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Exit God: Border Crossings in *Jīrṇoddhāra* Procedure*

SUMMARY: *Jīrṇoddhāra*, the disposal and replacement of an old idol or temple, necessitates the temporary departure of the deity from that place. The ritual for this departure will be followed as it is reported in two texts: the *Piṅgalāmata* and the *Tantrasamuccaya*. The *Piṅgalāmata* is useful in understanding the process of *jīrṇoddhāra*: the text defines the process, explains the need for it, rationalises the ritual procedure, and gives a brief account of it. The description in the *Tantrasamuccaya* gives finer detail on how the procedure should be carried out. Unlike other records of the subject, that of the *Tantrasamuccaya* does not glide over the most important moments of transition for the deity, but stops to consider them in depth, giving attention to his displacement in terms of *saṅkocana* (contraction), *niṣkrāmaṇa* (expulsion), and *sūtracchidā* (the severing of the cord). While this pair of texts offers the material in contrasting forms, the two sets of teaching are found to be congruent one with the other, making them companion pieces that give us a good view into what it means to invite the deity to leave. We find that in order for the deity to cross concentric borders to leave his base, the human ritual

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officialant must make a crossing too, and, indeed, the borders themselves will be moved around.

KEYWORDS: *jīrṇoddhāra*, *saṅkocana*, *niṣkrāmaṇa*, *sūtracchidā*, *Tantrasamuccaya*, *Piṅgalāmata*.

Introduction

Jīrṇoddhāra, the disposal and replacement of an old idol or temple, requires the displacement of the deity to a place of safety for the duration of the disruptive procedure. That departure, while intense and difficult for both the deity and his worshippers, is an essential part of the maintenance of the built structures that support sustained worship. The departure of the deity for *jīrṇoddhāra* will be examined in two texts: the *Tantrasamuccaya* and the *Piṅgalāmata*. The *Piṅgalāmata*, an early, northern, *Śaiva pratiṣṭhā* manual,¹ offers a particularly thoughtful probing of what *jīrṇoddhāra* is. And the *Tantrasamuccaya*, a 15th-century compendary text from Kerala, focuses unusually closely on the ritual involved in the temporary rehousing of the deity. Its value to us is increased by two factors. First, it is accompanied by two elucidating commentaries: the *Vimarśinī* by Śaṅkara, the author's son, and the *Vivarāṇa* by Nārāyaṇaśiṣya, the author's pupil. Second, this text is of particular interest in that it remains in heavy use in Kerala to this day.

The study aims to build on the valuable work done on *jīrṇoddhāra* by, in particular, von Rospatt (Rospatt 2013), Tom (Tom 2013), Czerniak-Drożdżowicz (Czerniak-Drożdżowicz 2014), Sarma (Sarma 2017) and Colas (Colas 2019). Von Rospatt, in an analysis of *jīrṇoddhāra* with regard to the Svayambhū *caitya* of Kathmandu, notes that texts, both across time and also across the Buddhist and Hindu traditions, present similar instruction on *jīrṇoddhāra*, differing only in distinctions

¹ The *Piṅgalāmata* is known to have existed by the 10th century CE (Mills 2019: 66).

necessitated by differences of deity and associated *mantra*. Tom looks at *jīrṇoddhāra* in the context of the case of the Chovvallur Śiva temple in Kerala, which in 1997–2001 underwent the removal process using the instructions of the *Tantrasamuccaya*. Czerniak-Drożdżowicz examines the teachings on *jīrṇoddhāra* and *navīkaraṇa* given in *Pāñcarātra* sources. Sarma observes the connections between the textual record and the continued practice of *jīrṇoddhāra* in Kerala in the modern period. Colas considers the prescriptions for the management of the man-made icon as taught in the *Vimānārcanakaḥ*, a 10th-century *Vaikhānasa* ritual manual.

Defining *jīrṇoddhāra*

The closest quizzing of the idea of *jīrṇoddhāra* that I have seen is found in *Piṅgalāmata* 12.1–10. Here Piṅgalā gets right to the point, asking Bhairava about the term *jīrṇoddhāra*, which—being a compound of two words, *jīrna* and *uddhāra*—is open to interpretation. Like the rest of us, Piṅgalā wants more precision around the terminology. The word *jīrṇa* is straightforward enough. From the root *jṛ*, “grow old”, we can develop *jīrṇa*, a past passive participle meaning “old”, which, as a noun, gives us “that which is old”. And Bhairava, in his answer to Piṅgalā’s enquiry, is quick to explain that here *jīrṇa* refers to an old receptacle, not to the deity contained within it:

piṅgalovāca

jīrṇaśabdaprayukte² ṛta uddhāraḥ kriyate katham PM 12.1ab

śrībhairava uvāca

jīrṇājīrṇas tu yaḥ śabdah sa piṅde cātmano na hi
uddhāraḥ sthūlajīrṇasya yadvat kecin mriyanti ca PM 12.2

mṛte kriyāvihīnas tu yathā loke ca samsthitaḥ³
tathātrāpi ca liṅgasya dṛkśūnyā āgamakriyā PM 12.3

² prayukte] B; prayuje A

³ samsthitaḥ] B; samsthitāḥ A

Piṅgalā asked: Now, how is [the word] *uddhāra* used in association with the word *jīrṇa*?

The blessed Bhairava said: The word “old” or “not-old” is in regard to the material vessel, and not at all about the being [within it]. Nor is the removal of an old material item such that any beings die. Just as there is no activity in a corpse, in the same way the arrival [of the deity] in the *liṅga* is unseen.

The word *uddhāra* is trickier, the problem being that it is developed from *uddhr̥*, a prefixed root which carries two sets of meanings: first, things along the lines of “raise, take out”; but also, second, such things as “raise, rescue”. From there, we develop the noun *uddhāra*, which can also be understood in two ways: either as an act of raising as in removal, or as an act of raising as in repair. Does then *uddhāra* refer to removal or restoration in this context? The next few verses of the *Piṅgalāmata* clear up the question. What one needs to note in these verses is the linking of *tyājya* in verse 7 with *uddhṛta* and *samuddharet* in verses 5, 6 and 8. The root *tyaj* carries a much more singular meaning of dismissal than does *uddhr̥*. And so it is that Bhairava’s use of *tyājya* in verse 7 confirms that *uddhāra* is, here, a removal and dumping, not a restoration:

<i>dagdham śīrṇam kriyāhīnam vyaṅgam garbhānvitam kṛśam</i>	
<i>hīnamānātirekam ca sthūlam vakram ca dūṣitam</i>	PM 12.4
<i>sphuṭitam khaṇḍitam caiva karālam cātibhīṣaṇam</i>	
<i>liṅgam vā piṇḍikā vātha yad duṣtam tat samuddharet</i>	PM 12.5
<i>pratimānām tathaiveha vyaktāvyaktam tathaiva ca</i>	
<i>karṇanāsāṅgulair hīnā vyaṅgapūrvais⁴ tathoddhṛtāḥ⁵</i>	PM 12.6
<i>tyājyās tās tu varārohe śrisukhāṅge vināsikāḥ⁶</i>	
<i>taddeśavāsisarveṣām sthāpakakarṣilpinām</i>	PM 12.7
<i>mahaddoṣavikāram syāt tasmād etāḥ samuddharet</i>	PM 12.8ab

⁴ vyaṅgapūrvais] A; vyaṅgam pūrvas B

⁵ tathoddhṛtāḥ] em.; tathoddhṛtā AB. Emendation made to give a plural that fits with that in the next verse.

⁶ vināsikāḥ] B; vināsikā A

The *liṅga* or *piṇḍikā* base that is burnt, broken, misshapen, lacking parts, hosting something living, too thin, too small, too big, too thick, crooked, ruined, cracked, broken, split open, or utterly dreadful: one should fully remove (*samuddharet*) that ruined item.

In this regard, the same is true for anthropomorphic images. The same is true, too, for *vyaktāvyakta* images.⁷ [Anthropomorphic images] without ears, nose or fingers, or with flawed limbs, are [to be] removed (*uddhṛtāḥ*) too.

O shapely one! O lovely-limbed one! Destructive to all who live in the area, to officiant, patron and builder, those [images] should be abandoned (*tyājyāḥ*).

There would be great harm from their corruption (*mahadoṣavikāram*). Therefore one should fully remove (*samuddharet*) them.

Like the *Piṅgalāmata*, other texts across the board agree in using the term *jīrṇoddhāra* to refer to a removal of an old receptacle for the deity, be it a temple or an idol. As noted by Czerniak-Drożdżowicz (Czerniak-Drożdżowicz 2014: 55), repair and replacement are assumed to follow on from the removal, but the term *uddhāra* most precisely refers to a removal prior to the repairs.

Before we move on, we should note that the *Tantrasamuccaya* offers us the equally good option of understanding the *jīrṇoddhāra* compound, not as a genitive *tatpuruṣa* (removal of the old), but as an ablative one (removal from the old):

*ākālpāntasthāsnu bhāvena bhaktyā
devasyaivaṃ sampratiṣṭhāpitasya
prāsādādīsvāṅgajīrttir yadi syād
uddhṛtyātas taṃ navāṅgīkarotu*

TS 11.1

⁷ It becomes clear that *liṅga*, in verse 5, referred to non-anthropomorphic images, and that in verse 6 *pratimā* indicates an anthropomorphic image and *vyaktāvyakta* indicates an image that is half and half.

