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Temple consecration rituals in ancient India: Text and archaeology

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Chapter 4

Three chapters from the Kāyapañḍita: edition, translation and commentary

4.0 Manuscripts and transcripts used in the edition¹

Palm leaf manuscripts:

- 8561** University of Kerala, Trivandrum. Grantha. 201 palm leaves, 3600 granthas. 2 other texts included. Contains chapter index. The Aśvamedhagāma starts directly after the index with: *atha vakṣye viśveṣā prāsādvāstulakṣaṇam* (leaf 14). Leaf 13 blank except for one line.
- 16847** University of Kerala, Trivandrum. Formerly preserved at Kilimanoor Palace, acquired by the University of Kerala 09.01.1956. Malayalam script. Old and damaged. The manuscript is a compilation of many texts: A. Īśānaivagurudevapaddhati; B. Aśvamedhagāma; C. Aśvaghōḍahūdaya; D. Pañcapakṣīāstram; E. Pañcapakṣīāstravākyaṇi; F. Saṅhitā; G. Praśnāāstram; H. Āilpam; I. Viśvakarmeyam J. Aḍgagaṇitam; as well as two folios of a text on music – Saṅgitacūḍamani (between B and C). Begins with the invocation to Gaṇeśa.
- 16923** University of Kerala, Trivandrum. Formerly preserved at Kilimanoor Palace, acquired by the University of Kerala 09.01.1956. Malayalam script. Younger than 16847 and probably a copy of it. Hard cover, painted. Talipot palm.

¹ For the present edition the following manuscripts and transcripts were used: for the *prathamakāṇḍāyāsa* chapter: 8561, 16847, 16923, 18732, 20088, 20089, 20092, T1, T2, T297, T400; for the *garbhakāṇḍāyāsa* chapter: 8561, 16847, 16923, 20088, 20089, S, T1 (+ Keevelur ms), T2, T47, T297, T400, T411; for the *mūrdhannakāṇḍāyāsa* chapter: 8561, 16847, 16923, 20088, T2, T47, T297, T400. The texts of the two earlier editions were used for all the three chapters and designated P (the Poona edition) and Th (the Thanjavur edition).

18732 University of Kerala, Trivandrum. Bought from Mantravâdi Krishnan Pooti. Malayalam script. Includes a commentary in old Malayalam. Not very old, perhaps a copy of 20092. A compilation, Aäâumadâgama contained in section B.

20088 University of Kerala, Trivandrum. Malayalam script.

20089 (old number 1081A). University of Kerala, Trivandrum. Malayalam script. The manuscript is a compilation including three texts, the first being the Aäâumânabhedai Kââyapiyai (up to *dvâralakṣaṇa*). The opening 22 leaves are missing. Contains colophon with the date: 13th date of the 2nd month of 907 Malayalam Era (1732 AD).

20092 (old number: 1084). University of Kerala, Trivandrum. Malayalam script. Old. Contains a commentary in old Malayalam mixed with Tamil. Begins with the invocation to Ganeâa.

Keelvelur ms - the manuscript belonged previously to the private collection of the chief priest of the Shaiva temple at Keelvelur (Taôjavur district), Aksayalinga Sivacarya, who passed away. The collection now belongs to his son who is now the chief priest at the temple. Palm leaf. Grantha script. Number of folios: 213. The manuscript is in a very bad condition. I was able to consult only the *garbhanyâsa* chapter due to the bad condition of the manuscript.

447 Library of the National Institute of Prakrit Studies and Research, Sravanabelagola. Palm leaf. Kannaëa script. I consulted the *garbhanyâsa* chapter with the help of B.S. Sannaiah.

Transcripts:²

T1 Transcript in Devanâgarî script of the Keelvelur manuscript (by Neelakanta Sarma), completed 24.05.1958.

² All transcripts presented here are property of the Institut Français d'Indologie, Pondicherry, India.

- T2** Transcript in Devanāgarī script of a palm leaf manuscript from the collection of Nagaraja Gurukkal, Periyakulam.
- T47** Transcript in Devanāgarī script. Āivāgamapaddhati.
- T297** Transcript in Devanāgarī script of a Grantha manuscript from the G.O.M.L., Madras (no. D. 13032).
- T400** Transcript in Devanāgarī script of a Malayalam palm leaf manuscript from the G.O.M.L., Madras (No. R.3185). Copy completed in 1971.
- T411** Transcript in Devanāgarī script of a palm-leaf manuscript (no.11) from a private collection of Sundara Dikṣitar, Tirunelveli. Gūhanirmāṇādi (āilpam). Compilation.

4.1 The placing of the first bricks (*prathamakā*) on the basis of the Kāyapañḍita: text, translation and commentary

1 *atha vakṣye viśeṣeṇa ānuṁva prathamakām |*

Now I will tell in detail about (the ceremony of) the first bricks, listen!

b¹: *ānuṁva*: 8561; *ānuṁve*: T297, 16847, 16923; *āru[tva]*: P; *ārutva*: T;
b²: *prathamakā*: 8561; *prathamakā*: 16847, 16923; *prathamikā*: T2, T297;

Pāda ab: the narrator here is Āiva who unravels the rules of ritual and architecture to the sage Kāyapa, see KĀ chapter 1 (*karṇāvidhī*).

Pāda b: *prathamakā* – ‘the first bricks’, should be understood here as ‘the ceremony of the first bricks’; cf. Suprabhedā, I, 28, 1: *athātai saṁpravakṣyāmi ānu tvaṁ prathamakām* (as given by Bhatt 1964: 55 note 2).

[The buildings in which the first bricks are to be placed]

1cd *prāsāde maṇḍape sālā gopure ca tathāiva ca |*
2ab *sādane parivāraṇāḥ vinyaset prathamakām ||*

One should place the first brick in a temple, in a *maṇḍapa*, in a *sālā* as well as in a gateway and in the abode of the attendant deities.

1c: *āle*: T2, T297;
1d: *cā tathāiva ca*: T297; *gopure*: 16847, 16923;
2a: *parivāraṇāḥ*: 18732; *parivāraṇāḥ*: 16923; ... *vāraṇāḥ*: T2;
2b: *prathamakā*: 8561; *prathamakā*: 16847, 16923; *prathamikā*: T297;

Pāda 1c: *prāsāda* – the term can denote the whole temple complex or the main temple building only (see Kramrisch 1946: 134). Here it seems to indicate the latter.

sālā – here probably an equivalent of *prākāra*, ‘wall, fence’ (see Dagens 1994: 973); cf. KĀ *garbhanyāsa* 6: *prāsāde maṇḍape caiva prākāre gopure tathā |*

parivârlaye caiva garbhanyâsâ tu kârayet || and Dîptâgama 2 (p. 249):³
*prâsâde mañeape caiva prâkâre gopure tathâ | parivâra bhavec caiva vinyaset
 prathamakâi ||*.⁴ A verse identical with KÅ 1cd-2ab is given in Ālparatna 12.10.

Pāda 2b: *vinyaset* – for the loss of –y- in optatives of present tense class IV and for other examples from the KÅ, see Chapter 3.6.

prathamakām – should be understood as plural as the ceremony involves the placing of four bricks, see verses 37d-38. Yet, the singular is a common occurrence in parallel texts; cf. Ālparatna 12.8 *pādâvâi khâte vâ vinyaset prathamakām* and 12.14,5: *sumuhūrte sunakatre vinyaset prathamakām*; ĪĀGDP 27.45: *sthāpayet prathamakām*; MM 12.103: *gandhadravaiā ca bījaiā ca vidheyā prathamakā*. In all these cases the number of bricks is higher than one. See also MarīciS 9.8. Colas (1986: 125 note 60), the editor and translator of the MarīciS, adds here: “Le singulier doit ici être pris comme un singulier collectif (‘l’ensemble des briques’).”

[Digging the foundation pit]

2cd *snigdhaā caiva tathâ ‘snigdhaā dvividhaā bhūmilakṣaṇam ||*

The characteristic of the soil is twofold: *snigdha* and *asnigdha*.

c¹: *caivā*: T1; [...] *ō caiva*: 16847, 16923;

c²: *tathâsnigdhaā*: 8561, 20088, 16847, 16923, 18732, T400; *tathâ ‘snigdhaā*: T1, P, Th; *tathâsnigdha*: T297; *tathâ jigdhaā*: T2;

Pāda 2cd: section 2cd-8ab deals with the types of building ground and the digging of the foundation pit. The whole passage is problematic in two ways:

- in all the verses but one (verse 7) it is impossible to establish whether the text speaks about *snigdha* or its opposite *a-snigdha*. For example, 3cd can be read in two ways: a. *yâ sâ-asnigdha mahî khyâtâ tanuvâlukasaâyutâ* or b. *yâ sâ snigdha mahî khyâtâ tanuvâlukasaâyutâ*.

³ Text given on the basis of the *prathamakā* chapter of the transcript T1018. It is chapter 2 according to the colophon (*iti diptâāstre prathamakāvidhi dvitīyāi*), but chapter 50 (pp. 249-253) according to the sequence in the transcript. As the verses are not numbered, the relevant page numbers will be given in brackets.

At this point it should be noted that the Dîptâgama shows, of all discussed texts, most similarities with the Kāyapañḍita.

⁴ As to the spelling of *parivâra*, *vinyaset*, etc., the passages from the Dîptâgama and other works quoted here are given as they appear in the available editions or manuscripts, that is, without any attempt to correct the spelling (see, for example, *vedikuñḍayuk* in note 14 etc.).

- another problem is the exact meaning of *snigdha*. Dagens (MM 3.3, 1994: 11) translates the term as 'smooth', but this does not explain which type of ground is meant here.

Yet, from the parallel sources it becomes clear that the earth which is *snigdha* is, in any case, very suitable to serve as a construction ground; cf. BūhatS 53.88 (ed. Bhat) where *snigdha* is one of the qualities of an excellent ground. The same statement can be found in MaōjuārīVVÅ 1.37, IÅGDP 23.5 (the term used here is *susnigdha*) and the above mentioned MM 3.3 (*snigdha*). In our verse 7 a certain type of ground has first to be made *snigdha* (here the reading leaves no doubt) so that one is able to construct there a firm foundation for the future temple. Here *snigdha* can be understood as a technical term designating any ground which is 'suitable for building'. *asnigdha* can then be applied to the ground which is not suitable for building. Taking verse 7 as a starting point of the translation of the passage 2-6, it can be understood that the text speaks here about the classification of several types of ground as suitable or not suitable for building (*snigdha-asnigdha*). We find thus: the sandy ground, which is easy to dig and good to build on (3cd), loam, which is very difficult to dig (3a), but excellent to build on, and the marshy ground which is easy to dig, but unsuitable for building (4). Next, the text gives instructions concerning the depth of the foundation. The ground which is *snigdha* (suitable to build on: sand, clay) should be dug up only to the depth of one hasta (5) – so one can start building almost at once. The *asnigdha* (unsuitable ground – for example a marsh) should be dug until one sees the groundwater, then the pit should be filled up with gravel mixed with water, rammed, and in this way made suitable for building (*snigdha*, verse 7).

Many parallel texts do not give such precise instructions, but prescribe instead the digging of the soil until one finds either groundwater or rock, see IÅGDP 27.11: *jalāntāā āarkarāntāā vā khānayed iti kecana*; AtriS 6.8b-d: ... *yāvat toyasamāgatam āilāntāā vā khanitvā...*; MarīciS 6.3.1: ... *jalāntāā āilāntāā vā khanitvā...*. MarīciS 7.3.2 adds that when the ground is hard or firm (i.e. 'difficult to dig'), one should make the foundation two, one, or of half a hasta deep: *jalāntāā vā āilāntāā vā dūhāprakūtiā ced dvihastāā sārthavistāram ekahastāā vā khanitvā...*, '... on creuse jusqu'à atteindre une nappe phréatique ou la roche ou bien, lorsque la terre est dure, (on creuse) sur une profondeur de deux coudées, d'une coudée et demie ou d'une coudée' (transl. Colas 1986: 109).

- 3 *cikkañā āarkarāṇhyā ca tv āākyakhananakriyā |*
 yā sā snigdḥā mahī khyātā tanuvālukasaṅyutā ||

Soil which is difficult to dig because it is loamy and because it is rich in gravel, (or soil) which is endowed with fine sand, these types of soil are called *snigdḥā*.

a-b: missing in T47;

a: *cikkañā ārkārāḥyā ca*: T1; *cikkañā ārkārāḥyā ca*: 8561, 18732, 20092, P, Th; *āikkañā ārkārāḥyā ca*: T400; *āirkañā ārkārāḥyā ca*: T297; *āikkañā āa[rkk]ārāḥyā tva*: 16847, 16923; *cikkaō ca kalotraroḥyāō ca*: T2;

b: *tv āākyaā kḥananaḥyā*: T1; *āākyaā kḥananaḥyā*: T400; *āāākyaā kḥananaḥyā*: 16847, 16923; *āākyaā kḥananaḥyā*: 8561, 20092, 18732; *āākyaḥkḥananaḥyā* : Th; *āākyaā gḥananaḥyā*: T297, P; *antyaā kḥananaḥyā tathā*: T2;

c: *susnigdhaḥ itī vikhyātā*: P, Th; *sasnigdham itri vikhyātā*: T297; *yā sāsnigdhamahī vikḥ[illegible]yātā*: 18732; *yāsā snigdhamahīkyātā*: T2; *yā sāsnigdhamahīkyātā*: 8561, 20092, T400; *sā hī snigdha mahīkyātā*: T47; *sāsnigdhamayikyātā*: 16847, 16923; *yā sāsnigdha mahī khyātā*: T1;

d: *tanuvālukasaāyutā*: T297, P, Th; *tana* [...]: 16847, 16923; *tanuvālukasaāyutā*: 18732, 20092, T1, T2, T400; *tanu(ā) vālyakaā saāyutā*: 8561; *tanuvālukayānvitā*: T47;

Pāda ab: in this pāda the feminine endings (see T1) have been adopted in accordance with *mahī* (soil) in pāda c.

4 *puruṣāḥjalimātraā tu dūṣṇatoyasamanvitā |*
akleāāt kḥananaḥyā yatra tad asnigdha mahī smūtā ||

That soil, in which (while digging) water appears (even if not more than) a handful, (and) which (in contrast to the types mentioned in verse 3), is easy to dig, that soil is known as *asnigdha*.

a: *puruṣāḥjalimātraā tu*: T297, P, Th; [...] *ḥjalimātre tu*: 16847, 16923; *puruṣāḥjalimātreṇa*: 18732, 20092; *puruṣāḥjalimātre tu*: 8561, T1, T2, T47, T400;

b: *dūṣṇatoyasamanvitā*: 18732, 20092, T1; *dūṣṇā toyasamanvitam*: P, Th; *dūṣṇā toyā samanvitam*: T297; *dūṣṇā toyasamanvitā*: T2, T47; *dūṣṇatoyasamanvitām*: T400; *dūṣṇatoyāssamanvitā*: 16847, 16923; [*preṣṇatoyasamanvitā*] (illegible): 8561;

c: *akleāāt kḥanana yat tad*: 16847, 16923; *akleāāt kḥananaḥyā yat tat*: 18732; *akleāāt kḥananaḥyā yat tat*: 20092; *ākleāāt kḥananaḥyā yat tad*: 8561; *akleāāt kḥananiyā yat tat*: T1; *aklecāā kḥananaḥyā yat tad*: T400; *a[...].e[...].t āārthakḥananaḥyā yatra*: T2; *āāḥḥā kḥananaḥyā yat tat*: T297, P, Th; *āākyaā*: ed.P and Th.; *akleāakḥananaḥyā yatra*: T47;

d: [*a*] *snigdhaḥkyāmahī smūtā*: 8561; *asnigdhaḥkyāmahīsmūtā*: 16847, 16923; *snigdhaḥkyā tu mahī smūtā*: 18732, 20092; *asnigdhaḥkyā mahī smūtā*: T400; *susnigdha sā mahī smūtā*: T1; *tadāsnigdhamahī smūtā*: T2; *tadāsnigdha mahī smūtā*: T47; *snigdhaḥkyātamahī tathā*: T297, P; *snigdhaḥkyātamahīṭalam*: Th;

Pāda a: the accusative *puruṣāḥjalimātraā* was interpreted here as an adverb.

Pāda ab: *puruṣāḥjalimātraā tu dūṣṇatoyasamanvitā* should, most probably, be understood as referring to a marshy ground. Alternatively, the passage may perhaps be a hint to one of the methods of checking the moisture content of the

earth as known from parallel sources.⁵ A pit is being dug into the surface and water is poured into it. After a few moments it is checked if the water is still present in the pit. When the water is still visible (and the amount of it did not change) it is a proof that the soil is suitable for building. When the amount of water diminishes, the soil is of inferior quality; see the commentary to Mūgendra 7.4 as well as MM 4.16, Ajita 7.9-10, 23 and ĪĀGDP 23.39cd-40. For a similar method, but with regard to a pit filled up with earth, see Kāyapaāilpa 1.37 (Poona edition).

- 5 *prāsādasya tu vistārād dvihastādhikavistūtaā |*
 hastamātraā khaṇed vipra susnigdhaā tu mahīṭalam ||

When the surface of the ground is *susnigdha*, one should, o Brahmin, dig (a foundation) which is one *hasta* (deep) and which is two *hasta* wider than the width of the *prāsāda*.

a: *prāsādasya tu vistāra*: 8561; *prāsādasya tu vistārāt*: T1; *prāsādasya tu vistāraā*: T2, T47, T400; *prāsādasya tu vistāre*: T297; *prāsādasya tu vistāro*: P; *prāsādasya tu vistārai*: Th; *prāsādasyā tu vistārā[d?]*: 16847, 16923; *prāsādasya tu vistārā[d?]*: 18732, 20092;
 b: *dviastādhikavistūta* [*anusvāra?*]: 8561, 18732; *dviasta...* *ātaā*: 16847, 16923; *dviastādhikavistūtam*: 20092, T1, T47, T400; *dviabhāgaāstādhikavistūtaā*: T2; *dvidviahastātha vistūtam*: T297; *dvidviahasto* *‘tha vistūtai*: P, Th;
 c: *hastamātraā khaṇed vapra*: 16847, 16923; *hastamātraā khaṇed vipra*: T1, T297; *hastamātraā khaṇed vipra*: 8561, 20092, T2, T47, T400, P, Th; *hastamātraā khaṇed vipra pra*: 18732;
 d: *snigdhaā tu mahīṭala*: 16847, 16923; *susnigdhaā tu mahīṭalam*: 18732, 20092, T1, T400, P, Th; *saāsnigdhan tu mahīṭale*: T2; *susnigdhaā tu mahīṭale*: T297; *sāsnigdha tu mahīṭalā*: T47; *sasnigdhan tu mahīṭalā*: 8561;

- 6ab *yāvatā jaladūṇaā tu tāvatāsnigdhaā khaṇet |*

But when (the ground) is *asnigdha* one should dig until water appears.

6a-b: *yāvat tatra jalaā dūṇaā khaṇet tāvat tu bhūṭale*: P, Th; *yāvadābaladūṇan tu tāvadāsnigdhabhūvane*: T2; *yāvat tatrāṇjaliā dūṇaā khaṇet tāvat tu bhūṭale*: T297; *yāvadā jaladūṇaā tu tāvadāsnigdhabhūkhaṇet*: T400; *yāvadā jaladūṇan tu tāvat snigdha [bhū?]ā khaṇet*: 8561; *yāvadā jaladūṇaā tu tavad asnigdhabhūkhane*: 16847; *asnidhabhūkhane*: 16923; *yavadājaladūṇaā tu tavad asnigdhabhūkhaṇet*: 20088; *yavadā jaladūṇaā tu tāvat asnigdhabhūvaā khaṇet*: 18732.

⁵ This method is found already in the earliest Āilpaāstra, the Būhat Saāhitā (BūhatS 53.63, ed. Bhat).

6cd *avaā vālukaii sthūlaii pūrayitvā jalānvitam ||*

Having filled up the pit, which is full of water, with gravel...

c: *avaā*: T400; *anyadam vālukai*: T2; *asitair*: T47; *vālukai*: 8561, 16847, 16923, 18732, 20092; *bālukai*: 20088;

Pāda c: *vālukaii* (m. pl.) – should have been: *vālukābhii* (f.pl.). The confusion of genders occurs frequently in later ritual texts and in the *Vāstusāstras* as well as in epic Sanskrit, see Oberlies (2003: xxxviii-xl), Goudriaan (1965: 336 B), and KÅ *garbhanyāsa* 1c.

7 *pūrayitvā sthalaā paācāj jalena samatāā kuru |
musalair hastipādaia ca snigdhaā kṛtvā bṛhacchiraii ||*

... (and) having filled up 'the place' (*sthala*), make (it) level with the help of the water, making it *snigdha* with stampers, 'elephant-feet' and 'big heads'.

a: *jalaā*: T297, P, Th, 16847, 16923; *parayitvā sthalaā paācāj*: T400; *purayitvā sthalaā paācāj*: T47; *purayitvā sthalaā paācāt*: 18732;

b: *samataā*: T297;

c: *hastapādaia ca*: 8561, T1; *āvasale hastipādaia ca*: P, Th; *āvasale hastipādeā cā*: T297; *mukhair hastapādaia ca*: T2; *musalair hastipādaia ca*: 18723, 20092, 20088; *musalair hastapādaia ca*: 8561; *musalai ha pādaia ca*: 16847, 16923;

d: *bṛhacchire*: 8561; *bṛhac chilaii*: T1; *bṛhaā ciraii*: 18732, 20092; *bṛhaā [c]iraii*: 20088; *bṛhac chirai*: 16847; *bṛhac chiraii*: T2, T47, T297, T400, P, Th;

Pāda ab: levelling the ground using the water level as the point of reference is found in MM 6.2ab-3cd: *gūhītavāstumadhye tu samaā kṛtvā bhuvaā sthalam || jalena dañēamātreṇa samaā tu caturaārakam* 'A piece of ground in the middle of the chosen site should be levelled by the water method; this must be a square of one square pole in the centre of which the gnomon should be set' (trans. Dagens 1994: 29) and in MM 14.6: *tatkhāte salilenaiva pūrite 'kṛyātā āubhā | samatvaā salilenaiva sādhayitvā vicakṣāñai* 'the sage, after having filled up the (remaining) hollow with water which, (if the enterprise is) to be successful, it will retain, must verify the horizontality of the ground with this water' (ibid., 159). The same method is prescribed by KāyapaJK 30: *vidhinā kalpate deā dūēhatare jalena sarvaā samam iti jōātvā...* 'On a place prepared by the right method and sufficiently firm, where he has controlled with water its being on one level in all directions...' (trans. Goudriaan 1965: 105). Apparently for this purpose in some cases water is actually poured in the pit, as is mentioned in IĀGDP 27.43: *āplāvya salilenātha gajair ākrāmayet sthalam*, 'having filled (it) up with water, one should

make the elephants tread the surface' (lit. one should cause someone to enter the surface with elephants).

Pāda c: *hastipāda* – 'elephant feet' – a kind of rammer or stamper, probably made of wood; cf. Brunner (1998: 24 note 71): "...des 'pieds d'éléphants', qui sont des dames de bois dur...", and Colas (1986: 102 note 8): "Comme le *musala*, le *hastipāda* est un type de pilon." The term occurs frequently in parallel texts, see Ajita 10.10: *kumayet suduēhaā samyag gajapādaiā ca dārujaii*; MarīciS 6.3.1: ... *jalāntāā ālāntāā vā khanitvā āalyānapohya vālukābhir āpūrya hastipādena dūēhaā kūtīvā...*; ĪĀGDP 27.44cd: *praāstatarusambhūtair hastipādair dūēhaii samam...*

Pāda d: *būhacchira* – refers probably to yet another type of rammer. MM 14.5cd reads *ghanikūtyebhapādaiā ca kāṇṇhakhañēair būhattaraii* (*taraii* being also the reading of our manuscript 447). Other manuscripts of the MM show variant readings resembling those of the Kāyapaāilpa: *būhacchikhaii* (ms A), *bahiācaraii* (D) and *būhacchiraii* (E). Dagens (1994: 159) translates the fragment as "then, when this [earth] has been stamped down by the trampling of elephants as well as with large logs of hard wood..." and he adds in note 6 "Or 'with huge logs shaped like elephant foot'." Dīpta 2 (p. 249) includes a similar fragment with the reading *brahmaā āiraii*.

8ab *evam ādhāramānāt tu adhikam avāṇāā kuru* |

Make in this way a pit which is somewhat bigger than the (temple) base.

a: missing in 20092 and 18732; *evaā ādhāramānāni*: 16847, 16923, 20088; *evam ādhāramānāt tu*: 8561; *evaā āthāramānāā tu*: T297;

b: *tv adhikām avāṇāā kuru*: T1; *adhikaā āvaṇāā kuru*: T2; *adhikām apāṇāā kuru*: T297; *adhikaā tv avāṇāā kuru*: Th; *adhikaā mavaṇāā kuru*: P; *adhikaā avāṇāā kuru*: 8561, 16847, 20088, T47;

Pāda a: *ādhāra* – probably the same as *adhīṇhāna*, the base of the temple, see Dagens⁶ and the KĀ itself, transcript T1 6.1cd-2ab, giving the list of synonyms, all meaning 'the base': *dharāṭalam adhīṇhānāā ādhāraā dharañi tathā || bhuvanaā pūthivī bhūmii paryāyavacanādibhi* |

[Placing the cords]

Section 8cd-10 deals with the determining of the layout of the temple by means of cords coated with white powder and by means of stakes (Dagens 1984: 33).

⁶ "For designating the base, apart from *adhīṇhāna* which is the term most frequently used, there is *masūra* (Ajita only) and, more rarely, *ādhāra* (Rau 39.20; 41.11)..." (Dagens 1984: 52).

Usually, this should happen before the digging of the foundation (see, for example, MarīciS 7.3.1-2), hence the location of this passage after the digging of the pit is unexpected. For a short explanation of the process according to the Mayamata, see Dagens (1994: xlviii-xlix).

8cd *mānasûtrâdisûtrâñi pātayet tatra deāikai* ||

On this occasion the *deāika* has to apply the (measuring) cords, namely the *mānasûtra* and other cords.

c: *mānasûtrâñi sûtrâñi*: T1; *mānasûtrâdi sûtraā tu*: T297, P, Th; *mānasûtrâdi sûtrās tu*: T2; *mānasûtrâdi sūñi*: 16847, 16923;
d: *deāika*: 20088;

Pāda d: *deāika* – this term is often understood as a synonym of *âcārya* (see Barazer-Billoret 1993-94: 41; Bhatt 1993-94: 81; Brunner 1998: 479). Yet, it might refer to the *âcārya* fulfilling a specific function, performing certain activity such as, for example, the determining of the ground plan (from *deāa*, ‘land’). On the other hand, the Kāyapañi does not use the term consequently, in specific situations; cf. 45b, 48b, KĀ *garbhanyāsa* 49d and variant readings of KĀ *mūrdheśakā* 53d.

9 *prathamaā mānasûtraā tu vinyāsaā tu dvitīyakam* |
tūtīyādhiśhānasīmāā tathopapīśhasīmakaā ||

10ab *paōcamaā homasûtraā tu śśhaā tu pratisûtrakam* |

First he applies the cord which determines the measurements (for the outer limits of the temple), secondly the cord which determines the ground plan, thirdly the cord which determines the measurements of the base (of the temple), then the cord which determines the measurements of the (temple) sockle. The fifth is the cord which determines the *homa* and the sixth is the cord that determines the *prati*.

9a: *nāmasûtraā*: T400; *prathamānastu sûtras tu*: 18732; *prathamānāmasûtran tu*: 16847, 16923; *prathamaā sûtranāmaā tu*: 20088;
9b: *vinyaset tu dvitīyakaā*: 16847, 16923, P, Th; *vinyasam*: T297; *vinyāsaā tu dvitīyakaā*: 20088; *vinyāsa tu dvitīyakai*: 18732;
9c: *tūtīyādhiśasīmā ca*: T1; *tūtīyādhiśhānasīmāntaā*: T297, P, Th; *tūtīyādhiśhānasûtran tu*: T2; *tūtīyānuśhānasīmāntaā*: T400; [tri] [tī added below] *yādhiśhānasīmānta*: 8561; *tūtīyādhiśhānasīmāntaā*: 16847, 16923, 20092; *tūtīyādhiśhānasīmāntaā*: 18732; *tūtīyādhiśhānasīmāā*: 20088; *tūtīyādhiśhānasûtraā tu*: T47;

9d: *caturthopapīṭhasīmakā*: T1; *tathopapīṭhasīmakam*: P, Th; *tatopapīṭhas sīmakam*: T297; *tatho[...]**pīṭhasīmakā*: 16847; *-sīmakānta*: 16923 [due to the mistaken reading of the verse number given in 16847]; *tathopapīṭhasīmakā*: 20092, 18732, T400; *tatai' pīṭhaā caturthake*: T47; *tato pīṭhaō caturthake*: T2;

10a: *paācīmaā*: T1;

10b: *prakūṭisūtrakaā*: 8561, 20088, 16847, 20092, T1, T2, T400, T47; *āāhiā*: 18732;

10c: *evaā krameña vinyastaā*: T47; *evaā krameña vinyasta*: T2; *evaā krameña vinyāsaā*: 20092, 18732; *evaā krameña kartavyaā*: T297, P, Th;

10d: *dvijottamāi*: P, Th; *sūtraāka dvijottamā*: T297; *sūtraatkaā dvijottama*: 20092, 18732;

Pāda 9-10ab: it seems that in the present passage the first cord, the *mānasūtra*, should be understood as the general measuring cord, by which the outer limits of the temple are determined. The term occurs in other texts on architecture, for example in the Mayamata, where it has been translated as 'measuring line' and 'reference line' (see Dagens 1994: 195). The meaning of the *mānasūtra* in the MM, however, seems to be slightly different than the meaning of the term in the Kāyapaāilpa.⁷

vinyāsa – in the present passage this term seems to refer to the cord by means of which the ground plan of the temple (*vinyāsa*) is determined (drawing the ground plan is often referred to as *padavinyāsa*, see KĀ 2, MM 7, Ajita 8 etc.; the term *vinyāsa* in the meaning of a measuring cord occurs also in Mayamata).⁸ *vinyaset tu dvitīyakam*, 'one should place the second one', given by four of our sources (16847, 16923, P and Th) should be considered a mistake committed by someone not acquainted with the ritual.

In the same way as the term *vinyāsa* refers to the *vinyāsaśūtra*, the terms *adhīṭhānasīma* and *upapīṭhasīmaka* refer to the *adhīṭhānasūtra* and *upapīṭhasīmakasūtra* respectively.

While the *mānasūtra* and the *vinyāsa* are used to determine the 'general' measurements of the temple, the remaining four cords are used to determine the dimensions of the specific architectural layers. These are the *adhīṭhānasīmā*, the *upapīṭhasīmaka*, the *homasūtra* and the *pratisūtraka*.

⁷ MM 15.57-58ab explains: *antai'stambhaā bahi'stambham ājusūtraā yathā bhavet | gūhānāā bhittimadhye tu ālānāā tu tathā bhavet || prāsādānāā tu pādbāhye pānmadhye āyanāsane*. "The measuring line goes along the inside or the outside of the row of pillars (which surrounds the building) but, in houses or *ālā*, it is along the median axis and in temples exterior to their pillars and, in bedrooms, on their axis (?)" (trans. Dagens 1994: 195). *ājusūtra*, the term used in the MM, is according to Dagens the synonym of the *mānasūtra*, along with *prāmānasūtra* and *ujusūtra*; see Dagens (1994: 956), on the basis of the MM. Dagens (1994: 33 note 13) adds: "It is from the *pramānasūtra*... that are calculated the projections of out-going elements such as forepart, ediculae...."

⁸ MM 6.20cd-21: *garbhasūtrādivinyāsaśūtraā devapadocitam || padavinyāsaśūtraā hi vinyāsaī sūtram iṣyate*, translated by Dagens (1994: 33) as "The cords which establish (certain placings) such as that of the foundation deposit, those which determine the positions of the gods, those with which the diagram is drawn, all are spoken of as 'determinating' (*vinyāsa*) cords."

The *adhiaṣṣhānasīmā* seems to be the cord, which determines the limits of the temple base (*adhiaṣṣhāna*). In the same way the *upapīṣṣhasīmaka* determines, most probably, the limits of the temple sockle (*upapīṣṣha*), the *homasūtra* determines the limits of the architectural layer situated above the foundations and below the *adhiaṣṣhāna* (often referred to as *homa*, see Dagens 1984: 17, 35; 1994: 159 note 8)⁹ and the *pratisūtra* is used to determine the limits of the uppermost layer of the *adhiaṣṣhāna* (known as *prati*, see Dagens 1984: 167).

The meaning of *prakūṣṣisūtra*, given by 8561, 20088, 16847, 20092, T1, T2, T400, T47 instead of *pratisūtra*, is unclear. It may refer to '*prakūṣṣi*', which, according to Kāmika I 52.6-10, is a lower part of the architectural layer which should be established above the foundation (Dagens 1984: 35). The upper part of this layer is called *janmabhū*, *upāna* or *homa* (ibid.).¹⁰

[The construction of a pavilion]

Section 10cd-16 describes the building of a ceremonial pavilion in which several preliminary rites will take place. Compare KĀ *garbhanyāsa* 30-35 and KĀ *mūrdheṣṣakā* 7-14.

The size of the ceremonial pavilion given in all three chapters of our text is surprisingly small. At least when one interprets *hasta*, as it is commonly done, as either the length of the arm from the elbow to the tip of one of the fingers, or the length (sometimes width) of the hand itself (see, for example, Acharya 1993: 610-611). A pavilion of nine or five *hastas* (the latter as stated in KĀ *garbhanyāsa* 7) would not be sufficient for the fire oblation and other ceremonies which are to be performed inside (one should also realise that, as stated below, such a pavilion should be able to accommodate sixteen pillars, the ceremonial platform and the fire pits!). It should therefore be assumed that, at least in the three chapters of the Kāyapaṣṣilpa discussed here, *hasta* is a relative measure used to show the mutual proportions of various edifices and other elements (such as, for example, the ceremonial platform).

10cd *evaṣṣ krameṣṣa vinyasya sūtraṣṣakāṣṣ dvijottama ||*

11 *tasyottare prapāṣṣ kūtvā navahastapramāṣṣatai |*

⁹ For *homa* in the meaning of an architectural layer, see Raurava 41.2, MM 14.7, Āilparatna 19.102-107ab, MaōjuārīVVĀ 2.492 (ed. Marasinghe). For the layers of the *adhiaṣṣhāna*, see KĀ *garbhanyāsa* 4cd. *homa* occurs in the same meaning also in the MM and in the Ajita, see Dagens (1994: 949) and Dagens (1984: 167) respectively.

¹⁰ *prakūṣṣi* in the meaning of one of the architectural layers is also found in the KĀ itself: *evaṣṣ kūtvā prakūṣṣyūrdhve homaṣṣ saṣṣkalpya* 'having done so, [and] having constructed a *homa* above the *prakūṣṣi*...' (KĀ 6.7, on the basis of T1) as well as in MaōjuārīVVĀ 2.492 (ed. Marasinghe). See also Colas (1986: 267): "*prakūṣṣitala* – assise de reglage."

ṛoèaāastambhasaāyuktāā vitānadhvajabhūṛitām ||

Having thus placed the six cords in this order, o best of Brahmins, having constructed to the north of (this area) a pavilion measuring nine *hastās*, having sixteen pillars, (and) decorated with a canopy and banners,

a: *tasyāntare prapāā kūtvā*: T400; *prapā kūtvā*: 16847, 16923; *puprāā kūtvā*: T297; *prapāā kuryān*: T47; *pravaā kuryāt*: T2;

c: *ṛoèaāadhvasaāyuktaā*: T2; *dvādaṣṭābhasaāyukta*: 16847, 16923; *dvādaṣṭābhasaāyukta[or: ā?]*: 20088; *ṛoèaāastaābhayaā yuktaā*: T297;

d: *vidhāna dvija bhūṛitaā*: T297; *vidhāna dvija bhūṛitam*: P; *vidhāya dvija bhūṛitam*: Th; *vitānadhvajabhūṛaṇāā*: 16847, 16923;

Pāda 10cd-11: while in verses 8cd-10ab the subject of the sentences was certainly the *deāika* (mentioned in 8d), in the present passage as well as in the following ones (up to 32cd where the text mentions the head priest)¹¹ the subject is not specified.¹² In all these cases the impersonal ‘one’ has been used to indicate the subject.

Pāda 11a: *prapā* - in architectural texts this term usually denotes a ‘light building’, a pavilion built of light materials, often without a base (Dagens 1994: 949; see also MM 25.26cd-29: *prapālakṣaṇam*, ‘the characteristics of a *prapā*’).

Pāda 11cd: the masculine-neuter adjectives *-saāyuktaā* and *-bhūṛitaā* have been corrected into *-saāyuktāā* and *-bhūṛitāā* to make them agree with *prapā* (11a). For other occurrences of the lack of concord between adjective and substantive in gender, see KĀ *garbhanyāsa* 30d, 31cd, 32acd and Chapter 3.6.

12 *toraṇair darbhamālyaiā ca muktādāmair alaākūtām |*
maṇēapasya tribhāgaikaā vedikāyās tu vistaram ||

... adorned with arches, garlands, *darbha* grass and strings of pearls, (having done so) one should make¹³ a *vedikā*, the width of which is (equal to) one-third of the *maṇēapa*,...

a: *darbhamālyaiā ca*: 20088, 16847, T297, T400, P;

b: *-alaākūtaā*: all sources;

c: *maṇēapasyā*: T297;

¹¹ In 18a the text mentions ‘the wise one’ (*vidvān*). It is not clear, however, who exactly is referred to: one of the officiating priest or perhaps the architect.

¹² Such a situation is frequently encountered in other architectural and ritual texts; see, for example, Goudriaan (1965: 337).

¹³ *prakalpayet*, see 13d. In the translation of this long, sentence (10cd-14ab) the verb *prakalpayet* has to be repeated several times.

d: *vaidikāyās tu*: T297;

Pāda b: the masculine-neuter adjective *alaṅkūtam* was, against all manuscripts, changed into the feminine *alaṅkūtām* in order to agree with *prapā* (11a).

Pāda c: *mañēapa* – usually a pillared hall in a temple complex (Harle 1994: 43). Here (and in KÅ *garbhanyāsa* 32a), however, it should be understood as a synonym of a *prapā* (see 11a).

tribhāgaikaā – this construction is rather curious, to indicate ‘one-third’ *tribhāga* would be sufficient. The same expression, however, is also found in KÅ *garbhanyāsa* 11a and, in the same context as here, in 32a and in KÅ *mūrdheṣṣakā* 10c. Besides, it occurs in many parallel texts, for example in MM 12.11 and 14, 18.123 and 25.21 (in all the cases it is translated by Dagens as ‘one-third’, see Dagens 1994), MarīcīS 13.2.1 (translated by Colas as ‘un tiers’), Kāraṇa 10.13, Dīpta 20 (p.307 and 310), Suprabheda 31.24.

13 *hastamātrasamutsedhaā darpaṇodarasaānibham |*
paritas tv agnikuñēāni mahāāsu prakalpayet ||

...(and) which is one *hasta* high and (whose surface) resembles a flat mirror (or) a belly; around (the *vedikā*), in the cardinal directions, one should construct the fire pits,...

a: *hastamātraā taduddheyaā*: T2;

c: *paritāā cāgnikuñēāni*: T47; *paritasvani kuñēāni*: T2;

d: *mahāālasu prakalpayet*: T297; *mahāālaā prakalpayet*: P, Th; *mahāāasya prakalpayet*: T2;

Pāda b: *darpaṇodarasaānibham* - a common expression (together with *darpaṇodarasaākāā*) in the Āgamas, see Raurava 25.33, 28.29, 34.21, 57.28, Ajita 98.278 etc. The meaning of the expression is unclear, but it is plausible to assume that the surface of the fire pit should either be perfectly flat (as the surface of a mirror) or concave. Cf. Nātyaāstra 2.72cd-73ab: *kūrmapūṣhaā na kartavyaā matsyapūṣhaā tathaiva ca || āuddhādarāatalākāā raḡgaāīrāā praāsyate* (the stage should not be constructed [in the form of] the back of a tortoise or the back of a fish, [but it] should have the shape resembling the surface of a beautiful mirror). The same term is used in KÅ *garbhanyāsa* 34c and KÅ *mūrdheṣṣakā* 12b.

Pāda d: *paritas* – ‘around’; should be understood here as ‘around the *vedikā*’; cf. Raurava 18.64: *paritas tv agnikuñēāni ... mahāāsu* translated by Dagens and Barazer-Billoret (2000: 74) as “autour (de l’autel) il y a ... creusets.”

14 *vedāāraā ca dhanur vūtaā abjam indrādīṣu kramāt |*

hastamâtraâ ca vistâraâ khâtaâ caiva trimekhalam ||

... namely the square one, bow-shaped one, round one (and) lotus-shaped one, clockwise beginning in the east. The depth (of each of the fire pits) should be one *hastâ* and (the firepit) should be endowed with three steps.

a: *vedââraâ cânuvûtaâ ca*: T297; *vedââraâ ca suvûtaâ ca*: P, Th; *vedââraâ dhanuâvûttam*: T2; *vedââradhanuâvûttam*: T47; *vedââtaâ dhanur âvûttam*: T400; *vedââraâ sa(nu)ââ vûttam*: 8561; *vedââraâ dhanuââ vûtaâ*: 20088, 20092, 18732; *vedâ[...]âdhanuâvûtaâ*: 16847, 16923;

b: *abjam indrâdîtai kramât*: T297, P, Th; *âââram indramâdike*: T47; *âââraâ indramâdike*: T2; c: *hastamâtraâ ca vistâraâ*: T297, P, Th; *hastamâtraâ pravistâraâ*: 8561, 16847, 16923, 20088, 20092, 18732.

d: *khâtaâ caivâ*: T297; *khâtaâ caivâtimekhalaâ*: P, Th; *khâtaâ samantramekhalam*: T2; *khâtaâ baddhatimekhalam*: T47; *khâtaâcaiva trimekhalam*: T400; *khâtaâ caiva trimekhalaâ*: 8561, 16847, 16923, 20092, 18732; *ghataâ caiva trimekhalaâ*: 20088;

Pâda ab: a square, a bow etc. – the shapes of the *kuñêas*. The number of the *kuñêas* here is unusual: other Āgamas prescribe mostly one, five or nine *kuñêas*, not four.¹⁴ Yet, KĀ *garbhanyâsa* 33cd also speaks of four *kuñêas* only.

Pâda d: *mekhalâ* – here: steps (circling *kuñêa*), see KĀ *garbhanyâsa* 34a. For a drawing of a fire pit with three *mekhalâs* see Mûgendra (opposite page 69). For a photograph of a contemporary one, with three *mekhalâs* and decorated with *piâacûrñâ*, see Brunner (1968, planche 3).

15 *gomayâlepanaâ kûtvâ prokâyet paâcagavyakaii |*
piâacûrñair alaâkûtya tato vai viprabhojanam ||

Having anointed (the floor of the pavilion) with cow-dung one should sprinkle it with the five products of the cow. Then, having decorated it with ground flour and colourful powder, having given¹⁵ food to the Brahmins,...

a: *gomayâlepanaâ hutvâ*: T2; *gomaye lepanaâ kûtvâ*: T297;

¹⁴ See, for example, Raurava 18.64 and 27.15. Four fire pits located in the cardinal directions occur in Raurava 30.15, but according to Barazer-Billoret and Dagens there exists also a fifth one, located in the northeast: “Ici l’on parle que de quatre creusets, mais lorsque l’on aborde le rituel il est question également d’un cinquième qui se trouve au nord-est (ci-dessous v. 31)” (Barazer-Billoret and Dagens 2000: 161 note 16). The same is found in Ajita 10.22 where the fifth fire pit is also located in the northeast: *caturaâraâ dhanur vûtaâ trikoñââ ca yathâkramam | aiâanye âââraakaâ kuñêââ pradhânam iti kîrtitam ||* In the three chapters of the KĀ edited here, however, the fifth fire pit is nowhere mentioned.

¹⁵ *kûtvâ*, see 16a.

b: *prekṣayet*: 20088;

Pāda a: *gomayālepanaā kūtvā* – the text does not specify what exactly has to be anointed with cow-dung. Yet, it can be assumed that it is the floor of the ceremonial pavilion together with the fire pits and the *vedikā*; cf. KÅ *garbhanyāsa* 35b, *mūrdheṣṣakā* 13c, 14c and Ajita 10 and 17.¹⁶

Pāda c: the composition of the *piṣṣacūrṇa* may vary according to the tradition and event. For instance, the paste or powder used during the *cūrṇotsava* (the final part of the *mahotsava*, 'great festival') consists of turmeric, oil, ghee, fragrant substances as well as other items (Bhatt 1993-94: 79-80). Cf. also Raurava 48.28: *piṣṣacūrṇais ... lepaā* translated by Dagens and Barazer-Billoret (2000: 323): as 'l'onction de farine et poudres (colorées)'.

Pāda d: *vīprabhojanam* – when the construction of the pavilion is completed, the Brahmins are honoured with food (see Barazer-Billoret 1993-94: 48). The same is stated in KÅ *mūrdheṣṣakā* 14ab.

16 *kūtvocchiṣṣaiḥ samudvāsyā vāstuhomaā tatai kuru |*
paryagnikaraṇāā kūtvā prokṣayet tu kuāābhasā ||

...having removed the remainders (of the food), one should perform¹⁷
the *vāstuhoma*. After the ceremony of carrying the sacrificial fire
around one should sprinkle (the floor of the pavilion) with *kuāa*-water.

a : *kūtvocchiṣṣaiḥ*: 16847; *vīprocchiṣṣaiḥ*: 20092, 18732; *samutsijya*: Th; *samudvāsyā*: 8561;
samuddhūtya [*sūtya*? below written: *samudvāsyā*]: 20088;

b: *tatai* *param*: T1; *tathā kuru*: T2, T47;

c: [*pa* ḥ] *yagnikaraṇāā kūtvā*: 16847;

d: *prokṣayet tu kuāāogasā*: T2; *prokṣayed vā kuāā nyaset*: P, Th; *prokṣayed vā kuāā nyaset*: T297;

Pāda b: *vāstuhoma* – 'oblation for the site'. The chapter dedicated to *vāstuhoma* in the KÅ precedes the present chapter (it is chapter 3 in both editions of the text). It begins with the list of ceremonies which require the performance of the *vāstuhoma*. The list includes the placing of the first bricks, but not the placing of the consecration deposit (*garbha*) and the crowning bricks (see KÅ 3.1cd-3ab). Indeed, our chapters dealing with the latter two rituals do not mention the *vāstuhoma*.

Pāda c: *paryagnikaraṇa* - a purification rite involving carrying the fire around the place.¹⁸ In the present case, it is probably the pavilion which is purified.

¹⁶ Ajita 10.24ab (the first bricks chapter): *gomayenānulipyātha maṇṇapaā vedisaāyutam*; Ajita 17.15ab (the *garbhanyāsa* chapter): *gomayenopalipyātha maṇṇapaā vedikuṇṇayuk*.

¹⁷ *kuru* - lit. 'you should perform' (imperative, 2nd person, singular).

MarīcīS 6.4.1.1, however, hints at a purification rite performed for the foundation pit: *vālukopari paryagnipaōcagavyābhyaā saāāodhya...* ‘having purified, by means of the *paryagnikaraṇa* and the five products of the cow, on the top of the gravel [with which the excavation pit was filled up]...’. A similar passage is given by AtrīS 6.13cd.

Pāda d: *kuāāmbhas* or *kuāōdaka* – ‘*kuāa*-water’. Water in which blades of the *kuāa* grass are immersed. According to the SĀP it is prepared in a receptacle known as *avyakta*, which is placed in the northeast corner (see Brunner 1968: 324 note 2).

- 17 *sthañēilā vedikāyāā tu aādroñaiā ca āālibhīi |*
 tadardhais taāēulaiā caiva tadardhaiā ca tilair api ||
 18ab *sthañēilā kalpayed vidvān darbhaii puāpaii paristaret |*

On the *vedikā* one should mark the ceremonial ground by means of eight *droṇas* of rice, half that amount of winnowed grain (i.e. four *droṇas*), and half that amount of sesame (i.e. two *droṇas*). The wise one should cover it with *darbha* grass and flowers.

17a: *vedikād ūrdhve*: T2, T47; *sthañēilā vedikāyāā tu*: 20088; *badikāyāā tu*: 16847, 16923; *vediyān tu*: 20092;

17b: *cāādroñaiā ca āālibhīi*: T1;

17c: *tadardhais tañēile caiva*: T2; *tadardhais tañēilaiā caiva*: 16847, 16923; *tadardha taādulaiā caiva*: 8561;

17d: *tadardhaā ca tilair api*: T297;

18a: *kārayed*: T2; *kalpayet dvidvān*: 8561; *sthañēila*: 16847; *kalpayed dhīmān*: 20092, T297, P, Th;

18b: *puāpai*: 8561; *puāpaii paristaraii*: T297, Th;

Pāda 17b: *droṇa* (bucket) - a measure of capacity, probably changing over the centuries and particular to a region.

Pāda 17cd: one could, of course, also interpret this passage as meaning “... with four *droṇas* of winnowed grain and four *droṇas* of sesame.”

[Material and appearance of the first bricks]

¹⁸ “Ce rite de purification consiste à promener le feu à l’aide d’une torche, ici autour du pavillon” (Barazer-Billoret and Dagens 2000: 135 note 13, on the basis of the Rauravāgama). See also Barazer-Billoret (1993-94: 48): “Le pavillon est ensuite l’objet d’un rite purificateur qui peut se faire de deux manières: on l’enduit de bouse ou on le purifie avec le feu (rite du *paryagnikaraṇa*)....” The first method is mentioned in verse 15, in KĀ *garbhanyāsa* 35ab and KĀ *mūrdheṣākā* 14cd.

- 18cd *āilāharmye āilābhis tu iṣakā iṣakālaye ||*
 19 *sammiāre ca āilābhis tu dārubhis dāruharmyake |*
ādyekakā tu kartavyā viparīṭā tu nācaret ||

The ceremony of laying the first bricks should be performed using stones for a stone building, bricks for a brick building, stones for a building made of a mixture (of materials) and wood for a wooden building. One should not go against this procedure.

