Chapter - 2

Temple, Temple Worship & Dance In Temple
BRIEF NOTES ON HINDUISM

"Indu religion originated in vedic times. According to Kurmapurana, "The Hindu civilization is so called, since its original founders or its earliest followers occupied the territory drained by the Sindhu (the Indus) river system corresponding to the North-West frontier province and Punjab. This is recorded in the Rig Veda, the oldest of the Vedas, the Hindu scriptures which give their name to this period of Indian history. The people on the Indian side of the Sindhu were called Indu by the Persian and the later western invaders. From Punjab, the civilization flowed over into the valley of the Ganges where it met with numerous cults of primitive tribes. In its southward march the Aryan culture got into touch with the Dravidian and ultimately dominated it, though underwent some modifications from its dravidian influence. As the civilization extended over the whole of India, it underwent many changes, but it kept up its continuity with the old Vedic type of civilization developed on the banks of the Sindhu. The term 'Indu' had originally a territorial one and not a credal significance. It implied residence in a well defined geographical area. Aboriginal tribes, savage and half-civilized people, the cultured Dravidians and the vedic Aryans were all Hindus as they were the sons of the same soil. The Hindu thinkers reckoned with the striking fact that the men and women dwelling in India belonged to different communities, worshipped different gods, and practised different rites". Mr. Vincent Smith in his Oxford History of India, observes that the India beyond all doubt possessed a deep underlying fundamental unity. far more profound than that produced either by geographical isolation or by diversities of blood, colour, language, dress, manners and sect.

The vedic tradition which was followed by all the Indians helped to transmit culture and ensure the continuity of civilization. The Hindu culture was preserved predominantly in the Temple. "That is the reason why scholars say that "Temple is the cradle of Hindu
Culture is a culmination of different fine arts like poetry, sculpture, painting, dance, music including several other arts. Religion is a faith with several aesthetic forms, moral valuations with intellectual views. It leads to build the lifestyle of a person. It leads to experience the Supreme reality.

To maintain the balance in the society with the faith in religion and to preserve the cultural heritage the temple was used as the mainstream. For this the temples, shrines and sanctuaries in India were used not only as the places of prayers and as the altars of worship, but also as seats of learning and schools through which they could undertake the spiritual direction of the Hindus. Hinduism is a combination of Aryan and Dravidian cultures. Aryans used to worship the nature, i.e. panchabhutas (five elements) and the Indra, Agni and other deities. Aryans' nature of worship was 'Sacrifice' or Homas. They generally perform nature worship Homas to express their gratitude to them for giving rain, crop etc. In Rig veda there are many references in praise of Indra, Agni, Varuna, Soma and Rudra.

The prayer for main deities in Rig veda is as follows:-

1. Let the earth bow down to Indra, before Him the mountains tremble. (Rig veda - II. 17-13).

2. He bends not to the strong nor to the firm nor to the defying foe, intrusted by the lawless (Dasys). For Indra the lofty mountains are like plains, and in the depths there is a fort for him. (Rig veda - VI. 24-8) The call of the vedas - A.C. Bose)

3. "Agni is equally powerful." I am the priest God of sacrifices, the Minister of the ritual. The offer of oblation, the best Giver of Pleasure. (Rig veda - I. 1-1).
4. Ushas is beautiful, she and Saraswathy are probably the representatives of the mother goddess. Like a noble lady Ushas comes tending everything, carefully. Rousing all life she stirs every footed creature and makes the birds fly. (Rig veda I-48-5).

5. "She is lovely" as a bird adorned by her mother. (about ushas). (Rig veda I.123-11).

In Rig veda, Rishis treated the beauty of nature and the wealthy things as divine personalities. However, there is no direct reference for idol or temple worship in Rigveda. Aryans gave importance to Homams, yajnams etc. Their main worship style was sacrifice. Indra, Agni, Varuna, Mitra and others were the Adhidevatas for the five elements.

There is a reference about somayagam in Rgveda during which the ladies danced holding pots on their waists and also during the ritual performance.

