We should begin by determining what we think a *maṭha* to be in the early Śaiva context. In the seventh and eighth centuries, *maṭhas* began to receive royal patronage. By the ninth and tenth centuries *maṭhas* collected taxes and agricultural profits (Sears 2014, 6). In the later period and in the south, *maṭhas* come to be a place for pilgrims passing through, or an institution for professional adepts, a place one might abide in on a hereditary basis. There is a rise in endowments for *maṭhas* in the eleventh and twelfth centuries, with the head of the *maṭha* perhaps being the *rājaguru*, the royal *guru*, of the dominion, hence a figure of political importance (Nandi 1987, 194–195).

But the *maṭha* of the earlier Śaiva world is at base something simpler. It is a place for an initiate to stay in for an extended period for the purposes of study, as an *āśramin*. It is housing for initiated students, with a *guru* offering teaching. Brunner-Lachaux (1998, 380), describing the situation as given in the *Somaśambhu paddhati*, tells us: “Celui dont Somaśambhu parle (et qu’il nomme *āśrama* en SP1, p. 316) est d’abord un lieu où vivent des initiés de différents grades, sous la conduite matérielle et spirituelle d’un guru.” This was not a shelter for itinerant ascetics, not a locus of political power, but both a residence and a school for initiates or, in Sanderson’s (1988, 681) terms, a lodge for cult lineage members.

Next, let us look more closely at these *maṭha* residents. The residents are initiated *āśramins* assigned, as Brunner-Lachaux described, into four levels according to their type of initiation. The *samayin* has received the *samaya dīkṣā*, the initiation for the pledge-holder or neophyte, and is qualified to study the teachings. The *putraka* has received the *nirvāṇa dīkṣā* and will thus be liberated at the moment of death. The *ācārya* has received the consecration for officiants (*ācārya abhiṣeka*) and is qualified to teach and give *dīkṣā*. And the *sādhaka* has received the *sādhaka abhiṣeka* and is qualified to practice rituals in order to obtain supernatural powers.

As we see stated at *Mohacūrottara* 4.243, all these initiates, at whatever their level, are further regarded as being veritable *liṅgas*, “markers” or sacred images, of Śiva. They are mobile (*jaṅgama* *liṅgas*, as opposed to the fixed (*ajāṅgama* or *sthāvara*) *liṅgas* which are images installed permanently in a temple. To establish either is an act of great piety:
The reward that a wise man gains from establishing a mobile image (jaṅgamam liṅgam) [i.e. an ascetic] in a maṭha is the same as the reward that he gains from establishing a fixed image (sthāvaraṃ liṅgam) in a temple. (243)

Having found the residents to be initiates of different types, all considered to be mobile liṅgas, let us think about their initiation into that role, and why one might build a maṭha for them.

If the adept is a mobile liṅga, is, then, his dīkṣā (initiation) equivalent to the pratiṣṭhā (installation) of an immobile liṅga, an image in a temple? The matter has been considered by, among others, Hikita (2005, 193), and Mori (2005, 232); the latter observes that pratiṣṭhā brings the deity into a fixed liṅga, while dīkṣā does the same thing into a mobile one. As Mori (2005, 202–203) notes from the twelfth-century Vajrāvalī of Abhayākaragupta: “and [the ācārya] carries out also the installation of an image, etc., like the installation of a disciple (śiṣyapratiṣṭhām iva pratimādipratiṣṭhām kuryāt).” Mori goes on to demonstrate that “in actuality there are many correspondences between the installation and consecration ceremonies.” Given that dīkṣā (initiation of an adept) and pratiṣṭhā (installation of an image) are parallel processes, the place of installation, the home for the initiate, is important, just as the temple, the shelter for a fixed image, is a place of consequence.

If the place has consequence, then there should be a reward from its establishment. An immobile liṅga is installed in a private shrine for the benefit of the commissioning sādhaka. What of the installation of a mobile liṅga, an adept, in a maṭha? Who benefits from that? What is the incentive? As we saw above, the Mohacūrottara states at 4.243 that the installation of a mobile liṅga in a maṭha brings merit to the patron who commissions and funds it. So we here move on from the idea of installation of an immobile liṅga in the private shrine, for the benefit of the sādhaka patron, to something else, to a liṅga that can move about, but must still be installed and housed, bringing reward to the patron who houses it.

In looking for accounts of this housing for adepts, I am drawing upon six early Śaiva records, the same six on which Professor Sanderson worked with me some two decades ago (for a study published recently as Mills 2019): the Kiraṇa, Devyāmata, Piṅgalāmata, Bṛhatkālottara, Mayasaṃgraha, and Mohacūrottara. I will go through what we can learn about the maṭha from these texts. We will find the most useful material in the Mohacūrottara (10th- or 11th-century) and
Devyāmata (in which the prāśadalakṣaṇa material shows signs of being substantially earlier; see Mills 2019).

1 Housing in General

To begin, I should give a very brief outline of how these texts describe building plans for houses in general: normal housing, not mathas in particular. The texts give accounts of the elevation, the vertical design, that are easily followed. But descriptions of the plan, the horizontal design, rely on some basic background knowledge, which I now supply.

