TEMPLES OF KADIRI, TANAKALLU, NALLACHERUVU AND GUTIBAYALU

(A Study of History, Art and Architecture)
Temples of Kadiri, Tanakallu, Nallacheruvu and Gutibailu - A study

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Cover illustration
Stambodbhava Narasimha, on a central Pillar to the left of the Mukhamandapa of the Lakshmi Shrine - Narasimha Temple, Kadiri.

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CHAPTER 1

HISTORICAL BACKGROUND
INTRODUCTION

HISTORICAL BACKGROUND

Kadiri:


The mandal of Kadiri is bounded on the East by Gandlapenta on the west by Nallamada, on the South by Tanakallu, on the North by Mudigubba and Obuladevara Cheruvu. The mandal is divided into 18 villages: Viz.

1. Amadagiri 2. Chelamakunta Palli
18. Sai dapuram

The mandal total area is 201-47. square kilo-meters. The population of the mandal according to the census of 1991 is 91,967 of which the Males numbered 46,931 and Females 45,036
resulting in a density of 305 per square miles. The mandal is often affected by scarcity and famine. The great famine of 1876-78, popularly known as Dhātu Karuṇu. There was a recurrence of famine in Kadiri and surrounding areas even after 1900. This might have been due to the insufficient and improper distribution of rain fall.

**Economic Conditions:**

The mandal is totally depending upon agriculture and normal rainfall is 617-9 MMs. The farmers mainly produce Sajja and groundnut crops. More than half of the irrigation in the mandal is based on wells. Tanks, though large in number, are generally small in size and of precarious supply. The Chennaraya Swamy Gudi project is constructed in the mandal across the Papaghni (started in 1954 and completed in 1960).

**Market:**

The weekly market (santha) at Kadiri is held on Sundays. It has been visited by the people in the town and those of the nearby villages. It is noted for its trade in groundnut and sajja. The town also sends a lot of flowers such as jasmine and dhavanam to Karnataka, Tamil Nadu, and other places. Small scale industries like silk weaving and twisting, mat making, manufacture of bullock-carts, poultry farming, brick manufacturing etc. There are also a few flouer and rice mills. Beedies are extensively manufactured here. The workers are mostly Muslim women.

**Banks:**

Co-operative town Bank, the Vysya Bank, State Bank of India, Andhra Bank, also run their Branches at Kadiri. A loan co-operation society, a corporation (1936). A Consumers Co-operative Store (1942), a Co-operative. House Building Society (1948) and Primary Land Mortgage Bank (1965) are also functioning here.
Language:

_Telugu_ is the main spoken language in the mandal. _Urdu_ and _Kannada_ are the other two languages spoken by the people. Those speaking _Urdu_ in this mandal are mostly concentrated in the surrounding areas of Kadiri town. The population of Muslims appears almost equal to that of Hindus.

Education:

The Government taluk head - Quarters hospital was started long ago in 1874. There is a _Zilláparisad High Secondary School_ started in 1943 as _High School_. A public _library_ was started in 1957 by the local authorities. There is also a _High School for girls_ opened in 1957 and upgraded in 1959. There are two _Government Junior Colleges_ one for Boys (1962) and the other for Girls (1982). _A Government Degree College_ after the name of the donor, Sri Tai Suryanarayana was started in 1975. There are nine cinema halls in this place.

Mosques:

The town has a few _mosques_ and _Dargahs_. A mosque constructed by _Mecca Ālam Khān Vali_ (opposite to the Sri Narasimha Swamy Temple). The Mohiar tomb, situated opposite to the _Government Hospital_, is held to contain the remain of _Chandravadana_, the daughter of _Ranga Nāidu_, the _pālēgār_ of Patnam and Mohiyar and muslim traveller, who fell in love with her. Ālam Khān Mosque is the oldest. _Ālam Khān Vali_, who held Kadiri, as _jāgir_ on behalf of the _Sultān_ of Srirangapatnam. The Jamia Mosque (1900), the Sahimia Mosque (1940) and the Akbari Mosque (1960) were the three mosques of this place.
Pâlegârs:

The origin of the pâlegârs may traced back to much earlier times than the Vijayanagara times pâlegârs were adventurous leaders appointed to police the borders of the Kingdoms. The territories over which they exercised control were known as pâlems. They served their overlords and maintained their own courts and armies. They also discharged functions such as the protection of property of villagers and travellers and settlement of disputes relating to land and extracted money on various pretexts from the local populace. Taking advantages of the unsettled condition, after the battle of 1565 Tañikota or Râkshasi-Tangadi Battle the local pâlegârs created states of lawlessness and indulged in internecine strife. The Sultâns of Bijapur and Golkonda, the Moghâls, the Mayana Nawabs and the Marâthas could only subdue but not exterminate them. Hyder and Tippu succeeded punctually in expelling them either by resuming their polloms or weakening them by imposing heavy fines.

Kokkanâti:

Kokkanâti was a seat of pâlegârs locally known as Nayani vâru. This place is situated at a distance of 6 miles from Tanakallu Railway Station and 14 miles south east of Kadiri (by the road of Kadiri-Madanapalli). It was the seat of an old pâlegâr. His predecessors had obtained ten villages from to Vijayanagara Kings for military service. When the Nizâm held charge of this territory, the peshcush reduced and the military service remitted. The Marâthas when they came in the possession, resumed the inam at first but subsequently restored in on an increased peshcush. When the Mir Saheb was the Governor of Gurram Konda under Hyder, he captured the pâlegâr and catch him in to prison where he eventually died. His son who had escaped, was given the village but Tippu’s viceroy increased
the peshcush which could not be paid. Two of the pâlegârs villagers were resumed by Munro and he was granted a pension, and the family is now represented by the great grandson of the pâlegâr. Whom Munro pensioned and he is in receipt of an allowance of about, Rs. 2500. a year. The last of the pâlegârs Mallappa Naidu, is continuing to enjoy the pension. One of the old palegars of Kokkanthi built the Western Gopuram of the Kadiri temple and there is a peculiar custom in the family that it should like only under a thatched roof. In side the fort of the rock is Vishnu (Lakshmi Narasimha temple) in which worship is still kept up. It is also locally believed that these pâlegârs have generously contributed donations to the temple at Kadiri. Sri Narasimha Swamy festival is celebrated for one day on phalguna suddha Dasami(February/March). One thousand Hindu devotees local and from neighbour village, congregate.

Pañnam :

Pañnam is situated at a distance of 15 kms North of Kadiri in the Chênnai - Mumbai road. This place and surroundings were ruled by palegars who were known as Pañnam pâlegârs of inscriptions noticed in this village, dated 1079. refers to a Kôndamanâyudu of Akila Family and another dated 1367 A.D. to Bukka. According to another inscription of 1579 A.D. Kôndamanâyudu pâlegâr sifted a Shrotriîyam village to the temple called after his name as Kôndamanâyudu pâlem which is now taken over by the Government under the estate Abolition Act. A copper plate grant, now in the possession of the local resident, dated 1369 A.D. refers to Hari Hara Râya Mahârâja. These pâlegârs are believed to have reconstructed the Narasimha Swamy temple at Kadiri along with the new temple, dedicated to Narasimha Swamy, constructed at Pañnam. It appears that according to inscriptions, which are not
dated. Different pallegras of Paṭnam have constructed different manḍapas and also donated lands to the temple in different places in Kadiri mandal.

Hyder vali, a police constable, became a great saint and showed some miracles in his life time. He used to cry as a cock to indicated timings in the early hours of the day, used to eat the ground stone powder as food and foretell the future happening. After his death a tomb was constructed to the South of the town. In his memory an annual ‘urs’ is celebrated for two days in Māgham (January/February). The urs exhibits the unity and integration of Hindus and Muslims.

Lakshmī Narasimha Swamy Temple, Kadiri:

Kadiri is a municipal town, about 89 kms from the District headquarters of Anantapūr on the Pākāla -Dharmavaram metre gauge section of South Central Railway. Kadiri comes only next to Ahobilam in the line of Narasimha temples. A lot of material, both literary and Archaeological is available to facilitate the study of the temple. The name of the town can be traced in the three ways. Firstly it can be split into two words, ‘Kha’ meaning ‘the foot of Vishnu’ and ‘Adri’ meaning a ‘Hill’. It thus means a place with a hill representing the feet of Vishnu. The second meaning is ‘Khadri’ is a type of wood of which the deity is made. So goes the name of the town also. Thirdly, the place was a Jungle full of “khadira” trees (Acacia Catechu), under which the idol of the deity is said to have been originally found.

History of the Temple:

The history of the temple can be known from about 15 inscriptions which range in dates from 1352 A.D. to 1529 A.D.
These inscriptions, the Sthalapurana of the temple, other literary works, legends and traditions give information about the history of the temple. The earliest inscription is of 1352 A.D. It mentions that during the reign of Bukkanaaoḍeya, Paṇḍima Saṁyayini Cheliñyakha completed the construction of the mandapa of the temple, known as Aubhaladeva temple. The Rāyas of Vijayanagara greatly patronized the temple. Bukka Rāya -I was a devotee of god Narasimha.

The second inscription of 1353 A.D. records the gift of an ornament to the God by one Gōpanna, an officer of Kumāra-II, son of Bukkarāya -I. The other record of Bukka dated 1367 A.D. states that Bāmmi Nāyudu made a grant of one puṭṭi of land for food offerings to God Ahōbaladeva of Kadiri. There are two inscriptions of the reign of Dēvarāya-I, dated in 1418 A.D. The first inscription confirms the exemption granted to the Pāncalas by king Harihara from certain taxes.

The second inscription states that the king sitting in the mukhamandapa of the temple, made an enquiry in a dispute between the Mālas, Mādīgas and the Ryots and took a decision.

An inscription of 1458 A.D. records the gift of land to the Rāmānujaṅkūṭam in the temple, while another of 1469 A.D. records the gift of a pillar, during the reigns of Mallikārjuna Rāya (1447-1465 A.D.) and Virtupāksha Rāya II (1465-1485 A.D.) respectively.

