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Temple consecration rituals in ancient India: Text and archaeology

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Chapter 5

Broader textual context: the *prathamakâ*, *garbhanyâsa* and *mûrdhakâ* rituals in the related texts

5.1 Introduction

The *Kââyapaâlpa* is not the only work to mention the *prathamakâ*, the *garbhanyâsa* and the *mûrdhakâ*. These three rituals are described in a number of specialised Sanskrit texts, which deal with architecture or ritual. The first group of texts includes the *Mânasâra*, *Mayamata*, *Âilparatna*, *Tantrasamuccaya*, *Viâvakarma Vâstuvâstra* and the *Samarâðgaña Sûtradhâra*. The second group consists of the ritual treatises of the *Vaiññava* schools of the *Vaikhânasas* and *Pâõcarâtras* and the works of the followers of the *Âaiva Siddhânta*, the *Âaivâgamas*.¹ Further to this, the *prathamakâ* and the *garbhanyâsa* are also mentioned in certain *Purâñas*: the *prathamakâ* in the *Viññudharmottara* and in the *Agni Purâña*, the *garbhanyâsa* only in the *Agni Purâña*. Both *Purâñas* reveal traces of influences from ritual and architectural texts (see notes X-Y below).

The earliest well-documented reference to the ceremony of placing the first stones is included in the 6th century work on astrology and architecture, the *Bûhat Saâhitâ*.² The passage consists of a single verse and the ceremony is significantly different to the one described in the *Kââyapaâlpa*: there are eight instead of nine stones and their location is not specified. A *prathamakâ* rite as known from the *Kââyapaâlpa* seems to be a later development, at least in the light of the available textual sources. It is described for the first time in the aforementioned ritual treatises of the *Âaivas* and the *Vaiññavas*, of which the earliest surviving examples (dealing with the placing of the first bricks) are assumed to have been compiled around 7th-8th century AD.³ The same genre of

¹ A list of texts mentioning the *prathamakâ*, *garbhanyâsa* and *mûrdhakâ* rituals together with the relevant chapters and verse numbers is given in Appendix II. It should be emphasised that this list is not exhaustive. It includes all the works that I had access to, but several more texts exist, many of which have not yet been edited and were unavailable.

² *Bûhat Saâhitâ* 52.110 (ed. Dvivedi; 53.112 ed. Bhat). For the date of the *Bûhat Saâhitâ*, see, for example Bhat (1981: xi) and Kramrisch (1946: 5 note 7).

³ It is extremely difficult to give an exact date of a Sanskrit ritual or architectural text. Nevertheless, the 8th to 12th centuries AD are sometimes suggested as a likely period for the compilation of the *Âaivâgamas*, see Goudriaan (1979: 21-22): "There is no unanimity about the date of the oldest *Âaivâgamas*, but it is quite plausible that the most important of them were in vogue as sacred texts about 800 A.D. at the latest" and Davis (2000: 3), who writes: "... a corpus of *Âaiva âgama* and *paddhati* texts [was] compiled in roughly the eighth through twelfth

texts also provides the first available descriptions of the *garbhanyâsa* and *mûrdheṣṣakâ*. The *Āilpa-* and *Vâstuââstras* dealing with these rituals are all of a later date: they are most probably not earlier than 9th-10th century AD.⁴ The date of the relevant chapters of the *Viṣṇudharmottara* and the *Agni Purâṇa* cannot be established with precision. According to some, the *Viṣṇudharmottara* might be earlier than the 7th century AD, the relevant chapter of the *Agni Purâṇa*, however, is certainly of a later date.⁵

The analysis of the textual sources reveals an interesting pattern - the descriptions of the three rituals occur mainly in South Indian texts and almost never in North Indian ones. This applies to both architectural and ritual treatises. Moreover, *mûrdheṣṣakâ* is not only absent in *all* North Indian works, but also in those originating from Kerala and in one that presumably enjoyed a great popularity there.⁶ Compared to *mûrdheṣṣakâ*, the *garbhanyâsa* seems to have been slightly more popular. It is included in three non-southern texts: the *Agni Purâṇa*, the *Hayaâîræa Pâḍcarâtra* and the *Viâvakarma Vâstuââstra*.⁷ *Prathameṣṣakâ*,

centuries." A similar period was suggested for the *Vaikhânasa* and *Pâḍcarâtra* works containing the descriptions of the three rituals discussed. The tentative dates given for some of the works dealing with the *prathameṣṣakâ*, *garbhanyâsa* and *mûrdheṣṣakâ*, are: *Atri Saâhitâ* 6th-10th AD (Bhattacharyya 1963: 139); *Kââypajōânakañèa* 9th-10th AD (Goudriaan 1965: 10 note 13); *Marîci Saâhitâ* 8th AD (Varma 1970: 3) or between 800 and 1000 (Gonda 1977: 145-146); according to Colas (1986: 7-8), the editor of the *Marîci Saâhitâ*, however, it is impossible to establish the date of the text with certainty. On the other hand, according to Goodall the South Indian *Āivasiddhânta* texts quoted in the present study are of a much later date, probably not earlier than 12th century AD (see Goodall 2004: xiii-xxxiv).