Measurements are made in hastas, hands, a measure from the elbow to the tip of the middle finger of the patron. Those measurements are checked for their āya. The āyas are formulae used to test measurements, to ensure that they are suitable for use. A common presentation is of six sets of āyas: āya, vyaya, ṛkṣa, yoni, vāra, and tithi or aṃśa. There are 12 āyas in a list of items beginning with siddhi; 10 vyayas in a list of items beginning with śikhara; 27 ṛkṣas in a list of the nakṣatras; 8 yonis in the list of 8 that is dhvaja, etc.; 7 vāras in a list of the days of the week; 30 tithis in a list of the lunar days in a month; and 9 aṃśas in a list of items beginning with taskara. In each list, some members are regarded as auspicious, some as inauspicious.

The measurement to be tested is multiplied by a set number. The product of that multiplication is then divided by the number of items in the āya set. The remainder is checked against the corresponding āya in the set to determine whether the measurement is suitable or not. Let me give an example: in the yoni āya list, the listed yonis are numbered from 1 to 8. Dhvaja (flag) is 1, dhūma (smoke) is 2, sinha (lion) is 3, śvan (dog) is 4, vṛṣabha (bull) is 5, khara (donkey) is 6, gaja (elephant) is 7 and khaga (bird) is 8. The yonis with an odd number are regarded as auspicious. Those with an even number are considered inauspicious. A measurement to be checked against the yoni āyas is multiplied by the number 3. The product is then divided by the number of yonis, 8. If the remainder is 1, the yoni āya for that measurement is dhvaja, which is auspicious; if it is 2, the yoni āya for that measurement is dhūma, which is inauspicious, and so on. Each yoni āya, from dhvaja onward, is associated with a planet, and also with the cardinal and intermediate directions from the east onwards in a clock-wise direction, according to the positions assigned to those planets. Below, we will see these associations used to indicate directions in house construction.

Moving now from measurements to design, the plan for the construction is always in the form of a square. That square is divided into a grid of cells (padas), with the same number of cells along each side. In the pattern that we
| 1 Brahmā   | 16 Jaya     | 31 Dauvārika |
|------------|-------------|--------------|
| 2 Maricaka | 17 Mahendra | 32 Sugrīva   |
| 3 Vivasvat | 18 Sūrya    | 33 Paśpadanta|
| 4 Mitra    | 19 Satya    | 34 Pracetas  |
| 5 Prthivīdhara | 20 Bhrša | 35 Asura    |
| 6 Āpa      | 21 Antarikṣa| 36 Śoṣa      |
| 7 Āpavatsa | 22 Agni     | 37 Roṣa      |
| 8 Savitr   | 23 Puṣan    | 38 Vāyu      |
| 9 Sāvitri  | 24 Vitatha  | 39 Nāga      |
| 10 Indra   | 25 Grḥakṣata| 40 Mukhya    |
| 11 Indrajit| 26 Yama     | 41 Baḷalāṭa |
| 12 Rudra   | 27 Gandharva| 42 Soma      |
| 13 Rudradāsa| 28 Bhrīga | 43 Ṛgī      |
| 14 Īśa     | 29 Mrga     | 44 Aditi     |
| 15 Parjanya| 30 Pīṭr     | 45 Dīti      |

| 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 14 |
|----|----|----|----|----|----|----|----|----|
| 37 | 13 |    |    |    |    | 7  | 15 |    |
| 36 | 12 |    |    |    |    | 6  | 16 |    |
| 35 |    | 5  |    |    |    | 17 |    |    |
| 34 |    |    | 1  |    |    | 2  | 18 |    |
| 33 |    |    |    |    |    |    | 19 |    |
| 32 |    |    |    |    |    |    |    | 20 |
| 31 |    |    | 3  |    |    |    | 9  | 21 |
| 30 | 29 | 28 | 27 | 26 | 25 | 24 | 23 | 22 |

**Figure 20.1** The 9×9 plan, Bṛhatkālottara, chapter 112 (the vāstuyā-gapaṭala)
| Deity | Figure 20.2 Deity, nakṣatra, and consequence of door position. Brhatkālottara, prāsāda-lakṣaṇapaṭala 238c–243b. Positions with an asterisk are those recommended in 243c–245b |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Śiva  | Ṛṣṭikā | Bhūya | Parvanu | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla |
| Ádiś | Uṣṇikha | Ṛṣṭikā | Bhūya | Parvanu | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla |
| Adiś | Dhanasiṣṭha | Ārya | Ṛṣṭikā | Bhūya | Parvanu | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla |
| Śravāna | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa | Śravāna | dārśa |
| Soma | Rṛṣṭikā | Ṛṣṭikā | Bhūya | Parvanu | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla |
| Maṃkṛtya | Eṣṭikha | Bhūya | Parvanu | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla | Śrī | Pārvapāla |
| Nāga | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa | Śvām | kandarpa |
| Anīla | Aṣṭāda | uccita | Anīla | Aṣṭāda | uccita | Anīla | Aṣṭāda | uccita | Anīla | Aṣṭāda | uccita | Anīla | Aṣṭāda | uccita | Anīla | Aṣṭāda | uccita |

will see here, the pattern for the construction of housing, as opposed to temples or funerary grounds or other things, there are 9 cells along each side of the square, producing a grid of 81 cells in total. See figure 20.1 as an example from the Brhatkālottara of such a configuration. Once these padas have been laid out, deities are installed in them. In the most common pattern 45 deities are installed. 32 of those deities are placed in the 32 padas around the outer edges of the plan, and 13 deities are placed inside that framework, with Brahmā at
the very centre. When building houses, particular attention is paid to the consequences of a doorway placed at any of the 32 padas around the periphery. See figure 20.2 for an example of an account of doorway consequences, again from the Brhatkālottara.

