṇataḥ</i>	
<i>pradhānasya palāśassyāt samidhassaṁprakīrtitāḥ</i> ॥	73
<i>samidājya carū lāja sarṣapāścaiva vaiṇavāḥ</i>	
<i>yavapriyaṅguśālyaśca mudgamāṣa kulutthakāḥ</i> ॥	74
<i>madhu kṣīra gule saktu phalādāvudakāsmṛtāḥ</i>	
<i>tripañcasaptanavabhiḥ rudrairviśvaiśca pakṣakaiḥ</i> ॥	75
<i>dravyairvā saptadaśabhissamastairhomamācaret</i>	

After the nyasa, fire-ritual should be performed , according to the directions explained before. Palasa, udumbara, asvattha and vata – these are applicable to the fire-pits in the east, south, west and north respectively. Sami, apamarga, srivruksha and pippala – these are for the fire-pits in the south-east, south-west, north-west and north-east respectively. Palasa is for the primal fire-pit. Faggots, clarified butter, cooked rice, parched paddy, mustard, bamboo-rice, yava, priyangu, saali. mudga, masha, kulttha, honey, milk, molasses, flour, fruits, water – these are the substances recommended for oblations. Out of these, three, five, seven, nine, eleven, thirteen, fifteen or seventeen substances or all the substances may be offered as oblations.

ब्रह्मादि दिक्षु ख्यातानि विदिक्षु हृदयादयः ॥ ७६

प्रधाने मूलमन्त्रस्स्याद् अङ्गब्रह्म समायुतः ।

पञ्चाग्न्यातनं चेत्तु हृदयादीनि वर्जयेत् ॥ ७७

एकाग्न्यातनम् चेत्तु द्रव्यैरेकत्र होमयेत् ।

सहस्रमर्घं तस्यार्घं शतं वार्धशतं तु वा ॥ ७८

एवमर्घं च दशभिर्मूलमन्त्रेण होमयेत्।

मूलादशांशतोऽङ्गैस्तु सर्वैर्ब्रह्मादि होमयेत्॥

७९

<i>brahmādi dikṣu khyātāni vidikṣu hṛdayādayaḥ</i>	76
<i>pradhāne mūlamantrasyād aṅgabrahma samāyutaḥ</i>	
<i>pañcāgnyātanaṁ cettu hṛdayādīni varjayet</i>	77
<i>ekāgnyātanam cettu dravyairekatra homayet</i>	
<i>sahasramardhaṁ tasyārdhaṁ śataṁ vārdhaśataṁ tu vā</i>	78
<i>evamardhaṁ ca daśabhir mūlamantreṇa homayet</i>	
<i>mūlāddaśāṁśato'ṅgaistu sarvairbrahmādi homayet</i>	79

In all the four main directions, oblations should be offered with the brahma mantras. In all the intermediary directions, oblations should be offered with the anga mantras - hrudaya mantra and others. In the principal fire-pit, oblations should be offered with the mula mantra associated with brahma mantras and anga mantras. If there are five fire-pits only, hrudaya mantra and other anga mantras are to be left out. If there is only one fire-pit, all the substances(dravyas) should be offered in that same fire-pit. Oblations should be offered 1000, 500, 100, 50, 25 or 10 times with the accompaniment of mula mantra. One tenth of the oblations done with the mula mantra should be offered with brahma mantras and anga mantras.

तत्त्व तत्त्वेश्वराद्यैश्च होमं पूर्ववदाचरेत्।

द्रव्यान्ते व्याहृतिं कुर्याद्धोमान्ते पूर्णया युतम्॥ ८०

स्पर्शनं पूर्ववत्कुर्याच्छान्त्यम्बः प्रोक्षणं ततः।

अत्रानुक्तं तु यत्सर्वं लिङ्गस्थापनवन्नयेत्॥ ८१

<i>tattva tattveśvarādyaiśca homaṁ pūrvavadācaret</i>	
<i>dravyānte vyāhṛtiṁ kuryāddhomānte pūrṇayā yutam</i>	80
<i>sparśanaṁ pūrvavat kuryācchāntyaṁbhaḥ prokṣaṇaṁ tataḥ</i>	
<i>atrānuktaṁ tu yatsarvaṁ liṅgasthāpanavannayet</i>	81

As done before, oblations should be offered with tattva mantras and tattvesvara mantras. At the end of dravya homa, oblations should be offered with vyahruiti mantras. At the end of

all kinds of oblations, consummate oblation(purna ahuti) should be offered. Oblations for effecting the direct contact with the image to be installed(sparsa ahuti) should be done as before and this should be followed by the sprinkling of the consecrated water contained in the santi kumbha. All those activities which have not been told here should be carried out as explained in the section dealing with the installation of Sivalinga.

आगमाध्ययनं दिक्षु कोणे मन्त्रजपं नयेत्।

आगमाध्ययनं कुर्यादीशाने दीक्षितास्त्वह ॥ ८२

नृत्तगेय समायुक्तं स्तोत्रमङ्गल वाचकैः।

*āgamādhyaṇaṁ dikṣu koṇe mantrajapaṁ nayet|*

*āgamādhyaṇaṁ kuryādīśāne dīkṣitāstvih||*

82

*nṛttageya samāyuktaṁ stotramaṅgala vācakaiḥ|*

The systematic recital of the Agamas should be done in the four main directions. The recital of samhita mantras and mula mantras should be done in the intermediary directions. The initiated priests should recite the Agamas, being seated in the north-east. There should be dance-offering associated with melodious songs, recital of hymns and auspicious statements of benediction.

रात्रिशेषमपोह्याथ प्रभाते विमले ततः ॥ ८३

देशिको मूर्तिपैस्सार्धं कुर्यात्स्नानं तु पूर्ववत्।

मन्त्रसन्नद्धकायस्तु प्रविश्य मखमण्डपम् ॥ ८४

उद्धृत्य प्रतिमां पूर्वं मुखे मूर्तिपसन्निभः।

व्यपोह्य वस्त्रकूर्चादीन् यजेद्गन्धादिभिर्हृदा ॥ ८५

*rātriśeṣamapohyātha prabhāte vimale tataḥ||*

83

*deśiko mūrtipaissārdhaṁ kuryātsnānaṁ tu pūrvavat|*

*mantrasannaddhakāyastu praviśya makhamanḍapam||*

84

*uddhṛtya pratimāṁ pūrvaṁ mukhe mūrtipasannibhaḥ|*

*vyapohya vastrakūrcādīn yajedgandhādibhirhṛdā||*

85

Then, having spent the rest of the night, the Acharya should get up in the fresh and pure early morning and take bath along with the assisting priests(murtipas), as done before. Having rendered his body to be composed of mantras, he should enter the sacrificial pavilion. The Guru whose form is in total identity with the actual form of the Deity, should lift up the image and fix it to be east faced. Having removed the cloth, lamba kurca and other materials from the image, he should worship it with sandal and other substances, reciting the hrudaya mantra.

कुम्भान्संपूजयेत्पश्चाद्द्वहिकुण्डेषु पूजयेत्।	
अघोराष्टशतं हुत्वा प्रायश्चित्तार्थमेव वा ॥	८६
वौषडन्तं हरेणैव पूर्णाहुतिमथाचरेत्।	
आचार्यं पूजयेत्तत्र वस्त्रहेमाङ्गुलीयकैः ॥	८७
पञ्चनिष्कं समारभ्य पञ्चनिष्कं विवर्धनात्।	
दक्षिणा नवधा प्रोक्ता प्रतिमानां निवेशने ॥	८८
अथवा च दारिद्रस्तु निष्काद्यं पञ्चनिष्ककान्।	
दक्षिणा तु गुरोः प्रोक्ता ततो हीनं विवर्जयेत् ॥	८९
अन्येषां चैव सर्वेषां पूर्ववद्दक्षिणा भवेत्।	

<i>kumbhānsampūjayetpaścādvahnikuṇḍeṣu pūjayet </i>	
<i>aghorāṣṭaśataṁ hutvā prāyaścittārthameva vā  </i>	86
<i>vauṣaḍantaṁ hareṇaiva pūrṇāhutimathācaret </i>	
<i>ācāryaṁ pūjayettatra vastrahemāṅgulīyakaiḥ  </i>	87
<i>pañcaniṣkaṁ samārabhya pañcaniṣka vivardhanāt </i>	
<i>dakṣiṇā navadhā proktā pratimānāṁ niveśane  </i>	88
<i>athavā ca dāridrastu niṣkādyāṁ pañcaniṣkakān </i>	
<i>dakṣiṇā tu guroḥ proktā tato hīnaṁ vivarjayet  </i>	89
<i>anyeṣāṁ caiva sarveṣāṁ pūrvavaddakṣiṇā bhavet </i>	

Then, the Acharya should worship the kumbhas(pots) and the consecrated fire in the fire-pits. Subsequently, he should offer oblations for the sake of expiation with the accompaniment of aghora astra mantra. Finally, he should offer the consummate oblation with the recital of the mula mantra of Siva terminating with 'vaushat'. After this event, the chief patron should worship the Acharya and honor him by gifting new garments, gold ring and others. The



sacrificial fees for him should commence from 5 nishkas, and increased by 5 nishkas for 9 times, reach up to 45 nishkas. Or if the patron is an indigent person, the fees should be from one nishka to five nishkas. Offering of the fees below one nishka should be averted. The sacrificial fees of the Acharya has been told. Such fees for the other officiating priests should be maintained as set forth earlier.

मुहूर्तनाडिकास्सर्वे स्थापनं तु समाचरेत्॥ ९०

शिवकुम्भं समुद्धृत्य वर्धन्या सह देशिकः।

परिवारघटैर्युक्तं सर्वालङ्कार संयुतम्॥ ९१

हर्म्यं प्रदक्षिणं कृत्वा प्रतिमाग्रे नयेद्धटान्।

*muhūrtanāḍikās sarve sthāpanaṁ tu samācaret*॥ 90

*śivakumbhaṁ samuddhṛtya vardhanyā saha deśikaḥ*।

*parivāraghaṭairyuktaṁ sarvālaṅkāra saṁyutaṁ*॥ 91

*harmya pradakṣiṇaṁ kṛtvā pratimāgre nayedghaṭān*।

For all the images, installation should be performed within the duration of one muhurta(one and half hour). The Acharya should arrange for the carrying of sivakumbha along with vardhani(sakti kumbha). Being associated with the retinue pots which are provided with all kinds of decorations, the Acharya and the assisting priests should circumambulate the temple and place the kumbhas in front of the image.

कुम्भाद्वीजं समादाय प्रतिमाहृदि विन्यसेत्॥ ९२

तत्कुम्भस्थ जलेनैव स्नापयेत् परमेश्वरम्।

वर्धन्या बीजमादाय तत्पीठे विन्यसेद्गुरुः॥ ९३

देवेन सह चेद्देवी तस्यास्तु हृदि विन्यसेत्।

विभिन्न पीठा देवी चेतृथक्स्थापनं आरभेत्॥ ९४

*kumbhādvījaṁ samādāya pratimāhṛdi vinyaset*॥ 92

*tatkumbhastha jalenaiva snāpayet parameśvaram*।

*vardhanyā bījamādāya tatpīṭhe vinyasedguruḥ*॥ 93

*devena saha ceddevī tasyāstu hṛdi vinyaset|  
vibhinna pīṭhā devī cetpṛthaksthāpanaṁ ārabhet||*

94

The Acharya should collect the seeds from the sivakumbha and place them on the heart of the image. With the consecrated water of the same sivakumbha, he should perform the ceremonial bath for the Supreme Lord. Then, he should collect the seeds from the saktikumbha and place them on the pedestal of the image. If the image of Sakti is associated with the image of Siva, then he should place those seeds on the heart of Sakti image. If the image of Sakti is associated with a separate pedestal, then the Acharya should commence the process of installation separately.

मृण्मये त्वर्धपीठे वा आभासे च पटे तथा।

सौधे कश्चिद्विशेषोऽस्ति तेषामेवाथ सन्निधौ ॥ ९५

दर्पणं स्थापयित्वा तु स्नापनं तत्र कारयेत्।

कर्माचार्यास्तु पीठे वा कूर्चे वा स्नापनं स्थले ॥ ९६

*mṛṇmaye tvardhapīṭhe vā ābhāse ca paṭe tathā|*

*saudhe kaścidviśeṣo'sti teṣāmevātha sannidhau||* 95

*darpaṇaṁ sthāpayitvā tu snāpanaṁ tatra kārayet|*

*karmācāryāstu pīṭhe vā kūrce vā snāpanaṁ sthale||* 96

In respect of the images made of clay, images in half-relief, abhaasa-image, screen-image or painted image and stucco image, there is some specific change in the process of offering the kumbha-water. The Acharya should install a mirror in the shrines designed for them and perform the ceremonial bath to that mirror. The officiating priests may perform the ceremonial bath either in a pedestal(wooden plank) or in a bunch of darbha-grass(kurca), placed in the shrine.

अर्चनोक्तं समभ्यर्च्य वस्त्राभरण पुष्पकैः।

प्रभूतं तु हविर्दद्यात् ताम्बूलादि समन्वितम् ॥ ९७

स्नापनं कल्पयेद्वा चेदुत्सवेन युतं तु वा।

अत्रानुक्तं यत्सर्वं लिङ्गस्थापनवन्नयेत् ॥ ९८

<i>arcanoktaṁ samabhyarcya vastrābharāṇa puṣpakaiḥ </i>	
<i>prabhūtaṁ tu havirdadyāt tāmbūlādi samanvitam  </i>	97
<i>snapanam kalpayedvā cedutsavena yutaṁ tu vā </i>	
<i>atrānuktaṁ yatsarvaṁ liṅgasthāpanavannayet  </i>	98

The Acharya should worship the Lord(whose image has now been installes) with all the paraphernalia such as cloth, ornaments, flowers and such others, according to the directions given in the section dealing with the process of arcana(puja or worship). Then he should offer the balls of cooked rice(bali) to the cosmic elements(prabhuta) which govern the environment, along with piper-betel leaf and areca nut. Then a special ceremonial bath(snapanam) should be performed. A festival(utsava) may be conducted in addition to snapanam. Those directions which have not been given here, should be followed according to those set forth for the installation of Sivalinga.

स्वप्रधाने पराङ्गे च स्थापनं चैवमीरितम्।	
परिवार समायुक्तं स्वप्रधानमिति स्मृतम्॥	९९
इतरं तद्विहीनं स्यात्तच्च द्विविधमुच्यते।	

<i>svapradhāne parāṅge ca sthāpanam caivamīritam </i>	
<i>parivāra samāyuktaṁ svapradhānamiti smṛtam  </i>	99
<i>itaraṁ tadvihīnaṁ syāttacca dvividhamucyate </i>	

Installation is said to be 'as related to svapradhana' and 'as related to paranga'. Installation of the primal image associated with the corresponding retinue Deities is known as 'svapradhana'. Installation of the primal image without the retinue Deities is known as 'paranga'.

अन्तरङ्गं च बाह्यङ्गमाद्यधामान्तरस्थितम्॥	१००
चलं तदचलं वापि धामगर्भं गृहादिके।	
भित्त्याश्लिष्टं चित्रयुक्तं शैलं वा ग्रामसंस्थितम्॥	१०१

परिवारालयस्थं यदन्तरङ्गम् इति स्मृतम्।

प्रासादे मण्डपे साले गोपुरे बलिपीठके ॥

१०२

तोरणादिषु सुस्थं यद्वहिरङ्गं इति स्मृतम्।

<i>antaraṅgaṃ ca bāhyaṅgamādyadhāmāntarasthitam</i>	100
<i>calaṃ tadacalaṃ vāpi dhāmagarbha gṛhādike</i>	
<i>bhittyaśliṣṭaṃ citrayuktaṃ śailaṃ vā grāmasaṃsthitam</i>	101
<i>parivārālayasthaṃ yadantaraṅgam iti smṛtam</i>	
<i>prāsāde maṇḍape sāle gopure balipīṭhake</i>	102

The images installed in a temple are grouped under two categories – inner associates and outer associates. Stationary images, movable images which are seen in the main shrine and sub-shrines of a temple, relief-images designed in the wall, citra-images, images made of granite, images installed in the shrines which are meant for the retinue Deities and which are in various locations of the village – these belong to the category of inner associates. Images designed in various parts of the temple, pavilions, halls, gopura, bali-pitha, arches and such others come under the category of outer associates.

बहिरङ्गे विशेषोऽस्ति तच्छृणुध्वं शिवद्विजाः ॥

१०३

जलाधिवासनं रत्नवासं धाम प्रदक्षिणम्।

शय्याक्लृप्तं विना वापि सर्वं पूर्ववदाचरेत् ॥

१०४

<i>toraṇādiṣu susthaṃ yadbahiraṅgaṃ iti smṛtam</i>	
<i>bahiraṅge viśeṣo'sti tacchṛṇudhvaṃ śivadvijāḥ</i>	103
<i>jalādhivāsaṃ ratnavāsaṃ dhāma pradakṣiṇam</i>	
<i>śayyākṛptaṃ vinā vāpi sarvaṃ pūrvavadācaret</i>	104

There is a speciality with regard to the bahiranga(outer associates). O, the twice-born Sages!, now listen to this specific direction. The images belonging to the category of bahiranga may be installed without performing jaladhivasa(keeping the image inside the water), ratna nyasa, circumambulating the temple(dhama pradaksina), and designing of the couch(sayya kluptam, sayanadhivasam). All other activities should be performed as explained before.

एतासामपि सर्वासां कर्षणं प्रथमेष्टकम्।

धाम्नः क्लृप्तिं च नित्येष्टिमुत्सवं स्नपनं तथा ॥ १०५

मासपूजा विधानं च प्रायश्चित्त विधिक्रमम्।

जीर्णोद्धारं बालगृहं तत्र संस्थापनं तथा ॥

अद्भुते शान्तिमन्यच्च प्रकृत्युक्तं समाचरेत् ॥ १०६

*etāsāmapī sarvāsāṅ karṣaṇaṁ prathameṣṭakam|*

*dhāmnah kḷptiṁ ca nityeṣṭimutsavaṁ snapanam tathā|| 105*

*māsapūjā vidhānaṁ ca prāyaścitta vidhikramam|*

*jīrṇoddhāraṁ bālagṛhaṁ tatra saṁsthāpanam tathā||*

*adbhute śāntimanyacca prakṛtyuktaṁ samācaret|| 106*

Ploughing the selected ground, placing the first bricks, construction of main shrine, daily worship, grand festival, snapana, monthly festival, expiatory rituals, renovation, temporary shrine, installation, rituals for alleviating the effects of supernatural occurrences and others should be performed in respect of a temple in which all such images have been installed. These should be carried out according to the directions set forth in the Mula Agamas.

॥ इति कामिकाख्ये महातन्त्रे प्रतिमास्थापन विधि पटलः सप्तषष्टितमः ॥

|| iti kāmikākhye mahātantre pratimāsthāpana vidhi paṭalaḥ saptaṣaṣṭitamaḥ ||

This is the 67<sup>th</sup> Chapter “Directions for Installation of the Images” in the Great Tantra called Kamika

## ६९ विमानस्थापन विधि पटलः

### 69 vimānasthāpana vidhi paṭalaḥ

#### 69 Directions for the Consecration of Super-structure

विमानस्थापनं वक्ष्ये वाञ्छितार्थफलप्रदम्।

धिष्ण्यावसाने पूर्वोक्ते काले च त्वङ्कुरार्पणम्॥ १

प्रासादस्याग्रतः कुर्यान्मण्डपं वेदिकान्वितम्।

नवकुण्डसमायुक्तं पञ्चकुण्डयुतं तु वा॥ २

*vimānasthāpanam vakṣye vāñcītārthaphalapradam|*

*dhiṣṇyāvasāne pūrvokte kāle ca tvaṅkurārpaṇam|| 1*

*prāsādasyāgrataḥ kuryānmaṇḍapaṁ vedikānvitam|*

*navakuṇḍasamāyuktaṁ pañcakuṇḍayutaṁ tu vā|| 2*

Now I will give the directions for performing the consecration of the super-structure. This consecration is capable of yielding the desired fruits. After the completion of the construction of the temple, the Acharya should perform the ritual known as ‘ankurarpana’ (offering of the fresh sprouts) in an auspicious time mentioned before. A pavilion should be built in front of the temple so as to be associated with an altar at its center. Nine or five fire-pits should be designed within the pavilion.

मण्डपं मण्डयित्वा तु कुर्याच्छिल्प विसर्जनम्।

ब्राह्मणान् भोजयेत् तत्र तद्दिनात्प्राग्दिनत्रये॥ ३

तदा प्रासाददेहस्थे बेराणां दृष्टिमोचनम्।

मध्वाज्यधान्यगोविप्र कन्यानां दर्शनं द्विजाः॥ ४

तत्तद् हृदयमन्त्रेण कृत्वा संप्रोक्ष्य गव्यतः।

संपूज्य गन्धपुष्पाद्यैः प्रासादं प्रोक्षयेत्ततः॥ ५

*maṇḍapaṁ maṇḍayitvā tu kuryācchilpa visarjanam*  
*brāhmaṇān bhojayet tatra taddinātpṛāgdinatraye* 3  
*tadā prāsādadehastthe berāṇām dṛṣṭimocanam*  
*madhvājyadhānyagovipra kanyānām darśanaṁ dvijāḥ* 4  
*tattad hṛdayamantreṇa kṛtvā saṁprokṣya gavyataḥ*  
*saṁpūjya gandhapuṣpādyaiḥ prāsādaṁ prokṣayettataḥ* 5

Having decorated the pavilion, the Acharya should send off the Sculptor with due honors and arrange for the feeding of the brahmins three days prior to the day ascertained for the consecration. Then the specific activity known as ‘the opening of the eyes’ should be done for all the images designed on the various parts of the edifice. O, the twice-born Sages!, then he should show the honey,clarified buter and varieties of grains to be viewed first by the images and next he should arrange for the presence of cow, brahmins and virgins to be viewed by the same images whose eyes are opened. Then he should sprinkle the drops of the mixture of five substances got from the cow(panca gavya) over each image, reciting the hrudaya mantra added with the name of the image. Having worshipped the images with sandal, flowers and other materials, he should sprinkle the panca gavya over the edifice.

जङ्घायुगल चूडान्तं तत्त्वतत्त्वेश्वरान् न्यसेत्।  
 मूर्ति मूर्तिश्वरान् न्यस्त्वा बेरेष्वपि तथाचरेत्॥ ६  
 वरुत्रैराच्छद्य सर्वं तु पुष्पैर्दर्भैः परिस्तरेत्।

*jaṅghāyugala cūḍāntaṁ tattvatattveśvarān nyaset*  
*mūrti mūrtiśvarān nyastvā bereṣvapi tathācaret* 6  
*vasrtrairācchadya sarvaṁ tu puṣpairdarbhaiḥ paristaret*

He should perform the nyasa of tattvas, tattvesvaras, murtis and murtisvaras to the edifice and to the images, from the bottom up to the top. Having covered all the images with new cloth, he should strew flowers and darbhas over them.

मण्डपं संप्रविश्याथ पुण्याहं वाचयेत्ततः ॥ ७  
 स्थण्डिले वेदिकायां तु वसुद्रोणैश्च शालिभिः ।

तदर्धं तण्डुलैश्शुद्धैस्तिलैर्लाजैस्तदर्धकैः ॥ ८

मध्यमे शिवकुम्भं तु वर्धनी सहितं न्यसेत्।

दिङ्मूर्तिं संख्यया कुम्भास्तद्वहिः परितो न्यसेत्॥ ९

*maṇḍapaṁ saṁpraviśyātha puṇyāhaṁ vācayettataḥ॥ 7*

*sthaṇḍile vedikāyāṁ tu vasudroṇaiśca śālibhiḥ।*

*tadardha taṇḍulaiśśuddhaistilairlājaistadardhakaiḥ॥ 8*

*madhyame śivakumbhaṁ tu vardhanī sahitaṁ nyaset।*

*diṁmūrti saṁkhyayā kumbhāstadbahiḥ parito nyaset॥ 9*

Then the Acharya should enter the pavilion and perform the ritual known as ‘punyaha vacana’ (declaring the auspiciousness of the day and the event). He should design a sthandila(platform, raised a little) over the altar making use of 8 dronas of paddy grains, 4 dronas of unhusked rice, 2 dronas of sesame and 2 dronas of parched paddy. He should place Sivakumbha and Vardhani kumbha in the middle. In the outer side, he should array 8 kumbhas around these two.

ससूत्रान् सपिधानांश्च सवस्त्रान् हेमसंयुतान्।

चन्दनोदकं संपूर्णान् सकूर्चान् पल्लवान्वितान्॥ १०

गन्धादिभिस्समभ्यर्च्य नैवेद्यान्तैस्समन्ततः।

*śasūtrān sapidhānāṁśca savastrān hemaśamyutān।*

*candanodaka saṁpūrṇān sakūrcān pallavānvitān॥ 10*

*gandhādibhissamabhyarcya naivedyāntaiśsamantataḥ।*

These kumbhas should have been wound around with three-stranded thread. These should be with fitting lids, well covered with cloth, filled up with perfumed water mixed with sandal. A gold coin or plate should be placed within it. All the kumbhas should be with a bunch of darbhas and tender leaves. The Acharya should worship these kumbhas with sandal and flowers and offer the cooked rice and other eatables.

कृत्वा तथाग्निं संस्कारं अग्निकार्योक्तं मार्गतः॥ ११

प्रधानकुण्डे हर्म्यस्य शिवाङ्गं ब्रह्मशम्बरैः।



पूर्वस्मिन् पूर्वदिग्देवमन्त्रैर्दक्षे तु विन्यसेत् ॥ १२

पश्चिमे वरुणस्थैश्च सोमे सोमदिशि स्थितैः ।

विदिक्षु हृदयाद्यैश्च जुहुयाच्छतसंख्यया ॥ १३

*kṛtvā tathāgnisaṁskāraṁ agnikāryokta mārgataḥ* ॥ 11

*pradhānakuṇḍe harṁyasya śivāṅga brahmaśambaraiḥ*

*pūrvasmin pūrvadigdevamantrairdakṣe tu vinyaset* ॥ 12

*paścime varuṇasthaiśca some somadiśi sthitaiḥ*

*vidikṣu hṛdayādyaiśca juhuyācchatasamkhyayā* ॥ 13

Then he should perform all the sacramental rituals to the fire kindled in the fire-pit as per the directions given for the performance of the fire-ritual. The oblations should be offered into the principal fire-pit with accompaniment of brahma mantras and anga mantras of Siva. Oblations should be offered into the fire-pit which is in the east with the mantras pertaining to the Deities in the eastern side of the vimana. Oblations should be offered in the fire-pit which is in the south side with the mantras of the Deities in the southern side of the vimana. Similarly, oblations should be offered into the fire-pit which is in the west with the mantras of the Deities in the western side of the vimana. And the oblations should be offered into the north fire-pit with the mantras of the Deities in the northern side of the vimana. In all the intermediary directions, oblations should be given for 100 times with the recital of hrudaya and other anga mantras.

पञ्चहोमाङ्गहीनैश्च मन्त्रैर्होमं समाचरेत् ।

समिदाज्यचरू लाजतिलसस्येन्दु वैणवाः ॥ १४

उदुम्बरवटाश्वत्थ न्यक्रोधा दिक्षु संस्थिताः ।

शम्यपामार्ग खदिर बिल्वाः कोणेषु संस्थिताः ॥ १५

प्रधानस्य पलाशस्याद् एवं ज्ञात्वा समाचरेत् ।

तत्त्व तत्त्वेश्वराद्यैश्च हुत्वा पूर्णा समाचरेत् ॥ १६

*pañcahomāṅgahīnaiśca mantrairhomaṁ samācaret*

*samidājyacarū lājatilasasyendu vaiṇavāḥ* ॥

*udumbaravaṭāśvattha nyakrodhā dikṣu saṁsthitāḥ*

14

<i>śamyapāmārga khadira bilvāḥ koṇeṣu samsthitāḥ</i>	15
<i>pradhānasya palāśassyād evaṁ jñātvā samācaret</i>	
<i>tattva tattveśvarādyaiśca hutvā pūrṇāṁ samācaret</i>	16

Leaving out the five secondary rituals mentioned for the oblation, these oblations should be given with the relevant mantras only. Recommended faggots, clarified butter, cooked rice, parched paddy, sesame, grains and bamboo rice should be used for the oblations. Faggots of the udumbara, vata, asvattha and nyakrodha trees should be used for the fire-pits in the main directions. Faggots of sami, apamarga, khadira and bilva should be used for the fire-pits in the intermediary directions. For the principal fire-pit, faggots of the palasa tree should be used. Having known well all such details, the Acharya should perform the fire ritual. Having offered the oblations for the tattvas and the tattvesvaras, he should offer the consummate oblation (purna ahuti).

प्रभाते तु गुरु स्नात्वा विशुद्धो मूर्तिपैस्सह।	
नववस्त्रस्रगुष्णीषस् सोत्तरीयस्समालकः ॥	१७
पञ्चाङ्ग भूषणोपेतो दश निष्कादि दक्षिणः।	
नववस्त्रादि संयुक्त मूर्तिपैश्च समन्वितः ॥	१८
प्रासादान्तस्स्थितान् देवान् इष्ट्वा कुम्भांश्च पावकान्।	
प्रायश्चित्तं च पूर्णं च हुत्वा मूर्तिधरैस्सह ॥	१९
कुम्भान् संगृह्य हर्म्यस्य प्रदक्षिणमथाचरेत्।	
प्रासाद दक्षिणे देशे स्थण्डिले विन्यसेद् घटान् ॥	२०

<i>prabhāte tu guru snātvā viśuddho mūrtipaiṣṣaha</i>	
<i>navavastrasraguṣṇīṣas sōttariyassamālakāḥ</i>	17
<i>pañcāṅga bhūṣaṇopeto daśa niṣkādi dakṣiṇaḥ</i>	
<i>navavastrādi saṁyukta mūrtipaiśca samanvitaḥ</i>	18
<i>prāsādāntassthītān devān iṣṭvā kumbhāṁśca pāvakān</i>	
<i>prāyaścittaṁ ca pūrṇaṁ ca hutvā mūrtidharaissaha</i>	19
<i>kumbhān saṁgr̥hya harmyasya pradakṣiṇamathācaret</i>	
<i>prāsāda dakṣiṇe deśe sthaṇḍile vinyased ghaṭān</i>	20

In the early morning, the Acharya should take bath along with the assisting priests(murtipa) and keep himself pure. He should adorn himself with new cloth, rudraksha beads, turban, upper garment and garlands. He should wear the recommended ornaments on the five parts of his body and be pleased with the 10 nishkas of gold offered to him as the sacrificial fees. Being associated with the assisting priests who also have adorned themselves with new garments, he should worship the Deities of the vimana, kalasa and the fire kindled in each fire-pit and offer the expiatory oblations and finally the consummate oblation. Then, being assisted by the priests(murtipas), he should lift all the kalasas from the altar, circumambulate the temple and place all those kalasas on the raised platform designed in the south side of the temple.

प्रासादं पूजयित्वा तु वस्त्वाधारे शिवासनम्।	
मूर्तिं विद्या तनुं देहे अष्टत्रिंशत्कलान्वितम्॥	२१
विन्यस्य सावधानस्सन् कुम्भादादाय सम्बरम्।	
न्यसेद् प्रासाद देहे तु वस्त्वाधारे मनोन्मनीम्॥	२२
तत्तज्जलेन संप्रोक्ष्य ततो दिङ्मूर्तिषु न्यसेत्।	
अर्चयेदथ गन्धाद्यैर्नैवेद्यान्तं पृथक् पृथक्॥	२३
एवं यः कुरुते मर्त्यो भुक्त्वा भोगान् शिवं व्रजेत्॥	२४

<i>prāsādaṁ pūjayitvā tu vastvādhāre śivāsanam </i>	
<i>mūrti vidyā tanuṁ dehe aṣṭatrimśatkalānvitam  </i>	21
<i>vinyasya sāvadhānassan kumbhādādāya sambaram </i>	
<i>nyased prāsāda dehe tu vastvādhāre manonmanīm  </i>	22
<i>tattajjalena saṁprokṣya tato diṅmūrtiṣu nyaset </i>	
<i>arcayedatha gandhādyairnaivedyāntaṁ pṛthak pṛthak  </i>	23
<i>evaṁ yaḥ kurute martyo bhuktvā bhogān śivaṁ vrajet  </i>	24

Having worshipped the vimana according to the prescribed way, the Acharya should conceive the pedestal of Siva to be one with the base of the vimana. Then, he should effect the oneness of the conscious form of Siva associated with 38 kala-mantra with the whole structure of the vimana. Being with concentrated attentiveness, he should withdraw the invoked mantras from the siva-kumbha and transpose them to the vimana-structure; similarly, he should withdraw

the mantras invoked in the sakthi-kumbha and transpose them to the base of the vimana. He should sprinkle the consecrated water contained in the siva-kumbha and sakthi-kumbha over the vimana and the base respectively. In the same way, he should transpose the directional Deities to the respective side of the vimana. Finally, he should worship them with sandal, flowers and other materials and make the recommended offerings up to the cooked rice and other eatables. A person who arranges for such consecration is enabled to experience the enjoyments as desired by him and to attain the feet of Lord Siva at the cessation of his earthly life.