⁴ The dates suggested for certain architectural treatises dealing with the rituals discussed, are: *Mayamata* late 9th – 12th AD (Dagens 1994: xliii), *Vâstuvidyâ* 10th AD (Varma 1940: ii), *Tantrasamuccaya* 15th AD (Unni 1988: 9; Sastri 1945: i-iv) and *Āilparatna* 16th AD (Losch 1949: 154). The 6th century proposed by Acharya for the *Mânasâra* seems to be too early a date. According to Bhattacharyya the text is not earlier than the 11th AD and perhaps even as late as the 15th AD (Bhattacharyya 1967: 190, 194). This view is also shared by Dagens (1994: xlv).

⁵ The *Viṣṇudharmottara Purâṇa* is usually dated ca. 7th AD (Kramrisch 1946: 5 note 7). Winternitz (1981: 553) dates it from 628 to 1000 AD. On the other hand, Bhattacharyya (1963) proposes a rather early period: 6th – 10th AD, and Shah, the editor of the text, suggests 450 – 650 AD for the 3rd *khañèa* which mentions the placing of the first bricks (Shah 1958: xixff). As far as the *Agni Purâṇa* is concerned, it is impossible to establish a date for the entire text. Its forty-first chapter, however, dealing with the placing of the first brick and with the *garbhanyâsa*, is a shortened version of chapters 11-12 of the ritual text *Hayaâîræa Pâḍcarâtra*, dated 9th century AD (Winternitz 1985: 652) or late 9th- early 10th century AD (Gonda 1977: 54-55).

⁶ The *Tantrasamuccaya*, the *Vâstuvidyâ* and the *Viṣṇu Saâhitâ*. For the date and origin of the *Tantrasamuccaya*, see Sastri (1945: iii) and Mallaya (1949: ii-iii); for the presumed Keralan origin of the *Vâstuvidyâ*, see Varma (1940: ii); for the *Viṣṇu Saâhitâ* as the source of the *Tantrasamuccaya*, see Ganapati Sastri at the Preface to the 1990 edition of the text (Delhi: Sri Satguru Publications) and Mallaya (1949).

⁷ *Hayaâîræa* is considered a North Indian text as it enumerates northern regions of India and mentions *nâgarî* alphabet, but it does not mention the southern regions and the South Indian scripts (Gonda 1977: 55). The *Viâvakarma Vâstuââstra* is considered a 'West Indian' text (Shah

mentioned by seven North Indian texts,⁸ appears to be the most common. As noted above, it also seems to be the earliest of the three rites as it is the only one mentioned in the Būhat Saāhitā.

5.2 The similarities

The passages dealing with the three rituals in all of the aforementioned texts are fairly similar to each other and they bear several resemblances to the descriptions of the rituals in the Kāyapaīlpa. Here the *prathamakā*, the *garbhanyāsa* and the *mūrdhnamakā* also consist of several ‘building blocks’ – ceremonies with which the entire ritual is constructed. The ‘blocks’ are generally the same as in the Kāyapaīlpa (see Chapter 4.4 and Table 3). They include the construction of a temporary pavilion together with the central platform and the fire pits,⁹ the preliminary ceremonies performed within the pavilion such as purifying the ritual objects with the products of the cow,¹⁰ tying the protective thread around them¹¹

1989: 214-215), which should presumably be understood as ‘Northwest Indian’ text. The name Viāvakarma is rather connected with the north than with the south of India (see Shukla 1998: 67).

⁸ To these belong the Būhat Saāhitā, the Viññudharmottara and the Agni Purāṇa, the Hayaśrīṣa Pāṇḍarātra, the Viāvakarma Vāstūśāstra, the Samarāṅgaṇa Sūtradhāra (the work of king Bhoja of Dhārā, see Shukla 1998: 25) and the Āiva ritual text Somaāmbhupaddhati. The latter is not truly a North Indian work: it is preserved in manuscripts found in Nepal as well as in the south of India. The southern group, however, seems to be posterior and contains more additions and mistakes (Brunner 1998: lii-lxi). The fact that the text does not mention the *garbhanyāsa* and the *mūrdhnamakā* rituals and the way in which the *prathamakā* is described there, however, support the link between the Somaāmbhupaddhati and the ritual texts of North India.

