CHAPTER - IV
THE STUDY OF MANASARA

4.1. THE AUTHOR - MANASARA (320-531 AD)

The Mānasāra is a comprehensive treatise on architecture and iconography like the Mayamata. Both Mayamata and Manasara have exactly the same overall plan even though the Manasara is longer (5000 verses) and has a larger number of chapters. P.K. Acharya assigns an extremely early date to it (Gupta period 320 to 535 AD) and considers it as the unique source of all presentation and of architecture in purana and Agama as well as more specialized texts such as the Brahatsamhita or the Mayamata.

4.2. SUMMARY OF THE CHAPTER I

After a pray to Brahma who is the creator of the universe, it is revealed that the science of architecture (Vastu Sastra) descended from Siva, Brahma and Vishnu to a ‘rishi’ Manasara. The numbering of chapters are confusing. The printer, Nayamonniliana, gives the number of the chapter as 71. In some
places it is numbered 66 or 67. The copyists were careless in numbering the chapters. But it is assessed that the chapter is 70.

In the last part of the first chapter, it states the reason why the book is named *Manasara* which was the name of a sage. But as it is an authoritative work it is accepted by the leading artists.

4.3. **SUMMARY OF THE CHAPTER II**

THE SYSTEM OF MEASUREMENT (*Manopakara Vidhana*)

The first part explains a mythically genealogy of the artists. From the four faces of Brahma, the creator of the universe the heavenly architect *Viswakarma, Maya Tvashta* and *Manu* are originated. Their four sons are called *sthapati, sutragrahin, varkhaki* and *takshaka* respectively. They represent the four classes of terrestrial artists.

*Sthapati* who is the highest in rank is the master builder. *Sutragrahin* is the ‘guru’ of *vardhaki* and *takshaka.* *Sthapati* and *Sutragrahin* are well versed in sastras and vedas. But *Sutragrahin* is an expert draftsman.

*Vardhaki* has special study in painting and *takshaka* in carpentry. Second chapter deals with the system of measurement.
The *paramanu* is the atom which is the smallest unit of measurement.

8. *rathadhuli* - 1 *balagra* (lit hair’s end)
8. *balagras* - 1 *liksha* (lit. anit)
8. *likshas* - 1 *yuka* (lit. a louse)
8. *yukas* - 1 *yuva* (lit a barley corn)
8. *yavas* - 1 *angula* (lit finger’s breadth)

Three kinds of *angulas* are distinguished, the largest of which is made of 8 *yavas*, the intermediate one of 7 *yavas*, and the smallest one of 6 *yavas*.

12 *angulas* = 1 *vitasti* (span)
2 *vitastis or hastis* = 1 *kishku hasta* (small cubit)
24 " = "
25. *angulas* = 1 *pra japatyahasta*
26. " = 1 *dhanurmushi –hasta*
27. " = 1 *dhanuegra ha –hasta."

4 *hasta* = 1 *dhanus (bow) or danda (rod)*
8 *dandas* = 1 *rajju* (string).

4.4. SUMMARY OF THE CHAPTER III, IV, V

THE CLASSIFICATION OF VASTU (*VASTU PRAKARANA*),
EXAMINATION OF SOIL (*BHUMI- PARIKSHA*) SELECTION OF SITE,
(*BHUMI SAMGRAHA*)
Third chapter defines vastu (dwelling or habitation). It is divided into four classes. Vastu is the place where men and Gods reside. It consists of ground (dhara) which is the main one, building (harmya), the conveyance (yāna) and the couch (paryanka) includes panjara, manchali, mancha, kakashtha, phalakasana and balaparyanka.

The second part of the third, fourth and fifth chapters together deal with the site on which a village, town, fort, palace, temple and house are to be built. The features of the soil and the level for the ground should be examined. If a plot of land is satisfactory, it can be selected for use. But it would be wise in test the ground. A square hole should be dug on the selected site and be filled with water. After twenty four hours, if the water is dried up, the earth is not good for use, but if it remains some water in the hole, the plot of land is fit for any building purposes.

There is another test to find out whether the ground is fit or not. A hole is dug and filled up with the earth taken out of it. If the hole is filled with the earth exactly, the land is fair, otherwise not.
After the selection of the ground it should be ploughed over.

The fifth chapter contains the description of the oxen and the plough used in ploughing the site.

4.5. SUMMARY OF THE CHAPTER VI

The GNOMON (*SANKU –STHĀPANA –VIDHĀNA*)

This chapter deals with the rules on the principles of dialing and for ascertaining the cardinal points by means of gnomon. Gnomon is made of wood of certain trees. Its length may be 24, 18 or 12 angular and the width at the base should be 6, 5 and 4 angular respectively. It tapers from the bottom towards the top.

For the purpose of ascertaining the cardinal points, a gnomon of 12, 18, 24 angular is erected from the centre of the watered place. A circle is described with the bottom of the gnomon as its centre and with a radius twice its length. Two points are marked where the shadow of the gnomon after and before noon meets the circumstances of the circle. The line joining these two points is the east-west line. From each of the east and west points a circle is drawn with their distance as radius. The two intersecting points are the north and the south points.
A building should face to the east or to the north. It is inauspicious for the building to face the south east. This chapter concludes with a reference to the *Khata-sanku*. It denotes wooden stakes posted in various parts of the basement for constructing buildings.

The chapter closes with a passing reference to the *khata-sanku*, which appears to denote wooden stakes posted in different parts of the foundations made for constructing building thereon.
ERECITION OF GNOMONS AND PEGS~CHAPTER VI

SCALE: ONE INCH EQUALS ONE FOOT.

NOTE—

THESE FIGURES ARE ONLY APPLICABLE TO

THE MONTHS OF VRIŚCIKA AND ASĀDHA;

THE MONTH OF AJNA MAYA, ADA-GOPHASTA,

OR A PART OF THE SHADOW LINES (FOR MORNING ETC.)

WOULD DECLINE TOWARDS THE SOUTH.

SHAPE OF GNOMON

DIAMETER OF THIS CIRCLE IS

TWICE THE LENGTH OF THE SHADOW
CHAPTER VI
Fig. 1. General method of finding cardinal points.
Fig. 2. Alternative method of finding cardinal points.
Fig. 3. Method of fixing foundation pegs.

In this diagram, a quadrant for the cardinal points has been taken on the circumference of the circle.

Fig. 1.

Fig. 2.

Fig. 3.
4.6. SUMMARY OF THE CHAPTER VII

THE SITE PLAN (PADA VINYASA)

The ground is divided into different numbers of squares. According to the number of squares, there are thirty two distinguished schemes. Because of the manner of the arrangement of scheme, the number of partitions represents the square of the serial number. For example, the eighth plot (chandita) comprises a division in to sixty four saures and ninth plot (Paramasayika) is to eighty one squares.

Each square has its presiding deity. But some deities are lords of more than one square. The lord of the central square is always Brahma. Charagi, Vidarika, Putna and Rakshasi are the deities of the four corners. Vastu-purusha, the presiding deity of the site is hump backed and of crooked shape. He occupies the habituated area (vastu) by covering the several squares by his limbs.

