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Temple consecration rituals in ancient India: Text and archaeology

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Citation

Ślączka, A. A. (2006, October 4). *Temple consecration rituals in ancient India: Text and archaeology*. Retrieved from <https://hdl.handle.net/1887/4581>

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Issue date: 2006-10-04

Chapter 4

Three chapters from the Kââyapaailpa: 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 Aââmadâgama starts directly after the index with: *atha vakæye viâæeña prâsâdavâstulakæañam* (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. Îâânaâivagurudevapaddhati; B. Aââûmadâgama; C. Aæâðgahûdaya; D. Paõcapakæîââstram; E. Paõcapakæîââstravâkyâni; F. Saâhitâ; G. Praânaââstram; H. Âilpam; I. Viâvakarmeyam
J. Aðgagañitam; as well as two folios of a text on music – Saðgitacuèâmani (between B and C). Begins with the invocation to Ganeââ.
- 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 *prathamæâakânyâsa* chapter: 8561, 16847, 16923, 18732, 20088, 20089, 20092, T1, T2, T297, T400; for the *garbhanyâsa* chapter: 8561, 16847, 16923, 20088, 20089, S, T1 (+ Keevelur ms), T2, T47, T297, T400, T411; for the *mûrdhæâakânyâsa* 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, Aâåmadâgama 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 Aâåmânabhedai Kââyapîyai (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 (Taõjavur 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 Devanâgarî script of a palm leaf manuscript from the collection of Nagaraja Gurukkal, Periyakulam.
- T47** Transcript in Devanâgarî script. Åaivâgamapaddhati.
- T297** Transcript in Devanâgarî script of a Grantha manuscript from the G.O.M.L., Madras (no. D. 13032).
- T400** Transcript in Devanâgarî script of a Malayalam palm leaf manuscript from the G.O.M.L., Madras (No. R.3185). Copy completed in 1971.
- T411** Transcript in Devanâgarî script of a palm-leaf manuscript (no.11) from a private collection of Sundara Dikæitar, Tirunelveli. Gùhanirmâññâdi (åilpam). Compilation.

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

1 *atha vakṣye viâṣeṇa āññuṣva prathamakâm |*

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

b¹: *āruñṣva*: 8561; *āññuṣva*: T297, 16847, 16923; *āru[tvaḥ]*: P; *ārutvaḥ*: T;
b²: *prathamakāḥ*: 8561; *prathamakâ*: 16847, 16923; *prathamikâ*: T2, T297;

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

Pâda b: *prathamakâ* – ‘the first bricks’, should be understood here as ‘the ceremony of the first bricks’; cf. Suprabhedā, I, 28, 1: *athâtaī saâpravakṣyâmi āññu tvaḥ prathamakâm* (as given by Bhatt 1964: 55 note 2).

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

1cd *prâsâde mañṇeape sâle gopure ca tathaiva ca |*
2ab *sadane parivârâñṇâ vinyaset prathamakâm ||*

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

1c: *âṇle*: T2, T297;
1d: *câ tathaiva ca*: T297; *ḡhopure*: 16847, 16923;
2a: *purivârâñṇâ*: 18732; *parivarivârâñṇâ*: 16923; ... *vârâñṇâ*: T2;
2b: *prathamakāḥ*: 8561; *prathamakâ*: 16847, 16923; *prathamikâ*: T297;

Pâda 1c: *prâsâda* – 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.

sâla – here probably an equivalent of *prâkâra*, ‘wall, fence’ (see Dagens 1994: 973); cf. KĀ *garbhanyâsa* 6: *prâsâde mañṇeape caiva prâkâre gopure tathâ |*

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

Pâda 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.

prathamakâm – 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. *Âlparatna* 12.8 *pâdâvâi khâte vâ vinyaset prathamakâm* and 12.14,5: *sumuhûrte sunakatre vinyaset prathamakâm*; ÎÂGDP 27.45: *sthâpayet prathamakâm*; MM 12.103: *gandhadravayaia ca bîjaiâ ca vidheyâ prathamakâ*. In all these cases the number of bricks is higher than one. See also MarîciS 9.8. Colas (1986: 125 note 60), the editor and translator of the MarîciS, adds here: “Le singulier doit ici être pris comme un singulier collectif (‘l’ensemble des briques’).”

[Digging the foundation pit]

2cd *snigdhaâ caiva tathâ 'snigdhaâ dvividhaâ bhûmilakṣaṇam ||*

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

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

c²: *tathâsnigdhaâ*: 8561, 20088, 16847, 16923, 18732, T400; *tathâ 'snigdhaâ*: T1, P, Th; *tathâsnigdhâ*: T297; *tathâ jigdhaâ*: T2;

Pâda 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-asnigdhâ mahî khyâtâ tanuvâlukasaâyutâ* or b. *yâ sâ snigdhâ mahî khyâtâ tanuvâlukasaâyutâ*.

³ Text given on the basis of the *prathamakâ* chapter of the transcript T1018. It is chapter 2 according to the colophon (*iti dîptââstre prathamakâvidhi dvitīyāī*), 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 *Kââyapaâlpa*.

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, *vedikuñṇayuk* 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. BṛhatS 53.88 (ed. Bhat) where *snigdha* is one of the qualities of an excellent ground. The same statement can be found in MañjuśrīVṛ 1.37, IĀGDP 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 IĀGDP 27.11: *jalāntā ārkārāntā vā khānayed iti kecana*; AtriS 6.8b-d: ... *yāvat toyasamāgatam ālāntā vā khaṇitvā...*; MarīciS 6.3.1: ... *jalāntā ālāntā vā khaṇitvā...*. 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: *jalāntā vā ālāntā vā dūḥaparakūṭiā ced dvihastā sārḍhaviṣṭāram ekahastā vā khaṇitvā...*, '... 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 ārkārāṇhyā ca tv āākyakhananakriyā |*
 yā sā snigdhā mahī khyātā tanuvālukasāyutā ||

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 *snigdhā*.

a-b: missing in T47;

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

b: *tv āākyaā khaṇanākriyā*: T1; *āākyaā khaṇanākriyā*: T400; *āākyaā khaṇanā kriyā*: 16847, 16923; *āākyaā khaṇanākriyāā*: 8561, 20092, 18732; *āākyaā khaṇanākriyam* : Th; *āākyaā ghaṇanā kriyā*: T297, P; *antyaā khaṇanā tathā*: T2;

c: *susnigdha itī vikhyātā*: P, Th; *sasnigdham itri vikhyātā*: T297; *yā sāsniḡdhamahī vikh[illegible]yātā*: 18732; *yāsāā sniḡdhamahīkhyātā*: T2; *yā sāsniḡdhamahīkhyātā*: 8561, 20092, T400; *sā hī sniḡdhā mahīkhyātā*: T47; *sāsniḡdhamayīkhyātā*: 16847, 16923; *yā sāsniḡdhā 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 *puruḥāḡjalimātraā tu dūḥatoyasamanvitā |*
akleāāt khaṇanā yatra tad asniḡdhā 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 *asniḡdha*.

a: *puruḥāḡjalimātraā tu*: T297, P, Th; [...] *ḡjalimātre tu*: 16847, 16923; *puruḥāḡjalimātreña*: 18732, 20092; *puruḥāḡjalimātre tu*: 8561, T1, T2, T47, T400;

b: *dūḥatoyasamanvitā*: 18732, 20092, T1; *dūḥvā toyasamanvitam*: P, Th; *dūḥvā toyaā samanvitam*: T297; *dūḥvā toyasamanvitā*: T2, T47; *dūḥatoyasamanvitām*: T400; *dūḥatoyāssamanvitā*: 16847, 16923; [*preḥatoyasamanvitā*] (illegible): 8561;

c: *akleāāt khaṇanā yat tad*: 16847, 16923; *akleāāt khaṇanā yat tat*: 18732; *akleāāt khaṇanā yat tat*: 20092; *ākleāāt khaṇanā yat tad*: 8561; *akleāāt khaṇanīyaā tat*: T1; *aklecāā khaṇanā yat tad*: T400; *a[...].e[...].t āārthakhaṇanā yatra*: T2; *āāeāā khaṇanā yat tat*: T297, P, Th; *āākyaā*: ed.P and Th.; *akleāākhaṇanā yatra*: T47;

d: *[a]sniḡdhākhyāmahī smūtā*: 8561; *asniḡdhākhyāmahīsmūtā*: 16847, 16923; *sniḡdhākhyā tu mahī smūtā*: 18732, 20092; *asniḡdhākhyā mahī smūtā*: T400; *susniḡdhā sā mahī smūtā*: T1; *tadāsnigdhāmahī smūtā*: T2; *tadāsnigdhā mahī smūtā*: T47; *sniḡdhākhyātamahī tathā*: T297, P; *sniḡdhākhyātamahīṭalam*: Th;

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

Pāda ab: *puruḥāḡjalimātraā tu dūḥatoyasamanvitā* 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 Mùgendra 7.4 as well as MM 4.16, Ajita 7.9-10, 23 and ÎĀGDP 23.39cd-40. For a similar method, but with regard to a pit filled up with earth, see Kââyapaâilpa 1.37 (Poona edition).

- 5 *prâsâdasya tu vistârâd dvihasâtâdhikavistûtaâ |*
hastamâtraâ khand vipra susnigdhaâ tu mahâtalam ||

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 *prâsâda*.

a: *prâsâdasya tu vistâra*: 8561; *prâsâdasya tu vistârât*: T1; *prâsâdasya tu vistâraâ*: T2, T47, T400; *prâsâdasya tu vistâre*: T297; *prâsâdasya tu vistâro*: P; *prâsâdasya tu vistârai*: Th; *prâsâdasyâ tu vistârâ[d?]*: 16847, 16923; *prâsâdasya tu vistârâ[d?]*: 18732, 20092;
b: *dvihasâtâdhikavistûta* [anusvâra?]: 8561, 18732; *dvihasa... âtaâ*: 16847, 16923; *dvihasâtâdhikavistûtam*: 20092, T1, T47, T400; *dviabhâgaâatâdhikavistûtaâ*: T2; *dvidvihasâtâtha vistûtam*: T297; *dvidvihaso 'tha vistûtai*: P, Th;
c: *hastamâtraâ khand vapra*: 16847, 16923; *hastamâtraâ khand viprâ*: T1, T297; *hastamâtraâ khand vipra*: 8561, 20092, T2, T47, T400, P, Th;
hastamâtraâ khand vipra pra: 18732;
d: *snigdhaâ tu mahâtala*: 16847, 16923; *susnigdhaâ tu mahâtalam*: 18732, 20092, T1, T400, P, Th; *saâsnigdhan tu mahâtalem*: T2; *susnigdhaâ tu mahâtale*: T297; *sâsnigdha tu mahâtala*: T47; *sasnigdhan tu mahâtalaâ*: 8561;

- 6ab *yâvatâ jaladûââ tu tâvatâsnigdhaâ khand |*

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

6a-b: *yâvat tatra jalaâ dûââ khand tâvat tu bhûtale*: P, Th; *yâvadâbaladûâan tu tâvadâsnigdhabhûvane*: T2; *yâvat tatrâôjaliâ dûââ khand tâvat tu bhûtale*: T297; *yâvadâ jaladûââ tu tâvadâsnigdhabhûkhand*: T400; *yâvadâ jaladûâan tu tâvat snigdha [bhû?]â khand*: 8561; *yâvadâ jaladûââ tu tavad asnigdhabhûkhane*: 16847; *asnidhabhûkhane*: 16923; *yavadâjaladûââ tu tavad asnigdhabhûkhand*: 20088; *yavadâ jaladûââ tu tâvat asnigdhabhûvaâ khand*: 18732.

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

6cd *avaā vālukaiṛ sthūlaiṛ 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: *vālukaiṛ* (m. pl.) – should have been: *vālukābhiṛ* (f.pl.). The confusion of genders occurs frequently in later ritual texts and in the *Vāstuśāstras* as well as in epic Sanskrit, see Oberlies (2003: xxxviii–xl), Goudriaan (1965: 336 B), and KÅ *garbhanyāsa* 1c.

7 *pūrayitvā sthalaā paācāḥ jalena samatāā kuru |*
musalair hastipādaiā ca snigdhaā kṛtvā bṛhacchiraiṛ ||

... (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 paācāḥ*: T400; *purayitvā sthalaā paācāḥ*: T47; *purayitvā sthalaā paācāt*: 18732;
b: *samataā*: T297;
c: *hastapādaiā ca*: 8561, T1; *āvasale hastipādaiā ca*: P, Th; *āvasale hastipādeā cā*: T297; *mukhair hastapādaiā ca*: T2; *musalair hastipādaiā ca*: 18723, 20092, 20088; *musalair hastapādaiā ca*: 8561; *musalai ha pādaiā ca*: 16847, 16923;
d: *bṛhacchire*: 8561; *bṛhac chilaiṛ*: T1; *bṛhaā ciraiṛ*: 18732, 20092; *bṛhaā [c]iraiṛ*: 20088; *bṛhac chirai*: 16847; *bṛhac chiraiṛ*: 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 dañēamātreñā samaā tu caturaākam* ‘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: *tatkāte salilenaiva pūrite ‘kṛyātā āubhā | samatvaā salilenaiva sādhayitvā vicakāñāṛ* ‘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 KÅyapaJK 30: *vidhinā kalpate deā dūhatare 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 ÎĀGDP 27.43: *āplāvyā 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).

Pâda c: *hastipâda* – '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 *hastipâda* est un type de pilon." The term occurs frequently in parallel texts, see Ajita 10.10: *kuṇḍāyeta sudūhaḥ samyag gajapādaiḥ ca dārujaiḥ*; MarīciS 6.3.1: ... *jalāntāḥ ālāntāḥ vā khanitvā ālyānapohya vālukābhir āpūrya hastipādena dūhaḥ kṛtvā...*; ĪĀGDP 27.44cd: *prāastatarusambhūtair hastipādair dūhaiḥ samam....*

Pâda d: *būhacchira* – refers probably to yet another type of rammer. MM 14.5cd reads *ghanikūtyebhapādaiḥ ca kṣāṇḥakhañḇair būhattaraiḥ* (*taraiḥ* being also the reading of our manuscript 447). Other manuscripts of the MM show variant readings resembling those of the Kāyapaṇḍita: *būhacchikhaiḥ* (ms A), *bahiṇḍacaraiḥ* (D) and *būhacchiraiḥ* (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 *brahmaḥ āiraiḥ*.

8ab *evam ādhāramānāt tu adhikam avāḥaḥ kuru |*

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

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

b: *tvādhikām avāḥaḥ kuru*: T1; *adhikaḥ āvaḥaḥ kuru*: T2; *adhikām apaḥaḥ kuru*: T297; *adhikaḥ tvāvaḥaḥ kuru*: Th; *adhikaḥ mavaḥaḥ kuru*: P; *adhikaḥ avāḥaḥ kuru*: 8561, 16847, 20088, T47;

Pâda a: *ādhāra* – probably the same as *adhikṣhāna*, 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 adhikṣhānaḥ ādhāraḥ dharaṇī tathā || bhuvanaḥ pūthivī bhūmiḥ paryāvacanādibhiḥ |*

[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 *adhikṣhāna* 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 deāika ī ||*

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 sûñi*: 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, KÅ *garbhanyāsa* 49d and variant readings of KÅ *mûrdheakā* 53d.

9 *prathamaā mānasûtraā tu vinyāsaā tu dvitīyakam |*

tûtīyâdhihânasîmāā tathopapîhasîmakaā ||

10ab *pañcamaā homasûtraā tu āṣṭhaā 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 dvi[tī?]yakaā*: 20088; *vinyāsas tu dvitīyakaī*: 18732;

9c: *tûtīyâdhihânasîmā ca*: T1; *tûtīyâdhihânasîmāntaā*: T297, P, Th; *tûtīyâdhihânasûtran tu*: T2; *tûtīyânuhânasîmāntaā*: T400; [tri] [tī added below] *yâdhihânasîmānta*: 8561; *tûtīyâdhihânasîmāntaā*: 16847, 16923, 20092; *tûtīyâdhihânasîmāntaā*: 18732; *tûtīyâdhihânasîmāā*: 20088; *tûtīyâdhihânasûtraā tu*: T47;

9d: *caturthopapîḥasîmakâ*: T1; *tathopapîḥasîmakam*: P, Th; *tatopapîḥasîmakam*: T297; *tatho[...]pîḥasîmakâ*: 16847; *-sîmakânta*: 16923 [due to the mistaken reading of the verse number given in 16847]; *tathopapîḥasîmakâ*: 20092, 18732, T400; *tatai pîḥaā caturthake*: T47; *tato pîḥaā caturthake*: T2;

10a: *paâcimaā*: T1;

10b: *prakûtisûtrakaā*: 8561, 20088, 16847, 20092, T1, T2, T400, T47; *ææhiā*: 18732;

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

10d: *dvijottamâi*: P, Th; *sûtraæaka dvijottamâ*: T297; *sûtraæatkkaā dvijottama*: 20092, 18732;

Pâda 9-10ab: it seems that in the present passage the first cord, the *mânasûtra*, 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 *mânasûtra* in the MM, however, seems to be slightly different than the meaning of the term in the Kââyapaâilpa.⁷

vinyâsa – in the present passage this term seems to refer to the cord by means of which the ground plan of the temple (*vinyâsa*) is determined (drawing the ground plan is often referred to as *padavinyâsa*, see KÅ 2, MM 7, Ajita 8 etc.; the term *vinyâsa* in the meaning of a measuring cord occurs also in Mayamata).⁸ *vinyaset tu dvitîyakam*, ‘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 *vinyâsa* refers to the *vinyâsasûtra*, the terms *adhiæhânasîma* and *upapîḥasîmakâ* refer to the *adhiæhânasûtra* and *upapîḥasîmakasûtra* respectively.

While the *mânasûtra* and the *vinyâsa* 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 *adhiæhânasîmâ*, the *upapîḥasîmakâ*, the *homasûtra* and the *pratisûtraka*.

⁷ MM 15.57-58ab explains: *antaistambhaā bahiistambham âjusûtraā yathâ bhavet | gûhâñâā bhittimadhye tu ââlânâā tu tathâ bhavet || prâsâdânâā tu pâdbâhye pânmadhye âayanâsane*. “The measuring line goes along the inside or the outside of the row of pillars (which surrounds the building) but, in houses or ââlâ, it is along the median axis and in temples exterior to their pillars and, in bedrooms, on their axis (?)” (trans. Dagens 1994: 195). *âjusûtra*, the term used in the MM, is according to Dagens the synonym of the *mânasûtra*, along with *prâmânasûtra* and *ûjusûtra*; see Dagens (1994: 956), on the basis of the MM. Dagens (1994: 33 note 13) adds: “It is from the *pramâñasûtra*... that are calculated the projections of out-going elements such as forepart, ediculae....”

⁸ MM 6.20cd-21: *garbhasûtrâdivinyâsasûtraā devapadocitam || padavinyâsasûtraā hi vinyâsai sûtram iæyate*, 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’ (*vinyâsa*) cords.”

The *adhīhānasīmā* seems to be the cord, which determines the limits of the temple base (*adhīhāna*). In the same way the *upapīhasīmaka* determines, most probably, the limits of the temple sockle (*upapīha*), the *homasūtra* determines the limits of the architectural layer situated above the foundations and below the *adhīhāna* (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 *adhīhāna* (known as *prati*, see Dagens 1984: 167).

The meaning of *prakūṭisūtra*, given by 8561, 20088, 16847, 20092, T1, T2, T400, T47 instead of *pratisūtra*, is unclear. It may refer to '*prakūṭi*', 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 KÅ *garbhanyāsa* 30-35 and KÅ *mūrdhēkakā* 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 KÅ *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 Kāyapaśilpa 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 *evaā krameṇa vinyasya sūtraṅkaā dvijottama ||*

11 *tasyottare prapāā kūtvā navahastapramāṇataĩ |*

⁹ For *homa* in the meaning of an architectural layer, see Raurava 41.2, MM 14.7, Āilparatna 19.102-107ab, MañjuśrīVV 2.492 (ed. Marasinghe). For the layers of the *adhīhāna*, see KÅ *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 *prakūṭi* in the meaning of one of the architectural layers is also found in the KÅ itself: *evaā kūtvā prakūṭyūrdhve homaā saākalpya* 'having done so, [and] having constructed a *homa* above the *prakūṭi*...' (KÅ 6.7, on the basis of T1) as well as in MañjuśrīVV 2.492 (ed. Marasinghe). See also Colas (1986: 267): "*prakūṭitala* – assise de reglage."

æoèaâastambhasaâyuktââ vitânadhvajabhûitâm ||

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 hastas, having sixteen pillars, (and) decorated with a canopy and banners,

a: tasyântare prapââ kùtvâ: T400; prapâ kùtvâ: 16847, 16923; puprââ kùtvâ: T297; prapââ kuryân: T47; pravaâ kuryât: T2;

c: æoèaâadhvasaâyuktaâ: T2; dvâdastaâbhasaâyukta: 16847, 16923; dvadaâastaâbhasaâyukta[or: â?]: 20088; æoèaâastaâbhayaâ yuktaâ: T297;

d: vidhâna dvija bhûitââ: T297; vidhâna dvija bhûitam: P; vidhâya dvija bhûitam: Th; vitânadhvajabhûitââ: 16847, 16923;

Pâda 10cd-11: while in verses 8cd-10ab the subject of the sentences was certainly the *deâika* (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.

Pâda 11a: *prapâ* - 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: *prapâlakæañam*, ‘the characteristics of a *prapâ*’).

Pâda 11cd: the masculine-neuter adjectives –*saâyuktaâ* and –*bhûitââ* have been corrected into –*saâyuktââ* and –*bhûitââ* to make them agree with *prapâ* (11a). For other occurrences of the lack of concord between adjective and substantive in gender, see KÅ *garbhanyâsa* 30d, 31cd, 32acd and Chapter 3.6.

12 torañair darbhamâlyaiâ ca muktâdâmair alaâkûtâm |
mañèapasya tribhâgaikaâ vedikâyâs tu vistaram ||

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

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

b: –*alaâkûtaâ*: all sources;

c: *mañèapasyâ*: T297;

¹¹ In 18a the text mentions ‘the wise one’ (*vidvân*). 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: *vaidikâyas tu*: T297;

Pâda b: the masculine-neuter adjective *alaākūtam* was, against all manuscripts, changed into the feminine *alaākūtām* in order to agree with *prapâ* (11a).

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

tribhâgaikaā – this construction is rather curious, to indicate ‘one-third’ *tribhâga* would be sufficient. The same expression, however, is also found in KÅ *garbhanyâsa* 11a and, in the same context as here, in 32a and in KÅ *mûrdheakâ* 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), MarīciS 13.2.1 (translated by Colas as ‘un tiers’), Kârāṇa 10.13, Dīpta 20 (p.307 and 310), Suprabheda 31.24.

13 *hastamâtrasamutsedhaā darpañodarasaānibham |*
paritas tv agnikuñēāni mahāāsu prakalpayet ||

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

a: *hastamâtraā taduddheyaā*: T2;

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

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

Pâda b: *darpañodarasaānibham* - a common expression (together with *darpañodarasaākāā*) 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: *kûrmapūhaā na kartavyaā matsyapūhaā tathaiva ca || āuddhâdarâatalâkâraā raogaârāā 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 *garbhanyâsa* 34c and KÅ *mûrdheakâ* 12b.

Pâda d: *paritas* – ‘around’; should be understood here as ‘around the *vedikâ*’; 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 *vedâāraā ca dhanur vūttaā abjam indrâdīu kramât |*

hastamâtraă ca vistâraă khâtaă 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 *hasta* and (the firepit) should be endowed with three steps.

a: *vedââraă cânuvùttaă ca*: T297; *vedââraă ca suvùttaă ca*: P, Th; *vedââraă dhanuăvùttam*: T2; *vedââradhanuăvùttam*: T47; *vedââtaă dhanur avùttam*: T400; *vedââraă sa(nu)ăă vùttam*: 8561; *vedââraă dhanuăă vùttaă*: 20088, 20092, 18732; *vedâ[...]ădhanuăvùttaă*: 16847, 16923;

b: *abjam indrâditaï kramât*: T297, P, Th; *avââram indramâdike*: T47; *avââraă indramâdike*: T2; c: *hastamâtraă ca vistâraă*: T297, P, Th; *hastamâtraă pravistâraă*: 8561, 16847, 16923, 20088, 20092, 18732.

d: *khâtaă caivâ*: T297; *khâtaă caivâtimekhalaă*: P, Th; *khâtaă samantramekhalam*: T2; *khâtaă baddhatrimekhalam*: T47; *khâtaăcaiva trimekhalam*: T400; *khâtaă caiva trimekhalaă*: 8561, 16847, 16923, 20092, 18732; *ghataă caiva trimekhalaă*: 20088;

Pâda ab: a square, a bow etc. – the shapes of the *kuñêas*. The number of the *kuñêas* here is unusual: other Âgamas 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 Mùgendra (opposite page 69). For a photograph of a contemporary one, with three *mekhalâs* and decorated with *piăacûrñâ*, see Brunner (1968, planche 3).

15 *gomayâlepanaă kùtvâ prokăayet paăcagavyakaiï |*
piăacûrñair alaăkùtya 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: *gomayâlepanaă hutvâ*: T2; *gomaye lepanaă kùtvâ*: 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: *caturaâraă dhanur vùttaă trikoñâă ca yathâkramam | aiăanye avââraă kuñêă pradhânam iti kîrtitam ||* In the three chapters of the KĀ edited here, however, the fifth fire pit is nowhere mentioned.

¹⁵ *kùtvâ*, see 16a.

b: *prekṣayet*: 20088;

Pâda a: *gomayâlepanaâ kùtvâ* – 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 *vedikâ*; cf. KÅ *garbhanyâsa* 35b, *mûrdheṣakâ* 13c, 14c and Ajita 10 and 17.¹⁶

Pâda c: the composition of the *piṣṭacûrṇa* may vary according to the tradition and event. For instance, the paste or powder used during the *cûrṇotsava* (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: *piṣṭacûrṇais ... lepaâ* translated by Dagens and Barazer-Billoret (2000: 323): as ‘l’onction de farine et poudres (colorées)’.

Pâda d: *viprabhojanam* – 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 *mûrdheṣakâ* 14ab.

16 *kùtvocchiṣaâ samudvâsya vâstuhomaâ tataĩ kuru |*
paryagnikaraṇaâ kùtvâ prokṣayet tu kuââbhasâ ||

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

a : *kùtvocchiṣaĩ*: 16847; *viprocchiṣaâ*: 20092, 18732; *samutsūjya*: Th; *samudvâsyâ*: 8561; *samuddhūtya* [sūtya? below written: *samudvâsya*]: 20088;

b: *tataĩ param*: T1; *tathâ kuru*: T2, T47;

c: [pa i] *yagnikaraṇaâ kùtvâ*: 16847;

d: *prokṣayet tu kuââogasâ*: T2; *prokṣayed vâ kuâân nyaset*: P, Th; *prokṣayed vâ kuââ nyaset*: T297;

Pâda b: *vâstuhoma* – ‘oblation for the site’. The chapter dedicated to *vâstuhoma* 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 *vâstuhoma*. 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 *vâstuhoma*.

Pâda 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): *gomayenânulipyâtha mañṇapaâ vedisaâyutam*; Ajita 17.15ab (the *garbhanyâsa* chapter): *gomayenopalipyâtha mañṇapaâ vedikuñṇayuk*.

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

MarîciS 6.4.1.1, however, hints at a purification rite performed for the foundation pit: *vâlukopari paryagnipaõcagavyâbhyâã saããodhya...* ‘having purified, by means of the *paryagnikaraña* 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 AtriS 6.13cd.

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

- 17 *sthañëilaã vedikâyâã tu aããadroñaiã ca âãlibhiï |*
 tadardhais taãëulaiã caiva tadardhaiã ca tilair api ||
 18ab *sthañëilaã kalpayed vidvân darbhaiï puãpaiï paristaret |*

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

17a: *vedikâd ûrdhve*: T2, T47; *sthañëilâ vedikâyâã tu*: 20088; *badikâyâã tu*: 16847, 16923; *vediyân tu*: 20092;

17b: *cãããadroñaiã ca âãlibhiï*: T1;

17c: *tadardhais tañëile caiva*: T2; *tadardhais tañëilaiã caiva*: 16847, 16923; *tadardha taãdulaiã caiva*: 8561;

17d: *tadardhaã ca tilair api*: T297;

18a: *kârayed*: T2; *kalpayet dvidvân*: 8561; *sthañëila*: 16847; *kalpayed dhîmân*: 20092, T297, P, Th;

18b: *puãpai*: 8561; *puãpaiï paristaraiï*: T297, Th;

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

Pâda 17cd: one could, of course, also interpret this passage as meaning “... with four *droñas* of winnowed grain and four *droñas* 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 Rauravâgama). 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 *paryagnikaraña*)....” The first method is mentioned in verse 15, in KÂ *garbhanyâsa* 35ab and KÂ *mûrdheããakâ* 14cd.

- 18cd *âilâharmye âilâbhis tu ikâ ikâlaye ||*
 19 *sammiâre ca âilâbhis tu dârubhis dâruharmyake |*
âdyekâ tu kartavyâ viparîtaâ tu nâcaret ||

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: *âilâhaste*: T2; *âilâbhittau*: Th; *âilâbhis te âilâbhis tu*: P; *âilâbhis te âilâbhis tu*: T297;
 18d: *ikâbhikâ vidhet*: T2; *ikâs tv ikâlaye*: 20088; *ikââ hîkâlaye*: 20092; *ikâ ikâvidhau*: T47; missing in: T1, T297, P and Th.
 19a: *sâmmiâreya âilâbhis tu*: T400; *sammiâreya ca âilâbhis tu*: 20088; *sammiâre tu âilâbhis tu*: 20092; missing in T1, T297, P and Th.
 19b: *tarubhis taruharmyake*: T47, 8561, 20088, 20092; *tarubhir taruharmyake*: T400; *tarubhis taruharmyakâ*: T2; *tarubhi [...] ruharmyake*: 16847; *tarubhis taruhaarmyake*: T297; *dârubhir dâruharmyake*: T1;
 19b missing in Th; Th inserting here: *kârayet prathamakâi*;
 19c: *âdyekântaâ kartavyââ*: P, Th; *âdyekânta kartavyââ*: T297; *âvekâ tu kartavyâ*: 16847; *âdyekikâ tu kartavyââ*: T2;
 19d: *viparîtaâ vinâ 'caret*: P, Th; *viparîtaâ vinâcaret*: T297; *viparîtaâ tu nââake*: 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 KÂ 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, Aââumad *prathamakâ* 32cd-33, Kârâña 4.92b-93, Suprabhedha 27.3cd-4ab, Ajita 10.2-3, Dîpta 2 (p.250), Âilparatna 12.14b-15a, Pâdmas 5.17-20ab etc. The reading of the Dîpta comes closest to our text: *âailajaiâ âailajaâ grâhya mûñmayai mûñmaye nyaset | miâre tu âailam evaâ syâd dârujair dârum eva vâ ||* A similar prescription is given with regard to the crowning bricks, compare KÂ *mûrdhekâ* 3cd-5ab.

