

Bṛhatkālottara, chapter on the ritual for the site (BK vy), translation.

1-2ab [Next] the preparation of the site (kṣetra), the examination of the soil and the vāstu offerings are described. The lesser, middling and better site is to be purified over a distance of 1, 2 or 3 hundred bow-lengths [respectively], O Kārttikeya (Śikhidhvaja).

2cd [The soil] is white, red, yellow and black, for brahmins and so on.

3 It is approved if water flows through it in a clockwise manner, if it is adorned with finely flowering trees, if it is attractive, has a good aroma, is sweet and free from lower orders of animal life (hīnasattva).

4 One should reject [soil that is] used by untouchables (Antya), or is saline or sandy. [Soil] that is beset by dangerous animals should be avoided, as should that with a water [supply] that is too distant.

5 One should purify the ground [by digging] down to the depth at which water appears, or until it is free of extraneous materials (śalya). It should be pounded down with hastipādaka mallets.

1d madhyama cottamam: The expected madhyamaṃ cottamam would be unmetrical, while madhyama cottamam offers a metrical reading. The madhyama may be taken as an Aiśa use of the stem form. An alternative presentation would be madhyamam uttamam.

2cd: The soil is white for brahmins, red for kṣatriyas, yellow for vaiśyas and black for śūdras.

3a pradakṣiṇodakā: Sanderson (personal communication) has pointed me towards the following account of terrain that is deemed undesirable, since water flows counterclockwise through it. IŚ Kriyāpāda 23.16-27b: candavātāhatā nityaṃ vāmāvartajalā ca yā | durgandhā keśakīṭhāsthibhasmavalmikadūṣitā || saṃkīrṇā nāma sā bhūmiḥ sarvavarṇavigarhitā.

3d hīnasattvavivarjitā: At MC 4.12 we are told to avoid soil that is sagarbhā, contains creatures. And at PI 6.10, we are advised to avoid soil that is maśakadaṃśakākīrṇām, plagued by biting insects. I take the instruction here at BK vy 3d to be a parallel.

4a antyajujṣā: Sanderson (personal communication) offers the following support for his conjecture. Svāyambhuvasūtrasaṃgraha 11.1a: deśaṃ bhūdevasaṃjuṣṭaṃ and Īśānaśivagurudevapaddhati, Kriyāpāda 23.4a: vedavidbhir dvijair juṣṭā "a place frequented by brahmins".

5d: kuṭṭayad dhasipādakaiḥ: hastipādakas are described at PI 6.58.

6 [Ground] that slopes to the north or east, which is endowed with flowers and water, is approved. The best artisans (śilpipuṃgava) should make it [as flat and smooth] as the belly (surface) of a mirror.

7 In this [process] he should first offer worship to Gaṇapati (gaṇayāga) in order to take possession of the site (kṣetraparigrahe). He should [next] offer a bali offering to the guardians of the directions, and then perform an oblation (homa).

8 At the end of the homa, he should, understanding the signs, remove extraneous materials (śalya). Understanding the signs in heaven and sky, properly, according to the procedure,

9 he should recognise a malignant śalya when a bad zodiacal moment occurs. Dhvaja is [the āya] designated as the sun (Ravi). It is sited at the head of the body.

10 When the architect (sthapati), religious officiant (ācārya) or patron (karṭṛ) touches [his head], it indicates a beneficial śalya there (at the corresponding āya position in the site).

Dhūma, [at] the face, is considered to be Mars (Bhauma) and reveals a śalya made of bone.

7a gaṇayāgam: The gaṇayāga is described, in this context, at *Niśvāsakārikā* IFI Transcript 17, pp. 512-513 (47.56-60). (Reference supplied by Sanderson, personal communication, October 2009).

7b kṣetraparigrahe: The locative is taken as a nimittasaptamī, i.e., in the sense of kṣetrapariagrahāya.

9-15: For the use of āyas to detect śalyas, see the general introduction 2.9 and figure 28.

11 Siṃha is Venus (Bhārgava) and stationed at the arms and chest.
Śvan is Mercury (Budha) and is at the belly. Vṛṣa is Jupiter (Jīva), is [at] the penis, and is a good sign (puṇya).

12 Khara is Saturn (Śani) and is at the hips and thighs.
Gaja has as its deity the moon (Candra) and is sited at the shanks.

13 At Dhvāṃkṣa is Rāhu, stationed at the feet.
The limb that one touches indicates a śalya in that limb.

14 In the cases of Dhvāṃkṣa, Gardabha (Khara) and Dhūma a bone śalya is indicated.
At Dhvaja and Gaja there is a beneficent śalya, at Siṃha a middling one, at Vṛṣa a good one,

15 [and] at [the āya] whose planet is Budha (i.e., Śvan) there is the worst (śalya). Such is the result at each [āya].
The wise declare a śalya of that value in that location.

11c puṇyaṃ: At verses 14 and 15 below, we learn that the śalya at Śvan is particularly harmful, while that at Vṛṣa is beneficent. Thus, the puṇya here, though in the same pāda of the verse as Śvan, must be associated with Vṛṣa, not Śvan.

13a dhvāṅkṣe: Dhāṅkṣa is a synonym for Khaga.

14a gardabha: Gardabha is a synonym for Khara.

14cd: In general, the āyas in the cardinal directions are held to be beneficial, while those in the intermediate directions are harmful (PI 6.47-50). Thus those at Dhvaja, Gaja, Siṃha and Vṛṣa would all be beneficial.

16 On those lunar days (tithis) that are the first of the month, because of a shift of Sūrya and [the other āyas], the five-fold deity of the direction takes half the [duration] at night.