॥ इति कामिकाख्ये महतन्त्रे विमानस्थापन विधिः एकोनसप्ततितमः पटलः ॥

॥ iti kāmikākhye mahatantre vimānasthāpana vidhiḥ ekonasaptatitamaḥ paṭalaḥ ॥

This is the 69<sup>th</sup> chapter titled “ Directions for the Consecration of the Super-structure” in the Great Tantra called Kamika

## ७० मण्डपस्थापन विधि पटलः

### 70 maṇḍapasthāpana vidhi paṭalaḥ

#### 70 Directions for the Consecration of Pavilions

लक्षणं मण्डपानां तु वक्ष्यते विप्रसत्तमाः ।

उक्तानामपि सर्वेषां धाम्नामग्रेऽग्रमण्डपम् ॥ १

तन्मान सममानं तु श्रेष्ठमित्यभिधीयते ।

मण्डपं सममानं चेत् सान्तरालं सवेशकम् ॥ २

युग्मस्तम्भ समायुक्तं युक्त्या सर्वाङ्ग शोभितम् ।

*lakṣaṇaṁ maṇḍapānāṁ tu vakṣyate viprasattamāḥ |*

*uktānāmapi sarveṣāṁ dhāmnāmagre'gramaṇḍapam || 1*

*tanmāna samamānaṁ tu śreṣṭhamityabhidhīyate |*

*maṇḍapaṁ samamānaṁ cet sāntarālaṁ saveśakam || 2*

*yugmastambha samāyuktaṁ yuktyā sarvāṅga śobhitam |*

O.the foremost among the twice-born Sages!, now I describe the characteristics of various pavilions to be built within a temple. For all types of temple mentioned earlier, the front-pavilion should be in front of the main shrine. The front-pavilion whose dimensions are equal to those of the main shrine is considered to be of the foremost type. If the front-pavilion is with equal dimensions, it should be provided with a corridor and entrance. It should be provided with even number of pillars and all of its constituent elements should be rendered so as to be elegant and pleasant to look at, with the embellishments given according to the well-conceived plan of the Sthapati.

सार्धहस्तं द्विहस्तं वा प्रासादार्धमथापि वा ॥ ३

अन्तरालस्य दीर्घं स्यादन्यत्सन्धिगतं तु यत् ।

तन्मध्यमं इति प्रोक्तं त्रिगुणं चोत्तमं भवेत् ॥ ४

एकदण्डं द्विदण्डं वा त्रिदण्डं तस्य वेशनम्।	
सावकाशान्तरालं चेत् तस्माद् द्वित्रिगुणं भवेत्॥	५
पार्श्व सोपान संयुक्तं मूलसोपान भित्तिकम्।	
तदर्धं भित्तियुक्तं वा तदष्टांशेन भित्तिकम्॥	६

<i>sārdhahastam dvihastam vā prāsādārdhamathāpi vā</i>	3
<i>antarālasya dīrgham syādanyatsandhigatam tu yat</i>	
<i>tanmadhyamam iti proktam triguṇam cottamam bhavet</i>	4
<i>ekadaṇḍam dvidaṇḍam vā tridaṇḍam tasya veśanam</i>	
<i>sāvakaśāntarālam cet tasmād dvitriguṇam bhavet</i>	5
<i>pārśva sopāna saṅyuktam mūlasopāna bhittikam</i>	
<i>tadardham bhittiyuktam vā tadaṣṭāṁśena bhittikam</i>	6

The length of the corridor should be one and a half or two module-units(of the main shrine) or half of the length of the main shrine. If there is a joining (between the corridor and the shrine), then this dimension is considered to be of medium type. The length of three module-units is of the superior type. The dimension of its entrance may be one, two or three rods (dandas). If there is a corridor in between(the pavilion and the shrine), the dimension of the entrance should be twice or thrice the dimension mentioned earlier. It should be provided with stairways on its sides and its wall should be linked to the stairway of the main shrine. The thickness of the wall may be half or one-eighth of the thickness of the wall of the shrine.

प्रासादं अष्टधा कृत्वा हासयेदष्टभागतः।	
यावद्विभागमानं तु भवेद् द्वादश मानकम्॥	७
मूलधाम्नो भवेच्छुद्धिर्मण्डपं चेद्विपार्श्वयोः॥	
अन्तरालप्रदेशोक्तं वेशयुक्तं प्रकीर्तितम्॥	८

<i>prāsādam aṣṭadhā kṛtvā hrāsayedaṣṭabhāgataḥ</i>	
<i>yāvaddvibhāgamānam tu bhaved dvādaśa mānakam</i>	7
<i>mūladhāmno bhavecchuddhirmaṇḍapam ceddvipārśvayoḥ</i>	
<i>antarālapradeśoktam veśayuktam prakīrtitam</i>	8

Having divided the width of the main shrine into eight equal parts, the Sthapati should leave out one part and divide the remaining width into 12 equal parts. Based on this measure, he should construct the pavilions on both sides of the shrine. In this case, the main shrine becomes known as 'the pure one'. These should be provided with corridor and entrance according to the proportionated measures.

अग्रमण्डपं ईदृक्स्यात् प्रासाद समतुङ्गकम्।  
 स्वायंभुवादि लिङ्गे तु न्यूनं वाप्यधिकं तु वा ॥ ९  
 तद्वत्तस्य तलं चाथ भित्तिहीनं तु वा मतम्।  
 विवृतस्तम्भ संयुक्तं न चेद्द्वारं तदग्रके ॥ १०

*agramaṇḍapaṁ īdṛkṣyāt prāsāda samatuṅgakam|*  
*svāyaṁbhuvādi liṅge tu nyūnaṁ vāpyadhikaṁ tu vā|| 9*  
*tadvattasya talaṁ cātha bhittihīnaṁ tu vā matam|*  
*vivr̥tastambha saṁyuktaṁ na ceddvāraṁ tadagrake|| 10*

The front-pavilion whose height is equal to that of the main shrine is of such characteristics. For the main shrines belonging to the self-manifest linga and such other types of lingas, the height of the pavilion may be increased or decreased. Similarly, the pavilion may be without the enclosing wall or without upper structure. If the pavilion is not provided with window-jamb, then an entrance should be provided at its front.

द्वारलक्षण मार्गेण तत्पार्श्वे द्वारपौ मतौ।  
 विवृतस्तम्भ युक्तं चेन्मूलधाम प्रवेशकौ ॥ ११  
 हित्वा तु मण्डपं तत्र शुकाग्रं वा विधीयते।  
 शुद्ध नागर धाम्नैतद् गर्भमानार्ध निष्क्रमः ॥ १२

*dvāralakṣaṇa mārgēṇa tatpārśve dvārapau matau|*  
*vivr̥tastambha yuktaṁ cenmūladhāma praveśakau|| 11*  
*hitvā tu maṇḍapaṁ tatra śukāgraṁ vā vidhīyate|*  
*śuddha nāgara dhāmnaitad garbhamānārdha niṣkramaḥ|| 12*

In accordance with the lineaments prescribed for the entrance, the gate-protectors(dvara palas) should be designed on its two sides. If the pavilion is provided with window-jambes, then it should be provided with parrot-like façade. Such façade should not be provided to the main shrine. For the ‘suddha’ and ‘nagara’ class of the temples, the projection should be half the width of the main shrine.

शिखरार्ध समुत्सेधश्शुकनासा विभूषितः।	
अन्तरालं तदग्रे स्यात् पार्श्वदेश प्रमाणकम्॥	१३
सनिष्क्रमान्तरालं वा मण्डपं वा विधीयते।	
पार्श्वद्वार समोपेतं निर्द्धारं वाथ तद्भवेत्॥	१४

<i>śikharārdha samutsedhaśśukanāsā vibhūṣitaḥ </i>	
<i>antarālaṁ tadagre syāt pārśvadeśa pramāṇakam  </i>	13
<i>saniṣkramāntarālaṁ vā maṇḍapaṁ vā vidhīyate </i>	
<i>pārśvadvāra samopetaṁ nirdvāraṁ vātha tadbhavit  </i>	14

It should be with a height levelling with half the height of the pinnacle and embellished with parrot-like vestibule. There should be a corridor in its front , with measures equal to those of the sides of the main shrine. This pavilion may be with a corridor associated with proportionated projection.The two sides of the pavilion may be with or without the side-entrance.

तदग्रे मण्डपं कुर्यात् प्रतिमा स्थापनार्थकम्।	
स्नपनार्थं तदग्रे स्यात् तदग्रे नृत्त मण्डपम्॥	१५
एतेषामपि सर्वेषां अधिष्ठानादि मानकम्।	
मूलधाम समं श्रेष्ठं स्वाष्टांशेनाधिकं तु वा ॥	१६
चतुष्कोडश भागोनं अधिकं वा प्रकीर्तितम्।	
मानवे मानवं ह्येतत् सामान्यं समुदाहृतम्॥	१७

<i>tadagre maṇḍapaṁ kuryāt pratimā sthāpanārthakam </i>	
<i>snapanārthaṁ tadagre syāt tadagre nṛtta maṇḍapam  </i>	15



<i>eteṣāmapī sarvaṣāṁ adhiṣṭhānādi mānakam </i>	
<i>mūladhāma samāṁ śreṣṭham svāṣṭāmśenādihikaṁ tu vā  </i>	16
<i>catuṣṣoḍaśa bhāgonāṁ adhikaṁ vā prakīrtitam </i>	
<i>mānave mānavāṁ hyetat sāmānyāṁ samudāhṛtam  </i>	17

In front of the ‘agra mandapa’ (front-pavilion), a pavilion should be constructed for the housing of the images meant for the festivals. In front of this pratima-mandapa, there should be a pavilion for the ceremonial ablutions (snapana). In front of this snapana-mandapa, there should be a pavilion meant for the performance of dance (nrutta mandapa). For all these pavilions, their base and other parts should be with measures equal to those of the main shrine, if they are to be considered to be of superior type. Or, these measures may be in excess of one-eighth part. Or, the measures may be decreased or increased by four to sixteen parts. This is said to be a common scheme of measures of the pavilion based on the measures of the main shrine.

मण्डपं वा सभा वापि कूटमेषां समाकृतिः ।	
एतेषामपि सर्वेषां प्रमाणं अधुनोच्यते ॥	१८
त्रिकरं तु समारभ्य करपाद विवृद्धितः ।	
शरहस्तावसानस्तु भवेन्मण्डप विस्तरः ॥	१९
प्रासादोक्ताय संयुक्तं इष्टपार्श्वग भित्तियुक् ।	
नानाजालक संयुक्तं नानाद्वार समायुतम् ॥	२०
पृथगाद्येष्टकोपेतं आयादि शुभसंयुतम् ।	

<i>maṇḍapaṁ vā sabhā vāpi kūṭameṣāṁ samākṛtiḥ </i>	
<i>eteṣāmapī sarveṣāṁ pramāṇāṁ adhunocyate  </i>	18
<i>trikaraṁ tu samārabhya karapāda vivṛddhitaḥ </i>	
<i>śarahastāvasānastu bhavenmaṇḍapa vistaraḥ  </i>	19
<i>prāsādoktāya saṁyuktaṁ iṣṭapārśvaga bhittiyuk </i>	
<i>nānājālaka saṁyuktaṁ nānādvāra samāyutam  </i>	20
<i>pṛthagādyeṣṭakopetaṁ āyādi śubhasaṁyutam </i>	

Such pavilions may be in the form of square hall (sabha) or elongated structure (kuta). Now, the proportionate measures of these structures are told. Starting from 3 hastas and increasing by one fourth of a hasta each time, the maximum width of the pavilion may reach up to 5 hastas.

The length of the pavilion should be in proportion to the length ascertained for the main shrine. The wall may be built in the desired sides of the hall. It should be associated with multiple latticed windows and many entrances. For such halls, the specific activity known as ‘the laying of the first brick’ (adyeshtaka) should be performed separately. Its measurements should be corrected so as to bring out the auspiciousness of aya and other factors.

विस्तारमष्ट वह्न्यह्नि वसुघ्नं रविणा भजेत्॥	२१
मन्वष्टग्नैस्तु यच्छिष्टं भवेद्धनमृणं द्विजाः।	
योनिस्तारा च पर्यन्ते त्रिंशन्मुनिहते सति॥	२२
तिथिवारक्रमेणैव मण्डपायादयो मताः।	
न चायं विहिततस्त्वग्र मण्डपे चान्तरालके॥	२३
आद्येष्टकादयोऽप्यत्र नविधेयाः पृथग्विधाः।	
अन्येषामपि सर्वेषां मूलोक्तं सर्वमाचरेत्॥	२४

<i>vistāramaṣṭa vahnyahni vasughnaṁ raviṇā bhajet  </i>	21
<i>manvaṣṭaghnaistu yacchiṣṭaṁ bhavedghanamṛṇaṁ dvijāḥ </i>	
<i>yonistārā ca paryante triṁśanmunihate satil  </i>	22
<i>tithivāarakrameṇaiva maṇḍapāyādayo matāḥ </i>	
<i>na cāyaṁ vihitatastvagra maṇḍape cāntarālake  </i>	23
<i>ādyeṣṭakādayo'pyatra navidheyāḥ pṛthagvidhāḥ </i>	
<i>anyeṣāmapi sarveṣāṁ mūloктаṁ sarvamācaret  </i>	24

If the width is multiplied by 8, 9, 3 and 8 and divided by 12, 10, 8 and 27 respectively, the remainder denotes aya(dhana), vyaya(run), yoni and nakshatra respectively. If the perimeter is multiplied by 9 and divided by 30 and 7, the remainder denotes tithi and vara respectively. The auspiciousness or inauspiciousness of these factors of the pavilion should be carefully analysed. This kind of ayadi-calculation is not recommended for the front-pavilion(agra mandapa) and the associated corridor. Even the specific activity of laying the first brick need not be performed separately for this. All other prescriptions for constructing the pavilions are as told for the construction of the main shrine.

सार्धं हस्तं समारभ्य त्रित्र्यङ्गुलं विवर्धनात्।

पञ्चहस्तान्तं मानं तु भित्तिमानं च मण्डपे ॥ २५

तथैव स्तम्भमानं स्यात् किं तु पङ्क्तिरान्तकम्।

*sārdha hastāṁ samārabhya tritryaṅgula vivardhanāt|*  
*pañcahastānta mānaṁ tu bhittimānaṁ ca maṇḍape||* 25  
*tathaiva stambhamānaṁ syāt kiṁ tu paṅktikarāntakam|*

The thickness of the wall of the pavilion should be from one and a half hasta to 5 hastas, the increasing of the measure being 3 digits each time. Similarly, the proportionate measures of the pillars should be ascertained. But, the width of the row should be of one hasta.

पञ्चाङ्गुलं समारभ्य व्योममात्रं विवृद्धितः ॥ २६

त्रिंशदङ्गुलपर्यन्तं स्तम्भतारं प्रकीर्तितम्।

व्योमपङ्क्तिं समारभ्य व्योमपङ्क्तिं विवृद्धितः ॥ २७

पञ्चाशत्पङ्क्तिं पर्यन्तं मण्डपे पङ्क्तयो मताः।

भद्रोपभद्रं संयुक्तं मध्यस्तम्भप्रभासनम् ॥ २८

लाङ्गलाकारं कुड्याढ्यं नानालङ्कारं शोभितम्।

ब्रह्माङ्गणं समायुक्तं अथवा तद्विवर्जितम् ॥ २९

द्वारतालतलोपेतं कूटकोष्ठादि शोभितम् ॥ ३०

एतदेव सभामानं इति प्रोक्तं द्विजेश्वराः।

*pañcāṅgulaṁ samārabhya vyomamātra vivṛddhitah||* 26

*triṁśadaṅgulaparyantaṁ stambhatāraṁ prakīrtitam|*

*vyomapaṅktiṁ samārabhya vyomapaṅktiṁ vivṛddhitah||* 27

*pañcāśatpaṅktiṁ paryantaṁ maṇḍape paṅktayo matāḥ|*

*bhadropabhadra saṁyuktaṁ madhyastambha prabhāsanam||* 28

*lāṅgalākāra kuḍyāḍhyaṁ nānālaṅkāra śobhitam|*

*brahmāṅgaṇa samāyuktaṁ athavā taddivarjitam||* 29

It is prescribed that the width of the pillar may be from 5 digits to 30 digits, increasing the measure by one digit each time. In a mandapa, there may be one row to 50 rows(for the erection of pillars), the increasing of the number of row being one each time. It should be provided with main porch(bhadra), secondary porch(upa bhadra), central pillar known as prabha, pedestal and many walls joined so as to give a plough-like shape. It should be embellished with all kinds of ornamental mouldings and designs. Its brahmasthana may be vacant or provided with a needed structure. Its entrance should be associated with a storey embellished with essential structures such as kuta, koshta and others. O, the supreme twice-born Sages!, these are the features of the construction known as sabha, told to you now.

आस्थान मण्डपं कुर्याद्धाम्नो दिक्षु विदिक्षु च॥	३१
प्रागुक्त प्रमाणेन मण्डपं कूटमेव वा।	
सभा वा तत्र कर्तव्या चाष्टदिङ्मुख संयुतम्॥	३२
समाश्रं आयताश्रं वा मुखे भद्रयुतं तु वा।	
एकानेक तलोपेतं पार्श्व सोपान संयुतम्॥	३३
संपद्यैवं तदग्रे तु सभाद्यं परिकीर्तितम्।	

<i>āsthāna maṇḍapaṁ kuryāddhāmno dikṣu vidikṣu ca  </i>	31
<i>prāgukta pramāṇena maṇḍapaṁ kūṭameva vā </i>	
<i>sabhā vā tatra kartavyā cāṣṭadīṁmukha saṁyutam  </i>	32
<i>samāśraṁ āyatāśraṁ vā mukhe bhadrayutaṁ tu vā </i>	
<i>ekāneka talopetaṁ pārśva sopāna saṁyutam  </i>	33
<i>saṁpadyaivaṁ tadagre tu sabhādyam parikīrtitam </i>	

The audience pavilion(asthana mandapa) should be built in the main directions and in the intermediary directions around the main shrine. Mandapa, kuta or sabha should be built there with measurements prescribed already so as to be associated with façade in all the eight directions. They may be with equal sides(square) or they may be rectangular in shape. Its front side may be provided with porch. It may be with single storey or with mutiple storeys. And it should be provided with stairways in its sides. Having rendered the main pavilion in this way, other additional structures such as sabha and others should be built in front of it.

पञ्चहस्तं समारभ्य व्योमहस्त विवृद्धितः ॥	३४
एकत्रिंशत्करान्तं तु विस्तारस्तस्य संमतः।	
विस्तारपाद वृद्ध्या तु यावद्वेदगुणं भवेत् ॥	३५
आयामं कल्पयेत् तस्य विस्तारे भित्तिरुच्यते।	
वह्निभित्तिं समारभ्य व्योमभित्ति विवर्धनात् ॥	३६
विश्वभित्त्यवसानं तु विस्तारे भित्तयो मताः।	

<i>pañcahastam samārabhya vyomahasta vivṛddhitāḥ</i> ॥	34
<i>ekatrimśatkarāntam tu vistārastasya sammataḥ</i> ।	
<i>vistārapāda vṛddhyā tu yāvadvedagūṇam bhavet</i> ॥	35
<i>āyāmaṁ kalpayet tasya vistāre bhittirucyate</i> ।	
<i>vahnibhittim samārabhya vyomabhitti vivardhanāt</i> ॥	36
<i>viśvabhittyaवासानं तु विस्तारे भित्तयो मताः</i> ।	

The width of such sabha-structure may be from 5 hastas to 31 hastas, the increasing of the width being one hasta each time successively. Increasing the accepted width by one fourth of a hasta each time, its length may be from five and one fourth hastas to 20 hastas. The wall should be on its width side. Such walls along the width may be from 3 to 13, increasing the number of the walls by one each time.

विस्तारभित्ति वसुधां कृत्वार्धार्ध विवर्धनात् ॥	३७
विस्तारार्धार्ध मानान्तास् समान द्वार भित्तयः।	
युग्मभित्तिषु मध्यस्थ पादानामोज विस्तरः ॥	३८
तन्मानं वर्धयेन्मध्ये पार्श्व भित्तिषु हासयेत्।	
ओजभित्तिषु मध्यस्थ पदश्रेणिद्वयं तु वा ॥	३९
त्यजेत्तस्य समन्तात्तु द्वारं कुर्याद्यथाविधि।	
मूलभित्तिप्रमाणेन पादं वार्ध त्रिपादकम् ॥	४०

द्वारमानं समाख्यातं तत्पादान् युक्तितो नयेत्।

मूलपादाच्च द्वारस्थाः पादा ये संस्थितास्त्विह ॥ ४१

<i>vistārabhitti vasudhām kṛtvārdhārdha vivardhanāt</i>	37
<i>vistārārdhyardha mānāntās samāna dvāra bhittayah</i>	
<i>yugmabhittiṣu madhyastha pādānāmoja vistaraḥ</i>	38
<i>tanmānaṁ vardhayanmadhye pārśva bhittiṣu hrāsayet</i>	
<i>ojabhittiṣu madhyastha padaśreṇidvayaṁ tu vā</i>	39
<i>tyajettasya samantāttu dvāraṁ kuryādyathāvidhi</i>	
<i>mūlabhittipramāṇena pādāṁ vārdha tripādakam</i>	40
<i>dvāramānaṁ samākhyātaṁ tatpādān yuktito nayet</i>	
<i>mūlapādācca dvārasthāḥ pādā ye saṁsthitāstvih</i>	41

The length of the wall lying along the width should be divided into 8 equal parts and each part should be increased by half unit each time. Calculated in this way, the length of the walls linked to the entrances should be taken as one and a half of the previous length and such walls should be with equal height. The width of the pillars in between the two walls should be in odd units. The measures of these pillars in the middle may be increased by decreasing the measures of the side walls. Or, the row of the pillars may be in even number in between the odd number of the walls. To maintain the harmony between the odd number and even number, one row should be left out all around the pavilion and the entrance should be designed according to the prescribed directions. The length of the entrance may be one fourth, one half or three fourth of the entrance provided in the wall of the main shrine. The pillars associated with this should be designed according to the well-planned scheme.

तत्तत्पादविशालेन बहिरन्तर्निवेशिताः।

स्वस्वस्थानगता वापि विधातव्या विचक्षणैः ॥ ४२

सभादिमध्यगं रङ्गस्थानं देवासनं तु वा।

एतेषामपि सर्वेषां प्रोक्षणं त्वधुनोच्यते ॥ ४३

<i>tattatpādaviśālena bahirantarniveśitāḥ</i>	
<i>svasvasthanagatā vāpi vidhātavyā vicakṣaṇaiḥ</i>	42

According to the width of each pillar, all the pillars should be arrayed in the outer and the inner rows. Or, these pillars may be aligned by the experts as compatible to the grid occupied by each pillar. At the center of the sabha, there should be a dais or a well-designed pedestal for placing the adorned image of the Deities. Now, the process of consecration for all these pavilions is explained.

कृत्वाङ्कुरार्पणं पूर्वं पुण्याहप्रोक्षणं तथा।

ब्राह्मणान् भोजयित्वादौ तदुच्छिष्टं विवर्जयेत् ॥ ४४

पुण्याहं च पुनः कृत्वा पञ्चगव्येन सेचयेत्।

वास्तुहोमं ततः कृत्वा पर्याग्निकरणं नयेत् ॥ ४५

*kṛtvāṅkurārpaṇaṃ pūrvaṃ puṇyāhaprokṣaṇaṃ tathā|*

*brāhmaṇān bhojayitvādau taducchiṣṭaṃ vivarjayet|| 44*

*puṇyāhaṃ ca punaḥ kṛtvā pañcagavyena secayet|*

*vāstuhomaṃ tataḥ kṛtvā paryagnikaraṇaṃ nayet|| 45*

Having performed the offering of fresh sprouts at the outset, the Acharya should declare the auspiciousness and fitness of the time(punyaha vacana) and sprinkle the consecrated water over the ground. Then he should arrange for the feeding of brahmins well versed in the Vedas and dispose the remnants thereof. Once again he should perform the ritual known as ‘punyaha vacana’ and sprinkle the drops of the mixture of five substances got from the cows. Then he should give oblations for the vastu Deities and perform the specific ritual known as ‘paryagni karana’ ( dragging the burning effigy which personifies the negative and evil forces in clockwise direction, around the pavilion).

मण्डपं भूषयित्वा तु गन्धाद्यैरर्चयेद्गुरुः।

निवृत्यादि कलान् न्यस्त्वा मध्यस्तम्भ चतुष्टये ॥ ४६

कौतुकं बन्धयेदग्निकोणभागेऽथ बन्धयेत्।

वस्त्रैस्त्रेण चावेष्ट्य मालाद्यैर्भूषयेत्ततः ॥ ४७

गन्धाद्यैः पुनरभ्यर्च्य तत्त्व तत्त्वेश्वरान्वितान्।

मूर्ति मूर्तीश्वरान् न्यस्त्वा मध्यमे मण्डपस्य तु ॥ ४८

स्थण्डिलं शालिभिः कृत्वा वसुद्रोणादि मानतः ।

तण्डुलैस्तिल लाजैश्च दर्भैः पुष्पैः परिस्तरेत् ॥ ४९

*maṇḍapaṁ bhūṣayitvā tu gandhādyairarcayedguruḥ|*  
*nivr̥tyādi kalān nyastvā madhyastambha catuṣṭayē||* 46  
*kautukaṁ bandhayedagnikoṇabhāge'tha bandhayet|*  
*vastrairastreṇa cāveṣṭya mālādyairbhūṣayettataḥ||* 47  
*gandhādyaiḥ punarabhyarcya tattva tattveśvarānvitān|*  
*mūrti mūrtiśvarān nyastvā madhyame maṇḍapasya tu||* 48  
*sthaṇḍilam śālibhiḥ kṛtvā vasudroṇādi mānataḥ|*  
*taṇḍulaistila lājaiśca darbhaiḥ puṣpaiḥ paristaret||* 49

Having decorated the pavilion with garlands of flowers and darbhas, the Acharya should identify the nivrutti and other kalas with the four pillars in the middle of the pavilion and the santyatita kala with the roof and worship the pavilion with sandal, flowers and other paraphernalia. Then he should tie up the protective band of thread on the pillar erected in the south-east portion of the pavilion. Having covered the pillars with new clothes with the accompaniment of astra mantra, he should adorn them with flower garlands and other materials. Once again he should worship them with sandal, flowers and other such materials. Then he should do the nyasa of the tattvas, tattvesvaras, murtis and murtisvaras . Upon the altar built in the middle of the pavilion, the Acharya should design a raised platform(sthandila) by making use of 8 dronas of paddy grains, 4 dronas of rice and 2 dronas of sesame and parched paddy grains. Then he should strew the darbhas and flowers over the sthandila.

मध्यमे शिवकुम्भं तु निवृत्यादि कलान्वितम् ।

तद्वामे वर्धनी तस्यां देवीमावाह्य भक्तितः ॥ ५०

चतुष्कुम्भं तु संस्थाप्य हेमवस्त्रादि संयुतम् ।

धर्म ज्ञानं च वैराग्यं ऐश्वर्यं तेषु वह्नितः ॥ ५१

पूजयेद्गन्ध पुष्पाद्यैः नैवेद्यान्तैः पृथक् पृथक् ।



<i>madhyame śivakumbhaṁ tu nivṛtyādi kalānvitam </i>	
<i>tadvāme vardhanī tasyāṁ devīmāvāhya bhaktitaḥ  </i>	50
<i>catuṣkumbhaṁ tu saṁsthāpya hemavastrādi saṁyutam </i>	
<i>dharmāṁ jñānaṁ ca vairāgyaṁ aiśvaryaṁ teṣu vahnitaḥ  </i>	51
<i>pūjayedgandha puṣpādyaiḥ naivedyāntaiḥ pṛthak pṛthak </i>	

Then the Acharya should place the siva kumbha associated with the four kalas – nivrutti, pratishta, vidya and santi- at the center of the sthandila. He should place the Sakti kumbha on the left side of the siva kumbha(vardhani) and being devoted whole heartedly to Sakti he should invoke the presence of Sakti in this vessel. Then he should place four kumbhas, each of them covered with new cloth and deposited with gold plate or coin, in the south-east, south-west, north-west and north-east. He should invoke the presence of dharma, jnana, vairagya and aisvarya in all the four kumbhas starting from the south-east. Then he should worship each kumbha separately with sandal, flowers and other materials and present various offerings up to the offering of cooked rice and other eatables.

ततः शिवाग्निं संस्थाप्य समिदाज्यान्न लाजकैः ॥	५२
शतसंख्यं तदर्धं वा शिवाद्यैः होममाचरेत्।	
प्रधानेन शिवेनाङ्गैः पूर्वदिक्स्थण्डिले मताः ॥	५३
धर्माद्यैर्हृदयाद्यैर्वा होमस्स्यादभिकोणतः।	
तत्त्वाद्यैश्च ततो हुत्वा पूर्णाहुतिं अथाचरेत्॥	५४

<i>tataḥ śivāgniṁ saṁsthāpya samidājyānna lājakaiḥ  </i>	52
<i>śatasamkhyāṁ tadardhaṁ vā śivādyaiḥ homamācaret </i>	
<i>pradhānena śivenāṅgaiḥ pūrvadiksthaṇḍile matāḥ  </i>	53
<i>dharmādyairhṛdayādyairvā homassyādagnikoṇataḥ </i>	
<i>tattvādyaiśca tato hutvā pūrṇāhutim athācaret  </i>	54

Then he should install the siva-fire in the principal fire-pit and offer the oblations with the recommended faggots, clarified butter, cooked rice, parched paddy and others. He should offer these oblations for 100 or 50 times with the recital of mula mantra and samhita mantras. In the principal fire-pit set in the east, the oblations should be given with the accompaniment of Siva mantra and Anga mantras. In the fire-pits set in the south-east and other corners,

oblations for dharma, jnana, vairagya and aisvarya should be given with accompaniment of hrudaya and other anga mantras. Having offered oblations for the tattvas, tattvesvaras and others, the Acharya should offer the consummate oblation(purna ahuti).

प्रभातेऽथ गुरुस्नात्वा मूर्तिपैश्च समन्वितः ।  
 नववस्त्रधृगुष्णीषी सोत्तरीयस्समालकः ॥ ५५  
 संप्राप्त दक्षिणो मूर्तिधारदैवज्ञ शिल्पिभिः ।  
 सुमुहूर्ते सुलग्ने तु मन्त्रन्यासं समारभेत् ॥ ५६

*prabhāte'tha gurusnātvā mūrtipaiśca samanvitaḥ*  
*navavastradhṛguṣṇīṣī sottarīyassamālakah* 55  
*saṁprāpta dakṣiṇo mūrtidhāradaivajña śilpibhiḥ*  
*sumuhūrte sulagne tu mantranyāsaṁ samārabhet* 56

In the next early morning, the Acharya should take the ceremonial bath along with the assisting priests and adorn himself with new clothes, turban, upper garment and garlands. Being fully satisfied with the sacrificial fees offered to him and to the assisting priests, astrologist, and the Silpi, Acharya should commence the performance of mantra-nyasa exactly in the ascertained auspicious muhurta and lagna.

मण्डपं वेदगात्रं च कुम्भानग्निं च योजयेत् ।  
 प्रायश्चित्तं अघोरेण कृत्वा पूर्णं समाचरेत् ॥ ५७  
 शिवमण्डप देहे तु वस्त्राधारे मनोन्मनीम् ।  
 न्यस्त्वा तदद्भिस्संप्रोक्ष्य गन्धपुष्पादिभिरर्चयेत् ॥ ५८  
 नैवेद्यान्ते गुरुर्मन्त्री हृदयेन तु मन्त्रतः ।  
 एवमेव सभादीनां विधेयं प्रोक्षणं बुधाः ॥ ५९  
 एवम् यः कुरुते मर्त्यस्सोऽनिष्टैर्विप्रयुज्यते ॥ ६०

*maṇḍapaṁ vedagātraṁ ca kumbhānagniṁ ca yojayet*  
*prāyaścittaṁ aghoreṇa kṛtvā pūrṇāṁ samācaret* 57

<i>śivamaṇḍapa dehe tu vastvādhāre manonmanīm </i>	
<i>nyastvā tadadbhissamprokṣya gandhapuṣpādibhirarcayet  </i>	58
<i>naivedyānte gururmantrī hṛdayena tu mantrataḥ </i>	
<i>evameva sabhādīnām vidheyam prokṣaṇam budhāḥ  </i>	59
<i>evam yaḥ kurute martyasso'niṣṭairviprayujyat  </i>	60

Such mantra-nyasa should be done for the mandapa, four pillars, kumbha and the fire. The Acharya should then perform the expiatory rites and offer the oblations with the recital of aghora mantra for 108 times and finally offer the consummate oblation. He should unite the siva-deha with the mandapa and manonmani with the base of the pavilion. Having poured the consecrated water contained in the siva kumbha over the mandapa and the consecrated water contained in the sakthi kumbha over the base, the Acharya should worship the mandapa and the base with sandal, flowers and other materials. The Guru who has identified himself with the mantra should submit all the offerings up to the cooked rice to the mandapa and the base with the accompaniment of hrudya mantra. Such consecration should be performed for sabha and other constructions in the same way. A person who devotedly arranges for such consecration to take place in the order prescribed here gets stabilized without being affected by the events and fruits not desired by him.