- 20 *puâliägâbhiî âilâbhis tu kârayet prathamakâm |*
dvârabandhas tu kartavyâi strîâilâbhir viâataî ||

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: *puñyâhaâ vâ âilâbhis tu*: T2, T47; *puâliögâdi âilâbhis tu*: T400; *pulliägâbhiâ âilâbhis tu*: 8561; *puâliögâbhiâ âilâbhis tu*: T1, 16847, 20088, 20092; *puâliögâbhiî*: T297, P, Th;

b: *prathameṣṣakāiḥ*: T297; *prathameṣṣakāiḥ*: P; *prathameṣṣakāiḥ*: Th; *prathameṣṣakā*: 8561, T2, T47;

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

d: *ārīkalābhir viāṣataiḥ*: P, Th; *strīkalābhi viāṣataiḥ*: T297; *strīlāḥ hi viāṣataiḥ*: T2; *triālābhir viāṣataiḥ*: 16847; *strīālābhir viāṣataiḥ*: 8561, T48;

Pāda b: *kārayet prathameṣṣakām* – 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 *Kāyapaṭṭha*. Yet, in the present translation of the *Kāyapaṭṭha* chapters it has been decided to retain the causal meaning (see 24b, 36b, 50d, *Kā garbhanyāsa* 3b, 6d, 7b, 37d and *Kā mūrdheṣṣakā* 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 *Dīptāgama*²² and the *Siddhāntaśākhara* 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); MarīciS 9.7.2: *nāsikāgre ... kārayed iti kecit*, “selon certains: on pose cette brique au sommet d'une fausse lucarne (nāsikā)...” (Colas 1986: 125); MarīciS 13.1.1: *kārayati*, “on fabrique ...” (ibid., 153); MarīciS 13.1.2: *garbhanyāsaā kārayet*, “on procédera au dépôt de l’“embryon”” (ibid., 154); MarīciS 13.1.2: *vimānaā kārayet*, “... on poursuit la construction du temple...” (ibid., 156), etc. The only exception is the translation of the *Kāyapaṭṭha* by Goudriaan where the causatives are usually translated as such, see *Kāyapaṭṭha* 16: *ratrav eva nidhāpayet*, “he should have them laid down” (Goudriaan 1965: 62); *Kāyapaṭṭha* 32: *kārayet*, “he should cause to be made” (ibid., 113) etc. On the other hand, see *Kāyapaṭṭha* 16: *garbharūpaā 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: *ādyeṣṣakā puāñlāyā stridhād vai dvārabandhanam* (corrected by Brunner (1998: 27) to *ādyeṣṣakāā puāñlāyā striyā vai dvārabandhanam*) and *Dīpta* 2 (p. 250): *sā āñlā*

important stages in the building of a temple.²³ The expressions *dvārabandha* 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 *Āśūmadāgama*, the *Kāraṇāgama* and in *Pādma Saṃhitā*,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 Saṃhitā* prescribes feminine bricks for the *prathamakā* ceremony while, for example, the *Āśūmadāgama* agrees with the *Kāyapañīpa*.²⁷

- 21 *napuṣakopalenaiva mūrdheṣakā dvijottama |*
napuṣakopalenaiva bhittiā kuryād dūhīkūṭam ||

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: *napuṣakopalair naiva*: P, Th; *napuṣakopahai naiva*: T297; *puṣāṇa na kartavyā*: T2; *puṣāṇena tu kartavyā*: T47; *napuṣakākhyāṇīlayā*: 20092; *napuṣakopalenaiva*: 8561;
b: *mukhyeṣakā dvijottama*: T47; *mūrdheṣika dvijottama*: T297; *mūrdheṣika dvijottama*: P; *mūrdheṣika dvijottama*: T2, Th; *mūrdheṣakān*: T400; *mūrdhe[ka]ṣakā*: 8561;
c: missing in T297, P, Th; *napuṣakabalenaiva*: T2; *napuṣakaṇīlayaiva*: T47; *nupaṣakopalenaiva*: T1; *napuṣakopalenaiva*: 8561, T400;
d: *bhittiā kuryād dūhīkūṭam*: T1; *bhittiā kuryād dūhīkūṭam*: 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): *adhiṣṭhānasamāptau vā pūrvaā vā dvārabandhanāt | mūrdheṣakāyāṇī pūrvaā vā pratiṣṭhāā kārāyad budhaṇī ||*

²⁴ *ādyeṣakā tu kartavyā puṣāṇīlayā tu deṣikāṇī* (*Āśūmad prathamakā* chapter 34ab); *strīliṅgaṇīlayā caiva kārāyad prathamāā ṇīlāā | napuṣakena ṇīlayā kuryāt mūrdhni ṇīlāā tathā ||* (*PādmaS* 5.22). For the *Kāraṇa*, see note 20 above.

²⁵ *ṇīleṣakāstrīliṅga[dī] jōātvā saāgrāhya ṇīlpirāt | puruṣā devavimānasya sthāpayet puruṣakam* (MS 12.107).

²⁶ *puṣāstrīnapuṣake 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 Saâhitâ.²⁸

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

22ab *yathâlâbhaâilâbhir vâ bhittistambhâdayo bhavet |*

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

a: *yathâyogaâ âilâbhir vâ:* T2; *yathâlâbhaâ âilâbhis tu:* T47;

b: *bhittistambhâdikaâ bhavet:* T47; *bhittistaâbhâdayo bhavet:* 8561, 20088, 20092, T1, T2; *bhittistaâbhâdayovet:* 16847; *bhittistaâbhodayo bhavet:* T297, T400, P, Th;

Pâda b: *bhittistambha* – pilaster; found often as a decoration of the ‘storeys’ (*bhûmî*) 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 *vasvaâgulaâ samârabhya dvidvyaâgulavivardhanât ||*

23ab *âatriâââgulaâ yâvad âyâmaâ tu kalâ 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: *âatriâââgulâ yâvat:* T1;

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

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

23cd *âyâmârdhaâ viââlaâ syâd viââlârdhaâ ghanaâ bhavet ||*

²⁸ Dîpta 2 (p. 250): *asnigdha jarjarâ rukâ nisvanâsanapuâsakâi || tadeva mûrdhni vinyasya tallakâñam ihocyate* and, on p. 251: *mûrdheâakâ nyaset puâsââ*. For the PâdmaS, see note 22 above.

²⁹ *âoèâââògulam âyâmaâ âââògulasuvistutam tadardhaâ nîpramevaâ syât...*and, further on: *trayodaâââògulam âyâmaâ saptâògulam iti smutam*. The first fragment is certainly corrupt, but there is no doubt as to the occurrence of *âyâma* 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: *anyamānaā 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, Kāraña 6.10c, Suprabheda 28.7a, PādmaS 5.37b.

24cd *navāḡgulaā samārabhya dvidvyaḡgulavivardhanāt ||*

25a-c *ekonacatvariāāntaā bhedam oḡḡgulena 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: *ekonacatvāriāāntaā*: 8561;

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

25c: *vistāraā ca ghanaā paācāt*: T1; *pragvat*: 16847; *vistāraā cā ghanaā pragvā*: 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 ṛoēāā ||
 26ab ekādiṛoēāāntānā 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 ṛoēāā: T297, P;
 26a: ekādiṛoēāāntā: P; ekādiṛoēāāntā: T297; ekādiṛoēāāntā 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 *mūrdheṛakā* 6b.

26cd mūdiṛakāsu puāsādi rekhābhis tu parīkṛayet ||

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: vūdiṛakādīpuāsādi: 8561; mūteṛikāsu puāsādi: T2, T297; mūdiṛakāsupuāsādi: 20092;
 ādyeṛakāsu puāsādi: T47; mūdiṛakānapuāsādi: T400; mūdiṛakādīpuāsādi: 20088, 16847;
 mūteṛikādīpuāsādi: P; mūrdheṛakādīpuāsādi: Th; mūrdheṛakāsu puāsādi: T1;

³⁰ T2: vasvaāgulaā samāraābhya dvitryāāgulavivarddhanāt |
 ekonacatvariāāntāā dīrghamānāāgulaā tane ||
 trayam ardhaviāālan tu tadardhaā ghanam eva tu |
 etat pramāñam evoktaā tatsaākhyā cai (va) ṛoēāā ||
 ekādiṛoēāāntānā bhūmīnā kramāocyate |
 T47: vasvaāgulaā samārabhya dvidvyaāgulavivardhanāt |
 ekonacatvāriāāntāā dīrghamānāāgulaā tatiī ||
 āyāmārdhaviāālaā tu tadardhaā ghanam eva tu |
 etad brahmāñam evoktaā tatsaākhyā caiva ṛoēāā ||
 ekādaāāntānā 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 ùjurekhâ ca puäliògâ sâ prakîrtitâ |*
 yugmarekhâ savakrâ ca strîliägâ sâ prakîrtitâ ||
 28ab *yugmarekhâ tv ayugmâ vâ karñâbhâsâ napuäsakâ |*

(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: *ayugmâ rajjurekhâ ca*: T2; *ayugmâ rajjurekhâyâ*: T47; *ayugmâ ùjurekhâyâ*: T297; *ayugmâ ùjurekhâ ca*: 8561, 20088, 20092, T400; *ayugmaùjurekhâ ca*: P, Th; *ayugmaä ùjurekhâ ca*: T1; *ayugmâ ùjurekhâsu*: 16847;

27b: *pulliògâ sâ prakîrtitâ*: 20092, T2; *puäliògâ sâ prakîrtitâ*: T47, T400; *puäliògâ saäprakîrtitâ*: 20088, T297, P; *pulliògâ saäprakîrtitâ*: 8561; *pulliògâ sâï prakîrtitâ*: 16847; Th; *puäliògâyâ prakîrtitâ*: T1;

27c: *yugmarekhâ savakrâ ca*: T2; *yugmarekhâ savakrâ yâ*: T47; *yugmarekhâ ca vakrâ ca*: 20092; *yugmarekhâ suvacakrâ ca*: 20088; *yugmarekhâ sacakâ ca*: 16847; *yugmarekhâ sacakrâ ca*: T1, T400;

27d: *strîliògâyâ prakîrtitâ*: T1; *siliògâ sâ prakîrtitâ*: 16847; *strîliògâ sâ prakîrtitâï*: 20092;

28 a: *yugmarekhâ tv ayugmâ ca*: 8561; *yugmarekhâ sayugmaä vâ*: T1; *yugmarekhârca yugmakâ*: T297; *yugmarekhâ ca yugmatvâ-*: P, Th;

28b: *karñikâ sâ napuäsakâ*: T1; *karñâbhâsâ napuäsakâ*: 16847, T400; *karñâbhâsâ napuäsakâï*: 20088; *karñâbhâsâ napuäsakam*: T47; *kañhâbhâso napuäsakâï*: T2 ; *kañhakâ sâ napuäsakâ*: 20092; *kañhâ bhâsâ napuäsakâï*: T297; [...] *kañhâbhâ sâ napuäsakâ*: P; [...] *ñhâbhâsâ napuäsakâ*: Th;

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

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

28cd *bhinnabindukalaäkâdilûtapâdasamanvitâs ||*

29ab *varjitâni prayatnena doḥahînâs tu saägraheta |*

(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: *rekhâbindukalaâkâdi*: T1; *bhinnabindukalâdîni*: T297, P, Th; *bhinnâvindukalaâkâdi*: T400; *bhinâvindukaâkâdi*: 16847; *bhinnabindukalaòkâdi*: T2, T47; *bhinnabindukaâkâdi*: 8561, 20088, 20092;
 28d: *lokapâlasamanvitam*: T297, P, Th; *lûtapâtasamanvitam*: T1; *lûtapâsasamânvitâ*: T2, T400; *lûtapâtasamanvitâ*: T47; *lûtapâdasamanvita*: 8561; *lûtapâdaâ samanvitam*: 20088; *lûtapâdasamanvitâ*: 20092; *cûtapâdasama* [...]: 16847;
 29 a: *varjitâni prayatnâni*: T1; *vavarjitâsi prayatnena*: 16847;
 29b: *doṣahînaâ tu saâgrahet*: T1; *doṣahînââs tu saâgrahet*: T47, T297, P, Th; *doṣahînâs tu saâgûhet*: 8561;

Pâda 28cd: *bhinnabindukalaâkâdilûtapâdasamanvitâs* – should be understood as *bhinna-bindukalaâkâdi[samanvita]-lûtapâdasamanvitâs*.

-*samanvitam* and -*samanvitâ* given by the manuscripts was changed to – *samanvitâs* in order to agree with *varjitâni* in 29a.

Pâda 28d: *lûta* – probably incorrect past participle of *lû* – to cut or, perhaps, a mistake for *dhûta* (destroyed).³¹ The prescription that one should not use bricks which are damaged is given by many parallel texts, see, for example, ÎĀGDP 27.64-65ab (65ab also given by Āilparatna 12.18): *nirdoṣâi ... supakvâ lohitarucaï khañṇeaspoṇḍivarjitâi*.

Pâda 29a: *varjitâni* – 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 *iṣṭakâ*, ‘brick’. For other occurrences of gender inconsistency, see Chapter 3.6.

29cd *îṣṭadunnatamûlaâ syân natam agram udâhûtam ||*
 30 *ûrdhvabhâgaâ mukhaâ khyâtaâ aparaâ bhûgatââakam |*
aâmanââ bhûgataâ câgraâ ûrdhvaâ hy aparam ucyate ||
 31 *prâgudaksthaâ tu vaiânyââ âîṣṭââ vai parikîrtitam |*
mûlaâ tadîtarat khyâtam pramâñââ tv iṣṭakâsamam ||

(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. Kâraṇa 4.100: *bindurûpâyutââ kûṇṇââ kuḍjarâkayutââ api | dhûtayâtasamâyuktaâ varjayed iṣṭakââ budhaï ||*

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 ||*; Aparājitaṃcchā 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 Kââyapaâilpa, 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 Kââyapaâilpa, 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 Kââyapaâilpa (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 KÂ 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. (KââyapaJK 28, MarīciS 15.1).

[The preliminary ceremonies]

32ab *gavyair gandhodakaii snâpya pûrvarâtre ’dhivâsayet |*

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 sthâpya*: T297; *gavyair gandhodakais snâpya*: T400; *divair gandhodakai snâtâvâ*: T2; *divyagandhodakaii snigdhvâ*: T47; *gandhair gandhodakai snâpya*: 8561; *gavyair*

³⁴ See also Kââyapajōânakâñña 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): *agrânâm agratââ câpi ūrdhvaâ ca parigūhya tu |*

prâgudaksthaâ tu yat âirââ tat grâhyaâ parikîrtitam.

³⁵ See MarīciS 6.3.2 in note 33 above and Kâraña 4.101ab: *vadanaâ hy ūrdhvabhâgasyât ... âan tu pūṣhakam.*

³⁶ See also Kâraña 4.101ab (the passage dealing specifically with bricks): *vadanaâ hy ūrdhvabhâgasyât ... âan tu pūṣhakam.*

³⁷ *mukhaâ vakṛye adhobhâgaâ vidhīyate dūâyabhâge tu pūṣhaâ syât* (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 KÂ 49.62cd (*liôgalakṛaṇa*, Poona edition): *adhobhâgaâ mukhaâ khyâtââ pūṣham ūrdhvagataâ bhavet.* Both passages deal with stone as material for a Āiva liôga.

gandhodakai snāpya: 20088; *gavyair gandhodakai snāpyā*: 16847; *gavair gandhodakai snāpya*: 20092;

b: *pūrvarâtrâdhivâsayet*: T1, T2, T47; *pūrvarâtre 'tha vâsayet*: 20092;

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

Pâda b: *adhivâsayet* – refers to *adhivâsa* or *adhivâsana* – a series of ceremonies preceding the installation of an image, a *liôga*, or, as in the present case, of the first bricks. It includes the purification by means of placing (*adhivâsa*) 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 *kalaâsthâpana*) 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 *adhivâsa* (in the expressions such as *adhivâsā kârayet* etc.) than the verb *adhivâsayet* which is used; cf. Raurava 18.70, 25.31, 31.18, Ajita 15.5 etc.

32cd *âivadvijakulodbhûtaï âivadîkâsamanvitaï ||*
 33 *sarvalakṣaṇasaḍpanno vedâcârarataï âuciï |*
âpovagâhanaâ snânaâ bhasmasnânaâ ca kârayet ||

Born in a family of Āiava Brahmins, having undergone the *âivadîkâ*, 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: *âivadvijakulotpannaï*: T1; *âivadvijakulodbhûtaâ*: 20088, P; *âivadvijakulodbhûtâ*: T297; *âivadvijakulodbhûta*: 8561; *âivaâ dvijakulot âilpî*: T2; *âivadvijakulo [t] âilpiâ*: T47; *deâiko buddhimââ caiva*: 20092;

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

33a: *sarvalakṣaṇasaḍpannaï*: Th;

33b: *vedâdhâyavûtaï âuciï*: P; *vedâdhâyâvûtaï âuciï*: T297; *vedâdhâyârataï âuciï*: Th; *vedâcârarataâ âuciï*: 8561; *vedâcâraparaï âuciï*: T400; *vedâcârasadââuciï*: T2; *vedâcâraâivadvijaï*: T47; *vedâgamarataâ âuciï*: 20088; *vedâmaratataâ âuciï*: 16847; *vedââparagataâ âuciï*: 20092;

33c: *âpovahanakaâ snânaâ*: T1; *âpovagâhanaâ snânaâ*: T2, P, Th; *âpovâgahanaâ snânaâ*: T297; *âpovâgâhanaâ snânaâ*: T47; *ambhovagâhanaâ snânaâ*: 8561, 20092, T400; *aâbhovagânaï snânaâ*: 20088; *aâbhâvâgâhanam snânaâ*: 16847;

33d: *kârayet tu vicakṣaṇaï*: 8561, 16847, 20088, T400; *bhasmasnânaâ samâcâret*: T297, P, Th; *bhasmasnânaâ ca kârayet*: 20092, T2; *bhasmasnânaâ ca kârayet*: T1, T47;

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

Pâda 35a: *bhûṣya* – an unusual form of absolute, see Chapter 3.6.

35cd *haimaiṣ kârpâsasûtrair vâ baddhvâ pratisaraṣ hûdâ ||*

36ab *sthañēile karñikâbâhye mahââsu nidhâpayet |*

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

35c: *homaiṣ kârpâsasûtrair vâ*: T297; *hemaiṣ kârpâsasûtrair vâ*: T400; *hemakârpâsasûtrair vâ*: T2, T47; *haimaṣ kârpâsasûtrais tu*: 8561; *haimakârpâsasûtrair vâ*: 20088; *haimakârpâsasûtrai vâ*: 16847;

35d: *kautukaṣ bandhayet dhûdâ*: 20092; *pratisaṣbandhayet sadâ*: P; *pratisambandhayet pradâ*: T297; *pratisaṣbandhayet sudhîṣ*: T2; *pratisaṣbandham âcaret*: Th; *pratisûtraṣ prabandhayet*: T47; *pratisaraṣ bandhayet dhûdâ*: 8561, T400; *pratisaṣraṣ bandhayet dhûtâ*: 20088; *pratisaṣraṣ bandhayeṣmatâṣ*: 16847;

36a: *sthañēile karñi* [...]: T400; *sthaṣdilâkâbâhye*: 8561; *sthaṣdile karñikâṣ bâhye*: 20088, 16847; *sthañēile karñibâhye ca*: 20092;

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

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

Pâda 35d: *pratisara* – a protective thread also known as *kautuka*, often bound around the first bricks or around a *Āiva liṭga*.³⁹ In the KâṣyapaĀilpa it is also used for the deposit casket (see KÂ *garbhanyâsa* 38) and for the crowning bricks (KÂ *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 ÎĀGDP 27.71ff (*kautuka*), Ajita 10.30 (*pratisara*), Kumâra 29.2186a (*raktasûtra*), MarîciS 6.4.1.2 (*pratisara*), AtriS 6.24 (*pratisara*), Kriyâdhikâra 5.8 (*pratisara*), PâdmaS 5.65 (*pratisara*), ViṣvaksenaS 8.16 (*kautuka*).⁴⁰ KÂ *mûrdheṣṣakâ* 30ab and MarîciS 13.2.2 prescribe a *kautuka-pratisara* also for the crowning bricks.

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

³⁹ Cf. Dîpta 20.126ff: *kautukaṣ bandhayet liṭge ... haimair vâ râjatair vâpi sûtraiṣ kârpâsakair api* “for a *liṭga*, he should tie a *kautuka*-thread consisting of golden, silver or linen threads.”

⁴⁰ One should notice here the difference in vocabulary: while the *Āivâgamas* (except Ajita and the present chapter of the KÂ) and the ÎĀGDP 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 KÂ *garbhanyâsa* 38.

Pâda 36a: *karñikâ* – the pericarp of the lotus drawn on the ceremonial ground in the pavilion, see KÂ *mûrdheṣṣakâ* 16 and Ajita 10.26cd-27.⁴¹

36cd *lakâraâ prâgdiâo bhâge vakâraâ yamyâgocare ||*

37ab *rakâraâ vâruṇe deâe yakâraâ saumyâgocare |*

37c *ââlîpiṣṣena saâlikhya*

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: *lakâraâ prati bhâge tu*: T297, P, Th; *lakâraâ prâgateṣṣman tu*: T2, T47; *lakâraâ prâkdigâme tu*: 8561; *lakâraâ prâgvadigâame tu*: 20088; *lakâraâ prâgvad digâame tu*: 16847; *lakâraâ prâgdiâame tu*: 20092; *lakâraâ prâgdiâo bhâge*: T1;

36d: *lakâraâ yamyâgocaret*: T297, P; *lakâraâ yamyâgocare*: Th; *vâkâraâ yamyâ gocare*: 16847; *vakâraâ yamyâgocaret*: 20092;

37a: *lakâraâ vâruṇâave tu*: P, Th; *lakâraâ vâruṇââave tu*: T297; *rakâraâ varuṇeâman tu*: T2, T47; *rephan tu vâruṇeâme tu*: 8561; *rephan tu varuṇââme tu*: 20092; *pakâraâ vâruṇââme tu*: 20088; *phakâraâ vâruṇââme tu*: 16847;

37b: *yakâraâ saumyâgocaret*: T297; *yakâras saumyâgocare*: 20088; *yakâraâ saugocare*: 16847;

36cd-37c: the letters *ya*, *ra*, *la* and *va* are considered *bîjas*, the ‘seed letters’ of the four elements: *ya* is the *bîja* of wind (Vâyu), *ra* of fire (Agni), *la* of earth (Pûthivî), 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 *bîja haâ*, symbolising ether, which completes the group (referred to as *paôcabhûta*, ‘the five elements’).⁴² Writing the *bîjas* of the elements on the first bricks occurs also in the Kumâratantra.⁴³ Some texts, however, prescribe a different set of letters.⁴⁴ For the letters to be written on the crowning bricks, see KÂ *mûrdheṣṣakâ* 28 and the works quoted there.

⁴¹ *kûtva tu vedikââ madhye kârayet sthañēilaâ sudhîr ... tanmadhye padmam aṣṣadalaâ likhet* (Ajita 10.26cd-27).

⁴² See Ajita 10.16 where five bricks are used: *puñyâhaâ vâcayitvâdau paôcabhûtâtmakâni tu bîjâni tâni vinyasya deâikaî âântamânaṣaî*. When the *bîjas* of the elements are employed during the ceremony of the crowning bricks, it is the axis of the temple’s finial which receives *haâ*, the *bîja* of ether.

⁴³ Kumâra 30.2203cd-2204ab: *yakârâdivakârââtaâ prañavena samanvitam ââlîpiṣṣarasenaiva likhitvâchchadya vastrataî* on the basis of the transcript T675. The numeration of the verses continues through all the chapters.

⁴⁴ MS 12.103-104 (205-207): *âa, æa, sa, ha*, Kâraña 4.109: *a, â, u* and *î* and Kâmika (the verse is almost identical with that of the Kâraña) 51.16cd-17ab: *a, â, i* and *î*. 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: -*vastraveṣṣikam*: T297;
 38 a: *pūrvāgraā saumyayāmyan tu*: T2; -*saumyayāmyaā 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 nakaī kramāt*: P, Th; *pūthivyādyā nakāī 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 sâpidhânâā ca nânâgandhâmbupûritān ||
 40ab *hemapaākajasaâyuktān madhyâdikramaāo 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 sâpidhânâā ca*: T1; *sakūrcasavidhātānān*: P; *sakūrcān sâpidhânâā ca*: 8561, T47, T297; *sakūrcān sâpidhânâā ca*: T2; *sakūrcān sâpidhânâā/-ō ca*: 16847, 20088, 20092;
 39d: *snânagandhasupûjitān*: P; *snânagandhasupûjitān*: Th; *snânagandhâ supûjitān*: T297; *nânâgandhâ prapûritān*: T2; *nânâgandhaprapûritān*: T47; *nânâgandhâābupûritān*: 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; *madhyamâtramoão nyaset*: 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: *sasûtrân* – 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 Pañjar 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 sâdâkhyââ parito lokapâlakân ||*

41 *tat tan mantraâ 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 *mûrdheṣṣakâ* 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 sādākhya*: T1; *madhye kumbhe tu sādākhyaā*: 20092, T297; *madhye kumbhe smasādasyāā*: T2; *madhye kumbhe smasāndisyāā*: T47; *madhyatai kuābhe ta sādākhyaā*: 20088; *madhyakumbhe ta sādākhyaā*: 16847;
 40d: *-lekapālākān*: 16847;
 41a: *tattanmantrair nyaset kumbhaā*: P; *tattanmantraii nyaset kuābhe*: Th; *tatra mantraā nyaset kumbhaā*: T297; *tattanmantre nyaset kumbhe*: 16847, 20088; *tattanmantranyaset kumbhe*: 20092;
 41b: *dhyātvā gandhādipūjayet*: T297, P, Th; *dhyātvā gandhādi* [illegible] *yajet*: 16847;
 41c: *naivedyāñ napayo dhīmāās*: P; *nivedyān napayo dhīmān*: Th; *naivedyāntya payo dhīmān*: T297; *naivedyaā da dāpayed dhīmāns*: 8561; *vaivedyaā dāpayed dhīmān*: 16847;
 41d: *tato homa samācaret*: 16847;

Pāda 40c: *sādākhya* – 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 *agnyādhânādikaā sarvaā agnikāryoktam ācaret |*
palāāodumbarāāvathavaam indrādiu kramāt ||
 43ab *samidhāi sadyamantreña mûlenājaā tu homayet |*

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

One should offer fuel, namely *palāā*, *udumbara*, *āvattha* and *vaā* wood, beginning in the east, while reciting the *sadya* mantra and one should offer ghee while reciting the *mûla* mantra.

42a: *agnidhyânādikaā sarvam*: T297, P, Th; *agnyāddhânādikaā sarvaā*: 20088; *agnyādhânādikaā sarvam*: 16847;
 42c: *pālāāodumbaraiā caiva*: P, Th; *pālāāodumbaroā caiva*: T297; *palāāodumbarāāvatham*: 16847, 20088, T2; *palāāodumbarāāvatha*: 8561, 20092; *palāāaudumbarāāvatha*: T1, T47;
 42d: *āvatthavaaminduū*: P, Th; *āvatthāvaaminduū*: T297; *anye kāmāāatāhutiī*: T2; *vaakāāhaii āatāhutiī*: T47; *v[ā?illegible]am indrādiu kramāt*: 20088; *vāmam indrādiu kramāt*: 16847; *vām indrādiu kramāt*: 8561;
 43a: missing in T2, T47; *samidhāi samyamantreña*: P, Th; *samidhā samyamantreña*: T297; *samidhāā sadyamantreña*: 16847, 20088, 20092; *samidhas sadyamantreña*: T1;
 43b: missing in T2, T47; *mûlenānyat tu homayet*: T297, P, Th;

Pāda 42a: *agnyādhāna* – the placing of the fire in the *kuñēa*. 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 *taṭpuruā* (Davis 2000: 48). These five mantras invoke five aspects of Sadāāiva, his five ‘faces’: *īāāna* the upraised face, *taṭpuruā* 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 Sadāśiva's body: head, face, heart, genitals and either the feet or the entire body. The formula being uttered is: *hoḥ īāna-mūrdhne* etc. (Brunner 1963: xxxiii; Davis 2000: 50; Dagens and Barazer-Billoret 2000: 2 notes 6-7). See also KĀ *garbhanyāsa* 41cd-42, *mūrdheṣakā* 35b.

43cd *caruhamam aghoreṇa netreṇaiva tilāḥ tathā ||*

44ab *sarapaḥ kavacenaiva pratyekāḥ ātātāhutiḥ |*

(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; *pratyekāḥ ātātāhutiḥ*: 8561, 16847, 20092, T1; *pratyekāḥ ātātāhutiḥ*: T297, P, Th; *pratyekāḥ ātātāhutiḥ*: 20088;

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

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

The lists of ingredients to be offered, each with a particular *aḡa-* or *brahmamantra*, 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 *brahmamantras* 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, Vîrâgama 70.52-55 (as given by Bhatt 1972: 33 note 2).

44cd *dravyaḥ prati viāḥeṇa vyâhūtyâhutim âcaret ||*

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

c: *dravyaprati viāḥeṇa*: 16847;

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

d: vyâhùtyâ ‘‘hutim âcaret: P, Th; vihùtyâhutim âcaret: T2;

Pâda d: *vyâhùtyâhuti* – seems to point to an oblation during which the *vyâhùti* (*bhûr bhuvaï svar*) is recited.⁴⁹ Raurava 18.83 gives a half-âloka identical with 44cd. The recitation of the *vyâhùtis* occurs also in KÂ *garbhanyâsa* 43a.