The reign of Sri Krishna Dēvarāya is an epoch making one in the history of the temples of Rāyalaseema. He patronized a number of temples. An inscription of 1512 A.D. from Uppadhiṛḷi, states that one Ellayya, a servant of Krishnadēvarāya, made a gift of Uppadhiṛḷi village for the service of Ahōbala Narasimha. Another
inscription of 1529 A.D. records a gift of land to the God Narasimha of Kadiri by Venkatanayudu, a relation of the king, for worship and offering to the God.

There are some undated records also which furnish information about the temple. One record registers the building of a gopura by a certain Vithalamatiya. Another inscription at the foot of Narasimha koṇḍa, east of Kadiri, records the gift of garden in the Telugu year Sarvadhari.

Inscriptions of 1356 A.D. 1384 A.D. and 1579 A.D. are found in the temple of Narasimha at Kadiri. These are not published in the epigraphic works. An inscription of 1356 A.D. states that the Kokkanṭi Pālegar did the construction of the western gopura of the temple. Similarly the inscription of 1384 A.D. says that a woman devotee, Chinnamma by name constructed the northern gopura. The constructions of the eastern gopura is referred to in an inscription of Hariharāyā. During his travel from Penugonda to Chandragiri, he introduced Harijan entry into the temple for a single day, next to the Brahmoṭsavam celebration. The construction of the Vasanthasantingopaṇḍham by the pālegar of Tadipatri is referred to in the inscription of 1529 A.D. In 1579 A.D., Kondamanayudu, pālegar of Patnam, gifted a Shrōtriyaṇa village to the temple called after his name as Koṇḍamanayanipālem.

Temple in Legends and Literature:

The sanctity and greatness of the Lakshimi Narasimha temple are vividly described in Khadri Sthalapurāṇam which was published by the temple authorities. It contains 767 Slōkas and divided into 13 chapters, giving fuller details of the temple. It is said that God Narasimha with his sharp claws, tore the belly of Hiranya Kaśipa at Narasimhakoṇḍa and manifested Himself in the present town. The
legend further says that ‘Utsavamūrthis’ were delivered by Lord Narasimha himself to Bhrigu Maharshi in a “Pēṭika” (Box) for his daily worship. The Sthalapurāṇam refers to the God by the name of ‘Vasanta Vallabhulu. Or Vasantha Mādhavulu’.

According to another legend, sage Vēdavyāsa, without the knowledge of the Aṣuras, imparted lessons to disciples and the place called Kēdaranyam, another version is that the local hill called Stōtrādri is the place where the Dēvas worshipped the ‘God’ after he killed the demon Hiranyakāśipu.

The Literary Base of the Temple

The Tāllapāka singer-poets (1408-1547 A.D.) sang the glory of Kadiri Lakshimi Nārasimha Swamy temple as one of the ‘NAVA NARASIMHA KSHETRAS’. Their composition is as follows:

"Nava Mūrthy Laināṭṭi Narasimhamu Veeḍe āva Maina Sri Kadiri Nasamhamu".

It is also said that ‘Kshētrayya’, (1600-1680 A.D.) another signer poet paid a visit to the Kadiri shrine.

The Temple Complex:

The temple of Kadiri, popular called ‘Lakshimi Narsimha Swamy’ is situated inside a 500sq. feet high walled compound with four entrances with a gōpura on each them. The main entrance is in the east. On the axis, the temple consists of a Sanctum (Garbh griha), antarāla, mukha maṇḍapa connecting maṇḍapa and mahamandaṇḍapa. Within the temple, there are small shrines of utsva idols, Lakshmi, Nammalvār, Rāmānuja and Vendanta Deśika. There is also a small shrine to Hanuman in the compound. The presiding deity of the temple is ‘Vidarāṇa Narasimha’. The sanctum houses the metal images of Narasimha Swamy and Lakshmi.
Procesional images of the temple are housed in a separate room of the temple. The Lakshmi Narasimhaswamy temple of Kadiri is a good specimen of the early Vijayanagara architecture, about 14th century A.D.

Ponds : (Thirthams)

There are number of ponds in the various places on the town such water ponds neatly lined up with steps all around are to be seen (nine) of these are considered as sacred thirtas (pond). They are


1. Brigu Thirtam :

The sage Brigu served with great devotion then the idol given by Adinârayana in the Stôrtradri for a long time the sage at the beginning of Kaliyuga went away throwing the three idols in the well existing at the Western position of Khâdri. But the sage Brigu used to come every month to this well and offered pûja at this well side. Hence this called to Brigu thîrta.

2. Arjuna :

In ancient times Arjuna desiring to visit all the sacred places, on his way to Sëshâdri, visited Strôtradri. He stayed there for a while hearing the greatness of Khâdri from the sages, while he was in great Thapas he handed the horrible sound of following. Arjuna tree to ground from which he saw god appearing before him who granted bōon. God disappeared after granting boon of a thiththa flowing in the name of Arjuna.
3. Bhāvanasi:

In olden times a pious Brahman called Vidhūdu suffering from leprosy did not get relief inspite of his taking bath in sacred thirthas. He got cured of the disease on his taking bath in a well in Khadri. From them onwards this is called so on.

4. Garuda:

The Son of Vinatrha, Garuda come to Khādri and took bath in the thirIAM. Hence it is called Garuda thirta.

5. Gajendra:

In ancient time, Rākshasa (Demon) called Gajendra Dānava used to torture the sages in the area. They prayed Hari for help. The lord had killed the Dānava. This Dānava used to take bath in the sacred thirTA. Hence it is called Gajānana thirta.

6. Kshēera:

A king by name Kshēera Veetu who had no sons, had visited sacred Khādri and worshipped Lord Narasimha. The Lord asked the King to take a dip in the sacred waters in the well situated in the vicinity. The king did so. He achieved all his aspirations. The water in this thirTA is milk white in colour. So this thirTA is called Kshēera (milk) thirTA.

7. Matsya:

The Demon called Sōmaka had stolen Vēdas. Lord Vishnu in the well at Kadiri, He killed him in the sea where he had hidden and recovered Vedas.

8. Kumāra:

The water well in Khādri looked like Kumāra round in shape. So it is called Kumāra thirTA.
9. Achuyuta thirtha:

The foot of Lord Achuyuta are available in the well at hill at Khadri. Hence it is called so.

Brahmôthswams:

Sri Lakshmi Narasimha Swamy Brahmôthsavams is celebrated for (15) fifteen days from phalguna Sudha Dasami to Bahula Dasami (February/March) offerings are made in the form of cash, jewels, coconuts, flowers, Arupujas and tonsure ceremonies are conducted in fulfillment of vows. The festival is of great importance. About one lakh Hindu devotees, local and from distant places of Mysore and Andhra Pradesh congregate. A special feature of the festival is that two days after the car procession, Harijans (Mâlas and Mâdigas) are allowed to enter the temple after bathing in the river Maddiléru close by pass into the temple in great. Crowds carrying small bundles containing coins and Jewels, wrapped up in cloth which they present to the God. The Brahmôtswas are called every day

1. Ankurârpana 9. Môhini Utsavam
2. Kalyanôsthavam 10. Garuda Sêva
3. Hamsavâhana 11. Gajavahana
5. Hanumanth vâhana 13. Asva vâhana
7. Seshavâhana 15. Pushpa Yagôsthavam

2. Sûrya prabha (Day)
Chandra prabha (Night)
Other important utsavams celebrated in Kadiri

1. Ugadi - Chaitra Suddha Padyami
2. Narasimha Jayanthi - Vaisaka Suddha Chaturdasi
3. Malle Poojastham - Vaisaka Suddha Pournami
4. Chinthapoolostham - Jaista Suddha Pournami
5. Sri Krishna Jayanti - Sravana Bahula Astami
6. Navarathru-(Dasara) - Asvani Suddha Padyami to Dasami.
7. Deepostvam - Kartika Pournami
8. Dhanurmasha Puja - Margasira
9. Mukkoti Akadasi - Dhanurmasha Akadasi
10. Sankranti Pruveta Kanuma - Pushyamaasa
11. Ratha Sapthami - Magha Suddha Sapthami
12. Madva Nami - Magha Suddha Navami
13. Brahmot savams - Phalguna Navami Suddha Dasami to Bahula Dasami
14. Astabandhana - 12 years once.

The following are the dhyana and sthotatram adopted for the worship of Lord Lakshmi Narasimha Swamy of Kadiri.
Dhyānam:

Santhākāram Bhujaga Sayanam Padmanābham Suresam
Vishwākaram Ganagana Sadhrusam Mēghavarnam
Subhangam
Lakshmikantham Kamalanayanam Yogi hrudhyanagamyam
Vande Vishnum Bhava Bhayaharam Sarvalokaikanadham.

Sthūthi:

CHAPTER-2

SRI LAKSHMĪ NARASIMHA SWAMY
SRI LAKSHMI NARASIMHA SWAMY

Key to the Ground Plan

1. Prākāra wall
2. East gōpura
3. South gōpura
4. West gōpura
5. North gōpura
6. Anjaneya shrine
7. Anantasai Shrine
8. Kalyānamāṇḍapa
9. Temple kitchen
10. Unjal Manḍapa
11. Small shrine
12. A. Manḍapa
13. Balipitha
14. Dvajasthambha
15. Garuda shrine
16. Mahāmanḍapa of the shrine
17. Connecting manḍapa of the shrine
18. Mukhamanḍapa of the shrine
19. South porch
20. Pradakshina
21. Antarāla of the Shrine
22. Garbagṛīha of the shrine
23. Mahāmanḍapa of the Dēvi Shrine
24. Mukhamanḍapa of the Dēvi Shrine
25. Antarāla of the Dēvi shrine
26. Garbagṛīha of the Dēvi Shrine
27. Sayanagriha
28. Small shrine
29. Small shrine

Sri Lakshmi Narasimha Swamy Temple, Kadiri

Sri Lakshmi Narasimha Swamy temple is faces the East. The temple is built in the center of a rectangular courtyard. There are four entrances to the courtyard.