॥ इति कामिकाख्ये महातन्त्रे मण्डपस्थापनविधिः सप्ततितमः पटलः ॥

|| iti kāmikākhye mahātantre maṇḍapasthāpanavidhiḥ saptatitamaḥ paṭalaḥ||

This is the 70<sup>th</sup> chapter titled “ Directions for the Consecration of Pavilions” in the Great Tantra called Kamika

## ७१ प्राकार लक्षण विधिः 71 prākāra lakṣaṇa vidhiḥ

### 71 Characteristics of the Temple Enclosures

अथ वक्ष्ये विशेषेण प्राकाराणां तु लक्षणम्।	
प्रासादस्य विशालार्धं दण्डमित्यभिधीयते॥	१
एकद्वित्रिचतुष्पञ्च दण्डैर्मध्यात् समन्ततः।	
एकप्राकारकृतिस्तु पञ्चधा परिकीर्तिता॥	२

<i>atha vakṣye viśeṣeṇa prākārāṇāṃ tu lakṣaṇam।</i>	
<i>prāsādasya viśālārdham daṇḍamityabhidhīyate॥</i>	1
<i>ekadvitricatuṣpañca daṇḍairmadhyāt samantataḥ।</i>	
<i>ekaprākārakṛtiṣtu pañcadhā parikīrtitā॥</i>	2

Now, with all the specific details I will tell you the characteristics of the enclosures. Half the width of the temple is considered to be one pole(danda) for the purpose of calculating the proportionate measurements. With an interspace of one, two, three, four and five poles from the central shrine , a single enclosure may be constructed. Thus, a single enclosure gets formed in five different ways.(interspace means the distance between the wall of the main shrine and the wall of the first enclosure)

मूलालय विशाले तु त्रिधा भक्ते पदं भवेत्।	
तेन भागेन तद्वाह्ये द्विगुणं त्रिगुणं तु वा॥	३
त्रिचतुर्गुणकं चापि चतुष्पञ्चगुणं तु वा।	
पञ्चषड्गुणमिष्टं च प्राकारद्वय कल्पनम्॥	४
एवं चतुर्विधं प्रोक्तं त्रिप्राकारस्तु कथ्यते।	

<i>mūlālaya viśāle tu tridhā bhakte padarṅ bhavet </i>	
<i>tena bhāgena tadbāhye dviguṇaṁ triguṇaṁ tu vā  </i>	3
<i>triciturguṅkaṁ cāpi catuṣpañcaguṅaṁ tu vā </i>	
<i>pañcaśaḍguṅamiṣṭaṁ ca prākāradvaya kalpanam  </i>	4
<i>evaṁ caturvidhaṁ proktaṁ triprākāraṣṭu kathyatel</i>	

If the width of the main temple is divided into three equal parts, one part is considered to be one grid(pada). Keeping the pada as the basic unit, the interspace of the first enclosure should be held to be 2 padas and the that of the second enclosure to be 3 padas from the first enclosure. In an increasing pattern, interspace of the first enclosure 3 padas and that of the second enclosure 4 padas. Interspace of the first enclosure 4 padas and that of the second enclosure 5 padas. The interspace of the first enclosure 5 padas and that of the second enclosure 6 padas. In this way, two enclosures may be formed with four different sets of interspace. Next, the designing of the three enclosure is explained.

प्रासादस्य चतुर्भागे यस्तु दण्डमिहोच्यते ॥	५
तस्य द्वित्रिचतुर्भागैः त्रिचतुष्पञ्चभिस्तथा ।	
चतुष्पञ्च षडंशैस्तु पञ्चषड्भभिस्तथा ॥	६
षड्भभिर्द्विष्टं त्रिप्राकार प्रमाणकम् ।	
पञ्चधा कथितं वेद प्राकारं शृणुत द्विजाः ॥	७

<i>prāsādasya caturbhāge yastu daṇḍamihocyate  </i>	5
<i>tasya dvitricaturbhāgaiḥ tricatuṣpañcabhistathā </i>	
<i>catuṣpañca ṣaḍaṁśaistu pañcaśaṣṭabhistathā  </i>	6
<i>ṣaṣṭāṣṭabhiruddiṣṭaṁ triprākāra pramāṇakam </i>	
<i>pañcadhā kathitaṁ veda prākāraṁ śṛṇuta dvijāḥ  </i>	7

If the width of the temple is divided into 4 equal parts, one part is considered to be one pole (danda). The interspace of the first, the second and the third enclosure may be 2, 3 and 4 poles respectively; or, 3,4 and 5 poles; or, 4, 5 and 6 poles; or 5, 6 and 7 poles; or 6, 7 and 8 poles. In this way, three enclosures are formed with 5 different sets of interspace. O, the twice-born Sages!, now listen to the designing of four enclosures.

त्रिप्राकारस्य बाह्ये तु एकैकाङ्गुल वर्धनात्।	
नवभागावसानं तु समन्तात्परिवर्धयेत् ॥	८
एवं पञ्चविधं प्रोक्तं चतुष्प्राकार मानकम्।	
एवं चतुष्प्राकारोऽपि प्रासादस्य विशालकम् ॥	९
समस्तं चार्धमानं च त्रिचतुर्भाग मानकम्।	
दण्डार्धं योजयेद्धीमान् हस्तमानेन चोच्यते ॥	१०

<i>triprākārasya bāhye tu ekaikāṅgula vardhanāt</i>	
<i>navabhāgāvasānaṁ tu samantātparivardhayet</i> ॥	8
<i>evaṁ pañcavidhaṁ proktaṁ catusprākāra mānakam</i>	
<i>evaṁ catusprākāro'pi prāsādasya viśālakam</i> ॥	9
<i>samastaṁ cārdhamānaṁ ca tricaturbhāga mānakam</i>	
<i>daṇḍārdhaṁ yojayeddhīmān hastamānena cocyate</i> ॥	10

On adding one pole to each set of the three interspaces mentioned for the three enclosures to reach the maximum of 9 poles, five different sets of interspace for the four enclosures are obtained. 2, 3, 4 and 5 poles; 3, 4, 5 and 6 poles; 4, 5, 6 and 7 poles; 5, 6, 7 and 8 poles; 6, 7, 8 and 9 poles. In this way, the proportionate measures of the four enclosures are obtained in 5 different ways. All of these four enclosures are based on the width of the main temple. All such enclosures may be with an interspace arrived in terms of half part, three parts, four parts or half of a pole. The interspace is to be determined in this way by the experts. Now, the interspace of the enclosures based on the hasta-unit is explained.

द्विहस्तादेकवृद्ध्या तु नवहस्तावसानकम्।	
एक प्राकारमानं तु क्षुद्राणां अष्टधा मतम् ॥	११

<i>dvihastādekavṛddhyā tu navahastāvasānakam</i>	
<i>eka prākāramānaṁ tu kṣudrāṇāṁ aṣṭadhā matam</i> ॥	11

Starting from 2 hastas and increasing by one hasta each time so as to reach up to 9 hastas, eight different interspaces are obtained for a single enclosure applicable to a small temple.

द्विहस्तं च त्रिहस्तं च त्रिचतुर्हस्तमेव वा।	
चतुष्पञ्चकरं चैव पञ्चषट्करमेव च ॥	१२
षड्दशककरं चैव अष्टनन्दं तथैव च।	
नन्द दीर्घाष्टकं चैव द्विप्राकार प्रमाणकम् ॥	१३
अस्मादेक करार्द्धा तु रुद्र हस्तान्तमेव च।	
त्रिप्राकार प्रमाणं तु वेद प्राकारकं तथा ॥	१४
एकैक हस्त वृद्ध्य तु रविहस्तावसानकम्।	
चतुष्प्राकार मानं तु क्षुद्रादीनां प्रकीर्तितम् ॥	१५

<i>dvihastam ca trihastam ca tricaturhastameva va  </i>	
<i>catuspancakaram caiva pancasatkarameva ca   </i>	12
<i>satsaptastakaram caiva astanandam tathaiva ca  </i>	
<i>nanda dirghastakam caiva dviprakara pramanakam   </i>	13
<i>asmadeka kararddhyā tu rudra hastantameva ca  </i>	
<i>triprakara pramanam tu veda prakarakam tathā    </i>	14
<i>ekaika hasta vṛddhya tu ravihastāvasanakam  </i>	
<i>catusprakara manam tu ksudradinaṁ prakirtitam   </i>	15

2 hastas, 3 hastas; 3 hastas, 4 hastas; 4 hastas, 5 hastas; 5 hastas, 6 hastas; 6 hastas, 7 hastas; 7 hastas, 8 hastas; 8 hastas, 9 hastas; 9 hastas, 10 hastas – these are the interspaces for the second enclosure, obtained in 8 sets. 2, 3 and 4 hastas; 3, 4 and 5 hastas; 4, 5 and 6 hastas; 5, 6 and 7 hastas; 6, 7 and 8 hastas; 7, 8 and 9 hastas; 8, 9 and 10 hastas; 9, 10 and 11 hastas – in this way eight different sets of interspaces are obtained for the three enclosures. Similarly, eight different sets of interspaces are obtained for the four enclosures. 2, 3, 4 and 5 hastas; 3, 4, 5 and 6 hastas; 4, 5, 6 and 7 hastas; 5, 6, 7 and 8 hastas; 6, 7, 8 and 9 hastas; 7, 8, 9 and 10 hastas; 8, 9, 10 and 11 hastas; 9, 10, 11 and 12 hastas – these are the 8 sets of interspaces obtained for the four enclosures.

जातिच्छन्द विकल्पाभासादीनां तु समीरितम्।

नियमो विद्यते नैव प्रासादं सार्वदेशिके ॥ १६

जातौ जातिकराणां तु अन्यस्यापि च सद्मनः।	
अर्धत्र्यंशं चतुर्भागैः द्विभागैश्च क्रमेण तु॥	१७
सममार्गानुमार्गाभ्यां नागरादौ नियुज्यते।	
प्रासादस्य विशालेन सपादेन समेन च॥	१८
पादोनेन विशालेन महामार्गार्हकं तु वा।	
कल्पयेद्धस्तमानेऽपि प्रागुक्त विधिना सह॥	१९

<i>jāticchanda vikalpābhāsādīnām tu samīritam </i>	
<i>niyamo vidyate naiva prāsādaṁ sārvaśike  </i>	16
<i>jātau jātikarāṇām tu anyasyāpi ca sadmanah </i>	
<i>ardhatryaṁśa caturbhāgaiḥ dvibhāgaiśca krameṇa tu  </i>	17
<i>samamārgānumārgābhyām nāgarādaḥ niyuḥyate </i>	
<i>prāsādasya viśālena sapādena samena ca  </i>	18
<i>pādonena viśālena mahāmārgārhaḥ tu vā </i>	
<i>kalpayeddhastamāne'pi prāgukta vidhinā saha  </i>	19

This scheme of proportionate measures is applicable to the jati, chanda, vikalpa and abhasa categories of temples. But this orderly scheme need not be observed for the sarvadesika category of the temple. For the jati category, the hasta-unit belonging to the jati type should be taken. Similarly for the temples of all other categories, the applicable hasta-unit should be used. Half part, one out of three parts, one out of four parts, 2 parts – in this way, the interspace of the four enclosures could be obtained for the sama marga and anu marga temples belonging to the nagara and other kinds. For the maha marga temple belonging to the nagara and other kinds, the width of the temple, one and one fourth of this width or three fourth of this width may be taken as the basic for arriving at the sets of interspace of the enclosures. Or, the enclosures for these temples may be designed based on the hasta-unit as explained before.

अयं विभागो नास्त्येव प्रासादे सार्वदेशिके।	
पञ्चषण्मुनिसालेऽपि चाष्टनन्द वृत्तौ तथा॥	२०
हस्तैः पादैः समन्तात्तु वर्धयेत्पूर्वं मानतः।	



*ayaṁ vibhāgo nāstyeva prāsāde sārvaśike|  
pañcaṣaṅmunisāle'pi cāṣṭananda vṛtau tathā||  
hastaiḥ pādaiḥ samantāttu vardhayetpūrva mānataḥ|*

20

This scheme of proportioning is not applicable to the temples belonging to the sarvadesika type. Even for the five, six, seven, eight and nine enclosures, the interspace of each enclosure may be obtained by hasta and pada units and by adding one unit to the previous set of unit.

समं तु चतुरश्रं तत्पूर्वं कृत्वा ततः परम् ॥ २१  
कल्पयेत्तु मुखायामं देवस्याभिमुखं यथा ।  
पृष्ठे वा कल्पयेत्पार्श्वे पुरातन विमानके ॥ २२  
नूतने वा प्रकर्तव्यं स्थानसंकट संयुते ।

*samaṁ tu caturaśraṁ tatpūrvaṁ kṛtvā tataḥ param||  
kalpayettu mukhāyāmaṁ devasyābhimukhaṁ yathā|  
pṛṣṭhe vā kalpayetpārśve purātana vimānake||  
nūtane vā prakartavyaṁ sthānasaṁkaṭa saṁyute|*

21

22

First, the enclosure should be designed to be with equal sides so as to be in the form of square. Then, the rectangular enclosure should be designed so as to be in front of the main shrine. In the case of old temple, such rectangular extension may be in the back side or in the left or right side of the temple. Rectangular enclosure should be provided even for the newly built temple if it is associated with multiple sub-shrines.

एकहस्तं समारभ्य हस्तैकैक विवृद्धितः ॥ २३  
एकादश करान्तं तु प्रागुक्तात्तु विशालकम् ।  
वर्धयेद्भासयेत्वापि यावदिष्टप्रपूरणम् ॥ २४  
पृष्ठे वापि मुखे वापि पार्श्वयोरुभयोस्तु वा ।  
एकपार्श्वेऽथवा कुर्यान् मुखायामे प्रकल्पयेत् ॥ २५

२३

२४

२५

<i>ekahastam samārabhya hastaikaika vivṛddhitaḥ</i>	23
<i>ekādaśa karāntam tu prāguktāttu viśālakam</i>	
<i>vardhayeddhrāsayetvāpi yāvadiṣṭaprapūraṇam</i>	24
<i>prṣṭhe vāpi mukhe vāpi pārśvayorubhayostu vā</i>	
<i>ekapārśve'thavā kuryān mukhāyāme prakalpayet</i>	25

Based on the width of the temple as said before, the interspace should be from one hasta to eleven hastas, increasing the unit by one hasta each time. This measure may be increased or decreased proportionately until the desired interspace is fully arrived. Either in the back side, front side or on the two sides or on any one side, the rectangular projection of the enclosure may be designed.

पादाधिकं अथाध्यर्धं पादोनद्विगुणं तु वा।	
द्विगुणं द्विगुणार्धं वा त्रिगुणं च चतुर्गुणम्॥	२६
द्विहस्तं तु समारभ्य द्विद्विहस्तं विवर्धनात्।	
यावत्पञ्चगुणं तारं मुखायामं प्रकल्पयेत्॥	२७

<i>pādādhikam athādyardham pādonadviguṇam tu vā</i>	
<i>dviguṇam dviguṇārdham vā triguṇam ca caturguṇam</i>	26
<i>dvihastaṁ tu samārabhya dvidvihasta vivardhanāt</i>	
<i>yāvatpañcaguṇam tāraṁ mukhāyāmaṁ prakalpayet</i>	27

Above one fourth, one and a half, one and three fourth, two times, two and a half times, three times and four times the chosen basic unit may be taken for deciding the length of the enclosure. The length of the rectangular enclosure may be extended from 2 hastas to 10 hastas, increasing the unit by 2 hastas each time.

भित्तिन्तराल मानं वा भित्तिबाह्यं अथापि वा।	
भित्तिमध्यं तु वा कुर्यात् प्राकाराणां प्रमाणकम्॥	२८

*bhittyantarāla mānaṃ vā bhittibāhyaṃ athāpi vā|*  
*bhittimadhyam tu vā kuryāt prākārāṇāṃ pramāṇakam||* 28

The interspace of the enclosures may be measured between the interior face of the enclosing walls, exterior face of the enclosing walls or between the central line of the enclosing walls.

आयादिषट्क सिद्ध्यर्थं वृद्धिं हानिं च हस्तकैः।  
कल्पयेत्पादमार्गेण प्राकारस्य प्रकल्पने॥ २९  
सच्छिन्नहस्तप्रासादे छिन्नहस्तस्य लोपनम्।  
पूरणं वा प्रकर्तव्यं हस्तमानवशेऽपि च॥ ३०  
देवानां एतदुक्तं तु नराणां स्यात्खलूरिका।  
तदुक्तमात्रं संग्राह्य मात्रोक्तं तत्र योजयेत्॥ ३१

*āyādiṣaṭka siddhyarthaṃ vṛddhiṃ hāniṃ ca hastakaiḥ|*  
*kalpayetpādamārgēṇa prākārasya prakalpane||* 29  
*sacchinnahastaprāsāde chinnahastasya lopanam|*  
*pūraṇam vā prakartavyam hastamānavaśe'pi ca||* 30  
*devānām etaduktaṃ tu narāṇām syātkhalūrīkā|*  
*taduktamātram saṃgrāhya mātrotkaṃ tatra yojayet||* 31

In order to make sure of the auspiciousness of aya and other factors, either increase or reduction may be done in terms of hasta-units. Or, in the case of designing the enclosures, such increase or reduction may be done in terms of pada (division of the width). In a temple where the fractions of hasta-unit have been applied, reduction may be in terms of same fractions of the hasta, taken previously. Or, in view of the hasta-based adjustments, the fractions of hasta should be set right so as to have undivided hasta. Such prescriptions are applicable to the edifices meant for the Deities. In the case of enclosure-building around the house meant for the humans, the sthapti should adopt the unit-measure applied to that previously and work on the reduction or increase, applying the same unit-measure.

आयं वसुगुणं कृत्वा सप्तविंशतिभिर्हरेत्।  
शेषं ऋक्षं तु विस्तारात् सकलाद्वाथ कल्पयेत्॥ ३२

उक्तदेकमथवाष्ट गुणितं भानुभिर्भजेत्।	
आयं त्रिगुणितं दिग्भिर्मनुभिर्विभजेत् ततः ॥	३३
व्ययस्तु कथितशशास्त्रैः द्विगुणं वसुभिर्हरेत्।	
ध्वजादि योनयः प्रोक्ताः पर्यन्त त्रिंशतो भजेत् ॥	३४
तिथिश्च कथिता वारो मुनिभिर्भाजितो भवेत्।	
मूलप्रासाद हस्तैर्वा चान्यैर्वाथ निरीक्षयेत् ॥	३५

<i>āyaṁ vasugūṇaṁ kṛtvā saptaviṁśatibhirharet </i>	
<i>śeṣaṁ ṛkṣaṁ tu vistārāt sakalādvātha kalpayet  </i>	32
<i>uktādekamathavāṣṭa guṇitaṁ bhānubhirbhajet </i>	
<i>āyaṁ triguṇitaṁ digbhirmanubhirvibhajet tataḥ  </i>	33
<i>vyayastu kathitaśśāstraiḥ dviguṇaṁ vasubhirharet </i>	
<i>dhvajādi yonayaḥ proktāḥ paryanta triṁśato bhajet  </i>	34
<i>tithiśca kathitā vāro munibhirbhājito bhavet </i>	
<i>mūlaprāsāda hastairvā cānyairvātha nirīkṣayet  </i>	35

If the length is multiplied by 8 and divided by 27, the remainder denotes the star-factor. Taking the breadth or the length for calculation, if any one of these is multiplied by 8 and divided by 12, the remainder denotes the aya factor. If it is multiplied by 3 and divided by 8 or 14, the remainder denotes the vyaya factor. In some scriptures it has been said that if the length or the width is multiplied by 2 and divided by 8, the remainder denotes the vyaya factor. If the perimeter is divided by 30, the remainder gives the tithi factor. If the perimeter is divided by 7, the remainder gives the vara factor. Such factors should be specifically analysed based on the hasta-unit applied to the main temple or generally based on any other hasta-unit.

एकहस्तं समारभ्य चैकाङ्गुल विवर्धनात्।	
द्विहस्तान्तस्समुद्दिष्टस् सालानां चैव विस्तरः ॥	३६
तद्विस्तार प्रमाणेन यावत्त्रिंशद्गुणं भवेत्।	
त्रिगुणं तु समारभ्य क्षुद्रे महति मन्दिरे ॥	३७
प्राकारोत्सेध उद्दिष्टो मूलादूनं तदग्रतः ।	

षडंशं तु समारभ्य यावत् षोडश भागिकम्॥

३८

तावत्कृत्वा समूलं तु चैकांशेन तदग्रकम्।

<i>ekahastam samārabhya caikāṅgula vivardhanāt </i>	
<i>dviḥastāntassamuddiṣṭas sālānām caiva vistaraḥ  </i>	36
<i>tadvistāra pramāṇena yāvattrimśadguṇam bhavet </i>	
<i>triguṇam tu samārabhya kṣudre mahati mandire  </i>	37
<i>prākārotsedha uddiṣṭo mūlādūnam tadagrataḥ </i>	
<i>ṣaḍamśam tu samārabhya yāvat ṣoḍaśa bhāgikam  </i>	38
<i>tāvatkṛtvā samūlam tu caikāṁśena tadagrakam </i>	

The width of the enclosure-wall should be from one hasta to 2 hastas, increasing the measure by one digit(angula) each time. The height of the enclosure-wall should be from 3 hastas to 30 hastas for the small temple to the temple of larger type. The width at the top of the wall should be less than the width at its base. The width of the base should be divided into 6 equal parts to 16 equal parts. Then the width of the wall should be reduced by one part gradually up to the top.

अधिष्ठानादि वर्गाढ्यं खण्डहर्म्यादि मण्डितम्॥

३९

ऋजुभक्तियुतं वापि प्राकारं तु प्रकल्पयेत्।

छत्रादि शिखरोपेतं ऊर्ध्वस्थ वृषभान्वितम्॥

४०

<i>adhiṣṭhānādi vargāḍhyaṁ khaṇḍaharmyādi maṇḍitam  </i>	39
<i>ṛjubhaktiyutam vāpi prākāram tu prakalpayet </i>	
<i>chatrādi śikharopetaṁ ūrdhvastha vṛṣabhānvitam  </i>	40

The enclosure-wall should be provided with the base and other kinds of elevation and embellished with sectional towers and such other structures. The wall, on its outer face may be bare or it may have flanking structures on its inner face.

तस्य दण्डप्रमाणेन चार्धेनाथ त्रिपादतः।

सपादेनाथ सार्धेन पादो न द्विगुणेन वा ॥

४१

द्विगुणेन च मूले तु भित्तिश्चैव विनिर्गमः।	
उपानं कथितं तस्योपरिष्ठात्तेन मानतः ॥	४२
अर्धादि पादवृद्ध्यादि द्विगुणान्तं हि पादकम्।	
तस्योपरिष्ठात्कम्पं तु तच्चतुर्थांश मानतः ॥	४३
तस्यार्धेन त्रिपादेन सपादेन च सार्धतः।	
पादोन द्विगुणं वापि द्विगुणान्तं प्रकल्पयेत् ॥	४४
कम्पमेकं द्वयं वापि ऊर्ध्वोपानं तु वा भवेत्।	

<i>tasya daṇḍapramāṇena cārdhenātha tripādataḥ </i>	
<i>sapādenātha sārdhena pādona dviguṇena vā  </i>	41
<i>dviguṇena ca mūle tu bhittiścaiva vinirgamah </i>	
<i>upānaṁ kathitaṁ tasyopariṣṭāttena mānataḥ  </i>	42
<i>ardhādi pādavṛddhyādi dviguṇāntaṁ hi pādakam </i>	
<i>tasyopariṣṭātkampaṁ tu taccaturthāṁśa mānataḥ  </i>	43
<i>tasyārdhena tripādena sapādena ca sārdhataḥ </i>	
<i>pādona dviguṇaṁ vāpi dviguṇāntaṁ prakalpayet  </i>	44
<i>kampamekaṁ dvayaṁ vāpi ūrdhvopānaṁ tu vā bhavet </i>	

Based on the module(danda) derived for the designing of the enclosure, the projecting element of the enclosure-wall may be half(of the module), three fourth, one and one fourth, one and a half, one and three fourth or two modules. Above this, there should be plinth whose measure should be based on the same reference unit. The height of the pillars may be from half a module to two modules, increasing the height by one fourth of a unit. Above this, there should be fillet measuring 4 parts of the module. The fillet may be with a height of one half, three fourths, one and one fourth, one and a half, one and three fourth or two modules. There may be one fillet or two fillets or one fillet and an upper plinth.

अन्तस्सालाङ्कणं निम्नं बाह्ये सालाङ्कणं भवेत् ॥	४५
सालानां अन्तरे व्यासं बाह्ये सालाङ्कणं भवेत्।	
अङ्गुलद्वयमारभ्य चैकाङ्गुल वर्धनात् ॥	४६

नवमात्रान्तकं यावत् प्रतिसालं तु निम्नकम्।

षडञ्चवेदरुद्राक्षद्व्यङ्गुलैः परिकल्पयेत्॥

४७

*antassālāṅkaṇaṁ nimnaṁ bāhya sālāṅkaṇaṁ bhavet* 45

*sālānāṁ antare vyāsaṁ bāhye sālāṅkaṇaṁ bhavet*

*aṅguladvayamārabhya caikāṅgula vardhanāt* 46

*navamātrāntakaṁ yāvat pratisālaṁ tu nimnakam*

*ṣaṭpañcavedarudrākṣadvyaṅgulaiḥ parikalpayet* 47

The outer courtyard should be lower than the inner courtyard. Each enclosure should be lower than the previous one by 2 digits to 9 digits, increasing the unit by one digit each time. Starting from the inner courtyard, each courtyard should be lower than the previous one by 6, 5, 4, 3 and 2 digits.

जातिच्छन्द विकल्पाभासानां क्षुद्रस्य चैव हि।

सार्वदेशिक हर्म्ये तु न चायं विधिरिष्यते ॥

४८

स्वायंभुवादि लिङ्गानां अन्तर्निम्न समं तु वा।

बाह्यनिम्नं तु वा कार्यं सालानां अङ्कणं बुधैः ॥

४९

*jāticchanda vikalpābhāsānāṁ kṣudrasya caiva hi*

*sārvadeśika harmye tu na cāyaṁ vidhirīṣyate* 48

*svāyaṁbhuvādi liṅgānāṁ antarnimna samaṁ tu vā*

*bāhyanimnaṁ tu vā kāryaṁ sālānāṁ aṅkaṇaṁ budhaiḥ* 49

For the lower type of temples belonging to the jati, chanda, vikalpa and abhasa categories, the same system should be followed. But, such system need not be followed for temples belonging to the sarvadesika category. For the temples built for the self-manifest linga and such other types of linga, the levels of the inner courtyards may be lowered or those of the outer courtyards may be lowered or all the courtyards may be kept at equal level, by the knowledgeable sthapatis.

सालानामन्तरेऽपि स्यान् मालिका मण्डपाकृतिः।

सभाकृतिर्वा कर्तव्या चैकद्वित्रिक भित्तिभिः ॥ ५०

चतुर्भित्तियुता वापि एकानेक तलान्विता।

*sālānāmantare'pi syān mālīkā maṇḍapākṛtiḥ|*  
*sabhākṛtirvā kartavyā caikadvitrika bhittibhiḥ||* 50  
*caturbhittiyutā vāpi ekāneka talānvitā*

There should be gallery(malika) within the coutyards. The structures which constitute such gallery may be in the shape of pavilion or square hall. They may be with one, two , three or four walls and they may be designed so as to be with single storey or mutiple storeys.

उपानात्तु समारभ्य मूलप्रासाद तुङ्गकम् ॥ ५१

उत्तरान्तं विभज्याथ सप्तधा तु मसूरकम्।

द्विपादं पादद्वैर्घ्यं तु शेषेण परिकल्पयेत् ॥ ५२

*upānāttu samārabhya mūlaprāsāda tuṅgakam||* 51  
*uttarāntaṁ vibhajyātha saptadhā tu masūrakam|*  
*dvipādaṁ pādadairghyaṁ tu śeṣeṇa parikalpayet||* 52

The height of the main shrine between its plinth and the upper fillet should be divided into 7 equal parts. Out of these, 2 parts are for the base and 5 parts are for the pilasters. The sthapti should design the walls of the inner structures(sabha and others).

मूलघाम्नस्तु पादं तु भजेद्वा नवसंख्यया।

अधिष्ठान द्विभागेन पादं शेषेण कल्पयेत् ॥ ५३

द्विहस्तम् तु समारभ्य चैकाङ्गुल विवर्धनात्।

सप्तहस्तान्त उत्सेधस्तम्भानां परिकीर्तितः ॥ ५४

भित्तिमानं तथैव स्यात् क्षुद्रे क्षुद्र विमानके।



<i>mūladhāmnastu pādāṃ tu bhajedvā navasāṃkhyayā </i>	
<i>adhiṣṭhāna dvibhāgena pādāṃ śeṣeṇa kalpayet  </i>	53
<i>dviḥastam tu samārabhya caikāṅgula vivardhanāt </i>	
<i>saptahastānta utsedhasstambhānāṃ parikīrtitaḥ  </i>	54
<i>bhittimānaṃ tathaiva syāt kṣudre kṣudra vimānake </i>	

The height of the pillar of the main shrine should be divided into 9 equal parts. Out of these, the base should be with a height of 2 parts and the pilasters should be with a height of 7 parts. The height of the pilasters should be from 2 hastas to 7 hastas, increasing the height by one digit each time. For temples of lower type, the inner structures also should be comparatively small. The proportionate measures of the walls of such smaller structures should be decided in the same way.

पक्षाङ्गुलं समारभ्य चार्धाङ्गुलं विवर्धनात्॥	५५
चतुर्विंशति मात्रान्तं स्तम्भविस्तार इष्यते।	
पादोच्चार्धं अधिष्ठान सप्तमाष्ट नवांशकम्॥	५६
हीनं वाप्यधिकं वापि पादोच्चेऽप्येवमेव हि।	
पादोच्चे त्रिचतुर्भागेनाथवापि मसूरकम्॥	५७
पादबन्धं सजातीयं अधिष्ठानं नियोजयेत्।	
प्रस्तरादि प्रमाणं च प्रासादोक्तवदाचरेत्॥	५८

<i>pakṣāṅgulaṃ samārabhya cārdhāṅgula vivardhanāt  </i>	55
<i>caturviṃśati mātrāntaṃ stambhavistāra iṣyate </i>	
<i>pādoccārdhaṃ adhiṣṭhāna saptamāṣṭa navāṃśakam  </i>	56
<i>hīnaṃ vāpyadhikaṃ vāpi pādocce'pyevameva hi </i>	
<i>pādocce tricaturbhāgenāthavāpi masūrakam  </i>	57
<i>pādabandhaṃ sajātīyaṃ adhiṣṭhānaṃ niyojayet </i>	
<i>prastarādi pramāṇaṃ ca prāsādoktavādācareḥ  </i>	58

The width of the pillars should be from 15 digits to 24 digits, increasing the measure by half a digit each time. The height of the base should be half the height of the pilaster; or it may be

less than or higher than 7, 8 or 9 divisions of this height. Or, the height of the base may be equal to the height of the pilaster. The base may be with a height of 3 or 4 parts of the height of the pilaster. The upper moulding of the base(pada bandha) should be in the same style as that of the base. The proportionate measures of the entablature and other elements should be decided as prescribed for the temple.

आग्नेये नैर्ऋते कोणे वायव्ये चाथ वैशके।	
चतुष्कोणेऽपि वा कुर्याद् गर्भं च प्रथमेष्टकाम्॥	५९
अभ्यन्तरमुखाश्चैव प्राकाराः परिकीर्तिताः।	
स्वस्य दक्षिणकेऽम्शे तु द्वारकोणान्तरेऽपि वा ॥	६०
गृहक्षते महेन्द्रे वा भल्लाटे पुष्पदन्तके।	
स्थानं गर्भस्य निर्दिष्टं तत्रस्था प्रथमेष्टका ॥	६१
मूर्धेष्टकोर्ध्वं कीलाढ्यं मूलात्तत्परिकल्पयेत्।	
भित्त्यूर्ध्वस्थ चतुष्कोणेष्वेकस्मिन्निष्टकां न्यसेत् ॥	६२

<i>āgneye nairṛte koṇe vāyavye cātha vaiśake </i>	
<i>catuṣkoṇe'pi vā kuryād garbhaṁ ca prathameṣṭakām  </i>	59
<i>abhyantaramukhāścaiva prākārāḥ parikīrtitāḥ </i>	
<i>svasya dakṣiṇake'mśe tu dvārakoṇāntare'pi vā  </i>	60
<i>gṛhākṣate mahendre vā bhallāṭe puṣpadantake </i>	
<i>sthānaṁ garbhasya nirdiṣṭaṁ tatrasthā prathameṣṭakā  </i>	61
<i>mūrdheṣṭakordhva kīlāḍhyaṁ mūlāttatparikalpayet </i>	
<i>bhityūrdhvastha catuṣkoṇeṣvekasminniṣṭakāṁ nyaset  </i>	62

For the inner structures(sabha and others), the rituals known as the ‘foundation deposit’ and ‘the laying of the first bricks’ should be performed in the south-east, south-west, north-west or north-east. All the four corners are suitable for these. All the enclosures are considered to be facing the main shrine. The foundation deposit and the laying of the first bricks may be performed in the south side of the enclosure or in the corner side of the doorway. Or, they may be performed in the grids of Gruhakshata, Mahendra, Bhallata or Pushpadanta. Similarly, the ritual known as ‘the laying of the crowning bricks’(murdheshtaka), ‘installation

of the top nail' (urdhva kila) and such other activities should be done according to the directions set forth for the main temple. In any one of the four corners on the top of the enclosing wall, the crowning bricks should be placed.

अन्तर्मण्डलमाद्यं स्यादन्तर्हारा द्वितीयका।	
तृतीया मद्यहारा स्यान् मर्यादाख्या चतुर्थका ॥	६३
महामर्यादिकाख्या च पञ्चमी परिकीर्तिता।	
परिवारामरान् सर्वास्तत्र संस्थापयेद्गुरुः ॥	६४

<i>antarmaṇḍalamādyam syādantarhārā dvitīyakā </i>	
<i>ṭṛtīyā madyahārā syān maryādākhyā caturthakā  </i>	63
<i>mahāmaryādikākhyā ca pañcamī parikīrtitā </i>	
<i>parivārāmarān sarvāṁstatra saṁsthāpayedguruḥ  </i>	64

Starting from the center, the first enclosure is called antar mandala. The second enclosure is known as antarahara. The third one is madhyahara. The fourth one is maryada. The fifth enclosure is known as maha maryada. All the five enclosures are called in this way. The Acharya should install all the retinue Deities in these enclosures.