⁹ For the first bricks: Kāmika 51.1cd-4, Kāraṇa 4.88-91ab, Dīpta 2 (p.251; here the central platform and the fire pits are not mentioned, but the description of the pavilion is fairly similar to that given by the KĀ), Suprabhedha 27.2 (the pavilion is only mentioned here), Ajita 10.19d-29ab, Aśāmad (*prathamakā*), ĪĀGDP 27.46, MarīciS 6.4.1.1, AtriS 6.12ab (the pavilion is only mentioned here) and 6.14-15 (the description of the fire pits), KJōK 30 (the pavilion and the fire pits are only mentioned here), PādmaS 5.45-47, ViāvaksenaS 8.11 (the pavilion is only mentioned; the text hints to another chapter dealing with the construction of the pavilion in detail), SaSū 35.13cd (*vedī* mentioned), AgniP 41.1cd; for the *garbhanyāsa*: Kāmika 31.18-22, Kāraṇa 6.15-19c, Dīpta 4.25 and the verses included in the Appendix to chapter 4 (Dagens et al 2004: 68-69), Ajita 17.12-14, Kumara 28.2170, MarīciS 13.1.2; for the crowning bricks: Kāmika 60.3cd-4, Kāraṇa 10.12cd-15ab, Dīpta 20 (p. 307), Suprabhedha 31.1cd-2ab, Ajita 15.14-20, MM 18.127cd.

¹⁰ For the first bricks: Kāmika 51.11cd, Kāraṇa 4.105cd, Ajita 10.15d (it is said that the bricks must be cleaned, but the products of the cow are not mentioned), ĪĀGDP 27 (passage in prose following verse 71); for the deposit casket: Kāmika 31.27cd, Kāraṇa 6.26ab, Suprabhedha 28.10ab, Ajita 17.11cd (cleaning the casket is mentioned, but not the products of the cow), ĪĀGDP 27.78ab, AtriS 10.20c, KJōK 16, HayaP 12.23cd, PādmaS 6.25b, ViāvaksenaS 13.26cd, 36ab, MS 12.24ab, MM 12.16; for the crowning bricks: Kāmika 60.7cd-8ab, Kāraṇa 10.18ab, Suprabhedha 31.10cd, MM 18.133cd-134ab.

¹¹ For the first bricks: Kāmika 51.12ab, Kāraṇa 4.106ab, Dīpta 2 (p. 252), Aśāmad (*prathamakā*), ĪĀGDP 27 (passage in prose following verse 71), MarīciS 6.4.1.2, AtriS 6.24b, Kriyādhikāra 5.8cd, PādmaS 5.65cd-66ab, ViāvaksenaS 8.16ab; for the deposit casket: Dīpta

and wrapping them in cloth,¹² placing the jars,¹³ fire oblation¹⁴ and *puñyâhavâcana*.¹⁵ Almost all the texts list the desired characteristics of the ritual objects, such as the bricks, the casket and the axis of the finial,¹⁶ and many stress the importance of distinguishing the tops (also called ‘heads’), feet, etc. of the bricks¹⁷ as well as their gender.¹⁸ The statement that the first and crowning

4.26c, Kumâra 29.2186a; for the crowning bricks and the axis of the finial: Kâmika 60.10a, Kâraña 10.21a-c, 24c, Dîpta 20 (p. 308), Ajita 15.13b-d, MarîciS 13.2.2.

¹² For the first bricks: Kââika 51.17d, Kâraña 4.110ab, Suprabhedha 27.15ab, Ajita 10.31cd, Aââumad (*prathamakâ*), ÎĀGDP 27 (passage in prose following verse 71), MarîciS 6.4.1.1, 6.4.1.2, AtriS 6.22cd, Kriyâdhikâra 5.9ab, KJōK 30, PādmaS 5.60ab, ViṇvaksenaS 8.16cd; for the deposit casket: Kâmika 31.63a, Kâraña 6.51ab, Suprabhedha 28.27cd, Kumâra 29.2186b, AtriS 10.34cd, MarîciS 13.1.2, PādmaS 6.9cd, MM 12.21ab; for the crowning bricks and the axis of the finial: Kâmika 60.10b, Kâraña 10.21d, 24d, Dîpta 20 (p. 308), Suprabhedha 31.5, 11ab, Ajita 15.27ab, MM 18.135cd.

¹³ For the first bricks: Kâmika 51.19-20, Kâraña 4.111cd-113ab, Dîpta 2 (p. 252), Suprabhedha 27.16-17, Ajita 10.32-37, Aââumad (*prathamakâ*), ÎĀGDP 27.50cd-52 and in the passage in prose following verse 71, MarîciS 6.4.1.2, PādmaS 5.48, 51cd-54ab, ViṇvaksenaS 8.17-22, AgniP 41.2a, 4cd; for the deposit casket: Dîpta 4.26d, MS 12.25-26ab, MM 12.18cd-19; for the crowning bricks: Kâmika 60.10cd-11ab, Kâraña 10.25cd-26, Dîpta 20 (p. 309), Suprabhedha 31.6-7, Ajita 15.28-30ab, MM 18.131-133ab.