Entrance Gopura (Plate-1):

The adhistana of entrance gopura contains from bottom upwards the following mouldings - upana, Patita, Kantha and a wide alinga pathika. Above the adhistana, the wall is decorated with tall pilasters and niches. The niches are shown surmounted by Semi-circular torana with a simhamukha at the top. The storeyed superstructure is of brick and moster and is decorated with the series salas in the center, kutas at the corners and the Panjaras in between the sides. The griva is rectangular and at the apex is the massive sāla-sikhara with the gable ends. Above the sāla-sikhara is a row of Kalasas. On the southern side the sculptures contains like, Lakshmi Narasimha, Yōga Narsimha, Abhaya Narasimha. So
also on Northern side Killing of Demon Hiranya Kasipa, Varaka Narasimha Swamy etc. are available.

The present superstructure is modern and was erected in the year of 1992 by the Endowment Department. Though the superstructure of the gopura is modern. The adhistana seem to have been erected some time in the 13th and 14th century. A.D.

The temple is situated in-side a spacious walled enclosure and faces the east. There is an entrance to the enclosure in east and it is surrounded by a gopura. Passing through the gopura the courtyard containing the Deepasthambha, Balipitha and Dvajastamba.

Garuda Shrine:

This shrine is situated to the east of the mahamandapa of the temple. This shrine faces the main deity. The image of Garuda appears to be as old as the main shrine of the temple. The dvajastambha and Balipita are located to the east of the temple. The dvajastambha is about 60 feet in height. The image of Garuda shrine is of stone. The image is shown standing in Sambhanga with two hands held in Anjalipose.

Anantasai Shrine (Govindaraja Swamy)

The shrine Anantasai or Govindaraja Swamy is situated at the south-north corner of the court yard. This shrine faces the north and consists of a mandapa or porch and the garbhagriha. The mandapa contains six pillars. The capitals of the pillars are in the early Vijayanagara style. The garbhagriha stand on a high adhistana which contains from bottom upwards upana, pattā, gala and an alinga-pattika. The capitals of the pilasters are in the Vijayanagara style. The niches are surmounted by semi-circular toranas with a Simha mukha at the top.
Kalyanamandapa

It is situated south of the temple and faces the east. The mandapa consists thirty five pillars. The pillars are in the chola style.

Sri Rama Shrine

It is situated on the North. It faces the South. According to tradition the images of Sri Rama, Sita and Lakshman were installed by Hanuman. The only entrance to the temple is in the South contains sixteen pillars. The main shrine of Rama consists of a mukha mandapa, garbhagriha. The garbhagriha was erected on a simple and plain adhistana. There are two types of pillars in the mukha mandapa. The pillars of the front portion of the mukhamandapa are composed on rectangular.

Vahana Mandapa :

The vahana mandapa is situated South of the temple. This mandapa a wooden chariot, Hanuman vahana, etc.

Main Shrine of Sri Lakshmi Narasimha Swamy Temple :(Plate-2)

The main shrine of Lakshmi Narasimha Swamy faces the east and consists of the garbhagriha, pradakshinapada, antarala,
mukhamandapa and mahamanandapa. A small Garuda shrine is located at the eastern end of the mahamanandapa.

The garbagriha and antarala stand on an adhisthana which has from bottom up wards upana, broad kantha and a pattika. The walls of the garbhagriha and antarala are built with large blocks of stone accurately fitted. The outer walls of the shrine are plain and sculpture and devoid of architectural elements such as pilasters and salakostas which are usually found in the Vijayanagara shrines. There is an abacus or phalaka above the roof of accadana of the shrine. The pilasters have square base with nagabhandam, decorations; padmabantha, Kalasa, todo, octagonal kumbha, idol, palaka and pushpabodiga capital. The super structure over the roof is of brick and mortar. The griva and the Sikha are round and belong to the vesara order. The wall portion just below the cornice is decorated with a row of lotus petal carvings. The vimana above the roof is of the ekatala-type and contains a row of the series of kutapanjara, sata, panjara and kuta. Above the hara or tala is a kapota projecting on all the four sides. There is an abacus above this kapota. This abacus contains the figure of Garuda seated with hands in anjali in each of the four corners. Above the sikha there is a single metal kalasa with full blown lotus below it on the four sides of the Vimana various forms of Vishnu are represented. Narashimha Swamy with his consort Lakshmi, are shown in the seated pose on the Western face of the Vimana. Varaha seated and Bhudevi seated on his left lap is represented on the northern face of the Vimana on southern face of the Vimana Narasimha is shown sitting with his consort seated on his left lap. Another figures of Narasimha with his two consorts Sridevi and Bhudevi are represented on the same face. The deity figures represented on the other sides are - Gowardhanagiri, Astabhuya
Narasimha, Rishis and Venugopala. The outer face of this pradakshin wall is plain. This pradakshana wall has been constructed with large blocks of stone accurately fitted. Inside the sanctum of the main shrine, is the image of Lakshmi Narasimha Swamy is shown sitting with his consort seated on his left lap and Prahlada standing. There is also a set of processional metal images of Lakshmi Narasimha inside the garbhagriha of the main shrine. There are dvarapalaka images on either side of the entrance of the Mahamandapa or Rangamandapa.

Mahamandapa

This is the foremost on the axis. This mandapa contains twenty pillars i.e. four rows of five pillars each. All the pillars have Vijayanagara capitals (pushpa-podika or lotus corbel) and contain interesting sculptures.

The following eighteen sculptures are found on the square blocks of the pillars of the mahamandapa. Venugopala, Lakshmi Narasimha, Hanuman, Swan, Elephant, Vinayaka, Yoga Narasimha, Devotee Lady, Balaekrishna, Chakra and Sarikha, Lotus design, Varadha, Monkey, Latha, Lakshmi Narayana, Dancer and Garuda.

This mandapa is a structure of the early Vijayanagara times. The typical Vijayanagara pillars with pushpa-podika capitals and a number of typical base relief sculptures on the pillars support the date.

On the either side of the door-way of the mukhmandapa there are two dvarapalakas having four hands each. The garbhagriha of the main shrine houses beautiful and imposing stone images of Astabhuja Narasimha.
Mukhamandapa:

The *mukhamandapa* has an entrance in the east. The doorway of this mandapa is flanked by two *dvārapālaka* images. There are four pillars having Vijayanagara capitals in the center of the *mukhamandapa*. The pillars have beautiful sculpture. The lintel of the mukhamandapa contains lotus in the center. The pillars contain sculptures such as *Varāhanarasimha* (the south face), Demon fighting (the north face), *padma* designs, *Śamkhā* (face the north), *Yogānanda* *Narasimha* (face to east), *Lakshmi Narayana* (facets the south) figures etc.

Dēvi Shrine:

This shrine dedicated to the consort of the main deity, is situated North of the main shrine. The shrine faces the east and contains four members on the Oxis viz, *garbagriha*, *āntarāla*, *mukhamandapa*, and on open pillared hall. The Dēvi shrine is similar to that of the main shrine of Narasimha. The *garbhagriha*, *āntarāla* and *mukhamandapa*, stand on open a common *adhistana*. It has from bottom upwards- *upana*, broad *kantha* and *pattika*. The walls are plain. The *garbhagriha* houses the seated four armed stone image of goddess Lakshmi locally called *Amrutavalli*.
Mukhamandapa : (Plate-4)

The mukhamandapa has an entrance in the east. There are four pillars in the center of the mukhamandapa. The pillars are divided into two sections which contain sculpture such as Santhana Venugopa (faces the West) Balakrishna (faces the East) Milk Chilling (face the South), Dancers (faces South) devotees (faces the East), etc.

Open Pillard Hall (Sayyamandapa) :

The open pillard hall is situated infront of the mukhamandapa of the Devi shrine. This mandapa contains sixteen pillars. Each pillar is divided into the three sections, one rectangular parts. All the pillars are in the Vijayanagara style. The central two rows of pillars hve on their shaft simha lalitas and kumbapanjaras one over the other with the figure of a lion in between the simhalalitas. The lion is shown carrying the simhalata on his head. One some of the pillars a devotee in anjali, Sathyabhama using arrow, Yoga Narasimha, Devotees, Venugopa, Swahn, Sathyabhama using arrow, Yoga Narasimha, Devotees, Venugopa, Swahn, Sarika and Chakra, Vinayaka.

Sculpture :

An interesting feature of this temple is that majority of the sculptures are found on the square and rectangular parts of the pillars of the mandapa of the temple. The capitals of these pillars are in the Vijayanagara style. Some important relief sculptures found on the pillars of the mahamanadapa of the temple are described below. These sculptures are good specimens of the early Vijayanagara Sculptural art of the 14th and 15th century A.D.

The sculptures carved on the pillars represent natural scenery, floral design, animal and birds, human figures, Gods and Goddesses.
All these are found plenty in the mahāmaṇḍapa of Narasimha temple. Ananta Sai shrine, Sri Rāma Shrine and the open pillared hall of the Dēvi shrine. There are several sculptures on the pillared of the entrance mahāmaṇḍapa and the mukhamaṇḍapa of temple. Of these, mention may be made of the following.


Ugra - Narasimha :

This sculpture is found north side of the entrance gopura and garbhagriha of the temple. This is a rare sculpture showing Ugra-narasimha with eight hands. Here the right foot is hanging down in the ardha-pariyanka posture and the head of Hiranya Kaśipha is held on the left lap of the God. This form shows the most ferocious aspects of the lord one hand is shown pressing the head of Hiranya Kaśipha and the other his legs. The front two hands are shown tearing and pulling the entrails of Hiranya Kaśipha while the upper two hands are shown pulling the entrails of Hiranya as a garland round his head. The hands hold a number of weapons.

Lakshmī - Narasimha :

This sculpture is also found in one of the middle squares of a pillar in the maṇḍapas of the temple. In this sculpture Lore Narasimha is shown with his consort Lakshmī.
Venugopala:

The sculpture of Venugopala is garbhagriha of main shrine found one of the pillars of the Mahamandapa of Main shrine, Mahamandapa of Devi shrine of the temple. In this sculpture, Krishna is shown standing in vyastapada. The God has four hands and carries Sankha and Chakra in the upper hands and keeps the flute near the mouth with the two lower hands. He wears kiritamakuta and other ornaments. There is a cow at the bottom to each side.