परिवार विधानाय तच्च लेशान् निगत्यते।	
परिवार विमानां मानं गर्भार्धमेव वा ॥	६५
मूलवास्तु त्रिभागैकमर्धं वा पादबाह्यकम्।	
एकहस्तं समारभ्य रुद्रहस्तान्तमेव हि ॥	६६
प्रासादस्य तु विस्तारो हुत्सेधः प्राग्देव हि।	
अङ्गलिङ्गालयाकाराः परिवारालया मताः ॥	६७

<i>parivāra vidhānāya tacca leśān nigatyate </i>	
<i>parivāra vimānāṁ mānaṁ garbhārdhameva vā  </i>	65
<i>mūlavāstu tribhāgaikamardham vā pādabāhyakam </i>	
<i>ekahastam samārabhya rudrahastāntameva hi  </i>	66

*prāsādasya tu vistāro hutsedhaḥ prāgvadeva hi |  
aṅgaliṅgālayākārāḥ parivārālayā matāḥ ||*

67

Some details are now told briefly with regard to the installation of the retinue Deities. The measures applicable to the shrine of the retinue Deity may be half the measures of the main shrine. One part out of three parts of the width of the main shrine, half of that width, above one fourth of that width may be the width of the retinue shrine. Or, the width may be from one hasta to 11 hastas. The height of the retinue shrine should be held as said before. The retinue shrines should be in the form of the shrine meant for the secondary linga.

भित्त्याश्रिता विशिष्टा वा परिवारालया मताः ।

संत्यक्त पादरूपांश्च मूलदेश मुखान्विताः ॥ ६८

पूर्वस्थाः पश्चिमास्यास्स्युः पूर्वास्याः पश्चिमस्थिताः ।

दक्षस्थास्सौम्यवक्रास्स्युः दक्षस्यास्सौम्यदिग्गताः ॥ ६९

*bhittiyāśritā viśiṣṭā vā parivārālayā matāḥ |*

*saṁtyakta pādārūpāṁśca mūladeśa mukhānvitāḥ ||*

68

*pūrvasthāḥ paścimāsyāssyuh pūrvāsyāḥ paścimasthitāḥ |*

*dakṣasthāssaumyavaktrāssyuh dakṣasyāssaumyadiggatāḥ ||*

69

These retinue shrines may be designed so as to be attached to the enclosure-wall. Or they may be designed separately, without being attached to the wall. Being bereft of feet and other features of an image, these retinue shrines have their faces turned towards the main shrine. The retinue Deities which are in the east should be facing the west. The retinue Deities in the west should be facing the east. Those in the south should be facing the north and those in the north should be facing the south.

क्षेत्रेशो दक्षवक्रो वा चण्डेशश्च तथैव च ।

नागराडीश देशे स्यादगस्त्यश्च तथैव च ॥ ७०

धनदोऽपि तथा प्रोक्तस्तथा चण्डेश्वरो मतः ।

वसवो ऋषयश्चार्का रुद्रा एकादशैव हि ॥ ७१

अश्विनौ वास्तुदेवाश्च बहिर्वान्तर्व्यवस्थिताः ।

सर्वेषु परिवारेषु सामान्योऽयं प्रकीर्तितः ॥

७२

<i>kṣetreśo dakṣavaktro vā caṇḍeśaśca tathaiva ca</i>	
<i>nāgarāḍīśa deśe syādagastyaśca tathaiva ca</i>	70
<i>dhanado'pi tathā proktastathā caṇḍeśvaro mataḥ</i>	
<i>vasavo ṛṣayaścārkā rudrā ekādaśaiva hi</i>	71
<i>aśvinau vāstudevāśca bahirvāntarvyavasthitāḥ</i>	
<i>sarveṣu parivāreṣu sāmānyo'yaṁ prakīrtitaḥ</i>	72

According to this order, Kshetresa, Dakshinamurti and Candesa should be facing the south. Similarly, Nagaraja and Agastya, installed in the north-east should be facing the south. Kubera also should be facing the south. Ashta Vasus, Rishis, Suryas, Ekadasa Rudras, Asvini Devas, Vastu Devas – all of these Deities should be installed in the outer and inner enclosures. This is the common scheme applicable to all the retinue Deities.

देवाग्रे स्थापयेदुक्षं देवस्याभिमुखं तु वा ।

मण्डपं तु चतुर्द्वारं कारयेद् वृषभस्य तु ॥

७३

आदितः परिवारोऽयं त्रिशूलेन समाहितः ।

द्वितीयः परिवारस्स्यात् सचण्डेशस्तृतीयकः ॥

७४

विघ्नेश्वर समायुक्तश्चतुर्थः परिकीर्तितः ।

ततस्सप्तार्चिषा युक्तः पञ्चमोऽद्य समीरितः ॥

७५

स्कन्दज्येष्ठा समायुक्तौ वीरौ द्वौ षष्ठसप्तमे ।

अष्टमः परिवारस्स्यात् संयुक्तस्सप्तमातृभिः ॥

७६

<i>devāgre sthāpayeduṣaṁ devasyābhimukhaṁ tu vā</i>	
<i>maṇḍapaṁ tu caturdvāraṁ kārayed vṛṣabhasya tu</i>	73
<i>āditaḥ parivāro'yaṁ trisūlena samāhitaḥ</i>	
<i>dviṭīyaḥ parivārassyāt sacaṇḍeśastrītyakaḥ</i>	74
<i>viḡneśvara samāyuktaścaturthaḥ parikīrtitaḥ</i>	

<i>tatassaptārciṣā yuktaḥ pañcamo'dya samīritaḥ</i>	75
<i>skandajyeṣṭhā samāyuktau vīrau dvau ṣaṣṭhasaptame</i>	
<i>aṣṭamaḥ parivārassyāt saṁyuktassaptamātr̥bhiḥ</i>	76

In front of the main shrine in which Sivalinga is installed, the Bull should be installed so as to be facing the Lord. A small pavilion associated with four entrances should be provided for the Bull. This is the first retinue Deity. Trident is the second retinue. Candessvara is the third retinue. Vighnesvara is the fourth retinue. Agni is the fifth. Skanda and Jyeshtha are considered to be of the sixth retinue. Virabhadra and Bhairava are for the seventh retinue. Sapta Matrus are for the eighth retinue.

सकलादि पदे देवान् स्थापयेद्युक्तितो बहिः।

परिवाराष्टकैर्हीनं विमाने परिकल्पयेत्॥

७७

*sakalādi pade devān sthāpayedyuktito bahiḥ*||  
*parivārāṣṭakairhīnaṁ vimāne parikalpayet*||

77

The Guru should install the retinue Deities in the sakala pada(the first vastu mandala) and other recommended padas of the outer enclosure. That which is without retinue Deities should be installed in the vimana.

वृषोऽग्निमातरौ विघ्नस्कन्दौ ज्येष्ठा च चण्डिका।

आदित्यश्च क्रमेण स्याद्गणविद्येश्वरास्तु वा ॥

७८

मातृणां उत्तरे दक्षे चण्डिकां वा मुनीश्वराः।

पद्मजं स्थापयेद्विष्णुं तद्विहीनमथापि वा ॥

७९

दुर्गां हित्वाथ विष्णुं वा कुबेरं सोममेव वा।

चण्डेशमीशदिग्भागे क्षेत्रपालं च तत्र वै ॥

८०

विघ्नेशस्कन्दयोर्मध्ये वारुणे वा श्रियं न्यसेत्।

विघ्ने सरस्वती युक्ता तृतीयां वा पृथङ्न्यसेत् ॥

८१

अथवा लोकपालास्स्युर्यमो मातृयुतो न वा।

अष्टदिक्षु विशालास्स्युस्सपीठाः केवलास्तु वा ॥ ८२

<i>vṛṣo'gnimātarau vighnaskandau jyeṣṭhā ca caṇḍikā </i>	
<i>ādityaśca krameṇa syāgaṇavidyeśvarāstu vā  </i>	78
<i>mātṛṇām uttare dakṣe caṇḍikām vā munīśvarāḥ </i>	
<i>padmajaṁ sthāpayedviṣṇuṁ tadvihīnamathāpi vā  </i>	79
<i>durgām hitvātha viṣṇuṁ vā kuberaṁ somameva vā </i>	
<i>caṇḍeśamīśadigbhāge kṣetrapālaṁ ca tatra vai  </i>	80
<i>vighneśaskandayormadhye vāruṇe vā śriyaṁ nyaset </i>	
<i>vighne sarasvatī yuktā tṛtīyām vā pṛthānnyaset  </i>	81
<i>athavā lokapālāssyuryamo mātṛyuto na vā </i>	
<i>aṣṭadikṣu viśālāssyussapīṭhāḥ kevalāstu vā  </i>	82

Vrushbha, Agni, Sapta Matrus, Vighnesa, Skanda, Jyeshtha, Candika and Aditya – these are the eight Gana Devatas, starting from the east and ending with the north-east. O, the Lords of the Sages!, Sapta Matrus may be in the north and Candika may be in the south. Or, instead of Sapta Matrus and Candika, Brahma and Vishnu may be installed in their places. Instead of Durga, Vishnu, Kubrera or Candra may be installed. Candesvara should be in the north-east and Kshetrapala also should be there. In the west, Lakshmi may be installed in between Vighnesa and Skanda. Or, Vignesa, Sarasvati and Lakshmi may be installed there , each one in a separate shrine. Or, the eight Gaurdians of directions may be installed with or witout Yama and Sapta Matrus. All of these Deities may be installed in separate shrines, with or without pedestals.

विघ्नेशस्सर्वदेशस्थो गौरीस्कन्दौ तथैव च।

द्वादशस्युर्द्विरष्टौ च चतुर्विंशति संख्यका ॥ ८३

द्वात्रिंशत्परिवारास्स्युरन्तर्मध्यमहारयोः।

द्विरष्ट परिवारोऽयं तेषु सौम्यं निगत्यते ॥ ८४

<i>vighneśassarvadeśastho gaurīskandau tathaiva ca </i>	
<i>dvādaśasyurdviraṣṭau ca caturviṁśati saṁkhyakā  </i>	83

Vighnesa may be installed in all the directions. Similarly, Gauri and Skanda may also be installed in all the directions. The retinue Deities are 12, 16, 24 and 32 in number. These Deities should be installed respectively in the antar mandala, madhya hara, maryada and maha maryada.

उपपीठपदं कृत्वा स्थापयेद्रविदेशतः ।

आदित्यं सुप्रजं वह्निं किन्नरं मातरं तथा ॥ ८५

विबुधं विघ्नराजं च श्रियं च वरुणं तथा ।

स्कन्दं ज्येष्ठा च दुर्गा च विष्णुं चण्डेश्वरं तथा ॥ ८६

क्षेत्रज्ञं गीतजं पश्चात् स्थाप्यन्तां मुनिपुङ्गवाः ।

अस्मिन्नेव पदे चान्तर्विद्येशो द्वारपास्तु वा ॥ ८७

द्विरष्टपरिवारास्स्युर्द्वात्रिंशद् अधुनोच्यते ।

*upapīṭhapadaṁ kṛtvā sthāpayedravideśataḥ|*

*ādityaṁ suprajaṁ vahniṁ kinnaraṁ mātaraṁ tathā|| 85*

*vibudhaṁ vighnarājaṁ ca śriyaṁ ca varuṇaṁ tathā|*

*skandaṁ jyeṣṭhā ca durgā ca viṣṇuṁ caṇḍeśvaraṁ tathā|| 86*

*kṣetrājñaṁ gītajaṁ paścāt sthāpyantāṁ munipuṅgavāḥ|*

*asminneva pade cāntarvidyeśo dvārapāstu vā|| 87*

*dviraṣṭaparivārāssyurdvātrimśad adhunocyate|*

Having designed the upapitha mandala(5x5 rows), the Guru should install the 16 Deities, starting from the east. Aditya, Supraja, Agni, Kinnara, Sapta Matrus, Vidyadharas, Vighnesa, Lakshmi, Varuna, Skanda, Jyeshtha, Durga, Vishnu, Candesvara, Kshetrapala and Gandharvas- these are the 16 retinue Deities to be installed. O, the foremost Sages!, Vidyasvaras and Dvarapalas may be installed in the same type of upa pitha mandala designed in the antar mandala. Now, the installation of 32 retinue Deities is told.



स्थण्डिले तु पदे स्थाप्य द्वात्रिंशद्रविभागतः ॥	८८
आदित्यं चोदकं गङ्गां वह्निं नागं अगस्त्यकम्।	
यमं सुशान्तं भूतेशं विघ्नेशं भारतीमपि ॥	८९
श्रियं जलेशं स्कन्दं च दुर्गां ज्येष्ठां मनोन्मनीम्।	
ब्रह्माणं विष्णुमन्ते च काश्यपं नन्दिनं तथा ॥	९०
क्षेत्रज्ञं विमलं चान्ते गजेन्द्रं स्थापयेद्वहिः।	
अन्तर्विद्येश्वरान् वापि ऋषीन् वा विन्यसेद्वसून् ॥	९१

<i>sthaṇḍile tu pade sthāpya dvātriṁśadravibhāgataḥ</i> ॥	88
<i>ādityaṁ codakaṁ gaṅgāṁ vahniṁ nāgaṁ agastyakam</i> ।	
<i>yamaṁ suśāntaṁ bhūteśaṁ vighneśaṁ bhāratīmapi</i> ॥	89
<i>śriyaṁ jaleśaṁ skandaṁ ca durgāṁ jyeṣṭhāṁ manonmanīm</i> ।	
<i>brahmāṇaṁ viṣṇumante ca kāśyapaṁ nandinaṁ tathā</i> ॥	90
<i>kṣetrajñāṁ vimalaṁ cānte gajendraṁ sthāpayedbahiḥ</i> ।	
<i>antarvidyeśvarān vāpi ṛṣīn vā vinyasedvasūn</i> ॥	91

Having designed the standila pada(7x7 rows), the Guru should install the 32 retinue Deities, starting from the east. Aditya, Jaladevata, Ganga, Agni, Naga, Agastya, Yama, Susanta, Bhutesa, Vighnesa, Sarasvati, Lakshmi, Varuna, Skanda, Durga, Jyeshtha, Manonmani, Brahma, Vishnu, Kasyapa, Nandi, Kshetrapala, Vimala and Gajendra – these are the 24 Deities. On the inner side of this enclosure, 8 Vidyasvaras, 8 Rishis or 8 Vasus should be installed.(24+8)

अथाष्टपरिवारान् वा विन्यसेद्देशिकोत्तमः।	
एकसालादि सालेषु युक्त्या सर्वत्र योजयेत् ॥	९२
पीठस्था वाथ बिम्बस्थाः परिवारामरा मताः।	
वृषं शूलं च चण्डेशं महापीठं गणाधिपम् ॥	९३
नागराजानं इत्येतान् सर्वत्र परिकल्पयेत्।	
एषां मध्यादथेष्टान्वा न्यसेत्पञ्चादिसालके ॥	९४

<i>athāṣṭaparivārān vā vinyaseddeśikottamaḥ </i>	
<i>ekasālādi sāleṣu yuktyā sarvatra yojayet  </i>	92
<i>pīṭhasthā vātha bimbasthāḥ parivārāmarā matāḥ </i>	
<i>vṛṣaṁ śūlaṁ ca caṇḍeśaṁ mahāpīṭhaṁ gaṇādhipam  </i>	93
<i>nāgarājānaṁ ityetān sarvatra parikalpayet </i>	
<i>eṣāṁ madhyādatheṣṭānvā nyasetpañcādisālakell</i>	94

Or, the foremost Guru may install the eight retinue Deities pertaining to the Lord installed in the main shrine in the appropriate locations. Having given a deep thought over the group of the retinue Deities belonging to the Principal Deity, the Guru should install them in the single enclosure or in all the enclosures. The retinue Deities remain invoked in the pedestals (pithas) or in the concerned images(bimbas). Vrushabha, Trisula, Candesa, Mahapitha, Vighnesa and Nagaraja – these may be installed in all the enclosures. If not all of these, the retinue Deities as chosen by the patron or the Acharya may be installed in the enclosures, from the first to the fifth.

चतुर्दिक्षु चतुष्पीठे चाग्रपृष्ठे द्वयं तु वा।	
पृष्ठं विहाय त्रितयं एकमग्रेऽथवा भवेत्॥	९५
कोणद्वारे भवेत्पीठं कोणस्थं दिग्गतं तु वा।	
प्रतिसालं तु पीठं वा पैशाचं तु बहिर्भवेत्॥	९६

<i>caturdikṣu catuṣpīṭhe cāgrapṛṣṭhe dvayaṁ tu vā </i>	
<i>pṛṣṭhaṁ vihāya tritayaṁ ekamagre'thavā bhavet  </i>	95
<i>koṇadvāre bhavetpīṭhaṁ koṇasthaṁ diggataṁ tu vā </i>	
<i>pratisālaṁ tu pīṭhaṁ vā paiśācaṁ tu bahirbhavet  </i>	96

There should be four pedestals in all the four directions. Or, two pedestals, in the front and the back. Leaving out the back side, three pedestals may be installed in the other three sides. Or, only one pedestal in the front. The pedestals should be in the corners for the Deities pertaining to those corners. Even for the Deities of the main directions, pedestals may be installed. The pedestals should be in each enclosure. Or, they may be confined to the paisaca pada alone, in the outer boundary.

पञ्चाङ्गुलं समारभ्य चैकाङ्गुलं विवर्धनात्।	
पञ्चविंशति मात्रान्तो विस्तारादग्रपीठके ॥	९७
पादमर्धं त्रिपादं वा समं वोच्चविशालतः।	
द्वित्रिवेदेषु षड्भूभागान् कृत्वैक भागतः।	
एकद्वित्रिचतस्रस्युः मेखलायास्तथोपरि ॥	९८
सकर्णिकं तु पद्मं स्यात्केवला कर्णिकापि वा।	
मेखलाद्विगुणं पद्मं त्रिगुणं वा चतुर्गुणम् ॥	९९
पद्मोच्चं कीर्तितो वेशो मेखला सदृशो भवेत्।	
त्रिपादं वा द्विपादं वा पादं वा परिकल्पयेत् ॥	१००
कर्णिका मेखलोच्चा वा पद्मार्धेनाथ पादतः।	
त्रिपादेन विधेया वा यथा शोभवलेन वा ॥	१०१
वृत्तं वा चतुरश्रं वा क्षुद्रपीठं तदीरितम्।	

<i>pañcāṅgulaṁ samārabhya caikāṅgula vivardhanāt </i>	
<i>pañcaviṁśati mātrānto vistārādagrapīṭhake  </i>	97
<i>pādamardhaṁ tripādaṁ vā samaṁ voccaviśālataḥ </i>	
<i>dvitrivedeṣu ṣaṭsaptabhāgān kṛtvaika bhāgataḥ </i>	
<i>ekadvitricatasrasyuḥ mekhalāyāstathopari  </i>	98
<i>sakarṇikaṁ tu padmaṁ syātkevalā karṇikāpi vā </i>	
<i>mekhalādviguṇaṁ padmaṁ triguṇaṁ vā caturguṇam  </i>	99
<i>padmoccaṁ kīrtito veśo mekhalā sadṛśo bhavet </i>	
<i>tripādaṁ vā dvipādaṁ vā pādaṁ vā parikalpayet  </i>	100
<i>karṇikā mekhaloccā vā padmārdhenātha pādataḥ </i>	
<i>tripādena vidheyā vā yathā śobhabalena vā  </i>	101
<i>vṛttaṁ vā caturaśraṁ vā kṣudrapīṭhaṁ tadīritam </i>	

The width of the front altar should be from 5 digits to 25 digits, the increase being one digit each time. Its height should be one quarter, half, three quarters of the width or equal to the width. Having divided the width into 2, 3, 4, 5, 6 or 7 equal parts, the height of the first girdle (step), second, third and fourth girdles should be taken to be of one part out of these divisions. On the top of the altar should be a lotus design associated with pericarp. Or, the pericarp alone may be provided on the top. The height of the lotus should be two, three or four times the height of the girdle. The projected moulding should be with a height equal to the girdle. Or, it may be three quarters, half or one quarter of the height of the girdle. The height of the pericarp should be equal to that of the girdle or equal to half or three quarters of the height of the lotus. Or, the height may be decided so as to render beauty and strength to the pericarp. This altar may be circular or square in shape.

महतां पीठकानां च लक्षणं शृणुतोत्तमाः ॥	१०२
पद्मगर्भ समो वापि तदधः पाद एव वा।	
तदन्तरेऽष्टभागे तु नवधा विस्तरो भवेत् ॥	१०३
रुद्रमात्रं समारभ्य द्वित्र्यङ्गुल विवर्धनात्।	
नवहस्त प्रमाणान्तो महापीठस्य विस्तरः ॥	१०४
विस्तार सम उत्सेधस्सपादस्सार्ध एव वा।	
त्रिपादो ह्यर्धमानो वा तत्तदन्तरजोऽपि वा ॥	१०५

<i>mahatām pīṭhakānām ca lakṣaṇam śṛṇutottamāḥ</i> ॥	102
<i>padmagarbha samo vāpi tadadhaḥ pāda eva vā</i>	
<i>tadantare'ṣṭabhāge tu navadhā vistaro bhavet</i> ॥	103
<i>rudramātraṁ samārabhya dvitryaṅgula vivardhanāt</i>	
<i>navahasta pramāṇānto mahāpīṭhasya vistaraḥ</i> ॥	104
<i>vistāra sama utsedhassapādassārdha eva vā</i>	
<i>tripādo hyardhamāno vā tattadantarajo'pi vā</i> ॥	105

O, the foremost Sages!, now listen to the characteristics of the large altar. The difference between the exact width of the main shrine and one quarter of this width should be divided into 8 equal parts to obtain 9 different widths. The width of the large altar(maha pitha) should be

from 11 digits to 9 hastas, the increase being 2 digits or 3 digits. The height of the large altar should be equal to its width or one and one quarter, one and a half, three quarters or half of this width. Or, any measure available in between these divisions is acceptable.

पीठोच्चषोडशांशो वा एकभागेन कीर्तितः ।	
पीठतार समो वा स्यादेकद्वित्र्यङ्गुलोनतः ॥	१०६
जगती चतुरंशस्स्यात् त्रिपादं कुमुदो भवेत् ।	
पादेन कम्पः कर्णस्तु त्रिपादेन प्रकीर्तितः ॥	१०७
भागेनोपरि कम्पस्स्याद्वाजनं तु द्विभागतः ।	
भागेन वाजनं चोर्ध्वं तदूर्ध्वं पद्ममिष्यते ॥	१०८

<i>pīṭhocaṣṣoḍaśāṁśo vā ekabhāgena kīrtitaḥ</i>	
<i>pīṭhatāra samo vā syādekadvitryaṅgulonnataḥ</i> ॥	106
<i>jagatī caturaṁśassyāt tripādaṁ kumudo bhavet</i>	
<i>pādena kampaḥ karṇastu tripādena prakīrtitaḥ</i> ॥	107
<i>bhāgenopari kampaśyādvājanaṁ tu dvibhāgataḥ</i>	
<i>bhāgena vājanaṁ cordhve tadūrdhve padmamiṣyate</i> ॥	108

If the height of the large altar is divided into 16 equal parts, the base takes one part. The plinth takes 4 parts. The torous(kumuda) takes three parts. The fillet takes one quarter. The cornice takes three quarters. The fillet above this takes one part. The upper fillet(vajana) takes 2 parts. Another vajana above this one takes one part. Above this, a lotus design should be provided.

पीठाकार समो वा स्यादेकद्वित्र्यङ्गुलोनतः ।	
षोडशाष्टांश हीनो वा पत्रविस्तार इष्यते ॥	१०९
तदर्धो वा त्रिपादो वा स्वव्यासादुच्चमिष्यते ।	
तयोरन्तरमानं तु नवधोच्चं भवेद्विजाः ॥	११०
पद्मतार त्रिभागैका कर्णिकार्धेन वा मता ।	

पादमानान्तराष्टांशे नवमानं प्रकीर्तितम्॥ १११

कर्णिका विस्तरः प्रोक्तस्तत्त्रिपादस्समोऽपि वा।

अर्धमानान्तरोपेतः कर्णिकोच्छ्राय इष्यते॥ ११२

*pīṭhākāra samo vā syādekadvitryaṅgulonnataḥ|*  
*ṣoḍaśāṣṭāmśa hīno vā patravistāra iṣyate||* 109

*tadardho vā tripādo vā svavyāsāduccamiṣyate|*  
*tayorantaramānaṁ tu navadhoccam bhaveddvijāḥ||* 110

*padmatāra tribhāgaikā karṇikārdhena vā matā|*  
*pādamānāntarāṣṭāmśe navamānaṁ prakīrtitam||* 111

*karṇikā vistaraḥ proktastattripādassamo'pi vā|*  
*ardhamānāntaropetaḥ karṇikocchrāya iṣyate||* 112

For the next type of the large altar, the height may be equal to the previous width or it may exceed by 1,2 or 3 digits. The width may be less than the previous width by 16 or 8 units. In this case, its height may be half or three quarters of this width. If the difference between the maximum height and the minimum height is divided into 8 equal parts, 9 different measures would be obtained for the choice. O, the twice-born Sages!, the height of the lotus should be one part out of three parts. The height of the pericarp should be half of this. If the 8 parts of the pilasters are added, 9 kinds of height would be available for the choice. The diameter of the pericarp should be equal to the height or three quarters of the height. The height of the pericarp may be increased by another half unit.

पादाष्टांश विहीनस्स्याद् अग्रस्थूलस्य विस्तरः।

अधिष्ठानोपपीठोक्ताकृतिं वोपरि कल्पयेत्॥ ११३

धामाकृतिर्वा कर्तव्या प्रस्तरान्ता गुरुत्तमाः।

मध्यभद्रयुतं वापि नानाचामर संयुतम्॥ ११४

नानाभूत समायुक्तं कोणस्थर्क्ष समन्वितम्।

अनेक नासिका जालं सोपपीठं तु केवलम्॥ ११५

वृत्तं वा चतुरश्रं वा त्र्यश्रं वस्वश्रमेव वा।

<i>pādāṣṭāṁśa vihinassyād agrasthūlasya vistaraḥ </i>	
<i>adhiṣṭhānopapīṭhoktākṛtiṁ vopari kalpayet  </i>	113
<i>dhāmākṛtīrvā kartavyā prastarāntā gurūttamāḥ </i>	
<i>madhyabhadrayutaṁ vāpi nānācāmara saṁyutam  </i>	114
<i>nānābhūta samāyuktaṁ koṇastharkṣa samanvitam </i>	
<i>aneka nāsikā jālaṁ sopapīṭhaṁ tu kevalam  </i>	115
<i>vṛttaṁ vā caturaśraṁ vā tryaśraṁ vasvaśrameva vā </i>	

The width of the ornamental upward projection should be equal to one out of 8 parts of the height of the pillar. Mouldings resembling the shape of the base and the upper pedestal should be provided on the top. O, the foremost Preceptors!, the altar should be structured so as to look exactly like the temple, providing all the elements up to the entablature. It may be associated with median projections, many camara(bushy tail of deer) mouldings , many dwarf images of bhutas , star-like mouldings in its corners and many gutters and latticed windows. It may be with or without the upper pedestal. This type of large altar may be circular, square, triangular or octogonal in shape.

प्रासादपोतमध्यात्तु पादमध्य विवर्जितम् ॥	११६
मूलधाम्नः समारभ्य वह्निदण्डं व्यपोह्य च।	
तत्र संस्थापयेत्पीठं तत आरभ्य वर्धयेत् ॥	११७
अर्धदण्डेन पञ्चाशद्दण्डान्तं देशिकोत्तमः ।	
पीठायामान्तरा ह्येतद् वृषपृष्ठेऽथवा भवेत् ॥	११८

<i>prāsādapotamadhyāttu pādamadhya vivarjitam  </i>	116
<i>mūladhāmaṅḥ samārabhya vahnidaṇḍaṁ vyapohya ca </i>	
<i>tatra saṁsthāpayetpīṭhaṁ tata ārabhya vardhayet  </i>	117
<i>ardhadaṇḍena pañcāśaddaṇḍāntaṁ deśikottamaḥ </i>	
<i>pīṭhāyāmāntarā hyetad vṛṣapṛṣṭhe'thavā bhavet  </i>	118

From the center of the foundation wall of the main shrine and avoiding the center of the vastu-grid, the distance should be measured. Leaving out a distance of 3 modules from the main shrine, the altar should be installed. Starting from that point, the foremost Guru

should measure the distance by half a module up to 50 modules. This should be held as the interspace between the inner altar and the outer altar. Or the outer altar may be installed behind the Bull.

सालानां मध्यदेशे वा ग्राम मार्गान्तरेऽपि वा।	
ग्राम मध्येऽथवा कुर्याद् धामेशानेऽथवा भवेत्॥	११९
आयाद्यं धामजात्युक्तवर्त्मनैव परीक्षयेत्।	
कुर्यादाद्येष्टका मध्ये पूर्वोक्त विधिना गुरुः॥	१२०
दक्षिणे पश्चिमे वास्य सोपानं परिकल्पयेत्।	
संश्लिष्टं वाथ विश्लिष्टं सोपानं तदपीरितम्॥	१२१

<i>sālānām madhyadeśe vā grāma mārḡāntare'pi vā</i>	
<i>grāma madhye'thavā kuryād dhāmeśāne'thavā bhavet</i> ॥	119
<i>āyādyam dhāmajātyuktavartmanaiva parīkṣayet</i>	
<i>kuryādādyeṣṭakā madhye pūrvokta vidhinā guruḥ</i> ॥	120
<i>dakṣiṇe paścime vāsya sopānaṁ parikalpayet</i>	
<i>saṁśliṣṭam vātha viśliṣṭam sopānaṁ tadapīritam</i> ॥	121

The large altar may be installed at the center of the enclosures, in between the roads of the interior village or in the center of the village. This may be installed in the north-east of the temple. Even for this, the fitness of aya and other factors should be examined well considering the features of the temple belonging to one or other category. At the center of the place selected for the installation, the ritual known as 'the laying of the first bricks' should be performed according to the directions set forth earlier. A flight of steps(sopana) should be provided for the altar and such staircase may or may not be joined to the altar.

पश्चिमद्वार संयुक्तं वृषभं शूलमेव च।	
महापीठध्वजाद्यं च पश्चिमे परिकल्पयेत्॥	१२२
दक्षद्वारे च कौबेरेऽप्येवमेव समाचरेत्।	
चतुर्द्वारयुते द्वारं प्रत्यक्षं वा सशूलकम्॥	१२३



महापीठमथैकत्र स्थापयेद्वा ध्वजादिकम्।

प्रतोली पूर्वदेशे स्यात्पश्चिमे वा चतुर्दिशि ॥

१२४

<i>paścimadvāra saṁyuktaṁ vṛṣabhaṁ śūlameva ca</i>	
<i>mahāpīṭhadhvajādyaṁ ca paścime parikalpayet  </i>	122
<i>dakṣadvāre ca kaubere'pyevameva samācaret </i>	
<i>caturdvārayute dvāraṁ pratyakṣaṁ vā saśūlakam  </i>	123
<i>mahāpīṭhamathaikatra sthāpayedvā dhvajādikam </i>	
<i>pratolī pūrvadeśe syātpaścime vā caturdiśi  </i>	124

The Bull and the Trident should be installed in the west entrance. The large altar , the flag mast and others should aslo be in the west entrance. In the same way, even in the south entrance and the north entrance, these may be installed. If all the four entrances are associated with gate-ways(gopuras), each entrance may be provided with the Trident the axis of the temple. The large altar and the flag mast(dhvajastambha) and others may be installed in all the entrances. The flight of steps may be provided in the east or in the west or in all the four directions.

आग्नेय्यां तु धनस्थानं नैर्ऋत्यां आयुधालयः।

वायव्या शयनस्थानं ऐशान्यां कूपमिष्यते ॥

१२५

सदाशिवाद्यास्सर्वत्र स्थापनीयास्समन्ततः।

इन्द्र पावकयोर्मध्ये धनस्थानं तु वा भवेत् ॥

१२६

<i>āgneyyāṁ tu dhanasthānaṁ nairṛtyāṁ āyudhālayaḥ </i>	
<i>vāyavyā śayanasthānaṁ aiśānyāṁ kūpamiṣyate  </i>	125
<i>sadāśivādyāssarvatra sthāpanīyāssamantataḥ </i>	
<i>indra pāvakayormadhye dhanasthānaṁ tu vā bhavet  </i>	126

The treasury-chamber should be in the south-east. The chamber for the weapons of the Deities should be in the south-west. The bed-chamber should be in the north-west. The sacred well should be in the north-east. Various images of linga should be installed in all locations around the enclosures. The treaury-chamber may be in between the east and the south-east.