All the above deities are now worshipped as Astadikpalas in the temple during daily routine worship and also in various religious observations. Above mentioned notes are only a brief reference to Hinduism and the worship of Aryans with reference to the worship of nature. The ancient dance which was known as Aradhana Nrutyam was developed at during the time of Aryans. We can see today the same type of expression of gratitude to the deity in Tribal people. They dance whenever they feel happy or sorrow, such as at the time of birth and death, marriage, harvest etc. Dance here is not a symbolic expression but its a natural expression of one’s own feelings, devotion or prayer. It is not an entertainment but a natural tradition which was evolved in certain community. It is their life style and is a part of their life.
Aryans were performing Aradhana nrutyams as an expression of their gratitude to the gods. There was music and dance at the time of Rigveda. As I mentioned above there is no direct reference to an Idol or to a temple worship during the Rigveda time, Aryans used to perform sacrifices (Homams, Yajnams etc). There are two types of races in India called as Aryans and Dravidians. Henry Whitehead says, in Village Gods of South India, that the worship of the village gods is the most ancient form of Indian religion. "Before the Aryan invasion, which probably took place in the second millennium B.C. The old inhabitants of India, who are sometimes called Dravidians, were a dark skinned race with religious beliefs and customs that probably did not greatly differ from those of other primitive races. They believed the world to be peopled by a multitude of spirits, good and bad, who were the cause of all unusual events, and especially of diseases and disasters. The object of their religion was to propitiate these innumerable spirits. At the same time, each village seems to have been under the protection of one particular spirit, who was its guardian deity. Probably these village deities came into being at the period when the people began to settle down as agricultural communities. We may see in them the gems of the national deities, which were so prominent among the Semitic races and the great empires of Egypt and Babylon. Where the family developed into a clan, and the clan into a tribe, and the tribe into a nation, and the nation into a conquering empire, the god of the family naturally had grown into an imperial deity. But in ancient India, before the advent of the Aryans, the population seems to have been split up into small agricultural and pastoral communities. There were no nations and no conquering empires. And it was not till the Aryan invaders had conquered North India and settled down in the country, that there was in India any growth of philosophic thought about the world as a whole. The problem of the universe did not interest the simple Dravidian folk. They only looked for an explanation of the facts and troubles of village life. Their religion, therefore, did not advance beyond a crude animism and belief in village deities. Later on after the Aryans had overrun a large part of India, and the Brahmans had established their ascendancy as a priestly caste, the old Dravidian cults were influenced by the superior religion of the Aryans and strongly reacted on them in their turn.
The earliest Indian philosophical systems arose in the sixth century B.C. under the stimulus of the desire to escape from transimigration. Two of these developed into new religious hostile to Hinduism, namely Jainism and Buddhism, while other remained in the old faith. All exercised a profound influence on the thought of India and also modified religious practice in certain respects. On the other hand, the crude ideas and barbarous cults of the omnipresent aboriginal tribes constantly pressing upon the life of the Aryans, found entrance into their religion at many points, thus the old polytheistic nature - worship of the Rigveda, with its animal sacrifices offered in the open air, and its simple, healthy rules for family and social life were gradually transformed into a great mass of warring sects holding philosophical ideas and subtle theological systems, and condemning the animal sacrifice. Yet worshipping gross idols was bound by innumerable superstitions. Caste arose and became hardened into the most rigorous system of class distinctions that the world has ever seen, inspired and justified by the doctrine of transimigration and karma.

What we now call Hinduism, therefore, is a strange medley of the most diverse forms of religion, ranging from the most subtle and abstruse systems of philosophy to punitive forms of animism. At the same time, the primitive forms of Dravidian religion have been in their turn greatly modified by Brahman influence. For the most part the same people in town and village worship the village deities and the Brahman gods. There are a few aboriginal tribes in some of the hill tracts who are still unaffected by Brahman ideas or customs, but in the vast majority of the districts the worship of the village deities and the worship of Siva and Vishnu go on side by side, as the contentious creeds. These paragraphs are interpreting that the Dravidians worship village deities and Aryans worship the nature, later on the influence of Aryans dominated the religious facts of Dravidians: The Hindu religion now is a culmination of Aryans, Dravidians and so many races and religions, which has a great trust in humanity apart from the so-called polytheistic and theological systems. The great Gods Siva and Vishnu are worshipped
commonly by all. They represent the forces of nature. Hindu mythology trusts that the Trinity, (Brahma, Vishnu and Malleswara) are the creator, preserver and destructor. Siva Symbolizes the power of destruction and idea of life through death, vishnu the power of preservation and the idea of salvation. Both these deities and the system of religion connected with them are the out come of philosophic reflection on the universe as a whole. In the Hindu pantheon the male deities are predominant and the female deities are in subordinate position. The first idol worship was of the village gods, who are now also of the same image as a stone or a brick. The idols have no features like eyes, nose, etc, but a stone decorated with turmeric and kumkum. *10

In the beginning people made an image out of a stone in the village to protect from malaria, small pox and other deseases. For the reason they used to worship the goddesses called Pochamma & Polimeramma - (polimera- outskirts of the village) Mutyalamma, etc. These are the legendary goddesses called 'Seven sisters'. They are everywhere in the India. Particularly in South India they occur in the village and in cities. The priests are of lower castes, and some are Brahmans. All the people worship and give offerings to the goddesses. Government has now prohibited the sacrifices of animals, hens etc. The female gods are symbolic for fertility and cultivation. Male gods are for warriors. *11

Origin of temple is not correctly dated, the evidences show that probably in 500 B.C. after the vedic period the temples were constructed. Temple was never constructed for worship or group worship. Its a sign of a great cultural heritage of Hinduism.

