

Barakuru - A Nityostava Capital

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ABSTRACT

The town of Barkur was a flourishing port in the 15th and 16th centuries. Archaeological evidence proves that Barakuru was the regional capital of the Hoysala kings in the 14th century CE. It continued as a provincial capital under the Vijayanagar Empire in the 14th century CE. Vijayanagara king Harihara II. The port built by the Vijayanagar ruler in Barakuru was excavated by the Department of Archaeology recently. Barakuru is the city of temples. There are many Shaiva, Vaishnava, Shakta, Ganapatya, Naga, temples in addition to shrines of folk deities and Jaina Basadis. Every street and corner of Barakuru has a temple. Of course, some of these temples are better known than others, for reasons of antiquity, architecture, or simply the power that the presiding deity exudes. In the temple town Barakuru, according to oral tradition, there were 365 temples. It was believed that the king of Barakuru used to visit one temple a day and perform a pooja. But all these temples are not found today. The temples at Barakuru have distinct architecture. Most of them were sloping terracotta-tiled roofs that bear resemblance to the temples of Kerala, some of them are fully granite including the roof, and also thatched roof. There are many such unique monuments in Barakuru, without the study of which, the study of the culture of Barakuru becomes incomplete. At the very entrance of the city of Barakuru, one can find a significant monument called Kalluchappara or a Stone Mandapa. The main temple of Barakuru is Panchalingeshwara temple, also called Markandeshwara temple. In Tulunadu one can see four types of foundations namely square shape foundations, rectangular shape foundations and gajaprista-style or horseshoe shaped foundations. The old structure had a rectangular shaped foundation. Locally available granite stone was used in the foundation. Sri Brahmalingaveerabhadra Sri Durgapameshwari temple. Most of the temples of Barakuru are the Moola-sthanas or Moola Kshetra or the original temples for many sects, tribes, castes, and sub-caste, of Karnataka. It was also a great religious center which has yielded many temples of Jainism, Shaivism, Vaishnavism, Ganapatya, Shakta cult, etc. flourished here for many centuries.

Keywords: Keri, regional capital, Vijayanagar, port city, excavation, Barahakanyapura, Temple complex, Balipecta, subordinate shrines, temple city, Teertha Mantapa, Parivara Daiva, Kashetrapala, Raktaswari, Mahaakali, Subrahmanya, Bobbarya, Saptamatrikas, Kumara.

INTRODUCTION

The city of Barakuru also historically known as Barakanur and Barahakanyapur is a place of great historical significance and is full of antiquities. It is situated on the bank of river Sita which originates from Agumbe of Western Ghats. The river Sita was broad and deep, permitting navigation in ancient times. The town of Barkur was a flourishing port in the 15th and 16th centuries. It was a commercial hub in the 10th to 11th century CE and it continued till the end of the 14th century CE. Now silting prohibits the entry of sea-going vessels. Archaeological evidence proves that Barakuru was the regional capital of the Hoysala kings in the 14th century CE. It continued as a provincial capital under the Vijayanagar Empire in the 14th century CE. Many governors were appointed by the Vijayanagar rulers in Barakuru Province. Pandarideva was the Governor of Barakuru province during the rule of Vijayanagara king Harihara II. The port built by the Vijayanagara ruler in Barakuru was excavated by the Department of Archaeology recently. Barakanuru is the earliest form of Barakuru, later it came to be called Barahakanyapura, and during the Vijayanagar period. It is located in Brahmavara taluka of Udipi District of Karnataka, comprising three villages namely Hosala, Hanehalli and Kachoor.