[The ceremonies on the day of installation]

45 *evaâ jâgarañaâ râtrau prabhâte deâikottamaï |*
*âpovagâhanâdîni prâgivaiva samâcaret ||*⁵⁰

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

a: *evaâ jâgarañaâ yâtau*: P, Th; *evaô ca jâgaraâ râtrau*: 20092, T2; *evaâ jâgarataâ râtrau*: 20088;

b: *prabhâte deâikottama*: 16847, 20092;

c: *athovagâhanâdîni*: T2; *ââbhovagâhanâdîni*: 8561, 20092; *ââbhovagâhanâdîni*: 16847, 20088;

d: *prâñinaiva samâcaret*: P, Th;

Pâda 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*): *râtriâṣâ tato nîtvâ jâgareña samanvitaï*, ‘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 *evaâ jâgarañaâ râtrau*, lit. ‘in this way there is staying awake at night’, is very often met with in the Âgamas, see Raurava 30.37: *evaâ jâgarañaâ râtrau prabhâte sumuhûrtake*, Raurava 27.34: *evaâ jâgarañaâ râtrau prabhâte snânam âcaret*. See also KÂ *garbhanyâsa* 44 and *mûrdheṣṣakâ* 38a.

Pâda b: for *deâika* see note to verse 8d.

Pâda 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’ (*vyâhùti*), 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 Vîrâgama 65.45cd-46ab: *sviṣṣam agneti mantreña juhuyât tad anantaram || nûttageyasamâyuktaâ râtrau jâgaram ucyate |* and by Kâraña 89.52cd: *geyanûttâdibhir yuktaâ râtriâṣâ vyapohya ca* (as given by Bhatt 1972: 52 note 7).

- 46 *iṣṣakâṣi kalaââgniä ca pûjayet tu viâṣataṣi |*
jayâdir abhyâtânaä ca râṣṣrabhùc caiva homayet ||

He should worship, separately, the bricks, the jars and the fire. He should offer (while pronouncing the mantras) *jayâdi*, *abhyâtâna* and *râṣṣrabhùt*.

a: *iṣṣakâkalaââgniä ca*: P, Th; *iṣṣikâkalaââgniä ca*: T297; *aṣṣadikkalaââgniä ca*: T2; *aṣṣadikkalaââgnîä ca*: T47; *iṣṣakâkalaââdî[ä]ä ca*: 8561, 16847, 20088;
 b: *pûrayet tu viâṣataṣi*: T297, P, Th;
 c: *jalâdir amyadânaä ca*: P, Th; *jalâdir abhyâdânaia ca*: T297; *jayâdir abhyâdhânâia ca*: 20092; *jayâdir abhyâdhânaä ca*: T2, T47; *jayâdir abhyâdânaö ca*: 8561; *jayâdir abhyadhânaö ca*: 16847, 20088; *jayâdir abhyâtânaä ca*: T1;
 d: *râṣṣraä caiva tu homayet*: T297, P, Th;

Pâda cd: *jayâdi*, *abhyâtâna*, *râṣṣrabhùt* - a series of mantras pronounced during the oblations. Each mantra is associated with a specific intention: *jayâdi* (TS. 3.4.4.1 *cittaä ca cittiä ca*) brings victory, *râṣṣrabhùt* assures the appropriation of the villages during a war, while *abhyâtâna* (T.S. 3.4.5.1: *agnir bhûtânâm...*), often confused in the texts with the *abhyâdhâna* (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 (*jayâdir* 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 *garbhanyâsa* 43c. On the other hand, the interpretation of the passage as a list of mantras implies that *abhyâtâna* is a neuter noun, while, in fact, it is a masculine.

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

- 47 *sviṣṣam agneti mantreña pûrñâhutiä samâcaret |*
sthâpakaṣi sthapatîṣi pûjyau vastrahemâägulîyakaiṣi ||

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 *garbhanyâsa* 43c and in *mûrdheṣṣakâ* 37a.

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

a: *âṁam agneti mantreṇa*: P, Th; *svīṁam agnestu mantreṇa*: 16847, 20088;
 b: *pūrñâhutiâ athâcaret*: T1; *pūrñâhuti samâcaret*: 16847, 20088, T2, T297;
 c: *sthâpakaī sthapatīâ pūjya*: T1; *sthâpakaī sthapatīī pūjyo*: P, Th; *sthâpakaī sthapatīī pūjyâ*: T297; *sthapatī sthâpakau pūjyau*: T2; *sthapatīsthâpakau pūjyau*: T47; *sthâpakaâ sthapatīâ pūjya*: 8561, 16847, 20088, 20092;
 d: *vastrahemâḍgulīyakân*: T297; *vastrahe*[previously written: *vastraho*]*mâḍgulīyakai*: 8561; *vastre hemâḍgulīyake*: 16847, 20088;

Pâda a: *svīṁam agne* – a name of a mantra (*svīṁam agne abhi tat pūrñâhi*) occurring, for example, in the Taittirīya Brâṁmana 2.4.1.4.

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

Pâda c: *sthâpaka* – 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 *deâika* (see note to verse 8d above), *sthâpaka* may refer to the priest (*âcârya*) fulfilling a specific function. The term *sthâpaka* referring to a *function* is found, for instance, in the Nâṁyââstra (see Tieken 2001: 98-108). On the other hand again, as in the case of *deâika*, the use of the term *sthâpaka* in the Kââyapaâilpa is not consequent.

Pâda cd: among the various readings preference has been given to the reading *sthâpakaī* and *sthapatīī* (in the nominative case). The reason for that is that accepting the accusative case (*sthâpakaâ sthapatīâ pūjya* given by four of our sources) would result in three persons being involved here: *sthâpaka*, *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 *sthâpakaâ sthapatīâ pūjya* into the text would imply that it is a priest who rewards a priest (*sthâpaka*). 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 Kââyapaâilpa (see Goudriaan 1965: 337).

Pâda d: *vastrahemâḍgulīyakaiī* – ‘with cloth and golden rings’ or ‘with cloth, gold and rings’.

- 48 *muhûrte samanuprâpte dvâraâ niâcitya deâikaī |*
dvârasya dakṣiṇe cââghrimûle bhittiyantarâlake ||
 49ab *iṁakâ vâ âlîlâ vâ tu sthâpayed deâikottamaī |*

When the right moment has arrived, the best of *deâikas*, 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: *dvâraâ nitvâ 'tha deâikaĩ'*: T *dvâraâ niâcitya nesabhâ*: P, Th; *dvâra niâcitya ne sabhâ*: T297; *dvâre niâcitya deâikaĩ*: T2; *dvârasta [gya? âya?] ti deâikaĩ*: 20088; *dvâraña[sy]eti deâikaĩ*: 16847; *dvâra ñiâcitya deâikaĩ*: 20092;
 48c: *dvârasya dakṣiṇe vâôghri-*: T297, P, Th;
 48d: *-mûle bhaktyantarâôghrike*: T297, P, Th; *-mûle bhityantarâôake*: 8561, 16847, 20088, T2;
 49a: *iṣṣakââ vâ âilâyââ tu*: P; *iṣṣakââ vâ âilâyââ vâ*: Th; *bhâ... kââ vâ âilâyââ tu*: T297; *iṣṣakââ vâ âilââ vâ tu*: T1; *iṣṣikâ vâ âilâ vâpi*: T2; *iṣṣikââ vâ âilââ vâpi*: T47; *iṣṣakâ vâ âilâ vâpi*: 20092; *iṣṣakâ vâ âila vâ tu*: 8561; *iṣṣakâ vâ âilâ vâ tu*: 16847, 20088;
 49b: *sthâpayet sthâpatiĩ kramât*: T297, P, Th; *sthâpaye sthâpayed deâikottamaĩ*: 20088; *sthâpayed deâikottama*: 20092;

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

Pâda 48cd: *aâghrimûle* – this prescription is found in several parallel texts, but none of them specify what kind of pillar is meant here. *aâghri* may mean either a door jamb or one of the pillars or pilasters of the *garbhagûha*, 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 *prâsâdamañèapânââ ca nirgamasya pradakṣiṇe ||*
 50 *sâlânââ gopurânââ ca praveâasya pradakṣiṇe |*
abhyantare tu bhittes tu gopurânââ nidhâpayet ||

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: *prâsâdamañèapânââ tu*: Th; *prâsâde mañèapânâô ca*: T47;
 49d: *nirgamasya pradakṣiṇam*: P, Th; *nirgamasyâ pradakṣiṇam*: T297;
 50a: *ââlânââ gopurânâô ca*: T2, T297;
 50b: *praveâasyâ pradakṣiṇe*: T297, P; *pravesyâ pradakṣiṇe*: Th;
 50c: *abhyantare tu bhittes tu*: T297; *abhyantarau tu bhittau tu*: 8561, 20092, T2; *abhyantare tu bhittau tu*: 16847, 20088; *abhyantarâlabhittau tu*: T47;

Pâda 50a: *sâla* – see 1cd.

Pâda 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 KÂ *garbhanyâsa* 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 *pañcabrahmasamuccārya pūrvādikramaāo 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 mūlaā/-ā ca naiūte*: T2, T47; *mūlaā mūlaā ca nairite*: 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: *pañcabrahmaā samuccārya*: 20092, T2;
 52b: *pūrvādiā kramaāo nyaset*: T1; *kuābhaā tat kramaāo 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).

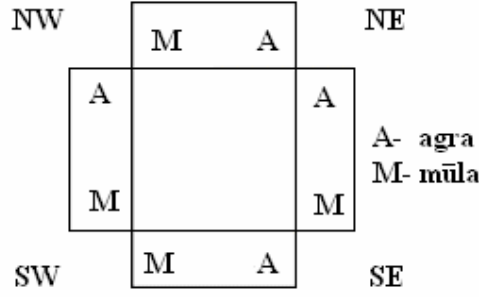


Fig. 1. The way of placing the first bricks.

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; *śobhagaṃ dakṣiṇāvartam*: 16847;
d: *vāmavarttaśobhagaṃ*: 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, Suprabhedā 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: āāntihomaā tu kārayet: T297, P, Th; āāntihomasamācaret: 16847;

c: yāgopakarañā sarjā: P, Th; yāgopakarañā sarvā: T297; yāgopakarañat sarvam: 16847;

d: madhyāc chilpī prakārayet: P; madhyāt āilpī prakārayet: Th; madhyāc chilpī prakārayet: T297; ācāryāya pradāpayet: 8561, T1, T2, T47; aryāyāī 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 prathameṣṣakavidhipaṣalaī

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

iti kââyapaāilpe prathameṣṣakâvidhiā caturthaī paṣalaī: P; iti kââyapaāilpe prathameṣṣakâcidhir nâma caturdhaī paṣalaī: Th; iti kââyape prathameṣṣivithīī caturthaī paṣalaī: T297; ityāāāupe ādyeṣṣikannâm paṣcamāī paṣalaī: T2; ityādyeṣṣakopadhânavidhis samâptaī | āubham astu ... oā aiā hrīā ārīā vallidevasenā sameta ārīsubrahmañyapādâravindâbhyāā namaī – gañapatigurukal granthā; T47

ity aāāumân bhede kââyape prathameṣṣakâvidhipaṣcamapatalaī: 16847; ity aāāumân bhede kââyape prathameṣṣakâvidhânaō caturthaī paṣalaī: 20092; ity aāāumânkââyape prathameṣṣakâpaṣalaī (caturthaī): T1;

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

- 1 *atha vakæye viâæeña garbhanyâsavidhi ä param |
prâsâdaä deham ity uktaä 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: *garbhanyâsavidhi ä âñu*: 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 *prâñañya?*), 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 ityuktâä tasya prâs tu madhyamam*: T411.

Pâda c: *prâsâdam* - the occurrence of masculine words in neuter is quite common in architectural and Âgamic texts, see KÂ *prathameâakâ* 23b and Chapter 3.6. *prâsâda* in neuter is found in a few other texts, see MM 19.10-12: *vimânaä bhavanaä harmyaä saudhaä dhâma niketanaä prâsâdaä... ity evam uktâä ca paryâyâkhyâ hi pañëitaii* and Suprabheda 28.1cd: *yad prâsâdaä sagarbhaä tu sarvasampatkaraä 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 sakùtkâlaä na vâsyakam |
aham anyâä ca devâä 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: *sakùtkâla*: all mss, Keevelur (-*kâlan*), T2, T297, P, Th; *sakatâlam*: T400; *sakùtcâlam*: 447.

b²: *na vâsyaham*: 8561; *ñavâsahaâ*: all Malayalam mss; *na vâtsyaham*: T400; *na vâsyakam*: Keevelur, 447, T297, P, Th; *na ââsyakam*: T2; *na câstviham*: T411.

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

devââ ca: 8561, Keevelur, T2, T400, Th; *devâââ ca*: all Malayalam mss; *vedââ ca*: P; *vedâââ 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 vâse punnagarbhake*: T1 [illegible: *gya/ya sa pa r garbhake*] Keeveñur).

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

Pâda cd: *anyââ ca devââ ca* - incorrect for *anye ca devââ 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 *garbhanyâsa* has not been performed.

3 *tasmat sarvaprayatnena garbhanyâsaâ tu kârayet |*
ârîpradaâ prâñinââ garbhaâ itare 'ârîkaraâ bhavet ||

Therefore one should have the *garbhanyâsa* 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: *garbhanyâsaâ*: all mss, T1, T2, T297, P, Th; *garbhanyâsas*: T400; *garbhanyâsaâ samâcaret*: T411.

c: *ârîpradaâ prâñinââ garbhaâ*: all mss, T1, T400; *ârîpradaâ prâñi [...]*: T2; *ârîprañââ bhâninââ garbhaâ*: T297, P, Th; *trividhaâ prâñinââ garbham itara ârîkaraâ bhavet*: T411.

After cd T1 inserts a half-verse: *garbhanyâsaâ na kartavyaâ kartavyaâ kartûnâânam* ⁵⁴

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

⁵⁴ Lit. ‘the *garbhanyâsa* should not be performed, the patron should be destroyed’, which, probably, should mean ‘if the *garbhanyâsa* 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 Viññusaâhitâ 13.22 *nâgarbhe dhânni sampadaï*, Mânasâra 18. 205b-206 (413-415)⁵⁴: *brahmâvîññumaheâvarasya stûpipratihââ kuru || kurvan tad yajamânagûhe nûpâlâye bhuktiâ muktim âvâhet | yasmâd akurvan nâradanaranûpatayoï kartââ ca pîââ bhavet ||*

[The location of the consecration deposit]

- 4 *adhiṣṭhāne prater ūrdhve bhūsurāññā hitāya vai |
jagatyūrdhve nūpāññā tu upānordhve viāññā param ||*⁵⁵

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

a: *adhiṣṭhāne prater ūrdhve*: all mss except 20088, T1, T400; *adhiṣṭhānai*: 20088; *adhiṣṭhāne yuter ūrdhve*: T2; *adhiṣṭhānaprater ūrdhve*: T297, P, Th.

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

d: *upānordhve viāññā param*: all mss, T411; *upānordhve viāññā varaññā*: T400; *kuṣipānordhve viāññā param*: S; *kumudordhve viāññā param*: T1; *jagatyūrdhve viāññā param/varam*: Th, P, T297; *va prāñordhve tu veāmavat*: T2.

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

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

Similar prescriptions concerning the location of the deposit for various *varṇas* (for *āṇḍras* 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 ÎĀGDP 17.74, AtriS 10. 36b-38a, PādmaS 6.21, ViññuS 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 nūpāññā tu jagatyūrdhve viāññā param* as given by T297, P and Th. The location of the deposit for the Kātriya and the Vaiśyas in the KĀ differs in various sources: T1 prescribes *jagatī* and *kumuda* for the Kātriya and Vaiśyas 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 *adhiṣṭhāna* 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 *adhiṣṭhāna* chapter would support it. In the *adhiṣṭhāna* 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 *yajamâna*, becomes clear from AtriS 10.36cd: *brâhmaño yajamânaâ cen nyased vai paṇṇikopari* etc., ‘when the *yajamâna* is a Brahmin, one should place [the deposit] above the *paṇṇikâ*...’ and MarîciS 13.1.2: *yajamâno brâhmanaâ cet paṇṇikopari, kṣatriyââ cet kumudopari*... etc.

- 5 *homordhve garbhavinyâsâ âûdrâñâm abhivùddhidam |*
sarvajâtyarhakaâ proktaâ bhûmau tv âdyeṇṇakopari ||

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

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

b: *âûdrâñâm abhivùddhidam*: 20088, 20089, 16847; *âûdrâñâm api abhivùddhidam*: 16923; *drâviñâm abhivùddhidam*: 8561; *apavùddhidam*: T1; *rudrâñâm abhivùddhidaï*: T2.

c: *sarvajâtyarhakaâ proktaâ*: 8561, Kēveṇṇur, 447, T411; *sarvajâtyârḥakaâ proktam*: T2; *sarvajâtyaâ ta haâ proktaâ*: T297; *sarvajâtyantaâ haâ proktaâ*: P, Th; *evaâ jâtyarhakaâ proktaâ*: T1; *âûdrajâtyarhakaâ proktaâ*: all Malayalam mss, T400.

d¹: *bhûmau*: all Malayalam mss, T1, T2, T297, T400; *bhûmoccâ-*: 8561; *bhûmordhve*: T411;

d²: *âdyeṇṇakaâ prati*: T297.

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

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

- 6 *prâsâde mañṇeape caiva prâkâre gopure tathâ |*
parivârâlāye caiva garbhanyâsâ tu kârayet ||

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

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

Pâda ab: *prâsâda* – here: the main building of the temple complex; cf. KÅ *prathameṇṇakâ* 1c.

- 7ab *yatraivâdyeṇṇakânyâsâ tatra garbhaâ nidhâpayet |*

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: *nyâsaä*: 8561, 16847, 16923, 20088, Keeveūr, T297, T411, P; *nyâsa*: 20089; *nyâsaĩ*: T400;

nyâsas: Th; *âdyeake nyâsât*: T2;

b: *tat tû garbha nidhâpayet*: T297;

[Material and appearance of the deposit casket]

7cd *sauvarñâä rājataä tāmraä ârehamadhyâdhamaä kramât ||*

8ab *kâäsyenaivâtha vâ vipra kartavyaä garbhabhâjanam |*

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: *adhamaä kramât*: 8561, T1, T2, T297; *adhamâĩ kramât*: all Malayalam mss (16923 unclear reading), T400; *adhamaä bhavet*: S; *ârehamadhyamakanyasaĩ*: T411;

8a: *kâäsyenaivâtha vâ vipra*: 8561, 20088, 20089, T2, T297, T400, T411; *kâäsyai (kâämsye?)naivâtha vâ vipra*: 16847; *kosyainaivâthavâ vipra*: 16923; *kâäsyenaivâyasayâ vâpi*: Keeveūr (?); *kâäsyenaivâyasâ vâpi*: T2;

Pâda 8a: the reading of T1 - *kâäsyenaivâyasâ vâpi* - 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.

Pâda 8b: *garbhabhâjanam* – one of the several terms used to denominate the deposit casket in the ritual and architectural texts. The KĀ uses two terms: (*garbha*)*bhâjana* and *phelâ*.⁵⁹ The terms used by other texts along with *bhâjana* include *pâtra*, *mañjûkâ* and *phelâ* (sometimes confused with *phala*, ‘fruit’, by the editors).

8cd *paäcâgulaä samârabhya yâvad vai viäâad aøgulam ||*

9 *ekaikâägulavuddhyâ tu kalâsaäkhyâ tu bhâjanam |*

ekâdiæoëääntânâä bhûmînâä tu yathâkramam ||

⁵⁹ T411 reads twice *gola* (a ball, hemisphere; see 14a and 17d) instead of *phelâ*, 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 *aṅgulas* to one of twenty *aṅgulas*, in each case the next one increasing by one *aṅgula*. 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: *ekāṅgulaā vivṛddhyā tu*: Keeveūr;

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

9d: *bhûmânâā tu*: 20088, 20089, S, T2, T297, T411; *bhûtânâā tu*: 8561, 16847, 16923, T400; *bhaumânâā tu*: T1, *bhûmînâā tu*: P, Th.

Pāda 9b: the grammatically correct expression would be either *kalāsaākhyā tu bhājanānām* or *kalāsaākhyā tu bhājanaā*. 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 *prathameṣṣakā* 26ab.

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

10 *garbhabhājanatârâs te tv aāghrimûlatalan tu vâ |*
garbhabhājanavistâraā vistârasadûāonnataā ||

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 aāghrimûla*: T297; *tv aāghrikûla*: all Malayalam mss, T400; *svāāghrimûla*: T1; *svāāghrimûle*: T2; *sāāghrimûla*: 8561; *sāāghritûla* (-*tala*?): T411; *narâs teām astaāghri mûlatantu vâ*: 447;

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

d: *vistârasadûāonnataā/ vistârasadûāōñataā*: all mss, T297, T400, T411, P, Th; *vistâre sadûāonnatam*: T2; *sādûāonnatan tathâ*: T1.

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

Pāda b: *aāghrimûla* - the text does not specify which pillar (*aāghri*) 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 *prathameṣṣakā* 48cd).

- 11 *bhājanoccatribhāgaikaā vidhānasyocchrayaā bhavet |*
bhājane dvitribhāgāntaā vidhānāmbanaā 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 KÅ *prathameṣakā* 12c and MM 12.11b.⁶⁰ This expression occurs also in KÅ *garbhanyāsa* 32, KÅ *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* and *pa* in the Grantha script, see ÎAGDP 27.75a, Ajita 17.9, PādmaS 6.24 and 6.43, MM 12.11b and 14a etc.

Pāda d: *āmbana* – 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 sārddhāyavakaā tāvad bhittiviālakam ||
 13ab *prāguktānāā tu phelānāā kramaāi parikalpayet |*

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

⁶⁰ *guhītoccatribhāgaikaā pādāmbividhānakam*, ‘(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 KÅ *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: *yavârdhaiï koæh* *h* *v* *i* *s* *t* *u* *t* *a* *m*: T297, P, Th;

12c-d: not in T297, P, Th; *sârdhaññayavakaä yâvat tâvat bhittiviââlakam*: S;

13ab: not in T297, P, Th;

13a¹: *proktâkârân*: T2; a²: *phelâyâä*: T1;

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

Pâda 12a: *yâva* 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).

Pâda 12d: *bhittiviââlaka* – contrary to KÅ *prathameâakâ* 23cd and KÅ *mûrdheâakâ* 11c and 21b (KÅ *prathameâakâ* 23cd and *mûrdheâakâ* 11c use the term *viââla*) *viââlaka* 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.

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

13cd *paõcavi äåatikoæhâni bhâjanâbhyantare kuru ||*

Make twenty-five compartments inside the casket.

13cd – not included in T297, P, Th;

13c: *koæhâdi*: T1; d: *kuraï*: T400.

Pâda cd: *koṣṭha* – here: compartment. Another word used by the parallel texts is *garta*, ‘hole’ (PâdmaS 6.24ab, ÂrîpṛS 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 *upapîṭha* and *pîṭha* (having twenty-five and nine squares respectively) there exist other types of diagrams, too, for example the *paramaâṅyika* consisting of eighty-one squares. A particular diagram (one only) is traced on the building terrain during the *padavinyâsa* 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, ÎĀGDP III.27.81ab-85ab. In the KĀ there are the letters of the Sanskrit 'alphabet' and the names of the

- 14 *phelâbhattiviââlârdhaä koṣṭhabhittes tu vistutam |*
phelocce tricaturbhâgaä koṣṭhabhittiyudayaä 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: *helabhattiviââlârdhaä*: 8561; *golâbhitti*: T411;

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

c: *phelocce*: 8561, 447, T297; *phalocceä*: P, Th; *poṣocce*: 20088, 20089, 16847; *poṣodvetricaturbhâgaä*: 16923;

d: *ucchrayam bhavet*: 447; *koṣṭhabhidvi[tti written above dvi]dayaä bhavet*: 8561; *koṣṭhabhidyudayaä bhavet*: T297; *koṣṭhabhitti dvayaä bhavet*: T411; *âyataä bhavet*: T2.

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

[The mantras and akṣaras to be placed]

- 15ab *madhyakoṣṭhe nyaset kûṇaä bindunâdasamanvitam |*

In the central compartment one should place *kûṇa* endowed with the *anunâsika*.

ab not in T1;

a¹: *madhyakoṣṭha*: all Malayalam mss

a²: *vyaset*: 16847, 16923; *vyaset kuäbhaä*: T400; *kâṇa*: T411; *madhye phenaxxe nyase kûṇa*: T297;

b: *vindunâda*: all Malayalam mss, T400; *vi[âi?]ja [bindu written above] nâda*: 8561; *indranâbha*: P, Th; *vindra nâbha*: T297;

Pâda ab: *kûṇa* or *kûṇabîja* – a mystical name of the letter *kṛa* (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 Åiva himself (Dagens and

eight Vidyêâvaras 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 *padavinyâsa* ceremony occupies often a separate chapter, see KÅ 2 (*prâsâdavâstulakṣaṇam*) and MM 7, but sometimes it is combined with the section dealing with the offerings for the site deities (*vâstupûjâ*), see Ajita 8.

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

15cd *pūrvādyaḥkoḥheḥu parito dvijasattama ||*

16ab *anantādīkhañyantaḥ mûlamantraḥ nidhâpayet |*

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

15cd: not in T1;

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

16a: *āikhañyantar:* 16923; *āikhañyasya[or: ñya?]nta[m? r?]:* 16847; *āikhañyantaḥ:* P; *āikhañyanta:* T400;

b: *mûlamantrâdi [v]âpayet:* 16847; *mmûlamantrâdi vâpayet:* 16923; 20088, 20089; *mûlamantâdi dhâpayet:* T400;

Pâda 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

Pâda 16b: *nidhâpayet* - lit. ‘one should cause to place’. The causal meaning if *nidhâpayet*, 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 *vinayaset* and *nyaset*. See also the note to KĀ *prathameḥakâ* 20b and Chapter 3.6.

Pâda 16ab: *mûlamantra* – the principal mantra of a deity, usually particular to the text. Still, some authors equal it with Āivamantra or *pañcākṛāra*, ‘the five syllables’, *oḥ namaḥ 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: *madhyakoḥhe nyaset kûḥāḥ bindunâdasamanvitam*; Dīpta 4.12: *madhyakoḥhe nyaset kûḥāḥ bindunâdasamâyutam*; Ajita 17.18ab and Kumāra 31.2173ab: *teḥu koḥheḥu sarveḥu madhye kûḥākṛāraḥ nyaset*.

⁶³ MM 12.25ab: *īādiḥu nyased etāñy aḥḥadikḥu yathâkramam*; MM 12.33: *kapālaāḥlakhaḥvâgaḥ ... pūrvādiḥu nyaset*; Kāmika 31.35ab: *pūrvādikramayogena câḥau câḥadiāḥsu ca...*; Dīpta 4.13ab: *pūrvādyaḥasu koḥheḥu ... 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, Ārīkañña and Āikhaññin. The Vidyāvaras are considered the eight ‘agents’ of Āiva. Their iconography is discussed in KĀ 48. See also KĀ 48 and *mūrdheṣṣakā* 33 where they are invoked during the *kumbhasthâpana* 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 Kāyapañila.

16cd *tadbāhye ṣoēāā koṣṣhe 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; *koṣṣha*: T297; *bāhyaṣoēāākoṣṣhe*: T411;

d: *pūrvādik kramayogatai*: all Malayalam mss.

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

b: *svārāñyastvā krameṇa tu*: all Malayalam mss, 8561, T1, T2, T400, T411; *svārāñyastvā krameṇa tu*: P; *svārāñyastvā krameṇa tu*: T297; *svārāñyaset krameṇa tu*: 447;

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

⁶⁴ “When invoking Āiva, the worshiper recites the MŪLA (“root”) mantra, ‘O ā hau ā, 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: *pūrvādyasṣas koṣṣhe yādhāntā ca vinyaset*; Ajita 17.18cd and Kumāra 31.2173cd: *yakārādhakārāntā parito ṣas vinyaset*; Kāraṇa 6.28cd: *pūrvādyasṣas koṣṣhe yādhāntāni vinyaset*; Dīpta 4.13ab: *pūrvādyasṣas koṣṣhe yakārādyasṣakā 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: lû ā, rû ā, āû ā, ṣû ā, vû ā, yû ā, sû ā et hû ā.” It should be noted that *indrādi* translated by Brunner ‘à partir d’Indra’ may also mean ‘beginning from the east’.

Pâda 17ab: *svarâi* – the sixteen vowels: *a, â, i, î, u, û, ù, ü, õ, š, e, ai, o au* together with the *anusvâra* (*āṅ*) and *visarga* (*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 *namaḥ*.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 phelâyâbhyantare nyaset ||*

18ab *mūtkandadhānyapatrāṇi 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; *dhākṛāni*: T297, P; *dhānyāni*: Th; *dhātūā ca*: T1;

⁶⁷ Kāmika 31.30cd: *akārādivisargāntān bāhyakoṇe u vinyaset*; Kāraṇa 6.29ab: *akārādīni bījāni prākkoṇhādī u vinyaset*; Kumāra 31.2174.ab: *tadbāhye koṇapūrvādi vinyaset oḥāṅasvarān*.

⁶⁸ Ajita 17.19cd: *tadbāhye pūrvatā cāpi svarān oḥāṅa vinyaset | tat tad akāram abhyarcya praṇavādinamo ‘ntakaiḥ ||*

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 kūtvā 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: *phelavâsbhyantare*: T2; *phelâbhyantavakaä*: T297; *phalâbhyantavaka*: P; *phalâni avarake*: Th; *golâyâbhyantare*: T411; *bhelâyâbhyantare*: 8561;
 18 a: *mùtkâdhânya*: T297; *mùtkandaä*: T400; *mùtkandaä dhânyalohâni*: 447;

Pâda 17cd: the editors of P and Th suggest the emendation of *lobhâni* (the reading of P, Th, T297) to *hemâni*. *lohâni*, however, seems a better choice and it is, moreover, supported by the rest of our sources. In many *garbhanyâsa* descriptions *loha* or, sometimes, *paõcaloha*, is used to denominate a group of metals to be placed in the deposit casket, see MarîciS 13.1.2, Suprabhedha 28.24ab. *loha* used as a generic term for metal is found already in the Arthaaâstra (Chakrabarti and Lahiri 1996: 141).

dhâtûni – incorrect for *dhâtûn*, perhaps under the influence of *lohâni*. The reading of T1: *dhâtûää ca* is grammatically correct, but it seems to be a later correction.⁷¹ *dhânyâni*, 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.