17 The half watch (one and a half hours) is to be established. Then he should extract the extraneous material (śalya), and the vāstu body should be carefully worshipped down to the water level.

18 Having established the arrangement, one should fill it with the great jewels (mahāratna). Having filled it, and pounded down, making it [as flat and smooth] as a mirror,

[8x8 vāstu]

19 one should make the vāstu on level [ground] in 64 equal cells. No other vāstu is beneficial.

20 At [the four] corner[s] there are 8 half cells. The others are [full] cells. The installation is always done from the centre, accompanied by worship and visualisation (pūjā and dhyāna).

16 I do not securely understand the verse. I presume that the five-fold deity of the directions refers to the four cardinal directions and their vertical axis. Since there are 8 āyas, each would generally govern 1½ hours of a 12 hour circuit, by day or by night. It seems that we are told that on the first tithi of each month the āyas of the cardinal directions govern only half that period, ¾ of an hour, at night.

17c āvāridarśanaṃ: Sanderson proposes emending to the avyayībhāva. The alternative is ā vāridarśanāt, as seen at verse 5. But the error of taking anusvāra for a postconsonantal e is more readily explained than that of substituting the locative for the ablative.

18b prapūrayet: This tentative conjecture by Sanderson fits the context substantially better than do the transmitted readings.

19-41: For the layout of the deities in the 8 by 8 vāstu, see figure 4a.

- 21 Brahmā is in the centre, on four cells. He has 4 faces, 4 arms.
He holds a water pot, a rosary and a staff, and has a mat on which to sit.
- 22 He is mounted on a goose and has a big belly. He is stationed on a lotus.
He should be worshipped with his own name with praṇava [at the beginning] and namaḥ
at the end.
- 23 Marīci is stationed to the east, on 6 cells. Glorious, he carries a
thunderbolt, a javelin, a shield, and a noose.
- 24 He has two eyes and one face. He has the radiance of molten gold.
Adorned with a variety of fineries, he takes the pratyālīḍha stance.

22: The mantra thus goes: om brahmaṇe namaḥ.

24 pratyālīḍha: *Bharatanāṭyaśāstra* 11.51 reports that there are 6 sthānas, standing postures for men: vaiṣṇava, samapāda, vaiśākha, maṇḍala, pratyālīḍha and ālīḍha. The pratyālīḍha sthāna is described at 11.70c-71b. In it, the left foot is advanced, the right leg bent.

25 Vivasvant is in the south, on 6 cells of the vāstu body. He has one face and three eyes. He has the colour of [freshly] split collyrium.

26 He has two arms, is mounted on a buffalo and holds a staff and noose. On 6 cells in the west of the vāstu body is lord Mitra.

27 He is the colour of snow, jasmine or the moon. He has 3 eyes and 4 arms. Fierce and strong, he carries a noose, a hook, and a spear.

28 [Mitra] is in the āliḍha stance, and equipped with a host of attendants. Pṛthivīdhara is [on 6 cells] in the north of the vāstu.

29 He has 4 arms, 1 face and 3 eyes and a crown. As brilliant as the moon and vigorous, he is in the vaiṣṇava position and holds a lotus.

30 In his [other three] hands are an arrow, a bow (śāraṅga) and a club. He is always endowed with many adornments and accompanied by a fearsome army.

27a himakundendusaṃkāśas: This set of three is common. For example, *Agnipurāṇa* 269.2d: *himakundendusuprabha*. (Reference Sanderson email October 2009).

28a āliḍhasthāna: *The āliḍhasthāna is described at Bharatanāṭyaśāstra* 11.67-68. In it, the right foot is advanced, the left drawn back.

28cd: It may be assumed that Pṛthivīdhara inhabits 6 cells to the north of Brahmā, to match the 6 cells taken by each of Marīci (to the east), Vivasvant (to the south) and Mitra (to the west).

30a śāraṅga: Sanderson (email October 2009) suggests taking this term as a by-form of śārṅga, since the arrow needs a bow. The term is repeated at verse 32 below.

31 Then, in the northeast cell, is Āpa with 3 faces and 6 arms. Holding a discus, spear and mace, he is 9 eyed and the colour of a lotus.

32 He is armed with an arrow and bow (śāraṅga), and accompanied by countless Gaṇas.

Then Āpavatsa is situated in a cell in the same direction (the northeast).

33 He has the lustre of moonlight and is stood in maṇḍalasthānaka.

He is imbued at the hands with aesthetic sentiment (rasa) and emotion (bhāva) in accordance with his appearance.

34 Āpavatsa is like Āpa in the contriving of his faces and weapons.

Saviṭṛ has one cell (in the southeast), as does Sāvitrī.

35 Similarly, Indra and Indrajaya are [on one cell each] in the southwest direction. And Rudra and Rudradāsa (Rudrajaya) are on one cell [each] in the northwest.

31-32b: The 6 arms hold only 5 weapons. One weapon is missing from the account.

33b maṇḍalasthānakasthitaḥ: The maṇḍala sthānaka is described at *Bharatanāṭyaśāstra* 11.65-66.

35a indraīndrajayau: The expected result of sandhi would be indrendrajayau. The version that we see here maintains the metre. A similar compound is seen at verse 92.

35a rudradāsaś: Rudradāsa is called Rudrajaya at verse 44.

36 Diti and Īśa have half a cell [each in the northeast corner]. Kha (Antarikṣa) and Kṛśa (Agni) are at the Agni cell [in the southeast corner, each in half a cell].

Mṛga and Piṭṛ are in the southwest corner [each in half a cell]. Roga and Vāyu have half a cell [each at the northwest corner].

