CHAPTER-II
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1. THE MEANING AND ORIGIN OF "VĀSTU"

The word 'Vāstu' literally means a place of residence, a house site or a plot on which the house has to be built. The word Vāstu is derived from the Sanskrit root 'Vas- Nivāsa', which means 'a livable space', a space which is worthy to live in or the actual physical manifestation of the dwelling. Varāhamihira uses "Vāstu" in the strictly limited sense of a residential building. The science pertaining to Vāstu is called 'Vāstu Śāstra'. Vāstu Śāstra is literally translated as the 'Science of Buildings', since 'Śāstra' means a 'Science' and 'Vāstu' means 'all places of dwelling'. Both terms 'Vāstu' and 'Vastu' are from the root 'Vas' which means 'to dwell in'. According to 'Mayamatam' the place where men and Gods reside is called Vāstu. It includes 'Dharā' (earth), 'harmya' (building), 'Yāna' (conveyance), and 'paryaṅka' (couch). Out of of these the gound is the principal vastu, without which nothing can be built.

Though, the meaning of Vāstu-Śāstra would be the 'science of architecture', but, the complete Vāstu Śāstra deals with more than what is generally understood by architecture. Buddhaghosa defines "Vāstu vidyā is a science, the object of which is to ascertain whether a site selected for a building is lucky or not." Sukra-niti says, it is a science dealing with the rules for construction of palaces, images, parks, houses, canals, and other works. According to the "Halāyudha Kośa", the art of Vāstu is the art of house construction, which teaches perfect science and techniques of design starting from the isāhna (east-north) angle so as to protect the house from all natural calamities and other adversities.

According to Amarakośa 'Vāstu' means site suitable for dwelling and Yāska gives the etymology of Vāstu as a place where people dwell. The Unādi sutra refers to both the site as well as the building" vases tum agare nic ca". Vāstu is also called with various names such as 'Silpaśāstra, 'Vāstu vidyā,'
'Vāstukalā, and Vāstu Veda etc. Mahārṣi Vāṭsāyana has also narrated Vāstu as one among the 64 classical arts of India. A house provides shelter to someone or the other and hence it is given the importance of a sacred activity in the Indian culture and is counted as a part of Dharma. The Bhuvana prakāsa (BP) says: ‘Ābrhmabhuvanālokā grhastāsramāśritā’. The SS, Vṛhad Vāstumālā, and Vāsturājavallava, highlights the purpose of house construction as:

“Stripurādika bhogasoukhya Janaṇam dharmārthakāma Pradam / Jaṇṭunām layanam Sukhāspadamidam, Sitāmbu dharmāpaham //

Vāpidevagṛhādipuṇyamakhilam gehātsamuptadyate /
Geham purvamṛuṣnti tena vivudhāḥ ŚrīViśvakarmādayah // VRV. 13

The house or home is that which offers the worldly joys of having a family, keeping pets, cattle, etc; which protects from cold, heat, storms and other external hazards, and which facilitates the proper performance of dharma (Righteous duties), artha (attainment of wealth/material power and progress) and kāma (fulfillment of desires). A house is considered lucky when it brings happiness, prosperity and a sense of fulfillment.

The importance of Vāstuśāstra has been recognized since ancient times. It is an ancient Indian science of architecture of buildings which helps in making a congenial setting or a place to live and work in a most scientific way taking advantage of the benefits bestowed by nature, its elements and energy fields for enhanced wealth, health, prosperity and happiness. The Vāstu is believed to be the residing places of god and men. It also applies to conveyances, furniture and all constructed structures. It is mentioned in Artha Śāstra that houses, temples, gardens, bridges or dams, ponds or wells and cots and vehicles are known as vastu.

“grhakshetramārmah setubandha tadākam ādharā vā vāstu.” 15
The principal Vāstu, however, is the ground on which others rest. According to its modern meaning it covers all buildings irrespective of their uses like residences, industries, business establishments, lodges, hotels etc. It is based on the five basic and essential elements, such as Vāyu (air), Agni (fire), Jal (water), Bhumi (earth) and Ākasha (space), which are known as Panchabhbutas. Everything on earth is built from these elements.

The word "Vāstopati" used in Rgveda means ‘to provide protection, happiness and prosperity in this life as well as after death’. Vāstuśāstra believes in the existence of Vāstu puruṣa who is the main deity of a building. In this regard Rgveda says: *Ava tvam vāstunyū imasi madhyeyatr gavau bhuri shringa āvāsah*, which means Vāstu has a relation with gruha devatā (deity of the home) 16. The art of vāstu originates in the Stāpatya veda, a part of the Atharva veda. Vāstuśāstra or Shilpa śāstra finds numerous references, implicit and explicit in the ancient texts, like, the Vedas, Brāhmaṇas, Upanishads and Purāṇas. There are four Upa veda-s as stated below:

(i) Äyurveda, or the science of life and medicine, derived from the Rgveda

(ii) Gandharvaveda, or the science of music, derived from the Śāmveda

(iii) Dhanurveda or military science, derived from the Yajur veda, and

(iv) Shilpa or Sīhāpatya veda, or the mechanical arts and architecture, derived from the Atharva veda, is called the Upaveda of Atharva veda.

2.1. VĀSTU IN PRE-VEDIC AGE

It is very difficult to find out the origin of Indian architecture. We do not find a satisfactory solution of the problem through any literary or monumental source. The excavations at Mohenjo-Daro in Sindh and Harappa in Southern Punjab seem to provide the earliest specimens in this field, but whether that civilization had any influence on the art and architecture of the later period is
still a problem to be solved by the scholars. The excavations at Mohenjo-Daro and Harappa disclose the foundations of two cities in different strata, which appear to have flourished over a long period. The builders of these cities had vast experience of town-planning which is revealed in their methodical lay-out. The principal buildings were also constructed in a regular and systematic manner. They were made of burnt bricks, which were larger in size than the modern ones.

The buildings contained several stores. The upper stores were made mainly of woods. The flat roofs were strong covered with planking and finished with a top dressing of beaten earth.

The buildings of the Indus Valley were built for various purposes. There were buildings purely for secular purposes which consisted of dwelling places, market places, storerooms and so on. Then there were state buildings e.g. government’s offices etc. There were several Halls which were probably meant for religious purposes. At Mohenjo-Daro there was a construction which was a sort of bathing establishment. All these structures appear to have been built only from utilitarian point of view. In the words of Percy Brown “Although all the buildings were constructed of materials and in a manner far in advance of their time, their style is one of such utilitarianism that they cannot aspire to be works of architecture.”

