CHAPTER-III

नमस्ते वास्तु पुरुषाय भूशन्या भिरत प्रभो
मदगृहं धन धान्यादि समूद्रं कुपुर सर्वदा | (VKP.1.16)
CHAPTER-III

PRELIMINARIES OF CONSTRUCTIONS:

1 BUILDING MATERIALS (*DRAVYA PARIGRHA*)

The wood, stones and bricks are the main materials to be used for construction of house. The chapter named ‘Vanapravesa’ laid down the rule for bringing wood from the forest at an auspicious time. The VKP.\(^3\)MP.\(^4\) and BrS.\(^5\) have also dealt with this subject and have recommended to use new bricks, wood, and materials while constructing a new house. Materials from an old building should not be used to build a new one. The old materials cause negative incidents that occurred in the old house.

1.1. STONE:

Suitable stones are of same colour, hard, perfect, pleasing to touch, and are embedded in the earth with an eastward or northward orientation.\(^6\)

\[Eka\ varnāh\ sitrāh\ snigdhaḥ\ sukha-samsparsāṇaṁvitāh\ I\]

\[Prachina\ Sacyu\ deicina\ bhumagnah\ subhadhat\ silah\ II\ MM.15.67-68\]

1.2. BRICKS:

Bricks are of three types, female, male, and neuter. They should be compact and uniformly backed. They should give off an harmonious sound and free from cracks. A building constructed out of such materials is conducive to the growth of *dharma, artha*, and *kāma*.\(^7\) The properly burnt bricks should be of twelve fingers in length and four fingers in width.\(^8\)

1.3. THE MAKING OF BRICKS

The bricks should be made with the following types of earth such as salty, off-white, black and uniform, red and swollen. Out of the four kinds of earth from which red and swollen earth should be taken for making bricks, tile
etc. The soil must be free from gravel, pebbles, roots and bones. It should be mixed with white sand, so that its colour will be homogeneous and it will be pleasing to touch.

Clods of earth are put into a knee-deep hole filled with water then, when have been mixed, this mixture should be crushed by foot and without a pause, forty consecutive times; next it is soaked in the sap if \textit{ksira, kadamba, amra, abbaya, aksa} and the three myrobalans and kneaded three times, after which the bricks are fashioned. These bricks are four, five, six, or eight digits wide and twice as long as wide, their thickness in the middle, as at both ends, is a quarter or a third their width. Once they are completely dry these bricks are baked in the usual manner.

\textbf{1.4. SELECTION OF TREES:}

In the SS chapter-16 called \textit{Vanapravesādhāya} certain rules have been laid down such as bringing wood from the forest at an auspicious time from auspicious trees in an auspicious manner. \textsuperscript{9} VKP in chapter 29, MP in chapter 257 and BrŚ in chapter 59 have also prescribed such rules for collection of woods from the forest. There are certain trees called \textit{Deva vrksya} which are good for constructing \textit{dhvja stambha} and another variety called \textit{Mānava vrksya} which are favourable for constructing door, windows and other furniture.

\begin{quote}
\textit{Devānāmapi devinam dhvajastambhāya darukan} \\
\textit{Āharenmāntaghosaṇa svargalokahitapradan.} \\
\textit{Bakulastinitastalah kovidarasca kesarah} \\
\textit{Sriparnasaptaparnasca kudalah pindakastathā}.\textsuperscript{10}
\end{quote}

The chosen trees must be perfect, hard, and vigorous. They should neither be old, crooked, damaged nor be saplings and they should be growing in a holy place, mountain, or river bank. The tree must be pleasing to the eye and to mind.\textsuperscript{11} such trees are conductive to prosperity and good fortune. Both the texts
the SS and MM have prescribed the trees suitable for use in house as shafts of pillars are, puruṣa, khadira, kedāra, rohini, devadāru, śriparni, sāla, madhuka, asoka, campaka, simśapā, arjuna, padma, candana, Śami, tilaka, nimbi, sirisa, panasa, etc. While selecting the trees the bāla (young) and brdhha (old) trees should be abandoned. Before cutting the selected trees they should be offer food and drinks.