The different stages in attaining the real bliss or attaining to meet the paramatma who doesn’t have any form, it means paramatma who doesn’t exist in a form of an idol or in any other form. He is formless. These idols are the props and supports to build up the concentration of mind and to develop devotion. A Hindu having trust in yogic
method of attaining the moksha. the Sagunopasana is the first stage where the idol worship will rise higher and higher to attain the moksha through the next state called Nirgunopasana. where one does not need any idol or image. 12 For the mass who doesn’t know how to achieve all the types of yogic controls in his life to attain bliss can easily follow the worship of God as in the form of an idol and he can pray God in various styles, that depend on his own ability and faith in religion, myth, culture, etc. Temple is a centre to educate the mass in all respects of life, culture, religion, Myth, epics and in broad sense. Hinduism which attains the universal integration of man kind, humanity etc. So the temple is the centre for all activities. The worship of idols, or Archaavatara, is as old as the Vedas and Aagamas running into the remotest past. For instance When Arjuna remonstrated with Krishna that he would not break his fast without his Shivapuja and when he could not do it that day, his idols having been left behind his craving for a concrete form for his Siva puja was satisfied by Sri Krishna sitting down and folding his legs and arms in such a way as to resemble a Siva linga, Ekalavya proceeded to make an image of Drona for the worship of his master and aradhana to attain proficiency in the art he wanted to learn i.e., Archery. Excavations in many places like Mohanjo Daro, etc., reveal innumerable proofs of idol worship aeons and aeons ago. Panini (6th Century B.C.) refers to idols and temples. Patanjali (2nd Century B.C.) refers to such worship. It was quite common in the time of yaksha. Temples are mentioned in the epic Ramaayana.11

IMAGE WORSHIP IN HINDUISM

The path of Karma is of two kinds. The first is the Vedic karma yoga where-all actions are done without the desire for fruits thereof. The second kind is the Tantric Karma yoga wherein the mind by worship, salutation and the like becomes nvetted on the Lord. The first is possible only for those with greater stability of mind, while the
second is accessible to all and easy to start with. It is this second kind that is known as image worship in Hinduism. Here the aspirant attunes his mind to fix the existence of his beloved deity in his own heart or in a stone, or in clay or in some such defined spot. To that he concentrates his attention on the Lord and offers material worship with his offerings, humble or rich as he could afford, for the Lord to blesses him not in accordance with the value of his offerings but according to the favour of his devotion as Krishna said in Geetha:

"He who offers to me with devotion a leaf, a flower, a fruit or water that I accept from him"

This kind of worship is to the normal aspirant, the best, as it is easy and tending to the greatest goal. Images are of eight kinds:

1. Shailce (Made of stone): Here the figure of the Deity is beautifully cut in a slab or stone and installed in a temple for worship.

2. Darumayi (Made of wood): Like a stone image the figure of the Deity is in a piece of wood, generally of the jack tree.

3. Lauhi (made of metal). Generally of gold silver or panchaloha, These images are of two Kinds - movable and immovable, the former is to be taken out in a procession and the latter is installed permanently in the temple for worship.

4. Lepyaa (Made of earth, sandalpaste and the like): Herein also we find two classes, movable and immovable. Washing a spot with cow-dung and offering worship there also falls in this category.
Stone Idol - Ballipadu
5. Lekhya (Engraved or drawn): Here also there are two classes as above. The drawing of a lotus and the like come under this.

6. Saikthi (Made of sand): The images worshipped by Sita at Rameswar, by Markandeya and others are of this nature and immovable while those worshipped by the cow-herdasses on the banks of Jamuna on the occasion of the Karthyayani festival were movable as they were daily made, worshipped and thrown away.

7. Manomayi (Meditated upon in the mind): There is no visible form outside but it is a mental image of the deity that the aspirant meditates upon.

8. Manimayi (Made of gems). Here in are grouped salagramam, Sivalingam and the like. Here there is carving of the figure of the deity. They are mainly movable but are at times immovable too. "Image worship is considered to be one of the best aids to realisation. This worship is called pooja. An ardent and sincere worship has the effect of dissolving the bondage of nature or prakriti. This idol worship is an easy step for the ignorant to lead their mind to the Lord on account of greater facility of conception of a concrete object than an abstract idea. It is this Tantric karma marga that plays a very great part among the mass of Hindus."
Laws, and Dharmas, of wealth (Artha), natural desires (kama), and through such a healthy and elevating approach to attain Supreme freedom & salvation. (Dhannartha Kama Moksha).

