

TEMPLES OF GOA— AN ARCHITECTURAL STUDY

Thesis submitted to

GOA UNIVERSITY

For the Award of the Degree of

Doctor of Philosophy in History

By



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DECLARATION

I hereby declare that this Ph.D. thesis entitled **Temples of Goa—an Architectural Study** submitted to Goa University forms an independent work carried out by me in the Department of History, Goa University, and this thesis has not previously formed the basis for the award of any degree, diploma, associateship or other similar titles.

Place: Taleigaon Plateau, Goa.

Dated: 24th November 2003.

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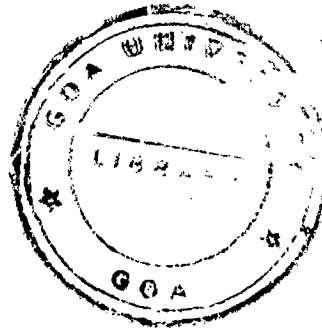
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CERTIFICATE


I certify that this thesis entitled **Temples of Goa—an Architectural Study** submitted by V.Gopala Rao for the Degree of Doctor of Philosophy in History, Goa University, is a record of research work done by him during the period from 1998 to 2003 when he worked under my guidance. This thesis has not previously formed the basis for the award of any degree, diploma, associateship or fellowship to V.Gopala Rao.

I affirm that this thesis submitted by V.Gopala Rao represents the independent research work carried out by him under my supervision.

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GLOSSARY OF IMPORTANT TERMS

- Adishthāna*: Plinth part, below the wall part, in a southern temple context.
- Āṅga-sikhara*: sikhara is a miniature representation of a *rekha deul* springing out of spire of a temple like a limb (*an'ga*).
- Antarāla*: The anti-chamber immediately adjoins the garbhagriha, which essentially forms the entrance framework for the main shrine, known as *antarala*.
- Bhitti*: Represents the wall part of a temple and corresponds to *pada* of the southern usage, *janga* of the northern usage.
- Brahmasutra*: The vertical double line engraved on linga along with hyperbolic curves from their tops on either side, coming down to the front and base of the linga.
- Chaitya*: Window motif, resembling the front window of an upsidal chaitya-hall (sanctuary) of the early period.
- Chandra'silā*: The semi-circular moonstone slabs on the outside of the flight of steps of the doorsil of the sanctum in both cave art and structural stages.
- Dravida*: one of the major divisions of temple styles often-used in Silpa texts.
- Grahas*: planetary deities, they are *Ravi* (Sun), *Soma* (Moon), *Mangala* (Mars) *Budh* (Mercury), *Brihaspati* (Jupiter), *Shukra* (Venus), *Shani* (Saturn), *Rahu* (ascending node) and *Ketu* (descending-

node). Usually, they are represented in a row on the architrave above the lintel of a doorway.

Jāli: any perforated or honeycombed pattern.

Kakshāsana: A reclaiming parapet all around the angles of the sabhamandapa hall for people to sit.

Kala'sa: Water pot in pitcher-shape. It is the most important and topmost part of a temple.

Kapōtabandha: An *adhishsthana* form whose top member is a *kapota*. Unlike that of *padmabandha* and *pratibandha*, it is also called as *kapotabandha*.

Kirti-mukha: Decorative motif, showing the grinning face of a lion, from the mouth of which often issues beaded tassels.

Nāga (serpent): Fabulous creature, and its female counterpart is known as *nagin* or *naga-patni*.

Nagara: One of the three major divisions of temple styles often used in Silpa texts.

Nirandhara: As opposed to *Sandhara*, this has a single wall for its main temple cell and the *pradakshina* is to be made around it on the open court or terrace.

Potikai: Tamil version of *bodhika* or corbel.

Purna-ghat (full jar): Vase of plenty.

Parivaradevta: A subsidiary deity, which is subordinate to and attendant upon the main deity or *mulabhera* of a temple, in a given sectarian context.

- Pranāla:* This signifies the provision architecturally made for discharge of *abhisheka* water from within the *garbhagriha* to the *prakara*, both for drainage as well as for ritual utilization by the devotees.
- Ratha:* Segment produced on the outer face of a temple, which has been subjected to projection. *Tri-ratha*, temple with central exterior projection (*raha*) the latter dividing the wall into three rathas.
- Sākhās:* The over door courses overlapping with one another; classifiable as triple, fivefold or even more.
- Salilantara:* Also known as '*jalantara*'. It largely stands for the *harantara* recess of the southern usage. Its purpose is for the drainage of water from the superstructure.
- Samatala:* A *Vimana* or ceiling of almost horizontal level ceiling design.
- Sāndhāra:* A shrine, which has a closed perambulatory circuit between the inner *garbhagriha* wall and the surrounding exterior wall.
- Sikhara:* Topmost major component of the temple elevation above the neck.
- Stūpi:* Topmost ritual part of a temple elevation includes generally the *kalasa* and finial proper.
- Sukhanāsika:* Also called *mahanāsika*, a projection of the basal part of the superstructure forming the roof of the *antarala*.
- Upāna:* The lowest and plain moulding of the *adhishthana*.

ABBREVIATIONS

- ASI** *Archaeological Survey of India.*
- BIAS** *Bulletin of the Indian Archaeological Society.*
- EI** *Epigraphica Indica.*
- GBP** *Gazetteer of Bombay Presidency.*
- IAAR** *Indian Archaeology A Review.*
- IHRI** *Indian Historical Research Institute.*
- ICAR** *Indian Council of Agricultural Research.*
- JBBRAS** *Journal of Bombay Branch Royal Asiatic Society.*
- JBHS** *Journal of Bombay History Society.*
- PP** *Purabhilekh - Puratatva.*

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Chapter - I

INTRODUCTION

Location

Goa (15° 48'-14° 53' North and 74° 20" 13'-73° 40" 33' East) narrow strip of land having a length of 105 Kms from north to south and about 60 kms wide from East to west¹. It is sandwiched between the mighty western ghats and Arabian sea, had a peculiar geographical setting drained by number of rivers and often traversed by the off shoots of western ghats against the lush green vegetation and blue sea waters, attracted the early farming communities though impregnable. It not only nourished the early culture, but also became a coveted area for outside conquerors to hold the sway over this region especially during medieval times.

Origin of Land -- Goa

A well- known Meteorologist Alfred Wegner says, since all continents seem to fit together like Jigsaw puzzle, they all were once part of a super continents resting on gigantic slabs called plates. These plates float on magma which is molten rock heated liquid. Magma moves up and around and down again in tectonic slow that pulled super continent a part and created two smaller mother continents 'Lurasia' in the north and 'Gondwanaland' in the south².

According to this story, Gondwanaland existed about 200 million years ago and the availability of similar composition of rocks, existence of some fossils indicate that South America, Africa, Antarctica, Australia and India, did huddle together in the great continent of Gondawana land ³. The eastern and western edges of the Deccan plateau were two ridges of mountains known as Western Ghats and Eastern Ghats. The mountain wall of Western Ghat also is called as Sahyadris ⁴. The Sahyadris formed like a 'sword' inbetween Eastern and Western Ghats and became familiar with different names such as Sahyadri hills in the Western Ghats, Chitradurga hills in Karnataka, Nallamalai hills in Chittoor district in Andhra Pradesh and Simhachalam hills in Vishakapatnam district (A.P) in the Eastern Ghats⁵.

The Middle Pleistocene era of Late Tertiary is traced out in Indian context with the arrival of early man with the tool kit of choppers, handaxes, cleavers, flakes of Acheulian type of lower Palaeolithic period. Similar types of tools are also found in Goa ⁶. With the results of above geomorphic factors and finding of Palaeolithic tools, Goa was conceived to be 200 million years old.

Geographic Features of Goa

Geographic features of Goa can be characterized into three distinctive zones such as 1. The Sahyadris in the East. 2. The Central low broad valley with undulating high lands and 3. Western coastal plain and the Arabian Sea.

The Western Ghats also known as Sahayadris, occupy an area of about 600 sq. kilometres. This eastern boundary of Goa was considered as a storehouse of forest wealth, which attracted pre-historic communities to settle there.

Prominent mountain peaks which are adorned like arc towards Northeast to Southeast Goa, are Sonsogad peak (3827ft), Catlanchimauli (3633 ft), Vagheri (3500 ft), Morlemchogor (3400 ft), in Sattari taluka Morpila at Quepem, Chandranath at Paroda, Consid at Astagrar and Dudhsagar at Latambarcem. Goa also gave birth to two famous waterfalls such as Dudhsagar in Sanquem Taluka and Aravalem in Bicholim Taluka and well-known lakes like Carambolim, Mayem, Chimbél, Calapur, Cacora and Curchorem. In addition, the land of Goa is intersected by number of fine navigable rivers. ⁷

Riverine System of Goa

Goa has an excellent network of riverine system, which drains major parts of its lands. These rivers are perennial in nature, good sources of transportation in all seasons. The topography of Goa shows east west tendency from Western Ghats to Arabian Sea and flows towards west. The largest river Mandovi is 77 Kms long, whose ancient name was *Gomati* and second largest river Zuari 63 Kms long also called *Aghanāshini* in ancient times are the principle rivers in Goa and are responsible for developing some important cultures like Palaeolithic, Mesolithic and Neolithic in Prehistoric times with their perennial tributaries. River Terekhol and River Chapora drain the land of Goa in the north, and River Zuari, Maina Paroda, Dudhsagar, Kushavati, Khandepar and Sanguem in the central part, and River sal, Talpona and Galgibag in the south. Goa waterways always have been the main means of communication from the sea to inland settlements. These waterways developed fishing industries, transport and defensive system of forts. Forts such as

Terekhol, Chapora, Aguada, Marmagoa, Reis magos, Cabo de Rama, Cabo fort were built on the Arabian Sea coastline, while forts like Chandor, Banastari, Rachol, Naroa, Colvale, Tivim, Corjuvem, Old Goa (one and upto Banastari and another at Kadamba plateau can be seen now), Nanuz, Alorna, Kumbharjuva, are safeguarding the inland settlements⁸

These forts are built in laterite rocks, which are covered, by a mantle of laterite thickness of 25 meters along the coast in the west. Forts in coast line were cheiseled in the thickness of laterite out crop upto a suitable level and remaining carvings, offsets and other structures etc., were made with different sizes of laterite blocks⁹

Though the plan and elevation of the Forts in Goa are simple, they were of greater importance for safeguarding the inland settlements as well as coastline upto 20th century.

Derivation of name Goa

The land between Western Ghats and Arabian Sea, Sawantwadi Ghats and North Canara occupying the area of about 3700 sq.kms is known as Goa. *Bhismaparva* of *Mahabharata* and *Vishnupurana* mentioned this land as *Goparashtra*. *Sahyadrikhand* refers as *Gorāstra* and *Gomant*¹⁰. The place *Aparant* that covers the western coast of India includes the part of Goa. This name was mentioned in epic story of *Mahabharata*, Buddhist literature *Baveru Jataka*, Kalidas' *Raghuvamsam*, Vatsyayana's *Kamasutra* and Kautilya's *Arthashastra*. Girnar inscription of Maurya Ashoka reveals that *Aparanta* was the border of the Arabian Sea.

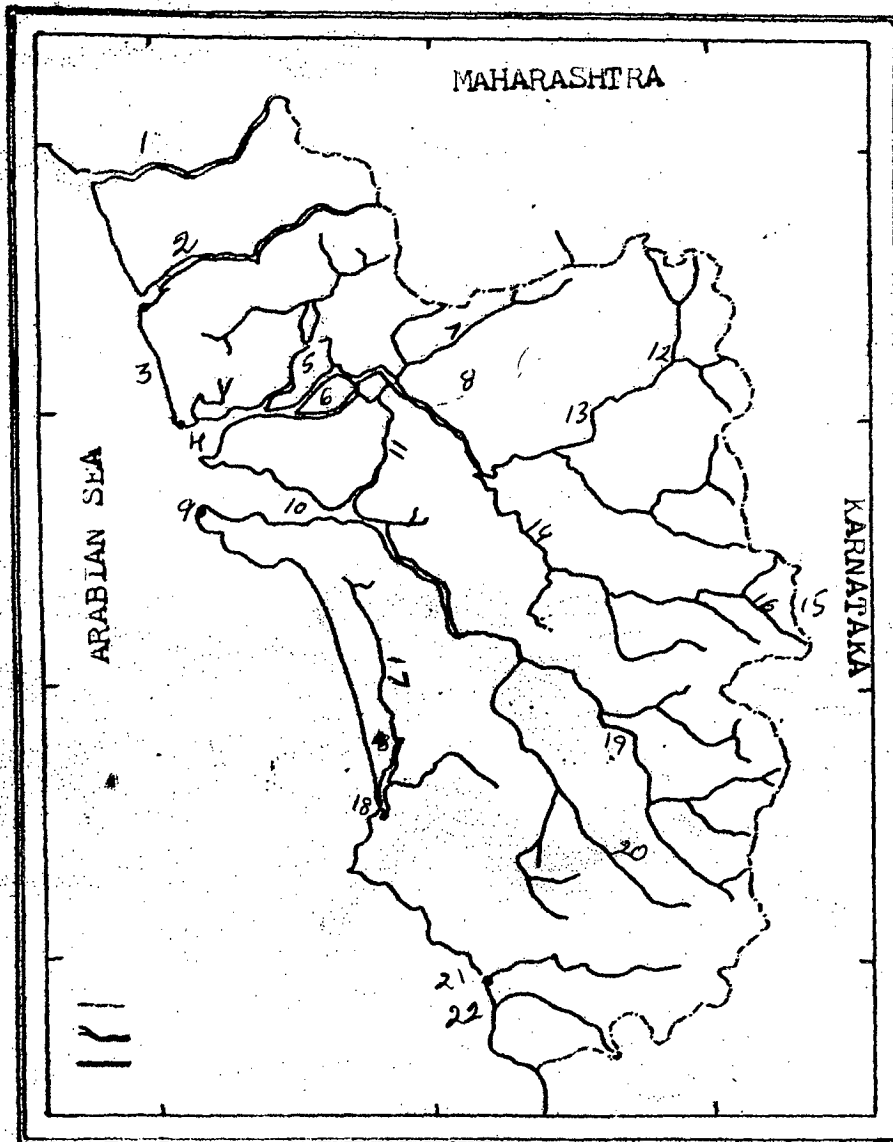
Goa is also called as *Gomanchal* since the land is situated in hills. It is also mentioned as *Gopakapattana*. Pattana means port city in Sanskrit language. Hence *Gopakapattana* was a port city of the Kadambas, which was well fortified. The Greek geographer Ptolemy (160 AD) mentioned it as *Kouba*. Arab traders and Persian writers mentioned Goa as *Gouba*.¹¹ The celebrated Arabian traveller Ibn Batuta (1325 AD) mentioned Goa as *Sindabur*, while 16th century traveller Ludovico de Varthema called Goa as *Goga*. Goa also called as *Goem* in Konkani and *Govem* in Marathi.

However, the Etymology of *Gomant* has attracted the attention of many scholars because River Mandovi was called as *Gomati* in ancient period. The origin of *Gomati* was traced to river *Gomati* like *Hindustan* is traced to the river Sindhu.¹² In addition, adoption of names of rivers, mountains, Gods, and Goddesses to places and persons are common in Indian continent, and the continuation of the ancient tradition can be seen in the present day Indian society.

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12. Mitragotri, op.cit. pp.12-13.

FAMOUS RIVERS IN GOA

- | | | | |
|------------------|--------------------|----------------------|---------------------|
| 1. River Teracol | 6. Divar Island | 11. Kumbharjua Canal | 16. River Dudhsagar |
| 2. River Chapora | 7. River Naroa | 12. River Nanus | 17. River Sal |
| 3. Bay of Aguada | 8. River Sanquelim | 13. River Mahadai | 18. River Sal basin |
| 4. River Mandovi | 9. Bay of Marmagoa | 14. River Khandepar | 19. River Sanguem |
| 5. Chodan Island | 10. River Zuari | 15. Dudhsagar falls | 20. River Parendá |
| | | 21. River Talpona | 22. River Galgibaga |

Chapter II

PRE - HISTORIC CULTURES AND EVOLUTION OF CONCEPT OF WORSHIP (PALAEOLOGIC/ MESOLITHIC/ NEOLITHIC/ MEGALITHIC)

Palaeolithic Culture

Physiographically Goa is similar to the Konkan, a coastal low land with the annual rainfall exceeding 2900 mm. and like coastal tracts of Karnataka and Kerala. This region is characterized by straight coastline bounded by the Arabian Sea on the west and Sahyadri range on the east, which separated Goa from the main land i.e., Deccan Plateau. The peculiar physiography like hills and plains, laterite surfaces and coastal formations of the Sahyadris forms a topographic concavity in the region of Goa and perhaps provided access to pre-historic communities for easy movement from the main land to the coastal Goa. The river valleys like Dudhsagar, Zuary, Mandovi, Tiracol, Sal and Mhadai have provided the evidence of the first human arrival in Goa (i.e. around 2,00,000 years ago)¹. But so far the material evidence pointing the existence of prehistoric culture in this region has come only in the form of surface collections. In the absence of a systematic excavation, it is very difficult to trace the evolution of Stone Age industries.

Robert Bruce Foot was the first to discover a Palaeolithic site at Pallavaram in Tamilnadu in the year 1863 A.D.² But the study of these Palaeolithic cultures got a fillip only after 1935 and as a result, a number of sites have been discovered in various parts of the Indian sub-continent. Constant efforts by institutions like Deccan College, Pune, Karnataka University, Dharwad and individual researchers namely by S.A. Sali, A.R. Marathe, S.R. Rao, A.K.Sharma, P.P.Shirodkar, Luther Goudeller, Ravi Korisettar, M. Nambirajan, Rajendra Kerkar, Dr.J.V.P.Rao and V. Gopala Rao, have brought to light prehistoric sites in Goa belonging to Lower Palaeolithic, Middle Palaeolithic, Upper Palaeolithic and Neo-Chalcolithic.

The tool kit of Lower Palaeolithic comprises handaxes, cleavers, choppers and scrappers (of Acheulian type) made from large flakes of quartzite rock and these have been collected from Sigaon, Collem and Bimbal in Dudhsagar Valley in Sanguem taluka.³

Tambadi Surla in Mhadai Valley in the same Taluka also has produced similar type of tools of the same period. Early Palaeolithic tools were not found at Quepem and Zambavali on the River Kushavati, where the cemented sub-rounded medium gravel of the same period, which contains considerable proportion of shapeless lumps of quartz.⁴

Open campsites of Middle Stone Age or Middle Palaeolithic sites are discovered along the River Sal at Arali and Fatorpa in Quepem Taluka. The tools, which are made of quartz, are comprised of cores, arrowheads, awls, points, scrapers and few blades on short thick flakes.⁵ Castle Rock sub-Ghat

zone also has produced similar type of tools of the same period (Ravi Korisettar, Luther Goudeller, 1993)

Late Stone Age or Upper Palaeolithic open-air sites have been discovered by different agencies at Dhargālim, Mandrem, Mopa, Paliem, Torxem in Pernem taluka, Pileme, Sirsai, Porvorim, etc. in Bardez taluka. Advai, Amona, Cudnem in Bicholim taluka, Bondla, Gangem, Khandepar in Ponda taluka, Volvoi, Keri, Dhamse, Khadki, etc. in Sattari taluka, Viliena, Shigaon, Curdi, Sacordem, Sanguem, Molem, Sangod, Concem, etc. in Sanguem taluka, Verna, Colva in Salcette taluka, Bambolim, Carambolim, Chodan, Diwadi in Tiswadi taluka, Dabolim, Nagoa etc. in Marmagoa taluka. The tool kit of this period comprises cores, blades, lunates, awls, points, etc. made of quartz⁶. The Krishnapur area in Sattari, where River Panchari is running has yielded a solitary example of a hand axe of basalt stone reported by Sri Rajendra Kerkar, which shows fine workmanship as seen in other similar specimens discovered on the Konkan coast⁷.

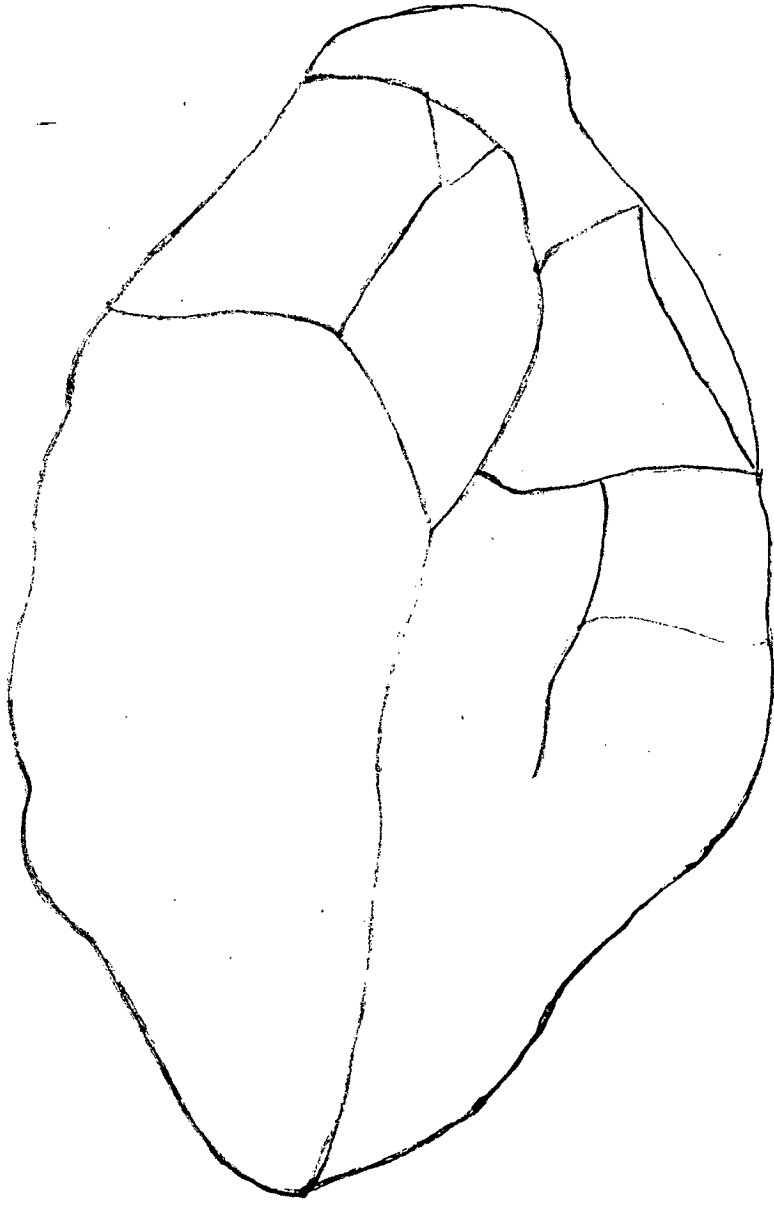
On the basis of assumptions, the ancestors of Kols, Kharvis and Mundari tribes might have been the first settlers of Goa living on fishing, hunting and primitive form of agriculture. The following Chart will give the idea of the category of the tools and their period.

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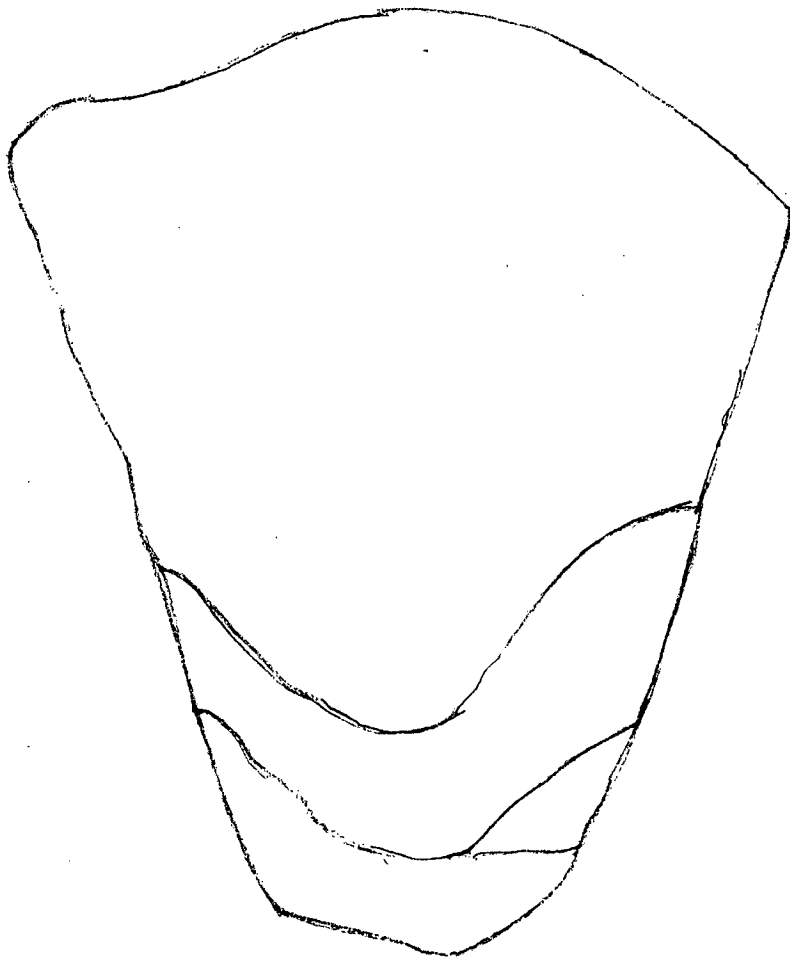
PALAEOLITHIC SITES IN GOA

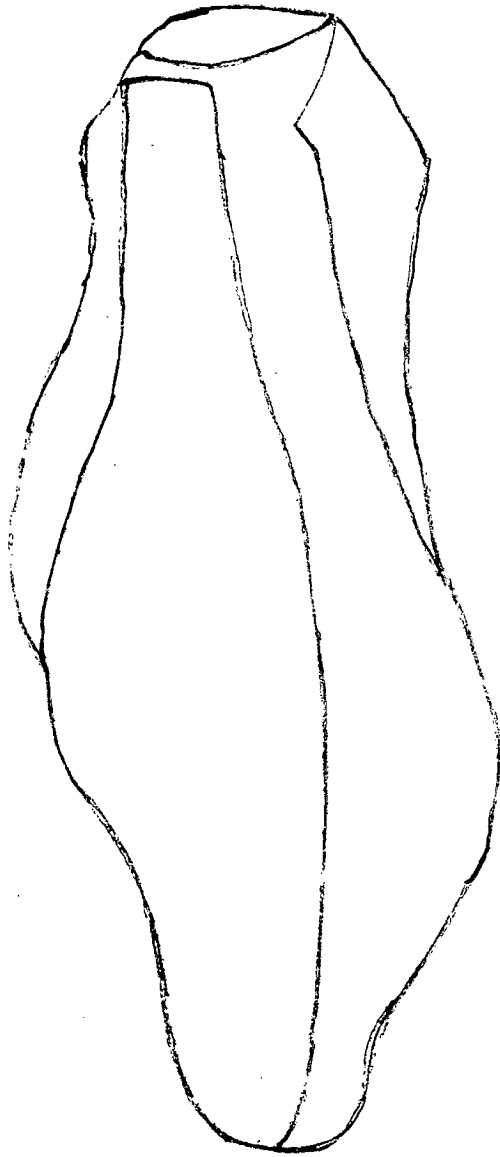
S.N	Site Name	Taluka	Category	Period
1	Sigaon, Collem Bimbal	Sanguem	Handaxes, Choppers, Cleavers	Lower Palaeolithic
2	Tambadi Surla	Sanguem	Handaxes	Lower Palaeolithic
3	Arali, Fatorpa	Quepem	Cores, arrow heads awls, points, etc.	Middle Palaeolithic
4	Castlerock, sub-Ghat zone	Sanguem	Cores, arrow heads awls, points, etc.	Middle Palaeolithic
5	Dhargāli, Mopa Mandrem, Torxem	Pernem Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
6	Pilerne, Sirsai, Porvorim	Bardez Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
7	Advai, Amona, Kudnem	Bicholim Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
8	Bondla, Gangem Khandepar	Ponda Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
9	Volvoi, Keri, Dhamse Khodki, Krishnapur (Panchari of Kumtal)	Sattari Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
10	Viliena, Shigaon, Curdi, Sancordem, Sanguem, Molem Sangod, Canacona	Sanguem Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
11	Bambolim, Chodan, Diwadi, Carambolim	Tiswadi Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
12	Verna, Colva, Nagoa	Salcete Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic
13	Dābolim	Marmagao Taluka	Cores, blades, awls lunates, points, etc.	Upper Palaeolithic

HANDAXE BASALT



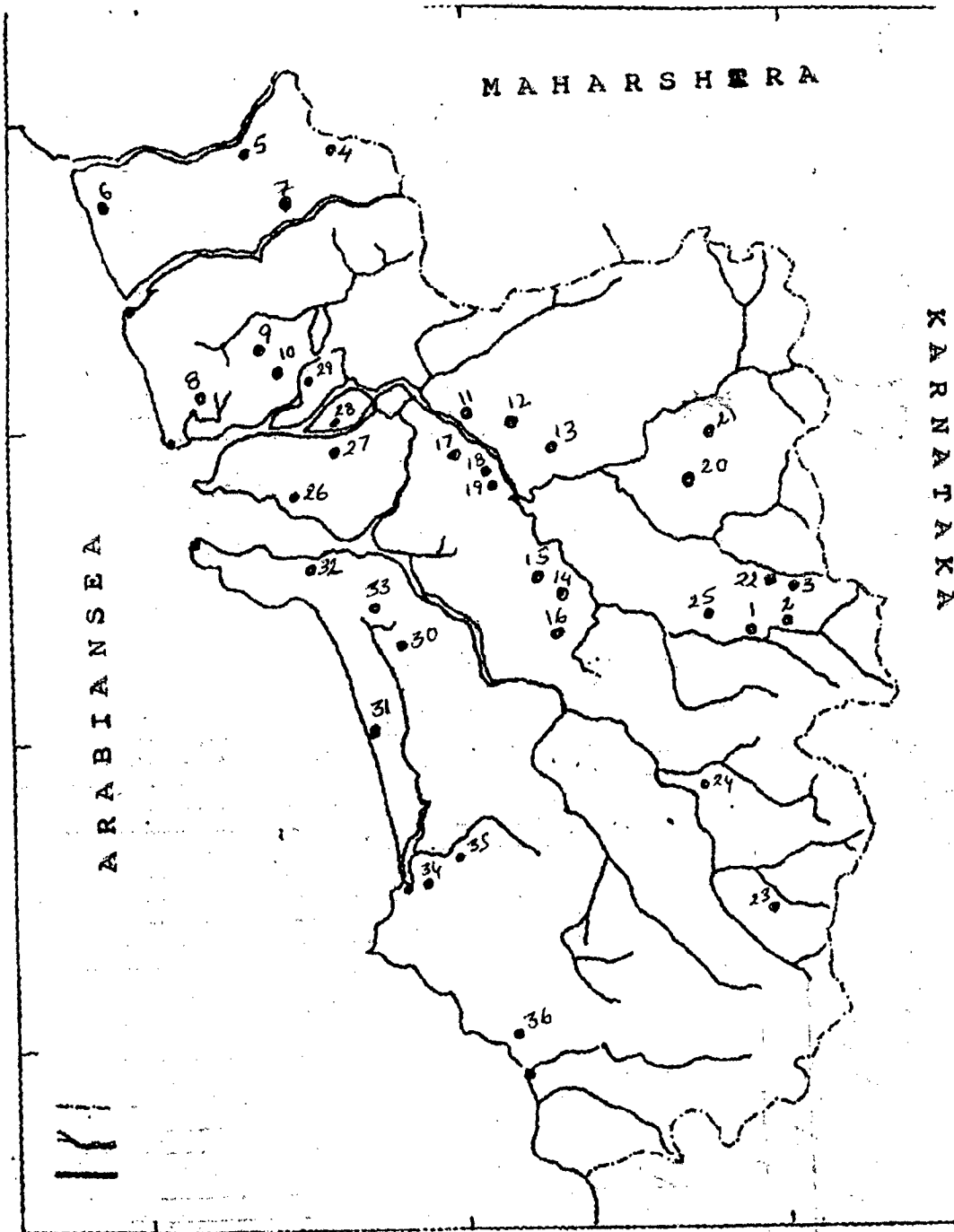
HANDAXE BASALT





CORE OF QUARTZ

PALAEO LITHIC SITES OF GOA



1 Sigaon	7 Dhargalim	13 Advai	19 Keri	25 Sangod	31 Coiva
2 Collem	8 Pileme	14 Bondla	20 Dhamse	26 Bambolim	32 Dabolim
3 Tambdi Surla	9 Porvorim	15 Ganjem	21 Khadki	27 Carambolim	33 Nageve
4 Mopa	10 Sirsai	16 Khandepar	22 Sancordem	28 Diwadi	34 Arali
5 Torxem	11 Amona	17 Volvoi	23 Curdi	29 Chodan	35 Fatorpa
6 Mandrem	12 Cudnem	18 Verem	24 Sanguem	30 Verna	36 Canacona

Mesolithic Culture in Goa

The hunting gathering cultures of the early and middle Holocene are collectively assigned to the Mesolithic period in India. Wherever they are found in a stratified context, they succeeded the upper Palaeolithic and precede the Neolithic and Chalcolithic cultures. It may be the reason that there might not have been significant natural changes in the landforms since their occupation by Mesolithic communities. Therefore, the sites of the period are preserved in large numbers and in better conditions. The preservation of organic matter especially animal remains at these sites is much better. Carlleyle first discovered the microlithic tools associated with Mesolithic culture in 1867 from the Vindhyan rock shelters in India.⁸ In addition, many discoveries came up in the first half of the 20th century. The lithic technology of this period is highly developed and tool types are blades and bladelets, backed blade, pen knives, lunates, tanged points, scrapers and burins, etc. and the size of the tool range from 1 cm to 8 cms. This period is also remarkable for rock paintings the most outstanding example being seen at Bhimbetka, Raisen district, M.P. As far as Goa region is concerned, since this region receives heavy monsoon, the erosion and siltation associated with it has almost destroyed the evidence and as a result, this region has not yielded any noteworthy material evidence like those encountered in other parts of the country. Whatever evidences are available, they have been obtained from the surface finds and they are not associated with floral and fauna remains.

However, extensive work done by Dr. S.A. Sali in Goa has revealed microliths on the bank of the River Mandovi in Tiswadi taluka, now exhibited in Old Goa Archaeological Museum. Followed by this, intensive exploration in Goa by the Archaeological Survey of India, Mini Circle, Goa and Karnataka University, Dharwad has brought to light a large number of sites.

The author also had picked up Mesolithic blades and cores from the river bank of Salaulim near old temple site at Curdi (now the ancient temple is transplanted to safer place near Salaulim dam in Uguem Panchayat) and microliths near a small water stream in the rustic farm owned by Mr. Shyam Acharekar near Thane in Sattari taluka.⁹ The factory site is yet to be traced. These tools are made of quartz, chalcedony and chert. Sites like Mopa and Pednem on River Terakhol Chopdem and Parsem on River Chapora, Velha Goa on River Mandovi, Cudnem on River Naroa, Nanus on River Mhadai, Sanguem on River Salaulim have also yielded microliths. The most significant and outstanding discovery is of concentric circles, ring marks and cup marks on a plane rock surface on the bank of River Kushavathi at Usgalimal in Sanguem Taluka by eminent scholar, Dr. P.P. Shirodkar and his team. Such symbols are common in northeastern States in India and also in Atlantic Europe. Basing on extensive comparative study of these rock engravings, Dr. P.P. Shirodkar has assigned these findings a date between the late Upper Palaeolithic and Mesolithic times, i.e., 8000 B.C.

The ancestors of Kols, Kharvis, Mundaris and Kunbis, might have been the settlers during this period in Goa.