Temple City: During the 11th and 12th centuries, A D Barakuru was the capital city of the Alupas, who were the sovereigns in the District of South Kanara. Barakuru was the capital of two provinces into which Tulunadu was sharply divided during the Vijayanagar period, (the Barakuru and Mangalore provinces). The remains of two forts that are vaguely seen must be related to the Alupas and the Vijayanagar Governors. Barakuru is the city of temples. There are many Shaiva, Vaishnava, Shakta, Ganapatya, Naga, temples in addition to shrines of folk deities and Jaina Basadis. Every street and corner of Barakuru has a temple. Of course, some of these temples are better known than others, for reasons of antiquity, architecture, or simply the power that the presiding deity exudes. In the temple town Barakuru,

according to oral tradition, there were 365 temples. It was believed that the king of Barakuru used to visit one temple a day and perform a pooja. But all these temples are not found today. Most of them were ruined over time. Most of the temples of Barakuru are the Moola-sthanas or Moola Kshetra or the original temples for many sects, tribes, castes, and sub-caste, of Karnataka. However, today only a few of the temples remain and even the ruins of many have not survived. More than 50 inscriptions issued by the rulers of various dynasties like the Alupas, the Hoysalas, and the Vijayanagar are found in and around Barakuru giving extensive information about the glorious past of the city. Some of the main temples of Barakuru are- the Sri Panchalingeshwara Temple, Sri Brahmalingaveerabhadra Sri Durgaparameshwari Temple, Sri Batte Vinayaka Temple, Chaulikeri Sri Ganapathy Temple, Sri Someshwara Temple, Sri Kulamahastri Temple, Sri Ekanatheshwari Temple. Kattale Basadi Group of Temples, Sri Kalikamba Temple, Shri Venugopalakrishna Temple, Sri MalathiDevi Babbu Swami Temple, Sri Venugopalakrishna Temple, Sri Saraswathi Narayani temple, Sri Anjaneya Temple, Sri Mahakali Temple, Sri Kalabairaveshwara Temple, Sri Siddeshwara Temple, Sri Mahishasura Temple, Sri Mastiamma Temple, Bairagi Ganapati Temple, etc.

The temples at Barakuru have distinct architecture. Most of them were sloping terracotta-tiled roofs that bear resemblance to the temples of Kerala, some of them are fully granite including the roof, and also thatched roof. But the gopurams which is a common feature of the Dravidian style South Indian temples are absent here. But recently the practice of building the gopura has started. In the existing temples, vimanas are not found either on the sanctum or on gateway gopuras, but the outer wall of the sanctum was raised to maximum height and the wooden roof was built with copper sheet covering or protecting the wooden roof from rain and sunlight. The oral Tradition connects Barakuru with the story of Bhutalapandya and his introduction of the Aliyasanthana system of inheritance. But this seems to have no basis whatsoever. Archaeological surveys alone should prove the historicity of this legend. Even as far back as the 11th century A D. Barakuru had developed into a city and there seemed to have been ten Keris or streets comparable to wards like Mudukeri, Chaulikeri, Manigarkeri, Pattselkeri, Kotekeri, Balegarkeri, Hosalkeri Bhandarakeri and Rangankeri. Barkuru offers a splendid opportunity to a student of temple study. There are several Hoysala, Vijayanagara and post Vijayanagara temples in the historic city.

Barakuru was a flourishing capital city as well as a temple city on the Kanara coast for about six centuries. However it did not attract the attention of the scholars as other cities of Karnataka did. In the Madras District Manuals South Kanara, the Editor wrote in brief about Barakuru, it was just an attempt to introduce the historical importance of Barakuru without a proper study of authentic records. It was during the year 1920 – 21 that Longhurst, Superintendent of Archeological Survey visited the place and examined some of the monuments in that year a brief account of the historical importance of the place and some of the monuments was published in the annual report of the Archeological Department, Southern circle Madras.