¹⁴ For the first bricks: Kâmika 51.21cd-24, Kâraña 113cd-115, Dîpta 2 (p. 252), Suprabhedha 27.18-20ab, Ajita 10.37-44, Aââumad (*prathamakâ*), ÎĀGDP 27.53-57, MarîciS 6.4.1.2, AtriS 6.16-19, Kriyâdhikâra 5.2cd-5ab, 14-15, 24, KJōK 30, PādmaS 5.63-64, ViṇuS 13.8cd-12ab, TantraS 1.83-88, AgniP 41.9cd-11; for the *garbhanyâsa*: Kâmika 31.64cd-68ab, Kâraña 6.52-59, Dîpta 4.27cd, , Suprabhedha 28.28cd-30ab, Ajita 17.34-37, Kumâra 29.2186cd-2188, ÎĀGDP 27.94cd-100, AtriS 10.13-17ab, KJōK 16, MarîciS 13.1.2, HayaP 12.34cd-39, PādmaS 6.10cd-16, ViṇuS 13.36cd-40ab, MS 12.28cd-33ab, TantraS 1.116-120; for the crowning bricks: Kâmika 60.12-14, Kâraña 10.28-31, Dîpta 20 (p. 309), Suprabhedha 31.11cd-16ab, Ajita 15.30cd-36, AtriS 10.47cd.

¹⁵ For the first bricks: Ajita 10.16a, 24c, Aââumad (*prathamakâ*), ÎĀGDP 27.48ab, MarîciS 6.4.1.1, 6.4.1.2, AtriS 6.24a, ViṇvaksenaS 8.15c, 33c, VV 6.5ab, SaSû 35.16cd, 24cd; for the *garbhanyâsa*: Kâmika 31.16d, 22d, 76b, Kâraña 6.19d, Suprabhedha 28.11b, Ajita 17.6a, ÎĀGDP 27.78d, AtriS 10.17d, KJōK 16, PādmaS 6.25a, MS 12.21d; for the crowning bricks: Kâmika 60.5d, Kâraña 10.15d, Ajita 15.13a, 21cd, ÎĀGDP 34.12ab.

¹⁶ The first bricks: Kâmika 51.6-9ab, Kâraña 4.95-101ab, Dîpta 2 (p.250-251), Dîpta 27.4cd-14ab, Ajita 10.1-4, Aââumad (*prathamakâ*), ÎĀGDP 27.64-70, MarîciS 6.3.2, HayaP 11.19-23ab, PādmaS 5.16-24ab, 32cd-44ab, ViṇvaksenaS 8.12cd-14, MS 12.95cd-98, MM 12.103cd-108ab; Āilparatna 12.14, 5cd-24, TantraS 12.4, AgniP 41.3-4ab; the deposit casket: Kâmika 31.7-14ab, Kâraña 6.7cd-12, Dîpta 4.8-12ab, Suprabhedha 28.3-9, Ajita 17.6-11ab, Kumâra 29.2164-2169ab, ÎĀGDP 27.75-77, AtriS 10.10cd-12ab, KJōK 16, MarîciS 13.1.1, HayaP 12.20-21ab, PādmaS 6.23cd-24, ViṇuS 13.23cd-24ab, MS 12.11cd-19, MM 12.9-15ab, Āilparatna 12.32-45, TantraS 1.96b, 12.5, VV 6.13cd-15ab, AgniP 41.20cd-21ab; the crowning bricks: Kâraña 10.3-7, Dîpta 20 (p. 306-307), Ajita 15.2-4, MarîciS 13.2.1, MM 18.117-121ab; the axis of the finial: Kâraña 10.7-12ab, Dîpta 20 (p. 308-309), Suprabhedha 31.8-10ab, Ajita 15.6-10, ÎĀGDP 34.9-11, MarîciS 13.1.2, MM 18.66cd-77, 121cd-127ab.

¹⁷ For the first bricks: Kâraña 4.100cd-101ab, Suprabhedha 27.13, Ajita 10.4d, ÎĀGDP 27.64ab, MarîciS 6.3.2; for the crowning bricks: Dîpta 20 (p. 307).

¹⁸ Mentioned in the first bricks chapter: Kâraña 4.94, Dîpta 2 (p.250, 251), Suprabhedha 27.14ab, ÎĀGDP 27.68cd-70ab, PādmaS 5.17-24ab, 32cd-35, MS 12.98cd, 107, MM 12.105cd-107ab,

'bricks' should, in fact, be of the same material as the building in which they are to be installed is found in a great number of texts as well.¹⁹ The same is true for the prescription that, after the installation, water should be poured among the first bricks and its flow observed. A right turn means success for the act of building and for the performers of the ritual, a left turn is inauspicious and, in such an event, a propitiatory oblation (*ântihoma*) should be performed.²⁰ The way of installing the first bricks may slightly differ between the texts, but it is often stressed that their tops should face east and north.²¹ With respect to the *garbhanyâsa*, long lists of objects to be placed into the deposit casket are given (see Chapter 7.1.1.2) and in many works the architectural layer in which the *garbha* is to be installed is dependent on the caste of the patron.²²

5.3 The differences

5.3.1 The differences determined by the geographical origin of the texts

The differences between the descriptions of the three rituals in the texts are generally not very large. Yet, as mentioned previously, it is possible to make a distinction between the works originating in the south of the subcontinent and those originating in the north. In addition to the fact that none of the North Indian texts describe the *mûrdheṣṣakâ* and only very few of them deal with the *prathameṣṣakâ* and the *garbhanyâsa*, the prescriptions for the location of the first bricks and the deposit box in North Indian texts differ from those given in the South Indian treatises. Thus, while according to all South Indian works the first bricks and the *garbha* should be installed to the right or to the south of the door

Āilparatna 12.16, 5-17, 5ab; mentioned in the crowning bricks chapter: Kâraña 10.3ab, Dîpta 20. (p. 306).