2.2. VĀSTU IN THE VEDIC AGE

The Ṛg-Veda hymns invoke Vāstopati as the special deity supposed to preside over building sites. Viśvakarma is invoked as the creature of the universe as a whole which very well fits in our concept of Viśvakarma as the primordial planner and the architect-creator. Reference to Tvasta and carpenter and his craftsmanship in wooden and metallic craft are sufficient proof of early architecture as wooden architecture, when wood was chief material for constructing a building. The words like ‘harmyas’ (a special kind of building) occur frequently in ṚgVeda.
Thus from the standpoint of the architectural history of our land, the Rgvedic references are helpful in our surmise that the Non-Aryan or Asura School of Indian architecture was well established and even the Aryan school had already passed the primitive stage. Māna and Tvāstr in later periods were regarded as a master architects particularly associated with the Drāvida school. Nagnajīt, an architect and Asura kin of Gangādhara is said to have lived in Rgvedic period.22

In the Rgvedic age, people generally lived in huts and small houses which were made of bamboo and wood after clearing the forests. That such huts were made by clearing the forest is evident from the verses of the Aranyāṇi Sukta in the Rg-Veda. The word “vesma” means “that in which people enter “vasanti iti”: it could be decorated, consecrated and rendered charming and beneficent, like the abode of gods.23

Describing the lonely atmosphere of the forest, the poet says that there are wild beasts and creatures all around, producing cries and noises. But at the same time there are cows grazing in the same forest and there are also huts made of creeper, shrubs and grass. A special kind of fence was provided for the protection of huts and villages. It was a sort of bamboo railing. The main gate on the outskirts of the village was known as grāmadvāra. Through these grāmadvāras the cattle went to the pastures. The specimen of the grāmadvāra is still found in another form in the gopuram (cow-gate) or entrance to the temples in the south. A reference is made to the huts made of mud (mṛnmaya-grha). The suggestion of Sri Tarapada Bhattacharya 24 that the expression ‘mṛnmaya grham’ refers to tombs or burial mounds is without any solid foundation. These mṛnmaya grhas were, in fact, the mud houses used by the poor people, as Varuṇa is prayed not to provide a house made of mud.25

The Vedas are the oldest existing literature of the world. The person of that time had learnt the art of building and was residing in skillfully constructed houses and not in caves, is sufficiently clear from the various synonyms of house and articles of furniture available in some hymns. Several words are used
in the *Rg-Veda* for a house like, *Vesma*\(^{26}\) *Gṛha*, \(^{76}\) *Sadaṇa*\(^{28}\) *Sadma*, \(^{29}\) *Harmya*\(^{30}\) etc.\(^{31}\) The reference of palatial building with thousand doors\(^{32}\) hundred cities made of stone\(^{33}\). *Mitra* and *Varuṇa* dwell in an elegant and firm mansion having thousand columns (*sahasra sthuna*) are also available in *Rg Veda*. It shows the Indian architecture in Vedic age had crossed its primitive stage. To quote prof. Wilson "whether the notion of masonry be confined to the walls or extended to the dwellings, it indicates familiarity with something more substantial than mere hovels"\(^{34}\)

The articles of furniture give more reality to architecture, especially regarding the residential buildings. Although conquest and religion were the chief characteristics of the Vedic Indians, fortified settlements, cities, forts and fortresses on the one hand, and fire-altars of various designs in the absence of regular temples on the other, were not the only examples of Vedic architecture. The evidences gathered together above will amply justify the conclusion that civil architecture was probably the chief bulking activity of civilized conquerors like the Vedic Indians. Thus there are unquestionable references to noblemen’s mentions (harmya) and king’s palace (prasāda), which are corroborated by the *Mohenjo-Daro* discoveries of earlier ages. But the matter of great importance is the reference to unpretentious dwelling – houses of priestly population in village settlements. Those smaller houses, of which a pen picture has been drawn above and of which the main design is still followed in border lands like east bangle villages, were furnished in a way which affords a real insight into the life of the remote past.

Thus the *Rgveda*\(^{35}\) refers to 'married women occupying their commodities talpas', the new (and prospective) brides on the fashionable vāhyas, other single women of the house hold on the broad *prosh.thas*, and a maiden on a śāyaṇa, which, as well as *paryanka* are stated to be the ordinary bedsteads or conches. *Atri* is stated to have been thrown into a machine room with a hundred doors where he was roasted\(^{36}\). *Vaśistha* desired to have a three storied dwelling\(^{37}\) *Mitra* and *Varuṇa* are represented as occupying a great
palace with a thousand pillars and a thousand gates. The *Atharva Veda* speaks "*na vihörnaḥ prthu-siras tasmin vesmani jāyate*". The *Kṛṣṇa Yajur Veda* contains numerous hymns relating to *Yupa*. Bhattacharya rightly says, if *Yupa* be taken as the prototype of Indian Pillars, we must try to show how far the decoration carved on the pillar conformed to the description in the *Veda*.

The *Atharva Veda* is more informative in this subject. The Śālā-sukta is very helpful in reconstruction of our history of residential houses. It also contains many architectural terms. ‘*Vansā*’ (beam) above the *Sthuna* (Post) and the ‘*upamit*’ the ‘*pramit*’ of Śālā. This *Veda* further refers to the houses m. of varying shape and sides, some being two-sided, four-sided; six-sided, eight-sided and ten-sided. The *Ṛgveda* refers to an ‘a lord of house’ (*Vastospatī*); whereas the *Athra Veda* refers to mistress of building. A peep into the household furniture furnished us the then condition of civil art and architecture also.

### 2.3. VĀSTU IN BRĀHMAṆAS AND ŚUTRAS.

The Śulva-śutras, which are but the supplementary portions of the *kalpa śutras*, treating of measurement and construction of different vedic altars, furnish us with some interesting structural details of the *agni*, the large altars built of bricks, were constructed for the great *Soma* sacrifice. The word ‘*Silpa*’ and its traditional knowledge occurs in the *Aitareya Brāhmaṇa* which in the Kausitaki *Brāhmaṇa* is said to be three fold, dancing, music and singing. The *sutra* works like the *Samkāhyana Grhya śūtra* and the ‘*Asvālāyan grhya sutra* devote as many as three chapters each on house building rules. In the *śūtra* of Gobhila and Khadira the principles of site-selection, shape of the land, position of door and trees around the house etc. have been elaborately narrated.

Śulva śutras are still more important because the concept of correct measurement (of altars) have been narrated, which is very much essential component in *Vāstu Śāstra*. 
2.4. VĀSTU IN BUDDHIST & JAIN LITERATURE

During the Buddhist period due to the influence of Buddha the houses were made altogether in a group separated only by narrow lanes. The ārāma (Rest House), well fitted for quiet people, is stated to be build not too far from the town and not too near, convenient for going and for coming, easily accessible for all who wish to visit him, by day not too crowded, by night not exposed too much noise and alarm. The whole compound is enclosed with ramparts (prakāra) of three kinds, namely, brick walls, stone walls, and wooden fences, thorn fences, and ditches. The mention of numerous pillars inside the structure of a caitya hall suggests affinity with Buddhist chaityas of later times found at Karle and Ajanta. Lord Buddha is said to have delivered discourses on architecture and even told his disciples that supervising the construction of a building was one of the duties of the ordered. Mention is made of monasteries (Vihāras) or temples, buildings which are partly residential and partly religious (Ardha yogas), residential storeyed buildings (Prāsadas), multi-storeyed buildings (harmyas) and Gṛuhas or residential buildings for middle class people, and the guidelines to design and construct a prosperous house. It is also said that there are Vāstu texts for Jainism and Buddhism such as Gautamiyam, Bauddhamatam and Caitya. A treatise known as Chullavagga contains material on Vāstu.

The Buddhist texts speak of only four lokapālas: Dhṛtarāstra (East), Vidudhaka (South), Virupākṣa (West) and Vaiśravaṇa (North).

2.5. VĀSTU IN PURĀNAS:

Vāstu has been covered in all the Puranic texts, but the following Purāṇas have treated the subject more systematically. Agni purāṇa has devoted sixteen chapters on the subject at great length concerning mansions and palaces, town planning, residential building and sculptures. Achārya remarks “the importance of its contribution to the silpa sāstra lies, however, especially in two things, first, it seems to have been aware of the Mānasāra, the standard work on
architecture. Secondly, its chapter on town planning is a real addition to the *purāṇas* contribution to architecture.\(^{47}\)

*MP* has devoted eight chapters dealing with architecture, sculpture, and description of eighteen sages of *Vāstu Śāstra*.\(^{48}\) The following descriptions are found in these chapters, such as origin of *Vāstu* in ch.252, *Vāstu cakra* in ch.253, *Gṛha māna nirnaya* in ch.254, *vedha* and pillars in ch.255, *gṛha nirnaya* in ch.256,. “The selection of wood” in ch. 257, *Vāstu sānti* in ch.268, and houses and palaces in ch.269.