Life as a pilgrimage from birth to death, has many stations. In Indian myth death is only another station and in itself does not bring final release (moksha) from all conditions of existence, from all limitations. It is gained through knowledge (Brahmavidya) and knowledge of the realisation of supreme identity is the means and the end in itself, it gives salvation and it is release. Some attain it while alive (Jivanmukti) others at death. To the great mass of people, who are without the faculties and training to make them fit for. The realisation of the supreme principle by knowledge other roads lie open which also lead to the centre. Pilgrimage is one; it brings joy (bhukti) and release (moksha) to those who have achieved control over their minds and over the actions of their hands and feet; who have sapience (vidya), and who have practised austerities and have a good name.

Tirtha is the name of a place of pilgrimage on the bank of a river, sea-shore or a lake. The meaning of the word is a ford, a passage, water, the purifying, fertilizing element being present, its current which is the river of life can be forded in inner realisation and the pilgrim can cross over to the other shore.

The place of pilgrimage in the end of the Journey is to the centre; but it is not itself the goal and only the means for crossing over to the centre. For this reason the number of Tirthas and kshetras are indefinitely large.

In the Anusañnaparva in Maha Bharata, there are numerous tirthas, beyond all tirthas the manasatirtha in which all should always bathe is deep, clear and pure. Its water is truth (Satya) and metaphysical knowledge (Brahmagnana). Those who can see
their inner nature, who opt to witness the Brahma Jnana they can see the true nature of things (Tatvadarsh). The Brihat Samhita says that the Gods always play where lakes are, where the sun’s rays are warded off by umbrellas of lotus leaf clusters, and where clear water paths are made by swans whose breasts toss the white lotuses hither and thither; where swans, ducks curlews and paddy-birds are heard and animals rest near by in the shade of Nicula trees on the river banks.

The gods always play where rivers have for their bracelets the sound of the flight of curlews and the voice of swans for their speech, water as their garment, carps for their Zone, the flowering trees on their banks as ear-rings, the confluence of rivers as their hips, raised sand banks as breasts and the plumage of swans as their mantle. The gods always play where groves are near rivers, mountains and springs, and in towns with pleasure gardens. It is such places that the gods love and always dwell in. The gods should be installed not only in Tirthas, on the banks of rivers, lakes and on the seashore, at the confluence of rivers and estuaries, but also on hill-tops and mountain slopes, in forests, groves and gardens, near the abodes of the blest, or hermitages, in villages, towns and cities or in any other lovely places. Ritualy the site of the temple is a Tirtha wherever it is situated.

Vishnudharmotara purana (part III Chapt. XCI 25-31), an early compendium speaks of the installation of consecrated images (Ara) "Installations should be made in forts in auspicious cities, at the head of shop-lined streets..., in villages or hamlets of cowherds, where there are no shops, the Installations should be made outside in gardens.

Installations should be made at riversides, in forests, gardens at the sides of ponds, on hilltops, in beautiful valleys and particularly in caves. At these places, the denizens of heaven are present. In places without tanks, gods are not present, A Temple therefore
should be built where there is a pond on the left, or in front not otherwise. If a temple is built on an island the water on all sides is auspicious.” The presence of water is essential; but it is neither available by nature nor by artifice it is present symbolically, at the consecration of temple or image. (Vaikhanasagama - Ch. XXXI.)

The vastusastras identify the temple with a universe. Agnipurana says that the shape and substance of a temple is prakriti and the primordial Nature, and the central image enshrined there in is the Paratna - Purusha, The Supreme Spirit. Agnipurana also says that the shikhara is the head, the dvara (door) the mouth, kalasa the hair, griva the throat, shikanaasa the nose, bhadras the arms, Vedi the shoulders, the pillar the foot etc.

Mr. S. Padmanabhan gives a reference from “South Indian Temples” that the Temple representation of a human body:-“Incan Temple is only a reflection of the physical form of a man. According to Tirumalar our body is a temple.” According to Kathopanishad “This body of ours is a temple of the Divine”. The parts of a temple are identical with the parts of the human body. The Vimana is the head, the sanctum is the neck, the front mandapa is the stomach, the prakara walls are the legs, the gopura is the feet and the Lord in the Sanctum is the soul or Jiva of the body.

Generally the temples are of three kinds made of wood, stone and brick. The main parts of a temple are the Garbhagruha, in which the main idol of the God placed, the Vimana over the sanctum. The Ardhamantapa in front of the sanctum, the prakaras around the sanctum and the Gopura, the main gateway of the temple. The temple is ritually levelled and built at each time. The main entrance called Gopura or Raja Gopura is a replica of the physical world and the physiological build of man. Next place the deity come across in the Balipitha, the altar of sacrifice. Here devotee prostrate on the ground to pray for the purification of mind. The Dhvajasthambha or the flag-staff, the Indra sthana comes next, then the vahana is usually an animal or a bird.