Pâda 17d: *phelâyâbhyantare* – a double *sandhi*. For other examples in the Kââyapaâilpa and elsewhere, see Chaper 3.6.

Pâda 18ab: *patrâni* – 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 Åiva made of various metals (21cd-25), minerals (26-27) and grains (28cd-29ab).

18cd *phelââuddhiä tatai kùtvâ astramantram udâharan ||*

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

⁷¹ Both *dhâtûää ca* and *dhâtûni* are found as variant readings in the Ajita 10.58 (*prathameâakâ* chapter): *tato lohâni dhâtûää ca* etc. Other readings of the same passage: *yatrâni* (ms A) and *dhâtûni* (mss C, E, F).

c: *phalaâuddhiä*: P, Th; *phelâä âuddhi tatai kùtvâ*: T297; *âuddhi tatai kùtvâ*: : all Malayalam mss; *phelââu[ddh]iä tata kùtvâ*: 8561; *phelââuciä tato gavyaii*: T1 (Keeveur: *phelâyâä âucim tato* with dots above *âyâä*);

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

Pâda 18d: *astramantra* – the ‘weapon-mantra’, one of the five *aḡamantras* (see KÅ *prathameâakâ* 43c-44a) usually identified as *pha* or as a formula containing *pha* (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*), ÎĀGDP 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 *mâñikyaä vinyaset kûe kûâkaram udâharan |*
 anante vinyased vajraä sūkame tu mauktikaä nyaset ||

... one should place a ruby in the *kûa* (compartment) while uttering the *kûâkara*. In the ‘Ananta’ one should place a diamond, in the ‘Sūkama’ a pearl.

a: *mâñikkaä*: Keeveur;

b: *kûamantram*: 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; *sūkame sauktika vinyaset*: T297, P; *sūkame mauktikaä nyaset*: Th; T297: see above;

Pâda ab: *kûe* – refers here not to the *kûamantra*, but to the compartment to which the *kûamantra* or *kûtâkara* 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 sphaiṇikāḥ 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 sphaiṇikyaikanetrake*: P; *syāt sphaiṇikyaikanetrakam*: Th; *syāt sphaiṇikatyekanetrake*: T297; *sphaiṇikāḥ caikanetrake*: T2; *sphaiṇikasyekanetrake*: 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 Chaper 3.6. Besides, the version with correct *sandhi* – *âivottama indranîlaä* – is not correct metrically while the version with *syât* is.

Pâda b: *sphaïika* and *sphâïika* – both forms exist (MW). *sphaïika* seems to be more common in architectural texts.

21 *ârîkañhe sûryakântaä syâc chikhañëe tu vidûragaä |*
svarñenaiva gajaä kûtvâ akâre vinyaset budhaï ||

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

b¹: *âikhañëe*: 8561, T2, Th; *âikhañëau*: all Malayalam mss, T297, T400, P; *vaiëûryaä tu âikhañëike*: T1; *vaiëûryaä tu âikhañëine*: T411;

b²: *viëûrakaä*: 8561; *vidûrakaä*: T2; *visûrakaä*: T297, P, Th; *viëûrakaä*: T400; *vi[æa?]rakaä*: 20088, 20089; [...]*rakaä*: 16847, 16923;

c: *jagat kûtvâ*: T297, P, Th; *gajaä kûtvâ*: 8561, T1, T2, T411; *vaaä kûtvâ*: 20088, 20089; *paaä kûtvâ*: 16847, 16923;

Pâda b: *âikhañëin* appears here as a-stem;

vidûraga – also known as *vaiëûrya*: cat’s eye, chrysoberyl.⁷³

Pâda 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

Pâda d: *akâre* – 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. Åiva (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 “*vaiëûrya*: ‘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 |*
tāmreñaiva kūtāā 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[t?]reñaiva*: 8561; *tantreñaiva*: 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 KÅ *prathamakā* 20b, and verse 16b above.

- 23 *ārakūena khaṇvâogaā ùkāre tu nidhāpayet |*
kāāsyenaiva pinākaā tu ôkāre vinyased budhaī ||

One should place a *khaṇvâoga* of *ārakūa* (brass) in the *ù*-compartment. The wise should place a bow of *kāāsyā* (bell-metal) in the *ô*-compartment.

a: *tad dvāraā*: P, Th; *kadvāraā*: T297; *hāraṇvâogaā*: 8561; *paācāāgaā*: T2;
 b: *ga-kāre*: P, Th; *gaā* crossed-out (~~gaā~~) with an *ù* written above: 8561; *gadrūkāre*: T297; *ùkāre*: 447;
 c-d missing in T1; c: *kāāsyē [...] nākaā tu*: 16847; *kaāsonaiva vinākaā tu*: 16923; *vinākaā tu*: T297, P;
 d: *a-kāre*: 16923, T297, P; *a-kāro*: 20089; *ô-kāro*: 20088; *Ô-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 *sīsena paraāuā kùtvâ ekāre tu nidhāpayet |*
trapuñā hariñāā kùtvâ 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: *ñakâre*: Th; *kùtvaikâre*: T400; *a-kâre*: 447;
 c: *hariñân*: 20088, 16923; *harañaä*: P; *hariñîä*: 447;
 d: *o-kâre*: 447, T411; *au-kâre*: all mss, T2, T297, P, Th; *kùtvaukâre*: T400;

25 *triãûlaä âyasenaiva aäkâre tu nidhâpayet |*
svarñena vùabhaä kùtvâ kûâkæare nidhâpayet ||

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

a-b missing in T1;
 b: *a-kâre*: T297; *kùtvâäkâre*: T400; *makâre*: T411;
 d: *kûavarñe nidhâpayet*: T411; *kûasthâne niveäayet*: 447; *kûâkæara nidhâpayet*: T297;

Pâda d: *nidhâpayet*: see 16b.

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

26 *âkâre vinyaset chyâmam îkâre tu manaĩãilâä |*
ûkâre jâtiliògaä tu ûkâre gairikaä nyaset ||

One should place iron in the â-compartment, red arsenic in the î-compartment. One should place the jâtiliòga in the û-compartment, red chalk in the ü-compartment.

a: *vinyaset âyamaä*: 20088, 20089, Keeveür; *vinyaset s[y]âmâm*: 8561; *vinyaset âamyâä*: Th; *vinyaset chamyâä*: P; *vinyaset chyâmâ*: T2; *vinyaset chamyâä*: T297; *vinyaset chyâmîä*: T400;
 b: *manaããilâä*: Th; *manaããilâ*: T1; *manaĩãilâ*: T400; *manoããilâä*: T2; *mataããilâä*: P; *mitaããilâ*: T297; *manoããilâä*: all mss, T411;
 c: *u-kâre*: T2, P, Th;
 d¹: *û-kâre*: 20089, T2, T297, T400, P, Th, T411; d²: *gauri vinyaset*: 8561, T411; *gaurikaä*: T2; *gairika nyaset*: all Malayalam mss; *gairikâä*: T1, P, Th;

⁷⁵ *sauvarñena gajaä kùtvâ âkâre vinyased budhaĩ | râjatena kapâlaä syâd îkâre vinyased budhaĩ*
|| tâmreña kârayet kûrnam ûkâre yojya mantrataĩ | ârakûena khañvâðgam ûkâre vinyased budhaĩ
|| bhramakena pinâkaä syâd vinyaset tu ôkârake | vaikûntakena paraãuä kùtvaikâre tu vinyaset ||
aukâre yojya hariñaä kâäsîyakamayaä purai | âyasena kûtaããûlam aĩkâre sthâpya deãikaĩ ||
kùtvâ jâmûnadenokæaä kûe nikæipyâ mantrataĩ | evaä vinyasya bahudhâ dhâtavo vinyased
budhaĩ ||

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

Pāda c: *jātiliōga* – a mineral common in South India (Tamil: *cātiliōkam*), probably a kind of pyrite.⁷⁷ On the other hand, one may suspect in our text a corruption from *jātiliōgula* or *jātiliōgulya*, 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 *saurāṁṁra* *caiva śkāre aikāre tv aōjana* *ā nyaset |*
 gorocana *ā tathaukāre visarge haritālaka* ||

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

a¹: *saurāṁṁra caiva*: Th; a²: *ō-kāre*: Th, T411; *ō-kāra*: P; *ā-kāre*: 20089;

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

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

d: *visarjjanīye trikālaka*: all Malayalam mss, T400; *visarjaī nīye ritālaka*: 8561; *visarjjanīā haritālaka*: Keeveūr (*visarge haritālaka*: T1), *visarge hāritālaka*: 447; T411; *visarge aritālaka*: T2; *visarjye nīladhāraka*: P, Th; *visajja nīladhāraka*: T297;

Pāda a: *saurāṁṁra* – “a kind of amalgam of zinc or copper, bell-metal, brass” (MW 1899: 1255). The term *saurāṁṁra* 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 *jātiliōga* as a red pigment, but she is not able to identify it.

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

⁷⁹ According to Dagens and Barazer-Billoret (2000: 164 note 29): “*saurāṁṁra*: 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 *saurāṁṁri* is equated by Colas (1986:152 note 5) with *saurāṁṁri* ‘alun’ (K₂(SO₄)₂).

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

Pâda d: *visarge* – in the *ai*-compartment. With *haritâla* 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 Åiva, 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 ÎĀGDP (the texts where, just as in the Kââyapaâilpa, 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 ÎĀGDP 27). The distribution of objects in the deposit casket in several texts, such as the MM, the MS, the ÎĀGDP 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 *upapîṭha*. The compartments of the deposit casket are referred to by the names of deities associated with the plots of the *upapîṭha* plan (see note 8 above).

28 *tattadbîjaä anusmùtya vinyaset tu krameña tu |*
yavâ nîvâraââlî ca priyaògutilasarapam ||

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

a: *tadbîjaä samanusmùtya*: P, Th; *tadvîjaä anusmùtyaä*: T297; *tattadbîjaä/-vîjaä anusmùtya*: all Malayalam mss; *tattadvîjaä anusmùtya*: T411;

b: *tatkrameña tu*: P, Th; *krameña tu*: T297; *vinyaset tu krameña ca*: T1; *kamena tu*: 20089;

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

29 *mudgâni saptabîjâni pûrayed garbhabhâjanam |*
pidhâya ca pidhâna susnigdhaä sudùhaä kuru ||

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

⁸¹ *saptabîjâni*, see 29a.

a: *ratnāni*: all Malayalam mss, T400; *mudgāni sveta bījāni*: 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 ÎĀGDP 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 *prathameṁakā* 10cd-16 and KĀ *mūrdheṁakā* 7-14. The text does not specify which ceremonies are indeed performed inside the pavilion.

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

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 câgre*: P, Th, T297; *prāsādasyottare vāgre*: Keeveṁur (T1 *câgre!*), 8561, T2, T400, T411, 447; *phoiā* [da written but crossed-out] *sya[ā?]cottare vāgre*: 20089; *phââdasya[nīya]ccottare* [...]: 20088; *phâlâdasyaccottare vāgre*: 16847; *phâlâdasyadvottare vāgre*: 16923;

b: *paōcaṁsaptahasta vâ[pâ?]*: 8561; *paōcaṁsaptahasta vâ*: T1, T2, T400; *paōcaṁssaptahastaā kaā [kâ]a*: 16847; *paōcaṁsaptahastakaā*: T297, T411;

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

d: *prapāā kùtvātisundaraā*: all mss, T1, T297, T400, T411; *prapâ kùtvâ 'tisundarâā*: P; *prapāā kùtvâ tu sundaraā*: T2, 447;

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

Pāda d: *prapâ* – see KĀ *prathameṁakā* 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 *kùtvâ* (30d) and *âcchâdya* (31a) are translated as optative in order to avoid a very long sentence (ending with *prakalpayet* in 32b).

atisundarâm - all manuscripts but one read *–sundaram* (masc. or neuter sg.) instead of *–sundarâm* (fem. sg.), which would correspond with the feminine noun *prapâ*. 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 *prathameṣṣakâ* 11cd and 12b, and Chapter 3.6.

- 31 *vitânenordhvaä âcchâdya taraâgaii staâbhaveṣṣanaii |*
dvâratoraṇasaâyuktâä darbhamâlâdibhûṣṣitâm ||

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: *vidhânenordhvaä*: T297, P, Th; *vitânenordhvaä*: all mss, T2, T400; *pidhânasyordhvaä*: T1; *pitânenordhvaä*: T411;

b: *taraâgastaâbhaveṣṣanaä*: 8561, T1, T411; *taraâgai staâbhaveṣṣanaä*: all Malayalam mss, T400; *taraâgaii staâbhaveṣṣanaii*: P, Th; *taraâge staâbhaveṣṣanaii*: T297; *taraâgastaâbhaveṣṣitaä*: T2;

c: *saâyuktaä*: all sources;

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

Pâda a: *vitâna* - canopy, cover; cf. KÅ *prathameṣṣakâ* 11d, KÅ *mûrdheṣṣakâ* 9d, Dîpta 4 and Raurava 18.⁸⁵

Pâda b: *taraâga* – ‘wave’. Acharya (1993: 193) describes *taraâga* 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).”

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

Pâda cd: the masculine-neuter endings *-saâyuktaä* and *-bhûṣṣitaä* were changed into the feminine ones *-saâyuktâä* and *–bhûṣṣitâä*, which correspond with the feminine noun *prapâ* (30d).

⁸⁴ *âcchâdya*. 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: *prâsâdasyâgrato vaiâe mañêapaä caturaârakam | vitânâdyair alaäkûtya madhye tv akakareña tu || vyâsâ tu vedikâyâä ca tadvedâäâena tuôgakam | darpañodarasaäkâââ 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 Dîpta 4 (p. 263, transcript T1018): *prapâä kûtvâ... vitânâdhvajasaâyuktaä*; Raurava 18.62ab: *mañêapaä vâ prapâä vâpi vitânâdyair alaökûtam*.

- 32 *mañēapasya tribhāgaikāṁ madhye vediṁ prakalpayet |*
hastamātrasamutsedhāṁ tāmātrām athāpi vā ||

In the middle (of the pavilion) one should prepare a *vedi* (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: *madhyavediṁ*: all Malayalam mss, T411; *madhye vediṁ*: T1; *madhye vedi*: T297;
 c: *hastamātraṁ samutsedhaṁ*: T297; *samucchedaṁ*: 447; *-utsedhaṁ*: all remaining sources;
 d: *tāmātram*: all sources;

Pāda a: *mañēapa* = *prapā*;

tribhāgaikām – see 11a, KĀ *prathameṣakā* 12c and KĀ *mūrdheṣakā* 10c.

The prescription that the *vedi* 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 *prathameṣakā* 12cd and *mūrdheṣakā* 10cd.

Pāda a-d: *tribhāgaikām*, *-utsedhāṁ*, *-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*, *-utsedhāṁ* and *-mātrām* refer to the *vedi*, 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 *tribhāgaikaṁ*, *-utsedhaṁ* and *-mātram*. It is much more difficult to assume that such a mistake has taken place in the case of *prapā*.

- 33 *paritas tv agnikuñḍāni mahāāsū dvijottama |*
caturaāraṁ dhanur vūṭṭaṁ padmaṁ prāgvādiṁ kramāt ||

O best of Brahmins, around (the *vedi*), 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: *mahāāsū*: 8561, T1, T400; *mahāāsu[āu?]*: 447; *mahāākhāsu*: all Malayalam mss;
mahāāsāsu: T411; *mahāālaṁ*: P, Th; *mahāāla*: T297; *mahāālā*: T2;
 b²: *dvijottamaḥ*: T297; *dvijottamaḥ*: 16923;
 c: *dhanu vūṭṭaṁ*: T297, T411;
 d: *indrādiṁ kramāt*: 8561; *prāgvādiṁ kramāt*: T2; *padma*: T400;

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

Pâda cd: identical fire pits are prescribed by KÅ *prathameṣṣakâ* 14ab.

34 *trimekhalâsamâyuktaâ nâbhiyonisamanvitam |*
darpañodarasaâkâââ kuñèavedisthalaâ kuru ||

Provide the fire-pits and the sacrificial platform with three steps, *nâbhi* and *yonî*, 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: *nâbhir yonisamânvitââ*: T297;

d: *kuñèavedisthalaâ kuru*: P, Th; *kuñèavedisthalaâ kuru*: T400; *kuñèââ vedisthalaâ kuru*: Malayalam mss, T297; *kuñèââ vediâ sthalaâ kuru*: 8561; *kuñèavedîâ stvalaâ kuru*: T1; *kuñèayonisthalaâ kuru*: T2;

Pâda a: *mekhalâ* – here: steps circling the *kuñèa* on the outside; cf. KÅ *prathameṣṣakâ* 14d. For a photograph and a drawing of a *kuñèa* with three *mekhalâs*, see Brunner (1968, planche III) and Bhatt (1962, opposite p. 69) respectively.

Pâda b: *nâbhi* – a figure of a lotus marked in the centre of a *kuñèa*; *yonî* – a figure in the form of a leaf of the *aâvattha* tree marked on the upper *mekhalâ*, 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

Pâda c: *darpañodarasaâkââam* – see note to KÅ *prathameṣṣakâ* 13b. The same expression occurs also in KÅ *mûrdheṣṣakâ* 12b.

35 *tatai âlpinam udvâsya gomayâlepanaâ kuru |*
piṣṣacûrñair alaâkûtya puñyâhaâ prokṣṣaṣṣaâ kuru ||

⁸⁶ See also a description of a *kuñèa* with *nâbhi* and *yonî* in Raurava 14.6b-7ab: *ûrdhve yonir abhoṣṣavat | vedâṣṣavyomamâtraâ tu yonivyâsârdham unnatam || abhyantaramukhââ yonîâ kuñèamadhye 'mbujaâ 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: *sarvakuñèakam akarñayonikam || vùttasannibham atho tadâkûti vâ yugeṣṣarasamâtravaipulam | vyâsavedaguñabhâgatuògakaâ nâbhim abjam iva kuñèamadyame ||* “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 *kuñèa* with *nâbhi* and *yonî*, 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 āilpinam udvāsyā*: 8561, T411, Keeveūr (*tataī āilpinaā*: T1); *tathā āilpinaā udvāsyā*: T2; *tac chilpivatam udvāsyā*: T297, P, Th; *tataī āilpim samaākùtvā*: S; *tatas tatkāñāā udvāsyā*: 16847, 16923, 20089, T400;
c: *piñacûrñā alaākùtya*: 20089; *piñacûrñā alaòkùtya*: T2;
d: *puñyāhaprokāñāā*: 8561, T400, T411; *puñyāhaā prokāyēt*: T297, P;

Pāda a: *tatas tatkāñāam udvāsyā*, the reading of 16847, 16923, 20089 and T400, is certainly corrupt, but it might be a mistake for *tatas takākam 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. KÅ *mûrdheṣakā* 13, 40 and 43.

A similar pattern occurs in Raurava, for example in 31.27 where the *āilpin* is sent away after the building of the *mañēapa* has been completed and before the preparation of the ceremonial ground (*sthāñēila*),⁸⁷ in Raurava 30.56, after the installation of the *piñēikā* for a *liòga* 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: *gomayālepanaā kuru* – cf. KÅ *prathameṣakā* 15a and *mûrdheṣakā* 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 prokāñāā* and *puñyāhaprokāñāā*, are correct. The same variant reading occurs also in Raurava 30.56.

Pāda c: for *piñacûrñā*, see KÅ *prathameṣakā* 15c.

36 *vedyûrdhve sthāñēilaā kùtvā caturdroñais tu ālībhiī |*
tilatāñēulalājaīā ca darbhaiī puṣpaiī paristaret ||

⁸⁷ Raurava 31.27: *tataī āilpinam udvāsyā puñyāhaprokāñāā kuru*.

⁸⁸ Raurava 30.56: *sthālaā ca samatāā kùtvā tataī āilpivisarjanam | puñyāhaprokāñāā kùtvā gavyābhiṣecanaā kuru*.

⁸⁹ Kāmika 51ab: *visūjya āilpinaā 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: *vedî dve sthañēile kuryât*: P, Th; *vedirdhve sthañēile kuryât*: T297; *vedyordhve sthañēilaä kùtvâ*: 8561; *vedyardhve sthañēilaä kùtvâ*: 20089; *vedyûrdhva*: T411;
 b: *caturdroñaiä ca ââlibhiî*: Malayalam mss, T400; *caturdroñaiî suââlibhiî*: T1;
 c: *tilatañēu* [+ *bhû? nû? pû?* written slightly lower] *lalâjaiä ca*: 8561; *tañēulaä tilalâjaiä ca*: T2;
 d: *darbhaiî puṣpaiî paristarat*: 16847; *darbhai puṣpaiî paristarat*: 16923;

Pâda a: *vedyûrdhve* – in the majority of our sources this pâda is corrupt. Still, it leaves no doubt that the *sthañēila* is to be made on the *vedi*; cf. KÅ *prathameṣakâ* 17ab and Raurava 18.72: *sthañēilaä kârayed vedyâm aṣṣadroñaiä ca ââlibhiî || tilatañēulalâjaiä ca darbhaiî puṣpaiî paristaret*.

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

[The preliminary ceremonies]

37 *gandhapuṣpâdibhiî pûjya digdevân svasvamantrataî |*
gavyâbhiṣecya phelâä tu snâpayed gandhatoyakaiî ||

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: *pûjyâ*: T297, P;
 b: *digdevâ nâmantrakaiî*: T297, P; *digdevân nâmantrakaiî*: Th; *digevân svasvamantrakaiî*: T2; *diâidevân svamantrataî*: T1;
 c: *gavyâbhiṣecya phalaä tu*: P, Th; *gavyâbhiṣecya phelaä tu*: T297; *gavyâbhiṣecya phelâä tu*: 447; *gavyâbhiṣecya phelân/m tu*: T2, T411, 8561; *gavyâdibhivyavelân tu*: T400; *gavyâbhiṣecya phelâyâm*: T1; *gavyâdi pheâtman tu*: 20089, 16847; *gavyâdi pheât[tu ma?]n tu*: 16923;
 d: *sthâpayet gandhatoyakaiî*: 8561, T411; *sthâpayed gandhatoyagaiî*: T2;

Pâda a: *pûjya* – an unusual form of absolutive, see Chapter 3.6.

Pâda c: *gavyâbhiṣecya*, the reading of T297, P, Th, S, and *gavyâbhiṣicya*, 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 (*stotrâbhyarcya* 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 *stotras*’). A similar expression occurs in 50a (*namoccârya* in P, Th). Here, however, the noun forms the object of the absolutive (‘having uttered “*namaî*”’). See also Chapter 3.6.

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

- 38 *tantunā kautukaā baddhvā navavastreṇa veṣṣayet |*
sthaṇṇēile 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 veṣṣayet*: T297, T400;

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

d: *udāhutam*: P;

Pāda a: *kautuka* – here: a synonym of *pratisara*, see KÅ *prathameṣakā* 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 Saāhitā, page xi), which should resemble the main image of the temple (AtriS 4.6b: *dhruvabherānurūpaā tu kautukaā kārayed budhaiḥ*); 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 *mūrdheṣakā* 30ab.

One should note here that the tying of the *kautuka* around the deposit casket occurs only in the Kāyapaṇḍita, 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 *prathameṣakā* 35d).

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

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

- 39 *paritoṣṇau ghaṇṇa 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 *ghaānyastvā*: P; *parito* au *ghaānyastvā*: T2; *parito* 'au *ghatān nyastvā*: T1, T297; *parito* au *ghaān nyasya*: Th; *parito* an *ghatānyastvā*: 16923; *parito* a [ka added beneath] *ghaānyastvā*: 20089; *parito* akaghaānyastvā: 16847; *parito* aghaān *nyastā*: 447; *parito* aghaān *sthāpya*: 8561; *parito* aghaān ...: T411;
b: *sarvasûtrā*[t] *sābhidhānakān*: 20089; *sarvasûtrān sābhidhānakān*: 16847, 16923; *sasûtrān savidhānakān*: P; *sasûtrān sâpidhānakān*: T297, T400, T411; *sasûtrasyo vidhānakau*: T2;
c: *sakurcavastrasaāchannān*: 8561; *sakurcavastrasaōchinnān*: T411; *vastrasaāyuktān*: T1; *vastrasaācchinnān*: T2; *sakûrcānāstrasaāchānān*: T2;
d: *gandhāābuparipûritān*: all mss, T1, T400; *gandhāābaī paripuritān*: 447; *gandhāābupûripûritān*: T2; *āuddhagandhāābupûritān*: T411; *gandhān puṣpârītān kramāt*: T297; *sa(gandhān paritāī kramāt)*: P, Th;

Pâda a: *paritas* – probably around the deposit casket which is on the *sthāñēila*.

Pâda b-c: *sasûtrān*, *kûrca* – see KĀ *prathame* akā 39b-c.

40 *vidyeāādhipakuābhāās tân sthāpyābhyarcya svamantrataī |*
kuñēânā paōcasaāskāraā kûtvā homaā samārabhet ||

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

a: *viāve*[āva: added by the scribe] *rādikuābhasthe*: P; *viāveāvarādikumbhasthe*: Th; *vidyeāvarādikuābhasthe*: T297; *vidyeāādhipakuābhāste*: T2; *vidyeāādhipakuābhāās tân*: T1; *vidyeāādihāpakaābhāste*: T400; *vidyeāādhipakuābhasthi*: 447; *vidyeāādihikam ābhāste*: Malayalam mss; *vidyeāādibhiī kuābhā* [sta crossed-out] *s te*: 8561; *vidyeāādibhiī kuābhāās te*: T411;
b¹: *stotrābhyarcya*: Th; *stotrābhyarca*: P, T97; *sthāpyābhyarcya*: 8561, T1, T2, T411, 447; *tatobhyarcya*: Malayalam mss, T400; b²: *svatantrataī*: 16847, 16923;
c: *kuñēânā paōcasaāskāraā*: T297, P, Th; *kuñēāni paōcasaāskāraā*: Malayalam mss, 8561, T1, T2, T400; *kuñēāni paōcasaāskārān*: T411; *kuñēān paōcāpisaāskarān*: 447;
d: *kûtvā homaā samācaret*: T297, P, Th; *kûtvā homaā samārabhet*: 8561, T400, T411; *kûtvā sa homaā samārabhet*: 20089; *k[...]ā homa samārabhet*: 16847, 16923;

Pâda ab: besides *vidyeāādhipakuābhāās tân* given by T1, one could also read *vidyeāādibhiī kuābhās te* given by 8561, T411, 'these are the jars with (viz. containing) Vidyēāvaras and other items' and consider thus pâda a as a separate statement.⁹⁰ Reading *vidyeāādibhiī* 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 (*târās te*).

as the jars used for the *kumbhasthâpana* ceremony are often filled with various objects, such as precious stones etc.⁹¹ Yet, accepting *vidyeââdibhiî 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 *prathameâakâ* 42a.

41cd *samidâjyacarûn lâjân tilatañêulasarâpân ||*

42 *hûdayâdiâaèaôgaiâ ca îâânena krameña tu |*
homaâ kûtvâ viâeêña pratyekââaâtâhutîî ||

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 *aôgamantras* starting with *hûdaya* and the *îââna* mantra, (having thus

⁹¹ Cf. Rau 18.74: *parito ‘au ghaân sthâpya nânâgandhâmbupûritân | savastrân kûrcasaâyuktân sasûtrân sâpidhânakân || saratnân sahirañyââ ca sthâpayet sadyamantrataî*.

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 Kuppuswamy Sastri Research Institute, Mylapore, Madras.

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

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

d: *tilasarapatañeulān*: 8561, T1, T411, 447; *tri ... tañeulān*: T2;

42a: *juhūyādīaèa[illegible]aiva*: Malayalam mss; *hūdayādīaèaāgaiā ca*: T1, T2, T400, T411; *hūdavādīaèaōgaiā ca*: 447; *hūdayādīu sa āgaiā ca*: P, Th; *hūdayādīu sa āghaiā ca*: Th;

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

d: *pratyekāāatāhutiā*: all Malayalam mss, T1, T400; *āhutiī*: T2, T411; *āhutīī*: 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 *aògamantra*, see KÅ *prathameakā* 43d-44a.

Pāda 42a: *hūdayādīaèaōgaiā* – refers to the six *aògamantras*: *hūd*, *āiras*, *āikhā*, *kavaca*, *netra*, *astra*. See KÅ *prathameakā* 43cd-44ab.

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

43 *dravyānte vyāhūtiā hutvā mūlenaiva āatāhutīī |*
jayādir abhyātānaā ca rārahūc 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 rārahūc.

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

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

b: [...]: T2; *mule naiva vāatāhutīī*: 447; *āatāhutim*: T1;

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

d: *cārahūc caiva homayet*: 20089; *rārahūc caiva homayet*: 16847, 16923; *rārahū [bhū]c caiva homayet*: T400; *rārahūc ca kramād dhunet*: T411; *rārahūyaā caiva homayet*: T297; *rārahūc caiva homayet*: 8561, T1; *rārahū[bhūc caiva]homayet*: P, Th; *rārahūc caiva homayet*: T2;

Pāda a: *vyāhūti* or *vyāhūti* – the mantra *bhūr bhuvaī svar*, see KÅ *prathameakā* 44cd.

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

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

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

Pâda cd: for *jayâdir*, *abhyâtâna* and *rârabhùt* see KÅ *prathameakâ* 46cd. The mantras are also mentioned in KÅ *mûrdheakâ* 37ab.

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

[The ceremonies on the day of installation]

44 *evaä jâgarañäâ râtrau prabhâte sumuhûrtake |*
sunakatre sulagne tu sutithau ca suvâsare ||

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: *evaö ca jâgarau*: T2;

b: *mûhûrtake*: 8561;

c: *sunakatre sulagne ca*: T1, T2; *suä lagne tu*: 20089;

d: *sutithau tu suvârake*: 16847, 16923, T1, T297, T400, T411, P; *sutithau tu suvâsare*: T2, Th; *suvâ[illegible]ke*: 8561;

Pâda a: *evaä jâgarañäâ râtrau* – see KÅ *prathameakâ* 45a.