Bhuvanika:

The sculpture of Bhu-varaha is found on the pillar of the Mahamandapa of the temple face the South. This is an excellent picture of Vishnu as Bhuvanika. The Goddess is represented as seated in the left lap of the Lord. Who has a face like the Varaha. The God had four hands and holds Chakra and Sankha in the back hands and keeps the lower right in wooing Goddess Lakshmi and posses the lower left round the back of Devi. He wears a Kiritamakuta and the face of the Lord is shown turned towards Devi as prescribed in the Vaikhanasa Agama.

Anjaneya:

This sculpture is found on the pillars of mahamandapa, mukha mandapa, Kalyanamandapa, Sri Rama shrine, and Anantasai mandapa of the temple. Hanuman is shown standing with his hands held in anjali.

Venugopala:

This is also found in one of the pillars of the mahamandapa of the temple. Krishna is shown as standing in Vyastapad with his two hands are playing a flute.
Kaliyamardhana Krishna:

In this sculpture the right leg of Krishna is shown resting on the hood of the serpent and the left leg is raised and kept in a dance pose. The God keeps the right hand in abhya and the left hand is outstretched and holds the tail of the serpent.

Govardhanagirdhari:

*Krishna has* two hands, the God is shown lifting up the mountain with one hand and the other hand is in abhaya.

Yōga - Narasimha (Plate-3):

This sculpture is found carved in a pillar in the mahamandapa of the temple. This is a sculpture of *Yōga Narasimha* sitting with two feet crossed in an utkutoka posture. A pattika or a piece of cloth is keeping his legs in position. The Lord’s front two hands are shown hanging down gracefully over his knees. His back two hands hold the *Sāṅkha and Chakra*. He has a *Kiritamakuta* and stylized mane. This type of sculpture is also found in several mandapas in the Vijayanagara temples of Anantapur district. The sculpture of Balakrishan is found in one of the top squares of a pillar
of the mahāmaṇḍapa. The sculpture of a hunter is found in one of the middle squares of a pillar of the mahāmaṇḍapa. The God Narasimha is shown standing in dvibharga with four hands. The front two hands are hanging down gracefully to the sides. The upper two hands are shown holding Chakra and Śankha. The God wears Kiritamakuta and a stylized mane.

Kurmvatāra:

In this incarnation the figure of Vishnu is to be in a half man and half tortoise form, the lower part being that of the tortoise. As in the case of the mastsyavatāra, this image also has four hands, two of which, carry Śankha and Chakra, while the other two are to be held in varada, and abhaya poses. The image is adorned with ornaments and with the Kirita on the head. The image may also be like an ordinary tortoise. A figure of kurmvatāra is found on a pillar in the mukhamāṇḍapa of the temple. The figure is that of a man above the girdle with four hands, while below girdle in the shell of tortoise. The God holds Chakra and Śankha in the two upper hands and keeps the lower right in abhaya and carries gada in the lower left.

Ganapathi:

There is a solitary sculpture of Ganapathi carved on a pillar in the maṇḍapa of temple, Anantasai shrine and Sri Rāma shrine. Here Ganapathi is shown as standing with four hands. He wears Kiritamakuta, girdle, yāgnopavita and other ornaments. He carries pasa and ankusa in his upper hands and holds dants in the lower right hand. The lower left hand carries madaka (plough).

Ganapati may be represented sitting or standing. The seat may be a padmasan as a mouse, in rare instance a lion. The standing
figure of Ganapati should be shown with four, six, eight, ten even sixteen hands and a big belly. On the chest, there should be snake in the form of yagnāpavita and another snake as girdle. He should carry in his hands pāsa, ankusa, danta, madaka and the lower two hands should be shown in abhaya and varada poses.

Lakshmi Narayana : Dēvi Sahita murthy

Asina or seated images of Vishnu may be classified as yōga, bhōga, Vīra and abhichākrika forms. Further, these may be classified into uttama, madhyama and adhama. In the bhoga form, Vishnu should be shown seated on a Simhāsana with his consorts Sridēvi and Bhūdēvi on the right and left respectively. He should carry chakra and Śanikha in the upper hands and keep the lower right either in abhaya or in Varada pose and the lower left upon the lap or in the Simhākarana pose.

One example of Dēvisahita Mūrti form of Vishnu (Lakshmi Narayana) is described below, the God seated in Virāsana on a pita with the left by bent at the knee and resting on the seat and the right leg bent and resting on the lower part of the seat. The god carries Chakra and Śanikha in the upper hands and keeps the lower right in abhaya and the lower left passes round the back of goddess Lakṣmī. He wears Kirītakamakuta, Makara Kuṇḍalas, graivēyakas and pūrnöruka. Goddess Lakṣmī is shown seated on the folded left thigh of Vishnu, with her two legs standing. The right hand of Dēvi holds a lotus and the left hand rests on her left thigh. She is decorated with several ornaments.
Seshasayananmūrti (Ranganātha)

One example of Sayananmūrti form of Vishnu found in the mukha mandapa of the temple.

Vishnu is reclining on Adisesha which contains seven hoods and the body in three coils. Vishnu has two hands. One of the right hand should be made to touch the Kirīta or be stretched towards the head. One of the left hands is to rest upon the thigh. Goddess Lakṣmī shown seated near the feet of Vishnu so as to make her touch his feet. She should hold a nīlotpala in her right hand and keep the left hand in the Kaṭīka pose. Vishnu wears Kiriṭamakuta, purnoruka and anklets. Lakṣmī Dēvi wears several ornaments.

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CHAPTER-3

ARCHITECTURE OF
THE TEMPLE
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Architecture of the temple:

The Lakshmi Narasimha Swamy Temple is situated inside the
town and faces the east. The temple is situated inside a spacious
walled enclosure and faces the east. There are four entrances to the
enclosure, one in each cardinal direction, all surmounted by gopuras.

The Gopuras:

The east gopura is built of well dressed blocks of stone up to
the roof and above it the super structure is of bricks. This gopura is
the biggest and elaborately constructed. The adhistana of this
gopura is partly buried in the ground and the members that are
visible from bottom upwards are - gala cut into compartments by
short pilasters, a broad projecting, pattu, another pattu, padma,
broad gala, tripatta, another gala cut in to compartments and
alingapatika. The wall is decorated with three pilasters, Sāla-kōsta
and three pilasters. The pilasters have Vijayanagara capitals. The
brick super structure consists of four talas, each containing a row
of the Kuta, panjara, sāla, panjara, ai. d. ut. series. The Sikhara
is oblong and is surmounted by five kalasas. In each tala there are
two dvārapālaka images on either side of the doorway.

South Gopura:

The adhistana of the south gopura is similar to that the east
gopura and its walls are plain. The adhistana and walls of the west
gopura are plain.
West Gopura:

The brick superstructure contains four talas each with the Kuta, Panjara sala series. The Sikhara is oblong and contains a five Kalasas above.

North gopura:

The adhistana and walls of the north gopura are also plain. The brick superstructure contains four talas each with a row of the Kuta, panjara, series. The sikhara is oblong and has a row of five kalasas above. The court yard: passing through the above described east gopura enters the court yard containing the balipitha, dvajasthamba and deepasthamba.

Kitchēn:

The temple kitchēn is situated in the south-west corner of the court yard.

Anjanēya Shrine (Plate-5):

A small Anjanēya shrine is located in the south east corner of the court yard. It faces the north and consists of the garbhagṛiha and a verandah before it. The walls of the garbhagṛiha are plain and the roof is flat. The garbhagṛiha houses a standing stone image of Anjanēya with Anjali pose.
Ananta Sai Shrine (Plate - 6):

To the west of the Anjaneya Shrine is a shrine of Ananta Sai shrine which also faces the north. It is similar in all respects to the Anjaneya shrine and its garbhagriha enshrines a Sayana or reclining stone image of Vishnu.

The kalyanamandapa (Plate 7):

Is situated to the south-west of the main shrine and faces the east. It is two sections, the front part of a lower level and the hind part at a higher level. The front part contains a row of six pillars with chola capitals. The elevated part is reached by a flight of steps guarded by elephants and contains two rows of six pillars each with chola capitals. There is a pavilion at the extreme west, formed by three rows of four pillars each with chola capitals. The elevated section is walled in the north, west and south and the walls are plain.
There is low vimāna above the pavilion with a round Sikhara belonging to the Vesara order.

Unjalmaṇḍapa:

To the south west of the temple is the Unjalmaṇḍapa or swing pavilion. With four tall pillars having Vijayanagara capitals and flat roof above.

Sri Rāma Shrine:

There is small shrine facing the south in the north-west of the court of the court yard. It consists of the garbhagriha, antarāla and a verandah before it. The walls of the garbhagriha and antarāla are plain. The Vimāna above the garbhagriha has only one tala with a row of the series - Kūta, panjara sāla, panjara and Kūta. There is a step above the tala containing a lion in each of the four corners. The Sikhara is round and belongs to the vesara order.

Another Mandapa:

To the north of the garbhagriha of the main shrine there is a maṇḍapa of four pillars, with a vimāna above out of these four pillars, two have one projecting pillaret each while the other two have the figures of woman, on a block, projecting from the shaft. All the pillars have Vijayanagara capitals. The vimāna above the maṇḍapa has one tala with a row of the series - Kūta, Panjara, sala, panjara and kūta and a Nagara Sikhara.

Lakṣmī Narasimha Swamy (The main shrine):

The main shrine of Lashmī Narasimha is situated in center of the courtyard faces the east and consists of the garbhagriha antarāla Pradakshinapada, Mukhamandapa, connecting maṇḍapa and Mahāmaṇḍapa. A small shrine housing Garuda is located in front of the mahamaṇḍapa. The length of the main shrine is 155 feet. The adhistāna below the pradakshini wall is four feet six inches in height and contain from bottom up ward upa, padma, patta, broad tripatta, gāla and alingapatta. The outer side of the wall is deco-
rated with pilasters having chola capitals and sala-kostas. The vimana which rises above the garbhagriha is of the ekatala type containing a row of the series. Kuta, panjara, sala,panjara and kuta. There is a phalaka or step above this tala containing a seated lion in each of the four corners. There is another phalaka above it containing the figure of Garuda seated with hands in Anjali, in each of the four corner. The Sikhara is four sided and belongs to the Nāgara order.

Garuda Shrine:

This shrine is situated in front of the Mahāmaṇḍapa. It is a square structure having plain walls and a four faced Nagara sikhara above the roof.