*Skandha purāṇa* has devoted three chapters on the architectural subjects like, lying out of a large city,\(^{49}\) collections of materials for house, construction of pavilion for marriage etc.

*Nārada Purāṇa* in a single chapter\(^{50}\) has described the construction of pools, wells, tanks and temples etc.

*BP* devoted three chapters on the narration of sculpture and a chapter on the description of temples.

*GP* devoted four chapters on subjects like, construction of residential, military and religious houses, laying out of gardens, forts, temples and monasteries,

*Brahma Vaivarta purāṇa* (BVP) has devoted eleven chapter on architecture. The cities of *Dvārakā*, *Mathurā*, *Vṛndāvan*, and *Golaka*\(^ {51}\) and residential houses of *Rādhā*, *Kubja* and *Nanda*\(^ {52}\) have been narrated in this *purāṇa*.

2.6. VĀSTU IN THE RĀMĀYĀNA

The *Rāmāyaṇa* contains a lot of material on *Vāstu Śāstra*. Palace-architecture has found an eloquent description in the *Rāmāyaṇa*. Religious edifices like sacrificial halls, *sabhās*, fire-altars and temples of gods (*devatāyatana*) also found a place. Similar cognate details abound in every page of these monumental poetic works coughed in poetic language full of similes and metaphors. The houses were free from obstructions, had
compounds with high walls and their doors were of uniform height and inlaid with numerous metal ornaments. It is said that the site plan of Ayodhya, the city of Lord Rāma was similar to the town-plan found in the great architectural text Mānasāra. The temples (Devāyatana) in Ayodhya were as resplendent as the sky. The assembly halls, gardens, and other buildings were arranged properly and crowded with people.\(^{53}\)

In the Kiskindhā-kānda there is a reference to a mountain fort (giri durga) built by Maya on the Vindhya mountains. The skill of Maya as an architect is praised in the Sundarā-kānda in which Rāvana’s houses are said to be so splendid as if they were built by Maya himself. The Rāmāyaṇa thus mentions three schools of architecture represented by Manu in the North, Viśvakarma in the south and Maya in the middle region. As regards Manu, we know that there have been fourteen Manus. But we cannot, however, establish the identity of Manu, who is referred to as the Achārya of Silpa-Śāstra.

In Rāmāyaṇa there is a reference that Nala, the son of Viśvakarma had built a bridge with huge blocks of stones, rocks, branches of Śālā, Asvakarna, Arjuna trees etc. The monkeys brought these blocks and the branches and stems of trees to the sea-shore by yantras and then threw them in the sea. The bridge was built in five days which were hundred yojana in length and ten yojana in breadth. It was known as ‘Nala Setu’.

### 2.7. VĀSTU IN THE MAHĀBHĀRATA

In the Mahābhārata it is said a number of houses were built for the kings who were invited to the city Indraprastha for the Rajasuya Jagñya of King Yuddhistira. Sage Vyāsa says that these houses were as high as the peaks of Kailāsa Mountains, perhaps meaning that they stood tall and majestic. Similar identical descriptions with more profundity in some cases like the descriptions of forts and towns are met in the greater Epic, the Mahabharata and Dr. Bhattacharya has gathered together all these details in his learned dissertation.\(^{54}\)
2.8. VASTU IN PÂNINI

Pânini, the great grammarian, uses several words in his Aśṭādhyāyī which indicate the position of architecture in his times. Words like geha (grha) 55, nikāya 56, Śālā 57 (chātraŚālā), rājasabhā 58, kośṭhāgāra 59 may be cited as examples. Pânini has used the word Śālā in different senses. The assembly hall of the king was called Śālā 60 and the hostels of the students were kept or where the grams were stored, were also called Śālās 61.

Pânini refers to a special type of house named nisidya 62. It was a sort of rest house for the travelers. There is reference to eka Śālā 63 or the house which was used by a single person. Pânini has mentioned the word ‘nikāyya’ which was probably a residential house. Āgāra was a particular type of building divided into several portions. One main part of the āgāra was called pragbhana or praghāna. These āgāras were of different kinds such as bhāndāgāra, devāgāra and kośṭhāgāra.

2.9. ĀGAMA AND TANTRIK LITERATURE

K.C. Panday 64 observes “that the Śaiva tradition of architectural and sculptural technique, as recorded in the Śaivāgamas is the oldest”. The Kamikāgama consists of sixty chapters on architecture like dviśālās, chatuśālās, svastikāśālās and pāka śālās etc. 65 Just like a Silpa Śāstra it begins systematically with the preliminary matters, such as the testing and preparation of soil, selection of sites, scheme of measurement, and the finding out of cardinal points by mean of gnomons for the orientation of buildings, and the site-plans. Suprabhedhāgama has devoted more than fifteen chapters on architecture. Tantras like Hayaśisratantra and Kiraṇāstāntra deals with architecture too.

2.10. ARTHA ŚĀSTRA

Kautilya throws a flood of light on the architecture of his time in more than six chapters in AS, such as the kingdom and the layout of villages and
cities. According to him a village should not contain less than one hundred and more than five hundred houses. The villages should be one or two kośas apart.⁶⁶ There is a detailed description of sites of the buildings and houses and the ditches and walls. He has devoted seven chapters to the subject containing cities, forts, town planning, and military and residential buildings.⁶⁷

2.11. BṛHAtsAMHITĀ

The Bṛhatsamhitā, compiled by Varāha mihiṇa in the middle of the sixth century A.D. has devoted five chapters to both architecture and sculpture. The author describes briefly the suitable building sites, testing of soil, house plan, doors, and other components of buildings in various chapters named, Vāstuvidyā(ch.53), prāsadalakṣṇam(ch.56), bajaralepalakṣṇam(ch.57), Sayasanalakṣṇam(ch.79), Pratimalakṣṇam (ch.58).⁶⁸

2.12. GARGA SAMHITA

This is a famous astronomical treatise, deals with a large number of architectural subjects like, the courts, compounds, rooms, dimensions and location of doors, rules of grha praveśa etc.

3.1. VĀSTU SCHOOLS

In the Mahābhārata it is mentioned that Viśvakarmā was the mason of God and Maya was the masons of Dānavas. According to Indian Vāstu tradition, there are two schools such as Nāgara(Northern) and Drāvida(Southern). Viśvakarmā belongs to Nāgara School and Maya belongs to Drāvida School. Both these schools of Indian architecture have contributed a lot in the growth of Indian Vāstu tradition.