¹⁹ The first bricks: Kâraña 4.93, Dîpta 2 (p.250), Suprabhedha 27.3cd-4ab, ÎĀGDP 27.70cd, HayaP 11.23cd-24ab, Pâdmas 5.43cd-44ab, MS 12.98ab, MM 12.103cd, Āilparatna 12.14, 5-15, 5, AgniP 41.4ab; the crowning bricks: Kâmika 60.1cd, Kâraña 10.5ab, Dîpta 20 (p. 306), Ajita 15.2, MM 18.119-120.

²⁰ Kâmika 51.35-36, Kâraña 4.123-124ab, Dîpta 2 (p. 252-253), Suprabhedha 27.26cd-28ab, Ajita 10.55cd-57, A âumad (*prathameṣṣakâ*), ÎĀGDP 27 (passage in prose following verse 71), Pâdmas 5.76cd-77ab, ViṣṇuS 13.19cd-20ab, ViṣvaksenaS 8.29, Āilparatna 12.30-31ab, TantraS 1.93 (in the two latter texts the propitiatory oblations in case of the water turning left are not mentioned).

²¹ Kâmika 51.29, Kâraña 4.121cd-122ab, Dîpta 2 (p. 252), Suprabhedha 27.25, Ajita 10.53-55ab, ÎĀGDP 27 (passage in prose following verse 71), MarîciS 6.4.2.2, AtriS 6.32cd-34, Kriyâdhikâra 5.12cd-13ab, Pâdmas 5.73cd. Āilparatna gives several possibilities of placing the bricks during the final installation depending on the number of the bricks used in the ritual, according to one possibility the tops should point east and north, see Āilparatna 12.16, 5ab.

²² Kâmika 92cd-93, Kâraña 6.81-82ab, Suprabhedha 28.32cd-33, ÎĀGDP 27.74, AtriS 10.36cd-38ab, Kriyâdhikâra 5.30cd-31ab, Pâdmas 6.21, ViṣṇuS 13.25ab, TantraS 12.6d, Vâstuvîdyâ 13.21.

(at least in the case of temples), according to the North Indian treatises they are placed either in the centre of the foundation pit (the deposit box) or under the walls of the future building and in the centre (the first bricks).²³ The expression *dvâradakṣiṇe*, 'to the right' or 'to the south of the door', frequently employed in the South Indian texts, is not found.²⁴ Moreover, all three non-South Indian works describing the *garbhanyâsa* do not mention the compartments of the deposit casket. It might be that this information has been omitted simply because it was something that was well known to the performers of the ritual. Nonetheless, all the South Indian texts speak explicitly about a casket divided into compartments. The distribution of the items in the appropriate compartments plays an important role in the *garbhanyâsa* descriptions in the South Indian texts.

5.3.2 The differences determined by the religious affiliation of the texts

Among other things, the differences between the Āiṣva and the Vaiṣṇava treatises relate to the mantras pronounced and the deities invoked and worshipped during the rituals. In the Āiṣva texts, the gods belonging to the entourage of Āiṣva are worshipped and the mantras associated with Āiṣva are uttered, for instance the *brahma-* and the *aḡgamantras*, which are believed to invoke specific aspects of the Lord.²⁵ Moreover, writing the letters on the first and crowning bricks and on the axis of the finial as well as the ceremonial 'placing' of the letters inside the

²³ For details, see Chapter 7.1.1.1 and 7.1.1.2. The prescriptions concerning the exact location of the first bricks in some North Indian texts are not very clear. SĀP IV.1 prescribes either five or nine bricks placed under the walls of the future temple and in the middle on top of jars filled with various items. HayaP 12.1-7ab gives similar prescriptions: nine bricks should be placed in the eight directions and in the middle, on the top of jars. It is not clear, however, if here the bricks should also be in the corners of the foundation or, perhaps, in the centre of it. AgniP 41 is an incomplete repetition of HayaP 12. According to SaSû 35.27cd-28ab the first brick should be deposited in the southeast corner of the *vâstu* (the building ground), the other bricks should be placed clockwise in the remaining corners. In VDhP 94 the bricks are to be placed in the intermediary directions, but it is not clear if in the corners of the building ground or in the middle of it. According to VV 6 the first stone should be placed either in the northeast or in the west, but it is not said how many stones there are and if they should form a square.

²⁴ For the *garbhanyâsa* according to the North Indian texts, see HayaP 12.9cd-52, VV 6 and AgniP 41.18-30; for the *prathamakâ*, see HayaP 11-12.9ab, VV 6, SĀP IV.1.1-108, SaSû 31 and AgniP 41.1-17.