MESOLITHIC SITES IN GOA

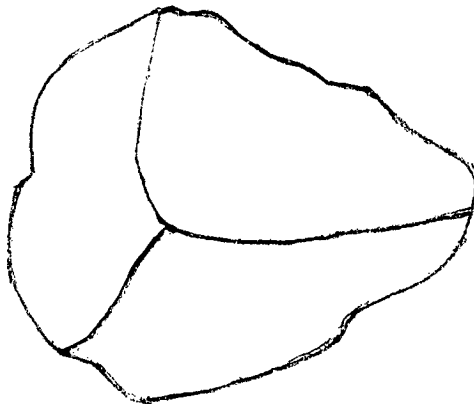
River Valley	Site Name	Taluka	Category	Period
1. Mandovi	Old Goa Diwadi	Tiswadi	Lunates, Blades, Borers, etc.,	Mesolithic
2. Salaulim	Old Temple Site - Curdi (Gopal Rao)	Sanguem	Blades & cores	- do -
3. Water Stream	Rustic Farm of Syam Acharekar (Gopal Rao)	Sattari	Microliths cores, etc.	- do -
4. Tiracol	Mopa and Pernem	Pednem	- do -	- do -
5. Chapora	Chopdem and Parsem	Pednem	- do -	- do -
6. Naroa	Cudnem	Bicholem	- do -	- do -
7. Mahdai	Nanuz	Sattari	- do -	- do -
8. Salaulim	Sanguem	Sanguem	- do -	- do -
9. Kushavati	Usgalimal	Sanguem	Concentric circlels, ring marks and cup marks	- do -



MICROLITH QUARTZ



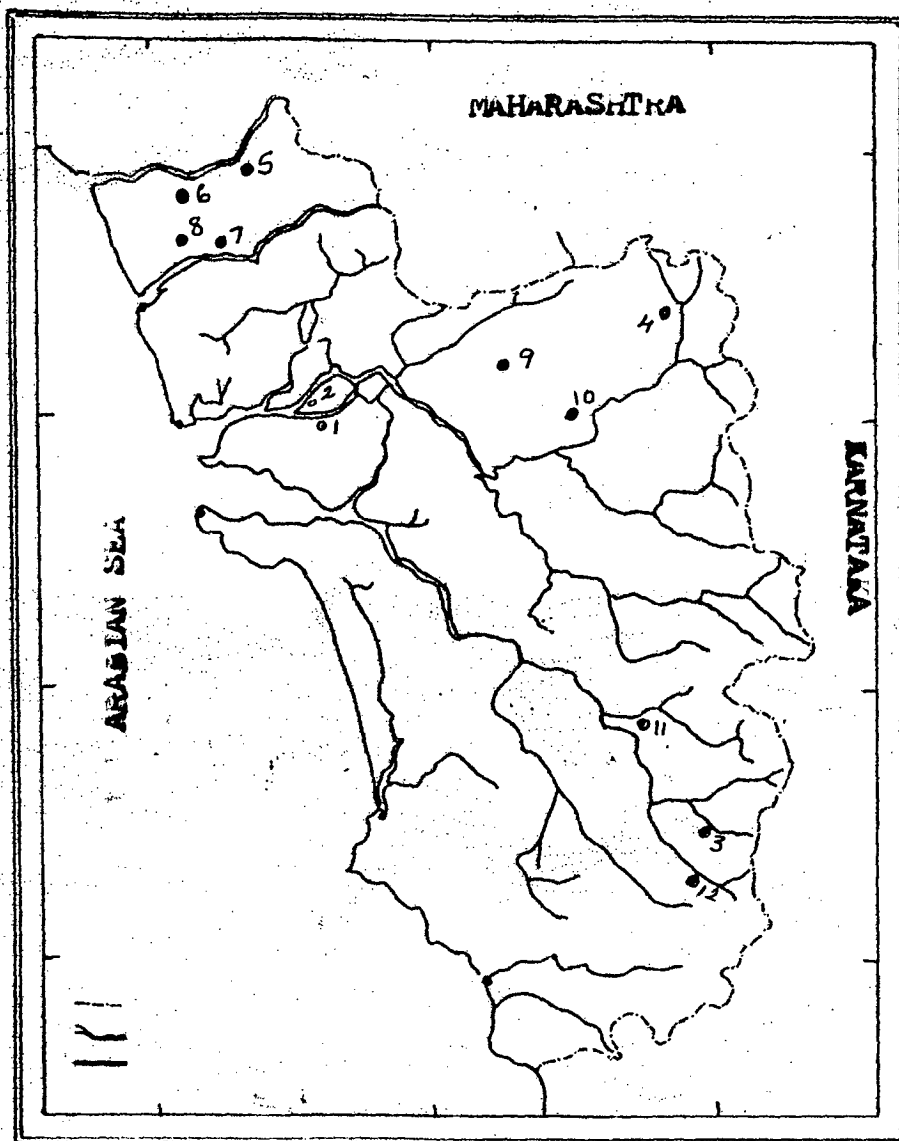
CORE OF QUARTZ



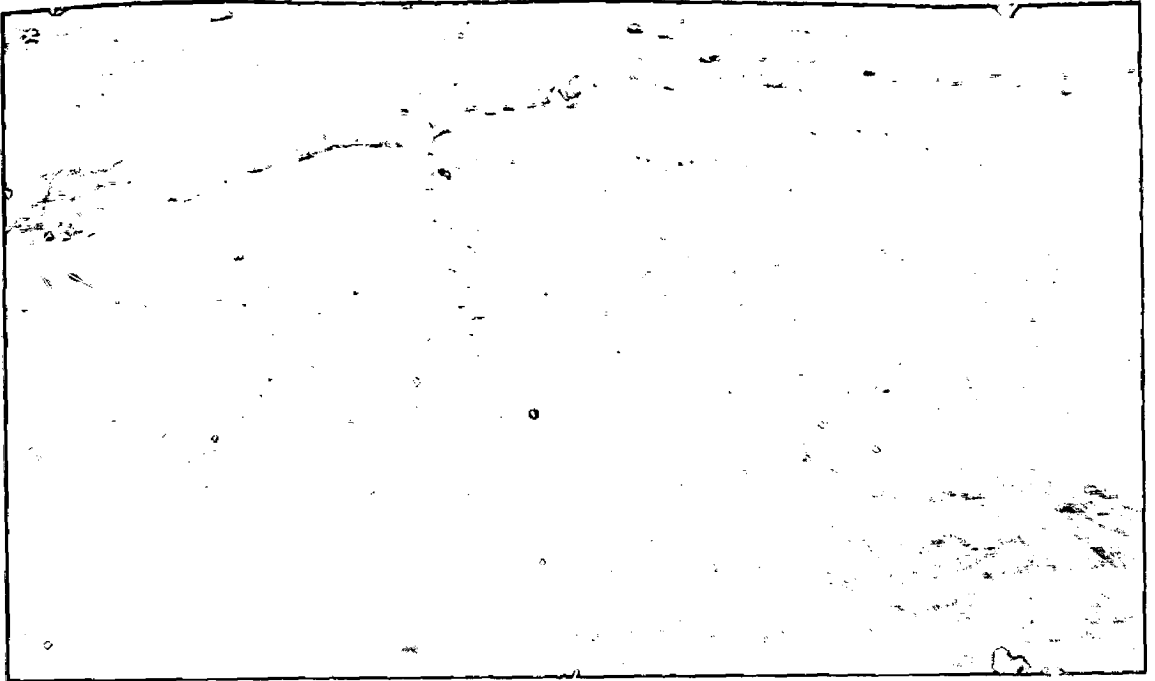
CORE OF QUARTZ



CORE OF QUARTZ

MESOLITHIC SITES OF GOA

- | | | |
|----------------------|-----------|--------------|
| 1 Old Goa | 5 Mopa | 9 Cudnem |
| 2 Diwadi | 6 Pernem | 10 Nanuz |
| 3 Curdi | 7 Chopdem | 11 Sangvam |
| 4 Rustic Farm, Thane | 8 Parsem | 12 Usgalimol |



Neolithic/ Chalcolithic Culture in Goa

Unlike in the Western and South East Asia where they started in the 7000 B.C, the Neolithic culture seem to have begun as late as 2500 BC in India.¹⁰ In the economic sense, they are no different from the Chalcolithic village cultures, except that the latter used a small amount of copper. While North India gave rise to Harappan Neolithic culture with its major cities like Burzoham, Kalibangan, Banawali, Dholavira, Rakhigarhi, Kunal, Lothal, etc., and up to Daimabad in Maharashtra, in the South during the same period we come across the evidence of Chalcolithic cultures with its chief domes. The pottery of Nagarjunakonda (Andhra Pradesh) is dated back to 2500 BC.¹¹ Similar type of pottery appeared in North India in the matured Harappan period i.e, 2400 BC.

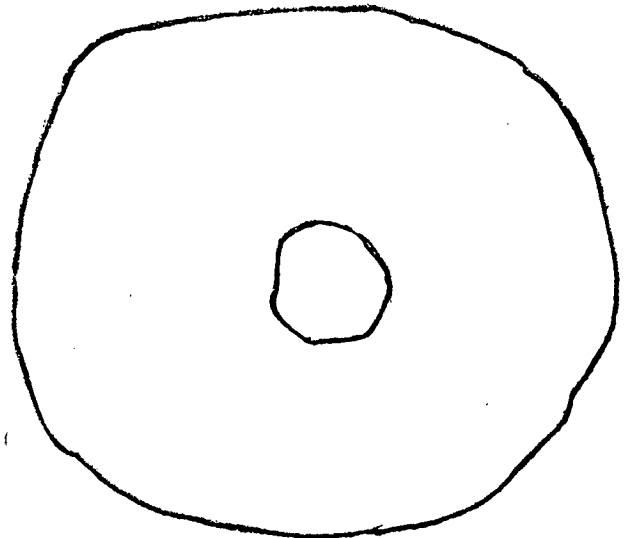
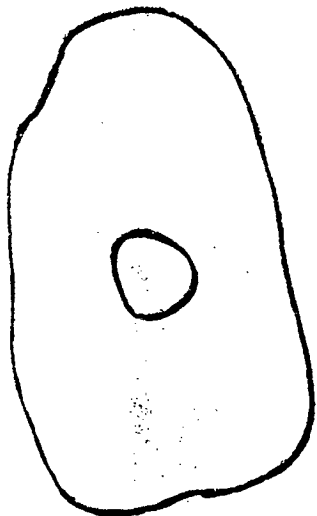
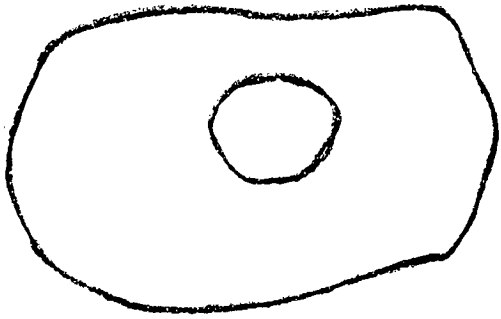
The plant and animal domestication was the basic adoptive element, which largely contributed to the emergence of permanent sedentary settlements of Neolithic cultures, which is characterized by mud architecture, bone tools, chest blades, scrapers, packed and ground stone objects and hand made or wheel made pottery.¹² Goa region unfortunately has yielded very less evidence on account of heavy monsoon activity and rich fauna growth. However, a team of archaeologists from the Archaeological Survey of India, Goa including the author explored and discovered Neolithic tools in rustic farm near Thane in Sattari Taluka, owned by Mr. Shyam Acharekar with the help of Mr. Rajendra Kerkar. These artifacts made of quartzite and sand stone are finished stone tools and are identified, as 'Ring stones' also known as 'Mach heads' or perforated stones. It may be mentioned here that tribals in India especially on the hill

slopes for 'Podu' cultivation use similar type of stones. Some perforated stones of the same type but smaller ones might have been used as net sinkers by fishermen in this region. According to Erwin Newmeyer some of the rock carvings of Usgalimal, have strong stylistic and thematic similarities with the pottery designs from the Chalcolithic period.¹³ The discovery of rock engraving in a basalt rock boulder at Mauxi near the River Nanora in Sattari Taluka on 10th August 1999, the A.S.I, team including the author, and subsequent discoveries made by the same team of the A.S.I. on another rock boulder in the same place, strongly support the Neolithic phase in Goa. A bull with straight and vertical horns with rounded humps showing the 'Bruising technique' was very popular in Neolithic/Chalcolithic period in Maski in Raichur district of Karnataka. The deer at Mauxi is depicted with linear elongated body, legs shown separately in lines, with a raised heads and a short raised tail. In front of it is found deeply engraved *Trishul* with a gentle curve at the bottom. These engravings recall the technique adopted in the rock engravings found at Piklihal in Karnataka. The antelope engraved on another rock in the same place shows the dotting technique, which is absent in Kazur and Usgalimal. By extensive study of these engravings the author with Dr.J.V.P.Rao, assigned the date to a Neolithic period. Here appearance of *Trishul* show the Hindu worship like in Harappan Neolithic phase.¹⁴

Early settlers of this period in Goa may be the ancestors of Kols, Kharvis, Mundaris and Kunbis

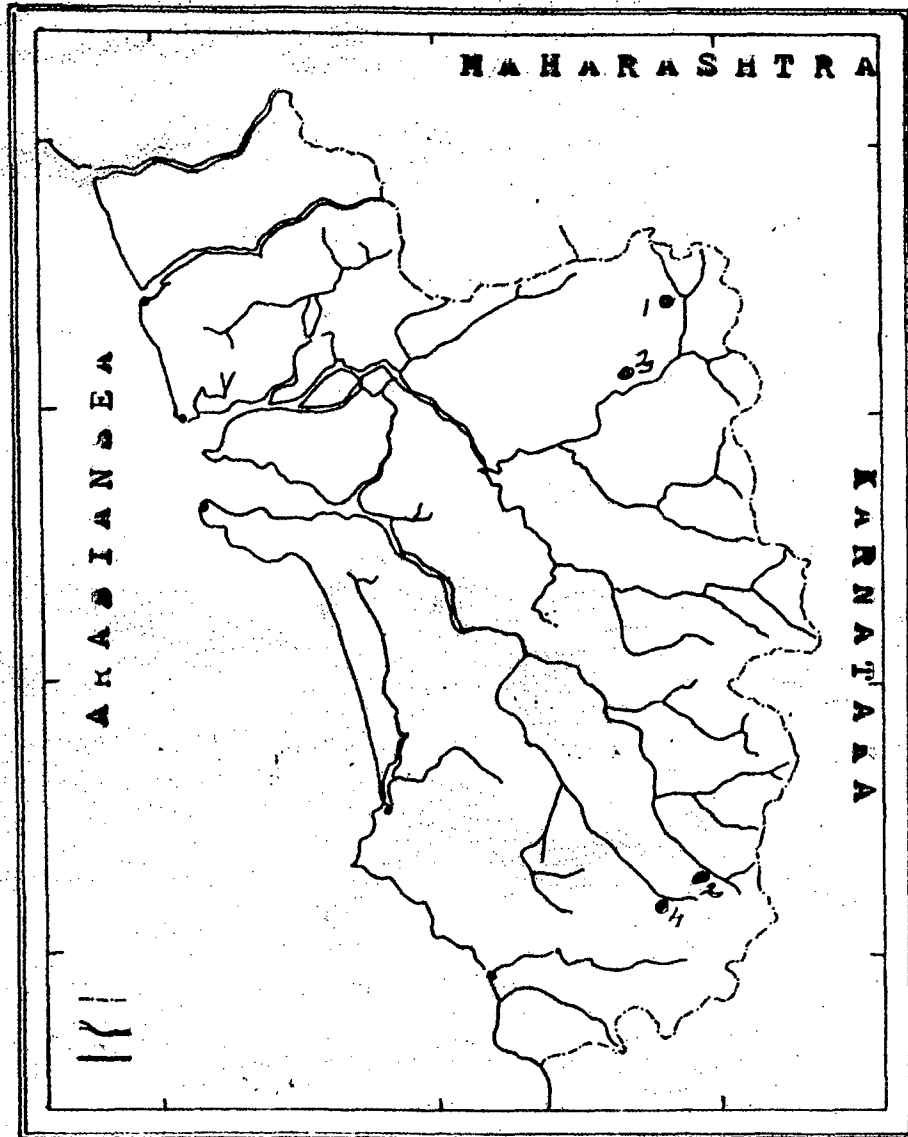
NEOLITHIC SITES IN GOA

River Valley	Site Name	Taluka	Category	Period
1. NAROA	Rustic Farm of Syam Acharekar	Sattari	Ring stones (Mace heads)	Neolithic
2. KUSHAVATI	Usgalimal	Sanguem	Stylistic and thematic similarities in rock pictures identified-- Erwin Newmeyer. Pottery designs identified by V.S. Vakarnkar.	Neolithi/ - Chalcolit hic
3. NANORA	Mauxi	Sattari	Bull, Trishul, Deer, discovered by Gopal Rao, Dr.J.V.P.Rao	Neolithic / Chalcolit hic
4.KUSHAVAT-I	Cazur	Quepem	Deer	Neolithic



PERFORATED STONE! -- QUARTZ AND SAND STONE -- THANE

NEOLITHIC SITES OF GOA



1 Rustic farm, Thane

2 Usgalimal

3 Mauxi

4 Cazur



Rock engravings at Mauxi



Rock engravings at Cazur

Megalithic Culture in Goa

Megalithic means big stones. In Archaeology it is a burial with a big stone. Man's life was full of puzzles like birth, sleep, dreams, belief, growth and death. If we see in wider concept, the changes of circumstances like development of society, natural calamities, fear of death, practice of rituals etc. all these strong factors forced men to believe in burials. Many such burials are traced all over India with reliable material.

Rigveda mentions both burial and cremations as approved mode of disposal of the dead. In the south, Megalithic period continued for longer period and revealed a good volume of literature on this subject produced in the early historic period.¹⁵ Even inscriptional evidences are available in respect of this mode of entombment. The Sangam literature (*Manimekalai* and *Silapdikaram*) mentions five methods of disposal of dead, viz., cremation, exposure of the dead, inhumation, cist burial and pot burial. The stone circles related with ancient burials are called *Karkidi* in Tanjore inscription. The Tamil grammar mentioned *Wadukal* (erected stone or Menhir). In the Telugu country, Robert Sewell noticed the name *Rakshasagullu* or *goli* meaning graves of *Rakshasas*.¹⁶ Laterite structures of the Megalithic chambers type, locally called in Marathi as Thadagem means an erection near burial can be seen at Cudnem in Bicholim taluka, Mandrem in Pednem taluka and Utorda in Salcete taluka, Kakoda in Sanguem taluka.¹⁷

Six types of burial practices were found in Goa so far. They are 1) Cistvaens, 2) Menhirs 3) Stone circles 4) Dolmens 5) Trilithons and 6) Thadagem¹⁸. In the early stage of burial practice, the dead were buried in the

house itself, e.g. pit dwellings in Burzoham in Kashmir Valley alongwith their usages like weapons, pottery, food, drinks and animal (dog) ¹⁹ etc. It was believed that the person required his daily usages even after his death and that he continued to protect the family even after his death.

The burial practice is traced in Indian context right from the Mesolithic period. An excavation at Bhimbetka in Raisen district, M.P. reveals the evidence of fragmentary burials during Mesolithic period. Stone circles of old temple site at Curdi in Sanguem Taluka, Goa, may be of the same period, where the author picked up Mesolithic tools such as blades and cores. Other sites such as Veling, Khurpem, Shigaon, Kundai, Vhalsi, Tambadi Surla, Pernem, Shirvai, Verna, Naroa, Gaondongrem, Panshi, Assagaon, Kakoda produce the evidences of burial practice in Goa in the form of upright stones (Menhirs). Devrayee area of Shigaon is the largest Menhir site with eleven upright stones. ²⁰ And one of the Kakoda Menhirs is engraved with an inscription in Halle Kannada. Stone circles are traced in Goa at Curdi, Colamba, Bambolim, Zarme and Dolmens at Balli, Aquem, and Madel near Margao. The Dolmen at Balli is the biggest and tallest so far found in Goa. ²¹ Two cistvaens or stone coffers resembling the grave with masonry stone circles at Tumas in Egypt (Guru Raja Rao 1972) are traced at the ancient village of Kakomaddi. ²² Trilithons (squarish in shape) are also noticed at Balli. ²³ And the laterite stone structures of Thadagems at Cudnem, Kakoda are showing the excellent skill in their construction during Megalithic period

The gradual transformation of the Megalithic cult into the hero cult is quite interesting, and it reflects various changes in the contemporary society.

The spread of the hero stones, taking both time and space into consideration, allows us to study the development of script, language, linguistic style, evolution of iconography and political history. Further, in the terminal phase of the Megalithic period, the purpose is clearly stated in Sangam literature,²⁴ which indicates clearly the building up of Megalithic monuments. At the fag end of the heroes who died in cattle raids when people of various groups used to fight bloody battles to own grass lands for their cattle, for defiance of aggression, defence of land and lords. The memorials were also raised in memory of women who gave their lives and fight against wild animals, bullfights, cockfights, and pets. These memorials were symbolized in the Menhirs. These Menhirs later got transformed into Hero stones *Virakals* or *Virgals* and Sati stones. The flat slabs placed in an upright position depicting the heroes are women opting to be the Sati in their panels show transformation of Menhirs into Hero stones or Sati stones.²⁵ Many such stones were found scattered all over Goa. Hero stones at Balli in Quepem taluka and Kakoda in Sanguem taluka are best examples of Menhirs. A stone in worship at Zarme Temple in Sattari, and even Brahmi Inscription stone at Pariem (Parye) in Sattari taluka resemble the Menhirs. Laterite structures called '*Thadagem*' at Cudnem in Bicholim taluka might have been erected for the same purpose. A memorial stone dated 1071 AD which was found at Raia in Goa territory indicating the reign of Jayakeshi-I, the grandson of Guhalladeva-II (1125-1147 AD) reveals the various aspects of the social and political history of Kadamba region. The Mavalli memorial stone dated (1006-07 AD) reveals for the first time the Kadamba ruler, Guhalladeva-I (975- 1006 AD). Tambur memorial

stone of Mallikarjunadeva (Karnataka) and Mavalli (Karnataka) memorial stone of Guhalladeva-I and Yalival stone of Sasthadev represent the battles, predatory raids and political activity in this region.²⁶ And many of the Hero stones which are exhibited in the Archaeological Museum, Old Goa, show the interesting architectural development of the contemporary society.

Though the custom of Sati was not clearly mentioned in the Vedas, the two epics *Ramayana* and *Mahabharata* had the episodes of two Satis-Vedvati's mother and Madri respectively. In *Ramayana*, Vedavati tells Ravana that her mother entered fire along with the dead body of her husband Kusadhvaja. And in *Mahabharata*, the Madri episode is always highlighted to stress that the Sati was practiced during epic times and the custom of Sati was common among the Yadava community.²⁷ However, the earliest epigraphical reference to Sati is that of Sangsi memorial panel of 3rd century AD. in Kolhapur district, Maharashtra.²⁸ Many Sati stones are also found in Goa such as Sati stones at Colamba, Malkarnem, Satimal (Malkarnem) Shiroda, Keri, Chimbhel, Betaki, and Dicholi etc. And there is a *Satisthal* at Marcela and *Satisthan* at Volvoi, a temple called *Kal-Sati* at Keri and *Satimal* (Malkarnem). The widespread distribution of Sati stones in Goa shows the existence of strong set-up of Sati practice.²⁹

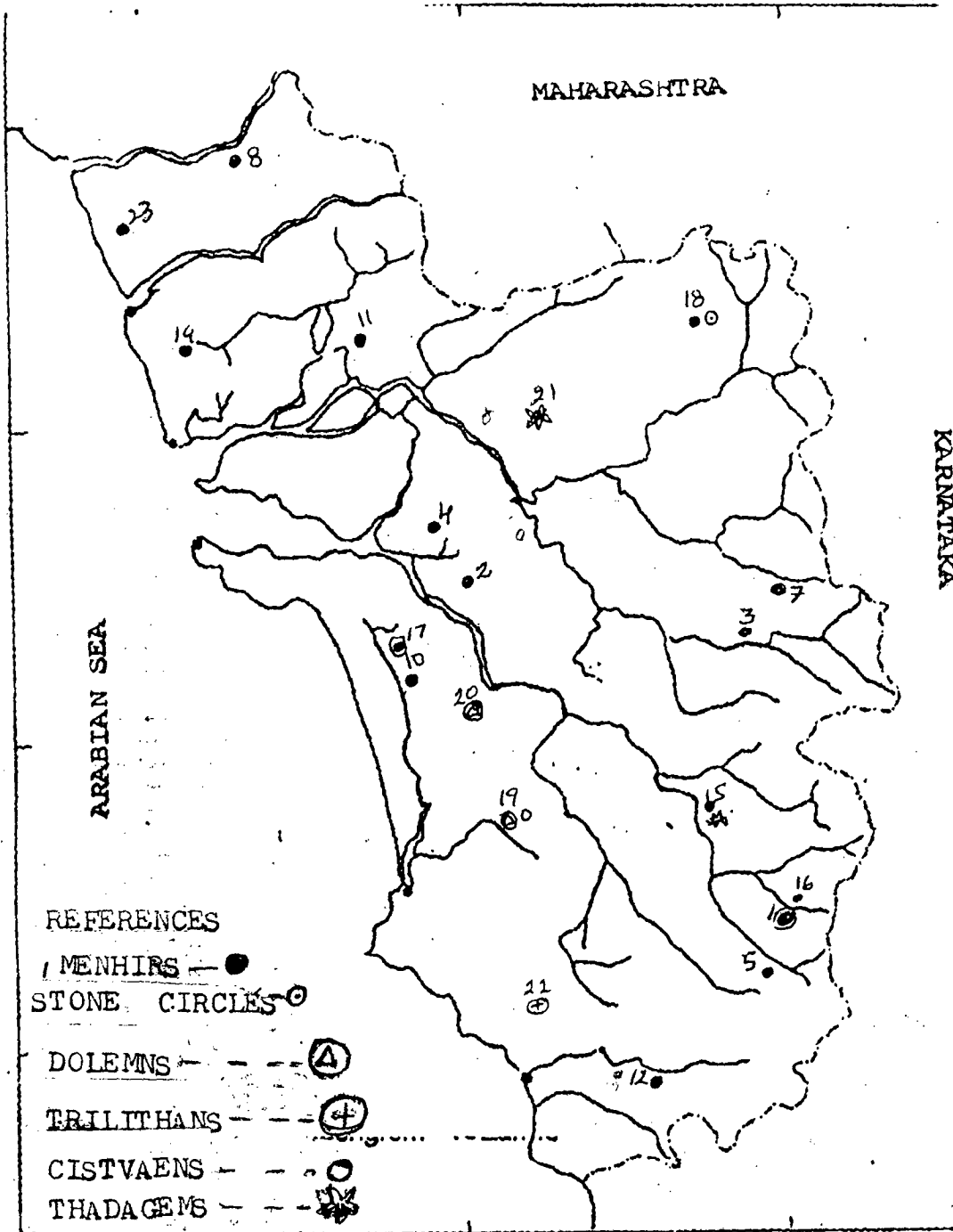
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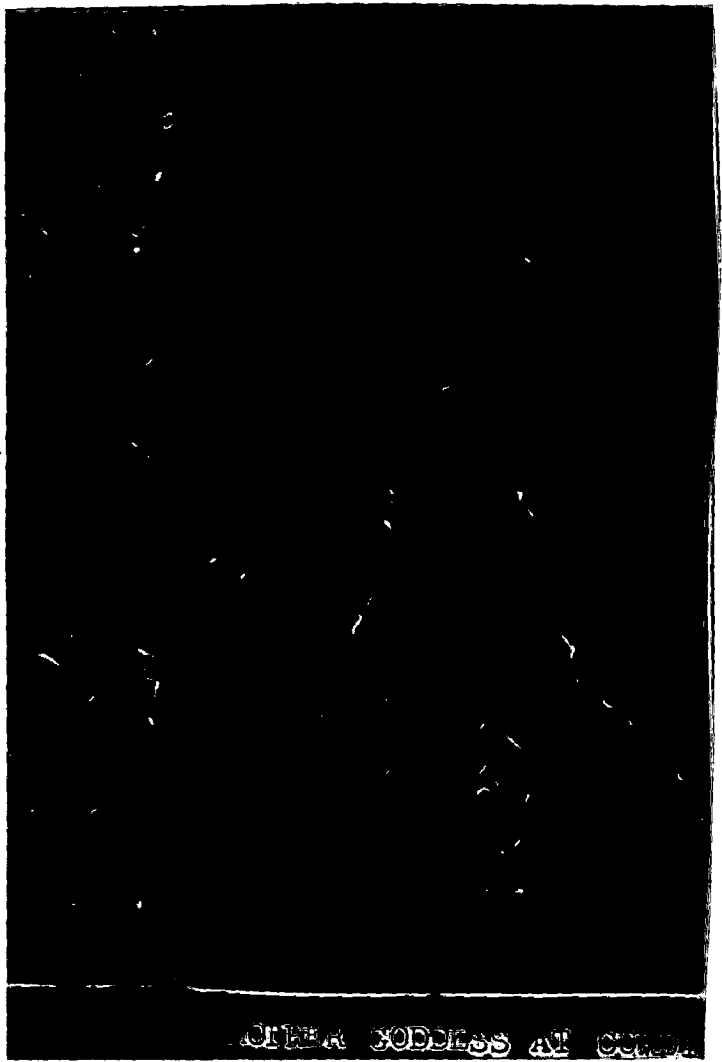
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MEGALITHIC SITES OF GOA



- | | | | |
|-----------|-----------------|-------------|--------------|
| 1 Curdi | 7 Tambodi Surla | 13 Panshi | 19 Balli |
| 2 Venguem | 8 Pemem | 14 Assagaon | 20 Aquem |
| 3 Shigaon | 9 Shirvai | 15 Kakoda | 21 Kudner |
| 4 Kundal | 10 Verna | 16 Colamb | 22 Kakomaddi |
| 5 Curpem | 11 Naroa | 17 Bambolim | 23 Arabo |
| 6 Vhalsi | 12 Gaondongrem | 18 Zarme | |



CITIZEN ADDRESS AND CONTACT



MENHIRS AT TAMBADISURLA



Sati stones at Colamba

Chapter - III

EPIGRAPHICAL AND LITERARY SOURCES ON WORSHIP IN GOA'S PAST

To reconstruct the glorious past of any country it requires careful study and archaeological evidences such as artifacts, pottery, mounds, burials, coins, seals, stamps, sculptures, inscriptions, ancient buildings, written records, puranas, paintings and stories belongs to the heroes of the region. Most of the written records are donations or gifts in our country. Hence they praise the donor highly and therefore the truth therein may be less. Dynasties and names of the persons also confuse the researcher to reconstruct the history in chronological order. In addition to written documents, one must do careful study and understand the contemporary society, social and economic life of the people, their habits, uses, and their contacts with other regions. Systematic and skilful observation is required to understand the above facts.

James Prinsep, a British officer was the first who took the initiative to study the inscriptions in the country in the year 1837 to reconstruct the Indian history. But he was not fully succesful. In 1861, an Archaeological Surveyor was appointed by the Government to do the same job. Alexander Cunningham who was the Director General from 1871 to 1885 did excellent work on Ashokan Inscriptions. Thereafter, while J.S.Fleet studied Gupta Inscriptions,

E.Hiultsch did remarkable work on South Indian inscriptions. Meanwhile, J.Burgess started *Epigraphica Indica* to publish the inscriptions in India. The Bombay branch of the Royal Asiatic Society used to publish periodically the newly discovered inscriptions from 1840. The then Madras Government also published reports on South Indian Epigraphy from 1887 to 1921. Indian scholars like H.C.Roy Choudhary, D.R.Bhandarkar, N.G.Muzumdar, Venakaiah, Krishnasastry among others, also did pioneering work on Indian inscriptions. Nearly 25000 inscriptions are published so far, out of which 500 were copper plate inscriptions.¹

Though the earliest writings in India were the scriptures in the Indus script of the proto-historical period (2500 – 1500 BC), this script has not yet been correctly deciphered inspite of the serious efforts of the scholars like S.R. Rao, M.V.N.Krishna Rao, Iravatham Mahadevan and others. The pottery graffiti of the Chalcolithic and Megalithic periods (1500 – 300 BC) have been connected with the Indus script. However, the graffiti is of mostly isolated symbols and does not seem to be a connected system of writing in modern sense. The earliest historical writing in India is the script employed in the edicts of Asoka (272 – 232 BC). James Prinsep deciphered this script in the year 1837, and Buhler identified it in 1896 as 'Brahmi Script'.

The ancient Jaina works *Pannavansutra* and *Samavayangasutra* mention 18 scripts such as 1) Brahmi, 2) Janavalia, 3) Dosapuriya, 4) Kharosti, 5) Pukharasiya, 6) Bhogavaiga, 7) Paharaiah, 8) Vuyamithakariya, 9) Akkarapithiya, 10) Tevamiaiah, 11) Ginvaya, 12) Ankalipi, 13) Garithalipi, 14) Ghandharvalipi, 15) Aadamsalipi, 16) Mahesari 17) Damili and 18) Polindi.

The Buddhist work *Lalithavistara* mentions 64 scripts. Brahmi and Kharosti scripts were written on various materials like a) Palmyra leaves (Thala Patras e.g. Kurud plates of 6th century BC) b) Birch leaves (*Bhoorjapatras*) whose trees can be seen in Himalayas (e.g. Buddhist book-*Dharmapatham*) c) Cloth and hide (writings on Vastra and Chamoida) e.g. *Dharmanidhi* written by Sri Prabhuri in the year 1351 AD and kept in Sringeri Mutt and *Krayamsirika* of 8th century AD of Harshavardhana belongs to this category) d) Paper (Chinese traveller Hiuen Tsang mentioned the use of paper for writing e.g., 1223 AD paper writing belongs to Gujarath). e) Wood (Inscriptions on wood found in Rajasthan and also Kharosti inscription found on Phalaka recently in Central Asia). f) Earthen objects (Buddhist used bricks for their writings to keep in stupas etc.) g) Ivory (Inscriptions found on ivory e.g., Salihundam in Srikakulem, AP). h) The script found on iron, bronze, copper, stone, etc. Stone and copper were used extensively for writing inscriptions in India and its neighbouring countries.² Both stone inscriptions and copper plate inscriptions were also found in Goa and its neighbouring States. The first and foremost stone inscription, which mentioned about Goa region, is Gimar inscription of Maurya Ashoka. Gimar is in Junagadh district in Gujarath. The rock edicts were the 13th rock edict of Ashoka, which reveals us that Pertinakas; Rashtrikas and Bhojas, has settled down on the southern border of his empire in Deccan and Konkan. By this time, the Bhojas might have occupied the territory on south Konkan coast and started ruling over the region including Goa.³

The second stone inscription is at Harvalem caves (here two inscriptions are engraved on two different lingas). The third stone inscription is at Paryem

near Sanquelim and the 4th stone inscription is the Narve cave inscription. Fifth inscription is traced at Nundem belonging to Simharaja. And most of the other stone inscriptions are found on Viragals (memorial stones), which disclose the donations, records or gifts of this region.

COPPER PLATE INSCRIPTIONS OF BHOJAS

The evidence of Bhoja rule in Goa is available from the copper plate inscriptions, which are found in Goa region. According to Gerald Pereira's *An outline of pre-Portuguese history of Goa and Epigraphic Indica*, so far six copper plate inscriptions of Bhojas were discovered in Goa and its neighboring States. The earliest may be the Shiroda copper plate inscription of the Bhoja King Devarajah, which belongs to 4th century AD on the basis of paleography. These plates belong to one Sri Gopal Sinai Gudo, resident of Shiroda, Ponda, Goa. They are rectangular in shape with a circular seal attached thereto, which has a relief figure of a swan. The swan might have been the royal symbol because different rulers in Bhoja dynasty were having different symbols on their copper plates, such as swan, peacock and elephant etc. The characters of the inscriptions are archaic variety written in Sanskrit language. The inscription is dated in the twelfth year of the victorious and prosperous reign of King Devarajah, on the twelfth day (*Dwadasi*) of the dark fortnight of the month of *Magha* and is issued from Chandraura (the modern Chandor in Goa).⁴

The Shiroda copper plate inscription located in the year 1922 and Pandurang Pissulencar made these plates available to C.R.Krishnamacharlu and later on to N.L.Lakshminarayan Rao for study. This copper plate describe that

Prabhu Naga Bhogikamatya in order to achieve spiritual salvation (*punya*) donated some concessions to two Brahmins (priests) Govinda Swamin and Indra Swamin of the *Bharadvaja Gotra*. The concession including toll (*shulka*-road tax) in the village Thanniyarka-Koltikayya (probably *Thanniyarka*-Thanem and Koltikayya- present Cortalim in the Marmagoa Taluka). The place Jiyaya is yet to be identified.⁵ The grant also mentioned the articles of merchandise, together with a house site (*Griha-Sthara*) and pasture land for ~~cows~~ (*Gopracha*) and grass (*Kashta*) from the pastures for fuel. This indicates that tantric worship in Hinduism might have made a road- way during this period, and incorporated deeply after sixth centry AD. The said incription also indicates that the word Prabhakar means Sun god was worshipped by the Bhoja dynasty around 4th century AD. And the construction of a structural temple for main deity, Lord Shiva also started during this period (e.g. brick temple at Chandor Phase I).

Two more copper plates of Bhojas which are found in Goa are copper plates of Vrishabhumi-kheta and Prithiviparvata. Prithiviparvata may be the Paroda Chandranath hill in Quepem Taluka, South Goa and Vrishibhumi Kheta though was not identified so far, it could be Rishivan or Rivona of today. These two copper plate inscriptions were located in Bandoda village and were found in the year 1949-50 in Ponda Taluka, known earlier as Antruz. The first set consists of two plates and it was compared with Arga plates of Kapilavarman and the Kapoli plates of Asantitavarman, because of its southern characters. Only difference is that while these are hook-headed, others are box headed letters. These plates were assigned to the 6th or 7th century AD.

Vrishibhumikheta inscription registered the grant of King Prithivimallavarman, who had gifted a field at the request of his brother Satrudamana to Madhvarya of the *Agnivesyagotra*.⁶

It was issued in the first year of the Kings' reign and on the 13th day in the month of *Jyesta* in the praise of his mother Chetasadevi and it was inscribed by Devasarmacharya of *Bharadvaja gotra*. Another set of copper plates issued from Prithiviparvata are similar to Vrishibhumi Kheta characters. Here the King granted the field named Kapoli Khajjana in the village Malar situated in Kupalakatadesa. The donor was one Damarya of *Bhardwja gotra* and Buddhadase of *Kamboj gotra* wrote the inscription. The term prithivi is showing some interesting relation between King's name and Parvata (hill) name. Before issuing the grant of the King Prithivimalla from the hill, the term Prithivi might have been adopted to the hill. Hence it was called Prithiviparvata⁷. Prithivi (Mother Earth), Sun (Surya) and Fire (Agni) were the preimitive gods in Hindu religion and were venerated with great pomp. Remaining three copper plates, which were found in neighbourhood of Goa, are Hiregutti Kumta copper plates in the North Canara district of Karnataka.⁸ The characters of Hiregutti copper plates are southern alphabets of the early age and the language is Sanskrit. The inscription begins by praising Lord Buddha who is described as one 'whose feet are licked by the rays of the shining jewels in the coronets of Gods and demons' and 'a reservoir of countless virtues'. These plates speak of the grant made by the King Asamkita at the request of the chief Kotti Pegilli (born in the lineage of Kaikeyas of Nandipalli) to the village Sundarika, situated in the Dipaka-Vishaya to the Arya Samgha (Assembly of Buddhist monks). The inscription

also recorded the boundaries of the gifted village Sundarika. In the north, its boundary extended upto the boulder with the Mango trees, in the South it was bounded by the roaring stream of Martikatta, in the east by Kurvva and in the West by the waterfall on the mountain. The names of these villages are yet to be identified. Since the plates praised Lord Buddha and gifted Sundarika village to the Vihara of Buddhist monks indicate that the Buddhism was flourishing and King Asamkita was a follower of Buddhism who helped to spread it in his country. The discovery of the statue of Buddha by Fr.Heras in late 1920s at Colvale in Bardez Goa of this period strengthens the belief that Buddhism was spread widely in Goa. Except Hirigutti Kumta copper plates, no other copper plates refer to Lord Buddha.⁹

A set of two copper plates was found in a temple, which is under worship in Arga, which is about four miles South of Karwar in Uttar Kannada. A.M. Annegiri had discovered these plates in 1946-47. The character of the Arga plates is in archaic Kannada but the language is Sanskrit. The plates recorded that the King Kapilavarman from his residence at Pamas Khetaka, gifted a piece of land named Pukkolli-Khajana in the village of Shivapuraka belonging to Aditya Sreshti to Swamikaraja at his request. The latter re-gifted the said Khajjana to a Brahmin named Bhanaryya of the *Kaudinya gotra* so that merit might accrue to him. Even today in Goa those fields, which were accessible to salty seawater, are known as Khajjana (e.g., vast fields at Cortalim are known as Kutthale Khazan). Krishna Bhoyaka has written the charter and Nandaka Talavara who probably was a high Government Officer has executed it. The Arga plates have bestowed the title to the King Kapilavarman as

Dharmamaharaja. The character of plates date back to 6th century A.D.¹⁰ The village name Shivapura here means place of Shiva indicating that God Shiva was worshipped there with great veneration.

But all the 6 copper plates do not mention the genealogy of the Bhojas, and their shape, size, motives are almost similar to each other. According to scholars like P.B.Desai and Gerald Pereira, the localities mentioned in the inscriptions, referred that Bhojas were not only ruling over parts of Goa, but also the parts of Uttara Kannada, Belgaum and Dharwad districts of Karnataka.¹¹ Since the Bhoja king Asankitavarman was a great devotee of Shiva and he might have developed Chandor as a great Saivite center.

COPPER PLATE INSCRIPTIONS OF KONKAN MAURYAS

After the Bhoja inscription, the next category of inscriptions, which are found in the west coast, are of Konkan Mauryas. Most of the scholars accept that these Konkan Mauryas were the descendants of the original Mauryas of the Ashoka fame. Three epigraphs of Konkan Mauryas have been discovered so far.¹² The copper plate of Konkan Mauryas is that of Chandravarman, which was incorrectly ascribed to the Kadambas earlier. The Shivapura copper plates of Chandravarman were obtained by V.R.Varde-Valavalikar long ago in Goa. In these inscriptions, King Chandravarman records the grant of some land to the Mahavihara at Shivapura, which should be somewhere near Chandrapura (Chandor, Goa). The date of the record is the tenth day of the dark half of the month of Chaitra in the regional year 2nd on paleographic grounds. This inscription dates back to 5th century A.D. Here terms '*Mahavihara*' and '*Shivapura*' indicate that these two were great religious centres during that period. And both the religions might have been honoured with great respect.