Thus, in this report, though an attempt was made to introduce the historical importance of Barakuru, the cultural significance of the place was not noticed. In 1928 Ganapathi Rao Aigal wrote “Dakshina Kannada Jilleya Prachina Ithihasa”. It refers to the history of Barakuru in certain places. Reference to Barakuru found in Dakshina Kannada Jilleya Charitre and Buthalapandyarayana Aliya Kattu, by Sheenappa Hegde also suffers from many defects. It was in 1936 that B A Saletore’s book Ancient Karnataka Volume I History of Tuluva was published. The data that he has fixed for the spread of Jainism to Barakuru and his identification of Jain monuments in Barakuru of not acceptable. In 1965 K V Ramesh wrote his Ph.D. thesis on the History of South Kanara. This work deals with the political history of the entire District from the earliest times till the fall of the Vijayanagar Empire. It provides an authentic history of the entire District written mainly with the help of inscriptions. But the foreign sources have not been fully made use of and the book does not deal with cultural history in detail. Topics like architecture and sculpture have not been touched. Gururaja Bhat’s Ph.D. thesis Political and Cultural History of Tulunadu; From A.D. Seventh century to 1600. A.D. covers almost all aspects of the history of the entire District of Dakshina Kannada and Tulunadu. In 1975 Gururaja Bhat published his work ‘Studies in Tuluva History And Culture’. Under art and architecture, he has made a stylist survey of monuments and sculptures. But due to the vastness of the area and period of study, this work fails to devote more attention to a detailed study of the history and culture of Barkur. Dr. B. Vasanth Shetty in his Ph.D. thesis on ‘Barakuru’ attempted to make a detailed study of Barakuru including cultural study.

Each monument has made its contribution to the art of building. There are many such unique monuments in Barakuru, without the study of which, the study of the culture of Barakuru becomes incomplete because they reveal different aspects of man’s life there. However, one has many constraints in studying the temples of Barakuru. Many of them are in ruins now. Some of them exhibit early features; they have been renovated from time to time, rendering the cost of reconstruction of most of the original style and the date of construction very difficult without close and careful observation. There are very few epigraphical references regarding the installation of an image, the construction of a temple, or its renovation. With these limitations, we proceed to the study of important temples and their sculpture.

At the very entrance of the city of Barakuru, one can find a significant monument called Kalluchappara or a Stone Mandapa which was probably a seat of justice, where the justice dispenser used to sit. From the architectural point of view, it is very significant. The main temple of Barakuru is Panchalingeshwara temple, also called Markandeshwara temple, which was the main temple of Barakuru seme. The temple is located at the central position of the courtyard

surrounded by a prakara, a wall having colonnaded verandaha, on its inner side, built an elevated plinth. Among the temples of Barakuru, Panchalingeshwara temple is unique for it is an apsidal structure, the only one of its kind in Barakuru as far as Hindu monuments are concerned. Dr P Gururaj Bhat has assigned Panchalingeshwara temple (8th century A.D.) and he has noticed the stages of expansion namely Chalukya, Hoysala, and Vijayanagara. Somanatheshwara temple at Manigarkeri is another important temple in Barkuru. The temple is built of granite and faces east. The whole temple is rectangular in place. In Mudukeri another Somanath temple is located which also has a square structure. Somanath temple has certain very important sculptures and the fact that it played a significant role in the religious life of the people of this place in historical times is revealed by many epigraphs. Shiva temple at Chaulikeri is also another important temple. One of the important temples at Manigarkeri is Siddheswara temple. It is a rectangular structure with a square sanctum with a Sivalinga. At Chaulikeri another Shiva temple is found with a Linga in the sanctum which was built of laterite bricks. Kallengeri Ganesha and Shiva temples at Chaulikeri are unique temples because of their structure. In the Basadi campus Chaulikeri, to the north of Shiva temple stands another temple which can be identified as a Vaishnava temple based on the attributes of Dvarapalakas. The idol is missing and its peetha is kept now in the Navaranga. The Navaranga which is rectangular in shape has six pillar supports of huge architraves which have horizontal moulding. The entrance of Navaranga is flanked by the two Dvarapalaka figures carved in high relief with Vaishnava features. The sanctum and the Navaranga were probably on the upper roof. But it has fallen now. Chaulikeri inscription mentions a Narayana temple and the chief god referred as Hattaranarayana. But that temple does not exist now.