37 [Next] I relate the cells that begin with Parjanya in turn: Parjanya, Jaya, Mahendra, Sūrya, Satya and Bhṛśa.

38 These are stationed in the east. [Next those] in the south are related. Pūṣan, Vitatha, Gṛhakṣata,

39 Yama, Gandharva and Bhṛṅga are sited in the southern direction. And Dauvārika, Sugrīva, Puṣpadanta, Pracetasā (Pracetas),

40 Asura, and Śoṣa are stationed in the western direction. Nāga, Mukhya, Bhalvāṭa, Soma, Ṛgya and Aditi,

41 these have one cell [each, to the north]. Their visualisation (dhyāna) is described [next].

Savitṛ is red in colour and holds a sword and noose.

36 Kha is called Antarikṣa at verse 71; Kṛśa is called Agni at verse 72.

39 pracetasāḥ: Pracetasā is called Pracetas at verse 81.

40d Ṛga, Ṛgya or Ṛgi: All three versions of the name are seen in the manuscript record for this chapter.

42 Sāvitri looks similar and holds a bunch of kuśa grass.
Indra is golden in colour, has 3 eyes and holds a thunderbolt (kuliśa).

43 He has a blue lotus flower in his hand and is accompanied by a host of warriors.

Indrajaya is to be made the same way. He holds a sword and noose in his hands.

44 Rudra is like black collyrium [in colour], holds a trident and sword, and has 3 eyes.

Rudrajaya should be made in the same way. He always has an arrow and staff in his hands.

45 The [deities] of the inner course (madhyāvaraṇa) have been described in brief.

I will [next] describe those of the outer course (bāhyāvaraṇa), O Kārttikeya (Śikhidhvaja).

46ab [One should make] Īśa with 3 eyes, and carrying a trident, sword, shield and lotus.

46cd-47ab [One should make] Parjanya with one face, 3 eyes, a spear, sword; and white in colour. He is well-versed in the various cārīs (dance steps). [He should be made] disciplined, riding on a cloud.

47cd And Jaya is the colour of a lotus and carries a bow, arrow, sword, and shield.

48 Indra has a thousand eyes and is adorned with a thunderbolt and hook. Sūrya is vermillion in colour and holds reins and a lotus.

49 Satya holds a lotus and banner. In his left hand is a spear. Satya has four faces and is the colour of a lotus.

50-51b The deity (Satya) is beautiful, youthful, his fifth face that of a bull, holding a water pot, staff and rosary. He is in a rājīvāsana pose, with a blue lotus (rājīva) in hand.

46a īśam: Sanderson (email October 2009) suggests taking this form as a bhīmavat contraction for īśarūpam. We will see a repetition of this usage in the ensuing verses.

47a nānācārī: A cārī is a dance step with a simultaneous movement of foot, shank, thigh and hip. *Bharatanāṭyaśāstra* 11.1: evaṃ pādasya jaṅghāyā ūroḥ kaṭyās tathaiva ca | samānakaraṇāc ceṣṭā cārīti parikīrtitā.

51cd Bṛṣa is the colour of a pomegranate flower and extraordinarily beautiful.

52 The deity (Bṛṣa) has 21 faces and 50 arms. His faces are at the cardinal points, one above the other.

53 One should make the faces decrease in size by a fraction as they ascend. The east face is [Tat]puruṣa, the south one is Bhairava.

54 The north one is Vāmadeva and the west one is Sadyojāta. The forms of Bṛṣa's faces in the directions have been related.

55 The Atharvaveda is in the east, the Sāmaveda in the south. In the north is the Yajurveda. The west is considered the face of the Ṛg[veda].

52-60: The 21 faces of Bṛṣa are as follows:

East	South	North	West	height in aṅgulas
Puruṣa	Bhairava	Sadyojāta	Vāmadeva	12
Atharvaveda	Sāmaveda	Yajurveda	Ṛgveda	10
Vaikuṅṭha	Narasimha	Vārāha	Kāpila	8
Indra	Yama	Kubera	Varuṇa	6
Āditya	Āgneya	Pārthiva	Candra	4
	At top			
	Vyoman			2

56 The lesser faces have the face measurements previously given.
Vaikuṅṭha is the east face, Narasiṃha is the south one.

57 The north one is Vārāha, the west one is that of Kāpila.
The [faces] are all 8 aṅgulas with the [sequential] subtraction of 2.

58 Indra [is the east face], Yama [is the south face], and Kubera [is the north face]. Varuṇa is the west face. Here too, a reduction of a part is to be made, O Kārttikeya (Kṛttikāsuta).

59 The east face is Āditya, the south face is Āgneya, the north has the face of Candra, the west face is Pārthiva.

60 The [face] sizes are 4 aṅgulas with the subtraction of a part.
The face of Vyoman, placed above them all, is one part (2 aṅgulas) in size.

61ab One should make the diminution of the faces thus for the others, O Kārttikeya (Ṣaṇmukha).

A sword, a spear, an arrow, a noose, a bow, a discus, a sword, a shield;

61c-65b [and] one should assign to Bhṛṣa other [attributes] such as: a lotus leaf, and a rosary, a citron, a water pot, a plough, a spear, a mace, a noose, a staff, an axe, a vīṇā, a lute (vallakī), a flute, a tree, the moon, the sun, a spear, a book, sruca and sruva ladles, the bhaṇḍī flower, a ḍamaru drum, a banner, a Kaṅkālāstra, a Mahāstra, a Brahmāstra, a bunch of [peacock's] tail feathers (picchika), a Khādakāstra, an Aghorāstra with conch and kettle drum.