This fundamental 9-by-9-part deity map is used as the basis for plans of greater or lesser complexity. For housing, we will see descriptions of three types of design.

2 Type 1: The 9-by-9 pura

The most involved, which I will call type 1, is the design for a 9-by-9-part pura, a residential complex for a community and its lead figure. That lead figure might be a king or a lesser noble, an important functionary such as a general, or a guru. Other members of the community and all the functions of community life are arranged on the 81 cells of the 9-by-9 plan just described, with careful specifications as to what should be placed in each cell of the periphery in particular.

Here is an account of a type 1 complex from the Mayasamgraha, 5.156–159 and 181–187 (between verses 159 and 181, the text digresses to describe maṇḍapaś and column types):

puri vā devagarbhāyāṃ niveśo vo nigadyate mataḷviṣkambhamānena kṛṭasīmni mahitale 156 śankvādinā grhaṇīsapadādini prakalpayet tatraīśe japahomārcādhāmopaskaranānvitam 157 parjane sarvavādyānī2 vidheyāṇi vipaścitā snānārghasādhanānī vastu jayante marubhṛnṃukhe3 158 traye pratolī saddvārakapāṭargalaśobhitā maṇḍapaś ca vibhūtyarthāṁ geyanātyādisiddhaye 159...

bhṛśāditritaye kuryāt pākasthānaṁ yatheṣpitam puṣṇi bhojanabhāṇḍāni vitathe salilāśrayaḥ 181 dhanuḥkhaḍgaśarādīni vidadhyāt tu grhakṣate yame saṃyamināṃ sthānam ātmālokanasiddhaye 182

1 156c mata j em.; matetādi C; mano A
2 158a “vādyāṇī j C; “pākāṇī A
3 158d “bhṛṃ” j C; “tvan A
This record lists a place for worship at Īśa; music at Parjanya; ritual bathing and offering at Jayanta; a gateway at Indra, Sūrya and Satya (marubhrnmukhe traye); the kitchen at Bhṛśa, Antarikṣa and Agni (bhrśāditritaye); eating vessels at Pūṣan; a water tank at Vitatha; a store room at Grḥaksata; a place for ascetics to achieve contemplation of the self (śaṃyāmināṃ sthānam ātmāloka-ṃśrayaḥ) at Yama; singers at Gandharva; a place for teaching the śāstras (vyākhyānasāṃśrayaḥ) at Bhṛṅga; bathing at Mṛga; toilets at Pitṛ (kone); betel, etc., at Dauvārika; food storage at Sugrīva, Puṣpadante and Pracetas; a room for visitors at Asura and Śoṣa; tools at Roga (ruji); perfumes at Vāyu (gandhavahe); flowers at Nāga, Mukhya and Bhalvāṭa (ahitraye); the treasury at Soma and Rgi (soma-dvaye); and a school (vidyādhāma) at Aditi and Diti (aditidvaye). Within this framework, at Brahmā, etc., are a temple and maṇḍapa. At Grḥaksata, Yama, Gandharva and Bhṛṅga, a maṇḍaḥ is introduced as an alternative at 184ab.

3 Type 2: The 5-by-5 nandyāvarta / nandikāvarta

A second design, somewhat less elaborate, is termed the nandyāvarta or nandikāvarta. This serves as a simpler residence to house higher-ups—nobility, army generals, and gurus—and their households. In this case, laid over the fundamental 9-by-9-part deity map is a building design of 5 parts by 5 parts, with spacing between chambers that produces an array of nine chambers in total, or eight if the central position is left undesignated. Each of the eight or nine chambers is assigned a function. See figure 20.3 for some examples of these 5-by-5 designs.