Kotekere Gopalakrishna temple is significant from the point of view of sculpture. The image of Venugopalakrishna is one of the masterpieces of this kind in Karnataka. The flute player Gopalakrishna has a beautifully decorated kirita and other ornaments like necklace, armlets, katebanda and padasara. P.Gururaj Bhat remarks "This figure seems to represent the transitional style between the Kalyani Chalukya and Hoysala periods. Another Gopalakrishna temple is there at Mudukeri. In a small forest to the north west of Chaulikeri Ganesha temple, there is an image of Janardhana, the most popular Vaishnava deity in South Kanara. The Tirumala temple also called Venkatesha temple built of laterite found in Manigarkeri. In a Mahishasura temple the sculpture Jaina Brahma is worshipped. Here Brahma is riding a horse. The Kalikamba Shakti temple at Mudukeri, the sculpture of Kalikamba belonged to the Vijayanagara period. The Chaudeshwari at Chaulikeri is another Shakti temple in Barkuru. Parvathi shrine with a bronze image of Parvathi is situated in Mudukeri. The Mahalakshmi temple at Kotekeri is also important. There are three life-size stucco images, Brahmi, Maheswari, and Vaishnava but these images have been thickly painted from time to time. Sri Brahmalingaveerabhadra Sri Durgaparameshwari temple at Barakuru is an astonishing union of the sculptural excellence and spiritual power of their deities. It is the original temple of Padmashali or Shettigar cast of weaving community of coastal Karnataka. This is one of the sixteen Veerabhadra temples of Padmashali community of coastal Karnataka and also the earliest or the original temple established at least a few hundred years before 1333 A D. Therefore, this temple is considered a very important one. Secondly, the statue of main deity Veerabhadra is beautiful and significant from a sculptural point of view. Sometimes temple history is clouded in confusion and doubt. Thanks to extant inscription inside the prakara of temple. The inscription dated 1333. A.D mentions the grant of land to the temple.

Description of the temple: In assigning nomenclature to different architectural zones and components of a temple structure the ancient Indian architects were influenced by their conception of architecture in terms of human organism. This is evident from the architectural terms generally used. Before the actual building of a temple is taken up. A ritual known as garbhavinyasa is performed whose symbolic significance has been described in Silpa texts. In this ritual, the temple structure is conceived as a purusa and the garbhadhana ceremony governing the life of a person in the stage of conception is taken to govern the structure in its preliminary stage of building. Texts like Vishnusamhita, Manjari, Tantrasamuccaya, Silparanta, etc. dwell at some length on this symbolism. In the pit formed at the centre of bricks are placed earth, roots, seeds, grains, gems, and metals. A sacrifice is performed and later the pit is cleared of the various articles deposited therein and it is purified according to rites. On the altar in the pit, shakti, or the mother goddess conceived as energy, is invoked and worshipped. The Guru holds the garbhapatre in both hands and facing the east, pronounces a hundred times sacred syllables referring to the deity. At an auspicious moment, with the approval of the twice born and to the accompaniment of holy sounds, the guru meditates on the garbhapatre and conceives in its creative energy, the source of universal production. At night in the pit conceived as the womb of the mother earth, is deposited in the garbhapatre gradually and to the accompaniment of the recital of prayer formulas. Mother earth, the supporter and preserver of all beings, the most propitious and lovely, who has for her bosom the lofty and snow clad mountains and robes and garments to rivers and oceans is brought in the most endearing manner to bear and to bring in to being the person (purusa) of the prasada (temple) strong and endowed with the best of qualities. Among the preliminarily activities which precede construction proper the garbhavinyasa constitutes the final ceremony. When these two very first rituals in the construction are symbolically conceived as the garbhadhana it is best natural that the various parts of the structure are nomenclaturally equated with different limbs of human body. Such architectural terms as Paduka, Pada, Prapada, Carana, anghri, Jangha, Urna, Kati, Kuski Parsva, Gala, Griva, Kandhara, Kantha, Sikhara, Sirsa, Sira, Murdhan, Mastaka, Mukha, Vaktara, Kuta, Nasika, Sikha, etc., will recall to mind the human organism. But in architectural parlance, they have a different connotation and are employed to strike the note of organic unity in architecture. The harmony that reigns supreme over the build of the human body is here transformed by the alembic of