As he is supposed to be down with his face turned downwards, his head being in the central square on the east side (assigned to sūrya) his right and left hands must be in the partitions
of Agni (SE) and Ḫaṇa (N.E). His right and left feet are those of Nairrita (S.W) and Vāyu (N.W) respectively. The middle part of the body is assigned to Brahma.
THE SITE PLANS ~ CHAPTER VII

FIG 1. SAKALA OF 1 PLOT.
FIG 2. PECAKA -- A --
FIG 3. PITHA -- B --

FIG 1

FIG 2

FIG 3
THE SITE PLANS — CHAPTER VII

FIG. 1 MAHĀRĪTHA OF 16 PLOTS.
FIG. 1A — ARRANGED DIFFERENTLY

THE DOTTED LINES INDICATE ANOTHER POSSIBLE ARRANGEMENT OF THOSE FOUR PLOTS

REPEAT THOSE NAMES FROM IDENTICAL PLOTS IN FIG. 1.
### The Site Plans ~ Chapter VII

**Upa-Pitha Plan of 25 Plots**

<table>
<thead>
<tr>
<th></th>
<th>Maruṣ</th>
<th>Mukhya</th>
<th>Soma</th>
<th>Aditi</th>
<th>Īṣa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śosha</td>
<td>Rudra</td>
<td>Bhūdhara</td>
<td>Apavatśa</td>
<td>Jayanta</td>
<td></td>
</tr>
<tr>
<td>Varuṇa</td>
<td>Mitra</td>
<td>Brahma</td>
<td>Āryaka</td>
<td>Āditya</td>
<td></td>
</tr>
<tr>
<td>Sugrīva</td>
<td>Indra</td>
<td>Vivasvaṭ</td>
<td>Savitra</td>
<td>Bhṛṣa</td>
<td></td>
</tr>
<tr>
<td>Pitri</td>
<td>Bhrīṅga-rajā</td>
<td>Yama</td>
<td>Vītātha</td>
<td>Agni</td>
<td></td>
</tr>
</tbody>
</table>

**Note:**

Detail allotments for this type have been obtained from the footnote, page 37.
### THE SITE PLANS: CHAPTER VII

**UGRAPITHA PLAN OF 36 PLOTS**

<table>
<thead>
<tr>
<th>Vāyu</th>
<th>Muhya</th>
<th>Soma</th>
<th>Āditi</th>
<th>Īśa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śosha</td>
<td>Rudra</td>
<td>Bhūdhara</td>
<td>Āpavatsa</td>
<td>Jayanta</td>
</tr>
<tr>
<td>Vārīka</td>
<td>Mitra</td>
<td>Brahma</td>
<td>Āryaka</td>
<td>Āditya</td>
</tr>
<tr>
<td>Sūgṛiva</td>
<td>Indra</td>
<td>Vivasvat</td>
<td>Savitra</td>
<td>Bhūrsa</td>
</tr>
<tr>
<td>Pītri</td>
<td>Bhṛinga-ṛṣa</td>
<td>Yama</td>
<td>Vitatha</td>
<td>Agni</td>
</tr>
</tbody>
</table>

**NOTE:**

This is an amplification of the Upa Pitka type.
**THE SITE PLANS— CHAPTR VII**

**SMAHIDLA PLAN OF 49 PLOTS**

<table>
<thead>
<tr>
<th>VAYU</th>
<th>MUHYA</th>
<th>SOMA</th>
<th>ADITI</th>
<th>ISA</th>
</tr>
</thead>
<tbody>
<tr>
<td>SSHA</td>
<td>RUDRA</td>
<td>BHUDHARA</td>
<td>APNAVSA</td>
<td>JAYANTA</td>
</tr>
<tr>
<td>VARUNA</td>
<td>MITRA</td>
<td>BRAHMA</td>
<td>AYAKA</td>
<td>ADITYA</td>
</tr>
<tr>
<td>SUGAIVA</td>
<td>INTRA</td>
<td>VIVASVAT</td>
<td>SAVITRA</td>
<td>BHRIS</td>
</tr>
<tr>
<td>PITRI</td>
<td>BHINGA-RAJA</td>
<td>YAMA</td>
<td>VITATHA</td>
<td>AGNI</td>
</tr>
</tbody>
</table>

**NOTE:**

This is an amplification of the UGRA PITRA TYPE
THE SITE PLANS ~ CHAPTER VII
PARAMA-SĀVYIKA PLAN OF 81 PLOTS

THE OTHER THREE CORNERS OF BRAHMA PLOT MAY LIKEWISE BE ARRANGED DIFFERENTLY

ALTERNATIVE ARRANGEMENT
THE SITE PLANS—CHAPTER VII

ĀŚAVA PLAN OF 100 PLOTS

NOTE:
The details of this plan have been obtained from Śiṇa-Rāṇa etc. See footnote on page 46.
4.7. SUMMARY OF THE CHAPTER VIII

THE OFFERINGS (BALIKARMA, VIDHĀNA)

There are various deities who are supposed to preside over the different partitions of the ‘Manduka’ (Site, plan) different offerings (Bali) are given to get blessings from them. Offerings are different types like butter, rice parched grain, flowers, fruits etc. Blood is offered to Asura, meat to Mriga, dried fish to Roga 4(disease) etc. In bringing of these offerings, the master builder (Sthapati) takes the leading part.

4.8. SUMMARY OF THE CHAPTER IX

THE VILLAGE (GRAMALAKSHANA- VIDHĀNA)

A village, a town and a fort are intended for the residence. So there is no difference between them.

According to the shapes of the villages, they are divided in to eight classes-Dandaka, Sarvato-Bhadra, Mandhyavarta, Padminaka, Svastika, prastara, Karmuka, and chatur-mugha.

Each village has brick wall on four sides. Beyond the wall there is broad and deep ditch to prevent attack. There are four main gates at the middle of the four sides. To connect two opposite main
gates there are large streets inside the wall. Thus village is divided in to many blocks. On the side of the streets there are houses which are used for schools, libraries, guest houses etc. These are many residential buildings on both sides of the street. Temples, public commons, gardens, parks are also located in the village. Best quarters are reserved for the Brahmans and the architects. These are quarters for Buddhists and Jains. Residence of chandalas and places for certain temples of fearful deities are located outside the village.

4.9. SUMMARY OF THE CHAPTER X

TOWNS AND FORTS (NĀGARA-VIDHAṆA)

Town is a large village and the dimensions of the smallest town-unit are 100x200 dandas. Largest town unit is 7,200x14,400 dandas. It may lie from east to west or north to south. There may have one to twelve large streets in a town. It is better to build the town near a river so that it should give facilities for trade and commerce with the foreigners’.

Town is divided in to eight classes: rajadhani nagar, kevala-nagarapura, nagari, kheta, kharvata, kubjaka, and pattana.
Towns can be fortified for the purpose of military defence. All the forts are surrounded with strong walls made of brick stone etc.