If there is aging in a part of a temple, etc. for a deity established with a view to permanence until the end of time, one should remove (*uddhṛtya*) the [deity] (*tam*),⁸ from [that aged part] (*ataḥ*)⁹ and make the part anew.

This positioning makes a lot of sense in a text that, as we will see, takes a greater interest in the deity and the ritual for him than in the management of his material receptacle.

Explaining the need for *jīrṇoddhāra*

In *Piṅgalāmata* 12.7–8ab, it was made clear that one must remove old items because otherwise their corruption, *doṣa*, brings harm. The *Pratiṣṭhālakṣaṇasārasamuccaya* picks up this idea of *doṣa* and takes it in the more specific direction of likening the *doṣa* of corruption in a temple or image to the *doṣa* of sickness in a body:

*jarjaram calitaṃ bhagnaṃ sphuṭitaṃ vajradūṣitaṃ
mahādoṣānviṭaṃ dagdhaṃ vikalāṅgaṃ kṛśaṃ ca yāt
sthūlaṃ vā durniviṣṭaṃ ca yac ca pīḍākaraṃ bhūvi
sthāpitaṃ vikalair dravyais tathonmānādivarjitaṃ
eṣāṃ kuryāc cikitsāṃ ca vyādhitasyeva bheṣajam* PLSS 21.24–26

Like medicine for the sick, one should effect a treatment for that which is old, displaced, broken, cracked, damaged by lightning (*vajradūṣitaṃ*), corrupted (*mahādoṣānviṭaṃ*), burned, deformed, too thick or thin, ill-set, an impingement, established with poor materials, or lacking in size.

⁸ The *Vimarśinī* glosses *tam* as *devam*.

⁹ The *Vimarśinī* glosses *ataḥ* as *jīrṇād aṅgāt* (from the aged part).

As noted by von Rospatt (Rospatt 2013: 282), *Viṣṇusamhitā* 24.12c–15b,¹⁰ in a passage quoted in *Tantrasamuccaya* 11.27–29, makes another comparison, likening the corrupted item to *nirmālya*, the spent materials of worship. And much more commonly expressed than either of these ideas—of disease or spent materials—is the imagery of the deteriorated temple or idol as a dead body, an idea alluded to in *Piṅgalamata* 12.3. The deity must be permitted to move from a failed vessel into a replacement one, just as the soul moves from the dead body into a new one. A number of texts make this comparison. Here is a clear example from the *Suprabhedāgama*:

<i>jīrṇaṃ dehī yathā dehaṃ tyaktvānyaṃ pratipadyate</i>	SB 54.1cd
<i>tathā jīrṇaṃ ca calitaṃ beraṃ muñcati devatā</i>	
<i>evamādīni sarvāṇi rākṣasādyā viśanti hi</i>	SB 54.2
<i>rākṣasās cāsurās cāpi piśācā brahmarākṣasāḥ</i>	
<i>tasmāt sarvaprayatnena jīrṇoddhāraṃ tu kārayet</i>	SB 54.3

Just as the soul, having abandoned an old body, takes to another one, in the same way a deity leaves an image that is old or displaced. Since demons, *rākṣasas*, *asuras*, *piśācas* and *brahmarākṣasas* take possession of all such things, one should carefully carry out the removal of the old item.

¹⁰ *yathaiva devapūjāyāṃ viniyuktam aninditam*
dravyaṃ puṣpādikaṃ paścān nirmālyam iti nindyate
evam bimbaṃ aduṣṭaṃ yat pūjāyāṃ viniyuḥyate
tad eva dūṣitaṃ paścān nirmālyam iti nindyate
tasmād duṣṭaṃ idaṃ bimbaṃ bhavadbhir muktasamśayaiḥ
nirmālyabuddhyā tyaktavyam iti śāstrasya śāsanam
Viṣṇusamhitā 24.12c–15b

Just as the irreproachable materials used in the worship of a deity, such as flowers, etc. are afterwards rejected as wilted (*nirmālyam*), so too the faultless image used in worship, [if] later corrupted, is rejected as worn-out (*nirmālyam*). Therefore, free from uncertainty, you should abandon this faulty image on the grounds that it is spent (*nirmālyabuddhyā*). This is the teaching.

Thus the old vessel, in this case an old image (*jīrṇaṃ beram*), must be removed because malevolent beings will move into it, and a new vessel must be made and consecrated for the deity himself to move into. At this point the transition from the old vessel to a new one is made to sound as inevitable and unforced as the slipping of the soul from body to body upon death—a quiet, unseen, crossing.

Thinking about how *jīrṇoddhāra* works

Having addressed the first part of Piṅgalā's question, as to the nature of the relationship between the words *jīrṇa* and *uddhāra*, Bhairava comes back to the second, which is that of how the process can work at all when god is everywhere, all-pervading. His answer is that there is a discharging (*visarjana*) of god out of the item to be removed prior to the removal:

<i>piṅgalovāca</i>	
<i>vibhutvād anayoś caiva prāptir vātha katham vada</i>	PM 12.1cd
<i>śrībhairava uvāca</i>	
<i>vyāpako 'pi yathānyasmin sthitas tatra tathā śivaḥ</i>	PM 12.8cd
<i>kriyāviyukto yukto vā piṅḍikā saha¹¹ coddharet</i>	
<i>susthitaṃ dusthitaṃ vāpi kathaṃ caiva na doṣabhāk</i>	PM 12.9
<i>vidhīhīnasya vā kṛtaṃ na doṣo vidhipūrvakaḥ¹²</i>	
<i>na doṣāya smrto yasmāc chivavyāptivisarjanāt</i>	PM 12.10

Piṅgalā asked:

Or rather, given the omnipresence [of god], tell me how do the two [words] work?

Blessed Bhairava said:

Śiva is indeed everywhere. Just as he is elsewhere, so too is he there [in the old item].

¹¹ In the sense of *piṅḍikayā saha*.

¹² *pūrvakaḥ*] B; *pūrvakam* A

Whether it is out of ritual use or in use, one should do the removal [of the icon] along with its *piṇḍikā* base. For, whether in good standing or bad, how can [the *piṇḍikā* base] not share in the corruption?

Nor is there fault in that done according to the procedure when done for something lacking in terms of procedure. It is regarded as being not corrupting (*na doṣāya*) because of the discharging (*visarjanāt*) of the presence of Śiva.

And so we see that the old vessel cannot be removed until the deity has been invited to leave it. These are the moments that we will attend to here—those portions of the ritual that most closely involve the conveyance of the deity between vessels. In each of our two texts, the *Piṅgalāmata* and the *Tantrasamuccaya*, we will see two reports of how the moving should be done.

The *Piṅgalāmata*'s account of how *jīrṇoddhāra* is done

Two situations requiring *jīrṇoddhāra* are offered to us in *Piṅgalāmata* 12. In the first one, the *liṅga* itself needs to be replaced. In the second, the *liṅga* is sound but the temple around it is not. We will look at each in turn.

When the *liṅga* is at fault: In the first case, when the *liṅga* is at fault, God, in *mantra* form, is invited (*āvāhya*) out of the *liṅga* into a temporary lodging on a throne on an altar (*sthaṇḍila*) to the south of the temple. Worship is maintained there throughout the time taken for the replacement. The *liṅga* from which the deity was discharged is pulled up by a bull, removed and destroyed. Once the construction and purificatory work is complete, the replacement *liṅga* is installed (*pratiṣṭhayet*), and the deity invited to return:

*taddakṣiṇe diśābhāge prāsādānte ca bhāvini
sakuṇḍaṃ sthaṇḍilaṃ kṛtvā śivam āvāhya pūjayet
huṃ namo vyāpakeśvarāya ehi 2 svāhā
vyāpakaśivasyāvāhanamantraḥ
huṃ vyāpakahṛdayāya namaḥ*