the artist's consciousness into the ultimate expression of his ideal in the art of building. There is no written evidence to prove that all the above-mentioned rituals were followed in the beginning when the temple was established. But when Sri Brahmalingaveerabhadra Sri Durgapameshwari temple was renovated on 23rd May 2005, all these rituals were followed.

Foundation of the temple: In Tulunadu one can see the following types of foundations namely square shape foundations, rectangular shape foundations and gajaprasta-style or horseshoe shaped foundations. The old structure had a rectangular shaped foundation. Locally available granite stone was used in the foundation. The whole structure like the foundation, wall, and roof was made of locally available materials. The foundation and wall of the temple were made of laterite stone. The wooden roof was covered with grass. This kind of structure was common throughout Tulunadu. In the 15th and 16th centuries, one can find major changes from the old rectangular structure to the square structure. There were two types of shrines: the Sandhara and Nirandhara types of shrines. The former stands for the shrines in the double wall on each side with a passage in between them. In other words, in a temple of this type, there will be a as surrounding the sanctum. Shrines with a single enclosing wall on the three sides are said to be of Nirandhara type. Whereas Sri Brahmalingaveerabhadra Sri Durgapameshwari temple at Barakuru in particular and other temples in general have Sandhara type. Both the old sanctum and the present sanctum were built in Sandhara type. The outer wall is generally double in height in the present structure. Whereas in the old structure the outer wall was not double in height. The sanctum ceiling was fully covered with a granite stone slab. The Sandhara type was adopted in the sanctum or Garbhagraha mainly to cover the ceiling of the sanctum which is called Karna mucchige.

Temple complex: The presiding deity installed in the sanctum sanctorum is a near life-size image of Sri Veerabhadra, and is fully armed and decorated. Sri Brahmalingaveerabhadra is the main deity here. The black stone idol of Sri Brahmalingaveerabhadra is placed on a panipeeta. It is one of the most beautiful Sri Veerabhadra statues in Karnataka. It was carved in a Hoysala style of sculpture. Four armed Sri Veerabhadra have weapons like a Trident, a sword, a shield, and an axe. Daksh and Dakshayaini are standing like miniature figures below the idol. Originally it was a Sri Brahmalinga temple and later it was changed into a Veerabhadra temple so the name Sri Brahmalingaveerabhadra continued.

One of the most common features of the Hoysala and Vijayanagara temple complex is the existence of subordinate shrines near the main structure. The subordinate shrines are usually dedicated to goddesses. The shrine Sri Durgapameshwari or Bhadrakali is in the South-East corner of the temple complex and Ganapathi shrine is in the South-West corner of the temple complex. Brindavan or Tulasi and the well in North-West and a temple kitchen in the southern side and a Tirthamadapa at the centre. All these structures are encircled by a prakara. Sri Durgapameshwari shrine: The shrine Sri Durgapameshwari which in ritual importance is second only to the main shrine is perhaps the most significant of all adjuncts in the temple complex. As the chamber enshrines the consort of the presiding deity, it has precedence over all the other secondary structures. But in the case of Sri Brahmalingaveerabhadra temple at Barakuru in particular and temples in Tulunadu in general, Devi shrine dedicated to Goddess Durga or Kali is considered not as the consort but the mother of the chief deity. Sri Durgapameshwari, earlier called Bhadrakali, is a wooden statue five and half feet high, standing on four-wheeled bhandi, with two arms. There is a wooden Nandi, the vehicle of Kali, standing near the idol.