4.10. SUMMARY OF THE CHAPTER XI
THE DIMENSIONS OF BUILDINGS OF VARIOUS STOREYS
(BHŪMILAMBA-VIDHĀNA)

This chapter Bhumilamba means the height of the storey. It deals with the measurement of length, breadth and height of the buildings. The shapes of the buildings may be square, rectangular, round, octagonal or oval. Temple gate house, storeyed mansion etc should have one of these shapes.

Buildings are divided in to jati, chhannda, vikalpa (samkalpa) and abhasa. They have different characteristics in different cases. The names ‘Santika, paushtika, parshnika, adbhhta, and savakanika can be used to express the proportion between height and width. When height and width are equal, it is called santika.

The Paushilika  -  height is 1 ¼ times the width
The parshnika   -  height is 1 ½ of the width
The adbhuta     -  height is twice the width
The sarvakamika -  height is 1 ¾ of the width
But this proportion is not strictly followed. There may have slight variations. The measurement of length, breadth and height is divided in to three types. They are large, intermediate and small.

The five series of breadth in the small type of one-storeyed buildings are 2, 4, 6, 8 and 10 units, and the five series of length are 3, 5, 7, 9 and 11 units. In the intermediate type the five series of breadth are 5, 7, 9, 11 and 13 units and the five series of length 6, 8, 10, 12 and 14 units. In the large type, the five series of breadth is 7, 8, 10, 2 and 14 units and the five lengths is 7, 9, 11, 13 and 15 units.

In the jati classes respectively of buildings, three fourths, half and one fourth are prescribed for the chanda, the vikalapa and abhasa.

4.11. SUMMARY OF THE CHAPTER XII

THE FOUNDATION (GARBHAVINYĀSA-VIDHĀNA)

The foundation is a must for buildings, for villages and for well or tank. The depth of excavation varies in accordance with the size of the construction. The foundation of buildings is further divided into two classes as it may belong to temples or to human
dwellings. There are four classes of foundations for human dwelling according to the caste of the occupies.

The depth of the excavation (Foundation cave) should be high as the basement of the building; the four sides, (corners or walls) made or bricks or stones, should be equal; from its bottom water should be removed (if there comes out any) and all (kinds of) earth should be deposited therein. The floor of the excavation should be considerate with seven kinds of earth, namely from rivers and mountains from anti- hills crab-holes, sea-shores, from tops of trees (hills). Upon this (earth deposit) it should be (further) deposited the root of the (white) lotus at the central part (of the excavation) to the west sauganithi grass and the north the kakali(gunja) plant. Upon this it should be placed in order the following eight sorts of corn. Salii(corn) should be placed to the north east and veihi (grains) to the east, kodrava (paspalum scorbiculatum) to the south east, kangu (panic seed) to the south, mudga (phaseoles mungo) to the south-west masha (bean, phaseolus raditus) to the west, kulttha (dolichos uniforous) to the north-west and tila (sesamum indicum) to the north. Upon this
(finally depositing the other usual material, e.g. concrete) the foundation should be raised up to the (upper) surface of the excavation.

4.12. SUMMARY OF THE CHAPTER XIII

THE PEDESTAL \textit{(UPAΠΙTHAVIDHĀṆA)}

This chapter describes the height of the pedestal as compared with the base. Out of the nine kinds of the height, five are ‘Śāntika’, ‘Pauṣhtika’, Jayada’, Adbhuta and ‘Sarvakamika’. Ram Raz says that the height of the pedestal is to be reckoned from one quarter to six times of the height of the base. The height of the pedestal is divided into 3,4,5,6,7,8,9,10,11,12,13,14, or 15 equal parts: Pedestals are divided into Vedibhadra, Prati-bhadra and mancha-bhadra. This again is divided into four types. The last part contains the names and measurement of the various mouldings.

4.13. SUMMARY OF THE CHAPTER XIV

THE BASE \textit{(ADHIΣTHĀNA-VIDHĀṆA)}

The height of the bases is of twelve kinds of beginning at 30 angular and ending at 4 hastas. These twelve heights are used in twelve different storeys. The heights of the bases are 4 hastas in the
house of the Brahmins, 3 hastas for kshatriya house and 2½ hastas for prince house 2 hastas for the vaisyas and 1 hasta for the house of sudras.

4.14. SUMMARY OF THE CHAPTER XV

THE PILLAR (STAMBA- LAKSHAṆA-VIDHAṆA)

The subject matter of pillar consists of the measurement of pillars, their shapes, their ornaments and mouldings, kind of wood for making pillars etc. The height of the pillar is measured from above the base to below the uttara. The height of a pillar is twice, one and a half time, or one-and a quarter times that of the base. The height of the pillar begins at 2½ hastas and ends at 8 hastas. The height of the pillar is divided into 12, 11, 10, 9, or 8 parts. One of these parts may be the breadth of the pillar and at the top it is diminishing by one fourth.

Pillar has different shapes and names.

A square pillar is called - Brahma-kāṇṭa
An octagonal pillar - Vishnu kāṇṭa
A sixteen sided pillar - Rudra kāṇṭa
A pentagonal pillar - Siva kāṇṭa
The Aexagonal pillar - Skanda kāṇṭa
The names of the five kinds of columns with respect to dimensions and ornaments are

Brahma kanta - *chitra kārṇa*

Vishnu kanta - *padma kārṇa*

Rudra kanta - *chitra skambha*

Siva kantha - *palika stambha*

Skanda kanta - *kumbha stambha*

Columns must be in a straight line in rows. It is measured in three ways.

1. From the inner extremely of the base of one pillar to that of the another.

2. From the centre of the two pillars.

3. From the outer extremities of the pillars including the two bases.

There is no fixed inter–columniation. It is left to the direction of architects. Minor pillars should conform to the main pillar. It has name accordingly.
A main pillar + 1 minor pillar - eka-kanta
A main pillar + 2 minor pillar - dvi-kanta
A main pillar + 3 minor pillar - tri-kanta
A main pillar + 4 minor pillar - brahma-kantha
A main pillar + 5 minor pillar - siva-kanta
A main pillar + 6 minor pillar - skana-kanta

Stone, brick or wood can be used for making different parts of column. There are also retualistic ceremonies in connection with erecting columns.

4.15. SUMMARY OF THE CHAPTER XVI

THE ENTABLATURE (PRASTARA-VIDHĀNA)

The height of the entablature is of six kinds. They are used in the houses of the gods the Brahmins, the kings, the crown, princes, the vaisyas and sudras. The height of the entablature is said to be $\frac{1}{4}$ or $\frac{3}{4}$ of, or equal to, that of pillar or greater by $\frac{1}{4}$. $\frac{1}{2}$ or $\frac{3}{4}$. Eight divisions of the height of the pillar may be assigned to that of the entablature roofing of buildings is also described. A brick built building may be furnished with a wooden roof.
4.16. SUMMARY OF THE CHAPTER XVII

WOOD JOINERY (SANDHIKARMA-VIDHĀNA)

The joining of pieces of wood for buildings is called samdhi-karman. Different shapes like mandyavarta, svastika, sarvato-bhadra can be made by wood joining. Some kinds of wood are forbidden to be joined. Fresh timber cannot be joined with seasoned wood. Wood was largely used in constructing houses of various kinds than other materials during the past years.