The second copper plate of the Konkan Mauryas is the famous Bandoda plate of King Anirjitavarman. It is a set of two copper plates. The characters of the records in these plates are similar to those of the Bhoja King Prithivimallavarman. Letters are box headed type of 6th-7th century AD and the language is Sanskrit. The copper plates recorded that the Konkan Mauryan King Maharāja Anirjitvarman addressed the inhabitants of the twelve villages (Baradesa) may be the present Bardez Taluka of North Goa and the present and

future officials (Bhojakas, Ayuktakas and sthayins) from the victorious Kumara-dwipa. According to it, he granted one *hala* of *Khajjana* land, another piece of land including a house site, a garden and a tank belonging to Rashtrakutas, and also some land to be reclaimed from the forest (Aranya-Karshana) by employing four batches of workers (*Preshya-Kula*) to one Hastyarya of the *Harita gotra*.¹³

The gift exempted from all taxes (*Panga*) was made by the King to obtain welfare and beatitude of himself and that of Nagapada, Maladatta and Achala. The King executed this grant on the 10th day of the seventh fortnight of Hemo (Hemanta) in the twenty ninth year of his reign.

In addition to the two aforesaid copper plates from Goa, a stone inscription was found at Vada to the north of Thane near Bombay, now it is in the former Prince of Wales Museum Bombay. This stone inscription refers to Suketavarman of the Maurya dynasty. He might have been contemporary to Maurya Chandravarman whose copper plates were found in Shiroda, Goa.¹⁴

Since these plates are not giving accurate dates and correct information, it is difficult to make the chronology of the early rulers of Goa. Except two religious centres, namely 'Mahavihara' and 'Shivapura' no other religious information is traced out in Goa during the period of Konkan Mauryas.

INSCRIPTIONAL EVIDENCES OF CHALUKYAN RULE

There are eight copper plate inscriptions of Badami Chalukyas found so far in Goa and its neighbouring region of Sawantwadi in Maharashtra. Iridige Vishaya (Reddi) of Sawantwadi taluka in Sindhudurg district is the northern border of Goa and Reddi might have been the regional headquarters of the Chalukyas of Badami. Some of the copper plates mention saka era hence the chronology of the Chalukyas is well established.¹⁵ Hiuen Tsang, the Chinese traveller who has visited Kong-Kien-na-pu-lo or Konkanapur in June-July 640 AD describes this territory as more than 5000 Lier-- 833 miles in circuit.¹⁶ Thus, it was supposed to be the stretch along the coast from Vengurla to Kundapur. An inscription of Queen Vijayabhatarika discovered at Kochre in the Vengurla Taluka on the northern border of Goa, supports the Chalukyan rule in Goa.

Chandraditya, the elder son of Pulakesi – II (610-640 AD) ruled over Sawantwadi and Gomantak (Goa) after the death of Pulakesin-II. After Chandraditya's sudden death, his wife Queen Vijayabhatarika took control of the Government. Since her son was a minor, Vijayabhatarika or Vijaya Mahadevi was the first known woman ruler in Goa region in the 7th century AD.¹⁷ Vijaya Mahadevi inscription dated 659 AD registered the grant of two fields in the Parsem village in the Pernem Taluka of North Goa donated to one Sri Aryaswami. Another inscription of Vijayabhatarika, which was discovered at Kochre in the Vengurla Taluka of Maharashtra, refers to a grant of *khajjan* land to a Brahmin, belonging to *Vatsagotra*. One copper plate of Satyasraya

Dhruvaraya Indravarman, the Governor of Badami Chalukya was also found in Goa.

The term '*Naravygra*' which was mentioned in one of the inscriptions in the rock cut caves at Harvalem surmised to be the King Mrigesavarma himself.¹⁸ It indicates that the Chalukyas were worshippers of Shiva and Kartikeya, and the same was found in the Harvalem caves.¹⁹ Chalukyas also were worshippers of Ganapati. Available Ganapati sculpture chiselled out in the cave at Reddi near Sawantwadi, and Ganesh sculptures at Curdi (now exhibited in the A.S.I. Museum, Old Goa), Ganesh sculpture of Pilar Museum, and Ganesh sculpture from Cudne are the best examples for their simplicity with less ornamentation and facial expression during Chalukyan period.

Mangalesa, the Chalukyan King was described as a staunch worshipper of Bhagvat Vishnu.²⁰ Finding Narayana (Vishnu) temples in different places shows the strong veneration of Vaishnavism in Goa. There were twenty-two Narayana temples; five in Tiswadi; four in Bardez and thirteen in Salcete -- all were destroyed by the Portuguese in the 16th century.²¹ Shakti worship also prevailed during Chalukyan period. A Mahishasurmardini sculpture at Lamgao was the best specimen of veneration of Shakti during Chalukyan period.

INSCRIPTIONS OF SOUTH KONKAN SHILAHĀRAS

Discovery of four copper plates enlighten the rule of south Konkan Silahāras and its other sister branches, North Konkan Silahāras and Thana Silahāras. Basically all these three had a common ancestry. The South Konkan Silahāras also known as Goa Silahāras started their rule from 770 AD headed by Sanaphulla.²² The earliest known copper plates of south Konkan Silaharas are Chikkodi grant of Avasara-II (895 – 920 AD) followed by Pattankudi copper plates dated 988 AD, Kharepattan copper plates of Rattaraja dated 1008 AD and the copper plates of Balipattan dated 24th December 1010 AD. The copper plate furnishes the genealogy of South Konkan Silahāras and Rashtrakutas. They also mention the well administrative set-up of the then rulers. A rectangular structure with circumbulatory passage in the phase-II construction at Chandor showing the period of 7th century A.D.²³ A Vaishnavi sculpture of Chandore (now exhibited in Heras Institute Museum, Bombay) and Mahishāsurmardini sculptures of Korgaon are the best example of Silahāra period in Goa.

INSCRIPTIONAL EVIDENCES FOR KADAMBA RULE IN GOA

Good number of the recorded evidences is available to reconstruct the history of the Kadambas in chronological order from the 4th to 11th century AD. There are many legends about the origin of Kadamba dynasty. The term 'Kadamba' might have been taken from the Kadamba plant (*Athocephalus Cadamba*) which is native of Java and Malaya and reached India during the early Christian era. Both the Hindus and the Buddhists hold this tree in great reverence. The strong adoption of Kadamba tree can be seen in the inscriptions of all associated branches of Kadamba dynasties. Still the growth of the Kadamba tree also can be seen in Talgunda village in Shimoga district in Karnataka where the Kadambas originally settled.²⁴ R.N.Gurav collected nearly 123 inscriptions on the Kadambas. Inscriptional evidences reveal that Mayuravarman or Mukkana Kadamba was the founder of the Kadamba dynasty. By the end of the 10th century AD, a number of Kadamba royal families claimed that their descent either directly or indirectly from the founder Mayuravarman. Some important branches in the Kadamba dynasty are Hungal Kadambas, Goa Kadambas, Belur Kadambas, Bankapur Kadambas, Kathinga Kadambas, Nagarkhanda Kadambas, Bayalnad Kadambas and Ucchang Kadambas. Most powerful rulers among these were Hungal Kadambas (Banavasi) and Goa Kadambas.²⁵

According to Prof. George Moraes, author of *Kadamba Kula*, Mavalli memorial stone and Panaji copper plates, the founder of Goa Kadambas was Guhalladeva-I.²⁶ The Kadambas of Goa ruled the region of Konkan 900 and Palasige 12000 between 950 and 1270 A.D. Tambur memorial stones

especially of Rastrakuta King Govinda –IV (932-933 AD) give a good picture of the history of Goa Kadamba.²⁷ The Mavalli memorial stone dated 1006-07 A.D. first time revealed about the Kadamba ruler Guhalladeva-I (975-1006 AD). The copper plates of Savoi Verem mentioned that King Guhalladeva-I as *Vaghmari* (tiger killer). The term *Vaghmari* indicates that the king was a brave and daring personality. Another copper plate inscription of Jayakesi-I, his grandson states that he annihilated many wicked and cruel enemies of his Crown and took possession of their riches and innumerable precious pearls. The Marcella copper plates of his son Shashthadeva also state that the dust particles from his lotus like feet were playing on the rows of the heads of the humiliated kings of the seven *malayas*. Guhalladeva ruled from Chandrapura. This evidence coming from the inscription of the Jayakesi-I, states that Guhalladeva-I proceeded on a pilgrimage to the famous temple of Somnath in Saurashtra by a ship from Chandor through Paroda River.²⁸ This is the first incriptional evidence, which refers to the shrine of Somnath, Hindu God. But most of the ships broke off and Guhalladeva-I was forced to land at the port of Gopakapattana, which was under the control of South Konkan Silaharas, presumably king Avasara-III. Later, his son Shasthadev II occupied the Gopakapattna port. A stone inscription referring Rayana Shasthadeva Kadamba in Nagari script is ascribed to c 1000 AD discovered in Curdi and displayed in the State Museum, Goa speaks about the rule of Shastha-II.²⁹ Since the inscription found in the Mahadev Temple at Curdi, the temple might have been constructed during the period of Shasthadeva Kadamba.

The Degamve inscription and Narendra (Kundur) inscription of Jayakesi, the son of Shasthadeva-II recounts the victories of Shasthadeva. It records that the capture of the island is compared with Ram's victory over Ravana. Narendra inscription of his son Jayakesi-I also states that he took Kavadi-dwipa and many other regions by building a bridge with rows of ships reaching as far as Lanka. A Hangal inscription states that the Kadamba king Shasthadeva's Queen Kundala Devi was the daughter of King Vachayya of Thane (present Maharashtra). The Panjim copper plates of Jaikesi-I clearly expressed the importance of Gopakapattana port and its contacts with other regions.³⁰ In fact, the fall of Gopakapattana to the Kadambas must have been a great boon to enhance the prestige of the empire. King Shasthadeva-I (1007 – 08 AD) might have shifted his capital to Gopakapattana from their traditional capital, Chandor. The city of Gopakapattana might have assumed greater importance under his rule. Marcela copper plates of Shasthadeva-II disclose that he died in the year 1050-52 AD. A Kadamba 'Lion' on obverse and a 'Trishul' on reverse found in one of the exhibited gold coins at Pilar Museum show the existence of Shiva worship at Gopakapattana during Kadamba period.

³¹ A stone inscription of Jayakesi-I belongs to 11th century A.D. And Kudatari copper plate, a viragal found in Raia of Jayakesi-I, Panaji inscription of Jayakesi – I, Hero stone inscription of Old Goa Museum and a stone inscription belonging to circa 1100 in Nagari script found on the base of the southeast corner pillar of the porch in the Mahadev temple, Curdã reveal about the rule of Shasthadeva-II (1050-52), son of Guhalladeva. On the basis of information

cited above, Mahadev Temple No.II at Curdi might have been constructed during the period of Shastha-II.

Kudatari copper plate of Kadamba King Jayakesi-I refers to the land named Tundakapur situated at Kudatarika agrahara, (may be Curtorim of Salcete), Jayakesi-I styled himself as the ruler of the Konkan Kshetra.³² Accordingly, he ordered one of his Governors, Gobbarasini to deal with Kamadeva, the King of Gokarna. A Virgal at Raya of Jayakesi-I states that Gobbarsini was killed in the war and thereupon Jayakesi himself marched against Kamadeva and defeated him.³³ The Panjanakhalli (Panaji) inscription states that 'he is the lord of the Western Ocean'. Panaji copper plates also mentioned that the Kadamba King had to face seven chiefs who had advanced against him to wage war. As per the inscription found engraved on a slab (Hero stone) in the Key gallery of the Archaeological Museum, Old Goa, one Annayya, the Dharma-Mantri of Panjanakhani (modern Panaji) as the chief servant of Arakayya is stated to have defeated the forces of Annalla-Deva, probably Annayya as one of the local chieftains who helped Jayakesi in defeating his enemies.³⁴ This victory shows the strength of his great army, his intelligence and his capable administration. *Prabandha-Chintamani* of Merutunga, a legendary work of the 14th century AD tells some interesting tale wherein Jayakesi-I burnt himself on a funeral pyre to keep his promise to his pet parrot that was killed by the cat. He died around 1080-81 AD.³⁵ A Sanskrit text *Dvyasharaya*, written by Hemachandra, a Jain Guru in the 12th century AD mentioned Gopakapattana as the capital of Jayakesi-I. During this period Gopakapattana had trade relations with various countries.³⁶ And a popularly

known Rajvithi (the royal road) which links Ela (Old Goa to Gopakapattana) with a fortress near Brahamapuri might have been laid during this period for flourishing trade.

On this assumption, the Mahadev Temple No.I at Curdi might have come up during the period of Jayakesi-I. Since Jayakesi-I developed his second capital Gopakapattana and available evidences of Shivalinga with *panavatta*, a stone panel with Shiva and Parvati, and a fragment of lintel portion of the temple, shows the strong veneration of Hindu worship at Curdi and Gopakapattana during his period.

According to inscriptions found from Madaki, Guhalldeva-II, son of Jayakesi-I succeeded in circa 1080-81 AD and took the title of Tribhuvanamalla.³⁷ This inscription mentioned the name of Kadamba ruler Shivachittavira Permadi who ruled Konkan nine hundred and Halasige twelve thousand might be Guhalladeva-II. Because the Kadaroli inscription of Guhalladeva- II states that he ---- who was glorious on the surface of all the kingdom, was ruling in his capital, Palasike-12, 000 (during this period capital might have been shifted from Chandor to Palasike).³⁸ The same inscription further states that he called himself the great lord of the best of the cities by name Gopaka. The three more inscriptions of Guhalldeva-II state that he had a very important official named Kelima (Kelivarma) who was honoured with title of Gandagopala. Kelima established a charitable institution at Gopaka (Goa Velha) and constructed a tank, which was named Gandagopala (may be the popularly known Kadamba tank, or Kozmurayachem Tolem on the Pilar-Agacaim road near present Pilar seminary), to supply drinking water.³⁹ Tegur

inscription (Dharwar Taluka) records that Mahamandaleshwara Guhalladeva who possessed the five great regions including Konkan-900 and Halsige-12000. It is dated Chalukya Vikrama year – 7 Dushya, Su 5, Sunday, Uttarayana Sankranti (Sunday, December 25, 1082 AD). Another set of three copper plates belonging to saka 1028 Vyaya, Phalguna Su-13, Thursday (February 7th, 1107 AD) records the grant of lands of Guhalladeva for the settlement.⁴⁰ Nigadi, Dharwar Taluka inscription records a grant of land and a *matha*, while Guhalladeva of the Kadamba dynasty was governing the Konkan Mandala from his capital Gove. It belonged to Madhyama Nandana, and was dated Vaisakha, Shivaratri (Monday 8th May 1111 AD).⁴¹ Another inscription from Mugad, Dharwar Taluka belonging to saka 1047 Visvasu, - pushya, su-5, Uttarayana Sankranti (25th December 1126 AD) records one Mahasamvtha Bommadeva had a grant of land when Tribuvanamalla (Guhalladeva) of Kadamba family was governing Palasige 12000 and Konkan 900. Tribhuvanamalla established Brahmapuri at Velha Goa, modern Old Goa that had a connecting Rajvithi to Gopakapattana.

According to published inscription in J.B.B.R.A.S. Vol.XI:⁴² Vijayaditya-I or Vijayarka-I, younger brither of brother of Guhalladeva-II also have a title of ‘torch for the jewels of the land of the Konkana’ might have been appointed the Governor of Konkan and shared the royal powers from 1100 AD to 1104 AD. According to the references cited above, Guhalladeva-II was an able administrator. During his period, the capital of Kadambas might have been shifted to Palasike (present Halsi) in Karnataka to control their vast kingdom. Establishment of a Brahmapuri for Brahmins, and construction of a water tank

called 'Kozmurayachem Tolem' and available stone sculpture of Naga at Pilar and an image of Goddess (Parvati) found at ICAR complex Old Goa, show the strong veneration of Hindu worship during his period.

Hero stones of the time of Jayakesi-II (1125- 1147 AD), nephew and successor of Guhalladeva-II, speaks on various aspects of the social and political history of Kadamba country. The memorial stone found at Kiravatti, (1126 AD) speaks on the Penbayyal.⁴³ The Kavalavad memorial, in Karnataka unfolds the death of a hero who plunged into the fight from the rampart (Kotegalaga). The second Kundur inscription dated from saka year 1045 to 1047 correspond from 1122-23 to 1126 AD, describes Jayakesi –II as a crest of a mighty lion, who had the great banner of ape, whose great puissance of strength has been established on the massive summits of the mountains of the Himalayas, who excels the world in liberality – a Rama intrepidity, a touch stone for the gold of warriors, an adamant rampart for those who come for refuge, a unique tree of desire to the world, while as the passage of the sun, a Narayana incarnate, a sun of fame, a grind stone of foemen, a crest jewel of the Kadambas.⁴⁴ Bailandur Hero stone (1129 and 1131 AD) discloses the local rivalries of the chiefs. The hero stone found near the Tambur fort dated 1135 AD first time gives the name of Bijala who attacked Hanagal while Mahamandalesvara Mallikarjunadev (1132-1146 AD) was ruling from Hanumgalla.

Jayakesi-II no doubt did establish his kingdom on the massive summits of the Himalayas, which are the huge Western Ghats. In the Kudnur inscription,

mentioning Jayakesi-II as a Narayana incarnate, a sun of fame, indicates that he was a staunch worshipper of God Vishnu.

One of the Degamve inscriptions of Permadideva which is of twenty eighth year of his reign,(Kaliyuga 4275 saka 1096, 1174-75 AD), the Jaya Samvatsara, records that he was ruling from Gopakapuri which was well developed by his ancestors. ⁴⁵ The Mangundi inscription of Jayakesi II describes: “ The brave king Permadi, whose feet were worshipped by water of Rāya proceeding from the jewels set in the crowns of kings, who was beautiful on account of the dancing creeper of his fame in all the ten quarters, who was like the black cobra to the proud inimical kings. One of his title, “*Malavaramari*”, the slayer of Malvas, make us know that he might have defeated the forces of Velugrame 70 (Belgaum) and attained the title.⁴⁶ Another title, ‘Lord of the Western Ocean’ divulges that during Peramadideva period, the Kadambas had become a formidable naval power since no other previous Kadamba kings had taken such a title.

Another inscription from Palasige (Halsi) describes him as the abode of learning, lustre, prudence and sportiveness of benevolence and of profundity, of high mindedness of valour and of kingly fortune, of bravery and of spotless fame. It is obvious that Permadideva gave grants to learned men and capable administrators. ⁴⁷ His wife Kamaladevi, daughter of Kāmadeva of lunar race also played an important role in the administration. She encouraged social, cultural and educational institutions throughout the Kadamba Empire. Learned men taught in these institutions, Vedas, Vedangas, Nyaya, Mimansa, Sankya, Yoga, Vedanta, Smriti, Itihas, Astronomy and Purānas. She also opened few

temples for public. A stone inscription in Bhuvarah Narasimha temple at Halsi of the year 1169 AD states that the temple was built by Shivachitta (Permadideva). The Mahadeva temple of Tambdi Surla in Goa also was a contribution of both Kamaladevi and her consort Permadi (Shivachitta). But no inscriptional evidence was found here. (i.e. Tambdi Surla). Permadideva died in the year 1181 AD. According to the evidence cited above, both Shivachitta and his wife Kamaladevi were staunch worshippers of God Shiva. Mahadev Temple at Tambdi Surla, and Saptakoteswar temple at Diwadi, was constructed during this period.

The Sadāshivagad copper plate's pertaining to Vijayaditya – II (Vishnuchitta), the brother of Permadideva, throws light on a rule of Kadamba king Vijayaditya-II. A stone inscription of Vishnuchitta (Vijayaditya-II) of the year 1172 AD in the Bhuvarah Narasimha temple at Halsi records the gift of a village Bhalika to the deity. Siddapur grant of Vijayaditya-II dated 1158 AD referred him as “Yuvaraja”.⁴⁸ Bhuvarah Narasimha temple is the best example which indicates his devotion to Vishnu.

A Kalachuri inscription of 1181 AD states that King Ahavamalla deputed his Dandanāyaka (Governor) Chandugideva to subdue the Goa Kadambas and that this General attacked the city of Govapuri or Gopakapattana and burnt it.⁴⁹

According to George Moraes, on the basis of Mysore inscriptions Hoysala king Uliva Ballala-II levied tribute from the Goa Kadamba King Vijayaditya-II. This time, Goa was directly under the control of Hoysala for

some time. When the Yadavas became powerful in the Deccan at the close of 12th century AD, Goa became the part of Yadava kingdom indirectly.

It seems that during the period of Vijayaditya-II (1182 AD), Jayakesi-III (1212 AD), Vajradev (1216 AD), Somadev (1237 AD) and Shasthadev-III (1258 AD) of Kadamba dynasty, Goa experienced the fluid political situation like changing of power from one hand to another among Kadambas, Kalachuris, Hoyasalas, Yadavas and Hangal Kadambas. According to Goa copper plate grant dated 1246-47, Shasthadeva ruled Goa and made a grant to his brother-in-law, Kamadeva. This grant recorded as a rice field situated in the north west of the village of Salibhatt, next to God Murtinarayana, in the north of the city of Gopakapuri (Goa Velha) where the main god in worship was Govesvara. The temple of God Narayana was located at the spot where today stands the church of Batim (Bhatti).⁵⁰ The construction of a temple for God Murtinarayana at Gopakapuri shows the continuation of Vishnu worship both in Goa as well as in Karnataka during Kadamba period. According to Hubli inscription dated 1257 A.D, Shasthadev-II died around 1258 A.D. And with the death of Shasthadev-III, the rule of Kadamba lineage of Guhalladeva-II might have ended.

On the basis of Bankapur (near Dharwad) inscription, King Shashta-III might have died in the year between 1260- 1262 A.D. and a powerful Hangal Kadamba king and brother-in-law of Shashta-III, Kamadeva or Kavanna might have ascended the Goa Kadamba throne in the year 1265 A.D.

INSCRIPTIONAL EVIDENCES OF VIJAYANAGARA RULE

According to Ferishta's history by Briggs, Mohammed bin Tughlak the Emperor of Delhi (1325-1357) shifted his capital from Delhi to Daulatabad.⁵¹ And he occupied Goa around 1327 AD (Tughlak coin found in Chandor by Fr.Heras). The same Ferishtas's history tells that the united forces of King Krishna Naik and Hoyasala King Bilaldeva (Ballala IV Rājā of Carnatic) and others defeated Mohammedans in the year 1344 AD. But as it also reveals that Sultan Jamal-ud-din of Honnawar defeated Kadambas in Goa, it may probably be at the fag end of the year due to disturbance in the allied forces.

According to copper plate from Korgaon (Pernem) 1351 AD. King Bhimbhupal (may be local dynasty) ruled Goa after the downfall of Kadambas. It seems that the entire region was not fully controlled by Mohammedans.

According to social and political life in the Vijayanagar Empire, Vol.1 by Saletare, B.A, Goa became the feudatory of Vijayanagara kingdom in the year 1369 A.D. Again, there was a revolt against Vijayanagara King (Harihara-II) by the locals. Some base persons in the Konkan country had risen against him. And he had asked his General Mahadev to control it.

According to a Virgal exhibited in the Old Goa Museum, Mahadeva, the Governor of Goa called for help from the Viceroy of Canara. In this battle Malla Podeyar died and attained heaven. After this victory, Mādhava was given the titles of 'Plunderer of Kadambas' and 'Lord of Gove-pura'. Mādhav Mantri reconstructed the Saptakoteswar temple and he made a grant of a village in Goa

naming 'Machalapura' after his mother ⁵². A copper plate written in Sanskrit with the exception of the last eight lines and the first letter in the beginning which are in Kannada reveals that Madhav Mantri who had restored the Saptakoteswar temple at Diwar, had established a colony of Brahmins (Brahmapuri) on the outskirts of the city of Old Goa in the year 1391 A.D.

Two stone inscriptions in Marāthi discovered in Veluz, Sattari Taluka and displayed in Old Goa Museum disclose the donations made by the people. The first inscription belonging to 1402 AD refers that the people of Masarvade, village of Athavle region contributed jointly one *gadyan* worth of 30 tankas. Out of it, 4 tankas for Naivedya to Ravalnath, 4 tankas for the perpetual lighting of the lamps, 6 tankas for the Devadāsi, for her services and 3 tankas to other servants of the deities. This inscription tells us about the popular rituals performed in the temple and servants of the temple. Another inscription from the same village of the year 1408 A.D, refers to 1/36th part of the produce made as donation to the above shrine. Both the inscriptions are assigned to the period of Harihara-I ⁵³. It indicates that how perfectly the administrative set-up for maintenance of a temple during that period had been made.

An engraved slab fixed to the opposite building of Nāgueshi temple, Bandoda, refers to donations made by Maishenai resident of Cuncoliam to Mahalakshmi temple, Bandivade. This inscription of 1414 A.D. is in old Marāthi Nagari script and belongs to Vijayanagara period ⁵⁴.

A single stone exhibited in Old Goa Museum containing three Kannada inscriptions being of Saka 1345 (1423 AD), saka 1347 (1425 AD) and saka

1355 (1433 AD) seems to be of the period of Devaraya-II of Vijayanagara Empire. These three inscriptions deal with the construction and restoration of the Jaina Basti. Three generations of Jain Munis are also mentioned in this Nisadi slab. Jaina Muni Vijaynandaswāmi performed the ritual of self-immolation prescribed according to Jain religion. This inscription records the gift of the village Vagurme made in 1425 AD and 1433 AD to Jaina Basti of Bandivade.⁵⁵ Jaina Basati is in ruins now; but a beautiful miniature *sikhara* can be seen now on the top of the old existing part of the edifice. This inscription also mentioned that King Sripala established the village Bandivade and constructed the Neminath Jaina Basti there.

BAHAMANI AND ADIL SHAHI RULE IN GOA

According to Ferishta's history by Briggs (Vol. II) Mohammed Gawan, a General of Sultan Mohammed Shah-II marched against the port and Island of Goa, which was under the sway of Vijayanagara and captured it in the year 1472 AD, and Kishwar Khan Khwajsh Jahani was made the Governor of Goa. Ferishta's history also tells, Yusuf Adilshah who founded the Adil Shahi dynasty with his capital at Bijapur, after the split of the Bahamani kingdom into five independent states in the year 1501 AD, called back the Governor of Goa.⁵⁶ Two Arabic inscriptions and two Persian inscriptions exhibited in the Archaeological Museum, Old Goa, disclose the facts of able administration of Yusuf Adil Shah and Bahamanis.

RECORDED EVIDENCE FOR PORTUGUESE RULE IN GOA

Lured by the thrill of discovery of Cape of Good Hope, Portugal embarked further on the perilous voyages to the Orient, followed by the landing of Vasco da Gama at Calicut in 1498 A.D.⁵⁷ Fired with the dream of establishing an eastern empire for Portugal, the Portugues broke the monopoly of the trade in the Arabian Sea. Afonso de Albuquerque, General of Portuguese army was set to acquire strategic trade centres along the trade routes and to face the combined trade competition of Zamorin of Calicut and the Turks. He captured Goa on 17th February 1510 AD. But shortly afterwards Yusuf Adilshah, King of Bijapur marched against the Palace with a considerable force and captured it on the 23rd May of the same year. Reinforced by the large armament that arrived in time from Portugal on the coast of India, Albuquerque hastened back to Goa with the Portuguese fleet and conquered the city on 25th November in the same year, second time. Numerous records maintained by the Portuguese Government in India gives the idea about their administration, political achievements, and destructions of temples, conversion of Hindus and others into Christianity, social and economic reforms and their rulers etc.

During Inquisition that began in Goa in 1560, heated efforts were made to destroy Hinduism in the Islands of Goa⁵⁸. The destruction of Hindu temples and conversion of Hindus and Muslims into Christianity went hand in hand during this period. A list of the Hindu temples, which are abandoned in the Island of Goa during Inquisition, are Somnath and Khetrapall in Aga,caim; Mahālakshmi, Saptanāth, Ravallnāth, Nārayana, Sati, Bhumidevta, Vanadevata,

Grampurus, and Ispor (Ishwar) in Azossim; Santeri and Ravallnāth in Bambolim; Santeri in Banguenim; Bauca-devi, Ravallnāth, Santeri, Bhairav, Nārana, Ramnāth, Betall, Brahmān-Purus, in Batim; Santeri, Quella-devi, Maya, Betall, Ramnāth, Ravallnāth, Brahmān-Purus, Panchadevata in Calapur; Betall, Sidhnāth, Gram-Purus, Khetrapall, Ravallnāth, Santeri, Ganesh, Vanadevta, Butapiradar, Pondde Gao, calo-Purus, Curumbim-Purus, Brahmanān-Purus, Nirvanci-Purus in Carambolim; Bhagavati in Chimbél; Ravallnāth, Narcinva, Sat-Purus, Barazan, Moquea in Daugim; Ganesh, Ravallnāth, Baucadevi, Mallanāth, Bhagavati, Deoqui, Santa-purus, Barazanna, Naraena (Nārāyana), Cantacer (Kantheshwar), Chandeussor, Dadda-Sancol in Chodan; Ravallnāth, Vanadevta in Caraim; Sidhanāth, Ravallnāth, Santeri in Corlim; Ravallnāth, Ramnāth, Tornna-vir in Cugira; Santeri, Ravallnāth in Curca; Gram-purus, Nārāna, Bhairao, Ravallnāth, Deuta, Saptanath, Satti, Bhagavati, Bauca-devi, Vaochanāth, Vir at Malar Divar; Khapri-deu, Gram-Purus, Ravallnāth, Santeri, at Goltim Divar; Ganesh, Ravallnāth at Navelim, Divar; Bhairao, Mascana, cani (Maskanashini) Mochea (Moquea), Nirgunna at Divar; Khetrapall, Ravallnāth, at Durgavarim; Durgadeu (Durgadevi), Ganesh at Ela; Nārāna, Durgadevi, Baunato (Bhavanath) at Gancim; Khetrapall, Ravallnāth, Santeri at Goalim-Moula; (Kall) Bhairao, Chanddesvari, Ravallnāth, Govanāth or Govesvor, Gaddguesvar (Gallaguesswar) at Goa-Velha (Goa-Old); Deuta, Ravallnāth, Santeri, Khetrapall, Gram Purus, Malanato (Mallanath) at Jua; Ravallnāth, Durgadevi, Nārāna, Gram-Purus at Mandur; Khetrapall, Bhutnāth at Mercurim; Mahadeu, Santeri, Malcumi (Mahalakshmi), Ravallnāth, Betall, Satti, Metragaddo at Morombim (Grande); Ravallnāth, Khetrapoll, Vanadevta at

Morombim (pequeno); Khetrapall, Berma or Barma (Brahma) at Murda; Santeri, Ispor, Ravallnāth, Baucadevi, Mayaquor, Bhavanāth, Madeu, Gram-Purus at Neura (Grande); Ravallanāth, Santeri, Gram-Purus at Neura (pequeno); Ravallnāth at Orara; Bhavani, Santeri, Barazanno at Panelim; Purus, Ramanāth at Siridao; Gram-Purus, Ravallanath, Santeri, Bhavanath, Ispor (Ishwar), Narainna at Talaulim; Ravallanāth Santeri, Betall, Ramanath at Taleigao; and Baucadevi at Vanci ;⁵⁹

The destruction of the Hindu temples did not satisfy the fanatical zeal of the then rulers of Goa. More attempts were made even to convert the local population into Christianity and the missionary zeal of the rulers would not permit them to rest in patience until some more Hindu temples fell into ruins. In a report submitted by Brother Gomes Vaz to the King on December 12, 1567, he gave extracts from some letters sent by the Captain of Rachol giving particulars of his campaign of destruction of temples. In this we find a reference to 'Malsa devi', Doro, Mando, Narana and Hespero etc ⁶⁰. Professor Pissurlencar has given some information on the basis of available records in the Goa Government Archives. As per the list, the following temples existed in Salcete and later destroyed by the then rulers in Goa such as Khetrapall at Adsulim; Madeu, Durgadevi, Bhairao, Purush at Ambelim, Sidnāth, Gram-purus, Marceadeu (Marco-deu), Ecalavir at Aquem; Boguespor (Bhogueshwar), Gao-Purush, Betall, Madeu, Satazanni (Sapta-matrica) at Arossim; Betall, Santeri, Purus Dequecho (Dekhecho) at Assolna; Banepor (Baneshwar), Sanquespor (Shanqueshwar), Nārainna, Bhairao, Cantarozadevi, Santeri, Deuna

at Benaulim; Betal-aguio (Aguia-Vetall), Goroco (Gorakh), Madeu, Ganes, Santeri, Gao-Purus, Queller, Barāzann, Daro (Dadd), Gonu-gonicho at Betalbatim; Santeri, Madei (Mahdevi) at Calata; Camequea (Camaksha), Beirao (Bhairava), Camalespor (Camaleshwar), Mareynquo at Camorlim; Khetrapall at Cana; Naganāth, Santeri, Purus at Cansaulim. Madeu, Betall-aguio (Aguia-Vetall), Puruah, Udio at Carmona; Capillaspor (Capileshwar), Khetrapall, Nanabai, Mandoli at Cavelossim; Naganāth, Isvanāth (Vishwanath) at Cavorim; Nārainna, Ispor (Ishwar), Santeri, Barāzann, Gaopurus, Chovisvir, Bodco-Deu at Chicalim; Vasouarazu (Bassavaraj) at Chandor; Santeri at Chicolna; Betall, Santeri, Baucadevi, Aguio-Betall at Chinchinim; Oziessor (Vazineshwar), Madeu, Santeri, Gao-Purus, Oizari (Vaizari, that is Ganesh) at Coelim; Malcumi (Mahālakshimi), Balespor (Baleshwar), Nārainna, Vetall, Beirao (Bhairava), Ravallnāth, Maculospor (Maculeshwar) at Colva; Manganāth (Manguesh), Santeri, Quemsooboo (Keshav?) Vir, Capilasor (Kapileshwar), Nārainna, Bagonti (Bhagavati), Gopinath, Chandirnāth at Cortalim; Santeri, Madeu at Cuncolim; Santeri, Nārainna, Chandaspari (Chanddeshwari), Quetrapall, Santullio, Ravallnāth, Chandranāth, Durgadevi, Baguonto (Bhagavanta), Solebesor (Solvenshwar), Maiespor (Maheshwar), Ganes, Quesnanto at Curtorim; Santeri, Ispor (Ishwar), Gaopurus, Khetrapall, Bagonti (Bhagavati), Barazann at Dabolim; Bagavonti (Bhagavati), Barāzan, Conti at Davorlim; Chinchininto (Chinchinni-nath), Beirao, Locanato (Loknath), Purus at Deussua; Santeri, Barāzann at Dicarpale; Betall, Madeu at Duncolim. Madeu, Nārainna, Betall, Beirao, Khetrapall, Durgadevi, Santeri, Gaopurus, Suntaparaulo at Dramapur; Durgadevi at Gandaulim; Gaotomosor

(Gautameshwar) at Gonsua; Ravalnāth, Verbadeu, Ketrapall, Nārainna at Guiedolim. Santeri, Barazanna at Issorcim; Ramunauto (Ramanāth), Betall, Gram-Purus, Bagovonti (Bhagavati), Santeri, Naranna, Carea-Santeri (Karya-Santeri), Sidnāth, Deiva, Vamonio at Loutulim; Ravallnath, Durgadevi, Narinna, Ispor (Ishwar), Ketrapall at Macazana; Deugadevi, Soniser (Someswar), Purus, Vir (Virabhadra), Mamai (Mahā-Maya) at Majorda; Damodara (Damodar), Chandenato (Chandranath), Nārinna Puturdey (Naraenna Puturdeu), Chamdeusery (Choundeshwari or Chamundeswari), Santeri, Macazan, (Macagi), Mayasassor (Maixassur Mardini or Maheshwar), Vir (Mull Vir), Bagomte (Bhagavati), Gomespor (Goveshwar), Malcumi (Mahalaxmi), Bhut (Bhutnath), Nārainna, Ispor (Ishwar), Gram-Purush at Margao; Vagnāth, Barazann at Mormugao; Santeri, Bagonti, (Bhagavati), Ispor (Ishwar), Gao-Purus, Nārainna, Ravallnāth, Barāzana at Nagoa; Durgadevi, Ispor (Ishwar), Barāzann, Gao-Purus, Adu-Purus (Adi-Purus), Daroo (Dhaddo, Dhareshwar), Vatachoru, Gorcharo at Pale; Gotimosor (Gautameshwar), Purus Cucumba, Vancadeu, Maisasor (Mhaixassur-mardini), Narainna at Orlim; Santeri, Nārainna, Ispor (Ishwar), Gaopurus, Ganesh, Baguonti (Bhagavati) at Quelossim; Raisvar, Camaquea (Camaksha), Bogvonti (Bhagavati), Nārainna, Vatambi (Vattambi) at Raia; Trivicrama, Nārainna, Ispor (Ishwar) at Ra,caim; Santeri, Ispor (Ishwar), Gao-Purus, Daroazoosini? Nārinna, Bagonti (Bhagavati), Azossini, Narsu (Narcinha), Parmamedo at Sancoale; Naganath, Betall, Satteri, Durgadevi, Call-Purus at Sarzora; Santeri, Madeu, Pavan-dev at Seraulim; Santeri, Sidhnāth at Sernabatim; Sidnāth, Canno, Betall, Santeri, Jogue, Balgondar at Talaulim; Santeri, Nārainna, Ispor (Ishwar), Bandicho, Barazana,

Chovis-Vir (?) at Vaddem; Goresnor (Ghoddeshwar?) at Vanelim; Madeu, Velbadevi, Gaopurus at Velcao; Madeu, Purus, Beirao, Santeri, Vir at Varca; Santeri, Betall, Beirady at Velim; Santeri, Malcadevi, Nārainna, Bogonti (Bhagavati), Gram-Purus, Vernadevi, Lambesvor at Verna; Gram-Purus, Betall, Vaguairo, Madeu, Ekalla vir (Kull-Vir?) at Utorda; Durgadevi, Madeu at Veroda;⁶¹

According to the list published under the title "*Noticia que obravao os frades de S. Francisco,*" more than 300 Hindu temples were destroyed in Goa⁶². Such as Bhagavati, Ravallnāth, Nārayann, Santeri, Sidnāth, Bhut-nāth, Dadda, Satti, Fulnāth at Aldona; Vetall, Santeri, Bhagavati at Anjuna; Santeri, Vetall, Vanadeuta, Chourungo at Arpora; Bhumica, (Bhumi-deuta), Bhagavati, Chavateavoril, Ravalnāth, Devi Satti, Santeri, Khetrapall, Malicarjuna, Linga, Purvecho-Ravallnāth, at Assagao; Santeri, Ravallnāth, Khetrapall, Vanadeuta, Purvachari at Assonora; Satma (Sapta-Matrica), Naranna, Mailardeu, Ossolgaromba? Santeri, at Bastora; Betall, Ajdevi, Mauli at Camorlim; Santeri, Sitalnato, Saptanāto, Brahmanāth, Vetall at Calangute; Nāranna, Santeri, Bhairao, Gagarespor (Gaddgveshwar), Rovolnato at Candolim; Naranna, Khetrapall at Canca; Ravallnāth, Bhairao, Rāmanāto, Dadd, Gautama at Colvale; Santeri, Azonato (Ajnath) at Corlim; Barazann at Cunchelim; Bhagavati, Nāranna, Vanadeuta, Satti, Santeri at Guirim; Santeri Ganes at Mapu,ca; Betall, Santeri, Ravallnath, at Marna; Ravallnāth, Santeri, Madeu, Rāmapurus, Vantipuris, Satpuris, Dadd at Moira; Ramnāth, Malcumi (Mahalaxmi), Grampurus, Ravalnath, Vetall, Gopinath at Nachinola; Khetrapall, Bhutnāth, Dadd, Ghotteo at Nadora. Vetall, Ravallnāth, Nāranna at Nagoa;

Santeri, Khetrapall, Ravallnāth, Vetall at Nerul; Naranna, Somanāth, Santeri, Ganesh, Ravallnāth at Olaulim. Bhairao at Orda; Santeri at Oxel; Santeri, Ramanāth, Purus at Paliem. Rampurus, Deu at Parra; Santeri, Ravallanāth, Ramnath, Bhairao, Baucadevi, Vetall Hemanath at Pilerne; Santeri, Ravallanāth, Linga, Calleadeuta (Calicadevi) at Pirna; Malicarjuna, Ravallanāth, Grampurus, Santeri, Vanadeuta, Somanath, Ganes at Pomburpa; Ganes, Capilesvor, Ravallnāth, Vanadeuta, Vetall at Punola; Kellabadevi at Revora. Betall at Saligao; Santeri, Nārainna, Ganes, Ravallnath, Madeu, Satti at Sangolda; Gagresvor (Gaddgveshwar) at Siquerim; Santeri, Satti, Ganes, Ravallnāth, Kelbadevi, Vetall at Siolim; Malcumi, Santeri, Vetall, Ravallnāth, Kellbadevi at Sircaim; Vetall Nāranna, Dhacti Vanadeuta, Ravallnath, Voddli, Vanadeuta, Sidnāth, Malcumi (Maha-Laxmi), Grampurus, Somnāth, Vir, Caliapur (Kall-Purus), Santeri, Khetrapall, Naganath, Mallanath, Bhagavati, Maha-Cali, Gopesvor at Sirula; Ravallnāth, Somnāth, Vetall, Purvachari at Tivim; Ravallnāth at Ucassaim. Santeri, Nāranna, Ravallnāth, Vardespor (Vardeshwar), Naganāth, Bagavoti at Verla;⁶³

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Chapter-- IV

ORIGIN OF TEMPLE AND ICON CONCEPT IN INDIA

According to Hindu mythology, the time is divided in ancient Indian thought in the 'Four' immense periods-- *Kṛta*, *Treta*, *Dvapara* and *Kali*. *Kali* is the Dark Age and the temples appeared only during this period (now).¹ In *Kṛta*, *Treta* and *Dvapara* ages, there was no need of temples because gods lived and moved amongst humans. In *Kali* period it was absent. Then man had to make images of these gods and worship them and the gods came down in distinguished forms and showed their graces.