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Generally the Garbhagriha, the sanctum-sanctorum kept dark, no window being provided. The idea is that when all the senses are shut out, and when an introspective plunge is taken in meditation, it is darkness alone that is encountered in the initial stage. The sanctum Sanctorum is the most important part of a temple. A battery which is charged with current produces a stream of power. Similarly by concentrating on the image with appropriate mantras, the image becomes a storehouse of spiritual power from which flow a stream of grace to the soul of a devotee.

1. Generally a temple has four gateways facing the four cardinal directions. They are called as Kalaatattvas East gate as shaatthi dvaara, South as Vidyadvaara, North as Nivrittidvaara and West as pratishthaana dvaara.

2. The entire temple with the garbhagriha, ardhamandapa, Mahaamandapa, Snapana Mandapa shaalas, praakaaras, gopuras etc., represent the world with all the living beings and inert matter. The images of gods, semi-divine beings, like gandharvas and yakkshas, men, birds and animals, trees and creepers all these represent the manifestations of the Supreme Spirit, the Satchidaananda. All temples generally vary in puranic legends in the form of sculpture. They stand for the mysteries of life of the ages past and regions afar. They also teach the morals of life to achieve the fundamental principles of Hindu religion and Dharma, Artha, Kama, Moksha. The constant practice in trust with the attainment on above four dharma’s lead the human being to the attainment of supreme bliss.

The temples are of different kinds depending upon the agency building them and installing the deity. They are svayambhu or svayam vyakta - the self-originated

2. Divyam - Those installed by gods.
Temple has many synonyms in different texts and in regular usage. Generally it is called

_Devalayam, Devagriham_, Devaagaram, which means house of a god.

_Devatagararam_ was used in Manusmriti.

_Devakulam_ was used in Pratimanatakam by Bhasa, it means seat or residence of God.

_MandiramBhuvanan, Sthanaam, Vesnam_, meaning is to wait or abiding place, dwelling, abode, station or abode entrance.

_Kirthanam, Harmyam and Vihara_.

_Praasaadam - Isana siva Gurudeva Paddhati_.

_Vimanam - A temple constructed with measurement_.

_Chaityam - Chedi_.

According to samarangana sutradhra (18 to 57) temples are named as :-

1. Devadhishnyam
2. Surasthaanam
3. Chaityam
4. Archaagriham
5. Devaayatanam
6. Vibudhaagaram, they are all used in depiction of Asanam (seat) nivaasam, (dwelling place) devatala Illu (a house of gods) etc.

Archagriham means, Installation of an idol with ritual performance.

Chaityam means an ancient sacred place or thing.*

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4. According to Anuraksha Vihara means a House of the wealthy - Madhura Inscription:

_Amarakosa: "Haranyadi Dhanam Vasah Prasadato Devahku Bhujam"_

_Haranyam - a house of wealthy_

_Prasadham - a house of God and King_.

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These are the ancient names used in several texts. In general in Telugu region temple is called as devalayam, Gudi, Kovela, Alayam etc.

Alayasampradayam or temple tradition depends on Agamas. The Agamic cult i based on a triple literary source; The vedas, the Aagamas and upa Agamas and the corpus of vernacular Bhakti literature.

Agama the term explained thus it emanated from God, it is called the Aagama that which came from God.
* Agatam Siva - Vaktrebhyah,
* Gatam ca girija mukhe,
* Matam ca Siva - bhaktaanaam,
* Aagamam Cheti kathyate.

"The Agamas originated from the faces of Siva, fell on the ears of Girija and spread in the world as the doctrine of the Siva-bhaktas".

The common noun Aagama means ‘comming’ It is also defined as A means knowledge, GA means removal of the bonds. Thus it called as Agama, which confers the eternal bliss by studying and practising them.

Agamas are called Tantras, Samhitas, and Paddhati. They contain however much older material and vary divergent cultural practices. On the one hand they are called the essence of the vedas and, indeeed they do contain a number of vedic mantras, on the other hand they claim to be “Superior to vedas."
Vedas are the doctrines of Aagamas. Vedas mainly form the philosophical knowledge and Aagamas its application. Practice of Vaidikam called as Mantrapuritam and Tantrapuritam. Priest should know the Mantram and Tantram of ritual performance. The three main practices of vaishnava, Saiva and Shakteyam follow the separate texts. They differ in treatment but they follow the same essential principles, religion and philosophy.