Mahāmaṇḍapa:

This is the foremost member on the axis. This maṇḍapa contains twenty eight pillars which are the following types pillar with yali bracket, pillar with one pollaret projecting, pillar with two pollarets projecting and pillar with three pollarets projectory. The ceiling of the mahāmaṇḍapa was originally painted but the painting have faded. The cornice of the mahāmaṇḍapa has a convex upper portion and a convex lower portion. There is a row of brick built arches known as Chēnchu on the edge of the roof of the mahāmaṇḍapa. All the pillars have Vijayanagara capitals.

The following sculptures are found on the pillars of the mahāmaṇḍapa: Hanumān, Lotus design, Chēnchita with arrow, Yōga Narasimha, Vishnu, Gajendra Mōksha, Venugopala with four hands, Śaṅkha and chakra Vinayaka, Garuda with Anjali, Lakshminarayana, Bālakrishna.

Connecting Mandapa:

The mukhāmaṇḍapa and the mahāmaṇḍapa are connected by another mandapa with an entrance in its east wall. There are four pillars having chola capital in the center of this maṇḍapa. The
following sculpture are the door way of this maṇḍapa is flanked by two dvārapālaka images. The Mukhamanḍapa has an entrance in the east. South and North, there is a porch before the southern entrance. There is a covered Varandah connecting the northern entrance and the mukhamandapa of the Dēvi shrine which is to its north. There is a small room in that passage where metal images of Vishnu, Krishna- Kāliyamardana and Lakshminarayana are kept. The entrance porch in the south has a vedi with a pillar on either side of the passage in its center. There are four pillars having Chola capitals in the center of the mukhamandapa. The ceiling above these pillars has a double square with a lotus in the center.

Pradakshinapada, Āntarāla and Garbhagriha:

The pradakshina round the garbagriha and the āntarāla contains a row of four pillars each in the south, west and north with chola capitals. The entrance of the āntarāla is plain. The garbagriha houses the stone images of seated Narasimha and Prahlāda standing before him.

Dēvi Shrine:

This shrine dedicated to the consort of the main deity is situated immediately to the north of the main shrine, faces the east and contains four members on the axis viz., garbagriha, āntarāla, mukhamanḍapa and mahāmanḍapa. The first three members stand on an adhistana which has, from bottom upwards, upana, broad patta, tripatta, Gala cut in the compartments alingapattika. The outer side of each wall of the garbagriha decorated with two pilasters salakosta and two pilasters. The pilasters have chōla capitals. The outside of each of the two side walls of the āntarāla is adorned with pilaster, salakosta and pilaster. The vimāna above garbagriha of the shrine is of the ekatala type containing a row of the series - Kūṭa, Panjara, Sala, panjara and Kūṭa. There is a
Architecture of the temple

phalaka above the tala with a lion in each of the four corners. The sikhara is four sided and belongs to the Nāgara order. There is a simple metal Kalasa above the Sikhara.

Mukhamandapa:

The mukhamandapa has an entrance in the east. There are four pillars in the center of the mukhamandapa. The pillars are divided into sections which contain sculptures like Vēnu gopala, Bālakrishna, Gōlla Bhāma's Dance, Yasōda, Kesava, Tumbura, Narasimha fighting with demon, Yōgananda and Govindarāja.

Mahāmandapa:

The mahāmandapa is situated in front of the mukhamandapa of the Dēvi shrine. This mandapa contains four rows of four pillars each, which are of the following types. Pillar with yali bracket, pillar with one pillaret projecting, pillar with two pillars projecting and pillar with three pillards projecting. There are two pillars each of which contains the figure of a woman standing on a block projecting from the shaft. One more pillar has the figure of Bālakrishna standing. The capitals of three pillars are in the Vijayanagara style. The sculptures carved on the pillars represent natural scenery, Sri Krishna, animals and birds, human figures and Gods and Goddesses.

Small Shrine:

There are two small shrines in the northern edge of the floor of the mahāmandapa. Both of them face the South. The mukhamandapa contains four pillars in the centre having Vijayanagara capitals.

Sayanagriha:

Built against the north wall of the mukhamandapa is the sayanagriha, facing the south it has an ekatala vimana with Nāgara sikhara. The āntarāla has a plain entrance. The garbagriha houses seated stone image of the Dēvi.
Sculpture:

The sculpture may be broadly classified as cult images, and Decorative Motifs. The first category includes representations of Gods and Goddesses and episode from their mythologies. Decorative Motifs, introduced to beautify the structures or to create a religious atmosphere about than may be mentioned as natural Scenery, floral designs, animals and birds human figures and semi-divine beings like gandharvās and nāgas, Yakshas and Kinnerās.

Ganapathi:

The texts mentioned several varieties of this deity. These forms, can be generally divided in the Sthānaka, Asina, Nritya, Yānaka and Dēvisahita.

Sthānakamūrthy (Standing forms):

On popular variety of the images of Ganapati is Prasanna-Ganapathi which is described as a standing figure with either a few bends in the body of perfectly erect. One authority states that the figure should stand in Samabhangh. The bends, when found and generally three. He should carry pāsa and ānkusa in the upper hands, while the remaining two are to be in the varada and abhaya poses. Another variety is Haridra- Ganapati or Ratri-Ganapati. Haridra-Ganapati should be shown with four arms and three eyes and hold pāsa, ankusa mōdaka and danta.

Nritya Mūrti (Dancing forms):

Should have eight hands, in seven of which should be hold pāsa, ānkusa, cakes, kuthara, (akind of axe), danta, valaya (a Quoit), and anguliya (a ring); the remaining hands should be freely handing so as to be helpful in the various movements of the dance. The left leg should be slightly bent, resting on the padmāsana, and the right leg also bent and held up in the air.
CHAPTER-4

ICONOGRAPHY
ICONOGRAPHY

Iconography

The garbhagriha of the Lakshmi Narasimha Swamy shrine and the garbhagriha of the Dēvi shrine enshrine beautiful and imposing stone images of Vishnu and Lakshmi respectively. The Lakshmi Narasimha temple also contains some stone and metal images of Vishnu and his consorts. All these images betray early Vijayanagara workmanship and appear to the products of 13th and 14th century A.D.

Lakshmi Narasimha or Sthauna Narasimha or Ugra Narasimha:

(The Mūlabhēra of the Lakshmi Narasimha Shrine)

The God in the Lakshmi-Narasimha shrine is nearly 3 ft high, facing the east. The Lord sits on a pedestal crossing his but and resting his toes on the same pedestal. It looks as if he sits on his buttocks, raising his knees slightly. The demon is lifted up and placed horizontally across the lap of the Lord. The head of the demon is placed on the right thigh and the legs on the left lap of the Lord. The Lord is depicted in action of tearing out the entrails of the demon with his finger-nails. He has eight arms. In the right hands starting from the top, there are Chakra and sword in the first two hands, and Śankha and a shield are in the first two left hands respectively. His third right hand holds the head of demon and left hands respectively. His third right hand holds the head of demon and left
holds the two legs of the latter together. His last two hands with his finger nails are involved in the act of rending the entrails of the demon. The Lord has mane around the neck. He has open eyes, bulging cheeks, erected ears, lolling tongue and moustache which give him a fierce look. He wears three nāmas, a tall and pointed kīrīta-makuta, yāgnopavita, udarabandha and harās. The demon also wears a pointed makuta. Prahlāda is in ‘Anjali hasta’ pose to the Lord’s left side. Lakshmi Narasimha shown with his consort Lakṣmī (Sitting left thigh of Narasimha).

Stambōdbhava Narasimha (Plate-8):

The sculpture of Stambōdbhava Narasimha is also found on a central pilar to the left of the mukhamanḍapa of the Lakṣmī shrine within the Narasimha temple at Kadiri in Anantapur district. This sculpture is one foot high. The god is shown as coming out of the pillar, exposing only the left part of his body. He comes forward outstretching his left leg towards the demon. The god has probably eight arms, but the left four arms are distinct. He holds certain deadly
weapons in his upper three arms and in the last arm i.e. the front arm is hanging down obliquely with the fingers projecting down. To the left of the god, Prahlāda is standing with folded hands. To the extreme left of the god, beside Prahlāda, the demon is standing with outstretched sword in his right arm. The god has thick mane, protruding eyes, bulging cheeks and wide open mouth. He wears a pointed makuṭa, kaṭibandha and piece of cloth on his waist. The deity looks in ugra-rūpa. This sculpture belongs to the early Vijayanagara art of 15th century A.D.

Narasimha Sridēvi and bhudevi (Bronzes)

The Lakshmi Narasimha temple also contains the processional metal image of Vishnu, Sridēvi and Bhudēvi. Lord Vishnu stands in Samabhanga and has four hands. He carries Chakra and Śankha in the upper hands and keeps the lower hands in abhaya and kutaposes. The God wears Kiritamakuta and several other ornaments. Sridēvi and Bhudevi stand on either side of the God. Sridēvi keeps her right hand in lolahasta and holds a lotus in the left hand. Bhūdēvi holds a lotus in the right hand and keeps the left hand in lolahasta. Both of them are adorned with several ornaments.

Lakshmī (mūlabhēra of the Dēvi shrine)

Goddess Lakshmī, the chief consort of Narasimha is called Amritavalli. She should be shown only with two hands when she is by the side of Vishnu and when she is alone, she should have four hands.

According to the Silparatna, Lakshmī, when shown with two hands should hold bilva fruit in the right hand and lotus in the left when she is shown with four hands, she should hold a lotus with a long stolk and bilva fruit in the two right hands and amritaghata (a pot containing ambrosia) and a Śankha in the two left hands.
The mūlabhēra of Lakshmi in the Dēvi Shrine in seated on a seat in padmāsana and has four hands. She holds lotuses in the two upper hands and keeps the lower right hand in abhaya and the lower left in varada. She wears Karanadamakuta, Chakrakundalas and several other ornaments. There is a sculpture of Durgī right side of Dēvi.

Āndal (Gōdadēvi)

The garbhagriha of the Āndal shrine houses a stone image of Āndal or Gōdadēvi. Her hair is arranged as Kesabhandha. The goddess stands in tribhanga pose, carrying a flower in her right hand and keeping the left hand in lōlahāsta. She is decorated with several ornaments.

