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Hindu temples are complex institutions. They represent the culmination of the ritual and religious aspirations of a society. The temple is the focal point in the life of a community; And often represents your pride, identity and unity. Ã¶? Also the community welfare ãtice. It attracts to your herd people from your various segments and denominations; And call them each other. In smaller communities the temple for in addition to being a source of spiritual or religious comfort, also serves as a center of education and recreation. A temple is also an art and architecture treasure, designed according to the principle of Vaastu Shastra, characterized by its majesty, serenity and beauty of sculpture and intricate drawings. A temple evokes on the visitor a sense of beauty in the art and also in life. It raises your spirit, raise it to a top plan by dissolving your little ego. At the same time, it awakens it to its insignificance in the great desert of the Creator. The most significant aspect of temple worship is your collective character. Participation of people is both aim and the means of a temple. The community or is in fact or symbolically involved in the ritual of the temple are, therefore, of socio-religious character. The adoration in the temple marks a clear change of the way to submit prayers to the gods. Yagans and Yajnas of the Serious Era have been carried out in various convenient locations or in the installations of their sponsor (Yahamana). They were not linked to a particular place or a place. No books were involved in such virus rituals. Oblaces were submitted to several gods through the middle of the Agni form, the fire. A temple, in contrast, is a permanent structure established in a place which was well chosen and considered more appropriate after examining and verifying its adequacy from various aspects. The life and main focus of a temple is the god of deity in the garbhagriha, which the whole temple complex. The practices of worship also © they differ from previous rituals © dices. Here, one sank © the service series (Upacharas) are submitted to the deity; flowers, water, incense and other adornments are submitted with great devotion to the image (Pratihma), revered a s the living representation of divinity; And, mantras, hymns and prayer verses are recited throughout the duration of the service. Unlike a Yajna, where © held for the benefit of a private sponsor, the temple cult © performed on behalf of the village community as a whole; and particularly for all who visit and pray in the temple; Just... © Both congregational and individual at the same time. Temple worship has to satisfy the needs of Indians as well. © m of the community. The cults that take place in the shrine and within the temple facilities are important; the same happens with the occasional festivals and processions involving the direct participation of the whole community. They complement each other. While the worship of divinity in the saints may be an individual spiritual or religious need; the holidays are the expression of joy, exuberance, devotion, pride and are also © an idiomatic expression of the cohesion of a Community. The appointed priests perform the temple service on behalf of other devotees. It is therefore parartha, a service performed for the good of others. The priests, usually trained in ritual procedures, exercise service in the temple as a profession. Like someone © m observed, other people may see your work as a cult, but for priests the cult © They are trained in the Agama branch of a particular persuasion. The Agama Tem Agama means primary tradition; Agama represents previously ordered practices generally taken into account: (Agama loka-dharmaanam purva-nirmi murayda 8.145.61). 8.145.61). It is also what helps to understand things correctly and comprehensively. Agama shastras are not part of the Vedas. Agamas do not derive their authority directly from the Vedas. They are vicious in spirit and character and make use of vicious mantras during the realization of the service. Shaldras Agama are based on the crencal that the deity can be addressed in two ways. Can be seen as Nishkala, shaped to absolute; or as Specific aspects Sakala have. Nishkala is omnipresent and it is not even explain or visual. Analogues, as the texts currently explains, for oil with sesame, fuel fire, butter in milk and flower perfume. It is in human as Antayamin, the inner guide. He does not have shape and is not seized by agriculture of the senses, which includes mind. Sakala, on the other hand, is an explanatory energy as the fire that arose out of fuel, the extract of the seed, the butter that floated to the surface after having stirred milk or as the fragrance that spreads and enchants all. This