Though there are numerous references regarding worship in India, most of them are medieval works. The art and architecture of India developed according to the religion prevailed in the contemporary society, and the subject was elaborately discussed in the *Shastras*, *Āgamas* and *Purānas*. India had highly skilled persons to produce art, architecture, craft etc, prior to the Indus Valley Civilization. *Rigveda* is the one among the earliest Vedas in India that mentioned the word '*Vastu*'. *Rig-veda* identified *Vastu* with chief of the Gods '*Indra*' (*Vastoshpati*). *Indra* was also mentioned as *Purandar*². Here *pur* means a village or a city and they were traced out in several places in the Harappan kingdom with well-planned fortifications. Structures like '*Mayasabha*', '*Chitrashāla*' appeared in the *Mahābhārat*, an epic story of India, and the worship of divine Gods, *Surya*, *Agni*, and *Indra* etc found the place in the epic.

Though the Rigveda and Atharvaveda have not given detailed information about art and architecture, the later documents like Shastras, Āgamas and Puranas have given immense information about Indian art, architecture, craft, paintings, sculptures and religion.

Art: Atharvaveda describes art as 'over flow' (*am ucchishta*) of daily life. Art is an imagination with the help of divine creator 'Nature'. It is an artist's expression of his own ideas and mental concept with which he produces art in available material³.

Architecture: Brahmanas reveal that solid construction for the habitation of Gods was fashioned by the celestial mason. *Tattiriya-brahmana* mentioned the word '*Rathakara*' (makers of chariot). But the ancient nomenclature of *rathakara* signifies the builder of temples⁴.

Man being a creature of superlative intelligence, he is a social animal. Ever since man became a 'Homo Sapien' (another name for modern man), he has been religious. Man needs religion in order to secure himself from inconveniences from nature, animals and fellow men. The more weird and mysterious aspect of nature, the greater was the likelihood of the presence of this power. A high mountain, the rugged peak, a deep gorge, forest expanse, source of a stream, the sun, the moon, the earth, the stars, rivers, etc., would naturally provoke in man a sense of mystery. He naturally resorted to a device of compiling events to follow his imaginations. He drew a magic circle and placed outside a crude sketch of the animal he desired to hunt, or he sketched on a tree or carved on a rock (e.g., Bhimbetka, Lalitpur, Usgalimal, Kajur, Mauxi,

etc.). He depicted wild animal with an arrow struck in its body, hunting scene with animals with great imagination. He might have carried on his person for inspiration the small pebble with some sort of a sketch or a usual stone (e.g. a sketch of *Trishul* in rock boulder at Mauxi). When he went out to hunt in the beginning stages, he ascribed his success to this ritual connected with the icon (the magical diagram, the unusual stone or the charmed pebble). He started to believe in it. The ritual was repeated and the so-called icon was preserved for future occasions. The ritual and the icon came naturally to be associated with each other and they occupied a place of enormous importance in his simple scheme of life. Gradually man started placing the icon or magic symbol in a special place and guarded it with care and zeal, for it contained his guardian spirit, his protective deity, his personal God. The spot, which housed the icon, was a shrine. It was a plain ground, cleaned for the purpose or a simple stone platform which for him was a seat for the icon. It might be outside his cave or rude hut, probably under a nearby tree or in a high place. To guard it against intruders or lifters, he had a fence round it or built for it a crude cover. In the time immorial it became a shrine for deity.⁵ Man first used the icons, attracted by their unusual shape or mysterious aspect. His continued contact with them made him derive an extraordinary power in them. When such an icon became more and more intimately involved in his life in the world, the icon no longer remained an object among other objects but turned a holy presence. When he lost it, he used his imagination and tried to make an image of it. The icon was now becoming a part of his daily life. The icon inspired in him a sense of the holiness. It was his personal God and it gave him emotional satisfaction. When

icons were fashioned later on by man with his skill and in conformity with his ideas of the holiness, others looked at them with fear and awe. Though the appearances of thematic and stylistic similarities are visible in rock pictures at Usgalimal in Mesolithic phase, it is not confirmed that Hindu worship started in Goa during Mesolithic period. A 'Trishul' (attribute of God Siva) and a 'Bull' (*vahana* of Siva) discovered by the author in the rock engravings at Mauxi in Sattari taluka, indicate that the incorporation of Hindu worship took place in Goa during Neolithic period⁶. Similarly, image worship also started in Goa during Megalithic period (eg. Mother Goddess at Curdi).

The earliest of man's intuitive perception was that the death was not the end of the person's existence and that he continued to live on in some way and that his disembodied spirit might harm or help the living. Both, the disposal of the dead and propitiation of his continuing spirit became elaborate magical rituals. When the man was a cave man he started burying the dead within the cave (e.g. Burzoham in Kashmir, Bhimbetka near Bhopal etc.) with his belongings. When Nattukoti Chettiars of Tamil Nadu undertook to renovate many of the dilapidated Shiva shrines in the regions, it was discovered that under the floor of the sanctum in most of these shrines funerary pots, heaps of ash and skeletal remains had been placed. The graves of the Stone Age people are interesting. After the dead body was buried, three large stones were placed in the centre like a heap and they were encircled with a ring of stones. When the dead body of a person was of a respected chieftain or a priest of high status, mound would be larger and more lasting⁷.

In an extension of this view, we find that Todas of Nilgiris burn their dead inside a circle of stones and bury the ashes in the same spot ⁸. They erect an upright stone block over the remains and surround it by rough, round or conical stones placed in a circle. Their funeral huts are also built inside a ring of stones. The hut is meant for receiving the spirit of the dead. The three stones that the primitives kept on the buried body were apparently meant to prevent his ghost from getting up and coming out. The two stones kept on either side might have been for their development into pillars and one central stone was placed on top of the these pillars as a superstructure seems to be the primitive development of the temple structure, which would be in circular or square plan with conical or pyramidal roof. This type of Bhuta shrines can be seen now in coastal Karnataka and Kerala. Later the central stone (*mana*), which symbolizes the spirit of the dead person, was kept there instead of the mound and later when the stone had to be more impressive, it assumed the form of a low dome shaped structural tumulus (*stupa*) ⁹.

Recorded evidence tells that *stupas* are the earliest shrines in India. Stupa means a heap of grain or a mound of earth. *Stupas* are well known in India from 3rd century B.C. According to Jouveau Dubreuil, *Stupa* architecture was directly derived from the Vedic tomb, which was known as *Agnidriya*. The tomb called *Agnidriya* was hemispherical and hollow, with a central shaft and two raised stone platforms on either side of the shaft meant for the 'Agni' and 'Soma' rituals ¹⁰. The large number of *stupas*, which are built by Mauryas and Satavahanas have almost disappeared because they were constructed with perishable materials (King Ashoka had built nearly 84,000 *stupas*). But the

architectural form of *stupa*, which was developed by Mauryas, survived in many *stupas* of later period and can be seen in *stupa* at Sanchi, Sarnath and Bodhgaya and Bharhut ¹¹. Unfortunately, no *stupa* evidence has been found in Goa so far.

These Buddhist *Stupas* were massive hemispherical structures, filling the hollow with earth, pebbles and stone, suffused by bricks and covered by stone slabs. It was erected in a broad circular platform (*medhi*) providing a passage for ceremonial circumambulation and fenced by running railing (*Vedika*). On top of this plain tumulus was a quadrangular terrace (*harmica*) over which was placed a parasol (*Chhatra*) signifying spiritual sovereignty. Later *Toranas* occupied the main points. *Āyaka stambhas* were also introduced in *stupa* architecture, which can be traced at Amaravati *Stupa* ¹².

We can therefore say that Vedic tomb was transformed into Buddhist *stupas* and Buddhist *stupa*, changed into Hindu temple with some modifications ¹³. Since the caves were natural and earliest shrines, primitive worship was practised there. Where natural caves were not readily available, people constructed caves like shrines. These caves were excavated from hard, living rock on the faces of hills. In the course of time, these caves were elaborately carved and richly ornamented by pillars and arches and pierced windows. Though they had a shrine area containing either a *stupa* image or a Buddha icon, the major portion of the excavated cave was utilized for the assembly hall, habitation cells, porch and verandah. The significance of this cave sanctuaries is that the simple shrine was fast becoming a public institution, where people gathered not only to offer worship, but to meet monks and listen to their

discourses ¹⁴ (e.g. Junnar 100 A.D, Kanheri or Krishnagiri 150-159 A.D, Ajanta, Ellora, etc.,)

When the people started excavation in hard living rock for caves or *rathas* (*Māmallapuram*), the ground plan of the structure changed from circular to square and rectangular form. The reason behind it may be that cutting rock in square or in rectangular shape is easier than the circular form. In the initial stage of worship, the icon or deity might have been kept in the open form for public worship (some tribal worship in this way can be seen in the present day Indian life). Later, the icon was covered on all the sides with wall, without any roof. These early shrines were temporary structures erected when the occasion of community worship demanded and were pulled down later on. The famous five-foot icon of Shiva found at Gudimallam (Renigunta in AP) has been assigned to first century BC. It is presently housed at Parusurameshwar temple, which is not a structure of any great antiquity ¹⁵. It was a free standing one. Of similar type is the famous Chatur-bhuj Bhagvan (four armed Vishnu) in Bilaspur district of Chattisgadh, which is dated to first century BC¹⁶.

It is not possible to indicate when exactly the custom of building stylized temples began in our country. There are evidences to support that early shrines were temporary structures, e.g. *mandapa* (the concept of pavilion). *Mandapa* is to accommodate people who gather to worship at the temple only occasionally and watch rituals as they were conducted inside the sanctum, like present-day pandals for special occasions. According to (old text) *Visvakarm-prakasa*, two

kinds of shrines were recognized for worship of which one was '*Atmartha*' which was a private shrine meant for the individual and the second '*Parartha*' meant for all the people in the community¹⁷. The sanctum of the public shrine was meant for the performance of the worship ritual and the pavilion (*mandapa*) for the participants to assemble and take part in the proceedings.

Atharvaveda describes art as an overflow (*ucchishta*) of daily life. It is true that great art is an expression of individual genius. The individual artist operates only as a chosen vehicle (*nimithamatra*) for the community. The role of an artist who operates within the stylized functional framework is discussed in texts like '*Sukra-Niti-Sara*'¹⁸. The earliest architect therefore worked within the stylized framework and whatever his innovations were, they might have been within the constraints provided by the framework. We have several specimens of such accommodations in our country, such as painting, sculpture, handicraft, household articles, public buildings (like temples, palaces etc.), picture galleries (*Chitrasalas* – Mahabharata period).

The expression for a shrine in Sanskrit, *Ayatara* (abode) signifies that there is in it a power that abides, a sort of container of certain field – forces meaning that shrine could be either an icon (*bimba* or *bera*) or a temple (*mandir*).

The temple is a place for collective worship and this involves several interests. The assemblage of people is an important aspect of the temple and

when people gather, the shrine assumes a new dimension. Temple served as school (*Ghatika-sthana*), assembly, religious institution, dance hall, *chitrasala*, *kalyana mandapa* etc.,

The first architect of stylized temples is imagined to be the Divine Creator, sculptor Vishvakarma (the all maker). He is represented as five faced. Each face has a name, deity, colour, an attribute and a form. For example, Shiva,

<i>Name</i>	<i>Deity</i>	<i>Colour</i>	<i>Attributes</i>	<i>Form</i>
<i>Sadyojata</i>	<i>Shiva</i>	Crystal White	Inertia	Triangular

Rigveda mentioned four *Māyas*. *Chando-Māya*, *Deva-Māya*, *Deha-Māya* and *Vaha-Māya*. *Deha-Māya* means where a structure becomes a habitation of God. Though the Rigveda did not directly mention the temple, it did mention structures, which became a habitation of God, i.e. temple. The Vedic literature also was acquainted with the animal incarnations of Prajapathi, which were now projected on Vishnu.¹⁹

Texts

Texts appeared in different periods of time and therefore they reflect social, economic and cultural changes of various periods. Apart from giving the idea of craftsmen, artists and architects, duties were also clearly mentioned. Texts also specified the relative proportions of the several details of the temple

structure like *Talamāna* (scheme for sculpture), *Ganyamāna* (relevant for temple architecture) which consisted of six limbs (*Shad-varga*). They are 1) Base (*Adhithana*) 2) Columns (*Pada or Stambha*) 3) Entablature (*Prastara*) 4) Wings (*Karna*) 5) Roof (*Sikhara*) and 6) Dome or Cupola (*Stupa*). If *Talamana* is 'Angula' as the unit of measurement, then *Ganyamana* is 'Kishka' ²⁰.

A text also mentions the types of *Toranas* of temple ornamentation, and also speaks about all the parts of the temple which were utilized during religious functions. There are 1) Dance halls (*Nritya mandapa*) 2) Assembly halls (*Sabha mandapa*) 3) Picture gallery (*Chitra mandapa*) 4) Kitchens (*Paka-sala*) and 5) Store room (*Bhandara*) were parts of the temple ²¹.

Archana-Navanita, an old text classified the holy places into five kinds 1) *Svayam-Vyakta* (self-manifest) 2) *Daivika* (installed by Gods) 3) *Arsha* (installed by sages) 4) *Pauranika* (glorified in the Puranas) and 5) *Manusha* (man- made shrines).

Texts like *Mānasāra* mentioned four guilds which were involved in production of things 1) *Sthpathi* (architect) 2) *Sutragrahi* (in charge of measurements) 3) *Vardhaki* (in charge of strength and quality of materials) and 4) *Takshaka* (worker in wood, stone and metal) ²². *Mānasāra* also mentions architectural terms e.g., *Uha* (=Conjecture or addition), *Apoha* (= removal or omission), etc.

A text like *Silpasastra* provides a comprehensive framework for both sculpture and architecture. It describes the details formulating the varieties, provides the norms, suggests the methods and enjoins some rules to be followed. We have now references to more than four hundred texts on *Silpasastra*. There are twenty works ascribed to Vishvakarma, the primordial architect, sculptor and another twenty to his successor 'Maya'²³.

Samarāngana Sutradhāra which is incomplete text and dating back to 11th century A.D. mentioned craftsmen, artists and their fascination for their work by observing several factors like wisdom or traditional skill, study of texts, etc.²⁴

Brahatsamhita written by Varahmihira describes the sculpture and architecture and paintings. The text recommends a temple site of sixty-four squares and prescribes that the door must be located in the middle of the front wall.²⁵

Mandana Sutradhāra belongs to 15th century A.D. It prescribes 1) *Vastumandara* 2) *Prasadamandara* 3) *Rupamandara* which deal with iconography, sculpture and architecture respectively.

Texts like *Kasyapa Silpa* and *Aparajita prichcha* of Bhuvanadeva deals with sculpture, architecture and paintings. Apart from above texts 1) *Manushyalaya chandrika* and *Grha- vastusara* (building of houses) 2) *Prasad Kalpa* (building of palaces), 3) *Mandira- vastu* (temples) 4) *Vapikupa-lakshana*

(tanks and wells) 5) *Prasadalankaralakshana* (decoration of houses) 6) *Jalargalam* (waterways) 7) *Vastu-ratrnvali* mentions the designing buildings.²⁶

A text like *Aparajitaprichcha* describes the linga features. It mentions 33 kinds of *lingas*, both mobile (*Chala*) and immovable (*achala*), from 24 inches in height to 216 inches.²⁷

Silpa Texts

The background of the cult of temples in the country has not been sufficiently understood. Before the cult took shape, there were household shrines (*grharcha*), which were both necessary and sufficient. *Āgamas* clearly tell that temple is a public institution and household shrine should be given primary importance.

Silpa texts describe the Silpi as one who is conversant with reality (*Yathartha-vit*) and his job gives expression to his views and judgments on sculptures, which though are not strictly religious. *Silpa-Sastra* also provides the framework of both sculptures and architecture.

In the field of sculpture nearly 400 documents were written²⁸. Books like *Silapratna*, *Pratima Lakshana*, *Devatamurti-Lakshana* and *Sanat Kumar Silpa* deal with icons for worship in temples. Texts like *Chitra Karma-silpa*, *Saraswati-silpa*, *Silpa lekha* etc. are concerned with images for secular purposes. Texts like *Silāsangrah*, *Dārusangraha*, *Dipika* and *Parshana vichara*

etc., recommend the selection of wood or stone for icons. Books like *Pratishtha-tantra* and *Pratishtha-vidi* are very popular for installation of icons.

Shastras

Shastras allow freedom for the imaginative sculptor and painter to express all his feelings and thoughts to produce icons. Icons in India since very ancient times were carved in stone or wood, in clay or they were cast in metal. According to scholars, the three different symbols, *Triratna*, *Nandipada*, *Nandyavarta* represent Buddhism, Brahminism (Saivism) and Jainism respectively. But these symbols are one and the same with same meaning.²⁸

Agamas

Agamas are medieval works and gave importance to household shrines. Agama texts give the message, (*Sarvesham-sarva-sampat-pradam*) good to all people. Agamas also speak about several dance sequences and musical instruments which are relevant in the context of temples. Before cult took shape, there were household shrines (*grharcha*), which were both necessary and with enough space. The temple was a public institution, which was meant to be a substitute for the household shrines. *Agamas* insist that the household shrine has the primary importance even for the priest who worships in a temple.

Kamikagama

Kamikagama elaborates an extensive stylistic difference between 'Nagara', 'Dravadian' and 'Vesara' types of temple *sikharas*. It describes about

craftsmen who worked on wood, gold, iron, cane, stone, etc., It also described skill of the craftsmen while manufacturing their ware -- how they used their hands, intelligence, etc., and how it was important for functional property and elegance.²⁹

Mukutāgama

Mukutagama also reveals the different styles of Hindu temple *sikharas*. It gives a broad account of different features of *Nagara*, *Dravidian* and *Vesara* types of temple *sikharas*³⁰.

Suprabhedāgama

Suprabhedagama is quite specific on the boundary wall of the temples. It also gives a broad account of temple *prakara*. Types of *prakara*, towers, *gopura*, etc., of *prakaras* have been described in it. It recommends that temple gateways should be in all four directions on the outer wall of the temple (*Chathurdwaram-Chathurdikshu*).³¹

Vaikhanasāgama

Vaikhanasāgama also gives a detailed account of *gopura*, the tower above the door, and ways of the *prākara* of the temple.

Ajitāgama

It gives us a list of materials which is to be preferred for making icons like gems, stones, metals, wood and clay which are to be used according to order. It also describes 'Linga' as pillar of light (*Jyoti Stambha*) etc.³²

Purānas

Puranas are medieval works. They not only glorify temples but also promise great glory to the builders of the temples. Puranic accounts refer to the creator Vishvakarma and his emergence as head of five master craftsmen 1) *Suparna* 2) *Sanga* 3) *Sanatana* 4) *Ahabhuna* and 5) *Pratna*.³³ The early Puranas had focused the religious attention of the country on a few places where the icons were reputed to be self-manifest (*Svayam-Vyakta*), which were not created by man. Man built temples over them. Then these places themselves were considered holy places such as Kashi, Kedarānath, Badari Vana, Jagānanath-Puri, Prayāga, Simhadri-Venkatachal, Setu (Rameshwarna) and Kanchipuram etc., *Puranas* and *Agamas* are responsible for the rapid development of *Tantric* sect in Hindu religion.

Agnipurāna

Agnipurāna deals mainly with the worship of Vishnu and his popular forms. It says that if a person merely desires to build a temple for 'Vishnu', all the sins that he had accumulated during his previous lives would disappear. *Agnipurana* also specifies the details in the temple architecture. It mentions *Rathakara* in the sense of temple or shrine. It classified the architecture into

seven types. 1) Semi-circular, 2) Circular 3) Elliptical 4) Rectangular 5) Octagonal 6) Hexagonal and 7) Oval. The chariot is also described in four types such as *Nagara*, *Dravida*, *Andhra* and *Vesara*. *Agnipurana* also advises that the temple door must always be in one of the four directions and never in a corner.³⁴

Vishnudharmottarapurāna

It has given a broad account regarding origin of temples. To acquire merits to build a temple, one (he) should perform both the sacrifices namely *Rajasuya* and *Asvamedha* together.³⁵

Vishnu Rahasya

It describes about Vishnu worship and its benefits. *Vishnu rahasya* promises that the child that playfully builds a temple in sand begets heaven.

Haya-Sirsha-Samhitha

It deals with the benefits of temple construction and worship. It proclaims that if one puts a brick in place for building a temple and dies soon after that act, he would acquire the benefits of performing a sacrifice.

Matsya Purāna

It mentions about the conception of *Vastu-mandala* in temple architecture.

Brahma-Vaivarta Purāna

Brahma-Vaivarta Purana gives an elaborate account of craftsmen who worked for the temple. It mentions about 'Nine' craftsmen and their origin from Visva Karma as under: -

- a) *Svarna -Kara*: He is a goldsmith who is in charge of preparing jewellery
- b) *Sankha – Kara*: They are shell workers, skilled in carving ivory, tortoise shells, bones of animals and snail shells.
- c) *Mrt-Pancha*: Workers in the field of carving pottery, ceramic, brick, clay and terracotta.
- d) *Kuvindaka*: Weavers in cotton, silk, wool and gold lace and also skilled in brocades, embroidery. The group also includes mat weavers and workers in coir (coconut fibre) felt rugs and pile carpets.
- e) *Kandakara*: Carvers of pith, reed and rush. The group includes makers of flower garlands (*mala-kara*) and gardeners in general.
- f) *Charma-kara*: Leather workers
- g) *Pratima-Kara*: Workers who make images and dolls in metal, wood, clay or stone. The group includes painters (*Chitra-kara*), Stone sculptors (*Shilpi*) and wood carvers (*Takshaka*).
- h) *Sutra-Dhara*: String holders and those who are specialists in wooden furniture (carpenters), wood inlay, lacquered ware, puppet making and making of dolls and toys.
- i) *Karma-Kara*: Smiths of all other kinds ³⁶.

Sthala Purānas

Sthala Puranas give the mythological account of the temple worship. They describe how the temple came to be built, how its decoration was done and how the image was consecrated in the temple.

The earliest architectural evidence that could be traced so far is from Jerico (West Asia – 7000 BC). Fortification and some structures too have been discovered there. After Jerico, the structural evidence was found at Mehargarh (5000 B.C) in Indo- Pakistan sub- continent ³⁷. Later, well developed and meticulously planned cities, towns and fortifications were found in Harappan kingdom at different places like Mohenjodaro, Harappa, Dholavira, Kalibanga, etc., Forts and buildings are recorded from the epic age also, and we can find in *Mahābhārata*, *Mayasabha*, *Chitrasala*, *Vanadurga* etc., These buildings might have been constructed with perishable material, due to which they disappeared. Rapid structural activities came up in India only after Mauryans. They started using permanent material like stone, rocks, bricks, etc., in their constructions. Maurya Ashoka introduced monolithic *stambhas* for his art and architecture and natural rocks were used for his famous rock edicts. He used bricks for constructions of *Stupas*. The popular *stambhas* of Mauryan period are Sarnath, Basarh Bakhira, Laurya-Nandanagiri, Pataliputra, etc³⁸. The world famous major rock edicts, thirteen in number and number of minor rock edicts of that

period are scattered all over India at different places like Kalsi, Girnar, Dowli, etc. besides the *stupas* built at Sanchi.

Timber form structures of early phase were transformed during the Mauryan period into stone and made permanent structures, eg, rock cut caves at Barabara and Nagarjuna hills. The *chaitya* door of Barabara cave resembles the Toda (tribe) hut in timber form. After Mauryans, the real structural temples came into existence in India only during Gupta period. They started constructions with permanent material like stone and bricks eg, Temple No.17 at Sanchi, M.P. Here vertical pillars had been used for support and horizontal beams alongwith slabs for flat roof. Use of vertical pillars, horizontal beams and the walls covered with stone and brick formed the earliest state of solid construction in India. Capitals of the pillar adorned with animal form of ornamentation and the same ornamentation confined to entrance door and frame of splendid early architecture also developed during Gupta period eg, at Bitargoa, Nachana, Tigawa, etc.,

The temples of Goa under study are of different types. Some are very simple with a *garbhagriha* and a *mandapa*, while some are very large with many components such as *garbhagriha*, *antarala*, *sabhamandapa*, *mukhamandapa* and a *mahamandapa*, etc.³⁹ Even size and shape of *garbhagrihas* and *mandapas* vary from temple to temple. Similarly, the exteriors and interiors of some temples are simple whereas others were

elaborately carved. The superstructure and ornamentation of the temple also changed rapidly according to the ground plans of the temples.

'*Brihat Samahita*' has given an account of *Vastu Mandala* in temple architecture. '*Mānasāra*' mentions thirty-two varieties of square plans.⁴⁰ *Suprabhedagama* tells that the *mandala* is the very essence of the temple.⁴¹ *Āgama* texts also reveal that the 'Sanctum' represents the concrete and worship (*archa*), the manifestation of the divine power. The 'icon' inside it is the inner controller (*antaryami*) corresponding to the divine presence in the heart of each individual. The '*Vimana*' over the sanctum represents the glory (*Vaibhava*) aspect of the divine. The 'Crown Vessel' on top of the *Vimāna* is the patterned expression (*Vyuha*) of the divine power and 'Pinnacle' which vanishes in a point is the transcendent (*para*) aspect⁴².

Plan, elevation and section is essential for any raised structure. Early structures were in timber form. These timber forms formulated as secular and take expansion on open courtyard, surrounded by pillars, verandah and cells, which were added later. And this became the part of the ground floor. In the course of evolution, both width and height in temple architecture increased and similarly the ornamentation also developed. Projections were added on all the three sides of the exteriors of square sanctum, and then it was called as *tri-ratha* pattern. Gradually, the *Prathiratha* and *Aprathiratha* also became a part of temple architecture. Subsequently, they were called as *Pancharatha* or *Saptaratha* temples. *Ratha* pattern was found more in Kalinga architecture. In Goa also we have *tri-ratha* pattern of temples such as Mahadev temple at Tambdi Surla and Curdi, which is quite significant.

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Chapter – V

ELEMENTS OF INDIAN TEMPLES

Plan:

The earliest architecture in India is that of cottage type. It is a circular, bottle or dome shaped. Mud and Bamboo sticks were used for construction. In the course of evolution number of plans were incorporated in the temple architecture, such as circular plan, square, rectangular, elliptical, upsidal, stellar, etc. A text like *Mānasāra* mentions 32 types of square plans¹. Plan is essential for any structural temple. Plans of the temples depend upon the number of components that existed within the temple. The simplest plan of the temple consists of a *garbhagriha* and *sabhamandapa* or porch. This simple plan does not imply that the structure belonged to the earliest period. The temples constructed in the later period also have simple plans. Construction of a temple depends upon the financial position of the builder. When an *antarala* is added in-between *garbhagriha* and *mandapa*, then the plan of the temple becomes little larger. When a *pradakshināpatha* (circumambulatory path) is added to *garbhagriha* and *antarala*, the plan of the temple becomes wider. Then it is called as 'Sandhara' temple. In the course of time, number of components of the temple increased like *mandapas*, shrines for subsidiary deities; *prākāras*, etc, and the plan of the temple became large and wider. With the arrival of

Agamas in Hindu religion, the details of architecture became more sophisticated in the temple and reflected the fundamental symbolism of *Mandalas*.

The Yoga Tattva Upanishad speaks about the symbolism in terms of the five fundamental elements that constitute the material basis of the entire cosmos. Earth elements are represented by a 'Square', Water with a 'semi-circle', fire by a 'Triangle', air by a 'six-angled figure' and ether (sky) by a circle. The point without dimension dot (bindu) is the focus of all energy². The icon in the sanctum occupies the central position and the temple represents the other necessary forms. The architectural details of a sophisticated temple reflect this fundamental symbolism. The above five forms are represented in a *Mandala* known as '*Vishva-Karma Mandala*,' which is regarded as fundamental to all temple architecture³. The four sides of the *Mandala* symbolize the four main directions and the corners of the square represents four mid-directions and each of the eight quarters is presided over by a deity. The inner circle symbolizes the 'Creator' (*Brahma*), which is symbolic of activity, guarded by the eight directions. The *Mandala* is symbolic of the entire universe. The 'all-maker' (Creator) is also the progenitor. The whole mass of scripture, consisting of manuals of architecture, sculpture and painting collectively are known as *Agama*. Early temples were reputed to be built by this All-maker⁴.

Sanctum

The sanctum is technically known as the *garbhagriha*, the womb house. It is a very important part in the temple proper.⁵ Generally the *garbhagrihas* are square in shape. Some *garbhagrihas*, which are longer, and against the principle

axis, also can be seen. *Garbhagriha* used to be very small in the beginning and could admit only one worshipper at a time, though the shrine was meant for public and the basic shrine, sanctum alone constituted the real temple. This type of single cell shrines also can be seen in the present day temple architecture, which are mainly dedicated to the Mother Goddess or *gramadevatha* or *gramapurush*.

The temple should consist of a *sanctum* in which the icon is to be installed and housed. The structural involvements nearby the temple are also essential for the principal worship and rituals.

Texts like *Sri Prasna* describes that the sanctum is the body of the divinity and the icon is its soul (*Jiva*). Usually it is a stone structure, square in shape and simply plain with some projected slabs in the wall or niches. There should not be any pillars in the sanctum hall. The sanctum should be provided with windows for air and light, which eventually help in preservation of the icon. In olden days, the wooden stucco or clay windows were provided to the sanctum. The sanctum represented then by an empty low platform (*Vedi*) in the dark room. A copper vessel (*kumbha*), a sacrificial fire place (*kunda*) or a sculpted icon (*bimba*) used to be placed on a seat in the dark room to prevent ill effects of weathering besides the mystery of the divine presence in the *sanctum*. The sanctum was usually built in stone, but constructions in brick are not rare ⁶.

Vishnu Tilaka mentions that while the stone sanctum is the best, the brick one is the next best. The wooden sanctum however is inferior and the mud sanctum is to be considered the worst ⁷.

The sanctum of the temple must be constructed first. Before construction of the sanctum a significant ceremony known as 'impregnating' (*Garbha-dana* or *Garbha-Nyasa*) should be performed. This ritual involves letting into the earth a ceremonial copper pot containing nine precious stones, several metals and minerals, herbs and soil (purified earth by ants), symbolizing creation and prosperity. The building that contains the womb is said to be prosperous. After completion of this ritual, a stone slab (*Adhara-sila*) is placed over the spot. The copper pot here symbolizes the womb and the icon symbolizes the soul. This is the significance of the sanctum, which is called the 'womb-house'⁸. Texts like *Silparatna*, *Tantra-Samuchchaya* and *Isana-Shivaguru Paddhati* give an elaborate account of this ritual. When the arrangement of the *garbhagriha* is more than one in some temples, they are called as a *Dwikutachala*, *Trikutachala* temples and so on.

In a few temples, projecting slabs and niches are found in the walls of *garbhagrihas*. (e.g. Tambdi Surla temple has projecting slabs and in Mahadeva Temple at Curdi have niches). The functional aspects of these are for providing space for keeping certain objects used for worship. These niches and projected slabs are provided according to their convenience and orientation of the temple entrance e.g. projected slabs in Mahadeva temple Tambdi Surla were fixed in the western wall of the sanctum (rear wall), while a recessed niche was provided in the Mahadeva Temple at Curdi in the southern wall of the sanctum⁹. Some *garbhagrihas* will have a stone projection from the rear wall of sanctum touching the image kept at the centre. The images of deities in standing posture are of considerable height. The centre of gravity of such images falls backwards

away from the centre because the weight of the rear portion of the *Prahavali* is heavier than that of the front portion of the image. Though images are fixed on *pithas* by inserting projecting tenon into the sockets, the possibility of their fall cannot be ruled out. Under these circumstances, the images need support at a higher level from the rear wall (e.g., Temple of Lakshminarayana at Balaganur and Sangameswar at Kurdi in Raichur district of Karnataka) ¹⁰. Most of the temples in Goa have the main deity at the centre of the sanctum and placed over *pranala*.

Pradakshināpatha:

All around the sanctum a passage is kept often narrow, permitting the devotees to pass round the sanctum in the customary act of devotion. This circumambulatory path (*Pradakshināpath* or *bhrama*) subsequently became a structural involvement as the temple grew in size; it was more open naturally, as it was in the early phase. The temple, which has the circumambulatory passage, is known as *Sandhara* temple, e.g. Jain temple at Kudne and the temples of Ponda and Bardez talukas have this feature. The temple, which doesn't have *pradakshināpatha* is known as *Niradhara temple* e.g. Mahadeva temples of Curdi and Tambdi Surla, Saptakoteswar temple at Opa, Agasthipur temple etc. ¹¹.

Sikhara

Sikhara or superstructure is the top member of a shrine. A flat roof stone slab that covers the sanctum is also called as *Kapota*. Flat roof (*Kapota*) of the sanctum on which the tower rests and rises is over-laid by a single stone slab, known in the texts as '*Brahma randra sila*' (the stone). This serves as the base (*adhithana*) for the superstructure that rises above the sanctum known as '*Vimana* or *Sikhara*', which forms the important part of the temple¹². In early days, this vertical emphasis was laid on only one tier (*prathama tala*). Later, number of tiers (*talas*) were added to this superstructure. It was believed that the entire area, which the *vimana* or *sikhara* overlooked was rendered holy and the area covered by this *sikhara*, would be prosperous. Superstructures of temples of *Kalinga* type are simple with series of receding courses forming stepped pyramids. Another type of superstructure that is of storied type contains several *talas* (storeys)¹³.

Archana-Navnita, an old text classified these holy places into five types
 1) *Svayam-Vyakta* (self-manifest) 2) *Daivika* (installed by Gods) 3) *Arsha* (installed by sages) 4) *Pauranika* (glorified in the Puranas) and 5) *Manusha* (man made) shrines¹⁴.

The earliest temples were understandably flat roofed e.g. temple No.17 at Sanchi of Gupta period and Ladkhan temple at Aihole dated 500 AD, etc. After 5th century AD, the *sikhara* treatment underwent change in temple architecture and a number of features were added to it. The height of the temple *sikhara* or *Vimana* increased e.g., Lingaraja temple at Bhubaneswar (125 ft),

Jagananatha temple at Puri (200ft), Brihadeswara temple at Tanjore (58 metres) and Gangaikonda Cholapuram temple (46 metres) ¹⁵.

Texts like *Vishnu Tilaka*, *Manasara*, *Mukutagama*, *Silparatna*, *Mayamata* and *Isana Shivaguru Paddhati* and *Bhave Prakasana* give broad account of *sikhara* features such as *Nagara*, *Dravida* and *Vesara*. In addition to these *Nagara*, *Dravida* and *Vesara* type *sikharas*, *Vishnu Tantra* and *Markhandeya Samhita* grouped the temples into nine and added six more types such as *Sarvadesika*, *Kalinga*, *Varata*, *Mandira*, *Bhavana* and *yoga*. But *Silpa-prasna* and *Isana Shivaguru Paddhati* referred only three classifications, *Nagar*, *Dravida* and *Vesara* ¹⁶.

Nagara: Actually means squarish, cruciform in plan and its *sikhara* has a vertical emphasis.

Vesara: Circularly emphasized horizontal aspect shape, like domical or octagonal or in the shape of vaulted roof. Another feature is storeyed towers and tall *gopuras*. It is a combination of *Dravida* and *Nagara* style of *Sikhara* features.

Dravida- Polygonal or octagonal (six or eight sided): It is circular in plan or apsidal. General conception is that *Nagara* type of temples prevails in the land between the Himalayas and Vindhya ranges. *Vesara* type of temples exists inbetween Vindhya ranges and Krishna river and *Dravida* type of temples prevails inbetween River Krishna and Kanyakumari ¹⁷.

The term *sikhara* meaning 'Mountain peak' may indicate that it signified 'Meru' meaning mountain or *Kailasa*, so tall and sacred place of Shiva.

The North Indian *Vimana* or *Sikhara* is crowned by a large circular (Wheel shaped) capstone block known as '*amalaka*' (ribbed disc resembling an amalaka fruit, Emblic Myrobalan), while its South Indian counterpart ends in a cupola (*Srngā*) or Wagon roof (*khakra*). The South Indian *vimana* is broader and shorter than the North Indian *vimana*. The North Indian temples rise from a pedestal (*Pitha* or *Jagati*), though the wall (*bara*) and main body (*gandi*) to the head (*mastaka*), which consists of a rib, is surmounted by a 'skull' (*khapuri*) on which is installed the *Kalasa* (finial). And on top of finial will be seen the weapon (*āyudha*) of the deity, a trident or a discus flag e.g. Temples in Orissa and Khajuraho¹⁸. The Jaina temple at Cudne, Goa stands on *Pitha* (*Jagati*) like North Indian temple.