PM 12.11

<i>huṃ vyāpakaśirase svāhā</i>	
<i>huṃ vyāpakaśikhāyai vauṣaṭ</i>	
<i>huṃ vyāpakakavacāya hūṃ</i>	
<i>huṃ vyāpakanetratrayāya vauṣaṭ</i> ¹³	
<i>huṃ vyāpakāstrāya phaṭ</i>	
<i>praṇavenāsanam kalpya pūjayet paramēśvaram</i>	
<i>taddiśām devatām pūjya homaṃ caiva samārabhet</i>	PM 12.12
<i>vāstvante digbalim bāhye datvoddhāraṃ samācaret</i>	
<i>mahāpāsupatāstraṃ tu bhāge bhāge hunet tataḥ</i>	PM 12.13
<i>brahmabhāge sahasraṃ ca viṣṇubhāge sahasrakam</i>	
<i>rudrabhāge sahasraṃ ca homaṃ kṛtvā samuddharet</i>	PM 12.14
<i>prokṣya tac chikhayā tena pāśayed dhemarajjunā</i> ¹⁴	
<i>vṛṣaskandhaṃ nayet paścāj janaiḥ sārthaṃ ca deśikāḥ</i>	PM 12.15
<i>śivam astv iti vaktavyam uddhāravidhiḥ</i> ¹⁵	
<i>coditaḥ nītvā tu dakṣiṇabhāge nagare vātha grāmake</i>	PM 12.16
<i>khetake vā pure caiva jale śailaṃ viniṣipet</i>	
<i>lauham āvartya saṃsthāpyam dārujaṃ nirdahet tu tat</i>	PM 12.17
<i>homaṃ puṣtyarthakaṃ bhūyas kuryāt taddiśi devatāḥ</i> ¹⁶	
<i>prāsādaśodhanam hutvā vāstuśuddhyarthakaṃ tathā</i>	PM 12.18
<i>mahāpāsupatāstreṇa śataikaikaṃ</i> ¹⁷	
<i>hutaṃ kramāt tenaiva rakṣayed bhūyaḥ prāsādam pīṭham eva ca</i>	PM 12.19
<i>tāvat kālam ca tad</i> ¹⁸	
<i>rakṣyam yāvat prakṛpti tādr̥ṣam pūrvoktena vidhānena sthāpyate tatra tādr̥ṣam</i>	PM 12.20
<i>kanyasaṃ madhyamaṃ vāpi prakramāṇāvilakṣitam</i>	
<i>yantritaṃ</i> ¹⁹	PM 12.21
<i>dvāramadhyena na spr̥śan taṃ praveśayet pūrvajena vidhānena homaṃ kṛtvā tu śaktitaḥ</i>	PM 12.22
<i>ratnānviṭam śilāśvabhraṃ kṛtvā lepya pratiṣṭhayet</i>	PM 12.22
<i>pūrvavac ca tathā snānam kartuś caiva śivasya ca</i>	PM 12.23ab

¹³ This line is missing in B.

¹⁴ tacchikhayātena] A; tatkenaśikhayā B

¹⁵ uddhāravidhiḥ] em.; uddhāravidhi B; uddhāryavidhi A
devatāḥ] A; devata B

¹⁷ śataikaikaṃ] A; śatenaikaṃ B

¹⁸ ca tad] B; cad A

¹⁹ yantritaṃ] A; yantri B

O lovely woman! Having prepared a *sthaṇḍila* altar with a fire pit, bordering the temple, to the south of it, [the officiant] should invite Śiva into it (*śivam āvāhya*) and worship him:

“*humṃ namo vyāpakeśvarāya ehi* (twice) *svāhā*”

The *mantra* for invoking (*āvāhana*) the omnipresent (*vyāpaka*) Śiva:

“*humṃ vyāpakahrdayāya namaḥ*
humṃ vyāpakaśirase svāhā
humṃ vyāpakaśikhāyai vauṣaṭ
humṃ vyāpakakavacāya hūm
humṃ vyāpakanetratrayāya vauṣaṭ
humṃ vyāpakāstrāya phaṭ”

Having made the throne with a *praṇava*, he should worship the highest lord. He should honour the deity of each direction, then commence the *homa*. He offers a *bali* to the directions beyond the border of the *vāstu*, and then undertakes the removal (*uddhāram*). He should then offer a *mahāpāśupatāstra* in each position. He should perform a 1000-fold (*sahasram*) *homa* in the Brahmā position, a 1000-fold *homa* in the Viṣṇu position, and a 1000-fold *homa* in the Śiva position. Then he should fully remove (*samuddharet*) [the old *liṅga*]. Having consecrated, with the *śikhā*, he should tie [the *liṅga*] with a golden rope to the shoulders of a bull. The officiant, with those in attendance, should then lead it away. He should say: “Let there be Śiva”. The removal procedure (*uddhāravidhiḥ*) has been described. One should take [the icon] to the south of the city, village, hamlet or settlement. Then one should throw a stone [icon] into water, one should smelt a metal one, and one should burn up a wooden one. [The officiant] should carry out a *homa* for abounding wellbeing for the deities in each direction, and make an offering for the purification of the temple and of the site. With the *mahāpāśupatāstra* [there should be] a 100-fold *homa* for each in turn. Thereby [the officiant] should further protect the temple, and the *pīṭha* base. [They] should be protected until there is a like replacement [of the *liṅga*]. The like replacement is established there according to the procedure given above. Even if small or middling, it should be of the original size. One should bring it, bound-up, in through the doorway, without touching anything. According to wealth, [the officiant] should

perform a *homa* using the procedure given above. Then he should fill the stone hole with gems, and, having anointed, he should establish [the *liṅga*]. As before there is a bath for the patron and for Śiva.

When the temple is at fault: In the second account, it is the temple that is old, while the *liṅga* within it is not. To permit a safe rebuilding of the temple around the *liṅga*, the deity, in *mantra* form, is transferred (*susamkrāmya*) out of the *liṅga* into a temporary lodging in a sword, where worship is maintained throughout the rebuild. While the building work takes place, the *liṅga* from which the deity was discharged is protected within a wooden frame. Once the building is complete, the *liṅga* is reinstalled (*pratiṣṭhā*), and the deity invited to return:

<i>prāsādaś ca yadā jīrṇaḥ uddhāraḥ kriyate tadā</i>	PM 12.23cd
<i>tadgataṃ caiva mantram ca tattvavrātam aśeṣakam</i>	
<i>khaḍge caiva susamkrāmya pūjayen nityam eva hi</i>	PM 12.24
<i>liṅgasya dakṣiṇe sthāpya homaṃ kṛtvā sahasrakam</i>	
<i>liṅgasyordhve kṛtaṃ yantraṃ kāṣṭhapaṭṭāntaram śubhaṃ</i>	PM 12.25
<i>uddhāro 'sya śanaiḥ prājñā iṣṭakāṃ cāvatarayet</i>	
<i>punas tena pramāṇena rūpenaiva tu tādrśam</i>	PM 12.26
<i>śailaṃ śailaṃ ca kartavyam iṣṭakaṃ ceṣṭakena tu</i>	
<i>kāṣṭhe ca mṛṇmaye vāpi pakveṣṭaṃ śailajaṃ kuru</i>	PM 12.27
<i>pūrvahīnottamaṃ kāryaṃ hīnaṃ naivottame purā</i>	
<i>uttamaṃ śailajaṃ jñeyaṃ madhyam²⁰ pakveṣṭajaṃ priye</i>	PM 12.28
<i>kāṣṭhārabdhaṃ bhavet kanyaṃ mṛṇbhavo 'tīva²¹ kanyasam</i>	
<i>mṛdā śatagaṇaṃ dāru tasmād aiṣṭaṃ tu lakṣadhā</i>	PM 12.29
<i>pakveṣṭhāc chailajaṃ puṇyaṃ koṭikoṭiḡuṇādhikam</i>	
<i>samāpte dehasamyoge khaḍgād utkīlya kārayet</i>	PM 12.30
<i>pūrvajena vidhānena pratiṣṭhā samudāpikā</i>	
<i>kartavyā tu varārohe grahalūlaniveśanam</i>	PM 12.31
<i>maulikaṃ phalam āpnoti jīrṇoddhāre kṛte sphuṭam</i>	PM 12.32ab

²⁰ madhyam] B; madhye A

²¹ bhavo 'tīva] em.; bhavātīva A; bhavānīva B

And when a temple is old, a removal should be performed then too. [The officiant] should carefully transfer (*susamkrāmya*) into a sword the *mantra* directed to [the deity] and the entire collection of *tattvas*, and then maintain daily worship. He should establish [the sword] to the south of the *liṅga*, and perform a 1000-fold *homa*. A fine protective cover of wooden boards is placed over the *liṅga*. The removal is [done] gently, O wise lady. One should set down a [first] brick. And, using the same measurements and shape as before, one should build using stone in the case of stone, and brick in the case of brick. In the case of something made of wood or clay, one should use baked brick and stone. It should be made better than before. It should not be made worse than before. That made of stone is known to be best and that made of brick is middling, my dear. That made of wood is lesser. That made of clay is the very least. Wood is a hundred times the worth of clay. The worth of brick is thousands of times more. Stone is millions of times the worth of brick. When it is time for [re-]entry of the deity into the icon, one should unfasten and take him from the sword. An effective installation should be carried out according to the procedure given above, granting entry into (*niveśanam*) *grahalūla*²². When the removal of the old is done in full (*sphuṭam*), one attains the highest reward.

At this point, the chapter switches topic, to a consideration of the measurements of the *pīṭha* base in proportion to the *liṅga*. While the full *jīrṇoddhāra* procedure is covered before that switch, there is no extra attention paid to the moments of transition for the deity. In the first case, the invitation of the deity out of the old icon is given the tersest mention, and his entry into the new one is apparent only in the statement that there should be an establishing; and the second case speaks of the transfer of *mantras* and *tattvas*, but is again brief.

The *Tantrasamuccaya*'s account of how *jīrṇoddhāra* is done

Within the great detail of the *Tantrasamuccaya* let us look only at those portions of the ritual that most closely involve the conveyance

²² Unresolved.

of the deity between vessels, the processes seen in the *Piṅgalāmata* in the form of invitation (*āvāhya*), careful transfer (*susaṃkrāmya*) and discharging (*visarjana*). As did the *Piṅgalāmata*, the *Tantrasamuccaya* distinguishes between the removal of the image in the inner zone of the temple complex, and that of the buildings in the outer zone around it.²³ Here in the *Tantrasamuccaya*, though, clear labels are applied to these two distinct removal methods: *niṣkrāmaṇa* and *saṅkocana*.