आग्नेय्यां पचनस्थानं यागशाला च तत्र च।	
अग्निकुण्डं च तत्र स्याद्यमपावक मध्यमे॥	१२७
पुष्पमज्जन शाला स्यात् पानीयस्थानमेव च।	
कामिकादि शिवज्ञानस्थानं याम्यदिशि स्थितम्॥	१२८
यम राक्षस मध्ये तु गन्धादि स्थानं इष्यते।	
निर्ऋतौ पुष्पसंस्थानं तद्वामे वाथ कल्पयेत्॥	१२९

<i>āgneyyāṃ pacanasthānaṃ yāgaśālā ca tatra ca </i>	
<i>agnikuṇḍaṃ ca tatra syādyamapāvaka madhyame  </i>	127
<i>puṣpamajjana śālā syāt pānīyasthānameva ca </i>	
<i>kāmikādi śivajñānasthānaṃ yāmyadiśi sthitam  </i>	128
<i>yama rākṣasa madhye tu gandhādi sthānaṃ iṣyate </i>	
<i>nirṛtau puṣpasāṃsthānaṃ tadvāme vātha kalpayet  </i>	129

The kitchen and the pavilion for sacrificial rituals may be in the south-east. Permanent fire-pit may be in between the south-east and the south. Pavilion for flowers, pavilion for the performance of ceremonial bath, pavilion for the storage of drinkable items, pavilion for the Kamika and other Sivajnana Sastras – all these should be in the south zone. Pavilion for the grating of sandal wood and for the preparation of other perfumes should be in between the south and the south-east. The storage for the collected flowers may be in the south-west and to the left side of perfume-pavilion.

धर्मसंकीर्तनं वात्र वारुणे वा प्रकल्पयेत्।	
वायव्ये दक्षिणे वाथ ज्ञानकोशं प्रकल्पयेत्॥	१३०
तत्र वा शयनस्थानं सोम वाय्वन्तरेऽपि वा।	
कूपस्थानं कुबेरे वा तत्पूर्वे वैशदेशके॥	१३१
यागमण्डपं इष्टं स्यात्तदक्षे वाद्यमिष्यते।	
ऐशान्यां शयनस्थानं अथवा परिकल्पयेत्॥	१३२

तद्दक्षिणे वा तत्स्थानं सोमे वा परिकल्पयेत्।

कूपं च शयनस्थानं पुष्पमज्जन मण्डपे ॥ १३३

मद्भक्तस्थानकं विद्यास्थानं वस्त्र सुवर्णयोः।

देवोपकरणस्थानं नोक्तं विस्तार भीरुणा ॥ १३४

<i>dharmasaṁkīrtanaṁ vātra vāruṇe vā prakalpayet </i>	
<i>vāyavye dakṣiṇe vātha jñānakośaṁ prakalpayet  </i>	130
<i>tatra vā śayanasthānaṁ soma vāyvantare'pi vā </i>	
<i>kūpasthānaṁ kubere vā tatpūrve vaiśadeśakell</i>	131
<i>yāgamaṇḍapaṁ iṣṭaṁ syāttaddakṣe vādyamiṣyate </i>	
<i>aiśānyāṁ śayanasthānaṁ athavā parikalpayet  </i>	132
<i>taddakṣiṇe vā tatsthānaṁ some vā parikalpayet </i>	
<i>kūpaṁ ca śayanasthānaṁ puṣpamajjana maṇḍape  </i>	133
<i>madbhaktasthānakaṁ vidyāsthānaṁ vastra suvarṇayoḥ </i>	
<i>devopakaraṇasthānaṁ noktaṁ vistāra bhīruṇā  </i>	134

The hall for the discourses on dharmas should be in the west. The chamber for treasuring the holy Scriptures should be in the north-west or to the right of the north-west. The bed-chamber may be in between the north-west and the north. The well may be in the north. To the east of this and in the north-east, there may be the sacrificial pavilion(yaga sala). To the right side of the sacrificial pavilion, there should be the pavilion for the musical instruments. The bed-chamber may also be in the north-east. The bed-chamber may be to the right side of this location or it may be exactly in the north. The alternate locations for the well, bed-chamber, flowers, ceremonial bath, pavilion for the congregation of my devotees, chamber for the study of Scriptures, chamber for storing the clothes and gold ornaments, the chamber for keeping the utensils and tools which are used for the Deities – all these are not told by me due to the fear of elaborated exposition.

तत्सर्वं यजमानेच्छवशेन परिकल्पयेत्।

देवोपजीविनां स्थानं तथैव परिकल्पयेत् ॥ १३५

देवालय समीपे तु देशिकस्यालयो भवेत्।	
पूजकानां गृहं तत्र परिचारक संस्थितिः ॥	१३६
पुष्पारामादिकानां तु स्थानं सर्वत्र कल्पयेत्।	
आस्थान मण्डपं सर्वदेशोऽपि विविधं नयेत् ॥	१३७
अन्यद् ग्रामोक्त रीत्या तु स्थानं संकल्प्यतां बुधाः ॥	१३८

<i>tatsarvaṃ yajamānecchavaśena parikalpayet </i>	
<i>devopajīvināṃ sthānaṃ tathaiva parikalpayet  </i>	135
<i>devālaya samīpe tu deśikasyālayo bhavet </i>	
<i>pūjakānāṃ gṛhaṃ tatra paricāraka saṁsthitiḥ  </i>	136
<i>puṣpārāmādikānāṃ tu sthānaṃ sarvatra kalpayet </i>	
<i>āsthāna maṇḍapaṃ sarvadeśo'pi vividhaṃ nayet  </i>	137
<i>anyad grāmokta rītyā tu sthānaṃ saṁkalpyatāṃ budhāḥ  </i>	138

All such locations may be decided as desired by the Master-patron. The location for the residence of those who maintain their family through the works related to the Deities may be decided in the same way. The house of the Acharya should be near the temple. Similarly, the houses of other priests and assistants should be near the temple. The flower garden and others such as the groves of fruit-yielding trees may be in all sides of the temple. The audience-pavilion built in different styles may be in all directions. O, the learned Sages!, all other halls and chambers may be bulit in the locations as detaled under the village-planning.

॥ इति कामिकाख्ये महातन्त्रे प्राकार लक्षण विधिः एकसप्ततितमः पटलः ॥

॥ iti kāmikākhye mahātantre prākāra lakṣaṇa vidhiḥ ekasaptatitamaḥ paṭalaḥ॥

This is the 71<sup>st</sup> chapter titled “The Characteristics of the Temple Enclosures” in the Great Tantra called Kamika

## ७२ परिवार लक्षण विधिः

### 72 parivāra lakṣaṇa vidhiḥ

## 72 Specific Details for the Installation of the Retinue Deities

स्थापनं परिवाराणां संक्षेपाच्छृणुत द्विजाः।

त्रिहस्तं तु समारभ्य करस्यैकस्य वर्धनात्॥ १

मण्डपस्यास्य विस्तारो नवहस्तान्तं एव हि।

तन्मध्ये वेदिकोपेतं षोडशस्तम्भ संयुतम्॥ २

*sthāpanaṁ parivārāṇāṁ saṅkṣepācchṛṇuta dvijāḥ|*

*trihastaṁ tu samārabhya karasyaikasya vardhanāt|| 1*

*maṇḍapasyāsya vistāro navahastāntaṁ eva hi|*

*tanmadhye vedikopetaṁ ṣoḍaśastambha saṅyutam|| 2*

Now I will tell you briefly about the installation of the retinue Deities. O, the twice-born Sages!, listen to these details. A pavilion should be constructed in the recommended place.

Its width may be from 3 hastas to 9 hastas, increasing the width by one hasta each time.

It should be provided with an altar at its center and with 16 pillars.

रविस्तम्भयुतं वापि चतुस्तम्भयुतं तु वा।

कुण्डं वा स्थण्डिलं वापि शरवेदैक संख्यया ॥ ३

वृत्तं वा चतुरश्रं वा कुण्डं कुर्याद्दिगश्रकम्।

मातृणां नवकुण्डं वा चैककुण्डमथापि वा ॥ ४

*ravistambhayutaṁ vāpi catusstambhayutaṁ tu vā|*

*kuṇḍaṁ vā sthaṇḍilaṁ vāpi śaravedaika saṅkhyayā|| 3*

*vṛttaṁ vā caturaśraṁ vā kuṇḍaṁ kuryāddigaśrakam|*

*mātṛṇāṁ navakuṇḍaṁ vā caikakuṇḍamathāpi vā|| 4*

Or, the pavilion may be provided with 12 pillars or 4 pillars. Either the fire-pits or raised altars(sthandila) should be designed there, their number being 5, 4 or 1. The fire-pits may be in the form of circle, square or octagonal. For the Mother-Deities, there may be nine fire-pits or one fire-pit.

योग्यानां रत्नविन्यासं नेत्रोन्मीलनं एव च।

पञ्चगव्यादिभिस्तेषां शुचिं तोयाधिवासनम्॥ ५

ततो मण्डप संस्कारं ततो बिम्बादि शोधनम्।

कौतुकं शयनारोहं कुम्भविन्यासं एव च॥ ६

*yogyānāṃ ratnavinyāsaṃ netronmīlanaṃ eva ca |* 5

*pañcagavyādibhisteṣāṃ śuciṃ toyādhivāsanam||*

*tato maṇḍapa saṃskāraṃ tato bimbādi śodhanam|*

*kautukaṃ śayanārohaṃ kumbhavinyāsaṃ eva ca||* 6

Then all the activities concerned with the installation should be carried out in the prescribed order. First, placing of gems(ratna vinyasa) should be done for the fitting images. Then, opening of the eyes(netronmilana); then, purification of the image with panca gavya. Keeping the image immersed in water(jaladhivasa), purification and other sacramental rituals for the pavilion (mandapa samskara), cleansing the image(bimba sodhana), tying up the protective bond(raksha bandhana), keeping the image on the couch(sayanadhivasa), arrangement of the kalasas (kumbha vinyasa) – all these should be performed in the due order.

कृत्वा तु पूर्ववत्सर्वं स्वनामाद्यक्षरेण तु।

तत्तद्वर्णादि संस्थाने यजेत्सम्यक् शिवद्विजाः॥ ७

तेषां मूर्त्यादि विन्यासं कृत्वा होमं समाचरेत्।

पलाशोदुम्बराश्वत्थ वटैः पूर्वादि दिक्षु च॥ ८

समिदाज्य चरून् लाजान् तितलं च जुहुयात्क्रमात्।

ततः प्रभाते बिम्बाद्यं कुम्भानग्निश्च पूजयेत्॥ ९

*kṛtvā tu pūrvavatsarvaṁ svanāmādyakṣareṇa tul*  
*tattadvarṇādi saṁsthāne yajetsamyak śivadviḥāḥ||* 7  
*teṣāṁ mūrtyādi vinyāsaṁ kṛtvā homaṁ samācaret|*  
*palāśodumbarāśvattha vaṭaiḥ pūrvādi dikṣu ca||* 8  
*samidājya carūn lājān titalaṁ ca juhuyātkramāt|*  
*tataḥ prabhāte bimbādyam kumbhānagnimśca pūjayet||* 9

O, the Saiva Priests!, having performed all other rituals as explained before, the Acharya should use the first letter of the name of the concerned Deity to be installed as the seed letter and with that he should impose each letter of the name of the Deity on each part of the form of that Deity and worship well. The murti nyasa should be performed for all the images to be installed. Then the Acharya should perform the fire-ritual. The faggots got from the palasa, udumbara, asvattha and vata should be used for the fire-pits in the east, south, west and north respectively. The faggots, clarified butter, cooked rice, parched paddy and sesame should be offered as oblations in the due order. Then, in the early morning, he should worship the image and others, kalasas and the fire kindled duly in each fire-pit.

दक्षिणां दापयेत्पश्चादाचार्यादेर्विधानतः।

निष्कादि दशनिष्कान्ता गुरावन्येषु पूर्ववत्॥ १०

*dakṣiṇāṁ dāpayetpāścādācāryādervidhānataḥ|*  
*niṣkādi daśaniṣkāntā gurāvanyeṣu pūrvavat||* 10

Then the chief patron should offer the sacrificial fees to the Acharya and the assisting priests as prescribed for such offerings. For the Acharya(chief-priest), the fees should be from one nishka of gold to ten nishkas. For others, the fees is as told earlier.

मुहूर्तनाडिका पूर्व मन्त्रन्यासं समारभेत्।

कुम्भाद्वीजं समादाय विन्यसेत् स्वस्वदेशके ॥ ११

*muhūrtanāḍikā pūrvaṁ mantranyāsaṁ samārabhet|*  
*kumbhādvījaṁ samādāya vinyaset svasvadeśake||* 11

Just one and a half hours(one muhurta) before the exact installation, the Acharya should commence the ritual of mantra-nyasa. Having collected the seeds from the kalasa, he should place each seed in each part of the image pertaining to that.

प्रासादतारपादं वा तदर्धं वा त्रिपादकम्।  
समं सपादं सार्धं वा सजगत् पादुका बहिः ॥ १२  
न्यस्त्वा संस्थापयेत् पीठान् अथवादौ विधाय तान्।  
प्रतिष्ठां कारयेन् मुक्तारत्नन्यासं प्रदक्षिणम् ॥ १३  
जलाधिवासनं कुर्यादन्यत्कर्म समारभेत्।

*prāsādatārapādaṁ vā tadardhaṁ vā tripādakam|*  
*samaṁ sapādaṁ sārḍhaṁ vā sajagat pādukā bahiḥ|| 12*  
*nyastvā saṁsthāpayet pīṭhān athavādau vidhāya tān|*  
*pratiṣṭhāṁ kārayen muktāratnanyāsaṁ pradakṣiṇam|| 13*  
*jalādhivāsanam kuryādanyatkarma samārabhet|*

Bali-pithas(pedestals for the bali-offering) should be installed outside the main shrine. The width of such bali-pithas may be one fourth, half, three fourth, one, one and one fourth or one and a half of the one unit-module of the main shrine. The bali-pithas should be provided with enough moulding at the base. Having done all the preliminary activities, the Acharya should perform the ratna-nyasa beginning with pearl and such nyasa should be done in the clockwise order. Then the ritual known as jaladhivasa(immersing the image in the water) should be done. All other activities should be commenced as explained earlier.

महापीठ प्रतिष्ठाया विधानं अधुनोच्यते ॥ १४  
पूर्व पश्चिम सोमेषु मण्डपं पूर्ववन्नयेत्।  
वेदैक संख्यया कुण्डं वेदाश्रं स्थण्डिलं तु वा ॥ १५

*mahāpīṭha pratiṣṭhāyā vidhānam adhunocyate|| 14*  
*pūrva paścima someṣu maṇḍapaṁ pūrvavannayet|*  
*vedaika saṁkhyayā kuṇḍam vedāśraṁ sthaṇḍilam tu vā|| 15*



Now, the process of installation of the mahapitha(great pedestal in the fourth enclosure) is explained. A pavilion should be erected in the east, west and north, as explained before. Either four fire-pits or one fire-pit in the form of square or a raised square platform should be designed.

पञ्चगव्यादिभिः पीठशुद्धिं कृत्वा च कौतुकम्।  
स्थण्डिले वेदिकायां तु कुम्भन्यासं तु कारयेत्॥ १६  
मध्यपूर्व यमाप्येन्दु शङ्करस्थ घटेष्वथ।  
अविघ्नं च तथामोदं प्रमोदं प्रमुखं तथा ॥ १७  
दुर्मुखं विघ्नकर्तारं न्यस्त्वा वर्णास्तु भावयेत्।

*pañcagavyādibhiḥ pīṭhaśuddhiṁ kṛtvā ca kautukam|*  
*sthaṇḍile vedikāyāṁ tu kumbhanyāsaṁ tu kārayet|| 16*  
*madhyapūrva yamāpyendu śaṅkarastha ghaṭeṣvatha|*  
*aviḥṇaṁ ca tathāmodaṁ pramodaṁ pramukhaṁ tathā|| 17*  
*durmukhaṁ vighnakartāraṁ nyastvā varṇāṁstu bhāvayet|*

The Acharya should purify the image of the maha bali-pitha with pancagavya and other items and tie up the protective band. He should place six kalasas on the raised platform designed over the altar. These should be in the middle, east, south, west, north and north-east. The Acharya should invoke the presence of Avighna, Amoda, Pramoda, Pramukha, Durmukha and Vighnakartara in the kalasas kept in the middle, east, south, west, north and north-east respectively. He should meditate on the color of each of these Deities.

अविघ्नं विद्रुमप्रख्यं आमोदं श्यामवर्णकम्॥ १८  
प्रमोदं कृष्णवर्णं च प्रमुखं स्फटिकप्रभम्।  
दुर्मुखं कुङ्कुमाभं च ध्यात्वैवं पूजयेद्गुरुः ॥ १९

*aviḥṇaṁ vidrumaprakhyaṁ āmodaṁ śyāmavarṇakam|| 18*  
*pramodaṁ kṛṣṇavarṇaṁ ca pramukhaṁ sphaṭikaprabham|*  
*durmukhaṁ kuṅkumābhaṁ ca dhyātvaivaṁ pūjayedguruḥ|| 19*

Avighna is in the color of coral. Amoda is in the color of dark-blue. Pramoda is in the color of blue-black. Pramukha is in the color of crystal. Durmukha is in the color of saffron flower. (Vighnakartara is in the color of red). Having meditated in this way, the Acharya should worship Avighna and others.

पीठे तत्त्वेश मूर्त्यादि न्यासं होमं समाचरेत्।  
जङ्घागलकपद्मान्तं आत्मतत्त्वादिकं न्यसेत्॥ २०  
समिदाज्यचरून् लाजान् सर्षपं च यवं तिलम्।  
क्रमेण जुहुयाद्धीमान् पलाशोदुम्बरा वटम्॥ २१  
अश्वत्थं प्राग्दिगारभ्य पूर्ववद्धोमं आचरेत्।  
संपूज्य पीठं कुम्भांश्च प्रभाते पावकं तथा ॥ २२

*pīṭhe tattveśa mūrtyādi nyāsaṁ homaṁ samācaret|*  
*jaṅghāgalakapadmāntaṁ ātmatattvādikaṁ nyaset|| 20*  
*samidājyacarūn lājān sarṣapaṁ ca yavaṁ tilam|*  
*krameṇa juhuyāddhīmān palāśodumbarā vaṭam|| 21*  
*aśvatthaṁ prāgdigārabhya pūrvavaddhomaṁ ācaret|*  
*saṁpūjya pīṭhaṁ kumbhāṁśca prabhāte pāvakaṁ tathā|| 22*

He should do the nyasa of tattvas, tattvesvaras, murtis and murtisvaras for the bali-pitha and perform the fire ritual according to the prescribed directions. For the bali-pitha, atma tattva is from the base to the jangha part of the pitha. Vidya tattva is from the jangha to the neck-part. Siva tattva is from the neck to the lotus design on the top. He should do the tattva nyasa in this way. The learned Acharya should offer into the fire-pits faggots, clarified butter, cooked rice, parched paddy, mustard and sesame as oblations, in the due order. Then he should offer the faggots got from the palasa, udumbara, asvattha and vata trees in the fire-pit of east, south, west and north respectively and complete the fire ritual. Then, in the next early morning, he should worship the pitha, kumbha and the fire.

दक्षिणां पूर्ववद्वत्वा मन्त्रन्यासं समारभेत्।  
अविघ्नं कर्णिका मध्ये विन्यसेत् कुम्भमध्यगम्॥ २३

आमोदादीन् न्यसेद्धीमान् चतुर्दिक्ष्वीश कोणके।

तत्तत्कुम्भोदकेनैव स्नापयेत्पीठमादरात्॥

२४

*dakṣiṇāṁ pūrvavaddatvā mantranyāsaṁ samārabhet|*  
*aviḥnarṁ karṇikā madhye vinyaset kumbhamadhyagam||* 23

*āmodādīn nyaseddhīmān caturdikṣvīśa koṇake|*  
*tattatkumbhodakenaiva snāpayetpīṭhamādarāt||* 24

As before, the Acharya and the assisting priests should be honored with sacrificial fees. After this, the Acharya should do the mantra-nyasa for the pitha. He should invoke the presence of Avighna in the kalasa placed in the middle. Similarly he should invoke the presence of Amoda, Pramoda, Pramukha, Durmukha and Vighnakartara in the kalasas kept in the east, south, west, north and north-east respectively. Then he should bathe the middle, east side, south side, west side, north side and north-east of the pitha with the consecrated water of the kalasa pertaining to the each direction.

एवं स्याद्भूतपीठस्य पैशाचेऽप्येवमाचरेत्।

किन्तु मध्यम कुम्भस्य मध्यमे नीललोहितम्॥ २५

नक्षत्रं पूर्वदिग्भागे राशिं चैव तु दक्षिणे।

पश्चिमे क्षेत्रपालं च सोमे विश्वगणान् न्यसेत्॥ २६

रुद्रांश्च पूर्वदिक्कुम्भे याम्ये मातृगणान् न्यसेत्।

गणान् पश्चिमदिग्भागे यक्षानुत्तर दिग्गते॥ २७

*evaṁ syādbhūtapīṭhasya paiśāce'pyevamācaret|*  
*kintu madhyama kumbhasya madhyame nīlalohitam||* 25

*nakṣatraṁ pūrvadigbhāge rāśiṁ caiva tu dakṣiṇe|*  
*paścime kṣetrapālaṁ ca some viśvagaṇān nyaset||* 26

*rudrāṁśca pūrvadikkumbhe yāmye mātṛgaṇān nyaset|*  
*gaṇān paścimadigbhāge yakṣānuttara diggate||* 27

The process of installation of the maha bali-pitha(also known as bhuta pitha) should take place in this way. Installation should be performed even for the great bali-pitha in the fifth enclosure. But, in the kalasa kept in the middle , Nilalohita should be invoked. The nakshatras are to be invoked in the kalasa kept in the east. Rasis in the south kalasa; Kshetrapala in the west kalasa. Visvedevas in the north kalasa. Rudras in the east kalasa(kept by side of the nakshatra kalasa). The host of Mother Deities in the south kalasa. Ganas in the west kalasa. Yakshas in the north kalasa.

ग्रहानीशान दिग्भागे वह्नावसुर संज्ञकान्।  
 राक्षसान् पितृदेशे तु वायौ नागगणान् न्यसेत्॥ २८  
 तद्बाह्ये कलशान् स्थाप्य लोकपालाधिदैवतान्।  
 संपूज्य गन्ध पुष्पाद्यैः नैवेद्यान्तं हि देशिकः॥ २९  
 एतदेव विशेषं स्यादन्यत्सर्वं समानकम्।

*grahānīśāna digbhāge vahnāvasura sañjñakān|*  
*rākṣasān piṭṛdeśe tu vāyau nāgagaṇān nyaset|| 28*  
*tadbāhye kalaśān sthāpya lokapālādhidaivatān|*  
*saṁpūjya gandha puṣpādyaiḥ naivedyāntaṁ hi deśikaḥ|| 29*  
*etadeva viśeṣaṁ syādanyatsarvaṁ samānakam|*

The nine Grahas in the kalasa kept in the north-east; Asuras in the kalasa kept in the south-east. Rakshasas in the south-west kalasa. The host of Nagas in the north-west kalasa. Having arranged the kalasas outside the row of kalasas mentioned before, the Acharya should invoke the presence of the Lokapalas in these kalasas. Having worshipped all these Deities (invoked) with sandal, flowers and other paraphernalia, the Guru should offer the naivdya(eatable items) to them. With regard to the bali-pitha of the fifth enclosure, these are the specific details concerned with the installation. All other rituals are common for both the pithas.

कर्णिकायां न्यसेत्पञ्च गणानष्टौ दलेषु च॥ ३०  
 दलबाह्ये न्यसेद्धीमान् लोकेशान् स्वस्वदिग्गतान्।  
 मन्त्रन्यास विशेषोऽयं पिशाचबलिपीठके॥ ३१  
 अनुक्तं यन्नयेत्सर्वं प्रतिमा स्थापनोक्तवत्॥ ३२

<i>karṇikāyāṁ nyasetpañca gaṇānaṣṭau daleṣu ca</i>	30
<i>dalabāhye nyaseddhīmān lokesān svasvadiggatān</i>	
<i>mantranyāsa viśeṣo'yaṁ piśācabalipīṭhake</i>	31
<i>anuktaṁ yannayetsarvaṁ pratimā sthāpanoktavat</i>	32

On the lotus designed on the top of the paisaca bali-pitha(of the fifth enclosure), the Acharya should invoke the five Ganas(starting from Nilalohita). He should invoke other Ganas in the eight petals of the lotus. The Lokapala pertaining to each direction should be invoked outside the petals. This is the specific process of mantra nyasa for the great bali-pitha of the fifth enclosure(paisaca bali-pitha). All other rituals which have not been explained here should be performed as detailed earlier.

॥ इति कामिकाख्ये महातन्त्रे परिवारस्थापन विधिः द्विसप्तितमः पटलः ॥  
 ॥ iti kāmikākhye mahātantre parivārasthāpana vidhiḥ dvisaptitamah paṭalaḥ ॥

This is the 72<sup>nd</sup> chapter titled “Specific Details for the Installation of the Retinue Deities” in the  
 Tantra called Kamika

Great

७३ परिवारार्चन विधिः  
73 parivārārcana vidhiḥ

73 Directions for the Worship of the Retinue Deities

परिवारार्चनं वक्ष्ये श्रूयतां मुनिपुङ्गवाः।

आदौ प्रणवयुक्स्वस्ववर्णो विष्णु समन्वितः ॥ १

बिन्दुनाद समायुक्तश्चतुर्थ्यन्तस् सनामकः।

नमस्कारादि संयुक्तः परिवारार्चने मनुः ॥ २

*parivārārcanam vaksye śrūyatām munipuṅgavāḥ|*

*ādau praṇavayuksvasvavarṇo viṣṇu samanvitaḥ||*

1

*bindunāda samāyuktaścaturthyantas sanāmakaḥ|*

*namaskārādi saṁyuktaḥ parivārārcane manuḥ||*

2

O, the foremost Sages!, now I am giving the directions for the worship of the retinue Deities. Listen to these. First, the letter OM; then the first letter of the particular name of the Deity combined with letter of Vishnu(that is, the first letter added with anusvara); then this should be added with bindu and nada(the terminating sounds); all these should be added with the name of the Deity ending with the termination of the fourth case. This is how the mantra of a Deity is formed. This should be added with terminating seed-words such as ‘namah’, ‘svaha’ and others according to the context of the ritual.

पूर्वाह्ने वाथ मध्याह्ने रात्रावभ्यर्चयेत्तु तान्।

अथवा एककालं वा अन्यत्सर्वं समर्चयेत् ॥ ३

*pūrvāhne vātha madhyāhne rātrāvabhyarcayettu tān|*

*athavā ekakālaṁ vā anyatsarvaṁ samarcayet||*

3

The Acharya should worship the retinue Deities in the forenoon or noon and in the night. Or, he may worship them once in a day. He should worship all other Deities as well.

बलिं त्रिव्येककालं वा दापयेत्तु क्रमेण तु।

तेषां पूजा नमोन्तेन स्वाहान्त मनुना बलिः ॥ ४

*balim tridvyekakalam va dāpayettu krameṇa tu|*  
*teṣāṃ pūjā namontena svāhānta manunā baliḥ||*

4

He should perform the recommended bali-offerings for three times, two times or one time a day in the prescribed order. The Deities appropriate for the bali-offerings should be worshipped with their corresponding names ending with ‘namah’. The bali-offerings should be made with the accompaniment of the corresponding mantra-name ending with ‘svaha’.

गन्धपुष्पान्न धूपैश्च दीपवाद्यादि संयुतम्।

द्वारादि बलिपीठान्तं बलिं दद्याद्विशेषतः ॥ ५

पूर्वोत्तरमुखो भूत्वा धृतवस्त्रोत्तरीयकः।

कुक्कुटाण्डप्रमाणेन तदर्धेन तदर्धतः ॥ ६

*gandhapuṣpānna dhūpaiśca dīpavādyādi saṅyutam|*  
*dvārādi balipīṭhāntam balim dadyādvīśeṣataḥ||* 5  
*pūrvottaramukho bhūtvā dhṛtavastrottarīyakah|*  
*kukkuṭāṅḍapramāṇena tadardhena tadardhataḥ||* 6

With all the essential paraphernalia such as the sandal, flowers, food , incense and light, sounds of musical instruments and others, the Acharya should perform the bali-offering in a specific way, from the main entrance up to the bali-pitha. Having attired with specific cloth and wearing the upper garment, turned towards the north, he should offer the ball of cooked rice whose size may be equal to the fowl’s egg or half the size of that or quarter the size of that.

नन्दिने प्रथमं दद्यान् महाकालाय पूर्वतः।

चतुर्द्वार समोपेतं भृङ्गिणे च विनायके ॥ ७

दक्षिणे पश्चिमे देशे वृषस्कन्दबलिं न्यसेत्।

देव्यै चण्डाय सोमे तु पश्चादुक्षबलिम् ददेत्॥

८

ततोऽष्टपरिवारादि बलिं दद्यात्क्रमेण तु।

*nandine prathamam dadyān mahākālāya pūrvataḥ|*

*caturdvāra samopetaṁ bhṛṅgiṇe ca vināyake||*

7

*dakṣiṇe paścime deśe vṛṣaskandabaliṁ nyaset|*

*devyai caṇḍāya some tu paścādukṣabalim dadet||*

8

*tato'ṣṭaparivārādi baliṁ dadyātkrameṇa tu|*

First, the bali should be offered to Nandi and then to Mahakala, installed in the east. Then, for Bhrungi and Vinayaka installed in the pavilion associated with four entrances, the bali should be offered. In the south, bali should be offered to Vrushabha. In the west, bali should be offered to Skanda. Then the bali should be offered to Durga and Candesvara installed in the north. Then the bali should be offered to the Bull. Then the bali should be offered to eight retinue Deities and others in the prescribed order.

दत्वोदकं पुनर्गन्धं पुष्पं धूपं सदीपकम्॥

९

दद्याद्धविष्यं पानीयसहितं बलिकर्मणि।

देवदक्षिण देशस्थः तस्माद्गच्छेत्प्रदक्षिणम्॥

१०

*datvodakam punargandham puṣpaṁ dhūpaṁ sadīpakam||*

9

*dadyāddhaviṣyam pānīyasahitaṁ balikarmaṇi|*

*devadakṣiṇa deśasthaḥ tasmādgacchetpradakṣiṇam||*

10

In the performance of the bali-offering, the Acharya should offer the consecrated water first. Then the sandal, flowers, incense and the light should be offered. Then the ball of cooked rice used for the fire-ritual should be offered along with the consecrated water. Being on the right side of the Deity, the Acharya should offer these things in the due order and proceed in the clockwise direction.



बलिपीठं ततो गत्वा बलिं दद्यात्तु तत्र वै।	
कर्णिकायां अविघ्नस्य आमोदे पूर्वदिग्दले ॥	११
प्रमोदे प्रमुखे चैव दुर्मुखे विघ्नकर्तरि।	
दक्षिणाप्योत्तरेशेषु बलिं दद्यात्स्वनामभिः ॥	१२

<i>balipīṭham tato gatvā baliṁ dadyāttu tatra vai</i>	
<i>karṇikāyāṁ avighnasya āmode pūrvadigdale</i> ॥	11
<i>pramode pramukhe caiva durmukhe vighnakartari</i>	
<i>dakṣiṇāpyottareśeṣu baliṁ dadyātsvanāmabhiḥ</i> ॥	12

Then, having reached the maha bali-pitha, he should perform the bali-offering there. In the pericarp of the lotus designed on the top of the pitha, bali should be offered to Avighna. In the east petal, bali should be offered to Amoda. In the south, west, north and north-east petals, bali should be offered to Pramoda, Pramukha, Durmukha and Vighnakartara respectively with the recital of the mantra-name of the each.

सतिपैशाचिके पीठे तत्रापि बलिमाचरेत्।	
एकत्र वा बलिं दद्यात् पैशाचे वाथ भौतिके ॥	१३
कर्णिका मध्यमे नीलरुद्राय बलिरीरितः।	
पूर्व दक्षाप्य सौम्येषु ऋक्षादिभ्यो बलिं क्षिपेत् ॥	१४
रुद्रेभ्यः पूर्वतो दद्यान् मातृभ्यो दक्षिणे तथा।	
गणेभ्यः पश्चिमे भागे यक्षेभ्यस्सोमदिग्दले ॥	१५
गृहेभ्यश्च तथैशान्यां असुरेभ्योऽग्निगोचरे।	
पालाश्यां पलभक्षेभ्यो नागेभ्यो वायुदिग्दले ॥	१६
दलबाह्ये बलिं दद्याद्विक्पालानां स्वनामतः ॥	१७

<i>satipaisācike pīṭhe tatrāpi balimācaret </i>	
<i>ekatra vā balim dadyāt paisāce vātha bhautike  </i>	13
<i>karṇikā madhyame nīlarudrāya balirīritaḥ </i>	
<i>pūrva dakṣāpya saumyeṣu ṛkṣādibhyo balim kṣipet  </i>	14
<i>rudrebhyaḥ pūrvato dadyān mātṛbhyo dakṣiṇe tathā </i>	
<i>gaṇebhyaḥ paścime bhāge yakṣebhyassomadigdale  </i>	15
<i>gṛhebhyaśca tathaisānyām asurebhyo'gnigocare </i>	
<i>pālāśyām palabhakṣebhyo nāgebhyo vāyudigdale  </i>	16
<i>dalabāhye balim dadyāddikpālānām svanāmataḥ  </i>	17

If there is the bali-pitha in the fifth enclosure, the Acharya should perform the bali-offering even there. Either in the bali-pitha of the fifth enclosure or in the bali-pitha of the fourth enclosure, the bali-offerings may be performed in one place. In the middle of the pericarp, bali should be offered to Nilarudra. For the Constellations, Rasis, Kshetrapala and the Visvedeavas, the bali should be offered in the east, south, west and the north petals. Bali should be offered for the Rudras in the fore-part of the east petal. In the fore-part of the south petal, bali for the Matru Ganas; in the fore-part of the west petal, bali for the Bhuta Ganas; in fore-part of the north petal, bali for the Yakshas; in the north-east petal, bali for the Grahas; in the south-east petal, bali for the Asuras; in the south-west petal, bali for the Rakshasas; in the north-west petal, bali for the Naga Ganas. And for the Lokapalas, bali should be offered in the space outside the petals.