Balipeetha: The Balipeeta is an important auxiliary in the temple complex and has ritualistic significance. The balipeeta seems to be an unknown feature in early instances. But in the later times, it assumed significance and became a prominent structure in the axial order. According to Tantrasamuccya, the balipeeta should be installed within a structure in the case of some temples and built-in open space in others; the Bali Peeta has also many of the mouldings and parts noticeable in the basement of the main shrine. The Tantrasamuccya divides the height of the balipeeta into ten parts namely Paduka, Jagathi, Kumuda, Kumadapika, Gala, Kambu, Nidrava, Kapota, Agrapatti, and Padma.

Teertha Mantapa: In front of most of the temples in South India in general, and Karnataka or Barkuru in particular, a mandapa or mandapa is seen. It can be called the ardhmantapa Or Mukhamantapa or Mahamantapa or Teerthamantapa. In the old structure a Mukhamantapa was there without any pillars and it was an extension of the outer wall of the sanctum and the roof was also an extension of the roof of the sanctum. But in the new structure, a separate mandapa was built in the four supporting pillars. Usually, the mandapas are flat-roofed in South India. But here the wooden roof is covered in copper sheets.

Parivara Deities: Every temple in Barakuru has one or many Parivara Deities, mostly installed in the second or subsequent circle of the main temple. Many Parivara Deities are installed inside and outside the Kumara Mandiara. Kumara is the main deity here. That place is called Kumara Chavadi. The rudiments of the chamber of parivara devatas or deities are closely connected with the main god in the sanctum sanctorum. The Parivara Daivas found in the Temple complex of Sri Brahmalingaveerabhadra Sri Durgapameshwari temple are Kshetrapala, Raktaswari, Mahaakali, Subrahmanya, Bobbarya, Saptamatrikas, Kumara, Panjurly Mukkalpanjurly, Kalkuda, Abbaga, Daraga, Malasavari, Haiguli and Gurupeeta. Kshetrapala is an upadevata and the guardian deity generally installed on the northeastern corner of Shiva temples. According to the Hindu mythology, the Kshetrapala is the son of Lord Shiva. Kshetrapala is also worshiped as the guardian deity of farm land. He is a protector of a particular region. Daily pooja is offered to

Kshetrapala after the pooja of the main deity. Rakteshwari is another parivara devate in the temple complex. Rakteshwari is a goddess of protection. Rakteshwari is worshipped in the entire Parashurama Kshetra. A large number of Paddanas or folk poems were composed on this goddess. Rakteshwari is installed on the northwestern corner of Shiva temples. She is considered a Non Brahmanical goddess and pooja is offered by non- brahmin priests. Special pooja is offered on Sankaramana or Sankranti day.

Mahakali: Athrva Veda mentions goddess Kali. goddess Kali embodies the power of creation and destruction in one entity. She transcends good and evil. Kali is Mother Nature, primordial, nurturing, creating, and devouring all at once, always protecting her children from harm. She is also considered a goddess of death. She is worshipped as the protector as well as the destructor. She destroys for rebirth. She is a tantric goddess. The word kali derived from kala means black and also means time.