The replacement of an inner part, that is, the image and things associated with it, is said to be accompanied by a driving-out procedure (*niṣkrāmaṇa*), wherein the deity is transported out of the old principal (*mūla*) image in the principal (*mūla*) temple to a temporary image in a temporary (*bāla*) temple for the duration of the repairs, after which he is returned to the new principal (*mūla*) image. The replacement of an outer part, that is, one in the temple and associated built elements, is described as accompanied by a contraction procedure (*saṅkocana*), in which the deity is enclosed and protected *in situ* as the repairs are conducted around him. If, however, it is anticipated that the replacement work will take a substantial length of time, the ritual for the replacement of an outer part (*saṅkocana*) is itself replaced by a version of the ritual prescribed for the replacement of an inner part, *niṣkrāmaṇa*.²⁴ All this information is set up in the second and third verses:

²³ However, there is a noticeable difference between the texts in terms of the temporary housing for the deity when the *liṅga* needs to be repaired. The *Piṅgalāmata*, like other early *tantras* (as examples: *Devvyāmata* 64.19, *Bṛhatkālotara* chapter on *jīrṇoddhāra* verse 29, *Mayasamgraha* 5.z+21 (where z is the text missing from the beginning of the chapter, due to damage to the sole known manuscript), and *Mohacūrottara* 5.352), houses the deity on an altar (*sthaṇḍila*) outside the temple during the repair work. The *Tantrasamuccaya*, as is typical of later texts (as for example: *Ajitāgama* 73.30, *Kāmikāgama* P 32, *Kāśyapajñānakāṇḍa* 104, *Jīrṇoddhāradaśaka* 5, *Dīptāgama* 59.11, *Mayamata* 35.49, and *Rauravāgama* 44.1–2), houses the deity in a temporary temple (*bālālaya*).

²⁴ As we will see below, in *Tantrasamuccaya* 11.97, the *Vimarśinī* tells us how to judge the length of time: if the temple repair will take over a month, a *niṣkrāmaṇa*

<i>niṣkrāmaṇena vidhinātra tadantaraṅge vaikalyabhāji vitanotu yathāpuraṃ tat saṅkocanena bahiraṅgavipady adaś ca niṣkrāmaṇena cirakālacakīrṣitaṃ cet</i>	TS 11.2
<i>bālālayādisahitaṃ kalaśaikakāryaṃ ceti dvidhātra khalu niṣkramaṇaṃ smaranti</i>	TS 11.3ab

When there is a fault [in a part of the temple], one should fashion that [part] as it was before. If [the fault is] in an inner part,²⁵ [one does so] with a driving out procedure (*niṣkrāmaṇena*). If the fault is in an outer part,²⁶ [one corrects] the [outer part] with a contraction [procedure] (*saṅkocanena*). If [the repair] is expected to take a long time, [one performs the ritual] with a driving out [procedure]. [*Jīṛṇoddhāra*] is to be done with a temporary shrine, etc. (*bālālayasahitaṃ*),²⁷ with a single pot (*kalaśaika*). In this regard [the sages] recall the departure (*niṣkramaṇam*) as twofold.²⁸

Niṣkrāmaṇa: In 11.4–89 we are given an account of *niṣkrāmaṇa jīṛṇoddhāra* procedure to be followed when the image is no longer sound.²⁹ It is a lot of careful information, backed up by the two meticulous commentaries. In broad sweep, it has a similar shape to that

must be performed, but if the anticipated time is less than that, a *saṅkoca* suffices.

²⁵ The *Vimarśinī* tells us that the inner part refers to the image, etc. (*bimbādaḥ*). The *Vivaraṇa* adds the specificity that it is the image, pedestal, etc. (*pratimāpīṭhādāu*).

²⁶ The *Vimarśinī* states that the outer part refers to the temple, etc. (*prāsādādaḥ*).

²⁷ The *Vivaraṇa* explains that the *ādi* in *bālālayādi* refers to the temporary image, etc. (*bālabimbādir ādisabdārthaḥ*).

²⁸ The *Vimarśinī* clarifies that there is first an expulsion (*udvāsyā*) of the deity from the image (*bimbāt*), and then a conveying-out (*bahihprāṇam*).

²⁹ The account is that of the version of the procedure for an *ekabera* image (one made of a single material). An ensuing passage sets out the differences in the ritual for a *bahubera* image (made of composite material such as clay). At 11.111, the *Vimarśinī* quotes a passage that defines the *ekabera* and *bahubera*:

*ekaberaṃ śilālohamāṇijaṃ sarvadeśyate
mṛddārujaṃ tathālekhyam bahuberaṃ iti sthitiḥ*

An *ekabera* is made of stone, metal or gem, and is suitable everywhere.

A *bahubera* is made of clay or wood, or is a drawn image.

of the version given in the *Piṅgalāmata* but offers a less bare-bones recounting. To keep things short here, I will attend only to two points.

The first of those points is that right in the middle of the *niṣkrāmaṇa* process, a *saṅkocana* takes place. Clearly, while the *niṣkrāmaṇa* expulsion is reserved for replacement of the *liṅga*, the *saṅkocana* contraction is necessary in every case, whenever the deity is disturbed from his permanent base in the principal (*mūla*) icon. In this *niṣkrāmaṇa* sequence, the *saṅkocana* occurs after the *jīrṇoddhāra* has been formally approved, and before the deity is invited out of the principal (*mūla*) icon and into the *jīva* pot, ready for transportation out of the principal (*mūla*) temple to a temporary *mandapa*, where he will stay during the replacement of the idol vessel:

- agre niṣadya pranavena nāḍīyukyaitya devābhidayā sthitaḥ san
sajāgradādyātmadaśādibhinnahārālayādyātmadalāgrakādyakam* TS 11.41
*dhyātvā kramāt kṣetram idaṃ gṛhārcāḥ
hṛdamburuḍkarṇikam abjayugmam
tāreṇa tejas taḍidābham antar
āstūpikaṃ vyāpya ca mūlacakrāt* TS 11.42
*vikīrya puṣpāñjalim ādinātha plutena viṣvag viṣuvatsaraṇyā
prasārya saṃvyāptam idaṃ bahiṣṭhaprākāraṇiṣṭham parikalpya
tena* TS 11.43
*grastaṃ samastaṃ parivārajātaṃ jālena mīnān iva saṃvibhāvya
puṣpāñjalim saṃhṛtimudrayātra kurvan samāhṛtya tataḥ krameṇa* TS 11.44
*saptormipañcāmbudhimātratārair
āmadhyahārāpadam āntahāram
ānīya cāntargatamaṇḍalāntam
prāsādaniṣṭham ca nayed daśābhiḥ
tridvyekamātrapraṇavair nayet tad
āgarbham āpīṭham athāñubimbam
ākṛṣya bimbāt tad apīṭitattva-
tāraiś cidātmany akhilaṃ tadantaḥ* TS 11.45
*tatkarmakālapratibodhanānte tatropaviṣṭaḥ susamāhitātmā
samādhisaṅkocanam uktanītyā nirvartya tasmīn sakalaṃ suyojya
tad bimbakumbhāv aprthak prthak ca
vyāpyābhiṣicyāpyayatattvatārāiḥ
tat tattvakumbhena punaś ca tais tad* TS 11.46
tat tattvakumbhena punaś ca tais tad TS 11.47

vyāpyāhared vā pratimāhṛdabje TS 11.48
 tattadvibhūtyā bahiraṅgato 'nta-
 raṅgād apūtikramato vikṛṣya
 saṃyojya bimbasthacidātmanām
 cinnātram ākalpya niretu cātaḥ TS 11.49

Seated in front of [the deity],³⁰ with a joining of the *nāḍīs* by means of the *pranava*,³¹ [the officiant] should approach [the deity mentally],³² becoming [at one with the deity].³³ He should envision, in sequence³⁴: the site, with the temple and idol as a pair of lotuses whose central pericarp is the heart lotus;³⁵ the [4 parts of the lotus],

³⁰ The *Vimarśinī* begins the passage that accompanies the verse with the statement that the *saṅkoca dhyāna* is about to be described. “The deity” is supplied by the *Vimarśinī* (*agre niṣadyeti. devasyāgre niṣadya*). The *Vivaraṇa* adds that the officiant sits in a *baddhapadmāsana* position.

³¹ The uniting of the *nāḍīs* is described in *Tantrasamuccaya* 11.11. There the *Vimarśinī* explains that one unites the *nāḍīs* of three sets of three. The first set of three is (1) the image in the temple, (2) the fire pit and (3) the pot. The second set of three is (1) the image, (2) the fire and (3) the water. The third set of three is their essences. (*gr̥hamūrtikuṇḍakalāsārcodarcirambhaścītam̐ prāsādamūrteḥ kuṇḍasya kalāsasya ca kramāt pratimāyā agner jalasya ca teṣāṃ caitanyānām̐ ca nāḍīyogakṛte tattritayasya nāḍīnām̐ yogārtham*).

³² The *Vimarśinī* explains that he approaches the deity mentally (*etya devaṃ manasā gatvā*). The *Vivaraṇa* gives more on how that is done: He performs a meditation of the *nāḍīs* for the self and the deity (*ātmano devasya ca nāḍīsandhyānam̐ kṛtvā*), and enters within the deity along the *nāḍī* flow (*nāḍīsaranyā devasyāntar gatvā*).