- 18c: *āilāhaste*: T2; *āilābhittau*: Th; *āilābhis te āilābhis tu*: P; *āilābhis te āilābhis tu*: T297;
 18d: *iṣakābhikā vidhet*: T2; *iṣakās tv iṣakālaye*: 20088; *iṣakā hīṣakālaye*: 20092; *iṣakā iṣakāvidhau*: T47; missing in: T1, T297, P and Th.
 19a: *sāmmiāreya āilābhis tu*: T400; *sammiāreya ca āilābhis tu*: 20088; *sammiāre tu āilābhis tu*: 20092; missing in T1, T297, P and Th.
 19b: *tarubhis taruharmyake*: T47, 8561, 20088, 20092; *tarubhir taruharmyake*: T400; *tarubhis taruharmyakā*: T2; *tarubhi [...] ruharmyake*: 16847; *tarubhis taruhaarmyake*: T297; *dārubhir dāruharmyake*: T1;
 19b missing in Th; Th inserting here: *kārayet prathamakāi*;
 19c: *ādyekakāntā kartavyā*: P, Th; *ādyekakānta kartavyā*: T297; *ādyekakā tu kartavyā*: 16847; *ādyekakā tu kartavyā*: T2;
 19d: *viparīṭā vinā 'caret*: P, Th; *viparīṭā vinācaret*: T297; *viparīṭā tu nāāake*: T2, T47;

18cd-19ab: the 'bricks' might be thus made of several materials. Yet, it was decided to use 'bricks' as technical term in the translation in all the cases when the KĀ does not explicitly speak about stones (the pieces of wood used as 'first bricks' are, apart from the present passage, never mentioned by the text).

The prescription given in 18cd-19ab is found in several texts, see MM 12.103, Aśāmad *prathamakā* 32cd-33, Kāraṇa 4.92b-93, Suprabhedha 27.3cd-4ab, Ajita 10.2-3, Dīpta 2 (p.250), Āilparatna 12.14b-15a, PādmaS 5.17-20ab etc. The reading of the Dīpta comes closest to our text: *āailajaiā āailajaā grāhya mūṇmayai mūṇmaye nyaset | miāre tu āailam evaā syād dārujair dārum eva vā ||* A similar prescription is given with regard to the crowning bricks, compare KĀ *mūrdhekakā* 3cd-5ab.

- 20 *puāliägābhī' āilābhis tu kārayet prathamakām |*
dvārabandhas tu kartavyai' strīāilābhir viāeatai' ||

One should have the ceremony of the laying of the first bricks performed with masculine stones. The (ceremony of the) fixing of the door, however, should be performed especially with the feminine stones.

- a: *puṇyāhā vā āilābhis tu*: T2, T47; *puāliögādi āilābhis tu*: T400; *pulliägābhīā āilābhis tu*: 8561; *puāliögābhīā āilābhis tu*: T1, 16847, 20088, 20092; *puāliögābhī'*: T297, P, Th;

b: *prathamēṣakāiḥ*: T297; *prathamēṣakāiḥ*: P; *prathamēṣakāiḥ*: Th; *prathamēṣakā*: 8561, T2, T47;

c: *dvārabandhaā tu kartavyā*: 8561, T2, T297, T400;

d: *ārikalābhir viāṣataiḥ*: P, Th; *strikalābhi viāṣataiḥ*: T297; *striāilā hi viāṣataiḥ*: T2; *triāilābhir viāṣataiḥ*: 16847; *striāilābhir viāṣataiḥ*: 8561, T48;

Pāda b: *kārayet prathamēṣakām* – it is not clear whether the causal meaning was indeed intended here or, whether the form *kārayet* was employed only in order to suit the metre. The use of causatives is not very consistent in the Kāyapañḍita. Yet, in the present translation of the Kāyapañḍita chapters it has been decided to retain the causal meaning (see 24b, 36b, 50d, KĀ *garbhanyāsa* 3b, 6d, 7b, 37d and KĀ *mūrdheṣakā* 18b, 30a, 46b) except in passages where retaining the causal meaning would result in an unlogical phrase (see 33d) and where the causative verbs occur alternately with non causative verbs (see KĀ *garbhanyāsa* 16ab-29). In these two cases the causal meaning is not reflected in the translation, but only indicated in a note.¹⁹

Pāda c: *dvārabandha* – most probably ‘door frame’ (the term was translated as such by Bäumer and Das 1994: 73).²⁰ This passage, most probably, points to the ceremonial installation of the door. This is an important moment in the construction of a temple and according to some texts a piece of gold should be buried beneath the door.²¹ Passages prescribing the feminine bricks for the *dvārabandhana* (the same as *dvārabandha*) occur in the Kāraṇāgama and in the Dīptāgama²² and the Siddhāntaśekhara lists *dvārabandhana* as one of the

¹⁹ It should be noted that causatives are very frequent in architectural and ritual texts, with the causative verb being often translated as a non causative one. Cf. MM 12.59: *chattraā svarṇe kārayet*, “the umbrella [etc.]... are to be made of gold” (Dagens 1994: 135); MM 12.42: *stambhamūle yathāyogaā garte garbhaā nidhāpayet*, “the deposit is placed according to the rule in a hole beneath a pillar...” (ibid., 131); MM 18.201: *naivedyaā ca pradāpayet*, “he must give ... offerings of food” (ibid., 301); Raurava 18.72: *sthañēilāā kārayed vedyām*, “on confectionne sur l’autel, une aire sacrificielle...” (Dagens and Barazer-Billoret 2000: 75); MarīcīS 9.7.2: *nāsikāgre ... kārayed iti kecī*, “selon certains: on pose cette brique au sommet d’une fausse lucarne (nāsikā)...” (Colas 1986: 125); MarīcīS 13.1.1: *kārayatī*, “on fabrique ...” (ibid., 153); MarīcīS 13.1.2: *garbhanyāsaā kārayet*, “on procédera au dépôt de l’“embryon”” (ibid., 154); MarīcīS 13.1.2: *vimānaā kārayet*, “... on poursuit la construction du temple...” (ibid., 156), etc. The only exception is the translation of the Kāyapañḍita by Goudriaan where the causatives are usually translated as such, see Kāyapañḍita 16: *ratrav eva nidhāpayet*, “he should have them laid down” (Goudriaan 1965: 62); Kāyapañḍita 32: *kārayet*, “he should cause to be made” (ibid., 113) etc. On the other hand, see Kāyapañḍita 16: *garbhārūpaā nidhāpayet*, “he should lay down the figure of an embryo” and *madhyapade nidhāpayet*, “should be... deposited... in the central part of the bowl” (Goudriaan 1965: 64). See also Chapter 3.6.

²⁰ Dagens (2001: 69) in his discussion on genders of stones and bricks translates *dvārabandha* as “le cadre (?) de la porte” and adds, referring to our verses 20-21: “si l’on en croit un texte très corrompu et d’interprétation incertaine.”

²¹ See, for instance, Agni Purāṇa 61.

²² Kāraṇa 4.94ab: *ādyēṣakā puṣāilāyā stridhād vai dvārabandhanam* (corrected by Brunner (1998: 27) to *ādyēṣakāā puṣāilāyā striyā vai dvārabandhanam*) and Dīpta 2 (p. 250): *sā āilā*

important stages in the building of a temple.²³ The expressions *dvārabhandha* and *dvārabandhana*, however, do not occur in the *Kāyapañīpa* in the chapter dealing with the installation of the door (*dvāralakṣaṇam* or *dvāravinyāsalakṣaṇam*, chapter 17 in both editions).

The gender of stones and bricks is referred to in many parallel texts. The choice of the gender of the bricks may depend, like in the *Kāyapañīpa*, the *Aśāmadāgama*, the *Kāraṇāgama* and in *Pādma Sañhitā*,²⁴ on the ceremony to be performed. It may also depend on the gender of the main god of the temple – for the temples of male gods male bricks are used²⁵ – or on the gender of the building itself, which is independent from the gender of its main god.²⁶ Even in the choice of bricks for a specific ceremony the texts may differ among each other. *Pādma Sañhitā* prescribes feminine bricks for the *prathamakā* ceremony while, for example, the *Aśāmadāgama* agrees with the *Kāyapañīpa*.²⁷

- 21 *napuśsakopalenaiva mūrḍheṣakā dvijottama |*
napuśsakopalenaiva bhittiā kuryād dūhikūtām ||

O best of Brahmins, the ceremony of the crowning bricks should be performed with neuter stones; the wall should be made firm (likewise) with neuter stones.

- a: *napuśsakopalair naiva*: P, Th; *napuśsakopahai naiva*: T297; *puāñila na kartavyā*: T2; *puāñilena tu kartavyā*: T47; *napuśsakākhyāñilayā*: 20092; *napuśsakopalenaiva*: 8561;
b: *mukhyeṣakā dvijottama*: T47; *mūrdhneṣika dvijottama*: T297; *mūrdhneṣika dvijottama*: P; *mūrdhneṣika dvijottama*: T2, Th; *mūrdheṣakān*: T400; *mūrdhne[ka]ṣakā*: 8561;
c: missing in T297, P, Th; *napuśsakabalenaiva*: T2; *napuśsakañilenaiva*: T47; *nupaśsakopalenaiva*: T1; *napuśsakopalenaiva*: 8561, T400;
d: *bhittiā kuryād dūhikūtām*: T1; *bhittiā kuryād dūhikūtām*: 8561, T2, T47, T400; missing in T297, P, Th;

vyavati jōeyā dvārabandhe tu yojayet. All the quotations from the *Kāraṇāgama*, if not stated otherwise, are given on the basis of the transcript T313a.

²³ *Siddhāntaśekhara*, p. 465, āl. 8cd-9ab as given by Brunner (1998: 7): *adhīṣṭhānasamāptau vā pūrvaā vā dvārabandhanāt | mūrdheṣakāyāi pūrvaā vā pratīṣṭhāā kārayed budhai ||*

²⁴ *ādyeṣakā tu kartavyā puāñilāyās tu deāikāi* (*Aśāmad prathamakā* chapter 34ab); *strilōgañilayā caiva kārayet prathamāā āñlāā | napuśsakena āñlayā kuryāt mūrdhni āñlāā tathā ||* (*PādmaS* 5.22). For the *Kāraṇa*, see note 20 above.

²⁵ *āñleṣakāstrilōgā[di] jōātvā saāgrāhya āñpirāt | puruṣā devavimānasya sthāpayet puruṣeṣakam* (MS 12.107).

²⁶ *puāñīrnapuśsake harmye yojayet tā yathākramam* (MM 12.107ab).

²⁷ For the way to determine the gender of bricks according to the *Kāyapañīpa* see below, verses 26cd-28ab. For a general discussion on gender of stones, bricks and buildings in Sanskrit architectural texts, see Dagens (2001).

Pâda ab: the same is stated by the Dîptâgama and the Pâdma Saähitâ.²⁸

Pāda cd: it is not clear what exactly is meant here. The Kāāyapañilpa does not mention any ceremony connected specifically with the construction of the walls (*bhitti*).

22ab *yathâlâbhaailâbhir vâ bhittistambhâdayo bhavet |*

The pilasters and other (architectural elements) should be constructed with stones that are available.

a: *yathâyogaä äilâbhir vâ*: T2; *yathâlâbhaä äilâbhis tu*: T47;

b: *bhittistambhādikaā bhavet*: T47; *bhittistaābhādayo bhavet*: 8561, 20088, 20092, T1, T2; *bhittistaābhādayovet*: 16847; *bhittistaābhodayo bhavet*: T297, T400, P, Th;

Pāda b: *bhittistambha* – pilaster; found often as a decoration of the ‘storeys’ (*bhūmī*) on the outer side of the temple walls, see Dagens (1984: 55). The same as 21cd, also this passage does not seem to refer to any specific construction ritual.

22cd *vasvaägulaā samārabhya dvidvyaägulavivardhanât*||

23ab *ātriāāgulaā yāvad āyāmaā tu kalā bhavet |*

(The bricks) are of sixteen different lengths starting with (bricks) eight *aògulas* long up to (bricks) thirty-eight *aògulas* long, increasing each time by two *aògulas*.

22cd-23ab: missing in T297, P, Th; 22d-23ab: missing in T2, T47.

23a: ~~a~~atriääâägulâ yâvat. T1;

22cd-23ab: a comparable statement is found in KÅ *garbhanyâsa* 8cd-9ab with the reference to the deposit casket.

Paḍa 23b: *āyāma*, a masculine word (MW 1899: 148), is given by all our sources as a neuter. *āyāma* in neuter occurs also in Dīptāgama 2 (p. 250).²⁹ For other cases of change of gender, see KĀ *garbhanyāsa* 1c and Chapter 3.6.

23cd *âyâmârdhaä viââlaä syâd viââlârdhaä ghanaä bhavet ||*

²⁸ *Dīpa* 2 (p. 250): *asnigdā jarjarā rukā nīsvanāsanapuśakāi || tadeva mūrdhni vinyasya tallakāñam ihocyate* and, on p. 251: *mūrdhnamakā nyaset puśāśi*. For the *PādmaS*, see note 22 above.

²⁹ *æøæååågūlam āyāmaā æøæågūlasuvistūtam tadardhaā nīpramevaā syāt...*and, further on: *trayodāåågūlam āyāmaā saptåågūlam iti smūtam*. The first fragment is certainly corrupt, but there is no doubt as to the occurrence of *āyāma* in neuter.

24ab *mānāḡgulena kartavyam anyamānair na kārayet* |

The breadth (of the bricks) should be half the length, the height should be half the breadth. The measurements should be made in *aḡgulas*. One should not allow other standards.

23cd-24ab: missing in T2, T47, T297, P, Th;

23c: *āyāmārdhaviāālaā syāt*: 20088;

23d: *dviāālārdhaā*: 8561;

24b: *anyamānāā na kārayet*: T1; *anyamāner nā kārayet*: 16847;

Pāda 23cd: *viāāla* and *ghana* are not found in the Monier Williams' Sanskrit-English Dictionary in the meaning of 'breadth' (or 'width') and 'thickness' ('height' in case of bricks) respectively. Still, these meanings are attested in several architectural and ritual texts. For *viāāla*, see Dagens (1984: 171; 1994: 965) and MM 12.12a where the word, as in our passage, occurs in neuter. For *ghana*, see Colas (1986: 262, on the basis of MarīcīS 17.3 and 18.1), Ajita 10.2ab, Kāmika 51.9b, 31.10c, 31.11d etc, Kāraṇa 6.10c, Suprabhedā 28.7a, PādmaS 5.37b.

24cd *navāḡgulaā samārabhya dvidvyaḡgulavivardhanāt* ||

25a-c *ekonacatvariāāntāā bhedaḡjāḡgulena tu* |
vistāraā ca ghanaā prāgvat

The type of bricks measured in odd numbers of *aḡgulas*, goes from nine to thirty-nine *aḡgulas* (in length) increasing each time by two *aḡgulas*. The breadth and the height (are to be determined) in the way mentioned above.

24cd: missing in T2, T47;

24c: *navāḡgulasamārabhyā*: T297;

25a: *ekonacatvariāāntāā*: 8561;

25b: *dvedam evāḡgulena tu*: T297; *vedām evāḡgulena tu*: P; *vedavedāḡgulena tu*: Th;

25c: *vistāraā ca ghanaā paācāt*: T1; *pragvat*: 16847; *vistāraā cā ghanaā prāgvā*: T297; *vistāraā ca ghanaā ghanaā prāgvat*: T400;

Pāda 25c: 'in the way mentioned above' – the breadth and the height should be the same as in the case of the bricks having even number of *aḡgulas* - the breadth should be half the length and the height half the breadth (see 23cd).

The two types of bricks - measuring an even number of *aḡgulas* and measuring an odd number – are also prescribed by a few parallel texts, see MarīcīS 6.3.2.

25d *tatsaākhyā caiva aṣṭāṣṭā ||*
 26ab *ekādiṣṭāntānā bhūmīnā kramāocyate |*

Their number is said to be sixteen, corresponding to the number of storeys (of the building), which ranges from one to sixteen.

25d: *tatsaākhyā haiva aṣṭāṣṭā*: T297, P;
 26a: *ekādiṣṭāntānā*: P; *ekādiṣṭāntānā*: T297; *ekādiṣṭāntānā nāntā*: 20088;
 26b: *bhūmīnā akramocyate*: T297; *bhūbhīnāmakrama ucyate*: P; *bhūmīnā krama ucyate*: Th;
 The passage 22cd-26ab is given by T2 and T47 in a very concise way, using only two and a half verse, probably due to the damage of the original manuscript.³⁰

Pāda 25d: the same as in the case of bricks with the length having even number of *aṅgulas* (22cd-23ab), also here sixteen possible measurements are given.

Pāda 26ab: the temple of one storey will receive thus bricks measuring either eight or nine *aṅgulas* in length, the one of two storeys a brick of either ten or eleven *aṅgulas* in length and so on. The same correspondence with the number of storeys of the building in question is given with the reference to the size of the deposit casket and of the crowning bricks; cf. KÅ *garbhanyāsa* 9 and KÅ *mūrdheṣṭakā* 6b.

26cd *mūdiṣṭakāsu puṣṣādi rekhābhis tu parīkṣayet ||*

In the case of bricks made of clay one should have (their gender) carefully inspected, namely whether they are male, feminine or neuter, on the basis of the (number and form of the) lines.

c: *vūdiṣṭakādiṣṭakādi*: 8561; *mūteṣṭakāsu puṣṣādi*: T2, T297; *mūdiṣṭakāsupuṣṣādi*: 20092;
ādyeṣṭakāsu puṣṣādi: T47; *mūdiṣṭakānapuṣṣādi*: T400; *mūdiṣṭakādiṣṭakādi*: 20088, 16847;
mūteṣṭakādiṣṭakādi: P; *mūrdheṣṭakādiṣṭakādi*: Th; *mūrdheṣṭakāsu puṣṣādi*: T1;

³⁰ T2: *vasvāṅgulaṁ samāraābhya dvitryāṅgulavivardhanāt |*
ekonacatvariāāntā dīrghamānāṅgulaṁ tane ||
trayam ardhaviāālan tu tadardhaṁ ghanam eva tu |
etat pramāṇam evoktā tatsaākhyā caī (va) aṣṭāṣṭā ||
ekādiṣṭāntānā bhūmīnā kramāocyate |
 T47: *vasvāṅgulaṁ samārabhya dvidvyaṅgulavivardhanāt |*
ekonacatvariāāntā dīrghamānāṅgulaṁ tatī ||
āyāmārdhaviāālaṁ tu tadardhaṁ ghanam eva tu |
etat brahmāṇam evoktā tatsaākhyā caiva aṣṭāṣṭā ||
ekādaṣṭāntānā bhūmīnā kramāocyate |

Pāda cd: this passage apparently speaks only about clay bricks, while it is known from 18cd-19 that also stones and even wooden blocks can be used for the ceremony.

- 27 *ayugmā ūjurekhā ca puāliōgā sâ prakīrtitā |*
 yugmarekhā savakrā ca strīliōgā sâ prakīrtitā ||
 28ab *yugmarekhā tv ayugmā vâ karñābhāsā napuāsakā |*

(The brick) which has an odd number of straight lines is stated to be masculine and the one which has an even number of curved lines is stated to be feminine. (The brick), which has an even or odd number of diagonal lines is neuter.

27cd not in T297, P, Th.

27a: *ayugmā rajjurekhā ca*: T2; *ayugmā rajjurekhāyā*: T47; *ayugmā ūjurekhāyā*: T297; *ayugmā ūjurekhā ca*: 8561, 20088, 20092, T400; *ayugmaūjurekhā ca*: P, Th; *ayugmaā ūjurekhā ca*: T1; *ayugmā ūjurekhāsu*: 16847;

27b: *pulliōgā sâ prakīrtitā*: 20092, T2; *puāliōgā sâ prakīrtitā*: T47, T400; *puāliōgā saāprakīrtitā*: 20088, T297, P; *pulliōgā saāprakīrtitā*: 8561; *pulliōgā sâi prakīrtitā*: 16847; Th; *puāliōgāya prakīrtitā*: T1;

27c: *yugmarekhā savakrā ca*: T2; *yugmarekhā savakrā yā*: T47; *yugmarekhā ca vakrā ca*: 20092; *yugmarekhā suvacakrā ca*: 20088; *yugmarekhā sacakā ca*: 16847; *yugmarekhā sacakrā ca*: T1, T400;

27d: *strīliōgāya prakīrtitā*: T1; *siliōgā sâ prakīrtitā*: 16847; *strīliōgā sâ prakīrtitāi*: 20092;

28 a: *yugmarekhā tv ayugmā ca*: 8561; *yugmarekhā sayugmaā vâ*: T1; *yugmarekhārca yugmakā*: T297; *yugmarekhā ca yugmatvā*:- P, Th;

28b: *karñikā sâ napuāsakā*: T1; *karñābhāsā napuāsakā*: 16847, T400; *karñābhāsā napuāsakāi*: 20088; *karñābhāsā napuāsakam*: T47; *karñābhāsā napuāsakāi*: T2 ; *kañhakā sâ napuāsakā*: 20092; *kañhā bhāsā napuāsakāi*: T297; [...] *āñhābhā sâ napuāsakā*: P; [...] *ñhābhāsā napuāsakā*: Th;

Pāda 27a: *ayugmā ūjurekhā* – the correct *sandhi* would be: *ayugmārjurekhā*, but this, on the other hand, would result in an incorrect metre (the pāda would have seven syllables instead of eight).

Pāda 27a-c: *ayugmarekhā* and *yugmarekhā* – may perhaps also be interpreted as ‘endowed with a single line’ and ‘endowed with a pair of lines’ respectively, see Dagens (2001: 67).

- 28cd *bhinnabindukalaākādilūtapādasamanvitās ||*

- 29ab *varjitāni prayatnena doṣahīnās tu saāgrahet |*

(The bricks) which are broken, which have blemishes, spots and so on (and) whose base is destroyed are carefully avoided. One should gather only those (bricks) without blemishes.

28c: *rekḥābindukalaākādi*: T1; *bhinnabindukalādīni*: T297, P, Th; *bhinnāvindukalaākādi*: T400; *bhināvindukaāākādi*: 16847; *bhinnabindukalaōkādi*: T2, T47; *bhinnabindukaāōkādi*: 8561, 20088, 20092;
 28d: *lokapālasamanvitam*: T297, P, Th; *lūtapātasamanvitam*: T1; *lūtapāsamānvitā*: T2, T400; *lūtapātasamanvitā*: T47; *lūtapādasamanvitā*: 8561; *lūtapādaā samanvitam*: 20088; *lūtapādasamanvitā*: 20092; *cūtapādasama* [...]: 16847;
 29 a: *varjitāni prayatnāni*: T1; *vavarjitāsi prayatnena*: 16847;
 29b: *doḥāhīnā tu saāgrahet*: T1; *doḥāhīnāās tu saāgrahet*: T47, T297, P, Th; *doḥāhīnās tu saāgūhet*: 8561;

Pāda 28cd: *bhinnabindukalaākādīlūtapādasamanvitās* – should be understood as *bhinna-bindukalaākādī[samanvitā]-lūtapādasamanvitās*.

-*samanvitam* and -*samanvitā* given by the manuscripts was changed to – *samanvitās* in order to agree with *varjitāni* in 29a.

Pāda 28d: *lūta* – probably incorrect past participle of *lū* – to cut or, perhaps, a mistake for *dhūta* (destroyed).³¹ The prescription that one should not use bricks which are damaged is given by many parallel texts, see, for example, ĪĀGDP 27.64-65ab (65ab also given by Ālparatna 12.18): *nirdoḥāi ... supakvā lohitarucaī khañēaspoḥādivarjitāi*.

Pāda 29a: *varjitāni* – neutrum pl.; this reading is given by all but one sources. Still, one would expect here a feminine gender which would correspond with the feminine noun *īṣakā*, ‘brick’. For other occurrences of gender inconsistency, see Chapter 3.6.

29cd *īṣadunnatamūlaā syān natam agram udāhūtam ||*
 30 *ūrdhvabhāgaā mukhaā khyātaā aparaā bhūgataāāakam |*
aāmanāā bhūgataā cāgraā ūrdhvaā hy aparam ucyate ||
 31 *prāgudaksthaā tu vaiānyāā āīṣāā vai parikīrtitam |*
mūlaā taditarat khyātam pramāṇāā tv īṣakāsamam ||

(Of bricks) the base is slightly concave, the top is said to be convex. (In the case of bricks) the side which is directed upwards is called ‘the face’, the side which is facing the ground is (called) ‘the other’. In the case of stones (it is the other way round): the top faces the ground, the other side is said to look upwards.

The ‘head’ is best to be placed in the east, in the north or in the northeast. The ‘base’ is best to be placed in the opposite directions. The measures (of the stones) are the same as those of the bricks.

³¹ Cf. Kāraṇa 4.100: *bindurūpāyutāā kūṇāā kuōjarākāyutāā api | dhūtayātasamāyuktaā varjayed īṣakāā budhai ||*

29c: *raṃvidūṇatakamūlasyāt*: 16847; *iṣad unnatamūlasya*: T1; *iṣad unnatamūlaṃ syāt*: 20092, T2; *yīṣad unnatamūlaṃ syān*: 8561; *iṣad unnatam agraṃ syān*: P; *iṣad unnatam agraṃ syāt*: Th; *iṣad unnatam agraḥ syāt*: T297;
 29d: *nataṃ agraṃ udāhṛdam*: 8561;
 30a: *ūrdhvavādamukhaṃ khyātāṃ*: 16847; *ūrdhvaḥbhāgamukhaṃ khyātāṃ*: 8561, T297, P, Th;
 30b: *aparaṃ bhūpatāṃśakam*: T1; *aparaṃ bhūtadāṃśakam*: T297, P; *aparaṃ bhūtadāṃśakam*: Th; *aparaṃ bhūgatāṃśakam*: 16847; *ava(pa)raṃ bhūgatāṃśakā*: T400; *paraṃ bhūgatāṃśaka*: T2; *parābhūtāgatāṃśakam*: T47;
 30c¹: *aśmāṇaṃ*: T1; *aśmānāṃ*: 16847, 20088; *agrānāṃ*: T297, P, Th; *ayugmā*: T47; *ayugmaṃ*: T2;
 30c²: *agratāṃ cāgrā*: P, Th; *ragatāṃ cāgrā*: T297;
 30d: *ūrdhvaṃ hy aparaṃ ucyate*: P; *ūrdhvaṃ hy āparaṃ ucyate*: Th; *ūrdhvā hy āparaṃ ucyate*: T297; *ūrdhvā hy aparaṃ ucyate*: 20088; *ūrdhvaṃ cāparaṃ ucyate*: T1; *mūrdhvāhyam paraṃ ucyate*: T2; *mūrdhākyam paraṃ ucyate*: T47;
 31a: *prāgudakṣṭhakam aiśānyaṃ*: T1; *prāgudastaṃ tu vaiśyānāṃ*: P, Th; *prāgutastaṃ tu vaiśyānāṃ*: T297; *prāgudasthaṃ tu vaiśyānāṃ*: 8561; *prāgudakṣṭhalaveśyānāṃ*: T47; *prāgutasthalaveśmānāṃ*: T2;
 31b: *śīrṣaṃ tu parikīrtitam*: T2, T47; *śīrṣāṇāṃ parikīrtitam*: T297, P, Th; *aśīṣaṃ parikīrtitam*: T400; *aśīṣaṃ parikīrtitam*: 16847, 20088; *śīrṣaṃ syāt parikīrtitam*: 20092; *śīrṣaṃ parikīrtitam*: 8561;
 31c: *mūlāntād itarat khyātāṃ*: T297, P; *mūlāntād itarat grāhyaṃ*: Th; *mūlaṃ taditara jñātāṃ*: T1; *mūlaṃ tv itaraṃ khyāta*: T2; *mūlaṃ tu tritaraṃ khyātāṃ*: T47;
 31d: *pramāṇam iṣṭayā param*: P, Th; *prāmāṇam iṣṭayāṃ param*: T297; *mānam iṣṭakayā samam*: T400; *pramāṇam iṣṭikāsamam*: T2; *pramāṇam iṣṭakāsamam*: T47; *pramāṇam iṣṭakayā samam*: 8561, 16847, 20088, 20092;

Pāda 29c: *iṣadunnatamūlaṃ* – should be interpreted as *iṣadunnataṃ mūlaṃ*.

Pāda 29cd: *unnata* might be understood as ‘in a form of a hump’; *nata* as ‘having a depression’ – in some parallel texts *agra* is said to be *nimna* (sunk, depressed); cf. Dīpta 20 p.307.³²

29cd-31: the passage speaks about the importance of distinguishing four ‘body parts’ of bricks or stones. Two of them seem to face geographical directions (see verses 51-52ab below) and, hence, should be understood as the (shorter) sides of the stone or brick (see fig. 1 on page 70). One of these sides is called in our text *agra* (top) or *śīrṣa* (‘head’; mentioned in 31ab). The opposite side is referred to as *mūla* (‘base’). The parallel texts as well as other chapters of the Kāśyapaśilpa use, at times, also the terms *śīras* (‘head’, as synonym of *śīrṣa* and *agra*) and *pāda* or *pada* (‘foot’, as synonym for *mūla*).³³

³² *nimnam agraṃ bhavet kiṃcīt tanmūlaṃ kiñcid unnatam || ūrdhvaḥbhāgam idaṃ jñeyam prṣṭha syād bhūgatāṃśakam* | Dīpta 20 (p. 307, *mūrdheṣṭakā*; chapter 60 according to the sequence in the transcript T1018). The third pāda of the verse seems corrupt – one would rather expect *ūrdhvaḥbhāgaṃ mukhaṃ jñeyam* or a similar reading.

³³ See KŚ 49.61 (*liṅgalakṣaṇa*, Poona edition): *prāgagrāṃ vodagagrāṃ vā śilāṃ saṃgrāhya deśikāḥ | prāgagre paścimaṃ mūlaṃ udagagrāṃ tu dakṣiṇe ||*; Aparājitaṭṭhā 40.2: *yo dakṣiṇe śilābhāgas tatśīrṣaṃ cottare padam | pūrvāparakrameṇaiva hy apare śīra uttamam ||*; MarīciS 6.3.2: *evaṃ catasraḥ śilā vātheṣṭakā vāgraṃ pādaṃ mukhaṃ prṣṭhaṃ ca salakṣyaivāharet* and ĪSGDP 27.64: *śīraḥprṣṭhavibhaktāṅgyo nirdoṣāḥ śubhalakṣaṇāḥ ||*

The other two parts of a stone or a brick specified in the texts are those facing upwards and downwards. According to the Kāyapañilpa, in case of bricks (see 30ab) the part facing upwards is called *mukha*, 'face' (*vadana* in some other texts). The technical term for the opposite part is not given in the Kāyapañilpa, it is only stated that this part is facing the ground.

These terms are different in the case of stones, at least according to the Kāyapañilpa (see 30cd). Here the part of the stone facing the ground is called *agra*. This is unusual as this term is commonly used for the part which faces one or other geographical direction, both in the case of stones and bricks (see 51-52ab and the parallel texts given in note 33 above).³⁴

In the parallel texts the parts directed upwards and downwards (both in the case of a stone and of a brick) are referred to as *mukha* or *vadana* (both terms meaning 'face') and as *pūṣha* ('back') respectively.³⁵ As to their orientation, many texts prescribe the *mukha* of a brick to face upwards (like in KĀ 30a)³⁶ while the *mukha* of a stone should be directed downwards.³⁷ In yet other texts, the *mukha* of a stone is distinguished on the basis of the stone's original location. A stone originating from mountains or from water has its face upwards, a stone found in the ground (as opposite to one found in water) has its face downwards etc. (KāyapaJK 28, MarīcīS 15.1).

[The preliminary ceremonies]

32ab *gavyair gandhodakaii snāpya pūrvarātre 'dhivāsayet |*

Having bathed (the stones or bricks) with products of the cow and with (different kinds of) fragrant water one should proceed with the preliminary rites during the first part of the night.

a: *gairvalarganyodakaii sthāpya*: T297; *gavyair gandhodakais snāpya*: T400; *divair gandhodakai snātvā*: T2; *divyagandhodakaii snigdhvā*: T47; *gandhair gandhodakai snāpya*: 8561; *gavyair*

³⁴ See also Kāyapajñānakāñḍa 28 where it is stated that the head of a stone is the part by which the stone is seized thus, probably, not the part facing the ground. This prescription was perhaps the basis of the emendation proposed by the editor of the Thanjavur manuscript (Th): *agrānām agratāā cāpi ūrdhvaā ca parigūhya tu |*

prāgudaksthaā tu yat āirāā tat grāhyaā parikīrtitam.

³⁵ See MarīcīS 6.3.2 in note 33 above and Kāraṇa 4.101ab: *vadanaā hy ūrdhvaabhāgasyāt ... ān tu pūṣhakam.*

³⁶ See also Kāraṇa 4.101ab (the passage dealing specifically with bricks): *vadanaā hy ūrdhvaabhāgasyāt ... ān tu pūṣhakam.*

³⁷ *mukhaā vakāye adhobhāgaā vidhīyate dūyabhāge tu pūṣhaā syāt* (Dīpta 13.53cd-54ab), "sa face [the 'face' of the stone] est toujours vers le bas, la partie visible constituant le dos" (Dagens et al. 2004: 410) and KĀ 49.62cd (*liḡgalakāṇa*, Poona edition): *adhobhāgaā mukhaā khyātaā pūṣham ūrdhvaagataā bhavet*. Both passages deal with stone as material for a Āiva liḡga.

gandhodakai snāpya: 20088; *gavyair gandhodakai snāpyāḥ*: 16847; *gavyair gandhodakai snāpya*: 20092;

b: *pūrvarātrādhivāsayet*: T1, T2, T47; *pūrvarātre 'tha vāsayet*: 20092;

Pāda a: *snāpya* - an unusual form of absolute, see Chapter 3.6.

Pāda b: *adhivāsayet* – refers to *adhivāsa* or *adhivāsana* – a series of ceremonies preceding the installation of an image, a *liṅga*, or, as in the present case, of the first bricks. It includes the purification by means of placing (*adhivāsa*) of the object to be installed in water, in the five products of the cow or in milk for a certain period of time, the preparation of the objects in the ceremonial pavilion, the placing of the jars (*kumbha-* or *kalaāsthāpana*) and the fire oblation (*homa*). See Barazer-Billoret (1993-94: 42 ff), Brunner (1998: xii and 1968: 36 note 1) and Brunner, Oberhammer and Padoux (2000: 109). It should be noted that in the parallel texts it is rather the noun *adhivāsa* (in the expressions such as *adhivāsaā kārayet* etc.) than the verb *adhivāsayet* which is used; cf. Raurava 18.70, 25.31, 31.18, Ajita 15.5 etc.

32cd *āivadvijakulodbhūtai' āivadikāsamānvitai' ||*
 33 *sarvalakṣaṇasaāpanno vedācāraratai' āucī' |*
āpovagāhanaā snānaā bhasmasnānaā ca kārayet ||

Born in a family of Āiava Brahmins, having undergone the *āivadikā*, endowed with all the (auspicious) marks, devoted to the practice of the Veda, pure, he should bathe by immersing himself in water and by (covering himself) with ashes.

32c: *āivadvijakulotpannai'*: T1; *āivadvijakulodbhūtaā'*: 20088, P; *āivadvijakulodbhūtā'*: T297; *āivadvijakulodbhūta'*: 8561; *āivaā dvijakulot āilpī'*: T2; *āivadvijakulo [f] āilpiā'*: T47; *deāiko buddhimāā caiva'*: 20092;

32d: *-samanvitam*: 16847, 20088, T297, P; *-samanvita'*: 8561; *gandhākāsamānvitam*: T2, T47;

33a: *sarvalakṣaṇasaāpannai'*: Th;

33b: *vedādhyāvūtai' āucī'*: P; *vedādhyāvūtai' āucī'*: T297; *vedādhyāyaratai' āucī'*: Th; *vedācārarataā āucī'*: 8561; *vedācāraparai' āucī'*: T400; *vedācārasadāucī'*: T2; *vedācāraāivadvijai'*: T47; *vedāgamarataā āucī'*: 20088; *vedāmaratataā āucī'*: 16847; *vedāparagataā āucī'*: 20092;

33c: *āpovahanakaā snānaā'*: T1; *āpovagāhanaā snānaā'*: T2, P, Th; *āpovagāhanaā snānaā'*: T297; *āpovagāhanaā snānaā'*: T47; *ambhovagāhanaā snānaā'*: 8561, 20092, T400; *aābhovagānai' snānaā'*: 20088; *aābhāvagāhanam snānaā'*: 16847;

33d: *kārayet tu vicakṣaṇai'*: 8561, 16847, 20088, T400; *bhasmasnānaā samācaret*: T297, P, Th; *bhasmasnānaō ca kārayet*: 20092, T2; *bhasmasnānaā ca kārayet*: T1, T47;

Pāda 33d: *kārayet* – one would rather expect here a verb with no causal meaning: it is the *ācārya* himself who has to bath and adorn himself with jewels etc. (see 34

below); cf. KÅ *prathameṣṣakā* 45, KÅ *mūrdheṣṣakā* 38cd and Kāmika 51.³⁸ It is possible that the causative form was employed in order to suit the metre. For other cases of causatives with no causal meaning, see 20b.

Pāda 33cd: these two types of bath form a part of the bodily purification of the officiant; for their description in more detail, see Raurava 7-8 and Dagens and Barazer-Billoret (2000: 482-484).

- 34 *navāmbaṛadharoṣṣṇīṣṇī sōttariyānulepanai |*
 gandhamālyair alaākūtya sakalīkūtavigrahai ||
 35ab *paācāgabhūṣaṇair bhūṣya kṣālayet prathameṣṣakāi |*

Wearing a new garment, a turban and an upper-cloth, anointed, decorated with fragrant garlands, having performed *sakalīkaraṇa* on his body, having adorned the five parts of the body with jewellery, he should wash the first bricks.

- 34a: *navāmbaṛadharoṣṣṇīṣṇī*: T1; *navāmbaṛadharoṣṣṇīṣṇī*: P; *navaābaṛadharoṣṣṇīṣṇī*: Th; *navāābaṛadharoṣṣṇīṣṇī*: T297; *navāmbaṛadharoṣṣṇīṣṇī*: 20088, 20092, T400; *navāābaṛadharoṣṣṇīṣṇī*: 8561; *navāābaṛodharoṣṣṇīṣṇī*: 16847; *upadharoṣṣṇīṣṇī*: T2; *navavastradharoṣṣṇīṣṇī*: T47;
 34b: *sāsoktirā(satiryag)nulepanam*: P; *sāsokti(smyak gaā)dhānulepanai*: Th; *sāsoktiryanulepanam*: T297; *sōttariyānulepakāi*: T2; *sōttariyānukūlakāi*: T400; *sōttariyānukūlakaā*: 20088; *sōttariyadukūlakā[or: tā?]*: 8561; *sōttariyānukūlakaā*: 16847;
 34c: *gaṇyamālyair alaākūtya*: T297, P; *gandhadālyair alaākūtya*: Th; *gandhamālyār alaākūtyau*: T2;
 34d: *sakalīkūtavigrahaā*: 20088, T297, P;
 35a: *-bhūṣyā*: T297; *-bhūṣyai*: T2; *-bhūṣyāā*: 16847, T400; *-bhūṣaṇai bhūṣyāā*: 20088; *kṣaumavastradharo bhūtvā*: T47;
 35b: *kṣālayet varmaṇeṣṣakāi*: P; *kṣālayet varmaṇeṣṣakāi*: T400; *kṣālayet varmaṇeṣṣakāi*: Th; *kṣālayet varmaṇeṣṣakam*: T297; *kṣālaye varhaṇeṣṣakā*: 8561; *kṣālayet vamu(mū?)ṇeṣṣakā*: 20088; *kṣālayet vamaṇeṣṣakā*: 16847; *kṣālane prathameṣṣakā*: T2; *kṣālayet prathameṣṣakām*: 20092, T47;
 After 35ab T47 inserts a half *āloka*: *ādyeṣṣakopadhānaā ca karīṣya iti kalpya ca ||*

Pāda 34d: *sakalīkūtavigrahai* – points to a ceremony, *sakalīkaraṇa*, during which the *ācārya* transforms his body into a manifestation of Āiva by means of imposing mantras of Āiva on the hands and on the bodily parts, see Davis (2000: 47 ff) and Diehl (1956: 81). For the description of the *sakalīkaraṇa* and the appropriate mantras according to Aghoraāiva see Brunner (1963, Appendice I). Characteristics of the officiant similar to those given in 34-45ab are also found in KÅ *garbhanyāsa* 45-46ab and *mūrdheṣṣakā* 39-40ab.

³⁸ Kāmika 51.9cd-11ab (the first bricks chapter): *ācārya ādīāivaṣ tu āivadiṣṣasamanvitai || susnātas tu āucir bhūtvā sakalīkūtavigrahai | suāuklavastrassoṣṣṇīṣṇī sōttariyas subhūṣitai || paācāgabhūṣaṇopetas saāṣyaparicārakai* Almost identical passage is given by Kāraṇa 4.103-105ab.

Pāda 35a: *bhūya* – an unusual form of absolutive, see Chapter 3.6.

35cd *haimaii kârpâsasûtrair vâ baddhvâ pratisaraä hūdâ ||*

36ab *sthañēile karñikâbâhye mahââsu nidhâpayet |*

Having tied the *pratisara*-thread consisting of golden or cotton threads while reciting the *hūd* mantra, one should have (the first bricks) placed on the ceremonial ground in the four directions, outside the pericarp.

35c: *homaii kârpâsasûtrair vâ*: T297; *hemaii kârpâsasûtrair vâ*: T400; *hemakârpâsasûtrair vâ*: T2, T47; *haimaä kârpâsasûtrais tu*: 8561; *haimakârpâsasûtrair vâ*: 20088; *haimakârpâsasûtra vâ*: 16847;

35d: *kautukaä bandhayet dhūdâ*: 20092; *pratisaäbandhayet sadâ*: P; *pratisambandhayet pradâ*: T297; *pratisaäbandhayet sudhīi*: T2; *pratisaäbandham ācaret*: Th; *pratisûtraä prabandhayet*: T47; *pratisaraä bandhayet dhūdâ*: 8561, T400; *pratisaäraä bandhayet dhūtâ*: 20088; *pratisaäraä bandhaye?matâ?*: 16847;

36a: *sthañēile karñi* [...]: T400; *sthaädilâkâbâhye*: 8561; *sthaädile karñikâä bâhye*: 20088, 16847; *sthañēile karñibâhye ca*: 20092;

36b: *mahâsâmudhîdhâpayet*: P, Th; *mahââsu dhiyâpayet*: T297; [...] *nakam*: T400;

The remaining part of the *prathameṣṣakā* chapter is missing in T400. Our verse 36ab is followed directly by a fragment of the *adhîṣṣhâna* chapter (the next chapter in the KĀ).

Pāda 35d: *pratisara* – a protective thread also known as *kautuka*, often bound around the first bricks or around a Āiva *liōga*.³⁹ In the Kāyapañilpa it is also used for the deposit casket (see KĀ *garbhanyâsa* 38) and for the crowning bricks (KĀ *mûrdheṣṣakâ* 30ab). On the ritual use of a *pratisara* according to the Āiva tradition, see Brunner (1968: ix; 1998: 146 note 401). The use of *pratisara* according to the Vaiṣṇava tradition is dealt with by Rangachari (1931: 121). For a discussion on the differences between the *kautuka-pratisara* and a *pavitra*, see Brunner (1968: ix).

Parallel passages occur in ĪĀGDP 27.71ff (*kautuka*), Ajita 10.30 (*pratisara*), Kumāra 29.2186a (*raktasûtra*), MarīciS 6.4.1.2 (*pratisara*), AtriS 6.24 (*pratisara*), Kriyâdhikâra 5.8 (*pratisara*), PādmaS 5.65 (*pratisara*), ViṣvaksenaS 8.16 (*kautuka*).⁴⁰ KĀ *mûrdheṣṣakâ* 30ab and MarīciS 13.2.2 prescribe a *kautuka-pratisara* also for the crowning bricks.

hūd – name of a mantra, see note to 43d-44a below.

³⁹ Cf. Dīpta 20.126ff: *kautukaä bandhayet liōge ... haimair vâ rājatair vâpi sūtraii kârpâsakair api* “for a *liōga*, he should tie a *kautuka*-thread consisting of golden, silver or linen threads.”

⁴⁰ One should notice here the difference in vocabulary: while the Āivāgamas (except Ajita and the present chapter of the KĀ) and the ĪĀGDP use the word *kautuka*, the Vaiṣṇava texts (with the exception of the ViṣvaksenaS) use *pratisara*. This is probably due to the use of the term *kautuka* in the latter texts in the meaning of ‘movable image’, see the examples at KĀ *garbhanyâsa* 38.

Pāda 36a: *karṇikā* – the pericarp of the lotus drawn on the ceremonial ground in the pavilion, see KĀ *mūrdheṣṣakā* 16 and Ajita 10.26cd-27.⁴¹

36cd *lakāraā prāgdīāo bhāge vakāraā yāmyāgocare ||*

37ab *rakāraā vāruṇe deāe yakāraā saumyagocare |*

37c *āālipiṣṣena saālikhya*

Having traced with rice-flour the letter *la* in the eastern part, the letter *va* in the abode of Yama, the letter *ra* in the region of Varuṇa, the letter *ya* in the abode of Soma...

36c: *lakāraā prati bhāge tu*: T297, P, Th; *lakāraā prāgateṣṣman tu*: T2, T47; *lakāraā prākdigāme tu*: 8561; *lakāraā prāgvadigāame tu*: 20088; *lakāraā prāgvad digāame tu*: 16847; *lakāraā prāgdīāame tu*: 20092; *lakāraā prāgdīāo bhāge*: T1;

36d: *lakāraā yāmyagocaret*: T297, P; *lakāraā yāmyagocare*: Th; *vākāraā yāmye gocare*: 16847; *vakāraā yāmyagocaret*: 20092;

37a: *lakāraā vāruṇāāve tu*: P, Th; *lakāraā vāruṇāāve tu*: T297; *rakāraā varuṇēāman tu*: T2, T47; *rephan tu vāruṇēāme tu*: 8561; *rephan tu varuṇāāme tu*: 20092; *pakāraā vāruṇāāme tu*: 20088; *phakāraā vāruṇāāme tu*: 16847;

37b: *yakāraā saumyagocaret*: T297; *yakāras saumyagocare*: 20088; *yakāraā saugocare*: 16847;

36cd-37c: the letters *ya*, *ra*, *la* and *va* are considered *bījas*, the ‘seed letters’ of the four elements: *ya* is the *bīja* of wind (Vāyu), *ra* of fire (Agni), *la* of earth (Pūthivi), and *va* of water (Salila), see Brunner (1963: Appendice V; 1998: 39 note 121) and van Kooij (1972: 16). It seems that the bricks are understood here to be the representations of the elements. In the cases when five bricks are used, the fifth brick receives the *bīja haā*, symbolising ether, which completes the group (referred to as *paōcabhūta*, ‘the five elements’).⁴² Writing the *bījas* of the elements on the first bricks occurs also in the Kumāratantra.⁴³ Some texts, however, prescribe a different set of letters.⁴⁴ For the letters to be written on the crowning bricks, see KĀ *mūrdheṣṣakā* 28 and the works quoted there.

⁴¹ *kūtvā tu vedikāā madhye kārayet sthaṇēilaā sudhīr ... tanmadhye padmam aṣṣadalaā likhet* (Ajita 10.26cd-27).

⁴² See Ajita 10.16 where five bricks are used: *puṇyāhaā vācayitvādaṣṣ paōcabhūtātmaṣṣāni tu bījāni tāni vinyasya deāikai āāntamānasai*. When the *bījas* of the elements are employed during the ceremony of the crowning bricks, it is the axis of the temple’s finial which receives *haā*, the *bīja* of ether.

⁴³ Kumāra 30.2203cd-2204ab: *yakārādivakārāātaā prāṇavena samanvitam āālipiṣṣarasenaiva likhitvācchadya vastratai* on the basis of the transcript T675. The numeration of the verses continues through all the chapters.

⁴⁴ MS 12.103-104 (205-207): *āa, ṣa, sa, ha*, Kāraṇa 4.109: *a, ā, u* and *ī* and Kāmika (the verse is almost identical with that of the Kāraṇa) 51.16cd-17ab: *a, ā, ī* and *ī*. For the discussion on the meaning of these letters in the rituals of placing the first and crowning bricks, see Chapter 6.

- 37d *pratyekaā vastraveṣṣitam ||*
 38 *pūrvāgraā saumyayāmye tu āṣṣau dvau cottarāgrakau |*
sthāpayet tu samabhyarcya pūthivyādyātmakaā kramāt ||

...having worshipped, one should place (the bricks),⁴⁵ each wrapped in cloth: (one brick) in the north and (one) in the south, with the tops facing east; the remaining two (bricks) with the tops facing north. One should place (the bricks) in the right order, (the bricks) which represent the elements, namely earth and so forth.

- 37d: -*vastraveṣṣitam*: T297;
 38 a: *pūrvāgraā saumyayāmyan tu*: T2; -*saumyayāmyāā tu*: T47; *pavāgraā saumyayāmye tu*: 16847;
 38b: *āṣṣau dvau cottarāgrake*: T2; *āṣṣau dvidvottarāgrake*: T47;
 38c: *sthāpayet samam abhyarcya*: P, Th; *sthāpaye ki samam abhyarcya*: T297; *sthāpayet sakūḍ abhyarcya*: 20088, 16847;
 38d: *pūthivyādyā nakai' kramāt*: P, Th; *pūthivyādyā nakāi' kramāt*: Th; *praviṣṣyātmanaā kramāt*: T2, T47; *pū[or: pra?]nivyādyakṣaraā kramāt*: 20088; *pūthivyādyakṣaraā kramāt*: 16847, 20092;

Pāda 38d: *pūthivyādyātmakaā* – refers here to the brick on which the seed letter (*bīja*) of the earth (*pūthivī*) was written, see the note by the verses 36cd-37c.

38: the way of placing the bricks is the same as in verse 51.

- 39 *navasaākhyān navān kuābhān sasūtrān vastraveṣṣitān |*
sakūrcān sâpidhānāā ca nânâgandhâmbupûritān ||
 40ab *hemapaākajasaâyuktān madhyādikramaāo nyaset |*

One should place nine new jars starting from the centre, (the jars which are) tied with cords, wrapped in cloth, (decorated) with bundles of *kuā* grass, provided with covers, filled with water mixed with various fragrances and decorated with golden lotuses.