²⁵ For the significance of these mantras, see Chapter 4.1 *prathamakâ* 43a. The *brahma-* and *aḡgamantras* are pronounced during the *prathamakâ*, *garbhanyâsa* and the *mûrdhnekâ* according to: Kâmika 51.23cd, Kâraṇa 4.114cd-115, Dîpta 2 (p. 252), Suprabhedha 27.20ab, 19cd, 26ab, Ajita 10, ÎĀGDP 27.55ab, Ajita 17.35cd, Kâraṇa 6.55c, Dîpta 4 (Appendix to chapter 4), Suprabhedha 28.29b, ÎĀGdP 27.97, Kâmika 60.14cd, Kâraṇa 10.28ff, Dîpta 20 (p. 309).

deposit casket appear to be practices followed by the Āiava schools only.²⁶ Apart from the Āivāgamas, the placing of sacred syllables on the bricks is only mentioned in the Mānasāra, probably due to the influence of the Āiava ritual texts.²⁷ The depositing of *akṣaras* into the casket is not found outside the group of the Āivāgamas. The Vaiṣṇava texts, on the other hand, consider Viṣṇu to be the highest deity and use mantras and prayers associated with Viṣṇu, such as the *ekākṣara* (AtriS 10.40, 41, Kriyādhikāra 5.12ab, 15ab), *viṣṇusūkta* (AtriS 10.42ab, Kriyādhikāra 5.3cd, 5ab, 14cd) and the formula *idaṁ viṣṇuḥ* (KJōK 16). Moreover, the Vaikhāṇasa descriptions of the *prathamakā*, *garbhanyāsa* and the *mūrdhnamakā*, as other ritual passages of this school (see Goudriaan 1970: 161), are characterised by a frequent use of Vedic mantras, for instance, the *puruṣasūktam*.²⁸

A difference between the Āiava and the Vaiṣṇava texts may also be found in the lists of objects that should be placed together with the bricks or inside the deposit casket. The Āiava texts prescribe, along with several other items, the attributes of Āiva²⁹ while the Vaiṣṇava ones list the symbols of Viṣṇu.³⁰ Slight differences are also found in vocabulary. For example, certain technical terms are used exclusively or mostly by texts of a specific religious orientation. The term *sthaṇḍila* (ceremonial ground usually made of rice on which the ritual objects are placed during the preliminary rites) is used in the Āiava texts,³¹ while in the Vaiṣṇava tradition the term is omitted and the expression ‘heap of grain’ is used

²⁶ All the Āivāgamas with the exception of the Suprabhedāgama mention the placing of letters in the deposit casket, see: KĀ *garbhanyāsa* 15ab, 16cd-17ab, Kāmika 31.29-30, Kāraṇa 6.28-29ab, 10.19cd-20, Ajitā 17.18-19, Dīpta 4.12-13ab, Kumāra 29.2173-2174ab. For writing the letters on the first bricks, see: KĀ *prathamakā* 36cd-37ab, Kumāra 30.2203cd-2204ab, Kāmika 51.16cd-17ab, Kāraṇa 4.109, Aśāmad (*prathamakā* chapter). For writing the letters on the crowning bricks, see KĀ *mūrdhnamakā* 28cd, Kāmika 60.8cd-9ab, Kāraṇa 10.19-20, Dīpta 20 (p. 307-308), Suprabhedā 3cd-5, Ajitā 15.11-12.

²⁷ See MS 12.103cd-104 and 18.200ab.

²⁸ The *puruṣasūkta* is mentioned in AtriS 6.17ab and Kriyādhikāra 5.2cd as well as in many chapters of the Vaikhāṇasa texts, which do not describe one of the three rituals discussed here. Other, frequently mentioned, mantras include *brahma jajñānam* (KJōK 16), *medinī devī* (AtriS 10.41ab), *ā tvāhāram* (KJōK 30) and the *dhruvasūkta* (AtriS 6.35ab, Kriyādhikāra 5.13cd). The mantra *ā tvāhāram* is, according to Goudriaan (1965: 319), “perhaps [the same as the] *dhruvasūkta*.” This identification is indeed supported by the fact that the *dhruvasūkta* occurs in the same place in AtriS 6 and Kriyādhikāra 5 as *ā tvāhāram* in Kāyapajñānakāṇḍa 30, viz. during the final installation of the first bricks.

²⁹ See, for example, Kāmika 31.52, Dīpta 4.18-22, Suprabhedā 28.25cd-26ab. In the MM, an architectural text, but influenced strongly by the Āiava Siddhānta school, the objects to be placed in a consecration deposit for a Āiava temple, including the attributes of Āiva, are explained first (MM 12.33). The objects appropriate for other deities are listed at the end of the chapter.

³⁰ See, for example, AtriS 10.9cd, MarīciS 13.1.1, HayaP 12.18cd-19ab, Pādmas 6.8cd, ViṣṇuS 13.34cd-35ab, TantraS 12.103cd.