³³ *Vimarśinī*: *devenaikābhūtaḥ sthitaḥ san. Vivaraṇa*: *devābhedena sthito bhūtvā*.

³⁴ The *Vimarśinī* explains that the manner of the envisioning (*dhyātvā*) mentioned at the beginning of verse 42 is given in the compound in the second half of verse 41: *sajāgradādyātmadaśādbhinahārālayādyātmadalāgrakāḍyakam*. This compound relies on association between 4 sets of 4. See the footnotes below.

³⁵ The *Vimarśinī* explains that the pair of lotuses is the temple and the image (*tad abjadvayaṃ gr̥hārcāḥ*), and that he envisions the pair of lotuses thus in turn: The pericarp of the heart lotus, the pericarp of the temple, and also the pericarp at the heart of the idol (*hṛdamburuḍkarṇikam̐ kramāt prāsādarkarṇikam̐ pratimāhṛdayakarṇikam̐ ca evaṃ padmadvayaṃ dhyātvā*).

The *Vivaraṇa* tells us that he should envision the site as a pair of lotuses (*idaṃ kṣetram abjayugmaṃ dhyāyet*), and that the heart lotus of the idol (*arcāyāḥ. hṛdamburūḥ, hṛdayapuṇḍarīkam*) is the juncture of the two lotuses (*te karṇike yasyeti samāśaḥ*). The *Vivaraṇa* goes on to add that there is the pericarp

the petal tips, etc.;³⁶ [the 4 divisions of the temple], the temple, etc.;³⁷ and [the 4 circuits around the temple], the *hāra*, etc.³⁸; across [the 4 states of self that are] wakefulness, etc.³⁹ And, by means of the *plutaṣṭraṇava mantra*, he should fill⁴⁰ the interior of the site⁴¹ with a radiance like lightening, from the base to the pinnacle.

Then, having scattered a *puṣpāñjali* with the *praṇava*,⁴² he should spread the expanded [radiance]⁴³ in all directions, along the [*suṣumnā*] central pathway,⁴⁴ extending it⁴⁵ as far as the exterior walls.⁴⁶

He should envision the entire thing consumed⁴⁷ by that [radiance] (*tena*),⁴⁸ covered by *parivāra* veils,⁴⁹ like fish in a net. Making here

which is the heart of the idol (*bimbagaṭaṃ hṛdayaṃ kaṇṇikā*) meaning that the heart, too, is a third lotus (*hṛdayaṃ api puṇas tṛtīyaṃ kaṇṇalam ityarthah*).

³⁶ The *Vimarśinī* gives the four parts of the lotus as the petal tips (*dalāgra*), the petals (*dala*), the petal junctures (*dalasandhi*), and the stamens (*kesara*): *dalāgrakādyāḥ dalāgradaladalasandhikesarāḥ*. (Note that the commentarial explanations do not always observe *sandhi* rules.)

³⁷ The *Vimarśinī* lists the four temple divisions as the temple (*prāsāda*), *garbhagrha*, *pīṭha* and image (*pratimā*): *ālayādyāḥ prāsādagarbhagrhapīṭhapratimāḥ*.

³⁸ The *Vimarśinī* lists the four circuits around the temple as follows. The outer *hāra* (*bāhyahāra*), middle *hāra* (*madhyahāra*), inner *hāra* (*antar*) and *maṇḍala* (*maṇḍalāni*): *hārādyāḥ bāhyahārāmadhyahārāntarmanḍalāni*.

³⁹ The *Vimarśinī* gives the 4 states of self as wakefulness (*jāgrat*), sleep (*svapna*), deep sleep (*suṣupti*) and the divine *turīya* state of spirit (*turīya*): *jāgradādyāḥ jāgrat-svapnasuṣuptitūrīyākhyā dasāḥ avasthāḥ*.

⁴⁰ The *Vimarśinī* suggests the causative (*vyāpya*, *vyāpayya*).

⁴¹ The *Vimarśinī* glosses *antaḥ* as *suṣumnāyām* (in the *suṣumnā*). The *Vivaraṇa* confirms the point with: *devasya mūlādhārād ārabhya suṣumnāmārgenordhvam* (beginning from the base of the deity, flowing up along the *suṣumnā* pathway).

⁴² The *Vimarśinī* glosses *plutenādīnā* as *praṇavena*.

⁴³ The *Vimarśinī* glosses *saṃvyāptam idaṃ* as *tejaḥ*.

⁴⁴ The *Vimarśinī* glosses *viṣuvatsaranyā* as *suṣumnānādyā*.

⁴⁵ The *Vimarśinī* clarifies: *saṃvyāptam parikalpya* (having made it spread).

⁴⁶ The *Vimarśinī* stipulates that it reaches to the *mahāmaryāda*: *mahāmaryādāparyantam*. The *Vivaraṇa* puts the extent of the spread in terms of the lotuses, explaining that the radiance reaches to the tips of the petals of the second (outer) lotus: *diviṭyapadmadalāgraparyantam*.

⁴⁷ The *Vimarśinī* glosses *grastam* as *kavalīkṛtam*.

⁴⁸ The *tena* comes from the previous verse. *Vimarśinī* glosses *tena* as *tejasā*.

⁴⁹ The *Vimarśinī* glosses *parivārajātam* as *parivārasamūham*.

a *puṣpāñjali* with the *saṃhṛtimudrā*, he should then draw in by degrees from that [outer border].⁵⁰

And then, drawing to the middle *hāra*, to the inner *hāra*, to the central *maṇḍala*, and to the temple, with seven, six (*ūrmi*), five, and four (*ambudhi*) *praṇavas*, he should lead [the *parivāras*]⁵¹ with the states [of self that are sleeping, etc.].⁵²

With three *praṇavas*, two *praṇavas*, and one *praṇava*, he should lead them to the *garbha*, to the *pīṭha* and then to the image.⁵³ [Then⁵⁴], he should draw that [which is pure radiance]⁵⁵ from the image, with the *tattvas* in reverse order and the *praṇava*,⁵⁶ within [the image]⁵⁷ into pure consciousness.

⁵⁰ The *Vimarśinī* glosses *tataḥ* with the statement that *tataḥ* means from that outer border to the various positions in the sequence (*tasmāt tasmād avadhes tatra tatra sthāne*).

⁵¹ *Vimarśinī*: *daśābhir avasthābhiḥ saha parivārān nayet prāpayet* (with the states [of consciousness] [*daśābhir avasthābhiḥ saha*] he should lead [*nayet, prāpayet*] the *parivāras* [*parivārān*]).

⁵² The *Vimarśinī* fills in the gaps, telling us that: He leads them with the states of self (*daśābhir avasthābhiḥ saha parivārān nayet prāpayet*). He leads (*āñya*) the *parivāras* from the outer *hāra* to the middle *hāra* (*mahāmaryādāyā ārabhya madhyahārāparyantam*) with seven *praṇavas* (*saptamātrapraṇavena*) and with the wakeful state (*jāgradavasthāya saha*). He leads them from there (*tasmāt*) to the inner *hāra* (*antarhārāparyantam*) with six *praṇavas* (*ṣaṣṭmātrapraṇavena*) and with the sleeping state (*svapnāvasthāya saha*). He leads them from there to the inner *maṇḍala* (*antarmaṇḍalāntam*), with five *praṇavas* [and with the deep sleep state]. He leads them from there to the temple (*prāsādaparyantaṃ ca*) with four *praṇavas* [and with the spirit state].

⁵³ The *Vimarśinī* unpacks the progression as follows:

punaḥ tridvyekamātrapraṇavaiḥ trimātrapraṇavena prāsādād āgarbhaṃ garbhagrhaparyantaṃ, (Furthermore, with three, two, and one *praṇava*. With three *praṇavas* from the temple to the *garbhagrha*.)

dvimātrapraṇavena tasmād āpīṭhaṃ pīṭhaparyantam (With two *praṇavas* from there to the *pīṭha*.)

ekamātrapraṇavena tasmād āṇubimbaṃ mantrabimbaparyantam (With one *praṇava* from there to the image.)

⁵⁴ *Punaḥ* supplied by the *Vimarśinī*.

⁵⁵ The *Vimarśinī* glosses *tat* as *tad akhilaṃ tejobhūtam*.

⁵⁶ The *Vimarśinī* glosses *apīṭitattvatāraiḥ* as *pratilomatattvais tāreṇa ca*.

⁵⁷ The *Vimarśinī* glosses *tadantaḥ* as *bimbasyāntargate*.

After informing [the deity] of the ritual and time,⁵⁸ seated there [in front of the image],⁵⁹ fully concentrated, he should conduct the *samādhi-saṅkocana* in the way taught, and join everything.⁶⁰ Then he should fill the image and the [*tattva*] pot,⁶¹ together and separately. Having sprinkled, he should again fill the [radiance]⁶² with the *tattvas* in reverse order, with the *tattva* pot.

Or⁶³ he should lead it into the heart lotus in the idol.