It is interesting to note that SS has recommended reciting holy mantras prior to cutting the trees for the betterment of the dweller. This should be done in the early hours of the morning.

Apakrāmantu bhutāni yāni brkhyāsriṇān hi I
Kalpanam vartaysīyāmi kriyātām vāsaparyayh II
Dhnyah Sivah pustikarah prajāvardhi karobhava I
Svasti Chandra nilaya yamah Surya Rudra Nalah statha II

1.5. TREES TO BE AVOIDED:

The trees should not be close to the house or temple and should not have been struck by lightning nor by sprits nor beside a major roadway nor in a village and they should not have been sprinkled with the water from ritual; they should not be frequented by birds nor by wild animals nor should they have been bent by the wind nor by elephants; they should not be dead nor be serving as shelter for candela nor for men of any caste what so ever; twisted; they should not harbor white ants nor be strangled by liana nor be bound; they should not be hollow nor have empty veins, there should be no twigs what so ever on their branches; they must not have been damaged by wild bees nor by worms nor should they bear fruit out of season; they should not be propped up and should not grow near a cemetery not assembly hall nor holy ground; they must not belong to any god of deity nor should they found near a tank, well, pond or like place.
2. FIXING THE MEASUREMENT (MĀNA) OF THE HOUSE

The adherence of māna is as old as Indian architecture and is imperative to all creative activity, of which angula (3/4th. of an inch) or hasta (18 inches) is the standard of measurements. The measurement is divided into 6 categories: Measurement of height, breadth, width or circumference, along plumb lines, thickness, and inter space. Proportional relationships of these categories are laid out for various functional usages.

2.1. UNITS OF MEASUREMENT IN VĀSTU SĀSTRA:

In the olden days the units of measurement were the aṅgula (3/4 of an inch) and hastah (18 inches) so that 1 hasta equals 24 aṅgulas. (Chātyārivarṁsatīś chaiva hastah syād aṅgulānām tu / However, the value of hasta and angula were different in different regions. Therefore, by using the Āyādi formulae for fixing the dimensions of a building, the risk of creating disproportionate spaces is eliminated. The hand is the best system of measurement which is called as hasta parimāṇa. Panda quotes the following without giving reference-Visvakarmokta- hasta- pramāṇam:

Anāmikāntam hastah syād ūradhva-vāhau savamśakah I
Kanishthikā-madhyaṁ-pramaṇenivā kārayet II
Svāmi-hasta-pramaṇena jyeṣṭha-patnī-kareṇa ca I
Jyeṣṭha-putra-karaṇāpi karma-kāra-kareṇa ca II

According to this passage, the cubit is the measure of distance from the end of the forearm to the tip of the ring-finger, the little finger or the middle finger; and this cubit may be determined in accordance with the measure of arm of the master of the house, his eldest wife, his eldest son, or of the architect who is employed to build the house. The unit of measurement used is generally the hasta that equals 24 angulas or 18 inches. The hasta conversion is done diversely in different regions. The Āyādi Śadvarga is a calculation by taking any
of the standard hasta either of the master or the spouse or the eldest son or the architect himself, who is designing the house.

However the Angula is defined as the middle phalanx of the middle finger by Visvakarmā and the yava measurement (8 grains placed side by side) works out roughly to 1 inch. Visvakarmā prescribes three different values for one Angula. It gives measurements of an Angula equal to 6 or 7 or 8 Yava. This variation is due to variation of people’s heights in different regions. People of some country call inch a "Angula" in their language, still now. The Nakṣtra formula should match with the birth Nakṣtra of the owner. If possible it is better to match with all family members who wish to live in the house.