3.2. VIŚVAKARMĀ (THE NORTHERN SCHOOL)

VIŚVAKARMĀ was the son of Prabhāsa (the eight Vasu) and his mother was the sister of Bṛhaspati.⁶⁹ He is said to be the creator of a thousand arts and was the architecture of the gods. He was the Prajāpati and built palaces
and halls of Indra\textsuperscript{70}, Yama\textsuperscript{71}, Varuṇa\textsuperscript{72}, and Kubera\textsuperscript{73} and Brahmā\textsuperscript{74} which are described in detail in the Mahābhārata. Several works attributed to Viśvakarmā have been brought to light. R. L. Mitra\textsuperscript{75} has referred to some of them. One such work is ‘Viśvakarmiya-Śilpa’ which is mainly a work on sculpture. The other work is ‘Viśvakarmā -mata’ which is quoted by Hemādri in parisīṣṭa khanda.\textsuperscript{76} It is a treatise on the manual arts attributed to Viśvakarmā, but apparently it is a compilation written in the Tantric style with Siva as its narrator. Other works attributed to Viśvakarmā are as follows\textsuperscript{77}

Visva-karmā-mahatmya. Visva-karmā-sāstram Visva-karmā-samhitās. Visva-

Out of these, the Visva-karmā-prakāsa is the most important. It is also called Vāstu Śāstra. It is in thirteen chapters and gives a course of direction on the building of houses and the making of roads, tanks, and various rites observed on such occasions. The work entitled ‘Viśva-karmā-sampradāya’ deals particularly with a mythological account of the race of architects descended from Viśvakarmā.

3.3. MAYA (SOUTHERN SCHOOL)

MAYA was the Master Architect of the asuras and dānavas\textsuperscript{78} and had built the Tripura-the three-fort cities for the demons. He was the brother of Namuci dānava.\textsuperscript{79} He lived with Takṣaka in the Khāndava forest and said to have been preserved from the conflagration of the forest by Arjuna\textsuperscript{80}. It was for this obligation that he offered to make a work of art desired by Arjuna. He told that he had already built several artistic buildings, palaces, pleasure-garden, tanks, beautiful cities with prakaras and toranas for the asuras and dānavas. On Kṛṣṇa’s suggestion he built a magnificent Assembly Hall for Yudhisthira.\textsuperscript{81}

There seems to have been several Mayas. The Rāmāyaṇa tells us that Rāvana’s spouse Mandodari was Maya’s daughter. The word asura is
contrasted to ahura. Thus, Maya is taken to be an Iranian architect. Weber identifies Maya with Ptolemaist and similarly some scholars try to connect Maya with Red-Indians, but these suggestions cannot be substantiated. Haridas Mitra has given a list of several works attributed to Maya. They are as follows:

Maya-dipikā, Maya-mata (or Pratistha-tantra). Maya-mata (Sāstrā-Vidhāna). Maya-sāstram. Maya-silpa. Maya-sangraha. Maya-sangraha (Pratistha-tattva). Maya-silpa-satikā. The Maya-dipikā is a work on sculpture and is quoted by Hemadri.

4. VĀSTU TEXTS:

The Mayamatam is a famous work on Vāstu Śāstra, comprising about 3300 verses divided into 36 chapters. It defines Vāstu as “where mortals and immortals live”. The concept of housing is very wide in MM and divided into four categories: the earth, buildings, vehicles, and seats. The MM is arranged in large three sections, the first section deals with dwelling sites (chapt.1-10), the second section with buildings (chapt.11-30), and third with vehicles, seats, and with iconography.

The Maya-Śāstra deals with the principles of Indian Silpa-Sāstra. The Maya-sangraha (Pratistha tattva) is a work on architecture dealing particularly with styles of constructing and dwelling houses.

All the literature on Vāstu Śāstra can be broadly classified into two main categories such as- Deva silpam or Deva Vāstu and Mānava silpam or Grhya Vāstu. The present study deals with Mānava silpam or Manusyaālaya Vāstu.

Among all the classical works on Vāstu, Maya-matam, Viśvakarmā Vāstusāstra, Mānasāra' Vāstu Śāstra and samarāṅgana sutradhāra etc. are very popular. Since Vāstu Śāstra takes care of human relation with the nature (prakruti) apart from the building strength and aesthetics, the tenets of Vāstu are valid even today and can be very well applied in the modern architecture.

The Viśvakarmān-pradipikā explains that creation is another name for Shilpa, and the origin of Shilpa or ‘form’ is Brahmā, Tvaṣṭṛ and Prajāpati put together, called Viśvakarmā. Viśvakarmā is Prajāpati as the universal constructive principle. He is called Viśvakarmā because he created the activity of everything. The five heads of Viśvakarmā are Sadyojata, Vāmadeva, Aghora, Tatpurusa an Isāna, representing East (Ṛg Veda), South (Yajur Veda), West (Śām Veda), North (Atharva Veda) and North-East (Pranava Veda), respectively. The fifth direction North-East arose from the middle of these four heads. While destroying he is called Rudra while protecting Lord Vishnu and while creating he is known as Lord Brahma. Vāstu Śāstra, in its fullest exposition, belongs to aesthetics. Three prominent schools of philosophy had deep theoretical impact on the evolution of philosophical postulates in Indian aesthetics, viz. Rasabrahma-Veda, Nādabrahma-Veda and Vāstubrahma-Veda.

The AtharvaVeda, however, refers to six regions or lokas and their six respective guardians - Lord Agni (South), Indra (East), Lord Varuṇa (West), Soma (North), Vishnu (Fixed quarter) and Bṛhaspati (Upward quarter). In the Kṛṣṇa Yajur Veda (Taittirīya Samhitās) the same six regions and their respective regents are mentioned, but Vishnu is replaced by Lord Yama.

The Manusmṛti explains the eight lokapālas thus: Soma (Chandra), Agni Arka (Surya), Anila (Vāyu), Indra, Vispāti (Kubera), Appati (Varuṇa) and Yama. In this list Surya and Soma have been enumerated in place of Nirṛti and Isāna of the later Purānic texts. The Gobhila Grhyaśūtra, while describing the
rites connected with building of a house, states that offerings should be made to
the regents of ten regions (disās), namely, Indra (East), Vāyu (South-East),
Yama (South), Pitr (South-West), Varuṇa (West), Mahāraja (North-West),
Soma (North), Mahendra (North-East), Vasuki (Nadir) and Brahma (Zenith).

The Vāstu Śāstra Upanishad is more fundamental than the other known
texts. It is a profound study of the principles of origin of the 'how' and 'why' of
form figuration and of its ultimate necessity and purpose. Dealing exclusively
with the composition and layout of sculpture, it contains an esoteric doctrine, in
which the production of Shilpa is considered as a sacrificial act. In sage
Pippalada's conception, the language of form is equivalent to the spoken or
written word or 'Vāk' giving expression to a vision of divine truth.

Vāstu Śāstra essentially deals with practice of architecture and building /
construction science, but it touches every facet of life on this earth and the
universe. The ever-present link between man and the cosmos is the basic
theme. The learned men of those days may not have lived in houses themselves
but they most definitely dedicated their lives to the development of the science
of Vāstu, as it is popularly known today.

It is a part of Vedānga Jyotisa. Principles of Vāstu as enumerated in
classical texts are universally applicable irrespective of region, religion, caste
and creed even in the modern times.

4.1. ACHĀRYAS OF DRĀVIDIĀNS OR SOUTHERN SCHOOL:

Brahma, Tvaṣṭṛ, Maya, Mātaṅga, Bhrigu, Kāśyapa, Agastya, Śukra,
Parāśara, Nagnajit, Nārada, Prahlāda, Śakra, Bṛhaspati and Mānasāra‘are
the Achāryas of Drāvidiāns or southern school

4.2. ACHĀRYAS OF NĀGARA OR NORTHERN SCHOOL:

Śambhu (Nandīśa), Garga, Atri, Vaśiastha, Prahadratha, Viśvakramā
and Vāsudeva are the Achāryas of Nāgara or northern school.
5. THE LEGEND OF VĀSTU PURUŚA:

According to mythology, Brahmā, the creator of the Universe, created a large cosmic man, who grew rapidly, and began to devour everything in his path to satisfy his insatiable hunger. When he became so big that his shadow fell on the earth creating a permanent eclipse. The gods begged Brahmā to do something before everything was destroyed by this creature.