॥ इति कामिकाख्ये महातन्त्रे परिवारार्चन विधिः त्रिसप्ततितमः पटलः ॥

॥ iti kāmikākhye mahātāntre parivārārcana vidhiḥ trisaptatitamah paṭalaḥ ॥

This is the 73<sup>rd</sup> chapter, titled “ Directions for the Worship of the Retinue Deities” in the Great Tantra called Kamika

## ७४ वृषभस्थापन विधिः

### 74 vṛṣabhasthāpana vidhiḥ

#### 74 Directions for the Installation of the Bull

वृषभस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम्।

अन्तर्द्वारस्य पूर्वस्मिन् कल्पयेत्प्रथमं वृषम्॥ १

द्वितीयं मण्डपाग्रे तु पीठात्पूर्वं तृतीयकम्।

पीठे पीठे विशेषेण पश्चिमे वृषभस्थितिः॥ २

*vṛṣabhasthāpanam vaksye tallakṣaṇapurassaram|*

*antardvārasya pūrvasmin kalpayetprathamam vṛṣam|| 1*

*dvitīyam maṇḍapāgre tu pīṭhātpūrvam tṛtīyakam|*

*pīṭhe pīṭhe viśeṣeṇa paścime vṛṣabhasthitiḥ|| 2*

Now I am giving the directions for the installation of the bull-vehicle, including its characteristic features. The first bull should be installed in front of the innermost entrance.

The second bull should be installed in front of the front hall(agra mandapa). The third bull should be installed in front of the bali-pitha. Specifically, the exact place for the installation of the bull in the fourth and the fifth enclosures is behind the bali-pitha.

पीठार्धं वा समं तत्र द्विगुणं त्रिगुणं तु वा।

त्यक्त्वा चतुर्गुणं वापि तस्याग्रे स्थापयेद् वृषम्॥ ३

*pīṭhārdham vā samam tatra dviguṇam triguṇam tu vā|*

*tyaktvā caturguṇam vāpi tasyāgre sthāpayed vṛṣam|| 3*

In the inner enclosure, the bull should be installed in front of the bali-pitha, leaving out half, one, twice, thrice or four times the width of the bali-pitha(such measure of space should be between the bali-pitha and the bull)

पूजाभाग समं श्रेष्ठं तदर्धं मध्यमं भवेत्।

तदर्धं अधमं ज्ञेयं चतुस्त्रिद्विगुणं तु वा ॥

४

तत्तदन्तरमानं वा लोहजे वृषभं मतम्।

*pūjābhāga samam śreṣṭham tadardham madhyamam bhavet|  
tadardham adhamam jñeyam catustridviguṇam tu vā|| 4*

The height of the bull is considered to be the foremost, if it is equal to the rudra-bhaga of the Sivalinga. It is of intermediary type, if it is equal to half of the rudra-bhaga. It is of the lower type, if it is equal to the quarter of the rudra-bhaga. In the outer enclosures, the height of the bull may be four times, three times or two times the height of the rudra-bhaga. The measures in between these settled measures are applicable to the bull to be made of metal.

गर्भं कृत्वा नवांशं तु नवधा शैलजे मतम् ॥

५

द्वारोच्चं अष्टधा कृत्वा चैकैकांशं विवर्धनात्।

चतुर्गुणान्तमानं तु मृण्मये वृषभे मतम् ॥

६

*tattadantaramānaṁ vā lohaje vṛṣabham matam|  
garbham kṛtvā navāṁśam tu navadhā śailaje matam|| 5  
dvāroccaṁ aṣṭadhā kṛtvā caikaikāṁśa vivardhanāt|  
caturguṇāntamānaṁ tu mṛṇmaye vṛṣabhe matam|| 6*

The width of the main shrine should be divided into nine equal parts. The height of the bull to be made of granite is from one part to nine parts, increasing the measure by one part each time. The height of the main shrine should be divided into eight equal parts. The height of the bull to be designed with earth(terracotta) is from one part to four parts, increasing the measure by one part each time.

लोहजं संयजेद्वारे परिवारे तु शैलजम्।

पीठाग्रे मृण्मयं प्रोक्तम् शैलं वा तत्र संमतम् ॥

७

लोहजं तु प्रकर्तव्यं स्थितं वा शयितं तु वा।

शैलं सुधामयं कार्यं शयितं तु विशेषतः ॥

८

स्थितं वापि प्रकर्तव्यं ऋषभं देशिकोत्तमाः ।

*lohajaṁ saṁyajeddvāre parivāre tu śailajam |*  
*pīṭhāgre mṛṇmayam proktam śailam vā tatra saṁmatam || 7*  
*lohajaṁ tu prakartavyam sthitam vā śayitam tu vā |*  
*śailam sudhāmayam kāryam śayitam tu viśeṣataḥ || 8*  
*sthitam vāpi prakartavyam ṛṣabham deśikottamāḥ |*

The bull to be worshipped in front of the entrance of the main shrine should be made of metal. The bull to be worshipped as one of the retinue Deities should be made of granite. The bull to be worshipped in front of the bali-pitha should preferably be made of earth(terracotta). Even the bull made of granite may be accepted here. The metallic bull may be designed so as to be in erect posture or recumbent posture. The bull made of granite and stucco should preferably be in the recumbent posture. O, the foremost Gurus!, under certain circumstances, these may be designed so as to be in erect posture.

अथ सामान्य लिङ्गस्य पुरस्ताद्वृषभो मतः ॥

९

स्वयंभुवाणलौहाख्यं रौद्रलोके प्रपूजितम् ।

लोकपालाङ्कितं सिद्धं शतसाहस्रलिङ्गकम् ॥

१०

मुखलिङ्गं च बेरं च विशिष्टं लिङ्गमीरितम् ।

तदन्यत्र वृषः प्रोक्तस्तत्रापि कथितस्तु वा ॥

११

ध्वजयष्टिस्तथा प्रोक्ता तल्लक्षणमिहोच्यते ।

*atha sāmānya liṅgasya purastādvṛṣabho mataḥ || 9*  
*svayambhubāṅalauhākhyam raudraloke prapūjitam |*  
*lokapālāṅkitaṁ siddham śatasāhasraliṅgakam || 10*  
*mukhaliṅgam ca beram ca viśiṣṭam liṅgamīritam |*  
*tadanyatra vṛṣaḥ proktastatrāpi kathitastu vā || 11*  
*dhvajayaṣṭistathā proktā tallakṣaṇamihocyate |*

Generally, the bull should be installed in front of the common Sivalingas (designed by the humans). The self-manifest linga (svayambhu), bana linga, metallic linga, lingas worshipped in the Rudraloka (and come down to this world), lingas appearing with specific marks related to the directional Deities, lingas worshipped by the Siddhas, sata lingas (rudra bhaga associated with 100 lingas), sahasra lingas (rudra bhaga associated with 1000 lingas, mukha lingas, images- these are considered to be the specific type of Lingas. There is no need to install the bull in front of such Lingas. For all other types of Lingas, the bull may be installed in the places specified earlier. The same directions are applicable even for the flag mast. Now, the specific lineaments of the bull are told here.

लिङ्गत्र्यंशाय संयुक्तो लंबसूत्रार्थं दृग्युतः ॥ १२

पीठोच्च पृष्ठ संयुक्तो लम्बकूर्चाग्र मस्तकः ।

भक्त्वा चतुरशीत्यन्तं तेन मानं विधीयते ॥ १३

*liṅgatryaṁśāya saṁyukto lambasūtrārtha dṛgyutaḥ* 12

*pīṭhocca pṛṣṭha saṁyukto lambakūrcāgra mastakaḥ*

*bhaktvā caturaśītyantaṁ tena mānaṁ vidhīyate* 13

The length of the bull should be equal to the measure of the three parts of the linga; its eyes should be aligned with the plumbline; its back should be raised up to the height of the linga-pedestal and its head should be synchronizing with the upper end of the plumbline. If the height of such bull is divided into 84 equal parts, then one part is considered to be the basic unit of one digit (angula) in respect of such bull to be designed.

शृङ्गप्रदेश विस्तारषोडशाङ्गुल उच्यते ।

तावदेव च दैर्घ्यं स्याद्वक्र तारस्तु षड्गलः ॥ १४

सृक्किणी प्रोथयोर्मध्ये दशाङ्गुल् विनिर्मिता ।

नेत्रं नेत्रसमं दैर्घ्यात्तदर्धं विस्तरेण च ॥ १५

*śṛṅgapradeśa vistāraṣṣoḍaśāṅgula ucyate*

*tāvadeva ca dairghyaṁ syādvakra tārastu ṣaṭkalaḥ* 14

*sṛkviṇī prothayormadhye daśāṅgual vinirmitā*

*netraṁ netrasamaṁ dairghyāttadardhaṁ vistareṇa ca* 15

The breadth of that part of the head where the horns are is said to be of 16 digits; the length of the head is also of 16 digits. The length of the of the mouth is 6 digits. The space between the corner of the mouth and the nostrils measures 10 digits. The length of the eyes 2 digits. Breadth of the eyes one digit.

तत्त्रिभागेन तारं स्याज्ज्योतिस्तत्पञ्चमांशतः।	
नेत्रार्धान्तं भ्रुवोस्स्थौल्यं तद्दैर्घ्यं स्याद्विमात्रकम्॥	१६
नासा स्याद् द्यङ्गुला प्रोक्तस्तन्मध्ये वेदमात्रकः।	
नासाप्रदेश विस्तारो वक्रं स्याद् द्वादशाङ्गुलम्॥	१७
तदूर्ध्वे दशमात्रं स्यात्तदूर्ध्वेऽष्टादशाङ्गुलम्।	
नेत्रान्तरं चतुर्मात्रं त्रिकोणे तु कपोलके॥	१८
चतुर्नेत्रावुभौ पार्श्वौ वक्रसंध्योस्तु कर्णकौ।	
कर्णमूलाच्च नेत्रान्तं पञ्चवक्रं प्रकीर्तितम्॥	१९

<i>tattribhāgena tāraṁ syājyotistatpañcamāṁśataḥ </i>	
<i>netrārdhāntaṁ bhṛvossthaulyaṁ taddairghyaṁ syāddvimātrakam  16</i>	
<i>nāsā syād dvyaṅgulā proktastanmadhye vedamātrakaḥ </i>	
<i>nāsāpradeśa vistāro vaktraṁ syād dvādaśāṅgulam  </i>	17
<i>tadūrdhve daśamātraṁ syāttadūrdhve'ṣṭādaśāṅgulam </i>	
<i>netrāntaraṁ caturmātraṁ trikoṇe tu kapolake  </i>	18
<i>caturnetrāvubhau pārśvau vaktrasaṁdhyostu karṇakau </i>	
<i>karṇamūlācca netrāntaṁ pañcavakraṁ prakīrtitam  </i>	19

The luminous circle inside the eyes measures 3 parts out of 5 parts of the length of the eyes. Thickness of the eye-brows measures half the breadth of the eyes. Length of the eye-brows measures 2 digits. Length of the nose, 2 digits. The space between the nostrils measures 4 digits. Breadth of the face at the level of the nose measures 12 digits. Above this level, the breadth is 10 digits. And, above this level, breadth of the face is 18 digits. The space between the eyes measures 4 digits. The triangular formation of the cheeks on the either side 8 digits. The distance between the face-joint and the ears and between the base of the ears and the eyes measures 5 digits.

कर्णमूलात्तु कर्णान्तं प्रोक्तं मन्वङ्गुलं भवेत्।	
कर्णमूलौ द्विमात्रौ तु तद्वदुच्च समन्वितौ ॥	२०
तत्रैव वर्तुले कार्ये दशाङ्गुल सुनाहके।	
कर्णौ पञ्चाङ्गुलायामौ कलावृत्त समुद्भवौ ॥	२१
पञ्चाङ्गुल पृथूमध्ये परितः परतः कृशौ।	
षडङ्गुलावृतौ मूले ऋजुरेखा विभूषितौ ॥	२२

<i>karṇamūlāttu karṇāntaṁ proktaṁ manvaṅgulaṁ bhavet </i>	
<i>karṇamūlau dvimātrau tu tadvaducca samanvitaull</i>	20
<i>tatraiva vartule kārye daśāṅgula sunāhake </i>	
<i>karṇau pañcāṅgulāyāmau kalāvṛtta samudbhavau  </i>	21
<i>pañcāṅgula pṛthūmadhye paritaḥ parataḥ kṛśau </i>	
<i>ṣaḍaṅgulāvṛtau mūle ṛjurekhā vibhūṣitaull</i>	22

The distance between the base of the two ears measures 14 digits. The raised part at the base of the ears measures 2 digits. The circumference of the circular formation at this area measures 10 digits. The length of ears which raise from circular area of 16 units of a digit measures 5 digits. The breadth of the ears at the middle measures 5 digits and the ears should gradually decrease in breadth and thickness. At the base of the ears, the circumference is 6 digits and the ears should be beautified with straight lines.

शृङ्गमूलं चतुर्मात्रं षडङ्गुल समुच्छ्रयम्।	
अर्धाङ्गुलाग्र विस्तारो मनाग्वक्र समन्वितः ॥	२३
शृङ्गमूलस्थितं पिण्डं हित्वा भागान्तरे मतम्।	
पिण्डमङ्गुलमानं स्यादुच्छ्रितं शृङ्गमूलयोः ॥	२४
शृङ्गाग्रादवटं यावत् षण्णेत्रं चान्तरं मतम्।	
अष्टनेत्रायता ग्रीवा ककुद्दैर्घ्यं त्रिणेत्रतः ॥	२५



<i>śṛṅgamūlaṁ caturmātraṁ ṣaḍaṅgula samucchrayam  ardhāṅgulāgra vistāro manāgvakra samanvitaḥ  </i>	23
<i>śṛṅgamūlasthitaṁ piṇḍaṁ hitvā bhāgāntare matam  piṇḍamaṅgulamānaṁ syāducchritaṁ śṛṅgamūlayoḥ  </i>	24
<i>śṛṅgāgrādavaṭaṁ yāvat ṣaṇṇetraṁ cāntaraṁ matam  aṣṭanetrāyatā grīvā kakuddairghyaṁ triṇetrataḥ  </i>	25

The base of the horns should be 4 digits. The horns should be with a height of 6 digits. The breadth at the fore-part of the horns should be half a digit and the horns should be slightly bent. When measuring the height of the horn, the muscular projection(pinda) at the base of the horn should be left out and the remaining height should be measured. The breadth of the muscular projection should be one digit and it should be raised up to the base of the horn. The space between the fore-parts of the horns should be 12 digits. The length of the neck should be 16 digits and that of the hump should be 6 digits.

त्रिणेत्रमुच्छ्रयादुक्तं मानं वक्रं च मूर्धनि।	
ककुदोऽधोष्टनेत्रस्तु जङ्घा पञ्चदशगायता ॥	२६
सन्धिरेकाङ्गुला प्रोक्ता चतुर्नेत्रोपजङ्घिका।	
सार्धनेत्रं ततो गुल्पे द्विनेत्रो खुरकौ पुनः ॥	२७
गुल्पाधः खुरिके कांस्ये नेत्रपादे समे यथा।	
जङ्घामूलावृत्तिस्सप्त दशमात्रा प्रकीर्तिताः ॥	२८
जङ्घाग्रे तिथिमात्रं स्यान् मनुमात्राङ्गुलक्रमात्।	
मूलाग्रे चोपजङ्घाया वेष्टनं परिकीर्तितम् ॥	२९

<i>triṇetramucchrayāduktam mānaṁ vaktraṁ ca mūrdhani  kakudo'dhoṣṭanetrastu jaṅghā pañcadr̥gāyatā  </i>	26
<i>sandhirekāṅgulā proktā caturnetropajaṅghikā  sārdhanetraṁ tato gulpe dvinetro khurakau punaḥ  </i>	27
<i>gūlpādhaḥ khurike kāmsye netrapāde same yathā  jaṅghāmūlāvṛtissapta daśamātrā prakīrtitāḥ  </i>	28

The height of the hump should be 6 digits and the measure at the top of the hump is one digit. The portion below the hump should measure 16 digits. The length of the shank should be 10 digits. The length of the joint(knee) should be one digit. The upper and broad portion of the shank should be 8 digits. The ankle should be with a height of one and a half digits. The hoofs should be with a height of 4 digits. Below the ankle, the gong-like projection of the hoof should be with a height of half digit. The rounded portion at the upper part of the shank should be with a measure of 17 digits(circumference of the rounded portion). The fore-part of the shank should be 15 digits and it should reduce to 14 digits below that. The portion from the fore-part and the base of the upper shank should be in rounded shape.

खुरयोरष्टमात्रं स्यात् हित्वा वेष्टनमात्रकम्।

ककुदः पृष्ठमानं तु षट् त्रिंशन्मानमीरितम्॥ ३०

तत्र त्रिकटमात्रं तु षडङ्गुलमिति स्मृतम्।

त्रिकटा नतिमानं तु द्वादशाङ्गुमीरितम्॥ ३१

*khurayoraṣṭamātram syāt hitvā veṣṭanamātrakam|*

*kakudaḥ pṛṣṭhamānaṁ tu ṣaṭ triṁśanmānamīritam|| 30*

*tatra trikaṭamātram tu ṣaḍaṅgulamiti smṛtam|*

*trikaṭā natimānaṁ tu dvādaśāṅguamīritam|| 31*

The measure of the rounded portion should be taken, leaving out 8 digits from the hoofs. The length between the hump and the hinder part should be 36 digits. In this, the length of the hip should be 6 digits. The bending of the hip should be with a measure of 12 digits.

तस्माच्च परतः पुच्छसन्ततिस्तु प्रकीर्तिता।

पुच्छमूलं चतुर्मात्रं अग्रेऽङ्गुल विनिर्मितम्॥ ३२

त्रिंशदङ्गुल मानेन पुच्छदैर्घ्यं प्रकीर्तितम्।

षडङ्गुल प्रमाणेन तस्मात्स्यात्केशसन्ततिः ॥ ३३

<i>tasmācca parataḥ pucchasantatistu prakīrtitā </i>	
<i>pucchamūlaṁ caturmātraṁ agre'ṅgula vinirmitam  </i>	32
<i>triṁśadaṅgula mānena pucchadairghyaṁ prakīrtitam </i>	
<i>ṣaḍaṅgula pramāṇena tasmātsyātkēśasantatiḥ  </i>	33

Beyond the hinder part, there should be the descending tail. The base of the tail should be with a measure of 4 digits and the fore-part of the tail should be with a length one digit. The total length of the tail should be 30 digits. Th bunch of hairs at the end of the tail should be with a length of 6 digits.

पृष्ठे त्रिकटि देशे च तारो विंशति मात्रकः।	
विस्तार देहमध्ये तु षोडशाङ्गुल उच्यते॥	३४
ककुत्सन्धि प्रदेशे तु विस्तारं मनुमात्रकम्।	
ग्रिवाधस्ताच्चतुर्मात्रं सास्त्रालम्बः प्रकीर्तितम्॥	३५
सा चाष्टादश मात्रा स्याज् जङ्घान्तायति संयुता।	
अशीत्यङ्गुल विस्तारा कुक्षिर्नाभेः प्रकीर्तिता॥	३६

<i>pr̥ṣṭhe trikaṭi deśe ca tāro viṁśati mātrakah </i>	
<i>vistāra dehamadhye tu ṣoḍaśāṅgula ucyate  </i>	34
<i>kakutsandhi pradeśe tu vistāraṁ manumātrakam </i>	
<i>grivādhastāccaturmātraṁ sāsnālambaḥ prakīrtitam  </i>	35
<i>sā cāṣṭādaśa mātrā syāj jaṅghāntāyati saṁyutā </i>	
<i>aśītyaṅgula vistārā kukṣirnābheḥ prakīrtitā  </i>	36

The width of the body at the hinder part and hip is 20 digits. The width at the middle(navel level) of the body 16 digits. At the level of the hump-joint, the width of the body is 14 digits. Below the neck, the dew-lap should be with the length of 4 digits. The neck should be with a width of 18 digits. The distance between the end of the shank and the part covering the stomach and the navel should be 80 digits.

मध्यपाच्चाग्रदेशे तु षष्ठ्यङ्गुलमिति स्मृतम्।	
नाभिर्नेत्रद्वयेन स्याद् द्विनेत्रौ वृषणौ मतौ॥	३७
विस्तारायाम मानेन परजङ्घा दशाङ्गुला।	

सन्धिद्विमात्रषण्णेत्रा चोपजङ्घा प्रकीर्तिता ॥	३८
द्विनेत्रौ गुल्पकौ ज्ञेयौ खुरौ पञ्चाङ्गुलौ मतौ।	
खुरके द्यङ्गुले कार्ये द्वाविंशत्यङ्गुलेन तु ॥	३९
जङ्घा मध्यमनाहस्स्यात् सन्धिदेशे पुनस्त्रयः।	

<i>madhyapāccāgradeśe tu śaṣṭyaṅgulamiti smṛtam </i>	
<i>nābhirnetradvayena syād dvinetrau vṛṣaṇau matau  </i>	37
<i>vistārāyāma mānena parajaṅghā daśāṅgulā </i>	
<i>sandhirdvimātraṣṣaṇṇetrā copajaṅghā prakīrtitā  </i>	38
<i>dvinetrau gulpakau jñeyau khurau pañcāṅgula matau </i>	
<i>khurake dvyaṅgule kārye dvāviṃśatyaṅgulena tull</i>	39
<i>jaṅghā madhyamanāhassyāt sandhideśe punastrayaḥ </i>	

The distance between the middle of the body and the fore-part of the body should be 60 digits. The measure of the navel is 4 digits and that of the scrotum is also 4 digits. The width and the length of the shanks at the rear part should be 10 digits. The height of the back knee should be 2 digits. The height of the upper shank should measure 12 digits. The measure of the back ankle should be 4 digits and that of the back hoofs 5 digits. The gong-like projection of the hoof should be with a measure of 2 digits and above this, thickness at the the middle of the shank should measure 22 digits. The width at the level of knee should be 3 digits.

वेष्टनं चोपजङ्घायाष्षोडशाङ्गुलमुच्यते ॥	४०
द्यङ्गुल पृष्ठदैर्घ्यं स्याद् अधस्त्वष्टाङ्गुलो मतः।	
एषा वृषक्रिया शक्तिपर्यन्त व्याप्ति संयुता ॥	४१

<i>veṣṭanaṁ copajaṅghāyāṣṣoḍaśāṅgulamucyate  </i>	40
<i>dvyaṅgula pṛṣṭhadairghyaṁ syād adhastvaṣṭāṅgulo mataḥ </i>	
<i>eṣā vṛṣakriyā śaktiparyanta vyāpti saṁyutā  </i>	41

The thickness of the upper shank should measure 16 digits. The length of the back at the upper part should be 2 digits. Below this, the the length of the back should be 8 digits. These are the characterising works related to the bull. All other characterising works may be done according to the contemplating power and desire of the sculptor.

अथवान्यप्रकारेण वृषलक्षणं उच्यते।

भक्त्वा पञ्चांशमुत्सेधं त्रिमात्रं खुरमुच्यते ॥ ४२

मूलव्यासश्चतुर्मात्रं शृङ्गाग्रं स्यात् द्विमात्रकम्।

नवमात्रं ललाटस्स्यान् मुखव्यासस्स्वराङ्गुलः ॥ ४३

उत्सेधश्च समस्तेन नेत्रायामं द्विमात्रकम्।

सार्धाङ्गुलं तदुच्चं स्यान् नेत्रमध्या मुखाकृतिः ॥ ४४

चतुर्नेत्राङ्गुलं पृष्ठं ग्रीवायास्तु षडङ्गुलः।

*athavānyaprakāreṇa vṛṣalakṣaṇaṁ ucyate|*

*bhaktvā pañcāṁśamutsedhaṁ trimātraṁ khuramucyate|| 42*

*mūlavyāsaścaturmātra śṛṅgāgraṁ syāt dvimātrakam|*

*navamātraṁ lalāṭassyān mukhavyāsassvarāṅgulaḥ|| 43*

*utsedhaśca samastena netrāyāmaṁ dvimātrakam|*

*sārdhāṅgulaṁ taduccaṁ syān netramadhyā mukhākṛtiḥ|| 44*

*caturnetrāṅgulaṁ pṛṣṭhaṁ grīvāyāstu ṣaḍaṅgulaḥ|*

Or, the characteristic lineaments of the bull are now told in a different way. The ascertained height of the bull should be divided into 5 equal parts and based on this the basic unit(digit) should be derived(in this case, one digit is equal to one part out of 60 parts). According to this scheme, the hoof measures 3 digits. The width at the base of the horn is 4 digits. The width at the fore-part of the horn is 2 digits. The forehead measures 9 digits. The width of the face measures 16 digits. The height and the length of the eye should be 2 digits. The projection at the middle of the eye should with a height of one and a half digits. The width of the back(hinder part) 8 digits. The width of the neck, 6 digits.

पक्षपञ्चांशमुत्सेधं तेन मानं प्रकीर्तितम् ॥ ४५

पञ्चषाङ्गुलमायामे प्रोक्तं तु मुनिसत्तमाः।

आरभ्य मूर्ध्नः कण्ठाधो दशाङ्गुल इति स्मृतः ॥ ४६

ग्रीवोच्चं वसुमात्रं स्यात्तयोर्द्वैर्घ्यं षडङ्गुलम्।

अनुत्सेधं तु षण्मात्रं जानुमात्रं द्विमात्रकम् ॥ ४७

<i>pakṣapañcāṅśamutsedhaṁ tena mānaṁ prakīrtitam</i>	45
<i>pañcaśāṅgulamāyāme proktaṁ tu munisattamāḥ</i>	
<i>ārabhya mūrdhnaḥ kaṅṭhādho daśāṅgula itī smṛtaḥ</i>	46
<i>grīvoccaṁ vasumātra syāttayordairghyaṁ ṣaḍaṅgulam</i>	
<i>anutsedhaṁ tu ṣaṅmātraṁ jānumātraṁ dvimātrakam</i>	47

Holding the total height to be consisting 75 equal parts, the proportionate measures of each part of the bull are now told. O, the foremost Sages!, the length of the body measures 30 digits. The distance between the head and the base of the neck, 12 digits. The height of the neck, 8 digits. The length of the head and the neck, 6 digits. The height at their sides measures 6 digits. The knee measures 2 digits.

जङ्घा द्वित्र्यङ्गुला दैर्घ्यात् त्रिमात्रं खुरमुच्यते।	
शृङ्गान्तरं द्विमात्रं स्यात् तयोर्दैर्घ्यं षडङ्गुलम् ॥	४८
मूलव्यासं चतुर्मात्रं ललाटोच्चं मुनीश्वराः।	
नेत्रकर्णान्तरं तद्वत् कर्णायामशशराङ्गुलः ॥	४९

<i>jaṅghā dvitryaṅgulā dairghyāt trimātraṁ khuramucyate</i>	
<i>śṛṅgāntaraṁ dvimātraṁ syāt tayordairghyaṁ ṣaḍaṅgulam</i>	48
<i>mūlavayāsaṁ caturmātraṁ lalāṭoccaṁ munīśvaraḥ</i>	
<i>netrakarṇāntaraṁ tadvat karṇāyāmaśśaraṅgulaḥ</i>	49

The length of the shank, 6 digits. The height of the hoof, 3 digits. The interspace between the horns is 2 digits. The length of the horns, 6 digits. The breadth at the base of the horns, 4 digits. O, the Lords of the Sages!, The height of the forehead, distance between the eye and the ear and the length of the ears – all these should be 5 digits.

त्रिमात्रं उत्तरोष्ठोच्चं अधरोष्ठं द्विमात्रकम्।	
मूलायामोच्चं विस्तारो द्विमात्रैकत्रिमात्रकैः ॥	५०
पञ्चनेत्राङ्गुलं कर्णव्यासो मूलोक्तमात्रकम्।	
पञ्चाशद् ग्रीवविस्तारो मूलविस्तार एव च ॥	५१
षड्वस्वङ्गुल इत्युक्तः क्रमेण द्विजपुङ्गवाः।	

<i>trimātraṃ uttaroṣṭhocaṃ adharoṣṭhaṃ dvimātrakam </i>	
<i>mūlāyāmocca vistāro dvimātraikatrimātrakaiḥ  </i>	50
<i>pañcanetrāṅgulaṃ karṇavyāso mūloktamātrakam </i>	
<i>pañcāśad grīvavistāro mūlavistāra eva ca  </i>	51
<i>ṣaḍvasvaṅgula ityukataḥ krameṇa dvijapuṅgavāḥ </i>	

The height of the upper lip, 3 digits and that of the lower lip, 2 digits. The length, height and the width at the base level of these should be 2, 1 and 3 digits. The width of the ears at the base level should be 10 digits. The circumference of the neck, 50 digits. O, the foremost among the twice-borns!, the height and the breadth of the neck are 6 digits and 8 digits respectively.

ककुत् षडङ्गुलव्यास उत्सेधो द्विमात्रकः ॥	५२
कर्णस्याग्रविशालं तु द्विमात्रं युक्तितो न्यसेत्।	
ककुदस्तु शरीरोच्चं प्रोक्तं अष्टादशाङ्गुलम् ॥	५३
द्विसप्तमात्रं पृष्ठे स्याद् विस्तारो द्वादशाङ्गुलः।	
अन्योन्य मूलमध्याग्र व्यासो वेदाङ्गुलेन च ॥	५४
अष्टाङ्गुलेन दिङ्मात्रैः क्रमेणैव भवेद्विजाः।	

<i>kakut ṣaḍaṅgulavyāsa utsedho dvimātrakaiḥ  </i>	52
<i>karṇasyāgraviśālaṃ tu dvimātraṃ yuktito nyaset </i>	
<i>kakudastu śarīroccaṃ proktaṃ aṣṭādaśāṅgulam  </i>	53
<i>dvisaptamātraṃ pṛṣṭhe syād vistāro dvādaśāṅgulaḥ </i>	
<i>anyonya mūlamadhyāgra vyāso vedāṅgulena ca  </i>	54
<i>aṣṭāṅgulena diṅmātraiḥ krameṇaiva bhaveddvijāḥ </i>	

The width of the hump, 6 digits. Its height, 2 digits. The width of the fore-part of the ears should be 2 digits. The measure of this width may be decided according to the view of the sculptor. The height of the body at the point of the hump should be 18 digits. The height at the back side, 17 digits. The width of the hinder part, 12 digits. O, the twice-born sages!, the width at the base, middle and the fore-part of the closely formed back should be 4, 8 and 10 digits respectively.

पञ्चाङ्गुलं तथायामो जानुदेशं द्विमात्रकम्॥	५५
जङ्घा पञ्चाङ्गुलोत्सेधा त्र्यङ्गुला स्याद्विशालतः।	
खुरोत्सेधं द्विमात्रं स्यात् तथास्यात्पुच्छमूलकम्॥	५६
सार्धाङ्गुलं तु पुच्छाग्रं जङ्घान्तं तस्य लम्बनम्।	
मुष्कायाम विशाले तु द्विमात्रे च यथाक्रमम्॥	५७

<i>pañcāṅgulaṁ tathāyāmo jānudeśaṁ dvimātrakam  </i>	55
<i>jaṅghā pañcāṅgulotsedhā tryaṅgulā syādvīśālataḥ </i>	
<i>khurotsedhaṁ dvimātraṁ syāt tathāsyātpucchamūlakam  </i>	56
<i>sārdhāṅgulaṁ tu pucchāgraṁ jaṅghāntaṁ tasya lambanam </i>	
<i>muṣkāyāma viśāle tu dvimātre ca yathākramam  </i>	57

The length of the knee 5 digits and its height 2 digits. The height of the shank 5 digits and its width 3 digits. The height of the hoof 2 digits and that of the base of the tail is also 2 digits. The tip of the tail measures one and a half digits and the tail should descend downwards up to the shank. The length and the width of the scrotum, 2 digits.

जङ्घायामं त्रिमात्रं स्याद् उदराङ्गुलमायतम्।	
शेषायामं त्रिमात्रं स्याद् गुदं मायाङ्गुलं भवेत्॥	५८
ऊरुमूलाग्र विस्तारो वेदाङ्गुलमिति स्मृतम्।	
जङ्घाग्रं तु त्रिमात्रं स्याच्छेषं युक्तिबलान्नयेत्॥	५९

<i>jaṅghāyāmaṁ trimātraṁ syād udarāṅgulamāyatam </i>	
<i>śeṣāyāmaṁ trimātraṁ syād gudaṁ māyāṅgulaṁ bhavet  </i>	58
<i>ūrumūlāgra vistāro vedāṅgulamiti smṛtam </i>	
<i>jaṅghāgraṁ tu trimātraṁ syāccheṣaṁ yuktibalānnayet  </i>	59

The length of the shank, 3 digits and that of the part of the stomach joining with the shank, 3 digits. The remaining length of the stomach part, not joining with the shank, 3 digits. The anus should measure one digit. The width of the thigh at the base level and at the level of the



fore-part should be 4 digits. The fore-part of the shank should measure 3 digits. All other parts may be designed according to the reasoning and contemplation of the sculptor.