Mānasāra mentions the following:

1 paramāṇu = 1 atom

8 paramāṇu = 1 ratha dhooli (molecule)

8 ratha Dhooli = 1 vālagna (hair end)

8 vālagna = 1 liksha (nit or egg of a louse)

8 liksha = 1 yooka (louse)

8 yooka = 1 yava (seed grain, barley grain)

8 yava = 1 Angula = inch

12 Angula, inch = 1 vitasti, feet

2 vitasti, feet = 1 hasta = 24 inches

24 Angula = 1 hasta

4 hasta = 1 danda = 1 yasti = 1 dunu

8 danda = 1 rajju = 24x4x8 angula or 64 feet

10 hasta = 1 van sha
20 vansha = 1 nivarthana, 30 vansha = 1 nivarthana

2000 danda = 1 krosha

4 krosha = 1 yodun (something like kilometer)

Various measuring units: Hasta & Angula

(A) One school of thought equates a hasta to 30, 31, 32, or 33 inches and an Angula to around 1-3/8th inch. Here, the hasta is measured from the shoulder to the tip of the middle finger. There is another alternative method to calculate this. Let us take the following three measurements to accumulate these three.

1. The length of the arm from the bottom of the elbow to the tip of the middle finger (approximately 17, 18, 19, 20 inch).

2. Length of between thumb to smallest finger and it is called Viyatha (approximately 7, 8, 9, 10 inch)

3. Four times of the length of the middle finger middle portion (approximately 1 inch)

(B) Another school of thought equates a hasta to 18 inches (and an Angula to 0.75 inches) Here, hasta is the length of the arm from the bottom of the elbow to the tip of the middle finger.

(C) A third school of thought equates a hasta to 24 inches and an Angula to 1 inch. Here, the hasta is measured accumulated length of the upper and lower arm borne length.

Further research on the definition or usage of the hasta measurement is needed to specifically determine whether hasta means 18 inches, 24 inch, or 31 inches. Generally the 24-inches hasta is widely accepted.
3. Āyādi-Śad-Varga:

Architecture is incomplete without astronomy and mathematics. Āyādi- nīrṇaya is an important chapter in the SS and full of astronomical details. In Vāstu Sāstra, a set of six formulas called Āyādi -Sad-varga with which the perimeter of structure should conform. These formulas vary in different texts. The Bhṛhat samhita of Varāhamihira is one of the authoritative manuals of Vāstuśāstra has suggested to commence the building operation under favourable stars.

Accordingly, it is necessary that one follows the Āyādi formulas strictly in order to experience positive effects within the building.

The Āyādi is a group of six elements, namely Āya, Vyaya, Amśa, Rkṣā, Yoni and Vāra-tithi. It is said these are the six formulas, “with which the perimeter of structure should conform”. They are in a way “six proportions, six main component parts of a building comprising Adhiṣṭhāna, (Base), Pāda or Stambh(Column), Prastara (entablature), Karṇa (ear i.e. wings), Śikhara (roof) and Stūpti (dome)”.

According to the SS they are Āya, Vyaya, Yoni, Tārā, Bhavanamsaka nad Grha nama. Āya represents the group of eight elements beginning with Dhvaja, Dhūma, Simha, Śvā, Vṛṣa, Khara, Kuṇjara and Dvānka. It also lays down the respective efficiency of these Āayas in the respective planning together with their virtues and defects.

The Vyaya represents the group of three elements- Piṣāca, Raksāsa, and Yakṣa. Similarly the Amsa-s are also of three types- Indra, Yama and Raja. As regards the Rkṣā, Tara, they are distributed in three groups of nine each- Sura-Gaṇa, Raksāśa-Gaṇa, and Mānuṣa-Gaṇa. These 27 Tārās are of common knowledge.
This chapter gives detailed information in the application of these six fold Karāṇa in the house operations. It says; “With the group of three in favour, the operations are auspicious, with two or one, inauspicious and in the other hand, with four it is very much auspicious”.

In the end this chapter also takes up another set of six technically said Chandas. They are Meru, Khaṇḍa Meru, Patākā, Sūci, Uddīṣṭa and Naṣṭa a detailed notice of which forms the subject matter of the last section.