65cd Alternatively, [this] Parameśvara [form] should be represented dancing.

66 With mimetic gestures of the hands, Hara is imbued with sentiment (rasa) and emotion (bhāva), he assumes an appearance of motion, adopting the maṇḍalasthānaka;

67 with a variety of dance elements (aṅgahāras), turning in various cārī dance movements, according to whether he is dancing the lāsya or the tāṇḍava [types of dance], accompanied by a variety of musical instruments (ātodya);

68 with a variety of resoundings of the seven notes of the scale (svaras), accompanied by Tumburu and other [celestial musicians], with the power of Indra, etc., ?;

69 ? and, according to different measures (prastāra), sound that is ṣaḍja, madhyama, gandhāra or ṛṣabha [in pitch];

70 with pravīcāra movements of his limbs, according to changes of tempo (laya), thus Bhṛṣa as Viśvarūpa (embodying all forms) has been described to you.

66d maṇḍalasthānaka: The *Bharatanāṭyaśāstra* describes this stance at 11. 65-67. The feet are 4 tālas apart and turned out. The hips and knees are level.

67a aṅgahāra: The aṅgahāras are listed at *Bharatanāṭyaśāstra* 4.20 on.

67b cārī: The cārī movements are described at *Bharatanāṭyaśāstra* 11.1 on.

67c lāsya-tāṇḍava: For the tāṇḍava category of dance, see *Bharatanāṭyaśāstra* 4.265.

67d ātodya: The term covers musical instruments in general, whether stringed instrument, drum, cymbal or wind instrument. *Bharatanāṭyaśāstra* 6.37c-28b: tataṃ caivāvanaddhaṃ caghanam suṣiram eva || caturvidham ca vijeyam ātodyam lakṣaṇānvitam.

68a and 69 cd: The seven svaras, notes of the musical scale are niṣāda, ṛṣabha, gāndhāra, ṣaḍja, madhyama, dhaivata and pañcama.

68b tumburādiṣu: Sanderson (email October 2009) suggests that tumburādi is for tumburvādi, with the locative substituted for the instrumental for metre, and saṃsthitam for saṃyutam, saṃvṛtam or similar.

68d ‡ jagatīyapadaih ‡: This portion is not understood, and is possibly corrupt.

69a ‡ ‡: I do not understand this pāda.

70a pravīcārais: The pravīcāras are movements of walking about, brandishing weapons. See *Bharatanāṭyaśāstra* 11.75 on.

71 One should make Antarikṣa the colour of collyrium, carrying a spear, sword and hammer. He favours garments made from the skins of wild animals.

72 Agni should have a spear in hand, or be seated on a parrot. Pūṣan is as white as the moon and has a bow and arrow in his hands.

73 Vivasvān has the colour of smoke and has the majesty of Yama. He is mounted on a ghost, carries a staff and is always naked.

74 Gṛhakṣata is fierce and large.
Yama should be made mighty and the colour of collyrium.

75 Dressed in white, holding a staff and noose, he is accompanied by a host of diseases and surrounded by terrible, cruel hells.

73b tejasḥ: Here, with Sanderson's emendation, we have an Aiśa stem extension.

76 Gandharva is the colour of a conch shell, has a spear and hook, and is joined by a host of gandharvas.

Bhṛṅga is like a white lotus.

77 He has one face and 4 arms and carries an arrow, rosary and bow.

Mṛga is as dark as Dūrb grass shoots, and has a shield and sword in his hands.

78 Pitṛ should be made very thin and adorned with a staff and a bundle of grass to sit on. He is surrounded by a host of gods named the Pitṛs.

79 Dauvārika has a staff in his hand, and is huge, with a flattened face. Or he may hold a noose and be as dark as a lotus leaf or mung bean.

80 Sugrīva is the colour of gold and beautiful. He bears a sword and staff.

Puṣpadanta is blazing and opulent, and has a bhuṣuṇḍi weapon in his hand.

76c gandharvakoṭīsaṃyukto: 76ab clearly refers to Gandharva, treated either in the neuter nominative, or in the masculine accusative. It would make sense, given the content, that 76c would also refer to Gandharva, despite the shift to the masculine nominative form.

81 Pracetas is the colour of a māṣa bean, and has a noose and hook in hand. He is to be made standing on a nāga and surrounded by a host of nāgas.

82 Asura has a sword in hand, is black in colour and adorned with a shield. Śoṣa is to be made very thin and the colour of Lapis Lazuli.

83 He holds a firebrand and staff and is accompanied by a host of diseases (vyādhi).
Roga should be made thunderbolt-faced and holding a stick and a parasol.

84 He is beset by many diseases (roga and vyādhi).
Vāyu is the colour of a dove and adorned with a standard flying a flag (sapaṭīdhvaja).

85 Śyena is to be made the colour of a lotus and equipped with a variety of missiles.
Mukhya is accompanied by a host of nāgas, and is the colour of snow.

86ab He holds a bow and spear. Glorious, he is intent on scolding with his fore finger.

84d sapaṭīdhvaja: The flag reveals Vāyu's presence by streaming in the wind.

86cd Bhalvāṭa is the colour of snow and holds a spear and bell.

87 He has 6 faces and 12 arms; his vehicle is fashioned as a peacock. Know that Soma embodies the nectar of immortality and holds water pot and sword.

88 Ṛgya has the colour of snow and has a staff and rosary. Wise, he holds a bunch of darbha grass, and has a water pot in his hand.

89 Know that Aditi has a long beard, mobile, marked with a lotus garland. And Diti is pale red in colour and always carries a conch shell and discus.