45 *âivadvijakule jâtaï svâcâryaï âivadîkæitaï |*
snânadvayasamâyuktaï sakalîkûtavigrahaï ||

46ab *sitavastrottarîyââ ca sitamâlyânulepanaï |*

... the good âcârya, born in a family of Åaiva Brahmins, who obtained âivadîkæâ, (should) bathe twice, perform sakalîkaraña 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: *âdiâivakule jâtaä*: T1; *âivadvijakule jâtâi*: T297; *âivadvijakâle jâta*: 20089; *âivadvijatale ja[...]tas*: 16847; *âivadvijatale ja[...]tas*: 16923;

45b: *svacchâryâ âivadîkæitâi*: T297; *tv âcâryaï âivadîkæitaï*: T400; *sa vâcyââ âivadîkæitaï*: T411;

svavâcyâ âivadîkæitaï: 8561; *svâcâryââ âilpilakæañaä*: T2; *-âivadîkæitaä*: T1;

45c: *-samâyuktâ*: T297; *-samâyuktaä*: T1;

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

45d: *sakalatrai savigrahaï*: P, Th; *sakañk[ù?a?]tavigrahaï*: 20089;

46b: *sitamâlyânulepanaä*: 20089, T1, T400; *sitamâlye nu locitaï*: T297;

Pâda 45a: *âdiâaivakule jâtaä* – the reading of T1 meaning ‘born in a family of Âdiâaiva Brahmins’ hints to a special category of Âaiva Brahmins, who alone qualify to be priests in Âaiva Siddhânta temples (Davis 2000: 173 note 21).

Pâda 45c: *snânadvaya* – 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 KÅ *prathameñakâ* 33cd.

Pâda 45d: *sakalîkûtavigrahaï* – for this ceremony see the explanation at KÅ *prathameñakâ* 34d.

The passage 45-46ab refers most probably in its entirety to the *âcârya*. 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 *âcârya* who has to reward the *âcârya* (or ‘another *âcârya*’) 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 *âcârya*, not the patron, who has to perform *sakalîkaraña* and so on.⁹⁶ Moreover, such an interpretation would imply that the patron has to be a Âaiva Brahmin, while KÅ *garbhanyâsa* 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 *âcârya* were originally in accusative case (see in this connection -*jâtaä* in T1, *âlpilakarañaä* in T2, -*dîkitaä* in T1 and -*samâyuktaä* 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 KåyapaJK, see Goudriaan 1965: 337) or that the transmission of the text is defective; cf. a similar passage in Kâraña 10.32-34ab (the chapter dealing with the installation of the crowning bricks).⁹⁷

46cd *âcâryaä pûjayet tatra vastrahemâñgulîyakaiï ||*

⁹⁵ MarîciS 13.1.2: *yajamâna âcâryâdîn vastrottariyâbharañair alaokûtya dakñiñâä dadyât*. See also the reading of T411 given in the critical apparatus under verse 47ab.

⁹⁶ Cf. Raurava 30.30cd-31ab: *âcâryalakñopetas tv âcâryo mûrtipâs tathâ || snânadvayasamâyuktâï sakalîkûtavigrahaï*, Raurava 16.15: *snânadvayasamâyuktaï soññai sottariyakaiï*, Kâmika 31.28a-c and Kâraña 60.26cd-27a: *deâikas samalaokûtya vastraiïpañcâñgabhuñaiï || sakalîkûtadehas* and Dîptâdyâgamasya pañalâï (PL 69 verso): *râtri âññâ vyapohya prabhâte ca vimânasya garbhassthâpanam ârabhet | âcârya snâtvacamya sakalîkarañâdikaä kûtvâ...* where there is no doubt that the epithets refer to an *âcârya*. See also KÅ *prathameñakâ* 32cd-35ab.

⁹⁷ Kâraña 10.32-34ab: *tataï prabhâte vimale snânaä kûtvâ tu deâikaiï | navavastroddhutoññâñuklamâlyair vibhûñtaiï || hemâñgulîyakañakaiï kuññâlâdyair alaokûtam | muhûrte samanuprâpte sthâpanaä tu samârabhet || âcâryaä pûjayet tatra vastâñgulîyakâdibhiï |*

47ab *âilpinaâ pûjayet tatra vastrair âbharañâdibhiî |*

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

T411 misses 46cd-47ab and reads instead: *yajamâna pûjâ ca kârayitvâ svamûrdhani | yajamâna suprasannâ vastrahemâdibhûñâñaiî | âcâryaâ pûjayet pûrvaâ tadante âilpipûjanam.*

46c: *âcâryaâ pûjayet paâcât:* 8561; *âcâryaâ pûjayet samyak:* Malayalam mss, T1, T400 (*samyag*); *âcâryââ âilpinau samyak:* T2; *âcâryâ(n)t pûjayet tatra:* T297; *âcâryân pûjayet tatra:* P, Th;

46d: *vâstuhomââguliîyakaiî:* Malayalam mss;

47a: *âilpinaâ:* 8561; *âilpinaî:* P, Th; *âilpinââ:* T297; T411 – different reading, see verse 46;

47b: *vastrair âbharâbharañâdibhiî:* 16847, 16923; *vastraiâ câbharañâdibhiî:* T1;

Pâda 46d: *vastrahemââguliîyakaiî* - or: with cloth, gold and rings.

46cd-47ab – as noted above, the subject of the verb *pûjayet* is the patron, *yajamâna*. It is he who has to offer gifts to the *âcârya* and to the *âilpin*. The gifts and the honorarium mentioned here are seen as ‘*âcâryavaraña*’, the act of accepting the *âcârya* as the person worthy of performing the ceremony.⁹⁸ The *pûjâ* and the gifts do not replace the honouring of the *âcârya* which takes place after the ceremony has been accomplished. The latter gift is usually referred to as *dakṣiṇâ*. In the Âgamic texts, however, the word *dakṣiṇâ* is often used in the context of *âcâryavaraña*. For the honouring of the *âcârya* before the actual installation of a deposit box, the first bricks, the crowning bricks or a *liôga*, see KÂ *prathameṣakâ* 47, Raurava 27.36 and 30.48, Suprabheda 31.16cd, MarîciS 13.1.2 and 13.2.1 (using the word *dakṣiṇâ*) and Kâraña 10.34 (using the word *pûjâ*).

47cd *garbhassthânaâ praviyâtha kartâ câcâryââilpinau ||*

48 *añadhâ vibhajed bhittiâ bâhyataâ caturas tyajet |*
trîñi câbhyantare varjya âñââñâ bhâjanaâ nyaset ||

After the patron, the âcârya and the artisan have entered the garbhassthâna, (the âcârya) 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 (*âcârya* or *guru* also called *sthâpaka*) 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 *âcârya-varaña*” (Rao 1994: 51).

47 d: *kartâ kûrcâ(câ câ)rya âilpi ca:* P; *kartâ kûrcârya âilpi ca:* T297; *kartrâ câcârya âilpi ca:* Th; *kartâvyâcâryaâilpinâ:* T2; *kartâcâcâryaâilpinâ:* T411; *kattau vâcâryaâilpinau:* T400; *kartâ câcâryaâilpibhi:* T1; *kartâvâcâryaâilpinau:* Malayalam mss; *kartâ câcârya âilpinau:* 8561, 447; 48 a: *viâbhajet:* 20089; *vibhajet:* 16847, 16923; *bhitti:* T297, T411; b: *vâhyato caturas tyajet:* 16847, 16923; *vâhyato caturas tyajet:* 20089; *bâhyato caturaâ tyajet:* T2; *bâhyato caturas tyajet:* T400; *bâhyataâ caturas tyajet:* T411; *bâhyataâ caturaâ tyajet:* T1; *bââhyato catunyajet:* T297; *bâhyataâ catvaras tyajet:* 8561; c: *vâbhyantare:* 8561, T1; *varjyâ:* T297; *varjyâ:* T411; *tyajya:* 447; *trîñi câbhyantare nityaâ:* 16847, 16923, T400; *trîñi câbhyantare nitya:* 20089; d: *bhâjana nyaset:* 16847, 16923; *âeââââo bhajjanâ nyaset:* T297; *æoèaâe bhâjanaâ nyaset:* 20089; *âeââââai bhâjananaâ nyaset:* 8561; After verse 48, T2 inserts two additional verses: *âdyeâakânâm âsthânaâ yat tat sthâne garbhasaâsthiti | jhaââlâkhye tu yauvaõ ca tatra cordhve sthagarbhakam || nicâtâôghre [nighâta?] tu yad vastraâ garbhasaâsthâpanânyatai | tadûrdhvam âdheâikâ sthâpyam evaâ tat kramaâ ucyate.*⁹⁹

Pâda 47d: *âcâryaâilpinau* – it seems that only the main *âcârya* and the main *âilpin* enter the *garbhassthâna* to perform the final placing of the casket. *âcâryaâilpibhi*, the reading of T1, is grammatically better, but it is not supported by other sources.

Pâda 48a-d: this passage contains three subjects (the *kartû*, *âcârya* and the *âilpin*), 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 *âcârya* in the function of a *deâika*, who is mentioned in the following verse (see 49d).

æâadhâ vibhajet bhittiâ – 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 *adhiâhâna* or even lower. The *adhiâhâna* in South Indian architecture is a support, *âdhâra*, for the *garbhagûha*, 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 pâdas state that the *garbha* should be placed in the same location as the location of the first bricks. The following four pâdas, however, seem corrupt and it is not clear what is their meaning. *jhaââla* refers perhaps to the *jhaââlastambha*, a ‘pillar rising from top of base’ (Dagens 1994: 936) and *nicâtâôghra* (or perhaps *nighâtâôghra*) refers perhaps to the *nikhâtastaâbha*, a ‘pillar whose bottom is sunk into base’ (Dagens 1994: 943). According to the final two pâdas 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 |*
 nāgavūṣabhaṃūṣe cāṣamūḍ gūhya deāikaṃ ||

The *deāika*, 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: *bhūmitrinadivalmīka*: T2; *bhūnnadīsasyavalīmīka*: 8561; *hrū[mū?]**nadīsasyavalīmīka*: T411; *yacchannadī sasyavalīmīka*: T400; *hūnnadīvyasyavalīmīka*: Malayalam mss; *hūnnadīsasyavalīmīka* T1, T297, P; -*valīmīka*: Th;
 b: *halaste 'ōgulīrāta*: P, Th, T297; *halasthaā kuṣīrāvaṃ*: T1; *halasthaā kuṣīrāvaṃ*: T400; *halasthaā kuṣīrāvaṃ*: 8561; *halas ca kulīrāvaṃ*: T411; *hastīkulīrāvaṃ*: T2; [...] *kuṣīrāvaṃ*: Malayalam mss;

¹⁰¹ Cf. Kāmika 31.104: *bhittivyāsenā cāṣāāṣā bahir āāacatuṣṣayam | antas trīn antare nītvā garbhaā samyag vinikīpet*, the commentary of Āṣāṣā, the son of the author, to TantraS 12.6: ...*bhitter vistāraā vibhajya...*, Dīpta 5 (p. 264): *āṣādhā vibhajed dhīmān bāhyatac cāvīranyaset | trīṇi cābhiantare tyajya madhyekāāse vinikīpet*, Kāraṇa 6.82cd-83ab: *āṣādhā vibhajed bhittīā vedāāāā bāhyatas tyajet || trīṇi cābhiantare kūtva madhekāāāā tu nikīpet*. The dividing of the wall is also found in ViṣṇuS 13.25: *dvārasya dakṣiṇe bhāge tratīyāāā dviāṣṣite | gomūtreṇāplute nyasyed dvāramūlasya pāravataṃ* and in Skandasaṃhitā: *bhittīā tu paṣṣadhā bhaṣṣtvā trīṇi bāhye parityajet | 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 bhittitātīā vibhajya caturo bāhye viḥyāāāāāntas trīn akhileṣu gobhir ajite āṣṣ dvau ca āṣmātura | bhūtais trīn apī caikakaā vitanuyād garbhaā parāāāā sthitaā*, '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 'Āṣmātura', 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: *nâgavùṣabhaâùòge* ca: P, T297; *nâgadante vùṣe âùòge*: Malayalam mss; *nâgadante vùṣaâùòge*: 8561, T2, T400, T411; *nâgadante vùṣaâùòge vâ*: T1;
 d: *amùdgrâhya deâikaĩ*: T1, Th; *amudrâhya deâikaĩ*: P; *tac câṣaâ grahya deâikaĩ*: T2; *vâṣakù[or: mù]tghya deâikaĩ*: T400; *câṣamùt gùhya deâikaĩ*: 8561, T411; *vâṣamùt gùhya deâikaä*: 16847, 16923; *vâṣamùt gùhya deâikaĩ*: 20089;

Pâda a: *hùn* – perhaps a mistake for *hrad*. The characters for *hù* and *hra* are very similar, both in Grantha and Devanâgarî, 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, *Hayaâîrṣa* 12.11, *MM* 12.5, *AtriS* 10.2, *ÎĀGDP* 27.91.

Pâda 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’.

Pâda c: *nâgavùṣabhaâùòge* – 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. *MarîciS* 13.1.1: *gajadantodbhedâd vùṣaviââñodbhedâc ca ... mùttikâm âharet*, ‘one should fetch earth from a (spot) ploughed up by the tusk of an elephant and ploughed up by the horn of a bull’. *BùhatS* 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 *KââyapaJK* 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 Brâhmaṇa* 14, 1, 2, 10 and 11 (for the pravargya ceremony during the Agnicayana).”

Pâda d: for *deâika*, see *KĀ prathameṣakâ* 8d.

50 *garbhagarte tam âpûrya kandân nyaset tatopari |*
madhye ââbujakandaâ syât pûrve 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 namoccârya*: P, Th; *garbhagartenamâccaryââ*: T297; *garbhagarte tamâpûrya*: 16847, 16923, T400, T411, 447; *garbhagartte tamâpûrya*: 20089; *garbhagarta tamâpûrya*: T1; *garbha[illegible]tamâpû[...]*: 8561; *garbhabhitte tamâpûrya*: T2;

¹⁰² *dvipavùṣabhoddhataparvatavalmîkasaritsamâgamataṣu padmasaraĩsu ca mùdbhiĩ....* The earth is used here to “bath” an image of a deity before the installation.

b: *kandân nyaset tatopari*: P, Th; *kandân nyaāstvāā mūdopari*: T297; *kandānyasvā mūdopari*: T2; *kandan nyastvā mūdopari*: S; *kandaā nyastvā mūdopari*: T1, T411; [...] *nyastvā mūdopari*: 8561; *tandāsyasstvāhūdopari*: T400; *tadāñyas[v?]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 ambujân 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 uāirakandaā syād bījân tadupari nyaset ||

In the south one¹⁰³ should place an *utpala* bulb; a *saugandhi* in the west. In the north there should be an *uāira* 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: *uāirakandaā 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: *bījaā*: T1, T297; *bījaā*: 20089; *bījāā*: T411; *dvijaā*: 16847, 16923; *bījân 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 *Nimphaea Alba* (Dagens 1970:725).

Pāda c: *uāira* - *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 mâam 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 *mâa* in the north.

51d-52ab: given twice in 16847, 16923: after our verse 50c and here.

a: *châlîä*: T1; *châlî*: 20089, T400; *châlî*: T297; *vinyaset ââlîä*: 8561, T411;

b: *vrîhi vai dakæîñe nyaset*: T411; *vrîhi vai dakæîñâ nyaset*: T297; *vrîhîä*: 16847, 16923;

c: *godravaä vidyân*: P; *kodravaä vidyân*: Th; *kodravaä vidyât*: T297; *pââcime kodravaä nyasya*: T411; *pââcime kodravaä nyastvâ*: Malayalam mss, 8561, T1, T2, T400, 447;

d: *mâæamudgaä tato nyaset*: T2; *uttare[to inserted] nyaset*: 20089;

Pâda c: *kodrava* – a kind of grain, *Paspalum scrobiculatum* (Dagens 1994: 928);

Pâda d: *mâa*: 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 *pâvake vinyasen mudgaä nairütyâä kaäkubîjakaä |*
priyaòguä vâyudigbhâga aiâânyâä tu kulutthakam ||

In the southeast one should place *mudga*, in the southwest the grain of *kaòku*, *priyaògu* in the northwest, in the northeast the *kuluttha*.

a: *mudga*: T411; *vinyaset mudga*: 16847, 16923; *vinyaset mutgaä*: 8561, 20089; *pâvake vinyasen muttaä[dgaä]*: T400; *pârake vinyasen mâân*: P; *pâvake vinyasen mâaä*: Th;

b: *kuru pûjakaiï*: T297, P, Th; *kakubîjakam*: T2; *kaäkuvîjakaä*: 16847, 16923; *kaògubîjakaä*: 447;

c: *vâyudigbhâbhâ[sic!]*ge: 20089; *priyaäguä vâyudigbhâge*: 8561; *priyaägu vâyubhâge tu*: T1; *priyaä vâyu digbhâge*: T297; *tilaä vâyudiâi[gbhâ]bhâge*: T2; *-bhâge*: 16847, 16923, T400, T411;

d: *aiâânyâä tu kulutthakam*: 8561, T400; *aiâânyâä tu kulasthakaä*: 20089; *aiâânyân tu kulasthakam*: T2; *maiâânyân tu kulasthakaä*: 16847, 16923; *aiâânyâä tu kulasthakam*: T1; *aiâânye tu kulutthakam*: Th; *aiâânye tma kulutthakam*: T297; *aiâânye tma kulasthakam*: P; *kulattham îâagocare*: T411;

Pâda a: *mudga* - green gram; “des fèves” (Dagens and Barazer-Billoret 2000: 164); “des haricots” (Brunner 1998: 102).

Pâda b: *kaòku* or *kaògu* – a kind of panic seed (MW 1899: 243); Italian millet, *Panicum Italicum* (Dagens 1994: 923).

Pâda c: panic seed, see 28d.

Pâda d: *kuluttha*: probably the same as *kulattha*, ‘horse gram’, *Dolichos biflorus* (Dagens 1994: 927).

54 *evaä nyasya hûdaä mantraä tato vai garbhabhâjanam |*
sarvâtodyasamâyuktaä nùttageyasamanvitam ||

- 55 *jayaābdaśamāyuktaā brahmaghoṣasamanvitam |*
prāsādabījam uccārya sthāpayeḍ 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 *prāsādabīja*.

54a¹: eva: Malayalam mss;

54a²: *nyastvā*: Malayalam mss, 8561, T1, T2, T400, T411, T297; *nyasya*: P, Th;

54a³: *hūḍāā mantrāās*: P, Th; *hūḍāā mantra*: T297; *hūḍā māātraā*: T1; *hūḍāmantrī*: Malayalam mss, 8561, T400, T411; *nāḍamantraā*: T2;

54b: *tathā vai*: P, Th; [t] *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 bījam*: T411; *prāsādā bījam*: 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: *prāsādabīja* – *hauā*, “le *bīja* 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 ceṣṭakābhīr vā sudhayā sudūḍhaā 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 *prāsādabīja* occurs also in the Aāūmad (transcript T3, *āaktigarbha* chapter 31cd); *prāsāda* in the meaning of *prāsādamantra* or *prāsādabīja* occurs in Raurava 25.54, 48.35 and 48.59.

c: (in T297, P and Th = *pāda a*): *dārubhiṣṣakābhīr vā*: 8561; *āailair vā iṣṣakābhīr vā*: P; *āailair vā ceṣṣakābhīr vā*: T1; *āailair vā ceṣṣakābhīr vā*: T2; *āailair vā iṣṣakābhīr vā*: T297; *āilābhiā ceṣṣakābhīr vā*: Malayalam mss, T400; *āilābhiā ceṣṣakābhīr vā*: 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 (*adhiṣṭhāna*), which might be completed already. Another possibility would be to assume that the readings of the manuscripts are corrupt and read *prāsādagarbhhabhājanaā*, ‘the deposit casket of the (future) temple’.

Pāda d: *sudhāyā sudūēhaā kuru* – according to the archaeological reports, some of the deposit receptacles of Sri Lanka were indeed fixed with mortar (see Longhurst 1939: 9).

57ab *garbhanyāsaṁvidhiṣṣ khyātas tatas tv ekatalaā āūñu ||*

The procedure for the *garbhanyāsa* has been proclaimed. Listen (what I have to say) next about the *ekatala*.

a: *garbhanyāsaṁvidhikhyātaṣṣ*: 8561; *garbhanyāsaṁvidhikhyātaā*: T297; *garbhanyāsaṁvidhiṣṣ khyātaā*: T1; *garbhanyāsaṁvidhiā khyātaā*: 20089, T2; *garbhanyāsaṁvidhiā proktan*: T411; *garbhanyāsaṁvidhiṣṣ khyātaā*: 16847; *garbhanyāsaṁvidhi khyātaā*: 16923;
b: *tatas taikatalaā āūñu*: 16847, 16923; *tatas tv ekatalaā[laā] āūñu*: T297; *tastastv ekavidhiā āūñu*: P; *tatas tv ekavidhiā āūñu*: Th; *tatasvektatalaā gūham*: T2; *tatas tv ekatalaā gūham*: T411;

Pāda b: *ekatala* – a temple having one storey. In the *Kāyapaāilpa* the *ekatala* chapter follows the *garbhanyāsa*.

ity aāāumānbhede kāyape

Thus ends, in the *Aāāumānbheda Kāyapa* (i.e. the *Kāyapaāilpa*) (the chapter about the ceremony of placing the consecration deposit).

iti kāyapaāilpe: P, Th; *iti kāyape*: 8561, T297; *iti kāyapīye*: T411; *ity aāāumānkāyape*: T1; *ity aāāumadbhede kāyape*: T400;

4.3 The placing of the crowning bricks (*mûrdhneṣṣakâ*) on the basis of the Kâṁyapaṇḍita: text, translation and commentary

1ab *atha vakṣye viśeṣeṇa mûrdhneṣṣakâvidhiṁ param |*

Now I will speak in detail about the proper procedure of placing the crowning bricks.

b: *mûrdhneṣṣaka*: 8561; *mûrdhneṣṣakâ*: 16847, 20088, T1; *mûrdhnyeṣṣaka*: T2;

[The location of the crowning bricks]

1cd *âikharasyodayârdhânte mahânâsyavasânake ||*
 2 *âaktidhvajâvasâne vâ mûrdhneṣṣakâs tu vinyaset |*
tâvad yadâ samâptaâ tu tadâ mûrdhneṣṣakâs nyaset ||

One should place the crowning bricks half way up the height of the *âikhara*, on the level of the *mahânâsî* or on the level of the *âaktidhvaja*. 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: *ârasyodayârdhânte*: 8561; *âikharasyodayardhve vâ*: T1; *âikharasyodayârdhaâ ca*: T2, T47;
 1d: *mahânâsyavasânake*: 8561, T1;
 2a: *âa[kt?]*idhvajâvasâne vâ*: 8561; *âaktidhvajâvasâ[de?]*hâ*: 16847; *âalidhvajâvasâne vâ*: P; *âaktidhvajâvasânena*: T2, T47;
 2b: *mûrdhneṣṣakân tu vinyaset*: 8561, T1; *mûrdhneṣṣakâs tu vinyaset*: 16847, 20088; *mûrdhneṣṣakââ ca vinyaset*: Th; *mûrdhneṣṣakââ tu vinyaset*: P, T400; *mûrdhnyeṣṣikân tu vinyaset*: T2; *mûrdhveṣṣakâ 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 mûleṣṣakâ nyaset*: 8561; *tadâ mûrdhneṣṣakââ nyaset*: 16847, T1; *tadâ mûrdhneṣṣakââ nyaset*: T47, T400; *tadâ mûrdhneṣṣakâ nyaset*: 20088; *tadâ mûrdhe dvijottamâi*: Th; *tadâ mûrdhe dvijo 'ṣṣamâi*: P; *tadâ mûrdhne dvijo 'ṣṣamâi*: T297; *tadâ mûrdhneye ṣṣakââ nyaset*: T2;**

Pâda 1c: *âikhara* - 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 (*âikharasyodayârdhânte*) and the reading of T1 (*âikharasyodayordhve vâ*, 'or on the top of the height of the *âikhara*') are grammatically correct. The reading *âikharasyodayârdhânte*, however, is supported by MM 18.145 where the crowning bricks are said to be placed half way up the *âikhara* (*âikharârdhe*).

Pâda 1d: *nâsî* - lit. 'nose', a decorative projecting element. *nâsî* in the upper part of the temple indicates either a small niche sheltering an image of a deity and located on the temple's *grîva* ('neck' - the recessed element directly under the *âikhara*, also known as *kañha* or *gala*) or a false dormer-window of the *âikhara* itself (Dagens 1984: 48, 81; Acharya 1993: 280-281). There are usually eight *nâsî* on the *âikhara*: four placed in the cardinal directions and four in the intermediary directions. Those placed in the cardinal directions are bigger and hence called *mahânâsî*, 'the big *nâsî*', (and these are referred to by our text) contrary to the smaller intermediary ones called *anunâsî* or *alpanâsî*, see Dagens (1984: 81) and Ajita 14.81cd-82ab: *catasraâ ca mahânâsyaâ caturdikæu vyavasthitâi | antarâle 'thavâ kuryâd anunâsîcatuæayam*.¹⁰⁶ The *nâsî* and *mahânâsî* can be seen, for example, on the *âikhara* of the Bûhadîâvara Temple in Thanjavur, Tamil Nadu (see Kramrisch 1946: 187 fig. h and Harle 1994 fig. 247).

mahânâsyavasânake, âaktidhvajâvasâne – from *avasâna*, 'stopping, resting place' (MW 1899: 105), might be understood as 'where the *mahânâsî* | *âaktidhvaja* ends'. That means either as 'at the base' or 'at the top' of the *mahânâsî* | *âaktidhvaja*. The expression *avasâne* is also found in MarîciS 9.7.2: *âikharotsedham æabhâgaâ kûtvâ taccatuæpaõcaæaèaââvasâne mûrdheæakââ sthâpayet | nâsikâgre nâsîkañhe vâ kâraved iti kecit*.¹⁰⁷

Pâda 2a: *âaktidhvaja* – 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 *nâsî* or a *nâsikâ*) it becomes clear that a *âaktidhvaja* is a kind of a pole, a vertical decorative element of the *nâsî*, placed most probably on its top. Its name may originate from *âakti*, 'spear'. In the Kââyapaâilpa itself *âaktidhvaja* is mentioned in 21.5-7 (T1) in connection with the *nâsikâ* and is stated to be

¹⁰⁵ In a North Indian temple, the term *âikhara* refers to the whole tower-like superstructure topped by a large stone (*âmalaka*). The Kââyapaâilpa, however, being a South Indian text, concentrates mainly on South Indian architecture.

¹⁰⁶ 'Four *mahânâsî* are situated in the four directions. Or rather one should make four *anunâsî* in between'.

¹⁰⁷ *nâsîkañhe* – wrong for *nâsikânte*? Colas (1986: 125) translates the fragment as follows: 'On divise la hauteur du toit en huit parties: on pose la brique de couronnement (*mûrdheæakâ*) à la limite de la quatrième, cinquième, ou sixième partie. Selon certains: on pose cette brique au sommet d'une fausse lucarne (*nâsikâ*) ou à l'attique (*kañha*) d'une fausse lucarne (*nâsî*) (du toit)'.

surmounted by a 'patra' or a 'âûlaka'.¹⁰⁸ For the occurrences of the term *âaktidhvaja* in architectural texts, see MS 15.36,¹⁰⁹ ÎĀGDP 28.36, MM 18.71 (this passage has not been translated), 19.19, 22.41,¹¹⁰ Dîpta 20 (p. 310),¹¹¹ Kâraña 10.2¹¹² and Âlparatna 35.4-7.¹¹³

3ab *mâsapakṣarkṣavârâdyân anapekṣya samâcaret* |

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: *mâsaâ pakṣarkṣavârâdyâ*: 8561; *mâsapakṣarkṣavârâdau*: T1; *mâsaâ pakṣasya vârâdyâ*: T2; *mâsaâ pakṣarkṣapârâdyâ*: 16847; *mâsaâ pakṣarkṣavârâdyâ*: 20088;

3b: *sv anapekṣa[-pekṣi?]* *rtam âcaret*: 8561; *sulagne ca samâcaret*: T1; *svanapekṣya samâcaret*: T2; *anavekṣya samâcaret*: T400;

Pâda 3a: -âdyân – conjectural emendation for -âdyâ.

Pâda 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): *âaktidhvajopariṣṣât tu patraâ vâtha saâûlakam*. The reading given by the Poona edition seems to be corrupt: *âaktidhvajopariṣṣââ tu patraâ bādhasasûkalam* (here chapter 22.7cd).

¹⁰⁹ Acharya (1934: 155 note 1) in his translation of MS 15.77 interprets *âaktidhvaja* 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 *âaktidhvaja* as “a moulding of the column” referring to the same passage from the MS (viz. MS 15.77).

The term *âaktidhvaja* seems to appear also in MS 33.134 and 137 as quoted by Acharya (1993: 280), but the passage is not found in the *Mânasâra* and according to the word index included in the edition of the text *âaktidhvâja* 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 *âaktidhvaja* occurs also in MM 23.88 and 23. 95, but these two fragments refer, in fact, to a *âaktistambha*, the flag pole which should be erected in front of the altar.

¹¹¹ The *mûrdheṣṣakâ* 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 Kâraña comes closest to the KĀ, cf.: *mahânâsyantakaâ vâpi âaktidhvajasamaâ tu tam | mûrdhnîṣṣikânââ tatkaâle vinyased vidhipûrvakam* ||

¹¹³ Âlparatna 35 follows closely KĀ 21, at least in the first part, but in the Âlparatna the *âaktidhvaja* has to be provided on the top with three *âikhâs* or with a *patra* instead of *patra* or *âûla* as prescribed by our text: *evaâ âaktidhvajaâ kâryaâ tadûrdhve triâikhaâ nyaset | patraâ vâ vinyaset tatra...* (Âlparatna 35.7a-c). In KââyapaJK 32, on the other hand, tridents have to be placed on the top of the *mahânâsî* and not on the top of the *âaktidhvâja*: *mahânâsîâikhâgreṣu tâmreñâ 'yasena vâ triâûlân kûtvâ sthâpayet*, ‘having made *triâûlas* of copper or of iron, install them on the summits of the *mahânâsîs*’.

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 âiraĩ ||
 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; *iṣṣakâdiṣṣukâlaye*: 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: *mitradravyâkûte harmye*: 16847;

4d: *yaddravyena âiraâ kûtam*: T2; *yaddravyena âiraĩ 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 dvijottamâĩ*: T47; *mûrdhneṣṣakâ dvijottamaĩ*: 8561; *mûrdhneṣṣa dvijottama*: 16847;

3cd-5ab: the same prescription is given with regard to the first bricks, see KÅ *prathameṣṣakâ* 18cd-19.