According to MM the sum of the length and the width having been multiplied by eight and by nine and (product obtained) divided by twelve and ten, the remainder is the gain on the one hand and the loss on the other, (The sum of the length and width ) having been multiplied by three and (the product) divided by eight, (the remainder) corresponds to one of the eight matrices which are: flag, cloud, lion, bull, and elephant are auspicious.21 Next (the sum of the length and width) being multiplied by eight and (the product) divided by twenty-seven, the quotient (Phala) is the ‘age’ (vayas) and the remainder (corresponds to) the asterism; if (the same) product is divided by thirty, (the remainder corresponds to) the solar days, the first of which is Sunday, the entire construction must be made in this knowledge. ( of the subject).22 All these canons are inter-related: whether the orientation of a building is correct and whether the measurements laid down in regard to the different structures are correct, auspicious and conform to the orientation, are further tested by this very fundamental canon of Āyādi six formulas. Sad varga, accordingly is a group, six portion, six main component parts of a building comprising base (adhiṣṭāna), column (Pāda or Stamba), Entablature (prastārā), roof (śikara) and dome (stūpi). This is only a general definition of the Sadvarga. According to the Mānasārā the Āyādi-sad-varga , however represents a set of six formulas with which any particular measurement most conform before it can be accepted.
The *Āyādi varga* is an architectural device, the intention of which is to find out the proper orientation to the structure and a proper dimension. Among the architectural convention of India, *Āyādivarga* occupies an important place. Every measurement before it is accepted is required to satisfy these six fundamental requisites. Every architectural treatise prescribes a variety of dimensions, but these have to be further subjected to an examination in the view of fact that Hindu structure has to satisfy the consideration of auspiciousness, propriety and orientation. It was with a view that these traditional architectural formulas known as *Āyādi-sad-varga* are described in Indian architectural literature.

With this general introduction and the utility of these formulas especially the yoni is one in regard to the orientation of a building let us expound this canon in further details. It may be remarked that the different texts take different criterion of multiplication t obtain the yoni or the gain or the loss as would be evident below: 

\[ \text{multiplies the interior length and breadth of the} \]
\[ \text{temple is taken in to account while the considers the perimeter, and the} \]
\[ \text{Mānasāra, the breath of the building. Perimeter or breath or the perimeter of} \]
\[ \text{the building as its diameter.} \]

The Yoni is but one of the six formulas, the *Āyādi-sad-varga* – Āya, vyaya, Rksa, Yoni, Tithi and Vara- and to this group, sixth one i.e, Vyaya is also added. In the Sadvarga, the reminder determines, the gain or loss which will accrue to the builder, the Naksatra (Rksa), the lunar day (tithi) and the solar day (Vāra) on which it is good to build that particular building. Though these formulae have their special domain of astrology in general, they are applied to building as though it is a living entity whose destiny is to be determined.

Now avoiding other details let us reproduce these formulae. As already remarked, different texts treat this canon differently. There are however principally two traditions, one represented by the Mānasāra and the other by texts like, *Kasyapa-silpa, Silparatna, Vastuvidya, Manusyalaya- Chandrika* and
S.S. In the former the length or breath of circumference is to be multiplied and then divided while in the latter it is the perimeter which is to be so multiplied and then divided. The following reproductions will make the whole position clear:

Mānasāra Formula:

(1) \( \frac{L \times B}{12} - R = Āya. \)

(2) \( \frac{B \times 9}{10} - R = Vyaya \)

(3) \( \frac{L \times 8}{27} - R = Rkṣa. \)

(4) \( \frac{B \times 3}{8} - R = Yoni. \)

(5) \( \frac{Cx 4}{7} - R = Vāra. \)

(6) \( \frac{Ca 9}{30} - R = Tithi \)

Here \( L = \) Length; \( B = \) Breath; \( R = \) Remainder; \( C = \) Circumference, thickness of height.

Etethām grāma-rūpāṇāṁ Āyādi laksṇaṁ tathā I

Nandyāma-samūhe vā chāyate vātha vistare I

Pariṇāhe pade vāpi Āyādi śuddhaṁ ca kārayet I

Kechit tv-āyatane chaivam āyam ca tad-dine (nakshatre) bhavet I

Pariṇāhe tithir vāram vyaya -yoni (ś) ca vistare / 27
Formula of MAC.