घनं वाप्यघनं वापि लोहजं परिकल्पयेत्।	
वेणुवस्त्रादि वेत्रेण सदनं परिकल्पयेत्॥	६०
सकलस्य तु यन्मानं तन्मानं वा वृषोदये।	
उक्तेऽध्यर्धयवाद्यष्ट उच्छायस्य यवाङ्गुलम्॥	६१
हीनं वाप्यधिकं कार्यं कर्तुरिच्छवशेन तु।	
नाना भूषण संयुक्तं घण्टाजाल समन्वितम्॥	६२
प्रतिमोक्ताय जात्यंशं तद्वदायादि शोभनम्।	
एवं लक्षणं आख्यातं स्थापनं श्रूयतां द्विजाः ॥	६३

<i>ghanam vāpyaghanam vāpi lohajam parikalpayet </i>	
<i>veṇuvastrādi vetreṇa sadanam parikalpayet  </i>	60
<i>sakalasya tu yanmānam tanmānam vā vṛṣodaye </i>	
<i>ukte'dhyardhayavādyasṭa ucchāyasya yavāṅgualam  </i>	61
<i>hīnam vāpyadhikam kāryam karturicchavaśena tu </i>	
<i>nānā bhūṣaṇa saṁyuktaṁ ghaṅṭājāla samanvitam  </i>	62
<i>pratimoktāya jātyaṁśam tadvadāyādi śobhanam </i>	
<i>evam lakṣaṇam ākhyātam sthāpanam śrūyatām dvijāḥ  </i>	63

The bull to be made of metals may be designed so as to be solid or hollow. The shrine for the bull may be designed with bamboo, cloth and such other materials or cane. Whatever be the height of the image of Siva, that should be the height of the bull. If the height is measured in the mode of yava-angula, the height may be decreased or increased by one and a half yava to 8 yavas, according to the desired plan of the sponsor. The bull should be designed so as to be adorned with many kinds of ornaments and cluster of bells. The quality-number(jatyamsa) should added to the height, as explained for the making of the images and the aya and other factors should be examined to ascertain the auspiciousness of the image of the bull. Thus, the characteristic lineaments of the bull have been told. Now listen to the process of installation of the bull.

कालोऽपि पूर्ववत् ज्ञेयः तद्वदेवाङ्कुरार्पणम्।

मण्डपं परिवारोक्त मार्गेणैव समाचरेत्॥ ६४

पञ्चैक कुण्डे होमं स्यात्तथैव स्थण्डिलेऽपि वा।

रत्नन्यासं प्रकर्तव्यं शैलजे लोहजेऽप्यथ॥ ६५

*kālo'pi pūrvavat jñeyaḥ tadvadevāṅkurārpaṇam|*

*maṇḍapaṁ parivāroakta mārgēṇaiva samācaret||*

64

*pañcaika kuṇḍe homaṁ syāttathaiva sthaṇḍile'pi vā|*

*ratnanyāsaṁ prakartavyaṁ śailaje lohaje'pyatha||*

65

The auspicious time for the installation should be decided as prescribed earlier. Likewise, other rituals such as the offering of the fresh sprouts should be done. The pavilion should be erected as detailed under the context of installation of the retinue Deities. The oblations should be offered in five fire-pits or in one fire-pit or in the sthandila( a raised design formed in the shape of square). For the image of the bull made of granite or metal, the ritual of 'ratna nyasa' should be performed.

रत्नार्थं हेमपद्मं वा मृण्मयादौ विवर्जयेत्।

ततोऽक्षिमोचनं शुद्धिः ग्रामादीनां प्रदक्षिणम्॥ ६६

तोयाधिवासनं प्राप्य ततो मण्डप संस्कृतिः।

द्विजसंभोजनं पुण्यतोयसेचनं एव च॥ ६७

वास्तुहोमं तथा शय्या स्नपनं कौतुकं तथा।

वृषस्य दक्षिणे शृङ्गे कौतुकं बन्धयेद्गुरुः॥ ६८

*ratnārthaṁ hemapadmaṁ vā mṛṅṅmayādau vivarjayet|*

*tato'kṣimocanaṁ śuddhiḥ grāmādīnāṁ pradakṣiṇam||*

66

*toyādhivāsaṇaṁ prāpya tato maṇḍapa saṁskṛtiḥ|*

*dvijsaṁbhojanaṁ puṇyatoyasecanaṁ eva ca||*

67

*vāstuhomaṁ tathā śayyā snapanam kautukaṁ tathā|*

*vṛṣasya dakṣiṇe śṛṅge kautukaṁ bandhayedguruḥ||*

68

For the performance of ‘ratna nyasa’, the lotus made of gold may be used instead of gems. This ‘ratna nyasa’ need not be performed for the image made of earth (terracotta). Then, opening of the eyes(nayanonmilana), purification of the image(bimba suddhi), circumambulating the location(grama pradakshina), keeping the image immersed in water(jaladhivasa), purification and decoration of the pavilion(mandapa samskruti), honoring the learned brahmins with feeding and such others(brahmana bhojana), sprinkling of the sacred and consecrated water (punyatoya cecana), vastu homa, placing the image in recumbent pose(sayya), oblution (snapana), fastening the protective thread(kautuka bandhana) – all these activities should be carried out in the prescribed order of events. The Acharya should fasten the protective thread on the right horn of the bull.

शयनारोहणं कुम्भस्थापनं पूर्ववन्नयेत्।

सप्तवर्गाच्चतुर्थान्तं सप्तस्वर विभूषितम्॥ ६९

बिन्दुनाद समायुक्तं आदौ प्रणव संयुतम्।

वृषभाय नमश्चान्ते तस्मिन् ब्रह्माङ्ग कल्पना ॥ ७०

*śayanārohaṇaṁ kumbhasthāpanaṁ pūrvavannayet|*  
*saptavargāccaturthāntaṁ saptasvara vibhūṣitam||* 69

*bindunāda samāyuktaṁ ādau praṇava saṁyutam|*  
*vṛṣabhāya namaścānte tasmin brahmāṅga kalpanā||* 70

Mounting the image in recumbent pose on the couch and arranging of the sacred vessels (kalasas) – should be done as explained before. The fourth letter of the seventh group of the alphabet should be added to bindu and nada. Pranva-letter should be added in the beginning. At the end of these should be pronounced ‘vrushabhaya namah’. This is the mula mantra of the bull. Based on this mantra, the brahma mantras and the anga mantras pertaining to the bull should be formulated.

मध्यकुम्भे वृषः प्रोक्तः परितोऽष्टसु लोकपाः।

अथ विद्येश्वरान् वापि वृषस्य परितो न्यसेत्॥ ७१

उक्षा च गोपतिश्चापि शङ्कुकर्णस्तथैव च।

तीक्ष्णशृङ्गस्तथा नन्दी विषाणी पशुभृत्तथा ॥ ७२

महोदरोऽष्टमश्चैतान् स्वस्वबीजेन विन्यसेत्।

संपूज्य गन्धपुष्पाद्यैः मुद्गान्नं तु निवेदयेत्॥

७३

<i>madhyakumbhe vṛṣaḥ proktaḥ parito'ṣṭasu lokapāḥ </i>	
<i>atha vidyeśvarān vāpi vṛṣasya parito nyaset  </i>	71
<i>ukṣā ca gopatiścāpi śaṅkukarṇastathaiva ca </i>	
<i>tikṣṇaśṛṅgastathā nandī viṣāṇī paśubhṛttathā  </i>	72
<i>mahodaro'ṣṭamaścaitān svasvabījēna vinyaset </i>	
<i>saṁpūjya gandhapuṣpādyaiḥ mudgānnaṁ tu nivedayet  </i>	73

In the kalasa placed in the middle, Vrushabha(Bull) should be invoked. In the eight kalasas arranged around the middle one, eight directional Deities should be invoked. Or, the eight Vidyasvaras pertaining to Vrishabha may be invoked in the eight kalasas kept around. Uksha, Gopati, Sankukarna, Tikshna srunga, Nandi, Vishani, Pasubhrut and Mahodara – these are the eight Vidyasvaras of Vrushabha. They should be invoked with the seed-letter pertaining to each Vidyasvara. Having worshipped them with sandal, flowers and other materials, the Acharya should offer the rice mixed with the powdered kidney-bean.

चरुकल्पे तथैव स्यात् तत्त्वमूर्त्यादिकं न्यसेत्।

अग्निकार्यं ततः कुर्यात् प्रागुक्त विधिना सह॥

७४

समिदाज्य चरून् लाजान् मुद्गमाषान् क्रमाद्धुनेत्।

प्रभाते देशिकः शुद्धः पूजाहोमं च कारयेत्॥

७५

<i>carukalpe tathaiva syāt tattvamūrtyādikaṁ nyaset </i>	
<i>agnikāryaṁ tataḥ kuryāt prāgukta vidhinā saha  </i>	74
<i>samidājya carūn lājān mudgamāṣān kramāddhunet </i>	
<i>prabhāte deśikaḥ śuddhaḥ pūjāhomaṁ ca kārayet  </i>	75

The preparation of 'caru'( cooked-rice purified by the mantras) is as told earlier. The nyasa of the Tattvas, Tattvesvaras, Murtis and Murtisvaras should be done. Then, the fire-ritual should be performed according to the directions prescribed earlier. Faggots, clarified butter, cooked rice, parched paddy, kidney-bean, bean – all these should be offered into the fire in the

due order. In the next early morning, the Acharya, getting purified by bath and others, should perform the kalasa-worship and fire-ritual.

आचार्य पूजा स्यादन्ते होतुभ्यश्चापि दक्षिणाः ।  
सुमुहूर्ते सुलग्ने तु मन्त्रन्यासं समाचरेत् ॥ ७६  
चलं चेद्वृषभस्थानं वेद्यन्ते च स्वदेशके ।  
मूलमन्त्रेण संस्थाप्य गन्धपुष्पादिभिर्यजेत् ॥ ७७

*ācārya pūjā syādante hotrbhyaścāpi dakṣiṇāḥ |*  
*sumuhūrte sulagne tu mantranyāsaṁ samācaret || 76*  
*calaṁ cedvṛṣabhashthānaṁ vedyante ca svadeśake |*  
*mūlamantreṇa saṁsthāpya gandhapuṣpādibhiryajet || 77*

Then the Acharya should be worshipped and honored with sacrificial fees and the assisting priests also should be offered the sacrificial fees. The Acharya should then perform the mantra nyasa in the auspicious muhurta and lagna. If the image of Vrushabha is movable one (meant for the festivals), the place where the image should be kept is the bottom of the altar or the place allocated for that. Having duly installed with the recital of mula mantra, the Acharya should worship the bull with sandal, flowers and such other materials.

ततः कुम्भान् समाहृत्य वृषाग्रे स्थण्डिले न्यसेत् ।  
कुम्भाद्वीजं समादाय वृषस्य हृदये न्यसेत् ॥ ७८  
अन्येभ्यो बीजमादाय तत्पीठे परितो न्यसेत् ।  
ततः कुम्भोदकेनैव स्नापयेद्वृषमादरात् ॥ ७९  
ध्वजस्यारोपणेऽप्येवं किन्तु तद्दण्डमूलके ।  
कुम्भाभिषेकः कर्तव्यस्तत्र प्रोक्षणं एव च ॥ ८०

*tataḥ kumbhān samāhṛtya vṛṣāgre sthaṇḍile nyaset |*  
*kumbhādbījaṁ samādāya vṛṣasya hṛdaye nyaset || 78*

<i>anyebhyo bījamādāya tatpīṭhe parito nyaset </i>	
<i>tataḥ kumbhodakenaiva snāpayedvṛṣamādarāt  </i>	79
<i>dhvajasyāropaṇe'pyevaṁ kintu taddaṇḍamūlake </i>	
<i>kumbhābhiṣekaḥ kartavyastatra prokṣaṇaṁ eva ca  </i>	80

Then, having lifted the kalasas from the sthandila, he should place them on the sthandila designed in front of Vrushabha. Having collected the seeds from the main kalasa, he should place them over the heart of Vrushabha. Having collected the seeds from the other kalasas, he should place them around the pedestal. Then, he should perform the oblation for the Vrushabha with the consecrated water contained in the main kalasa with concentrated devotion. All such activities should be done even for the installation of the flagpole. But these should be performed at the base of the flagpole. Pouring the consecrated water contained in the main kalasa over the flag mast and sprinkling the consecrated water should be done there..

॥ इति कामिकाख्ये महातन्त्रे वृषभस्थापन विधिः चतुस्सप्ततितमः पटलः ॥

|| iti kāmikākhye mahātantre vṛṣabhasthāpana vidhiḥ catuṣṣaptatitamah paṭalaḥ||

This is the 74<sup>th</sup> chapter titled “Directions for the Installation of the Bull” in the Great Tantra called Kamika

७५ गोपुरस्थापन विधिः  
75 gopurasthāpana vidhiḥ

75 Directions for Empowering the Gopura (elevated pyramidal structure)

स्थापनं गोपुराणां च वक्ष्ये लक्षण पूर्वकम्।  
मूलप्रासाद विस्तारे सप्ताष्ट नवभागिके ॥ १  
दशैकादश भागे तु तत्तदेकोन भागतः।  
द्वारशोभादि मानं स्याद् गोपुरान्तं विशालतः ॥ २

*sthāpanam gopurāṇām ca vakṣye lakṣaṇa pūrvakam|*  
*mūlaprāsāda vistāre sapṭāṣṭa navabhāgike|| 1*  
*daśaikādaśa bhāge tu tattadekōna bhāgataḥ|*  
*dvāraśobhādi mānam syād gopurāntam viśālataḥ|| 2*

I tell you now the directions for empowering the gopura(multi storeyed pyramidal structure at the main entrance of the temple). Before that, I tell you the specific features of the Gopuras. (There are five types of gopuras – dvara sobha, dvara sala, dvara harmya, dvara prasada and dvara gopura, raised at the first enclosure called antar mandla, second enclosure called antar hara, third enclosure called madhya hara, fourth enclosure called maryada and the fifth enclosure called maha maryada, respectively) The width of the gopuras from dvara sobha to dvara gopura should be decided based on the width of the temple. The width of the temple should be divided into 7, 8, 9, 10 and 11 equal parts. One part should be left out in each and the remaining parts should be taken as the width of the gopuras from dvara sobha to dvara gopura in the due order.

क्षुद्रेऽल्पे च तदुद्दिष्टं मध्यमानं विधीयते।  
धाम्नि तारे चतुष्पञ्च षड्भागेन विभाजिते ॥ ३  
सप्ताष्टधा कृते तेभ्यो विभागो गोपुरान्तकः।  
द्वारशोभादि विस्तारः पञ्चधा परिकीर्तितः ॥ ४

त्रिभागैकमथार्धं च त्रिभागे तु द्विभागकम्।

चतुर्भागे त्रिभागं च पञ्चांशे चतुरंशकम्॥

५

ज्येष्ठधाम्नां विशालं स्याद् गोपुरान्तं क्रमेण तु।

<i>kṣudre'lope ca taduddiṣṭāṁ madhyamānaṁ vidhīyate </i>	
<i>dhāmnī tāre catuṣpañca ṣaḍbhāgena vibhājite  </i>	3
<i>saptāṣṭadhā kṛte tebhyo vibhāgo gopurāntakaḥ </i>	
<i>dvāraśobhādi vistāraḥ pañcadhā parikīrtitaḥ  </i>	4
<i>tribhāgaikamathārdham ca tribhāge tu dvibhāgakam </i>	
<i>caturbhāge tribhāgaṁ ca pañcāṁśe caturāṁśakam  </i>	5
<i>jyeṣṭhadhāmnāṁ viśālaṁ syād gopurāntaṁ krameṇa tu </i>	

This process of deciding the width is applicable to the small and smaller categories of temple. Then the process for the intermediary type of measures is told. If the width of the temple is divided into 4, 5, 6, 7 and 8 equal parts, then each part corresponds to the width of dvara gopura, dvara prasada, dvara harmya, dvara sala and dvara sobha respectively. One part out of three parts, one and a half part out of three parts, two parts out of three parts, three parts out of four parts, four parts out of five parts – these are the five kinds of width applicable to dvara sobha to dvara gopura belonging to the foremost category of the temple.

द्विहस्तादि द्विरष्टान्तं व्योमारत्नि विवृद्धितः॥

६

प्रत्येकं त्रिभिर्मानं स्याद् गोपुरान्तं विशालतः।

एकविंशत्करान्तं तु त्रिहस्ताद् द्विकवर्धनात्॥

७

पूर्ववत्तिथिसंख्याता मानशोभादि विस्तरे।

<i>dviastādi dviraṣṭāntaṁ vyomāratni vivṛddhitaḥ  </i>	6
<i>pratyekaṁ tritrimānaṁ syād gopurāntaṁ viśālataḥ </i>	
<i>ekaviṁśatkarāntaṁ tu trihastād dvikavardhanāt  </i>	7
<i>pūrvavattithisaṁkhyātā mānaśobhādi vistare </i>	



Starting from 2 hastas and reaching up to 16 hastas, increasing by one hasta each time, 15 measures are available. From these 15 measures, width belonging to the foremost, medium and lower category and applicable to the five gopuras from the dvara sobha to dvara gopura could be decided. Starting from 3 hastas, the architect should increase the measure by 2 hastas each time to reach up to 31 hastas. As before, 15 measures are available and these should be taken for the five types of gopuras considered in three categories – *uttama*, *madhyama* and *adhama*.

आरभ्य नन्दहस्तं तु द्विद्विहस्त विवर्धनात्॥	८
सप्तत्रिंशत्करान्तं तु गोपुरान्त विशालता।	
त्रिपञ्चदशसप्तात्तु एकहस्त विवर्धनात्॥	९
पञ्चमानं द्विरष्टाभ्यां पञ्चस्वेकस्य सम्मतम्।	

<i>ārabhya nandahastam tu dvidvihasta vivardhanāt</i> ॥	8
<i>saptatrimśatkarāntam tu gopurānta viśālatā</i>	
<i>tripañcadaśasaptāttu ekahasta vivardhanāt</i> ॥	9
<i>pañcamānam dviraṣṭābhyām pañcasvekasya sammatam</i> ।	

Starting from 9 hastas and increasing by 2 hastas each time so as to go up to 37 hastas, 15 measures are available for the five types of gopuras to be considered in three modes, *uttama* and others. Starting from 15, 16 and 17 hastas, the measure should be increased by one hasta each time to have five measures in each (15 to 19, 16 to 20 and so on). Out of three sets of five measures, one set may be taken for the five gopuras.

अन्यथा हस्तमानेन विस्तारः प्रविधीयते॥	१०
पञ्चादि विश्वहस्तान्तं चैकैककर वृद्धितः।	
प्रथमावरणे द्वारशोभा विस्तार इष्यते॥	११
तिथिहस्तात्त्रयोविंशत्यन्तास्स्युर्द्वार शालके।	
पञ्चविंशति हस्तात्तु त्रयस्त्रिंशत्करान्तकः॥	१२
द्वारप्रासाद विस्तारः पञ्चमः परिकीर्तितः।	
पञ्चविंशत्समारभ्य त्रिचत्वारिंशदन्ततः॥	१३

द्वारहर्म्य विशालस्यान् नवपञ्च करादितः।

त्रिपञ्चाशत्करान्तं तु विशालो गोपुरस्य तु॥

१४

<i>anyathā hastamānena vistāraḥ pravidhīyate</i>	10
<i>pañcādi viśvahastāntaṁ caikaikakara vṛddhitaḥ</i>	
<i>prathamāvaraṇe dvāraśobhā vistāra iṣyate</i>	11
<i>tithihastātrayoviṁśatyantāssyurdvāra śālake</i>	
<i>pañcaviṁśati hastāttu trayastriṁśatkarāntakaḥ</i>	12
<i>dvāraprāsāda vistāraḥ pañcamah parikīrtitaḥ</i>	
<i>pañcaviṁśatsamārabhya tricativāriṁśadantataḥ</i>	13
<i>dvāraharmya viśālasyaṅ navapañca karāditaḥ</i>	
<i>tripañcāśatkarāntaṁ tu viśālo gopurasya tu</i>	14

An alternate process for ascertaining the width based on hasta-unit is now told. Starting from 5 hastas and increasing by one hasta each time so as to reach 13 hastas, 9 kinds of width could be derived for the dvāra sobha belonging to the first enclosure (first three for the lower, second three for the medium and the last three for the superior). Increasing by one hasta from 15 hastas to 23 hastas, 9 kinds of width are available for the dvāra sala. Increasing by one hasta from 25 hastas to 33 hastas, 9 kinds of width are available for the dvāra harmya. Increasing by one hasta from 35 hastas to 43 hastas, 9 kinds of width are available for the dvāra prasada. Increasing by one hasta from 45 hastas to 53 hastas, 9 kinds of width are available for the dvāra gopura.

एकद्वित्तिचतुष्पञ्च हस्तैर्न्यूनं तु वाधिकम्।

नगरग्रामवेशादौ मानं गोपुरविस्तरे॥

१५

<i>ekadviticatuṣṣpañca hastairnyūnaṁ tu vādhikam</i>	
<i>nagaragrāmaveśādau mānaṁ gopuravistare</i>	15

With regard to the gatehouse of city, village and others, 1, 2, 3, 4, or 5 hastas may be decreased or increased in the width available for the gopura.

सार्धद्विपादत्रिगुण त्र्यंशैकद्व्यंशमायते।

कल्पयेद् द्वारशोभादौ सप्तांश दशभागिकम्॥

१६

चतुरंश षडंशं तु सप्तांशे चतुरंशकम्।

नन्दांशे भूतभागं च द्विगुणं च प्रकल्पयेत्॥

१७

*sārdhadvipādatriguṇa tryaṁśaikadvyaṁśamāyate|*

*kalpayed dvāraśobhādau saptāṁśa daśabhāgikam||*

16

*caturaṁśa ṣaḍaṁśaṁ tu saptāṁśe caturaṁśakam|*

*nandāṁśe bhūtabhāgaṁ ca dviguṇaṁ ca prakalpayet||*

17

For the dvāra sobha and others, the length should be taken as one and a half of the width, two and one quarter of the width, three times the width, one part out of three parts of the width added to thrice the width, two parts out of three parts of the width added to thrice the width respectively. Or, 7 parts out of 10 parts of the width, 4 parts out of 6 parts of the width, 4 parts out of 7 parts of the width and 5 parts out of 9 parts of the width and twice the width may be taken as the length of dvāra sobha and others.

द्वारायतन तुङ्गार्थं खलूरी गोपुरादिकम्।

मानमप्यथ संग्राह्यं निर्गमं चापि तत्समम्॥

१८

*dvārāyatana tuṅgārthaṁ khalūrī gopurādikam|*

*mānamapyatha saṅgrāhyaṁ nirgamaṁ cāpi tatsamam||*

18

For the gopura pertaining to the annexe of the main edifice, the proportionate measures of the length and the height should be determined in the same way. This process is applicable to decide the proportionate measures of the projecting structures also.

गोपुरस्य विशालं तु कृत्वा विंशति भागिकम्।

एकाद्यष्ट दशांशान्तं गोपुराणां गुरुत्तमाः ॥

१९

निर्गमं सालबाह्याद्वा तदन्तर्वा समाचरेत्।

*gopurasya viśālaṁ tu kṛtvā viṁśati bhāgikam|*

*ekādyasṭa daśāṁśāntaṁ gopuraṇāṁ gurūttamāḥ||*

19

*nirgamaṁ sālabāhyādvā tadantarvā samācaret|*

O, the foremost Preceptors!, having divided the width of the gopura into 20 equal parts, the architect should take form one part to 18 parts as the width of the projection. This projection may be constructed either outside the enclosing wall or inside the enclosing wall.

सार्धं हस्तात्तु पादोन द्विहस्ताद् द्विकरात्क्रमात्॥	२०
षण्णन्द रविमात्रैस्तु वर्धयेद्देशिकोत्तमः।	
पञ्चसप्तनवान्तस्तु द्वारतारः पृथग्भवेत्॥	२१
तिथिसंख्या च हीने स्यान् मध्ये श्रेष्ठं तु सम्मतम्।	
पञ्चांशे द्वारविस्तारे सप्तांशे रविभाजिते॥	२२
दशांशो द्विगुणः पादाद् अधिकः पञ्चघोच्छ्रयः।	

<i>sārdha hastāttu pādona dvihastād dvikarātkramāt  </i>	20
<i>ṣaṇṇanda ravimātraistu vardhayeddeśikottamaḥ </i>	
<i>pañcasaptanavāntastu dvāratāraḥ pṛthagbhavet  </i>	21
<i>tithisaṅkhyā ca hīne syān madhye śreṣṭhaṁ tu sammatam </i>	
<i>pañcāṁśe dvāravistāre saptāṁśe ravibhājite  </i>	22
<i>daśāṁśo dviguṇaḥ pādād adhikaḥ pañcadhocchrayaḥ </i>	

Increasing the measure of one and a half hasta by 6 digits each time to reach 5 hastas, increasing the measure of one and three fourth hasta by 9 digits each time to reach 7 hastas, increasing the measure of 2 hastas by 12 digits each time to reach 9 hastas – by these calculations, another set of the length of the dvara gopuras could be obtained. The fifteen measures obtained should be decided according to the three categories – adhama, madhyama and uttama. The height of the gopura could be obtained by dividing the width of the dvara gopura by 12 and taking 5 parts, 7 parts and 10 parts. By this 3 kinds of height are available. Twice the width, twice the width exceeding by one quarter – these are the two measures for the height. Thus, the height obtainable is of 5 kinds.

मूलघाम्नि मसूरादि तुङ्गाद्वेदांशकादिकः ॥	२३
रविभागावसानं तु कृत्वैकांशं विहाय च।	
कृत्वा मसूरपादं च तच्छेषेणैव पीठकम्॥	२४

योजयेद्गोपुरद्वारं तुङ्गवृद्धार्धमेव च।

अथ प्रागुक्त भागे तु वर्धितं सममेव वा ॥

२५

*mūladhāmni masūrādi tuṅgādvēdāmśakādikaḥ* 23

*ravibhāgāvasānaṁ tu kṛtvaikāmśaṁ vihāya ca*

*kṛtvā masūrapādaṁ ca taccheṣeṇaiva pīṭhakam* 24

*yojayedgopuradvāraṁ tuṅgavṛddhyārdhameva ca*

*atha prāgukta bhāge tu vardhitaṁ samameva vā* 25

Having divided the heights of various parts of the main edifice such as the base(masura) and others by 4 parts to 12 parts and leaving out one part in each measure, the architect should design the base(of the gopura) and pillars. Based on the remaining parts, the basement should be designed. Half of the increased height should be added to the entrance of the gopura. Then, the height of the parts mentioned before should be increased or kept to be equal to the height already obtained.

धामाङ्गोक्ताखिलं मानं गोपुराङ्गेषु वा मतः।

छेदयेत्तधिष्ठानं सोपपीठे तु केवलम् ॥

२६

उत्तरान्त समुत्सेधं तदर्धं विस्तृतान्वितम्।

गोपुरद्वार तुङ्गं वा कारयेद्वास्तुशास्त्रवित् ॥

२७

*dhāmāṅgoktākhilaṁ mānaṁ gopurāṅgeṣu vā mataḥ*

*chedayettadhiṣṭhānaṁ sopapīṭhe tu kevalam* 26

*uttarānta samutsedhaṁ tadardhaṁ vistṛtānvitam*

*gopuradvāra tuṅgaṁ vā kārayedvāstuśāstravit* 27

All the proportionate measures mentioned for various parts of the temple are considered to be fit enough to apply for the various parts of the gopura also. But, the measure of the basement(adhishtana) should be kept apart; the height may be considered from the sub-pedestal (upa pitha) itself. The architect who has mastered the Vastu-sastra may ascertain the height of the entrance of the gopura to be equal to the height up to the beam(uttara) and its width to be equal to half of this height.

एकद्वित्रितलं कुर्याच्छोभायामेक वृद्धितः।

तलादिकमथो कुर्यात् पञ्चषड्भूमिकम्॥ २८

गोपुरं तु विधेयं स्यान् मध्यमेऽप्येवमूह्यताम्।

*ekadvitritalaṁ kuryācchobhāyāmeka vṛddhitaḥ|*

*talādikamatho kuryāt pañcaṣaṭsapta bhūmikam||*

28

*gopuraṁ tu vidheyaṁ syān madhyame'pyevamūhyatām|*

In order to effect elegant and auspicious appearance, the number of the storey may be increased from 1 to 3. Exceeding this, there may be 5, 6 and 7 storeys. Even for the gopuras of medium category, the number of storeys may be decided in the same way.

द्वार शोभा द्वार शाला द्वारप्रासाद हर्म्यके॥ २९

गोपुरेणैव पञ्चान्तं मण्डलादिषु संस्थिताः।

मसूरस्थम्भ मानं तु प्रागेव प्रदिपादितम्॥ ३०

तदूर्ध्वं प्रस्तरात्स्थूपि पर्यन्ते मानमुच्यते।

*dvāra śobhā dvāra śālā dvāraprāsāda harmyakē||*

29

*gopureṇaiva pañcāntaṁ maṇḍalādiṣu saṁsthitāḥ|*

*masūrasthambha mānaṁ tu prāgeva pradipāditam||*

30

*tadūrdhva prastarātsthūpi paryante mānamucyate|*

Dvara sobha, dvara sala, dvara harmya, dvara prasada and dvara gopura – these five elevated structures are having their existence in the five realms(mandalas) related to the five elements and in such others which are considered in terms of five. The proportionate measures of the base and the pillars have been already explained. Above these, the proportionate measures of the parts from the entablature to the finial(sthupi) at the top are now explained.

षोढा विभज्य तत्तुङ्गं प्रस्तरैस्साङ्घि भागकैः॥ ३१

तद्वत्कण्ठशिरोध्यर्धं भागेन स्थूपिकांशकः।

एवं एकतलं प्रोक्तं द्वितलं च विधीयते॥ ३२

<i>ṣoḍhā vibhajya tattvaṅgaṃ prastaraissaṅghri bhāgakaiḥ</i>	31
<i>tadvatkaṅṭhaśirodhyardha bhāgena sthūpikāṃśakaḥ</i>	
<i>evaṃ ekatalaṃ proktaṃ dvitalaṃ ca vidhīyat</i>	32

Having divided the height above the pillars into 6 equal parts, the height of the entablature should be taken as one and one quarter; same for the height of the dado(kantha) ; height of the sperical roof one and a half; the remaining part is the height of the finial(sthupi). In this way, proportionate measures for the single storey have been mentioned. Then , those for the two storeyed gopura are told.

तदुच्चं नवधा कृत्वा साङ्घ्रिक प्रस्तरोदयः ।	
एकांशं गलमित्युक्तं सार्धद्व्यंशं शिरो भवेत् ॥	३३
शेषशिशरोद्धृतः प्रोक्तः द्वितलं त्वेतदीरितम् ।	
द्वादशांशं त्रिभूम्युच्चैः कपोतं साङ्घ्रिभाग भाग ॥	३४
सार्धद्व्यंशं च पादोच्चं प्रस्तरो भाग एव हि ।	
द्विपागः पाददैर्घ्यं स्यादष्टांशेनांशमानतः ॥	३५
तदुच्चं चांशो ग्रीवोच्चं सार्धद्व्यंशशिशरो भवेत् ।	
शेषेण स्थूपिकोत्सेधस्त्रितलं चैवमीरितम् ॥	३६

<i>taduccaṃ navadhā kṛtvā sāṅghryeka prastarodayaḥ</i>	
<i>ekāṃśaṃ galamityuktaṃ sārhadvyaṃśaṃ śiro bhavet</i>	33
<i>śeṣaśiroddhṛtaḥ proktaḥ dvitalaṃ tvetadīritam</i>	
<i>dvādaśāṃśaṃ tribhūmyuccaiḥ kapotaṃ sāṅghribhāga bhāg</i>	34
<i>sārhadvyaṃśaṃ ca pādoccaṃ prastaro bhāga eva hi</i>	
<i>dvipāgaḥ pādadairghyaṃ syādaṣṭāṃśenāṃśamānataḥ</i>	35
<i>taduccaṃ cāṃśo grīvoccaṃ sārhadvyaṃśaśiro bhavet</i>	
<i>śeṣeṇa sthūpikotsedhastritalaṃ caivamīritam</i>	36

The height above the pillars should be divided into 9 equal parts. The height of the entablature takes one and a quarter parts;the height of the dado one part; the height of the roof ,two and a half; the remaining part is for the height of the finial(sthupi). This is the arrangement of height for the two storeys. For the three storeyed gopura, the height above the pillars should be divided

into 12 equal parts. The height of carona(kapota) takes one and a quarter parts; the height of the pilasters, two and a half; the height of the entablature, one part. The length of the level of pilasters at the next level, two parts. After this arrangement, the remaining height should be divided into 8 equal parts. One part for the height of the pilasters; the height of the dado, one part; two and a half parts are for the height of the roof. The remaining parts are for the height of the small dome at the top. This is the arrangement of height for the three storeyed gopura.

उत्तरादि शिखान्तं यन्मानं अष्टादशांशकम्।

त्रिभागसहितं भागमन्तोच्चं प्रविधीयते ॥ ३७

सार्धद्व्यंशं तु पादोच्चं साङ्घ्येक प्रस्तरोदयः।

भागेन गलमानं स्यात् त्रिभागैश्शिखरोदयः ॥ ३८

शेषेण स्थूपिका प्रोक्ता पञ्चभौमं अतः परम्।

*uttarādi śikhāntaṁ yanmānaṁ aṣṭādaśāṁśakam|*

*tribhāgasahitaṁ bhāgamantoccaṁ pravidhīyate|| 37*

*sārdhadvyaṁśaṁ tu pādoccaṁ sāṅghryeka prastarodayaḥ|*

*bhāgena galamānaṁ syāt tribhāgaiśśikharodayaḥ|| 38*

*śeṣeṇa sthūpikā proktā pañcabhaumaṁ ataḥ param|*

For the five storeyed gopura, the height from the upper beam to the roof should be divided into 18 equal parts. The height of the lowermost base takes one and three quarter parts. The height of the pilasters takes two and a half parts. The height of the entablature, one and a quarter parts. The height of the dado, one part. The height of the roof, 3 parts. The remaining parts are for the height of the finial(sthupi).