- 39a: *navasaākhyā navān kuābhān*: 20092, T1;
 39b: *sūtravastravibhūṣitān*: 8561, 20092, T47, T297, P; *sūtravastrasubhūṣitān*: Th; *sūtravastravibhūṣitān*: T2; *sūtravavibhūṣitān*: 16847, 20088;
 39c: *sasūtrān sâpidhānāā ca*: T1; *sakūrcasavidhātānān*: P; *sakūrcān sâpidhānāā ca*: 8561, T47, T297; *sakūrcān sâpidhānāo ca*: T2; *sakūrcān sâpidhānāā/-o ca*: 16847, 20088, 20092;
 39d: *snânagandhasupūjitān*: P; *snânagandhasupūjitān*: Th; *snânagandhâ supūjitān*: T297; *nânâgandhâ prapūritān*: T2; *nânâgandhaprapūritān*: T47; *nâgâgandhâābupūritān*: 16847;
 40a: *hemakampajasâyuktān*: P; *hemakampajasâyuktā*: T297;

⁴⁵ Or stones. For the sake of clarity, however, the term 'brick' was used if not stated otherwise by the text.

40b: *madhyamân kramaão jyaset*: P; *madhyamât kramaão nyaset*: Th; *madhyamâtramoãoonnyaset*: T297; *madhyâdikramaão bhavet*: T2;

39-41ab: this passage deals with the ceremony of *kumbha-* or *kalaâsthâpana*, ‘the placing of the jars’, which is an indispensable part of each installation rite and of an important temple festival.⁴⁶ In the pots deities are invoked by means of mantras: the main deity in the central jar, other deities, or manifestations of the main deity, around it.⁴⁷ The number of jars may go up to one thousand and eight. According to Bhatt (1993-94: 75) “The pot represents the body of the deity, the pot as flesh, water as blood, the coconut on the top as head, the thread around as veins, the gems inside as bones, and the mantras recited why pouring water bring *prâña* or life.” See also Barazer-Billoret (1993-94: 49-51).

Pâda 39b: *śasûtrân* – according to Diehl (1956: 109 note 1) “the thread [of the ceremonial jars] has the significance of encircling and keeping the divine.”

Pâda 39c: *kûrca* – a bunch of *darbha* grass; *kûrca* “is defined by Daksinamurti Paṇḍita as ‘a substitute for the deities and for manes, whenever they are worshipped. It is made of 5 to 21 *Darbha* grass [leaves] (in odd numbers) twisting them and making a knot on the top.’” (Diehl 1956: 108 n 2). For a photograph of a *kumbha* with *kûrca* see Brunner (1968, planche 4).

sapidhânââ – according to Barazer-Billoret (1993-94: 49) the covering of the vases, with a coconut functioning as a lid, happens after the invocation of the deities. In our passage, however, the deities have not been invoked yet: the ‘placing’ of the deities in the jars is mentioned in the next verse (40cd-41ab).

40cd *madhyakumbhe tu sâdâkhyâ parito lokapâlakân ||*

41 *tat tan mantra nyaset kumbhe dhyâtvâ gandhâdibhir yajet |*
naivedyaâ dâpayed dhîmân tato homaâ samâcaret ||

In the central jar one should place Sâdâkhyâ, in those standing around one should place the Guardians of the Directions. One should place the respective mantras in the jars. Having meditated one should worship with incense and other things.

The wise one should order the consecrated food to be offered, then he should begin the fire oblation.

⁴⁶ Cf. KÅ *garbhanyâsa* 39-40ab and *mûrdheṣṭakâ* 32cd-33. See also: Diehl (1956: 96-97) for a South Indian Āiava tradition and Rangachari (1931: 122, 125-128) for the Vaiṣṇava tradition. For the photograph of the jars during the *kumbhasthâpana* ceremony, see Rangachari (1931).

⁴⁷ The deities might also be transformed, by means of invocation, from the temporary image into the water of the jars. The water is subsequently poured over the first (and over the crowning) bricks, see verse 53.

40c: *kumbhamadhye tu sādākyam*: T1; *madhye kumbhe tu sādākyāḥ*: 20092, T297; *madhye kumbhe smasādasyāḥ*: T2; *madhye kumbhe smasāndisyāḥ*: T47; *madhyatāi kuābhe ta sādākyāḥ*: 20088; *madhyakumbhe ta sādākyāḥ*: 16847;
 40d: *-lekapālakān*: 16847;
 41a: *tattanmantraṇi nyaset kumbhāḥ*: P; *tattanmantraṇi nyaset kuābhe*: Th; *tatra mantraḥ nyaset kumbhāḥ*: T297; *tattanmantraṇi nyaset kumbhe*: 16847, 20088; *tattanmantraṇi nyaset kumbhe*: 20092;
 41b: *dhyātvā gandhādīpūjayet*: T297, P, Th; *dhyātvā gandhādī* [illegible] *yajet*: 16847;
 41c: *naivedyān napayo dhīmāḥ*: P; *nivedyān napayo dhīmān*: Th; *naivedyāntya payo dhīmān*: T297; *naivedyāḥ da dāpayed dhīmān*: 8561; *vaivedyāḥ dāpayed dhīmān*: 16847;
 41d: *tato homa samācaret*: 16847;

Pāda 40c: *sādākyā* – Sadāāiva (Brunner 1977: 756; 1963: xi-xii and xviii).

Pāda 41c: *naivedya* – an offering of cooked food. For the transformation of ordinary food into *naivedya*, see Davis (2000: 146) and Raurava 12.

42 *agnyādhānādikaḥ sarvaḥ agnikāryoktam ācaret |*
palāāodumbarāāvattavaṁam indrādīṁ kramāt ||
 43ab *samidhāi sadyamantreṇa mūlenājyaḥ tu homayet |*

One should perform everything which is prescribed for the fire ritual, starting with the *agnyādhāna*.

One should offer fuel, namely *palāāa*, *udumbara*, *āāvattā* and *vaṁa* wood, beginning in the east, while reciting the *sadya* mantra and one should offer ghee while reciting the *mūla* mantra.

42a: *agnidhyānādikaḥ sarvam*: T297, P, Th; *agnyādhānādikaḥ sarvaḥ*: 20088; *agnyādhānādikaḥ sarvam*: 16847;
 42c: *palāāodumbarāiā caiva*: P, Th; *palāāodumbarāiā caiva*: T297; *palāāodumbarāāvattam*: 16847, 20088, T2; *palāāodumbarāāvattā*: 8561, 20092; *palāāodumbarāāvattā*: T1, T47;
 42d: *āāvattavaṁamindūṁ*: P, Th; *āāvattavaṁamindūṁ*: T297; *anye kāḥāātāhutīḥ*: T2; *vaṁakāḥāi āātāhutīḥ*: T47; *vaṁakāḥāi āātāhutīḥ* [illegible] *am indrādīṁ kramāt*: 20088; *vāmam indrādīṁ kramāt*: 16847; *vāmam indrādīṁ kramāt*: 8561;
 43a: missing in T2, T47; *samidhāi sadyamantreṇa*: P, Th; *samidhā sadyamantreṇa*: T297; *samidhāḥ sadyamantreṇa*: 16847, 20088, 20092; *samidhas sadyamantreṇa*: T1;
 43b: missing in T2, T47; *mūlenājyaḥ tu homayet*: T297, P, Th;

Pāda 42a: *agnyādhāna* – the placing of the fire in the *kuñḍa*. The fire is being placed in the main fire pit and afterwards in the secondary ones (Barazer-Billoret 1993-94: 51). For the description of the entire *agnikārya*, see SĀP I.4. See also KĀ *garbhanyāsa* 40cd-41ab.

Pāda 43a: *sadya* or *sadyojāta* is one of the five *brahmamantras* that are to be recited, each with a specific ingredient. The remaining *brahmamantras* are: *īāāna*, *vāmadeva*, *aghora* and *tātpuruṣa* (Davis 2000: 48). These five mantras invoke five aspects of Sadāāiva, his five ‘faces’: *īāāna* the upraised face, *tātpuruṣa* the eastern one, *aghora* the southern one, *vāmadeva* the northern one and *sadyojāta*

the western one. They are also associated with five different parts of Sadāaiva's body: head, face, heart, genitals and either the feet or the entire body. The formula being uttered is: *hoā īāna-mūrdhne* etc. (Brunner 1963: xxxiii; Davis 2000: 50; Dagens and Barazer-Billoret 2000: 2 notes 6-7). See also KĀ *garbhanyāsa* 41cd-42, *mūrdheṣṣakā* 35b.

43cd *caruhomam aghoreṇa netreṇaiva tilāḥ tathā ||*

44ab *sarṣapaḥ kavacenaiva pratyekāṣṣāatāhutīḥ |*

(One should offer) cakes while reciting the *aghora* mantra, sesame while reciting the *netra* mantra, mustard seed while reciting the *kavaca* mantra, one hundred and eight times each.

43c: missing in T2, T47;

43d: missing in T2, T47; *netreṇaiva tilāḥ tathā*: P, Th;

44a: missing in T2, T47;

44b: missing in T2, T47; *pratyekāṣṣāatāhutīḥ*: 8561, 16847, 20092, T1; *pratyekāṣṣāatāhutīḥ*: T297, P, Th; *pratyekāṣṣāatāhutī*: 20088;

Pāda 43c: *aghora* – one of the *brahmantras*, see 43a.

Pāda 43d-44a: *netra*, *kavaca* – two of the six *aḡamantras*, the 'member mantras', which include: *hūd*, *āiras*, *āikhā*, *kavaca*, *netra* and *astra*. Each of them invokes a 'member' of a deity (here of Sadāaiva), which represents one of his powers (Davis 2000: 48-50, Brunner 1963: xxxiv). See also KĀ *garbhanyāsa* 42a and *mūrdheṣṣakā* 36.

The lists of ingredients to be offered, each with a particular *aḡa-* or *brahmantra*, are frequently found in the Āgamas. Sometimes they include more ingredients than given by our text. The maximum number of ingredients is eleven to correspond with the five *brahmantras* and the six *aḡamantras*; cf. Raurava 27.26-27.⁴⁸ The relation of a specific ingredient with a mantra, with the exception of *sadya* for fuel, may vary; cf. Raurava 25.43-45, 30.32-34, 61.22-24, Vīrāgama 70.52-55 (as given by Bhatt 1972: 33 note 2).

44cd *dravyaḥ prati viāṣṣṇa vyāhūtyāhutim ācaret ||*

One should perform the oblation pronouncing *vyāhūti* specifically for each ingredient.

c: *dravyapraṭi viāṣṣṇa*: 16847;

⁴⁸ "Il y a onze ingrédients correspondant aux onze brahma- et aḡa-mantra" (Dagens and Barazer-Billoret 2000: 136 note 23).

d: *vyāhūtyā* ‘‘hutim ācaret: P, Th; *viḥūtyāhutim ācaret: T2;*

Pāda d: *vyāhūtyāhuti* – seems to point to an oblation during which the *vyāhūti* (*bhūr bhuvai svar*) is recited.⁴⁹ Raurava 18.83 gives a half-*āloka* identical with 44cd. The recitation of the *vyāhūtis* occurs also in KĀ *garbhanyāsa* 43a.

[The ceremonies on the day of installation]

45 *evaä jâgarañāä rātrau prabhâte deāikottamai |*
*âpovagâhanādîni prâgivaiva samâcaret ||*⁵⁰

In this way one should stay awake at night. In the morning the best of *deāikas* should bathe by immersing himself into the water and perform other such preparations as previously.

a: *evaä jâgarañāä yātau: P, Th; evaō ca jâgaraä rātrau: 20092, T2; evaä jâgarataä rātrau: 20088;*

b: *prabhâte deāikottama: 16847, 20092;*

c: *athovagâhanādîni: T2; aâbhovagâhanādîni: 8561, 20092; aâbhovagâhanādîni: 16847, 20088;*

d: *prâñinaiva samâcaret: P, Th;*

Pāda a: that means that the *homa* probably happens at night, or at least during the first part of it, see Ajita 41.47 (at the end of the *homa*): *râtriâṣāä tato nîtvâ jâgareña samanvitai*, ‘having spent the rest of the night awake’. According to Barazer-Billoret (1993-94: 52) the rest of the night is spent reciting *mantras* and *stotras*.⁵¹

The expression *evaä jâgarañāä rātrau*, lit. ‘in this way there is staying awake at night’, is very often met with in the Āgamas, see Raurava 30.37: *evaä jâgarañāä rātrau prabhâte sumuhûrtake*, Raurava 27.34: *evaä jâgarañāä rātrau prabhâte snânam âcaret*. See also KĀ *garbhanyāsa* 44 and *mûrdheṣṣakā* 38a.

Pāda b: for *deāika* see note to verse 8d.

Pāda d: *prâgivaiva* – see 33c where the bathing etc. are explained.

⁴⁹ “Ce triple mantra est celui par lequel Prajâpati a créé la Terre, l’Espace intermédiaire et la Ciel... Il est le plus souvent désigné comme le ‘(Triple) énoncé’ (*vyāhūti*), en particulier dans le *Raurava* qui comme d’autres texts agamiques lui donne une grande place” Dagens and Barazer-Billoret (2000: 24 note 9).

⁵⁰ *prâgiva* – perhaps for *prâgeva*?

⁵¹ Or ‘with dance and music’ as stated by Virâgama 65.45cd-46ab: *svîṣṣam agneti mantreña juhuyât tad anantaram || nûttageyasamâyuktaä rātrau jâgaram ucyate |* and by Kāraña 89.52cd: *geyanûttādibhir yuktaä rātriâṣāä vyapohya ca* (as given by Bhatt 1972: 52 note 7).

- 46 *iṣṣakāi kalaāāgniā ca pūjayet tu viāṣṣatai |*
jayādir abhyātānaā ca rāṣṣrabhūc caiva homayet ||

He should worship, separately, the bricks, the jars and the fire. He should offer (while pronouncing the mantras) *jayādi*, *abhyātāna* and *rāṣṣrabhūt*.

a: *iṣṣakakalaāāgniā ca*: P, Th; *iṣṣikakalaāāgniā ca*: T297; *aṣṣadikkalaāāgniā ca*: T2; *aṣṣadikkalaāāgniāā ca*: T47; *iṣṣakakalaāādī[ā]ā ca*: 8561, 16847, 20088;
 b: *pūrayet tu viāṣṣatai*: T297, P, Th;
 c: *jalādir amyadānaā ca*: P, Th; *jalādir abhyādānaā ca*: T297; *jayādir abhyādhanāi ca*: 20092; *jayādir abhyādhanāā ca*: T2, T47; *jayādir abhyādānaō ca*: 8561; *jayādir abhyadhānaō ca*: 16847, 20088; *jayādir abhyātānaā ca*: T1;
 d: *rāṣṣraā caiva tu homayet*: T297, P, Th;

Pāda cd: *jayādi*, *abhyātāna*, *rāṣṣrabhūt* - a series of mantras pronounced during the oblations. Each mantra is associated with a specific intention: *jayādi* (TS. 3.4.4.1 *cittaā ca cittiā ca*) brings victory, *rāṣṣrabhūt* assures the appropriation of the villages during a war, while *abhyātāna* (T.S. 3.4.5.1: *agnir bhūtānām...*), often confused in the texts with the *abhyādhāna* (placing of the fuel),⁵² is bringing prosperity (see Barazer-Billoret 1993-94: 57 note 52). The *homa* mentioned here is not the same as mentioned in 42-44, but a separate ceremony performed on the day of installation. See Barazer-Billoret (1993-94: 57).

One would rather expect the names of the mantras (*jayādir* etc.) to be in the instrumental case in agreement with the verb *homayet*. Yet, this passage seems to represent a list of mantras (the names of which are given in nominative), which would commonly end with '*iti*'; cf. KÅ *garbhanyāsa* 43c. On the other hand, the interpretation of the passage as a list of mantras implies that *abhyātāna* is a neuter noun, while, in fact, it is a masculine.

The form *rāṣṣrabhūc* followed by a verb for 'offering' (*homayet* etc.) occurs in parallel passages in other texts, see Raurava 61.25a, Aṣṣāumad 7. 29, Kāraṇa 141.123 (as given by Bhatt 1985: 80 note 12), KÅ *garbhanyāsa* 43 and *mūrdheṣṣakā* 37.

- 47 *sviṣṣam agneti mantreṇa pūrṇāhutiā samācaret |*
sthāpakāi sthapatīi pūjyau vastrahemāāguliyakaii ||

One should perform the complete oblation while reciting the mantra *sviṣṣam agne*.

⁵² This confusion occurs in our text as well, see the variant readings under 46c, in KÅ *garbhanyāsa* 43c and in *mūrdheṣṣakā* 37a.

The *sthāpaka* and the *sthapati* are (to be) honoured with cloths and golden rings.

a: *āṣṣam agneti mantreṇa*: P, Th; *sviṣṣam agnestu mantreṇa*: 16847, 20088;
 b: *pūrṇāhutiā athācaret*: T1; *pūrṇāhuti samācaret*: 16847, 20088, T2, T297;
 c: *sthāpakai' sthapatīā pūjya*: T1; *sthāpakai' sthapatīi' pūjyo*: P, Th; *sthāpakai' sthapatīi' pūjā*: T297; *sthapatī sthāpakau pūjyau*: T2; *sthapatīsthāpakau pūjyau*: T47; *sthāpakaā sthapatīā pūjya*: 8561, 16847, 20088, 20092;
 d: *vastrahemāḡgulīyakān*: T297; *vastrahē*[previously written: *vastraho*]*māḡgulīyakai*: 8561; *vastre hemāḡgulīyake*: 16847, 20088;

Pāda a: *sviṣṣam agne* – a name of a mantra (*sviṣṣam agne abhi tat pūrṇāhi*) occurring, for example, in the Taittirīya Brāhmana 2.4.1.4.

agneti – double *sandhi*: *agne* + *iti* = *agna* + *iti*. The same form is found in KĀ *mūrdheṣṣakā* 42, Ajita 83.200, Raurava 15.32, 18.136 and 25.76, 26.27 etc.

Pāda c: *sthāpaka* – the term is often understood as the chief priest during the installation ceremony (Barazer-Billoret 1993-94: 41; Brunner 1998: ix-xi and 501; Dagens 1994: 976). Yet, the same as the term *deāika* (see note to verse 8d above), *sthāpaka* may refer to the priest (*ācārya*) fulfilling a specific function. The term *sthāpaka* referring to a *function* is found, for instance, in the Nāyāāstra (see Tieken 2001: 98-108). On the other hand again, as in the case of *deāika*, the use of the term *sthāpaka* in the Kāyapaāilpa is not consequent.

Pāda cd: among the various readings preference has been given to the reading *sthāpakai'* and *sthapatīi'* (in the nominative case). The reason for that is that accepting the accusative case (*sthāpakaā sthapatīā pūjya* given by four of our sources) would result in three persons being involved here: *sthāpaka*, *sthapati* and the person who performs the oblation in 47ab. Since the latter can only be a priest (it is him who performs oblations), accepting *sthāpakaā sthapatīā pūjya* into the text would imply that it is a priest who rewards a priest (*sthāpaka*). This, obviously, does not seem possible; moreover, it is the patron who usually honours the priest and the architect with gifts.

On the other hand, the change of subject within one sentence is common in the ritual texts, such as the Kāyapaāilpa (see Goudriaan 1965: 337).

Pāda d: *vastrahemāḡgulīyakai'* – 'with cloth and golden rings' or 'with cloth, gold and rings'.

48 *muhūrte samanuprāpte dvāraā niācitya deāikai' |*
 dvārasya dakṣiṇe cāḡghrimūle bhittiyantarālake ||
 49ab *iṣṣakā vā ālā vā tu sthāpayed deāikottamai' |*

When the right moment has arrived, the best of *deāikas*, after having determined the (position of the) door, should install the bricks or the stones to the right of the door under a pillar (somewhere) in the wall.

48b: *dvāraā nitvā 'tha deāikāi'*: T *dvāraā niācitya nesabhā*: P, Th; *dvāra niācitya ne sabhā*: T297; *dvāre niācitya deāikāi'*: T2; *dvārasta [gya? āya?] ti deāikāi'*: 20088; *dvāraṇa[sy]eti deāikāi'*: 16847; *dvāra niācitya deāikāi'*: 20092;
 48c: *dvārasya dakṣiṇe vāḍghri-*: T297, P, Th;
 48d: *-mūle bhaktyantarāḍghrike*: T297, P, Th; *-mūle bhityantarāḍake*: 8561, 16847, 20088, T2;
 49a: *iṣṭakāā vā āilāyāā tu*: P; *iṣṭakāā vā āilāyāā vā*: Th; *bhā... kāā vā āilāyāā tu*: T297; *iṣṭakāā vā āilāā vā tu*: T1; *iṣṭikā vā āilā vāpi*: T2; *iṣṭikāā vā āilāā vāpi*: T47; *iṣṭakā vā āilā vāpi*: 20092; *iṣṭakā vā āilā vā tu*: 8561; *iṣṭakā vā āilā vā tu*: 16847, 20088;
 49b: *sthāpayet sthāpatii' kramāt*: T297, P, Th; *sthāpaye sthāpayed deāikottamāi'*: 20088; *sthāpayed deāikottama*: 20092;

Pāda 48c: *dvārasya dakṣiṇe* – ‘to the right’ or ‘to the south of the door’, see Chapter 6.

Pāda 48cd: *aāghrimūle* – this prescription is found in several parallel texts, but none of them specify what kind of pillar is meant here. *aāghri* may mean either a door jamb or one of the pillars or pilasters of the *garbhagūha*, or perhaps a small object with only symbolic meaning and invisible from outside. The consecration deposit box (*garbha*) should, according to the majority of the texts, also be placed under ‘a pillar’ (see Chapter 7.1.1.2).

49cd *prāsādamañēapānāā ca nirgamasya pradakṣiṇe ||*
 50 *sālānāā gopurānāā ca praveāsya pradakṣiṇe |*
abhyantare tu bhittes tu gopurānāā nidhāpayet ||

For the main temple building and for the pavilion one should have (the first bricks) installed to the right (or to the south) of the exit; for the temple walls and gateways to the right (or to the south) of the entrance. But for the gateways one should have them installed on the inner side of the wall.

49c: *prāsādamañēapānāā tu*: Th; *prāsāde mañēapānāō ca*: T47;
 49d: *nirgamasya pradakṣiṇam*: P, Th; *nirgamasyā pradakṣiṇam*: T297;
 50a: *āālānāā gopurānāō ca*: T2, T297;
 50b: *praveāsya pradakṣiṇe*: T297, P; *pravesyā pradakṣiṇe*: Th;
 50c: *abhyantare tu bhittē tu*: T297; *abhyantarau tu bhittau tu*: 8561, 20092, T2; *abhyantare tu bhittau tu*: 16847, 20088; *abhyantarālabhittau tu*: T47;

Pāda 50a: *sāla* – see 1cd.

Pāda 50c: *abhyantare tu bhittes tu* – in the case of the gateways the first bricks are, apparently, to be placed in the ‘inner side of the wall’, viz. the side directed towards the centre of the temple complex. For such an interpretation of *abhyantara*, see KĀ *garbhanyāsa* 48. This prescription is, apparently, valid only for the gateways, not for other structures.

The location of the first bricks and of the consecration deposit often differs according to the type of building, see Kriyādhikāra 5.16-19 (first bricks) and Kāmika 31.94ff (*garbha*).

- 51 *agram agraā tathaiāānyāā mūlamūlaā ca nairūte |*
 agramūlasamāyuktyā agnau tu vāyugocare ||
 52ab *paōcabrahmasamuccārya pūrvādikramaão nyaset |*

Having recited the five *brahmamantras* and beginning in the east one should place (the bricks in such a way that) two tops (are) in the northeast, two bases in the southwest and one top and one base (are) in (both) the southeast and in the northwest.

- 51a: *agram agraā tathaiāānyā*: 20092, T2, T47; *agram agraā tathaiāānyāt*: T297; *agraā agraā tathaiāānyā*: 8561; *agram agra tathaiāānyāā*: 16847; *agram agram tathaiāānyāā*: P, Th;
 51b: *mule mule tathā 'ōgule*: T297, P, Th; *mūlaā mūlaō/-ā ca nairūte*: T2, T47; *mūlaā mūlaā ca nairūte*: 8561;
 51c: *agnau mūle samāyuktyā*: T297, P, Th; *agramūlasamāyuktau*: 8561, 16847, T2, T47; *agramūlasamāyuktaā*: 20092, T1;
 51d: *agnau ca vāyugocare*: P, Th; *agnau cā vāyugocare*: T297; *agnau vā vāyugocare*: T1; *tv agnau vā vāyugocare*: 8561; *agnau tu vāyugocare*: T2, T47; *tv agnau tu vāyugocare*: 8561; *agne[r?]yā vāyugocare*: 20092;
 52a: *paōcabrahmaā samuccārya*: 20092, T2;
 52b: *pūrvādiā kramaão nyaset*: T1; *kuābhaā tat kramaão nyaset*: T2; *iṣṣakā upadhānakam*: T47;

Pāda 51c: *-samāyuktā* – neither this reading, nor the reading of the remaining sources result, in combination with 51d, in a grammatically correct sentence.

51: this verse explains the eventual position of the bricks in the pit. To understand it correctly one has to refer to the verse 38 which explains the way of placing the bricks on the *sthañēila*. There the bricks are placed in such a way that the tops (*agra*) of the two of them are directed to the east. The tops of the two remaining bricks are directed to the north. The bricks placed in this way will form a square. Our verse 51 hints to it by saying that, looking at the square, there will be two tops in the northeast corner, two bases (*mūla*) in the southwest corner, and the corners of Agni and Vāyu (southeast and northwest) will have one top and one base each (see Fig. 1 below).

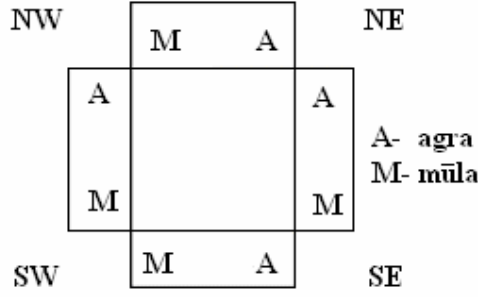


Fig. 1. The way of placing the first bricks.

This method of placing the bricks in the pit is common in the parallel sources, see, for example, Kriyādhikāra 5.12cd-13ab, AtriS 6.32cd-34ab, MarīciS 6.4.2.2. An explanation very similar to that of the KŚ is given by Ajita 10.53cd-55ab: *uttarāgrā bhavet pūrvā pūrvāgrā dakṣiṇā bhavet || paścimā cottarāgrā syāt pūrvāgrācottarā tathā | evaṃ kṛte* ‘gram agraṃ ca mūlaṃ mūlaṃ ca saṃyutam || bhaved īsanirṛtyoś ca mūlāgrau vahnivāyugau |⁵³

Pāda 52a: for the *brahmamantras*, see 43a above.

52cd *tanmadhye vinyased ratnān hemapaṅkajasamṃyutān ||*

In the middle of them one should place the gems together with a golden lotus.

c: *tanmadhye vinyaset prītām*: P, Th; *tanmadhye vinyaset prītām*: T297; *tanmadhye vinyaset tasmāt*: T2; *tanmadhye vinyaset tasmin*: T47; *tanmādhye vinyaset ranmān*: 16847;
 d: *hemapaṅkajasamṃyuktām*: P, Th; *hemapaṅkajasamṃyutaḥ*: T2; *hemapākajasamṃyutān*: 16847; *hemapaṅkajasamṃyutam*: T1, T47, T297, 8561, 20092;

Pāda 52c: *tanmadhye* – in the middle of the square formed by the bricks.

⁵³ ‘The eastern brick should point north, the southern brick should point east, the western brick should point north, the northern brick should point east. Having done so, there will be two tops and two bases for the northeast and southwest corner respectively, and the northwest and the southeast corners will have each a top and a base’. See also Kāmika 51.29: *agram agraṃ tathaiśānyāṃ prṣṭhaṃ prṣṭhaṃ ca nairṛte | prṣṭhāgre tv anale vāyau jñātvā karmaṃ samācaret*. Suprabhedha 27.25 (transcript T360): *agram agraṃ tathaiśānyāṃ mūlaṃ mūlaṃ ca nairṛte | mūlāgrāṃ cāgni vāyavyāṃ sthāpayet tad vicakṣaṇaḥ ||*, Kāraṇa 4.121cd: *agram agraṃ ca m* [sic!] *aiśānyāṃ prṣṭhe prṣṭhe ca nairṛte || prṣṭhāgnau tv anale vāpi jñātvā karma samācaret |* A different interpretation of 51cd - *agnau mūle samāyuktyā agrau tu vāyugocare* – could, grammatically, be possible, but is, taking into consideration the parallel sources, less probable.

Pāda 52c: Aṃśumad *prathameṣṭakā* 61ab includes almost the same half-verse, with *dravya* ('object') instead of *ratna*: *tanmadhye vinyased dravyaṃ hemapaṃkajasamṃyutam*. Remaining parallel texts give, at times, very elaborate lists of objects to be placed in the middle of the bricks, see Chapter 7 note 4.

53 *pañcamṛdbhiḥ samālīpya kuṃbhasṭhādbhiḥ prapūrayet |*
 śobhanaṃ dakṣiṇāvartam vāmāvartam aśobhanam ||

Having anointed (the bricks) with five kinds of earth one should fill up (the space in the middle of the bricks) with the water from the jars. If the water turns to the right, it is auspicious, if to the left, it is inauspicious.

a: *pañcamṛdbhiḥ samālīkhyā*: T297, P, Th; *pañcamṛtbhis samālīpya*: 8561, 16847, 20092;
 b: *kuṃbhasṭhād/-tbhis tu pūrayet*: T297, P, Th, 20092; *kuṃbhasṭhambhas tu pūjayet*: T2;
kuṃbhādbhir abhiṣecayet: T47; *kuṃbhaga [...] stu pūrayet*: 16847; *kuṃbhasṭhātbhis prapūrayet*: 8561;
 c: *śobhanā dakṣiṇo vaktraṃ*: T297; *śobhanaṃ dakṣiṇāvartam*: 16847;
 d: *vāmavarttaśobhanaṃ*: 16847;

Pāda 53a: earth taken from various locations is sometimes placed between the bricks together with the gems or in the pit in which the consecration deposit casket is to be placed, see Chapter 7 note 4 and KŚ *garbhanyāsa* 49 (in the latter, however, there are eight types of earth, not five). It is not certain if this is meant in the present passage as well.

Pāda 53b: it is plausible that the jars mentioned here are the same as those used for the *kuṃbhasṭhāpana* ceremony (see verse 39-40ab).

Pāda 53bd: this prescription is found in many parallel texts. See Aṃśumad *prathameṣṭakā* 62: *aṣṭamṛdbhiḥ samālīpya kuṃbhatoyena pūrayet | śāntikaṃ dakṣiṇāvartam vāmāvartam aśobhakam* as well as Kāmika 51.36, Suprabheda 27.27, PādmaS 7.76cd-77ab, ViṣvaksenaS 8.29, Śilparatna 12.30-31. Sometimes a flower is thrown into the water and its turn is observed, see ĪSGDP 27 (passage in prose, following verse 71), Ajita 10.56cd-57ab.

54 *vāmāvartam bhavet samyak śāntihomaṃ samācaret |*
 yāgopakaraṇaṃ sarvaṃ ācāryāya pradāpayet ||

In case of a left turn, one should duly perform a propitiatory oblation. One should see to it that all the implements for the oblation are given to the ācārya.

a: *vāmāvarte bhavet samyak*: T1; *vāmāvartam bhavet samyak*: T297, P, Th; *vāmāvartta satī samyak*: T2; *vāmāvartte satī samyak*: 8561, 20092; *vāmāvartayute toyē*: T47; *vāmāvūtte tta satis samyak*: 16847;

b: *āntihomaā tu kārayet*: T297, P, Th; *āntihomasamācaret*: 16847;

c: *yāgopakaraṇāā sarjā*: P, Th; *yāgopakaraṇāā sarvā*: T297; *yāgopakaraṇat sarvam*: 16847;

d: *madhyāc chilpī prakārayet*: P; *madhyāt ālpī prakārayet*: Th; *madhyāc chilpī prakārayet*: T297; *ācāryāya pradāpayet*: 8561, T1, T2, T47; *aryāyāi pradāpayet*: 16847; *ācāryasya pradāpayet*: 20092;

Pāda ab: a propitiatory oblation when the water turns to the left is also prescribed by several parallel texts; cf. ĪĀGDP 27, Ajita 10.57 etc.

iti kââyape prathameṣṣakavidhipaṣṣalaiḥ

Thus ends, in the Kââyapa(āilpa), the chapter about the ceremony of the first bricks.

iti kââyapaāilpe prathameṣṣakāvidhiā caturthaiḥ paṣṣalaiḥ: P; *iti kââyapaāilpe prathameṣṣakācidhir nāma caturdhaiḥ paṣṣalaiḥ*: Th; *iti kââyape prathameṣṣivithī caturthaiḥ paṣṣalaiḥ*: T297; *ityaāāupe ādyeṣṣikannām paōcamaiḥ paṣṣalaiḥ*: T2; *ityādyeṣṣakopadhānavidhis samāptaiḥ | āubham astu ... oā aiā hriā āriā vallidevasenā sameta ārisubrahmaṇyapādaravindābhyāā namaiḥ – gaṇapatigurukal granthaā*: T47

ity aāūmān bhede kââyape prathameṣṣakāvidhipaōcamapatalaiḥ: 16847; *ity aāūmān bhede kââyape prathameṣṣakāvidhānāō caturthaiḥ paṣṣalaiḥ*: 20092; *ity aāūmānkââyape prathameṣṣakāpaṣṣalaiḥ (caturthaiḥ)*: T1;

4.2 The placing of the consecration deposit (*garbhanyâsa*) on the basis of the Kâñyapañḥa: text, translation and commentary

- 1 *atha vakṣye viâṣeña garbhanyâsavidhiā param |*
prâsâdaā deham ity uktaā tasya prâñas tu garbhakam ||

Now I will speak in detail about the proper procedure of placing the consecration deposit. The temple is said to be the body. The consecration deposit is its “life-breath.”

- b: *garbhanyâsavidhiā āñu:* 447;
c: *prâsâdam deham:* 8561, T1, T2, T400, Th; *prâsâdadeham:* four Malayalam mss, T297, P.
d¹: *prâñas tu:* 8561, T1; *prâñasya:* four Malayalam mss (20088 *prâñāñya?*), T400; *prâñan tu:* T2; *prâkâro:* P, Th; *prâkâra:* T297; *prâsâda:* 447.
d²: *garbhakam:* four Malayalam mss, T1, T400, 447; *garbhagam:* T2; *vâstugarbhakam:* T297, P, Th; *madhya[am?]:* 8561.
d: *prâsâde dehim ityuktâā tasya prâs tu madhyamam:* T411.

Pâda c: *prâsâdam* - the occurrence of masculine words in neuter is quite common in architectural and Āgamic texts, see KĀ *prathamakâ* 23b and Chapter 3.6. *prâsâda* in neuter is found in a few other texts, see MM 19.10-12: *vimânaā bhavanaā harmyaā saudhaā dhâma niketanaā prâsâdaā... ity evam uktâā ca paryâyākhyâ hi paññetai* and Suprabheda 28.1cd: *yad prâsâdaā sagarbhaā tu sarvasampatkaraā bhavet*.

For the temple as a body, see Kramrisch (1946: 133), Dagens (1996) and Rastelli (2003); for the discussion about this passage, see Chapter 6.

- 2 *garbhahîne gûhe vipra sakûtkâlaā na vâsyakam |*
aham anyâā ca devâā ca na vaseyur agarbhake ||

One should not dwell, not even once, o sage, in a house in which there is no consecration deposit. I and the other gods would not stay in a house, which is not endowed with a consecration deposit.

- a: *garbhahîne:* all mss, T1 (Keevelur), T2, T400; *garbhadine:* 447; *guruhîne:* T297, P, Th.
b¹: *sakûtkâla:* all mss, Keevelur (-*kâlan*), T2, T297, P, Th; *sakatkalam:* T400; *sakûtcâlam:* 447.

b²: *na vāsyaham*: 8561; *ñavāsahaā*: all Malayalam mss; *na vātsyaham*: T400; *na vāsyakam*: Keevelur, 447, T297, P, Th; *na āāsyakam*: T2; *na cāstviham*: T411.

c: *anyāā ca*: 8561 (probably) Keevelur, T400; *anyāā ca*: all Malayalam mss, T2, T297, P; *anye ca*: Th, T411.

devāā ca: 8561, Keevelur, T2, T400, Th; *devāā ca*: all Malayalam mss; *vedāā ca*: P; *vedāāā ca*: T297.

d: *na vaseyur na (ña, nna) garbhake*: all mss, T400, T411; *na vaseyur nna garbhakam*: T297; *na vaseyur ma ... ke*: T2; *na vaseyun na garbhakam*: P; *na vaseyur agarbhakam*: Th; *na vaseyur agarbhake*: S; *na vāse punnagarbhake*: T1 [illegible: *gya/ya sa pa r garbhake*] Keeveur).

Pāda ab: *vāsyakam* – can be interpreted as consisting of *vāsyā* + *-ka* according to the type of *rāmañīyaka*. The expression *na vāsyakam* would then mean “there is no ‘dwellingability’.” Still, while the meaning of this phrase leaves no doubt, its grammatical construction remains obscure.

Pāda cd: *anyāā ca devāā ca* - incorrect for *anye ca devāā ca*. For other examples of pronominal adjectives declined as nominals, see 3d and Chapter 3.6.

This passage is unique for this kind of texts as I know of no other architectural text stating that the deity will not inhabit a temple in which the *garbhanyāsa* has not been performed.

3 *tasmāt sarvaprayatnena garbhanyāsaā tu kārayet |*
ārīpradaā prāñināā garbhaā itare 'ārīkaraā bhavet ||

Therefore one should have the *garbhanyāsa* performed very carefully. The consecration deposit is bestowing prosperity upon the living beings. In the other case (when the *garbha* is not there), this will be a cause of misfortune.

b: *garbhanyāsaā*: all mss, T1, T2, T297, P, Th; *garbhanyāsas*: T400; *garbhanyāsaā samācaret*: T411.

c: *ārīpradaā prāñināā garbhaā*: all mss, T1, T400; *ārīpradaā prāñi* [...]: T2; *ārīprañāā bhāñināā garbhaā*: T297, P, Th; *trividhaā prāñināā garbham itara ārīkaraā bhavet*: T411.

After cd T1 inserts a half-verse: *garbhanyāsaā na kartavyaā kartavyaā kartūnāanam*⁵⁴

Pāda cd: *itare* – incorrect form of *itarasmin*, perhaps *metri causa*. See Chapter 3.6.

⁵⁴ Lit. ‘the *garbhanyāsa* should not be performed, the patron should be destroyed’, which, probably, should mean ‘if the *garbhanyāsa* will not be performed, the patron would be destroyed’. Passages proclaiming increase of wealth for those who perform a certain ritual and all kind of misfortune for those who refrain from doing so, are common among the architectural and ritual texts, see Viṣṇusāhitā 13.22 *nāgarbhe dhāmni sampadai*, Mānasāra 18. 205b-206 (413-415)⁵⁴: *brahmāviṣṇumaheāvarasya stūpipratīṣṭhāā kuru || kurvan tad yajamānagūhe nūpālaye bhuktīā muktīm āvahet | yasmād akurvan nāradanaranūpatayoi kartāā ca piēā bhavet ||*

[The location of the consecration deposit]

- 4 *adhīṣṭhāne prater ūrdhve bhūsurāñāā hitāya vai |
jagatyūrdhve nūpāñāā tu upānordhve viāāā param*||⁵⁵

For the benefit of the Brahmins (the deposit should be placed) in the *adhīṣṭhāna* above the *prati*,⁵⁶ for the Kātriya above the *jagatī*, for the Vaiāyas above the *upāna*.

a: *adhīṣṭhāne prater ūrdhve*: all mss except 20088, T1, T400; *adhīṣṭhānai*: 20088; *adhīṣṭhāne yuter ūrdhve*: T2; *adhīṣṭhānaprater ūrdhve*: T297, P, Th.

c: *jagatyūrdhve nūpāñāā tu*: all mss, T1, 447, T400, T411; *kumudordhve nūpāñāā tu*: Th; *kumudūrdhve*: P; *kumuderdhve*: T297; *gater ūrdhve*: T2.

d: *upānordhve viāāā param*: all mss, T411; *upānordhve viāāā varaā*: T400; *kūpānordhve viāāā param*: S; *kumudordhve viāāā param*: T1; *jagatyūrdhve viāāā param/varam*: Th, P, T297; *va prānordhve tu veāmavat*: T2.

Pāda ab: *adhīṣṭhāna* – base, see KĀ *garbhanyāsa* 8a. *prati* – here: upper string course, part of the *adhīṣṭhāna*, see note to KĀ *prathameśakā* 9-10ab.⁵⁷

Pāda cd: *jagatī*, *upāna*, *kumuda* – layers of the *adhīṣṭhāna*. For the lists of the layers of the *adhīṣṭhāna* according to different sources, see Dagens (1984) and Acharya (1993: 15-37).

Similar prescriptions concerning the location of the deposit for various *varṇas* (for *āśudras* see verse 5 below) are found in several parallel works, with the levels always varying according to the text. The only constant pattern is that the highest level is reserved for the consecration deposit for the Brahmins; the members of the three remaining *varṇas* should be satisfied each with a slightly lower location, see ĪĀGDP 17.74, AtriS 10. 36b-38a, PādmaS 6.21, ViāñuS 13. 25a, VāstuV 13.20. The texts also express a warning that placing the deposit too high or too low will bring about all kind of misfortune, see: MM 12.43a, MS 64b (132A), PādmaS 6.22a. That the prescriptions regarding the location of the deposit refer to

⁵⁵ Or: *kumudordhve nūpāñāā tu jagatyūrdhve viāāā param* as given by T297, P and Th. The location of the deposit for the Kātriya and the Vaiāyas in the KĀ differs in various sources: T1 prescribes *jagatī* and *kumuda* for the Kātriya and Vaiāyas respectively; T297, P and Th prescribe the opposite: *kumuda* and *jagatī*, while all the palm leaf manuscripts, T400 and T411 have *jagatī* and *upāna*. The sequence of layers depends on the style of the temple and can vary in different texts. The layers of the *adhīṣṭhāna* are often explained in a separate chapter and in the Poona edition of the KĀ this is chapter 6. The sequence given there is (from above): *prati-kumuda-jagatī-upāna*. This agrees with all our sources except T1 (4cd) where *kumuda* appears to be below the *jagatī*. The reading of T1 could only be accepted if its *adhīṣṭhāna* chapter would support it. In the *adhīṣṭhāna* chapter of T1 (chapter 6), however, the *kumuda* is always described as being above the *jagatī*. Hence, the reading of T1 4cd has to be rejected. On the other hand, the reading of T297, P and Th is as acceptable as the one adopted in the text.

⁵⁶ Or 'in the upper part of the *prati*'.

⁵⁷ The MS uses the term *pratika*, see Acharya (1993: 317).

the patron of the construction, the *yajamāna*, becomes clear from AtriS 10.36cd: *brāhmaṇo yajamānaā cen nyased vai paṇīkopari* etc., ‘when the *yajamāna* is a Brahmin, one should place [the deposit] above the *paṇīkā*...’ and MarīciS 13.1.2: *yajamāno brāhmaṇaā cet paṇīkopari, kṛatriyaā cet kumudopari*... etc.

- 5 *homordhve garbhavinyāsaā āudrāṇām abhivūddhidam |*
sarvajātyarhakaā proktaā bhūmau tv ādyeṇakopari ||

The placing of the consecration deposit above the *homa*⁵⁸ gives prosperity to the Āudras. But (the placing of the deposit) in the ground on top of the first bricks is declared suitable for all the *jātis*.

a: *homordhve*: all Malayalam mss, T1, T2, T400, T411, Th; *bhomordhve*: 8561; *homordhvaā*: T297, P.

b: *āudrāṇām abhivūddhidam*: 20088, 20089, 16847; *āudrāṇām api abhivūddhidam*: 16923; *drāviṇām abhivūddhidam*: 8561; *apavūddhidam*: T1; *rudrāṇām abhivūddhidai*: T2.

c: *sarvajātyarhakaā proktaā*: 8561, Kēveṇur, 447, T411; *sarvajātyarhakaā proktam*: T2; *sarvajātyaā ta haā proktaā*: T297; *sarvajātyantaā haā proktaā*: P, Th; *evaā jātyarhakaā proktaā*: T1; *āudrajātyarhakaā proktaā*: all Malayalam mss, T400.

d¹: *bhūmau*: all Malayalam mss, T1, T2, T297, T400; *bhūmoccā*: 8561; *bhūmordhve*: T411;

d²: *ādyeṇakopari*: T297.

Pāda a: *homa* - the layer above the foundations and below the base (*adhīṣṭhāna*), the support of the base; see note to KÅ *prathameṇakā* 9-10ab.

-*vinyāsam* (neuter) for -*vinyāsaī* (masc., see MW 1899: 972). The same neuter form is found in 7a.

- 6 *prāsāde mañēape caiva prākāre gopure tathā |*
parivārālaye caiva garbhanyāsaā tu kārayet ||

One should have the *garbhanyāsa* performed for the temple, the pavilion, the temple wall, the temple gateway and for the chapel of an attendant deity.

prākāre: 8561, 20088, 20089, 16847, 16923, T1, T2, T400, T411; *prāgdvāre*: T297, P, Th.

Pāda ab: *prāsāda* – here: the main building of the temple complex; cf. KÅ *prathameṇakā* 1c.

7ab *yatraivādyeṇakānyāsaā tatra garbhaā nidhāpayet |*

⁵⁸ Or ‘in the upper part of the *homa*’.

One should have the *garbha* installed in the same location where the first bricks are placed.

a¹: *tatraiva*: 8561, T297, T411;

a²: *nyāsaā*: 8561, 16847, 16923, 20088, Keeveūr, T297, T411, P; *nyāsa*: 20089; *nyāsaī*: T400; *nyāsa*: Th; *ādyeṇake nyāsāt*: T2;

b: *tat tū garbha nidhāpayet*: T297;

[Material and appearance of the deposit casket]

7cd *sauvarṇāā rājataā tāmraā āreṇhamadhyādhamāā kramāt ||*

8ab *kāśyenaivātha vā vipra kartavyāā garbhabhājanam |*

A deposit casket is to be made of gold, silver or copper. The casket made of gold is considered excellent, the one made of silver is considered average and the one made of copper is considered poor. Or, O sage, the *garbha* casket may also be made of brass.

7d: *adhamaā kramāt*: 8561, T1, T2, T297; *adhamāī kramāt*: all Malayalam mss (16923 unclear reading), T400; *adhamaā bhavet*: S; *āreṇhamadhyamakanyasāī*: T411;

8a: *kāśyenaivātha vā vipra*: 8561, 20088, 20089, T2, T297, T400, T411; *kāśyai (kāśmsye?)naivātha vā vipra*: 16847; *kosyainaivāthavā vipra*: 16923; *kāśyenaivāyasayā vāpi*: Keeveūr (?); *kāśyenaivāyasā vāpi*: T2;

Pāda 8a: the reading of T1 - *kāśyenaivāyasā vāpi* - is interesting as it gives the fifth material of which the deposit casket can be made, namely iron (*ayas*). Iron as the material for the deposit casket is not prescribed by other Āgamas.

Pāda 8b: *garbhabhājanam* – one of the several terms used to denominate the deposit casket in the ritual and architectural texts. The KĀ uses two terms: (*garbha*)*bhājana* and *phelā*.⁵⁹ The terms used by other texts along with *bhājana* include *pātra*, *maōjūā* and *phelā* (sometimes confused with *phala*, 'fruit', by the editors).

8cd *paācāōgulaā samārabhya yāvad vai viāāad aōgulam ||*

9 *ekaikāāgulavuddhyā tu kalāsaākhyā tu bhājanam |*

ekādīāōāāntānāā bhūmīnāā tu yathākramam ||

⁵⁹ T411 reads twice *gola* (a ball, hemisphere; see 14a and 17d) instead of *phelā*, which can either be a simple mistake by a scribe or the result of the association with the shape (and possibly the symbolism) of the Earth.

(As to their measurements), there are sixteen (types of) caskets, from one of five *aḍgulas* to one of twenty *aḍgulas*, in each case the next one increasing by one *aḍgula*. The measurements of the caskets depend on the number of the storeys of the building, which ranges from one to sixteen.

8c-d-9ab: missing in T400.

9a: *ekāḍgulaḥ vivṛddhyā tu*: Keeveñur;

9b: *kālāsaākhyā*: 16847 (the second *ā* of *kālā* written lower);

9d: *bhūmānāḥ tu*: 20088, 20089, S, T2, T297, T411; *bhūtānāḥ tu*: 8561, 16847, 16923, T400; *bhaumānāḥ tu*: T1, *bhūmānāḥ tu*: P, Th.

Pāda 9b: the grammatically correct expression would be either *kalāsaākhyā tu bhājanānām* or *kalāsaākhyā tu bhājanaḥ*. Nevertheless, all the sources read *kalāsaākhyā tu bhājanam*.

The same connection with the number of temple's storeys is prescribed with the reference to the first bricks; cf. KÅ *prathameṣṭakā* 26ab.

Pāda 9d: for *bhūmi* as a 'storey' see: MM 12.9b-11a and MS 12.11b-13a (22-25A). *Bhūma*, the reading given by 20088, 20089, S, T2, T297 and T411 occurs less frequently in the parallel sources.

10 *garbhabhājanatârâs te tv aâghrimûlatalan tu vâ |*
garbhabhājanavistâraḥ vistârasadûāonnataḥ ||

These (that is, the measures just mentioned) concern the breadth of the deposit casket. Alternatively, the breadth of the deposit casket should be equal to the bottom of the pillar; the height should be equal to the breadth.

a: *kârâs te*: T2; *narâs*: 447;

b¹: *tv aâghrimûla*: T297; *tv aâghrikûla*: all Malayalam mss, T400; *svââghrimûla*: T1; *svââghrimûle*: T2; *sââghrimûla*: 8561; *sââghritûla* (-*tala*?): T411; *narâs teṣāṃ astaâghri mûlatantu vâ*: 447;

b²: *talant tu vâ*: all mss, T400, T411; *taraḥ tu vâ*: T297, P, Th; *tadantu vâ*: T1; *mûle nyasantu vâ*: T2;

d: *vistârasadûāonnataḥ/ vistârasadûāonataḥ*: all mss, T297, T400, T411, P, Th; *vistâre sadûāonnatam*: T2; *sâdûāonnatan tathâ*: T1.

Pāda a: *târa*: breadth (Dagens 1984: 17). *târa* in the meaning of 'breadth' is also used in Vâstuvidyâ 7.22ff.