4.17. SUMMARY OF THE CHAPTER XVIII

THE GENERAL DESCRIPTION OF BUILDINGS
(VIMANAVIDHĀNA)

Classification of vimānas in to twelve storeys is described in this chapter. Each of the twelve classes is sub divided into three types according to their size. There are three styles of architecture having geographical names. They are nāgara, drāvida and vešara. The measurement and mouldings of the pinnacle are given here. The height of the ‘stupi’ is one cubit (hasta) in the houses of the sudras, two cubits in those of the vaisyas, two cubits and a half in the houses of the crown-princes, three cubits in the house of kings,
three cubits and a half in the houses of the brahmanas and four cubits in the houses of the gods or temple.

Four kinds of materials, stone, brick, wood and iron can be used as buildings materials with regards to materials. Buildings are divided into suddha (pure) made of one material, misra (mixed, with two materials) and samkirna (amalgamated, with three or more materials)

The form of ‘stupi-kila’ is quadrangular at the base, octagonal at the middle; circular at the top is one ‘angula’.

There are two another architectural members- lupa and mukha bhadra lupa which are sloping and have a projecting member of the entablature. The mukha bhadra indicates an ornamental niche, which occupies a central position in the facade of the building.

The chapter concludes with a description of the ceremonies in connection with fixing the stupid-kala.
4.18. SUMMARY OF THE CHAPTER XIX

THE ONE-STOREYED BUILDINGS (EKHABHŪMI-VIDHĀNA)

With regard to the measurement, buildings are classified into four-*jati*, *chhanda*, *vikalpa*. The *jati* is measured in the purva-hasta (24 angulas). The chhanda in 25 angular and vikalpa in 27 angulas.

It is again classified into *sthanka* (height is considered) *asana* (breadth is considered) and *sayana* (width is measured). According to the shape, buildings are classified in to masculine (purusha) when they are equi angular or circular and feminine, when they are rectangular. Male deities are installed in masculine temples and female deities in feminine temples.

There are eight kinds of one storyed building. They are *jayantika, bhoga, srivisala, svasti-bandhana, srikara, hasti-prishtha, skandhatara* and *kesara*.

4.19. SUMMARY OF THE CHAPTER XX - XXX

BUILDINGS OF TWO TO TWELVE STOREYES

Different storeys of buildings have their own names

- Two-storeyed  -  *dvi tala*
- Three-storeyed  -  *tri-tala*
Four-storeyed - *chatus tala*
Five-storeyed - *pancha tala*
Six-storeyed - *shat–tala*
Seven-storeyed - *sapta-tala*
Eight-storeyed - *aśhta-tala*
Nine-storeyed - *nava-tala*
Ten-storeyed - *dasa-tala*
Eleven-storeyed - *ekadasa-tala*
Twelve-storeyed - *dvasasa-tala*

Each storeyed building is again divided into different classes.

**4.20. SUMMARY OF THE CHAPTER XXXI**

**THE COURT (PRAKARA VIDHANA)**

There are five kinds of prakara buildings (court). It is described in connection with *bali* (offerings) *parivara* (attendant deities) *sobha* (beauty) and *rakshana* (defence) the description of five courts is given in this chapter. The first is ‘antar-mandala’ the second, anta-hard, the third ‘madhya hara’ the fourth ‘prakara’ the fifth one is called ‘mahamaryada’. The fourth court ‘prakara’ is
also divided into jati, chhanda, vikalpa, abhasa and kamya. The materials of these buildings are stone, brick and timber.

4.21. SUMMARY OF THE CHAPTER XXXII

THE ATTENDANT DIETIES (PARIVAŘA – VIDHAṆA)

The temples of attendant deities are built round the ‘prakara’. The temples of a group of eight deities are built at the eight cardinal points of the innermost court. The attendant deities of Vishnu are important.

The family of Vishnu includes three groups of eight, sixteen and thirty-two deities. The second group of vishnu includes Buddha also. Ten incarnations of vishnu except matsya (fish) and the kurma (tortoise) are included in the third group.

4.22. SUMMARY OF THE CHAPTER XXXIII

THE GATE HOUSE (GOPURA VIDHAṆA)

Gate-houses (Gopura) are built in front of each of the five courts. The gopura of the first court is called “duara-sobha”, the second court, ‘duara-sala’ the third court, ‘duara prāsāda’, the fourth court, duara harmya and the fifth court is known as ‘Mahāgopura’.
Five classes of *gate-houses* are sub-divided again in to three kinds –the small, the intermediate and the large. There are fifteen kinds of *gate-houses* are referred. It may have one to sixteen or seventeen storeys. The measurements such as length, breadth, height of each storey belonging to each of the fifteen kinds of *gate-houses* are described at great length. The ornaments and mouldings of each storey are described in detail.

**4.23. SUMMARY OF THE CHAPTER XXXIV**

*THE PAVILION (MANDAPA-VIDHĀNA)*

Generally *Mandapa* means a temple, pavilion, lower, shed or open hall. This term is used to imply a single storeyed house or all the detached buildings in a compound which is divided into five courts. It also implies various sorts of rooms in a temple or residential building. Seven *mandapas* are built infront of the ‘rasada’. They are *himaja, nishadaja, nindhyaja, nalyaja, nariyatra, Gandha- madana* and *hemakuta* respectively.

There are various classes of *mandapas*. ‘Jati’ shape is given to the mandapas of Brahmans, *Chhanda* shape for kshatriya mandapas, *vikalpa* shape to the vaisyas and *abhasa* shape is given
to sudras. The two faces of mandapas are called ‘dandaka’ and of three faces ‘svastika’, four faces of mandapa is ‘chatur mukha’, five faces, sarvato-bhadra, six faces, ‘mantika’.

4.24. SUMMARY OF THE CHAPTER XXXV

THE STOREYED MANSION (ŚĀLA –VIDHANA)

The storeyed mansions contain rows of buildings changing from one to ten. They are classified under six main groups called dandaka, svastika, moulika chaptermukha, sarvatobhadra and vardhamana. Each one is again sub-divided into several types. The ‘svastika’ mansion is plough-shaped and maulika is like a winnowing basket.

The huge buildings are meant for kings- they are assigned according to the rank of the king.

The situation and dimension of dwelling houses.

4.25. SUMMARY OF THE CHAPTER XXXVI

THE SALUTAION AND DIMENSIONS OF DWELLING HOUSES(GṛHA –MAṆA-STHANA –VINYAṢĀ)

It is essential to describe the arrangement and situation of houses in the compound. The breadth of a house is of five kinds the
length may be equal to twice the breadth. Structures for various purposes are located in the different squares in to which an inhabited area is divided. The central square or the brahma-sthana is unfit for a residential building. The temple of the family god is situated in brahma—sthana. Around this are for the other purposes of the family. Arrangements for these purposes are different according to the caste and social position of the family.