- 5cd *ekâdyanekabhûmânââ harmyânââ tu viâṣṣatai ||*
 6 *iṣṣakâvyâsam âyâmaâ ghanaâ câdyṣṣakâm iva |*
prakuryâd iṣṣakââ vipra tatai sthâpanam ârabhet ||

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: *ekâdyanekabhûmînââ*: T1; *ekâdyanekabhûmyanta*: Th; *ekânekakuâbhânââ*: T2; *ekânekakakumbhânââ*: T47; *ekâdyam[n?]**ekabhûmânââ*: T400; *matûkâdyanekabhûmânaâ*: 8561; *ekâdaâânyekabhûmânâm*: 16266;
 5d: *harmyânân tu viâṣṣatai*: 8561, 16847, 20088. T2, T400;
 6a: *âṣṣakâvyâ samâyâmaâ*: T297; *iṣṣakâvyâsam âyâmaâ*: T2;
 6b: *ghanaâ ceṣṣakam eva hi*: T2, T47;
 6cd not in T297, P, Th.
 6c: *kuryât tadiṣṣikââ vipra*: T2; *kuryât tadiṣṣakââ vipra*: T47; [...] *kuryâd iṣṣakââ vipra*: T400; [illegible] *kuryâd iṣṣakâ vipra*: 8561; *kuryâd iṣṣakââ vipra*: 16847, 20088;
 6d: *tatas sthâpanam ârabhet*: 8561, T400; *tatasthâpanam ârabhet*: 16847; *tat tat sthâpanaâ ârabhet*: T2; *tasya sthâpanam ârabhet*: T47;

Pâda 6b: for the dimensions of the first bricks, see KÅ *prathameṣṣakâ* 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 *prathameṣṣakâ* 16ab and KÅ *garbhanyâsa* 9.

Pâda 6c: *iṣṣakââ* - one should understand it as a 'collective singular'; see KÅ *prathameṣṣakâ* 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 *prathameṣṣakâ* 10cd-16 and KÅ *garbhanyâsa* 30-35.

- 7 *prâsâdasyâgrato vaiâṣṣe saumye vâ yâmyagocare |*
navâṣṣasaptaṣṣapaõcahastaâ vâ mañṣepaâ tatai ||
 8ab *tadvistârasamâyâmaâ caturaâraâ samaâ 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 harṃyagocare*: 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 vīstūtam*: T2, T47; [illegible] *staā vā ma [...] pa [ā?]stataī*: 8561; *hastaā vā mañēapas tataī* [or: *mañēapaā tataī?*]: 16847; *hastaā vā mañēapas tataī*: 20088;

8 a: *tadvistārasamaā yāmaā*: T2;

8b: *caturaārasamaā guruī*: T1; *caturaārasamaā kuru*: T47, T297; *caturagrasamaā kuru*: T2;

8cd *mañēapaā vā prapā vātha ṣoēāāstaābhasaāyutam ||*
 9 *caturdvārasamāyuktaā catuṣṣorañabhūṣitam |*
taraāgam aāghriveṣṣaā 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: *ṣoēāāstaābham eva vā*: T2;

9 not in T47; 9a-b not in 8561.

a: *caturdvārasamāyuktaā*: T297; *catustorañadvāā vā*: T2;

b: *catustorañasaāyutaā*: T297, P, Th; *yatnālaōkūtabhūṣitam*: T2;

c: *ṣaēaṣṣanava(saākhyāka)*: Th; *ṣaēaṣṣaā ca navaā caiva*: P; *taraāghram aāghriveṣṣaā ca*: T1; *vastrāōghriveṣṣanaō caiva*: T2; *taraāṣṣe navaā caiva*: T297; *turagāāghriveṣṣanaā caiva*: 20088, T400; *taraāga[illegible]veṣṣanaā caiva*: 8561; *raōgāōghriveṣṣanaā caiva*: 16847;

d: *vitānadhvajabhūṣitam*: 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 *prathameṣṣakā* 11a.

Pāda 9b: *catuṣṣorañā* - emendation for *catustorañā*.

10 *muktāsragdarbhamālābhīr alaākūtya vīāṣṣataī |*
mañēapasya tribhāgaikam madhye kūtvopavedikam ||

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 darpaṇodarasannibham* |

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; *hastamātronnatāṃ caivam*: T2; *vedyāṃ talonnataṃ veśam*: 8561; *vedāṅgulonnataṃ vediṃ*: 20088;

11b: *upavediyugatrāyam*: P, Th; *upavediyugātrāyam*: 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 | vedikāyās ca paritās 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; *bhānumātrasamanvitam*: T1;

12a: *bhānudvayāāguloccaā tu*: T297, P; *bhānudvayāāguloccaā tu*: Th; *bhānudvayāāgulaā cordhvam*: 8561;

Pāda 12b: *darpañodarasannibham* – see note to KÅ *prathamakā* 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 *prathamakā* 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 iṣim alaōkūtya darpañodarasannibham ||

kuñēānāā mānuāā cāpi nava paōcaāikhāgnikā |

caturaāraā caturdikā vūttābhaāprathamāgni ca ||

T47 reads (after verse 8ab of the edition; the verse numbers as given by the transcript):

kuñēāni mānuā caiva navapaōcaāivāgnikam |

caturaāraā caturdikā vūttābhaā prathamāgni ca ||8||

Pāda 12cd: compare KÅ *prathamakā* 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 adhiṣhānōktavat 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 vâ vâlukaiṣṣ sthûlaiṣṣ sthañēilaṣṣ parikalpayet |
gomayâlepanaṣṣ kùtvâ tataṣṣ âilpivisarjanam ||*

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 vâ vâlukai stûlai*: T297, P; *atha vâ vâluke sthûlaiṣṣ*: T2; *atha vâ vâlukai sthûlaiṣṣ*: 16847, 20088;

b: [...]: T297, P, Th; *tañēilaṣṣ parikalpayet*: 16847;

c: *gomayâlepanaṣṣ vipra*: T47;

d: *âilpinaṣṣ tu visarjayet*: T1; *tataṣṣ âilpivisarjanam*: 20088; *tataṣṣ âikhivisarjanam*: 16847; *bhojanaṣṣ ca punaṣṣ âuciṣṣ*: T47;

T47 has a concise version of verse 1-15ab:

*gomayâlepanaṣṣ viprabhojanaṣṣ ca punaṣṣ âuciṣṣ |
sthañēilaṣṣ pâṭayed dhîmân ṣṣadroñaiṣṣ ca ââlibhiṣṣ ||9||*

Pâda ab: *atha vâ...* - 'or rather'; the fire oblation may be performed in the *kuñēas* or on a *sthañēila*. See Ajita 15.17-18: *vedikâyâṣṣ caturdikṣṣu kuñēe vâ sthañēile 'pi vâ || homaṣṣ kuryâd vidhânena ...*, 'in the four directions around the *vedikâ*, in the *kuñēa* or on the *sthañēila*, one should perform the fire oblation according to the rule'.

Pâda c: *gomayâlepanaṣṣ kùtvâ* - cf. 14c, KÂ *prathameṣṣakâ* 15a and *garbhanyâsa* 35b.

Pâda d: *tataṣṣ âilpivisarjanam* - cf. KÂ *garbhanyâsa* 35a.

- 14 *brâhmañân bhojayet tatra tatocchiṣṣavisarjanam |
punaṣṣ ca gomayaṣṣ lipya puñyâhaṣṣ vâcayet tataṣṣ ||*

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: *tatocchiṣṣaṣṣ visarjayet*: T1; *talocchiṣṣaṣṣ visarjayet*: T2; *ta tatocchiṣṣavisarjanam*: 16847;

c: *punaṣṣ ca gomayair lipya*: T1; *punaṣṣ ca gomayair gavya*: T2; *punaṣṣ ca goma* [illegible] *lipya*: 8561;

d: *puñyâhaṣṣ vâcayet tadâ*: T1; *tataṣṣ puñyâha vâcayet*: T2; *puñyâhaṣṣ vâcayet ttataṣṣ*: 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, KÅ *prathamekakâ* 15a and KÅ *garbhanyâsa* 35b.

Pâda d: *puñyâha* – for the ceremony of the *puñyâhavacanam*, ‘the proclamation of an auspicious day’, see KÅ *garbhanyâsa* 35d.

- 15 *sthañèilaâ kârayed vedyâm aadroñaiâ ca ââlîbhîi |*
 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 lâjaii*: 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 KÅ *prathamekakâ* 17, KÅ *garbhanyâsa* 36, Raurava 18.72, Dîpta 20 (p.307) etc.

Pâda b: *droña* (bucket) – a measure of capacity, see KÅ *prathamekakâ* 17b.

Pâda c: *bhûya* – an unusual form of absolutive, see Chapter 3.6.

Pâda cd: for an alternative interpretation of the sequence *aadroñaiâ... tadardha... tadardha*, see KÅ *prathamekakâ* 17cd.

- 16 *lâjaiâ caiva paristîrya âvetâbjaâ parikalpayet |*
 nânâpuapaii kuâair darbhaii paristîrya vicakāñaii ||

...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: *nânâpuapaii kuâai darbhaii*: 16847; *navapuapaiâ ca darbhaiâ ca*: T2;

d: *paristîrya vicakāñaii*: T2; *paristîrya vicakāñai*: T297; *paristîrya vicakāñam*: 20088; *paristîrya vicakāñai* [? illegible]: 8561;

Pâda b: *âvetâbja* – drawing a lotus with eight petals on the *sthañēila* is frequently mentioned in the parallel texts, see Ajita 15.23, 17.17, Kâraña 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 *prathameṣṣakâ* and the *garbhanyâsa* chapters of the KÂ.

17 *manonmanîḥ karṇikâyâḥ vâmâdîḥ ca daleṣv api |
gandhapuṣpâdibhir yaṣvâ svasvamantrair viâṣatai ||*

... having worshipped Manonmanî on the pericarp and (the âaktis) beginning with Vâmâ on the petals with incense and flowers, each with her own mantra,...

Not in T47.

a: *manonmanî karṇikâmadhye*: T2; *manonmanî karṇikâyâḥ*: T297;

b: *daṣṣu vyomâdîâktayaî*: Th; *tu daleṣu vyâ[dalâyâ]mâdi âaktitaî*: P; *tu dalair vâmâdiâktitaî*: T297; *tu daleṣu vâmâdiâktayaî*: 8561, 16847, 20088; *tu daleṣu vâmâdiâktayaî*: T400; *dale vâmâdiâktayaî*: T2;

c: *gandhapuṣpâdibhiî yaṣvâ*: Th; *gandhapuṣpâdibhir yaṣva*: 8561; *gandhapuṣpâdibhiî pûjya*: T1; *gandhapuṣpâdir abhyarcya*: T2; *gandhapuṣpâdibhir yaṣyâ*: T400;

d: *sasyamâtrair viâṣataî*: T297, P, Th; *svasvamantrair viâṣatah*: 8561; *svasamantrair viâṣataî*: 16847; *svastimantrair viâṣataî*: T2;

Pâda a: Manonmanî – the *âakti* of Sadââiva (Brunner 1998: xxv note 26, Davis 2000: 125).

Pâda b: Vâmâ – one of the *âaktis* belonging to the group of six or nine. See Brunner (1998: 168-169, 494). The worship of Manonmanî on the pericarp and of the *âaktis* on the petals of a lotus is not uncommon in various Âiva rituals (see for example Ajita 34.12-13). Besides, a vizualisation of the lotus throne (*padmâsana*), with Manonmanî residing in the centre and the Vidyeâvaras¹¹⁸ together with their *âaktis* (beginning with Vâmâ) residing on the petals is part of the ritual of invoking Âiva into the *liôga* (see Davis 2000: 122-125).

vâmâdîḥ ca daleṣv api of T1 is preferred above *tu daleṣu vâmâdiâktayaî* of the majority of the manuscripts, the latter reading having ten instead of the required eight syllables.

Pâda c: *yaṣvâ* – an unusual form of absolutive, see Chapter 3.6.

[Material and appearance of the axis of the finial]

¹¹⁸ The eight 'agents' of Âiva, see KÂ *garbhanyâsa* 16ab.

18ab *lohajaā dārujaā vātha stūpidañēāā tu kārayet |*

...one should commission the axis of the finial (to be made either) of metal or of wood.

a: *lohajaā dārujaā vā'tha*: P; *lohajaā dārujaā vāpi*: T2, T47; *lohajaā dārujaā caiva*: 8561;
b: *stūpidañēāā ca kārayet*: P, Th; *sthūpidañēāā tu kārayet*: T1, T297, T400; *sthūpidañēāā tu meva hi*: T2, T47; *sthūpidañēāā tu hārayet*: 8561; *stūpidañēāā 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 *asanaā khadiraā vātha tintriñīsāraā eva vā ||*
19 *madhūkaā padmarañēukaā æaè ete taravaī smūtāī |*
hemarājatatāmraā vā trayas saāmiāram eva vā ||

Asana, khadira, the inner part of tintriñī, 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: *āsanaā khādīraā vā 'tha*: P; *āsanaā khādīraā vātha*: Th; *panasaā khadiraā sālāā*: T1; *asanaā khādīraā vāpi*: T2; *āsanaā khadiraā vātha*: T297; *asanaā [khādi? Illegible] naā vātha*: 8561; *āsanaā khadiraā vātha*: 16847; *asamaā (naā?) khadiraā vātha*: T400;

18d: *tintiñīsāram eva vā*: P, Th; *trintriñīsāram eva ca*: T2; *tintriñīsāram eva ca*: T297; *tintrañīvāraā eva vā*: 16847; *tintriñīvāram eva vā*: 20088; *tintriñīpāram eva vā*: T400;

19 not in T47.

19a: *mayūraā padmakañēūraā*: T297, P, Th; *madhūkaā stabakaā caiva*: T1; *madhukaā pa[ddv?]araābūkaā*: T2; *madhūkaā pa[ā? illegible]rañēūtaā*: 8561; *ma[illegible] kaā patmara[...]kaā*: 16847;

19b: *bhabet taddāruvattamaā (sāravat)*: Th; *bhabet taddāruvattamaā*: P; *bhavete dāruvat smūtām*: T297, *æaè ete sārādāravaī*: T1; *æaèetair sthūpidāruvat*: T2; *æaè ete taravasmūtāī*: 20088; *æaè ete tarava[illegible]ta*: 8561; *[ææeketaravastatāī?]*: 16847;

¹¹⁹ For the latter, see variant readings of KÅ *prathame* 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; *svarñaā 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; *trayasāmiāra eva vā*: T297; *ayasā miāram eva vā*: T1; *idamiāran tu meva vā*: T2; *trayasamiāram eva vā*: 16847;

Pâda 18c: *asana* - Terminalia Tomentosa; *khadira* - Acacia Catechu; *khâdira* in T2, P and Th is probably a variant of *khadira*. Both occur, for example, in MM 15.105.

Pâda 18d: *tintriñî* - Tamarindus indica,¹²¹

Pâda 19a: *madhûka* - 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).

raññeuka (or *rambûka* 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 Âlparatna 34.5 and Kâraña 10.7 are not very helpful as they read, instead of *raññeuka*, respectively *rajjûka* and *euññeuka*, which are not found in the dictionaries either.

stabaka in T1 (instead of *padmaraññeuka*), 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 *madhûka*.¹²⁵ The confusion of genders occurs very often in the architectural texts and in the Âgamas; cf. the parallel passages in Dîpta 20 (p. 308): *asanakhadiraā vâtha tintriñîsâram eva tu || madhûkapadmaññêt æaè ete dâruvismûtaï* and in Kâraña 10.7-8ab: *asanakhadiraā vâpi madhukaā patmaeuññekam | tilakaā trîñîsâraā ca candanaā campakaā tathâ || etair vùkæaiï prakartavyaā stûpidaññèaā viâæataï*. The same situation is encountered in our pâda 19cd where the metals are treated as if being of neuter gender.

20 *ûrdhvabhûmyaâghrituôgaā tu stûpidaññèâyataā bhavet |*

¹²¹ The expression *tintriñîsâra* is found also in Ajita 15.6 (mss B and F). *Trîñîsâra* is found in Kâraña 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 *mûrdhaâilopariṣṣât tu stûpyantaâ vâ tadâyatam ||*
ûrdhvaabhûmyââghrivistâraâ stûpimûlaviââlakam |
tasyâgram aògulavyâsaâ mûlâd agraâ 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: *ûrdhvaabhûmy agnituògaâ tu*: T297, P, Th; *ûrdhvaabhûmyââghrivistâraâ*: 8561, 16847, 20088, T400; *ûrdhvaabhûmâôghrivistâraâ*: T2, T47;

20b: *sthûpidaññâyataâ bhavet*: T1, T400;

20c: *mûrdhni âailopariṣṣât tu*: 20088, T1, T400, P; *mûrdhni âailopariṣṣât vâ*: T297; *mûrdhna âailo upariṣṣât*: 16847;

20d: *sthûpyantaâ vâ tadâyatam*: T1, T400;

21 a missing in 8561, T2 and T47;

21a: *ûrdhvaabhûmeâ ca vistâraâ*: Th; *ûrdhvaabhûmyatra(meâca) vistâram*: P; *ûrdhvaabhûmyatravistâram*: T297;

21b: *sthûpidâruvîââlakam*: T1; *mûle vogran tum aògulam*: T2; *mûle câgraâ tum aâgulam*: T47; *sthûpivyûlaviââlakam*: 8561;

21c: *tasyâgraâ aògulavyâsa*: 8561; *tasyâgram aògulavyâse*: T297, P; *tasyâgraâ aògulaâ vyâsam*: 16847, T1; *tasyâgraâ aògula[illegible] vyâsam*: 20088; *âmûlâgrayugâgraâ vâ*: T2; *âmûlâgrayugââraâ vâ*: T47;

21d: *mûlât dârukramât kuâam*: Th; *mûlâd dârukramât ku(kû)âam*: P; *mûlâd agraâ kramât k[u?û?]âam*: 8561; *mûlâd aâgraâ kramât kuâam*: 16847; *mûlâd agraâ kamât kuâam*: 20088; *mûlâdârut kramât kuâam*: T297; *trikhaññean tum athâ 'pi vâ*: T2; *trikhaññeaâ tum athâpi vâ*: T47;

Pâda 20a: the reading *ûrdhvaabhûmyââghrivistâraâ* 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 *aâghrituògaâ tu*, given by T1, T297, P and Th instead of *aâghrivistâraâ* 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, Kâraña 10.8 and Dîpta 20 (p. 308).¹²⁶

ûrdhvaabhûmyââghri - '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: *ûrdhvaabhûmyâôghriññâyâmvistâraâ pâdataĩ samam*, translated by Dagens as "Its width at the bottom and its height are equal to those of a pillar of the upper storey"; Kâraña 10.8: *pâdâyâmasamaâ dîrghaâ pâdaviṣṣambhavistutam*, '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): *pâdâyâmasamaâ dîrghaâ vistâraâ 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 (*stûpidañèa*). For this reason *stûpi* in 21b (*stûpimûlaviââlakam*) should be understood as *stûpidañèa*; *tasya* in 21c should be understood as *stûpidañèasya* ('of the *stûpidañèa*'). This interpretation is supported by the parallel texts. According to several of them it is the axis of the finial (and not the *stûpi* itself) that tapers gradually towards the top to reach the width of one *aḡgula* (see *Kâraña* 10, *Dîpta* 20, *Suprabhedha* 31, *MM* 18). Moreover, this interpretation of verse 21 is further supported by T1, which in 21b speaks of *sthûpidâruvîââlakam*, 'the width of the wooden (axis) of the *stûpi*'. In the parallel texts the *stûpidañèa* is said to be made of wood, while the *stûpi* is preferably made of metal, stucco or clay (see Dagens 1984: 20).¹²⁷

22 *tuḡge guñâââ tv aâââ tu mûle vedââram âcaret |*
 vasvâââ madhyame tv agre vùttâkâraâ 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: *tuḡgânât samaâââ tu*: Th; *tuḡgânât samaâ(yâmât samââ)ââ tu*: P; *tuḡgânââ tvam aâââ tu*: T297; *tuḡge guñâââ tv eâââ tu*: T1; *tuḡge guñâââ tv aââ tva*: 8561;
 b: *mûle vedâbhram âcaret*: T297; *mûlâvede samâcaret*: 8561;
 c: *vaââmadhyasamaâ tv agre*: Th; *vaâââ madhyasamaâ tv agre*: P; *vasvâââ madhyame tv agre*: T1; *vasvâââ madhyame katvââre*: T297; *vasvââ me tv agre*: 16847;
 d: *vùttâkâraâ prakalpayet*: 8561; *vù[illegible]kâraâ prakalpayet*: 20088;
 T2 and T47 give here different versions - T2: *padmoccaâ samavedâgraâ | tadûrdhvemaâvùttakâi*; T47: *padmoccasamavedââraâ | tadûrdhve aâvùttakam*;

23 *caturaâropariâât tu sarvaâ vùttam athâpi vâ |*
 kartavyaâ tasya mûle tu âikhipâdaâ tu yojayet ||

Or, the part above the square part should, in its entirety, be round. To its (the axis') base one should attach a *âikhipâda*.

a: *catur agrordhva kartavyaâ*: T2; *caturaârdhve kartavyaâ*: T47;
 b: *sarvavùttam athâpi vâ*: 8561, 16847; *vùttam aââgram eva hi*: T2; *vùttam aââram eva hi*: T47;
 c: *ka kartavyaâ tasya mûle tu*: 16847; *kartavyaâ dañèamûle tu*: T2, T47;
 d: *âikhâ pântu yojayet*: Th; *âikhâpântu yojayet*: P; *âikhipâdaâ suyojayet*: T1; *âikhâpâdaâ tu yojayet*: T297; *âikhipâdasya yojayet*: T2, T47;

¹²⁷ The *Kââyapaâlpa* itself differs on this point from the parallel texts, see 18ab-19.

Pâda 23ab: the axis of the finial with the form described here is known from many parallel texts, see MM 18.123, Dîpta 20 (p.308) and Kâraña 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 *stûpidañèa* resembles a Åiva *liòga*, which also consists of three parts.

Pâda 23d: *âikhipâda* – 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 Kâraña 10.10-11. MarîciS 13.2.3 speaks of *mayûrâòghri*, which also means ‘peacock’s foot’. On the other hand, *âikhipâda* may also be translated as ‘the support for the tenon’ (*âikhâ*). MS 18.76 (153) mentions *kîlâdhâra*, ‘a support or base of the axis’, which has to be attached to the axis of the finial (the latter is here called *stûpikîla*). MarîciS 13.2.2 also speaks about *âdhâra*, ‘support’, for the axis, which might have the same meaning as the *mayûrâòghri* mentioned in 13.2.3.

For *âikhâ* (tenon), see verse 26 below.

24a-c *dañèamûlasamavyâsaä tadvyâsatriguñâyataä |*
tadvyâsârdhaghanopetaä

The *âikhipâda* 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: *dañèamûlasamaä vyâsam:* T1, T2, T47;

b: *triguñaä triguñâyata:* 16847, T1; *âyataä triguñaä bhavet:* T2, T47; *tadvyâsaä triguñâyataä:* 8561, 20088;

c: *tadvyâsâgraghanopetaä:* 16847, 20088, T400; *tadvyâs[illegible]tañopetaä:* 8561; *ghanaä vyâsârdhamânaä vâ:* T2, T47;

Pâda 24c: *vistârârdhaghanopetaä* – the same expression occurs in Ajita 15.10: *vistârârdhaghanopete*. The proportions of the *âikhipâda* are mentioned by a number of parallel texts. In most of the cases the length is three times the width; cf. Ajita 15.10, Kâraña 10.10, MM 18.124.

24d *pûrvâgraä uttarâgraä vâ ||*
25 *baddhvâ taä madhyame cchidre dañèamûlaä suyojayet |*
dañèamûlatribhâgaikaä âikhâvyâsaä samâârakam ||
26 *âikhipâdaghanaä tasya dîrghaä syâd yojayed dùèham |*
dañèamûlâgrayoï paññaä yojayel lohajaä budhaï ||

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 *âikhipâda*. One should fix it firmly. The wise one should attach a metal band to both ends of the axis.

24d: *madhye chidraâ prakalpayet*: T2, T47; *purvâgraâ cottarâgrakaâ*: 8561, 16847, 20088, T1, T400.

25 not in T297, P and Th. T2 and T47 give only two verses:

T2: *pûrvâgram uttarâgraâ vâ | baddhvâ chidreṇa daṇḍakāiṇi ||*

T47: *pûrvâgram uttarâgram vâ | badhvâ chidreṇa daṇḍakāiṇi ||*

25a: *badhvântar madhyame cchidre*: T1;

25b: *daṇḍamûlaâ sayojayet*: 16847;

25c: *daṇḍamûlaâ tribhâgaikaâ*: 8561, T400;

25d: *âikhâvyâsaâ samâârayam*: T1;

26 not in T2 and T47.

a-b not in T297, P and Th.

a: *âi[kha?]pâdaghanaâ tasya*: 8561; *âikhapâdaghanaâ tasyâ*: 16847; *âikhipâdaghanaâ [illegible]sya*: 20088;

b: *dîrghâyââ yojayed dūḥam*: T1; *[illegible]dyojayed dūḥaâ*: 16847;

c: *daṇḍaâ daṇḍâgrayor api*: Th; *daṇḍaâ daṇḍâgrayor api [...]*: P; *daṇḍaâdaṇḍâgrayopari*: T297;

d: *yohyollohajaâ budhaṇi*: T297; *yojayel lobhajaâ budhaṇi*: 8561; *yojayet lohajaâ budhaṇi*: 16847;

23cd-26: the method of fixing the axis of the finial is explained here. It is done by the tenon (*âikhâ*)¹²⁸ and mortise (*chidra*) technique. One can observe that the length of the tenon is equal to the height of the support (*âikhipâda*), 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 *âikhâ* 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 MarīciS 13.2.3: *mayûrâdghriâ vinyasya, tasyordhve suṇire mahîsûktena sthûpikîlââ pratiṣṭhâpayet*, '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 Mahî' (trans. Colas 1986: 159).

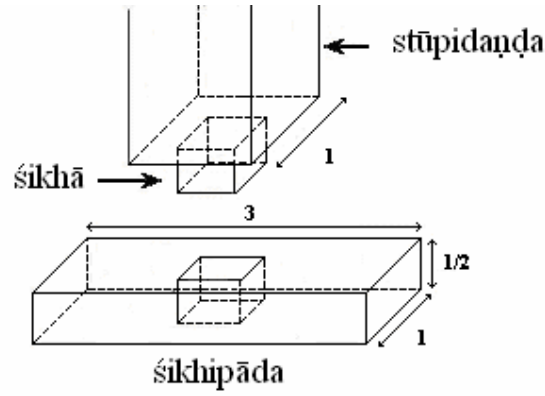


Fig. 2. The way of fixing the axis of the finial (*stūpidaṇḍa*) to the roof.

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.

Pâda 27c: *karñikâyâm* - on the pericarp of the lotus drawn on the *sthañēila* constructed in the ceremonial pavilion, see verse 16.

27d *âkrâdiṣu mahâdiâi ||*
 28 *catasras tv iṣṣakâi sthâpya âlîpiṣṣamayair jalaii |*
pùthivyâdîni bîjâni dañēantaâ hi likhed budhaï ||

Having placed four bricks in the cardinal directions beginning with the east, the wise one should write, with water mixed with rice-powder, the *bîjas* from the *pùthivîbîja* to the (*bîja* for the) axis.

T2 and T47 have a different reading of 28d and insert a half verse after it. See below.

27d: d: *kramâd eva mahâdiâi*: Th; *kumâdîku(kramâdîâa)mahâdiâi*: P; *âkrâdiṣu yathâkramam*: T1; *aââakâdiṣu mahâdiâi*: T2; *kumâdî kumaēâdiâi*: T297; *âkrâdiṣu mahâniâam*: 16847;
 28a: *catasras tv iṣṣakâi sthâpyâi*: Th; *cavâras tveṣṣâ(catasras tv iṣṣakâi)sthâpyâi*: P; *catvâratve ṣaēâsthâpya*: T297; *catvâras tveṣṣakâi sthâpya*: T1; *catvâras tveṣṣakâ sthâpya*: 20088, T400; *catvâras tveṣṣakâ stâpya*: 8561; *catvâra tveṣṣakâ sthâpya*: 16847; *catudik ceṣṣakâi sthâpya*: T2; *caturdik ceṣṣakâi sthâpya*: T47;
 28b: *âilâviṣṣaâbhakair jalaii*: Th; *âilâdiṣṣambhakair jalaii*: P; *âlîpiṣṣalikhair jalaii*: T2, T47; *âilâviṣṣamayair jalaii*: T297;
 28c: *pùthivyâdîparîjâni*: Th; *pùthivyâdîparîjânî*: T297, P; *pùthivyâdiô ca bîjâni*: T2; *pùthivyâdîââ ca bîjâni*: T47;
 28d: *dañēââ tu vilikhet budhaï*: Th; *dañēââ tu vilikhed budhaï*: P; *dañēââs tu vilikhed budhaï*: T297; *dañēânte vilikhed budhaï*: T1; *caturdiô miṣṣikâlikhet*: T2; *caturdig iṣṣakââ likhet*: T47;
 T2 and T47 insert an extra half verse here:
 T2: *paâcimâdiâ laparayahaâ tat tad bhûtasyam âlikhet |*
 T47: *paâcimâdiâ yavaralahaâ tat tad bhûtasyam âlikhet |*

Pâda 27d: *mahâdiâi* – a singular (‘in the main direction’) for plural.

Pâda 28a: *sthâpya* – an unusual form of absolutive, see Chapter 3.6.