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4 183b *saṃśrayaḥ] em.; *saṃśraye A  
5 184d dauvārike] em.; daurike A  
6 187d maṇḍapah] C; maṇḍalam A
Take for example the description of a type 2 design from *Piṅgalāmata* 10.96c–114b:

\[
\text{āṣṭaśālayutam dhanyaṃ nandikāvartam}^7 \text{ ucyate } 96cd \\
\text{āyacakram vibhajyādu śālasādhanahetukam} \\
\text{pūrve tu śṛigrham kuryād dhvajāyena vipaścīte } 97 \\
\text{yāmye śayāgrham proktam simhāyena vijānataḥ} \\
\text{paścime bhojanam geham vṛṣayena}^8 \text{ vidur budhāḥ } 98 \\
\text{nyāṣām ghottare kuryād gajāyena na saṃsayaḥ} \\
\text{dhūmāyena prakartavyaṃ pākam dahanagocare}^9 \text{ } 99 \\
\text{pāyudam pitarasthe tu śvanayena na saṃsayaḥ}
\]

7 96d nandikāvartam ] AC; vandikāvarttam B  
8 98d vṛṣayena ] BC; vṛṣayena A  
9 99d dahana ] AC; hadahana B • "gocare ] BC; "gocaram A
dhānyādikṣodanaṃ gehaṃ vāyavyāṃ rāsabhena tu 100
yāgamaṇḍapa aiśānyāṃ dhvāṅkṣāyena tu sundari
munitārakāraṇaiva rudras tridaśa eva ca 101
dāsaṇācakāraṇaiva dāsaṇātadikchaktikām
ekaviṃśatākāraṇaiva dvajajāyaṃ pūrva bhavet 102
catūraśramaṃ samantāt tu kartavyaṃ śrīghottamam10
tatra sthāne sadā bhadre11 śrīmantrakī saha saṃyutaḥ12 103
śriyam tatra likhet13 sākṣāc chhrigham tena cocyte
ekona14vimśahastena pūrvaspācayaṭam15 bhavet 104
dāsaṇātaṇaiva vistaraṃ dāsiniottaram
simhāyaṃ ca bhavet tena dāsini šayanāśrayaḥ16 105
dāsaṇācakāraṇaiva sadirghaṃ dāsiniottaram
rudrasaṃkhyaṇaiva vistaraṃ pūrvaspācimam
vrṣāyaṃ ca bhavet tena paścime bhojanāśrayaḥ
trayodaśakāraṇaiva dāsiniottaravistaram
gajāyaṃ jāyate tena bhāṇḍagārottareṇa tu 106
daśtvakaraṇaiva tu vistaraṇa trayodaśaḥ
dhūmāyaṃ jāyate tena vahnav pākaṃ vidur budhāḥ 109
pradīrghaṃ dāsahastam tu śaṭkaram vistaraṇa tu
śvānāyaṃ jāyate tena pitrsthāne tv avasyakam 110
dāsahastam bhaved17 dairghyaṃ18 svaravad vistaraṃ priye
harāyaṃ jāyate19 vasyaṃ vāyavyāṃ kanḍaniṁghan20 111
dvivaśṭakaraśairghyāṃ tu dviṣṭakam vistaraṃ priye
dhvāṅkṣāyaṃ jāyate †traiva aiśānyāṃ yāgamaṇḍapaḥ
śrīghre21 vāthavā taṃ tu viṣamaṃ catuṣṭakram
tittānusārato budhā coktā nyūnādhiṃbhavat 113
tṛtiyaṃ nandikāvartam cumbakasya prakīrtitam114ab
This account lists the eight chambers of the *nandikāvarta* for a *cumbaka* as follows: the assembly chamber is in the east, the sleeping quarters are in the south, the dining hall in the west, the treasury in the north, the kitchen is in the southeast, the lavatory in the southwest, the granary in the northwest, and the shrine in the northeast. For each chamber, the correct *āya* proportion is assigned.

4 Type 3: The house with four, three, two, or one rooms

The third, lowest, level of complexity produces housing for normal citizens, graded according to either caste or initiation class. Here we see a design, again laid over the basic 9-by-9 deity map, for a residence with only four rooms, or three, two, or one, in descending order according to levels of caste or initiation.

An example of a type 3 presentation for different initiation levels is given at *Pingalāmata* 10.93–95 and 114c–128 (verses 96–114b cover the *Nandikāvarta*, as seen above):

sāmānyaṃ saṃpravakṣyāmi cumbakādyāśrayaṃ priye
svakṛtānyakṛtāṃ 22 vāpi sālāṃ caivaḥ dināḥ śṛṇu 93
cauḥśālaṃ triśālaṃ ca dviśālaṃ caivaśālakam
śālāsaṃkhyā bhavanty 23 etā vibhāgas tv adhunocacyate 94
ācāryasya cauḥśālaṃ triśālaṃ 24 sādhakasya tu
putrakasya dviśālaṃ ca samayi hy ekaśālakaḥ25 95
...
svastikāvartam anyac ca tasyaiva cauḥśālakam 114cd
vittahino yadā bhadre tadā tat kathayāmi te
sayāgāsthānapūrve 26 tu sapākaśayanāntake 27 115
sapātribhojanam cāpye sayantranyāsam uttare 28
yady asya samnikṛṣṭam tu taddiśāyāṃ prakalpayet 116
taddiśāya yutaṃ caiva kalpanaṃ grharjītam