Compared to the North Indian Temple *Sikharas*, in the Dravidian *vimana*, the height is less emphasized. The plan of the *Vimana* could be round or square. It could also be six- sided or eight- sided. It could retain one form uniformly from the base to the top or combine two or more plans at different storeys, sometimes as many as sixteen, but the prevailing style is devoid of such differentiation into storeys. It rises above the sanctum with flat roof of the sanctum (*Bhumika* or *Kapotha*) as its base (*adhithana*). Sometimes, however it encompasses the area covered by the circumbulatory path round the sanctum as well as the rectangular porch immediately in front of the sanctum. Its mass rests on a square base called support (*adhithana* or *pitha*) and rises through stylized

treatment of dormer windows in several tiers to a dome shaped tower (*Sikhara*) surmounted by a cupola (*Srngga* or *Stupi*)¹⁹.

Though any temple with *sikhara* of early period in Goa was not available, the temples of the medieval period show the architectural feature of stepped pyramidal type. Mahadev temples at Tambdi Surla and Curdi are the best examples for this architectural feature. After Curdi and Tambdi Surla temples, the temple *sikhara* was changed into domical shape and it can be seen at Agapur temple in Ponda Taluka. Finally, after 16th century, the temple *sikharas* in Goa turned into domical shape with square and octagonal bases (sometimes hexagonal etc.) with top *kalasa* and slanty tiled roofs for *mandapas* and other parts of the temple. Exhibited miniature *sikhara* objects in Old Goa Museum of *Bhumija* type, *Rekhanagara* type, and depicted *sikhara* motifs in the *lalatabimba* (lintel of a door way) of the temple show the influence of North Indian temple architecture in Goa.

Kalasa

It was an old custom to install a crowing member in the form of a sacrificial 'Vase (*Kalasa*)' made of metal. *kalasa* denotes a mark of exaltation²⁰. It occupies the topmost part of the temple below the *Ayuda*. (Pineal).

Porch

The rectangular porch in front of the Sanctum sanctorium (*Mukha-mandapa* or *Mukha-sala*) is a pillared hall, allowing the devotees to stand and watch the worship rituals as they are conducted inside the sanctum. When the temple became popular and devotees increased, the sanctum needed additional hall and this porch became merely a vestibule (*antarāla*)²¹. Its main function is to accommodate more devotees of the temple. The porch (vestibule) is structurally connecting the sanctum with the additional hall (assembly hall). Like the *antarāla* in front of the sanctum, a low raised structure called 'Sukhanasi' crowned *antarala*. It is erected in front of the Sikhara, which stands on sanctum proper. Unlike the sanctum covered by flat roof stone slabs, *antarala* is also filled in the similar manner, which serves as the base (*adhithana*) for the super structure²². Mahadev temple at Tambdi Surla is the best example for *antarāla* with *Sukhanasi*. Here the flat roof slabs are arranged in lantern type (*Kadlikakarna*) and two rotative squares (trabeats) placed one after another in receding manner to reduce space for ceiling and covered at the top with beautifully carved lotus stone (*Padmasila*). This type of ceiling, we can see in the sanctum of the same temple and sanctum and porch of the Mahadev temple at Curdi. Though the Khandepar caves are monolithic up to the height of *kapotha*, trabeat system was shown in the relief of the ceilings of sanctum and porch, though they are not structural temples.

Door

Door is another important factor in temple architecture. The doors of the temple must always be two panelled and the two are described as mother and daughter²³.

Brihat-Samahita prescribes that the door must be located in the middle of the front wall and that it must be in the same direction as the idol. According to *Agnipurana*, the door must always be placed in one of the four directions and never in the corners. *Suprabhedāgama* recommends gateways in all the four directions on the outer wall. Texts mentioned that Devadar wood is best for temple doors. But *Suprabedagama* tells that the door on the eastern side must be made in *Plaksha* wood, the one on the western side must be made in *Udumbara wood*, the door on the south must be made in *svattha* wood and the door on the north side must be in *Nyagrodha wood*²⁴. Texts prescribe the rules about the several aspects of door like jamb, lintel (*dwara-sakha*), door panels (*kabata*), door joints (*dwara sandhi*), door planks (*phalaka*), bolt (*kila-bhajana*), tower over the door way (*dwara gopura*) and the chamber associated with the door way (*dwara-koshtha*).

Dwāra-Sakha (door jamb) is single panelled in early temples without much ornamentation. Ornamentation developed in the later period in the door panels, and it became familiar as *Sakhas* in temple architecture such as *Lata Sakha*, *Patra Sakha*, *Pushpa Sakha*, etc. The popular simple form of door

consists of only three *sakhas* in it. Sometimes the images of Gajalakshmi or Ganesh at the centre of lintel occasionally with *Purnakumbhas* on either side, *Dwārapalas* or *Ganga*, *Yamuna* or *Purnakumbhas* at the base also can be seen in the *Dwāra Sakhas* in the medieval period. Mahadeva temple at Curdi is the best example for *tri-sakha dwāra*. *Tri-sakha dwara* also can be seen at Saptakoteswar temple at Opa. During Kalyani Chalukyas period, these *dwara sakhas* were raised upto nine Sakhas and can be seen in Raichur and Bellary districts in Karnataka. Temples of Ponda, Sattari, Bardez, Tiswadi talukas have *saka dwāras*, which were made of wood and other modern material.

Pranalas

This signifies the provision architecturally made for discharge of water ('*Abhisheka Jala*') from *garbhagriha* to the outside *prakara* ²⁵. *Prānāla* or water chute takes out ablution water from *garbhagriha*. It passes through *garbhagriha* wall (generally towards north) and extends to a considerable length away from wall (e.g. *Prānālas* of Mahadev temple, Curdi and Tambdi Surla were extended up to the *adhishthāna* mouldings of the temple). Majority of the *pranālas* are in simple long block with a channel cut into it. Some *pranalas* are highly decorated and the mouths of the *kirtimukhas* are crocodile or ox or *makara* or lion or creeper scroll etc., emerge as channel. Generally main deity used to be placed over the *prānāla* in almost all the temples in Goa. Some *prānālas* have beautiful mouldings like as in the *Adhishthāna* of the temple, e.g., Brahma temple in Sattari Taluka.

Chandrasilās (Moon-Stones)

Chandrasilā or Moonstones were in the form of semicircular slabs on floor in front of doors forming a step in the beginning or in the main entrance (e.g. in front of the rock cut cave temples at Haravalem). The terminology itself suggests their shape i.e., semi circular²⁶. Their outline was carved on the floor slabs later (mainly in front of the *garbhagriha* door e.g. Curdi, Tambdi Surla and Opa temples. Subsequently, the semi-circle took leaf shape with a point at the centre and two scrolls on the sides. The Chandrsilās in the Mahadev temple at Curdi, Tambdi Surla and Saptakoteshwar temple at Opa with a pointed tip are shown in relief on the floor slab in front of the *garbhagriha* doors. Three buds spring out front each scroll and the central bud takes the shape of a conch in the *chandrasilās* of both the temples of Curdi and Tambdi Surla.

Jalavatayanas (Windows)

Jalavatayanas meant for allowing light and air into temples have provided artists with a space for exhibiting their skill by carving creepers, flowers, figures and several perforations. Some *Jalavatayanas* are decorated with creepers containing circular perforations²⁷. Mahadev temple at Tambdi Surla is the best example for this feature. Here *Jalavatayanas* are shown on either side of the main door with lozenges in its pendants. Whereas in re-assembled doorway of Adilshahi Palace in St. Cajetan Church complex, Old Goa, the circular pendants of perforated door screen ornamented with prominent

symbols taken from the Hindu mythology, such as *Tapasvi*, *Yama* with *Pasha*. *Hanuman*, *Ayudha Purusha* and typical variety of swans (*Hamsa*- the vehicle of *Brahma*). Perforated door screens were incorporated in temple architecture during Kadamba period. Halkteswar temple at Halsi in Khanapur Taluk in Karnataka is the best example for introduction of perforated door screen in early Kadamba architecture.

Niches

Niches may be classified into three groups, viz. simple niche, niches with pilasters, and niches with doorframes. Simple niche consists of two horizontal courses, moulded like *padma*, forming base and top, and two plain vertical courses on sides. Some niches contain three courses, viz. *padma*, lenticular *kumuda* and another *padma* at the base forming *adhithana*, pilasters on the sides, and *kapota* surmounted by a turret. Large niche contains doorframes with multiple *sakas* and pediments similar to those of the *garbhagrihas*. The main cult deity is worshipped in the *garbhagriha* and the *parivara* or associated deities are placed in the *devakoshthas* or niches formed in the thickness of the *sabhamandapa* walls. Mahadev temple at Tambdi Surla, and temples at Usgao, Kothambi, Mardol, Priol etc., are the best examples for this feature.

Torana (Ornamental arches)

Torana is an interesting feature involved in stylized temples. *Kamikagama* describes the *Chitra torana* of the temple. *Manasara* gives the information regarding the measurement for the temple *torana*. Temples like Mahalasa, Manguesh, Naguesh, etc, have *chitra toranas* in the drooped wall of their *Mandapa* ceilings. Besides *Chitra torana*, the texts mention two other types of *torana* 1) *Patra torana* (fashioned like the lotus leaves) and 2) *Makara torana* (arch with *makara*). The *Makara torana* enshrined in the temple was suitable for the residence of Brahmins and Kshatriyas while *Chitratoranas* was suitable for Vaisyas and *Patratorana* was useful for Sudras.

Sabhāmandapa or **Navaranga** or **Mahāmandapa**

When the temple became very popular and the participants increased in number there was a need for an additional hall of larger dimension to sanctum and *antarāla* to accommodate large assemblies. (e .g. *Navaranga*). This *sabhāmandapa* used to be pillared hall with or without *kakshasana*. These type of larger halls were found more in some places according to the requirements of the temple such as *Natya mandapa*, *Bhoga mandapa*, *Kalyana mandapa* etc., and they can be seen mainly in Orissan temple architecture. Mahadeva temple at Tambdi Surla is the best example for its *sabhāmandapa* with *kakshasana*. Modern temples like Mahālsa, Ramnāth etc., have *kakshāsanas* within the large

halls (*Mandapas*) but those are not aesthetic enough like that of Tambdi Surla temple.

The area of the temple comprising of the sanctum and the halls as well as the tanks and gardens came to be enclosed by a wall (*prakara*). But this was a later innovation and can be seen in many of the South Indian temples.

Walls

The treatment of walls also depicts a wide range from simple plain to decorated with pilasters, turrets and figures. Some of the *mukhamandapas* and *Sabhamandapas* are open and some are covered with *jalavatayanas* (perforated door screens) niches and figures. Mahadev Temple at Tambdi Surla and temple fragments of Saptakoteshwar temple near St Cajetan Church, Old Goa are the best examples. A projected horizontal band called *bandana* runs in the middle of the wall of sanctum and *antarala* of Tambdi Surla temple with *Kudya stambhas* with regular intervals resembling the features of later Chalukyan period.

Eaves

The main function of eave or *chajja* is to protect wall from rainwater. It projects forward from the ceiling level, so that water is thrown away from wall surface. The slightly projecting eaves with curved upper surface to facilitate the flow of water are found in several temples. Especially in Goa, the rainfall is more and it continues for a long period. Hence almost all the structures in Goa require slanty roofs and eaves for easy disposal of rainwater.

Ceilings

Ceilings are different types. 1) Domical ceiling 2) Flat ceiling 3) Rectangular ceiling 4) Square ceiling 5) Circular ceiling 6) Rotated squares ceiling 7) Octagonal ceiling, etc., These ceilings consist of single slab or more than one are supported by beams placed on walls and pillars. The outline of these ceilings is generally square, because the *garbhagriha*, *antarāla* and *mukhamandapa* are square. The entire ceiling space is divided into several *ankanas* (bays) bordered by beams and walls on four sides. In the case of large *sabhāmandapas*, the central *ankara* is a large square and the remaining parts are smaller. Square ceilings are further classified into flat, rotated, circular and octagonal. Flat ceilings are generally found at the corners and on the sides of the central ceiling in the *sabhāmandapas*. Two rotated squares by placing two squares, one over the other, are called trabeat system (*kadalikākarana*). Here the upper one is smaller and turned 45 degrees over the lower. The lower square is achieved by placing four triangular slabs over the corners of the *ankara* formed by beams or walls. Placing smaller triangular slabs over the corners of the lower square forms the upper square. A flat slab is placed at the top for covering the central gap. The space of the ceiling is reduced at the top by creating these squares. The lower square is exactly half of the *ankara* and the upper square is half of that of the lower. A flat slab one-fourth of the size of the *ankara* is used at the top. The squares not only reduce the areas but also break the monotony of the comparatively plain interior ²⁹. This type of ceiling

appeared in the rock cut cave at Khandepar for the first time in Goa where the ceilings of the monolithic rock are cut in the shape of trabeat (lantina type). This system became more sophisticated in the structural temples such as Mahadev temple at Curdi and Tambdi Surla in the later period.

The ceilings of the top slabs are decorated generally with circular lotuses. Such ceilings are found in the rock cut caves at Khandepar, Mahadev temple at Curdi, Mahadev Temple at Tambdi Surla. In the case of Khandepar caves, the ceilings of *garbhagrihas* and *antarala* are in square slabs. The lotus decoration is unique in the case of Mahadev temple at Tambdi Surla. Here the ceilings of *garbhagriha* and *antarāla* were decorated with circular lotus with large petals. Lotus petals are unique in the *Nandi mandapa* of Tambdi Surla where the lotus petals in the ceiling of western bay near the entrance are small and narrow like Ajanta cave lotus petals. The central bays in the *Nandimandapa* ceiling is decorated with a surprising variety of circular inverted lotus in the same temple. Here lotus petals were more projected and a lotus bud was shown very prominently in the centre and the star shaped central lotus is encircled with similar type of lotuses. The ceiling slabs of eastern side bay of *mandapa* are also adorned with the star shaped circular lotuses in it. Similarly, in the later temples like *Mahālasa*, *Manguesh*, *Nāguesh*, *Shantadurga*, have lotus decoration in the wooden ceilings in the *mandapas*. These temples generally have domical shape ceilings on the octagonal base for sanctum. The domical ceilings are almost plain and no decorations are found in them.

Pillars

Pillars supporting the corners of *garbhagriha* and *antarala* are known as canton pillars. The canton pillars are prominently shown in the rock-cut cave architecture. Rock cut caves at Khandepar is the best example for this feature. Here the canton pillars are chiselled in the monolithic rock in the corners of *garbhagriha* and *antarala*. Whereas in Mahadev temple at Curdi, these pillars were prepared in laterite rock and arranged in the corners. In the case of Mahadev temple at Tambdi Surla, canton pillars were made out of basalt (volcanic rock). Pillars supporting various *mandapas* of temples are found in various shapes, such as square pillars, round pillars, projected square pillars, octagonal pillars, sixteen sided pillars, star shaped pillars etc. These pillars consist of a pedestal, shaft, capital, abacus and corbels.³⁰

Square Pillars:

Square pillars first appeared in the rock cut cave temples. These pillars are simple massive and plain, and can be seen in the rock cut cave temples at Harvalem, Lāngaon, Veliguem Surla, Narve, Kusyacherann in Goa.

Round Pillars:

Simple round pillars consist of a lower square block and the remaining circular portion with pot at the top. This type of pillars can be seen in the *Nandimandapa* of Mahadev temple at Curdi. These pillars have a square base, a rectangular *malasthana*, an octagonal and a circular shaft with a top pot and a square capital with *pothikas* on its top. These pillars are simple but *kirthimukha* and lotus are adorned in it. No circular or octagonal bands are found in it. The classical temples like those of Kalyani Chalukyas, the Hoyasalas and the Yadavas are different. Here, the perfection is achieved in giving regular shape to the round pillars. Shafts of these pillars consist of a lower square block, a series of thin horizontal connecting bands, and upper block in the shape of a bell and the top in the shape of the upper half of a pot. Below each shaft is a base and above is a disc or cushion capital. Square abacus with circular convex base and corbels of scroll or sloping side type also are shown occasionally in it.³¹

This type of pillars can be seen in the *Nandimandapa* of Tambdi Surla temple. It has a square base (*homa*), a square *mālasthana*, eight bands of octagonal shaft with base and eight bands of circular shaft with square *mālasthana* as base and a disc (*kalasa*), a pot (*kumbha*), a square capital with *kirthimukhās* and top corbels of scrolls (*pothikās with nāgabandha*). Similar type of pillars also can be seen in the *mandapa* pillars of Bhuvараहा Narasimha temple at Halsi but the columns were made of wood. Though the horizontal connecting bands are less, similar parts of *mandapa* pillar can be seen in the inserted *mandapa* column in the wall of Kamaleswar temple at Borim. Parts

like octagonal, circular, square capital etc. can be seen in the wooden *mandapa* pillars of Mahalsa temple, and the temples of Fatorpa, Zarmem, Agastipur and Shiroda.

Comparison of Mandapa Pillars. In the case of *Nandimandapa* pillar in the Mahadev temple at Curdi, a square base, a rectangular *malasthana*, an octagonal and circular shaft with *kumbha* and *kalasa* are shown below the square capital without any bands. Whereas in the *Nandimandapa* pillar of Mahadev temple at Tambdi Surla, a square base, a square *mālasthana*, a rectangular shaft with eight bands and a circular shaft with square base and eight bands, a *kumbha* and *kalasa* are shown below the square capital. *Mandapa* pillar at Curdi is simple with required components. Only a *kirthimukha* in the *malasthana* and a lotus motif below *malasthana* are shown as decorative motifs. But in the case of Tambdi Surla *mantapa* pillar, evolutionary and rich skillfull work is depicted. Shaft was divided into two parts, circular top and octagonal bottom. Each part was filled with intricate bands with various motifs such as human figures, lozenges, creepervine, *patralata*, *homa* and chain or rope design. This ornamentation in the bands was changed from pillar to pillar. A pot (*kumbha*) and disc shape (*kalasa*) is a typical variety here. Square capital of the pillar adorned with *kirthimukhas* in the corners and *pothikās* has *nāgabandha* in it.

Sukhanāsi

Superstructures of temples contain a projection in the front looking like beak of a parrot called *sukhanāsi*. *Sukhanāsi* is essential in Kalinga temple architecture³². All the members of the first *tala* (story) of the stepped pyramidal superstructure project in the centre to form *sukhanāsi* and it can be seen only in Mahadeva temple at Tambdi Surla.

Kakshāsana

A bench called *Kakshāsana* providing a sitting place for the devotees usually surrounds the open *sabhāmandapas* and the *mukhamandapas*. Most of the South Indian temples have *kakshāsana* in the *adhithāna* itself with an additional slab, set vertically for the backrest³³. But in Goa the backrest was arranged over the *mandapa* wall of Tambdi Surla temple as *kakshāsana*, which was embellished with diamond shaped flowers in its centre. *Mandapa* walls of Mahālsa, Mangueshi, Nāgueshi, Ramnāthi, Kāmākshi temples also have *kakshasanas* with plastered wall as backrest.

Balustrades

Balustrades are guard stones flanking flights of steps with top railing. Most of the modern temples have this type of balustrades in Goa. The rear end of the railing top is of scroll type. Some temples have the feature of elephant balustrades in Goa.

Accessory structures

Very few temples contain accessory structures like Nandi shrine or Nandi *mandapa* separately in front of the temple or otherwise these are attached to the main temple. Some temples have separate shrines for subsidiary deities, (*Parivara- devta* or *Gramdevta*) on either side of the main temple or backside or in the front of the main temple. Maximum number of accessory structures in Goa belongs to Ravalnath, Sateri, Ganesh and Durga.

Tulasi

Tulasi is the most important plant for Hindus, because Lakshmi's presence is recognized in the Tulasi plant. Every year on the twelfth day of the bright half of Kartik, *Tulasi Vivah* (marriage) is celebrated. Tulasi or holy basil is worshipped with profound respect everywhere. People keep a Tulasi plant in front of their house on a specially made stand called *Tulasi Vrindavan* and worship with great veneration to keep the environment from bacterious and unwanted prying eyes (*huri nazar*) into their houses. Tulasi has medical properties and it helps in maintaining physical and mental health. There is an interesting story in Hindu mythology, which states that, Jalandhar was a famous warrior. Vrinda was his faithful wife. By defeating the gods, he had made his fellow demons happy, because of Vrinda's virtue. The gods tried to find a strategy to defeat Jalandhar in the battle. They cheated Vrinda by passing false news that her husband had been killed in the battle. The severed head and body of two monkeys were put in front of her and she believing it to be her husband's dead body plunged herself into grief³⁴. Then a Sadhu appeared there and by

reciting some *Mantras*, he joined again the head and the body and Vishnu appeared exactly looking like Jalandhar, stood in front of her. In her excitement believing that it was her resuscitated husband, she embraced him. But soon she realized her mistake. She lost her virtue for having touched the body of alien man. Jalandhar was really killed as soon as Vrinda lost her excellence and blessedness. When Vrinda came to know the truth she was wild and cursed Vishnu stating 'your wife will be taken away from you and you will have to ask monkeys to recover her'. This curse was literally realized, when Vishnu took *avatar* as Rama. Then Vrinda prepared the pyre for her husband and jumped in the fire. Therefore, the practice of a widow burning became popular as "Sati". (In Goa we have a number of Sati stones and have a temple called Kala Sati at Keri near Keri dam in Sattari taluka). Vishnu was very sorry because as a result of his mischief, the poor woman had committed suicide. Like insane he sat by the side of the pyre. To bring him to his senses, the Gods planted three trees in the cremation ground, a *Tulasi* (holy basil), an *Avala* (*phyllantus emblika*) and a *Malti* (Jasmine). Among these three, *Tulasi* became very dear to Vishnu, because like Vrinda she was endowed with all qualities. (Even though by mistake, Vrinda had for an instant believed Vishnu to be her husband). Therefore when Vishnu took *avatar* as Krishna, Vrinda took an *avatar* as Rukmini, and on the 12th day of the bright half of Kartik they got married. Hence *Tulasi Vrindavan* became a part of Vishnu's temple, as well as in the temples of his *avatars*.

Rituals

The texts of Indian architecture, which provide us with all the details of measurements and parts of the temple and prescribe the rites of installation and rituals of worship, also indicate the real value of a shrine. Rituals have their God in the fire³⁵. *Vishnudharmottara Purana* mentioned two ritual sacrifices, *Rajasurya* and *Ashvamedha*. The rituals were considered essential to please God. It required fire (*homa*) water (*jala*) and *Balipitha* (sacrificial place). In recent discoveries in Nagpur, *Narmedha Yagas* also came into light. *Ashvamedha*'s sacrificial place in the shape of *Garuda* can be seen at Jagatgram near Dehradun in Uttaranchal. A *Homakunda* and a *Balipitha* are required for sacrificial offerings in the temple complex and it can be seen in present day temple architecture. These rituals are not common in all places. According to the main deity, the function and the importance of the occasion, the ritual practice is changed. But bathing the deity everyday is an important ritual practice in Hindu religion.

Dhvaja-Stambha (FLAG-STAFF):

Hayasirsha – samhita, a *Pancharatra* text reveals that a building (*prasada*) without a flag would be in vain. '*Shiva-sarvasva*' describes the purpose of the flag as indication of the insignia of the deity or of the characteristic vehicle of the icon that is within the sanctum. Ancient texts mentioned that where the flag was hoisted in front of the temple; Gods as well as manes used to be delighted. The text also assigns Vishnu (protector) to the top, Brahma (creator) to the middle and Shiva (destroyer) to the bottom of the

flag-staff.³⁶ Hosting the flag suggests setting out to conquer. The devotee coming into the temple would have firm resolve to conquer his own baser nature. To look at the flag would be a reminder for him in this regard. The Sanskrit word for the flag or banner *dhvaja* strictly means whatever that is raised. Whatever raises man to a higher level of understanding and activities is a *dhvaja*. It is a call that God is high and above. The characteristic animal and the insignia of the icon on the banner gives a direction to the devotee's desire and will. When the devotee sees the banner and bows before it, he resolves to rise higher. The benefit of the flag-mast is here said to be "obtainment of all that is desired". The canonical texts favour wooden or bamboo poles. In course of time, the wooden pole was covered with copper, brass or even with silver. In Goa also we can see the lamp pole of brass at Mahalsa temple at Mardol and other temples like Manguesh, Ravalnath, Santadurga, Saptakoteshwar etc. have the similar lamp poles. Some *Dhvaja stambhās* of Goan temples are very simple and monolithic (stone) like simple stambha at Mahalakshmi temple at Bandoda, Kamaleshwar temple at Borim, either side entrance pillars at Nagueshi temple etc. Lamp *stambhas* in the modern temples are fully ornamented with many arched windows. The worship of a 'stambha' in the form of simple pillar also can be seen at Canacona, Kaskonda Surla, and Gulleli near Honda where it is called as a *Stambhadev*.

Prākāra (Boundary Wall):

Suprabhedāgama gives an account of *prākāra*. The idea involves division of the temple area into five courts, *antarmandala* (innermost area)

antar-nihara (*antar-bhara*), *madyama hāra* (*madhya-bhāra*) *prākāra* (*maryada-bhittika*), signifying the limits of the course created ground and *mahamaryada* (*mahamaryada-bhitti*), the outermost enclosure containing the doorway and tower (*dvara-gopura*).³⁷ The area of the temple comprising of the sanctum and the halls with water tanks and gardens were enclosed by a wall (*prākāra*). It looks like within the ramparts of a fort. But the enclosed wall *prākāra* was a later innovation and became a special feature of South Indian temples. The texts explain that the *prākāra* contributes security to the shrine, strength, protection, beauty and accommodation for attendant deities. In the South Indian temples, the *prākāra* walls accommodate a series of pillared halls or pavilions, rooms for storage, resting places for pilgrims and shrines for minor deities apart from their chief purpose -- protection of temple property. Although the texts prescribe that each enclosure must have doorways on all four sides, generally the wall (*prākāra*) facing the sanctum alone has the opening. This door is called *maha-dvara* and usually it is an huge one, allowing the temple elephant or small chariot to pass through.

Gopura (Tower above the door way)

The ancient texts such as *Vaikhānasagama*, *Māyā-māta* and *Isana-Shiva guru-paddhati* mention the gateway tower. *Gopura* literally means cow's pen and the term was used to denote structure that was erected at the entrance of the cow's pen.³⁸ Since 10th century A.D, it has become customary to have a tower above the doorway. The front portion of the *prākāra* represents the tower like structure in the form of the head or face of an alligator or iguana. During later

Chola period and Vijayanagara period these *gopuras* were called as *Raya Gopura*. These *Gopuras* are highly ornamented and very tall. They are like multi-storeyed pyramids, oblong in plan. The texts permitted as many as 16 storeys and the height of about 200 feet for tall *Gopura*. These *prakara* and *gopura* features are very common in South India, but in North India they are not so important.

Bali-Pitha (The Dispensing Seat):

The sanctum, *adytum garbhagriha*, which is the most important structural detail, is closely associated with the Bali-Pitha that is installed in front of the sanctum directly facing the icon. Actually there will be several 'seats' of this nature, installed in various ritualistically determined positions inside the enclosure and outside the sanctum. However, the one in front of the sanctum is the 'Chief seat'. (*Pradhana-pitha*). It is a low stone altar, frequently planned in the form of a flat, relatively elaborate form with a base, cornices, wall surface and the top lotus. The canons specify that the real temple should comprise of the *sanctum*, the tower on top of it, the icon inside it and the dispensing seat in front of it³⁹.

Water Tank:

Water tank or *snanaghat* is essential for Hindu temple. Before entering into the temple, the devotee must purify (*parishuddh*) with taking bath or clean and wash hands and legs and head. Water tank is also necessary for daily requirement of water for deities and cleaning of temple. Providing *Snanaghat* (bathing ghat or *pushkar*) on the banks of major rivers near the temple is ancient practice in India. All the 12 major rivers in India have bathing ghats to celebrate 'Pushkar'. The *Pushkar* celebrations come once in twelve years after rotation at all the major rivers from North to South (e.g., *Ganga nadi pushkar*, *Yamuna nadi pushkar*, *Godavari nadi pushkar* and *Krishna nadi Pushkar*). In Goa also we have a *Pushkar ghat* in Khandepar, of which ancient name was *Kategrama* and present *Saptakoteshwar* temple at Opa had a well-preserved *snanaghat* on the banks of River Khandepar that is a tributary of River Mandovi.

Gārdens

Maintaining gardens within the temple complex is also an ancient practice in India. Maintaining flower gardens to meet the requirement of the temple and other yielding plantations, fruit gardens were termed very useful to meet the financial expenditure or the maintenance of the temple.

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CHAPTER – VI

ROCK CUT CAVE TEMPLES OF GOA

Available known sources of information about architecture in India are the early Vedic texts beginning with the Rigveda. Rigveda mentions 'Pur' (town or city) 'Path' (Street) 'Durg' (Fort) 'Purandhar' (Ruler of the city or fort), 'Asmayi' (Store) 'Ama' (Mud brick) etc. These words indicate that the existence of well planned cities and architectural development during this period. Rigveda mentions about *Prathama*, *Madyama*, and *Avama*.¹ Similarly, Atharvaveda also mentions about the respective divisions as *Parameshin*, *Madyameshin*, and *Avameshin*. These words show the importance and position of the place, and it was found in the Harappan civilization with well-planned settlements. These divisions are categorically divided in Harappan metropolises such as 'Citadel' (*Prathama*-place for King and royal family) 'middle town' (*Madyama*-place for noble men, merchants and officials) and 'lower town' (*Avama*-place for common people). All these divisions can be seen at Dholavira, the largest Indus site in India. After the Harappan civilization, there was a dark period, and a big gap up to the definite historic period, which starts with the Mauryans. During the dark period, the architectural development might have been rich (e.g., *Mayasabha* of Dharmaraja in Mahābhārat period) but unfortunately the constructions were made of perishable materials like wood, brick, mud, etc. As a result, they all disappeared.

Though the earliest architectural evidence we are obtaining from Jarmo Alikosh phase (West Asia), here fortification wall and some structural alignment were found.² The architectural activities started rapidly in India with the beginning of Historic period only. Architecture means art in structure. This art started in monolithic *stambhas* in the beginning (e.g., Sarnath *stambhas* of Ashoka, Bstarh Bahkira, Laurya Nandangarh etc.). Later, the development of art and architecture in the matured form can be seen in the *stupas* which were constructed by Mauryas followed by Sungas and Satavahanas.³ Structures for religious purpose started with spreading of Jainism and Buddhism in India. Buddhists first used to gather in open place, after clearing area of the forest. Since *stupas* and *stambhas* could not be used for residences and a large congregation of worship, there was a need to search for a shelter especially during the rainy season (*Varshavasa*). Hence chiselling was started in rocky hills and they began occupying the natural caves, which were left by pre-historic men.

The first experiment in rock cutting can be seen in India in Barabar hills in west Bihar where Lomas Rishi cave and Sudama caves hewn in stone and Sita Marhi cave had been excavated in the Nagarjuna hills during Mauryan period. Maurya Ashoka (273 BC) not only built *stambhas* but also constructed 84 *stupas* during his life time and dedicated Sudama cave to Ajivika sect of the Jain monks.⁴ His Lomas Rishi cave is famous for its early architectural beauty. Imitation of wood in the cave shows that the wood was used for the first time in the rock cut caves. The vaulted roof of the cave supported by the rafters

resembles a thatched hut. Here, the carvings of the trellis, elephants in its lunnettes are excellent. ⁵ Ashoka also contributed eight rock cut halls or chambers in the Barbar and Nagarjuna hills. These chambers, which resembled the wooden buildings of that period, became the prototypes of the later more sophisticated rock-cut *chaityas* in India.

Next phase of the cave architecture started rapidly in Western India. In Pithalkohra (Maharashtra) cave excavation started on a large-scale from 3rd century BC onwards. And the Ajanta cave excavation started from 2nd century BC. Nearly 1200 rock cut caves are discovered so far in India. Out of those 900 caves were Buddhist, 200 caves were Hindu and 100 caves were of Jains. A Buddhist monk could travel 37 Kms in a day on foot in those days. That was the reason why the cave excavation took place within the 37 kms distance from one place to another such as Elephanta caves, Kundivate, Ambevale, Nanegari, Nasik, Ankai, Pithalkohara, Ellora, Ajanta, etc. Some of them might have been converted as Brahminical caves later. ⁶

In addition to man made caves, Buddhists and Jains started occupying natural caves. Goa also contributed some important natural caves such as at Rivona and near Cazur, both in Sanguem taluka. Siridao natural cave is near Bambolim. There are natural caves at Prembhat in Verna and at Pissurlem. Some other natural caves are also found at Chikalim, Adkona and Usgao. Except in the Rivona cave in Sanguem taluka, no other natural cave is producing the evidence of human habitation in Goa. Discovery of Stone image of Buddha in

Bhumisparshamudra near Rivona cave shows the evidence that the cave was occupied by the Buddhists.

Hallowing of the rocky hillsides for making halls is quite difficult. First a perpendicular rock wall had to be cut down and smothered and on this the outlines of the façade and entrance were to be indicated. Then a window had to be cut through tunneling of which could begin from the front to the rear. After completion of the ceiling, the workmen continued quarrying downwards, removing the debris of rock through the open façade. Rock cut caves at Harvalem are the best specimens for systematic and skilful work carried in Goa of the time.

Rock cut caves in Goa can be categorised into six major groups such as 1) Rock cut cave temples, 2) Rock cut cave temples with single cell, 3) Rock cut cave dwellings, 4) Rock cut caves in transitional period, 5) Natural caves, 6) Cave like pockets. Most of the rocks cut caves are concentrated in the present talukas of Bicholim, Sattari and Sanguem in Goa. These talukas have the common border with Sahyadri hills, which have the perennial source of water and are rich in food resources. These suitable conditions might have attracted the early farming communities and made them settle here. It may be the reasons for rich concentration of rock cut cave temples, apart from natural caves here. Though the Ponda taluka does not have the border with Western Ghats, it has its own resources of water and food grains, which attracted the early communities and made them settle here to develop rock cut cave architecture in

this region. Whereas talukas like Salcete and Mormugao are producing less evidence of rock cut cave architecture, Canacona, Quepem, Bardez and Pemem talukas are producing very meagre evidence of cave architecture in Goa.

Rock cut caves at Harvalem are the first ever-largest cave excavation in laterite rock in India. And these caves are situated near Harvalem waterfalls that are nearer to present Rudreshwar temple in Sanquelim village in Bicholim taluka. They are altogether 5 shrines – chambers and one room. The local tradition associates these caves to five Pandava brothers of Mahabharat and their wife Draupadi. The cave structure measures 28 metres long and 8 metres height cut in the low laterite outcrop, descending from North East to South-West and thus turned out to be the first ever rock cut cave excavation in laterite. Three major caves and one small with a residential chamber at the northern end show that it might have been used as *Vihāra* in the beginning. These two major caves and one small cave has an access from the rectangular *ardhamantapa* or common verandah. The residential chamber has its own access from its front courtyard. A thin curtain wall, which leads from *ardhamantapa* separating major caves into two separate blocks. The northern chamber is a square hall with separate entrance and freestanding pillars and pilasters. Regular cornice has been provided over the pillars and bold *kantha* of the entablature is also shown in the form of a beam above and below the *kantha*, which proves it was excavated later. Providing a semi circular rock cut step in one entrance and rectangular shape rock cut step in another entrance also strongly support that the cave excavation was carried out in two different phases.

The southern side chamber contains 3 *linga* shrines, which are detachable from their laterite pedestal or *pitha*. The northern chamber has a lone *linga* shrine with a *pitha*, which is also a detachable one. All *linga* shrines are made out of greenish schist in different shapes. The southern most *linga* shrine and southwest *linga* shrine in triple shrine chamber are inscribed and others are plain. *Linga* shrines of cave Nos.1 and 3, engraved with *Parasva Sutras*. The style of *Pārasva Sutras* of these *lingas* resemble the style developed during 3rd to 5th A.D. *Linga* shrine of cave No.3 belongs to 'dvibhāga' type, (bottom square and top circular) and the similar feature can be traced in the developed *linga* shrines of pre- Chalukyan period in the other parts of the country.

Worshipping five *lingas* in a common *ardhmandapa* is a rare phenomenon. According to *Karangāgama Panchalingārādhana* is for *Pancha Pāthakanāsanam*. Hence *Panchalingārādhana* might have prevailed here. All six free standing pillars of *ardhamandapa* set at equal intervals corresponding to the major cave chamber are simple and massive without any ornamentation like early Chalukyan caves at Badami, Aihole, Pattadakal, etc. No decoration like lotus, *Naga* huddles were found in the ceilings of the cave unlike at Badami, Aihole, etc. Hence one can assume that the Harvalem group of caves belongs to pre-Chalukyan period.

Lingas of Pissurlem cave are also *dvibhaga* type like in Harvalem caves and Consua cave. A *linga* with large diameter in its circular top, can be seen in the Pissurlem cave No.1, unlike other *linga* shrines in Bicholim taluka.

Brahmasutras of Pissurlem *lingas* resemble the features of Cave No.3 *linga* of Harvalem rock cut caves. The lower cave at Pissurlem seems to be a natural one and later it was chiselled into required shape and size. The upper cave is man made cave. *Linga* shrine of this cave also seems to be of early period like that of Harvalem, but the cave seems to be a later development. *Linga* shrines of these caves might have been brought from somewhere else and venerated here.

Size of the *linga* shrine at Kusyache Rann cave in Bicholim taluka also shows the similar features like other *lingas* in Bicholim taluka. Here the cave excavation was started after leaving the height of 0.80 cm from the ground. Two freestanding square pillars support the roof from the porch. A square laterite *pitha* of *linga* have a *bandhana* in its centre. Two massive square columns and *linga* shrine show the features of early medieval period i.e., 8th – 9th centuries like in the caves of Lāmgao and Surla.

Rock cut caves in Narve, Bicholim taluka are chiselled into two groups in low laterite outcrop. Among the three caves, two were chiselled in one place forming 'L' shape and the other one is chiselled separately little away from this group. Cave No.I in the two-cave group shows interesting feature in the cave architecture. Both *garbhagriha* and porch are in rectangular shape. Two freestanding massive pillars are supporting roof with corresponding pilasters. These pillars are square at the bottom and octagonal at the top. Unlike recessed panel shown in the façade of Harvalem caves, here Cave No.I also has a recessed panel in its façade. A projected *linga pitha* was shown in this cave

from its rear wall of *garbhagriha* like in Kundai cave and Shigao cave. On the basis of massive columns, recessed panel, *linga pitha* and an inscription found on the 'lion image' of this cave, show that this cave might have been chiselled after Lāmgao group and Kusyache Rann cave. The pillars of Lāmgao, Kusyache Rann and even of Surla caves are massive and plain like those found in the second group of Harvalem caves. But in the case of Narve Cave-I, the pillars are changed into octagonal shape at the top and square at the bottom.

After Harvalem group of rock cut caves, now the large-scale excavation might have taken place in the laterite hill in Lāmgao near Bicholim. Lāmgao group consists of two caves, with a gap of little distance. Cave No. 1 of Lāmgao group consists of a rectangular shrine chamber, with a hall and courtyard. Two square pillars separate the main shrine chamber from its hall. Here *linga pitha* is not monolithic laterite *pitha* like the one at Harvalem. A square *linga* is inserted in the *pānavatta* and placed in the middle of the *garbhagriha*. A *ling pitha* of Lāmgao resembles the features depicted in the relief of *linga puja* representation in the early Chalukyan temple, Virupaksha at Pattadakal (734 – 745 AD) ⁷. On the basis of *pānavatta*, *linga* shrine, plain pillars, a massive platform, and a series of niches at the inner surface of the beam, this cave might have been chiselled in the 8th century A.D.