**4.26. SUMMARY OF THE CHAPTER XXXVII**

**THE FIRST ENTRY IN TO THE HOUSE (GRIHA-PREVEŠA-VIDHĀNA)**

The ceremonies in connation with the first entry in to the house are described in detail in this chapter. It should be done on an auspicious day by astrology. The sthapati should have the knowledge of astrology. The head of the family and his consort are usually the chief figures of this ceremony. On this occasion a prayer is offered to the guardian angel of the house. *(Grihalakshmi)*. This is done to get male and female issues as well as wealth and long life. On this day the householder should feed the Brahmans and give present to architects and their followers.
4.27. SUMMARY OF THE CHAPTER XXXVIII

THE LOCATION OF DOORS (*DUDRA-STHANA*)

Four main doors are constructed on the four sides of all kinds of buildings of gods and men. Generally four smaller doors are made at the four corners. Underneath and the house drains (*jala-duara*) are also made. With the main doors there is a flight of steps. Timber, stone are used to construct the doors.

4.28. SUMMARY OF THE CHAPTER XXXIX

THE MEASUREMENT OF DOORS (*DUARA–MANA–VIDHĀNA*)

The general measurement is that the height of a door should be twice its breadth. But the height of the larger doors may vary. The dimensions of the doors are modified by using *shad-varga* formulas. Doors are generally of single leaf and of double leaves. Doors are profusely decorated with foliated and floral ornaments the images of *Ganesa, sarasvati* and other deities are carved over the entrance.
4.29. SUMMARY OF THE CHAPTER XL

THE ROYAL PALACE (*RAJA-GRIHA, VIDHĀNA*)

There are nine classes of palaces with regard to their size. The palace consists of a certain number of halls. The main palace of each of the nine classes of kings is located in some of the remaining square- *rudra, varuna, yama, pushpadanta*. In the inner part of the palace there are the coronation paviliion, the arsenal, the store house, the house for keeping ornaments, the dining hall, the kitchen the flower pavilion, the baths, the bed chamber and several others.

In the outer part of the palace, there are residences of the crown prince, of the family priest, of the ministers etc. Besides there are pleasure gardens, flower gardens, groves, stabled for horses, elephants and cow-sheds etc are generally made near the main gate. Pet animals like cocks, deer, peacocks etc are kept within the royal enclosure. The jail is located in a rather out of the way place.

It is stated that, for the rest, the arrangements is left to the choice of the king and to the description of the architects.
4.30. SUMMARY OF THE CHAPTER XLI-XLII
ROYAL COURTS AND CHARACTERISTICS OF KINGS
(rajanga –lakshana, bhupala lakṣaṇa)

Kings are classified in to nine classes chakravartin, maharaja, mahendra, parshnika, pattadhara, mandlesa, pattabhaj, praharaka and astragrahin. The kings should know philosophy and religion. They must learn all sastras. Political, military, civil and moral laws should also be learned. They should have control over the subordinate kings and ministers. They should be the protectors of their subjects. They should have all other good qualities besides these.

The number of the horses, elephants, soldiers, women and queens are different in each of the nine classes of kings.

It is an interesting historical fact that royalty is no longer the monopoly of kshatriyas. A king may belong to any of the four castes. The rate of royal revenue is very important. The chakra vartin takes only one tenth of the produce as his share. The royal revenue is different in nine kinds of kings. At the end of the
chapter it is stated that this description of kings is made on the authority of the Vedas the Purana and the Sastra.

4.31. SUMMARY OF THE CHAPTER XLIII

CARS AND CHARIOTS (RATHA-LAKSHANA –VIDHANA)

Cars and chariots are used for the ceremonial and ordinary use of gods, Brahmans and kings and also for wars and other purposes. The most important part of the car is the wheel made with particular trees. Cars are divided into seven classes according to their shapes. The square cars are called ‘Nāgara’, the octagonal ones ‘drāvida’, the circular ones ‘vesara’ the hexagonal ones andhra and the oval ones kalinga.

Cars have various kinds and number of wheels. Thus a fighting car has three wheels, car for ordinary festivals has five wheels etc. The chariot of the universal monarch should have one to nine ‘vedikas’, of the maharajas one to seven vedikas and of the ‘narendra’ one to five vedikas etc. The cars contain carved images of various deities and are decorated with feathers, little bells and other kinds of ornaments.
4.32. SUMMARY OF THE CHAPTER XLIV

COUCHES (SAYANA-VIDHANA)

One thing is distinguished from the other by its size. Accordingly there are two kinds of couches, the small (balaparyanka) and the large (paryanka). The width of the balaparyanka may change from 11 to 25 angulas. The increment is by 2 angulas. Paryanka may vary from 21 to 37 angulas. They have four legs with castors. Legs of royal couches are decorated with the figure of lions. They are rectangular in shape. Some couches are made of swings suspended by four chains.

4.33. SUMMARY OF THE CHAPTER XLI

THRONES (SIMHASANA –LAKSHANA-VIDHANA)

Usually throne is made for the use of deities and kings. There are four classes of royal thrones. The prathamasana is for prathama coronation. The mangalathrone is for the coronation called mangala. The vira throne is for vira coronation and the ‘vijaya’ throne for the vijaya coronation.

There are other types of thrones for various occasions. Nityarchana throne is used for daily worship. Nityotsava throne is
for ordinary festivals. *visesharchana* throne is for special worship and *Mahotsava throne* for great festivals.

According to plan and the measurements of the various parts, thrones are of different kinds (ten kinds). These thrones are for gods.

**4.34. SUMMARY OF THE CHAPTER XLVI**

ARCHES (*TORNA-VIDHĀṆA*)

Arch or torana is an ornament for the thrones of Gods and kings. It has small pillars rested on the pedestal of the image. The arch may be circular, triangular, bow shaped etc. Arches are divided into four kinds according to their ornamentation. They are *patra torana* (foliated arch), *pushpa-torana* (floral arch) *Ratna-torana* (jewelled arch) and *chitra torana* (ornamental arch) figures of the heavenly musicians, *tambura* etc are used to decorate the top of the torana.

**4.35. SUMMARY OF THE CHAPTER XLVII**

THE THEATRE (*MADHYARANGA- VIDHĀṆA*)

It is provided with small pillars and it is decorated with various things. It is furnished with four *bhadras*.
4.36. SUMMARY OF THE CHAPTER XLVIII

THE ORNAMENTAL TREES (KALPA-VRIKSHA-VIDHĀNA)

Ornamental tree means a mythical tree giving all wishes. It is a decorative device surmounting a seat or throne. It has some special devices. Its trunk is wound with a serpent with wide fivefold hood. The tree is decorated beautifully with creepers, leaves and flowers of various colours and forms. Figures of deities, siddhas, vidyadharas, monkeys etc are placed among the branches.

4.37. SUMMARY OF THE CHAPTER XLIX

CROWNS AND CORONATION (ABHISHEKA LAKSHAṆA – VIDHĀNA)

This chapter consists of the description of the crowns of gods and kings and the ceremonies of the coronation of kings. It is followed by the description of various head dresses used by gods and kings.