(1) \( \frac{P \times 8}{x} - R = Yoni. \)

(2) \( \frac{P \times 8}{14} - R = Vyaya \) or \( \frac{P \times 8}{10} - R = Vyaya \) or \( P \times 8/27 \) (MAC)

(3) \( \frac{P \times 8}{12} - R = Āya. \)

(4) \( \frac{P \times 8}{27} - R = Ṛkṣa \)

(5) \( \frac{P \times 8}{30} - R = Tīthi \)

(6) \( \frac{P \times 8}{7} - R = Vāra. \)

(7) \( \frac{P \times 7}{27} - Q = Vayas \)

Here \( P = \) Perimeter; \( R = \) Remainder; \( Q = \) Quotient.

The remainder obtained by using these formulas, determines whether it is gain or loss. If it is a gain, the structure is proportionate and stable and the dimensions are right. However, if it is a loss, it means the dimensions are not right and should be suitably corrected. In fact even today, Āyādi is followed in many parts of India.

\( Āya- \) is the remainder obtained when Length is multiplied by 8 and divided by 12

\( Ṛkṣa- \) is the remainder obtained when Length is multiplied by 8 and divided by 27

\( Vyaya- \) is the remainder obtained when Breadth is multiplied by 9 and divided by 10
**Yoni**- is the remainder obtained when Breadth is multiplied by 3 and divided by 8

**Vāra**- is the remainder obtained when Height is multiplied by 9 and divided by 7

**Tithi**- is the remainder obtained when Height is multiplied by 9 and divided by 30

<table>
<thead>
<tr>
<th></th>
<th>Remainder of</th>
<th>Length x8 divided by 12</th>
</tr>
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<tbody>
<tr>
<td>Aya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vyaya</td>
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<tr>
<td>Rkṣā (Nakṣtra)</td>
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<td>Yoni</td>
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<td>Vara</td>
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<td>Tithi</td>
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### Table : 3.1

#### 3.1. AYĀDI CALCULATIONS

Once the soil testing is done, the land is inspected and approved as per the tenets of Vāstu, detailed calculations are done to check the energy suitability of the plot and its relationship with the owner. These calculations are called Āyādi calculations.

<table>
<thead>
<tr>
<th>Nakshatra</th>
<th>Determines the ruling star of the land</th>
</tr>
</thead>
<tbody>
<tr>
<td>Āaya</td>
<td>Determines whether the land will bring prosperity</td>
</tr>
<tr>
<td>Vyaya</td>
<td>Determines whether the land will reduce prosperity</td>
</tr>
<tr>
<td>Yoni</td>
<td>Determines the direction of Energy Flow of the land</td>
</tr>
<tr>
<td>Vāar</td>
<td>Determines further compatibility with the owner</td>
</tr>
<tr>
<td>Amsam</td>
<td>Determines the nature of the land</td>
</tr>
</tbody>
</table>

### Table :3.2
3.2. YONI: DIRECTION OF ENERGY FLOW

The Concept of yoni is used to fix the prime dimensions of the vastu from its orientation with respect to the focal point, viz. Brahmanābhi. All vāstus are considered to be facing this focal point. A vāstu can take 8 locations relative to the focal point in eight directions, 4 in the cardinal directions and 4 in the corner directions. The position of a vastu vis-à-vis the focal point decides its yoni. For example, a building located on the east side of the Brahmanābhi and therefore, facing west of dhvaja yoni.

We have to multiply the length by the breadth of the plot and divide it by 9. If the remainder is 1, then the bandha of the house is dhvaja or flag. Similarly if it is 2, 3, 4, 5, 6, 7, 8 (i.e.,) the bandha will be as follows, dhumra, simha, swana, brisha, khara, gaja or kaka. Out of these dhvaja, simha, brisa and gaja bandhas are favourable and brings good luck. The main door should face: dhvja-west, simha-north, brisha-east and gaja-towards south.

Yoni calculation is an entirely important calculation which is done for the land. It determines the direction of the flow of prāṇa of the land. The direction of the flow of Energy of a plot depends upon the size of its perimeter.