Naga or Subrahmanya, Naga worship is very popular in India. It has a long history. Naga is very prominent in Hindu mythology. Naga is worshipped in all cult in Hinduism like Shaiva, Vaishnava, Shakta etc., Tanu seve, Panchaamrta abhisheka, Dekkebali, Ashleshabali are the popular forms of Naga worship here. Saptamatrike: In Hinduism, a group of seven mother goddesses are usually depicted together. Each is the source of female energy. In this temple complex, Saptamatrike are installed outside the main temple. Saptamatrike are Brahmani, wife of Brahma, Maheshvari, wife of Shiva, Kaumari, wife of Kumara, Vaishnavi, wife of Vishnu, Varahi, wife of Varaha, or the boar, an avatar of Vishnu, Indrani, wife of Indra, and Chamunda, or Yami wife of Yama. Veerabhadra and Ganapati were also installed along with Saptamatrike in some places. They are considered as Brahmanical goddesses but pooja is offered by non- Brahmin priests. Panjurli: Panjurli is one of the most powerful spirits worshipped throughout the Tulu speaking area of Coastal Karnataka. Being a spirit of totemistic origin, Panjurli got rooted in this region of agricultural and forest land and is worshipped both as a family deity in the household as well as in public shrines by the entire population. Different forms of Panjurli are Annappa Panjurli, Kuppe Panjurli, Baggu Panjurli, Malaara Panjurli, Botti Panjurli, Angana Panjurli, etc. are noticed. One can come across different versions of the legend about the origin and diffusion of this spirit. All Panjurli Paaddanas relating to its origin, diffusion, prowess and tours can be collected in a single volume and it can constitute what may be known as a legend cycle called Panjurli Epic.

Abbage and Darage: Abbage and Darage were the granddaughters of Siri, the great legendary woman of Tulunad who revolted against the social injustice meted out to her by her husband, mother-in-law as well as the society. Abbage and Darage died of a tragic death. Their parents had a vow to offer to Bermeru but they failed to fulfill the vow. The spirit comes in the form of a Brahmin and induces the sisters to play the game of cennemane. This results in a fierce quarrel in which one sister hits at the other's head with the game board and seeing the sister dead she herself jumps into a well in repentance and commits suicide. They both become spirits. Kalkuda and Kallurti: Kalkuda and his sister Kallurti were the spirits of the departed souls who met with a tragic death during the period of the Bhairarasu chieftains of Karkala. They were ferocious spirits well feared and respected. Kalkuda was a famous sculptor who carved the great idol of Gommata at Karkala. But the Bhairarasu of Karkala got one of his hands and one of his legs cut so that he could not carve a similarly beautiful idol in another kingdom. In spite of this physical disadvantage Kalkuda carved out another statue at Venur with his crippled limbs. His sister could not tolerate this kind of injustice done to an artist and both of them wanted to take revenge on the King. After death they became spirits and troubled the King in many ways. Ultimately a shrine was built at Uppinangadi. From there the spirits travelled in different directions and got shrines constructed in different places for them. Bobbarya: Bobbarya is known as the God of the seas and hence worshipped mostly by members of the fishermen community as their spirit or guardian angel. Bobbarya is worshipped in a pillar-like structure with a platform of stone serving as the altar. A pyramid-shaped stone is noticed in some places on the top of the pillar. A wooden mace is also kept as its weapon. Bobbarya's koola is celebrated by in different parts of the coastal region. Bobbarya was also worshiped as baagila Bobbarya or door keeper in certain shrines. Wooden statues of Bobbarya were placed on both sides of the doors of the sanctum sanctorum. Haiguli Daiva is installed in Kumara chavadi. Haiguli Daivais not one daiva. There are nearly twenty five Haiguli Daiva in Tulunadu. Haiguli is a form of Nandi. Basically they were human beings becoming Daiva after death.

CONCLUSION

Barkur, one of the regional capitals of the local rulers for many centuries. It was a center of brisk trade and commerce. It was a port city engaged in trade both to the West with the Arabs and Europeans and to the East with South East Asia. It continued to remain prominent through the rule of many south Indian dynasties as well as during the Portuguese period when they controlled the western coast of India. It was also a great religious center which has yielded many temples. Jainism, Shaivism, Vaishnavism, Ganapatya, Shakta cult, etc. flourished here for many centuries. There were 365 temples. It was believed that the king of Barakuru used to attend the ustava one temple a day and perform a pooja. Today it has lost its glory now it is just a village panchayat. Most of the temples of Barakuru are the Moola-sthanas or Moola Kshetra or the original temples for many sects, tribes, castes, and sub-caste of Karnataka. Many temples are renovated.

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