Brahmā realized his mistake and called the Aṣṭa Dīk pālakas, the Gods of the eight cardinal directions. Together, they overpowered the monster and held it flat against the earth. Then Brahmā jumped in the middle, pushing the monster down sat on him. The demon appealed to Brahmā for help. Brahmā blessed him and made the Monster immortal with the boon that he would be worshiped by any mortal that builds a structure on earth. He was named Vāstu Puruṣa. So, without Vāstu Puruṣa nothing can be constructed on the earth.

The Rg veda also gives a description on Vāstu puruṣa and says "He who has eyes on all sides, mouth arms and feet on all sides and he who creates heaven and earth, wields them together with his arms as wings pervading the entire universe."  

The story of Matsya Purāṇa tells us about the birth of Vāstu Puruṣa. He is a cosmic man created by gods to help them to overcome the Asuras, following the victory, become unmanageable. The Devas strew him down on the earth. The Agni Purāṇa also narrates a story on Vāstu Puruṣa. In the days of yore a ghost of immense size, who was feared by all other ghosts came into existence. The ghost was buried inside the earth by the gods. This ghost is called Vāstu Puruṣa. He is the deity of whatever we build on the earth.

The offering made to this Vāstu Puruṣa on completion of a house. The worship of Vāstu-Puruṣa has been in vogue and it has become compulsory for
those who want to construct any kind of building on the earth as because the whole Bhuvana is called as Vāstu.

The principal Gods or presiding deities of each direction (ashtadik palas) are:

Northeast- *Aisin*ya- Ruled by Lord of all quarters or Ísvara

(Religions, Luck and Faith)

East- *Aditya*- Ruled by Sun God- *Aditya*

Southeast- *Agni*- Ruled by Lord of Fire- *Agni* (Energy Generating)

South- *Yama*- Ruled by Lord of Death- *Yama*

Southwest- *Pitru / Nairutya*,- Ruled by ancestors (History)

West- *Varuṇa*- Ruled by Lord of water (Physical)

Northwest- *Vāyu*- Ruled by Lord Of Winds (Advertisement)

North- *Kubera*- Ruled by Lord of Wealth (Finance)

Center- *Brahmā*- Ruled by Lord / Creator of the Universe (Desire)

The Vāstu Puruṣa is the presiding deity of any site. Usually he is depicted as lying on it with the head in the Northeast and the legs in the Southwest but he keeps changing his position throughout the year. His body put into a grid provides a blue print of buildings. The 81 deities are holding his body.

Figure-2.1  Vāstu Puruṣa.
5.1. THE VÄSTU PURUŠA MAṆDALA

The Västu Puruša and Västu Puruša Maṇḍala both of them are complimentary to each other, and therefore both carry a composite name Västu Puruša Maṇḍala. The SS has devoted four chapters—Västu-traya-vibhāga, Nādyādi-Sirādi-Vikalpa, Marma Vedha and Purusāṅgadevatānighantu and all these deals with the theme site plans. The SS describes about three such site plans of eighty one squares, sixty four squares and hundred squares.91 (SS.Ch. Västu traya Vibhāga and Västu Laksaña) It is a drawing of a square plan or a site plan and each square is assigned to its presiding deity.

Brahmā occupied nine squares, in the center of the remaining deities twenty others, known as Dvipada, preside over two compartments each; and four deities called tripada, occupies three squares each. This plan was applicable to all kinds of secular structures towns and villages.92 The knowledge and its execution is the first discipline which an architect must master.12 The author of Samarāṅgaṇa has given top priority to Västu Puruša Maṇḍala. The forty five gods are the constituents of the different limbs and the body of the Västu puruṣa. The SS says: The area having been demarcated quadrangular or squared up and having been divided into nine segments, in the centre highly radiant Brahmā deserves to be erected by nine steps. Subsequent to that in the eastern direction Aryamā is lauded as one at a stage of six steps. In the south-east quarter (presided over by Agni) Savitā and Sāvitra deserve to be established at two steps each. After Brahmā in the southern quarter Vivasvān established at six steps and in the south western quarter at two steps each, Jaya and Indra deserve to be installed. Mitra (the Lord of waters) may be installed in the west at six steps and in the west northern quarter, Yakṣmā and Rudra at two steps each. Prthvidhara in northern quarter by six steps, Āpa and Āpavatsa in north-eastern quarter at two steps each. These gods rule in the interior part of a plot.
The outskirts gods are installed from north-eastern quarter in a
clockwisemanner: Agni, Parjanya, Jayanta, Indra, Satya, Bharsa, Nabhas, Anila,  
Puṣā, Vitatha, Grhakṣaṭa, Yama, Gandharva, Bhṛṅgarāja, Mrṣa, Pitragna,  
Dāvārika, Sugriva, Jalesvara, Asurasosa, Papayakṣma, Roga, Nāga, Mukhya,  
Bhallata, Soma, Caraka, Aditi and Dityamāta are called paddevatās.  
MM says the spirit of the building has six bones or lines, a single heart, four
vulnerable points and four vessels and that he lies upon the ground, his head
towards the east. He, in every human dwelling, is responsible for good and bad
fortune. So, in the course of construction the limbs or body of the spirit should
always be spared.  

Vāstu represents environment, Puruṣa represents energy, and Maṇḍala
means the astrological chart which relates the layout to the orientation. The
surface of earth in traditional Indian Cosmology is regarded as demarcated by
sunrise and sunset, and also by North and South points, and is represented by a
diagram or a Maṇḍala of a square.

The science of architecture is a part of science of luminaries. The Vāstu
had come to the place of adjustment of solar and lunar cycles. The no. 32 of the
divinities residing in the squares of the borders of the Vāstu Maṇḍala is also the
sum of 28 and 4, the no. of regents of the four planets who rule the equinoxial
and solstitial points referred to the cardinal points and of regents of 28
nakshatras (constellations). Each of the divisions in the Maṇḍala is called a
pada and has a presiding deity associated with it. Pada Vīṇāśa is a very
convenient method, like a modern graph divided into a uniform square for the
purpose of designing according to proportionate measurement.

Śrastasyāgniṁ dvārtahm divstidiriyambudādhipau. I  
Jayantascāditiscāṣya karnau Vāyurmukhe sitaṁ II (SS.14. 2)

The head of this one construed as Agni, the gaze as Diti and the lord of
water (that is Varuna). Jayanta and Aditi are its ears, Vāyu stays in the mouth.
The Vāstu Puruṣa lies down with his face turned downwards, his head being in the central square on the east side (assigned to Surya) his right hand towards Agni (S-E) and left hand towards Isāna (N-E), his right feet in Nairita (S-W) and left in Vāyu (N-W), and his body occupies the central portion of the plot, which is assigned to Brahmā.95

Arkāḥ syād dakhine vāme bhuje somoh pratistitah 1
Mahendrascharakou sāpabatsābasyorasi stitiou II (ss.14.3)

Forty five Gods are constituents of the body of the Vāstu Puruṣa; the extent allotted to each of the deity differs but not their relative position in the plan. The lord of Central Square is always the Lord of Cosmos; the North is attributed to the Lord of wealth, South to the Lord of death, the east to the Lord of light, the west to the Lord of winds, suggesting that there be a courtyard in the centre of the building.