Pāda b: *aâghrimûla* - the text does not specify which pillar (*aâghri*) is meant here and if it is the same pillar which should be erected above the first bricks and, at times, above the deposit box (see KÅ *prathameṣṭakā* 48cd).

- 11 *bhājanoccatribhāgaikaā vidhānasyocchrayaā bhavet |*
bhājane dvitribhāgāntāā vidhānālambanaā dvija ||

**The height of the cover should be one-third of the height of the casket.
 O Brahmin, the support for the cover should be up to half or one-third of (the height of) the casket.**

a: *bhājanasya tribhāgaikaā*: all Malayalam mss, T400; *bhājanocca(m)tribhāgaikaā*: T1, T2, T411; *bhājanocca tribhājagaikam*: 447; *bhājano[dh? illegible] uparibhāgaikaā*: 8561; *bhājanoccasya bhāgaikam*: P, Th; *bhājanoccarmi bhāgaikam*: T297;
 b: *pidhānasyooghri saābhavet*: T2;
 d: *dvijai*: 8561, T297, T411;

Pāda a: *tribhāgaikam* – see KĀ *prathamēṣakā* 12c and MM 12.11b.⁶⁰ This expression occurs also in KĀ *garbhanyāsa* 32, KĀ *mūrdheṣakā* 10c.

Pāda b: *vidhāna* - probably instead of *pidhāna* (cover). *vidhāna* occurs often instead of or along with *pidhāna* in different manuscripts of the same text, most probably due to the similarity of the letters *va* ad *pa* in the Grantha script, see ĪĀGDP 27.75a, Ajita 17.9, PādmaS 6.24 and 6.43, MM 12.11b and 14a etc.

Pāda d: *ālambana* – base; here probably a ‘support’ for the cover. The exact meaning of the term, however, is unclear. It is also unclear how such a ‘support’ for the cover would look like. The parallel texts are of no help on this point: apart from MM 12.11b this term does not occur in the parallel passages.

- 12 *yavaikavyāsam ārabhya yāvārdhaā tu vivardhanāt |*
yāvat sārthāṣayavakaā tāvad bhittiviālakam ||
 13ab *prāguktānāā tu phelānāā kramaāi parikalpayet |*

The side walls (of the casket) should be from one up to

⁶⁰ *gūhitoccatribhāgaikaā pādālambividhānakam*, ‘(Otherwise the width of the casket) is the third of (its) height chosen according to the rules given for pillars (?)’ (trans. Dagens 1994: 123). Dagens (ibid., note 7): ‘Meaning? The half-verse 11b (missing in one manuscript and placed after v. 12 in another one) is perhaps out of place.’ *Vidhānaka*, translated by Dagens as ‘rule’ can perhaps be understood here as ‘cover’. The entire passage could then mean: ‘the cover which is the base of the pillar (which has to be installed above the casket, see MM 12.45) is one-third of the height (of the casket). The cover measuring in height one-third of the casket is commonly prescribed by the parallel texts. On the other hand, the discussed passage from the MM and KĀ *garbhanyāsa* 11 are very similar to the point that it is possible that the MM is missing a part of the passage which in the Kāyapañḍita constitutes pādas b and c. Both passages would then have the same meaning.

eight and a half *yavas* thick, increasing each time by half a *yava*. One should make (these measurements) for the earlier mentioned caskets accordingly.

12b: *yavārdhaiḥ koṣṭhavistūtam*: T297, P, Th;

12c-d: not in T297, P, Th; *sārdhaṣṭayavakā yāvat tāvat bhittiviālakam*: S;

13ab: not in T297, P, Th;

13a¹: *proktākārān*: T2; a²: *phelâyââ*: T1;

b: *kramaâaiḥ aripaṇhyate*: T2; *parekalpayet*: 447;

Pāda 12a: *yāva* or *yava* (the latter given by T297, P and Th) - both forms may occur with the same meaning, *yava* being usually more frequent (cf. Raurava).

Pāda 12d: *bhittiviālakā* – contrary to KĀ *prathamakā* 23cd and KĀ *mūrdhvakā* 11c and 21b (KĀ *prathamakā* 23cd and *mūrdhvakā* 11c use the term *viālakā*) *viālakā* should be translated here as ‘thickness’, not as ‘breadth’ or ‘width’. The breadth of the deposit casket (and, hence, also of its side walls), has already been explained in 8cd-10ab.

Pāda 13b: *kramaâaiḥ* - for each of the sixteen types of casket (see verse 9) the thickness of the side walls should be calculated accordingly.

13cd *paṭcaviāatikoṣṭhāni bhājanābhyantare kuru||*

Make twenty-five compartments inside the casket.

13cd – not included in T297, P, Th;

13c: *koṣṭhādi*: T1; d: *kuraiḥ*: T400.

Pāda cd: *koṣṭha* – here: compartment. Another word used by the parallel texts is *garta*, ‘hole’ (PādmaS 6.24ab, ĀrīpRS 7.8cd).

According to the parallel texts, the deposit casket should have either twenty-five or nine compartments. For the list of texts prescribing nine and twenty-five compartments, see Chapter 7 note 13. Some texts (MM 12.13cd, MS 12.19ab, Ajita 17.10ab) leave a choice between nine and twenty-five, but give prescriptions only with regard to twenty-five compartments. The division into twenty-five *koṣṭhas* agrees with the *upapīṭha* diagram of the site plan, that of nine compartments agrees with the *pīṭha* diagram.⁶¹

⁶¹ Apart from the *upapīṭha* and *pīṭha* (having twenty-five and nine squares respectively) there exist other types of diagrams, too, for example the *paramāyika* consisting of eighty-one squares. A particular diagram (one only) is traced on the building terrain during the *padavinyāsa* ceremony, before starting the construction. Each square of a diagram is assigned to a different deity. In certain texts, the compartments of the deposit casket are referred to by the names of deities associated with the plots of the site diagram, cf. MM 12.15ab, 25cd-29, MS 12.20ab, ĪAGDP III.27.81ab-85ab. In the KĀ there are the letters of the Sanskrit ‘alphabet’ and the names of the

- 14 *phelābhittiviāāldhaā koṣṭhabhittes tu vistutam |*
phelocce tricaturbhāgaā koṣṭhabhittiyudayaā bhavet ||

The thickness of the wall of a compartment should be half that of the side wall of the casket. The height of the wall of a compartment should be one third or one-fourth of that of the casket.

ab not in T297, P and Th; cd not in T1;

a: *helabhattiviāāldhaā*: 8561; *golābhitti*: T411;

b: *koṣṭhabhittes*: T411; *ekor vā bhittes tu dvijasattama*: T1;

c: *phelocce*: 8561, 447, T297; *phalocceā*: P, Th; *poiocce*: 20088, 20089, 16847; *poiōdvetricaturbhāgaā*: 16923;

d: *ucchrayam bhavet*: 447; *koṣṭhabhidvītti* written above *dvīdayaā bhavet*: 8561; *koṣṭhabhidyudayaā bhavet*: T297; *koṣṭhabhitti dvayaā bhavet*: T411; *āyataā bhavet*: T2.

Pāda a: the same as in 12d the term *viāāla* should be translated here as ‘thickness’, not as ‘breadth’ or ‘width’.

[The mantras and akṣaras to be placed]

- 15ab *madhyakoṣṭhe nyaset kūṇaā bindunādasamanvitam |*

In the central compartment one should place *kūṇa* endowed with the *anunāsika*.

ab not in T1;

a¹: *madhyakoṣṭha*: all Malayalam mss

a²: *vyaset*: 16847, 16923; *vyaset kuābhaā*: T400; *kāṇa*: T411; *madhye phenāṇe nyase kūṇa*: T297;

b: *bindunāda*: all Malayalam mss, T400; *vī[ā?]ja* [*bindu* written above] *nāda*: 8561; *indranābha*: P, Th; *vindra nābha*: T297;

Pāda ab: *kūṇa* or *kūṇabīja* – a mystical name of the letter *kṛ* (Singh: 1979: 114 n. 20; Brunner 1977: 130 note 23; 562-3 notes 42-43; Dagens and Barazer-Billoret 2000: 1 note 4), which here, probably, represents Āiva himself (Dagens and

eight Vidyēāvaras assigned to or placed in the casket at the beginning of the ceremony, which serve as means of identifying the compartments later on (see verse 19 ff). The *padavinyāsa* ceremony occupies often a separate chapter, see KĀ 2 (*prāsādavāstulakṛāṇam*) and MM 7, but sometimes it is combined with the section dealing with the offerings for the site deities (*vāstupūjā*), see Ajita 8.

Barazer-Billoret 2000: 33 note 24). Together with the *nāda* (*anunāsika*) it forms *kṛāṇā*; cf. Kāmika 31, Kāraṇa 6, Dīpta 4, Ajita 17 and Kumāra 31.⁶²

15cd *pūrvādyaṇakozheṇu parito dvijasattama ||*

16ab *anantādiāikhāñēyantaā mūlamantraā nidhāpayet |*

Around (the central compartment), o best of Brahmins, in the eight compartments starting in the east one should place the *mūlamantras* beginning with the one for Ananta and ending with the one for Āikhañēin.

15cd: not in T1;

15c: *tatpūrvaā hy*: P, Th; *tatpūrvaā ny*: T297; *tatpūrvādy*: T2, 447; *pūrvakādy*: T411;

16a: *āikhañēyantar*: 16923; *āikhañēyasya*[or: *ñya?*]*nta*[*m?* *r?*]: 16847; *āikhañēyantaā*: P; *āikhañēyanta*: T400;

b: *mūlamantrādi* [*v*]*āpayet*: 16847; *mmūlamantrādi vāpayet*: 16923; 20088, 20089; *mūlamantādi dhāpayet*: T400;

Pāda 15cd: the reading *tatpūrvam* (given by T297, P and Th) is also grammatically correct. Still, in the present passage the direction in case, the east, in which one has to start placing the items is of paramount importance. The reading *pūrvādi* adopted in the text is supported by the parallel sources where the first compartment (it is usually the one in the east or in the northeast) in which an object should be placed is always indicated, see: MM 12.25, 33, Kāmika 31.35 and Dīpta 4.13ab.⁶³

Pāda 16b: *nidhāpayet* - lit. 'one should cause to place'. The causal meaning if *nidhāpayet*, however, does not seem to be intended here. In the entire passage dealing with the placing of the objects in the deposit casket (up to verse 29, see especially 23) the causal verb is used alternately with the non causal *vinīyaset* and *nyaset*. See also the note to KĀ *prathameṇakā* 20b and Chapter 3.6.

Pāda 16ab: *mūlamantra* – the principal mantra of a deity, usually particular to the text. Still, some authors equal it with Āivamantra or *paōcākṛāra*, 'the five syllables', *oā namai āivāya*, or with a slightly different form depending on the caste of the worshipper and not always consisting of five syllables. See Brunner

⁶² Kāmika 31.29cd and Kāraṇa 6.28ab: *madhyakozhe nyaset kūāā bindunādasamanvitam*; Dīpta 4.12: *madhyakozhe nyaset kūāā bindunādasamāyutam*; Ajita 17.18ab and Kumāra 31.2173ab: *teṇu kozheṇu sarveṇu madhye kūākṛāraā nyaset*.

⁶³ MM 12.25ab: *iādīṇu nyased etāñy aṇṇadikṇu yathākramam*; MM 12.33: *kapālaāṇṇakhaṇvāgaā ... pūrvādīṇu nyaset*; Kāmika 31.35ab: *pūrvādīkramayogena cāṇṇau cāṇṇadiāāsu ca...*; Dīpta 4.13ab: *pūrvādyaṇasū kozheṇu ... nyaset*.

(1963: xxxii-xxxiii) and (Davis 2000: 129).⁶⁴ It seems that in the present passage the *mūlamantra* consists of a series of mantras associated with the deities belonging to the group of the eight Vidyāvaras, namely Ananta, Sūkṣma, Āvottama, Ekanetra, Ekarudra, Trimūrti, Ārikañḥa and Āikhañḥin. The Vidyāvaras are considered the eight 'agents' of Āiva. Their iconography is discussed in KĀ 48. See also KĀ 48 and *mūrdheṣṭakā* 33 where they are invoked during the *kumbhasthāpana* ceremony.

Instead of the mantras of the Vidyāvaras mentioned by the KĀ, many parallel sources prescribe placing (or pronouncing) the eight letters 'from *ya* to *ha*', viz.: *ya ra la va āa ṣa ha*, in the eight compartments around the central one. See: Kāmika 31.30ab, Ajita 17.18cd, Dīpta 4.13ab, Kāraṇa 6.28cd and Kumāra 31.2173cd.⁶⁵ It is further to be noticed that in the SĀP the same letters are brought into relation with the Vidyāvaras.⁶⁶ It is not certain, however, if the same is intended in the Kāyapañlipa.

16cd *tadbāhye ṣoḥāāḥ koṣṭhe pūrvādikramayogatai* ||

17ab *ākārādivisargāntān svarān nyaset yathākramam* |

In the sixteen compartments surrounding these (eight) one should, starting in the east, place the vowels in due order beginning with the *a* and ending with *visarga*.

16 c: *tadbāhye*: all mss; *tadbāhya*: T400; *koṣṭha*: T297; *bāhyaṣoḥāāḥkoṣṭhe*: T411;

d: *pūrvādik kramayogatai*: all Malayalam mss.

17 a¹: *ākārādi*: 8561; a²: *visargānta*: P, Th; *visargāntā*: T297; *visargāntāt*: T2; *visargāntāḥ*: T1;

b: *svārāṇyastvā krameṇa tu*: all Malayalam mss, 8561, T1, T2, T400, T411; *svārān nyasvā krameṇa tu*: P; *svārāṇasvā krameṇa tu*: T297; *svārān nyaset krameṇa tu*: 447;

Pāda 16c: *ṣoḥāāḥ koṣṭhe* – lit: 'in the sixteenth compartment'. It should be understood here as 'in the group of sixteen compartments', cf. Dīpta 5 (p. 262): *prāgādi ṣoḥāāḥ koṣṭhe svarān ṣoḥāāḥ vinyaset*.

⁶⁴ "When invoking Āiva, the worshiper recites the MŪLA ("root") mantra, 'Oḥ hauḥ, I bow to Āiva'. Also referred to as ĀIVA and PRĀSĀDA ("lofty"), this mantra signifies Āiva in his totality" (Davis 2000: 129 and 178 n 28).

⁶⁵ Kāmika 31.30ab: *pūrvādyasas koṣṭhe yādihāntā ca vinyaset*; Ajita 17.18cd and Kumāra 31.2173cd: *yakārādihakārāntā parito ṣas vinyaset*; Kāraṇa 6.28cd: *pūrvādyasas koṣṭhe yādihāntāni vinyaset*; Dīpta 4.13ab: *pūrvādyasas koṣṭhe yakārādyasakaḥ nyaset*.

⁶⁶ See SĀP IV.1.46 and its translation by Brunner (1998: 38): "Après avoir déposé dans les Vases – un sur chaque Vase – les Gardiens du Monde dont le dernier est Ananta, en utilisant leurs *mantra* personnels, [le *guru*] doit rendre hommage à ces Vases, soit avec les mêmes *mantra*, soit avec leurs *mantra* propres. Les *bija* sont, à partir d'Indra: lūḥ, rūḥ, āḥ, ṣḥ, vūḥ, yūḥ, sūḥ et hūḥ." It should be noted that *indrādi* translated by Brunner 'à partir d'Indra' may also mean 'beginning from the east'.

Pāda 17ab: *svarāi* – the sixteen vowels: *a, â, î, û, u, û, ü, ô, š, e, ai, o au* together with the *anusvāra* (*āṁ*) and *visargai* (*aiḥ*). The same is prescribed by Kāmika 31.30cd, Kāraṇa 6.29ab, Dīpta 5 (see above, pāda 16c), Kumāra 31.2174ab and Ajita 17.19cd.⁶⁷ Ajita adds that one should worship each vowel with a formula starting with the *praṇava* and ending with *namai*.⁶⁸

It is not known whether the vowels were factually placed into the deposit casket, for instance after being written on a sheet of metal. The act of placing might have been entirely oral and mental as suggested by Bhatt (1993-94: 73). It is to be noted, however, that finds from Southeast Asia suggest that some form of ‘placing of the syllables’ was realized by means of letters engraved on gold foil (Lamb 1960: 79). For more information see Chapter 7.3 and Appendix IV.

[General instruction: the objects to be placed in the casket and those to be placed in the cavity]

While the previous two sections (directions for making the casket in verses 7cd-14 and the placing of the mantras and the *svaras* in 15-17ab) deal with two consecutive stages in the *garbhanyāsa* ritual, the present statement (17cd-18ab) breaks the chronological treatment of the ritual in order to give a brief, general instruction concerning the placing of objects in the casket and the placing of objects in the cavity in which the casket is to be deposited.⁶⁹

The elaborate description of the objects to be placed in the casket and in the cavity is included in verses 19-29 (casket) and 49-53 (cavity).

17cd *ratnalohāni dhātūni phelâyābhyantare nyaset ||*

18ab *mùtkandadhānyapatrāṇi garbhagarte tu vinyaset |*

The gems, metals and minerals one should place inside the casket. But the earth, bulbs, grains and leaves one should place in the *garbha* pit.⁷⁰

17 c¹: *ratnalobhāni*: T297, P, Th;

c²: *dhātūni*: all mss, T400, T411; *dhātrāni*: T2; *dhākrāni*: T297, P; *dhānyāni*: Th; *dhātūā ca*: T1;

⁶⁷ Kāmika 31.30cd: *akārādivisargāntān bāhyakoṇēu vinyaset*; Kāraṇa 6.29ab: *akārādini bijāni prākkoṣhādīu vinyaset*; Kumāra 31.2174.ab: *tadbāhye koṣapūrvādi vinyaset oēāāasvarān*.

⁶⁸ Ajita 17.19cd: *tadbāhye pūrvatā cāpi svarān oēāāa vinyaset | tat tad akāram abhyarcya praṇavādinamo ‘ntakaii’ ||*

⁶⁹ The same sequence is employed in Dīpta 4.12ff (ed. Dagens et al. 2004). It should be noted that also 18cd is almost identical with Dīpta 4.15ab, cf. *phelaāuddhiā tatai kūtva ratnā mantrair vinikāpet*.

⁷⁰ The *garbha* pit - the cavity in which the deposit will be installed. The earth and so on are placed, in fact, above the deposit casket, see verses 47-48.

d: *phelavāsbhyantare*: T2; *phelābhyantavakaā*: T297; *phalābhyantavaka*: P; *phalāni avarake*: Th; *golāyābhyantare*: T411; *bhelāyābhyantare*: 8561;
 18 a: *mūtkādhānya*: T297; *mūtkandaā*: T400; *mūtkandaā dhānyalohāni*: 447;

Pāda 17cd: the editors of P and Th suggest the emendation of *lobhāni* (the reading of P, Th, T297) to *hemāni*. *lohāni*, however, seems a better choice and it is, moreover, supported by the rest of our sources. In many *garbhanyāsa* descriptions *loha* or, sometimes, *paōcaloha*, is used to denominate a group of metals to be placed in the deposit casket, see MarīcīS 13.1.2, Suprabheda 28.24ab. *loha* used as a generic term for metal is found already in the Arthāāstra (Chakrabarti and Lahiri 1996: 141).

dhātūni – incorrect for *dhātūn*, perhaps under the influence of *lohāni*. The reading of T1: *dhātūā ca* is grammatically correct, but it seems to be a later correction.⁷¹ *dhānyāni*, the reading of Th, is correct grammatically and it follows the text – grains, too, are to be placed in the deposit casket (see 28cd-29ab) – but it is given by only one source.

Pāda 17d: *phelāyābhyantare* – a double *sandhi*. For other examples in the Kāyapañīla and elsewhere, see Chapter 3.6.

Pāda 18ab: *patrāni* – while earth, bulbs and grains are listed further on as objects to be placed in the pit, leaves are not referred to. Neither are the *lohas* given by the manuscript 447. On the other hand, leaves (mango leaves etc.) are sometimes placed in the pit for a foundation deposit according to the early 20th century practice (Rose 1909: 122).

[Placing the objects in the casket]

After the general instructions, 18cd takes up the sequential discussion of the rites with the purification of the casket.

The section which follows (19-29) discusses in great detail the placing of objects in the casket and concludes with the closing of the casket with a tight cover. The objects deposited inside the casket are: precious stones (19-21ab), attributes of Āiva made of various metals (21cd-25), minerals (26-27) and grains (28cd-29ab).

18cd *phelāuddhiā tatai kūtva astramantram udāharan ||*

Having purified the casket while uttering the *astramantra*...

⁷¹ Both *dhātūā ca* and *dhātūni* are found as variant readings in the Ajita 10.58 (*prathamevākā* chapter): *tato lohāni dhātūā ca* etc. Other readings of the same passage: *yatrāni* (ms A) and *dhātūni* (mss C, E, F).

c: *phalaâuddhiä*: P, Th; *phelâä äuddhi tatai' kûtvâ*: T297; *âuddhi tatai' kûtvâ*: : all Malayalam mss; *phelââu[ddh]iä tata kûtvâ*: 8561; *phelââuciä tato gavyai'*: T1 (Keeveür: *phelâyâä äucim tato* with dots above *âyâä*);

d: *gavyair atra udâhutam*: 447; *gavyadastrey udâharan*: P, Th; *gavyadasted udâharan*: T297; *bhadair agram udâharat*: T2; *astramantram udâharan*: T1;

Pâda 18d: *astramantra* – the ‘weapon-mantra’, one of the five *aḡgamantras* (see KÅ *prathameḡakâ* 43c-44a) usually identified as *phaḡ* or as a formula containing *phaḡ* (van Kooij 1972: 183 and Rocher 1986: 192). For the formula and the use of *astra* see Brunner (1963: xxxv).

A number of our sources include in pâda d the term *gavya*, ‘the products of the cow’. Related works prescribe cleaning of the deposit casket with *gavya* or *paḡcagavya*, e.g. Kāmika 31.27 (*gavya*), ĪĀGDP 27.78, KJōK 16, PādmaS 6.25, MM 12.16, MS 12.24, AtriS 10.20 etc. (see Chapter 5 note 10). In some texts it is the excavation pit which is sprinkled with *paḡcagavya* (see ĀrīprS 7.20). A combination of employing the products of the cow and uttering the *astramantra* occurs in Diehl’s description of the South Indian Āiiva Siddhānta ‘Nittya Homam’ (1956: 124). In the same context mention is made of a *garbhâdhāna* ceremony for producing a new fire, which is ‘consecrated with the Astira Mantra in order to protect the ‘embryo’’ (Diehl 1956: 125). In the present verse, however, none of the readings including the term *gavya* are grammatically correct.⁷²

The purification intended in 18cd may have concerned especially the inside of the casket in which the objects are now to be placed. At a later stage (verse 37) the casket, already firmly closed, is to be sprinkled or consecrated with the products of the cow before it is bathed in fragrant water.

19 *māñikyaä vinyaset kûḡe kûḡâkḡaram udâharan |*
 anante vinyased vajraä sūkḡme tu mauktikaä nyaset ||

... one should place a ruby in the *kûḡa* (compartment) while uttering the *kûḡâkḡara*. In the ‘Ananta’ one should place a diamond, in the ‘Sūkḡma’ a pearl.

a: *māñikkaä*: Keeveür;

b: *kûḡamantram*: Th; *udâhutan/ä*: all Malayalam mss, T1, T411 (not T400!); missing in T297;

c: missing in all Malayalam mss and in T297; *anena vinyased*: T400;

d: missing in all Malayalam mss; *sūkḡme sauktika vinyaset*: T297, P; *sūkḡme mauktikaä nyaset*: Th; T297: see above;

Pâda ab: *kûḡe* – refers here not to the *kûḡamantra*, but to the compartment to which the *kûḡamantra* or *kûḡâkḡara* has been assigned in 15ab – to the central

⁷² One could expect here, for example, the reading *gavyenâstram udâharan*, but it is not given by any of the sources.

compartment. This compartment receives the first of the nine precious stones, a ruby.

Pāda cd: *anante* etc. – in 19cd-21ab the remaining eight precious stones (once: a conch) are placed in the eight compartments assigned to the eight Vidyēāvaras and situated around the central one (see 15cd-16ab).

It not clear in our text whether the Vidyēāvaras have been assigned sequentially (*krameṇa*) or whether first the four compartments of the main directions (the four *diā*) get their share and next those of the intermediate directions (*vidiā*). In both cases the east is the starting point. A continuous sequential arrangement of the precious stones is given in MM 12.27cd-29 and MS 12.42d-45a, a *diā-vidiā* arrangement in Ajita 29.299-300, PādmaS 6.34b-36a and KJōK 45. According to the tables given by Brunner (1963: 166, 333), the eight Vidyēāvaras are associated with the east, southeast, south, southwest etc. If these associations are valid for the KĀ it may be inferred that the Vidyēāvaras are placed following the sequential arrangement (east, southeast, south etc.). On this basis, a comparison can be made between the KĀ and other texts regarding the precious stone and the respective directions. From the comparison it becomes clear that some gems are always assigned to the same compartment: the ruby in the centre, the diamond in the east or in the centre.

20 *āivottamendranīlāḥ syāt sphāṇikaḥ tv ekanetrake |*
ekarudre tu āākhaḥ syāt trimūrtau puṣparāgakaḥ ||

**In ‘Āivottama’ there should be a sapphire, in ‘Ekanetraka’ a crystal,
in ‘Ekarudra’ there should be a conch, in ‘Trimūrti’ a topaz.**

a: *āilottamair indranīlāḥ*: P, Th; *āilottamai indranīlāḥ*: T297; *āivoktacandranīlāḥ syāt*: T2; *āive tadindranīlāḥ syāt*: T400; *āivettadendranīlāḥ syāt*: all Malayalam mss; *āivottamendranīlāḥ syāt*: 8561, T1, T411; *āivāntarendranīlāḥ syāt*: 447;

b: *syāt sphāṇikaikaikanetrake*: P; *syāt sphāṇikaikaikanetrakam*: Th; *syāt sphāṇikatyekanetrake*: T297; *sphāṇikaḥ caikanetrake*: T2; *sphāṇikasyekanetrake*: 8561;

c: *ekanetre tu āākhaḥ syāt*: all Malayalam mss, T400; *āākhaḥ ca*: T411;

d¹: *trimūrte*: T2, T297, P, Th;

d²: *puṣparāgakaḥ*: Th, T2; *puṣyarāgakaḥ*: all mss, T1, T297, T400, 447; *puṣkarāgakaḥ*: P; *puṣyagamakaḥ*: T411;

Pāda a: *āivottamendranīlāḥ* – the correct *sandhi* would be: *āivottama indranīlam*. This, however, would result in one syllable too many. Another option would be to consider *syāt* as a gloss and exclude it from the adopted text, but as it occurs in all the variant readings, it is plausible that it formed a part of the original text. In this case the possibility of a double *sandhi* in the original text should not be excluded. Double *sandhi* is fairly common in architectural literature, see verses 17c and 50

and Chapter 3.6. Besides, the version with correct *sandhi* – *āivottama indranīlāā* – is not correct metrically while the version with *syāt* is.

Pāda b: *sphaṇṇika* and *sphāṇṇika* – both forms exist (MW). *sphaṇṇika* seems to be more common in architectural texts.

- 21 *ārīkaṇṇhe sūryakāntāā syāc chikhaṇṇē tu vidūragaā |*
svarṇenaiva gajāā kūtvā akāre vinyaset budhai ||

In ‘Ārīkaṇṇha’ there should be a sun-stone, in ‘Āikhaṇṇēi’ a cat’s eye. Having made an elephant of gold the wise one should place it in the *a*-compartment.

b¹: *āikhaṇṇē*: 8561, T2, Th; *āikhaṇṇēau*: all Malayalam mss, T297, T400, P; *vaiēūryāā tu āikhaṇṇēike*: T1; *vaiēūryāā tu āikhaṇṇēine*: T411;

b²: *viēūrakaā*: 8561; *vidūrakaā*: T2; *visūrakaā*: T297, P, Th; *viūrakaā*: T400; *vi[āā?]rakaā*: 20088, 20089; [...]*rakaā*: 16847, 16923;

c: *jagat kūtvā*: T297, P, Th; *gajāā kūtvā*: 8561, T1, T2, T411; *vajāā kūtvā*: 20088, 20089; *paiaā kūtvā*: 16847, 16923;

Pāda b: *āikhaṇṇēin* appears here as a-stem;

vidūraga – also known as *vaiēūrya*: cat’s eye, chrysoberyl.⁷³

Pāda c: *gaja* – seems the most probable of all variant readings: an elephant is the mount of Indra who is the guardian of the east and the *a*-compartment where one has to place the *gaja* is most probably oriented towards the east (see 16cd-17ab). Moreover, in some deposits of Southeast Asia and Sri Lanka small figures of elephants were found.⁷⁴

Pāda d: *akāre* – in the same way as above, also here the compartments are indicated by the symbol or name that has been assigned to them, in this case a vowel (see 16cd-17ab). The objects placed in the ‘vowel-compartments’ (the sixteen outer compartments) include eight attributes of the main god of the temple, i.e. Āiva (listed in 21cd-25ab; an additional attribute is placed in the central compartment of the casket, see 25cd), and eight different minerals (pigments; listed in 25-26). Assuming that the vowels are assigned in the alphabetical order starting in the east, it appears that the eight attributes are placed in the compartments in the main and intermediary directions. The remaining eight compartments of the outer circle receive each a mineral (see below).

⁷³ “*vaiēūrya*: ‘oeil-de-chat’ il s’agit probablement d’une variété de chrysobéryl à l’aspect ‘oeil-de-chat’ car elle est fréquemment utilisée telle quelle (aussi bien par L.Finot dans ses *Lapidaires indiens* que dans les dictionnaires français courants); il serait cependant plus exact scientifiquement de parler de ‘chrysobéryl à effect oeil-de-chat’; cet effet chatoyant peut d’ailleurs concerner différents types de cristaux” Dagens and Barazer-Billoret (2000: 164 note 25).

⁷⁴ *vajra* would be another reading which could be expected, but it is not given by any of our sources.

- 22 *kapālaā rajatenaiva ikāre tu nidhāpayet |*
tāmreṇaiva kūtaā kuābham ukāre dvijasattama ||

One should place a skull-bowl made of silver in the *i*-compartment (and) a jar made of copper in the *u*-compartment, o best of Brahmins.

a: *kāpā[ōc?]aā rajateō caiva*: 8561;
 c¹: *tāā[?]*reṇaiva: 8561; *tantreṇaiva*: P, Th; etc.
 c²: *tu taā kuābham*: 8561; T297, T400, P, Th;
 d: *viprasattama*: T2; *kā uākāre dvijasattama*: T411;

Pāda b: for the translation of *nidhāpayet* (here and in verses 23-25 below), see the note to KĀ *prathame* ~~akā~~ 20b, and verse 16b above.

- 23 *ārakūṇa khaṇvâogaā ukāre tu nidhāpayet |*
kāśyenaiva pinākaā tu ukāre vinyased budhai ||

One should place a *khaṇvâoga* of *ārakūṇa* (brass) in the *u*-compartment. The wise should place a bow of *kāśya* (bell-metal) in the *ā*-compartment.

a: *tad dvāraā*: P, Th; *kadvāraā*: T297; *hārakūṇa kaṇvâogaā*: 8561; *paācāāgaā*: T2;
 b: *ga-kāre*: P, Th; *gaā* crossed-out (~~gaā~~) with an *u* written above: 8561; *gadrukāre*: T297; *ukāre*: 447;
 c-d missing in T1; c: *kāśye* [...] *nākaā tu*: 16847; *kaāsonaiva vinākaā tu*: 16923; *vinākaā tu*: T297, P;
 d: *a-kāre*: 16923, T297, P; *a-kāro*: 20089; *ā-kāro*: 20088; *ō-kāre*: 8561; *ka-kāre*: Th;

Pāda a: *khatvâoga* – a club or staff with a skull on the top; one of the attributes of Āiva.

Pāda b: *nidhāpayet*: see 16b.

- 24 *sīsenā paraāuā kūtvā ekāre tu nidhāpayet |*
trapuṇā hariṇāā kūtvā okāre tu nidhāpayet ||

Having made an axe of lead one should place it in the *e*-compartment. Having made an antelope of tin one should place it in the *o*-compartment.

a-d missing in T1; a: ... *ttisena*: T400;

b: *ñakāre*: Th; *kūṭvaikāre*: T400; *a-kāre*: 447;
 c: *hariñān*: 20088, 16923; *harañāḥ*: P; *hariñā*: 447;
 d: *o-kāre*: 447, T411; *au-kāre*: all mss, T2, T297, P, Th; *kūṭvaukāre*: T400;

25 *triāūlāā āyasenaiva aākāre tu nidhāpayet |*
svarñena vūṭabhaā kūtvā kūṭākāre nidhāpayet ||

**One should place a trident of iron in the *aā*-compartment.
 Having made a bull of gold one should place it in the *kūṭākāra*
 (central) compartment.**

a-b missing in T1;
 b: *a-kāre*: T297; *kūtvāākāre*: T400; *makāre*: T411;
 d: *kūṭavarñe nidhāpayet*: T411; *kūṭasthāne niveāayet*: 447; *kūṭākāra nidhāpayet*: T297;

Pāda d: *nidhāpayet*: see 16b.

The same list of ‘weapons’ or attributes of Āiva as given in verses 21cd-25 and made each of a different metal is given in Dīpta 4.18-22.⁷⁵ An almost identical list occurs in MM 12.33 (‘foundation deposit for the Āiva temple’), but with the noose (*pāā*) prescribed instead of a jar and without mentioning the elephant (the total number of attributes according to the MM is eight, in the KĀ it is nine).

26 *ākāre vinyasec chyāmam ikāre tu manai āilāā |*
ūkāre jātīliogaā tu ūkāre gairikaā nyaset ||

**One should place iron in the *ā*-compartment, red arsenic in the *ī*-
 compartment. One should place the *jātīlioga* in the *ū*-compartment,
 red chalk in the *ū*-compartment.**

a: *vinyaset āyāmaā*: 20088, 20089, Keeveūr; *vinyaset s[y]āmām*: 8561; *vinyaset āamyāā*: Th;
vinyasec chamyāā: P; *vinyasec chyāmā*: T2; *vinyasec chāmyāā*: T297; *vinyasec chyāmā*: T400;
 b: *manaāāilāā*: Th; *manaāāilā*: T1; *manai āilā*: T400; *manoāāilāā*: T2; *mataāāilāā*: P; *mitāāāilā*:
 T297; *manoāāilāā*: all mss, T411;
 c: *u-kāre*: T2, P, Th;
 d¹: *ū-kāre*: 20089, T2, T297, T400, P, Th, T411; d²: *gauri vinyaset*: 8561, T411; *gaurikaā*: T2;
gairika nyaset: all Malayalam mss; *gairikāā*: T1, P, Th;

⁷⁵ *sauvarñena gajaā kūtvā ākāre vinyased budhai | rājatena kapālaā syād ikāre vinyased budhai*
|| tāmrēṇa kārayet kūmmam ūkāre yojya mantratai | ārakūṇa khaṇvāḍgam ūkāre vinyased budhai
|| bhramakena pinākaā syād vinyaset tu ūkāre | vaikūntakena paraāuā kūṭvaikāre tu vinyaset ||
aūkāre yojya hariñāā kāsīyakamayaā purai | āyasena kūṭāāūlam ai kāre sthāpya deāikai ||
kūtvā jāmūnadenokāā kūṭe nikāpya mantratai | evāā vinyasya bahudhā dhātavo vinyased
budhai ||

Pāda a: *āyāma* – iron (see Colas 1986: 152 note 4).⁷⁶

Pāda c: *jātīliōga* – a mineral common in South India (Tamil: *cātīliōkam*), probably a kind of pyrite.⁷⁷ On the other hand, one may suspect in our text a corruption from *jātīhiōgula* or *jātīhiōgulya*, a term occurring in many parallel texts, for example in MS 12.40cd (79A) and MM 12.25cd (the latter translated by Dagens 1994: 127 as ‘cinnabar’).⁷⁸

Pāda d: *gairika* – red chalk (Acharya 1934: 113) or hematite (Dagens 1994: 127).

27 *saurāṇṇa caiva śkāre aikāre tv aōjanaā nyaset /*
 gorocanaā tathaukāre visarge haritālaka ||

(One should place) *saurāṇṇa* in the ś-compartment, collyrium in the *ai*-compartment, yellow orpiment in the *au*-compartment, *haritālaka* in the *visarga*-compartment.

a¹: *saurāṇṇa caiva*: Th; a²: *ī-kāre*: Th, T411; *ī-kāra*: P; *ā-kāre*: 20089;

b¹: *e-kāre*: 8561, T297, P, Th, 447; *ekere*: T411; b²: *tv aōjanaā*: P, Th; *tv aṣṣanā*: T297; *aōjanā*: T2; *tv aṣṣanā*: T411;

c: *gorocana tu aukāre*: T2, T411; *gorocanaā tathāākāre*: P, Th; *gorocanaā tathākāre*: T400; *gorocane tathākāre*: T297; *gorocana tv eēhau[?]kāre*: 8561;

d: *visarjjanīye trikālakaā*: all Malayalam mss, T400; *visarjai nīye ritālakaā*: 8561; *visarjjanīā haritālakaā*: Kēveṇṇur (*visarge haritālakaā*: T1), *visarge hāritālakaā*: 447; T411; *visarge aritālakaā*: T2; *visarjje nīladhārakaā*: P, Th; *visajja nīladhārakaā*: T297;

Pāda a: *saurāṇṇa* – “a kind of amalgam of zinc or copper, bell-metal, brass” (MW 1899: 1255). The term *saurāṇṇa* occurs in certain parallel sources, for example in the Raurava⁷⁹ and in the MarīciS.⁸⁰

Pāda c: *haritālaka* – the same as *haritāla*, yellow orpiment; T297, P and Th read here *nīladhāraka*. The meaning of this term not clear, it might be understood as a dark blue pigment, perhaps indigo (according to Shah 1958-61: 118, *nīla* means

⁷⁶ See also Dagens & Barazer-Billoret (2000: 164 note 28): “*āyāma*: le nom laisse supposer un minéral de couleur noire ou bleue-noire mais le terme est employé à propos des émeraudes, la couleur serait peut-être celle d’une pierre verte.”

⁷⁷ Brunner (1986: 27 note 4) mentions that the Suprabhedha lists *jātīliōga* as a red pigment, but she is not able to identify it.

⁷⁸ KāyapaJK 85 lists *jātīhiōgulikamanaāāilāōjanagorocanān* as *dhātus*. Goudriaan (1965: 260) translates it: “the minerals *jāti*, vermilion...” etc. and adds that *jāti* is, probably, the same as *jatu* ‘lac, gum’ (ibid., note 17). It is likely, however, that *jātīhiōgulika* is to be taken as a single word referring to ‘vermilion’. In other occurrences of the term it appears from the context that *jātīhiōgula/jātīhiōgulya* cannot be divided (MM 9.110, 12.25; MS 12.40).

⁷⁹ According to Dagens and Barazer-Billoret (2000: 164 note 29): “*saurāṇṇa*: il semble que ce soit un métal (au Tamilnad on désigne sous ce nom un alliage de cinq métaux utilisé dans la fabrication des cloches et des statues, mais il n’est pas certain que ce soit celui dont on parle ici.”

⁸⁰ Here *saurāṇṇa* is equated by Colas (1986:152 note 5) with *saurāṇṇi* ‘alun’ (K₂(SO₄)₂).

indigo); *trikāḷakaä*, the reading of all the Malayalam manuscripts and of T400, is certainly corrupt.

Pāda d: *visarge* – in the *ai*-compartment. With *haritāla* the placing of the minerals in the casket is completed. As noted previously (see note to 21d), the 16 outer compartments receive the attributes of Āiva, which are placed in the compartments in the main and intermediary directions, and minerals, which are placed in the compartments laying in-between. It is interesting to mention that the arrangement of certain groups of objects in the *garbha* casket in the MM, the MS and the ĪĀGDP (the texts where, just as in the Kāyapañḍita, a casket of twenty-five compartments is used) is identical: in all four texts the precious stones are to be placed in the eight compartments surrounding the central one and in the middle. The eight minerals are assigned to those of the sixteen outer compartments which are situated between the main and intermediary directions (see MM 12, MS 12 and ĪĀGDP 27). The distribution of objects in the deposit casket in several texts, such as the MM, the MS, the ĪĀGDP and the Suprabheda is easy to trace as the deposit casket there is, as it were, a miniature of a ground plan of twenty-five plots known in the architectural literature as *upapīṭha*. The compartments of the deposit casket are referred to by the names of deities associated with the plots of the *upapīṭha* plan (see note 8 above).

28 *tattadbījaä anusmūtya vinyaset tu krameṇa tu |*
yavā nīvāraāḷi ca priyaògutilasarāpam ||

Having recollected one by one the *bīja*-mantras one should place in due order the seven kinds of grain:⁸¹ barley, wild rice, unhusked rice, panic seed, sesame, mustard, ...

a: *tadbījaä samanasmūtya*: P, Th; *tadvījaä anusmūtyaä*: T297; *tattadbījaä/-vījaä anusmūtya*: all Malayalam mss; *tattadvījaä anusmūtya*: T411;

b: *tatkrameṇa tu*: P, Th; *krameṇa tu*: T297; *vinyaset tu krameṇa ca*: T1; *kameṇa tu*: 20089;

Pāda d: *priyaògu* - panic seed (MW 1899: 711); translated by Dagens and Barazer-Billoret as 'millet' (2000: 596), and as 'riz brun' (2000: 164).

29 *mudgāni saptabījāni pūrayed garbhabhājanam |*
pidhāya ca pidhānena susnigdhaä sudùḇhaä kuru ||

... green gram. (With these) one should fill the *garbha* casket. Having covered it with a lid, make (the surface) smooth and firm.

⁸¹ *saptabījāni*, see 29a.

a: *ratnāni*: all Malayalam mss, T400; *mudgāni sveta bijāni*: T2; *mudgāni satpabījāni*: T411;
 b: *garbhabhājane*: T2, P, Th;

Pāda a: the reading *ratnāni* given by all Malayalam manuscripts seems out of place: the gems were placed in the casket already before and the text clearly states that now seven kinds of grain, *saptabījāni*, are to be deposited.

With placing the seven kinds of grain the distribution of the objects in the deposit casket is completed. It is not clear in which compartments the grains are to be placed. In the MM, MS and the ĪĀGDP the grains are deposited in the outer row of compartments, in the main and intermediary directions (in the Kāyapaāilpa these compartments are occupied by the attributes of Āiva).⁸²

[The construction of a pavilion]

The present section deals with the construction of a temporary pavilion meant for preparatory rites; cf. KĀ *prathameṣakā* 10cd-16 and KĀ *mūrdheṣakā* 7-14. The text does not specify which ceremonies are indeed performed inside the pavilion.

30 *prāsādasyottare vāgre paōcaṁsaptahastakām |*
ṁoēāāstaābhasaāyuktāā prapāā kūtvātisundarām ||

To the north of the temple or in front of it one should build⁸³ a very beautiful pavilion, measuring five, six or seven *hastas* and having sixteen pillars.

a: *prāsādasyottare cāgre*: P, Th, T297; *prāsādasyottare vāgre*: Keeveūr (T1 *cāgre!*), 8561, T2, T400, T411, 447; *phoā* [da written but crossed-out] *sya[ā?]cottare vāgre*: 20089; *phāādasya[nya]ccottare* [...]: 20088; *phālādasyaccottare vāgre*: 16847; *phālādasyadvottare vāgre*: 16923;

b: *paōcaṁsaptahasta vā[pā?]*: 8561; *paōcaṁsaptahasta vā*: T1, T2, T400; *paōcaṁssaptahastaā kaā [kā]a*: 16847; *paōcaṁsaptahastakaā*: T297, T411;

c: *saāyuktaā*: all mss, T1, T297, T400; *staōgasaāyuktaā*: T2;

d: *prapāā kūtvātisundaraā*: all mss, T1, T297, T400, T411; *prapā kūtvā 'tisundarāā*: P; *prapāā kūtvā tu sundaraā*: T2, 447;

Pāda a: *prāsāda* – most probably the temple which is being built.

Pāda d: *prapā* – see KĀ *prathameṣakā* 11a.

⁸² For the objects to be placed in the deposit casket in the parallel texts, see Chapter 7.1.1.2.

⁸³ The absolutes *kūtvā* (30d) and *ācchādya* (31a) are translated as optative in order to avoid a very long sentence (ending with *prakalpayet* in 32b).

atisundarām - all manuscripts but one read *–sundaram* (masc. or neuter sg.) instead of *–sundarām* (fem. sg.), which would correspond with the feminine noun *prapā*. It has been decided to emend the text here in order to obtain the correct gender ending. For similar cases, see verse 1 and 31-32, KÅ *prathameṣṣakā* 11cd and 12b, and Chapter 3.6.

31 *vitānenordhvaä ācchādya taraāgaii staābhavēṣṣanaaii |*
dvāratoraṇasaäyuktāā darbhamālādibhūṣṣitām ||

One should cover⁸⁴ (the pavilion) from above with a canopy, (the pavilion which is endowed) with ‘waves’, pillar wrappings and which is equipped with doors and arches and decorated with *darbha* grass and garlands.

a: *vidhānenordhvaä*: T297, P, Th; *vitānenordhvaä*: all mss, T2, T400; *pidhānasyordhvaä*: T1; *pitānenordhvaä*: T411;

b: *taraāgastaābhavēṣṣanaä*: 8561, T1, T411; *taraāgaii staābhavēṣṣanaä*: all Malayalam mss, T400; *taraāgaii staābhavēṣṣanaaii*: P, Th; *taraāge staābhavēṣṣanaaii*: T297; *taraāgastaābhavēṣṣitāā*: T2;

c: *saäyuktaä*: all sources;

d: *darbhamālādibhūṣṣitāā*: 8561, T1, T2, T297, T411, P, Th; *darbhamālāvibhūṣṣitāā*: all Malayalam mss, T400;

Pāda a: *vitāna* - canopy, cover; cf. KÅ *prathameṣṣakā* 11d, KÅ *mūrdheṣṣakā* 9d, Dīpta 4 and Raurava 18.⁸⁵

Pāda b: *taraāga* – ‘wave’. Acharya (1993: 193) describes *taraāga* as “an ornament or moulding employed in capitals terminating by undulating lines” while Dagens (1984: 61) calls it “a decoration consisting of ‘waves’ which correspond to what G. Jouveau-Dubreuil called ‘rouleaux’ or ‘copeaux’ (Archéologie du Sud de l’Inde t. I p. 94).”

staābhavēṣṣana – wrappings for the pillars (Goudriaan 1965: 180).

Pāda cd: the masculine-neuter endings *-saäyuktaä* and *-bhūṣṣitāä* were changed into the feminine ones *-saäyuktāā* and *–bhūṣṣitāā*, which correspond with the feminine noun *prapā* (30d).

⁸⁴ *ācchādya*. As in the verse 30, it was decided to translate the absolutive as optative. Long sentences in which subsequent activities are expressed by means of absolutives are a common occurrence in the Āgamas, cf. Raurava 25.32-33: *prāsādasyāgrato vaiāe mañēapaä caturaarakam | vitānādyair alaākūtya madhye tv akāakareṇa tu || vyāsaä tu vedikāyā ca tadvedāāāena tuōgakam | darpaṇodarasaäikāāā kartavyaä sopavedikam ||*, ‘devant le temple ou au nord-est, on décore un pavillon carré avec des tentures, etc.; au centre il y a un autel dont la largeur est de deux coudées et don’t la hauteur est le quart de cette (largeur); (sa surface supérieure) est lisse comme un miroir et il possède un socle’ (trans. Barazer-Billoret and Dagens 2000: 122).

⁸⁵ See Dīpta 4 (p. 263, transcript T1018): *prapāā kūtva... vitānadhvajasaäyuktaä*; Raurava 18.62ab: *mañēapaä vā prapāā vāpi vitānādyair alaākūtam*.

- 32 *mañèapasya tribhāgaikāḥ madhye vedīḥ prakalpayet |*
hastamātrasamutsedhāḥ tālamātrām athāpi vā ||

In the middle (of the pavilion) one should prepare a *vedī* (a platform) measuring one-third of the pavilion, with a height measuring one *hasta* or one *tāla*.

- a: *tribhāgaika*: T411; *tribhāgaikam*: all sources but T411;
 b: *madhyavedīḥ*: all Malayalam mss, T411; *madhye vedīḥ*: T1; *madhye vedi*: T297;
 c: *hastamātraḥ samutsedhaḥ*: T297; *samucchedaḥ*: 447; *-utsedhaḥ*: all remaining sources;
 d: *tālamātram*: all sources;

Pāda a: *mañèapa* = *prapā*;

tribhāgaikām – see 11a, KĀ *prathameṣṣakā* 12c and KĀ *mūrdheṣṣakā* 10c.

The prescription that the *vedī* or *vedikā* should measure one-third of the ceremonial pavilion is found in several texts; for the examples from the Ajita and the Raurava, see Dagens (1984: 111). Compare also KĀ *prathameṣṣakā* 12cd and *mūrdheṣṣakā* 10cd.

Pāda a-d: *tribhāgaikām*, *-utsedhāḥ*, *-mātrām* – also here it has been decided to change the masculine-neuter endings into the correct feminine ones. Yet, the situation here is slightly different than that in verses 30-31. The terms *tribhāgaikām*, *-utsedhāḥ* and *-mātrām* refer to the *vedī*, which, though a feminine word, can be understood as masculine or neuter by someone not well acquainted with Sanskrit. Therefore, it should not be excluded that the original text read *tribhāgaikaḥ*, *-utsedhaḥ* and *-mātram*. It is much more difficult to assume that such a mistake has taken place in the case of *prapā*.

- 33 *paritas tv agnikuñḇāni mahāāsu dvijottama |*
caturaāraḥ dhanur vūtaḥ padmaḥ prāgvādīṣu kramāt ||

O best of Brahmins, around (the *vedī*), in the main directions, (should be arranged) the fire pits: the square one, bow-shaped one, round one (and) lotus-shaped one, clockwise beginning in the east.

- b¹: *mahāāsu*: 8561, T1, T400; *mahāāṣu[āu?]*: 447; *mahāākhāsu*: all Malayalam mss; *mahāāāsasu*: T411; *mahāāālaḥ*: P, Th; *mahāāāla*: T297; *mahāāāla*: T2;
 b²: *dvijottamāi*: T297; *dvijottamaḥ*: 16923;
 c: *dhanu vūtaḥ*: T297, T411;
 d: *indrādīṣu kramāt*: 8561; *prāgvādīṣu kramāt*: T2; *padma*: T400;

Pāda a: *paritas* – see KĀ *prathameṣṣakā* 13d.