4. STAPATI LAKSYANA: QUALIFICATION OF AN ARCHITECT:

The account of qualification of an architect which we get in the SS is unique in the respect that it is not only more detailed but is more systematic and scientific from the modern point of view. The stapati is a master architect and the sthāpaka is the master priest. He is guru the sole authority in any building activity-civil or royal. All the sastric rules, all the materials, rich and varied are useless, unless the stapati so combines them, so moulds and shapes there in one
word, so orientates that a quite a new thing emerges, a new creation spring up. Like a poet he composes the poetry of buildings, like a musician he produce the rhythm of structure and like a creator, he creates a new creation.

A stapati should have the knowledge of the traditional lore (Sāstra), practical experience (Karma), intuitive insight (pragñā) and righteous conduct and the character, (Sīla)\(^2^9\). *Sāstra karma tathā pragñā silam ca kriyayānivtam*

### 4.1. ŚĀŚTRA JṆĀNA:

The first qualification which an architect must possess is the knowledge of the science like site-planning, its layout and the planning of the building, the laying out of garden, parks, town planning and regional planning and all that constitutes the traditional subject matter of architecture. The knowledge of mathematics, astrology and astronomy are essential to be a *silpi* or *stapati* \(^3^1\). The MM also describes the same qualities of an architect and aids one more quality such as an architect must be physically perfect. \(^3^2\)

### 4.2. PRACTICAL EXPERIENCE:

An architect should be skilled in his job so that he will not become nervous in actual operation. The mastery in eight-fold skills like Ālekhya (painting), Lepyajāta (clay moulding), Dāru karma (timber work), Caya (placing of mounds of earth raised to found the foundation of a building), Pasana (Stone work), mercury, metallic work, gold carving and chiseling works are essential for a *stapati*. \(^3^3\)

### 4.3. PRAJṆĀ OR PERSONAL INSIGHT:

A *stapati* should have personal insight, intuition and immediate application of mind to do the task skillfully. \(^3^4\) The author says, only a wise captain can steer the ship in the ocean of architecture.
4.4. GOOD CHARACTER.

The sacred task of architecture can be entrusted only to an architect of a high moral character. He should be free from anger, envy, jealousy and greed attachment and confusion which are great hurdles in the evolution of a true architect. Bhoja says: Silavān pujiṣṭo loke, silavān sadhusammatā, silavān sarba karmārah, silavān priyadarsanah.  

Stapati is the sole authority and the foremost of the craftsmen in building a house perfectly. Mānasāra says that four heavenly architects have originated from the four faces of Brahmā namely Visvakarman, Maya, Tvashtri and Manu.

4.5. ASTĀNGA LAKŚAṆA (The definition of eight components)

1. The creation of Vāstu puruṣa or Vāstu nara is the first component

2. The site lying of town, door lining, laying out of roads,

3. The Prasada or architecture of Temples.(prasadasca trutiym.

4. The raising aloft of Indra’s flag.

5. The Royal Palace with its paraphernalia of kingly establishments.

6. The planning of the residential houses caste wise and profession wise respectively.

7. The measurement of the apartment of Yajamāna

8. The planning of forts and camps of kings.

He who knows these eight components, he becomes an architect of the highest order and attains fame and honour.
5. THE QUALITIES OF MASONRY:

The 41st chapter entitled “Caya Vidhi” is a most scientific chapter and the following good qualities of a masonry has been enumerated—Suvibhata, Sama, Cāru, Caturaśra, asambhrānta, asandigdha, Avaināsi, Anyavarjita, Anuttama, Anuḍvṛtta, Akubja, Apihita. Samā ṣīda, Rjvanta, Antaraṅga, Suprāśva, Sandhi-sistliṣṭa, Susandhi and Ajihma.

The purport of all these qualities is that the masonry work should be in the perfect order, beauty, measurements and strength (cf. Suvibhakta, Sama, Cāru, Avināsi etc.)

It may be noted that the SS has the singular credit of giving such a large number of good qualities of Masonry. Nowhere in any extant Śilpa-work, both ancient and modern, may be found this mention of good qualities of the masonry. They represent the highest water mark in the masonry work, the real ability of a mason.

So far only general guidance in the art of brick-laying and wall making is given now an interesting code of instructions is offered to the masons in the handling of the sutra and the bricks in order to reach the desired end of good and proportionate masonry.