When these are scrupulously followed proper ventilation and good disposition to the Sun and privacy is insured. The house is compared to the human body and the central courtyard with Brahmā, the eternal soul and their relationship is evoked when Vāstu pūjā ceremony is performed with traditional prayers and rituals.96

Oam namo bhagavate Vāstu pusāya kapilāya ca /
Pruthidharāya devāya pradhānapurusāya ca // vkp.1.12.
Vāstu purusa namasteṣṭu bhusāyavirat prabho /
Madvaham dhanadhānyadi samvrudham kuru sarvada // VKP.1.16

Vāstu is primarily the planned site of the building. As a rule its shape is square which the fundamental form of Hindu architecture is. Its full name is Vāstu –Puruṣa- Maṇḍala. Vāstu, Puruṣa and Maṇḍala are equally important and significant. The identity of Vāstu with Puruṣa is symbolic metaphysical import. It is more significant in case of temple –architecture where the image of supernal and cosmic man, the Puruṣa is congruous and identical to the planned site.
Maṇḍala denotes any closed polygon. The form of Vāstu Puruṣa Maṇḍala is a square. This is essential form. It can be converted in to triangle; octagon, hexagon, and a circle of equal area and retain its symbolism.

Prof. Kramarisch has made a very lucid and brilliant exposition of this element of the Vāstu Puruṣa Maṇḍala on the authority of the Vāstu Vidhāna of Nārada, a very important ancient text on Hindu science of architecture,

"The square ‘Cakra’ or Maṇḍala is closed polygon symbolical recurrent recycle of time. Prithivi Maṇḍala and Vāstu Maṇḍala are both squares; the one connotes the earth ruled in its life by the apparent movement of sun and filled in its extent by the equilibrium pairs of the opposites on which this order is established. In its whole extent it is a Vedi and this is also true of the Vāstu mandala into which it is incorporated. In the form in which the Vāstu mandala is the plan of the temple and regulates the rhythms of its ground plan (adhaschanda, talacchanda) a further accentuation of its squareness is the rule. In the subdivision of its sides or borders from four to eight and up to thirty two, the original geometrical progression, fixing positions, can be seen at work. The thirty-two positions, four times eight in space, are held by divinities identified with those of the mansions of the moon, by some schools. The border in its continuity is associated with the course of the moon, and inasmuch as it faces the eight directions it is associated with the stations of the sun.”

The SS however, describes only three such site plans, that is, of eighty-one square, hundred square and sixty four squares. These are really the principal site plans fit to be employed in town and temples, and then most important subject of planning is circular plans of sixteen squares and one of the thousand squares. its special contribution however, is that it describes circular plans together with three-sided, six-sided, eight-sided and sixteen-sided as well as so many extra-ordinary plans like Vṛttāyata, Ardhaacandra etc. It may be noted again that each of these squares is assigned to its presiding deity-one deities
however, are lords of more than one square. The lord of the central square is always Brahmā. These presiding deities' pada-devatās are of two classes — internal and external.

Puruṣa refers to energy, power, soul or cosmic man. Maṇḍala is the generic name for any plan or chart, which represents the cosmos metaphysically or symbolically, a microcosm of the universe. In Hindu cosmology the surface of the earth is represented as a square, the most fundamental of all Hindu forms. The earth is represented as four cornered with reference to the horizon's relationship with sunrise and sunset, the North and South direction. It is called Chaturbhuja- four cornered- and represented in the symbolic form of the Pruthivi Maṇḍala. There are 45 Gods in all including 32 outer Gods.

Fig.-2.2

THE VĀSTU MAṆḌALA

The Vāstu Maṇḍala is drawn to denote the subtle effect of various forces on the land. It forms the basis of all Vāstu planning and represents the highest level of Design Philosophy from concept to theory to the actual process of construction.
5.2. VÄSTU PURUṢA AND YOGA.

The Västu Puruṣa is said to lying with his face and stomach touching the ground. His head is at the north-east (Aśānya) and legs at the south-west. (Nairṛtya).

The pressure point, i.e., the Mulādharma Cakra is at the bottom. The Mulādharma Cakra denotes earth (Prthvī) elements. The base (Adhiṣṭhāna) for the Mulādharma Cakra should be stable. As per the position of the plan of Västu Puruṣa the direction is south-west. (Nairṛtya). So, the south-west portion of a building should be built in such a way that it should be able to bear heavier weight. Even according to atmospheric circle, south - west (Nairṛtya) portion receives more heat. This is the reason for which it has been suggested that the walls of this direction should be made thicker.

The Svādhiṣṭhāna Cakra is situated in the body in lower stomach, near two kidneys. It is connected with water element. According to Västu - Puruṣa - Maṇḍala the position of this Cakra is in the south and west. Therefore, it has been said that wet areas like bathrooms; etc. should be constructed in that direction. It is for sewerage (utsarjana).

The manipura Cakra is at the naval. This Cakra is related to energy or fire (tejas). While in the womb of a mother, a foetus is fed with the essence of food and energy through umbilical cord connected with its navel. The Västu puruṣha Maṇḍala shows Brahmā at the place of navel. The lotus is the base (āśana or adhiṣṭhāna) of Brahmā. Thus, it is navel that connects Brahman with Jīva or Pinda or life. It has, therefore been prescribed to keep this particular place unoccupied or vacant. It is believed that Västu Puruṣa breaths through this open areas.

Anāhata Cakra is near the heart. It is related to atmosphere or air (Vāyu). The air is regulated by lungs in the body.

Viśuddha Cakra is said to be in the throat. The hollowness in a throat denotes the ether (ākāśa) element. The word ‘Oum’ is uttered through throat.
The echo of an utterance exists in the hollow of the bone-box of head and the space in brain. The head of Vāstu Puruṣa is at the North-East (aiśāṇya). This direction is related to space (ākāśa). Atmospherically, this portion is cooler. It has, therefore, been suggested to construct a pujā room (devaṛgha) in this direction.

Vāstu Puruṣha is oldest Indian System of Building Construction as symbolic representation of the spiritual governing principle of nature and its energy distribution based on orientation/ direction/ vector effects. It does have some scientifically applicable principles: Solar Energy, Ventilation, Air Distribution, Space Psychological Effects etc.

Vāstu Sāstra is purely based on the techniques of traditional building orientation. As a matter of fact, this system requires large plot area, which may not be possible on the part of majority population living in towns. Further, the modern civil engineers are ignorant about this science, hence this technique is losing its applicability as because these engineers prepare plan before any civil construction. Fig.2-3

5.3. VĀSTU MANDAL: A SYMBOL OF COSMOS

The Māṇḍala is a representation of the cosmos through geometric forms whereby the living space is laid out in a variety of patterns. The outer circle (or square) of the Māṇḍala holds the gatekeepers, the inner the formless energies. This
movement inward is a re-entry and rediscovery of the true spirit, and the outward movement a constant quest into the interface and relationship with the world outside. When a person has to take up a fixed location in a space, it is important that the relationship between the person and location should be established. There are times when the specific configuration would be at its peak, and times when it would be low. Therefore, when a person is placed in a particular location with a deep understanding of roles and identities and his/her relationship with the place, he/she is deeply energized. There are some locations which are innocuous, neutral, which would suit one and all and add or remove nothing. The direction a building faces, the configuration of movement, and the location of facilities can create infinite patterns for people to inhabit.

Each side of the *Vāstumandal* is divided into several different parts called *pada*. The smallest *Vāstumandal* is of 1x1 *pada* for designing alters and shelves, to 32 x 32 for designing townships. The most common *Mandala* is of 9x9 *pada* which is generally accepted for all building designs. Though the *Vāstumandal* is a convenient designing base, it is also seen as a symbolic form of cosmos. The space is divided into four different areas around the centre.