Pāda cd: identical fire pits are prescribed by KĀ *prathameṣṣakā* 14ab.

- 34 *trimekhalāsamāyuktaā nābhiyonisamanvitam |*
darpañodarasaākāāā kuñēavedīsthalaā kuru ||

Provide the fire-pits and the sacrificial platform with three steps, *nābhi* and *yonī*, and make the surface resembling a flat mirror (or) a belly.

After 34a the rest of the chapter is missing in 20088;

a: *mekhala*: all Malayalam mss, T2, T297, T400, P, Th;

b: *nābhir yonisamānvitaā*: T297;

d: *kuñēavedīsthalaā kuru*: P, Th; *kuñēavedīsthalaā kuru*: T400; *kuñēāā vedīsthalaā kuru*: Malayalam mss, T297; *kuñēāā vedīā sthalaā kuru*: 8561; *kuñēavedīā sthalaā kuru*: T1; *kuñēayonisthalaā kuru*: T2;

Pāda a: *mekhalā* – here: steps circling the *kuñēa* on the outside; cf. KĀ *prathameṣṣakā* 14d. For a photograph and a drawing of a *kuñēa* with three *mekhalās*, see Brunner (1968, planche III) and Bhatt (1962, opposite p. 69) respectively.

Pāda b: *nābhi* – a figure of a lotus marked in the centre of a *kuñēa*; *yonī* – a figure in the form of a leaf of the *aāvāttha* tree marked on the upper *mekhalā*, in the middle of it. It is marked on the side which is faced by the officiating priest (Brunner 1963: 231-2, note 8).⁸⁶

Pāda c: *darpañodarasaākāāam* – see note to KĀ *prathameṣṣakā* 13b. The same expression occurs also in KĀ *mūrdheṣṣakā* 12b.

- 35 *tatai' ālpinam udvāsyā gomayālepanaā kuru |*
piṣṣacūrñair alaākūtya puñyāhaā prokṣāṇaā kuru ||

⁸⁶ See also a description of a *kuñēa* with *nābhi* and *yonī* in Raurava 14.6b-7ab: *ūrdhve yonir abhoṣṣavat | vedākṣavyomamātraā tu yonivyāsārdham unnatam || abhyantaramukhāā yonīā kuñēamadhye 'mbujaā likhet*, “sur la (plus haute) se trouve la ‘vulve’ qui a la forme d’une lèvre (inférieure) d’éléphant; la largeur de cette vulve est de quatre, deux et un seul doigt et sa hauteur est la moitié de sa largeur. La ‘vulve’ fait face à l’intérieur du creuset et au centre de ce dernier il faut dessiner un lotus” (trans. Dagens and Barazer-Billoret 2000: 52), and the description in MM 25.45,5-46,5: *sarvakuñēakam akarñayonikam || vūttasannibham atho tadākūti vā yugeṣṣarasamātravaipulam | vyāsavedaguñabhāgatuōgakaā nābhim abjam iva kuñēamadyame ||* “A firepit should however always have a vulva which is not to be at a corner. In the centre of a firepit there is a lotus which is its navel; this lotus is round, its diameter being four, five or six digits and its height a quarter or a third that” (trans. Dagens 1994: 463). For drawings of a *kuñēa* with *nābhi* and *yonī*, see Bhatt (1985, between pp. 54-55) and Brunner (1963, pl. VIII).

Having sent away the artisan, anoint (the *mañēapa*) with cow-dung; having decorated it with ground flour and colourful powder, proclaim it a meritorious day and sprinkle (the area) with water.

a: *tataā ālpinam udvāsyā*: 8561, T411, Keeveūr (*tatai' ālpināā*: T1); *tathā ālpināā udvāsyā*: T2; *tac chilpivatam udvāsyā*: T297, P, Th; *tatai' ālpin samaākūtā*: S; *tatas tatkañāā udvāsyā*: 16847, 16923, 20089, T400;

c: *piñacūrñā alaākūtya*: 20089; *piñacūrñā alaōkūtya*: T2;

d: *puñyāhaprokñāā*: 8561, T400, T411; *puñyāhaā prokñāyet*: T297, P;

Pāda a: *tatas tatkañāam udvāsyā*, the reading of 16847, 16923, 20089 and T400, is certainly corrupt, but it might be a mistake for *tatas takñakam udvāsyā*, 'having sent away the carpenter'.

It seems that the artisan is sent away when the part requiring physical work is completed and that he does not assist in the following rituals, such as the binding of the protective thread, the placing of the jars and the fire oblation. He appears again to receive his reward before the final placing of the deposit casket in the prescribed location (verse 47ab) and he assists in the installation of the casket (47cd); cf. KĀ *mūrdheñakā* 13, 40 and 43.

A similar pattern occurs in Raurava, for example in 31.27 where the *ālpin* is sent away after the building of the *mañēapa* has been completed and before the preparation of the ceremonial ground (*sthañēila*),⁸⁷ in Raurava 30.56, after the installation of the *piñēikā* for a *liōga* and before the fire oblation,⁸⁸ and in Kāmika 51.5ab (the chapter dealing with the first bricks) again after the building of the *mañēapa*.⁸⁹

Pāda 35b: *gomayālepanāā kuru* – cf. KĀ *prathameñakā* 15a and *mūrdheñakā* 13c, 14c.

Pāda d: *puñyāhavācana* – a ceremony done by sprinkling consecrated water and a proclamation stating 'let the day be meritorious' (Bhatt 1993-94: 74). Dagens and Barazer-Billoret (2000: 74 note 42) add that *puñyāha* "est un rite védique destiné à sacrifier la journée afin de bien commencer le rituel." Both readings given by our sources: *puñyāhaā prokñāā* and *puñyāhaprokñāā*, are correct. The same variant reading occurs also in Raurava 30.56.

Pāda c: for *piñacūrñā*, see KĀ *prathameñakā* 15c.

36 *vedyūrdhve sthañēilaā kūtvā caturdroñais tu ālībhiī |*
 tilatañēulalājaiā ca darbhaiī puñpaiī paristaret ||

⁸⁷ Raurava 31.27: *tatai' ālpinam udvāsyā puñyāhaprokñāā kuru*.

⁸⁸ Raurava 30.56: *sthalaā ca samatāā kūtvā tatai' ālpivisarjanam | puñyāhaprokñāā kūtvā gavyābhīñecanaā kuru*.

⁸⁹ Kāmika 51ab: *visūjya ālpinaā paācād gomayena tu lepayet*.

Having prepared a ceremonial ground on the platform with four ‘buckets’ of rice one should strew about sesame, winnowed grain, fried rice, *darbha* grass and flowers.

a: *vedī dve sthañēile kuryāt*: P, Th; *vedirdhve sthañēile kuryāt*: T297; *vedyordhve sthañēilaä kütvä*: 8561; *vedyardhve sthañēilaä kütvä*: 20089; *vedyūrdhva*: T411;
 b: *caturdroñaiā ca āālibhī*: Malayalam mss, T400; *caturdroñaii suāālibhī*: T1;
 c: *tilatañēu* [+ *bhū? nū? pū?* written slightly lower] *lalājaiā ca*: 8561; *tañēulaä tilalājaiā ca*: T2;
 d: *darbhaii puṣpaii paristarat*: 16847; *darbhai puṣpaii paristarat*: 16923;

Pāda a: *vedyūrdhve* – in the majority of our sources this pāda is corrupt. Still, it leaves no doubt that the *sthañēila* is to be made on the *vedī*; cf. KĀ *prathameṣakā* 17ab and Raurava 18.72: *sthañēilaä kāraved vedyām aṣṣadroñaiā ca āālibhī* || *tilatañēulalājaiā ca darbhaii puṣpaii paristaret*.

Pāda b: *droñā* – ‘bucket’, a measure of capacity.

[The preliminary ceremonies]

37 *gandhapuṣpādibhīi pūjya digdevān svasvamantratai* |
gavyābhiṣecya phelāā tu snāpayed gandhatoyakaii ||

Having worshipped the gods of the directions with incense, flowers and so on while reciting for each god his own mantra, having sprinkled the casket with the products of the cow, one should bathe it with fragrant waters.

a: *pūjyā*: T297, P;
 b: *digdevā nāmamantrakaii*: T297, P; *digdevān nāmamantrakaii*: Th; *digevān svasvamantrakaii*: T2; *diāidevān svamantratai*: T1;
 c: *gavyābhiṣecya phalaā tu*: P, Th; *gavyābhiṣecya phelaā tu*: T297; *gavyābhiṣecya phelāā tu*: 447; *gavyābhiṣecya phelān/m tu*: T2, T411, 8561; *gavyādibhivyavelān tu*: T400; *gavyābhiṣecya phelāyām*: T1; *gavyādi pheīātman tu*: 20089, 16847; *gavyādi pheīāt[*tu mā?*]n tu*: 16923;
 d: *sthāpayet gandhatoyakaii*: 8561, T411; *sthāpayed gandhatoyagaii*: T2;

Pāda a: *pūjya* – an unusual form of absolutive, see Chapter 3.6.

Pāda c: *gavyābhiṣecya*, the reading of T297, P, Th, S, and *gavyābhiṣicya*, the reading of 8561, T1, T2, T411, are examples of an unknown formation: a compound of an absolutive with the noun in which the noun expresses the means with which the action is carried out. The same formation occurs in 40b (*stotrābhyarcya* in Th). In both cases the verb is preceded by the preverb *abhi-* and the noun should be translated as instrumental (‘having sprinkled with *gavya*’, ‘having worshipped with *stotrās*’). A similar expression occurs in 50a (*namoccārya* in P, Th). Here, however, the noun forms the object of the absolutive (‘having uttered “*namai*”’). See also Chapter 3.6.

The form *-abhiñecya* (given by T297, P, Th and 447) is unusual with *guṇa* of the stem.

- 38 *tantunā kautukaā baddhvā navavastreṇa veṇṇayet |*
sthañēile tu nidhātavyaā kūṇākāram udāharan ||

Having tied the *kautuka* (around the casket) by means of a thread one should wrap (the casket) in a new cloth. The casket should be placed on the ceremonial ground while pronouncing the *kūṇākāra*.

a: *tantunā kautukaā baddhvā*: T297, T400; *tantunā kautukaā bandhvā*: T2;

b: *navavastreṇa veṇṇayet*: T297, T400;

c: *sthañēile sthāpayet phelām*: T1; *sthañēile tu vidhātavyaā*: T411; *nidhātavyaā*: 20089;

d: *udāhutam*: P;

Pāda a: *kautuka* – here: a synonym of *pratisara*, see KÅ *prathamakā* 35d. When used in ritualistic and iconographic texts the term *kautuka* has two distinct meanings. According to the first meaning it is an image used for offerings (see Kavi in Introduction to the Atri Sañhitā, page xi), which should resemble the main image of the temple (AtriS 4.6b: *dhruvaberānurūpaā tu kautukaā kārayed budhai*); it has also been referred to as ‘movable image’ (Colas 1986: 261 s.v. *kautuka*, *kautukabera*, and *kautukabimba*; see also Goudriaan 1965: 192 where *kautukasthāpanavidhi* has been translated as ‘the establishment of the movable image’). According to the second meaning, *kautuka* it is a thread (*kautukasūtra*) also known as *pratisara*. It is this latter meaning of *kautuka*, which is intended in the present passage as well as in KÅ *mūrdhvakā* 30ab.

One should note here that the tying of the *kautuka* around the deposit casket occurs only in the Kāyapañilpa, in Dīpta 4.26c and in Kumāra 29.2186a (in the latter it is called *raktisūtra*). The majority of the parallel texts prescribe this ceremony only for the first bricks and for the Āiva *liṅga* (for the examples, see KÅ *prathamakā* 35d).

Pāda c: *sthañēile tu nidhātavyam* – the placing of the deposit casket on the ceremonial ground occurs also in other texts, see Kāmika 31. 64ab: *phelām uddhūtya hastābhyāā vinyaset sthañēilopari*.

Pāda d: *kūṇākāra* – the letter *kā*, see 15a.

- 39 *parito'au ghañan nyasya sasūtrān sapidhānakān |*
sakūrcān vastrasaāchannān gandhāmbuparipūritān ||

Having placed the eight jars all around, tied with cords, provided with covers, (decorated) with bundles of *kuāa* grass, enveloped with cloth, filled with fragrant water...

a: *parito 'au ghañyastvā*: P; *parito'au ghañyastvā*: T2; *parito 'au ghatān nyastvā*: T1, T297; *parito'au ghañyastvā*: Th; *parito'au ghatān nyastvā*: 16923; *parito'au [ka added beneath] ghañyastvā*: 20089; *parito'au ghañyastvā*: 16847; *parito'au ghañyastvā*: 447; *parito'au ghañyastvā sthāpya*: 8561; *parito'au ghañyastvā* ...: T411;
 b: *sarvasūtrāṇi sābhidhānakān*: 20089; *sarvasūtrān sābhidhānakān*: 16847, 16923; *sasūtrān savidhānakān*: P; *sasūtrān sāpidhānakān*: T297, T400, T411; *sasūtrasyo vidhānakau*: T2;
 c: *sakurcavastrasaāchannān*: 8561; *sakurcavastrasaōchinnān*: T411; *vastrasaāyuktān*: T1; *vastrasaācchinnān*: T2; *sakūrcānāstrasaāchannān*: T2;
 d: *gandhāābuparipūritān*: all mss, T1, T400; *gandhāābai paripuritān*: 447; *gandhāābupūripūritān*: T2; *āuddhagandhāābupūritān*: T411; *gandhān puṣpāritān kramāt*: T297; *sa(gandhān paritai' kramāt)*: P, Th;

Pāda a: *paritas* – probably around the deposit casket which is on the *sthañēila*.

Pāda b-c: *sasūtrān, kūrca* – see KĀ *prathamekakā* 39b-c.

40 *vidyeāādhīpakuābhāās tñ sthāpyābhyarcya svamantratai' |*
kuñēānā paōcasaāskāraā kūtvā homāā samārabhet ||

... having placed the jars dedicated to the Vidyēāvaras, having worshipped them with their own mantras, having performed the five sacraments for the *kuñēās*, one should begin the fire oblation.

a: *viāve[āva: added by the scribe]rādikuābhasthe*: P; *viāveāvarādikumbhasthe*: Th; *vidyeāvarādikuābhasthe*: T297; *vidyeāādhīpakuābhāste*: T2; *vidyeāādhīpakuābhāās tñ*: T1; *vidyeāādhīpakuābhāste*: T400; *vidyeāādhīpakuābhasthi*: 447; *vidyeāādhīkam ābhāste*: Malayalam mss; *vidyeāādhīhī' kuābhā [sta crossed-out] s te*: 8561; *vidyeāādhīhī' kuābhāās te*: T411;
 b¹: *stotrābhyarcya*: Th; *stotrābhyarca*: P, T97; *sthāpyābhyarcya*: 8561, T1, T2, T411, 447; *tatobhyarcya*: Malayalam mss, T400; b²: *svatantratai*: 16847, 16923;
 c: *kuñēānā paōcasaāskāraā*: T297, P, Th; *kuñēāni paōcasaāskāraā*: Malayalam mss, 8561, T1, T2, T400; *kuñēāni paōcasaāskārān*: T411; *kuñēān paōcāpisaāskarān*: 447;
 d: *kūtvā homāā samācaret*: T297, P, Th; *kūtvā homāā samārabhet*: 8561, T400, T411; *kūtvā sa homāā samārabhet*: 20089; *k[...]ā homā samārabhet*: 16847, 16923;

Pāda ab: besides *vidyeāādhīpakuābhāās tñ* given by T1, one could also read *vidyeāādhīhī' kuābhāās te* given by 8561, T411, 'these are the jars with (viz. containing) Vidyēāvaras and other items' and consider thus pāda a as a separate statement.⁹⁰ Reading *vidyeāādhīhī'* implies that the jars contain other 'items' besides the Vidyēāvaras and the fragrant water mentioned in 39, which is probable

⁹⁰ A similar construction is found in 10b (*tārās te*).

as the jars used for the *kumbhasthâpana* ceremony are often filled with various objects, such as precious stones etc.⁹¹ Yet, accepting *vidyeââdibhîi kuâbhâs te* into the texts results in having no object for *sthâpya* (pâda b). For that reason it has been decided to accept the reading of T1.

Pâda b: *sthâpya* – an unusual form of absolutive, see Chapter 3.6.

Pâda c: *paôcasaâskâra* – this passage may either refer to the *saâskâras* preparing the *kuñêas* for the fire ceremony⁹² or to the five rituals (*paôcasaâskâra*) performed to make the fire fit to be used in the fire oblation (see SÂP I.4.16-43 and Raurava 15.7-18ab). The latter is a short type of *agnikârya*. The fire acts here as a child of Âiva and as in the case of a human child certain ceremonies or sacraments have to be performed before the fire-child is fit to partake in the *homa*. These five ceremonies, which in Hindu tradition start with the conception of the child, are the *garbhâdhâna* (which is performed with the *sadyojâta* mantra), *puâsavanam* (*vâmadeva* mantra), *sîmantam* (*aghora* mantra), *jâtakarma* (*tatpuruâa* mantra) and *nâmakarañam* (*îââna* mantra). The five mantras are chanted and flowers, *lâja*, and *tila* are offered in the *kuñêa* in the ceremonial pavilion.⁹³

41ab *agnyâdhânâdikaâ sarvam agnikâryoktam âcaret |*

One should perform everything which is prescribed for the fire ritual, starting with the *agnyâdhâna*.

a: *agnidhânyâdikaâ sarvaâ*: T297;

Pâda 41a: *agnyâdhâna* – ‘the placing of the fire’. See KÂ *prathamâakâ* 42a.

41cd *samidâjyacarûn lâjân tilatâñêulasarâpân ||*

42 *hûdayâdîâaògaîâ ca îâânena krameña tu |*
homaâ kûtvâ viâeñeña pratyekââatâhutîi ||

Having sacrificed into the fire fuel, ghee, cakes, fried grain, sesame, winnowed grain (and) mustard seeds, each substance in its own specific way and each with its own mantra, namely the six *aògamantras* starting with *hûdaya* and the *îââna* mantra, (having thus

⁹¹ Cf. Rau 18.74: *parito 'au ghaân sthâpya nânâgandhâmbupûritân | savastrân kûrcasaâyuktân sasûtrân sâpidhânakân || saratnân sahiranyââ ca sthâpayet sadyamantratai*.

⁹² This ceremony, performed when the *kuñêas* are still empty, is described in SÂP I.4.3-8.

⁹³ As explained to me by the *pañêits* of the Kuppaswamy Sastri Research Institute, Mylapore, Madras.

sacrificed these substances into the fire) each a hundred-and-eight times,...

41c: *samidhājya*: T2; *carullājān*: 20089; P, T400;

d: *tilasarāpatañēulān*: 8561, T1, T411, 447; *tri ... tañēulān*: T2;

42a: *juhūyādīāaēa[illegible]aiva*: Malayalam mss; *hūdayādīāaēaāgaia ca*: T1, T2, T400, T411; *hūdavādīāaēaōgaia ca*: 447; *hūdayādīāu saāgaia ca*: P, Th; *hūdayādīāu saāghaia ca*: Th;

b: *īāānena krameña tu*: T1, T2, T297, T411, P, Th; *īāānādīkramena tu*: Malayalam mss, T400;

d: *pratyekāāāatāhutiā*: all Malayalam mss, T1, T400; *āhutiī*: T2, T411; *āhutiī*: T297, P, Th;

Pāda 41cd: similar lists are very common in other Āgamas. Sometimes they include additional ingredients, each to be offered with a particular *brahma-* or *aōgamantra*, see KĀ *prathameākā* 43d-44a.

Pāda 42a: *hūdayādīāaēaōgaia* – refers to the six *aōgamantras*: *hūd*, *āiras*, *āikhā*, *kavaca*, *netra*, *astra*. See KĀ *prathameākā* 43cd-44ab.

Pāda 42b: *īāāna* – one of the five *brahmamantras*. The other four are: *sadyojāta*, *vāmadeva*, *aghora* and *tatpuruā* (Davis 2000: 48-50). See KĀ *prathameākā* 43a.

43 *dravyānte vyāhūtiā hutvā mūlenaiva āatāhutiī |*
jayādir abhyātānaā ca rāārahūc caiva homayet ||

... at the end of the (oblations with the) substances, after having performed hundred oblations while pronouncing the *vyāhūtis* (and) the *mūlamantra*, one should offer (while pronouncing the mantras) *jayādi*, *abhyātāna* and *rāārahūt*.

ab: missing in the Malayalam mss, 8561, T400 and T411;

a: *vyāhūtiā*: T1, T297; *vyāhutiī*: P, Th; *dravyahomāhutiā*: T2; *bhūmyadevyāhutiā hutvā*: 447;

b: [...]: T2; *mule naiva vāatāhutiī*: 447; *āatāhutiīm*: T1;

c: *jayādir abhyātānaia ca*: 16847, 16923, T1, P, Th; *jayādir abhyātāneā ca*: 20089; *jayādir abhyādhānaia ca*: T400, T297; *jayādir abhyādhānaō ca*: T411; [...] *naā ca*: T2;

d: *cāārahūc caiva homayet*: 20089; *rāātrahūc caiva homayet*: 16847, 16923; *rāārahū [bhū]c caiva homayet*: T400; *rāārahūc ca kramād dhunet*: T411; *rāārahyaā caiva homayet*: T297; *rāārahūc caiva homayet*: 8561, T1; *rāāra[bhūc caiva]homayet*: P, Th; *rāāranduc caiva homayet*: T2;

Pāda a: *vyāhūti* or *vyāhūti* – the mantra *bhūr bhuvai svar*, see KĀ *prathameākā* 44cd.

dravyānte vyāhūtiā hutvā – this pāda is found frequently in other Āgamas see Raurava 61.24cd, Suprabhedha 27.66, Ajita 10.41 and 15.36, Aāāumad 7.28cd-29, Pūrvakāraña 136, Kāraña I. 141. 122, Cintya 2. 131.⁹⁴

⁹⁴ The readings of the Suprabhedha, Aāāumad, Pūrvakāraña, Kāraña and Cintya as quoted by Bhatt in his Ajitāgama and Rauravāgama editions, viz. Suprabhedha (Bhatt 1964: 50 note 16), Aāāumad

The accusative singular *vyāhūtiā* (given by T1, T297) occurs along with the accusative plural *vyāhūti* (given by P and Th) in Āgamic texts. Yet, the singular (*vyāhūtiā*) is found more frequently (see the texts given above).

Pāda cd: for *jayādir*, *abhyātāna* and *rāṣṭrabhūt* see KÅ *prathameṣṣakā* 46cd. The mantras are also mentioned in KÅ *mūrdheṣṣakā* 37ab.

Pāda d: *hūnet* – the reading of T411, it is probably a very irregular form of *hu*, *juhōti*: to offer. The form is sometimes found in the parallel texts, see Chapter 3.6.

[The ceremonies on the day of installation]

44 *evaā jāgaraṇāā rātrau prabhāte sumuhūrtake |*
sunakṣatre sulagne tu sutithau ca suvāsare ||

In this way one should stay awake at night. At dawn, at a good moment, under an auspicious lunar mansion, under an auspicious ascendant, on an auspicious lunar day, on an auspicious day...

a: *evaā ca jāgarau*: T2;

b: *mūhūrtake*: 8561;

c: *sunakṣatre sulagne ca*: T1, T2; *suālagne tu*: 20089;

d: *sutithau tu suvāake*: 16847, 16923, T1, T297, T400, T411, P; *sutithau tu suvāsare*: T2, Th; *suvā[illegible]ke*: 8561;

Pāda a: *evaā jāgaraṇāā rātrau* – see KÅ *prathameṣṣakā* 45a.

45 *āivadvijakule jātāi svācāryai āivadikṣitai |*
snānadvayasamāyuktaī sakalikūtavigrahaī ||
46ab *sitavastrottarīyāā ca sitamālyānulepanai |*

... the good ācārya, born in a family of Āaiva Brahmins, who obtained āivadikṣā, (should) bathe twice, perform sakalikaraṇa on his body, wear a white (lower) garment, a white upper garment and a white garland; his body should be smeared with a white ointment.

45a: *ādīāivakule jātāā*: T1; *āivadvijakule jātāi*: T297; *āivadvijakāle jātā*: 20089; *āivadvijatale jā[...]tas*: 16847; *āivadvijatale jā[...]tas*: 16923;

45b: *svacchāryā āivadikṣitāi*: T297; *tv ācāryai āivadikṣitai*: T400; *sa vācyāā āivadikṣitai*: T411;

svavācyā āivadikṣitai: 8561; *svācāryāā āilpīlakṣaṇāā*: T2; *-āivadikṣitāā*: T1;

45c: *-samāyuktā*: T297; *-samāyuktāā*: T1;

(Bhatt 1972: 9 note 3), Pūrvakāraṇa (Bhatt 1988: 175 note 3), Kāraṇa (Bhatt 1985: 80 note 12), Cintya (Bhatt 1972: 42 note 2).

45d: *sakalatrai' savigrahai': P, Th; sakalīk[ū?ā?]tavigrahai': 20089;*

46b: *śitāmālyānulepanāḥ: 20089, T1, T400; śitāmālye nu locitai': T297;*

Pāda 45a: *ādīāivakule jātaā* – the reading of T1 meaning ‘born in a family of Ādīāiva Brahmins’ hints to a special category of Āiva Brahmins, who alone qualify to be priests in Āiva Siddhānta temples (Davis 2000: 173 note 21).

Pāda 45c: *snānadvaya* – this expression occurs frequently in parallel sources, see Raurava 16.14, 30.31, 19.3. It alludes, most probably, to the bathing with water as well as with ashes mentioned in KĀ *prathameṣṣakā* 33cd.

Pāda 45d: *sakalīkūtavigrahai'* – for this ceremony see the explanation at KĀ *prathameṣṣakā* 34d.

The passage 45-46ab refers most probably in its entirety to the *ācārya*. Still, when read on its own, it misses a verb. On the other hand, when combined with the next verse (46cd-47ab), it would be the *ācārya* who has to reward the *ācārya* (or ‘another *ācārya*’) for his work while the parallel sources clearly show that it is the patron who has to honour the priest and the artisan.⁹⁵ Another possibility would be to take 45-46ab as referring to the patron, but such an interpretation is not very convincing either. Many parallel texts speak explicitly about the *ācārya*, not the patron, who has to perform *sakalīkaraṇa* and so on.⁹⁶ Moreover, such an interpretation would imply that the patron has to be a Āiva Brahmin, while KĀ *garbhanyāsa* 4-5 allows the patron to be a member of any caste. Yet another possibility of interpreting 45-47ab would be to assume that all the adjectives describing the *ācārya* were originally in accusative case (see in this connection - *jātaā* in T1, *ālpilakṣaṇāā* in T2, -*dīkṣitaā* in T1 and -*samāyuktaā* in T1).

If 45-46cd is to be read as one sentence, it has to be assumed that the subject of the sentence has changed (for similar cases in the KāyapaJK, see Goudriaan 1965: 337) or that the transmission of the text is defective; cf. a similar passage in Kāraṇa 10.32-34ab (the chapter dealing with the installation of the crowning bricks).⁹⁷

46cd *ācāryāā pūjayet tatra vastrahemāḥgulīyakai'* ||

⁹⁵ MarīcīS 13.1.2: *yajamāna ācāryādīn vāstrottariyābharaṇair alaḥkūtya dakṣiṇāā dadyāt*. See also the reading of T411 given in the critical apparatus under verse 47ab.

⁹⁶ Cf. Raurava 30.30cd-31ab: *ācāryalakṣaṇopetas tv ācāryo mūrtipās tathā || snānadvayasamāyuktai' sakalīkūtavigrahai'*, Raurava 16.15: *snānadvayasamāyuktai' soṇṇāi' sottariyakai'*, Kāmika 31.28a-c and Kāraṇa 60.26cd-27a: *deāikas samalaḥkūtya vastrai' paḥcāḥgabhuṇāi'* || *sakalīkūtadehas* and *Dīptādyāgamasya paṇalāi'* (PL 69 verso): *rātri āṣāā vyapohya prabhāte ca vimānasya garbhasthāpanam ārabhet | ācārya snātvācamya sakalīkaraṇādikaā kūtva...* where there is no doubt that the epithets refer to an *ācārya*. See also KĀ *prathameṣṣakā* 32cd-35ab.

⁹⁷ Kāraṇa 10.32-34ab: *tatai' prabhāte vimale snānaā kūtva tu deāikai' | navavastroddhūṇāāuklamāyair vibhūṇitai' || hemāḥgulīyakakai' kuṇḍalādyair alaḥkūtam | muhūrte samanuprāpte sthāpanāā tu samārabhet || ācāryāā pūjayet tatra vastāḥgulīyakādibhi'* |

47ab *āilpinaā pūjayet tatra vastrair ābharañādibhīi* |

(The patron) should honour on that occasion the *âcārya* with cloths and golden rings. Then he should honour the artisan with cloths, ornaments and so on.

T411 misses 46cd-47ab and reads instead: *yajamānena pūjāō ca kārāyitvā svamūrdhani | yajamānas suprasannā vastrahemādibhūāñāiī* | *âcāryaā pūjayet pūrvaā tadante āilpipūjanam*.

46c: *âcāryaā pūjayet paācāt*: 8561; *âcāryaā pūjayet samyak*: Malayalam mss, T1, T400 (*samyag*); *âcāryāā āilpinau samyak*: T2; *âcāryā(n)t pūjayet tatra*: T297; *âcāryān pūjayet tatra*: P, Th;

46d: *vāstuhomāāgulīyakaiī*: Malayalam mss;

47a: *āilpinaā*: 8561; *āilpinaiī*: P, Th; *āilpināā*: T297; T411 – different reading, see verse 46;

47b: *vastrair ābharābharañādibhīi*: 16847, 16923; *vastraiā cābharañādibhīi*: T1;

Pāda 46d: *vastrahemāōgulīyakaiī* - or: with cloth, gold and rings.

46cd-47ab – as noted above, the subject of the verb *pūjayet* is the patron, *yajamāna*. It is he who has to offer gifts to the *âcārya* and to the *āilpin*. The gifts and the honorarium mentioned here are seen as '*âcāryavaraña*', the act of accepting the *âcārya* as the person worthy of performing the ceremony.⁹⁸ The *pūjā* and the gifts do not replace the honouring of the *âcārya* which takes place after the ceremony has been accomplished. The latter gift is usually referred to as *dakṣiṇā*. In the Āgamic texts, however, the word *dakṣiṇā* is often used in the context of *âcāryavaraña*. For the honouring of the *âcārya* before the actual installation of a deposit box, the first bricks, the crowning bricks or a *liōga*, see KÅ *prathamakā* 47, Raurava 27.36 and 30.48, Suprabhedā 31.16cd, MarīciS 13.1.2 and 13.2.1 (using the word *dakṣiṇā*) and Kāraṇa 10.34 (using the word *pūjā*).

47cd *garbhassthānaā praviyātha kartā cācāryāāilpinau* ||

48 *āāadhā vibhajed bhittiā bāhyatā caturas tyajet |*
trīni cābhyantare varjya āēāāē bhājanaā nyaset ||

After the patron, the *âcārya* and the artisan have entered the *garbhassthāna*, (the *âcārya*) should divide the (thickness of the) wall in eight parts. He should place the casket in the part which remains after he has counted four parts from the outside and three parts from the inside.

⁹⁸ "... a day prior to the day fixed for consecration, it is important to select the chief priest (*âcārya* or *guru* also called *sthāpaka*) and the other priests to participate in the fire-ritual and other rites... and to entrust the entire responsibility to the chief priest. This sequence is technically called *âcārya-varaṇa*" (Rao 1994: 51).

47 d: *kartā kūrcā(cā cā)rya āilpi ca*: P; *kartā kūrcārya āilpi ca*: T297; *kartrā cācārya āilpi ca*: Th; *kartāvyācāryaāilpināā*: T2; *kartācācāryaāilpināā*: T411; *kattau vācāryaāilpinau*: T400; *kartā cācāryaāilpibhii*: T1; *kartāvācāryaāilpinau*: Malayalam mss; *kartā cācārya āilpinau*: 8561, 447; 48 a: *viābhajet*: 20089; *vibhajet*: 16847, 16923; *bhitti*: T297, T411; b: *vāhyato caturas tyajet*: 16847, 16923; *vāhyato cāturas tyajet*: 20089; *bāhyato caturaā tyajet*: T2; *bāhyato caturas tyajet*: T400; *bāhyataā cāturas tyajet*: T411; *bāhyataā caturaā tyajet*: T1; *bāāhyato catunyajet*: T297; *bāhyataā catvaras tyajet*: 8561; c: *vābhyantare*: 8561, T1; *varjyā*: T297; *varjyāā*: T411; *tyajya*: 447; *trīni cābhyantare nityāā*: 16847, 16923, T400; *trīni cābhyantare nitya*: 20089; d: *bhājana nyaset*: 16847, 16923; *āēāāāō bhājjanā nyaset*: T297; *æōēāāē bhājanaā nyaset*: 20089; *āēāāāāi bhājananaā nyaset*: 8561; After verse 48, T2 inserts two additional verses: *ādyēāakānām āsthānāā yat tat sthāne garbhasāāsthiti* | *jhaāālākhye tu yauvaō ca tatra cordhve sthagarbhakam || nicātāoghre [nighāta?] tu yad vastraā garbhasāāsthāpanānyatai | tadūrdhvam ādheāāikā sthāpyam evāā tat kramaā ucyate*.⁹⁹

Pāda 47d: *ācāryaāilpinau* – it seems that only the main *ācārya* and the main *āilpin* enter the *garbhasthāna* to perform the final placing of the casket. *ācāryaāilpibhii*, the reading of T1, is grammatically better, but it is not supported by other sources.

Pāda 48a-d: this passage contains three subjects (the *kartū*, *ācārya* and the *āilpin*), but the verbs are in singular (*vibhajet* etc.). It is thus not clear from our text who is the agent of the verbs. Yet, it seems probable that the activities (*vibhajet*, *tyajet*, *varjya*) are done by the *ācārya* in the function of a *deāika*, who is mentioned in the following verse (see 49d).

āāadhā vibhajet bhittiā – the text does not specify which wall has to be divided. In verses 4-5 it was said that the deposit casket has to be placed in the *adhiaāhāna* or even lower. The *adhiaāhāna* in South Indian architecture is a support, *ādāhā*, for the *garbhagūha*, and the walls proper are built on top of it (see Meister 1989: 167-170).

Another issue is how the wall is divided, its length or its thickness. Since the text speaks of outside and inside parts, it may be concluded that it is the thickness which is divided. Yet, dividing the thickness of the wall creates a problem: the ‘remaining part’ would probably never be large enough to house a deposit casket. A solution would be to install the casket in such a way that its central point is in the ‘remaining part’.¹⁰⁰

⁹⁹ The first two pādas state that the *garbha* should be placed in the same location as the location of the first bricks. The following four pādas, however, seem corrupt and it is not clear what is their meaning. *jhaāāla* refers perhaps to the *jhaāālastambha*, a ‘pillar rising from top of base’ (Dagens 1994: 936) and *nicātāoghra* (or perhaps *nighātāoghra*) refers perhaps to the *nikhātastaābha*, a ‘pillar whose bottom is sunk into base’ (Dagens 1994: 943). According to the final two pādas the first bricks should be placed ‘above’ something.

¹⁰⁰ This interpretation was suggested to me by Parameswaran Namboodiripad of Manakkaleppadi, a Nambootiri Kerala Brahmin, who performed the ceremony himself.

Determining the location of the deposit box by means of dividing the wall is found in several parallel texts.¹⁰¹

It should be noted that the casket is probably not placed yet. The present verse is only giving prescriptions for the location of the casket, but the actual placing is referred to in verse 55, that is, after the earth, bulbs and grains have been placed in the pit.

[Placing the items in the deposit pit]

The following section (49-53) describes elaborately what was briefly said in verse 18ab, namely the placing of lumps of earth, bulbs and seeds in the *garbha* cavity.

49 *hūnnadīsasyavalīmīkahalasthe kulīrāvaṃ |*
nāgavūṣabhaūḡge cāṃamūḡ gūhya deāīkai ||

The *deāīka*, having taken eight kinds of earth, namely (earth) from a pond, a river, a grain-field and an ant-hill, (earth sticking to) a plough-share, (earth) from a crab-hole, (earth rooted up by) a tusk of an elephant and (dug up by) a horn of a bull...

a: *bhūmitrinadīvalmīka*: T2; *bhūnnadīsasyavalīmīka*: 8561; *hrū[mī?]**nadīsasyavalīmīka*: T411; *yacchannadī sasyavalīmīka*: T400; *hūnnadīvyasyavalīmīkāḥ*: Malayalam mss; *hūnnadīsasyavalīmīkāḥ* T1, T297, P; -*valmīka*: Th;
b: *halaste 'ōgulīrātaḥ*: P, Th, T297; *halasthaā kuīrāvaṃ*: T1; *halasthaā kuīrāvaṃ*: T400; *halasthaā kuīrāvaṃ*: 8561; *halas ca kulīrāvaṃ*: T411; *hastikulīrāvaṃ*: T2; [...] *kuīrāvaṃ*: Malayalam mss;

¹⁰¹ Cf. Kāmika 31.104: *bhittivyāsenā cāṃāāāe bahir āāāacatuṃayam | antas trīn antare nītvā garbhaā samyag vinīkṛīpet*, the commentary of Āṅkara, the son of the author, to TantraS 12.6: ...*bhitter vistāraā vibhajya...*, Dīpta 5 (p. 264): *āṃadhā vibhajed dhīmān bāhyatac cāvīranyaset | trīni cābhīyāntare tyajya madhyekāāse vinīkṛīpet*, Kāraṇa 6.82cd-83ab: *āṃadhā vibhajed bhittīā vedāāāāā bāhyatas tyajet || trīni cābhīyāntare kṛtvā madhekāāāāā tu nīkṛīpet*. The dividing of the wall is also found in ViṣṇuS 13.25: *dvārasya dakṣiṇe bhāge tratīyāāāe dvīāēīte | gomūtreṇāplute nyasyed dvāramūlasya pāravatai* and in Skandasaṃhitā: *bhittīā tu pāṇcadhā bhaṅktvā trīni bāhye parītyajet | antarekāā tu tanmadhye...* (the latter as given by Mallaya 1949: 135). According to TantraS 12.6 the final location of the deposit box depends on the deity for which it is installed: *nāgair bhittitīā vibhajya caturo bāhye viḥayāāāakān antas trīn akhīlēu gobhir ajīte āē dvau ca āānmātura | bhūtais trīn apī caikakāā vitanuyād garbhaā parāāāe sthītaā*, 'In the temple of all Gods, having divided the vistāra [breadth] of the (internal) wall by eight, leave four parts outside and three inside and in the remaining part (which is the fifth from outside and fourth from inside) lay the Garbha; in the case of Viṣṇu, in the one part that remains when six parts and two parts are kept outside and inside respectively out of a division into nine parts; and in the case of 'Āānmātura', in the one part that remains when three parts are kept out and one part inside out of a division into five parts' (trans. Mallaya 1949: 39).

c: *nāgavūṣabhaāuōge ca*: P, T297; *nāgadante vūṣe āuōge*: Malayalam mss; *nāgadante vūṣāāuōge*: 8561, T2, T400, T411; *nāgadante vūṣāāuōge vā*: T1;
 d: *āṣamudgrāhya deāikāi*: T1, Th; *āṣamudgrāhya deāikāi*: P; *tac cāṣāā grahya deāikāi*: T2; *vāṣakū[or: mū]tguhya deāikāi*: T400; *cāṣamūt gūhya deāikāi*: 8561, T411; *vāṣamūt gūhya deāikāi*: 16847, 16923; *vāṣamūt gūhya deāikāi*: 20089;

Pāda a: *hūn* – perhaps a mistake for *hrad*. The characters for *hū* and *hra* are very similar, both in Grantha and Devanāgarī, hence the mistake is possible. The correct form, however, would be *hrada*: ‘pond’, ‘lake’. *Hrada* occurs often in lists of locations where one has to collect the earth, see *ViṣṇuS* 13.29, *Hayaāīrṣa* 12.11, *MM* 12.5, *AtriS* 10.2, *ĪĀGDP* 27.91.

Pāda b: *-halasthe* etc. – lit. ‘(the earth sticking) to a plough-share’ etc. The locative seem to have been transposed from the other parts of the compound: ‘in the pond’, ‘in the river’ and, in the same way, ‘on the plough-share’.

Pāda c: *nāgavūṣabhaāuōge* – lit. ‘(the earth) on the tusk of an elephant and on the horn of a bull’. Still, parallel sources speak about the earth *ploughed up* by the tusk of an elephant and ploughed up by the horn of a bull; cf. *MarīciS* 13.1.1: *gajadantodbhedād vūṣaviāāñodbhedāc ca ... mūttikām āharet*, ‘one should fetch earth from a (spot) ploughed up by the tusk of an elephant and ploughed up by the horn of a bull’. *BūhatS* 60.9 (ed. Bhat) speaks of earth turned up by a bull.¹⁰² Goudriaan (1965: 63 note 14) remarks with regard to the kinds of earth to be put into the deposit casket according to the *KāyapaJK* 16: “The kinds of clay needed represent all aspects of cultivated and uncultivated soil. The animals mentioned all have the habit of grubbing in the soil, just like the boar, and thus reminding one of an act of fertilizing it. ... Clay from an anthill and clay dug up by a boar were prescribed in *Āatapata Brāhmaṇa* 14, 1, 2, 10 and 11 (for the pravargya ceremony during the Agnicayana).”

Pāda d: for *deāika*, see *KĀ prathameṣakā* 8d.

50 *garbhagarte tam āpūrya kandān nyaset tatopari |*
madhye āābujakandaā syāt pūrve kumudakandakam ||

... having filled up the *garbha*-cavity with this (eight kinds of earth),
 he should place the bulbs upon it. In the middle there should be a bulb
 of a lotus, in the east a bulb of the white lotus.

a: *garbhagarte namoccārya*: P, Th; *garbhagartenamāccaryāā*: T297; *garbhagarte tamāpūrya*: 16847, 16923, T400, T411, 447; *garbhagartte tamāpūrya*: 20089; *garbhagarta tamāpūrya*: T1; *garbha[illegible]tamāpū[...]*: 8561; *garbhabhitte tamāpūrya*: T2;

¹⁰² *dvipavūṣabhoddhataparvatavalīmikasarisamāgamataṣu padmasaraiṣu ca mūdbhīi*.... The earth is used here to “bath” an image of a deity before the installation.

b: *kandān nyaset tatopari*: P, Th; *kandān nyaāstvēā mūdopari*: T297; *kandānyasvā mūdopari*: T2; *kandān nyastvā mūdopari*: S; *kandaā nyastvā mūdopari*: T1, T411; [...] *nyastvā mūdopari*: 8561; *tandāsyasstvēhūdopari*: T400; *tadānyas[?]a hūdopari*: Malayalam mss;
 c: *madhye tv aābudakaādaā syāt*: Malayalam mss; *madhye aābujakandaā syāt*: T2; *madhye tv aābujakandaā ca*: T1; *madhye tv aābujakaññaā sya*: T411; *madhye tv aābujakandaā syāt*: 8561; *madhye tv aāsundakandaā syāt*: T400; *madhyame tv ambujaā nyasyāt*: P, Th; *madhyame tv ambujān nyasyāt*: T297;
 d: missing in Malayalam mss;

Pāda b: instead of *tatopari*, several of our sources read *mūdopari*, which makes sense equally well.

Pāda c: *ambuja*: the lotus *Nymphaea Nelumbo* (MW 1899: 83).

Pāda d: *kumuda*: the lotus *Nymphaea Pubescens* Willd (white). See: Colas (1986: 153, note 13); *Nymphaea lotus* L. (white). See: Goudriaan (1965: 331).

51 *dakṣiṇe cotpalaā kandaā saugandhiā paācime nyaset |*
saumya uāīrakandaā syād bījān tadupari nyaset ||

In the south one¹⁰³ should place an *utpala* bulb; a *saugandhi* in the west. In the north there should be an *uāīra* bulb. On the top of this one should place the seeds.

a-b: missing in Malayalam mss except 16847, 16923; c missing in 20089;

a: *dakṣiṇe cotpalaā nyastvā*: T400;

b: *saugandhi*: T2; *saugandhaā*: 8561; *paācimā nyaset*: T297;

c: *uāīrakandaā syād*: P, Th; *kaāerukandaā ca*: T1; *kaāerukandaā syāt*: 16847, 16923; *kuāerukandaā syād*: T400; *tv uāerukandaā syāt*: 8561; *kuāerukandaā syāt*: T297; *tu āerukandaā syāt*: T411; *tu āe kukundaā syāt*: T2;

d: *bijaā*: T1, T297; *bijaā*: 20089; *bijāā*: T411; *dvijaā*: 16847, 16923; *bijān tamupari*: T2; *nāmupari*: 8561;

Pāda a: *utpala* – the lotus *Nymphaea Stellata*, “comporte des petals ‘bleus, lancéolés, moins rayonnants que dans le lotus blanc, au nombre de douze à quatorze’ (Bénisti),” Colas, page 153, note 13.

Pāda b: *saugandhi* – the lotus *Nymphaea Alba* (Dagens 1970:725).

Pāda c: *uāīra* - *Andropogon muricatus* Retz. (Goudriaan 1965:334); *kaāeru*, the reading of 16847, 16923, T1 and T400, denotes the root of *Scirpus Kysoor*, “a kind of grass with a bulbous root” (see MW 1899: 265).

52 *pūrve tu vinyasec chāliā vrīhiā vai dakṣiṇe nyaset |*
paācime kodravaā nyastvā māṣam uttarato nyaset ||

¹⁰³ The agent of the verbs in the verses 50-53 is most probably the *deāika* mentioned in 49.

In the east one should place unhusked rice, in the south one should place rice; having placed *kodrava* in the west one should place *māṇa* in the north.

51d-52ab: given twice in 16847, 16923: after our verse 50c and here.

a: *chālīā*: T1; *chālī*: 20089, T400; *chālī*: T297; *vinyaset āālīā*: 8561, T411;

b: *vrihi vai dakṣiṇe nyaset*: T411; *vrihi vai dakṣiṇā nyaset*: T297; *vrihiā*: 16847, 16923;

c: *godravaā vidyān*: P; *kodravaā vidyān*: Th; *kodravaā vidyāt*: T297; *pācime kodravaā nyasya*: T411; *pācime kodravaā nyastvā*: Malayalam mss, 8561, T1, T2, T400, 447;

d: *māṇamudgaā tato nyaset*: T2; *uttare[to inserted] nyaset*: 20089;

Pāda c: *kodrava* – a kind of grain, *Paspalum scrobiculatum* (Dagens 1994: 928);

Pāda d: *māṇa*: the pulse *Phaseolus Radiatus*, gram, “used for offerings and for making coatings” (Dagens 1994: 957); broad beans (Colas 1986:152 note 7); known as ‘black gram’ in South India;

53 *pāvake vinyasen mudgaā nairūtyāā kaākubījakaā |*
priyaōguā vāyudigbhāga aiāānyāā tu kulutthakam ||

In the southeast one should place *mudga*, in the southwest the grain of *kaòku*, *priyaōgu* in the northwest, in the northeast the *kuluttha*.

a: *mudga*: T411; *vinyaset mudga*: 16847, 16923; *vinyaset mutgaā*: 8561, 20089; *pāvake vinyasen muttaā[dgaā]*: T400; *pārake vinyasen māān*: P; *pāvake vinyasen māāā*: Th;

b: *kuru pūjakaii*: T297, P, Th; *kakubījakam*: T2; *kaākuvījakaā*: 16847, 16923; *kaōgubījakaā*: 447;

c: *vāyudigbhābhā[sic!]ge*: 20089; *priyaāguā vāyudigbhāge*: 8561; *priyaāgu vāyubhāge tu*: T1; *priyaā vāyudigbhāge*: T297; *tilaā vāyudīā[gbhā]bhāge*: T2; *-bhāge*: 16847, 16923, T400, T411;

d: *aiāānyāā tu kulutthakam*: 8561, T400; *aiāānyāā tu kulasthakaā*: 20089; *aiāānyān tu kulasthakam*: T2; *maiāānyān tu kulasthakaā*: 16847, 16923; *aiāānyāā tu kulasthakam*: T1; *aiāānye tu kulutthakam*: Th; *aiāānye tma kulutthakam*: T297; *aiāānye tma kulasthakam*: P; *kulattham iāagocare*: T411;

Pāda a: *mudga* - green gram; “des fèves” (Dagens and Barazer-Billoret 2000: 164); “des haricots” (Brunner 1998: 102).

Pāda b: *kaòku* or *kaōgu* – a kind of panic seed (MW 1899: 243); Italian millet, *Panicum Italicum* (Dagens 1994: 923).

Pāda c: panic seed, see 28d.

Pāda d: *kuluttha*: probably the same as *kulattha*, ‘horse gram’, *Dolichos biflorus* (Dagens 1994: 927).

54 *evaā nyasya hūdaā mantraā tato vai garbhabhājanam |*
sarvātodyasamāyuktaā nūttageyasamanvitam ||

- 55 *jayaābidasamāyuktaā brahmaghoṣasamanvitam |*
prāsādabijam uccārya sthāpayed garbhabhājanam ||

Having thus placed (the grains), one should next place the *garbha* casket while reciting the mantra '*hūḍ*', with (the accompaniment of music of) all instruments and with dancing and singing, (one should place the casket) while shouting 'victory', chanting the Veda and uttering the *prāsādabija*.

54a¹: *eva*: Malayalam mss;

54a²: *nyastvā*: Malayalam mss, 8561, T1, T2, T400, T411, T297; *nyasya*: P, Th;

54a³: *hūdaā mantrāḥ*: P, Th; *hūdaā mantra*: T297; *hūda mātraā*: T1; *hūdāmantrī*: Malayalam mss, 8561, T400, T411; *nādamantraā*: T2;

54b: *tathā vai*: P, Th; [*tato vai*]: 8561;

54c: *sarvātodya*: 8561, T1, T400; *sarvātodyasamāyuktā*: T411; *sarvātodyasamāyuktaā*: 20089; *sarvātodyasamaā yuktaā*: 16847, 16923; *sarvato 'dya*: T2; *sarvavādyasamāyuktaā*: T297, P, Th;

54d: *nūttageyasamākulam*: Malayalam mss, 8561, T1, T400; *tattadbhedasamākulam*: T2;

55a: *samāyuktā*: T411;

55b: *samāyutam*: 8561, T411;

55c: *prāsādaā bijam*: T411; *prāsādā bijam*: T297;

Pāda 54c: *ātodya*, given by 8561, 20089, T1, T400 and T411, and *vādyā*, given by T297, P and Th, are synonyms, both meaning 'a musical instrument'.