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22 93c svakṛtānyakṛtāṃ ] A; svakṛtānyakṛtā BC
23 94c bhavanty ] AB; bhavatī C
24 95b triśālaṃ ] AB; triśāla C
25 95d ekaśālakaḥ ] em.; ekeśālakam ABC
26 115c sayāgāsthānaṃ ] A; sayāgasthāna BC · pūrve ] A; pūrva BC
27 115d śayanāntake ] AB; śmayāntake C
28 116b uttare ] AB; uttaram C
In verse 10.95 we are told that the house for an ācārya has four rooms, that for a sādhaka has three, and that for a putraka has two, while the samayin has one room. The verses from 114cd onward describe the four-roomed, three-roomed, two-roomed and one-roomed house. In the case of the four-roomed one, recommended for the cumbaka when money is wanting, we are given an account of the rooms at 115cd–116ab. The shrine is in the east, the kitchen and bedroom are in the south, the vessel store and dining room are in the west, and the utensils and treasury are in the north. In the case of the three-roomed house for the sādhaka, we are told that there may be a room lacking in the north or in the east, but not in the south or in the west. The house with no room in the north

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29 śādakasyaiva [em.; śādhakaśaiva ABC
30 sāṭamā [A; saptamā BC
31 pakṣī [BC; paksi A
32 virodhaṃ [A; virodhe BC
is termed the *hiraṇyanābha*, while that without a room to the east is termed a *suprabhāvartaka*. In the case of the 2-roomed and 1-roomed house, the direction of the rooms is described in terms of the 8 *āya* direction associations, from *dhvaja* in the east onwards in a clockwise rotation.

5 Maṭhas

Having looked at accounts of construction of housing in general, in types 1, 2 and 3, we now are ready to look at what the texts have to say about *maṭhas* in particular. The *Bṛhatkālottara* and *Kiraṇa* give details on the design of temples and also on the construction of domestic buildings for different members of society, from kings down to ordinary caste members. But these texts do not refer to a *maṭha* or anything that could be understood as a *maṭha*.

The *Mayasamgraha* mentions the *maṭha*, but quite briefly. As we saw above, *Mayasamgraha* 5.156–159 and 181–187 describes the *pura* on a 9-by-9-plan, listing the uses to which each of the 32 *padas* around the outskirts of the plan is put: kitchen, storage areas, armories, meeting rooms, etc., in a type 1 design. On reaching those *padas* at the centre of the south side, the text tells us that:

*dhanuḥkhaḍgaśarādīni vidadhyaś tu grhakṣate
yame saṃyamināṃ śthānam ātmālokanasiddhayē 182
gandharve gāyakasthānaṃ bhṛṅge vyākhyānasaṃśrayaḥ 183ab...
maṭham vā vipulaṃ kuryād grhakṣatacatuṣṭaye 184cd*

At Grhakṣata one should set up [a storeroom for] bows, arrows, swords, and other weapons. At Yama there should be a place for ascetics to achieve contemplation of the self (*saṃyāmināṃ sthānam ātmālokanasiddhayē*). Singers are stationed at Gandharva. At Bhṛṅga is a hall for the exposition [of the śāstras]. Or one may construct a large *maṭha* on the four [positions] which are Grhakṣata and [Yama, Gandharva and Bhṛṅga].

Here, the *Mayasamgraha* is giving the *maṭha* as an option, to be placed on the south edge of a *pura*, as an alternative to a combination of items: weapons, ascetics, singers, and a space for teaching. Why here, on the south side? Bakker (2004, 118) has pointed out that the south, a direction associated with the inauspicious, with death, is also viewed as being the benign right side of the deity or *guru* as he faces east. Thus it is a suitable position for the initiate, at the right side of the deity or *guru*.
The *Piṅgalāmata*, in chapter 10, verses 3–77, in describing a 9-by-9 type *pura*, lists the uses to which each of the 32 *pada* all around the outskirts of the plan are used. In verses 33–36 the *Piṅgalāmata*, like the *Mayasaṃgraha*, places the *maṭha* on the south side, at the *padas* of Yama and Gandharva.

My dear, at Yama and Gandharva one should make a *maṭha* with three storeys, two [storeys] or one storey. [These are] the best, middling and least [*maṭhas*] in turn. That is the place for the *ācārya* to sleep, for [prognostication of] auspicious days, triumph, meditation, and the practice of yoga. [There the teacher] may associate with *vīra* (*vīraiḥ saha*), sharing *vīra* food and drink, etc.\(^{33}\)

Altogether, so far, from the *Piṅgalāmata* and *Mayasaṃgraha*, we have learned that the *maṭha* is generally placed in the south. The *Mohacūrottara* and *Devyāmata* give more information on the nature of the construction itself. The *Mohacūrottara* uses the term *maṭha*. The *Devyāmata* does not.

First let us look at what the *Mohacūrottara* has to say. At *Mohacūrottara* 4.234–243 we get a more detailed depiction of the *maṭha*:

\[
\begin{align*}
\text{maṭhaś cāntakadīghāge liṅgināṃ sthitaye hitaḥ} & & 234 \\
yatas te dakaṣṭaśāyāṃ vaseyuḥ śivabhāvītāḥ & & 235 \\
prāśadavistaraṃ sūtraṃ tanmānaṃ jagatibahiḥ & & 236 \\
prākāraṃ kārayet tyaktvā tataś cāśramiṇāṃ gṛham & & 237 \\
maṭhāgre tatsamaṃ tyaktvā sīṃhāyaṃ dakaṣṇe sthitam & & 238 \\
vṛṣāyaṃ34 paścime jñeyaṃ dhvājaṃ vṛṣāyaṃ34 pūrvataḥ sthitam & & 239 \\
vipulaṃ vā prakartavyaṃ kartur icchāvaṣena tu
\end{align*}
\]

\(^{33}\) Shaman Hatley notes that “Vīra likely refers to *sādhakas*: ‘heroic sādhakas’ might be a good rendering. *Vīrapāṇa* refers to impure liquids such as alcohol, used in rituals of the Bhairava- and Kulatantras.”