Fig-2.4
The central region of 9 squares is where the energy is most intense. It is called Bramhavithi. This has the highest concentration of energy and no construction should be allowed here. Surrounding it is Devavithi, the region of light and gods, and Manushyavithi, the region of man. Construction is allowed in these two areas. The outermost area is called pishachvithi, the region of darkness where again no construction is allowed. The outer region also indicates 32 cosmic energies. Their placement determines the positioning of the main door and other directional attributes of the Manḍala.

5.4. PARAMASĀYIKĀ PLAN OF 81 SQUARES

“Ekāṣṭi-padika” SS,Ch,14 Fig.-2.5

The diagram shown above, known as Vāstu Puruṣa Maṇḍala is a metaphysical square plan that illustrates how the Vāstu Puruṣa was pinned down by Brahma and 44 Gods, with his head to the North-East and his feet towards the South-West. It is divided into 9x9 = 81 parts. The positions of the 45 gods (32 in the external enclosures and 13 in the internal enclosures) who are holding down
the Vāstu Puruṣa are shown. These symbolic Gods rule various aspects of life and have certain inherent qualities. The function of the rooms placed in each area of the house was according to the nature of the deity ruling that particular area.

According to Vāstu Sāstra, if the house is designed perfectly it will get a balanced environment which ensures enhanced health, wealth, happiness, good disposition to the Sun, proper ventilation and lighting and privacy would be ensured.

Fig.-2.6

5.5. VĀSTU PURUṢA MAḌALĀ- A SCIENTIFIC EXPLANATION.

The east-south-west directions are considered as the solar kingdom and west-north-east directions are called the lunar kingdom. During sunrise, for the first 2-2.5 hours, the sun provides energy for promotion of life. It lies in the East direction and its primary energies are good for existence of all life-forms. The next three hours it starts radiating more energy in the environment and is called the state of Agni (fire). During this period the sun lies in the South-East zone. The next three hours, in its third phase, a complete glow and aura of the sun starts coming out with its full force and energy. This is called Yama - a scorching and devastating state of sun. During this period, the sun lies exactly above the head
i.e. in South- mid-horizon. This is the reason why the South is called the direction of *Yama* (Lord of death).

5.6. DEITIES GOVERNING EIGHT DIRECTIONS

*IN VĀSTU PURUṢA MANDALA*

![Diagram](image-url)
END NOTES AND REFERENCES

1. SS, ch.6. 3

2. The Vāstu vidyā of Varāhāmihira, Sambodhi vol-xxii, 198-99 edited by Dr. J. B. Shah and Dr. N. M. Kansara, I. D. Institute of Indology, Ahmedabad, pp. 108-118

(a) Viśvakarmā VāstuŚāstra
   "Devatānām narāṇām ca gajagovijnāmaṇi
   Nivāśabhumī silpajñāi Vāstu samjñāmudiritam". - 7.1, 7.61.

(b) "Desa puṇamivāsaschā dabha vesmasānani ca". - SS.1-4, 5

(c) Mayamatam
   Bhumi prasāda yānāni sayanam ca caturvidham
   'Bhureva mukhya Vāstu syāt tatra jātaṇi yāṇi hi, 2.1.MM
   Prāsadādini Vāstuni Vāstutvat Vāstu samṣrayat
   Vāstunyeva hi tanyeva bproktanyasmin puratanai.' 2.2.MM.

(d) Varāhāmihira uses "Vāstu" in the strictly limited sense of a residential building


3. Mayamatam

"Amarēṃ schaiva martyaschā yatra yatra vasanti hi,
Tad vāstviti matam tajnaisadVedam ca vadamyaham.(2,1)

4. Mānasāra

Dharā harmyādi yānam ca paryāṅkādicaturvidham
dharā prdhān Vāstu syāttajātisu sarvash.3.1-6

5. Mayamatam

Bhumī prasāda yānani sayānami ca caturvidham
Bhureva mukhya Vastu syāt tatra jātaṇi yāṇi hi,(2.1)MM
6. Dialogues of Buddha, part I, p.18

7. Śukraniti, IV, 3.115-116.

8. Halāyudha Kośa

Vāstu Samkshepato Vakshye Grahādau Vighnanāshanam
Ishanakoṣadārabhya Hyekashitipade Tyajet

9. Amarakośa 'Vāstu' means site suitable for dwelling

'Veśmabhur Vāsturastrīyām,' Amarakośa, 2, 2, 19. and
a) "grhakshetramārmaḥ setubandha sadākam mādhara vā
Vāstu." ArthaŚāstra, 65.1

10. Yāska gives the etymology of Vāstu as a place where people dwell

11. Unādi sutra refers to both the site as well as the building

"vases tunn agare nic ca".

12. Out of 64 basic arts only 4 arts were meant to be personal and generally
not discussed in public, 24 pertain to daily life activities, 16 pertain to
gambling including practical aspects of gambling and 20 pertain to skills
including Vāstu and silpi. Vāstu somehow or the other has relevance to all
the arts which become allied to the activity of Vāstu, which include
philosophy, science, astrology, mathematics, geomancy, divining,
fashion, trends of beautification, music, dance, drama, crafts, artful
presentation, elocution, skill of intuition, mystic judgment and what not.
Vātsāyana, in this text of Kāmaśūtra, has described "Vāstu" as an artist,
architect, town planner, and interior decorator all in one and with ability
of more than one skill." Kāmaśūtra

13. "Striputrādika bhogasoukhya Jananām dharmārthakāma Pradaṁ /

Jaṭṭunāṁ layanām Sukhāspadamidam, Sitāmbu dharmāpaham //
14. Ābramabhuvanāllokā gruhaustāramāsrītā

Yatastasmāt gruhaṃrambamprasvesasaMayam hāmyaham. VKP.1.2.

15. grhaḥkṣetramārāmah setubandha sadākamādhāro vā. Vāstu.

ArthaŚāstra.65.1

16. ṉgeda says:

Ava tvam Vāstunyu imasi madhyeyatr gavau bhuri shringa avasah Which
means Vāstu has a relation with gruha devatā (deity of the home)

17. Percy Brown, Indian Architecture.p.2

Percy Brown (1872–1955) was a renowned British scholar, artist, art critic,
historian and archaeologist, well known as an author on Indian
architecture and art,

18. ṚgVeda.VII, 54-55) invokes Vastopati

19. ṚgVeda.X, 6 and 13-14

20. ṚgVeda.X.48

21 ṚgVeda.V. 32 .5., VII. 55. 6., 56. 16., 76. 2., IX. 71. 4, 78.3,

22 Ghosa J. C, ‘article in Indian Culture’, Vol. VI

23 Ṛg Veda.10, 107, 10: vesma pariskrtam devamānava citram.