Pāda 55c: *prāsādabija* – *hauā*, "le *bija* de Āiva par excellence" (Brunner 1963: xxxiii). It forms a part of the *prāsādamantra*, which is the same as the *mūlamantra*, the mantra evoking Āiva in his totality (Davis 2000: 186).¹⁰⁴

54-55: it seems that the fragment refers to two parts of the installation ceremony. The first part consists of 'popular entertainment' and includes music, dance and singing (54). The second part is more solemn and consists of recitation of the Vedic texts (55).

- 56 *gandhapuṣpādibhiḥ pūjya prāsādaā garbhabhājanaā |*
āilābhiā ceṣṭakābhir vā sudhayā sudūhaā kuru ||

Having worshipped the *prāsāda* (and) the *garbhabhājana* with flowers, incense and so on, make (the ground) firm with stones or bricks and with mortar.

b: (in T297, P and Th = *pāda d*): *prādādaā ... [...]*: P, Th; *prāsādaā ... nam*: T297; *prāsādaā garbhabhājanam*: 447; *garbhabhājane*: 8561; *prāsādaā garbhabhājanaā*: Malayalam mss;

¹⁰⁴ The term *prāsādabija* occurs also in the Aāumad (transcript T3, *āktigarbha* chapter 31cd); *prāsāda* in the meaning of *prāsādamantra* or *prāsādabija* occurs in Raurava 25.54, 48.35 and 48.59.

c: (in T297, P and Th = *pāda a*): *dārubhīi' eṣṣakābhīr vā*: 8561; *āailair vā iṣṣakābhīr vā*: P; *āailair vā ceṣṣakābhīr vā*: T1; *āilair vā ceṣṣakābhīr vā*: T2; *āailair vāṣṣikābhīr vā*: T297; *āilābhīā ceṣṣakābhīr vā*: Malayalam mss, T400; *āilābhīā ceṣṣakābhīā ca*: T411; *āilābhīr iṣṣakābhīr vā*: Th;
 d: (in T297, P and Th = *pāda b*): *sudhāyāā sudūēhaā kuru*: T2; *sudhāyā sudūēhaā kuru*: Malayalam mss, T297, P, Th; *saukatais sudūēhaā kuru*: T1;

Pāda a: *pūjya* – an unusual form of absolutive, see Chapter 3.6.

Pāda b: *prāsādaā garbhabhājanaā* – the temple is not built yet. What is meant here, is perhaps that one should worship the place for the future *prāsāda* or the base (*adhīṣṭhāna*), which might be completed already. Another possibility would be to assume that the readings of the manuscripts are corrupt and read *prāsādagarbhabhājanaā*, 'the deposit casket of the (future) temple'.

Pāda d: *sudhāyā sudūdhāā kuru* - according to the archaeological reports, some of the deposit receptacles of Sri Lanka were indeed fixed with mortar (see Longhurst 1939: 9).

57ab *garbhanyāśavidhīi' khyātas tatas tv ekatalaā āūñu ||*

The procedure for the *garbhanyāśa* has been proclaimed. Listen (what I have to say) next about the *ekatala*.

a: *garbhanyāśavidhikhyātai*: 8561; *garbhanyāśavidhikhyātaā*: T297; *garbhanyāśavidhīi' khyātaā*: T1; *garbhanyāśavidhīā khyātaā*: 20089, T2; *garbhanyāśavidhīā proktan*: T411; *garbhanyāśavidhīi' khyātaā*: 16847; *garbhanyāśavidhī khyātaā*: 16923;
 b: *tatas taikatalaā āūñu*: 16847, 16923; *tatas tv ekatataā[laā] āūñu*: T297; *tastastv ekavidhīā āūñu*: P; *tatas tv ekavidhīā āūñu*: Th; *tatasvekatatalaā gūham*: T2; *tatas tv ekatalaā gūham*: T411;

Pāda b: *ekatala* – a temple having one storey. In the *Kāyapaāilpa* the *ekatala* chapter follows the *garbhanyāśa*.

ity aāāumānbhede kāāyape

Thus ends, in the *Aāāumānbheda Kāāyapa* (i.e. the *Kāāyapaāilpa*) (the chapter about the ceremony of placing the consecration deposit).

iti kāāyapaāilpe: P, Th; *iti kāāyape*: 8561, T297; *iti kāāyapiye*: T411; *ity aāāumānkāāyape*: T1; *ity aāāumadbhede kāāyape*: T400;

4.3 The placing of the crowning bricks (*mûrdhneṣakâ*) on the basis of the Kâṇyapañṣa: text, translation and commentary

1ab *atha vakṣye viśeṣeṇa mûrdhneṣakâvidhiā param |*

Now I will speak in detail about the proper procedure of placing the crowning bricks.

b: *mûrdhneṣaka*: 8561; *mûrdhneṣakâ*: 16847, 20088, T1; *mûrdhnyeṣaka*: T2;

[The location of the crowning bricks]

1cd *āikharasyodayârdhānte mahânâsyavasânake ||*
 2 *āaktidhvajâvasâne vâ mûrdhneṣakâs tu vinyaset |*
tâvad yadâ samâptaâ tu tadâ mûrdhneṣakâs nyaset ||

One should place the crowning bricks half way up the height of the *āikhara*, on the level of the *mahânâsī* or on the level of the *āaktidhvaja*. As soon as that much (i.e. the part of the roof where the bricks are to be placed) is finished, one should place the crowning bricks.

1c: *āirasyodayârdhānte*: 8561; *āikharasyodayardhve vâ*: T1; *āikharasyodayârdhaâ ca*: T2, T47;
 1d: *mahânâsyavasânake*: 8561, T1;
 2a: *āa[kṛ?]idhvajâvasâne vâ*: 8561; *āaktidhvajâvasâ[deṣ]hâ*: 16847; *āalidhvajâvasâne vâ*: P;
āaktidhvajâvasânena: T2, T47;
 2b: *mûrdhneṣakân tu vinyaset*: 8561, T1; *mûrdhneṣakâs tu vinyaset*: 16847, 20088;
mûrdhneṣakââ ca vinyaset: Th; *mûrdhneṣakââ tu vinyaset*: P, T400; *mûrdhnyeṣikân tu vinyaset*:
 T2; *mûrdhveṣakâ tu vinyaset*: T297; *mûrdhni? karatu vinyaset*: T47;
 2c: *tâvad yathâ samâptaâ tu*: 8561; *tâvat yadâ samâptaâ tu*: T297; *yâvat yadâ samâptaâ tu*: P,
 Th; *yâvat yadâ samâptaâ tu*: P; *tad dhi dyâvasamâpte tu*: T1; *tâvad adyâsamâptiâ tu*: T47;
 2d: *tadâ mûleṣakâ nyaset*: 8561; *tadâ mûrdhneṣakââ nyaset*: 16847, T1; *tadâ mûrdhneṣakââ*
nyaset: T47, T400; *tadâ mûrdhneṣakâ nyaset*: 20088; *tadâ mûrdhe dvijottamai*: Th; *tadâ mûrdhe*
dvijo 'ṣamai: P; *tadâ mûrdhne dvijo 'ṣamai*: T297; *tadâ mûrdheny aṣakââ nyaset*: T2;

Pāda 1c: *āikhara* - the crowning dome-like element forming the summit of a South Indian temple (Harle 1994: 43, 166, 519 note 4).¹⁰⁵

Both the reading accepted in the critical text (*āikharasyodayārdhānte*) and the reading of T1 (*āikharasyodayordhve vā*, 'or on the top of the height of the *āikhara*') are grammatically correct. The reading *āikharasyodayārdhānte*, however, is supported by MM 18.145 where the crowning bricks are said to be placed half way up the *āikhara* (*āikharārdhe*).

Pāda 1d: *nāsī* - lit. 'nose', a decorative projecting element. *nāsī* in the upper part of the temple indicates either a small niche sheltering an image of a deity and located on the temple's *grīva* ('neck' - the recessed element directly under the *āikhara*, also known as *kañha* or *gala*) or a false dormer-window of the *āikhara* itself (Dagens 1984: 48, 81; Acharya 1993: 280-281). There are usually eight *nāsī* on the *āikhara*: four placed in the cardinal directions and four in the intermediary directions. Those placed in the cardinal directions are bigger and hence called *mahānāsī*, 'the big *nāsī*', (and these are referred to by our text) contrary to the smaller intermediary ones called *anunāsī* or *alpanāsī*, see Dagens (1984: 81) and Ajita 14.81cd-82ab: *catasraā ca mahānāsyaā caturdikāu vyavasthitāi | antarāle 'thavā kuryād anunāsīcatuṣṭayam*.¹⁰⁶ The *nāsī* and *mahānāsī* can be seen, for example, on the *āikhara* of the Būhadiāvāra Temple in Thanjavur, Tamil Nadu (see Kramrisch 1946: 187 fig. h and Harle 1994 fig. 247).

mahānāsyaavasānake, āaktidhvajāvasāne – from *avasāna*, 'stopping, resting place' (MW 1899: 105), might be understood as 'where the *mahānāsī* | *āaktidhvaja* ends'. That means either as 'at the base' or 'at the top' of the *mahānāsī* | *āaktidhvaja*. The expression *avasāne* is also found in MarīcīS 9.7.2: *āikharotsedham aṁabhāgaā kūtva taccatuṣṭapaōcaāaēāāāvasāne mūrdheṣṭakāā sthāpayet | nāsikāgre nāsikāñhe vā kārayed iti kecī*.¹⁰⁷

Pāda 2a: *āaktidhvaja* – this term is not found in dictionaries and in list of Sanskrit architectural terms. From the parallel texts where the term occurs (often in relation to a *nāsī* or a *nāsikā*) it becomes clear that a *āaktidhvaja* is a kind of a pole, a vertical decorative element of the *nāsī*, placed most probably on its top. Its name may originate from *āakti*, 'spear'. In the Kāyapañḍita itself *āaktidhvaja* is mentioned in 21.5-7 (T1) in connection with the *nāsikā* and is stated to be

¹⁰⁵ In a North Indian temple, the term *āikhara* refers to the whole tower-like superstructure topped by a large stone (*āmalaka*). The Kāyapañḍita, however, being a South Indian text, concentrates mainly on South Indian architecture.

¹⁰⁶ 'Four *mahānāsī* are situated in the four directions. Or rather one should make four *anunāsī* in between'.

¹⁰⁷ *nāsikāñhe* – wrong for *nāsikānte*? Colas (1986: 125) translates the fragment as follows: 'On divise la hauteur du toit en huit parties: on pose la brique de couronnement (*mūrdheṣṭakā*) à la limite de la quatrième, cinquième, ou sixième partie. Selon certains: on pose cette brique au sommet d'une fausse lucarne (*nāsikā*) ou à l'attique (*kañha*) d'une fausse lucarne (*nāsī*) (du toit)'.

surmounted by a 'patra' or a 'āṭṭakā'.¹⁰⁸ For the occurrences of the term *āktidhvaja* in architectural texts, see MS 15.36,¹⁰⁹ ĪAGDP 28.36, MM 18.71 (this passage has not been translated), 19.19, 22.41,¹¹⁰ Dīpta 20 (p. 310),¹¹¹ Kāraṇa 10.2¹¹² and Ālparatna 35.4-7.¹¹³

3ab *māsapakṣarkṣavārādyān anapekṣya samācaret |*

One should act without considering the month, the fortnight of the lunar month, the constellation and the day.

3a-b not in T47, T297, P and Th.

3a: *māsaā pakṣarkṣavārādyā*: 8561; *māsapakṣarkṣavārādu*: T1; *māsaā pakṣasya vārādyā*: T2; *māsaā pakṣarkṣapārādyā*: 16847; *māsaā pakṣarkṣavārādyā*: 20088;

3b: *sv anapekṣa[-pekṣ?]* *rtam ācaret*: 8561; *sulagne ca samācaret*: T1; *svanapekṣya samācaret*: T2; *anapekṣya samācaret*: T400;

Pāda 3a: -*ādyān* – conjectural emendation for -*ādyā*.

Pāda 3ab: - this statement is surprising. The position of the stars is usually of great importance in India and the day or even time of an important activity should

¹⁰⁸ KĀ 21.7cd (T1): *āktidhvajopariṣṣāt tu patraā vātha saāṭṭakam*. The reading given by the Poona edition seems to be corrupt: *āktidhvajopariṣṣāā tu patraā bādhasasūkalam* (here chapter 22.7cd).

¹⁰⁹ Acharya (1934: 155 note 1) in his translation of MS 15.77 interprets *āktidhvaja* as "projecting ornament looking like an emblematic spear" and he adds that "it is placed above the vestibule (nose)." Yet, in his Encyclopaedia of Hindu Architecture (1993: 476) Acharya translates *āktidhvaja* as "a moulding of the column" referring to the same passage from the MS (viz. MS 15.77).

The term *āktidhvaja* seems to appear also in MS 33.134 and 137 as quoted by Acharya (1993: 280), but the passage is not found in the Mānasāra and according to the word index included in the edition of the text *āktidhvāja* occurs only in 15.77.

¹¹⁰ Translated respectively as "the projection of the large false dormer windows" (Dagens 1994: 313), and as "a pole" (Dagens 1994: 371). According to the word index of the MM, the term *āktidhvaja* occurs also in MM 23.88 and 23. 95, but these two fragments refer, in fact, to a *āktistambha*, the flag pole which should be erected in front of the altar.

¹¹¹ The *mūrdheṣṣakā* chapter on the basis of T1018. According to the text itself it is chapter 20, but chapter 60 (pp.306-310) according to the sequence in the transcript. As the verses of the transcript are not numbered, the page numbers will be given, in brackets, after the chapter number.

¹¹² Kāraṇa comes closest to the KĀ, cf.: *mahānāsyantakaā vāpi āktidhvajasamaā tu tam | mūrdhnāṣṣikānāā tatkāle vinyaset vidhīpūrvakam ||*

¹¹³ Ālparatna 35 follows closely KĀ 21, at least in the first part, but in the Ālparatna the *āktidhvaja* has to be provided on the top with three *āikhās* or with a *patra* instead of *patra* or *āṭṭa* as prescribed by our text: *evaā āktidhvajaā kāryāā tadūrdhve triāikhaā nyaset | patraā vā vinyaset tatra...* (Ālparatna 35.7a-c). In KāyapaJK 32, on the other hand, tridents have to be placed on the top of the *mahānāsi* and not on the top of the *āktidhvāja*: *mahānāsiāikhāgreṇu tāmrēṇā 'yasena vā triāṭṭān kūtva sthāpayet*, 'having made *triāṭṭas* of copper or of iron, install them on the summits of the *mahānāsi*'.

be carefully chosen by an astrologer (cf. 42cd-43ab). Perhaps one should assume that in this stage of construction (i.e. when the temple is almost finished) the building should not be interrupted and should thus continue disregarding whether the position of the stars is auspicious or not. Yet, such a prescription is in disagreement with what is said in 42cd-43ab.

On the other hand, the verse might perhaps be understood as referring only to the act of making the bricks, as the material and dimensions of the bricks are being explained in the following section (3cd-6). A simple manual work like this could perhaps be done on any day. Still, such a statement remains very unusual.

[Material and appearance of the crowning bricks]

- 3cd *âilâbhis tu âilâharmye iṣṣakâs tv iṣṣakâlaye ||*
 4 *dârubhir dâruharmye tu kartavyaâ âivam icchatâ |*
miâradravyakûte harmye yaddravyeṇa kûtaâ âirai' ||
 5ab *taddravyeṇaiva kartavyâ mûrdhneṣṣakâ dvijottama |*

By him who desires (this event) to be auspicious (the ceremony of laying the crowning bricks) should be performed using stones for a stone building, bricks for a brick building and wood for a wooden building. The crowning 'bricks' for a building made of various materials, o best of Brahmins, should be made of the same material as the top.

3cd not in T297, P and Th.

3c: *âilâbhis tu mahâharmye*: T2;

3d: *iṣṣaka tv iṣṣakâlayet*: 16847; *tv iṣṣakeṣṣakayâ tadâ*: T1; *sv iṣṣikâṣṣastrikâlayet*: T2; *iṣṣakâdīṣṣukâlaye*: T400; *iṣṣakââ ceṣṣakâlaye*: T47;

4 not in T297, P and Th.

4a: *dârubhi[r dâ]ruharmye tu*: 8561;

4b: *kartavyâ âubham icchatâ*: T1; *kartavyaâ âubham icchatâm*: T2; *kartavyaâ âubham icchatâ*: 8561, T47;

4c: *miâradravyâkûte harmye*: 16847;

4d: *yaddravyena âiraâ kûtam*: T2; *yaddravyena âirai' kûtam*: T47; *yaddravyeṇa kûtaâ âirâ*: 16847;

5a-b not in T295, P and Th.

5a: *taddravyeṇa prakartavyâ*: T1; *taddravyeṇaiva kartavyaâ*: 8561, 16847, 20088, T2, T47, T400;

5b: *mûrdhneṣṣakâ dvijottama*: 20088, T1; *mûrdhneṣṣaka dvijottama*: T2; *mûrdhneṣṣakââ dvijottama*: T400; *mûrdhneṣṣakâ dvijottamâi'*: T47; *mûrdhneṣṣakâ dvijottamâi'*: 8561; *mûrdhneṣṣa dvijottama*: 16847;

3cd-5ab: the same prescription is given with regard to the first bricks, see KÅ *prathameṣṣakâ* 18cd-19.

- 5cd *ekādyanekabhūmānāḥ harmyāñāḥ tu viāṣṣataiḥ ||*
 6 *iṣṣakāvyāsam āyāmaḥ ghanaḥ cādyeṣṣakām iva |*
prakuryād iṣṣakāḥ vipra tataiḥ sthāpanam ārabhet ||

As (has been stipulated in connection with) the first bricks, o Brahmin, one should make the (crowning) bricks, (i.e.) their length, breadth and height, each time different, in accordance with the (height of the) building, which may have from one to several storeys. After that one should begin the installation.

- 5c: *ekādyanekabhūmināḥ*: T1; *ekādyanekabhūmyanta*: Th; *ekānekakuḍbhānāḥ*: T2; *ekānekakakumbhānāḥ*: T47; *ekādya[m(?)]**ekabhūmānāḥ*: T400; *matūkādyanekabhūmānāḥ*: 8561; *ekādaānyekabhūmānām*: 16266;
 5d: *harmyāñān tu viāṣṣataiḥ*: 8561, 16847, 20088. T2, T400;
 6a: *āṣṣakāvyā samāyāmaḥ*: T297; *iṣṣakāvyāsam āyāmaḥ*: T2;
 6b: *ghanaḥ cāṣṣakam eva hi*: T2, T47;
 6cd not in T297, P, Th.
 6c: *kuryāt tad iṣṣakāḥ vipra*: T2; *kuryāt tad iṣṣakāḥ vipra*: T47; [...] *kuryād iṣṣakāḥ vipra*: T400; [illegible] *kuryād iṣṣakā vipra*: 8561; *kuryād iṣṣakāḥ vipra*: 16847, 20088;
 6d: *tatas sthāpanam ārabhet*: 8561, T400; *tatasthāpanam ārabhet*: 16847; *tat tat sthāpanaḥ ārabhet*: T2; *tasya sthāpanam ārabhet*: T47;

Pāda 6b: for the dimensions of the first bricks, see KÅ *prathameṣṣakā* 22cd-25. The size of the crowning bricks, the same as the size of the first bricks and of the deposit casket, depends on the size of the entire temple and more precisely on the number its storeys: the more storeys, the larger the bricks and the casket; cf. KÅ *prathameṣṣakā* 16ab and KÅ *garbhanyāsa* 9.

Pāda 6c: *iṣṣakāḥ* - one should understand it as a 'collective singular'; see KÅ *prathameṣṣakā* 1b.

[The construction of a pavilion]

Section 7-14 describes the building of a ceremonial pavilion in which several preliminary rites will take place. Compare KÅ *prathameṣṣakā* 10cd-16 and KÅ *garbhanyāsa* 30-35.

- 7 *prāsādasyāgrato vaiāe saumye vā yāmyagocare |*
navāṣṣasaptaṣṣapaōcahastaḥ vā mañēapaḥ tataiḥ ||
 8ab *tadvistārasamāyāmaḥ caturaāraḥ samaḥ kuru |*

Make there, in front of the main temple building, in the northeast, in

the north or in the south, a pavilion measuring nine, eight, seven, six or five *hastas*, completely square, with its length equal to its breadth.

7a: *prāsādasyāgratas tv iāe*: T1; *prāsādasyāgrato deāe*: P, Th; *prāsādāgre syato caiva*: T2; *prāsādasyāgrake caiva*: T47; *prāsādasyograto vaiāe*: 16847, 20088;

7b: *saumye vā harmyagocare*: T1; *saumye vāyau ca gopure*: Th; *saumye vāyau ca gopure*: P; *saumye vāyavyagocare*: T2, T47; *saumye vā yātha gopure*: T297; *saumye vā yāmyagecare*: 16847;

7d: *hastaā vā mañēapaā statam*: T1, T297; *hastaā vā mañēapas tatam*: T400; *hastaā vā mañēapaā tatam*: P, Th; *mañēapasya tu vistūtam*: T2, T47; [illegible] *staā vā ma [...] pa [ā?]statai*: 8561; *hastaā vā mañēapas tatai* [or: *mañēapaā tatai*?]: 16847; *hastaā vā mañēapas tatai*: 20088;

8 a: *tadvistārasamaā yāmaā*: T2;

8b: *caturaārasamaā guruī*: T1; *caturaārasamaā kuru*: T47, T297; *caturagrasamaā kuru*: T2;

8cd *mañēapaā vā prapā vātha æøèäästaābhasaāyutam ||*

9 *caturdvārasamāyuktaā catuæøøorañabhūæitam |*
taraāgam aāghriveææā ca vitānadhvajasaāyutam ||

(This) pavilion or ‘light building’ has sixteen pillars, four doors, and is decorated with four arches, it has wave-like ornaments and pillar wrappings, and is endowed with a canopy and a banner.

8c-d not in T47.

8 c: *mañēapaā vā prapā vātha*: P; *mañēapaā vā prapāā vātha*: 8561, 20088, T1, T400; *mañēapaā ravistaābhaā vā*: T2; *mañēapaā vā prapāā taā vā atha*: 16847;

8d: *æøèäästaābham eva vā*: T2;

9 not in T47; 9a-b not in 8561.

a: *catudvārasamāyuktaā*: T297; *catustorañadvāraā vā*: T2;

b: *catustorañasaāyutaā*: T297, P, Th; *yatnālaòkūtabhūæitam*: T2;

c: *ææèææanava(saākhyāka)*: Th; *ææèææā ca navaā caiva*: P; *taraāghram aāghriveææā ca*: T1; *vastrāòghriveææanaō caiva*: T2; *taraāææe navaā caiva*: T297; *turagāāghriveææanaā caiva*: 20088, T400; *taraāga[illegible]veææanaā caiva*: 8561; *raògāòghriveææanaā caiva*: 16847;

d: *vitānadhvajabhūæitam*: T2; *vinānadhvajasaāyutam*: 16847, 20088, T400;

8cd-9: this passage has been translated separately from 10-12 in order to avoid an unnecessarily long sentence.

Pāda 8c: *prapā* – see KÅ *prathameææakā* 11a.

Pāda 9b: *catuæøøorañā* - emendation for *catustorañā*.

10 *muktāsragdarbhamālābhir alaäkūtya viææatai |*
mañēapasya tribhāgaikam madhye kūtvpavedikam ||

Having decorated (the pavilion) in a special way with strings of pearls, garlands and *darbha* grass, having built in the middle of it a socle measuring one-third of the pavilion itself,...

Not in T47.

a: *muktāśragdarbhamālābhīḥ*: T1; *muktādāmair alīpuṣpair*: T2; *muktāśra*[? ṛ mat] *darbhamālādibhir* [di added above]: 8561;

b: *darṣamālāvibhūṣitam*: T2; *alaṅkṛtya viśeṣatam*: 20088;

c: *maṇḍapasya tribhāgaikāṇ*: Th; *maṇḍalsya tribhāgaikāṇ*: P; *maṇḍapasya tribhāgaika*: 8561, T1; *maṇḍalasya tribhāgaikāṇ*: T297;

d: *madhye kṛtvā tu vedikām*: P, Th; *madhye kṛtvā tu vedikam*: T297; *madhye kṛtvopavedikām*: 8561, T1; *madhye vediṃ prakalpayet*: T2;

Pāda c: *tribhāgaikam* – see KŚ *prathameṣṭakā* 12c.

Pāda d: *upavedika* – according to Dagens, whose basis is the Raurava, it is a socle under the central platform (*vedikā*, *vedī*) of a sacrificial pavilion, also known as *upāna* (Dagens 1984: 111, 116).¹¹⁴ Brunner (1968: 331), on the other hand, translates literally *upavedī* as a ‘secondary platform’.¹¹⁵ In the present verse the term *upavedika* is probably used in the meaning of ‘socle’.

The *upavedika* is not mentioned in the *prathameṣṭakā* and *garbhanyāsa* chapters of our text.

- 11 *vedāṅgulonnataṃ veśam upavediyugāśrakam* |
śeṣaṃ vediviśālaṃ tu bhānumātraṃ tadunnatam ||
 12ab *bhānudvayāṅgulaṃ coccaṃ darpaṇodarāsannibham* |

The *veśa* should be four *aṅgulas* high and it should be quadrangular like the *upavedī*. The remaining part (of the *upavedī*) has the breadth of the *vedī* and is twelve *aṅgulas* high. (The *vedī*) is twenty-four *aṅgulas* high and (its surface) resembles a flat mirror (or) a belly.

11 not in T47. 11cd not in T2. 12ab different in T2 and T47, see below at 12cd.

11a: *vedāṅgulonnatāṃ deśam*: P; *vedāṅgulonnatāṃ deśam*: Th; *vedāṅgulānte taṃ veśaṃ*: T1; *hastamātronnataṃ caivam*: T2; *vedyāṃ talonnataṃ veśam*: 8561; *vedāṅgulonnataṃ vediṃ*: 20088;

11b: *upavediyugātrayam*: P, Th; *upavediyugātrayam*: T297; *upade ca yugāśrakam*: T1; *upavediyugāṅgulam*: T2;

¹¹⁴ See Raurava 18.38d-39: *vedikāṃ kuru || yugāśraṃ vātha vṛttaṃ vā tanmūle sopavedikam kṛtvā...*, ‘construct (there) a *vedikā*; having made a square or round *upavedika* at its (*vedikā*’s) base...’. The term included by Dagens in the word index of the Raurava is *upavedikā* (fem.). Still, the same as in the case of the KŚ, many of the manuscripts of the Raurava read *upavedika*.

¹¹⁵ This translation is supported by Kāraṇa I.135.23 (as quoted by Bhatt 1972: 5 note 12): *madhyāṃśe vedikāṃ kuryāt tacchaturthāṃśakonmatāṃ | vedikāyāś ca paritāś copavediṃ prakalpayet*, where the *upavedī* is constructed around the *vedikā*, not below it and functioning as its socle.

11d: *bhānumātraā tam unnatam*: 8561, 16847, 20088; *bhānumātrasamanvītam*: T1;

12a: *bhānudvayāāguloccaā tu*: T297, P; *bhānudvayāāguloccaā tu*: Th; *bhānudvayāāgulaā cordhvam*: 8561;

Pāda 12b: *darpañodarasannibham* – see note to KÅ *prathamewākā* 13b and KÅ *garbhanyāsa* 34c.

11-12ab: this passage might be translated in several ways, none of them being fully satisfactory. One of the problems here is the exact meaning of *veāa*. This term does occur sporadically in texts on architecture, but it is never satisfactorily explained. Dagens, basing himself on the Raurava, interprets *veāa* and *veāana* as ‘a recess of a moulding’, contrary to *nirgama* or *niṣkrānta*, ‘the projection’ (Dagens 1984: 39, 172)¹¹⁶ and Acharya (1993: 474) translates it as ‘an entrance, a gate, a gateway, a band, an architectural moulding’. In the present passage *veāa*, most probably, is used in the meaning of the recessed part of the *upavedika*.¹¹⁷

Another problem of 11-12ab is the double prescription given for the height: in 11d (*unnata*) and in 12a (*ucca*). It can perhaps be assumed that the first prescription refers to the part of the *upavedika* minus the recess (*veāa*, the height of which was already explained in 11a), while the second one refers to the *vedi*: it is the *vedi* which is on top of the *upavedika* and, hence, the expression *darpañodarasannibham* (12b), ‘(whose surface) resembles a flat mirror or a belly’ should refer to the former (compare KÅ *prathamewākā* 13b and KÅ *garbhanyāsa* 34c).

12cd *mahāāsv agnikuñēāni caturaārāñi kalpayet ||*

One should construct square fire-pits in the cardinal directions.

12c: *iha cāgnikuñēilāni*: P; *iha cāgnikuñēāni*: Th; *iha āāgnī kuñēalāni ca*: T297;

T2 and T47 have a different reading. Instead of the verse 11cd-12cd in the present edition T2 reads (no verse numbers given in the transcript):

sudhām iāim alaōkūtya darpañodarasannibham ||

kuñēānāā mānuāā cāpi nava paōcaāikhāgnikā |

caturaāraā caturdikāu vūttābhaāprathamāgni ca ||

T47 reads (after verse 8ab of the edition; the verse numbers as given by the transcript):

kuñēāni mānuāe caiva navapaōcaāivāgnikam |

caturaāraā caturdikāu vūttābhaā prathamāgni ca ||8||

Pāda 12cd: compare KÅ *prathamewākā* 13cd-14 and KÅ *garbhanyāsa* 33-34.

¹¹⁶ For *veāa* as a part of a ceremonial platform (*vedi*), see, for example, Raurava 33.20ab: *aōgānāā veāaniṣkrāntam adhīāhānōktavat kuru*, ‘Pour le rentrant et la saillie des moulures fais comme il a été dit pour les soubassements’ (trans. Dagens and Barazer-Billoret 2000: 179).

¹¹⁷ It should be noted that in one of the readings of verse 45c *veāa* is a synonym of *vedha*, ‘depth’, which supports its present interpretation as a recessed part (see 45c, T1).

- 13 *atha vā vālukaiḥ sthūlaiḥ sthañēilaā parikalpayet |
gomayālepanaā kūtvā tatai ālṣivisarjanam ||*

Or, one should rather make a ceremonial ground with coarse sand. After the anointing with cow-dung is finished, the artisan should be discharged.

c-d: not in T2, T297, T47, P, Th.

8561 misses a-b and the beginning of c is written at the bottom of the PL.

a: *atha vā vālukai stūlai*: T297, P; *atha vā vāluke sthūlaiḥ*: T2; *atha vā vālukai sthūlaiḥ*: 16847, 20088;

b: [...]: T297, P, Th; *sthañēilaā parikalpayet*: 16847;

c: *gomayālepanaā vipra*: T47;

d: *ālpinaā tu visarjayet*: T1; *tataā ālṣivisarjanam*: 20088; *tataā ākhivisarjanam*: 16847; *bhojanaā ca punaā āucii*: T47;

T47 has a concise version of verse 1-15ab:

*gomayālepanaā viprabhojanaā ca punaā āucii |
sthañēilaā pātayed dhīmān aṣṣadroṇaiā ca ālṣibhiḥ ||9||*

Pāda ab: *atha vā...* - 'or rather'; the fire oblation may be performed in the *kuñēas* or on a *sthañēila*. See Ajita 15.17-18: *vedikāyā caturdikāu kuñē vā sthañēile 'pi vā || homaā kuryād vidhānena ...*, 'in the four directions around the *vedikā*, in the *kuñēa* or on the *sthañēila*, one should perform the fire oblation according to the rule'.

Pāda c: *gomayālepanaā kūtvā* - cf. 14c, KĀ *prathameṣṣakā* 15a and *garbhanyāsa* 35b.

Pāda d: *tatai ālṣivisarjanam* - cf. KĀ *garbhanyāsa* 35a.

- 14 *brāhmaṇān bhojayet tatra tatocchiṣṣavisarjanam |
punaā ca gomayaā lipya puṇyāhaā vācayet tatai ||*

On this occasion one should give food to the Brahmins and remove the food remains afterwards. After anointing (the floor of the pavilion) once again with cow-dung, one should announce that it is an auspicious day.

Not in T297, P, Th. For T47 see verse 13.

b: *tatocchiṣṣā visarjayet*: T1; *talocchiṣṣā visarjayet*: T2; *ta tatocchiṣṣavisarjanam*: 16847;

c: *punaā ca gomayair lipya*: T1; *punaā ca gomayair gavya*: T2; *punaā ca goma* [illegible] *lipya*: 8561;

d: *puṇyāhaā vācayet tadā*: T1; *tatai puṇyāha vācayet*: T2; *puṇyāhaā vācayet ttatai*: 16847, 20088;

Pâda b: *tatocchiavisarjanam* – double *sandhi*, see Chapter 3.6.

Pâda c: *lipya* – an unusual form of absolutive, see Chapter 3.6.

punaâ ca gomayaâ lipya – cf. 13c, KÂ *prathamevâkâ* 15a and KÂ *garbhanyâsa* 35b.

Pâda d: *puñyâha* – for the ceremony of the *puñyâhavacanam*, ‘the proclamation of an auspicious day’, see KÂ *garbhanyâsa* 35d.

- 15 *sthañèilaâ kârayed vedyâm aadronaiâ ca âalibhii̐ |*
 tadardhais tañèulair bhûya tadardhaiâ ca tilair api ||

On the platform one should order a ceremonial ground to be prepared by means of eight *droñas* of rice. Having adorned it with four *droñas* of winnowed rice and with two *droñas* of sesame,...

a: *sthañèilaâ kârañair dadyâd*: Th; *sthañèilaâ kârañair dadyâd (kârayed ardhâdy)*: P; *sthañèilaâ kârayed dhîmân*: T1; *sthañèilaâ pâdayed vidvân*: T2; *sthañèilaâ pâdayed dhîmân*: T47; *sthañèilaâ kârañair vidyât (kârayed vidvân)*: T297; *sthañèilaâ kârayed evam*: 8561;
 c: *tadardhais tañèulais tubhyaâ*: Th; *tadardhais tañèulais tubhyaâ*: P; *tadardhaâ tañèulair bhûya*: T2; *tadardhe tañèulais tubhyaâ*: T297; *tañèulaiâ ca tilair lâjaii̐*: T47;
 d: *tañèulârthaâ tilair api*: T2; *kalpayet sarvaâobhitam*: T47;

Pâda a: *vedyâm* – has been adopted in the text on the basis of parallel passages which prescribe the *sthañèila* to be made on the *vedi*. See KÂ *prathamevâkâ* 17, KÂ *garbhanyâsa* 36, Raurava 18.72, Dîpta 20 (p.307) etc.

Pâda b: *droña* (bucket) – a measure of capacity, see KÂ *prathamevâkâ* 17b.

Pâda c: *bhûya* – an unusual form of absolutive, see Chapter 3.6.

Pâda cd: for an alternative interpretation of the sequence *aadrona... tadardha... tadardha*, see KÂ *prathamevâkâ* 17cd.

- 16 *lâjaiâ caiva paristîrya âvetâbjaâ parikalpayet |*
 nânâpuapaii̐ kuâair darbhaii̐ paristîrya vicakṣaṇai̐ ||

...having strewn about fried rice, one should make a white lotus. The wise one, having strewn about various flowers, *kuâa* and *darbha* grass,...

Not in T47.

a: *lâjaiâ caiva pari [...] rya*: 16847;

b: *âvetââbujaparistare*: T2; *âvetâsthaâ parikalpayet*: 8561;

c: *nânâpuapaii̐ kuâai darbhaii̐*: 16847; *navapuapaiâ ca darbhaiâ ca*: T2;

d: *paristîrya vicakṣaṇaii̐*: T2; *paristîrya vicakṣaṇa*: T297; *paristîrya vicakṣaṇam*: 20088; *paristîrya vicakṣaṇa* [? illegible]: 8561;

Pāda b: *āvetābja* – drawing a lotus with eight petals on the *sthañēila* is frequently mentioned in the parallel texts, see Ajita 15.23, 17.17, Kāraṇa 10.17 etc. There is no information with what material the lotus is being drawn, but one may assume that it is either grain or coloured chalk. The drawing of the lotus on the *sthañēila*, however, is not mentioned in the *prathamēṣṣakā* and the *garbhanyāsa* chapters of the KĀ.

17 *manonmanīā karṇikāyāā vāmādīā ca daleṣv api |*
gandhapuṣpādibhir yaṣṣvā svasvamantrair viāṣṣatai ||

... having worshipped Manonmanī on the pericarp and (the *āaktis*) beginning with Vāmā on the petals with incense and flowers, each with her own mantra,...

Not in T47.

a: *manonmanī karṇikāmadhye*: T2; *manonmanī karṇikāyāā*: T297;

b: *daṣṣu vyomādīāaktayai*: Th; *tu daleṣu vyā[dalāyā]mādi āaktitai*: P; *tu dalair vāmādīāaktitai*: T297; *tu daleṣu vāmādīāaktayai*: 8561, 16847, 20088; *tu daleṣu vāmādīāaktayai*: T400; *dale vāmādīāaktayai*: T2;

c: *gandhapuṣpādibhir yaṣṣvā*: Th; *gandhapuṣpādibhir yaṣṣva*: 8561; *gandhapuṣpādibhir pūjya*: T1; *gandhapuṣpādir abhyarcya*: T2; *gandhapuṣpādibhir yaṣṣyā*: T400;

d: *sasyamātrair viāṣṣatai*: T297, P, Th; *svasvamantrair viāṣṣatah*: 8561; *svasamantrair viāṣṣatai*: 16847; *svastimantrair viāṣṣatai*: T2;

Pāda a: Manonmanī – the *āakti* of Sadāāiva (Brunner 1998: xxv note 26, Davis 2000: 125).

Pāda b: Vāmā – one of the *āaktis* belonging to the group of six or nine. See Brunner (1998: 168-169, 494). The worship of Manonmanī on the pericarp and of the *āaktis* on the petals of a lotus is not uncommon in various Āiva rituals (see for example Ajita 34.12-13). Besides, a vizualisation of the lotus throne (*padmāsana*), with Manonmanī residing in the centre and the Vidyēāvaras¹¹⁸ together with their *āaktis* (beginning with Vāmā) residing on the petals is part of the ritual of invoking Āiva into the *liōga* (see Davis 2000: 122-125).

vāmādīā ca daleṣv api of T1 is preferred above *tu daleṣu vāmādīāaktayai* of the majority of the manuscripts, the latter reading having ten instead of the required eight syllables.

Pāda c: *yaṣṣvā* – an unusual form of absolutive, see Chapter 3.6.

[Material and appearance of the axis of the finial]

¹¹⁸ The eight 'agents' of Āiva, see KĀ *garbhanyāsa* 16ab.

18ab *lohajaä dārujaä vātha stūpidañēaä tu kārayet |*

...one should commission the axis of the finial (to be made either) of metal or of wood.

a: *lohajaä dārujaä vā'tha*: P; *lohajaä dārujaä vāpi*: T2, T47; *lohajaä dārujaä caiva*: 8561;
b: *stūpidañēaä ca kārayet*: P, Th; *sthūpidañēaä tu kārayet*: T1, T297, T400; *sthūpidañēaä tu meva hi*: T2, T47; *sthūpidañēaä tu hārayet*: 8561; *stūpidañēaä tu kārayet*: 20088;

Pāda 18b: *stūpi* - this form is given by 16847, 20088, P and Th, while T1, T2, T47, T297 and T400 read *sthūpi*. Both forms are often found in architectural texts as variant readings, see Raurava 26.28, 26.36, 39.21, Ajita 15.5 and 6, 15.10, MM 11.20, 15.58 etc. Other examples of words where the aspirated *tha* occurs instead of the unaspirated *ta* are *sthūpikā* and *sthambha*.¹¹⁹ It should be noted that only the forms with unaspirated *ta* are included in the Sanskrit dictionaries.¹²⁰ In the present edition the forms with the inaspirated plosive (*stūpi* and *stambha*) were adopted.

18cd *asanaä khadiraä vātha tintriñīsāraä eva vā ||*
19 *madhūkaä padmarañēukaä æaè ete taravaï smūtāi |*
hemarājatatāmraä vā trayas saāmiāram eva vā ||

Asana, khadira, the inner part of tintriñî, madhūka, padma or rañēuka - these are the six types of wood which are prescribed (for making the axis). Or it is to be made of gold, silver, copper, or a mixture of these three.

18c-d not in T47.

18c: *āsanaä khādīraä vā 'tha*: P; *āsanaä khādīraä vātha*: Th; *panasaä khadiraä sālaä*: T1; *asanaä khādīraä vāpi*: T2; *āsanaä khadiraä vātha*: T297; *asanaä [khād? Illegible] naä vātha*: 8561; *āsanaä khadiraä vātha*: 16847; *asamaä (naä?) khadiraä vātha*: T400;

18d: *tintiñīsāram eva vā*: P, Th; *trintriñīsāram eva ca*: T2; *tintriñīsāram eva ca*: T297; *tintrañīvāraä eva vā*: 16847; *tintriñīvāram eva vā*: 20088; *tintriñīpāram eva vā*: T400;

19 not in T47.

19a: *mayūraä padmakañēūraä*: T297, P, Th; *madhūkaä stabakaä caiva*: T1; *madhukaä pa[ddv?]araäbūkaä*: T2; *madhūkaä pa[ä? illegible]rañēūtaä*: 8561; *ma[illegible] kaä patmara[...]kaä*: 16847;

19b: *bhavet taddāruvattamaä (sāravat)*: Th; *bhavet taddāruvattamaä*: P; *bhavete dāruvat smūtām*: T297, *æaè ete sārādāravaï*: T1; *æaèetair sthūpidāruvat*: T2; *æaè ete taravasmūtāi*: 20088; *æaè ete tarava[illegible]ta*: 8561; *[ææketaravastatāi?]*: 16847;

¹¹⁹ For the latter, see variant readings of KĀ *prathamæakā* 53b.

¹²⁰ See MW (1899) and Apte (1970). The term *stūpi* (or *sthūpi*) does not occur in the dictionaries of MW and Apte, but it is most probably derived from *stūpa*, so the form with unaspirated *ta* deserves preference over the form with aspirated *tha*.

19c: *hemam uditaā tāmraā vā*: P, Th; *hemajaā rajataā tāmraā*: T1; *svaṇṇāā rajatalohaā vā*: T2; *hema vā rajataā tāmraā*: T297; *he[another he written above the line]maā rajatatāmraā vā*: 8561;

19d: *trayasaāmiāram eva vā*: 20088, T400, Th; *trayasaāmiāra eva vā*: P; *trayasāmmiāra eva vā*: T297; *ayasā miāram eva vā*: T1; *idamiāran tu meva vā*: T2; *trayasamiāram eva vā*: 16847;

Pāda 18c: *asana* - Terminalia Tomentosa; *khadira* - Acacia Catechu; *khādira* in T2, P and Th is probably a variant of *khadira*. Both occur, for example, in MM 15.105.

Pāda 18d: *tintriñī* - Tamarindus indica;¹²¹

Pāda 19a: *madhūka* - Bassia latifolia.¹²² *padma* is translated by Dagens as 'a tree (used for temples only, perhaps Juniper communis)', see Dagens (1994: 945).¹²³ Varma (1970) identified *padmaka* as Prunus padum while according to the Monier-Williams' Sanskrit English dictionary *padmaka* means 'the wood of Cerasus Puddum' (MW 1899: 585).

rañēuka (or *rambūka* etc., see the variant readings of 19a) is problematic. None of the forms given by our sources occur in the dictionaries or lists of plants and trees. The parallel lists of trees found in Ālparatna 34.5 and Kāraṇa 10.7 are not very helpful as they read, instead of *rañēuka*, respectively *rajjūka* and *ēuñēuka*, which are not found in the dictionaries either.

stabaka in T1 (instead of *padmarañēuka*), meaning 'a cluster of blossoms, bunch of flowers', might be a synonym of *stambaka*, which occurs in the list of trees given in MM 18.164 and 29.172.¹²⁴

18cd-19ab: the names of the trees are all treated as neuter words, even if some of them are, in fact, of masculine gender, for instance *asana*, *khadira* and *madhūka*.¹²⁵ The confusion of genders occurs very often in the architectural texts and in the Āgamas; cf. the parallel passages in Dīpta 20 (p. 308): *asanakhadiraā vātha tintriñīsāram eva tu || madhūkapadmañēūt ææ ete dāruvismūtai* and in Kāraṇa 10.7-8ab: *asanakhadiraā vāpi madhukaā patmaēuñēukam | tilakaā trīñīsāraā ca candanaā campakaā tathā || etair vūkæai prakartavyaā stūpidañēāā viææatai*. The same situation is encountered in our pāda 19cd where the metals are treated as if being of neuter gender.

20 *ūrdhvaabhūmyāāghrituōgāā tu stūpidañēāyataā bhavet |*

¹²¹ The expression *tintriñīsāra* is found also in Ajita 15.6 (mss B and F). *Trīñīsāra* is found in Kāraṇa 10.7.

¹²² For all the trees mentioned in this passage, see Dagens (1984: 27; 1994: Index), Colas (1986: Index 4), Goudriaan (1965: Appendix 2), Varma (1970: Glossary B and Index) and MW (1899).

¹²³ He refers here to MM 15. 112 and 29.172 where *padmaka* (not *padma*) is included in the list of various trees.

¹²⁴ In both passages *stambaka* is not translated; it is not included in the Index at the end of the edition, either.

¹²⁵ See MW (1899: 118, 336 and 781 respectively). Compare also MM 15.112.

- 21 *mûrdhaâilopariṇāt tu stûpyantaä vâ tadâyatam ||*
ûrdhvbhûmyaâghrivistâraä stûpimûlaviââlakam |
tasyâgram aògulavyâsaä mûlâd agraä kramât kuâam ||

The axis of the finial should be as long as the pilaster of the upper storey. Or the axis should stretch from the crowning stones to the top of the finial.

The width of the base of the (axis of the) finial is equal to the width of the pilaster of the upper storey. Its top measures one *aògula* and (the axis of the finial) is tapering towards the top.

20b-d missing in 8561, T2 and T47;

20a: *ûrdhvbhûmy agnituògaä tu*: T297, P, Th; *ûrdhvbhûmyaâghrivistâraä*: 8561, 16847, 20088, T400; *ûrdhvbhûmâôghrivistâraä*: T2, T47;

20b: *sthûpidaññâyataä bhavet*: T1, T400;

20c: *mûrdhni âailopariṇāt tu*: 20088, T1, T400, P; *mûrdhni âailopariṇâd vâ*: T297; *mûrdhna âailo upariṇāt*: 16847;

20d: *sthûpyantaä vâ tadâyatam*: T1, T400;

21 a missing in 8561, T2 and T47;

21a: *ûrdhvbhûmeâ ca vistâraä*: Th; *ûrdhvbhûmyatra(meâca) vistâram*: P; *ûrdhvbhûmyatravistâram*: T297;

21b: *sthûpidâruvââlakam*: T1; *mûle vogran tum aògulam*: T2; *mûle câgraä tum aägulam*: T47; *sthûpivyûlavîââlakam*: 8561;

21c: *tasyâgraä aògulavyâsa*: 8561; *tasyâgram aògulavyâse*: T297, P; *tasyâgraä aògulaä vyâsam*: 16847, T1; *tasyâgraä aògula[illegible] vyâsam*: 20088; *âmûlâgrayugâgraä vâ*: T2; *âmûlâgrayugâraä vâ*: T47;

21d: *mûlât dârukramât kuâam*: Th; *mûlâd dârukramât ku(ku)âam*: P; *mûlâd agraä kramât k[ũ?ũ?]âam*: 8561; *mûlâd aägraä kramât kuâam*: 16847; *mûlâd agraä kamât kuâam*: 20088; *mûlâdârut kramât kuâam*: T297; *trikhaññan tum athâ 'pi vâ*: T2; *trikhaññâ tum athâpi vâ*: T47;

Pâda 20a: the reading *ûrdhvbhûmyaâghrivistâraä* given by the majority of our sources seems to be the result of a confusion of two pâdas having the same beginning, viz. 20a and 21a, which is a common scribal mistake. The reading *aâghrituògaä tu*, given by T1, T297, P and Th instead of *aâghrivistâraä* and adopted in the text seems, moreover, much more probable: it is the length and not the breadth of the axis that should be equal to the length of the pillar of the upper storey, see MM 18.122ab, Kâraṇa 10.8 and Dîpta 20 (p. 308).¹²⁶

ûrdhvbhûmyaâghri - 'the pilaster of the upper storey', points most probably to a decorative element on the outer side of the temple's superstructure. The temple is divided into a number of (mostly) fictive 'storeys' (*bhûmi*, *tala*), which are

¹²⁶ MM 18.122ab: *ûrdhvbhûmyaôghriññâyâmvistâraä pâdatai samam*, translated by Dagens as "Its width at the bottom and its height are equal to those of a pillar of the upper storey"; Kâraṇa 10.8: *pâdâyâmasamaä dîrghaä pâdaviâkambhavistûtam*, 'the length should be equal to the length of the pillar, the breadth the same as the diameter of the pillar'; Dîpta 20 (p. 308): *pâdâyâmasamaä dîrghaä vistâraä pâdasaâmitam* 'the length should be equal to the length of the pillar, the breadth measuring as much as (that of) the pillar'.

decorated with small scale versions of various architectural elements, among them pillars and pilasters.