Cave No.2 in Lamgao is in a deteriorated state. Here the ground plan of the cave is very huge and square hall type. Height of the ceiling is nearly 2.50 mts. Since the cave is in a bad state, we were unable to measure the ground, but the

existence of a huge square hall indicates that this was the biggest cave excavation, which had taken place in Goa.

Next cave excavation took place in Surla in Bicholim Taluka near Honda. Unlike Cave No.I. at Lamgao, Surla cave also consists of a rectangular *garbhagriha*, with a hall and a courtyard, excavated in transverse direction. Here *lingapitha* of the *garbhagriha* is excavated from its rear wall. This feature also appeared in the Kundai cave near Mangueshi temple, Narve cave, and Sigao cave. Here *lingapitha*, is in cubic form. And *linga* has a large ovoid loop in the place of *Brahma sutras*. The ground plan of the cave shows that the influence involved was as in the case of structural temples of Hindu worship, and the basic components such as *garbhagriha*, *antarāla* and *sabhāmandapa* are shown here. This cave might have been come up after Lāmgao, Kusyacherrann and Narve caves.

Rock cut cave at Consua situated in Mormugaon taluka near ancient Kushasthali, has a square *Yoni pitha (Pranala)*. *Linga* shrine is also *dviibhaga* type like in Harvalem caves but no *Parsva Sustras* were found in it. The three divisions (*bhagas*), *Brahmabhāga* (Square at the bottom) *Vishnubhāga* (Octagonal – middle portion) and *Rudra Bhaga* (Circular top) developed after 6th century A.D in the *linga* shrines. The *linga* shrine of Consua is *dvibhāga* type; hence the period of this *linga* goes back to pre- Chalukyan period. The rock cut cave at Consua is nearer to Kushasthali, where the ancient Mangueshi temple was destroyed and ruined.

Two rock cut caves, one on the hill top and another on the National Highway side are chiselled in the laterite outcrop at Kundai near famous Mangueshi temple. Rock cut cave chiselled on the side of the National Highway is showing the *tantric* worship in Hindu religion by representing a 'hole' in the high pedestal. According to locals, there was *linga* shrine in this cave, but now it was missing. A *pitha* (*pedestal*) is chiselled from its rear wall from its parent rock. A curtain wall separates the cave into *garbhagriha* and porch. Two massive pilasters support the roof in the porch with simple band of offsets in it. Since the *tantric* sect entered in the Hindu religion and became much adoptive in the early medieval period, this cave excavation might have come up in the same period.

Cave No.2 at Narve is chiselled in the mixed formation of laterite and basalt. This small cave also has a projected *pitha* from its rear wall with a hole in the center like in the Kundai cave. Making a 'hole' in the pedestal (*pitha*) in the absence of a *linga* shrine, in the cave chamber is one of the ancient traditions in Hindu worship. Here people worshipped a hole as Shiva. It shows the *tantric* worship in Hindu mythology. Both Kundai cave and Narve cave No.2 show the similar pattern of worship. Hence both the caves might have been developed in the same period.

Rock cut caves at Dabos also has a high projected pedestal from its rear wall near Sonali in Sattari taluka. Here *linga* is worshipped on special occasions.

Though the cave is small, it has two divisions in it, such as *garbhagriha* and porch.

The man-lion incarnation of Vishnu was shown in the small cave at Shigao. This cave is situated on the bank of River Dudhsagar. (Dudhsagar valley has given birth to Palaeolithic people). This cave measures 2.10 x 2.05 mts with a projected *pitha* from its rear wall. A couchant lion sculpture is carved on a pedestal out of the parent rock, whereas in Narve cave No. I, the lion image is carved in basalt and must have been brought there from somewhere else and consecrated there. Shigao lion sculpture which is the first *in situ* lion sculpture found in the cave architecture in this region seems to be of tantric worship in Hindu religion. On the basis of main deity with pedestal and worship of Vishnu, this cave may go back to the period of cave No.-I of Narve i.e. Kadamba period.

Cave temples with single cell are also found in many places in Goa. These caves are chiselled in a single rock boulder or low laterite outcrop from its parental rock. Small caves are chiselled in a single rock boulder and are found to be in worship in many places in Goa. Few of them are listed here -- Two small caves at Kavale Rann near Mayem Lake, a small cave at Narve (Cave No.III), two small caves at Sonali (Sattari taluka), one small cave at Caranzal (Sattari taluka), and a rock cut cave at Khandepar Gavathari etc. Two small caves were chiselled in two separate small laterite boulders at Kavale Rann within a gap of 5 metres in the cashew plantation. These caves have broad

openings. A pedestal is projecting from its rear wall with *in situ linga*. Both pedestal and *linga* are carved out from its mother rock. These caves look like a roadside shrines, since they are situated in the agricultural fields and found under the influence of worship occasionally. This worship seems to be of a nature of a family worship by the owner of the land to protect the crops as well as his family. Similar type of family worship is also traced in the caves at Caranzal, Sonali, Narve No.3 and Khandepar Gavathari. Caranzal cave is also chiselled in the similar manner like the one at Kavale Rann in a small boulder, while Sonali caves were chiselled in low laterite outcrop. In Sonali caves no idol was found, but according to the local people, these caves are under worship. These caves are also under family worship for their protection. Narve cave No.3 is also chiselled in the low laterite outcrop. But here they made two divisions, *garbhagriha* and porch within the cave. Rock cut cave at Khandepar Gavathari also has the similar features like in Narve cave. But its *Sabhamandapa* (porch) is in rectangular shape is very large. Nandi shrine is absent here. But in one of its mandapa corners a *linga* was placed. This cave was also chiselled in a low laterite outcrop. This cave is larger among the chiselled caves in this small group caves.

Unlike this small caves some caves like pockets naturally formed in the laterite outcrop are found. Sometimes these pockets are more in number due to erosion or drying up of water from its body e.g., Dhārbandoda, Neturim and near Bicholim. In Bicholim town the pocket appeared after the depth of 25 metres while digging for a well.

There are some rock cut caves, which are situated near religious places in various parts of Goa. These caves might have been used as residential chambers. Few of such caves are mentioned here.

Rock cut cave at Curdi chiselled on the banks of River Salaulim is a rectangular hall with a rectangular porch. A large size bench was chiselled in the porch from its southern wall. Flights of steps lead to the river (Pushkarghat) which is chiselled in the laterite rock for bathing purpose. Since the site is famous for Mesolithic blades, Mother Goddess (*Shakti* cult) and famous Mahadeva Temple (now shifted to safer place), and non-availability of related material to support the worship in this cave, this cave might have been used as residential chamber.

Two rock cut caves at Malanguinim (Cuncolim) and a small cave at Sanguem also might have been used by Nāthpanthis as residential chambers during that period.

Rock cut cave at Dhārbandoda is little larger in this group. It has a rectangular hall measuring 5.70 x 3.00 mts and a rectangular porch measuring 5.00 x 3.60 mts. A curtain wall is separating the open porch and the hall. No indication of worship was found here. Hence, this cave might have been used as a residential chamber by religious monks or used by the administrative staff to collect revenue from neighboring villages. Using caves for collection of taxes by the officials of respective areas is one of the practices in the medieval period.

(e.g., Akkanna Madanna caves in Vijayawada AP). Rock cut cave at Banastari is small with rectangular shape. No architectural features and evidence for worship was found there. Like in Dharbandoda cave it might have been used it for residential chamber. After two kilometres from Banastari cave, there is a huge natural cave with internal partition near Kushali Sattarikar's house. Here also no human habitation was found. Village Adkona is nearer to Banstari cave and this village is famous for Betal worship. Hence this place was probably adopted as a great centre for religious worship.

Rock cut cave in Jua fort also has similar features like above caves. Here also no evidence of worship and architectural importance was found. This cave also might have been used as a residential chamber.

Rock cut caves at Curpem, Vichundrem and Neturlim in Sanguem taluka also indicate the similar activities like in other caves in this group.

Rock cut cave at Diwar also shows the similar features like those of caves at Curdi, Dharbandoda, Jua, Banstari. This cave has two divisions, a rectangular *garbhagriha* and a rectangular porch. Except a niche and four peg holes on the ground in the *garbhagriha*, no further evidence of worship is found in this cave. Local people know it as 'Yogyache ghar.' Since the site is nearer to famous Saptakoteswar temple at Diwadi, the religious monks and other recluses in Goa might have used this cave.

Rock cut cave at Aquem in Madgao is also a large rectangular cave that contains 3 divisions such as *Garbhagriha*, *Sabhamandapa* and *Mukhamandapa*. *Sabhamandapa* has two entrances on either side. No indication of worship was found here. A bold *kanta* and a flat roof for *sikhara* are showing the features involved in the Hindu temple. The Nathpanthis of this region also might have used these caves as residential chambers.

Ground plan of the Kodar cave also shows that it was a big complex with two square chambers and a rectangular chamber with an open courtyard on all three sides. These caves are in dilapidated state. An enclosed wall with doors indicates that this cave was also used as residential chamber. Since these caves also fall within the range of 5 kilometres from Saptakoteswar temple at Opa, rock cut caves at Khandepar and rock cut cave at Khandepar Gavathari, one can presume that this place must have been a great religious centre during medieval period.

Though these caves were chiselled for religious purpose in the beginning, due to negligence of religious functions the caves might have been converted for other purposes in the later period.

Ground plan of the Pilar cave shows that, it has a large rectangular chamber with wide rectangular porch. A Ganesh image carved in relief and unidentified human sculptures as well as Naga with expanded hoods show the existence of Hindu worship here. Since the cave was destroyed in the year 1962

by the order of Archbishop of Goa, and on account of the construction of an administration building here, we are unable to trace original plan and superstructure of this cave. Available coins and sculptures of Kadamba period and existence of Kadamba tank with a large natural cave indicate that it was a rich religious centre in this region.

Largest monolithic cave temples with flat roofs and *sikharas* were chiselled in laterite rock on the banks of the River Khandepar. Architecturally, these caves are very important. Architectural features of these caves show the transitional phase from cave temples to structural temples. Caves are chiselled in monolithic rock upto *kapotha*. A flat roof with slanty front is cut proportionately as the base for its superstructure. A *pamsana sikhara* is arranged with the neatly dressed laterite blocks, as superstructure of the cave. A lotus (*padma*) beautifully carved was shown in the relief of the ceiling within the trabeats. Caves are chiselled with the enclosed walls. This feature shows the influence of Hindu temple like encircled *prākara* wall in it. And necessary temple components such as *garbhagriha* and a porch with open common *mukhamandapa* also confirms the architectural feature of Hindu temple. A common open courtyard around the cave temples was meant for *Pradakshināpatha* (Circumbulatory passage). A flight of steps chiselled in the laterite rock bed on the banks of river Khandepar upto the caves seems to be for bathing *ghat*. All the above features of the caves show that it has basic amenities like any structural temple for Hindu worship.

The rock cut caves in Goa are small, as compared to the caves in the Deccan Plateau at Ellora, Elephanta, Badami, Aihole, Pattadakal etc. of this period, which are elaborately carved. And their architectural features are also distinct. Unfortunately the caves in Goa are chiselled in the natural laterite rock which has a high porosity in it. Hence carvers of this period were unable to embed sculptures in this weak stone. With the few and limited available features of art and architecture of these caves, it is very difficult to fix them in the particular time span. Except cave No. I at Narve, the freestanding pillars of the other caves like Harvalem, Lamgao, Surla, Kusyache Rann caves are of plain and massive square. Only in the pillars of Narve cave, they were shown as bottom square and octagonal top like in Ellora caves. But other features like fluted sculptures were absent here. Except few *linga* shrines, no other sculptural evidence was found here. Hence, it is doubtful whether this *linga* shrine originally belonged to this particular cave or it was brought from somewhere else? Similarly, the mouldings in the *adhithana* of the cave architecture are also not clear, whereas in the other parts of India the details were given more. With the help of available few evidences, the author tried to fix them in different groups as the following: After brick temples, the construction of the stone temples started from 5th & 6th century A.D, in India. In the same period, excavation of rock cut caves also started rapidly because of the administrative set-ups of the time was to build a temple or chisel a cave in the natural rocks.

ROCK CUT CAVE TEMPLES

ROCK CUT CAVES AT HARVALI M.

The name Harvalem might have been derived from Hara = Shiva and Halli = village, harahalli. From this it took colloquial form, Aravalem. Presently pronouncing it as Arvalem, it has taken an important place in the archaeological world map by giving birth to a world famous rock cut caves in the laterite.

Rocks cut caves of Harvalem are situated on the west bank of River Sanquelim near Sanquelim bhatt in Bicholim taluka in North Goa. Present site is nearly 35 kms North to Panaji, in Goa. There are altogether '5' shrine chambers and one room. Hence the local tradition associates these caves as 'Panchapandava Guha' and attribute them to five Pandava brothers of Mahabhārata and their wife Draupadi. It is known as *Houri Dos Pondaos*, and Pandavanchi Guha.⁸ The cave measures 28 mts long and 8 mts height chiselled in a low laterite outcrop descending from northeast to south west near Harvalem water falls towards south west of present Rudreswar temple.

On the basis of assumption, these two major cave blocks with a small residential chamber at the northern end might have been used as Vihara in the beginning.⁹ Five of the six rock cut cells No. 2,3,4,5 and 6 are oriented towards East and Cave No.1 at the extreme south west however is facing north. There are four free standing massive square pillars set at almost equal intervals

corresponding to the triple shrine chamber which is cut on the back wall of the *ardhamandapa* against each of the longitudinal bays.¹⁰ The group of four shrines' chambers No.1, 2,3 and 4 has the entry through a common front hall or *ardhamandapa*. There is no access for passing to the shrine chamber No. 5 from the group of 4 shrine chambers. A thin curtain wall is separating these caves into two separate blocks and more developed characteristic features can be seen in the shrine chamber No. 5. Common *mukhamandapa* without roof for all six caves are chiselled in the monolithic rock and a *chandrasila* and square steps at their respective entrances are also cut in the natural rock bed.

Cave No.1

Cave No.1 is at extreme southwest in the first block. It is squarish plain chamber measuring 2.05 mts x 2.10 mts facing north and belongs to *Nirandhara* type. No *pradakshanāpatha* is found in it, because the *pitha* (pedestal for *linga*) of the *garbhagriha* is chiselled from its rear wall of the cell. An inscribed detachable *linga*, with *Somasutras* is made out of fine basalt stone and is inserted in the squarish hole of the *pitha*. The doorframe of the cell shows a framework recessed within an outer rectangle. *Shivalinga* in this shrine has on it a box headed character of Brahmi. The language is chaste Sanskrit of the Kavya style and the extant portion reveals the poetic calibre of the composer. The pillar appears to have been later converted into a *linga* when the base of the pillar was cut to make it in the present form. The writing style resembles the Gudnapur inscription and the box headed character of the epigraphy resembles the

Banavasi inscription of 'Mrigesā' published by M.N.Katti in Epigraphica Indica 47 and JEST-VII. It says that God Shiva was visible in the beautiful garden like forest suggesting the existence of Siva temple there. 'It also refers to a Mahalaya to the south and to the associates practising 'Yoga' and engaged in meditation. *Naravyagra* that was mentioned in this inscription is surmised to be Mrigesavarma himself. It has been suggested that the pillar with the epigraphy was brought to the cave where it was later on consecrated thereby indicating that the pillar as well as the Shivalinga were brought from somewhere outside this cave.¹¹

Text follows:

1. *nyasailo ramy= Opavana kananah*
2. *(bha) gamanisas=Sata sannihito Harah*
3. *nyena tulyas=tad=abhigamina (m)*
4. *Japyais=cha sthana=Virasana=adibhih*
5. *Sau gatva cheshtay=apy=agatastviha*
6. *Naravyaghra dakshin=epi mahalaye*
7. *(vo) himsyat=sā- pataka-yukto bhava (t)*

Its translation in English is as under: -

.....the hill and the beautiful garden like forests..... (God) Hara who is always (visible) nearby in the mahalaya to the south the (Yogis ?) mediating and indulged in Virasana.....Naravyaghra who by violence becomes guilty of sins.¹²

Brahmasutra or *Somasutra* of this *linga* goes back to circa 5th to 6th century A.D. Because *Somasutras* of *Linga* shrine in this cave show continuation of diamond shape with vertical ridge without any cut in it. Whereas in Chalukyan period, the gap between diamond shape and vertical ridge was maintained. The *linga* top is tapered in rounded shape like early *lingas* of 3rd – 5th century AD. But the base of the *linga* is circular in section like 5th – 6th century A.D. *Linga* shrines. During 3rd to 5th century A.D, the *Linga* bases were found in elliptical shape. Hence, on the basis of above assumption, this *linga* can be dated to before 6th century A.D.

Cave No.II

Cave No.II is a western most shrine, in the triple shrine chamber and is facing east. It is a square chamber and measures 2.45 x 2.70 mts. A plain hall with a square *pitha* (pedestal) at the centre of the cave shows that it is a *Sandhara* type. Unlike Cave No.I, *Linga* shrine of cave No.II is also inscribed one and was made out of basalt stone and inserted in the laterite *pitha*. *Linga pitha* of this cave was cut in the laterite rock after leaving a gap of 80 cms from its rear wall of the cave. *Linga* of this cave shows some interesting features. The bottom *Brahmabhāga* and *Vishnubhāga* are slightly recessed in pentagon shape and top *Rudrabhāga* shows circular shape. The rectangular part which was chiselled below the circular disc and top of the pentagon shape, contains an inscription which reads as 'SAMBALPURAVASI RAVI' which is in Brahmi script with angular character.

A.B.Valavalikar discovered this inscriptin first in 1927. Later Fr. Heras copied it in 1929 and Panduranga Pissurlencar accepted this reading as “on the top of *Sanchapura*” which renders no meaning. But in 1964, G.S. Gai and K.V.Ramesh translated it meaningfully as “*Sambuluruvasi Ravi*”¹³

Shamba is the son of Lord Krishna. According to *Sambapurana*, Shamba was suffering and hence he was advised to erect temples of ‘Surya’ (Sun God) to get cured from leprosy and get rid of his ailments. So he erected temples of Surya. *Ravi* is one of the many synonyms of the Sun God and is also referred often in *Sambapurana*. Here *Ravi*, a circular disc shape of linga top is *Surya* or the name of the donor of the *linga* shrine. Vasi=Native place, *Sambaluru* or *Sambapuri* is a town name. Some evidences of an old temple platform and small image in relief of the Sun God and some portion of the *garbhagriha* of the ancient temples near Kudne which lies a few kilometers away from Harvalem, discovered during exploration conducted by Mitterwalner and her team in 1964 disclosed the confusion on Shivapura or Sambapura.¹⁴

Cave No.III

Cave No.III is a central shrine chamber in the triple shrine group. Cave is a square chamber and plain, measuring 2.70 x 2.55 mts facing east. Unlike the *pitha* of cave No. II, *pitha* of the cave No.III also is installed in the middle of the cave like as in the *Sāndhara* type cave. A basalt stone pillar later was converted into a *Shivalinga* and inserted in the laterite *pitha*. *Brahmasūtras* or *Somasūtras* of *Sivalinga* resemble the *Sūtras* engraved in the linga of Cave No.I. Hence this linga also goes back to the date of cave shrine No.I. Two

square steps chiselled near the entrance of the cave in the *ardhamandapa* and a chiselled *chandrasila* at the entrance in the open *mukhamandapa* indicates that this cave is a principal cave in this row. Generally on the right of Siva, Brahma is shown and on the left Vishnu is placed. But here on the right of *Shiva* (*Brahmabhaga*) is occupied by *Surya* (circular disc) and left of *Vishnubhaga* is occupied by *Shakti*. Surya-Shiva-Vishnu cult is popular in some of the places in the neighbouring Karnataka State. And this culture might have been adapted here with the influence from there.

Cave No.IV

Cave No.IV is also a square chamber measuring 2.50 x 2.50 mts and is facing East. Square rock cut platform repeated here is also at the centre of the cave and few stone blocks were joined in the damaged portion of *pitha*, while making a square platform for *Linga* shrine of *Sandhara* type. *Linga* of this cave is a square, and spear shaped. This pointed *linga* is chiselled in good basalt and is inserted in the square *pitha*. Here the spear shape *Linga* indicates a 'Shakti cult' and it also occupied left side of the principal chamber. In the place of Vishnu, Shakti was shown here as Surya-Shiva-Vishnu culture. According to K.V.Sounderrajan, Saiva-Kumara-Saura culture displayed here is similar to that in the southern Pandyan caves in Tamil Nadu. According to this culture, Kartikeya is shown as Shaktidhara here.

Cave No. V

A thin curtain wall in the *ardhamandapa* separates this cave chamber from 4-shrine chambers. This cave chamber is rectangular in shape and measures 6.25 x 2.80 mts and has a plain hall with central *pitha*. Cave is facing east—and was provided a separate entrance from the *mukhamantapa* with rectangular steps. Two free standing square pillars with pilasters supporting *Uttira* beam, runs all around *ardhamandapa*. Recess in the columns indicates that there was a doorframe that was missing now. Two square niches (windows) are provided on either side of the front wall and a regular cornice is provided roughly over the pillars. Rectangular sanctum for Shaiva worship is unique and it can be seen in the Ravulphadi cave at Aihole in Karnataka which belongs to later period. A laterite *pitha* (pedestal) at the centre is repeated in this cave also. A *linga* carved in basalt with *panavatta* is placed over pedestal. *Pānavatta* now is in fragile condition and its flow shows towards south. *Shivalinga* with *Pānavatta* of this cave indicates that the *Somayoga* concept of Shiva and Parvati worship prevailed here. *Somasutras* on *linga* of it, shown with a division (gap) between diamond shape and vertical ridge indicate that it was the influence of Chalukyan period. Whereas in the caves No. I and III in the 4-shrine chamber, the gap was not maintained in the *Somasutras* which indicates that these *linga* shrines belonged to pre-Chalukyan period.

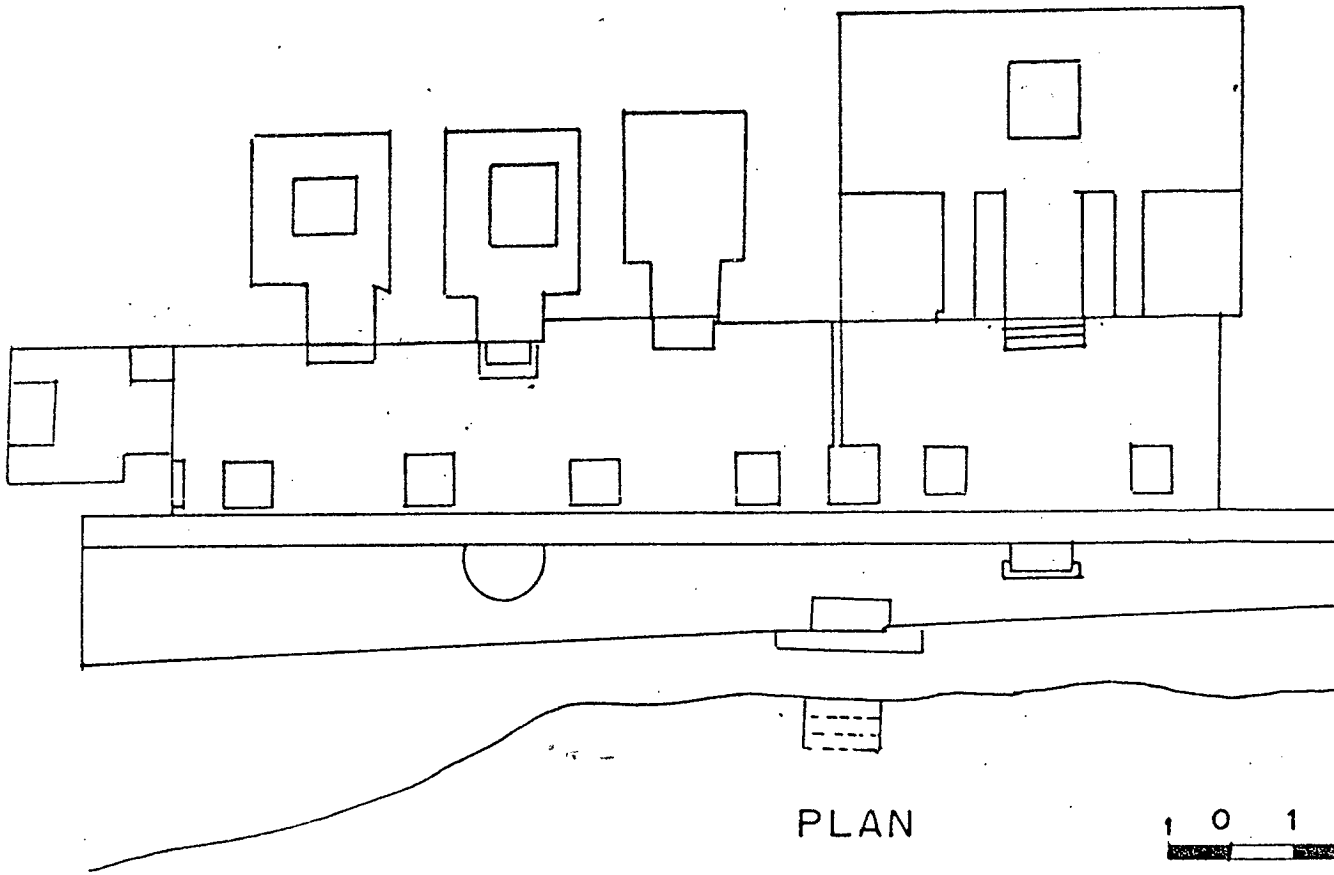
Recessed panel in the façade of the cave resembles the recessed panel of the temple No. 17 at Sanchi supporting the idea of later phase. On the basis of *Somasutras* on *Sivalinga*, indication of doorframe for sanctum in the form of square columns, separate entrance from *ardhamandapa* as well as

mukhamandapa and recessed panel over the façade this cave might have been chiselled in the second phase (after 6th century A.D).

Cave No.VI

At the far northeastern end of the row, a rectangular chamber measures 2.80 x 2.20 mts chiselled from *Mukhamandapa*. This cave also is facing east. It has a 0.55 cms wide raised platform with eight circular holes, chiselled along the northern wall. Eight circular holes are the indication of 'Ashtamatrikas'. (in the absence of *Saptamatrikas*, *Ashtamantrikas* were worshipped in Hindu religion with liquids and sacrificial offerings. e.g. in cave No.22 and 16 in Ellora 8 *matrikas* were shown).¹⁶ A raised platform in the cave, with separate entrance, and cave chiselled at the corner of the row, indicate that it might have been used as residential chamber by religious monks, before converting this *Vihara* as Brahmanical caves .

ROCK CUT CAVES AT HARVALEM





Rock cut *Caves* at Harvalem

ROCK CUT CAVES AT PISSURLEM.

Two rock cut caves are found hewn in the slopy laterite rock near Pissurlem in Bicholim taluka. Presently, the large-scale iron ore mining is going on in front of the rock cut caves. The lower cave seems to be a natural one and later it was converted into the present position as per the required shape and size. The ground plan of the cave chamber is extended inside towards north. A flight of steps is provided near the entrance. A circular pedestal for *linga* shrine, was constructed in the recent past with modern material. As a result, it has lost its aesthetic value.

A few metres away from the cave No.I, another cave is hewn at the height of 20 metres from the ground level. Now it is called as Cave No.II. Cave is not easily accessible.

Cave No.I (Lower cave):

Cave is facing west. It measures 6.20 mts x 4.90 mts with slopy ceiling towards north and its maximum height from its centre is 2.25 mts. Ceiling of the cave touches the ground at the northern end. A circular *pitha* made of concrete for *linga* shrine and *pānavatta* seems to be of very recent origin. Flight of three steps and an iron gate for entrance also is the later addition in this cave.

Linga shrine of this cave is *dwibhaga* type like in Harvalem caves. *Poojasma* is a circular and had a diameter of 0.75 mts and height of 0.53 mts made out of basalt stone. *Linga* shrine contains *Brahmasutras*. These *Brahmasutras* resemble the *Brahmasutras* of cave No.3 in Harvalem rock cut caves.

According to *Matsyapurana* edited by H.N. Apte, *Linga* shrine has three parts. Bottom is squarish and is called as *Brahmabhāga*, middle is octagonal called as *Vishnubhāga* and the top is circular called *Rudrabhāga* or *Poojasma*.¹⁷ These 3 *bhāga linga* shrines were developed in the early Chalukyan period around 6th century AD and were incorporated deeply in Hindu religion.

Linga shrine here is *dwibhāga* type and has *Brahmasutras* in it, like in Harvalem caves. Hence this *linga* shrine goes back to 5th to 6th century A.D. But the architectural features of this cave show that it belonged to a very late period. *Linga* shrine might have been brought from outside the cave and was inserted here.

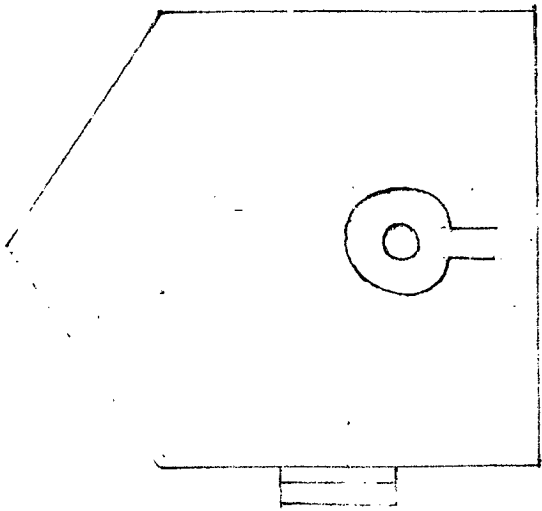
Cave No.II (Upper cave)

Upper cave is also chiselled in the slopy laterite outcrop few metres away from the lower cave. This cave is hewn in a rectangular shape, approximately at the height of 20 metres from the ground. Cave is facing north. Flight of narrow steps is provided to reach this cave. Cave measures 3.90 metres x 1.60 metres with a height of 2 metres. This cave is very narrow in shape. *Linga* shrine of this cave also has similar type of *Brahmasutras* as it was shown in the lower cave. *Poojasma* also shows the similar features like those of Harvalem caves and the lower cave. Hence this *linga* shrine also might have been brought from outside the cave and installed here.

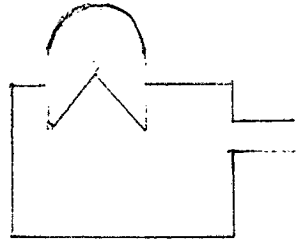
Linga shrines with circular top containing wider diameter are mostly found in the Bicholim taluka in Goa, such as Harvalem, Kusyache Rann and Pissurlem. Four kms away from this cave there is a Mahadev temple at

Pissurlem where *Swayambhu linga* is found under worship with great pomp. It seems that, this place was a great Saivite centre for Hindus from the beginning of this era.

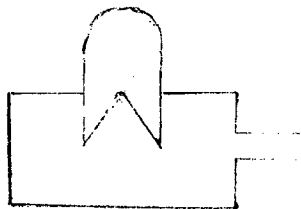
ROCK CUT CAVE AT PISSURLEM.



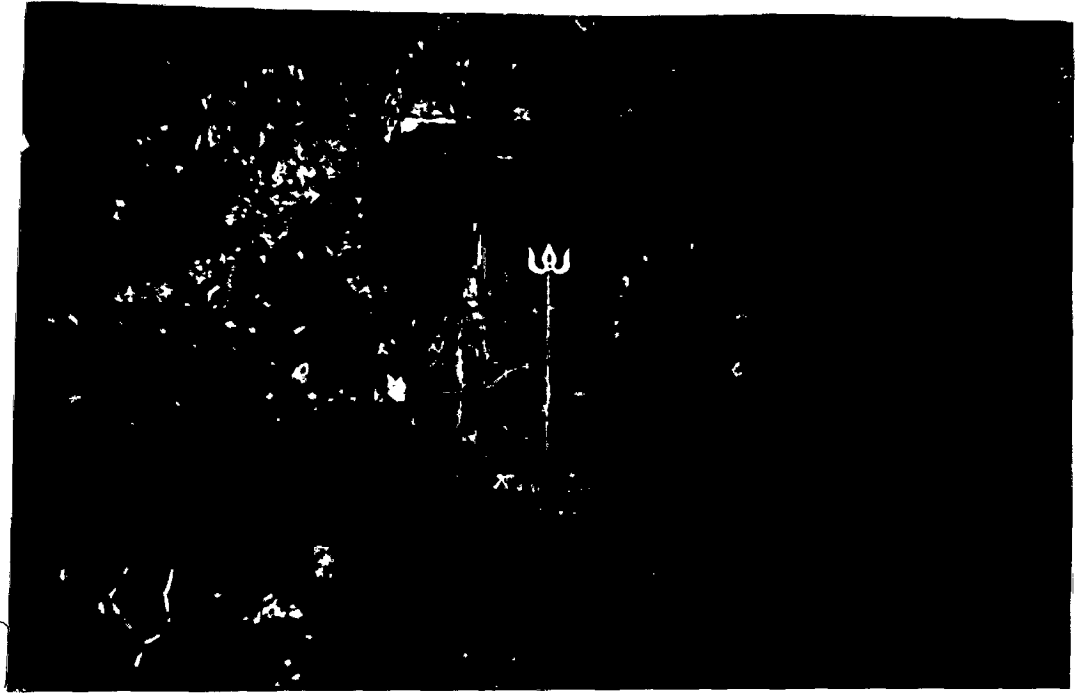
GROUND PLAN- CAVE NO. I



PLAN- CAVE NO. II



140-11



Rock cut cave Pissurlem .

Rock cut caves at Lamgao

Rock cut caves at Lamgao is hewn in the slopy laterite outcrop in the southern side of Bicholim town. Here the lower cave is facing east, and is situated in the agricultural field, and was not easily accessible. It has a rectangular *garbhagriha*, and a rectangular porch, with open *mukhamantapa* (which, forms a open courtyard). *Garbhagriha* measures 3.40 x 2.65 mts. A 0.10 cm offset, was provided on either side in the front wall with a *bandana*. A square *Linga* shrine made out of basalt stone was placed on a *pānavatta* (water chute) in the middle of the *garbhagriha*. A rectangular porch is chiselled before *garbhagriha* with four freestanding massive pillars with two pilasters on either side of the porch. These four free standing plain pillars form a square and give support to the ceiling of the cave. A square hole hewn on the ground in the middle of the porch may be for 'Homa' ritual. A *Uttira* beam supported by two square pillars and its two pilasters runs in front porch. A 16.30 mts long rectangular open courtyard was built at the entrance of the cave for *Nandi* shrine, and *Nandi* was placed in the centre of the open courtyard with a pedestal facing towards his master.

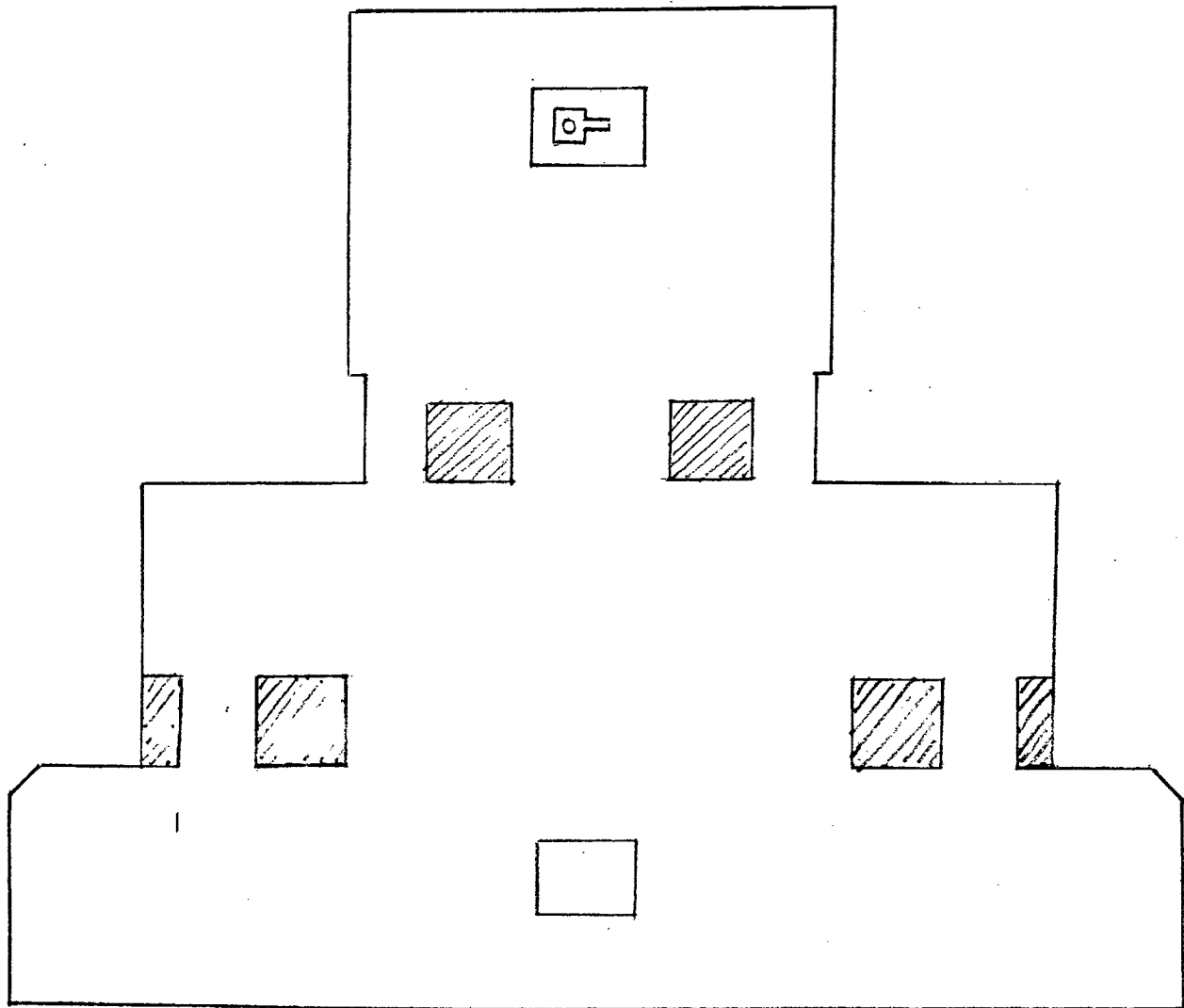
On the basis of architectural features, the Buddhists in the beginning might have used this cave. And later it might have been converted as Brahmanical cave and is under worship since then. G.von. Mitterwallner says in her article 'Two natural caves and 11 man made cave excavations of Goa', that *Linga* of this cave may not be the original one, since it is carved in basalt'. The *pitha* of *linga* (*pānvatta*) is carved in hourglass shape. This type of *pithas* are noticed in the reliefs depicting *linga puja* representations in the Virupaksha

temple at Pattadikal.¹⁸ The original *pitha* might have been replaced with the present one. On the basis of *linga* shrine and *panavatta* the approximate date can be the 8th century AD. This cave excavation was not carried out earlier to Harvalem group of caves, which were hewn and are situated a few kilometres away from this cave in the same taluka.