24 Bhattacharya. T.P. A Study on Vāstuvidyā or canons of Indian
Architecture,p.20

25 Ṛg Veda.7.5.89.1

26 RV.10.11.146.3
27 RV.10.3.40.11
28 RV.10.3.33.2
29 RV.8.2.10.1
30 RV.10.6.76.10
31 *Rig Veda*.III,53,6/Iv,49,6/VIII,10,1/10.11.146.2/10.3.40.11/10.333
.2./8.2.10.1/10.6.76.10/ *Atharv Veda*, VII, 83,1/X,6,4/
*Aitareyabrāhmaṇa*, VIII, 21/Vedic Index,p.229
32. sahasradvāram grham. Rg Veda.7.5.88.5.
33. *Asmamayi*.ibid .IV.30.20
34. Wilson: *Rg-Veda*. vol.III. notes on IV,3020
35. RV. VII,55,8
36. R-V., I , 112, 7
37. *tri-dhātu – śaraṇam*, R.V. 200
38. Muir, Sanskrit Text V , 455
39. AV.5.17.13
40. *Krṣna Yajurveda*.1.3, VI. 3
41. Bhattacharya,A study of Vāstu- Vidyā, Page – 25
42. *Aitareya Brāhmaṇa* V. 5. 27
43. *Kauśitaki Brāhmaṇa* .XXIX. 5.
44. Rhys Dāvids, Buddhist India, page 42,45,49
46. *Chullavagā*,vi.1.2.p,158.
48. Bhṛguratrivasisthasca Viśvakarmā Mayastathā,

Nārado nagnajicaivavisālaksah purandara. (MP.ch.252.2)

Brahmā kumaro nandisah sounako garga ava ca,

Vāsudevojhrirdhasca tathā sukrabṛuhaspati. (MP.ch.252.3)

49. Māhesvar khandā,part-II,ch.25,mahinagara stapānavarṇanam

50. Part-I, ch.13. Devatāyatanaavāpikupatadāgadīnirmānam

51. V V P.ch.103, ch.104 (6-22) ch.72 (2-14),ch.17 (14-27),

ch.4.(73-109)

52. VVP.ch.5.1-87. Ch.92.10-11, 41-60. Ch.72.29-31

53. RĀMĀYAṆA, 1.5,10-15,and Lankā kānda,3rd sarga.)

“I don’t want to repeat them here for want of space. A brief notice of the Rāmāyaṇa testifies to the highly advanced state of architecture in epic age. The greater epic contains short but comprehensive account of the cities of Dvārakā (III,15), Indraprastha (1,207,30), a floating city (III. 173,3), Mithilā (III, 207,7), and others.

54. Bhattacharya ‘A study of Vāstuv-śidya or Canons of Indian architecture.’

In sabhā-parva there are interesting descriptions of some assembly halls. Maya built an assembly hall for the Pāṇḍavas (Ch.1). A description is given also of the assembly halls of Indra (Ch. VII), of Yama (Ch.VIII), of Varuṇa (Ch. IX), of Kubera (Ch. X) and of Brahmā (Ch.XI).

55. grha’Aṣṭādāyi, 3.1.144

56. Nikāya, Aṣṭādāyi, 3.1.129

57. Śalā (Catuaśśālā). Aṣṭādāyi, 6.2.86

58. Rājasabhā, Aṣṭādāyi, 2.4.23

59. koṣṭhāgāra Aṣṭādāyi, 4.4.70

60. Śalā Aṣṭādāyi, 2.4.24
61. Śālās. Astādhāyi, 6.2.102
62. Nisidyā Astādhāyi, 3.3.99
63. EkaŚālā Astādhāyi, 5.3.109
64. Panday, Comparative Aesthetic’ vol.1, p 585
65. Kāmikāgama, chapter 3 to 8.
66. Artha Śāstra 2.3.21.2 / ibid, 2.3.21.5/ ibid, 2.3.21.3/ ibid, 2.1.19.2-5
67. Ch, 22-Janapada Niveṣa, ch.23-Bhumichhidra vidhāna, ch.2 Durga vidhāna, ch-25-Durga nivesa, ch.65-Vāṣṭuka, grha vāṣṭuka, ch.66-Vāṣtu ākṣaya etc. Artha Śāstra
68. BRS. Bhat, R.M. Motilal Banarasidass, Delhi, 1986
69. Mahābhārata Ādiparva, 66, 26-27
70. Mahābhārata Sabhā parva, 7.1.30
71. Ibid, Sabhā parva, 8.1.41
72. Ibid Sabhā parva, 9.1.30
73. Ibid Sabhā parva, 10.1.40
74. Ibid Sabhā parva, 11.1.62
75. R.L. Mitra, Notices of Sanskrit Mss. Vol II, 1871, p. 142
76. ‘Viśvakarmā -mata’ which is quoted by Hemādri in parisīṣṭa khanda (2.17.825.127)
77. Mitra, Haridas, “Contribution to a Bibliography of Indian Art and Aesthetics”, P. 202-209
78. Mahābhārata, Ādiparva, 227.41
79. Ibid, 227.45
80. Ibid, 227.39-40
81. Ibid, 1.10-11

83. Ibid (Weber)

84. Mitra, Haridas, "Contribution to a Bibliography of Indian Art and Aesthetics", P.159-163

85. Brata khnda, 1.89,92,138

86. MM.2.1

"Amartyā sachaiva martyāsche yatra yatra vasantī hi,
Tad vāstvīti matam tajnaisad Vedaṃ ca vadanyaham. (2.1)

87. VKP, Ch.1,10 The Devas strew him down on the earth.

88. Rg Veda

89. MP. Ch. 253.5-16, S. P. Verma. ed. Indore.

90. The Agni Purāṇa also narrates a story on Vāstu Puruṣa. AP. Ch. 40.

"Long ago Lord Shiva fought against the demon named Andhakāsura and killed him. While fighting with demon, Shiva was very much tired and began to sweat profusely. A man was born of the drops of Shiva's sweat. He looked very cruel. He was very hungry. So he began to make penance to appease Lord Shiva and get a boon from him. Shiva was pleased with his penance and appeared before him. The devotee prayed to Shiva, "Oh Lord! Please permit me to eat away all the three worlds." Shiva said," Let it be so." The devotee's joy knew no bounds. He got possession on all the three worlds and first he was ready to eat the terrestrial world (Bhuloka), then the celestial (Devatās), Brahmā, Shiva and the demons (Rāksyasas) also were terrified and caught hold of the devotee encircling him.

Vāstu Puruṣa, being arrested like this, said to the Gods, "Oh, and Celestial Beings! You have all caught hold of me and tied me on all the sides. How long shall I be like this, in this position hanging my head down like a prisoner?
What shall I eat? Listening to those words, the celestial beings said, "Today is Bhādrapada Shukla Trutiya Saturday and 'Visākhā Star'; So you lie down here on the ground changing your position once in three months, i.e. from 'Bhādraspada' to 'kārtik' you lie down putting your head in the eastern direction and your feet towards the west. During the months of "Mārgasirsa", 'Pausam' and 'Māgha', you lie down towards the south looking towards the west and put your feet towards the north during the months of 'Phālgun', 'Chaitra' and 'Vaisākh' put your head towards the west and feet towards the east., looking towards the north; in the months of 'Jyestha', 'Āsādha' and 'Srāvana', put your head towards the east. North and the feet towards the south & look towards the east. Whatever side you may turn, you will have to lie down on the left side only. You will be known as 'Vāstu Puruṣa'. You will tease the people, to your heart's content, who construct buildings and temples, dig wells and tanks on the side towards which you see and in the direction towards which you hold your feet. You may trouble and even devour those people who construct the aforesaid buildings and temples etc. In the direction where you lay your head and back and those who lay foundation-stone without worshipping you or without satisfying you with "Homa" and the like. Then the Vāstu -Puruṣa was quite satisfied."

i)Vettam Mani, Puranic Encyclopaedia,p,837 Motilal Banarasidass, Delhi. 1975

90. Rg veda

91. SS

92. SS

93. SS.ch,11,1-11

94. Mayamatam

95. SS,14,11-16
96. VKP.1-16

97. Prof. Karmarisch on Vastu Vadhana of Narada.

(Prof. Kramarisch. Hindu Temples. Page.29-30)