Vishvakāsēna (Sēnaimudaliar):

Vishvakāsēna is the commander of Vishnu’s forces and he is called in Tamil as Sēnaimudaliar. He is invoked by all Vaishnavites at the beginning of all auspicious ceremonies just as Ganapati is invoked by Saivites. Vishvakāsēna is also the custodian of the personal effect of Vishnu and so in all important festivals like Brahmotsavam, he is invoked by a special festival.

The Narasimha temple contains a fine metal image of Visvakāsēna. He is shown as seated with left by folded and kept on the seat, while the right leg is shows hanging. He is shown with four hands carrying Sarikha and Chakra in upper hands while one of his lower hands carries gada and the other in tarjani. He wears Kirtīmakuta, Kundalas, hāra and other ornaments.

Dvārapālakas:

The Narasimha Swamy temple contains the images of dvarapālakas on either side of the entrance of the mukhamandapa
10 feet. The dvarapalaka on the right side stands in tribhanga and has four hands. He carries Chakra and Śankha in the upper hands, holds gada in the lower right and keeps the lower left in tarjani. He wears kiritamakuta, keyuras, girdle, anklets, etc. The dvarapālaka on the left side is similar to that to the right side image except the lower right is in tarjani and the lower holds a gada.

Garuda:

Garuda, the vehicle of Vishnu and the common Brahmin kite as we know it today is affectionately called by the Sri Vaishnavas as Garudalvar or Peria Tiruvadi. Images of Garuda are always placed at the corners over the compound walls of Vishnu temples and also placed opposites to the shrine of the main deity. Garuda is usually represented in images as a standing human figure having a beaked nose with protruding eyes and a pair of outspreading wings from back. He has two hands having Kirita and serpent ornaments.

According to Silparatna, Garuda should two hands, one of which is to be in the abhaya pose or he should have eight hands in six of which he should be shown carrying the post of embrosia, gada, Śankha, chakra, sword and a snake respectively. He should have two hands and these hands should be hold in anjali pose.

The Garuda shrine in front of the mahamanḍapa of Narasimha temple, contains an image of Garuda. Garuda is shown as standing in dvibhanga with human face and head. He is shown with two hands which are held in anjali.

Sēshasayanamūrti (Ranganatha)

There are four varities among the Sayanamūrti or relining images of Vishnu-(i) Yoga, (ii) Bhōga, (iii) Vīra and (iv) Abhicārīka. The bhōga Sayanamurti image of Vishnu may have either two or
four arms. It should be recumbent, with one-fourths of the body slightly reclad and the remaining flat upon the serpent bed. One of the right hands should be made to touch the kirti or be stretched towards the head. One of the left hands is to rest upon the thigh. Goddess Lakshmi should be seated near the head of Vishnu so as to be in contrast with his shoulders. This Goddess should have in her right hand a lotus and keep her left hand in the katika pose. Bhudevi should also be shown seated near the feet of Vishnu so as to make her touch his feet. She should hold a nilotpala in her right hand and keep the left hand in the katika pose. Markandeya should be shown seated on the right side and corresponding to it on the left there should be Bṛigu on the South wall should be sculptured the figure of Brahma and on the Brahma should be in the sitting posture. Near the feet of Vishnu the demons Madhu and Kaitabha should be shown in fierce attitudes indicating their tendency to rush in to violent action. On the right there ought to be the fire, Ayudha purushas and Garuda. Above the figure of Garuda, on the right, there should be the figure of Sūrya. Similarly to the left of Bramha there should be shown the Asvinidevatas, Tumbura, and Nārada as young children and also Chandra, the moon. Besides there should also be the guardian deities of eight quarters and Apsaras having chāmarās. A group of Gods as described above makes the central figure of Bhogasayanmurti as belonging to the uttama class. If the figure of Tumbura and Nārada and Dikpalakas be absent, if would belong to the madhyama class and if the figures of the Pūja Kamunis and the Apsara damsels be further wanting in the group, the image would then belong to the adhama class. One example of Scyanamurti forms of Vishnu found in the mukhamanḍapam of the temple.
Sri Rāma, Lakshmana, Śīta and Anjaneyā:

The Kōdanadarāma shrine contains the stone images of Śri Rāma, Lakshmana and Śīta (Druvabēras) are of stone. Śri Rāma is shown as standing tribhanga. He carries an arrow in the right hand and hold the bow in the left hand. He wears Kiritamakuta, makarakundalas, Yāgnōpavita, hāras and other ornaments. As an image Śri Rāma is usually represented in madhyamadasatala size. This incarnation of Vishnu is one of the avatars well represented in iconography in this shrine. To the left side of Śri Rāma stands in tribhanga. He too holds bow in the left hand and carries on arrow in the right hand and wears Kiritamakuta and other ornaments. To the right of Śri Rāma stands Śīta in tribhanga and holds nilōtpala flower in her right hand and wears Kiritamakuta and other ornaments. To the right to Śri Rāma stands Śīta in tribhanga and holds nilōtpala flower in her right hand and her left hand is kept in lōlahasta. She adorned with Karandamakuta, Keyurās, Kundalās, Karṇikanas and other ornaments. The contents and hand position of the images of Śri Rāma, Lakshmana and Śīta are in accordance with the requirements of the Silpa texts.

Miscellaneous Sculpture:

Apart from the above described sculptures the Narasimha Swamy temple of Kadiri also contains in its pillars other miscellaneous sculptures such as squatting lions, lotus designs, floral designs, Śarīkha and Chakra, animals and birds and human figures etc.
Chakra and Śāṅkha:

Lord Vishnu possesses several Āyudhās or Weapons. But the most important are five: Chakra -(the disease) Śāṅkha -(the conch) Kaumodaki (gada)- the club, Nandakon- (the sword) and Sāranga- (the bow). Vishnu also carries padma (lotus) bāna and khētaka. Of these the most important are Chakra and Śāṅkha only. He will be shown usually carrying Chakra and Śāṅkha in the upper right and upper left hands respectively. These Āyudhas were given human forms also. According to Vishnudharmottara purāna, Chakra should be shown as a male figure with round eyes and drooping belly and should be adorned with various ornaments and carry a chāmara. This Chakra is also known as Sudharsana Chakra. In the Tamil work it is popularly known as Chakrattālvar. The Sudharshana Chakra is praised as the destroyer of all the enemies while the Śāṅkha is described as the destroyer of avidya or ignorance. It is also known as Pānchjanya. Vishnu blows this divine conch whenever he goes to slay his enemies.

The Lakshmi-Narasimha temple contains the sculpture of Chakra and Śāṅkha on the square case of the Dēepasthambha, Mahāmaṇḍapa and Mukha maṇḍapa of the temple, mahāmaṇḍapa and mukamaṇḍapa of the Dēvi shrine, Sri Ananta Sai shrine etc.
CHAPTER-5

TEMPLES OF TANAKALLU,
NALLACHÉRUVU AND GÜTİBAİLÜ
TEMPLES OF TANAKALLU, NALLACHÉRUVU AND GŪTIBAILU

1. Tanakallu Temple:

Tanakallu is a small village of Kadiri taluk of Anantapur district. It is situated at a distance of about 22 kms from Kadiri on the Chênnai - Mumbai grand - trunk road. There are two temples at Tanakallu: Sri Virabhadra temple, and the temple of Chowedēswari Dēvi.

The village has unusually large number of hamlets, thirty two in all. Till 1932, it was the head quarters of the Deputy Tahsildar. Due to the extensive groundnut crop in the area, the place has four groundnut decorticating factories following under the purview of the factories act. The weekly fairs is held every Saturday. The Zilla Parishad High School at the place was opened in 1958 as a Middle Schools and upgraded into a High School the next year. An Āllopathi dispensary opened in 1922 is functioning. A public library was started by the local library authority in 1965. There is a P.W.D. Inspection Bungalow in the village.

Chōwdamma Temple

The Temple is in the form of middle with her idol is the place of worship in this village. Chōwdamma Jatra is celebrated for a day
in pushyami during Sankranti i.e. on 14th on 15th January. Devotees carrying the idol of Chowdamma in procession attempt to pierce themselves with swords, but no injury is caused. Rams are sacrificed to the deity in fulfillment of vows. This is an old festival having local significance only. Local people congregate irrespective of caste and creed. Pujaries always belong to Thogata caste.

Description (Plate-9):

The Chowdeswari temple faces east. The main entrance of the courtyard is in the east passing through the above described entrance one can see the structures such as dvajastambha, balipita and nandi figure. These structures are as old as the main shrine of Chowdeswari temple. The dvajastambha is 45 feet in height. Near the dvajastambha stands the rock deepastambha which is 15 feet height.
Inner Court yard:

The entrance of the inner or the main court yard is through a dvara. The main shrine of Chōwdeswari is situated in the centre of the temple court yard is rectangular with its great length and its floor paved with stone.

Main Shrine (Plate-10):

The main shrine of Chōwdeswari contains the garbhagriha, āntarāla and mukhamandapa. The walls of this shrine are decorated with chamfered pilasters with Chōla capitals. The griva which rises above the garbhagriha is four sided and above it is a step containing lions in each of the four corners. The sikhara is round and belongs to the vesara order (ruined). There is a single kalasa over the sikara. The garbhagriha houses a seated image of Pārvati, the consort of Siva.

Sculpture:

The Chōwdeswari temple contains a few interesting sculptures. These may be found on the entrance parts of the temple and garbhagriha. But the sikara of garbhagriha these are not clearly visible. The temple contains the following sculptures:

1. A male and female devotees are shown standing in anjali,
2. The temple contains either side two lions. Another right side
Mahisāsuramardini, Saraswati with two hands carrying Veena. Left side of Dēvi lakshmi with four hands, carring upper right Chakra, left Sankha, lower right abhaya left varada. bulls or Nandis either side of the Dēvi, Yakhas and Yaksinish, Manjunatha, Lady figures, Tiger, Saraswati with four hands, upper right hand - Veena - left Vedas, lower right hand-flower-left flower, two sides Swan, Valmiki, Lion.

Iconography:

The Chowdēswari temple contains some, interesting images of Gods and Goddesses. These images are found in the kōstas of the main shrine.