\(^{34}\) 236c vṛṣāyaṃ | F; vṛṣoyāṃ H

\(^{35}\) 236d dhvajāyaṃ | F; dhvajeyeṃ H
And a *maṭha* for ascetics to stay in (*liṅginām sthitaye*) should be in the south. For they, as devotees of Śiva, should reside to the right [of Śiva]. (4.234)

One should build a wall (*prākāram*) at a distance 1 temple-width beyond the temple base (*jagati*). At a distance from there (*tyaktvā tataḥ*) is the housing for ascetics (*āśramīṇāṃ gṛhaṃ*). (4.235)

In front of the *maṭha* (*maṭhāgre*), leaving a distance of the same [size] (*tatsamaṃ tyaktvā*), [houses should be built that are sized according to] the *sīṃhāya* in the south, the *vṛṣāya* in the west, and the *dhvajāya* in the east. (4.236)

Or they may be made as large as the patron wishes. They are on a square site divided into five [parts along each side]. One should leave the intermediate spaces empty (*madhyāṃ tyaktvā vilopayet*). (4.237)

The installation of the houses is according to the wishes [of the patron]. There should be a [door for] entry and exit to the north. [The houses] may have one, two, or three floors, or as is pleasing. (4.238)

Externally, [the building] is surrounded by a long hall (*śālā*). In the eastern side of the building is the place for worship (*yāgālaya*). One should install the kitchen and so forth as appropriate. (4.239)

At a distance of 1½-times the previously given distance, and half that, as is suitable, is a single *maṭhikā*, in the form of a set of four (*catuskikā*) awnings (*paṭṭaśālā*). (4.240)
The storeys (bhūmi) are as have already been taught. If money is lacking, a hut (kuṭī) is approved. (4.241ab)

One should build the dwelling for ascetics with the same measurements and a good design, [and] performing the veneration of the site (vās-tupūjā), out of a desire to attain great merit. I will now describe to you this great merit in full. (4.241cd–242)

The reward gained from establishing a mobile image (jaṅgamam liṅgam) [i.e., an ascetic] in a maṭha is the same as the reward gained from establishing a fixed image (sthāvaram liṅgam) in a temple. (4.243)

So, here, we seem to have a maṭha housing complex to the south of the temple, bracketed to the east, south and west by actual residences. Verse 237 indicates that each individual residence is of the 5-by-5 type 2 variety. The term maṭhikā is introduced, referring to a set of 4 awnings, and a simple hut, kuṭī is given as a cheaper alternative.

And, finally, in Devyāmata, chapter 105 we are given another account of the residence for initiates. The terms used for the residence are grha (verses 1, 15, 17), āśrama (verses 15, 17), and veśman (verse 41). The term maṭha is not used. The terms used for the residents of these domiciles are āśramin (verse 1), prāsādāśramin (verse 82), dikṣita (verses 16, 17), grhin, and grhamedhin (verse 72). In verses 15–19b is given an account of the residence (grha) for the initiate (dikṣita), outside the temple exterior wall and to the south of the temple:

dakṣiṇāyāṃ diśi śastaṃ grham āyatanasya tu
prākārasya bahih kāryam āśramayatanasya tu38 15
vastavyaṃ liṅgam āṣṛtya dikṣitaḥ sijitendriyaiḥ
tadabhāve ‘thavānyasmin pradeśe sumanorame 16
nātidūrāmbhasaḥ kāryam āśramaḥ dikṣitātmanām
asaṃkīrṇḥ śubhe deśe vastavyaṃ dikṣitātmanabhiḥ 17
ekaśālaṃ dviśālaṃ vā triśālaṃ athavā grham
catuḥśālaṃ vā piśālaṃ vā triśālaṃ vittānusāratāḥ 18
kāryam hiranyanābham vā sukṣetram vā manoramām 19ab

A residence (grham) is recommended to the south of the temple. The residence (āśramam) should be built beyond the outer wall of the temple. (15)

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38 Sanderson, by email communication, points out that the sense intended is certainly āśramam āyatanasya tu.
It is to be dwelt in by initiates (dīkṣitaiḥ), their senses well-subordinated, who have come to (āśṛtya) the image (liṅgam). Or, in its absence (tadabhāve), [they should dwell in] another pleasant place (pradeśe sumanorame). (16)

The residence (aśramam) for the initiates (dīkṣitātmanām) should be built not too far from water. Initiates (dīkṣitātmabhiḥ) should live in a fine, unpolluted place. (17)