Cave No.II

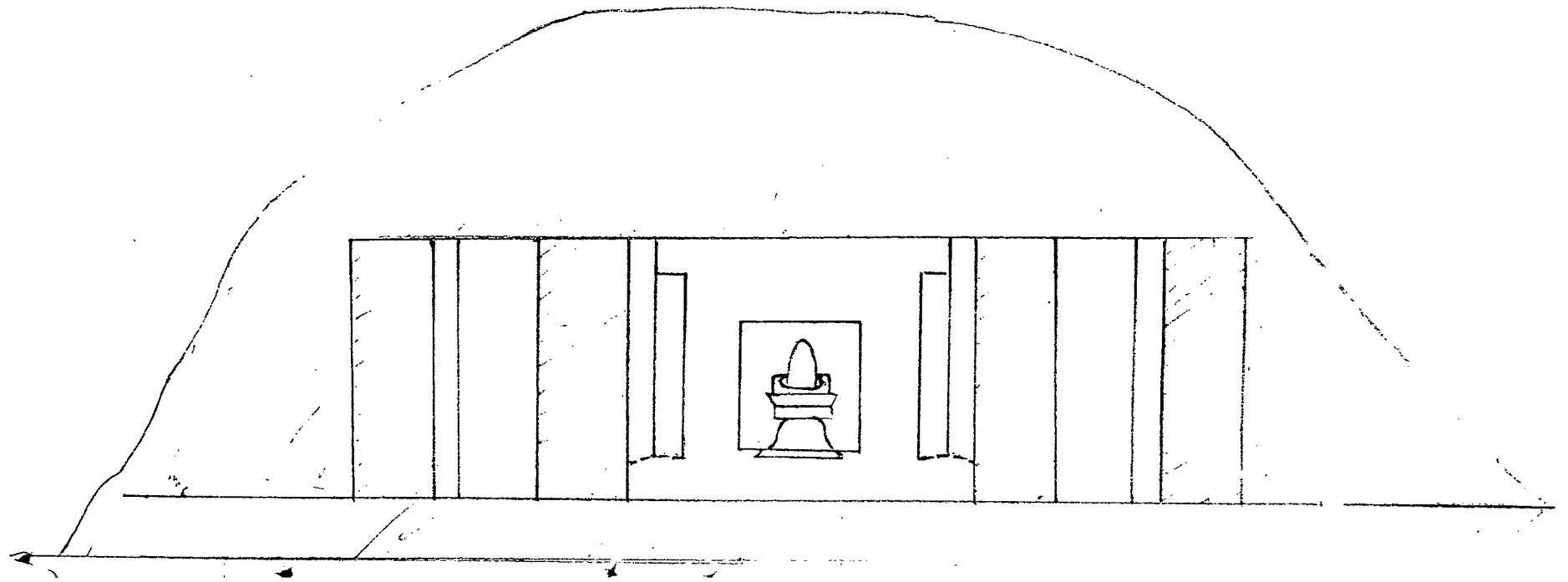
Upper cave at Lamgao is in a badly deteriorated state. Ground plan of the cave shows that it is a large square hall type. Height of the ceiling is nearly 2.50 mts. Since the cave is in a bad state, we were unable to measure the ground plan, but large hall in square shape indicates that this cave excavation is the biggest and first ever cave excavation with massive pillars in Goa.

ROCK CUT CAVE AT LANGAO-BICHOLIM.



PLAN- CAVE NO.I

ELEVATION OF LAMGAO CAVE NO. I.



142-111



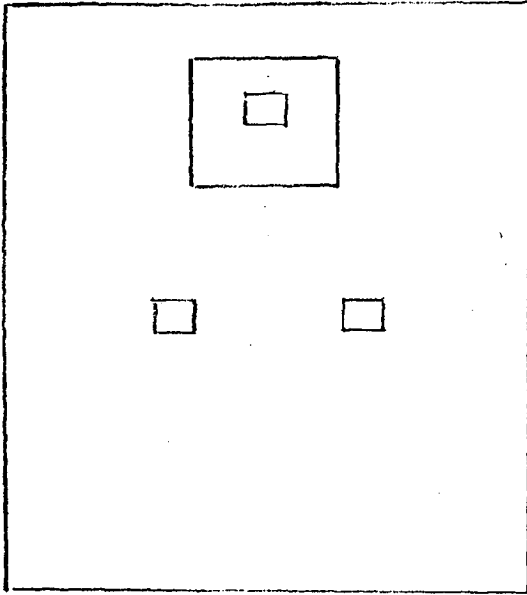
Rock cut cave at Lamgaon

ROCK CUT CAVE AT KUSHYACHE RANN NEAR VARPAL HATURLE

The word '*Kushyache*' means of a type of tree, 'Rann' means forest, '*Houri*' means cave in the local language Konkani. Hence the cave is called *Kushyache Rann Houri*.

A medium size square cave measuring 3.47 mts x 3.90 mts is hewn in a low laterite outcrop in the *Kushyache Rann* near Varpal Haturli. The site is nearly 3 kms away from Mayem Lake in Bicholim taluka in North Goa. The excavation of the cave is at 0.88 cms from its ground level near the water stream, which starts from natural water spring a few hundred metres away from it. This cave is facing west. Two free standing square pillars supporting the roof of the *mandapa*. A *uttira* beam is running on its top and below the roof ceiling. The square pillars measure .58 cms x .48 cms and have a moulding of *kumuda* at its bottom. A 1.75 x 1.58 mts rectangular hall (*mandapa*) is provided for main deity. Square shaped *linga*, 0.38 cms high carved in basalt is found inserted in its laterite pedestal of 0.75 cms x 0.80 cms by leaving 0.50 cms gap from its rear wall. A *bandhana* running all round the *pitha* near the bottom is an interesting feature here. The cave seems to be a *Sandhara* type but no ~~idol~~ worship is reported here. The cave is situated in a thick jungle and is not easily accessible. The *linga* shrine of this cave has similar features like those of Harvalem and Pissurlem in the same taluka. Hence, the cave excavation might have started here after Harvalem, Pissurlem and Lamgao excavations.

ROCK CUT CAVE AT KUSHYACHE RANN.



PLAN



ELEVATION

143-ii



Rock cut cave at Kushyache Raan

ROCK CUT CAVES AT NARVE

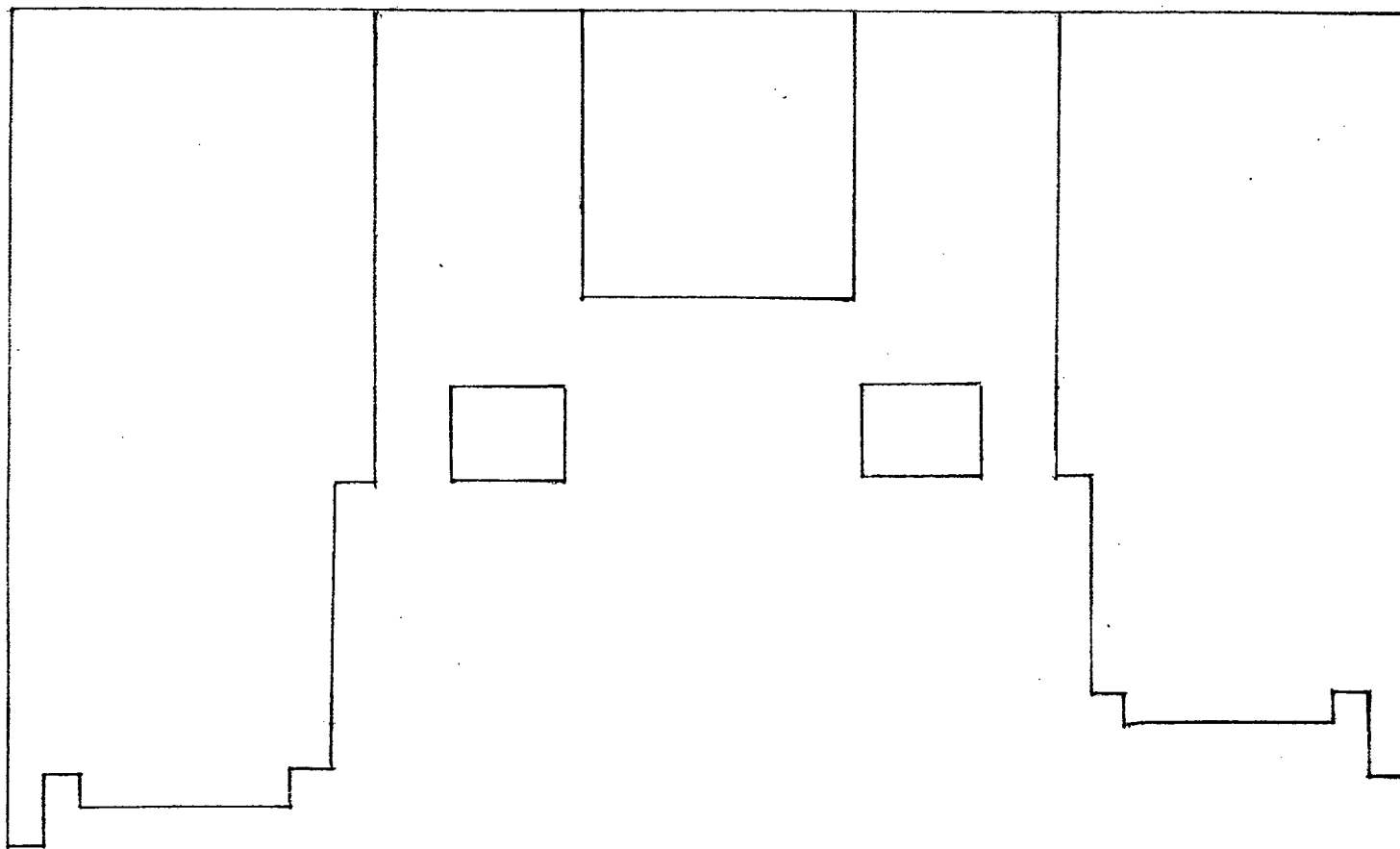
Rocks cut caves at Narve are chiselled in laterite outcrop in three different places near Saptakoteswar temple in Bicholim taluka. There are altogether 3 cave temples situated in the agricultural field near the natural water spring. First two caves are hewn one after another in 'L' shape, and the second group includes a lone cave temple, which is comparatively small, but also lies in the agricultural field, a few metres away which has no approach road and is also not easily accessible.

Cave No.I

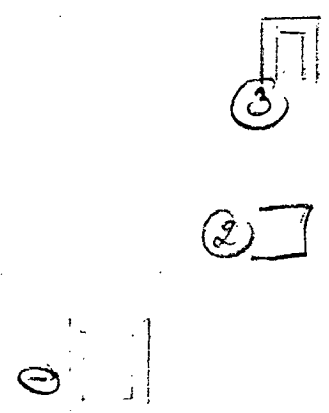
Cave No.I is comparatively big, and is facing south. This cave has a rectangular *garbhagriha* and a rectangular porch at the entrance. *Garbhagriha* is plain, except a projected *pitha*, which is hewn from its rear wall, measuring 0.80 x 0.75 cms. *Garbhagriha* measures 2.10 x 1.35 mts. A lion idol (main deity) carved in basalt stone is placed over projected *pitha* in the *garbhagriha*. An inscription engraved on the lion image was found here. On the basis of its palaeographic features of Brahmi script, the inscription goes back to early Kadamba period. A rectangular porch measuring 2.70 mts x 0.70 mts has a recess in its pilasters in the entrance. Two free standing square pillars with their corresponding pilasters on either side separate the *garbhagriha* from its porch. A *uttira* beam running horizontally with the support of the free standing pillars and its pilasters. A recessed panel carved on the façade of the cave resembles the features of recessed panel carved in the façade of second group of Harvalem rock cut caves. Two massive columns hewn on either side of the entrance give support to the roof. These columns have two divisions in it; the top is octagonal

shape and the bottom square one. It is an interesting feature, which is found in the cave architecture. A seated lion of '15' inches is installed in the cave No.1 on a pedestal, which has a *Brahmi* inscription, referring to the pious woman who had made the donation. The mane below the chin of the lion and bell-hara around the neck unusually thick moustaches are striking features of this lion.¹⁹ The early Chalukyas were the worshippers of Nārāyana and their emblem insignia was *Varaha*. Here the *linga* may be representing Narasimha in the form of Man-Lion incarnation. Construction of a famous Saptakoteswar temple and the spot where a Jaina Thirthankara image was found in the Jaina Kota are nearer to these caves. It shows that this site was a much cultural adaptive centre from the beginning of this era. On the basis of *Lingapitha*, massive columns, and recessed panel on façade, this cave might have been hewn after Lamgao and Kusyache Ran caves.

ROCK CUT CAVE AT NARVA NO. I

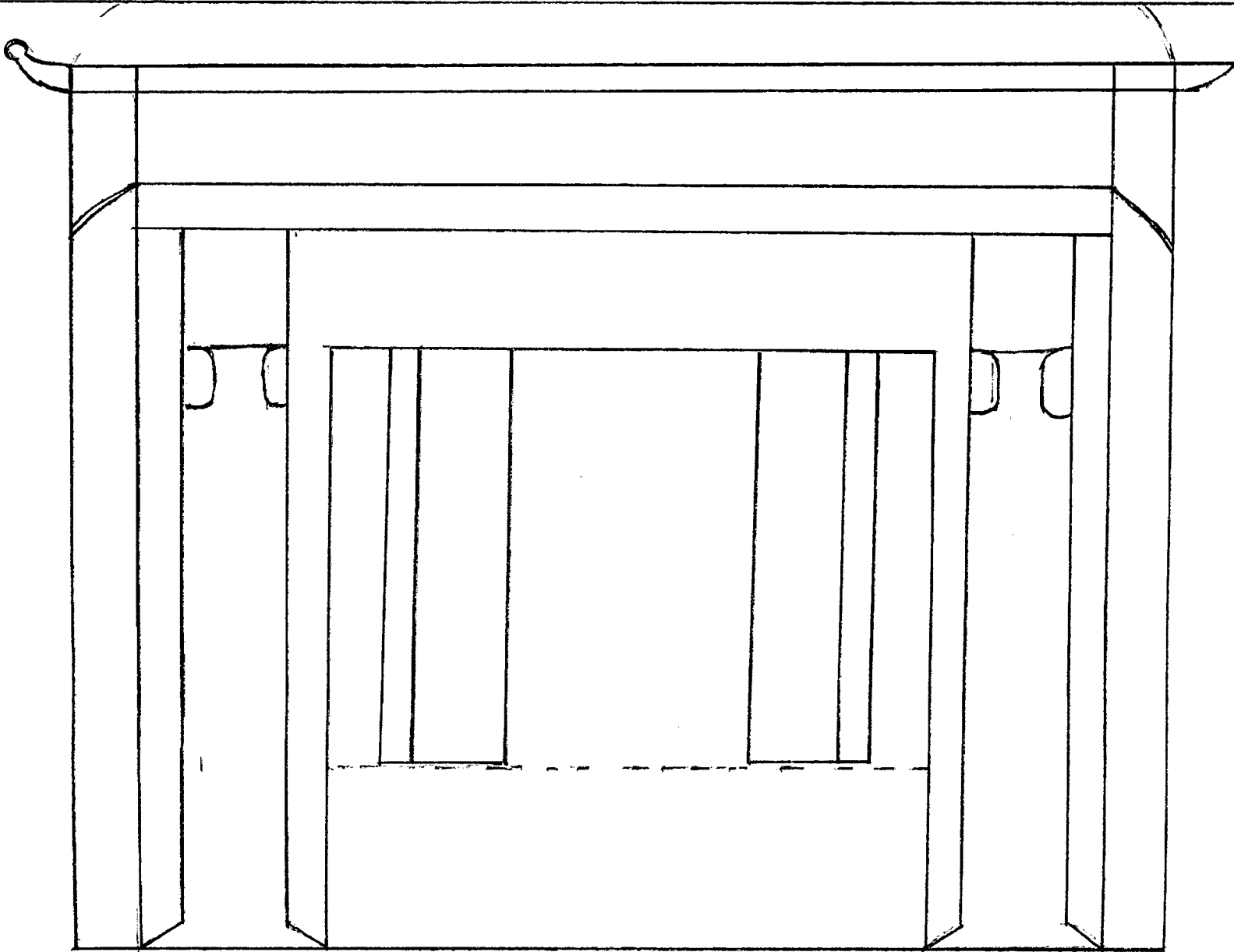


PLAN



143-1

145-ij




ELEVATION - I

145-11j



Cave No. I at Narve

ROCK CUT CAVE AT VELGUEM SURLA.

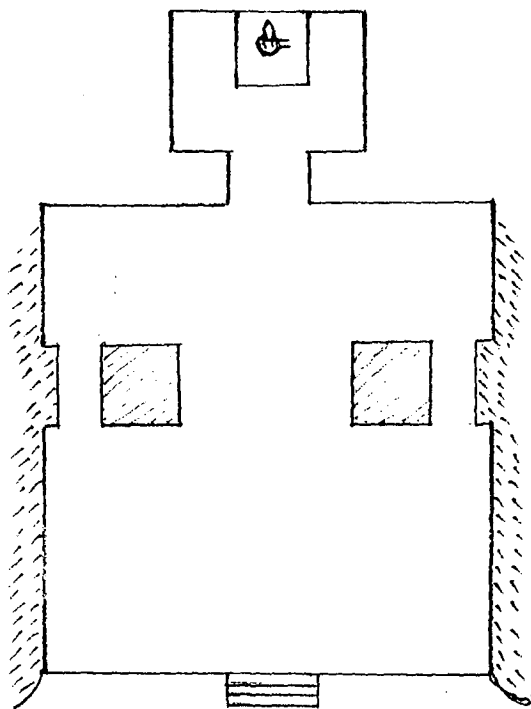
Rock cut cave is situated behind the present Siddheshwar temple at Velguem Surla, 3 kms away from Usgao on Honda-Usgao State highway in Bicholim taluka. Cave is hewn in the low laterite outcrop on the bank of a small water stream. Ground plan of the cave resembles the features of Hindu temple, which contains a *garbhagriha*, an *antarala* and a *sabhāmandapa*; these parts being necessary components for a basic Hindu temple. This cave also contains a rectangular *garbhagriha*, a rectangular porch, and a rectangular open courtyard. *Garbhagriha* measures 2.60 x 1.70 mts with a wide opening of 1.20 x 1.75 mts. A rectangular porch measures 6.75 x 2.00 mts with two free standing square pillars and pilasters also chiselled in the continuation of the cave excavation. A rectangular open courtyard (*Sabhāmandapa*) measures 6.00 mts x 3.10 mts with a flight of 3 steps. Cave is facing north. A projected cubic *pitha* (pedestal) of 0.90 x 0.90 x 0.60 mts is chiselled in the *garbhagriha* from its rear wall of parental rock. A linga shrine with *panavatta* is placed over pedestal. *Rudrabhaga* of *linga* has a diameter of 0.57 mts and its height is 0.40 mts, like other *linga* shrines in Bicholem taluka. Here engraved *Brahmasutras* in the *linga* is a different type. A broad line like a large ovoid loop was drawn in the form of inverted 'ma'  in Brahmi script. No similar type of *Brahmasutras* like those of Harvalem, Lamgao, Pissurlem caves were found here. But the shape and size of the cave resembles the features of the above caves. There is a niche like depression on the right side entrance wall of the *garbhagriha*, which seems to have been used for keeping small religious objects. Two freestanding massive pillars are supporting the ceiling of the porch with pilasters on either side. An

uttira beam is running over the chiselled pillars in the east-west orientation. No ornamentation was found in the ceiling. Extended cutting on either sidewalls of the cave, and a step at the entrance forms a *sabhamandapa* of the cave. This open courtyard does not have any roof.

Similar features of three divisions also can be seen in the Lamgao cave No.I. But in Lamgao, two square pillars support both *garbhagriha* and porch and gives an appearance like a single hall. Whereas in the Surla cave, a curtain wall separates *garbhagriha* and porch. On the basis of cubical linga *pitha*, a large ovoid loop in the linga shrine, and three divisions in the cave resemble the features of a Hindu temple. This cave excavation might have started after Lamgao and Kusyache Rann caves in the same Bicholim Taluka.

147-1

ROCK CUT CAVE AT VELGUEM SURLA



PLAN

147-11



Rock cut cave at Velguem Surla

ROCK CUT CAVE AT CONSUA

Rock cut cave at Consua is situated near ancient Kushyasthali in the Mormugaon taluka. This site is very close to the ancient site of Manguesh temple, which was destroyed by the then Portugues Government. This cave has a square *yoni-pitha*. The Linga shrine is *dwibhāga* type, but no *pārsvasutras* were found in it. Moreover, the lower part of the linga is not given the perfect square shape and it remained as unfinished cylindrical *linga*. Similar type of *dwibhāga lingas* also can be seen in the Harvalem and Pissurlem caves. The *dwibhāga lingas* mostly found in India belong to pre-Chalukyan period. Architectural features like *Brahmabhāga* (square), *Vishnubhāga* (octagonal) and *Rudrabhāga* (circular) are incorporated in Hindu religion after 6th century A.D.²⁰

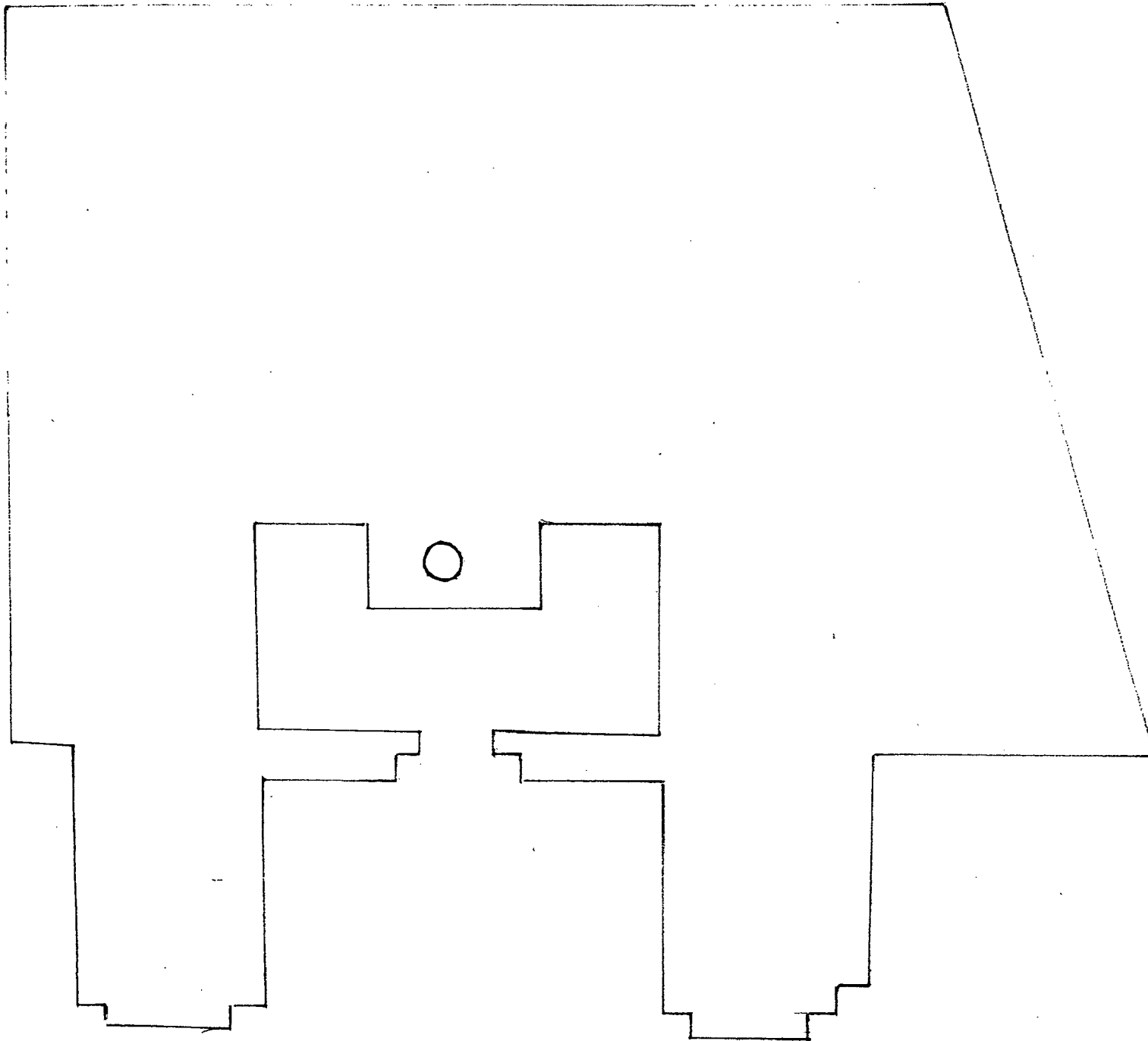
ROCK CUT CAVE AT KUNDAI

Rock cut cave at Kundai is hewn in the naturally formed laterite rock near the deep curve on the hills after Kundai industrial estate. This Brahmanical cave falls on the right side of the Panaji- Ponda National Highway near the famous Mangueshi temple in Ponda taluka. Cave is facing east and is comparatively small in size. It is chiselled up to the height of 3mts in the slopy laterite hill. Two massive pillars are standing on either side of the entrance and support the rectangular porch with their sidewalls. These pillars have a recess in their bodies. Rectangular porch measures 1.75 x 0.85 mts. A 0.52 cms wide curtain wall is separating sanctum sanctorum from its porch, with a 0.60 cm gap, as entrance for *garbhagriha*. Sanctum sanctorum is also a rectangular hall measuring 1.60 x 0.70 mts.

A rectangular projected *pitha* was hewn out from its parental rock from its rear wall of the *garbhagriha* for main deity, measuring 0.60 x 0.30 x 0.75 mts. A 0.10 cm x 0.20 cm circular hole in the projected *pitha* indicates that it is for the worship of Lord Siva. Worshipping a hole in the absence of *Linga* shrine is one of the traditions in the Tantric sect of Hindu religion. Similar feature also appeared in the cave No.II of Narve in which a high pedestal was made in the basalt stone. There was a natural water spring a few metres away behind the cave, which provides the required water for the cave temple and its devotees. Tantric sect probably entered in Hindu worship in the early medieval period. Hence these caves also go back to the same period. According to local people, *Linga* was missing from this cave. If it is true the *Linga* shrine might

have been of small size (*Svayambhu Linga*) because there is no possibility to insert 3-*bhāga* linga in this small hole.

ROCK CUT CAVE AT CUNDAI.



150-1

PLAN

ELEVATION

150-ii



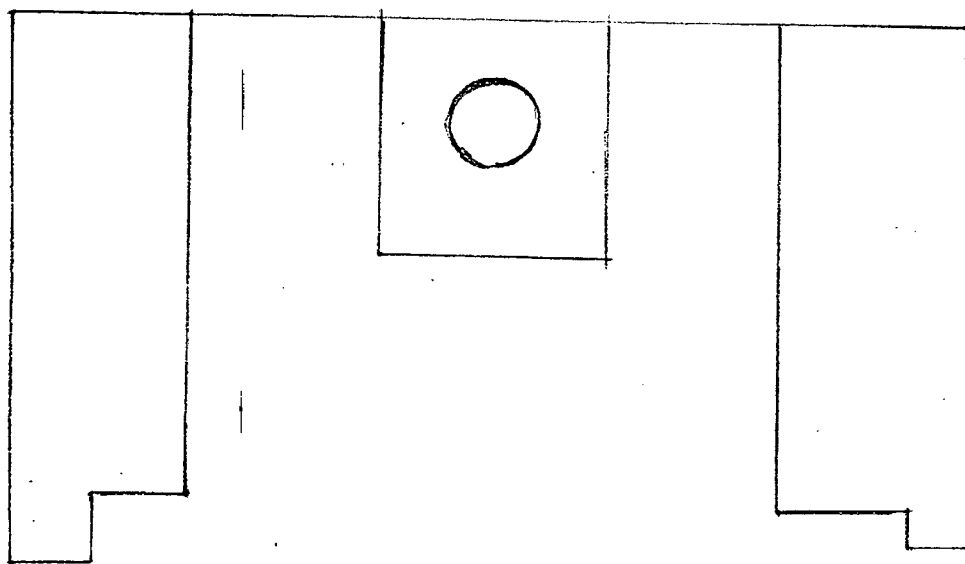
Rock cut cave at Kundai

CAVE NO.II AT NARVE

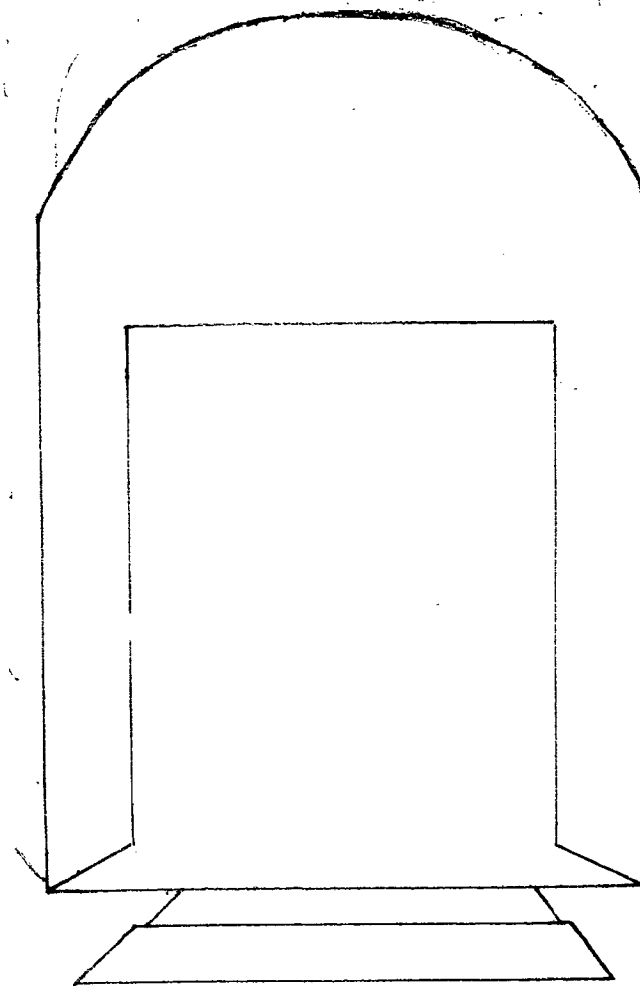
Cave No.II at Narve belongs to first group near natural water spring. The cave is hewn in the mixed formation of basalt and laterite outcrop. It is facing east, and has a small square chamber. Square chamber (*garbhagriha*) is plain, except a projected high pedestal for its main deity, which was chiselled from its rear wall. A circular hole, found in the middle of the top surface of the pedestal, indicates that the cave was meant for Shiva worship (tantric sect). In the absence of *Linga* shrine, a hole was worshipped as Siva. Similar feature also can be seen in the cave temple at Kundai near Mangueshi temple. Though the cave is small with single cell, owing to its high pedestal and a hole, this cave was not included in the group of cave temples with single cell. A natural water spring which flows behind this cave supplies the required water for its devotees and other purposes.

ROCK CUT CAVE AT NARVA.

1517



PLAN



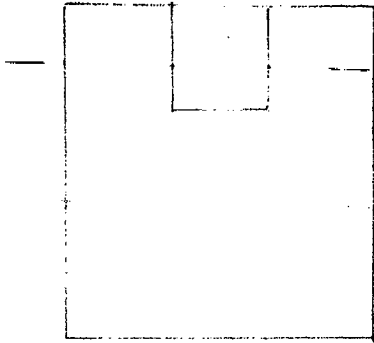
ELEVATION

ROCK CUT CAVE TEMPLES WITH SINGLE CELL

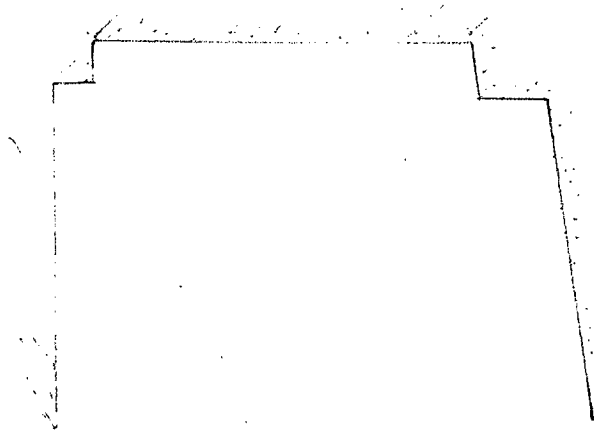
ROCK CUT CAVE AT SHIGAO

A rock cut cave hewn in a low laterite outcrop exists at Shigao near Molem in Sanguem taluka. The cave is chiselled in the laterite on the banks of River Dudhsagar. It is a square chamber measuring 2.10 x 2.50 mts with a height of 1.34 mts. from the ground. No architectural features were found in this cave except a pilaster on either side of the entrance. A lion sculpture is carved on a pedestal out of the parent rock. Since the stone is badly weathered the facial details of the lion are not clear. Since the front legs are half sculpted, it clearly indicates that the sculpture is incomplete. However, there are many sculptures of lion found in Goa, Shigao lion is the first *in situ* lion sculpture found in a cave.²¹ Scholars like Prof S.Sundara feels that this sculpture may represent Girija Narasimha – the Man-lion incarnation of Lord Vishnu. In this case, Narasimha is depicted in the form of lion. According to the texts on iconography, the conception underlying the name Girija Narasimha is that the lion comes out of the mountain cave. This concept might have been adopted here. There is a bathing ghat with hewn flight of steps into the River Dudhsagar from the cave entrance to facilitate the pilgrims. Temple ruins with some loose sculptures and some erected stones (*menhirs*) nearby the cave indicate that once it was a famous pilgrimage centre for Hindu worship. Dr.Nambirajan of the Archaeological Survey of India discovered this cave and he gave tentative period between 8th to 9th century A.D. for both the cave and sculptures. Discovery of palaeolithic tools nearby the cave also indicates that the palaeolithic people had occupied this place.

7527
ROCK CUT CAVE AT SHIGAON.



PLAN



ELEVATION

152-ii

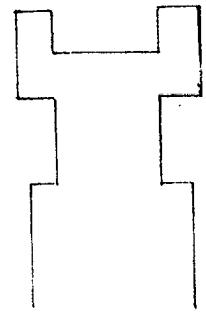


Rock cut cave at Shigaon

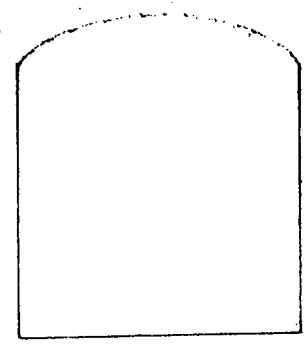
ROCK CUT CAVE AT DABOS NEAR VALPOI

Rock cut cave chiselled in the slopy hill of the laterite outcrop is found near Dabos, which is nearer to Valpoi in Sattari taluka. This cave is facing east, with a rectangular hall and square porch. Rectangular hall is plain and measures 0.90 mts x 0.50 mts except a raised pedestal for its main deity, which was carved from its rear wall. Porch is also a plain hall. Doorframe of it contains a 0.10 cm recess in its body. A small stone placed on the ground near pedestal in the *garbhagriha* is under worship on the special occasions of this region. A projected pedestal for main deity hewn from its rear wall of *garbhagriha* is a unique feature in the cave architecture of this region. (This type of high pedestal appearing from the rear wall also can be seen in the cave No.II at Narve in Bicholim taluka, but here the pedestal has a hole in it). About 2 kms from this cave near Sonali village, two minor rock cut caves were carved out and one more cave chiselled near Caranzal village of this area shows the rich potentiality of cave dwellings in this region

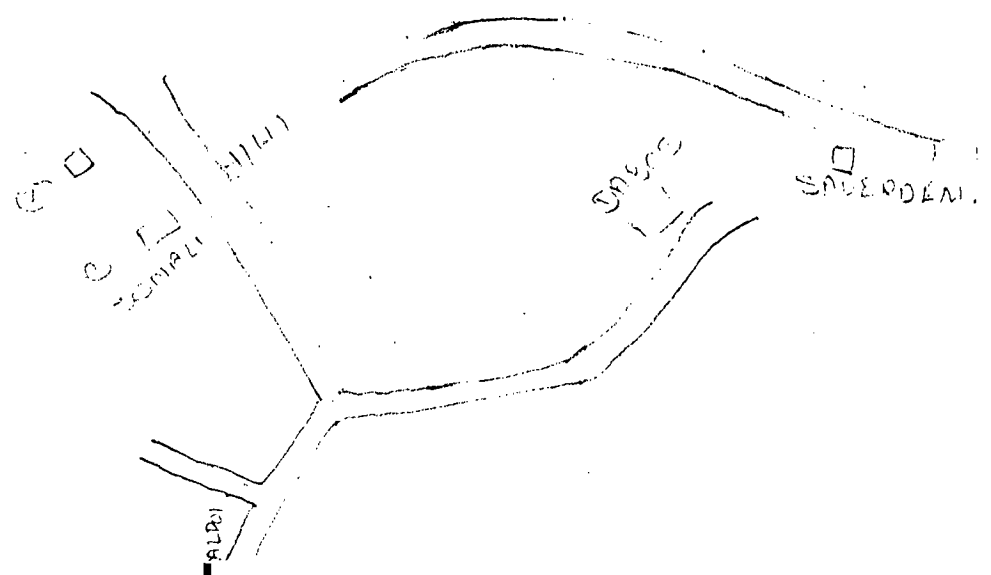
ROCK CUT CAVE AT DABOS NEAR VALPOI.



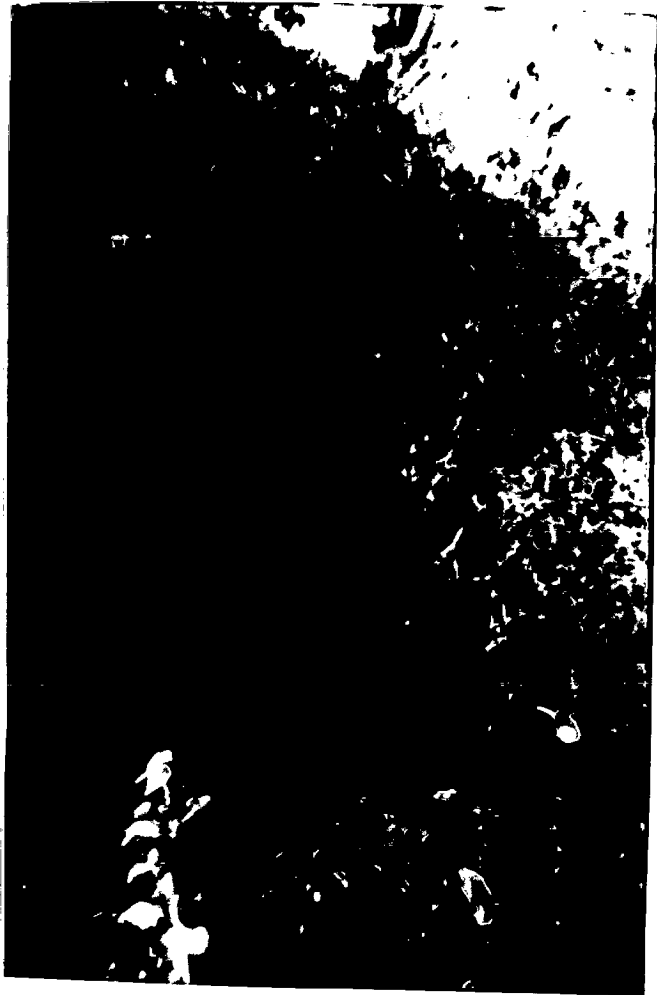
PLAN



ELEVATION



15371



Rock cut cave at Dabos

CAVES WITH SINGLE CELL AT KAVALE RANN

There are two small caves at Kavale Rann and one medium size cave at Kushyache Rann. They show some important architectural features in the cave architecture of this region. Kavale Rann means forest of crows in the local language and also the area of these caves is known, as Divgale, which means grove in the same local language. With the help of Mr. Rajendra Kerkar, a well-known writer in Marathi, these caves in this region only are located.