energy can manifest in different forms and human beings can approach these forms through suitable means. Augs recognize that the means such as the archa, the exclusive worship methods for each form of energy-manifestation or divinity. The Vedas do not argue about venerating the icons; Although the icons (prathima or prathika) were known to be in use. His worried was more with nature, abstract deities and not with his physical representations. The Vedas did however employ a number of symbols, such as the wheel, umbrella, launch, tie, foot-prints, tilus, leap, and vehicles etc. These symbols, in the most advanced ages, became part of the vocabulary of iconography. The Idea of Multiple forms of Divinity was in the Vedas. He spoke about thirty and three divinities classified in those of the intermediate regions earth, and. Those composed of twelve adityas, aspects of energy and life; eleven rudras, aspects of ferocious; eight Vasus, the force; Hello. © m of land and space. The aspects of the thirty-three deities were later condensed to three victims. Agni, the appearance of fire, energy and life on earth; Vayu, the aspect of space, movement and air in the central region. And Surya the universal energy and the life that sustains and governs all existence, in the celestial region, in space. This provided the basis for the evolution of the classical Indian trinity, the Brahma, Shiva and Vishnu. Rig Veda in many places speaks in terms of Saguna, the supreme deity with attributes. The ideals of Vedanta of the Absolute, Attribute- less and less universal consciousness evolved as refinements of these concepts come © dices. The Upanishads are the pinnacles of idealism that oversee all horizons. But in practice, ordinary people worshipped the variety of gods in various ways for various reasons. They are relevant in the context of each idea of needs and aspirations; fears and hopes; security and prosperity; and the pleasures and pains. Often, there is agama and Nigama mentioned in one breath as follows the other or that both are intimately related. However, Nigama means Vedas and Agama © identified with Tantra. The two Veda and Tantra traditions hold divergent views on issues like God; relationship between man and God; the worship modes; And way to salvation etc. The concept goes © God's Mate © omniscient, omnipotent, an absolute formless entity manifesting itself in a phenomenal world of names and forms. The agama that is part of Tantra considers the goddess as a personal deity with recognizable shapes and attributes. Worship comes © Here's a hint. © centered on fire (the Yajna), certain religious and domestic rituals © sticos (Shrauta Sutraas and Griyha Sutraas), and the sacraments (Samskaara). In this tradition, the gods and their descriptions are primarily symbiotic. The Rig Veda hymns are the outpourings inspired by joy and revelations through © It's sublime poetry. The Yajur and Sama Vedas contain sacrifices. But so do they. © Cat Yajna (the sublime esoteric meaning of the Vedas) © Yajna (the sublime esoteric meaning of the Vedas) © Yajna (the sublime esoteric meaning of God through © ritual) (Tantra) (Yantra) and to the pursuit of knowledge to divinity as a means to the goal; and to the pursuit of knowledge to divinity as a means to the goal; by the grace of the worshipper's sake is you are now 160; The Cat © Basically dualist, seeking grace, mercy and love from the Supreme God represented by personal divinity, for the release of earthly attachments (moksha). In comparison to the rituals go © (Yajnas), which are collectives in form a, where several priests participate specialized in each disciple of the Sacrifice is Nicholas 160Aspects; The worship of Tantra or Agamic © individualist in demand. The less rituals as a esp © Direct communication between the worshiper is effective. It is no longer a girl and her personal divinity. Yajnas always happen in public places and are of a congregational nature; and in which great numbers participate with joy and enthusiasm. A Tantra ritual, on the other hand, is © always performed in quiet privacy; self-discipline and intensity © Your brand, no exuberance or enthusiasm. The worship of the temple © the culmination of dissimilar modes is Nicholas 160or worship streams. Here, in the temple, both the worship sequences of Agama and the symbiotic rituals take place; but each in his sphere. A temple in Hindu tradition © a public place of worship; Many worship sequences are performed in full view of the fan-worshiper and is not. and another s e t of eccentric rituals are conducted by priests in the privacy of the shrine away from the public eye. The cult or service to Deity © subject to monitoring of passages and mantras taken from Vedas. There is © an abundance of celebrations where all segments of