³¹ See, for example, KĀ *prathamakā* 17a, *garbhanyāsa* 36a, *mūrdhnamakā* 13b, 15a, Kāmika 51.12.c, Kāraṇa 4.108a, Dīpta 2 (p. 251), Ajitā 17.14c, MM 12.20b, MM 18.129a, MS 12.27cd etc.

instead.³² The term *kautuka* (protective thread) is more frequently used in the Āiṣva texts than in the Vaiṣṇava ones, the latter preferring its synonym *pratisara* (the Kāyapaṣṭilpa uses both terms; see note to KĀ *prathamakā* 35d). The Vaikhāṇasa works, moreover, employ specific names for the fire altars, which have already been used since Vedic times, such as *āhavanīya* and *gārhapatya* (AtriS 6.14, Kriyādhikāra5.3-5, KJōK 30, MarīciS 6.4.1.2 etc.),³³ while the Āiṣva texts use the general term *kuñḍa*, ‘fire pit’ (see, for instance KĀ *prathamakā* 13c, *garbhanyāsa* 33a and *mūrdhnekakā* 12c).

5.3.3 The differences between the ritual and the architectural texts

A few differences between the ritual and the architectural texts can also be observed. The first group is characterised by many mutual similarities (also between works of different religious orientation), while the architectural treatises generally exhibit greater variation. Almost every architectural work has its own way of describing the three rituals. The exceptions are the Mayamata and the Mānasāra, which show several similarities to each other. Their descriptions of the three rituals are almost identical, although the one in the Mānasāra is more detailed. Another difference between the architectural and ritual texts is fairly predictable: the first group gives, in general, more technical-architectural details and fewer ritual ones (for instance the tying of the protective thread is mentioned only in the ritual texts, see note 11 above). This is especially so in the chapters dealing with the *prathamakā*, *garbhanyāsa* and *mūrdhnekakā* of the Vāstuvidyā, Viśvakarma Vāstusāstra, Samarāṅgaṇa Sūtradhāra and the Āilparatna. The last one includes whole passages from the Kāyapaṣṭilpa and other ritual works, but omits most information on ritual. The Tantrasamuccaya and, in a certain sense, the Mayamata and the Mānasāra are exceptions among the architectural works as they provide a fair amount of ritual detail. A specific position is occupied by the Agni Purāṇa. Its chapter 41 dealing with the *prathamakā* and the *garbhanyāsa* is a shortened version of Hayaśrīṣa Pāṇḍarātra 11-12³⁴ (Agni Purāṇa omits the list of objects to be placed into the deposit casket and certain rituals, for example the *homa*, described in the

³² Cf. Kriyādhikāra 5.7ab, 29ab, AtriS 10.34, KJōK 16, MarīciS 13.1.2, PādmaS 6.9ab.

³³ This is connected with the fact that among the Vaikhāṇasas the oblations are offered into the fire following the old Vedic tradition (Goudriaan 1965: 8; see also KJōK 44 and 62).

³⁴ Cf. AgniP 41.5-8 - HayaP 11.26cd-30ab, AgniP 41.10ab - HayaP 11.36ab, AgniP 41.11cd-12a - HayaP 11.38a-c, AgniP 41.14 - HayaP 12.4, AgniP 41.16-19ab - HayaP 12.7cd-10, AgniP 41.-20cd - HayaP 12.20ab, AgniP 41.21cd-29a - HayaP 12.41cd-50a (AgniP omits HayaP 47cd-48ab), AgniP 41.30cd-31 - HayaP 12.53-54ab, AgniP 41.33-37ab - HayaP 12.58cd-62. The Agni Purāṇa appears to be a compilation work containing passages from several ritual texts (see note 35 below). Moreover, according to Bhattacharyya (1963: 175f) the Hayaśrīṣa Pāṇḍarātra is older than the Agni Purāṇa. It seems therefore that the above mentioned passages from the Agni Purāṇa are borrowings from the Hayaśrīṣa and not the opposite.

Hayaâîræa), while its chapters 92-94, which describe a different way of placing the first bricks, are an almost exact copy of the Åaiva ritual text Somaâambhupaddhati (IV.1; see Brunner 1998: lix-lxi).³⁵

5.3.4 Minor differences between the texts

The remaining differences between the texts describing the *prathameâakâ*, *garbhanyâsa* and *mûrdheâakâ* mainly concern details such as the sequence in which certain ceremonies and activities are described (it should be remembered that this is not necessarily the real sequence in which the ceremonies were performed),³⁶ the number of fire oblations, the ingredients offered in the fire during the oblations, the size and the way of decorating the temporary pavilion, the measurements of the bricks and the deposit casket, and so forth. These data are different in almost every text even within the largely uniform group of the Åaivâgamas.

Differences between the texts are also visible in the way in which specific topics are divided over the chapters. *Prathameâakâ*, *garbhanyâsa* and *mûrdheâakâ* do not always occupy a separate chapter as it is the case in the Kââyapaâilpa. Moreover, certain preparatory ceremonies may either be included in the chapter dealing with one of the three rituals or they may constitute a chapter of their own. For example, the purification of the building ground, the digging of the foundation pit and the *vâstuhoma* may or may not be a part of the *prathameâakâ* chapter. The same applies to certain 'ritual blocks' constituting the main ritual. They are often explained in detail in the course of the description of the ritual, but sometimes they are only mentioned there, the full description being given elsewhere. The construction of the temporary pavilion, for instance, might

³⁵ In fact, no less than thirty-one chapters in the Agni Purâña appear to be borrowed from the Somaâambhupaddhati. These are chapters 72 up to 103 with the exception of chapter 91. This patchwork-like nature of the Agni Purâña was already noticed by Hazra (see Rocher 1986: 135) who adds that chapters 123 to 149 of the Agni Purâña are a summary of the Yuddhajayârñava.