उत्तरादि शिखान्तं चाप्येकोनत्रिंशदंशकम् ॥ ३९

भगार्धं प्रस्तरं कुर्यात् पादोच्चं चतुरंशकम्।

पादोनद्व्यंशकं मञ्च सार्धद्व्यंशं तु पादपः ॥ ४०

त्रिपादांशैककं मञ्चं त्रिभागात्पादपायतिः।

सपादांश कपोतोच्चं ऊर्ध्वभागाद् द्विभागतः ॥ ४१

प्रस्तरोच्चं द्विभागेन कन्धरोच्चं समोभवेत्।



सार्धद्व्यंशशिशरस्तुङ्गः शेषेण स्याच्छिरोदयः ॥

४२

एवं तु षट् तलं प्रोक्तं सप्तभौमं अथोच्यते।

<i>uttarādi śikhāntaṁ cāpyekonatriṁśadaṁśakam</i>	39
<i>bhagārdhaṁ prastaraṁ kuryāt pādoccaṁ caturaṁśakam</i>	
<i>pādonadvyaṁśakaṁ mañca sārhadvyaṁśaṁ tu pādapaḥ</i>	40
<i>tripādāṁśaikakaṁ mañcaṁ tribhāgātpādapāyatiḥ</i>	
<i>sapādāṁśa kapotoccaṁ ūrdhvabhāgād dvibhāgataḥ</i>	41
<i>prastaroccaṁ dvibhāgena kandharocca samobhavet</i>	
<i>sārhadvyaṁśaśśirastuṅgaḥ śeṣeṇa syācchirodayaḥ</i>	42
<i>evaṁ tu ṣaṭ talaṁ proktaṁ saptabhaumaṁ athocyate</i>	

For the six storeyed gopura, the height between the upper beam and roof should be divided into 29 equal parts. Of these, the height of the entablature takes a half part. The height of the pilasters, 4 parts. The height of the upper entablature, one and three quarters. The height of the pilasters, two and a half parts. The height of the entablature above this, one and three quarters. The height of the pilasters, 3 parts. The height of the carona(kapota), one and a quarter. The height of the upper entablature above the carona, 2 parts. The height of the dado, 2 parts. The height of the roof, two and a half parts. The remaining parts are for the height of the finial at the top. This is the arrangement of the height for the six storeyed gopura. Then the arrangement of the height for the seven storeyed gopura is told.

उत्तरादि शिखान्तं यन्मानं षट् त्रिंशदंशकम् ॥ ४३

साङ्घि द्व्यंशं कपोतं स्यात् सार्धवेदांशतोऽधिकम्।

द्विभागः प्रस्तरोसेधः पादोच्चं वेदभागतः ॥ ४४

सत्रिपादांशकं मञ्चं सार्धद्व्यंशस्तु पादपः।

मञ्चं पादोनभागाभ्यां त्रिपादः पादवैधृतिः ॥ ४५

सार्धांशं प्रस्तरोच्चं स्यात् द्व्यंशस्त्वन्त तलायतिः।

सपादभागं मञ्चोच्चं सार्धभागद्विभागकम् ॥ ४६

कपोतोच्चं तु भागेन कन्धरं तत्समं भवेत्।

सद्विपादद्विभागेन शिरशिष्टाः शिखा मताः ॥ ४७

सप्तभौमं इदं श्रेष्ठं तदूर्ध्वं पूर्वमानभाक् ।

स्तम्भप्रस्तर भागाभ्यां कल्पिताभ्यां अधस्तले ॥ ४८

रविभौमान्तमिष्टं स्याद् गोपुराणामिहागमे ।

<i>uttarādi śikhāntaṁ yanmānaṁ ṣaṭ trimśadaṁśakam</i>	43
<i>sāṅghri dvyāṁśaṁ kapotaṁ syāt sārhdhavedāṁśato'dhikam</i>	
<i>dvibhāgaḥ prastarosedhaḥ pādoccaṁ vedabhāgataḥ</i>	44
<i>satripādāṁśakaṁ mañcaṁ sārhdhadvyaṁśastu pādapaḥ</i>	
<i>mañcaṁ pādonabhāgābhyāṁ tripādaḥ pādavaidhṛtiḥ</i>	45
<i>sārhdhāṁśaṁ prastaroccaṁ syāt dvyāṁśastvanta talāyatiḥ</i>	
<i>sapādabhāgaṁ mañcoccaṁ sārhdhabhāgadvibhāgakam</i>	46
<i>kapotoccaṁ tu bhāgena kandharaṁ tatsmaṁ bhavet</i>	
<i>sadvipādadvibhāgena śiraśśiṣṭāḥ śikhā matāḥ</i>	47
<i>saptabhaumaṁ idaṁ śreṣṭhaṁ tadūrdhve pūrvamānabhāk</i>	
<i>stambhaprastara bhāgābhyāṁ kalpitābhyāṁ adhastale</i>	48
<i>ravibhaumāntamiṣṭaṁ syād gopurāṅāmihāgame</i>	

The height between the upper beam and the sthupi should be divided into 36 equal parts. Of these, the carona takes two and a quarter parts for its height. Above this, there should be an extended structure to the height of four and a half parts. The height of the entablature, 2 parts. The height of the pilasters, 4 parts. The height of the upper entablature one and three quarters. Above this, the height of the pilasters, two and a half parts. Above this, the height of the entablature, one and three quarters. The height of the pilasters, three quarters. Above this, the height of the entablature, one and a half parts. The height of the floor above this, two parts. The height of the entablature above this, one and a quarter parts. The height of the carona, two and a half parts. The height of the dado, one part. The height of the roof, two and a half parts. The remaining parts are for the height of the finial. This is the arrangement of height for the superior type of seven storeyed gopura. The storeys above the seventh one should be given the proportionate measures prescribed earlier. The proportionate measures given for the pillars and the entablatures of the storeys which are below the seventh one could be given up to the twelfth storey. These are the specific directions set forth in this Agama.

उक्तानि गोपुराङ्गानि विभजेच्चतुरंशकम् ॥	४९
आरभ्याष्टदशांशं तेष्वेकांशं तु नवांशकम् ।	
द्व्यङ्गुलं त्र्यङ्गुलं वापि चतुःपञ्च षडङ्गुलम् ॥	५०
वर्धयेद्भासयेद्वापि युक्त्या प्रागुक्त मानतः ।	

<i>uktāni gopurāṅgāni vibhajecchaturāṅśakam</i> ॥	49
<i>ārabhyāṣṭadaśāṅśaṁ teṣvekāṅśaṁ tu navāṅśakam</i> ।	
<i>dvyāṅgulaṁ tryāṅgulaṁ vāpi catuḥpañca ṣaḍāṅgulam</i> ॥	50
<i>vardhayeddhrāsayedvāpi yuktyā prāgukta mānataḥ</i> ।	

The component parts of the gopura mentioned earlier should be divided into 4 equal parts. Then each part should be first divided into 8 parts. Then taking one part, the architect should divide it into 9 parts. From the unit-measure derived in this way, the architect may increase or decrease the obtained measure of the height by 2, 3, 4, 5 or 6 digits to ascertain the auspiciousness of aya and other factors. The architect may do this through his own reasoning.

पञ्चभागे विशाले तु त्रिभागे गर्भ विस्तरः ॥	५१
शेषेण भित्तिरत्रोक्ता व्योमभूमौ मुनीश्वराः ।	
व्यासस्सप्तदशांश वेदांशो गर्भकूटस्तु भागभाक् ॥	५२
कोष्ठस्यात्मग विस्तार दैर्घ्यं पञ्चांशमिष्यते ।	
कूट कोष्ठान्तराले तु पञ्जरादि विभूषितम् ॥	५३
एवं विशालं आख्यातं त्रितलं चाधुनोच्यते ।	

<i>pañcabhāge viśāle tu tribhāge garbha vistaraḥ</i> ॥	51
<i>śeṣeṇa bhittiratroktā vyomabhūmau munīśvarāḥ</i> ।	
<i>vyāsassaptāśa vedāṅśo garbhakūṭastu bhāgabhāk</i> ॥	52
<i>koṣṭhasyātmaga vistāra dairghyaṁ pañcāṅśamiṣyate</i> ।	
<i>kūṭa koṣṭhāntarāle tu pañjarādi vibhūṣitam</i> ॥	53
<i>evaṁ viśālaṁ ākhyātaṁ tritalaṁ cādhunocyate</i> ।	

O, the Lords of the Sages!, if the width of the gopura is of 5 parts, then the width of the central chamber(the inner space of the storey) should be of 3 parts. In the remaining part should be the surrounding wall. This is the structural order for the first storey. The length of the central chamber of the second storey should be of 7 parts and its width 5 parts. The width of the elongated hall should be according to its own proportion. Its length should be of 5 parts. This storey should be beautified with pinnacle turrets, corridor, cage-like windows and such other ornamental members. Thus, the features of the second storey have been told. Then, those of the third storey are told.

तारे नवांशे गर्भस्स्यात् त्रिभागस्तद्वहिः क्रमात्॥	५४
गृहपिण्डस्यलिन्द हारांश्च क्रमेण परिकल्पयेत्।	
कूट कोष्ठादि सर्वाङ्गं पूर्ववत् परिकल्पयेत्॥	५५
विशाले पङ्क्तिभागे तु गर्भगेहे त्रिभागतः।	
सार्धांशो भित्तिविष्कम्भ एकभागं अलिन्दकम्॥	५६
खण्डहर्म्यं तु भागेन कूट कोष्ठादि पूर्ववत्।	
मुखे पृष्ठे महाशाला पञ्चांशो वा षडंशकः॥	५७
चतुर्भौमं इदं ख्यातं सर्वावयव सुन्दरम्।	

<i>tāre navāṁśe garbhassyāt tribhāgastadbahiḥ kramāt  </i>	54
<i>gṛhapiṇḍasyalinda hārāṁśca krameṇa parikalpayet </i>	
<i>kūṭa koṣṭhādi sarvāṅgaṁ pūrvavat parikalpayet  </i>	55
<i>viśāle paṅktibhāge tu garbhagehe tribhāgataḥ </i>	
<i>sārdhāṁśo bhittiviṣkambha ekabhāgaṁ alindakam  </i>	56
<i>khaṇḍaharmyaṁ tu bhāgena kūṭa koṣṭhādi pūrvavat </i>	
<i>mukhe pṛṣṭhe mahāśālā pañcāṁśo vā ṣaḍaṁśakaḥ  </i>	57
<i>caturbhaumaṁ idaṁ khyātaṁ sarvāvayava sundaram </i>	

If the width of the storey is of 9 parts, then the central chamber should be with a width of 3 parts. In the remaining part, the surrounding wall, corridor and the chain of architectural mouldings should be provided in the due order. All other component members such as the pinnacle turret should be designed as detailed before. For the fourth storey, if its width is of 5 parts, the width of the central chamber should be of 3 parts. The thickness of the surrounding wall should be of half part. The corridor should be with a width of one part.

The width of the sectional tower in the middle should be one part. All other members such as the pinnacle turret should be designed as explained before. With a width of 5 or 6 parts, the great outer hall should be provided in the front and the back. The features of the fourth storey, which should be very nice and beautiful furnished with all the component members, have been told.

विस्तारे रुद्रभागे तु नालीगेहं त्रिभागतः ॥ ५८

द्विभागो भित्तिविष्कम्भो व्योमांशस्स्यादलिन्दकः ।

एकांशं खण्डहर्म्यं स्यादन्यत्सर्वं समानकम् ॥ ५९

पञ्चभौमं समाख्यातं षड्भौमं अधुनोच्यते ।

*vistāre rudrabhāge tu nālīgehaṁ tribhāgataḥ* 58

*dvibhāgo bhittiviṣkambho vyomāṁśassyādalindakaḥ*

*ekāṁśaṁ khaṇḍaharmyaṁ syādanyatsarvaṁ samānakam* 59

*pañcabhaumaṁ samākhyātaṁ ṣaḍbhaumaṁ adhunocyate*

If the width of the storey is of 11 parts, the central hall(the inner space of the storey) should be with a width of 3 parts. The thickness of the wall, 2 parts. The width of the corridor, one part. The width of the sectional tower, one part. All other components should be provided as detailed earlier. In this way, the features of the fifth storey have been told. Now, those of the sixth storey are told.

विस्तारे रविभागे तु नालीगेहं युगांशकम् ॥ ६०

द्विभागो भित्ति विस्तारो द्वारांशेन प्रकीर्तितः ।

भागेन खण्डहर्म्यं स्यादन्यत्सर्वं समानकम् ॥ ६१

षष्ठभौमं इदं प्रोक्तं सप्तमं त्वधुनोच्यते ।

*vistāre ravibhāge tu nālīgehaṁ yugāṁśakam* 60

*dvibhāgo bhitti vistāro dvārāṁśena prakīrtitaḥ*

*bhāgena khaṇḍaharmyaṁ syādanyatsarvaṁ samānakam* 61

*ṣaṣṭabhaumaṁ idaṁ proktaṁ saptamaṁ tvadhunocyate*

If the width of the storey is of 12 parts, the central hall should be with a width of 4 parts. The width of the surrounding wall should be 2 parts. The width of the entrance, one part. The width of the sectional tower, one part. All other structures should be provided as told before. The features of the sixth storey have been told and those of the seventh storey are told now.

त्रयोदशांशे विस्तारे गर्भस्स्यादंशभागभाक् ॥	६२
सार्धं द्व्यंशं तु भित्तिस्स्याद् एकेनालिन्दमिष्यते।	
खण्डहर्म्यमिहैकांशं कूटशालादि पूर्ववत् ॥	६३
पृष्ठे मुखे महाशाला षड्भागेन प्रकीर्तिता।	
पञ्चांशे हस्तिपृष्ठे च पक्षशालादिभिर्युतः ॥	६४
नानामसूरकस्तम्भ वेदिकाजाल तोरणम्।	
सप्तभौमं इदं प्रोक्तं गोपुरं सार्वदेशिकम् ॥	६५

<i>trayodaśāṁśe vistāre garbhassyādaṁśabhāgabhāk  </i>	62
<i>sārdha dvyāṁśaṁ tu bhittissyād ekenālindamiṣyate </i>	
<i>khaṇḍaharmyamihaikāṁśaṁ kūṭaśālādi pūrvavat  </i>	63
<i>pr̥ṣṭhe mukhe mahāśālā ṣaḍbhāgena prakīrtitā </i>	
<i>pañcāṁśe hastipr̥ṣṭhe ca pakṣaśālādibhiryutaḥ  </i>	64
<i>nānāmasūrakastambha vedikājāla toraṇam </i>	
<i>saptabhaumaṁ idaṁ proktaṁ gopuraṁ sārvaśikam  </i>	65

If the width of the storey is of 13 parts, the central hall should be with a width of one part. With the width of two and a half parts should be the surrounding wall. The width of the balcony(alinda) should be of one part. The width of the sectional tower, one part. Other members such as the pinnacle turret should be provided as told before. In the front and the back, there should be the great hall with a width of 6 parts. The structure in the likeness of the back of the elephant should be with a width of 5 parts. This should be associated with the component members such as the side halls. This level of the gopura should be provided with various styles of base, small pillars, varieties of stereobates, arches and others. These are the features of the seventh storey. Apart from these, there are some specific details for the gopura belonging to the category of sarvadesika.

मूलभूद्वार विस्तार पञ्चांशेन विशालभाक्।	
चतुरंशोनकं वा स्यादूर्ध्वद्वारं तु विस्तरात्॥	६६
उपर्युपरि द्वारं स्यान् मध्याधमोत्तमान्वितम्।	
सोपानगर्भगेहे तु तलं प्रति समाचरेत्॥	६७
उपपीठे चतुष्षण्ठे सोपानं प्रविधीयते।	
मण्डपाभं भवेद् द्वारं शोभायै पण्डितेश्वराः ॥	६८

<i>mūlabhūdvara vistāra pañcāṁśena viśālabhāk </i>	
<i>caturāṁśonakam vā syādūrdhavadvāraṁ tu vistarāt  </i>	66
<i>uparyupari dvāraṁ syān madhyādhamottamānvitam </i>	
<i>sopānagarbhagehe tu talam prati samācaret  </i>	67
<i>upapīṭhe catuṣṣhaṅṭhe sopānaṁ pravidhīyate </i>	
<i>maṇḍapābhaṁ bhaved dvāraṁ śobhāyai paṇḍiteśvarāḥ  </i>	68

The entrance to be provided in the upper storey should be with a width whose measure is to be 5 or 4 parts of the width of the entrance of the first storey. The entrance to be provided for each upper storey should be designed to suit one of the three categories – *uttama*, *madhyama* and *adhama*. In each storey, the central hall may be designed so as to be associated with stairway. The stairway should raise from the pedestal or from the level where there are four *dados*. O, the Lords of the learned Sages!, the entrance should be structured so as to look like a pavilion in order to effect the pleasant and auspicious appearance.

दण्डशाला समाकारा द्वारशाला प्रकीर्तिताः।	
प्रासादाकृतिवद् द्वारप्रासादं परिपठ्यते ॥	६९
मालिकाकृतिवद् द्वारहर्म्यं स्यान्मुनिसत्तमाः।	
शालाकार समं कुर्याद् द्वारगोपुरं अन्तिमम् ॥	७०

<i>daṇḍaśālā samākārā dvāraśālā prakīrtitāḥ </i>	
<i>prāsādākṛtivad dvāraprāsādaṁ paripaṭhyate  </i>	69

The dvāra sala(gopura at the first enclosure) should be designed to be in the shape of danda sala(elongated building). The dvāra prasada should be designed so as to be in the shape of temple(with multi-elevations). Dvāra harmya should be designed so as to be in the shape of a gallery-like buiding(malika). O, the foremost Sages!, the dvāra gopura should be designed in the shape of a structure with a wagon-like roof.

सर्वत्र गोपुरं कुर्याद्यथाशक्ति विशेषतः।

पञ्चभागादि भागं वा चैकत्रिंशत्समावधि॥ ७१

भागान्कृत्वा विशालांस्तु गोपुरस्य द्विभागतः।

वृद्ध्या भागोऽर्धमानेन तिथ्यंशान्तं प्रकल्पयेत्॥ ७२

गर्भगेह विशालं स्याच्छोभादीनां मुनीश्वराः।

तेनविस्तार भागेन व्योमांश द्विगुणावधि॥ ७३

सायतं वा समं वापि गर्भगेहं प्रकल्पयेत्।

तस्मादूर्ध्वं तु दैर्घ्यं स्यादधिकं द्वारतारकम्॥ ७४

यथा भवेत्तथा कुर्याद् गोपुरं मुनिपुङ्गवाः।

*sarvatra gopuraṃ kuryādyathāśakti viśeṣataḥ|*

*pañcabhāgādi bhāgaṃ vā caikatrimśatsamāvadhi|| 71*

*bhāgānkṛtvā viśālāṃstu gopurasya dvibhāgataḥ|*

*vṛddhyā bhāgo'rdhamānena tithyaṃśāntaṃ prakalpayet|| 72*

*garbhageha viśālaṃ syācchobhādīnāṃ munīśvarāḥ|*

*tenavistāra bhāgena vyomāṃśa dviguṇāvadhi|| 73*

*sāyataṃ vā samam vāpi garbhagehaṃ prakalpayet|*

*tasmādūrdhvaṃ tu dairghyaṃ syādadhikaṃ dvāratārakam|| 74*

*yathā bhavettathā kuryād gopuraṃ munipuṅgavāḥ|*

O, the Lords of the Sages!, the gopura should be constructed so as to be associated with specific features in all the directions and in all the enclosures according to the resources available to the patrons. The width of the main edifice should be divided into 5 to 31 equal parts according



to the decided pattern. Starting from 2 parts and increasing by half part each time, the architect should obtain 15 kinds of measures to be applied for the width of the central chamber of dvara sobha and others. Based on the width-measure, the central chamber may be designed in the shape of square or it may be designed so that its length exceeds the width by one part or it may be twice the width. The length of the entrance of the central chamber of each upper storey should be increased proportionately. O, the foremost Sages!, the architect should design the gopura so as to be suitable to the design of the whole structure of the temple.

गर्भगेहात्समन्तात्तु गर्भार्धात्पादवृद्धितः ॥ ७५

त्रिभागावधि कुड्यं च व्योमादि बहुसंख्यकः ।

तथालिन्दं च हारं च कल्पयेत्कल्पवित्तमः ॥ ७६

अंशमानेन वा द्वारतारं वा गोपुरं भवेत् ।

त्रिभागं तु समारभ्य अर्धाशात्तिथिसंख्यया ॥ ७७

यावद्द्वार विशालार्थं अंशानत्र प्रयोजयेत् ।

*garbhagehātsamantāttu garbhārdhātpādavṛddhitāḥ* ॥ 75

*tribhāgāvadhi kuḍyaṁ ca vyomādi bahusāṅkhyakaḥ* ।

*tathāliṅdaṁ ca hāraṁ ca kalpayetkalpavittamaḥ* ॥ 76

*aṅśamānena vā dvāratāraṁ vā gopuraṁ bhavet* ।

*tribhāgaṁ tu samārabhya ardhāśāttithisāṅkhyayā* ॥ 77

*yāvaddvāra viśālārthaṁ aṅśānatra prayojayet* ।

The wall around the central chamber may be one or it may be in multiple number, its thickness being equal to half part to 3 parts of the width of the inner hall, increasing the thickness by one quarter each time. The Guru who is the foremost among those who have mastered the architectural treatises should construct all the component parts such as the balcony, corridor and the chain of mouldings. The height of the entrance of the gopura should be based on the proportionated parts of the width. Starting from 3 parts and increasing by half part each time, the architect should obtain 15 kinds of measure for the height. He should apply these measures so as to be tuned to the full width of the storey.

प्रासादालङ्कृतिं चैव शालायालङ्कृतिं तु वा ॥	७८
सर्वं वा गोपुरे कुर्यात्सञ्चितादि विभेदतः ।	
नानामसूरकोपेतं नानास्तम्भ समन्वितम् ॥	७९
नानाप्रस्तर संयुक्तं वेदाश्र गलसंयुतम् ।	
वलभ्यादि शिरोयुक्तं बहुस्थूपि समन्वितम् ॥	८०
कूटशालैकतुण्डैश्च पञ्जरैः पक्षशालया ।	
आयामांशाधिकैर्वापि समांशैः परिकल्पयेत् ॥	८१
नानाद्वार समायुक्तं वृषस्थल समन्वितम् ।	
धाम्नां समस्तभूषाभिः अन्याभिस्समलङ्कृतम् ॥	८२

<i>prāsādālaṅkṛtiṃ caiva śālāyālaṅkṛtiṃ tu vā</i> ॥	78
<i>sarvaṃ vā gopure kuryātsañcitādi vibhedataḥ</i> ।	
<i>nānāmasūrakopetaṃ nānāstambha samanvitam</i> ॥	79
<i>nānāprastara saṃyuktaṃ vedāśra galasaṃyutam</i> ।	
<i>valabhyādi śiroyuktaṃ bahusthūpi samanvitam</i> ॥	80
<i>kūṭśalāikatunḍaiśca pañjaraiḥ pakṣaśālayā</i>	
<i>āyāmāṃśādhikairvāpi samāṃśaiḥ parikalpayet</i> ॥	81
<i>nānādvāra samāyuktaṃ vṛṣasthala samanvitam</i>	
<i>dhāmnāṃ samastabhūṣābhiḥ anyābhissamalaṅkṛtam</i> ॥	82

The ornamental structures for the dvāra prasada and the dvāra sala or for the dvāra gopura should be provided based on the classification as to sancita, asancita and upasancita. They should be associated with various types of base, various types of pillars, various types of entablature, square-shaped neck part, ornamental structures such as the pentroof (valabhi), multiple finials, pinnacle turrets, rostrums, cage-like windows, side halls and such others. For all the storeys, the architect may proportionately increase the length of these components or keep their length in equal measure. The gopuras should be embellished with various types of entrances, gutters and all such ornamental structures.

मूलधामोनभौमं वा समभौमं तु वाधिकम्।  
 खलूरिका विधानोक्तरीत्या चैतत्समाचरेत्॥ ८३  
 दिग्विदिक्षु तदिष्टं स्यात् पूर्ववत्प्रथमेष्टकाम्।  
 मूर्धेष्टक विधानं च धामोक्त विधिनाचरेत्॥ ८४

*mūladhāmonabhaumaṁ vā samabhaumaṁ tu vādhikam|*  
*khalūrikā vidhānoktarītyā caitatsamācaret||* 83  
*digvidikṣu tadiṣṭaṁ syāt pūrvavatprathameṣṭakām|*  
*mūrdheṣṭaka vidhānaṁ ca dhāmokta vidhinācaret||* 84

In comparison with the main edifice, the storeys of the gopuras may be in decreased, equal or increased number. The componenets which are to be in the annex should be designed according to the directions given for such construction. As desired by the architect, these may be in the main directions or in the intermediary directions. The activities related to the 'laying of the first bricks' and the 'laying of the final bricks' should be carried out even for the gopuras according to the directions prescribed for the construction of the main edifice.

किञ्चिन्मध्ये द्वयोर्वापि चैकं स्यात्स्थूपिकासु वा।  
 कृत्वोर्ध्वशैलं प्रत्येकं चतुस्संख्यं निवेश्य च॥ ८५  
 तदूर्ध्वं स्थूपिकां स्थाप्य स्थूपिकोक्त विधानतः।

*kiñcinmadhye dvayorvāpi caikaṁ syāsthūpikāsu vā|*  
*kṛtvordhvaśailaṁ pratyekaṁ catuśsaṁkhyāṁ niveśya ca||* 85  
*tadūrdhvaṁ sthūpikāṁ sthāpya sthūpikokta vidhānataḥ|*

A raised moulding in the shape of a small hill should be designed at the level of the finial (sthupi). This may be in the middle, in the middle and the two sides or in the four directions. Having designed them with proportionate measures, the finial should be installed there according to the directions prescribed for such installation of the sthupi.

किञ्चैतदधिदेवांश्च ज्ञानाख्य क्रियया सह ॥	८६
त्रिषुचेत्स्युस्त्रितत्त्वानि चतसृषु कलाः स्मृताः।	
निवृत्तिं च विना ब्रह्मरहिताः कारणं तु वा ॥	८७
सद्योजातादिका वापि निवृत्त्याद्यास्तु पञ्चसु।	
अण्डान्तर्वर्तिनष्पद्म कलान्यासाः प्रकीर्तिताः ॥	८८
कलाद्यास्सप्त विज्ञेया विद्येशा वसुकल्पने।	
वामाद्या नवकल्पे स्युर्लोकपाला दशाख्यके ॥	८९
रुद्रसंख्ये तु रुद्रास्स्युरादित्याश्चार्क संख्यके।	
विश्वेरुद्राश्विनी प्रोक्ताश्चतुष्पञ्चदशान्विते ॥	९०
तिथयो भुवनान्युक्ता दक्षादारभ्य पश्चिमे।	
तत्तत्स्वनाम मन्त्रेण न्यसेत्तद्दाम्नि निर्मिते ॥	९१

<i>kiñcaitadadhidevāṁśca jñānākhyā kriyayā saha</i> ॥	86
<i>triṣucetsyustritattvāni catasṛṣu kalāḥ smṛtāḥ</i>	
<i>nivṛttiṁ ca vinā brahmarahitāḥ kāraṇaṁ tu vā</i> ॥	87
<i>sadyojātādikā vāpi nivṛttyādyāstu pañcasu</i>	
<i>aṇḍāntarvartinaṣṣaṭsu kalānyāsāḥ prakīrtitāḥ</i> ॥	88
<i>kalādyāssapta vijñeyā vidyeśā vasukalpane</i>	
<i>vāmādyā navakalpe syurlokapālā daśākhyake</i> ॥	89
<i>rudrasaṁkhye tu rudrāssyurādityāścārka saṁkhyake</i>	
<i>viśverudrāśvinī proktāścatuspañcadaśānvite</i> ॥	90
<i>tithayo bhuvanānyuktā dakṣādārabhya paścime</i>	
<i>tattatsvanāma mantreṇa nyasettaddhāmni nirmite</i> ॥	91

The presiding Deities of the storeys are mentioned now. For the single storey, Jnanasakti is the presiding Deity. For the two storeys, Jnanasakti and Kriyasakti. For the three storeys, Atma tattva, Vidya tattva and Siva tattva. For the four storeys, Pratishta kala, Vidya kala, Santi kala and Santyatita kala controlled by Vishnu, Rudra, Mahesvara and Sadasiva. For the five storeys, Nivrutti, Pratishta, Vidya, Santi and Santyatita. Or, Sadyojata, Vamadeva, Aghora,

Tatpurusha and Isana. For the six storeys, six Addvas , namely Varna, Pada, Mantra, Bhuvana, Tattva and Kala which have their cosmic role in all the 224 worlds. For the seven storeys, Nivrutti, Pratishta, Vidya, Santi, Santyatita, Brahma and Anga kalas. For the eight storeys, eight Vidyasvaras, Anantesvara and others. For the nine storeys, nine Saktis, Vama and others. For the ten storeys, ten Lokapalas(directional Deities), Indra and others. For the eleven storeys, eleven Rudras. For the twelve storeys, twelve Adityas. For the thirteen storeys, eleven Rudras and two Asvini Devas. For the fourteen storeys, the Lords of the fourteen worlds. For the fifteen storeys, the presiding Deities of the fifteen lunar days. In the structure of such gopuras, each corresponding Deity should be invoked and identified with each storey ,with the recital of the corresponding name(which serves as the mantra).

गोपुरस्थापनं कुर्यात् तदग्रे मण्डपे कृते।

पूर्वोक्त विधिना युक्त कुण्डे वा स्थण्डिलेऽपि च ॥ ९२

नवकुण्डैक संख्ये वा पुण्याह प्रोक्षणान्विते।

स्थण्डिले वेदिकोर्ध्वे च अष्टौ च स्थापयेद्धटान् ॥ ९३

*gopurasthāpanaṁ kuryāt tadagre maṇṭape kṛte*

*pūrvokta vidhinā yukta kuṇḍe vā sthaṇḍile'pi ca* 92

*navakuṇḍaika saṁkhye vā puṇyāha prokṣaṇānvite*

*sthaṇḍile vedikordhve ca aṣṭau ca sthāpayedghaṭān* 93

The Acharya should empower the gopura(gopura sthapana) in the precibed way, once a pavilion is erected in front of the gopura. Preceded by the declaration of auspiciousness of the chosen time and sprinkling of the consecrated water, the Acharya should design the appropriate fire-pit or sthandila according to the directions detailed before. There may be 9 fire-pits or one fire-pit. He should place 8 kalasas on the sthandila designed over the altar.

मध्यमे महादिक्षु शान्त्यादीन् तत्र पूजयेत्।

शतसंख्यैस्तदर्धैर्वा तन्मन्त्रैस्समिदादिभिः ॥ ९४

पूर्णां दत्वेष्टिसन्तुष्टे गुरुः पञ्च घटोदके।

शान्त्यादीन् आदितो न्यस्त्वा तन्मनूनभिषेचयेत् ॥ ९५

<i>madhyame mahādikṣu śāntyādīn tatra pūjayet </i>	
<i>śatasamkhyastadardhairvā tanmantraissamidādibhiḥ  </i>	94
<i>pūrṇām datveṣṭisantuṣṭe guruḥ pañca ghaṭodake </i>	
<i>śāntyādīn ādīto nyastvā tanmanūnabhiṣecayet  </i>	95

At the center and on the four main directions, he should worship Santyatita, Santi, Vidya, Pratishta and Nivrutti. He should offer the prescribed faggots and other items into the consecrated fire for 100 or 50 times with the recital of the mantra-name of each Deity. Then he should offer the consummate oblation and being pleased and contented with the sacrificial fees offered, he should invoke the presence of the Santyatita and other Deities in the kalasas and pour the consecrated water contained in the kalasas over the sthupi with the recital of each kala mantra.

क्रियैषा प्रचुरा कार्या प्रधाना देशिकोत्तमाः।	
अन्यत्राप्यनुकल्पं स्यात् प्रचुरा वा प्रकीर्तिता ॥	९६
गोपुरं प्रतियोज्यास्स्युः नन्द्याद्याश्च द्विपार्श्वयोः।	
निष्कले पश्चिमद्वारं सकले दक्षिणं हितम् ॥	९७

<i>kriyaiṣā pracurā kāryā pradhānā deśikottamāḥ </i>	
<i>anyatrāpyanukalpaṁ syāt pracurā vā prakīrtitā  </i>	96
<i>gopuraṁ pratiyojyāssyuh nandyādyāśca dvipārśvayoḥ </i>	
<i>niṣkale paścimadvāraṁ sakale dakṣiṇaṁ hitam  </i>	97

O, the foremost Gurus!, these rituals are extensive activities and they are of utmost importance. If the elaborated details of these rituals are not mentioned in the Mula Agamas, they should be collected from the other Upagamas related to them. On the both sides of each gopura, Nandi and other Deities should be installed. For the sakala-nishkala image, the recommended direction for the main entrance is the west. For the sakala image, the recommended direction for the main entrance is the south.

॥ इति कामिकाख्ये महातन्त्रे गोपुरस्थापन विधिः पञ्चसप्ततितमः पटलः ॥  
 || iti kāmikākhye mahātantre gopurasthāpana vidhiḥ pañcasaptatitamah paṭalaḥ||

This is the 75<sup>th</sup> chapter titled “Directions for Empowering the Gopura” in the Great Tantra called Kamika