The three religions have separate texts - Vaishnava religions follow the Samhitaas Saivaiteas follow the Saiva Aagamas and Shakteyans follow the Tantrism. Thousands of texts were there in these branches and 192 books are followed by the practitioners in India. Out of them 64 are considered to be more important.

The Vaishnava religions follow the vaikhanasa and pancharatra, Saivas follow Saivam and Shakteyans practice the Tantrism. They have some important upaagamas or texts, some of them are as follows:

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<th>SHAKTEYAM</th>
<th>SHAIVAM</th>
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<td>1 Neelapataka Tantra.</td>
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<td>6 Mahaanirvaana Tantra.</td>
<td>Parameshwara aagama, etc.</td>
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<td>Samhita, Marichi Samhita, Etc.</td>
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There are three types of Aagamas called Vaishnava, Saiva and Shakta. All share a basic outline. The main division is into four portions (paadas).

1. The Jnana or vidyapada, the doctrinal section is followed by sophisticated worshippers.
2. The Yogapada which is comprised of yoga techniques pertaining to the ritual.
3. The Kriyapada is the actual description of the ritual programme. This section is mainly for the temple priest, but is followed by the private worshipper also at home.
4. The charyapada gives the rules and directions concerning the ritual purification of the worshipper and the officiating priest. "An important supplementary authority is formed by the body of commentaries".

Vidyapada deals with the three entities (matter, soul and God) in Saiva Siddhanta. Technically which are as called paasa pasu and pati. God or pati, He is the efficient cause of the universe. His inseparable part, Sakti the consciousness force is the instrumental cause of the universe, while maaya is the material cause pasu is the individual self or soul bound up in samsaara.

The soul is bound up in three types of bonds called Aanava (the ego or ignorance) karma (or the cycle of action and its effects) and Maāya (the material bond of illusion). The bonds obstruct the realisation and the knowledge of pati or God. The knowledge accrues only through His Grace, to obtain which the soul has to strive by virtuous conduct and disinterested deeds and by a supreme effort of self surrender. The Aagamas help the soul to follow this path of self surrender.

Kriyapada is the second. It elaborates the several types of dikshas (or initiation into the worship of God.), the process of building temple, making the idols in stone and bronze, the daily and periodical occasions for worship and festivals, which range from choosing the site and preparing it for temple construction, to forms of worship and festivals and expiatory, purificatory and renovating rituals.
The third is the Yogapaada, dealing with the eight steps for yoga such as yama, 
niyama, aasana, praanaayaama, pratyahaara, dhaarana, dhyaaana and samaadhi. 
Yogi is union, the union of the self with the Self through concentration within one 
of the supreme self and the realisation thereof.

IV. The charyaa paada which is the fourth, deals with human conduct, collection 
of materials for worship and the mode of worship. All temple worship, festivals, 
installation, consecration, etc, are, here dealt with.

Vaishnava Aagamas, Saiva aagama and Shakteyaagama have a number of upaagamas 
and their total number is 207.

According to the Kriyapaada, worship is divided into personal worship (Aatmaartha 
pooja) and worship for the benefit of the Others (paraartha pooja).

1. Nityakarmaan or obligatory, daily rites.
2. Naimirtika Kannan or occasional, festival rites.
3. Kamyakarman or optional rites.

It is important to note that the nityakarman must be performed every day, it ensures 
the divine presence as a benevolent force. The evaluation of these three types of ritual 
is traditionally known as Saatvika (purely spiritual) for NityaPuja, Rajasa (passionate) 
for Naimittikapuja and Tamasa (gross) for kamyapuja.

NityaPuja is a manifestation of the worshipper's devotion to his Ishtaa devata 
(chosen or favourite god) and is performed without any ulterior motive.
In Naimittika puja the worshipper is more self-conscious while performing it. The elaborate form of puja entails much more dynamism, and therefore Naimittika is classified as obviously raajasa, a mixture of purity and impurity.

Kamyapuja, on the other hand is frankly classified as obviously impure (Tamasa) since it is invariably performed with finite earthly motivation.

DIFFERENT WAYS OF WORSHIP

Worship can be offered in a variety of ways. Worship by inner meditation or Dhyaana. It is difficult to practise as it implies the turning of the vision inward. The second type is to offer flowers, incense, food and drink. It is an easy way which lies within the reach of the ordinary people. The third method is to utter or sing God’s name. This is the easiest and the most efficacious of all. Among Dhyana, Bhajana, Smarana the worship of the idol or archana to a vigraha is really the worship of the living, all pervading presence of the lord. In this method deity feels that the idol as a lively one he performs the rituals as if the God is present in front of him. The process made for the worship is called ‘upacharas’ which are just like the hosting of a guest. The worship of God, as an image, is of two kinds namely temple and domestic worship. The former is meant for all and has continuity. It is conducive to the good of the community, as a whole. Domestic worship is confined to the householder and his family.