90 Brahmā has 4 cells in the centre. His visualisation has been described. Marīci, Vivasvān, Mitra and Pṛthivīdhara

91ab have 6 cells. Their visualisation has been described.

87b mayūrakṛtavāhanaḥ: Sanderson (email October 2009) points out that Bhalvāṭa is evidently the figure that we recognise as Skanda, under another name.

89b mālāpadmāṅkito: The expected compound order would be padmamālāṅkito.

90b tasya dhyānaṃ prakāśitam: The visualisation of Brahmā was given in verses 21 to 22 above.

91b teṣāṃ dhyānam udīritam: The visualisations of Marīci, Vivasvān, Mitra and Pṛthivīdhara were given in verses 23-30 above.

91cd Āpa and Āpavatsa are each stationed in one cell.

92 Sāvitrī and Savitrī, and Indra and Indrajaya too, and Rudra and Rudradāsa as well, are declared to have one cell.

93 The 8 deities in the corners are stationed on half a cell.

The rest have one cell. [This set-up has been cited] in brief, according to the vāstu for the building (gr̥ha).

94 Skanda, Aryaman, Jambhaka and Pilipiccha, from the east [onward in a clockwise rotation to south, west and north];

Carakī, Vidārī, Pūtanā and Pāparākṣasī,

95 from the Īśa corner [in the northeast onward in a clockwise rotation to southeast, southwest and northwest]: [these are] the rākṣasīs stationed around the outside. Skanda and so on, with hideous faces, are coloured white, red, yellow and black [respectively].

93b vijñeyārdhapadasthitāḥ: The metre of the pāda relies on Aiśa sandhi between vijñeyāḥ and ardha.

93d gr̥havāstutaḥ: I read gr̥ha as a building in general here, rather than a domestic dwelling. Verses 100c-101b stipulate that an 8 by 8 part vāstu is used for a temple, while a 9 by 9 part one is used for a domestic house (gr̥ha). The 9 by 9 part vāstu for a domestic dwelling is given at verse 112 below. There, the instructions given for the edge deities are no more detailed than those given here.

95c This pāda has one syllable too many. To effect the correct rhythm of laghu, guru, guru, laghu / guru at the end of the pāda, one must retain the final ca and cramp up the two first laghu syllables as if they were a single guru one.

95cd: Skanda is white, Aryaman is red, Jambhaka is yellow and Pilipiccha is black.

96 A thunderbolt, a sword, a staff, a spear, a noose, a skull (*kādyā*), a mace and a [severed] head. [The attributes of] Skanda and [Aryaman, Jambhaka and Pilipiccha] have been described. Now hear [those of] Carakī and [Vidārī, Pūtanā and Pāparākṣasī].

97 In turn, they are to be made holding a mace, a skull, a sword, a dagger, a head, a bell, a sword, and a knife. They are to be made hideous and emaciated.

98 O faultless one, I have recounted the deities stationed in the vāstu body. If the dhyāna is omitted the consequence will be death. It will indicate the destruction of the kingdom.

99 There will be famine if it lacks the bali, ruin of prosperity if it lacks the homa. So [the procedure] should be carefully supplied with [the prescribed] visualisation (dhyāna), offerings (dravya) and ritual (kriyā).

100ab This ruling applies to all procedures of worship.

96 I assume that each of these four deities holds two of the listed eight attributes. Skanda would hold the thunderbolt and sword; Aryaman would hold the staff and spear; Jambhaka would hold the noose and skull; and Pilipiccha would hold the mace and severed head.

96b *kādyā*: Sanderson (email October 2009) explains that *kādyā* means, literally, "that whose first [syllable] is ka", i.e. *kapāla*, skull.

96d *śṛṇuṣva ca*: The reading at JK, *śṛṇuṣva*, is one syllable too short. That at A, *śṛṇu ṣaṇmukha*, is one syllable too long. That at H, *śṛṇu[-]ṇmukha*, has the right number of syllables only because one is missing. To produce something respectable, I have lengthened the reading at JK with an easy *ca* after *śṛṇuṣva*.

97 Again I assume that each of these four deities holds two of the listed eight attributes. Carakī would hold the mace and skull; Vidārī would hold the sword and dagger; Pūtanā would hold the head and bell; and Pāparākṣasī would hold the sword and knife.

97d *kṛṣāḥ*: Finding the readings, *kṛṣāḥ* and *kṛpāḥ*, lacking in sense, I suggest *kṛṣāḥ* in their place.

100cd For houses, a vāstu body of 81 cells brings progeny.

101ab One made with 8 by 8 cells surely delights the gods.

[10x10 vāstu]

101cd-104ab Know that the arrangement with 100 cells, called Suthira, bestows great success. One should use it for residences for ascetics (maṭha), strongholds (durga), fortresses (pura), watchtowers (aṭṭāla), towns (nagara), villages (grāma) and hamlets (kheṭaka), for beds, seats and carriages, in offering chambers (baligrhas), in places for power (siddhi), in palaces (harmya), in the case of sacrifice and so forth, in ponds, wells, tanks and so on, in woods and groves. In the places listed, and also those not listed, everywhere one should use the 100 cell form, my child.

[5x5 vāstu]

104cd [One should use the form that has] 25 cells in funeral pyres (citi). It is called Vetāla.

105ab One should make it 5 [by 5] for the location therein of the deities.

100c-104: Sanderson (email October 2009) points out that the passage is quoted, without attribution, by Trilocana on the *Somaśambhupaddhati*, as cited.

101ab: That is, the 8 by 8 part *vāstu* is used for temples.