The jata (matted hair) and Mukuta (diadem) are said to suit the god Brahma and Siva. Minor gods wear the Karanada, mukuta and the love godders wear jata, mouli, mandala etc. The height of a crown changes with the importance of the divine.
There are four stages in connection with the coronation ceremonies. They are *prathana, mangala, vira* and *vijaya*. The king is dressed with royal robes and adorned with sacred thread and various ornaments then he is led to the coronation hall (*abhisheka-mandapa*). This hall is furnished with the royal thrones the wish-yielding tree, the ornamental arch and other emblems of empire. Queen sits on the left side of the king on the throne. The crown for the king is held by the leading priests (Purohita – purogah), but it is actually placed on the kings head by the ‘*sthapati*’ and the two sthapakas at an auspicious moment. Then the king is garlanded and goes around the city on elephant back. When the king enters in to the palace, a curious ceremony takes place to determine the success awaiting the new king. The king is led blind-folded and he has to pick up anything he chooses. The thing he picks up points to the prosperity of the people and victory of the king or the opposite.

If the king touches rice, there will be an increase of rice. If the corn is touched, there will be plenty of food. If it is gold, the subject will prosper.
The chapter closes with a recapitulation of the four forms of coronation, the directions as to the conduct of the ceremonial regal procession and a reference to the authorities (Vedas and Puranas) under which coronation ceremonies prescribed.

4.38. SUMMARY OF THE CHAPTER L

THE ORNAMENTS OF THE BODY AND ARTICLES OF FURNITURE (BHUSHNA-LAKSHANA-VIDHANA)

Ornaments are classified into four classes, patrakalpa, chitra-kalpa, ratna-kalpa and misrita. The emperor or monarch can wear all these ornaments except ‘patra-kalpa’ which shows foliated decoration. But chitra-kalpa consists of floral and foliated designs, precious stones and images. These four kinds of ornaments are made for the images of gods and kings only. There are two kinds of lamp posts stationary and movable. The stationary lamp-posts are made of wood, iron or stone. The second movable made of wood or iron. They are square, octagonal or circular in shape. The pedestal at the bottom of this is shaped like a lotus. The other post, the fan-posts are made of timber, but the fans are made of leather.
The mirror has various measurements from 5 to 21 *angulas*. It is circular in shape and its rine is decorated with linear ornaments. A large portion of the chapter is devoted to a description of cages (panjara). A number of birds and other animals are enumerated, and the six of the cage in which they are kept is given, the measurements admitting in each instance of nine different varieties. The following is a complete list:

<table>
<thead>
<tr>
<th>Common Name</th>
<th>Size of Cage</th>
<th>Increment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mriga-nabhi-bidala (musk cat)</td>
<td>1-2 hastas</td>
<td>3 angulas</td>
</tr>
<tr>
<td>Suka (parrot)</td>
<td>9-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Chataka (rains-cuckoo lor cuculus melanoleucus)</td>
<td>7-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Chakora(partridge or perdix rufa)</td>
<td>7-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Marala (a crow-pheasant, a goose or duck)</td>
<td>7-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Paravata (turtledove)</td>
<td>7-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Nilakantha (roller)</td>
<td>25-73 angulas</td>
<td>6 angulas</td>
</tr>
<tr>
<td>Kunjariya (wag-tail)</td>
<td>7-23 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td>Kukkuta (cock)</td>
<td>15-31 angulas</td>
<td>2 angulas</td>
</tr>
<tr>
<td><strong>Kulala (phasisanus gallus)</strong></td>
<td>15-31 <strong>angulas</strong></td>
<td>2 <strong>angulas</strong></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>Nakula (mongoose, viverra ichneumon)</strong></td>
<td>11-27 <strong>angulas</strong></td>
<td>2 <strong>angulas</strong></td>
</tr>
<tr>
<td><strong>Tittiri (francolin partridge)</strong></td>
<td>7-23 <strong>angulas</strong></td>
<td>2 <strong>angulas</strong></td>
</tr>
<tr>
<td><strong>Goddhara (alligator)</strong></td>
<td>9-25 <strong>angulas</strong></td>
<td>2 <strong>angulas</strong></td>
</tr>
<tr>
<td><strong>Vyaghra (tiger)</strong></td>
<td>$1\frac{1}{2}-3\frac{1}{2}$ <strong>hastas</strong></td>
<td>6 <strong>angulas</strong></td>
</tr>
</tbody>
</table>

### 4.39. SUMMARY OF THE CHAPTER II

**THE TRIAD (TRIMŪRTI-LAKSHANA VIDHĀṆA)**

The Indian Triad consists of the three great gods- Brahma, Vishnu and Siva. Different types of materials, such as gold, silver, copper, stone, wood, earth etc are used for making idols. Sometimes “ābhāsa” (glass) may be used for this purpose. Abhasa is sub-divided into three kinds-chitra, ardha-chitra and abhasa.

There are different classes of images or idols. It may be stationary, movable, errect, sitting or recumbent. The movable images are used on the occasion of festivals.

The images of Brahma, vishnu and siva are called ‘trimurti’.

Brahma has four arms and four faces. He should wear a diadem and the matted hair of an ascetic (jata-mukuta-mandita).
Two hands should be in the gift-bestowing and refuge granting 
\textit{(abhaya)} attitude. Water pot, the rosary, large and small sacrificial 
ladles \textit{(sruk-sruva)} are held in his hands. His body is decorated 
with various ornaments. He wears a strip of bark and an upper 
garment. His whole body is in colour of gold. To goddesses, 
saraswati and savitri are standing on both sides of Brahma.

Vishnu is also four arms but has one head. His headgear is 
the diadem called \textit{‘kirita’}. His body is of dark blue colour and 
wears a yellow garment. His chest is adorned with a symbol of 
\textit{‘Srivalsa’}. His hands are in the gift-bestowing and refuge – 
granting attitudes. His attributes are lotus flower, the mace \textit{(gada)}, 
discus \textit{(chakra)} and conch-shell \textit{panchajanya}. At the back of his 
head there is a nimbus \textit{(siras-chakra)}. Two goddesses, lakshmi 
\textit{(Sakthi)} and Bhu-devi (the earth goddess) attend him.

Siva, the third member of the Triad, is four armed and is 
distinguished by a third eye. This eye is placed in the middle of his 
forehead. He also wears matted hair as Brahma. River \textit{Ganga} and 
crescent are inserted in his head dress. Left side of his neck, there 
is the mark of the deadly poison \textit{‘Kalakuta’}. His dress is a tigerskin
reaching down to the knees and a waist-cloth. His two hands are in
the attitude of granting a boon (vara) and of conferring security
(abhaya) and a tabor or hand-drum. He is accompanied by the
goddess Parvati who sits on his left side.
THE TRIAD-CHP.LI
Comprising Brahma, Vishn and Shiva
THE TRIAD-CHP.LI
Comprising Brahma, Vishn and Shiva
THE TRIAD-CHP.LI
Comprising Brahma, Vishn and Shiva
4.40. SUMMARY OF THE CHAPTER LI

THE PHALLUS (*LINGA-VIDHAÑA*)

The phallus are classified in to different heads. First it is classified into six heads- *Saiva*, *Pasupata*, *Kalamukha Vama* and *Bhairava*. Then it is classified in to four- *samakarna*, *vardha mana*, *sivanka* and *suastika*. Thirdly it is classified into four. Fourthly, in to three with regard to width-*nagara*, *dravida*, *and vesara*; Various alternative measurements are prescribed for each of the phallus. The chapter closes with an account of the various fruits to be derived from phallus worship, and of the formulas of the ayaddi-shadvarga.