The Aagamas refer to 96 varieties of temples of which 18 are prescribed for Vishnu and the remaining types are meant for other gods.

Worship as mentioned as temple worship and domestic worship are similar. The performance of rituals are elaborate in the temple. The rituals are called as Upachaaras, Panchopacarās and Shodashopacarās. Panchopacaras are the offering of gandha
(sandle paste), pushpa (flowers), dhoopa (incense), deepa (light) and naivedya (offering). The significance of Panchopacaara is explained by Sri Shankaracharya Swami of Kanchi Kamakoti peetha is: "The five sense organs, namely, eyes, ears, nose, tongue and touch, give us an awareness of the fundamental elements, which, in diverse combinations, constitute the universe. Like a receiving radio set, these organs receive the various impulses from outside and carry them to our brain. That is why they are called the Jnanendriyas. The tongue, which performs the function of a jnanendriya by identifying different tastes with the aid of saliva, a liquid, is also a Karmendriya, because it is also employed in speech. The sense of touch is present in all parts of the body, except in the hair and nails. The senses, Roopa, Rasa, Gandha, Sparsa, and Sabda (form, taste, smell, touch and sound) are the five means by which we get acquainted with the external universe. Corresponding to these five senses, there are five elements in the universe, which are the Aasrayaas or the repositories of the senses. These elements are the pancha bhootas viz., prithvi, aapa, tejas, vaayu, and aakasa (earth, water, light, air and ether) and they are the repositories respectively of Gandha, Rasa, Roopa, Sparsa and Sabda. Behind each element there is a Devata, presiding over and investing it with the appropriate character and power. These Devatas in their human forms are the manifestations of the supreme Being, who diversifies Himself in these forms.

Each of the five senses contributes to our joy in life. Good food, delectable music, fragrant smell, beautiful art, cool breeze, and soothing moonlight add to our joy and happiness. All these good things in life come to us through God’s grace, for enjoyable by ourselves, we cannot produce even a grain of rice. That being so, it behoves us to think of Him from whom they emanate, the God whose aspects are the divinities presiding over the elements, which determine the senses and their respective sensations. It is our duty to gratefully offer all these things which afford us the right kind of joy to God, the Giver, first, and then enjoy them as His prasada or gift. According to the Gita, if we enjoy these things without offering them first to the Giver it would tantamount to
theft. It is this offeringof the objects of the five fold joys that is knoun as panchopachara to God, namely the offering of gandha, pushpa, dhoopa, deepa. and naivedya. We are also enjoined to make these offerings mentally (manasika pooja), when performing the japa of a mantra, Thus our jnaanendriyas and their stimuli are reverentially offered to the paramatma,then we shall not be inclined to misuse these indriyas or sense organs. By such dedication to God, we deflect them from evil propensities and sublimate them to a divine goal. Thereby we obtain spiritual merit or punya.” These panchopachaaraas are material pleasures, other comforts like house, clothes and other enjoyments which are also the needs for all have been offered to the God also. Those enjoyments are music, dance, chariot, elephant, horse, etc.. And there are other luxuries which included in the 64 or chatushashti upachaaras. All the upacharaas come within the ambit of the rituals. They are all offered to the God as the gratitude *

The Sixteen Shodashopacaaraas are as follows:- (Source from Satyanveshana).
1. Dhyaanaam - Samarpayaami
2. Aavaahanam - "
3. Ratna Simhasanam - "
4. Paadyam - "
5. Arghyam - "
6. Snaanam - "
7. Vastram - "
8. Yajnoopaveetam - "
9. Gandham - "
10. Akshataan - "
11. Pushpam - "
12. Dhoopam • - "
13. Deepam - "
14. Naivedyam - "
15. Ta mbu lam - "
16. Karpooranceerajanam - "

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The domestic or occasional worship.

1. Sankalpam  
2. Ganapathi Pooja  
3. Navagraha Pooja  
4. Ashtadikpaala Pooja  
5. Pratima Pranaprathista.  
6. Dhyanam.  
7. Aavaahanam.  
8. Aasanam.  
10. Arghyam  
11. Aachamaneeyam  
12. Snaanam.  
   b. Shuddhodakasnaanam:  
13. Vastram.  
14. Yajnopaveetham  
15. Gandham  
16. Aabharanam  
17. Pushpam  
18. Angapooja  
19. Dhoopam  
20. Deepam  
21. Naivedyam  
22. Taamboolam  
23. Neeraajanam  
24. Mantrapushpam.  
25. Atma pradakshinam  

Then there will be the upacharas like chatramsamarpayami-Fanning  
Nrtym darsayaami - Dancing.  
Natyam Samarpayaami  

Samasta Rajoopachaaraan Saniarpayami when there is a Navaraathri utsava (at domestic worship) There will be performances for each upachaara.  