Pārvati:

According to uttara kamikāgama, Pārvati should have four arms and three eyes. She should hold pasa and ankusa in the upper hands and keep the lower hands in abhaya and varada poses. She wears Kiritamakuta, Kuchabhana, and Pūrnārūka.

Mahisāsuramardini:

According to Silparatra Mahisāsuramardini should be shown as standing in tribhanga and should have three eyes, high breasts and a thin waist. She should have the hands with which she should hold trisūla, khadga, sakti, chakra and a stringaged bow in the right hands and pāsa, ankusa, khētaka, parasu and bell in the left hands. The image of Mahisasuramardini is also described in the Vishmudharmottara. According to it she should have twenty hands and should wear on her head Jatamakuta with the digit of the moon.
of inside it. At her feet should lie the buffalo with its head cut-off, with blood gushing out from its neck. From with in this neck should be visible the half emerged real saura bound down by the Nāgapāsa of the Goddess. The right leg of the Goddess should be placed on the back of her lion and her left leg should touch the buffalo body of mahisasura.

The niche can the entrance of the temple contains on image of mahisasuramardhini. Here the Goddess have four hands and carries Chakra in the upper right hands, Šarikha in the upper left and trisoola in the two lower hands. She is represented as cutting off the head of the buffalo demon. She wears Kiritamakuta and several other ornaments.

Saptamātrikas

The prominent features of the Saptamātrikas or Seven Saktis are described below:

1. **Brāhmi**: She has four faces, four hands and the Swān vehicle.

2. **Mahēswari**: She is also called as Bhairavi. She has a single face, three eyes, four hands and the bull as vehicle.

3. **Kaumari**: Unlike Kaumara she has a single face and four hands and the peacock vehicle.

4. **Vaishnavi**: Vishnavi like Vishnu has Garuda as the vehicle and four hands with Chakra and Šānkha.

5. **Varāhi**: She has the face of a saw with protruding belly and a buffalo as her vehicle.

6. **Indrāni**: She is also called as Mahendri. She has an elephant as vehicle.
7. Chamundi: She has protruding teeth. She wears garland of skulls and serpents as jewels.

Virabhadra (Plate-11)

According to Srisatvanidhi and Karanagama, Virabhadra is to be shown with four arms and three eyes and Jatamakuta. He should wear a garland of skull. He should be standing on Padukas and hold dhanusa and gada in the left hands, Khadga and bana in the right hands. The latter text requires this God to be shown with tusk protruding out of the mouth, Jatas of fire emanating to the sides and as wearing a kapalamala, nagas, yagnopavita, a garland of bulls and ornaments showing scorpions. Daksha and Bhadrakali should be also be shown.

The Virabhadra temple contains a fine image of Virabhadra. This image is found face the North. Here the deity is shown as standing in Sambhanga and holding an arrow in the upper right hand and bow in the upper left hand, sword in the lower right hand and shield in the lower left. He is decorated with several ornaments. Daksha with goat head stands to the bottom right with hands hold in anjali pose. This image remembers that of Vijayanagara sculpture.

2. Yoga Vemana Temple, Nallacheruvu

This village is about a 9 miles from Kadiri and Madanapalle road and is a Railway Station on the Dharmavaram-Pakala section. A huge bastion, the relic of an old fort, can still be seen at this place.
Yogi Vēmana, the poet, philosopher and Social reformer, was buried. An annual festival is held for a week to revere the memory of the Yogi. The village was electrified in 1962. The following communities Hindu, Vysya, Padmasāla, Schedule caste, Schedule Tribe and Muslims. The Chief means of livelihood of the people are agriculture, agricultural labour, trade and other traditional occupations.

There is a temple of Yogi Vēmana with his image in human form. The legend about him is given under Katārupalli monograph. Katārupalli is at a distance of 12 miles to this village. It is believed that Yogi Vēmana was hit here by a deadly thunderbolt. He miraculously survived to hit and guided numberless follow as in the right path by his example and through his sayings which are recorded in the form of Verses.

Sri Yogi Vēmana festival is celebrated for seven days commencing on the first Sunday in the bright fortnight of Chaitram (March-April) in commemoration of the birth anniversary of the said. Temporary lighting arrangements are made few days in advance-on Sunday morning there is ankurarpanam and in the night a large quantity of cooked locally called kumbhapukoodu is heaped in front of the temple before which a buffalo is sacrificed and its blood sprinkled on the heap. More animal sacrifices are offered by the pilgrims and the cooked food is allowed to be taken by the pilgrims and the cooked food is allowed to be taken by the visitors as it is said to possess healing powers over cattle suffering from diseases. On Monday and Tuesday his wooden idol and Wednesday his
image made of panchalohas it taken in procession round the village. The ritual on Thursday is the garudothsavam of Sri Chennakesava Swamy. There is fire walking ceremony of Friday night. The festival culminates on Saturday night with a torch light procession of Vēmana locally known as Gōdugu meravani as the idol is taken under an umbrella Pūjas are performed on every Sunday offerings are also made in cash and kind. Tonsure ceremonies are conducted in fulfillment of vows in addition to the offering of hair by elders. It is being celebrated for the past 300 years and is widely known. The pūjari collects subscriptions by going round several villages and celebrates the festival. The village elders however assist him. The festival attracts about four to five thousand pilgrims belonging to all communities not only from the surrounding villages but also from distant places. The present pujari is Sri Vāradhi Kōnappa, a Padmasāli of Kāsigōtram with hereditary rights. Circus, street dramas, fancy dresses, and burrakathas etc. are the entertainments for the visitors. Pandals are erected, free feeding is also organized.

3. Thimmamma Temple, Gūtibayalu

This place is about 13 miles south east of Kadiri, and 12 miles from Tanakallu. Its chief interest lies in its banyān tree locally called "Thimmamma Marrimanu" perhaps, the biggest of its kind in the South. A small temple dedicated to Thimmamma lies under the tree. An account of this lady in Telugu kept at the shrine reveals that she was the daughter of Setti Baliya couple Sennaka Venkatappa and Mangamma, born in 1394 A.D. She was married to a Balavēerayya (Gangaraju Balavēerayya) who died in 1434 A.D.
and Thimmamma committed ‘Sati’. The banyan tree is believed to have sprouted at the place where she ascended the funeral pyre.

Thimmamma Marrimanu (Banyan tree) at Gūtibayalu is one of the very few banyan tree in India of comparable size. There appears to be one of Adayār near Chennai covering an area of 40 thousand square feet. An other at Calcutta said to be 90 feet high with a circumference of 1,000 feet, Thimmamma marrimanu has occupied on area of 5½ acres. This wonder of nature attracts large crowds.

In spite of discussions from all quarters, she decided upon Sahagamanam. She prepared a chiti (funeral pyre) with four dry branches of banyan tree and burnt herself to ashes. To their astonishment one of the four dry branches not only stood unburnt but put on leaves and began to grow into a big tree covering an area of 5½ acres. A small temple is constructed for Thimmamma and an annual festival is celebrated in her memory. On one side of the tree the owner of the cultivable plot chopped off the branches of the tree that were covering his land and no branches spread on that side since then though the tree spreading on all the other three sides.

*Thimmamma Jātra* is celebrated for 3 days from Maghabahula Chathurdasi (Feb. Mar.). It is of ancient, origin but of local significance. About, 10,000 devotees, local and from the neighbouring villages congregate irrespective of caste and creed. Temporary boarding and lodging facilities are arranged for the pilgrims, during the period of the Jātra.
CHAPTER-6
CONCLUSION
CONCLUSION

Date of the Temple

Of the temple select for the study, from the Chronological point of view, the Narasimha temple of Kadiri is the earliest monument. The temple contains number of inscriptions of the Vijayanagara period. The earliest record is dated 1352 A.D. This record belongs to the Pandima-Sannayini chēli-nayaka, completed the construction of the maṇḍapa of Aubhaladēva temple in Kadiri when Vīra Bukkana odēya was ruling at Dorasamudram and Penukonda.

From this inscription, it may be surmised that the temple came into emistence before 1352. A.D. The plan of the temple, the architectural details of the main shrine (i.e. pilasters with pushapapatika capital and Salakostas and the pillars in the mukhamanḍapa and mahamanḍapa with pushpapatika corbel indicate that the temple belongs to the early Vijayanagara style of architecture. On stylistic and associated inscriptional evidence the date of the temple may be ascribed to the middle of 14th century A.D. The another record is dated to 1367 A.D. A grant of one Putti of land irrigated by the tank at Patarlapalle by Bommināyudu, son of Papināyudu for food offerings to God Ahabaladēva of Kadiri. Another record on a slab set up below a peepul tree in the court
yard of the Narasimha temple dated 1418 A.D. This damaged
inscription seems to record the decision, of the merchant
community is a dispute between the Mālas, Mādīgas and the Ryots.
The king is called Devarāya I.

The Narasimha temple contains a solitary records of the reign
of Sri Krishnadēvarāya. The record is dated 1529A.D. and
registers a grant of land as tiruvidaiyattam (i.e. donation of land
made in the name of God) to the God by one Venkatanāyudu, the
son-in-law of Devani Kōnapparāyudu. From this, it is is clear
that the temple was built before 1529. A.D.

Dīpasthambha:

This is a tall mūnolithic dipasthambha. This stambha appears
to have been planted in the Vijayanagara period. This stambha stands
on a high square base, which contains chakra and Sanākha. Above
the base the stambha is octagonal and tapers upwards. The
dipasthambha of the Lakshmī Narasimha temple of Kadiri and the
depasthambha of the Chennakēśava temple at Sompalem look like.

The pillars in the mukhamanḍapa and mahamanḍapa contains
sculptures of interest such as Vishnu, Narasimha, Kaliyamardhana,
Krishna, Santhāna Gōpala, Gōvindarāja, Kūrnavatara, Lakshmī etc.
These sculpture are good specimens of the early Vijayanagara
sculpture of art.
Conclusion

The Narasimha temple contains sub-shrines of Rāma, Anantasai, (Ranganātha) Lakshmi, Anjaneya, Āndal. These structures appear to be the additions and construction of later half of the 14th century A.D.

The super structure over the entrance gopura and South gopura constructed by the Endowment Department recently. The vimāna over the Dēvi shrine we also renovated.