Pâda 28cd: this fragment is either corrupt or extremely elliptical. Yet, its meaning is clear: one should write the ‘seed letters’ (*bîja*) on the four bricks and on the axis of the finial. The first *bîja* should be the one of *pùthivî*, ‘earth’. On the basis of the comparison with parallel passages it may be assumed that the remaining *bîjas* to be written are those associated with wind, fire, water and ether, completing the group of five elements (*paôcabhûta*).¹³⁰ These are the *bîjas ya* (wind), *ra* (fire), *la* (earth), *va* (water) and *haâ* (ether).¹³¹ The first four should,

¹³⁰ See verses 49-50 where the four bricks are referred to as ‘having the nature’ (*âtmaka*) 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 *bîjas* are prescribed. The *bhûtas* mentioned there point to the *paôcabhûta*, ‘the five elements’ (*tat tad bhûtasya* - ‘for each *bhûta*’). See also Ajita 15.11-12: *taâ prakâlyeṣṣakâbhiâ ca vinyased akṣarâñi ca | yakârâdivakârântaâ catasṣv iṣṣakâsv api || raktena dhâturâgeña piṣṣenaiva sitena vâ | haâkâraâstûpidañē tu vinyaset tu samâhitaï ||*; Suprabheda 31.3cd-5: *âlîpiṣṣamayenâtha lekhyed akṣarâñi tu || yakâraâ pûrvadhâge tu rakâraâ dakṣiṇē*

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 Āiava tradition with the five beings: Brahmā, Viṣṇu, Rudra, Īṣvara and Sadāāiava, 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 Kāāyapaāilpa 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 *haā*, 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 *prāgdiāīakām ārabhya gandhapuṣpādibhir yajet |*

Beginning with the brick in the east, one should worship with incense and flowers.

29a: *prāgādidikkramāt darbha:* Th; *prāgdiāī akramād darbha:* T297, P; *prāgādim iīm ārabhya:* T2; *prāgādidīām ārabhya:* T47; *prādhidhiakam ārabhya:* 8561;

29b: *gandhapuṣpādīnārcayet:* T2, T47; *dañēā puṣpādibhir yajet:* T1;

Pāda 29a: *–iīakām* (fem.) instead of *–iīakām* (masc. or neuter) given by the manuscripts.

29cd *svarñarājatatāmrair vā sūtraiḥ kārṣasakais 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): *...iīakāyāā tata āṇu || 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: *āā, āā, 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 *prathamēakā* 36cd-37c.

¹³² Perhaps *dañēāntāā hi likhed budhaī* given by some of our sources in 28d is a corruption of *dañēānte haā likhed budhaī*, ‘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 *bîjas* for each of them,...

29c-d missing in T47.

29 c: *sauvarṇaiṣṣî râjais tāmraiṣṣî*: Th; *suvarṇarajatātāmraiṣṣî* vâ: T297, T400; *suvarṇarajais tāmraiṣṣî*: T1; *svaṇṇasūtraiṣṣî kautukaṣṣî* syât: T2; *svaṇṇāṣṣî rajatātāmraiṣṣî* vâ: 8561; *svaṇṇarâjatātāmraiṣṣî* + ? : 16847;

29d: *sūtraiṣṣî kârpâsajais tu vâ*: T1; *sūtraiṣṣî kârpâsakais tathâ*: T2; *sūtraiṣṣî kârpâsikaus tu vâ*: T400; *sūtraṣṣî kârpâsikais tu vâ*: 16847, 20088;

30 a-b different version in T47.

30 a: *kautukaṣṣî bandhayed vipraiṣṣî*: Th; *kautukaṣṣî bandhayed vipra*: P; *rakṣābandhanamantreṇâ*: T2; *ṣṣābandhanakaṣṣî kûtvâ*: T47; *jatukaṣṣî mathayed viprâs*: T297;

30b: *svasvabîjam udâharan*: T1; *svayaṣṣî bîjanayasmāran*: T2; *svaṇṇamûtrâdihastatâṣṣî*: T47;

Pâda 30a: *kautuka* – see KÂ *prathameṣṣakâ* 35d and KÂ *garbhanyâsa* 38a.

30cd *brahmaviṣṣṇuṣṣî ca rudraṣṣî ca îṣṣvaraṣṣî ca sadâṣṣîvaṣṣî* ||

31 *âakreṣṣakâdidaṇṇêṇtaṣṣî adhidevân kramân nyaset |
naivedyaṣṣî dâpayet teṣṣâm tâṣṣbûlaṣṣî ca nivedayet* ||

... one should place the Adhidevas in this order: Brahmâ, Viṣṣṇu, Rudra, Îṣṣvara and Sadâṣṣîva, beginning with the bricks being in the east and ending with the axis. One should offer them the consecrated food and betel leaves.

30c: *brahmâṣṣî viṣṣṇuṣṣî rudraṣṣî ca*: Th; *brahma viṣṣṇuṣṣî ca rudraṣṣî ca*: P; *brahmaviṣṣṇu ca rudraṣṣî ca*: T1; *brahmâviṣṣṇuṣṣî ca rudraṣṣî ca*: 16847, 20088, T2, T47; *brâhmaviṣṣṇuṣṣî ca rudraṣṣî* -: T297, T400; *brahmâviṣṣṇuṣṣî[â?] ca rudraṣṣî[â]* ca: 8561;

30d: *îṣṣânaṣṣî ca sadâṣṣîvam*: T1; *îṣṣvaraṣṣî ca sadâṣṣîvaṣṣî*: 20088, T2, T47; *ceṣṣvaraṣṣî ca sadâṣṣîvaṣṣî*: T297, T400; *îṣṣâṣṣî ca sadâṣṣîvam*: 16847;

31. 16847 confuses 31 and 32 (but gives 32 one again below): *pratyekaṣṣî navavastreṇâ cchâdya âekeṣṣakâdidaṇṇêṇtaṣṣî adhidevân kramâ nyaset | naivedyaṣṣî dâpayet tâṣṣâṣṣî tâṣṣbûlaṣṣî ca nivedayet* ||

31a: *iṣṣakâsu ca daṇṇê ca*: Th; *âakeṣṣakâdidaṇṇêṇtam*: P; *âakeṣṣakâdi daṇṇêṇtaṣṣî*: T297; *cakreṣṣikâdidaṇṇêṇtaṣṣî*: T2; *cakreṣṣakâdi daṇṇêṇtaṣṣî*: 8561, T47; ... *krâdi daṇṇêṇtam*: T400;

31b: *adhidevân kramâd yajet*: T1; *adhidevân kramâ nyaset*: 8561, 20088; *adhidevâdimârajayet*: T2; *adhidevân samarcayet*: T47;

31c: *naivedyaṣṣî dâpayet eṣṣâṣṣî*: P, Th; *naivedyaṣṣî dâpayet paâcât*: T2, T47; *naivedyaṣṣî dâpayet âṣṣâṣṣî*: T297; *naivedyaṣṣî dâpayet tâṣṣâṣṣî*: 8561, 20088, T400;

d: *tâṣṣbûlaṣṣî tu nivedayet*: T1;

Pâda 31b: *adhideva* – ‘agents’ of Âṣṣîva, subordinate deities employed by Âṣṣîva to fulfil his commands (Davis 2000: 32). Here these are the five Kâraṇêṣṣavaras.¹³³

¹³³ See Raurava 48.7 where the Adhidevas are being offered the *naivedya*.

Brahmâ, Viṣṇu, Rudra, Îṣvara and Sadâiva, a group of ‘agents’ particularly important in Āiava 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 Kâraṇeāvaras are again mentioned in 48.

A similar passage is found in Dîpta 20 (p. 309), but there the Kâraṇeāvaras are placed all on the axis.¹³⁴

Pâda 31c: *naivedya*: an offering of cooked food, specially prepared. See KĀ *prathameṣakâ* 41c. Exactly the same passage (31cd) is given by Dîpta 20 (p. 308).

The reading *teṣām*, given by 16847, 20088 and T400, seems more appropriate than *tâsām* 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 navavastreṇā chādayet kûrcasaāyutam |*
abhitaī kalaāān aṣṣau sakûrcân 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 navavastreṇā*:- Th; *pratyekaā navavastreṇā*: P; *pratyekaā caiva vastreṇā*: T1; *pratyeka navavastreṇā*: 20088; *pratyeka navastreṇā*: 8561; *pratyekaā navasûtreṇā*: T2;

b: *cchādayet kûrcasaāyutam*: 20088, T1, T297, Th; " *cchādayet kûrcasaāyutam*: P; *cchādayet kûcchrasaāyutam*: 16847, T400; *veṣṣayet kûrcasaāyutam*: T2, T47;

c: *abhitaī kalâṣadhânaṣṣau*: P; *abhitaī kalaāāṣadhânaṣṣau*: T297; *abhitaī kalaāāṣau ca*: T2; *abhitaī* [illegible] *ān aṣṣau*: 8561;

d: *sakûrcân sâpidhânakaii*: T2; *sakûrcân sâbhidhânakân*: 16847, 20088;

Pâda d: *kûrca* – see KĀ *prathameṣakâ* 39c.

- 33 *gandhâābupûritân vastrahemapuṣpasamanvitân |*
sasûtrân pallavopetân aṣṣavidyeāvarâdhipân ||

¹³⁴ The same might be intended by MM 18.124cd. This half-verse mentions five figures in connection with the *âkhipâda*: *abhramaā tu yathâ bhūmau paṭcamûrtisamanvitam*. 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 Kâraṇeāvaras (which are often referred to as *paṭcamûrti*). In this case, one should translate 124d as “(it should be) possessing the five *mûrtis*” instead of “decorated with five images,” retaining the main meaning of *samanvitam*, viz. ‘possessing’, ‘endowed with’.

¹³⁵ Kâraṇa 10.23a reads *naivedyaā dâpayet tâsâā* (10.23a), but the Kâraṇeāvaras are not mentioned in the entire chapter.

¹³⁶ Supply *sthâpya* from 34a.

... filled with fragrant water, (decorated) with cloth, gold and flowers, with cords and twigs, (the jars) whose regents are the eight Vidyeāvaras...

Not in T47.

8561a-b reads: *vastrahemapuṣpasamanvitân*.

a: *gañêâmbupûrikaâ vastra-*: P; *gañêâmbu pûrikaâ vastraâ*: T297; *gandhââbupûritân paâcât*: T2; *nandhââbupûjitân vastra-*: 16847;

b: *hemapuṣpasamanvitam*: T2, T297;

c: *phalapallavasaâyuktân*: T297, P, Th; *sasûtrân palavopetaâ*: T2;

d: *aṣṣau viâveāvarâdhipân*: T297, P, Th; *aṣṣavidyeāvarânvitân*: T1; *aṣṣavidyeāvarâdhi vâ*: T2; *aṣṣavidyeāvarâdhipâ* [illegible]: 8561; *aṣṣaudyeāvarâdhipân*: 16847;

Pâda d: *vidyeāvara* – the group of eight most powerful ‘agents’ of Āiva: Ananta, Sûkṣma, Āivottama, Ekanetra, Ekarudra, Trimûrti, Ārîkañṣha, Āikhañṣin. The Vidyeāvaras rule over groups of ‘lesser agents’, such as the Kârañṣeāvaras etc., see 31b, KĀ *garbhanyâsa* 16ab and Davis (2000). The ritual mentioned here is *kumbha-* or *kalaâsthâpana* (see KĀ *prathameṣṣakâ* 39-41ab). For a diagram showing the position of the jars belonging to the Vidyeāvaras in the *kumbhasthâpana* ceremony, see Davis (2000: 65).

34 *sthâpya svamûlamantreña naivedyântaâ samarcayet |
tato homaâ prakartavyam agnyâdhânâdikaâ kuru ||*

... one should worship (the deities in the jars) with their own mûlamantra and, finally, with the consecrated food. After that the homa should be performed. Proceed, beginning with the ceremony of placing the fire.

a: *saâsthâpya svasvamantreña*: T297, P, Th; *sthâpayen mûlamantreña*: T2, T47; *dañêât svamûlamantreña*: T400; [illegible] *sthâpya svamû kû lamantreña*: 8561; *dañêâpya svamûlamantreña*: 16847; *dañêâvyâsam mûlamantreña*: 20088;

b: *naivedyan tu samarcayet*: T2; *naivedyaâ tu samarpayet*: T47; *naivedyântaâ samarppayet*: 16847, 20088;

c: *tato homaî prakartavyaî*: Th; *tato homaî prakartavyo*: P; *tadâ homaâ prakartavyaâ*: T2; *tatho homaâ prakartavyam*: 16847;

d: *agnyâdhânâdipûrvakam*: Th; *hy agnyâdhânâdikaâ kuru*: P; *agnikâryeñadaâ kuru*: T2; *agnikâryoktamârgataî*: T47; *agnyâdhânâdikaâ kuru*: 8561; *agnyâdhânântâdikaâ kuru*: 20088;

Pâda a: *sthâpya* – see the translation of 32cd. For the grammatical form of *sthâpya*, see Chapter 3.6.

Pâda c: *homaâ prakartavyaâ* – the correct form would be *homaî 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 *hômam*,

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 prakartavyaā*, while the rest has it in masculine: *tato homaī prakartavyaī*.

[The fire oblation]

- 35 *samidhâjyacarûâl lâjayavân sadyâdibhir budhaī |*
âatam ardhaā tadardhaā vâ pratyekaā juhuyât kramât ||

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: *samidhâjyacarulîjayarân sadyadivir budhaī*.

b and d not in T2 and T47.

a: *samidhâjyacarûn lâjân*: T1, T2, T47, Th; *samidhâjya carûâl lâjân*: T297; *samidhâjyacarû* [illegible] *lâja*: 8561; *samidhâjyacarûl lâja*: 16847, 20088;

b: *sadyâdibhir hunet budhaī*: Th; *yavaā sadyâdibhir budhaī*: T1; *yavân sadyadivir budhaī*: T297; *yavân sadâdibhir budhaī*: T400; *dhânyaā savyâdibhir budhaī*: 8561; *yavân sarâdibhir budhaī*: 16847, 20088;

c: *âataā vâtha âatârdhaā vâ*: Th; *âataā vâ âatam ardhaā vâ*: T297, P; *âatâârdhakaā hunet*: T2; *âatam âottaraā hunet*: T47; *âatam ardhaā tadardhaā â*: 16847; *âatam ardha tadardhaā vâ*: 16847;

Pāda b: *sadya* - one of the five *brahmamantras* (the *pañcabrahma* of 36a) that are to be recited, each with a specific ingredient, see KÅ *prathameâakâ* 43a. The *brahmamantras* are also mentioned in KÅ *garbhanyâsa* 42b.

- 36 *pañcabrahmaâaâgaia ca kûrikâbîjamukhyakaiī |*
âjyena juhuyât dhîmân pratyekaā pañcaviââatiī ||

The wise one should make an oblation with ghee, while reciting the five *brahmamantras* and the six *aṅgamantras*, the *kûrikâ* and the *bîjamukhya*, each oblation twenty five times.

a: *parabrahmaâaâgaia ca*: P, Th;

b: *kûrikâbîjamukhyavai*: P; *kûrikâbîjamukhyavai* : T297; *kûrikâbîjamukhyake*: 16847; *kûrikâbîjam uccaran*: T1; *iâikâbîjamukhyagaiī*: T2; *iâakâbîjamukhyakaiī*: T47;

c: *âjyena juhuyât dhîmân*: T1; *âjyena juhuyât dhomaā*: T2;

d: *pratyekaā pañcaviââatim*: 16847, T47, T297, P, Th; *pratyekaā pañcaviââati[â?]*: 8561;

Pāda a: for the *aṅgamantras*, see KÅ *prathameâakâ* 43d-44a. The *aṅgamantras* are also mentioned in KÅ *garbhanyâsa* 42a.

Pâda b: *kṣurikâ* – an *astramantra*. The whole formula reads *oṣṣ âiṣṣ chiṣṣ* or *oṣṣ âiṣṣ chiṣṣ kṣurikâstrâya phaṣṣ* (see Raurava 1.15cd and Dagens and Barazer-Billoret 2000: 5 note 21).

bîjamukhya – name of a mantra (see Raurava 1.11cd-15ab). For *brahma-* and *aògamantras*, see KÅ *prathameṣṣakâ* 43-44ab and *garbhanyâsa* 42a respectively.

37 *jayâdir abhyâtânaiṣṣ ca râṣṣrabhùc caiva homayet |*
brahmâdibîjamantrais tu pùthak spùṣṣvâ daââhutiṣṣ ||

One should offer (while pronouncing the mantras) *râṣṣrabhùc*, *abhyâtânas* and *jayâdir*. Having touched (the bricks and the axis), there should be, for each of them, ten oblations with the mantras containing the *bîjas* of the *brahmantra* and so on.¹³⁷

d different in T2 and T47.

8561 gives c-d: *brahmâdimantrais tu spùṣṣvââmani daââhutiṣṣ*.

a: *jayâdyair abhyâtânaiṣṣ ca*: Th; *jayâdir âṣṣradhânaiṣṣ ca*: T297, P; *jayâdir abhyâdhânaiṣṣ ca*: 8561, 16847, 20088, T2, T400; *jayâdir abhyâdhânaṣṣ ca*: T47;

b: *râṣṣrabhùdbhiṣṣ ca homayet*: Th; *râṣṣrabhiṣṣ caiva homayet*: P; *râṣṣrabhiṣṣ caiva homayet*: T297; *râṣṣrabhùc caiva homayet*: 20088; *râṣṣramùc caiva homayet*: 8561; *râṣṣrabhùtcevea homayet*: 16847;

c: *brahmâdibîjamentreṣṣa*: T2, T47;

d: *hutvâ "jyaiṣṣ ca tathâhutîṣṣ*: Th; *hyaṣṣvâbhyâ(hutvâ "jyâ)ni tathâ "hutiṣṣ*: P; *hyaṣṣvââyâni tathâhutiṣṣ*: T297; *spùâyâni daââhutiṣṣ*: T400; *sviṣṣam agneṣṣ âatâhutiṣṣ*: T2; *sviṣṣam agneṣṣ chatâhutiṣṣ*: T47; *spùâmani daââhutiṣṣ*: 16847; *spùâ[tya?]ni daââhutiṣṣ*: 20088;

Pâda ab: for the grammatical form of *jayâdir*, see KÅ *garbhanyâsa* 43c. For the grammatical form of *râṣṣrabhùc* and for the meaning of *jaya*, *abhyâtâna* and *râṣṣrabhùt* see KÅ *prathameṣṣakâ* 46cd.

Pâda c: the *brahmantras* are repeated here (see 36a). The same occurs in Raurava 29.22-26: ...*paôcabrahmâògaiṣṣ pratyekaṣṣ tu âatâhutiṣṣ ...tato jayâdibhir hutvâ brahmâògaiṣṣa daââhutiṣṣ*. Here, too, the *brahma-* and *aògamantras* 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.

Pâda d: *spùṣṣvâ* ('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 *liòga* or the pedestal during the *liòga* installation, are touched with a bunch of *kuâa* 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 Pâda d may also be translated in a slightly different way, taking *pùthak* together with *spùṣṣvâ*: '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 *sparāâhuti*. It frequently constitutes the second part of the *homa*.

The variant readings of pâda 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 (*pûthak spûvâ daââhuti*) 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 mûrtipaiï sârdhaâ snânaâ kûtvâ vidhânataï ||

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: âcâryaï âilpibhis sârdhaâ: Th; âcâryamûrti vai sârdhaâ: P; âcâryo mûrtipais sârdhaâ: 8561, 16847, 20088, T1; âcâryaï mûrtipaiï sârdhaâ: T297; âcâryasthâpako âilpî: T2; âcâryaï sthâpakaï âilpi: T47;

d: sahaisthûpyena sthâpayet: T2; sahaisthûpyaina sthâpayet: T47;

Pâda a: the *homa* referred to in the preceeding passage most probably happens at night, see KÂ *prathameâakâ* 45a and *garbhanyâsa* 44a.

Pâda 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 Åiva (= *mûrteâvara*; see Barazer-Billoret 1993-94: 53-54).

- 39 *navavastradharoññîñî bhasmarudrâkñadhârakaï |*
sitayajõopavîâtâèhyaï sitamâlyânulepanaï ||

...(the âcârya) wearing a new cloth and a turban, covered with ashes and wearing a rudrâkñ-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): *uññîñî apuñpamâlâõ ca svarñapaõcâðgabhûññaiï ||*

T47 gives a different reading from here. T2 gives a different reading from the following verse.¹³⁹

a: *navavastroṣṣadharaiḥ*: Th; *nakha stradharoṣṣadharoḥ*(*navastroṣṣadharo*): P; *navavastrodharoṣṣadharoḥ*: 20088; *navavastradharoṣṣadharoḥ*: 8561; *navavastrottariyâo* ca: T2;
 b: *bhasmarudrâkṣadhâkaḥ*: 20088; *kaṣakâḍguliḥ* *kaṣadharoḥ*: T2;
 c: *navayajôpavîṭâḥyaḥ*: Th; *evaḥ yajôpavîṭâḥyaḥ*: P; *etaḥ yajôpavîṭodhyâ*: T297; *sitayajôpavîṭâḥya*: 16847, T400; *sitayajôpavîṭâḥyaḥ*: 20088; *sitayajôpavîṭâo* ca: T2;
 d: *sitamâlyânulepanam*: 20088, T2; *sitamâlyanulepakaḥ*: 8561;

Pâda a: *navavastradharoṣṣadharoḥ* – emendation on the basis of KÂ *prathameṣṣakâ* 34a.

40 *hemâḍgulîyakaṣakakuṇṇêalâdyair alaḥkûṭaiḥ |*
yajôasûtraḥ vinâḥṣair bhûṣañair bhûṣya âilpî ca ||

... (the âcârya) adorned with golden rings, bracelets, ear-rings and other ornaments, and the âilpin who has adorned himself with all ornaments except the yajôasûtra...¹⁴⁰

a: *hemâḍgulîyakaṣakaḥ*: 20088, T297; *homâḍgulîyakaṣaka*: 16847;
 c: *yajôasûtrâdisaḥyuktaḥ*: T297, P, Th; *yajôasûtreṇa sahita*: T1; *yajôasûtraḥ vinâ ḥṣer*: 16847; *yajôasûtraḥ vinâ ḥṣaiḥ+r*: 20088; *yajôasûtraḥ vinâ* [hy written above] *bhe* [ta written above] *ṣair*: 8561;
 d: *bhûṣañair bhûṣya âilpinam*: T1, Th; *bhûṣañair bhûṣi âilpinam*: P; *bhûṣañair bhûṣi âilpinâm*: T297; *bhûṣañair bhûṣya âilpi ca*: 16847, 20088, T400; *bhûṣañair bhûṣya* [illegible] *lpi ca*: 8561;

Pâda d: *bhûṣya* – an unusual form of absolutive, see Chapter 3.6.

âilpî ca - the reading was adopted on the basis of the Âilparatna. In a parallel passage, Âilparatna 34.16b reads: *yajôasûtraḥ vinânyais tu bhûṣitenâtha âilpinâ*, ‘together with the âilpin who is adorned (with other ornaments) except the yajôasûtra...’, 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 *mûrdheṣṣakâ* chapter of the

¹³⁹ The readings of T2 and T47 show considerable differences from now on.

T47 (in the transcript itself verses 24-28):

evaḥ jâgaraṇâḥ râtrau prabhâte vimale âubhe |
âcâryaiḥ sthâpakaḥ âilpi saha sthûpyaina sthâpayet ||
sthâpako daṇḍêapâniṣaḥ iṣṣakâḥ ca ghaṇanâlân |
sthâpakaḥ âilpisaḥyukto gûhaḥ gatvâ tataḥ param ||
pâdaprakṣâlanaḥ kûtvâ gavyâdîn mârjayeḥ jalaiḥ |
prokṣayed agramantreṇa âivamantreṇa sthâpayet ||
tarjanyaḥgulimâtreṇa âîkhare mûrdhni chidrakam |
tanmadhye tu tato vipra mûrdheṣṣakânidhâpanam ||
iṣṣakâsthûpidaṇḍêḥ ca brahmasûtrasya sthâpanam |
uttarâbhimukhaiḥ âilpî prâômukhaiḥ sthâpako ‘pi vâ ||

¹⁴⁰ Pâda cd may also be translated in a slightly different way: “with the âilpin, who has adorned himself with the remaining ornaments with the exception of the yajôasûtra...”

Âilparatna largely depends on the Kââyapaâilpa. There is a possibility that the reading given by the Âilparatna is based on the original manuscript of the Kââyapaâilpa, now lost.

As far as the manuscripts of the Kââyapaâilpa itself are concerned, half of them give the word *âilpin* in the nominative (although the form is incorrect: *âilpi* instead of the expected *âilpī*), the other half give the accusative: *âilpinam*. Accepting the former reading results in the entire sentence (38b-42ab) being grammatically imperfect. On the other hand, the reading giving the accusative *âilpinam*, while being grammatically correct seems, at the same time, out of place. The acceptance of the accusative would mean that it is the *âcârya* (who is the subject of the entire sentence 38b-42ab) who adorns the *âilpin* with ornaments and so on, while it is usually the task of the *yajamâna*. Moreover, accepting the reading *âilpinam* would further result in verses 38b-40c lacking the predicate. A similar problem was encountered in KÂ *garbhanyâsa* 45-46ab.

- 41 *âcâryo mañèapaä gatvâ dañèeakaghâânalân |*
 gandhapuṣpâdibhir yaṣvâ homaä kùtvâ jayâdibhiḥ ||
 42ab *svīam agneti mantreṇa pûrñâhutiä samâcaret |*

... the *âcârya*, 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) *jayâ* etc., should perform the complete oblation with the mantra *svīam agne*.

41c-d not in T2 and T47.

T2 inserts here: *alindhaä sthâpayec caiva âilpiä saâpûjya deâikam*.

41a: *sthâpako mañèapân gatvâ*: T2; *sthâpako dañèapâniä*: T47; *âcâryo mañèapaä kùtvâ*: 8561, 20088; *âcârye mañèapaä kùtvâ*: 16847;

41b: *dañèenâpîakââ ca tâiḥ*: Th; *dañèenâaghañânâlân*: T297, P; *dañèeakaghânalân*: T1; *da[ñèe? ñèai] ṣva ṣvâ ghañânâlân*: 8561; *dañèeaka [...] ânalâiḥ*: 16847; *iṣikâ ca ghañânâlân*: T2; *iṣakââ ca ghañânâlân*: T47;

41c: *gandhapuṣpâdibhiḥ pûjya*: Th; *gandhapuṣpâdibhir yaṣvâ*: T400;

42 not in T47.

42 a-b not in T2.

42b: *pûrñâhuti samâcaret*: 8561, 16847; *pûrñâhuti* [illegible] *mâcaret*: 20088;

Pâda 41c: *yaṣvâ* – an unusual form of absolute, see Chapter 3.6.

Pâda 42a: for this mantra see KÂ *prathameakâ* 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 KÂ *prathameakâ* 46cd.

42cd *sthirarââyudaye vipra ubhayarââyudaye 'pi vâ ||*

During the rise of an ‘immovable’ zodiac sign or, o Brahmin, during the rise of both constellations,...

42c: *sthiraârâyudaye vâpyu-* Th; *sthiraârâbhyudaye vipro-* P; *sthiraârâyudaye vipro-* T1; *sthiraârâbhyudaye vipra:* T297; *sthiraârâyodayaâ vipra:* T2;
 42d: *-bhayaârâyudaye ‘pi vâ:* T1, P, Th; *ubhayaârâyudaye pi va:* 8561; *udayaârâyudaye pi vâ:* T400; *ubhayeṣṣu ca sthâpayet:* T2;

Pâda c: *sthiraârâi* – *vûṣa*, *siâha*, *vûâcika* and *kumbha* (taurus, leo, scorpio and aquarius), see Kramrisch (1941: 174 note 5). The same term is found in *KââyapaJK 32 (mûrdheṣṣakâ)* and *SaSû 2.20.3 (âilanyâsa)*.

Pâda d: *ubhayaârâi* – ‘both constellations’ may perhaps refer to the Aâvins (Gemini) And it is a corruption of *udayaârâi* (the reading of T400) ‘a constellation in which a planet is seen when on the horizon’ (MW 1899: 186).

43 *jîve vâ âukrasaâyukte taylor dûṣṣe ‘tha vâ puna’i |*
âcârya’i âilpibhiâ caiva rohan [tau] tadgûhopari ||

...when there is a conjunction of Jupiter with Venus, or again, when both are visible, the âcârya together with the âilpins, while climbing the top of the building,...

not in T47.

T2 reads: *sthîravâraâ guruâukre minduvâsarasaâyutau |*

c-d not in T2.

a: *mîne vâ âukrasaâyukte:* Th; *mîvo(ne)vâ âukrasaâyukte:* P; *jîvo vâ âukrasaâyukto:* T1; *jîvo vâ âukrasaâyukte:* T297; *jîvo vâ âukrasaâyuktau vâ:* 8561;

b: *taloâdri ṣṣe thavâ puna’i:* Th; *talodriṣṣe ‘tha vâ puna’i:* P; *taylor dûṣṣena vâ ‘tha vâ:* T1; *talodûṣṣe ‘tha vâ puna’i:* T297; *taylor dûṣṣe tha vâ puna’i:* T400; *ta[y]e [dû] dûṣṣe [illegible] tha vâ puna’i:* 8561; *taylor hûṣṣe tha vâ puna’i:* 16847, 20088;

c: *âcâryaâilpibhiâ caiva:* P; *âcâryaâ âilpibhiâ caiva:* 16847, T297, T400; *âcâryaâ âilpibhiâ caivâ-:* 20088; *âcâryaâilpibhiâ cai:* 8561;

d: *nehyantau tu grahopari:* T297, Th; *ne hyantaunugrahopari:* P; *yogyatoâmagûhopari:* T1; *rohyantau tadgûhopari:* T400; *râhyotau gûhopari:* 8561; *ârohyâtau gûhe pari:* 16847; *-rohyatau gûhopari:* 20088;

Pâda 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 *vîkṣya mûrdheṣṣakâsthânaâ hînâdhikyaâ tu nâârîte |*

mârjanyâ mârjayitvâ tu paôcagavyakuôodakai' ||

...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 *kuâa*-water,...

not in T297, P and Th.

different version in T2 and T47, see below.

a: [... sa]vîkya: 8561; vîkya mûrdhneakâsthânaâ: 20088, T1;

c: mârjanyâ mañâyitvâ tu: T1; parjanyâ mârjayitvâ ta: 16847; pa[sth written below]rjanyâ mârjayitvâ tu: 20088;

d: paôcagavyaâ kuôodakai': 16847;

Pâda d: *kuôodakai'* – see KÂ prathameakâ 16d.

45 *prokayec chivamantreña tata' sthâpanam ârabhet |*
tarjanîvedhamâtreña âikhare suâiraâ kuru ||

**... should sprinkle (the place) while reciting the Âivamantra. Then, one should begin the installation.
Make in the âikhara a hole one tarjanî deep.**

not in 8561, T297, P and Th.