In occasional worship the four vedas will be recited by the pandits. (Rig vedam avadharayami - says priest and a Veda pandit recites a small part of Rigveda).  

There will be music recital - when the priest says that Sangeetam Avadhaara yaami, Then dance. When pradosha pooja is performed in the night there will be a Lullaby. *31
All the upachaaraas can be compared with the wealthy of the people, or a king. Upachaaram means to do Service to God. The performance depends on the person’s economic status at domestic level and at a temple, it depends on the place where it is situated and its patrons etc., All arts have their origin and development in temple. Sculpture, poetry, dance, painting, music etc. all have their roots from temple. A Hindu temple is not merely a devotional place but it is a treasure, of myths, epics, art, culture and education. It teaches a person in all levels. It is a poise place for all Hindus. It plays a great role in the socio economic conditions of India. The temple played and is playing a role as an Employer. Archakaas (the priests) parichaarakaaas (assistants) of different types, deveanartakies courtesans etc., were the employers and they were having wages and a share of the food offerings. I witnessed Rama pooja performed at a residence by Sri Budi Satyanarayana Siddhanti. He is an Aagamavidvan and is working as an officer in Endowment Department at Hyderabad. He performs all these upachaaraas every month on the ‘punarvasu’day. I also observed all the upacharas rendered by my grand father Sri. Kasi Rama Sharma Vaidya and my father Sri Kasi Bhasker Moorthy and also my father in law Sri Penna Narasimha Sharma.

The Temple plays a major role as an institution or a centre in giving financial support to the people. Now a temple like Tirumala Venkateshwara and any other bigger and famous temple is providing a large employment to the people to work in various projects connected to the temple organisation. (for example Annamaachaarya project. etc).

Temple, Dance was also one of the offerings to the God. In South India most of the temples had a deveenartaki and other Servants attached to it. They were paid through salaries and agricultural lands for their service. All cities, towns, and villages have temples. “Live not in a village without a temple, is a famous saying”. There are numerous temples in Andhra Pradesh. Some of the important temples are listed here are:

1. Mukhalingam - Siva temple - Saivam.
2. Srikurmam - Vishnu temple- Vaishnavam.
3. Arasavilli
4. Simhachalam
5. Muramalla
6. Palivela
7. Visweswara Agrahaaram
8. Ryali
9. Korukonda
10. Aachanta
11. Antharvedi
12. Draksharama
13. Samarla Kota
14. Palakollu
15. Gunipudi Bhimavaram
16. Dwaraka Tirumala
17. Bapatla
18. Ponnurc
19. Chebrolu
20. Singarayakonda
21. Ballipadu
22. Pithapuram
23. Nellore
24. Tirupathi
25. Srikalahasti
26. Amaravati
27. Srisailam
28. Alampuram
29. Cheyyuru

- Surya temple
- Narasimha temple
- Vireswara temple
- Kopppeswara.
- Visweshwara.
- Mohinikesava.
- Narasimhaswami.
- Chanteswara
- Narasimha
- Siva.
- Bhimeswara.
- Kshiraraameswara Swami.
- Bheemeswaram
- Venkateswara.
- BhavanesianSwamy
- Bhavanarayana
- Bhavanarayana
- Narasimha.
- Madanagopalaswami
- Kuntimadhava
- Ranganadha
- Sri Venkateswara
- Siva (Vaayulinga)
- Amalalingeswara
- Mallikarjuna Swami
- Iswara and Jogulamba
- Sundareswara
In almost all the above temples and in other temples in Andhra Pradesh had dance in the rituals. They had the artistes like dancers, musicians and others for the service.

In this chapter I preferred to say something about Hinduism, place of temple in Hindu culture and origin of temple, different names of temples, types of agamas etc. The significance of temple-worship worship the concept in general and the role of temples have been playing in socio-economic conditions of India. Panchopacharas - their significance according to Kanchikamakoti swami and list of several famous temples where dance was an important offering during the rituals.

In the next chapter I deal with temple worship in South Indian Temple, particularly in Andhra Pradesh and list of temple festivals. Then I will come to the main subject is the temple ritual dance, devanartaki in temple, her initiation, training and dedication, duties with the reference to Smt. Saride Manikyamma a renowned temple dancer and an exponent of Adhyatma Ramayana Kirtanas and other dancers, Gadwal Nagasani (Nagamma), Mummadivaram Mangatayaru and Gudigunta Nagamanamma.

1. Draksharama - Bheemeshwara - E.G.Dist.
2. Someswara - Samerlakota
4. Ksheerarama - Palokol
5. Ainaraiingeswara - Amaravathi - Guntur.
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