102b nāgaragrāmakheṭake: The order in which these terms for settlements are given shifts from text to text, making it difficult to establish their relative sizes. The nagara is clearly a larger settlement, a city. But the order of the grāma and kheṭa varies. See the discussion at introduction 2.5.

102c bali: the emendation from cala / dala is made with support from Trilocana.

103ab: Sanderson comments (email October 2009) that it is noticeable that 103ab, an awkward line, is missing in Trilocana's text.

104c yac ca: the emendation from yatra is made with support from Trilocana.

105b: See verses 137-140 below for the arrangement of the deities in the 5 by 5 part vāstu.

105cd He should worship as far as water. Then, on a level surface,

106 he should install the Brahmaśilā in the opening of the vāraka [vessel]
O Kārttikeya (Ṣaḍānana), the vāstu body should be worshipped in the setting up
of the sūtras.

107ab The stable vāstu is [laid out] in the area, on the surface of the ground.

107c-108b Beneath the Brahmā base (pīṭha) is the vṛddha. At the cord
(saraka), is the vighnamardana. Below the cord (sūtra), there is what is called a
dharmadaṇḍa, in the palace (mandira) cakrapāda.

108cd A set of 8 rajjus is established in all vāstus.

109 A pair of vaṃśas runs between the corners, named Durjaya and Durdhara.
And [in an 8 by 8 vāstu] there are four rajjus that are 6 cells [long] and four that
are 2 cells [long].

110 The set of four at the face, ankles and wrists are 2 cells [long].
The set of four through the heart, ankle[s] and belly are 6 cells [long].

107c-108b The meaning of this passage has not been resolved.

108b mandire: I have chosen to translate mandira as palace rather than temple on
the basis of the distinction made between temple (surālaya) and palace (mandira) at verse
111 below.

109cd-110 This description of rajjus works for an 8 by 8 vāstu. For an illustration
of the Vaṃśas, rajjus and sirās in an 8 by 8 vāstu, see figure 15a.

111 Likewise, in a [9 by] 9 cell [vāstu], 3 celled and 6 celled [rajjus] are to be placed in turn.

For just as is the case in establishing in a temple (surālaya) [which takes an 8 by 8 vāstu], so it is in a palace (mandira) [which takes a 9 by 9 one].

[9x9 vāstu]

112 [In a 9 by 9 vāstu the assigning of the deities to cells is as follows.]
Brahmā is in 9 cells in the centre. Marīci and [Vivasvān, Mitra and Pṛthivīdhara] are as before [on 6 cells each]. Āpa and [Āpavatsa, Savitṛ, Sāvitrī, Indra, Indrajaḃaya, Rudra and Rudrajaḃaya] are known to have 2 cells [each]. The outer deities have 1 cell [each].

[10x10 vāstu]

113 The installation in a 100 cell [vāstu] is the same as that in a temple [with its 8 by 8 cell one].

In it the demons Skanda and [Aryaman, Jambhaka and Pilipiccha] have 4 cells [each].

114ab Carakī and [Vidārī, Pūtanā, and Pāparākṣasī] have 5 cells [each]. The rajjus and vaṃśas are as before [in the 8 by 8 vāstu].

111: For an illustration of the Vaṃśas, rajjus and sirās in a 9 by 9 vāstu, see figure 16.

112: For an illustration of the layout of the deities in the 9 by 9 vāstu, see figure 5a.

113-114b: For an illustration of the layout of the deities in the 10 by 10 vāstu see figure 6a.

[33x33 vāstu for a deśa]

114cd In the establishment of a deśa (district) the vāstu should have 34 sirās.

115 One should arrange it so that Brahmā has 81 cells in the centre; Marīci, Vivasvān, Mitra and Pṛthivīdhara

116 have 54 cells [each]; the set of 8 which is Āpa and [Āpavatsa, Savitr, Sāvitrī, Indra, Indraajaya, Rudra and Rudraajaya] has 18 cells [each] (rasāgni); the 32 that are Īśāna and [Parjanya, Jaya, Mahendra, Sūrya, Satya, Bhṛśa, Antarikṣa, Agni, Pūṣā, Gṛhakṣata, Yama, Gandharva, Bhṛṅga, Mṛga, Pitṛ, Dauvārika, Sugrīva, Puṣpadanta, Pracetas, Asura, Śoṣa, Roga, Vāyu, Nāga, Mukhya, Bhalvāṭa, Soma, Ṛga, Aditi and Diti] are made with 9 cells [each].

117 A path (vīthikā) measuring one part [wide runs around the outside of the devapadas]. The demons (rākṣasa) are immediately beyond that. The best of demons (graha), Skanda, Aryaman, Jambhaka and Pilipiccha,

118 as described in the 100 [cell vāstu], are to be installed here. They should be established on 9 [cells each]. Carakī and [Vidārī, Pūtanā and Pāparākṣasi] are similarly [on 9 cells]. So too are the 2 vaṃśas [each 9 cells long].

119 The set of 8 rajjus is then to be established in turn, as it was before in the 9 cell [vāstu].

[Each] raśmi (rajju) is laid out as 1 cell with 9 cells.

120ab Thus the vāstu for a district (deśa) has been recounted to you in brief.

114c-120b: For an illustration of the 33 by 33 part vāstu, see figure 9a.

114cd: There 34 sirās in each direction (i.e. 34 north-south ones and 34 east-west ones. The kṣetra described here is thus one on 33 by 33 padas. The demons are at its edges.

118a śatikoktās: Sanderson suggests (email October 2009) that śatika could perhaps refer to the 100 cell vāstu, the same demons being referred to in verse 113c.