The verses of SS in chapter 41 from 27 to 32 simply portray the picture of the brick work indicative of the most scientific and advanced masonry of the day in its different stages from plinth to the high wall.

Let there be neither too much of Ācchādana, the mortar i.e. (gārā) nor the bricks be laid loose of remain open. Those uneven should be made even by cutting them and thus leveling them by the kuṭhāra, the axe and the Basūli. The masonry should be such as even examined through the Avalambvaka (i.e. Sāhula, these days) one of the eight fold sūtras (the full list of the Sūtraśūka being drṣṭi, kara, mauṇja, kārpāsa, avalamvaka, kāṣṭhasṛṣṭi and vilekhyā) it
should be found correct. After some progress is obtained it should be examined in all its levels beginning, middle and the extremity by the drṣṭi sūtra – “Kudye ca sādimadhyeānte drṣṭi mekām nipātayet” now after all the four walls have reach an appreciable level, says man’s shoulder, the masonry on all sides should be abandoned and they difficult – “Durvaham hi Bhave”. We know : higher the masonry , larger its paraphernalia- the pādha etc. in order that all the walls are set in together all round leaving the Dādhā – cf. Rucakacchinnah- which is an essential code.”

Vāstu Sāstra influences our happiness, wealth, health, and prosperity. It considers the astrological placement of the Sun, Earth, and other planets during the actual construction. It also considers where the building site is located, the site’s shape, the proposed building’s shape, the direction the building will face, and the location of gates, entry doors, room doors, windows, and the building’s general design. North and east are considered important directions.

6. THE SIX RULES

There are six main component part of the building: Aadhistāna (Base), Stambha (Column), Prastara (Entablature), Karna (Wings), Shikhara(Roof), and Stuupi(dome).

7. AESTHETICS OF THE BUILDING:

A simple house can be made unique by adding ornamental elements using readily available material from one’s own environment like white clay and glass pieces. This creates a personalized aesthetic experience. Even in an urban situation it is possible for the users/occupants to add a distinctive touch to their buildings by getting involved in the actual design and execution of the building. This ‘personal touch’ gives a special aura to the building that can never be replaced by professional art work, however tasteful.
8. ORIENTATION

Geographical directions play a very significant part in the design of individual buildings. The physical environment affects human inhabitants in a direct manner. Energies that exist in the environment and within us create physical changes which operate subliminally. The influence of these subtle energy patterns is not felt immediately but has far-reaching effects on the physical and spiritual health.

9. SHAPES AND COLOURS:

The shapes that are most experimented with are the square, triangle, polygon, rectangle, circle, ellipse, oval and the free form. Traditionally, these forms have been analyzed according to their suitability for human use. Some lend themselves better to physical use than others, some create spiritual well-being, others add to the energy levels and so on. There is no good or bad shape, only different levels of usefulness and comfort. For each of these shapes, ayadi or beneficial measure calculation can be made, and specific patterns of interactions built up based on the pattern of the interior. The choice of shape would affect the management style, lifestyle and activity patterns. Traditionally, there were only five colours (panchavarna), namely red, yellow, green, blue, and white. Black was also used, but only to enhance the other colours. Shades of colours were not used. The traditional colours were made of natural materials and possessed certain properties that were intrinsic to the material.
**TABLE 3.3 CHARACTERISTICS OF YONI**

<table>
<thead>
<tr>
<th>Location with respect to focal point</th>
<th>Yoni name</th>
<th>Yoni number</th>
<th>Characteristic quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>East</td>
<td>Dhvaja, orketu(flag)</td>
<td>1</td>
<td>Desired results</td>
</tr>
<tr>
<td>East-south</td>
<td>Dhum (smoke)</td>
<td>2</td>
<td>Fear</td>
</tr>
<tr>
<td>South</td>
<td>Simha(lion)</td>
<td>3</td>
<td>Prosperity</td>
</tr>
<tr>
<td>South-west</td>
<td>Kukkura(monkey)</td>
<td>4</td>
<td>Quarrel</td>
</tr>
<tr>
<td>West</td>
<td>Brsabha(bull)</td>
<td>5</td>
<td>Abundance of grain</td>
</tr>
<tr>
<td>West-north</td>
<td>Khara(dog)</td>
<td>6</td>
<td>Fickleness</td>
</tr>
<tr>
<td>North</td>
<td>Gaja(elephant)</td>
<td>7</td>
<td>Welfare</td>
</tr>
<tr>
<td>North-east</td>
<td>Vyasa(crow)</td>
<td>8/0</td>
<td>Extinction of family</td>
</tr>
</tbody>
</table>
END NOTES AND REFERENCES