T2 inserts here: *jîvadûk sahito vâ 'pi sthâpayed deâikottama' ||*

sthâpako âilpisaâyuktaâ gûhaâ gatvâ tata' param |

pâdaprakâlanaâ kûtvâ gavyâdîn mârjajec jalai' ||

T47 inserts here: *sthâpaka' âilpisaâyukto gûhaâ gatvâ tata' param ||*

pâdaprakâlanaâ kûtvâ gavâdîn mârjayec jalai' |

a: *prekayec chivamantreña*: 20088; *prokayet tatra mantreña*: T2; *prokayed astramantreña*: T47;

b: *tata sthâpanam ârabhet*: 16847, 20088; *âivamantreña sthâpayet*: T2, T47;

c: *sthapates tarjanîveâ-*: T1; *tarjanîvedhamâtre va*: 16847; *tarjanîvedhamâtre ca*: 20088; *tarjanyâôgulimâtreña*: T2; *tarjanyâôgulimâtreña*: T47;

d: *mâtraiva âikhare suâim*: T1; *âikhare mûrdhni cidrukam*: T2; *âikhare mûrdhni chidrukam*: T47;

Pâda d: *tarjanî* – lit. 'the fore-finger, index-finger'.

46 *puñyâhavâcanaâ kûtvâ mûrdheakâ nidhâpayet |*
iakâstûpikumbhaô ca gehaâ kûtvâ pradakîñam ||

47ab *nânâlaâkârasaâyuktaâ kûtvâ harmye tu sthâpayet |*

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: *puñyâhavâcanaâ vakṣya*: P; *vakṣya*: T297; *kartavyaâ tu tato vipra*: 16847, 20088, T1, T2; *kartavyaâ tu kuto vipra*: T400; *tan madhye tu tato vipra*: T47;

46b: *mûrdhneṣṣakââ nidhâpayet*: P; *mûrdhneṣṣaka nidhâpayet*: 16847, T297, T400; *mûrdhneṣṣakââ nidhâpayet*: T1; *mûrdhneṣṣakân nidhâpayet*: T400; *mûrdhneṣṣakân etân*: 8561; *mûrdhneṣṣakânidhâpanam*: T47;

46c: *iṣṣakâî stûpikalpyââ ca*: Th; *iṣṣakâstûpikalpaâ ca*: P; *iṣṣakâ stûpikûrbââ ca*: T297; *iṣṣakâî sthûpikuâbhââ ca*: T1; *guṣṣakâ sthûpikuâbha* [illegible]: 8561; *iṣṣikâsthûpidañeaô ca*: T2, T47;

46d: *bâhyadhâmapradakṣiṇam*: Th; *bâhyadhâmapradakṣiṇe*: P; *bâhyadhâmaâ pradakṣiṇe*: T297; *vahnidhâmapradakṣiṇam*: T1; [illegible] *dhâma pradakṣiṇam*: 8561; *brahmasûtrasya sthâpayet*: T2; *brahmasûtrasya sthâpanam*: T47;

47 a not in 8561.

47a-b not in T2 and T47.

47a: *nânâlaâkârasaâyuktâî*: P, Th;

47b: *kûtvâ harmye 'nulepayet*: T297, P, Th; *kûtvâ harmye tu ropayet*: T1; *kûtvâ vedikopari vinyaset*: 8561; *kûtvâ harmye tatat sthâpayet*: 20088;

Pâda 46a: *puñyâha* – for the ceremony of the *puñyâhavacanam*, see 14d and KÂ *garbhanyâsa* 35d.

This pâda is different in various manuscript. The reading *kartavyaâ tu tato vipra*, given by 16847, 20088, T1, T2 and *kartavyaâ tu kuto vipra* given by T400 when read together with pâda 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 pâda b.

Pâda 46c: *iṣṣakâstûpikumbhaô ca* – refers either to the finial in the form of a jar or (considering that the plural ending *–kumbhân* given by T1 is correct) to the jars used previously during the *kumbhasthâpana* ceremony (see 32-33 and 53).

Pâda 47c: it is not clear if the *âcârya* and the *âilpin*, 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 *uttarâbhimukho bhûtvâ âcâryo mantracetasaî ||*

48 *brahmaviṣṇû ca rudraâ ca îvaraâ ca sadââivam |*
vicintya svasvamantraîâ ca catasras ceṣṣakâ nyaset ||

¹⁴¹ In a comparable passage from Kâmika 61.17-18a the *pradakṣiṇa* is performed before the climbing of the temple: *gûhîtvâ ceṣṣakââ sthûpiâ kûta dhamâpradakṣiṇai âruhya âikharam*.

The âcârya, facing north, with his mind concentrated on the mantras, having reflected upon Brahmâ, Viṣṇu, Rudra, Îâvara and Sadâîva each with his own mantra, should place the four bricks.

47c: *uttarâbhimûkhobhûtvâ*: 8561; *uttarâbhimukho âilpî*: T2; *uttarâbhimukhaî âilpî*: T47;
 47d: *âcâryo 'nanyacetasâ*: Th; *âcâryo mantracetasâ*: P, T297; *âcâryo mantracetasâ*: 8561; *tv âcâryo mantravit tataî*: T1; *prâðemukho sthâpako 'pi vâ*: T2; *prâðemukhaî sthâpako 'pi vâ*: T47;
 48b-d different in T2.
 48a: *brahmâññaâ 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: *îâñaâ ca sadâîvam*: T1; *ceâvaraâ ca sadâîvaî*: T297, T400; *mantreñaiva tu vinyaset*: T2, T47; *îâvaraâ ca sadâîvam*: 8561; *îâvara tva sadâîvam*: 16847; *îâvaraâ ca sadâîva* [illegible]: 20088;
 48c: *vicintya svasvamantrais tu*: P, Th; *vicintya svasvamantreña*: T1; *bîjânyai svasvamantreña*: T2; *bîjâññâ ca svasvamantreña*: T47;
 48d: *catasras tv iṣṭakâ nyaset*: Th; *catasro hîṣṭakâ nyaset*: P; *caturaâ ceṣṭakâ nyaset*: T1; *catvâro tv iṣṭakân nyaset*: T297; *catvâras tveṣṭakâ nyaset*: 8561, 20088, T400; *aṣṭottaraâataâ japet*: T2, T47; *catvâraâ ceṣṭakâ 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 Kârañeâvaras: Brahmâ, Viṣṇu etc. See 28cd.

49 *pùthivyâtmakam aâmanââ saumyâgraâ âââkare suṣeî |*
suṣeâ 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: *pùthivyâtmakaâ kramaâ tu*: P, Th; *pùthivyâtmakaâ tu*: T297; *pùthivyâtmakam aâman tu*: 20088, T400; *pùthivyâtmakamantras tu*: T2, T47; *pùthivyâtmakam[illegible]âraâ tu*: 8561; *pùthivyâtmam aâman tu*: 16847;
 b: *saumyâgraâ âââkareu ca*: P, Th; *saumyâgraâ âââkare sudhîî*: T1; *saumyâgraâ âââkareu* *ṣe*: T297; *saumyâgre âââkare suṣaiî*: 16847, 20088, T400; *saumyâgraâ âââkare suṣe*: 8561; *saumye gûhâââageu vai*: T2; *saumye grahâââakeu 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 bhasâtmakaâ*: Th; *prâgagraâ ravambhasâtmakam*: P; *prâgudagraâsu – sâtmakam*: T1; *prâgagraâ svambhasâtmakam*: T297; *prâgagras tv aâbhasâddhikam*: T400; *prâgagraâs tv aâbhavâtmaka*: 8561; *prâgagrastvaâbhasârdhakaî*: 16847; *prâgagraâs tv aâbhasârdhakaâ*: 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* (*suṣeī*, *suṣeā* etc.).

50 *suṣer nairūtam āṛitya saumyāgraā tv analātmakam |*
 suṣer vāyavyam āṛitya 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 āṛitya*: T297, P, Th; *suṣe nairūtyasomāgraā*: T1; *suṣair nairūtam āṛitya*: 16847, T400; *sauṣai nairūtam āṛitya*: 20088; *suṣe nairūtam āṛityā*: 8561;
 b: *saumyāgraā salilātmakam*: T297, P, Th; [...] *āṛityātmakam*: T1; *saumyāgraā tv analātmakam*: 16847, T400; *saumyāgra svana[la]tmakam*: 8561;
 c: *suṣe viyavyam āṛitya*: P, Th; *suṣe priyavyam āṛitya*: T297; *suṣe vāyuā samāṛitya*: T1; *sūṣair vāyavyam āṛitya*: 16847, 20088, T400; *āucer vā 'tha vyagram āṛitya*: T2; *āucer vāthasyamāṛitya*: T47; *suṣer vāyavyam āṛityā*: 8561;
 d: *prāgagraā marutātmakam*: 8561, 20088, T400, P, Th; *prāgagraā mārutātmakāi*: 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 prathameṣṣakâ* 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 nyasyeṣṣakâs tv evaā*: Th; *evaā kramān nyased* [...] *t*: P; *evaā kramān nyased aāmā*: T1; *evaā kramān nyased aāān*: T297; *evaā kramā nyased aāmān*: 8561, 20088; *evaā kramā nyased* [...] *ān*: 16847; *evaā krameña phelā ca*: T2; *evaā krameña 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;

Pâda 51b: a similar passage is found in MM 18.147: *pûrvam eve~~æ~~akâsthânaâ niâchidraâ tu dùèhîkûtam*, ‘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 *mâñikyaâ maratakaâ ca vaièûryam indranîlakam ||*

Having placed¹⁴² the *mâñikya* ruby, emerald, cat's eye, sapphire, ...

51c: *mâñikyaâ ca marakataâ*: Th; *mâñikyamaratakaâ caiva*: P; *mâñikyaâ marakataâ caiva*: T1; *mâñikkaâ maratakaâ caiva*: 16847, T297; *mâñikyaâ maratakaâ caiva*: 20088, T400; *mañikkaâ maratakaâ caiva*: T2; *mâñikyaâ marakataâ caiva*: T47; [illegible] *añikyaâ marakataâ caiva*: 8561;

51d: *vaièûryaâ tv indranîlakam*: 8561, T297, P, Th; *vaièûryaâ cendranîlakam*: T1; *pravâlam indranîlakam*: T2, T47;

Pâda 51d: *vaièûrya* - cat's eye or a type of chrysoberyl, see KÅ *garbhanyâsa* 21b.

52 *mauktikaâ sphaiikaâ caiva padmarâgaâ pravâlakam |
vajraâ madhyâdi~~æ~~u sthâpya âaktibîjam anusmaran ||*

...pearl, crystal, *pâdmarâga* ruby, coral and diamond, beginning in the middle, while recollecting the *âaktibîja*,...

a: *mauktikaâ sphaiikaâ caiva*: T297, Th; *mauktikasphaiikaâ caiva*: 8561; *vaièûryam pu~~æ~~parâgaâ ca*: T2, T47;

b: *padmarâgapravâlakaâ*: 8561; *padmarâgaâ pravâlakam*: 16847, 20088; *vajraâ gomedakaâ nyaset*: T2; *vajragomedhakaâ nyaset*: T47;

c: *vajraâ madhye ca saâsthâpya*: Th; *vajraâ madhye di~~æ~~u(âi) sthâpya*: P; *vajraâ madhye di~~æ~~u sthâpya*: T297; *mantraâ madhyâdi~~æ~~u sthâpya*: 16847; *âaktibîjâi smarec caiva*: T2; *âaktibîjaâ smarec caiva*: T47;

d: *caturdik bhûmibîjakaii*: T2, T47;

Pâda b: *padmarâga* – a ruby was listed already in 51c (*mâñikya*). These two, *mâñikya* and *padmarâga*, are probably two different species of rubies. A list that includes both *padmarâga* and *mâñikya* is also found in Raurava 30.41-43. In the

¹⁴² Supply *sthâpya* from 52c.

KÅ, the list of gems to be placed in the consecration deposit casket does not mention *padmarâga*; cf. KÅ *garbhanyâsa* 19-21ab.

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

vajraâ madhye ca saâsthâpya – 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 KÅ *garbhanyâsa* 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.

Pâda d: *âaktibîja* – the text does not provide any additional information which might help to explain the meaning of *âaktibîja* here. *âaktibîja* might be a *bîja* of one specific *âakti*, which may differ according to the tradition.¹⁴³ On the other hand, *âaktibîja* may also be interpreted as ‘the *âakti* and the *bîja*’ or ‘the *bîjas* of the various (against specific) *âaktis*’.¹⁴⁴

53 *tadûrdhve sthâpayet stûpidañèam îâânamantratai |*
kalaâasthodakaii prokṛya dañèam aâmânaṣ eva ca ||

... one should install the axis of the finial on the top of it with the
(recitation of the) *îâânamantra*.

Having sprinkled the axis and the stones with the water from the
jars...

a: *tadûrdhve sthâpayet sthûpi-*: 8561, 16847, T1, T2, T47, T297; *tadûrdhvaâ sthâpayet sthûpi-*: 20088;

b: *-dañèam îâânam ââritam*: T1; *-dañèam îâânamantrakaâ*: 8561;

c: *kalaâasthodakai prokṛya*: 16847; *kalaâodakam atha prokṛya*: T2, T47;

d: *dañèaâ câpy aâmapaôcakam*: Th; *dañèaâ cââmapaôcakam*: P; *dañèam aâmânam eva ca*: T1; *dañèaâ cââmapaôca ca*: T297; *dañèaô câtma pa deâikaï*: T400; *dañèaâ câtmakadeâikaï*: T2, T47; *dañèaô [câôca] paôcavat*: 8561; *dañèaô câtmaka ca deâikaï*: 16847; *dañèaâ câtma va deâikaï*: 20088;

Pâda b: *îââna* – one of the five *brahmantras*; associated with the activity of grace and the upraised face of Sadââiva (Davis 2000: 183). See KÅ *prathameṣṣakâ* 43a and KÅ *garbhanyâsa* 42a. The element associated with the *îââna* is ether, whose *bîja* (*haâ*) was placed on the axis previously (28cd; for the association of

¹⁴³ SÂP I.3.30 mentions *âaktimantra*, which is followed by *vauṣṣaṣ*. According to Brunner (1963: 130 note 2), the whole mantra would read: ‘oâ hauâ âaktaye vauṣṣaṣ’.

¹⁴⁴ Compare Dîpta 20 (p.310): ...*pûrvâdîni kramen nyastvâ mâñikkaâ madhyame nyaset || navabîjasamâyuktaâ navavarîñâni vinyaset |* On the other hand, *bîja* in Dîpta 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 *brahmantras* with the five elements, see Davis 2000: 50). The recitation of the *îânamantra* during the placing of the axis of the finial occurs in several parallel texts, see Kâraṇa 10.39cd: *îânenā tu mantreṇā sthūpidaṇḍā tatopari*, Dīpta 20 (p.310): *tanmadhye sthāpayet sthūpim îânenā tu mantratai*.

Pāda d: the present reading is a construction. The meaning of the pāda, however, is clear: it points to the final part of the installation during which the water from the jars (consecrated previously during the *kumbhasthāpana* 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 *kumbhasthāpana*, are thus transposed into the bricks and the axis. This ceremony is often referred to as *kumbhābhiṣeka*. A comparable ceremony is performed during the installation of a *liōga* or a temple image. See Barazer-Billore (1993-94: 61-62) and Bhatt (1993-94: 75-76).

54 *tattanmūrtiā samabhyarcya gandhaiṛ puṣpaiṛ sudhūpakaiṛ |*
gulāābhasā ca sudhayā stūpiā baddhvā tu niācalam ||

...having worshipped the various *mūrtis* with fragrant flowers, incense and molasses, having fixed the finial with plaster so that it does not move...

a: *tat tan mūrtīṣ samabhyarcya*: T297, P, Th; *garte mūrtiā samabhyarcya*: T1; *tat tan mūrtis taddhyānaō ca*: T2; *tat tan mūrtiyuktadhānāā ca*: T47;

b: *gandhaiṛ puṣpaiṛ ca dhūpakaiṛ*: T1, T297, P, Th; *gandhaiṛ puṣpaiṛ sudhūpakaiṛ*: 8561; *arcayed gandhapuṣpakaiṛ*: T2, T47;

c: *galāābhasā ca sudūdhāā*: P, Th; *galāmbhasā ca sūdāyās tu*: T297; *galamiārasudhā iṣi*: T2; *gulamiārasudhām iṣiā*: T47; *gulābhasā ca su [...] yā*: 16847;

d: *sthāpayec cāstu (t tat tu) niācalam*: Th; *sthāpayed vāstuniācalam*: P; *sthūpiā baddhvā tu niācalam*: T1; *sthūpiā baddhvā tu niācalam*: 8561, 20088, T400; *bimbaā baddhvā tu niācalam*: T297; *baddhvā tatssthūpiniācalam*: T2, T47; *stūpiā baddhvā tu [...] ācalaā*: 16847;

Pāda a: *mūrti* – here, probably, the five Karaṇavaras known as *pañcamūrti*: Brahmā, Viṣṇu, Rudra, Îāvara and Sadāāiva, which have been ‘placed’ on the bricks and on the axis previously (see 31).

55 *tato 'vaāāā āikharaā kartavyāā coditaā yathā |*
āikharopariāst stūpiā prāguktavidhinā kuru ||

... next, the remaining part of the *āikhara* should be made in the way as has been taught. Place the finial upon the *āikhara* in accordance with the prescriptions given previously.

a-b not in T2 and T47.

a: *tato vaâṣṣaâ âikharaâ*: Th; *tato 'vaiâṣṣaâikharaâ*: P; *tato (paõca ca) âṣṣaâ tu*: T1; *tato 'vaâṣṣaâikharaâ*: 8561, 16847, T297; *tat to (tan to?) yavaâṣṣaâ âikharaâ*: 20088;

b: *kartavyaâ coditaâ mayâ*: Th; *kartavyaâ syoditâ tathâ*: P; *kartavyaâ svoditaâ yathâ*: T1, T400; *kartavyasyoditaâ yathâ*: T297; *kartavyaâ veditas [ta?] [ya?] thâ*: 8561; *kartavyaâ [...] oditaâ yathâ*: 16847;

c: *âikharopari stûpiâ ca*: Th; *âikharopariṣṣhâc ca stûpiâ*: P; *âikharasthopariṣṣât tu*: T1; *âikharopariṣṣyâ stûpiâ*: T297; *âikharopariṣṣât sthûpiâ*: T400; *âikharasyopariṣṣât tu*: T2, T47; *âikharopariṣṣâs stûpiâ*: 8561; *âikharopariṣṣâ stûpiâ*: 16847; *âikharopariṣṣât sthûpiâ*: 20088; d: *sthûpiâ prâguktavartmanâ*: T1; *sthûpiâ prâguktavat kuru*: T2, T47;

Pâda b-d: *uditaâ* and *prâguktavidhinâ* – the rule of making the *âikhara* and the *sthûpi* has been explained in the KÂ chapter 20 in T1 (chapter 21 in the Poona edition).

56 *karâlâdîn tataï kuryân niâcalaâ sudùḥaâ yathâ |*
suvarṇarajatair vâtha tâmrair vâcchâdayed gùham ||

Then one should make *karâla* 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: *karâlamudgîmukhyaïs tat*: Th; *karâlâdyais tataâ kuryât*: T1; *kârâlâdîâ tata [illegible] kuryât*: 8561; *kârâlâdîâ tataï kuryât*: 16847, 20088;

b: *kuryât tu niâcalaâ dùḥam*: Th; *niâcalaâ su [illegible] èhaâ yathâ*: 8561;

c: *svarṇair vâ rajatair vâtha*: T297, Th; *svarṇenaivâ rajatair vâ 'thâ*: P; *svarṇaiâ ca rajatair vâtha*: T1; *svarṇaõ ca rajataâ vâ 'tha*: T2; *suvarṇââ rajataâ vâtha*: T47; *svarṇai rajatair vâtha*: 8561; *suvarṇarajatair vâ ga*: 16847;

d: *tâmrair vâ 'cchâdayed gùham*: P; *tâmrâiâ ca cchâdayed gùham*: T1; *tâmrēṇa sudhayâ kriyâ*: T2, T47;

Pâda a: *karâla* – a type of coating or mortar or one of its ingredients. Th mentions in this place also *mudgî*, another type of mortar (Dagens 1994: 275 note 35). Interestingly, *karâla* is listed as one of the items used during the construction of the Sun temple at Konarak as testified by the Baya Cakaèâ, an Oriya manuscript on the financing of the construction of the Sun temple at Konarak (Bonner 1972: 58). According to Bonner (ibid., 63) *karâla* is a 'mixture of lime-water with brick-powder, kendu-juice and guèh'. According to MM 18.93, however, *karâla* is *abhayâkṣabîjamâtraâarkarâi syuï karâlakâi*, 'gravel stones the size of *abhaya* or *akṣa* fruits' (translation Dagens 1994: 275).

57 *kâõcanâlaâkùtââ dhenum âcâryâya pradâpayet |*
dakṣiṇââ dâpayet tasmai daâaniṣṣaâ hirañmayam ||

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 *nîḥkas*.

after a-b end of T47.

a: *kûtârdhe gâḥ ca bhûmiḥ ca*: Th; *kâḍca talakûtârdhe ca*: P; *kâḍcanâlaḥkûtaḥ hy etat*: T297; *kâḍcanâlaḥkûtadhenu*: 16847; *kâḍcanâlaḥkûtadhenuḥ*: 20088; *gobhûhiraṇyadânaḥ ca*: T2, T47;
 b: *mâcâryâya pradapayet*: P; *âcâryâya pra [...] âpayet*: 16847; *sthatatîsthâpakasya tu*: T2; *sthatateṣi sthâpakasya tu*: T47;
 c: *dakṣiṇâḥ sthatayet tasmai*: 8561; *dakṣiṇâḥātaniḥkaḥ ca*: T2;
 d: *daḥāniḥkaḥ hiraṇmayai*: 16847; *daḥāniḥkaḥ hiraṇyakam*: T1; *madhyaman tu tadardhakam*: T2;

58 *yâgopakaraṇâḥ sarvam âcâryâya pradâpayet |*
âilpinaḥ pûjayet paâcât gobhûmikâḍcanâdhibiḥ ||

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: *adhamaḥ paḍcaviḥḥa syât dâpayet deḥikottamai |*

c-d different in T2, see below.

a: *yâgopakaraṇâḥ caiva*: T2;
 b: *âcâryâya ca dâpayet*: P, Th; *sthatako sthatatî bhavet*: T2;
 c: *âilpinaḥ pûjayet paâcât*: Th; *âilpino bhojayet paâcât*: P; *âilpinaḥ bhojayet paḍca*: T297; *âilpinaḥ pûjayet paâcât*: 16847;
 d: *gobhûmiḥ kâḍcanâdhibiḥ*: 8561; *gobhûḥ ca kâḍcanâdhibiḥ*: 16847;

59ab *evaḥ yaṣi kurute martyaṣi sa yâty udayaḥ phalam ||*

The person who acts in this way obtains prosperity as reward.

59ab not in T2.

a: *evaḥ yaṣi kurute martyas*: 16847, T400; *evaḥ yaṣi kurute martya*: 8561; *evaḥ [illegible] rute martyaṣi*: 20088;

b: *sa yâti âubhadaḥ phalam*: T297, Th; so *'thâgniḥ âubhadaḥ phalam*: P; *sa yâty abhyudayaḥ phalam*: T1; *sa yâdi hyâhalaḥ phalam*: 8561; *sayâdaty udayaḥ phalam*: 16847; *ssayâdabhyuditaḥ phalaḥ*: 20088;

T2 inserts here: *prîtiḥ cet sthatatî devân prîto bhavati nityaḥḥa | anyathâ râjarâḥrâṇi ḥâṇmâse tu vinaḥyati || evam âha mahâviḥḥuṣi purâdevamaheḥvaraṣi |*

iti kâḥyape mûrdhneḥakâ paḥalaṣi

Thus ends, in the Kââyapa (i.e. the Kââyapaâilpa), the chapter about the ceremony of the crowning bricks.

iti kââyapaâilpe mûrdhneṣṣakâvidhânaâ nâma dvicatvâriâââi paṣalaï: Th; iti ârîkââyapaâilpe mûrdhneṣṣakâvidhânaâ dvicatvâriâââi paṣalaï: P; ity aââumânkââyape mûrdhneṣṣakâvidhi paṣalaï (ekacatvâriâââi): T1; iti kââyape mûrdhneṣṣakâvidhânaâ catvâriâââi paṣalaï: T297; ity aââumadbhede kââyape mûrdhneṣṣakâvidhânaâ catvâriâââat paṣalaï: T400; ity aââumân bhede kââyape mûrdhni iṣṣi sthûpi pratiṣṣhâvidhin nâma catvâriâââat paṣalaï: T2; iti mûrdhneṣṣakopadhânavidhipaṣalaï: T47; ity aââumân bhede kââyape mûrdhneṣṣakâvidhâna dvicatvâriâââatipaṣalaï: 16847; ity aââumân bhede kââyape mûrdhneṣṣakâvidhâna dvicatvâriâââatipaṣalaï: 20088;

4.4 Analysis of the ritual structure of the *prathameṣṣakâ*, *garbhanyâsa* and *mûrdheṣṣakâ* on the basis of the *Kâṣyapaṣilpa*

4.4.1 *Prathameṣṣakâ*

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 *Kâṣyapaṣilpa* starts with a formulaic expression (*atha vakṣye viṣṣeṣṣa*), 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 *maṣṣapa* 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 (*kuṣṣa*) 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 (*piṣṣacûṣṣa*). Next, Brahmins are given food, and the oblation for the site (*vâstuhoma*) and the purification of the pavilion with fire (*paryagnikaraṣṣa*) are performed. Finally, the pavilion should be sprinkled with water in which the blades of the *kuṣṣa* grass were

immersed. Then the ceremonial ground (*sthañēila*) should be prepared on the *vedikâ* 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' (*iṣṣakâ*) along with 'stone' (*āilâ*, *upala*, *aāman*) as a general technical term.¹⁴⁵ Next, the size of the bricks is dealt with. The *Kāyapaāilpa* prescribes two types of bricks: those measuring an even number of *aḡulas* 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 *Kāyapaāilpa*, the first bricks should be masculine and the crowning bricks (used in the *mûrdheṣṣakâ* 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 prathameṣṣakâ* 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 *aḡulas* should be used for buildings which, too, measure even number of *aḡulas* etc., but such an explanation is not found in the *Kāyapaāilpa*.

(earth, fire, water and wind) on them, placing the jars (*kumbha-* or *kalaâsthâpana*) 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 *sthañèila*, 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 Åaiva Brahmin family and must have undergone the initiation according to the rules of the Åaiva 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 *sakalîkaraña* by means of which he will transform his body into a manifestation of Åiva.

The *kumbhashtâpana* is performed with nine jars in which deities are invoked by means of mantras: Sâdâkhya (Sadââiva) 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 *kuñèas* 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 *aògamantras* belong. The fire oblation, most probably, takes place at night (32ab-44). The passage ends with the phrase *evaâ jâgarañaâ râtrau* ('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 *jayâdi*, *abhyâtâna* and *râñrabhùt*. Next, he performs the 'complete fire oblation' (*pûrñâhuti*) with the mantra *sviam 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 (*ântihoma*; 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 viâññā*. 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 *Kâāyapaāilpa*.

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 *kûṇa* (the letter *kṛā*) is placed together with the *anunâsika*, in the eight compartments around are placed the *mûlamantras* of the eight ‘agents’ of Āiva, the eight Vidyeāvaras, and the sixteen outer compartments receive the sixteen vowels of the Sanskrit alphabet (15-17ab). The procedure for ‘placing’ the *kûṇa* 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 *mañḇapa* or *prapâ* 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 *prathamakâ* 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 *prathamakâ* 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 (KÂ *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 *Vidyêâvaras* 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 *râñrabhùt* 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 *Kâyapaîlpa* 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 Mûrdhēakâ

4.4.3.1 Introductory statement and the prescriptions for the location

After the formulaic expression *atha vakāye viâeñā*, 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 *prathamakâ* 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 *prathamakâ* 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 *prathamakâ* and *garbhanyâsa* 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 *garbhanyâsa* ceremony), the Brahmins are given food (as during *prathamakâ*) and the *puñyâhavâcana* is performed (again, as during *garbhanyâsa*). The directions for making the *sthañîla* 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 *sthañîla* and the worship of the goddess Manonmanî together with the *âaktis* (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 (*stûpidañèa*). The axis of the finial seems to play as important a role in the *mûrdheṣṣakâ* ritual as do the crowning bricks themselves. This becomes clear from the fact that it receives one of the five seed letters (*bîja*) associated with the five elements (the other four *bîjas* 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 (*kautuka*), 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 *sthañèila*. 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 Brahmâ, Viṣṇu, Rudra, Îṣvara and Sadââiva, on both the bricks and the axis. The offering of consecrated food (*naivedya*), which according to the *prathameṣṣakâ* 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 *garbhanyâsa*, and the deities invoked in them are also the same (the eight Vidyêâvaras). During the fire oblation, which should be performed at night, the *brahma*- and the *aḡgamantras* are recited, as during the *prathameṣṣakâ* and *garbhanyâsa*. The fire oblation ends with the mantras *jayâdi*, *abhyâtâna* and *râṣṣrabhùt*, 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 *evaâ jâgarañââ râtrau* the requirements of the *âcârya* are given. Then, the worship with incense and flowers and the 'complete oblation' (*pûrñâhuti*), during which the mantra *sviṣṣam agne* is recited, is performed (38-42ab). The *pûrñâhuti* and the uttering of the mantra *sviṣṣam agne* are also prescribed in this place in the *prathameṣṣakâ* chapter.

When the auspicious moment arrives, the *âcârya* 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 *prathamakâ* 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 *Kââyapaâlpa* - 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 *darpañodarasaänibha* (‘resembling a flat mirror or a belly’) referring to the surface of the *vedi*, the phrase *evaä jâgarañaä 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 *garbhanyâsa* and *mûrdhakâ* chapters), placing the ritual objects on the *sthañëila* (only in the *prathamakâ* and *garbhanyâsa* chapters), decorating the pavilion with *piacûrña* (only in the *prathamakâ* and *garbhanyâsa* chapters) and distributing food among the Brahmins (only in the *prathamakâ* and *mûrdhakâ* 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 *garbhanyâsa*, 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 *sthañṇila* 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.