21: most likely, this verse continues with the description of the axis of the finial (*stūpidaṇḥa*). For this reason *stūpi* in 21b (*stūpimūlavivālakam*) should be understood as *stūpidaṇḥa*; *tasya* in 21c should be understood as *stūpidaṇḥasya* ('of the *stūpidaṇḥa*'). This interpretation is supported by the parallel texts. According to several of them it is the axis of the finial (and not the *stūpi* itself) that tapers gradually towards the top to reach the width of one *aṅgula* (see Kāraṇa 10, Dīpta 20, Suprabhedha 31, MM 18). Moreover, this interpretation of verse 21 is further supported by T1, which in 21b speaks of *sthūpidāruvivālakam*, 'the width of the wooden (axis) of the *stūpi*'. In the parallel texts the *stūpidaṇḥa* is said to be made of wood, while the *stūpi* is preferably made of metal, stucco or clay (see Dagens 1984: 20).¹²⁷

22 *tuṅgaṇḥā tv aṅgā tu mūle vedābhram ācaret |*
 vasvāraṇḥa madhyame tv agre vūttākāraṇḥa prakalpayet ||

In case the length (of the axis of the finial) is divided into three segments the bottom part should be made square, the middle part octagonal, the top round.

a: *tuṅgaṇḥā samaṅgā tu*: Th; *tuṅgaṇḥā samaṅgā(yāmāt samāṅgā)ṅgā tu*: P; *tuṅgaṇḥā tvam aṅgā tu*: T297; *tuṅgaṇḥā tv eṅgā tu*: T1; *tuṅgaṇḥā tv aṅgā tu*: 8561;
 b: *mūle vedābhram ācaret*: T297; *mūlāvede samācaret*: 8561;
 c: *vaṅgāmadhyasamaṅgā tv agre*: Th; *vaṅgāmadhyasamaṅgā tv agre*: P; *vasvāraṇḥa madhyame tv agre*: T1; *vasvāraṇḥa madhyame katvāgre*: T297; *vasvāra me tv agre*: 16847;
 d: *vūttākāraṇḥa prakalpayet*: 8561; *vū[illegible]kāraṇḥa prakalpayet*: 20088;
 T2 and T47 give here different versions - T2: *padmocaṇḥa samavedāgraṇḥa |*
tadūrdhveṣṣavūttakāṇḥa; T47: *padmocasamavedāraṇḥa | tadūrdhveṣṣavūttakam*;

23 *caturāropariṣṣat tu sarvaṇḥa vūttam athāpi vā |*
 kartavyaṇḥa tasya mūle tu ākhipādaṇḥa tu yojayet ||

Or, the part above the square part should, in its entirety, be round. To its (the axis') base one should attach a *ākhipāda*.

a: *caturāropariṣṣat tu sarvaṇḥa vūttam athāpi vā*: T2; *caturāropariṣṣat tu sarvaṇḥa vūttam athāpi vā*: T47;
 b: *sarvavūttam athāpi vā*: 8561, 16847; *vūttam aṅgāram eva hī*: T2; *vūttam aṅgāram eva hī*: T47;
 c: *ka kartavyaṇḥa tasya mūle tu*: 16847; *kartavyaṇḥa daṇḥamūle tu*: T2, T47;
 d: *ākhā pāntu yojayet*: Th; *ākhāpāntu yojayet*: P; *ākhipādaṇḥa suyojayet*: T1; *ākhāpādaṇḥa tu yojayet*: T297; *ākhipādasya yojayet*: T2, T47;

¹²⁷ The Kāyapaṇḥa itself differs on this point from the parallel texts, see 18ab-19.

Pāda 23ab: the axis of the finial with the form described here is known from many parallel texts, see MM 18.123, Dīpta 20 (p.308) and Kāraṇa 10.9. Suprabhedha 31.9cd-10ab prescribes the axis to be of three parts, the same as verse 22 of the KĀ. This type of *stūpidañēa* resembles a Āiva *liōga*, which also consists of three parts.

Pāda 23d: *āikhipāda* – lit. ‘peacock’s foot’, most probably a kind of support for the axis of the finial. This term occurs in a few parallel texts, see MM 18, Ajita 15.10 and Kāraṇa 10.10-11. MarīcīS 13.2.3 speaks of *mayûrâōghrī*, which also means ‘peacock’s foot’. On the other hand, *āikhipāda* may also be translated as ‘the support for the tenon’ (*āikhā*). MS 18.76 (153) mentions *kīlādhāra*, ‘a support or base of the axis’, which has to be attached to the axis of the finial (the latter is here called *stūpikīla*). MarīcīS 13.2.2 also speaks about *ādhāra*, ‘support’, for the axis, which might have the same meaning as the *mayûrâōghrī* mentioned in 13.2.3.

For *āikhā* (tenon), see verse 26 below.

24a-c *dañēamūlasamavyāsaā tadvyāsatriguñāyataā |*
tadvyāsārdhaghanopetaā

The *āikhipāda* should be as wide as the bottom of the axis and three times as long as it is wide. It is half as high as it is wide.

b-d not in T297, P and Th.

c-d different in T2 and T47.

a: *dañēamūlasamaā vyāsam*: T1, T2, T47;

b: *triguñāā triguñāyatam*: 16847, T1; *āyataā triguñāā bhavet*: T2, T47; *tadvyāsaā triguñāyataā*: 8561, 20088;

c: *tadvyāsāgraghanopetaā*: 16847, 20088, T400; *tadvyās[illegible]tañopetaā*: 8561; *ghanaā vyāsārdhamānaā vā*: T2, T47;

Pāda 24c: *vistārārdhaghanopetaā* – the same expression occurs in Ajita 15.10: *vistārārdhaghanopete*. The proportions of the *āikhipāda* are mentioned by a number of parallel texts. In most of the cases the length is three times the width; cf. Ajita 15.10, Kāraṇa 10.10, MM 18.124.

24d *pûrvâgraā uttarâgraā vā ||*
25 *baddhvā taā madhyame cchidre dañēamūlaā suyojayet |*
dañēamūlatribhāgaikaā āikhāvyāsaā samāârakam ||
26 *āikhipādaghanaā tasya dīrghaā syād yojayed dūèham |*
dañēamūlāgrayoi pamaā yojayel lohajaā budhai ||

Having positioned the base of the axis in the hole in the middle one should fix it in such a way that its top faces either east or north. The tenon has the thickness that is one-third of that of the base of the axis and it is square. Its (tenon's) length should be equal to the height of the *āikhipāda*. One should fix it firmly. The wise one should attach a metal band to both ends of the axis.

24d: *madhye chidraā prakalpayet*: T2, T47; *purvāgraā cottarāgrakaā*: 8561, 16847, 20088, T1, T400.

25 not in T297, P and Th. T2 and T47 give only two verses:

T2: *pūrvāgram uttarāgraā vā | baddhvā chidreṇa daṇḍakaīi* ||

T47: *pūrvāgram uttarāgram vā | baddhvā chidreṇa daṇḍakaīi* ||

25a: *badhvāntar madhyame cchidre*: T1;

25b: *daṇḍamūlaā sayojayet*: 16847;

25c: *daṇḍamūlaā tribhāgaikaā*: 8561, T400;

25d: *āikhavyāsaā samārayam*: T1;

26 not in T2 and T47.

a-b not in T297, P and Th.

a: *āi[kha?]pādaghanaā tasya*: 8561; *āikhapādaghanaā tasyā*: 16847; *āikhipādaghanaā [illegible]sya*: 20088;

b: *dirghāyāā yojayed dūḥam*: T1; *[illegible]dyojayed dūḥaā*: 16847;

c: *daṇḍāā daṇḍāgrayor apī*: Th; *daṇḍāā daṇḍāgrayor apī [...]*: P; *daṇḍāādaṇḍāgrayoparī*: T297;

d: *yohyollohajaā budhai*: T297; *yojayel lobhajaā budhai*: 8561; *yojayet lohajaā budhai*: 16847;

23cd-26: the method of fixing the axis of the finial is explained here. It is done by the tenon (*āikhā*)¹²⁸ and mortise (*chidra*) technique. One can observe that the length of the tenon is equal to the height of the support (*āikhipāda*), which may suggest that the *chidra* is situated in the support (see Fig. 2 below).¹²⁹ In this way the depth of the *chidra* would match the length of the tenon.

¹²⁸ For *āikhā* as 'tenon' see Varma (1970), Colas (1986) and Dagens (1994: 969).

¹²⁹ This is suggested by T2 and T47; see the variant readings of 24d. Cf. also MarīcīS 13.2.3: *mayūrāṅghriā vinyasya, tasyordhve suṣīre mahisūktena sthūpikīlāā pratīṣṭhāpayet*, 'On place le 'pied de paon' ... Sur la partie supérieure de ce ('pied de paon'), dans l'orifice, on dispose l'axe du motif de couronnement, en s'accompagnant de l'hymne de Mahī' (trans. Colas 1986: 159).

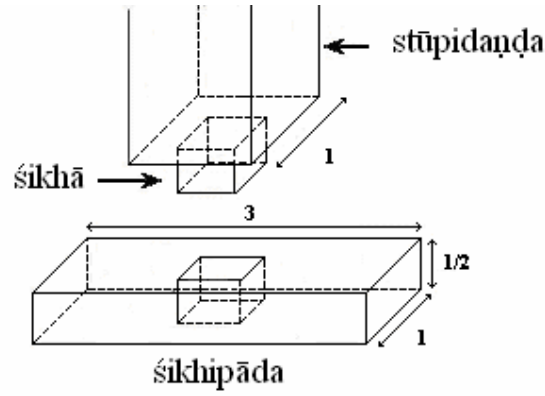


Fig. 2. The way of fixing the axis of the finial (*stūpidaṇḍa*) to the roof.

Pāda 25b: *suyojayet* – an unusual combination of the prefix *su-* with a verb.

Pāda 26c: *paṭṭa* – a band of metal used for fixing and strengthening, see MM 30.19, 31.24 etc.

[The preliminary ceremonies]

Both, the bricks and the axis are now made and the ceremonial pavilion is constructed and prepared. The following ten verses (27-37) deal with the ceremonies which take place before the installation of the bricks and the axis on the summit of the temple. These ceremonies, most probably, take place in the pavilion.

27a-c *prakṣālya pañcagavyais tu daṇḍam caiveṣṭakāpi ca |*
karṇikāyāṃ nyased daṇḍam

Having washed the axis and the bricks with the five products of the cow, one should place the axis on the pericarp.

27a-b not in T2 and T47.

27a: *prakṣālya pañcagavyena*: T1;

27b: *daṇḍam caiveṣṭakā api*: Th; *daṇḍam caiveṣṭakām api*: T1; *daṇḍam caiveṣṭakāpi cā*: 8561; *daṇḍam caiveṣṭakāpi ca*: 16847;

27c: *karṇikāyāṃ nyaset daṇḍam*: Th; *karṇikāyāṃ nyased daṇḍam*: T47; *karṇikāyāṃ nayed daṇḍam*: 8561; *karṇikāyāṃ nyased eṇḍam*: 20088;

Pāda 27b: *caiveṣṭakāpi ca* – double *sandhi*, probably *metri causa*: the correct *sandhi*, *caiveṣṭakā api ca*, would result in having nine syllables in the pāda instead of the required eight.

Pāda 27c: *karṇikāyām* - on the pericarp of the lotus drawn on the *sthaṇṇīla* constructed in the ceremonial pavilion, see verse 16.

27d *ākṛādiṣu mahādīāi* ||
 28 *catasras tv iṣṣakāi sthāpya ālīpiṣṣamayair jalaii* |
pūthivyādīni bījāni daṇṇēantaā hi likhed budhai ||

Having placed four bricks in the cardinal directions beginning with the east, the wise one should write, with water mixed with rice-powder, the *bījas* from the *pūthivībīja* to the (*bīja* for the) axis.

T2 and T47 have a different reading of 28d and insert a half verse after it. See below.

27d: d: *kramād eva mahādīāi*: Th; *kumādīku(kramādīāa)mahādīāi*: P; *ākṛādiṣu yathākramam*: T1; *aāākādīṣu mahādīāi*: T2; *kumādī kumaēādīāi*: T297; *ākṛādiṣu mahāniāam*: 16847;
 28a: *catasras tv iṣṣakāi sthāpyāi*: Th; *cavāras tveṣṣā(catasras tv iṣṣakāi)sthāpyāi*: P; *catvāratve ṣṣāsthāpya*: T297; *catvāras tveṣṣakāi sthāpya*: T1; *catvāras tveṣṣakā sthāpya*: 20088, T400; *catvāras tveṣṣakā stāpya*: 8561; *catvāra tveṣṣakā sthāpya*: 16847; *catudik ceṣṣakāi sthāpya*: T2; *caturdik ceṣṣakāi sthāpya*: T47;
 28b: *āilāviṣṣābhakair jalaii*: Th; *āilādiṣṣambhakair jalaii*: P; *ālīpiṣṣalikhair jalaii*: T2, T47; *āilāviṣṣamayair jalaii*: T297;
 28c: *pūthivyādīparījāni*: Th; *pūthivyādīparījāni*: T297, P; *pūthivyādīo ca bījāni*: T2; *pūthivyādīāā ca bījāni*: T47;
 28d: *daṇṇēā tu vilikhet budhai*: Th; *daṇṇēā tu vilikhet budhai*: P; *daṇṇēās tu vilikhet budhai*: T297; *daṇṇēante vilikhet budhai*: T1; *caturdiō miṣṣikālikhet*: T2; *caturdig iṣṣakāā likhet*: T47;
 T2 and T47 insert an extra half verse here:
 T2: *paācimādiā laparayahaā tat tad bhūtasya ālikhet* |
 T47: *paācimādiā yavaralahaā tat tad bhūtasya ālikhet* |

Pāda 27d: *mahādīāi* – a singular ('in the main direction') for plural.

Pāda 28a: *sthāpya* – an unusual form of absolutive, see Chapter 3.6.

Pāda 28cd: this fragment is either corrupt or extremely elliptical. Yet, its meaning is clear: one should write the 'seed letters' (*bīja*) on the four bricks and on the axis of the finial. The first *bīja* should be the one of *pūthivī*, 'earth'. On the basis of the comparison with parallel passages it may be assumed that the remaining *bījas* to be written are those associated with wind, fire, water and ether, completing the group of five elements (*paōcabhūta*).¹³⁰ These are the *bījas ya* (wind), *ra* (fire), *la* (earth), *va* (water) and *haā* (ether).¹³¹ The first four should,

¹³⁰ See verses 49-50 where the four bricks are referred to as 'having the nature' (*ātmaka*) respectively of earth, water, fire and wind.

¹³¹ See the readings of T2 and T47 in the critical apparatus (verse 28) where, in an additional half verse, these five *bījas* are prescribed. The *bhūtas* mentioned there point to the *paōcabhūta*, 'the five elements' (*tat tad bhūtasya* - 'for each *bhūta*'). See also Ajita 15.11-12: *taā prakālyeṣṣakābhīā ca vinyased akāraāni ca | yakāradīvakāraāntāā catasūṣṣ iṣṣakāsv api || raktena dhāturaṅgeṇa piṣṣenaiva sītena vā | haākāraāstūpidaṇṇē tu vinyaset tu samāhitai ||*; Suprabheda 31.3cd-5: *ālīpiṣṣamayenātha lekhayed akāraāni tu || yakāraā pūrvadhāge tu rakāraā dakeṇē*

presumably, be written on the bricks, the last one on the axis.¹³² It should be mentioned that the five elements are traditionally connected in the Āiṣva tradition with the five beings: Brahmā, Viṣṇu, Rudra, Īṣvara and Sadāāiṣva, known as the five Kāraṇēāvaras (Brunner 1963: Appendice V and Davis 2000: 97; see also the note under 31b). These five are, next, ‘placed’ in the bricks and on the axis (see 30cd-31ab) and they are mentioned again in verse 48.

The number of crowning bricks prescribed by the Kāyapaāilpa is four. Certain texts, however, mention five bricks. It seems that the role of the fifth brick is comparable to the role played by the axis of the finial in the texts where four bricks are prescribed: the fifth brick receives the *bīja ha* or *haä*, which elsewhere was reserved for the axis of the finial (this happens, for example, in Suprabhedha 31.5, see note 26 above). The presence of five objects is important in order to maintain the correspondence with the five elements and the five Kāraṇēāvaras.

29ab *prāgdiāāṣakām ārabhya gandhapuṣpādibhir yajet |*

Beginning with the brick in the east, one should worship with incense and flowers.

29a: *prāgādidikkramāt darbha:* Th; *prāgdiāy āṣakramād darbha:* T297, P; *prāgādim iāim ārabhya:* T2; *prāgādidīām ārabhya:* T47; *prādhidhiṣakam ārabhya:* 8561;

29b: *gandhapuṣpādīnārcayet:* T2, T47; *dañēāā puṣpādibhir yajet:* T1;

Pāda 29a: –*iāṣakām* (fem.) instead of –*iṣakām* (masc. or neuter) given by the manuscripts.

29cd *svaṇṇārājatātāmrair vā sūtraiḥ kārpaśakais tu vā ||*

30ab *kautukaā bandhayed vidvān svasvabījam anusmaran |*

tadā | lakāraā paācime caiva vakāraā ca tathottare || mākāraā madhyame nyastvā pūthag vastreṇa veṣayet | hakāraā madhyame nyastvā pūthag vastreṇa veṣayet; Dīpta 20 (p.308): ...*iāṣakāyāā tata āñu || yakāraāpūrvav allikhya ... [...] | lakāraāpaācime sthāpya vakāraā cottarālikhet ||* (here the *bījas* are different for the crowning ‘bricks’ made of stone and for the genuine brick ones). Kāraṇa 10.19cd-20ab prescribes different set of letters: *āāā*, *ṣāā*, *saā* and *haā* preceded by *oā*. It does not mention the *bīja* for the axis. 10.39, however, states that the axis should be installed while reciting the *īāna* mantra. *īāna* is one of the five *brahmamantras* connected with the element ‘ether’, whose mantra (*haā*) is prescribed for the axis according to the texts quoted above. The four *bījas* associated with the elements were also written on the four first bricks, see KĀ *prathamēṣakā* 36cd-37c.

¹³² Perhaps *dañēāntaā hi likhed budhai* given by some of our sources in 28d is a corruption of *dañēānte haā likhed budhai*, ‘the wise one should write *haā* on the end of the axis’.

The wise one should have a *kautuka* tied (around the bricks) by means of golden, silver, copper or cotton threads. While recollecting *bijas* for each of them,...

29c-d missing in T47.

29 c: *sauvarṇaii rājatais tāmraiī*: Th; *suvarṇarajatātāmrai vā*: T297, T400; *suvarṇarajatais tāmraiī*: T1; *svaṇṇāsūtraīi kautukaā syāt*: T2; *svaṇṇāā rajatatāāmrai vā*: 8561; *svaṇṇarājatātāmrai + ?*: 16847;

29d: *sūtraīi kārpaśajais tu vā*: T1; *sūtraīi kārpaśakais tathā*: T2; *sūtraīi kārpaśikaus tu vā*: T400; *sūtraā kārpaśikais tu vā*: 16847, 20088;

30 a-b different version in T47.

30 a: *kautukaā bandhayed vipraiī*: Th; *kautukaā bandhayed vipra*: P; *rakābandhanamantreṇa*: T2; *abandhanakaā kūtvā*: T47; *jatukaā mathayed viprās*: T297;

30b: *svasvabījam udāharan*: T1; *svayaā bijanayasmaran*: T2; *svaṇṇamūtrādhastatāi*: T47;

Pāda 30a: *kautuka* – see KĀ *prathameṣṣakā* 35d and KĀ *garbhanyāsa* 38a.

30cd *brahmaviṣṇuā ca rudraā ca īṣvaraā ca sadāāivaā ||*

31 *ākṛeṣṣakādidaṇṇēantaā adhidevān kramān nyaset |
naivedyaā dāpayet teṣām tāābūlaā ca nivedayet ||*

... one should place the Adhidevas in this order: Brahmā, Viṣṇu, Rudra, Īṣvara and Sadāāiva, beginning with the bricks being in the east and ending with the axis. One should offer them the consecrated food and betel leaves.

30c: *brahmāṇaā viṣṇuā rudraā ca*: Th; *brahma viṣṇuā ca rudraā ca*: P; *brahmaviṣṇu ca rudraā ca*: T1; *brahmāviṣṇuā ca rudraā ca*: 16847, 20088, T2, T47; *brāhmaviṣṇuā ca rudraā -*: T297, T400; *brahmāviṣṇuā[ā?] ca rudraā[ā] ca*: 8561;

30d: *īānaā ca sadāāivam*: T1; *īṣvaraā ca sadāāivai*: 20088, T2, T47; *ceāvaraā ca sadāāivai*: T297, T400; *īācaāca sadāāivam*: 16847;

31. 16847 confuses 31 and 32 (but gives 32 one again below): *pratyekaā navavastreṇa cchādyā ākeṣṣakādidaṇṇēantaā adhidevān kramā nyaset | naivedyaā dāpayet tāsāā tāābūlaā ca nivedayet ||*

31a: *iṣakāsu ca daṇṇē ca*: Th; *ākeṣṣakādidaṇṇēantam*: P; *ākeṣṣakādi daṇṇēantaā*: T297; *cakreṣṣikādidaṇṇēantaā*: T2; *cakreṣṣakādi daṇṇēantaā*: 8561, T47; ... *krādi daṇṇēantam*: T400;

31b: *adhidevān kramād yajet*: T1; *adhidevān kramā nyaset*: 8561, 20088; *adhidevādimārjayet*: T2; *adhidevān samarcayet*: T47;

31c: *naivedyaā dāpayet eṣāā*: P, Th; *naivedyaā dāpayet paācāt*: T2, T47; *naivedyaā dāpayet āsāā*: T297; *naivedyaā dāpayet tāsāā*: 8561, 20088, T400;

d: *tāābūlaā tu nivedayet*: T1;

Pāda 31b: *adhideva* – ‘agents’ of Āiva, subordinate deities employed by Āiva to fulfil his commands (Davis 2000: 32). Here these are the five Kāraṇēāvaras:¹³³

¹³³ See Raurava 48.7 where the Adhidevas are being offered the *naivedya*.

Brahmā, Viṣṇu, Rudra, Īṣvara and Sadāāiva, a group of ‘agents’ particularly important in Āiva ritual, each of them associated with one of the five elements (earth, water, fire, air and ether respectively). For more detailed information, see Davis (2000): 118-119, 183. The five Kāraṇēāvaras are again mentioned in 48.

A similar passage is found in Dīpta 20 (p. 309), but there the Kāraṇēāvaras are placed all on the axis.¹³⁴

Pāda 31c: *naivedya*: an offering of cooked food, specially prepared. See KĀ *prathameṣṣakā* 41c. Exactly the same passage (31cd) is given by Dīpta 20 (p. 308).

The reading *teṣām*, given by 16847, 20088 and T400, seems more appropriate than *tāsām* given by 8561, 20088 and T400: the *naivedya* should be given to the gods, not to the bricks, even when they are ‘inhabited’ by the gods.¹³⁵

- 32 *pratyekaā navavastreṇa chādayet kūrcaśāyutam |*
abhitai kalaāān aṣṣau sakūrcān sâpidhânakân ||

One should cover each (stone), provided with bunches of *kuāa* grass, with new cloth. (Having placed)¹³⁶ around (the stones) eight jars, (decorated) with bunches of *kuāa* grass, having covers,...

d not in T47.

a: *pratyekaā navavastreṇa*:- Th; *pratyekaā navavastreṇa*: P; *pratyekaā caiva vastreṇa*: T1; *pratyeka navavastreṇa*: 20088; *pratyeka navastreṇa*: 8561; *pratyekaā navasūtreṇa*: T2;

b: *cchādayet kūrcaśāyutam*: 20088, T1, T297, Th; " *cchādayet kūrcaśāyutam*: P; *cchādayet kūcchraśāyutam*: 16847, T400; *veṣṣayet kūrcaśāyutam*: T2, T47;

c: *abhitai kalaāādhānaṣṣau*: P; *abhitai kalaāādhānaṣṣau*: T297; *abhitai kalaāāṣṣau ca*: T2; *abhitai* [illegible] *ān aṣṣau*: 8561;

d: *sakūrcān sâpidhânakaii*: T2; *sakūrcān sâbhidhânakân*: 16847, 20088;

Pāda d: *kūrca* – see KĀ *prathameṣṣakā* 39c.

- 33 *gandhāābupūritān vastrahemapuṣpasamanvitān |*
sasūtrān pallavopetān aṣṣavidyēāvarādhīpān ||

¹³⁴ The same might be intended by MM 18.124cd. This half-verse mentions five figures in connection with the *āikhipāda*: *abhramaā tu yathā bhūmau paōcamūrtisamanvitam*. Dagens (1994: 283) translates it as “it is solid as if on the ground (?) and decorated with five images (?)”. He adds (ibid., note 49) that this half-verse “is probably out of place.” The ‘five figures’, however, may point to the five Kāraṇēāvaras (which are often referred to as *paōcamūrti*). In this case, one should translate 124d as “(it should be) possessing the five *mūrtis*” instead of “decorated with five images,” retaining the main meaning of *samanvitam*, viz. ‘possessing’, ‘endowed with’.

¹³⁵ Kāraṇa 10.23a reads *naivedyaā dāpayet tāsāā* (10.23a), but the Kāraṇēāvaras are not mentioned in the entire chapter.

¹³⁶ Supply *sthāpya* from 34a.

... filled with fragrant water, (decorated) with cloth, gold and flowers, with cords and twigs, (the jars) whose regents are the eight Vidyēāvaras...

Not in T47.

8561a-b reads: *vastrahemapuṣpasamanvitān*.

a: *gañēāmbupūrikaā vastra-*: P; *gañēāmbu pūrikaā vastraā*: T297; *gandhāābupūritān paācāt*: T2; *nandhāābupūjitān vastra-*: 16847;

b: *hemapuṣpasamanvitam*: T2, T297;

c: *phalapallavaśāyuktān*: T297, P, Th; *sasūtrān palavopetaā*: T2;

d: *au viāveāvarādhīpān*: T297, P, Th; *avidyēāvarānvitān*: T1; *avidyēāvarādhī vā*: T2; *avidyēāvarādhīpā* [illegible]: 8561; *avidyēāvarādhīpān*: 16847;

Pāda d: *vidyēāvara* – the group of eight most powerful ‘agents’ of Āiva: Ananta, Sūkṣma, Āivottama, Ekanetra, Ekarudra, Trimūrti, Ārikañṣha, Āikhañṣin. The Vidyēāvaras rule over groups of ‘lesser agents’, such as the Kārañēāvaras etc., see 31b, KÅ *garbhanyāsa* 16ab and Davis (2000). The ritual mentioned here is *kumbha-* or *kalaāsthāpana* (see KÅ *prathamameṣakā* 39-41ab). For a diagram showing the position of the jars belonging to the Vidyēāvaras in the *kumbhasthāpana* ceremony, see Davis (2000: 65).

34 *sthāpya svamūlamantreṇa naivedyāntāā samarcayet |*
tato homaā prakartavyam agnyādhānādikaā kuru ||

... one should worship (the deities in the jars) with their own *mūlamantra* and, finally, with the consecrated food. After that the *homa* should be performed. Proceed, beginning with the ceremony of placing the fire.

a: *śāsthāpya svasvamantreṇa*: T297, P, Th; *sthāpayen mūlamantreṇa*: T2, T47; *dañēāt svamūlamantreṇa*: T400; [illegible] *sthāpya svamū kū lamanreṇa*: 8561; *dañēāpya svamūlamantreṇa*: 16847; *dañēāvyāsam mūlamantreṇa*: 20088;

b: *naivedyan tu samarcayet*: T2; *naivedyāā tu samarpayet*: T47; *naivedyāntāā samarppayet*: 16847, 20088;

c: *tato homai prakartavyai*: Th; *tato homai prakartavyo*: P; *tadā homaā prakartavyāā*: T2; *tatho homaā prakartavyam*: 16847;

d: *agnyādhānādīpūrvakam*: Th; *hy agnyādhānādikaā kuru*: P; *agnikāryeṇadaā kuru*: T2; *agnikāryoktamārgatai*: T47; *agnyādhānādikaā kuru*: 8561; *agnyādhānāntādikaā kuru*: 20088;

Pāda a: *sthāpya* – see the translation of 32cd. For the grammatical form of *sthāpya*, see Chapter 3.6.

Pāda c: *homaā prakartavyāā* – the correct form would be *homai prakartavyo*, with *homa* in the masculine gender. Still, almost all the sources have *homa* in neuter gender, perhaps under the influence of Tamil and Malayalam *hōmam*,

which is a neuter word (A.G. Menon, personal communication). The same pāda occurs in Ajita 40.70c. There two manuscripts give *homa* in neuter: *tato homaā prakartavyāā*, while the rest has it in masculine: *tato homai prakartavyai*.

[The fire oblation]

- 35 *samidājyacarūā lājayavān sadyādibhir budhai |*
ātam ardhaā tadardhaā vā pratyekaā juhuyāt kramāt ||

The wise one should make an oblation of fuel, ghee, 'cakes', fried grain, barley, each a hundred, fifty or twenty-five times, (while reciting mantras) starting with the *sadya*.

a-b very corrupt in P: *samidhājyacarulījayarān sadyadivir budhai*.

b and d not in T2 and T47.

a: *samidājyacarūn lājān*: T1, T2, T47, Th; *samidājya carūā lājān*: T297; *samidhājyacarū* [illegible] *lāja*: 8561; *samidhājyacarū lāja*: 16847, 20088;

b: *sadyādibhir hunet budhai*: Th; *yavaā sadyādibhir budhai*: T1; *yavān sadyadivir budhai*: T297; *yavān sadādibhir budhai*: T400; *dhānyaā savyādibhir budhai*: 8561; *yavān sarādibhir budhai*: 16847, 20088;

c: *āataā vātha āatārdhaā vā*: Th; *āataā vā āatam ardhaā vā*: T297, P; *āatāārdhakaā hunet*: T2; *āatam āottaraā hunet*: T47; *āatam ardhaā tadardhaā ā*: 16847; *āatam ardha tadardhaā vā*: 16847;

Pāda b: *sadya* - one of the five *brahmamantras* (the *paōcabrahma* of 36a) that are to be recited, each with a specific ingredient, see KÅ *prathameākā* 43a. The *brahmamantras* are also mentioned in KÅ *garbhanyāsa* 42b.

- 36 *paōcabrahmaāaāgaia ca kaurikābījamukhyakaii |*
ājyena juhuyāt dhimān pratyekaā paōcaviāāatīi ||

The wise one should make an oblation with ghee, while reciting the five *brahmamantras* and the six *aōgamantras*, the *kaurikā* and the *bījamukhya*, each oblation twenty five times.

a: *parabrahmaāaāgaia ca*: P, Th;

b: *kaurikābījamukhyavai*: P; *kaurikābījamukhyavai* : T297; *kaurikābījamukhyake*: 16847; *kaurikābījam uccaran*: T1; *iāikābījamukhyagaii*: T2; *iāakābījamukhyakaii*: T47;

c: *ājyena juhuyāt dhimān*: T1; *ājyena juhuyāt dhomaā*: T2;

d: *pratyekaā paōcaviāāatīi*: 16847, T47, T297, P, Th; *pratyekaā paōcaviāāatī[ā?]*: 8561;

Pāda a: for the *aōgamantras*, see KÅ *prathameākā* 43d-44a. The *aōgamantras* are also mentioned in KÅ *garbhanyāsa* 42a.

Pāda b: *kaurikā* – an *astramantra*. The whole formula reads *oā āiā chiā* or *oā āiā chiā kaurikāstrāya pha* (see Raurava 1.15cd and Dagens and Barazer-Billoret 2000: 5 note 21).

bījamukhya – name of a mantra (see Raurava 1.11cd-15ab). For *brahma-* and *aḡamantras*, see KÅ *prathameṣṣakā* 43-44ab and *garbhanyāsa* 42a respectively.

37 *jayādir abhyātānaiā ca rāṣṣrabhūc caiva homayet |*
brahmādibījamantrais tu pūthak spūṣṣvā daāāhutīi ||

One should offer (while pronouncing the mantras) *rāṣṣrabhūc*, *abhyātānas* and *jayādir*. Having touched (the bricks and the axis), there should be, for each of them, ten oblations with the mantras containing the *bījas* of the *brahmantra* and so on.¹³⁷

d different in T2 and T47.

8561 gives c-d: *brahmādimantrais tu spūṣṣvāāmāni daāāhutīi*.

a: *jayādyair abhyātānaiā ca*: Th; *jayādir āṣṣradhānaiā ca*: T297, P; *jayādir abhyādhānaiā ca*: 8561, 16847, 20088, T2, T400; *jayādir abhyādhānaiā ca*: T47;

b: *rāṣṣrabhūdbhiā ca homayet*: Th; *rāṣṣrabhiā caiva homayet*: P; *rāṣṣrabhiā caiva homayet*: T297; *rāṣṣrābhūc caiva homayet*: 20088; *rāṣṣramūc caiva homayet*: 8561; *rāṣṣrabhūtecceva homayet*: 16847;

c: *brahmādibījamantreṇa*: T2, T47;

d: *hutvā "jyāiā ca tathāhutīi*: Th; *hyaṣṣvābhyā(hutvā "jyā)ni tathā "huti*: P; *hyaṣṣvāyāni tathāhuti*: T297; *spūāyāni daāāhutīi*: T400; *sviṣṣam agneā ātāhutīi*: T2; *sviṣṣam agneā chatāhutīi*: T47; *spūāmāni daāāhutīi*: 16847; *spūā[tya?]ni daāāhutīi*: 20088;

Pāda ab: for the grammatical form of *jayādir*, see KÅ *garbhanyāsa* 43c. For the grammatical form of *rāṣṣrabhūc* and for the meaning of *jaya*, *abhyātāna* and *rāṣṣrabhūt* see KÅ *prathameṣṣakā* 46cd.

Pāda c: the *brahmantras* are repeated here (see 36a). The same occurs in Raurava 29.22-26: ...*paōcabrahmāōgaii pratyekaā tu ātāhutīi ...tato jayādibhir hutvā brahmāōgaiāca daāāhutīi*. Here, too, the *brahma-* and *aḡamantras* are recited in the first part of the *homa* and then repeated again together with the *jaya* and so on at the end of the oblation.

Pāda d: *spūṣṣvā* ('having touched') – the text does not specify what has to be touched, but one may assume that these are the bricks and the axis. An oblation, in which various objects, for example, the parts of a *liōga* or the pedestal during the *liōga* installation, are touched with a bunch of *kuāa* grass during the recitation of specific mantras, is frequently mentioned in parallel sources. See Raurava 27.28, 29.24, 57.90, Cintya 2.132¹³⁸ etc., and Barazer-Billoret (1993-94: 51-52).

¹³⁷ Pāda d may also be translated in a slightly different way, taking *pūthak* together with *spūṣṣvā*: 'having touched [the objects] one by one'.

¹³⁸ The latter as given by Bhatt (1972: 42 note 2).

Such an oblation is often referred to as *sparââhutî*. It frequently constitutes the second part of the *homa*.

The variant readings of pāda d are very diverse and the majority of them are corrupt, perhaps due to the damage of the original manuscript in this place. The reading of T1 (*pūthak spūānvā daââhutîi*) was adopted on the basis of the comparison with parallel sources (see above: Raurava 27.28 etc.).

[The ceremonies on the day of installation]

- 38 *evaâ jâgarañaâ râtrau prabhâte vimale âubhe |*
âcâryo mûrtipaii sârdhaâ snânaâ kûtvâ vidhânatai ||

In this way one should stay awake at night. At dawn, on a bright, auspicious day, the *âcârya* together with the attendants, after taking a bath according to the rule,...

a: *kûtvâ jâgarañaâ râtrau*: Th;

b: *prabhâte vipule âubhe*: P; *prabhâte vimalaiâ âubhe*: 8561;

c: *âcâryai' âilpibhis sârdhaâ*: Th; *âcâryamûrti vai sârdhaâ*: P; *âcâryo mûrtipais sârdhaâ*: 8561, 16847, 20088, T1; *âcâryai' mûrtipaii sârdhaâ*: T297; *âcâryasthâpako âilpî*: T2; *âcâryai' sthâpakai' âilpî*: T47;

d: *sahaisthûpyena sthâpayet*: T2; *sahasthûpyaina sthâpayet*: T47;

Pāda a: the *homa* referred to in the preceeding passage most probably happens at night, see KĀ *prathame~~akâ~~ 45a* and *garbhanyâsa 44a*.

Pāda c: *mûrtipa* – lit. 'guardian of a *mûrti*'. The term refers to an attendant of the officiating priest (see Brunner 1998: ix-x). It is also a term for one of the deities ruling over the manifestations (*mûrti*) of Āiva (= *mûrteâvara*; see Barazer-Billoret 1993-94: 53-54).

- 39 *navavastradharo~~ñî~~ bhasmarudrâk~~adhâ~~akai' |*
sitayajōopavî~~tâ~~ehyai' sitamâlyânulepanai' ||

**...(the *âcârya*) wearing a new cloth and a turban, covered with ashes and wearing a *rudrâk~~sa~~*-rosary, having a white sacrificial cord, a white garland,
his body smeared with a white ointment,...**

T2 has a different reading in b and inserts a half verse (between b and c): *u~~ñî~~apua~~pamâ~~lâo ca svar~~ñapa~~o~~câ~~ôgabhû~~ñai~~i' ||*

T47 gives a different reading from here. T2 gives a different reading from the following verse.¹³⁹

- a: *navavastroṇṇādharaī*: Th; *nakha stradharoṇṇāo*(*navastroṇṇādharo*): P; *navavastrodharoṇṇāo*: 20088; *navavastradharoṇṇāu*: 8561; *navavastrottariyāo ca*: T2;
 b: *bhasmarudrākādhākai*: 20088; *kaṇakāḍgulikuṇṇalaiī*: T2;
 c: *navayajōopavītāḥyaī*: Th; *evaā yajōopavītāḥyaī*: P; *etaā yajōopavītodhyā*: T297; *sitayajōopavītāḥya*: 16847, T400; *sitayajōopavītāḥyā*: 20088; *sitayajōopavītāo ca*: T2;
 d: *sitamālyānulepanam*: 20088, T2; *sitamālyanulepakai*: 8561;

Pāda a: *navavastradharoṇṇāi* – emendation on the basis of KĀ *prathameṣṣakā* 34a.

- 40 *hemāḍguliyakaṇakakuṇṇālādyair alaākūtai* |
yajōasūtraā vināḥṣair bhūṣaṇair bhūṣya āilpī ca ||

... (the *ācārya*) adorned with golden rings, bracelets, ear-rings and other ornaments, and the *āilpin* who has adorned himself with all ornaments except the *yajōasūtra*...¹⁴⁰

- a: *hemāḍguliyakaṇakaā*: 20088, T297; *homāḍguliyakaṇaka*: 16847;
 c: *yajōasūtrādisaāyuktaā*: T297, P, Th; *yajōasūtreṇa sahita*: T1; *yajōasūtraā vinā āḥṣer*: 16847; *yajōasūtraā vinā āḥṣaiī +r*: 20088; *yajōasūtraā vinā* [hy written above] *bhe* [ta written above] *ṣair*: 8561;
 d: *bhūṣaṇair bhūṣya āilpinam*: T1, Th; *bhūṣaṇair bhūṣi āilpinam*: P; *bhūṣaṇair bhūṣi āilpinām*: T297; *bhūṣaṇair bhūṣya āilpī ca*: 16847, 20088, T400; *bhūṣaṇair bhūṣya* [illegible] *lpi ca*: 8561;

Pāda d: *bhūṣya* – an unusual form of absolutive, see Chapter 3.6.

āilpī ca - the reading was adopted on the basis of the Āilparatna. In a parallel passage, Āilparatna 34.16b reads: *yajōasūtraā vinānyais tu bhūṣitenātha āilpinā*, 'together with the *āilpin* who is adorned (with other ornaments) except the *yajōasūtra*...', which seems a good solution. Such a reading is not given by any of our sources, but one has to bear in mind that the *mūrdheṣṣakā* chapter of the

¹³⁹ The readings of T2 and T47 show considerable differences from now on.

T47 (in the transcript itself verses 24-28):

evaā jāgaraṇāā rātrau prabhāte vimale āubhe |
ācāryai sthāpakai āilpī saha sthūpyaina sthāpayet ||
sthāpako daṇṇepāniṣāā iṣṣakāā ca ghaṇānālān |
sthāpakai āilpisaāyukto gūhaā gatvā tatai param ||
pādaprakāḥlanaā kūtvā gavyādīn mārjayej jalaii |
prokṣayed astramantreṇa āivamantreṇa sthāpayet ||
tarjanyaāgulimātreṇa āikhare mūrdhni chidrakam |
tanmadhye tu tato vipra mūrdheṣṣakānidhāpanam ||
iṣṣakāsthūpidaṇṇāā ca brahmasūtrasya sthāpanam |
uttarābhimukhai āilpī prāomukhai sthāpako 'pī vā ||

¹⁴⁰ Pāda cd may also be translated in a slightly different way: "with the *āilpin*, who has adorned himself with the remaining ornaments with the exception of the *yajōasūtra*..."

Āilparatna largely depends on the Kāyapaāilpa. There is a possibility that the reading given by the Āilparatna is based on the original manuscript of the Kāyapaāilpa, now lost.

As far as the manuscripts of the Kāyapaāilpa itself are concerned, half of them give the word *āilpin* in the nominative (although the form is incorrect: *āilpi* instead of the expected *āilpī*), the other half give the accusative: *āilpinam*. Accepting the former reading results in the entire sentence (38b-42ab) being grammatically imperfect. On the other hand, the reading giving the accusative *āilpinam*, while being grammatically correct seems, at the same time, out of place. The acceptance of the accusative would mean that it is the *ācārya* (who is the subject of the entire sentence 38b-42ab) who adorns the *āilpin* with ornaments and so on, while it is usually the task of the *yajamāna*. Moreover, accepting the reading *āilpinam* would further result in verses 38b-40c lacking the predicate. A similar problem was encountered in KĀ *garbhanyāsa* 45-46ab.

- 41 *ācāryo mañēpaā gatvā dañēenāṣakaghānānālān |*
gandhapuṣpādibhir yaṣvā homaā kūtvā jayādibhīḥ ||
 42ab *svīṣam agneti mantreṇa pūrñāhutiā samācaret |*

... the *ācārya*, having entered the pavilion, having worshipped the axis, the bricks, the jars and the fire with incense, flowers and so on, having performed a *homa* while reciting (the mantra) *jayā* etc., should perform the complete oblation with the mantra *svīṣam agne*.

41c-d not in T2 and T47.

T2 inserts here: *alindhaā sthāpayec caiva āilpiā saāpūjya deāikam*.

41a: *sthāpako mañēpān gatvā*: T2; *sthāpako dañēepānīṣāā*: T47; *ācāryo mañēpaā kūtvā*: 8561, 20088; *ācārye mañēpaā kūtvā*: 16847;

41b: *dañēenāpīṣakāā ca tāiḥ*: Th; *dañēenāṣakaghānānālān*: T297, P; *dañēenāṣakaghānālān*: T1; *da[ñēē? nēā] ṣva ṣvā ghānālān*: 8561; *dañēenāṣaka [...] ānālāi*: 16847; *iṣikā ca ghānālān*: T2; *iṣakāā ca ghānālān*: T47;

41c: *gandhapuṣpādibhīḥ pūjya*: Th; *gandhapuṣpādibhir yaṣvā*: T400;

42 not in T47.

42 a-b not in T2.

42b: *pūrñāhuti samācaret*: 8561, 16847; *pūrñāhuti* [illegible] *mācaret*: 20088;

Pāda 41c: *yaṣvā* – an unusual form of absolutive, see Chapter 3.6.

Pāda 42a: for this mantra see KĀ *prathameṣakā* 47a.

41-42ab: the fire oblation mentioned here is not a reference to verses 35-37, but a separate ceremony on the day of installation. The same is found in KĀ *prathameṣakā* 46cd.

- 42cd *sthīrārāyudaye vipra ubhayārāyudaye 'pi vā ||*

During the rise of an ‘immovable’ zodiac sign or, o Brahmin, during the rise of both constellations,...

42c: *sthirarāyudaye vāpyu-* Th; *sthitārābhyudaye vipro-* P; *sthirarāyudaye vipro-* T1; *sthitārābhyudaye vipra-* T297; *sthirarāyodayaā vipra-* T2;
 42d: *-bhayarāyudaye 'pi vā:* T1, P, Th; *ubhayarāyudaye pi va:* 8561; *udayarāyudaye pi vā:* T400; *ubhayæu ca sthāpayet:* T2;

Pāda c: *sthirarāi* – *vūṣa*, *śiḥa*, *vūcika* and *kumbha* (taurus, leo, scorpio and aquarius), see Kramrisch (1941: 174 note 5). The same term is found in KāyapaJK 32 (*mūrdheṣṣakā*) and SaSū 2.20.3 (*āilanyāsa*).

Pāda d: *ubhayarāi* – ‘both constellations’ may perhaps refer to the Aāvins (Gemini) And it is a corruption of *udayarāi* (the reading of T400) ‘a constellation in which a planet is seen when on the horizon’ (MW 1899: 186).

43 *jīve vā ākṛasaāyukte taylor dūṣe 'tha vā punai' |*
ācāryai āilpibhiā caiva rohan [tau] tadgūhopari ||

...when there is a conjunction of Jupiter with Venus, or again, when both are visible, the ācārya together with the āilpins, while climbing the top of the building,...

not in T47.

T2 reads: *sthīravāraā guruāukre minduvāsarasaāyutau |*

c-d not in T2.

a: *mīne vā ākṛasaāyukte:* Th; *mīvo(ne)vā ākṛasaāyukte:* P; *jīvo vā ākṛasaāyukto:* T1; *jīvo vā ākṛasaāyukte:* T297; *jīvo vā ākṛasaāyuktau vā:* 8561;

b: *taloādrī æe thavā punai:* Th; *talodriæe 'tha vā punai:* P; *taylor dūṣena vā 'tha vā:* T1; *talodūæe 'tha vā punai:* T297; *taylor dūṣe tha vā punai:* T400; *ta[y]e [dū] dūṣe [illegible] tha vā punai:* 8561; *taylor hūte tha vā punai:* 16847, 20088;

c: *ācāryāāilpibhiā caiva:* P; *ācāryāā ilpibhiā caiva:* 16847, T297, T400; *ācāryāā āilpibhiā caivā:* 20088; *ācāryāāilpibhiā ca:* 8561;

d: *nehyantau tu grahopari:* T297, Th; *ne hyantaunugrahopari:* P; *yogyatoāmagūhopari:* T1; *rohyantau tadgūhopari:* T400; *rāhyotau gūhopari:* 8561; *ārohyātau gūhe pari:* 16847; *-rohyatau gūhopari:* 20088;

Pāda d: all the variant readings are grammatically incorrect. The various (incorrect) verbal forms given by the sources are in dual number (*rohyantau* etc.), while they are followed by a verb in the 3rd person singular (*prokṣayec*, see 45a). One would rather expect here the present participle *rohan*. Yet, the ending *tau* given by almost all the sources remains impossible to explain.

44 *vīkṣya mūrdheṣṣakāsthānāā hīnādhikyaā tu nāārite |*

mārjanyā mārjayitvā tu paōcagavyakuāodakaii ||

...having scrutinized the place for the crowning bricks, namely if the place on which the bricks are to be laid down is not too small or too big, having cleaned it with a broom, with the five products of the cow and the *kuāa*-water,...

not in T297, P and Th.

different version in T2 and T47, see below.

a: [... *sa*] *vīkṛya*: 8561; *vīkṛya mūrdhneṣṣakāsthānaā*: 20088, T1;

c: *mārjanyā māñēayitvā tu*: T1; *parjanyā mārjayitvā ta*: 16847; *pa*[sth written below]*rjanyā mārjayitvā tu*: 20088;

d: *paōcagavyaā kuāodakaii*: 16847;

Pāda d: *kuāodakaii* – see KĀ *prathameṣṣakā* 16d.

45 *prokṛayec chivamantreṇa tatai sthāpanam ārabhet |*
tarjanīvedhamātreṇa āikhare suṣiraā kuru ||

... should sprinkle (the place) while reciting the Āivamantra. Then,
one should begin the installation.
Make in the *āikhara* a hole one *tarjanī* deep.

not in 8561, T297, P and Th.

T2 inserts here: *jīvadūk sahito vā 'pi sthāpayed deāikottamai ||*

sthāpako āilpisaāyuktaā gūhaā gatvā tatai param |

pādaprakṣāḷanaā kūtva gavyādīn mārjajey jalaii ||

T47 inserts here: *sthāpakai āilpisaāyukto gūhaā gatvā tatai param ||*

pādaprakṣāḷanaā kūtva gavādīn mārjayec jalaii |

a: *prekṛayec chivamantreṇa*: 20088; *prokṛayet tatra mantreṇa*: T2; *prokṛayed agramantreṇa*: T47;

b: *tata sthāpanam ārabhet*: 16847, 20088; *āivamantreṇa sthāpayet*: T2, T47;

c: *sthapates tarjanīveāa*:- T1; *tarjanīvedhamātre va*: 16847; *tarjanīvedhamātre ca*: 20088; *tarjanyāōgulimātreṇa*: T2; *tarjanyaōgulimātreṇa*: T47;

d: *mātraiva āikhare suṣim*: T1; *āikhare mūrdhni cidrukam*: T2; *āikhare mūrdhni chidrakam*: T47;

Pāda d: *tarjanī* – lit. 'the fore-finger, index-finger'.

46 *puṇyāhavācanaā kūtva mūrdheṣṣakā nidhāpayet |*
iṣṣakāstūpikumbhaō ca gehaā kūtva pradakṣiṇam ||

47ab *nānālaākārasaāyuktaā kūtva harmye tu sthāpayet |*

Having proclaimed it an auspicious day one should have the crowning bricks installed. One should install the bricks and the jar of the final

on the building, which is provided with various ornaments, after having circumambulated the building.

46a and (partly) b not in 8561.

46d different in T2 and T47.

46a: *puṇyāhavācanaḥ vakṣya*: P; *vakṣya*: T297; *kartavyaḥ tu tato vipra*: 16847, 20088, T1, T2; *kartavyaḥ tu kuto vipra*: T400; *tan madhye tu tato vipra*: T47;

46b: *mūrdhneṣṣakāḥ nidhāpayet*: P; *mūrdhneṣṣaka nidhāpayet*: 16847, T297, T400; *mūrdhneṣṣakāḥ nidhāpayet*: T1; *mūrdhneṣṣakān nidhāpayet*: T400; *mūrdhneṣṣakān etān*: 8561; *mūrdhneṣṣakānidhāpanam*: T47;

46c: *ṣṣakāḥ stūpikalpyāḥ ca*: Th; *ṣṣakāstūpikalpāḥ ca*: P; *ṣṣakā stūpikūrbāḥ ca*: T297; *ṣṣakāḥ sthūpikuḥbhāḥ ca*: T1; *guṣṣakā sthūpikuḥbhā* [illegible]: 8561; *ṣṣakāsthūpidaṇḍāḥ ca*: T2, T47;

46d: *bāhyadhāmapradakṣiṇam*: Th; *bāhyadhāmapradakṣiṇe*: P; *bāhyadhāmaḥ pradakṣiṇe*: T297; *vahnidhāmapradakṣiṇam*: T1; [illegible] *dhāma pradakṣiṇam*: 8561; *brahmasūtrasya sthāpayet*: T2; *brahmasūtrasya sthāpanam*: T47;

47 a not in 8561.