Drawing in, in this manner,⁶⁴ in the outer portion⁶⁵ and also the inner one,⁶⁶ by the appropriate power,⁶⁷ he should unite in the pure thought in [the lotus at the heart of] the idol,⁶⁸ make the [deity]⁶⁹ in mental form alone, and then leave from there [, becoming separate once more].⁷⁰

Here, in the middle of the *niṣkrāmaṇa* process for replacement of an idol, we have been given a vivid account of a *saṅkocana* sequence, an exercise

⁵⁸ The *Vimarśinī* glosses the compound as *tasya karmaṇas tasya kālasya ca devaṃ prati vijñāpanānantaram*. The *Vivaraṇam* directs us to the wording for the informing of the deity: *tayoḥ karmakālayoḥ pratibodhanam* “*bhagavan vāstv abhinavam*” *ity etat*.

⁵⁹ The *Vimarśinī* glosses *tatra* as *bimbāgrataḥ*.

⁶⁰ The *Vimarśinī* glosses *sakalam* as *parivāratattvādīkam*. The *Vivaraṇa* glosses *tasmin* as *tat*.

⁶¹ The *Vimarśinī* glosses *bimbakumbhau* as *bimbatattvakalaśau*.

⁶² The *Vimarśinī* glosses *tat* as *tejas*.

⁶³ The *Vimarśinī*, at the beginning of the commentary, for the verse, advises that it introduces a division into 2 options: *tatra kriyākrame pakṣabhedaṃ darśayati*. At the end, it supplies: (*pratimāhṛdabje*) *āhared vā* (or he should contract into the image heart lotus).

⁶⁴ The *Vimarśinī* glosses *itikramataḥ* as *pakṣayor anyatarakrameṇa* (in the manner of either of the two sides in the teaching).

⁶⁵ The *Vimarśinī* glosses *bahiraṅgataḥ* (received as *bahiraṅgāt*) as *prākārā-diprāsādaparyantāt* (between the outer wall, etc. and the temple).

⁶⁶ The *Vimarśinī* glosses *antaraṅgāt* as *prāsāsādipratimāhṛdayāntāt* (from the temple, etc., and within the heart of the idol).

⁶⁷ The *Vivaraṇa* adds *upasaṃhāraḥ* to *tattadvibhūtyā*.

⁶⁸ The *Vimarśinī* glosses *bimbasthacidātmani* as *bimbahrkamalasthacaitanye* (in the pure thought in the lotus at the heart of the image).

⁶⁹ The *Vimarśinī* glosses *imam* as *devam*.

⁷⁰ The *Vimarśinī* explains: *ataḥ asmāt svayaṃ niretu nirgacchatu pṛthagbhūto bhavatu* (He himself should leave from there. He should become separate).

of visualisation on the part of the ritual assistant, conducted in preparation for the removal of the deity from the principal (*mūla*) icon. In this visualisation the concentric borders of the temple complex are overlaid by twin lotuses: an outer lotus reaching to the outermost temple boundary, the *mahāmaryāda*, and an inner lotus reaching to the edges of the main temple building. The pericarp for these two stacked lotuses is the heart lotus at the very heart of the idol. See figure 1 for an attempt to represent this structure.

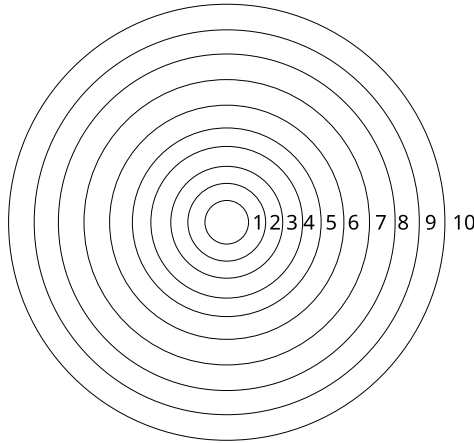


Fig. 1 A diagram of the concentric borders of the temple complex.

1	heart of idol	heart lotus
2	idol	inner lotus stamen
3	<i>pīṭhā</i>	inner lotus petal
4	<i>garbhagrha</i>	inner lotus petal juncture
5	temple	inner lotus petal tip
6	<i>maṇḍala</i>	outer lotus stamen
7	<i>antarhārā</i>	outer lotus petal
8	<i>madhyahārā</i>	outer lotus petal juncture
9	<i>bāhyahārā</i>	outer lotus petal tip
10	<i>mahāmaryāda</i>	

The officiant envisions the drawing-in of these circuits to the very centre in preparation for the enclosing of the deity there. The visualisation further includes the requirement that the ritual officiant become temporarily at one with the deity before then disjoining from him again. We will see more on the *saṅkocana* below, in the *saṅkocana jīrṇoddhāra* carried out for the replacement of a temple.

The second point of note in the *Tantrasamuccaya* account of the *niṣkrāmaṇa* is the *sūtracchidā*, the interruption of the cord. This is an idea introduced in verse 16:

*sūtracchidākarmaṇi humphaḍantāny uktāni tattvāni na cāparatra
tathaiva niṣkrāmaṇakarmavarjaṃ viśeṣavattvaṃ na ca pañca-
sūktam* TS 11.16

When there is an interruption of the cord (*sūtracchidā*), the *tattvas* are uttered ending in *humphaḍ*, but not otherwise. Thus, except in the case of the departure ritual, the *pañcasūktas* have no distinctive portion.

The *Vimarśinī* commentary to the verse tells us that the severing of the cord occurs at the removal of the principal idol from the temple:

*sūtracchidākarmaṇi sūtracchedo nāmāyatanād bimbasyoddhāraḥ
tatra homādaḥ yojanīyāni tattvāni humphaḍantāny evoktāni*

sūtracchidākarmaṇi: That called a breaking of the cord is the removal of the idol from the temple. In that case, the *tattvas* to be used in the *homa*, etc. are uttered with *humphaḍ* at the end.

The *Vivarāṇa* explains that the cord that is interrupted is an illusory cord (*māyāsūtra*) which connects all the *tattvas*. It is not interrupted when the deity is transferred into a temporary idol or pot, since the deity is able to maintain the connection by means of *saṃhāra* contraction. But, if the principal image itself is removed, then the tether is interrupted:

*sūtracchidākarmaṇi sūtraṃ nāmeha sakalatattveṣu
mūlaprakṛtityānusyūtaṃ māyāsūtraṃ grhyate*

sūtracchidākarmaṇi: that which is being referred to as a *sūtra* should be understood here to be an illusory cord (*māyāsūtraṃ*) connecting all the *tattvas* with the *mūlaprakṛti*.

*taddhi sarvatattvasaṃhārapūrvakaṃ tatsthe jīve
bālabimbajīvakalaśayor niṣkramite 'pi mūlabimbaṃ na parijahāti*

With a contraction of all the *tattvas*, even if the deity within has departed to the temporary image and the *jīva* pot, it does not relinquish the principal (*mūla*) image.

*yadā punar mūlabimbam api bhaṅgagarbhādisambhavāt
parityajānīyaṃ syāt tadā māyāsūtraṃ api tasmān
niranuśayaṃ jīvena saha niṣkramaṇīyam*

When, however, the principal (*mūla*) image, too, is to be abandoned because of a damaged *garbha*, etc., then the illusory cord, along with the deity, is to be displaced from there, without consequence.

*tadarthaṃ sūtrasya tadā tattattattvasūtrasaṃhāre
tena tena saha chedaḥ sūtracchedaḥ tadarthaṃ
karma niṣkrāmaṇaṃ sūtracchidākarma*

Then, for that purpose, in the contraction of the *sūtra* to the appropriate *tattva*, the interruption of the *sūtra* with this or that is *sūtraccheda*. For that reason the *niṣkrāmaṇa* is an act of interruption of the *sūtra*.

A second occurrence of the *sūtracchidā* occurs in *Tantrasamuccaya* 11.85, on the installation of the deity into the replacement principal (*mūla*) icon:

*uddhṛtyodakato 'bhiṣicya kalaśaiḥ svair bimbam agrāhite
samyaksaṃskrtamaṇḍape 'dhiśayanam saṃveśya tatpārśvataḥ
vinyaset pariśodhitālpānilayaprāksthāpitārcāsthitaṃ
devaṃ prārthya ghaṭe 'bhivāhya vidhayā sūtracchidāsūktayā* TS 11.85

Having raised the image out of the water, and having sprinkled it with its own pots,⁷¹ one should place [the image] on a bed in a properly prepared *maṇḍapa* in front [of the *mūla* temple⁷²]. Then, to the side [of that bed⁷³], [the officiant] should entreat the deity that was in the image formerly established in the temporary temple for purificatory purposes. He should invite him into the [*jīva*⁷⁴] pot, with the procedure for the severing of the cord, and install.⁷⁵

As described here, the *sūtra*—this illusory tether between the *tattvas* and their origin—is interrupted twice during the replacement of the principal (*mūla*) icon: once on the departure of the deity from the old icon, and once on the return of the deity into the new one. While striking, this idea of a cutting of the *tattva* connection is quite simply mentioned. Looking back at *Piṅgalāmata* 12.30cd, one sees that there, too, the deity, on transfer back into his base *liṅga*, was unfastened from his temporary residence in the sword—an unfastening that could bear relation to the concept of *sūtracchidā*. I do not know.