³⁶ See, for example, Kâ *garbhanyâsa* where the placing of the objects in the deposit casket is described before the directions for constructing the pavilion. As the placing of the objects in the casket seems to happen inside the pavilion, one would expect the description of the pavilion to precede the description of placing the objects.

be described in detail in the chapter dealing with a specific ritual (as in the *Kââyapaâilpa*) or in one dealing only with pavilions (as in the *Mayamata* and the *Mânasâra*). Among the *Âaivâgamas* as a group, the division in chapters is uniform. In other groups of texts, however, each individual text seems to go its own way in this respect. Again, the *Mayamata* and the *Mânasâra* form a separate group as in both the *garbhanyâsa* and the placing of the first bricks constitute chapter 12 and the *mûrdheṣṣakâ* is described in chapter 18.

5.4 Concluding remarks

On the basis of the analysis of the textual sources it appears that the *prathameṣṣakâ*, the *garbhanyâsa* and the *mûrdheṣṣakâ* were known among the followers of various religious schools, but they seem to have enjoyed the greatest popularity in the south of India. From the ‘technical’ point of view³⁷ the way of performing these rituals was based on the same scheme regardless of the religious orientation of the performers. It consisted of several consecutive ceremonies, which were the same in the majority of the texts.

As shown above, all available textual sources can be classified using one of following criteria: geographical origin, religious orientation and genre (architectural or ritual). Following this division, the *Kââyapaâilpa* belongs to the South Indian group of texts because the first bricks and the consecration deposit are to be installed to the right of the door, and it is a *Âaiva* text for the deities invoked and the mantras used during the rituals are mainly *Âaiva*. Besides, the three chapters of the *Kââyapaâilpa* dealing with the *prathameṣṣakâ*, *mûrdheṣṣakâ* and the *garbhanyâsa* stand much closer to the parallel passages in the ritual texts than to those found in the architectural works. The most significant similarities can be found between the three chapters of the *Kââyapaâilpa* and the parallel ones in the *Âaivâgamas*, especially those of the *Dîptâgama*.³⁸ These similarities concern the style, the vocabulary, certain ritual details and the chapter division. In this regard, the reader’s attention should be drawn to certain phrases, such as *evaâ jâgaraññaâ râtrau* (see *KÂ prathameṣṣakâ* 45a), the expressions used to describe the temporary pavilion, the central platform and the fire pits (such as *tribhâgaika*, ‘one-third’ and *darpañodarasañnibha*, ‘resembling a belly or a flat mirror’, see *KÂ prathameṣṣakâ* 12b and 13b), all of which occur frequently in the *Kââyapaâilpa* as well as in the *Âgamas*. Other similarities include the performance

³⁷ The discussion on the supposed function of the *prathameṣṣakâ*, *garbhanyâsa* and the *mûrdheṣṣakâ* is included Chapter 6.

³⁸ Cf., for example, *KÂ garbhanyâsa* 15-19ab and *Dîpta* 4.12-15ab, *KÂ garbhanyâsa* 21cd-23 and *Dîpta* 4.18-20ab, *KÂ garbhanyâsa* 26-27 and *Dîpta* 4.23-24, *KÂ mûrdheṣṣakâ* 57ab and *Dîpta* 20 (p. 310) etc. See also Chapter 4.1 note 1 and the quotations from the *Dîpta* given in the edition chapters.

of the *sakalîkaraña* (see KÅ *prathamakâ* 34d), ‘placing’ the *akṣaras* in the deposit casket, the way of preparing the ceremonial ground (*sthāṇḍila*)³⁹ and so on. Finally, the chapter division in the Kāyapañilpa follows that of the Āivāgamas, that is, each of the three rituals is described in a separate chapter, the three chapters are scattered over the entire text and they usually do not follow each other directly.

The correspondences between the three chapters of the Kāyapañilpa and the parallel passages in the ritual texts demonstrate that the Kāyapañilpa is not an ordinary Āilpaśāstra, despite it having been labelled as such in many publications, the name under which it is commonly known (viz. Kāyapañilpa), and the fact that it contains many chapters dealing chiefly with architecture and iconography. The special relation of the Kāyapañilpa with the Āivāgamas further supports its identification as the *upāgama* Kāyapa of the *mûlāgama* Aśāmad (see Chapter 2.2).

³⁹ Cf. KÅ *prathamakâ* 17, *garbhanyâsa* 36, *mûrdhēakâ* 15, Kāmika 51.12.cd-13, Kāraña 4.106cd-107ab etc.