Pushkarini (or) Holy Water Tank

On the Western side of the temple is a lake i.e. Pushkarini which is popularly known as “Brigu thirtham”. It is full of water even during draught.
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhaya</td>
<td>Palam open with fingers.</td>
</tr>
<tr>
<td>Abhishēkam</td>
<td>Religious rite of pouring or sprinkling sacred water on the image of deity.</td>
</tr>
<tr>
<td>Āchāryas</td>
<td>Spiritual teacher.</td>
</tr>
<tr>
<td>Adri</td>
<td>Hill</td>
</tr>
<tr>
<td>Adippuliadi-Śingar</td>
<td>Narasimha Swamy (Alipiri at Tirupati)</td>
</tr>
<tr>
<td>Āgamas</td>
<td>Sacred Texts related to</td>
</tr>
<tr>
<td>Agnīgūḍham</td>
<td>Fire pit</td>
</tr>
<tr>
<td>Agrahāram</td>
<td>The village given as donation to Brahmins</td>
</tr>
<tr>
<td>Akhaṇḍa Deepam</td>
<td>Perpetual lamp.</td>
</tr>
<tr>
<td>Aligiya Śingar</td>
<td>God Narasimha (Aligiya = Beautiful)</td>
</tr>
<tr>
<td>Alankāra</td>
<td>Decoration, Ornamentation.</td>
</tr>
<tr>
<td>Ālavaṭṭam</td>
<td>A thing used as a fan</td>
</tr>
<tr>
<td>Ālvār</td>
<td>Offering given to the deity.</td>
</tr>
<tr>
<td>Amrutamaṇi</td>
<td>Sacred bath with a mixture of honey, curd, coconut water and sugar.</td>
</tr>
<tr>
<td>Aṅgarangabhōgas</td>
<td>Procession and rituals with pomp.</td>
</tr>
<tr>
<td>Aṅkurārpanam</td>
<td>Commencement of festival etc.,</td>
</tr>
<tr>
<td>Antarāla</td>
<td>Ante-chamber</td>
</tr>
<tr>
<td>Aṭṭjali</td>
<td>Both palms joined in salutation</td>
</tr>
<tr>
<td>Glossary</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Ardhaparyāṅkāsana</td>
<td>A seated posture in which one leg is tucked upon a seat, while the other is dangling.</td>
</tr>
<tr>
<td>Archana</td>
<td>Worship</td>
</tr>
<tr>
<td>Ardhūruka</td>
<td>Shorts</td>
</tr>
<tr>
<td>Ātma</td>
<td>Soul</td>
</tr>
<tr>
<td>Appāpadi</td>
<td>Prasadam</td>
</tr>
<tr>
<td>Atirasapadi</td>
<td>A kind of sweet cake</td>
</tr>
<tr>
<td>Baliharana</td>
<td>Cooked rice offered round the temple-deity</td>
</tr>
<tr>
<td>Bhōgam</td>
<td>Food offering to the deity</td>
</tr>
<tr>
<td>Bind Sēva</td>
<td>Bringing water from Koneru (well or pond) or river for worshiping the deity</td>
</tr>
<tr>
<td>Bramhōtsavam</td>
<td>Grand festival, annual festival</td>
</tr>
<tr>
<td>Chakra</td>
<td>Disc, the weapon of Lord Vishnu.</td>
</tr>
<tr>
<td>Chāmara</td>
<td>Fan made of Silk fibres for fanning the celestial beings.</td>
</tr>
<tr>
<td>Chandanam</td>
<td>Sandal paste</td>
</tr>
<tr>
<td>Dedhyodanam</td>
<td>Curd food offerings</td>
</tr>
<tr>
<td>Dadhyōdanam</td>
<td>Ten incarnations of god Vishnu</td>
</tr>
<tr>
<td>Deepārādhana</td>
<td>Burning of oil lamps</td>
</tr>
<tr>
<td>Deepasthambam</td>
<td>Lamp pillar</td>
</tr>
<tr>
<td>Dhanurmāsōtsavam</td>
<td>Month during which early worship to God is celebrated.</td>
</tr>
<tr>
<td>Dhruvabēra</td>
<td>Presiding deity</td>
</tr>
<tr>
<td>Dvajasthamibham</td>
<td>Pillar infront of the temple</td>
</tr>
</tbody>
</table>
Dhyāna : Meditation
Dvārapālakas : Sentinels on either side at the entrance of a temple.
Ekādaśi : Eleven
Gadha : Club
Gāligōpuram : Tower
Gandham : Sandal wood paste
Garbhagṛhiha : Sactum Sanctorum, inner sanctum
Garuḍa : Sacred kite, the vehicle of Lord Vishnu, a divine Eagle
Gāvi : Cave
Girdle : Belt
Gōdavu : An umbrella
Graivēyaka : Neck ornaments
Hāra : Necklace
Jātra : Fair
Jayaṁthi : Birthday
Kaifiyat : A document
Kalyāṇamanḍapa : Wedding Hall
Khadira : A kind of tree
Katyāvalambita : The pose of the hand when the arm is let down Hanging by the side of the body and hand is made to rest on the lions.
Kīrtanas : Songs in praise of God
Khaḍgam : Wrist let
Kaṇikaṇa : Ornament for the shoulder
<table>
<thead>
<tr>
<th>Glossary</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kēyura</td>
<td>Lion’s face</td>
</tr>
<tr>
<td>Kōras</td>
<td>Canine teeth</td>
</tr>
<tr>
<td>Kucabandha</td>
<td>Breast band</td>
</tr>
<tr>
<td>Kāhētram</td>
<td>A holy place</td>
</tr>
<tr>
<td>Kuṇṭīla</td>
<td>Ear ornament</td>
</tr>
<tr>
<td>Leelas</td>
<td>Plays</td>
</tr>
<tr>
<td>Mahātyam</td>
<td>Power of greatness</td>
</tr>
<tr>
<td>Mahōtsavam</td>
<td>Great festival</td>
</tr>
<tr>
<td>Makuṭa</td>
<td>A crown</td>
</tr>
<tr>
<td>Maṇjiris</td>
<td>Ornaments worn below the ankle</td>
</tr>
<tr>
<td>Makara Tūranam</td>
<td>A type of festoon in a temple, makara canopy</td>
</tr>
<tr>
<td>Mānyams</td>
<td>Inams</td>
</tr>
<tr>
<td>Maṇḍalēswara</td>
<td>Head of a small region</td>
</tr>
<tr>
<td>Maṇigala Hārati</td>
<td>Flame of prosperity offered to the God at the end of an auspicious event.</td>
</tr>
<tr>
<td>Math or Mutt</td>
<td>Monastery, place of residence of religious mendicants.</td>
</tr>
<tr>
<td>Mūla Vigrahamu</td>
<td>Presiding deity</td>
</tr>
<tr>
<td>Muḍupulu</td>
<td>A promised offer</td>
</tr>
<tr>
<td>Mukhamandapa</td>
<td>Entrance hall</td>
</tr>
<tr>
<td>Naṅvedyam</td>
<td>Offering in kind made to the deity</td>
</tr>
<tr>
<td>Nāmasanikīrtana</td>
<td>Sing in praise the names of the God</td>
</tr>
<tr>
<td>Namī</td>
<td>A priest</td>
</tr>
<tr>
<td>Nīlītpala</td>
<td>The blue lily</td>
</tr>
</tbody>
</table>
Nityārchna : Daily worship
Nitya Deepārādhana : Burning oil-lamps daily
Nitya Nivēdyam : Daily food offering to the deity
Nṛitya : Dance
Padmāsana : An erect sitting posture with both the legs folded.
Pānakam : Jaggery water
Pārāyana : Recitation
Pāruvēta : Paru means run and Vēta means hunt
Pāsa : Bandage
Patta : Band
Pithā : Pedestal
Prabha : A long stand with a concical tip and covered with a designed cloth.
Prākāram : Compound wall
Prasādam : Food offering to the deity
Pratisṭha : Consecration, Installation
Pūrnōruka : Trousers
Pushkarani : Sacred pond
Pushpamālalu : Garland of flowers
Pushpa Vāṭika : Flower Garden
Rākshaśa : Demon
Rāmānujakūṭam : Sacred feeding house
Ranigamanḍapam : The front hall
Rathōthsavam : Car festival
Samabhasiga : Body with no bends
Satkha : Conch
Satkritanam : Recitation of the glory of the God
Satakam : Book of 100 poems
Sejja : Putting the lord to bed
Singapperumāl : God Narasimha
Śīla Sāstra : Science of architecture
Simhavāhanam : Lion vehicle
Sthanibham : Pillar or column
Smārtas : The sect of Non-Vaishnavite Brahmins
Sukhāsana : A comfortable sitting posture
Soumyarūpa : Graceful form
Sathalapurāṇa : History of the place
Svayanibhu : Self manifest
Tirukkōdi-Tirunāl : Brahmastavam
Tirumalāi : Garland of basil levels and flowers
Tirumalaiyanam : Ablution
Tirupalli-elijkchi : Dhanurmasa festival
Tiru-Tōmala : Garland of leaves and flowers for Mulavirat.
Tōmala-Sēva : Decorating the God with flowers.
Udara-asidha : Stomach belt
Ugra-rūpa : Awe inspiring posture.
Utsava-Vigrahas : Procession images.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utkutikāsana</td>
<td>Posture in which the deity sits with heels kept close to the bottom and with the back slightly curved.</td>
</tr>
<tr>
<td>Vasantōtsavamu</td>
<td>Spring festival</td>
</tr>
<tr>
<td>Varada</td>
<td>Palm with the fingers pointing downwards</td>
</tr>
<tr>
<td>Vedamantras</td>
<td>Hymns of Vedas</td>
</tr>
<tr>
<td>Vigraha</td>
<td>An image or idol</td>
</tr>
<tr>
<td>Vimāna</td>
<td>The tower over the main shrine</td>
</tr>
<tr>
<td>Vīrāsana</td>
<td>Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging.</td>
</tr>
<tr>
<td>Yajnōpavīta</td>
<td>Sacred thread</td>
</tr>
<tr>
<td>Yōga</td>
<td>Meditation</td>
</tr>
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