1. MM.15.61.

2. Vanapravesa 16th of SS

3. Visvakarmāprakāś.Ch.XXIX,

4. Matsya Purāṇa.Ch.257 and BrS.

5. Bhṛhat Samhita .Ch.59

6. Eka varnāḥ stirāḥ snigdhāḥ sukha-samsprāsānānvinītāḥ I
   Prachina Scapyu deicina bhumagnah subhadah silah II MM.15.67-68

7. MM.15.68-70

8. AP.Ch.41.3

9. VKP in chapter 29 , MP in chapter 257 and BrS in chapter 59

10. V V.4.1-17

11. MM.15.62-63

12. SS. ch. 16-20 and MM.15.64-66

13. SS, ch. 16. vanapravesādhāya

14. SS, ch 16.27-28

15. MM, ch.15.71-76 and SS, ch.16,10-15


17. Panda quotes the following without giving reference-Visvakarmokta-
    hasta- pramāṇam :

   Anāmikāntam hastah syād īradhva-vāhau savamśakah I

   Kanishṭhikā-madhyaṁa-pramāṇeniva kārayet II
Svāmi-hasta-pramāṇena jyesṭha-patrī-kareṇa ca I

Jyesṭha-putra-śravaṇāpi karma-kāra-kareṇa ca II


19. Ibid. p. 500-501

20. VV. 21-24

21. MM. ch. 9.20-22

22. MM. ch. 9, 20-24

23. Utpala’s commentary, Brht- Samhitā’ ch.LII. 73

24. Vaikhanasagama’, ch.VI

25. Tantra- sammuccaya’, ch. II.3,

26. ch.IX. 68-74

27. MS. IX, 63-73

28. SS, ch. 44.1-22

29. APP. 50.1-14

SS. 44. 2-4

31. MM. ch. 5.13-16

32. SS. 44.20-21

33. SS. 44.14-15.

34. SS. 44, 18

35. SS. 45.2

36. SS. 45.2-3
37. SS.45.4
38. ibid.45.4
39. ibid.45.5
40. ibid.45.5
41. SS.45.6
42. SS.45.6-9

VKP.ch.1.6 “Pura tretā yuge hyāsnmahābhūtam vyavastitam.”
Swapyanānām sarīr eva sakalām bhuvanam tatah. VKP.ch.1.6

1. VKP.ch.1.8
2. VKP.Ch.1.9
3. VKP.1.15-17
4. R.V.10.81.3
5. MP. Ch. 252

6. The Devas strewed him down on the earth.⁷
7. MP. Ch. 253.5-16, S. P. Verma. ed. Indore.
8. The Agni Purāṇa also narrates a story on Vāstu Puruṣa.⁸ 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 Trutiḥ 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', 'Āśāda' 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."

9. Agni puruna,ch.40
10. Vettam Mani, Puranic Encyclopaedia,p,837 Motilal banarasidass,Delhi.1975
11. SS.Ch.Vāstu traya Vibhāga and Vāstu Laksana
12. VKP.Ch.1.15-17. “the whole Bhuvana is called as Vāstu.”


14. *Stapatih prayatah kuryāt Vāstumitham kumākrutim*, SS 14. 1 Tr. S.K. Sharma, Architect well controlled may create the place of resident as having the likeness of a man.

15. SS. ch.11,1-14

16. SS.ch.12, Page-458

17. MM.ch.7.49-56

18. MM.Ch.7.54-56

19. SS.ch.14.3

*Arkah syād dakhino vāme bhuje somoh pratistitah*

*Mahendra charakou sāpa batsā basyo rasi stitiou II (sS.14.3)*