The residence (grham) should have one, two, or three rooms. Or a four-roomed residence should be built, according to funding. (18)

A pleasing hiranyanābha or sukṣetra\(^\text{39}\) may be built. (19ab)

In verse 18, the housing described is of type 3. In verses 54–74b the consequences of a doorway at each of the peripheral padas of the 9 by 9 deity map are given in some detail:

\[
evaṃ yathākrameṇaiva dvārāṇāṃ phalam ucyate
\]

īše hy anigbhayaṃ vidyāt parjanye strīviṣo grhi 54

jaye ca dhanasampanno māhendre nṛpavallabhaḥ

krodhaparas tathāditye satya rta\(^{40}\)paro bhavet 55

bhṛše tasya bhavet krauryaṃ cauryaṃ caiva tathāmbare

alpasutas tathā cāgnau pūṣākhya preṣyatāṃ vrajet 56

vitathe 'vinitatāṃ yāti grhi grhakṣate sudhi

yame caraudratāṃ yāti gāndharve śrīm avāpnuyāt 57

bhṛṣigarāye bhaven nisvo mṛgākhye\(^{41}\) nṛpapiṣṭiḥaḥ

uktaṃ dvārāṣṭakam tṛhyāṃ grhe 'śmin dakṣiṇāmukhe

procye savīśeṇa grhe 'śnim paścimāmukhe

paścime pitṛdevatye grhe śyat sutapiṣṭitāḥ\(^{42}\) 59

ripuvṛddhīs tathā tāsa vidyā dauvārike pade

sugrīve dhanasampat śyād grhanāḥ sarvadā bhavet 60

suturaḥbalasampat śyāt pade 'śnim puspādantake

vāruṇe dhanasampattim nṛpabhayaṃ tathāsura 61

\(^{39}\) As recorded, for example, in Bhṛhatkālottara, prāśadalakṣaṇapaṭaṭa 223–224 and Kīraṇa 19.18–19, the hiranyanābha is a building with three rooms, in the east, west and south, and the sukṣetra is a building with three rooms, in the west, south and north. At Piṅgalāmata 19.118–119 (above), the building without a room in the north is termed a hiranyanābha, while that without a room to the east is termed a suprabhāvarta.\(^{40}\)

\(^{40}\) ṛta\(º\) em.; nṛta\(º\) MW; nāṃrta N. The emendation to ṛta is supported by the fact that at Bhṛhatkālottara, prāśadalakṣaṇapaṭaṭa 239 we see dharma at Satya. \(^{41}\)

\(^{41}\) 58b mṛgākhye \emph{em.}; mṛṣākhye NM; mṛṣākhya W

\(^{42}\) 59d sutapiṣṭiḥaḥ \emph{N}; sutapāṭitaḥ MW
Thus, in due sequence, the consequences (phalam) of doorways are given. [With a doorway] at Īśa, the householder will have the risk of fire; at Parjanya, harm from women. (54)

At Jaya [the householder] is endowed with wealth. At Māhendra he is dear to the king. At Āditya there is anger. At Satya there is lawful conduct. (55)

At Bhṛśa is awfulness. And at Ambara there is theft. At Agni there is a lack of sons. At Pūṣan is servitude. (56)
At Vitatha the householder comes to a lack of decorum, at Gṛhakṣata he gains wisdom. At Yama he attains savagery. At Gāndharva he acquires glory. (57)

At Bhṛṅgarāja there is malady. At Mrga one is oppressed by the king.

The set of 8 doorways have been described to you, in the house facing south. (58)

Next it will be specifically described for the house facing west. In the west, at the Pitṛdeva position, the householder will be oppressed by his sons. (59)

There is an increase in the enemy and his knowledge at Dauvārika. At Sugrīva is always an increase of wealth for the householder. (60)

At Puṣpadantaka is a gain in sons, wealth and power. At Vāruṇa is an increase in wealth. At Asura is danger from the king. (61)

There is loss of wealth at Śoṣa and disease at Pāpayakṣman. Eight deities have been listed, in the house facing west. (62)

Those facing north are listed next, in sequence, from the northwest (vāyavya) on. At Roga is bondage. At Nāga (Vāsuki) is an enemy. (63)

At Mukhya is an increase in sons and wealth. At Bhalvāta is gain. At Soma is a gain in wealth. At Anantaka is heroism in sons. (64)

At Aditi is trouble from women. At Diti is poverty. Specifically listed with their own deities are those doorways which are especially good. Listen with care. The third one, named Jaya, brings great power and wealth. (65–66)

The fourth one, named Māhendra, fulfills every desire for the householder. The fourth one in the house facing south, Gṛhakṣata, increases food, drink and sons for householders. The sixth one, called Gandhārva, brings glory, pleasures and contentment. (67–68)

The second set of doorways has been declared, on the south side. On the west side, the third doorway (i.e., at Sugrīva) brings an increase in wealth. (69)

The fourth, called Puṣpadanta, increases sons, power and strength. The fifth doorway, Vāruṇa, brings increased wealth for men. (70)

The third set of doorways has been declared, on the west side. And on the north side, the doorway governed by Mukhya brings an increase in wealth, sons and property to householders. The fourth one, named Bhalvāta, gives men every desire. (71–72)

The fifth one, whose deity is Soma, brings an increase in wealth. After learning the features of doorways as described, specifically, the wise man should carefully establish a doorway with ample good qualities. (73–74ab)
One should note that, while these are the consequences for doorway positions in a residence for ascetics, the consequences do not fall on the ascetic residents themselves, but on the patron who commissions and funds the building of the residence, and who gains the benefit from it.\footnote{48} So, the consequences are not in any way to be connected to the lives of the residents. None-the-less, it is worth noting that these are the same consequences that we see repeated over and again for domestic buildings of all sorts. The model that is being used is that for normal housing.