joyously community participates (Janapada) with great enthusiasm and devotion; Such as the dangerous Utsavas, processions, singing, dancing, playacting, colorful lighting, spectacular fireworks, offers of various types, etc. as well © various forms of physical austerities accompanied by sincere prayers. It can be argued that a representation of the supreme divine © theoretically impossible; However, someone © also admit © the image helps in contemplation, visualization and realization © of and aspirations. To this end, worship in a temple leads to the help of various ideologies and practices of a sensory. Temple worship, per. as © m of the traditional traditions. This has the advantage of claiming an impressive validity of Nigama, the Vedas; and at the same time © all popular worship. For example, the Bodhayana Shesha Sutra and Vishhnu-Pratishha Kalpa outline the rite for the installation of an image of Vishnu and to perform other services. The agama texts combined the rules of grihya's sutras with the technical practices and formed their own set of rules. By installing the image of divinity, Grihya's sutras do not predict prana-prathistapana (transferring life to The Age by the breath of life); But the agamas lent this practice of tantra school and combined it with the vÃ©dicary of "appearing the eyes of divinity with a needle". While rendering worship to divinity, the agamas discarded the tÃ¢nical mantras; and instead adopted vÃ¢in mantras even © even for services such as offering ceremonial bath, waving lights etc. although such practices were part of the mode of worship © dicodico. The agamas, predominantly, adopted the muslim © style homas and Yajnas, which were held open and in which a large number of people participated. But, the agamas do not the tantric rituals completely; And some of them were conducted inside the sanctuary away from the common vision .. The Vaikhanasa Vasishnava Archana Vidhi, who may have been the first text of his type, encoded the practices of adoration by combination The judiciary of virus and temporal procedures. In addition, the wedding routine was made more colorful and attractive, incorporating a sane of ceremonial services (upacharas) and also presentations of music, dance, drama and other CENICAL ARTS. Also brought to Janapada, popular celebrations like Uthsavas etc. these guarantee greater participation of enthusiastic devotees. Azamas tended to create their own texts. This gave rise to a new class of texts and rituals; and coincided with the emergence of large temples. Therefore, it is not surprising that the planning of the city, civil constructions and arts occupy the interest of the first monarchs. 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The texts given to orthodox solution and submission to divinity as a means to the goal; and to the pursuit of knowledge to divinity, by the grace of the deal with Jnana (knowledge), Yoga (meditation), KriyaÃ ¢ (rituals) and CharyaÃ ¢ (Ways of Adoração). The third segment of Kriya (rituals) articulate with precision the principles and practices of the divinity adoration - the mantras, mandalas, mudras etc.; the mental disciplines needed for the adoration; The rules to build temples and carving the images. They also specify the conduct of other adoration services, rites, rituals and festivals. The room, Cherya, deals with a priestly conduct and other related aspects. [Alasas, Buddhist traditions and Jaina also follow this classification of four times; and with similar details]. The texts keep the vision that ante, Homa, Dhyana and Archa are the four all of the Divine's approximation; And of these, ArchaÃ ¢ (worship) is the most comprehensive method. This is the fan where the Shastra Agama is based. Agama shastra is basically concerned with the attitudes, procedures and rituals of the worship of divinity in temples. But it relates to cones and temple structures quite circumstituously. It says that if an image has to be worshipped, it must be worthy of worship. The rituals and sequoia of worship are relevant only in the context of an cone worthy of worship; and such an cone must be contained in a church. And an only cone has meaning in the context of a sanctuary that is worth saving it. This is how Agama's literature makes its presence felt in The Josu160; Shilpa-Sastra, Architecture. The cone and its shape; The temple and its structure; À Joshua 160; À Joshua 160; and the rituals and their details, therefore, are interrelated. The basic idea is © that the area is © actually just a picture of the cone, an expanded image ãÃ Josu160; image of the cone. Shilpa-Sastra, the manuscript of the Vishnu Dharma Purana, is the most comprehensive text on the subject of the temple structure. The Vaikhanasa Agama is the oldest and most complete text. AÃÃÃ