***Saṅkocana*:** Now we shift from the *niṣkrāmaṇa* procedure to *saṅkocana*. It is briefly defined in *Tantrasamuccaya* 3:

saṅkocanaṃ svavibhavasvanigūhanaṃ syāt TS 11.3cd

Saṅkocana is a concealing of one's own form within the self.⁷⁶

⁷¹ The *Vimarśinī* adds *bimbaśuddhikalaśaiḥ*.

⁷² Supplied by the *Vimarśinī* (*agrāhite mūlaprāsādasyāgrataḥ sthite*).

⁷³ Supplied by the *Vimarśinī* (*tatpārśvataḥ tasyāḥ śayyāyāḥ pārśve eva*).

⁷⁴ Supplied by the *Vimarśinī* (*ghaṭe jīvakalaśe*).

⁷⁵ Both commentaries draw the installation (*vinyaset*) to the end of the sequence of actions.

⁷⁶ The *Vimarśinī* explains that *svavibhavasvanigūhanaṃ* means that there should be a concealing (*nigūhanaṃ*) within the self (*svasminn eva*) of its

And in verses 97–102, we are given a second record of the *saṅkocana dhyāna*. On this occasion, it does not form a part of the *niṣkrāmaṇa* procedure performed for a faulty idol, but is, instead, the sole ritual conducted when the idol is sound but the temple needs repair. In this account, the arrangement of the inner and outer lotuses, already described in *Tantrasamuccaya* 11.41–49, is assumed:

<i>niṣkrāmaṇaikaivihitaṃ vidhim atra muktṛvā śeṣaṃ viśeṣavid iha pravindhāya karma samprārthya tattvakalaśena tathābhiścicya saṅkocam ācaratu vā gṛhamātrajīrtau</i>	TS 11.97
<i>deveśa! pratimāmūrte! mantramūrte! parāvare atra saṅkucito bhūtvā vāsaṃ kuru tavājñayā</i>	TS 11.98
<i>viśvag jāgarite vikṛṣya bahiraṅgād antaraṅgād api svasminn eva suyojite svavibhavanmeṣe cidekātmani ūrdhvādhaḥkramato 'tra padmayugalaṃ dhyātvā tadāvāarakam svecchāśaktivibhāvitaṃ prthag atah sambhāvyā cātmodbhidām</i>	TS 11.99
<i>tatrādhārasaroruhāgradalam adhyāsyordhvipadmodarāc chyotadbhiḥ paritarpya devam upahāraiś citsudhaikātmakaiḥ tasmād eva tadīyamūrdhni nipatanīm āvikāsaṃ sudhā- dhārāṃ sādhu vibhāvya tan mukulitaṃ kuryād bahiṣṭho 'mbujam</i>	TS 11.100
<i>ūrdhvābjena tadambujam kavalitaṃ kṛtvāvātāryātha tat saṃveṣṭya triguṇātmakena mapareṇāraḥkṣya cāstraujasā svasmin svoditacitsirāprasaraviśrāntyā sthito 'rcāṃ vṛtām vastrādyaiḥ pariraḥkṣya takṣabhir idaṃ veśmāñjasā kārayet</i>	TS 11.101
<i>prāsādaṃ pariḥkṣya tadvidhisamāptau śodhayitvātha tad- bimbaṃ svoditasaptaśuddhivahanasānānādinā śodhayet dhārāyām iha tatsaroruhavikāsādyam vidheyam dhiyā prāksaṅkhyocitatattvasṛṣṭihavanādau karmaṇā cācaret</i>	TS 11.102

own (*svasya*) form (*vibhavasya*)—of its manifestation (*vyāpṭeh*) in the form of *tattvas* and coverings (*tattvarūpeṇa parivārarūpeṇa ca*). And that the concealment (*nigūhanam*) is a guarding (*gopanam*) in the heart-lotus itself (*hṛdayakamala eva*).

Or, when only the temple is old [and not the image],⁷⁷ he who understands the distinction [between *niṣkrāmaṇa* and *saṅkocana*]⁷⁸ should set aside the procedure with the superiority of the *niṣkrāmaṇa*⁷⁹ and adopt a specific ritual in this case.⁸⁰ Having entreated,⁸¹ then sprinkled with the *tattva* pot, he should perform a *saṅkoca*. “O God! O embodiment in the image! O embodiment in the *mantra*! O cause and effect! Having become enclosed (*saṅkucitaḥ*), please take up residence here.” Aware of all the surroundings,⁸² he should pull from the outer [lotus] and from the inner [lotus]⁸³. Being well concentrated on the powers of the deity,⁸⁴ his mind focused [on the hollow at the very centre of the heart lotus],⁸⁵ he should envision there, above

⁷⁷ The *Vimarśinī* glosses *gṛhamātrajīrtau* as *prāsādamātrasyaiva vaikalye sati* (when the image is not old. Only the temple is old).

⁷⁸ The *Vivaraṇa* explains that what is meant is a wise person who knows the difference between a *niṣkrāmaṇa* and a *saṅkocana*: *niṣkrāmaṇāt saṅkocavidhau viśeṣaṃ vidvān ityarthaḥ*. The *Vimarśinī* adds that that person is an *ācārya*.

⁷⁹ Glossed in the *Vimarśinī* as *niṣkrāmanapradhānavena*.

⁸⁰ The *Vimarśinī* adds that if the temple repair takes over a month, a *niṣkrāmaṇa* must be performed, but if the time is less than that, a *saṅkoca* suffices (*māsād adhikaṃ prāsādakaraṇakālās cet niṣkrāmaṇaṃ, tato 'rvāk cet saṅkoca iti vikalpasya vibhāgaḥ*).

⁸¹ The *Vimarśinī* gives the wording of the address as “*deveṣe*”*ti*, that is, the address given in verse 98 below. The *Vivaraṇa* gives the wording of the address as “*namo brahmaṇyadevāya*”*iti*, that is, the address given in verse 20.

⁸² The *Vivaraṇa* introduces the passage on this verse with the statement that the *saṅkocana* method is about to be described. The *Vimarśinī* adds that the awareness extends to the further boundary wall (*mahāmaryādārpayantam*), and that the awareness comes about after having become undivided from god (*svayaṃ devābhedenā sthito bhūtvā*).

⁸³ The *Vimarśinī* supplies *bāhyapadmād antaḥpadmāc ca* (from the outer lotus and the inner lotus), *vikṛṣyākṛṣya* (*vikṛṣya* means pulling), and *uktaparakāreṇaiva* (by the means taught).

⁸⁴ The *Vivaraṇa* explains that *svavibhāvonmeṣe* means on characteristics of the deity concerned (*tattaddevatālakṣaṇaḥ tasmīn*).

⁸⁵ The *Vimarśinī* glosses *svasminn eva cidekāmani* as *caitanyamātre hr̥tkamale suyojite sati* (being well focused on the heart lotus which is pure consciousness). The *Vivaraṇa* says that the focus is on the hollow at the centre of the heart lotus (*hr̥dayakamalapuṭagate*).

and below in turn, the cover for [that consciousness],⁸⁶ a pair of lotuses created by the power of [divine] will.⁸⁷ Then he should envision the division of self from [the deity].⁸⁸ Seated there,⁸⁹ on the topmost petal of the lower lotus,⁹⁰ he should satisfy the deity with offerings made of the nectar of consciousness,⁹¹ trickling from the belly of the upper lotus. As long as [the lotus] is open,⁹² he should envision, according to the instruction of his guru,⁹³ the stream of nectar falling from [the upper lotus]⁹⁴ onto the head [of the deity].⁹⁵ Standing outside [the lotus],⁹⁶ he should make the lotus closed up. Then, lowering [the upper lotus to the lower lotus],⁹⁷ he should make the [lower]

⁸⁶ The *Vimarśinī* glosses *tadāvārakaṃ* as *tasya caitanyātmanaḥ āvārakaṃ ācchādanakaram* (making a cover for the consciousness).

⁸⁷ The *Vivaraṇa* glosses *svecchāśaktivibhāvitam* as made by the power of the supreme deity's own will (*kālātmanaḥ devasyaiveccchāśaktyā nirmitam*).

⁸⁸ The *Vimarśinī* glosses *ataḥ* as *devāt*. And the *Vivaraṇa* explains *asminn avasare devābhedena sthitasya ātmanaḥ tasmāt pṛthagbhāvaḥ kāryaḥ. niṣkramaṇe tu pṛḡ eva pṛthagbhāvo draṣṭavyaḥ* (At this time a separation from him must be made for the self that is undivided from god. Before the *niṣkramaṇa* departure a separation must be observed).

⁸⁹ The *Vimarśinī* glosses *tatra* as *anayoḥ padmayor madhye* (between the two lotuses).

⁹⁰ The *Vimarśinī* explains that he is seated on the topmost petal: *ādhārasaroruhāgradalam ādhārapadmasyāgrasthaṃ dalam adhyāsa asminn upaviśya*.

⁹¹ The *Vimarśinī* glosses *citsudhaikātmakaiḥ* as with offerings (*upahāraiḥ*) made of the nectar of consciousness (*caitanyāmṛtamayaiḥ*).

⁹² The *Vimarśinī* glosses *āvikāsam* as *yāvad vikāso bhaviṣyati tāvat paryantaṃ āvikāsam* (as long as it is open).

⁹³ The *Vimarśinī* gives us *sādhu svagurupadeśakrameṇa vibhāvya* (envisioning according to the instruction of his *guru*).