4.41. SUMMARY OF THE CHAPTER LIII

THE ALTAR (*PITHA-LAKSHANA-VIDHAÑA*)

‘Pitha’ is the stand upon which the ‘phallus’ proper is placed. The pitha must match the phallus. The mouldings of the pitha are described under four classes- Bhadra-pitha, Śribhadra, Srvisala and upapitha. The main parts of the pitha are the ‘*nala*’ ‘*jala-dhara*’, ‘*ghrita vari*’, ‘*nimna*’ and the ‘*pattika*’. These represent the various parts of which an ordinary *yoni* (female
organ) is formed with regard to shape, the ‘pithas’ are divided into three types- *nagara, dravida* and *vesara*. Nagara is square, dravida octagonal and vesara ones are round.

**4.42. SUMMARY OF THE CHAPTER LIV**

**THE FEMALE DEITIES (SAKTI-LAKSHANA VIDHANA)**

The main female deities are Saraswati (the goddess of learning) Savitri, Lakshmi (the goddess of wealth or fortune) Mahi (the earth goddess) manonmanī (the goddess of love) Durga and the seven mothers (Saptamati) etc. The seven mothers are *varahi, kaumari, chamundi, Bhairavi, Mahendri, Vaishnavi* and *Brahmani*.

The goddess *Saraswati* is represented as seated on lotus-seat. She has white crystal like complexion with four arms. She holds a samdarisa and a rosary (*aksha-mala*) in her two right hands and a book (*pustaka*) and a water pot (*kundika*) in her left hands.

A two handed variety of the *saraswaati* image also exists here.

The other female goddess, *Savitri* is seated on a lotus seat to the left of Brahma. She has a purely human shape. There is a blue...
lotus flower in her right hand. Left hand is stretched out in the post of granting a boon.

*Lekshmi* is the goddess of good fortune. She is gold in colour and has four arms. Her raised right hand is in the attitude of granting security. In her right hand she holds a red lotus flower or a rosary. There is another *Lekshmi* also, ordinary *Lakshmi*. She has two elephant with uplifted trunks.

The earth-goddess (*Mahi-sakti*) is placed on the other side of Vishnu. There is a lotus in her right hand.

*Durga*, the consort of Siva is called *Gauri* and *Parvati*. She is placed to the left of Siva. She has a dark blue complexion and wears yellow garments.

*Manonmani*, the goddess of love, is four-armed and three eyed. She has matted hair. Her two hands are in the attitude of giving protection and of granting a boon. She holds a lotus flower in one of the two other hands.

Finally, the seven mothers have the same emblems and special features as their male counterparts, Brahma and Rudra. Brahmini has four faces and four hands in two of which she holds a
rosary and a water pot. Rudrani has a white complexion; her attributes are the antelope and the nose.

MAHALAKSHMI_GODDESS OF FORTUNE (OF TEN TALA)
FEMALE DETIES – CHAP.LIV
THERE ARE SIXTEEN GREAT GODDESSES
SARASVATI-GODDESS OF LEARNING (OF TEN TALA)
FEMALE DEITIES – CHAP.LIV
THERE ARE SIXTEEN GREAT GODDESSES
4.43. SUMMARY OF THE CHAPTER LV

THE JAIN IMAGES (JAINA-LAKSHANA VIDHĀNA)

Various measurements are used in Indian sculpture. The linear measurement is of six kinds, \textit{mana}, \textit{pramāna}, \textit{parimāna}, \textit{lamba-mana}, \textit{unmāna} and \textit{upamana}. The measurement from the foot to the top of the head is called māna. \textit{Pramāna} is the breadth. Parimāna is the circumference etc.

The height of an image is determined firstly by comparing it with the breadth of the whole temple, secondly comparing the height of the cellar, thirdly by considering the height of the door, fourthly, with the measurement of the base. Fifthly by expressing it in cubit sixthly, in the lala’ system, seventhly, in ‘\textit{angular}’. Eighthly by comparing with the height of the worshipper and ninthly, with the height of the riding-animal or with the height of the principal idol.

\textit{Angulas} has reference to comparative and absolute measurements. There are three kinds of \textit{angulas}. A fourth one is added later. Another kind of \textit{angula} is decided by dividing the
whole length of the body of an image is divided into equal parts. This measurement is called deha-labdhangla.

The images of jain deities are either stationary or movable. They may be in the erect or in the sitting posture. They are purely human and don’t wear robes or ornaments.
4.44. SUMMARY OF THE CHAPTER LVI

THE BUDDHIST IMAGES (*BUDDHA-LAKSHANA VIDHĀNA*)

The figures of Buddha may be either erect or in the sitting posture. They are placed on a throne (*simhasana*) and are distinguished by the asvatha tree. He attained enlightenment when he was sitting under Bodhi-tree. Another peculiar mark of Buddha is the ‘*ushnisha*’ or protuberance of the skull. He wears a yellow garment and his complexion is white.

![Buddha Image](image)

**BUDDHA(OF LARGE TEN TALA)**

There are several types varying in details
4.45. SUMMARY OF THE CHAPTER LVII
IMAGES OF SAGES (*MUNI-LAKSHANA VIDHANASA*)

There are seven well known sages (*rishi or muni*). They are Agastya, Kasyapa Bhriga, Vasishtha, Bhargaa, Visvamitra and Bharadvaja. Their colours are different Agastya is bright blue, Kasyapa - yellow, Vasistha - red, Bhargava - brownish, Visvamitra - red, and Bharadvaja - yellow. They are in a purely human shape with matted hair of the ascetics. They carry a staff and a book in their hands. Agastya is the first among the seven sages. He is corpulent (*brihatukkshi*) and hump-backed (*Kubjakara*).

Tala measurements of these sages are different. Agastya is measured in the seven –tala, kasyapa and bhrigu in the eight-tala and the rest in the nine tala.
VIDYADHARA (OF NINE TALA)
THE MYTHICAL BEINGS – CHAP.LVII
Comprising Vidyadharas, Yaskshas including Rakshasas and Nigrahas, Gandharavas and Kinnaras
4.46. SUMMARY OF THE CHAPTER LVIII

IMAGES OF YAKSHAS, VIDYADHARAS (YAKSHA-VIDYADHARA-VIDHANA)

There are four classes of semi divine beings, namely, ‘yakshas’, vidyadharas’, ‘Gandharvas’ and ‘Kinnaras’. They have purely human appearance. They are adorned with the crown known by the name of ‘Karanda’. The images of ‘yakshas’ and ‘Vidyadharas’ are measured according to the ‘nava-tala’ system. ‘yakshas’ are considered as super natural beings of a benevolent and inoffensive disposition. ‘yakshas’ are attendants and chowry-bearers of the gods. Vidyadharas are fairies having magical powers. The ‘Gandharivas’ are considered as musicians.