47a-b not in T2 and T47.

47a: *nānālaḥkārāsaḥyuktāḥ*: P, Th;

47b: *kūtvā harmye 'hulepayet*: T297, P, Th; *kūtvā harmye tu ropayet*: T1; *kūtvā vedikopari vinyaset*: 8561; *kūtvā harmye tatāt sthāpayet*: 20088;

Pāda 46a: *puṇyāha* – for the ceremony of the *puṇyāhavacanam*, see 14d and KÅ *garbhanyāsa* 35d.

This pāda is different in various manuscript. The reading *kartavyaḥ tu tato vipra*, given by 16847, 20088, T1, T2 and *kartavyaḥ tu kuto vipra* given by T400 when read together with pāda b (almost the same in all the sources and, probably, close to the original text) result in a grammatically incorrect sentence. Therefore the reading of T297, P and Th was adopted, which is the only one grammatically correct when read together with pāda b.

Pāda 46c: *ṣṣakāstūpikumbhaḥ ca* – refers either to the finial in the form of a jar or (considering that the plural ending *–kumbhān* given by T1 is correct) to the jars used previously during the *kumbhasthāpana* ceremony (see 32-33 and 53).

Pāda 47c: it is not clear if the *ācārya* and the *āilpin*, after the final preparation of the place for the bricks, indeed descended from the roof of the temple to perform the *pradakṣiṇa* and, possibly, other rites.¹⁴¹

47cd *uttarābhimukho bhūtvā ācāryo mantracetasaḥ ||*

48 *brahmaviṣṇū ca rudraḥ ca īṣvaraḥ ca sadāāivam |*
vicintya svasvamantraḥ ca catasras ceṣṣakā nyaset ||

¹⁴¹ In a comparable passage from Kāmika 61.17-18a the *pradakṣiṇa* is performed before the climbing of the temple: *gūhītvā ceṣṣakāḥ sthūpiā kuta dhamāpradakṣiṇai āruhya āikharam*.

The *âcârya*, facing north, with his mind concentrated on the mantras, having reflected upon Brahmâ, Viṣṇu, Rudra, Îâvara and Sadââiva each with his own mantra, should place the four bricks.

47c: *uttarâbhimûkhobhûtvâ*: 8561; *uttarâbhimukho âilpî*: T2; *uttarâbhimukhai' âilpî*: T47;
 47d: *âcâryo 'nanyacetasâ*: Th; *âcâryo mantracetasâ*: P, T297; *âcâryo mantracetasâ*: 8561; *tv âcâryo mantravit tatai'*: T1; *prâômukho sthâpako 'pi vâ*: T2; *prâômukhai' sthâpako 'pi vâ*: T47;
 48b-d different in T2.
 48a: *brahmâṇaâ viṣṇuâ rudraâ ca*: Th; *brahmaviṣṇuâ ca rudraâ ca*: P; *brahmâ viṣṇuâ ca rudraâ*: T297, T400; *brahmâviṣṇumaheâasya*: T2; *brahmaviṣṇumaheâasya*: T47; *brahmâviṣṇuâ ca rudra* [illegible]: 8561; *brahmâ viṣṇuâ ca rudra*: 16847; *brahmâviṣṇuâ ca rudraâ ca*: 20088;
 48b: *îânaâ ca sadââivam*: T1; *ceâvaraâ ca sadââivai'*: T297, T400; *mantreṇaiva tu vinyaset*: T2, T47; *îâvaraâ ca sadââivam*: 8561; *îâvara tva sadââivam*: 16847; *îâvaraâ ca sadââiva* [illegible]: 20088;
 48c: *vicintya svasvamantrais tu*: P, Th; *vicintya svasvamantreṇa*: T1; *bijânyai svasvamantreṇa*: T2; *bijâââ ca svasvamantreṇa*: T47;
 48d: *catasras tv iṣakâ nyaset*: Th; *catasro hīṣakâ nyaset*: P; *caturaâ ceṣakâ nyaset*: T1; *catvâro tv iṣakân nyaset*: T297; *catvâras tveṣakâ nyaset*: 8561, 20088, T400; *aṣottaraâataâ japet*: T2, T47; *catvâraâ ceṣakâ nyaset*: 16847;

Pâda 48c: the mantras are probably those associated with the five elements: *ya*, *ra*, *la*, *va* and *haâ* which, in turn, are associated with the five Kâraṇeâvaras: Brahmâ, Viṣṇu etc. See 28cd.

49 *pūthivyâtmakam aâmânaâ saumyâgraâ âââkare suṣeṇi |*
 suṣeṇâ câgneyam ââritya prâgagraâ tv ambhasâtmakam ||

Having laid the stone having the nature of earth in the northeast corner of the hole in such a way that its top faces north and the stone having the nature of water in the southeast corner of the hole in such a way that it faces east...

a: *pūthivyâtmakeâ kramaâ tu*: P, Th; *pūthivyâtmakeâ tu*: T297; *pūthivyâtmakam aâman tu*: 20088, T400; *pūthivyâtmakamantras tu*: T2, T47; *pūthivyâtmakam[illegible]âraâ tu*: 8561; *pūthivyâtmam aâman tu*: 16847;
 b: *saumyâgraâ âââkareṇu ca*: P, Th; *saumyâgraâ âââkare sudhîrî*: T1; *saumyâgraâ âââkareṇu ṇe*: T297; *saumyâgre âââkare suṣaiir*: 16847, 20088, T400; *saumyâgraâ âââkare suṣe*: 8561; *saumye gūhâââageṇu vai*: T2; *saumye grahâââakeṇu ve*: T47;
 c: *suṣe sthânemayââritya*: T297, Th; *suṣe sthâne mayâ*: P; *suṣe svââgeyam ââritya*: T1; *suṣaiâ câgneyam ââritya*: T400; *su* [illegible] *gn yam âârityâ*: 8561; *suṣirâsvââramââritya*: T2, T47; *suṣais tv âgneyam ââritya*: 16847, 20088;
 d: *prâgagraâ rava bhasâtmakeâ*: Th; *prâgagraâ ravambhasâtmakam*: P; *prâgudagraâsu – sâtmakam*: T1; *prâgagraâ svambhasâtmakam*: T297; *prâgagras tv aâbhasâddhikam*: T400; *prâgagraâs tv aâbhavâtmake*: 8561; *prâgagrastvaâbhasârdhakai'*: 16847; *prâgagraâs tv aâbhasârdhakeâ*: 20088; *saumyâgraâ ca svanâtmanâ*: T2, T47;

49: the main problem here and in verse 50 is the interpretation of the forms *suṣe* and *suṣaiā* found in the variant readings as none of them are correct grammatically. As far as I see, there are two possible interpretations: (1) accepting *suṣe* as an incorrect form of locative singular of *suṣi*, 'hole', instead of the correct form *suṣau*; (2) assuming that the original text gave the genitive singular of *suṣi* (*suṣei*, *suṣeā* etc.).

50 *suṣer nairūtam āritya saumyāgraā tv analātmakam |*
 suṣer vāyavyam āritya prāgagraā marutātmakam ||

...having laid the stone having the nature of fire in the southwest corner of the hole in such a way that its top faces north, having laid the stone having the nature of wind in the northwest corner of the hole in such a way that it faces east...

a: *suṣe narūtyam āritya*: T297, P, Th; *suṣe nairūtyasomāgraā*: T1; *suṣair nairūtam āritya*: 16847, T400; *sauṣai nairūtam āritya*: 20088; *suṣe naiūtam ārityā*: 8561;
 b: *saumyāgraā salilātmakam*: T297, P, Th; [...] *āalātmakam*: T1; *saumyāgraā tv analātmakam*: 16847, T400; *saumyāgra svana[la]tmakam*: 8561;
 c: *suṣe vīyavyam āritya*: P, Th; *suṣe priyavyam āritya*: T297; *suṣe vāyuā samāāritya*: T1; *sūṣair vāyavyam āritya*: 16847, 20088, T400; *āucer vā 'tha vyagram āritya*: T2; *āucer vāthasyamāāritya*: T47; *suṣer vāyavyam ārityā*: 8561;
 d: *prāgagraā marutātmakam*: 8561, 20088, T400, P, Th; *prāgagraā mārutātmakai*: 16847; *prāgagrā mārutātmakam*: T297; *prāgudagraā marutātmakam*: T1; *prāgagraō ca mudagrakam*: T2; *prāgagram udagrakam*: T47;

Pāda 49-50: the crowning bricks are placed in a square in the same way as the first bricks: two bricks have to point north, the other two have to point east, see KĀ *prathameṣṣakā* 51.

51ab *evaā kramān nyased aāmān suṣiā niāchidram ācaret |*

... and in this order one should place the stones. One should make the cavity (in such a way that it will be) without cracks.

51a: *kramāt nyasyeṣṣakās tv evaā*: Th; *evaā kramān nyased* [...] *t*: P; *evaā kramān nyased aāma*: T1; *evaā kramān nyased aāāān*: T297; *evaā kramā nyased aāmān*: 8561, 20088; *evaā kramā nyased* [...] *ān*: 16847; *evaā krameṇa phelāā ca*: T2; *evaā krameṇa phelā su-*: T47;
 51b: *sunicchidraā samācaret*: P, Th; *svanicchidrasamācaret*: T297; *suṣiraō cidram ācaret*: T400; *suṣirāā nicchidran tu vā*: T2; *-ṣiraā niāchidrakaā tu vā*: T47; *suṣiraā niāchidram ācaret*: 8561; *suṣiraniāchidram ācaret*: 16847, 20088;

Pāda 51b: a similar passage is found in MM 18.147: *pūrvam eve~~va~~akāsthānaā niāchidraā tu dūēhikūtam*, ‘the position of the bricks has been consolidated beforehand and any holes found there have been filled in’ (translation Dagens 1994: 287). According to Dagens (1994: 287 note 59) the cavity should be ‘without holes’ in order to make it watertight. Dagens bases himself here on MM 12.4 where the foundation pit is being filled with water and the consecration deposit (*garbha*) should finally be placed in water (as stated in MM 12.112). MM 12, however, refers exclusively to placing the first bricks and the consecration deposit. There is no indication that the crowning bricks should be placed in water.

51cd *māñikyaā maratakaā ca vaièūryam indranīlakam ||*

Having placed¹⁴² the *māñikya* ruby, emerald, cat's eye, sapphire, ...

51c: *māñikyaā ca marakataā*: Th; *māñikyamaratakaā caiva*: P; *māñikyaā marakataā caiva*: T1; *māñikkaā maratakaā caiva*: 16847, T297; *māñikyaā maratakaā caiva*: 20088, T400; *mañikkaā maratakaā caiva*: T2; *māñikyaā marakataā caiva*: T47; [illegible] *añikyaā marakataā caiva*: 8561;

51d: *vaièūryā tv indranīlakam*: 8561, T297, P, Th; *vaièūryā cendranīlakam*: T1; *pravālam indranīlakam*: T2, T47;

Pāda 51d: *vaièūrya* - cat's eye or a type of chrysoberyl, see KÅ *garbhanyāsa* 21b.

52 *mauktikaā sphāṇikaā caiva padmarāgaā pravālakam |
vajraā madhyādiṣu sthāpya āaktibījam anusmaran ||*

...pearl, crystal, *pādmara* ruby, coral and diamond, beginning in the middle, while recollecting the *āaktibīja*,...

a: *mauktikaā sphāṇikaā caiva*: T297, Th; *mauktikasphāṇikaā caiva*: 8561; *vaièūryam puṣparāgaā ca*: T2, T47;

b: *padmarāgapravālakaā*: 8561; *padmarāgaā pravālakam*: 16847, 20088; *vajraā gomedaakaā nyaset*: T2; *vajragomedaakaā nyaset*: T47;

c: *vajraā madhye ca saāsthāpya*: Th; *vajraā madhye diṣu(āi) sthāpya*: P; *vajraā madhye diṣu sthāpya*: T297; *mantraā madhyādiṣu sthāpya*: 16847; *āaktibījāi smarec caiva*: T2; *āaktibījaā smarec caiva*: T47;

d: *caturdik bhūmibījakaii*: T2, T47;

Pāda b: *padmarāga* – a ruby was listed already in 51c (*māñikya*). These two, *māñikya* and *padmarāga*, are probably two different species of rubies. A list that includes both *padmarāga* and *māñikya* is also found in Raurava 30.41-43. In the

¹⁴² Supply *sthāpya* from 52c.

KĀ, the list of gems to be placed in the consecration deposit casket does not mention *padmarāga*; cf. KĀ *garbhanyāsa* 19-21ab.

Pāda c: *sthāpya* – an unusual form of absolutive, see Chapter 3.6.

vajraā madhye ca saāsthāpya – this and similar readings given by T297, P and Th suggest that the diamond is placed in the middle. This, however, is not a common practice. Usually it is ruby that is placed in the middle, the diamond being placed in the east, see KĀ *garbhanyāsa* 19 and Table XX (distribution of gems according to different sources). Hence, the reading of T1, T400, 8561 and 20088, according to which the distribution of the stones should start from the middle, seems much more plausible.

Pāda d: *āktibīja* – the text does not provide any additional information which might help to explain the meaning of *āktibīja* here. *āktibīja* might be a *bīja* of one specific *ākti*, which may differ according to the tradition.¹⁴³ On the other hand, *āktibīja* may also be interpreted as ‘the *ākti* and the *bīja*’ or ‘the *bījas* of the various (against specific) *āktis*’.¹⁴⁴

53 *tadūrdhve sthāpayet stūpidañēam īānamantratai |*
kalaāasthodakaii prokṛya dañēam aāmānas eva ca ||

... one should install the axis of the finial on the top of it with the (recitation of the) *īānamantra*.

Having sprinkled the axis and the stones with the water from the jars...

a: *tadūrdhve sthāpayet stūpi*:- 8561, 16847, T1, T2, T47, T297; *tadūrdhvaā sthāpayet stūpi*:- 20088;

b: *-dañēam īānam āāritam*: T1; *-dañēam īānamantrakaā*: 8561;

c: *kalaāasthodakai prokṛya*: 16847; *kalaāodakam atha prokṛya*: T2, T47;

d: *dañēāā cāpy aāmapaōcakam*: Th; *dañēāā cāmapaōcakam*: P; *dañēam aāmānam eva ca*: T1; *dañēāā cāmapaōca ca*: T297; *dañēāō cātma pa deāīkai*: T400; *dañēāā cātmakadeāīkai*: T2, T47; *dañēāō [cāōca] paōcavat*: 8561; *dañēāō cātmaka ca deāīkai*: 16847; *dañēāā cātma va deāīkai*: 20088;

Pāda b: *īāna* – one of the five *brahmantras*, associated with the activity of grace and the upraised face of Sadāāiva (Davis 2000: 183). See KĀ *prathameśakā* 43a and KĀ *garbhanyāsa* 42a. The element associated with the *īāna* is ether, whose *bīja* (*haā*) was placed on the axis previously (28cd; for the association of

¹⁴³ SĀP I.3.30 mentions *āktimantra*, which is followed by *vauṣaṇ*. According to Brunner (1963: 130 note 2), the whole mantra would read: ‘*oā hauā āktaye vauṣaṇ*’.

¹⁴⁴ Compare Dīpta 20 (p.310): ...*pūrvādīni kramen nyastvā māñikkaā madhyame nyaset || navabījasamāyuktaā navavarñāni vinyaset |* On the other hand, *bīja* in Dīpta may also mean ‘grain’ as it is the case, for example, in the Ajita 15.46 where it is listed together with metals (*loha*).

the *brahmamantras* with the five elements, see Davis 2000: 50). The recitation of the *îâânamantra* during the placing of the axis of the finial occurs in several parallel texts, see Kâraṇa 10.39cd: *îâânena tu mantreṇa sthûpidaṇṇaâ tatopari*, Dîpta 20 (p.310): *tanmadhye sthâpayet sthûpim îâânena tu mantratai*.

Pâda d: the present reading is a construction. The meaning of the pâda, however, is clear: it points to the final part of the installation during which the water from the jars (consecrated previously during the *kumbhasthâpana* ceremony, see 33d) is poured over the crowning bricks (or crowning stones) and over the axis of the finial. The deities, invoked in the jars during the *kumbhasthâpana*, are thus transposed into the bricks and the axis. This ceremony is often referred to as *kumbhâbhiṣeka*. A comparable ceremony is performed during the installation of a *liôga* or a temple image. See Barazer-Billoret (1993-94: 61-62) and Bhatt (1993-94: 75-76).

- 54 *tattanmûrtiâ samabhyarcya gandhaii puṇpaii sudhûpakaii |*
gulââbhasâ ca sudhayâ stûpiâ baddhvâ tu niâcalam ||

...having worshipped the various *mûrtis* with fragrant flowers, incense and molasses, having fixed the finial with plaster so that it does not move...

a: *tat tan mûrtiî samabhyarcya*: T297, P, Th; *garte mûrtiâ samabhyarcya*: T1; *tat tan mûrtis taddhyânao ca*: T2; *tat tan mûrtyuktadhânaâ ca*: T47;
b: *gandhaii puṇpaiâ ca dhûpakaii*: T1, T297, P, Th; *gandhaii puṇpai sudhûpakaii*: 8561; *arcayed gandhapuṇpakaii*: T2, T47;
c: *galââbhasâ ca sudûdhaâ*: P, Th; *galâmbhasâ ca sūdâyâs tu*: T297; *galamiârasudhâ iâi*: T2; *gulamiârasudhâm iâiâ*: T47; *gulâbhasâ ca su [...] yâ*: 16847;
d: *sthâpayec câstu (t tat tu) niâcalam*: Th; *sthâpayed vâstuniâcalam*: P; *sthûpiâ badhvâ tu niâcalam*: T1; *sthûpiâ baddhvâ tu niâcalam*: 8561, 20088, T400; *bimbaâ baddhvâ tu niâcalam*: T297; *badhvâ tatsthûpiniâcalam*: T2, T47; *stûpiâ baddhvâ tu [...] âcalaâ*: 16847;

Pâda a: *mûrti* – here, probably, the five Karaṇeâvaras known as *paôcamûrti*: Brahmâ, Viṇu, Rudra, Îâvara and Sadââiva, which have been ‘placed’ on the bricks and on the axis previously (see 31).

- 55 *tato 'vaâæaâ âikharaâ kartavyaâ coditaâ yathâ |*
âikharopariâât stûpiâ prâguktavidhinâ kuru ||

... next, the remaining part of the *âikhara* should be made in the way as has been taught. Place the finial upon the *âikhara* in accordance with the prescriptions given previously.

a-b not in T2 and T47.

a: *tato vaāṣṣāṣā āikharaā*: Th; *tato 'vaiāṣṣāāikharaā*: P; *tato (paōca ca) āṣṣā tu*: T1; *tato 'vaāṣṣāāikharaā*: 8561, 16847, T297; *tat to (tan to?) yavaāṣṣā āikharaā*: 20088;

b: *kartavyaā coditaā mayā*: Th; *kartavyaā syoditā tathā*: P; *kartavyaā svoditaā yathā*: T1, T400; *kartavyasyoditaā yathā*: T297; *kartavyaā veditas [tā?] [yā?] thā*: 8561; *kartavyaā [...] oditaā yathā*: 16847;

c: *āikharopari stūpiā ca*: Th; *āikharopariāṣṣāc ca stūpiā*: P; *āikharasthopariāṣṣāt tu*: T1; *āikharopariāṣṣyā stūpiā*: T297; *āikharopariāṣṣāt sthūpiā*: T400; *āikharasyopariāṣṣāt tu*: T2, T47; *āikharopariāṣṣās stūpiā*: 8561; *āikharopariāṣṣā stūpiā*: 16847; *āikharopariāṣṣāt sthūpiā*: 20088; d: *sthūpiā prāguktavartmanā*: T1; *sthūpiā prāguktavat kuru*: T2, T47;

Pāda b-d: *uditaā* and *prāguktavidhinā* – the rule of making the *āikhara* and the *sthūpi* has been explained in the KĀ chapter 20 in T1 (chapter 21 in the Poona edition).

56 *karālādīn tatai kuryān niācalaā sudūḥaā yathā |*
suvarṇarajatair vātha tāmrair vācchādayed gūham ||

Then one should make *karāla* and so on in order to fix (the finial) firmly. One should cover the building with gold, silver or copper.

a-b not in T2 and T47.

a: *karālamudgīmukhyais tat*: Th; *karālādyais tataā kuryāt*: T1; *kārālādīā tata [illegible] kuryāt*: 8561; *kārālādīā tatai kuryāt*: 16847, 20088;

b: *kuryāt tu niācalaā dūḥam*: Th; *niācalaā su [illegible] ḥaā yathā*: 8561;

c: *svarṇair vā rajatair vātha*: T297, Th; *svarṇenaivā rajatair vā 'thā*: P; *svarṇaiā ca rajatair vātha*: T1; *svarnaō ca rajataā vā 'thā*: T2; *suvarṇāā rajataā vātha*: T47; *svarṇai rajatair vātha*: 8561; *suvarṇarajatair vā ga*: 16847;

d: *tāmrair vā 'cchādayed gūham*: P; *tāmraiā ca cchādayed gūham*: T1; *tāmreṇa sudhayā kriyā*: T2, T47;

Pāda a: *karāla* – a type of coating or mortar or one of its ingredients. Th mentions in this place also *mudgī*, another type of mortar (Dagens 1994: 275 note 35). Interestingly, *karāla* is listed as one of the items used during the construction of the Sun temple at Konarak as testified by the Baya Cakaēā, an Oriya manuscript on the financing of the construction of the Sun temple at Konarak (Bonner 1972: 58). According to Bonner (ibid., 63) *karāla* is a 'mixture of lime-water with brick-powder, kendu-juice and guḥ'. According to MM 18.93, however, *karāla* is *abhayākābījamātraāarkarāi syui karālakāi*, 'gravel stones the size of *abhaya* or *akā* fruits' (translation Dagens 1994: 275).

57 *kāōcanālaākūtāā dhenum ācāryāya pradāpayet |*
dakṣiṇāā dāpayet tasmai daāaniṣṣāā hiraṇmayam ||

One should see to it that the *âcârya* is presented with a cow adorned with gold. One should take care that he receives a *dakṣiṇâ* of ten golden *nîṅkas*.

after a-b end of T47.

a: *kûtârdhe gââ ca bhûmîâ ca*: Th; *kâôca talakûtârdhe ca*: P; *kâôcanâlaâkûtaâ hy etat*: T297; *kâôcanâlaâkûtadhenu*: 16847; *kâôcanâlaâkûtâdhenuâ*: 20088; *gobhûhirañyadânaô ca*: T2, T47;

b: *mâcâryâya pradapayet*: P; *âcâryâya pra [...] âpayet*: 16847; *sthatatîsthâpakasya tu*: T2; *sthâpatei sthâpakasya tu*: T47;

c: *dakṣiṇââ sthâpayet tasmai*: 8561; *dakṣiṇââtataniṅkaô ca*: T2;

d: *daâaniṅkaâ hirañmayai*: 16847; *daâaniṅkaâ hirañyakam*: T1; *madhyaman tu tadardhakam*: T2;

58 *yâgopakaraṇââ sarvam âcâryâya pradâpayet |*
âilpinaâ pûjayet paâcât gobhûmikâôcanâdibhi ||

One should see to it that all the implements (used) for the oblation are given to the *âcârya*. Then one should honour the *âilpin* with cows, land, gold and so on.

T2 inserts here: *adhamaâ paôcaviââa syât dâpayet deâikottamai |*

c-d different in T2, see below.

a: *yâgopakaraṇââ caiva*: T2;

b: *âcâryâya ca dâpayet*: P, Th; *sthâpako sthatatî bhavet*: T2;

c: *âilpinai pûjayet paâcât*: Th; *âilpino bhojayet paâcât*: P; *âilpinai bhojayet paôca*: T297; *âilpinââ pûjayet paâcât*: 16847;

d: *gobhûmîâ kâôcanâdhibhi*: 8561; *gobhûâ ca kâôcanâdhibhi*: 16847;

59ab *evaâ yai kurute martyai sa yâty udayaâ phalam* ||

The person who acts in this way obtains prosperity as reward.

59ab not in T2.

a: *evaâ yai kurute martyas*: 16847, T400; *evaâ yai kurute martya*: 8561; *evaâ [illegible] rute martyai*: 20088;

b: *sa yâti âubhadaâ phalam*: T297, Th; so *'thâgniâ âubhadaâ phalam*: P; *sa yâty abhyudayaâ phalam*: T1; *sa yâdi hyâhalaâ phalam*: 8561; *sayâdaty uditââ phalam*: 16847; *ssayâdabhyuditaâ phalaâ*: 20088;

T2 inserts here: *prîtîâ cet sthatatî devân prîto bhavati nityaâai | anyathâ râjarââ rânî âânmasê tu vînaâyati || evam âha mahâvîñhui purâdevamaheâvarai |*

iti kââyape mûrdhneâakâ paalai

Thus ends, in the Kāyapa (i.e. the Kāyapañilpa), the chapter about the ceremony of the crowning bricks.

iti kāyapañilpe mūrdhneṣakāvidhānā nāma dvicatvāriṣāṣāṭi paṭalaiḥ: Th; iti ārikāyapañilpe mūrdhneṣakāvidhānā dvicatvāriṣāṣāṭi paṭalaiḥ: P; ity aśāumānkāyape mūrdhneṣakāvidhi paṭalaiḥ (ekacatvāriṣāṣāṭi): T1; iti kāyape mūrdhneṣakāvidhānā catvāriṣāṣāṭi paṭalaiḥ: T297; ity aśāumadbhede kāyape mūrdhneṣakāvidhānā catvāriṣāṣāṭi paṭalaiḥ: T400; ity aśāumān bhede kāyape mūrdhni iṣṭi sthūpi pratishṭhāvidhin nāma catvāriṣāṣāṭi paṭalaiḥ: T2; iti mūrdhneṣakopadhānavidhi paṭalaiḥ: T47; ity aśāumān bhede kāyape mūrdhneṣakāvidhānā dvicatvāriṣāṣāṭi paṭalaiḥ: 16847; ity aśāumān bhede kāyape mūrdhneṣakāvidhānā dvicatvāriṣāṣāṭi paṭalaiḥ: 20088;

4.4 Analysis of the ritual structure of the *prathamakâ*, *garbhanyâsa* and *mûrdhakâ* on the basis of the Kââyapaâilpa

4.4.1 *Prathameṣakâ*

4.4.1.1 Introductory statement, prescriptions for the location and the preceding preparations

The description of the ceremony of placing the first bricks in the Kââyapañlpa starts with a formulaic expression (*atha vakāye viāææñā*), which can be found at the beginning of almost every chapter of this text (1ab). The following verse lists the structures for which the ceremony should be performed, which include the main temple building, the pavilion, the enclosure, the gate, and the shrines of the attendant deities (1cd-2ab). Next, the prescriptions for digging the foundation pit are given. The depth of the foundation depends on the type of ground on which the temple is to be built. The excavated pit is filled up with gravel (2cd-8ab). When this is done, one should proceed with marking the layout of the various parts of the temple (8cd-10ab).

4.4.1.2 The temporary pavilion: its construction and purification

For the sake of the preliminary ceremonies, a temporary pavilion, referred to as *mañèapa* or *prapâ*, has to be built to the north of the temple under construction. The description of the pavilion is fairly detailed. It is nine *hastas* long, has sixteen pillars, gateways and a canopy. Further to this, it is decorated with banners, garlands, *darbha* grass and strings of pearls. A platform (*vedikâ*) is constructed in the middle of it. Its length is one-third of that of the pavilion, it is one *hasta* high and its surface resembles a flat mirror or a belly. Around the platform there are four fire pits (*kuñèa*) in the cardinal directions, namely a square one, a bow-shaped one, a round one and one in the shape of a lotus. Each fire pit is surrounded by a rim with three steps (10cd-14).

When the construction is completed, the surface of the pavilion is anointed with cow-dung, sprinkled with the five products of the cow and adorned with patterns made with ground flower mixed with coloured powders (*piṣṭacūrṇā*). Next, Brahmins are given food, and the oblation for the site (*vāstuhoma*) and the purification of the pavilion with fire (*paryagnikaraṇa*) are performed. Finally, the pavilion should be sprinkled with water in which the blades of the *kuāa* grass were

immersed. Then the ceremonial ground (*sthaṇṇēila*) should be prepared on the *vedikā* using rice and other grains along with the *darbha* grass (10cd-18ab).

4.4.1.3 Intermission about material and appearance of bricks

At this point the text gives the description of the first bricks. It states that the 'bricks' are always to be made of the same material as the temple. Hence, genuine clay bricks are prescribed for a brick building, stones for a stone building and pieces of wood for a wooden building. The text, nevertheless, uses 'brick' (*iṣṣakā*) along with 'stone' (*āilā*, *upala*, *aāman*) as a general technical term.¹⁴⁵ Next, the size of the bricks is dealt with. The *Kāyapañilpa* prescribes two types of bricks: those measuring an even number of *aṅgulas* and those with an odd number, but it does not explain the situation in which a specific type should be used.¹⁴⁶ The breadth of the bricks should always be half of the length; the height should be half of the breadth. It appears that there is a relationship between the size of the bricks and the size of the temple: the higher the number of the temple storeys, the larger the first bricks. Our text gives measurements for bricks destined for temples with between one and sixteen storeys.

Not only the size of the bricks is of importance, but also their gender. According to the *Kāyapañilpa*, the first bricks should be masculine and the crowning bricks (used in the *mūrdheṣṣakā* ritual) should be neuter. The text gives prescriptions on how to determine the gender of a brick and of a stone, but these are, unfortunately, not very clear. Apart from determining the gender of the bricks, one should also determine the 'parts of their body', namely the top or head, base, face and back. This is important, for during the preliminary rites and during the final installation the tops and bases of the bricks should face the appropriate geographical directions (18cd-31).

4.4.1.4 Preliminary ceremonies with regard to the bricks

After describing the first bricks in detail, the text continues with the preliminary ceremonies, such as bathing the bricks with bovine products, tying the protective thread (*pratisara*) around them, writing the seed letters of the four elements

¹⁴⁵ The exception is the passage, in which the distinction between the clay bricks and the stones is of importance (*Kā prathameṣṣakā* 26cd-31). The wooden 'bricks' are not mentioned except for 19b (where it is stated that they should be used in a wooden building) and it can be assumed that they were hardly ever employed as the majority of the Hindu temples in India are built of stone and brick, not of wood.

¹⁴⁶ It is possible that the bricks measuring even number of *aṅgulas* should be used for buildings which, too, measure even number of *aṅgulas* etc., but such an explanation is not found in the *Kāyapañilpa*.

(earth, fire, water and wind) on them, placing the jars (*kumbha-* or *kalaāsthâpana*) and performing the fire oblation (*homa*). It may be assumed that these ceremonies take place in the previously constructed pavilion. After the protective thread is tied around them, the bricks are wrapped in cloth and placed on the *sthānēila*, each facing a prescribed direction, where they presumably remain during the *kumbhashtâpana* and the *homa*. The rites should be performed by a temple priest (*âcârya*). This priest should be born in a Āiiva Brahmin family and must have undergone the initiation according to the rules of the Āiiva schools. On the day of the ceremony he should bathe with water and with ashes, he should wear new clothes, adorn himself with five types of ornaments and perform the ceremony of *sakalîkaraṇa* by means of which he will transform his body into a manifestation of Āiiva.

The *kumbhashtâpana* is performed with nine jars in which deities are invoked by means of mantras: Sādâkhya (Sadâāiiva) in the central jar, the Guardians of the Directions (*lokapâlas*) in the jars around. The deities are worshipped and offered specially prepared food (*naivedya*). After that, the fire is ceremonially placed in the *kuṇḇas* and the fire oblation begins. The text lists the ingredients that are offered as well as the mantras pronounced during the oblation, to which the *brahma* and the *aḡgamantras* belong. The fire oblation, most probably, takes place at night (32ab-44). The passage ends with the phrase *evaā jâgaraṇaā rātrau* ('in this way one should stay awake at night'), which is found in the same place in all the three chapters investigated (45a).

4.4.1.5 Installation

The next passage describes the ceremonies performed on the actual day of installation. In the morning, the *âcârya* prepares himself for the installation of the bricks (45b-d). First, he worships the bricks, the jars and the fire and, then, performs the fire oblation with the mantras *jayâdî*, *abhyâtâna* and *râṇṇabhut*. Next, he performs the 'complete fire oblation' (*pûrṇâhuti*) with the mantra *svîṇam agne* (46-47ab). Before the final installation of the bricks, the patron should honour the priest and the artisan with various gifts (47cd).

Subsequently, the prescriptions concerning the place of installation are given. In order to establish the location of the first bricks it is necessary to first determine the position of the door. The bricks should be placed to the right or to the south of the exit, inside the wall. Their position differs according to the type of building in which they are installed. It is important to place the bricks in such a way that they face the appropriate directions: the tops of two of them should face east, the tops of the other two should face north (48-52ab). In the middle of the bricks, which form a square, various gems and a golden lotus are placed (52cd). Next, the bricks are anointed with five types of earth, and the water from the jars (most probably the jars used during the *kumbhashtâpana*) is poured among the

bricks. If the water turns to the right, this is seen as an auspicious sign; if it goes to the left, one should perform propitiatory oblation (*âântihoma*; 53-54ab). The text ends with a reminder that all the implements for the oblation should be given to the *âcârya* (54cd).

4.4.2 *Garbhanyâsa*

4.4.2.1 Introductory verses and the prescriptions for the location

The *garbhanyâsa* chapter begins in the same way as the chapter dealing with the first bricks by giving the formulaic expression *atha vakṣye vîâeñā*. The next half-verse is of great importance since it alludes to the meaning of the ritual: it makes comparisons between the temple and a human body and between the consecration deposit (*garbha*) and the 'life-breath' (1cd). It should be noted that passages dealing with the function or meaning of the ritual are extremely rare in the architectural and ritual texts such as the *Kââyapañilpa*.

Next, the text gives two verses stressing the importance of performing the *garbhanyâsa*. It is said that the *garbhanyâsa* will bestow prosperity upon those who perform it and it will fail to do so if it is absent. It should, therefore, be carried out with great care. Moreover, the text adds that neither *Āiva* nor any other deity will stay in a building where no consecration deposit (*garbha*) has been installed (2-3). Such statements are not found with regard to the two other rituals: the placing of the first bricks and the placing of the crowning bricks.

The following section deals with the location of the consecration deposit. The list of the structures in which one should install the deposit is exactly the same as in the case of the first bricks. The location of the deposit within a building depends on the patron's caste: the higher the patron's caste, the higher the architectural layer in which the *garbha* should be installed (4-7ab).

4.4.2.2 Form and material of the deposit container

Having explained the location, the text provides the instructions for how the deposit container (*garbhabhâjana*, *phelâ*) should be made. It should be constructed of metal, that is, of gold, silver, copper or brass and divided into twenty-five compartments. Its size, just as in the case of the first bricks, is dependent on the number of the temple's storeys: the higher the temple, the bigger the deposit casket. Again, sixteen possible measurements are given, which correspond with temples having from one to sixteen storeys (7cd-14).

4.4.2.3 Mantras assigned to the deposit container

Following the instructions for making the casket, the text proceeds to prescribe how mantras and vowels (*svara*) should be ‘placed in’ or assigned to each of the compartments of the casket. It now becomes apparent that the casket has five rows of five compartments. In the central compartment the *kūṇa* (the letter *kā*) is placed together with the *anunāsika*, in the eight compartments around are placed the *mūlamantras* of the eight ‘agents’ of Āiva, the eight Vidyēāvaras, and the sixteen outer compartments receive the sixteen vowels of the Sanskrit alphabet (15-17ab). The procedure for ‘placing’ the *kūṇa* and the vowels is not precisely known. It may be that the act was performed entirely orally and meditatively. It should, however, be noted that certain finds in Southeast Asia suggest that some form of ‘placing of letters’ was realised by means of engraving them on gold foil (see Chapter 7.3).

4.4.2.4 Objects to be placed in the deposit container

The following verse interrupts the chronological treatment of the ritual and gives a brief, general instruction concerning the placing of objects in the casket and the placing of objects in the cavity in which the casket is to be deposited (17cd-18ab). The activities mentioned here are described in detail in 19-29 and 49-53 respectively.

After the casket has been washed and the *astramantra* pronounced, the placing of the symbolic items can begin. The text provides detailed lists of items and specifies the compartments in which they should be placed. The objects include nine precious and semiprecious stones, nine attributes of Āiva made of various metals, eight minerals and seven types of grain. When filled up, the casket is firmly closed with a lid (18cd-29; for the distribution of the items, see Table XX).

4.4.2.5 Temporary pavilion: its construction and purification

The following passage gives the directions for how the temporary pavilion should be constructed. The *mañēapa* or *prapā* described here is very similar to the one constructed for the first bricks ceremony, but it may also be erected in front of the temple, not only in the north of it. Akin to the *prathamakā* chapter, it has sixteen pillars, doors and gateways and a canopy. Furthermore, it is decorated with garlands and bunches of *darbha* grass. However, instead of the banners and strings of pearls mentioned in the *prathamakā* chapter, it is adorned with pillar-wrappings and ‘wave-like ornaments’. Compared to the pavilion prescribed for the first bricks ceremony, it is slightly smaller: five, six or seven *hastas* instead of

nine. Yet, just like the pavilion during the *prathamakâ* ceremony, it has a platform in its centre, which is one-third in length of the entire pavilion. The platform is here referred to as *vedi*, which is a common synonym of *vedikâ*, the term used in the chapter dealing with the first bricks. It should be one *hasta* high (the same as in the first bricks chapter) or else one *tâla* and its surface should resemble a flat mirror or a belly. The fire-pits are identical to those used in the *prathamakâ* ceremony (30-34). It is surprising that the section dealing with the *mañèapa* occurs here and not directly after the description of the deposit casket (after verse 14) as the ceremony of placing the objects in the casket would most probably take place in a pavilion. In the *prathamakâ* and *mûrdhakâ* chapters the section dealing with the *mañèapa* comes first and it is immediately followed by the description of the ceremonies performed inside (for instance the writing of the letters of the first and crowning bricks, a ritual parallel to that of placing the letters in the deposit casket).

When the building of the pavilion has been completed, the artisan (*âilpin*) is sent away. Next, in the same way as in the case of the ceremony of the first bricks, the surface of the pavilion is anointed with cow-dung and decorated with ground flower mixed with coloured powders. The ceremony of giving food to the Brahmins (KÅ *prathamakâ* 15d-16a) is not mentioned. Instead, the proclamation of the meritorious day (*puñyâhavâcana*) is performed and the ceremonial ground (*sthañèila*) is constructed. The description of the ceremonial ground is the same as in the *prathamakâ* chapter (35-37ab).

4.4.2.6 Preliminary ceremonies with regard to the container

The preliminary ceremonies with regard to the container are then explained. These include tying the protective thread (here called *kautuka*, not *pratisara* as in the *prathamakâ* chapter), placing the jars (*kumbhashtâpana*) and performing the fire oblation (*homa*). Several activities mentioned here bring the ceremony of the first bricks to mind. The casket, like the first bricks, is first purified by washing it with the five bovine products and fragrant waters and, after the protective thread has been tied around it, it is wrapped in cloth and placed on the *sthañèila*. In the descriptions of the *kumbhashtâpana* and the *homa* only slight differences with the *prathamakâ* chapter can be found. Eight jars are used instead of nine and the deities invoked are different: the eight *Vidyêavaras* instead of *Sâdâkhya* and the eight *lokapâlas*. During the *homa* the *brahma-* and the *aògamantras* are pronounced, but, in addition, the five *saâskâras* for the fire pits are mentioned and the mantras *jayâdi*, *abhyâtâna* and *rârabhû* are uttered now, not on the day of installation as it was the case during the *prathamakâ* ceremony. In the same way as in the first bricks chapter, the *homa* is performed at night and the section concludes with the phrase *evaâ jâgarañaâ râtrau* (37cd-44a).

4.4.2.7 Installation

The next section describes the ceremonies performed on the day of installation and the installation itself. It begins by describing the characteristics of the *âcârya*. This passage also occurs in the *prathamakâ* chapter, but in a different place, namely before the tying of the protective thread around the bricks. In the following verses, the text mentions that the *âcârya* and the *âilpin* are honoured by the patron and a few prescriptions are given for the installation of the casket: the thickness of the wall (in the case of the main temple building it would probably be the wall of the *garbhagûha*) should be divided into eight equal parts; the casket is placed in the part that remains after one has counted four parts from the outside and three parts from the inside (44-48).

The following passage discusses the placing of lumps of earth, bulbs and seeds in the cavity in which the deposit casket is to be installed. This ceremony was briefly mentioned in verse 18 when general instructions for placing the objects into the casket and the cavity were given. The Kââyapaâilpa prescribes eight types of earth, five bulbs (mainly of lotuses) and eight types of grain (49-53).

The last part of the chapter deals with the final installation of the casket. The placing of the casket is accompanied by a ceremony that appears to consist of two parts. During the first part music is played, there is dancing and singing. The second part is more solemn and includes the recitation of the Vedic texts (54-55).

The casket is covered with stones, bricks and mortar. Next, a *pûjâ* is performed using incense and flowers. The propitiatory oblation (*âântihoma*) performed in case something goes wrong is not mentioned here (56). In a final statement the subject of the next chapter (*ekatala*, i.e. temples with one storey) is announced (57ab).

4.4.3 Mûrdh~~he~~akâ

4.4.3.1 Introductory statement and the prescriptions for the location

After the formulaic expression *atha vakāye viâ~~æ~~ñā*, the text deals with the location of the crowning bricks. While in the two preceding chapters the types of buildings in which the ceremony should be performed are specified, this is here not the case. The only thing that is explained is the location of the bricks within a temple. They should be placed half way along the *âikhara* (the crowning dome-like element) in the vicinity of protruding architectural elements referred to as *mahânâsî*. The exact location of the bricks is difficult to determine given that the text uses technical terms, which are not found in standard Sanskrit dictionaries (1-2).

4.4.3.2 Form and material of the bricks

The following section is devoted to the description of the appearance and the material used for the bricks. It begins with the statement that the work should start without considering the month, day and the position of stars. Even if this passage only refers to the physical work of baking the crowning bricks, such a statement is highly unusual as the exact day and even time of commencing any activity prescribed by architectural and ritual treatises are, usually, of the utmost importance.

Next, the prescription known already from the *prathamakā* chapter, namely that clay bricks should be used only for brick buildings, stones for stone buildings and wood for wooden ones, is repeated here. In addition, it is stated that in case of buildings constructed from more than one material the crowning bricks should be made of the same material as the roof. As the gender and 'body parts' of the bricks are not mentioned and the dimensions should be 'the same as those of the first bricks', this section is much shorter than its counterpart in the *prathamakā* chapter (3-6).

4.4.3.3 Temporary pavilion: its construction and purification

The next section deals with the temporary pavilion. Again, its description resembles those given in the two other chapters, but the location where it should be constructed and its length are different. In the present chapter, the pavilion stands in front of the future temple, to the north, northeast or to the south of it and is five, six, seven, eight or nine *hastas* in length. Again, it has sixteen pillars, doors, gateways and a canopy. Moreover, it is decorated with all the ornaments mentioned in the previous chapters, such as garlands, bunches of *darbha* grass, strings of pearls, wave-like ornaments and pillar-wrappings. As in the case of *prathamakā* and *garbhanyāsa* a platform should be constructed in the middle of the pavilion and its length should be one-third of that of the pavilion. This time, however, the platform is more elaborate and consists of three parts (7-12).

After this, certain activities, which were prescribed at least in one of the previous chapters, are mentioned. The floor of the pavilion is anointed with cow dung (the same as in the other two chapters), the artisan is sent away after completing the construction of the pavilion (the same as during the *garbhanyāsa* ceremony), the Brahmins are given food (as during *prathamakā*) and the *puṇyāhavācana* is performed (again, as during *garbhanyāsa*). The directions for making the *sthāṇīla* are identical to those found in the two other chapters. A new element is the tracing of the figure of a white lotus on the *sthāṇīla* and the worship of the goddess Manonmanī together with the *āktis* (13-17).

4.4.3.4 Intermission about the axis of the finial

The next section deals with the material and appearance of the axis of the temple finial (*stūpidañēa*). The axis of the finial seems to play as important a role in the *mūrdheṣṣakā* ritual as do the crowning bricks themselves. This becomes clear from the fact that it receives one of the five seed letters (*bīja*) associated with the five elements (the other four *bījas* are written on the crowning bricks, see below). The section ends by explaining the ways in which the axis should be fixed to the roof (18-26).

4.4.3.5 Preliminary ceremonies with regard to the bricks

After the directions for performing the ceremony of writing the letters on the crowning bricks and the axis have been given, the tying of the protective thread (*kautukā*), the *kumbhasthâpana* and the *homa* are described. As in the case of the first bricks and the deposit casket, the crowning bricks and the axis are first washed and then, after the protective thread has been tied around them, they are wrapped in cloth and placed on the *sthañēila*. The letters written on them are the same as those prescribed for the first bricks. A new element is the placing of the five deities, namely Brahmā, Viṣṇu, Rudra, Īṣvara and Sadāāiva, on both the bricks and the axis. The offering of consecrated food (*naivedya*), which according to the *prathameṣṣakā* chapter should be distributed after the *kumbhasthâpana*, is here mentioned twice: before and after the *kumbhasthâpana*. There are eight jars used in the *kumbhasthâpana* ceremony, as in the case of the *garbhanyāsa*, and the deities invoked in them are also the same (the eight Vidyēāvaras). During the fire oblation, which should be performed at night, the *brahma-* and the *aḍgamantras* are recited, as during the *prathameṣṣakā* and *garbhanyāsa*. The fire oblation ends with the mantras *jayādi*, *abhyātāna* and *rāṣṣrabhūt*, as in the first bricks chapter (27-37).

4.4.3.6 Installation

The final section deals with the ceremonies performed on the day of installation. After the expression *evaā jâgarañāā rātrau* the requirements of the *âcārya* are given. Then, the worship with incense and flowers and the 'complete oblation' (*pūrnâhuti*), during which the mantra *sviṣṣam agne* is recited, is performed (38-42ab). The *pūrnâhuti* and the uttering of the mantra *sviṣṣam agne* are also prescribed in this place in the *prathameṣṣakā* chapter.

When the auspicious moment arrives, the *âcārya* and the artisans climb the roof of the temple and prepare the place for the bricks. After that they circumambulate the temple carrying the bricks and the finial (or: the bricks, the jars and the finial). Subsequently, the way of installing the bricks is explained. It appears that they are placed in the same way as the first bricks: two of them are facing north, the other two are facing east. Nine gems are deposited in the middle of the bricks. The list of gems given here is not present in the *prathameṣṣakā* chapter. Finally, the axis of the finial is fixed on the top of the gems (42cd-53ab).

The assembly of bricks and gems is then sprinkled with the water from the jars and the five deities are worshipped. The finial of the temple is fixed with mortar and the roof is covered with gold, silver or copper (53cd-58). The chapter ends with a description of the honorarium for the priest and the artisan and with the praise for the person who performs the ceremony (59ab).

4.4.4 Concluding remarks

The three construction rituals in the Kââyapaṣṣilpa - the placing of the first bricks, the placing of the consecration deposit and the placing of the crowning bricks – appear to evince virtually identical schemes. Each consists of separate ceremonies, a kind of ‘ritual blocks’, which are the same in all three rituals or, at least, in two of them (see Table XX). The only exceptions in this regard are the activities that are specifically connected with only one of the three rituals. The digging of the foundation pit, the measuring of the ground plan and the *vâstuhoma* are thus described exclusively in the chapter that deals with laying the first bricks, while the installation of the temple finial is discussed only in the chapter dealing with the crowning bricks.

Not only the ceremonies of which the three discussed rituals consist are the same. The expressions used in their descriptions are also often identical. To these belong, for instance, the expression *darpaṣṣodarasaṣṣanibha* (‘resembling a flat mirror or a belly’) referring to the surface of the *vedi*, the phrase *evaṣṣ jâgaraṣṣaṣṣ râtrau* which appears at the end of the passage dealing with the *homa* and the list of mantras, beginning with *jayâdir*, uttered during the fire oblation.

As noted above, certain ceremonies are mentioned in the descriptions of only two of the three rituals. These include sending away the *âilpin* after anointing the floor of the pavilion with cow-dung (the dismissal of the *âilpin* occurs only in the *garbhanyāsa* and *mūrdheṣṣakā* chapters), placing the ritual objects on the *sthaṣṣṣeila* (only in the *prathameṣṣakā* and *garbhanyāsa* chapters), decorating the pavilion with *piṣṣacûrṣṣa* (only in the *prathameṣṣakā* and *garbhanyāsa* chapters) and distributing food among the Brahmins (only in the *prathameṣṣakā* and *mūrdheṣṣakā* chapters). The sequence of certain ceremonies and activities, too, may vary in each of the three chapters. One example is when the *âilpin* is dismissed. In the description of the *garbhanyāsa*, sending the *âilpin* away is

mentioned before the application of the cow-dung to the floor of the pavilion. In the *mûrdheṣṣakâ* chapter, however, the *âilpin* is sent away only *after* the floor has been anointed. Another example is the tying of the protective thread and the writing of the letters on the bricks and the axis mentioned in the *prathameṣṣakâ* and *mûrdheṣṣakâ* chapters. In the first bricks chapter the thread is being tied and then the letters are written. In the chapter about the crowning bricks the sequence is reversed.

It is not clear how one should interpret the aforementioned differences between the descriptions. Yet, it is plausible that certain activities are not described in all three chapters due to the elliptical nature of the Kââyapaâilpa. It does not necessarily mean that they did not take place. There is no reason why the *âilpin* should not be sent away in the course of the *prathameṣṣakâ* ritual. In the same way, one would expect the ritual objects, endowed with the protective thread, to be placed on the *sthañṇēlla* not only during the ceremonies of the first bricks and the consecration deposit, but also during the ritual of the crowning bricks. Further on, the pavilion is, most probably, decorated with *piṣṣacûrṇa* and food is distributed among the Brahmins during all three rituals. Therefore, it may be assumed that the ceremonies and activities only mentioned in the descriptions of two rituals were presumably performed during all rites. They are not mentioned in all the chapters simply because their occurrence in a certain ritual was a well-known fact for the readers of the Kââyapaâilpa.

As for the differences in the sequence of some ceremonies, it might be assumed that either the priests were given a certain amount of freedom or that the Kââyapaâilpa is rather imprecise, again, probably due to the fact that the readers would already be fairly familiar with the rituals.