⁹⁴ The *Vivaraṇa* confirms that *tasmād eva* means from the belly of the lotus that has risen up (*tasmād evopariḡatapadmodarāt*).

⁹⁵ The *Vimarśinī* glosses *tadīyamūrdhni* as *devasya brahmarandhre*.

⁹⁶ *Vimarśinī*: *abjād bahiṣṭho bhūtvā*.

⁹⁷ The *Vimarśinī* explains that *avatārya* means having brought down that lotus, to the lower level, to the lower lotus (*avatārya adhobhāgam nītvā ādhārāmbujam*). The *Vivaraṇa* adds that the lowering is done so that the top of the petal of the [upper lotus] is at the base of the lower lotus (*yathā tadīyadalāgram adhaḥpadmamūle bhavati tathākaraṇam uktam*).

lotus⁹⁸ swallowed⁹⁹ by the upper lotus. Then he should clothe it with materials of the three qualities,¹⁰⁰ and protect it with the brilliance of the *astra mantra*. Standing in his own body, [separated from the deity],¹⁰¹ with the cessation of the path of the *sirās* arising from the self,¹⁰² protecting the covered image with cloths, etc., he should have the temple corrected by the carpenters. That procedure having been carried out,¹⁰³ having received the temple, he should purify it, and purify the [temple] image,¹⁰⁴ with the seven purifications taught for it—fire, bathing, etc. From the base upward,¹⁰⁵ he should execute with his mind the opening, etc. of the lotuses,¹⁰⁶ and he should carry it out with ritual in regard to the *tattvasṛṣṭi* oblation, etc. as is suited to the previous number of *saṅkhyās*.¹⁰⁷

⁹⁸ The *Vimarśinī* glosses *tadambujam* as *ādhārāmbujam*.

⁹⁹ The *Vimarśinī* glosses *kavalitam* as *grasitam*.

¹⁰⁰ The *Vimarśinī* gives the three qualities as *sattva*, *rajas* and *tamas*.

¹⁰¹ The *Vivarāṇa* specifies that *svasmin* means in his own body (*ātmanah śarīre*), and adds *svoditacitsirāprasara viśrāntiḥ svasmāt kālātmanas tasmin deve udito yaś caitanyāṃśasya prasaras tasya svasmin evānvayanam* (*svoditacitsirāprasara viśrāntiḥ*: That which is arisen (*udito yaḥ*) is the flow of a portion of the consciousness (*caitanyāṃśasya prasaraḥ*) from the self of the supreme deity in the deity (*svasmāt kālātmanas tasmin deve*). The flow of that into himself is the association (*prasaras tasya svasmin evānvayanam*)).

¹⁰² The *Vimarśinī* glosses *svoditacitsirāprasara viśrāntiḥ* as *svasmād udgatasya suṣumnānāḍyā mārgasya viśrāntiḥ chedena* (*viśrāntiḥ* means with the aim of a severing (*viśrāntiḥ chedena hetunā*) of the path (*mārgasya*) of the *suṣumnā nāḍī*, etc. (*suṣumnānāḍyā*) arisen (*udgatasya*) from the self (*svasmāt*)).

¹⁰³ The *Vimarśinī* glosses *tadvidhisamāptau* as *prāsāde kṛte sati* (the temple being prepared).

¹⁰⁴ The *Vimarśinī* glosses *tadbimbam* as *tatrasthaṃ bimbam*.

¹⁰⁵ The *Vimarśinī* glosses *iha* as *śodhanasamaye* (at the time of the purification), and *dhārāyām* as *ārabhyamānāyām* (it being commenced at the base).

¹⁰⁶ The *Vimarśinī* tells us that *tatsaroruhavikāsādyam* means the removal of the closure of the two aforesaid lotuses (*pūrvoktapadmayoḥ saṅkocāpanayanam*) and their leading up and down (*ūrdhvādhonayanam ca*). The task should be done with the mind (*vidheyam karma dhiyaivācāret*).

¹⁰⁷ The *Vivarāṇa* specifies that the meaning is that more *saṅkhyās* are used in this procedure than were used in the earlier *saṃhāra* (*saṃhārasamaye yāvati saṃkhyā pariḡṛhītā tato 'dhikādhunā saṃkhyā syād ityabhiprāyaḥ*).

Here, in the *saṅkocana*, the deity is enclosed, sheltered from the building work that will ensue around him. To achieve this enclosure, the ritual officiant has embarked on an envisioning that has first united him with the deity and then disjoined the two, with a drawing-in of the lotus edges to the centre followed by a vertical stacking of the lotuses, and their final closure. Not only have the deity and officiant been transported, so too have the borders themselves, with the gathering-in of the lotuses to their very heart.

Altogether, in the *Tantrasamuccaya*, *jīrṇoddhāra* has been shown in close-up. Unlike other texts, this one does not sweep over the most important moments of crossing over, but describes them carefully, including coverage of the process of *saṅkocana*, which is necessary to every kind of *jīrṇoddhāra*, and the further processes of *sūtracchidā* and *niṣkrāmaṇa* required in the removal of a faulty idol.

Kleśa

As both texts describe it, in each case, whether the *liṅga* or the temple is faulty, the deity must take up a temporary lodging during the repair period. This stay in the temporary residence is presented as a *kleśa*, a distressing thing, for the deity, an affliction to which the deity must accede as a favour to his devotees, and there are time limits imposed. In the hope that he will be forbearing, the deity is reminded that he himself has ordered that the *jīrṇoddhāra* is necessary. As an example, here is the address to the deity given in the *Tantrasamuccaya*:

<i>bhagavan! vāstv abhinavaṃ bimbaṃ vā tava śobhanam</i>	
<i>kārayiṣyanti te bhaktās tad anujñātum arhasi</i>	TS 11.35
<i>kleśavāsas tvayā deva! rocaṇīyo 'lpake grhe</i>	
<i>yāvan navaṃ śubhaṃ kṛtvā punaḥ saṃsthāpayāmahe</i>	TS 11.36
<i>jīrṇaṃ bimbaṃ idaṃ deva! sarvadoṣāvahaṃ nṛṇām</i>	
<i>asyoddhāre kṛte śāntir ity evaṃ bhāṣitaṃ tvayā</i>	TS 11.37 ¹⁰⁸

¹⁰⁸ cf. *Devyāmata* 64.25:

jīrṇaliṅgam idaṃ deva sarvadoṣāvahaṃ nṛṇām
asyoddhāre kṛte śāntiḥ śāstre 'smiṃ kathitaṃ tvayā

*tat tvayādhiṣṭhitam deva! uddharāmi tavājñayā
tad upakrāntam asmābhis tad anujñātum arhasi*

TS 11.38

“O Lord! Your followers will make for you a fine new building or image. Please grant your approval.

“O Lord, please agree to an uncomfortable stay (*kleśavāsah*) in a temporary dwelling while we build a fine new one and establish afresh.

“This image is old, O Lord! It brings every harm to people. You have said that there will be *śānti* when its removal has been carried out.

“O Lord! As you have instructed, I am removing the vessel in which you have been settled. May you approve that which we have undertaken.”

Conclusion

Thus is the god implored to leave his base. It is a bold and rare thing to move a deity from his permanent base, surely a moment of particular ritual intensity. If the temple is to be repaired, he will be invited to hunker down beside the idol, in a *saṅkocana* contraction. If the idol is in need of replacement, he will be removed from the temple altogether by *niṣkrāmaṇa*, accompanied by a cutting of the *tattva* bond (*sūtracchidā*).

Such contractions, relocations, and severances seem humbling manipulations for a human worshipper to impose on a deity. Perhaps it is this that strikes me as most extraordinary: that *jīṇoddhāra* is presented as a ritual performed at the behest of the deity but initiated and managed by his worshippers. The deity has taught his worshippers that the practice must be undertaken, but then waits for them to decide to take him up on the instruction, and trusts them to perform it correctly.

“Lord, this old *līṅga* brings every harm to mankind. You have told us in this *śāstra* that there will be *śānti* when its removal is carried out.”

When the body dies, the soul slips out of it and into another body without anyone telling it to. If *jīrṇoddhāra* is so like the abandonment of a corpse, why then does the deity not spontaneously leave his old vessel and seek a new one? Instead the ritual officiant must make the decision to instigate the removal work, seek permission for it, and perform it well. This necessity for an officiant to perform this work makes absolute sense in ritual terms: the deity is installed in an idol by means of rites performed by the officiant, and thus it is that when the idol is damaged the officiant must be the one to conduct the ritual of removal.

In the case of *saṅkocana*, the ritual officiant is also called upon to undertake the challenge of a departure of his own, in preparation for that of the deity, since *saṅkocana*, this protective contraction for the deity, requires the ritual officiant to venture out of his normal state into a temporary union with the deity. Not only is the deity crossing over and untethering, so too is the officiant. *Jīrṇoddhāra*, then, is a venture on both sides, a brave and taxing crossing over to be made if order is to be maintained.

Abbreviations

PM	<i>Piṅgalāmata</i>
TS	<i>Tantrasamuccaya</i>
PLSS	<i>Pratiṣṭhālakṣaṇasārasamuccaya</i>
SB	<i>Suprabhedāgama</i>

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