118c-119: For an illustration of the vaṃśas, rajjus and sirās in a 33x33 vāstu as described here, see figure 20a.

118d: The vaṃśas are 9 cells long when measured from within the vīthikā, taking a square of nine sirā-divided cells as one cell (see 119cd).

[100x100 vāstu]

120cd Thus too, one should make the maṇḍala [vāstu], in the case of a province.

121 One should divide the area into 10,000 cells. One should effect there a nine-fold set-up, as in the case of the deśavāstu.

[Other vāstus]

122ab Next I will relate further features of vāstus.

122c-123 The 6-cornered, 3-cornered, round, abja, yoni, 8-cornered or half-moon vāstu may be made with cells but without rajjus and vaṃśas, or, in each case, one may make a square in the middle.

124ab There, rajjus, vaṃśas and sirās should be established as before.

[3-cornered vāstu]

124cd Making a 3[x3 part] square, one should direct 3 parts to the east.

125 One should design [the figure] according to that measure. Or, otherwise, there should be a triple matsaka (matsyaka) intersection (matsakatrāyam). Then a fine [figure] with 3 corners, the size of the kṣetra, arises.

121ab: The vāstu is one of 100 by 100 parts. 9 sūtras are laid north-south and 9 more east-west, to divide the kṣetra into a 10x10 design. Each part represents 10 x 10 parts.

124c-125a: For a possible illustration of the formation of a 3-cornered vāstu as described here, see figure 12. The intersection of arcs, 3 cells long drawn around points a and b marks the position of a point c, 3 cells away from the line ab.

125bcd: I do not understand these instructions well enough to draw them out.

126 The house, the fire pit, the pavilion (maṇḍapa) and the temple are to be made thus.

The layout of deities should be made surrounded by three equal borders (mekhalās).

[Half moon (Ardhacandra) vāstu]

127 Making the kṣetra with 6 parts (ṣaḍbhāgataḥ), one should project half that measure (bhāgārdham) to the east. One should mark with that measure from the midpoint of the kṣetra with a set of four mīnas (matsya intersections).

128 Because 6 sūtras are set down, it is termed the Ṣaṣṣūtra. It should be like the kṣetra. Lacking a half portion in the eastern half, with 3 [rows of] parts removed, ...

129 it is called the half-moon because it curves out by a ½ in the east

But the base (yoni) is to be made [square] as before. [The figure] arises according to the size of the kṣetra.

127-129: For a possible illustration of the Ardhacandra vāstu as described here, see figure 13.

127ab: The term bhāga is used twice in this half verse. I take the first bhāga to denote one of the 6 parts of the kṣetra. The second bhāga I take as the entire 6-part measure of the kṣetra base. The half moon kṣetra extends out beyond that base by half that measure (3 parts).

127d mīnatyutaḥ: I take the set of 4 mīnas to be four matsya intersections. I am not, however, certain of how they could be deployed here. I would have thought that the half moon shape itself would be drawn with an arc with a radius of 3 parts, rather than by means of matsya intersections.

128c ardhāṃśa: My conjecture replaces arkāṃśa (12 parts) simply because I cannot fathom how the 12 parts work here.

128d: Two syllables are missing and I cannot come up with a solution.

[8-, 16-, 32-cornered, and round vāstus]

130 By means of the subtraction of an $1/8^{\text{th}}$ part from one half of the diagonal (koṅārdhāṣṭāṃśatas tyāgāc), one establishes a four-cornered figure (caturaśraṃ prakalpayet). By placing [those four corners] in the cardinal directions (dikṣu nyāsāt), an eight-cornered figure arises (cāṣṭāśraṃ prajāyate) at a distance [from the centre] of $1/2$ the previous diagonal (prākkarṅārdhāṃśam).

131 Thus, too, 16 corners [may be made], up to 32 corners in turn. One proceeds by degrees, my dear, until a circular form is reached.

132 The kṣetra comes about according to the measurements of the square. Three cornered and other shapes should also be made here (in the square kṣetra). Any other method is not suitable.

133-134b In a house one should make the vāstu body according to the measurements of the house.

And so, too, is the course in temples, in accordance with [their] progressive sizes, from the garbha as far as Diti. [The demons] Skanda and so on are to be placed beyond that.

134cd The citi vāstu (vāstu for the pyre) should be like this too. In the case of the maṅḍala (province) [the vāstu] is 8 [by 8] hastas (aṣṭakara).

135 In the case of the construction of a deśa (district), it is thus (8 hastas) too. In the case of a pond or well, [the vāstu] is 4 hastas (catuṣkara).

In all cases, both those described and those not described, one may make a 5-hasta [vāstu].

130a: MYcomm 5.90 explains that a koṅārdhāṣṭāṃśatyāga is the subtraction of $1/8^{\text{th}}$ from $1/2$ the diagonal, which is equivalent to a subtraction of $1/16^{\text{th}}$ from the diagonal.

130: One commences with a square. One subtracts an $1/8^{\text{th}}$ part from one half diagonal of that square, producing a length equal to the diagonal less $1/16^{\text{th}}$ part. At the intersection of arcs with a radius of that length, about the four corners of the square one establishes 4 more corners in the cardinal directions, at a distance from the centre of $1/2$ the previous diagonal. Thus an 8-cornered figure comes about.

For a diagram illustrating a similar account at MY 5.90-91, see figure 10.

134c-135 karam, hastam: This account of the hasta size for vāstus is unusual. Elsewhere, vāstus are described only in terms of cells (pada) for which a size is not given.