The legs of the ‘kinnaras’ are like those of an animal and the upper part of the body is like that of a man. Its face is like that of Garduda (the bird Vishnu) and arms are provided with wings.

4.47. SUMMARY OF THE CHAPTER LIX

IMAGES OF DEVOTEES (BHAKTA LAKSHANA – VIDHANA)

Salokya, samipya, sarupya and sayuja are the four classes of devotees. ‘Salokya’ is the result of devotion (bhakti), knowledge
(jnana) and remunciation (vairagya) ‘Sarupa is created in the worshipper by meditation alone. One gets the true knowledge of god by “Sayujya”.

The ‘saloka’ classes of worshippers are measured by nava-tala system. ‘Samipya’ classes are measured by ‘dasatala’ system. Sarupa by daśa-tāla system and sayujya by daśa-tāla system.
4.48. SUMMARY OF THE CHAPTER LX
RIDING ANIMALS OF THE GODS-THE GOOSE (vidhana-vahane-Hamsa-lakshana)

The Goose, Gourda, the bull and the lion are the riding animals of gods.

The goose is the ‘vahana’ of Brahma. The limbs of the goose are measured in ‘dvi-tala’ system. The goose is white with red legs and golden beak. The rows of geese are beautifully carved or painted in the temples and in the mansions of brahmans and kings.

4.49. SUMMARY OF THE CHAPTER LXI
THE GARUDA (GARUDA-LAKSHA-NA VIDHAÑA)

‘Gaurda’ is the ‘Vahana’ of vishnu. He is pictured in an erect or sitting posture. It is figured partly as a human creature and partly as a bird. It has feathers with wings painted in five colours. It has a terrific appearance.
GARUDA (OF TEN TALA)
THE GARUDA IMAGE – CHAP.LXI
May be in sitting, Erect or walking posture and in stationary or movable attitude
4.50. SUMMARY OF THE CHAPTER LXII

THE BULL (VRISHABHA – LAKSHANA VIDHANA)

The Bull (Nandin) is the animal of Siva. It is placed facing the siva temple on pedestal. Sometimes it is inside the shrine or in a pavillion or infront of the temple or at the door, in various measurements. Sometimes its height may be equal to the height of the idol (siva) or up to ears or arms. Bull of siva is white in colour except the four legs, the hoofs and the ears which are red.

4.51. SUMMARY OF THE CHAPTER LXIII

THE LION (SIMHA-LAKSHANA VIDHĀNA)

The lion is one of the four divine ‘vahanas’. Varius parts of the lion are measured in ‘angula’. The lion is in an erect, sitting or recumbent posture. His tail is usually equal to his height. His legs are somewhat like those of the tiger.

4.52. SUMMARY OF THE CHAPTER LXIV

THE IMAGE (PRATIMA- VIDHANA)

The first part deals with the various kinds of comparative measurements. The second part describes the rules of the ayddi-shad-varga. The comparative measurement is distinguished into
twelve kinds. The last kind of the twelve measurements is in ‘angula measurement’.

The angula is distinguished into three kinds, namely ‘lingangula’, manangula and the dehalabda-angula. The measurement from a comparison with the height of the main idol or the worshipper is of nine kinds. Other measurements are with various parts of the temple.

4.53. SUMMARY OF THE CHAPTER LXV

THE LARGEST TYPE OF THE DAŚA-TĀLA MEASUREMENT (UTTAMA-DAŚA-TĀLA-VIDHĀNA)

The whole length of an image is divided into 124 equal parts. The measurement of breadth is not included in these 124 parts. All the numerous part of the body are minutely described. Such minute measurement as that of the finger-digit, the interspaced between two toes, etc., has not escaped the notice of the author of the manasāra.
4.54. SUMMARY OF THE CHAPTER LXVI

THE INTERMEDIATE TYPE OF THE DAŚA TĀLA

MEASUREMENT (MAḌHYAṆA-DAŚA-TĀLA VIDHANA)

This system is used to measure the higher order of the female deities. The whole height of the image is divided into 120 equal parts. The face is generally stated to be of oval shape. Eyebrow is like bow and eyes like a fish. The nose is like a sesame flower and the nostrils are bean like. The face is generally in twelve angula. The total female figure is seven and a half times the length of the face.

4.55. SUMMARY OF THE CHAPTER LXVII

THE PLUMB-LINES (PRAᏥAMBA-LAKSHANA-VIDHĀṆA)

The plumb-lines are lines drawn through the body of an image to find out the perpendicular and the horizontal measurements of the different parts of the body. This measurement is done by an instrument called ‘Pralamba-phalaka’. It is a square plank of four, three, two or one angula in thickness, with the sides are equal to three-fourths or one –half of the length of the image. The image is placed on the plank used as stool.
Hotels are made on the plank and strings are suspended from them. Five main plumb-lines consist of one drawn from the centre of the upper plank corresponding to the crown of the head and four on the four sides of the body. Two other lines adjoined the right and the left sides of the face make the number of seven. Another two lines on the back of the head made the number nine. Thus there are many lines drawn for various purposes.

4.56. SUMMARY OF THE CHAPTER LXVIII
THE FIRST CASTING OF THE IMAGE(MADHUCHHISHTA-
VIDHĀNA)

All kinds of images whether they are temporary, permanent stationary, or movable are moulded in wax. The process is that some part of the image is covered with a think copper –leaf (tamra-
patra) and the wax is laid on two or three angula deep. Earth is spread above the part covered with wax. The idol is heated after it has been besmeared. If the master likes this smearing it may be done with melted iron also. The uncovered part of the image is washed in water. The image should be furnished after heating and it has been repeated again.
If an image is made of metal, is must be made of wax. Then it is coated with earth. Purified gold and metals are cast in to the mould. Then a complete image is obtained soon.

4.57. SUMMARY OF THE CHAPTER LXIX
THE DEFECTS OF THE LIMBS (*DUGA-DUSHĀṆA-VIDHĀṆA*)

The consequences of a defective construction of buildings may threaten the king, kingdom and the maker. Even the part of a building should not be larger or smaller than what is prescribed. The penalties of defective construction are enumerated. If the altar is very small the master will lose his eye sight. If the pinnacle (*Stupika*) is too large or too small, the people will be afflicted with poverty. If the columns are too large or small, the master will be exterminated. Such penalties are not mentioned for defects in sculptural objects.

4.58. SUMMARY OF THE CHAPTER LXX
THE CHISELLING OF THE EYE (*NAYANONMĪLANA-LAKSHANA VIDHĀṆA*)

The ceremony of chiseling (opening) the eyes of the idol is the final function in a carved divine image. This custom is
ritualistic and it should be carried out by the architect. In this ceremony different deities are worshipped in performing the sacrifice with the holy fire.

The science of architecture and sculpture was originally described by *Brahma, Indra*, and all the other gods. ‘Mānasāra’ has been compiled on the basis of these authorities. It may be concluded that ‘Mānasāra’ is methodological in all respects.