The portion from 81 to 86 describes the layout of the residence (grha) for the prāsādāśramin:

grhaṃ nispādayed yatnād yathokta\footnote{49} lakṣanānvitam
antaradiśvibhāgaṃ ca grhaprāsādayos tataḥ
uktaṃ yathākramenaiva prāsādāśramiṇāṃ grham
ägneyyāṃ mahānasam śastam īśāṃ yāgamaṇḍapam

81 ratnahrīnyavasthrāṇāṃ aindradiśi praśasyate
yāmyāśre ’py uttare\footnote{50} kāryaṃ sthāpanaṃ salilasya tu
82 dhānynāṇaṃ sthāpanaṃ śastam vārṇyāṃ sarvadāhitam
udūkhalasya vāyavyāṃ sthāpanaṃ samudāhāram
83 sarvavastuṣpadāṇaṃ tu kauberyaṃ nilayaṃ srṁtaṃ
nātidūraṃ na cāsannam pracchannam praviṃtām
84 grhasyāvāhṛtaṃ kāryaṃ avasyaκāraṇaṃ grham
85 pūrveṇa vanaṸaṇaṃ tu tathā puṣphaladrumāḥ

One should carefully arrange the residence (grham) in such a way that is has the characteristics that have been taught. Then [one should arrange] the area in between (antaradiśvibhāgam) the residence and temple. (81)

The residence for those who come to the temple (prāsādāśramiṇāṃ) is described in due sequence. In the southeast is the kitchen (mahānasam). In the northeast is the space for worship (yāgamaṇḍapaṃ). (82)

Storage for gems, gold and cloths (ratnahrīnyavasthrāṇāṃ) is recommended in the east, and for water in the south and centre.\footnote{51} (83)
Grain storage (dhānyānām) is recommended in the west. In the north-west is storage for the mortar (udūkhalasya). (84)

To the north is general storage (sarvavastuspadānām). Not too far away (nātidūram), nor adjoining (na cāsannam), is a secluded (pracchanānam), sheltered (parivāritam) (85)
lavatory building (avaśyakāraṇaṃ grham), aside from the residence (grhasyāvāhṛtam). To the east (pūrveṇa) should be made a copse (vanaṣaṇḍam), and trees with flowers and fruit (puspaphaladrumāḥ). (86)

This is an account of a type 2 nandikāvarta type of construction, with 8 rooms on a 5-by-5 plan.

From verse 87 on we get a detailed description of the trees for the surrounding gardens. Then the chapter ends:

The residence (grham) for the āśramin has been described to you in particular; (94cd)
and [also] the intervening (antaram) area (diśvibhagam) between the temple and residence (prāsādagṛhayoh), and trees. The surrounding wall (prākāraḥ), with its measurements, has been described for temples. (95)
The pleasing garden (udyānam) beyond the surrounding wall has been described. The garden too is to be surrounded by a wall (prākāravesṭitam). (96)

find support in the fact that, in verse 22 of this chapter, we were informed that the water supply should be in the centre of the house (grhamadhye).

52 94d tava] em.; bhavaḥ MW
As before, the surrounding wall should be made straight, well erected and level. My dear, having established the subsidiary shrines (parivārālayāḥ) beyond the wall, (97) everything should be made thus, complete, and in due sequence.

Beyond the residence, it is surrounded by a garden and has a surrounding wall. Everything to be done has been altogether declared. (98–99ab)

Thus ends the chapter on the residence.

Looking back over what we have seen, in the Brhatkālottara and Kiraṇa we saw no mention of a maṭha, but from the Mayasamgraha and Piṅgalāmata came the information that the maṭha should be on the south side. When it came to details of the maṭha design, we saw in the Mohacūrotttara and Devyāmata descriptions that looked very much like those for houses for any other person, in types 2 and 3, to the south of a type 1 complex.

We have been looking at the building designs for clues as to what went on inside them, following the sensible line of thinking of Sears (2014, 76), who writes, “the architecture of the monastery indexes the concerns of its residential community.” But perhaps all we have learned from the building designs for the maṭha is that dorms are dorms, in the end. While the installation of a jaṅgama liṅga, an initiate, is equal in merit to the installation of an ajaṅgama liṅga, an image, there is by no means the same glamour in its housing. This proves to be a practical domestic establishment entirely like that of an altogether ordinary person who is not initiated—not a jaṅgama liṅga.

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