136 Know that when the [procedure] is true the result is true; when the procedure is mixed, the result will be mixed. Knowing that, one should trace out the vāstu body with care.

[5x5 vāstu]

137 One should carefully make the site for a funeral pyre (citi vāstu) with 25 cells. And one should do thus too in temples of the initiated.

138 And [one should do the same] carefully in the case of constructions established in a cremation ground (pitṛvana).

One should install together Brahmā and Earth (Dharā) in the centre [and] on 4 cells.

139 At Nairṛtī (in the southwest corner) the great Viṣṇu [and] Water (Vāruṇa) have four cells. In the Vāyu corner (the northwest) are Air (vāyu) and Īśa; in the Agni position (southeast) are Fire (agni) and Rudra.

140 At Īśa (in the northeast) are Ether (vyoma) and Sadāśiva on 4 cells.

And Indra, Yama, Varuṇa and Kubera each have one cell in the cardinal directions [from east to north].

137-141: For an illustration of the 5 by 5 vāstu described here, see figure 3a.

Note the parallel passage at SŚ.

138cd: To fit the layout, Brahmā and Dharā must be placed on the central square of the 5 by 5 vāstu, and also on the four squares around that central square, one in each cardinal direction.

141 O Kārttikeya (Ṣaḍānana), [The two] vaṃśa[s] are 5 cells [long]. The rajjus are eight in number. They are one cell [long] and 4 cells [long]. There are 8 demons (vetāla) [beyond the 25 cells].

142-143a The 12 chief [marmans] are: Vajra, Lāṅgala, Śūla, etc., Maṇibandha, etc., Padma, Svastika, Śuddha, and Mahāmarman, etc.

143bcd There are 108 other [marmans]. And there are 1000 subtle ones to be carefully avoided.

144 The sūtra is an aṅgula or half an aṅgula [thick]. One should install it [beginning] from the north. By that means, and no other, will there be radiance at all the marmans.

141: For an illustration of the vaṃśas, rajjus and sirās in the 5 by 5 vāstu as described here, see figure 14b Note that a different presentation of the rajjus in the 5 by 5 vāstu is given at *Piṅgalāmata* 8.255c-256 (see figure 14a).

142-143a: For a table of the listed names given to marmans in the BK, MY and PI, see table 2.

141b padikās: The padikās are, perhaps, the sets of 4 cells in the intermediate directions.

145 Worshipping all [the deities] with white flowers (śuklapuṣpa), white fragrant powders (sitagandha), [white] unguents (vilepana), rice boiled with milk (pāyasa) and with sugar (khaṇḍa), and the like, O Kārttikeya (Ṣaṇmukha),

146 he (the ācārya) should reverently present a food offering (naivedya) to each, with his name preceded by om̐ and ending with namaḥ. ?

147 Effecting [a mantra] ending in svāhā in the āhuti offerings (agnikārya), a portion [is offered] to the rākṣasas.

[However], O Kārttikeya (Kṛttikāsuta), neither meat nor alcohol should be offered according to these teachings.

148 In the establishment and worship of the Mātr̥s, Bhairava, the Yakṣas (Guhyaka), the Daityas and the Vetālas,

149 worship should be carefully performed according to the method described in the Siddhānta. What has alcohol to do with devotion to Śiva? What has meat to do with worship of Bhava?

150 Śaṅkara distances himself from those who are attached to alcohol and meat. Therefore he (the ācārya) should make every effort to worship with pure materials (dravya).

146d jananaṃ hitam: The passage makes no sense and is evidently corrupt. Sanderson (email October 2009) writes that "I can remove the nonsense only with a degree of rewriting that is unjustifiable. Perhaps yajane in the place of jananaṃ. So "ending in namaḥ in yajanaṃ (pūjā) but in svāhā in the case of offerings into the fire."

147b kalpyāṃśam: Sanderson points out (email October 2009) that kalpya is a common Aiśa form for kalpayitvā. It is seen, for example, at Kiraṇa 27.4a.

147c-150: The Bṛhatkālottara here strongly condemns those who pursue non-Saiddhāntika practices. See the parallel passages cited.

147c: [However] is added into the translation because the point is that, while meat and alcohol are the preferred foods of rākṣasas, Saiddhāntikas may not offer them.

151 Śiva has prescribed that these should be given to drink [only] curds, milk and water.

Those schooled in Siddhānta should worship [only] according to the procedure declared in the Siddhānta.

152 Those who practice is of the Vāma kind should duly perform worship with their own materials (dravya). That which is declared in the Siddhānta is not in accordance with Vāma [practice]. Vāma practice is not in accordance with Dakṣiṇa [practice].

153 Where a rule is declared, there it yields its reward. But even a Siddha will, [if he transgresses], certainly become a Piśāca (kravyāda) [and] go to hell.

154 Therefore one should carefully proceed as decreed by one's own guide.

The chapter on the ritual for the site (vāstuyāga) in the Kālottara Mahātantra.

533cd: kravyādatvam refers to the state of being a Piśāca. Incarnation as a Kravyāda is commonly stated to be a punishment for transgressing the rules of the post-initiatory discipline. For example, *Svāyambhusūtrasaṃgraha* 10.26: *evam etān śivenoktān samayān paripālayet | pālanāc chivatvām yāti kravyādatvam atho 'nyathā*. Here, we have two consequences of transgression, both given in the accusative and governed by *vrajat*. Sanderson (email October 2009) proposes that the idea intended, and probably obscured by some undiagnosed corruption, is that the transgressor will be reborn as a Piśāca and go to hell. He offers a tentative diagnostic conjecture: *kravyādībhūya sa balāt siddho 'pi narakaṃ vrajat*.