Cave No.1

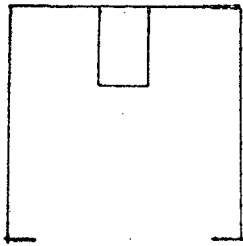
Cave No.1 at Kavale Rann near Mayem Lake, in Bicholim Taluka, and North Goa District is a miniature cave. A small rock cut cave is found chiselled in an independent laterite boulder in the cashew plantation (agricultural field) that is just 1.5 kms from Mayem lake on the Mayem-Chodan highway. Cave is carved out of a 1.55 x 2.55 mts laterite boulder. It is facing towards the east and the actual excavation of the cave starts after the level of 0.23 cms from the ground. The height of the cave entrance is 1 metre. and the width is 0.66 mts. *Garbhagriha*, a house for deity is a plain hall measuring 1.5 x 1.5 mts. A 0.30 cms high circular *linga* cut from its rear wall on a circular pedestal measures 0.50 cm x 0.30 cm in the natural rock. Presently, the *linga* (main deity) is under worship on special occasions by the family of the agricultural land.

Cave No.2

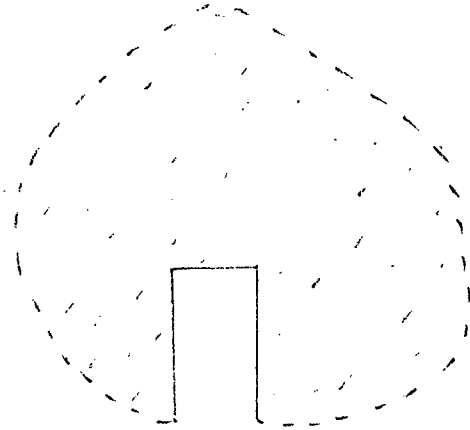
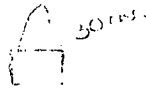
Just five meters away from Cave No.I, another small cave is hewn in an independent laterite boulder, which measures 1.85 x 1.74 mts. The cave excavation started at 0.70 cms from the ground level. The height of the cave entrance is 1.15 mts, while the width is 0.74 cms. House for the main deity is a plain square hall. A circular *linga* of 0.30 cms height is chiselled in a 0.30 x 0.40 cms circular pedestal from its rear wall in the natural rock. *Linga* of this cave also is under worship occasionally by the family of the owners of the land. *Linga* shrines of these caves show the unique feature of in situ *linga* hewn from its parental rock in the cave.

155-1

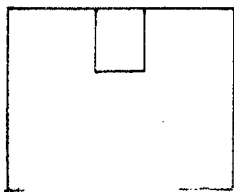
ROCK CUT CAVE AT KAVALE RANN.



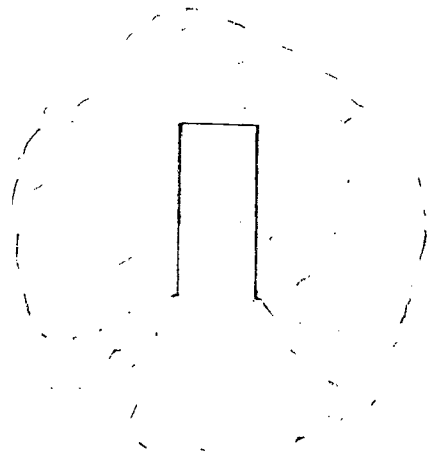
PLAN



ELEVATION



PLAN



ELEVATION

155-11



Rock cut caves at Khavale Raan

**ROCK CUT CAVE AT CARANZAL, NEAR SONALI IN SATTARI
TALUKA**

Rock cut cave at Caranzal is situated on the banks of the River Mahadai near Caranzal village. Cave is hollowed out in the slopy hill of laterite in the agricultural field. Unlike the caves at Kavale Rann, this cave is also hewn in an independent laterite rock boulder. Cave is small and features of this cave also resemble the features of the caves at Kavale Rann. Striking feature of this cave is a miniature *sikhara*, which crowns the rock boulder of the cave.

TS6-1



Rock cut cave at Caranzal

ROCK CUT CAVES AT SONALI

Two small caves chiselled in the laterite rock are situated in the agricultural field in Sonali village near Valpoi in Sattari taluka. Two independent caves hewed in two separate laterite blocks also are found near the small bridge at Sonali.

Cave No.I

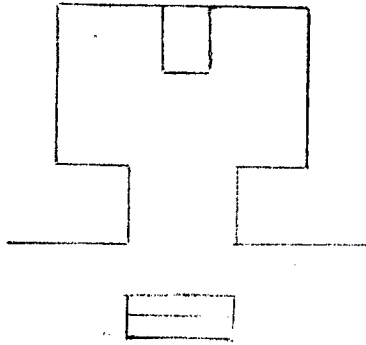
Cave No.I is facing east and is comparatively little bigger than the Cave No.II. This cave cut in a rectangular shape measures 1.70 mts x 1 mt. It is a plain hall except a 0.40 cm projected pedestal meant for the main deity from its rear wall. A flight of three steps is cut at the entrance of the cave as a staircase. Doorframe of the cave has a 0.10 cm recess in its body. But no idol worship is there in this cave.

Cave No.II

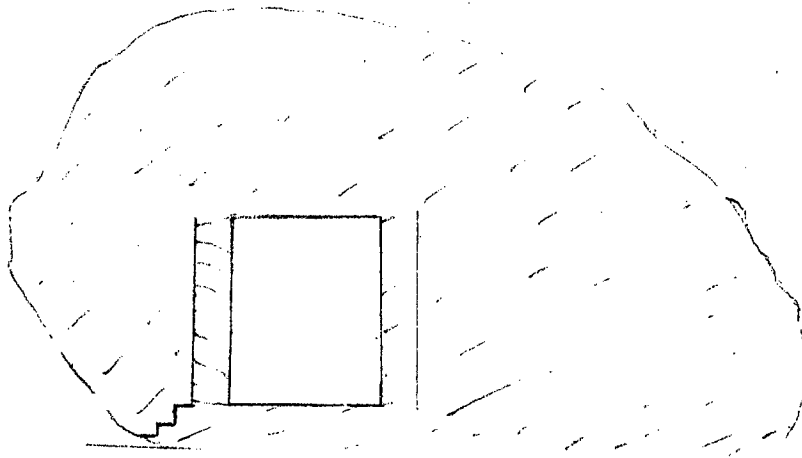
Cave No.II is also hewn in a low laterite outcrop a few metres away from Cave No.I, in the same agricultural field in Sonali near Valpoi. The place where the caves are situated now, might have been converted as agricultural field in recent times. Cave has a small rectangular hall measuring 0.80 mts x 0.50 mts facing south. A 0.30 cms projected pedestal carved out for main deity from its rear wall, unlike in the Cave No.I. No idol worship is found prevailing in this cave also. A large rectangular step cut at the entrance of the cave is for easy access.

157-i

ROCK CUT CAVE NO. I AT SONALI NEAR VALPOI.



PLAN



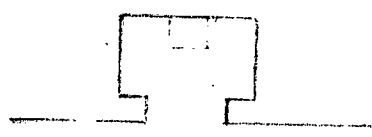
ELEVATION

157-11

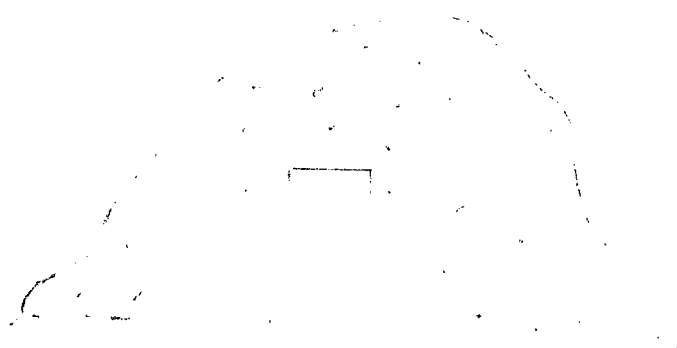


Rock cut cave at Sonali I

ROCK CUT CAVE NO. II AT SONALI NEAR VOLPOI.



PLAN



ELEVATION

157-IV



Rock cut cave at Sonali II

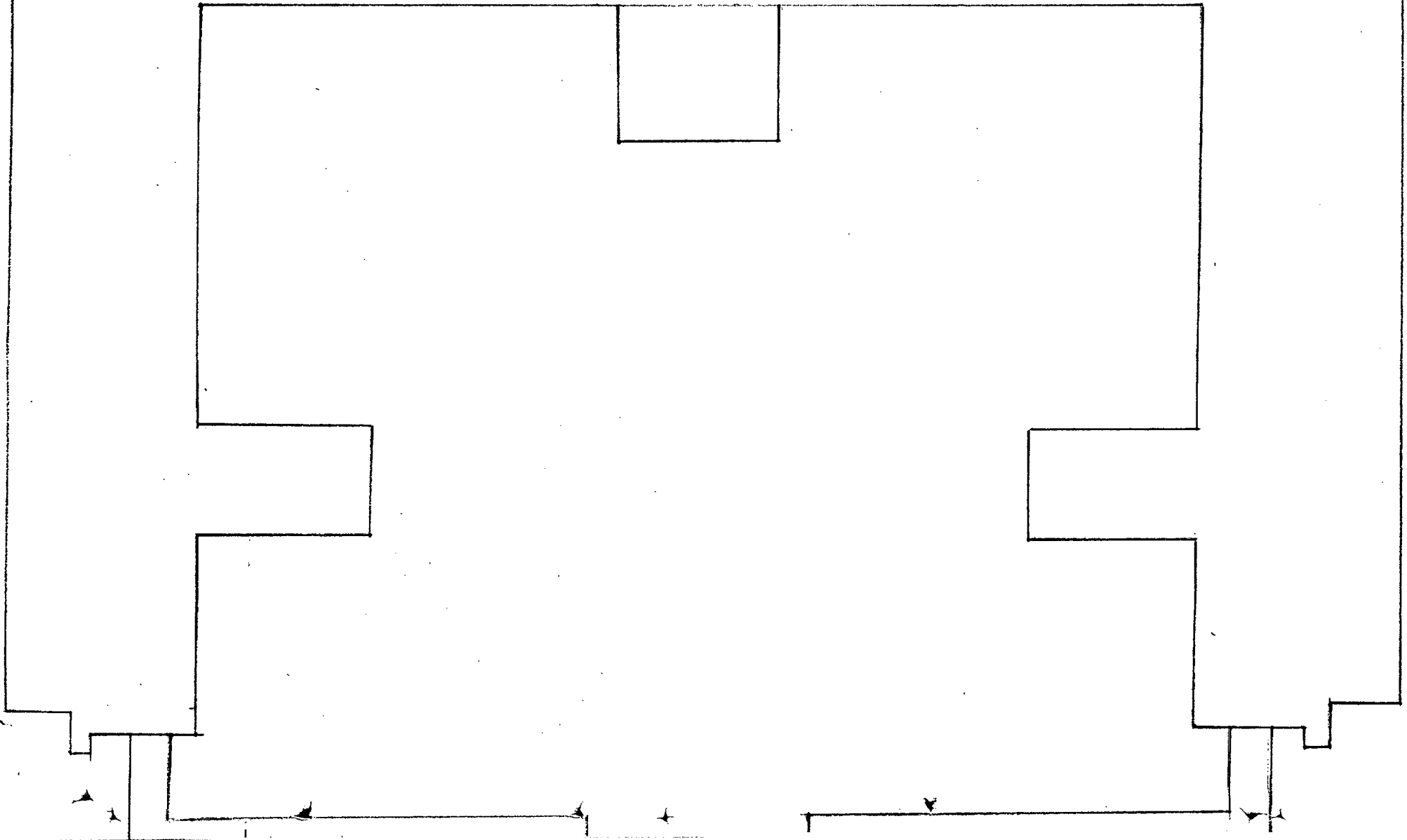
Cave No.III at Narve

Cave No.III is a lone cave in the second group at Narve. Rock cut cave is in the low laterite outcrop. It is rectangular and measures 3.80 mts x 2.70 mts and is facing south. It has a rectangular *garbhagriha* and a rectangular porch with open *mukhamantapa*. Garbhagriha is plain except a square pedestal from its rear wall measuring 3.80 x 1.60 mts. A projected *pitha* for main deity is cut from its rear wall. This *pitha* measures 0.60 x 0.50 cms and forms a base for *pānavatta* from which the outlet is directed towards east. A miniature *linga* shrine placed in the middle of the *pranala* is under worship on the special occasions.

A curtain wall exists there with a wide opening separating the *garbhagriha* from its porch. Porch also is a rectangular hall measuring 3.80 mts x 0.70 mts and was occupied by Nandi shrine which is made of basalt and was placed in the middle of the porch facing towards his master. Pilasters on either side of the porch have a recess in its body. A partly raised masonry curtain wall with an entrance to *mukhamantapa* seems to be a recent addition. Since the cave is situated in the agricultural field, it does not have an easy access to reach the cave.

ROCK CUT CAVE NO III AT NARVE

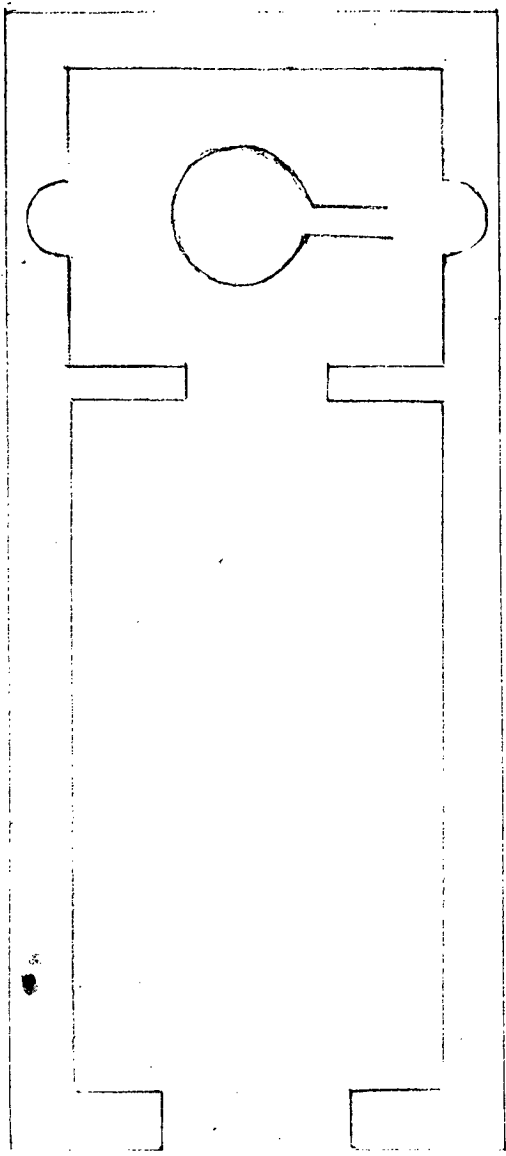
1304



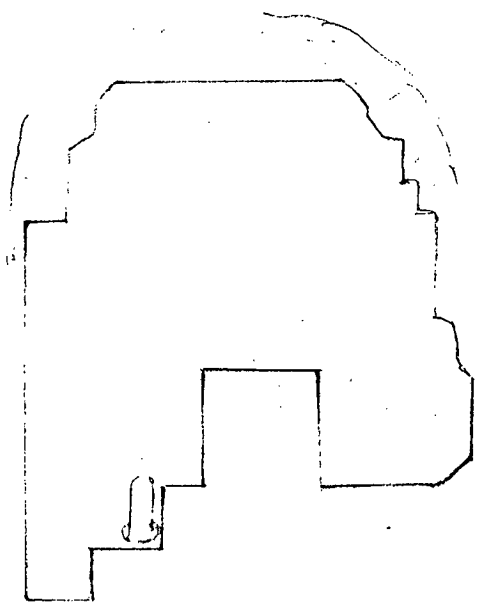
ROCK CUT CAVE AT KHANDEPAR GAVATHARI

Rock cut cave at Khandepar Gavathari situated on one of the banks of the river, which is a tributary of River Khandepar. Cave chiselled in a low laterite outcrop. It has a rectangular *garbhagriha* measuring 2.00 mts x 2.55 mts and an open rectangular *sabhāmandapa* measuring 4.60 x 3.50 mts. *Garbhagriha* is plain, and has a niche in the northern wall and an outlet in the southern wall for water chute. Lingas enshrined in the *garbhagriha* have a *pānvatta*, which is of a circular shape. A large open *sabhāmandapa* of the cave is to accommodate a large congregation at the entrance. A miniature *linga*, which was placed before the outer wall of the *garbhagriha* in the northwest corner, and the enshrined *linga* in the sanctum are under worship. Rocks cut caves at Khandepar region are comparatively larger in size and the caves like Khandepar and Kodar show the matured form of cave architecture in this region.

ROCK CUT CAVE AT KHANDEPAR GAVATHARI



PLAN



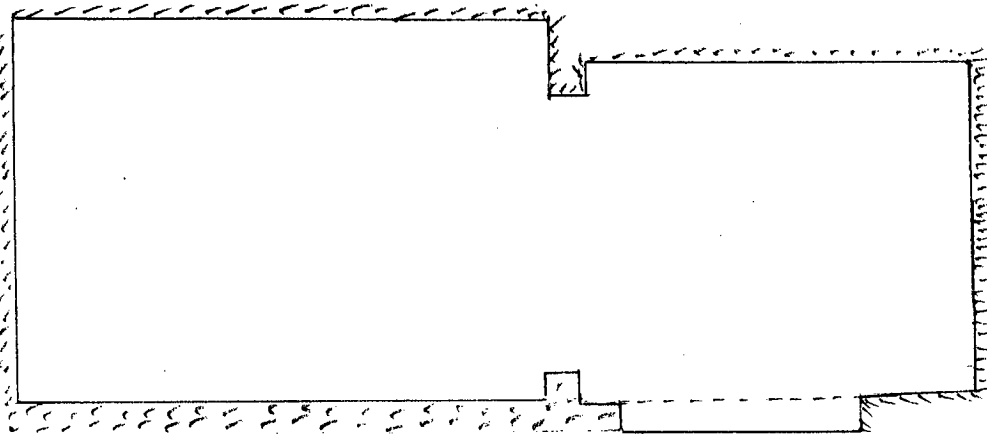


Rock cut cave at Khandepar Gavathari

CURDI CAVE

Curdi cave is lying on the bank of River Salauli near ancient Mahadev temple in Sanguem taluka. Cave excavation is seen on the right side of the steps, which were cut on the riverside as a bathing ghat for the temple. Cave contains two cells in a rectangular shape. Front porch has a bench in it, which was scooped out from its southern wall. No indication of worship was found in this cave. Cave is facing north with two simple rooms. Finding the huge image of Mother Goddess on laterite rock, Megalithic stone circles, Mesolithic tools and building of two important Hindu temples in this place signify the existence of a rich culture in the remote past. Religious monks might have used this cave as residential chamber. Unlike Shigao and Khandepar caves; this cave also has a bathing ghat for pilgrims.

ROCK CUT CAVE AT CURDI.

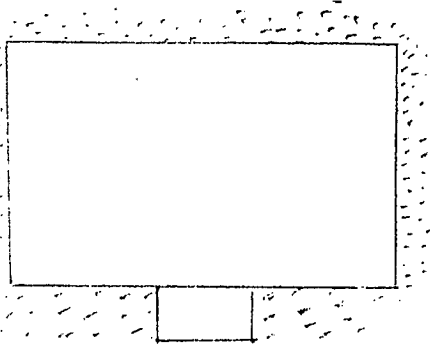


PLAN

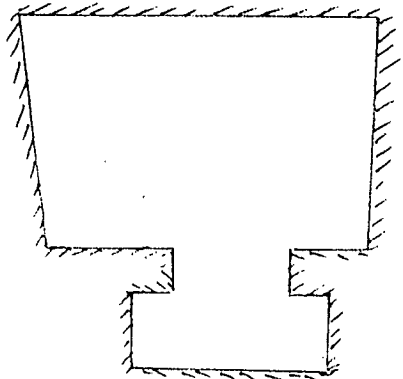
ROCK CUT CAVE AT MALANGUINI IN SALCETE TALUKA

Two rock cut caves are chiseled in laterite rock at Malanguini in Salcete Taluka. Cave No.I is in rectangular shape with a wide opening at the centre. Cave is a plain hall and no important architectural features were traced in it. Cave measures 12.70 x 2.50 mts. with a height of 1.90 mts. It has a 1.50 mts wide opening in it. Cave No.II also has a rectangular hall with a rectangular porch. It measures 1.15 x 0.80 mts with a height of 0.80 cms. It too has a wide opening in the centre. Porch also has a rectangular hall, which measures 1.10 x 0.70 mts. A thin curtain wall with wide opening is separating the hall and the small porch.

ROCK CUT CAVES MALANGUINI



PLAN- CAVE NO.I



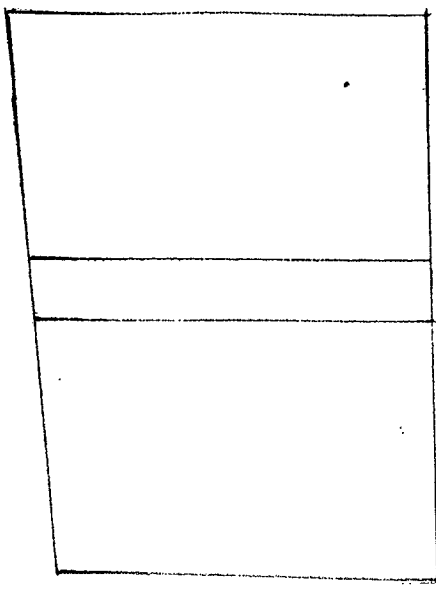
PLAN↓ CAVE NO.II

ROCK CUT CAVE AT DHARBANDODA

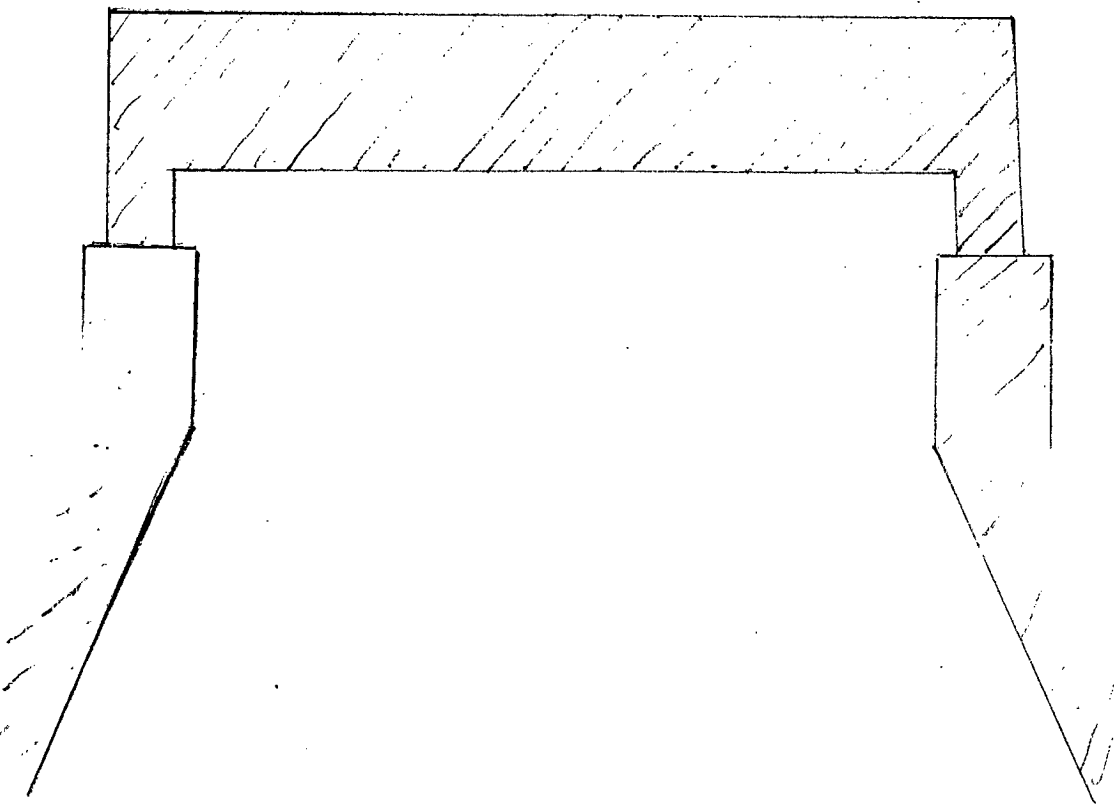
Rock cut cave at Dharbandoda is situated in the Sanjivani Sugar factory complex. Rock cut cave is cut in the low laterite outcrop on the bank of a perennial water stream. A number of small and big cave like pockets are also seen along the water stream approximately up to a half-kilometre distance. Cave is hewn in a rectangular shape with two divisions. A covered cell of the cave is a plain hall, rectangular in shape and measures 5.70 x 3.00 mts. No important architectural features were found in it. No evidence for worship is also found in the chamber. A 0.80 m wide wall separates the cave chamber and open courtyard. Sidewalls on either side of the cave chamber extended upto the end of its open courtyard. Open courtyard is also a rectangular hall measuring 5.0 x 3.8 mts (Similar feature of extending the walls on either side up to the end of open courtyard can also be seen in the Surla cave). Since no indication of worship is noticed in this cave, religious monks or other recluses of this region might have used this cave as residential chamber. According to V.R.Mitragotri, these caves were used by Nāth-panthis. His contention may be acceptable because of the widespread of the Nath-cult in Goa. Deities of Nāth cult like Siddhanāth, Brahmanāth, Govindanāth, Mallināth, Manganāth, Ramanāth, Ravalnāth, Saptanāth, Vaghanāth, Hemanthanāth, Chinchinināth, Vishwanāth, Naganāth, etc., are very popular in Goa and they are still under worship in their respective temples.

162-1

ROCK CUT CAVE AT DHARBANDODA.



PLAN



ELEVATION

162-11

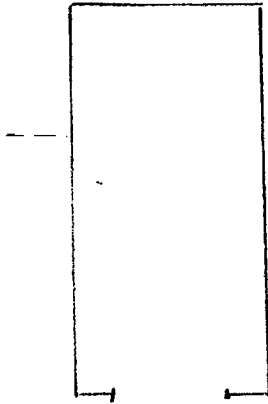


Rock cut cave at Dharbandoda

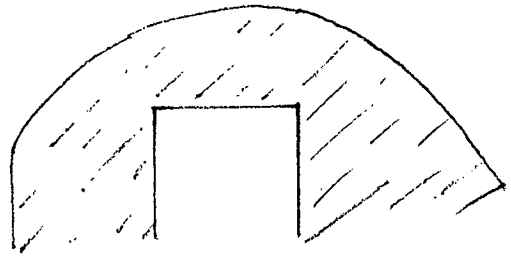
ROCK CUT CAVE AT BANASTARI

Rock cut cave at Banastari is situated on the roadside on Banastari-Adkon road. Cave is hewn in a low laterite outcrop. It is a small cave; rectangular in shape and measures 1.25 x 1.50 mts. Cave is simple and plain and neither important architectural feature nor images were found in it. But some people of this locality worship here occasionally as one who worships a deity in the roadside small shrines. But it looks like a residential chamber more than a religious one. Two kilometres away from this cave, there is a huge natural cave with a partition inside was found near Kushali Sattarikar's house. This cave was neither in use nor it was easily approachable.

ROCK CUT CAVE AT BANASTARI.

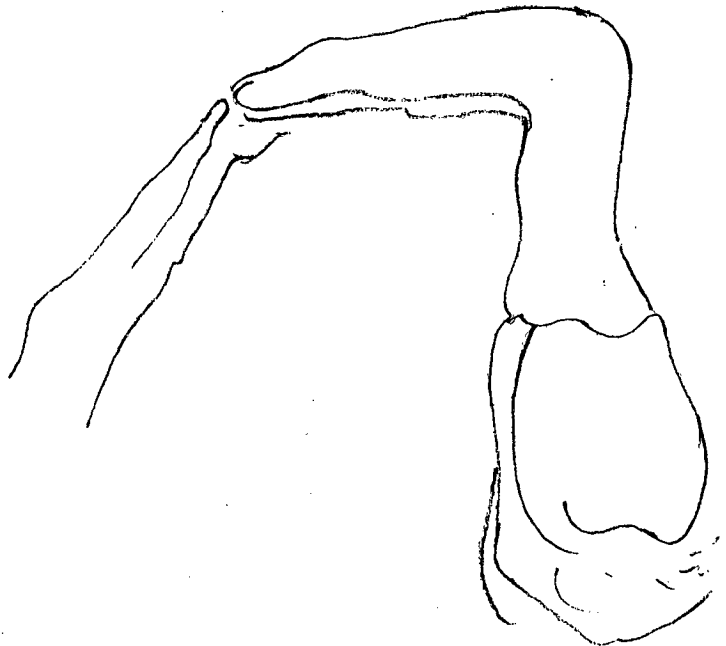


PLAN



ELEVATION

NATURAL CAVE



163-11



Rock cut cave at Banastari.

ROCK CUT CAVE AT JUVEM FORT

Rock cut cave is hewn there in a laterite boulder on the hilltop of Juvem. Cave has a rectangular hall and no indication of worship is found in it. Since the fort is in ruins, the cave also was in the similar condition. A rectangular chamber of the cave is chiselled with the similar features like those of caves at Banastari and Dharbandoda. This cave also might have been used by religious monks or by the officials of the then Governments.

DIWAR CAVE

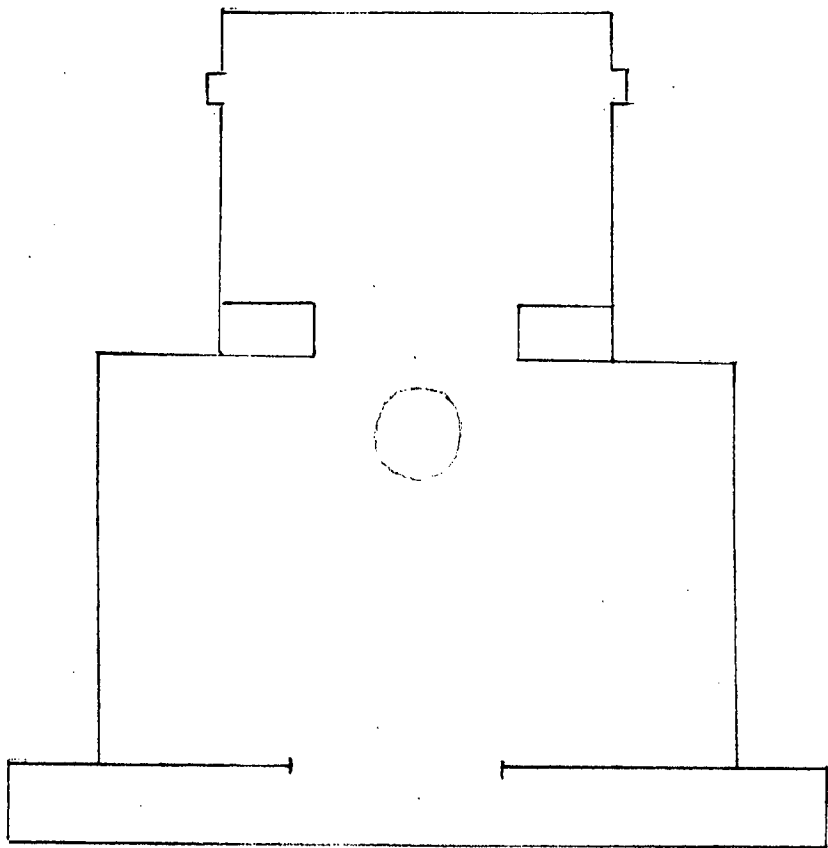
The cave is situated near the Divar church in the Malar area of Divar Island. Rock cut cave is chiselled in the slopy hill of laterite rock. Cave is facing north. It has a small *garbhagriha* measuring 1.55 mts x 2.0 mts, and a porch measuring 2.40 x 1.70 mts. *Garbhagriha* is plain, rectangular hall. No pedestal for main deity was found here. Four peg holes on the ground and a niche like depressions are found vertically on both the sidewalls of *garbhagriha* in this cave.

A rectangular porch is bigger than its *garbhagriha* with a flight of steps at the entrance. A niche like depression is also found vertically in the right side entrance wall. An *uttira* beam is running over the main entrance of the cave. It has an *antarapatti* in it. A square hole (may be for providing light inside or for dropping food) was provided in the roof slab of the entrance porch.

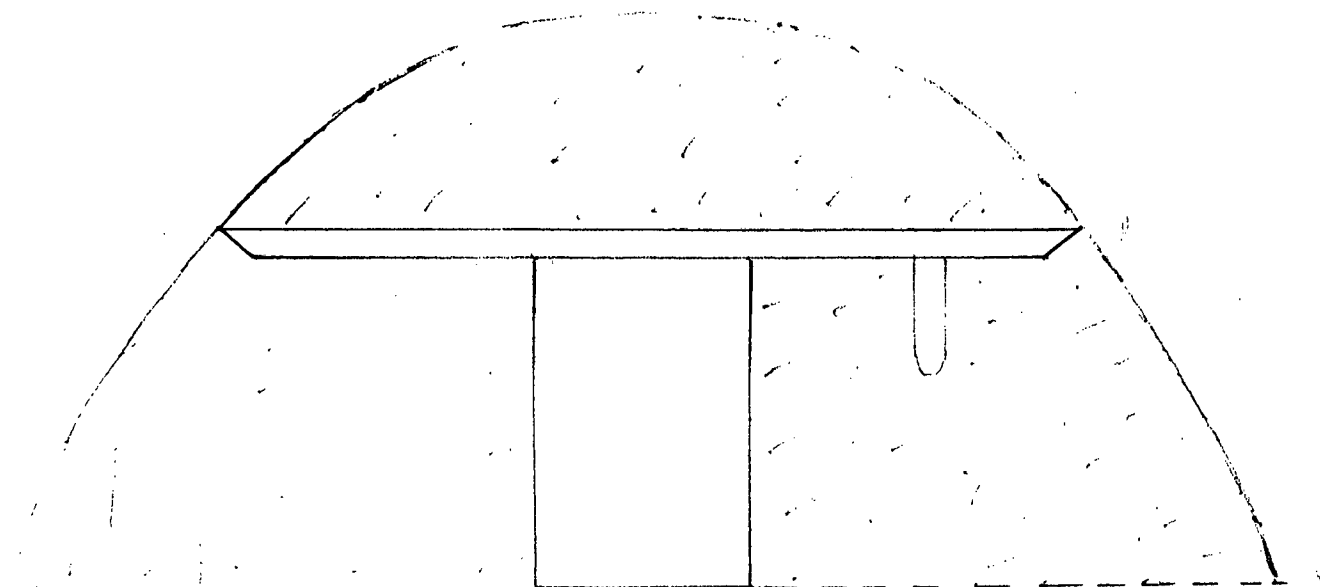
Though the cave is cut with two small chambers, no evidence of worship was found in it. Niche like depressions in the *garbhagriha* walls as well as in the entrance wall indicate that those niches were used for keeping lamps or other small religious objects. The niches neither are cut deeply nor are they in proper shape. This cave is well known and the local people call it as *Yogyache Ghar* (the abode of an ascetic). Hence, religious monks might have used this cave as residential chamber during the medieval period.

165-1

ROCK CUT CAVE AT DIVAR.



PLAN

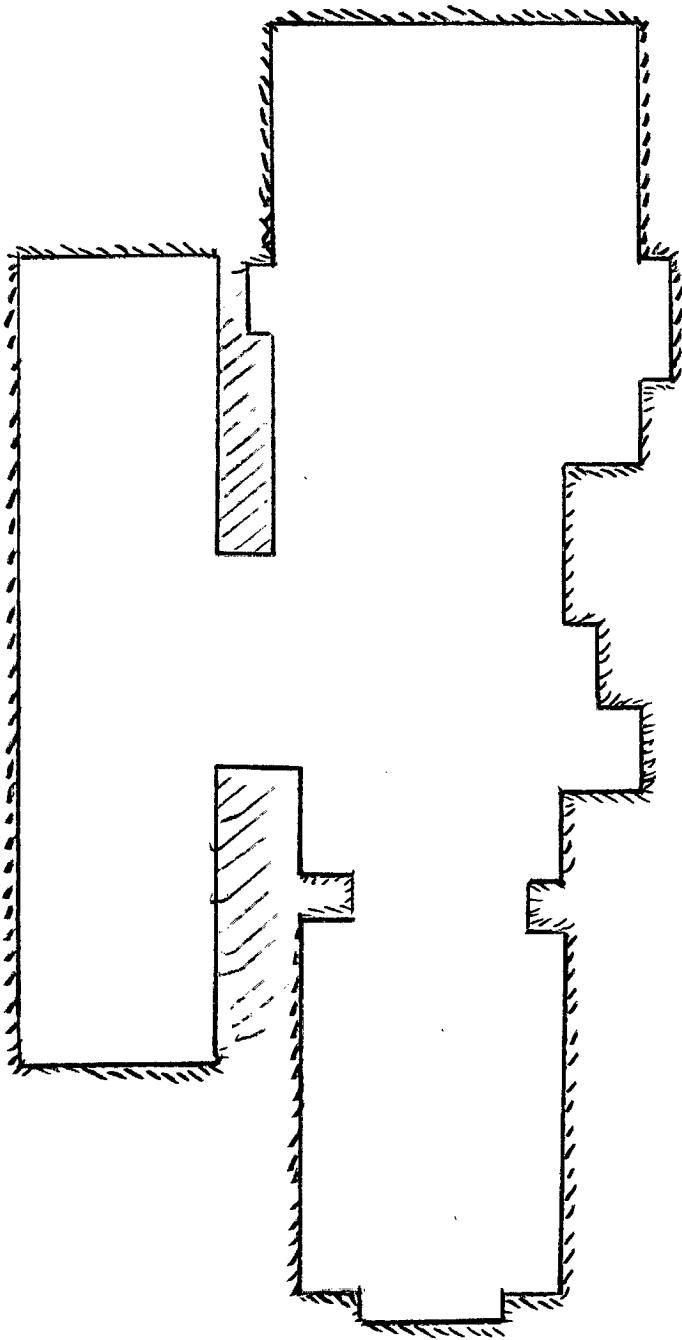


— ELEVATION

ROCK CUT CAVE AT AQUEM

Rock cut cave at Aquem is situated behind St. Sebastian Chapel in Aquem area of Madgao in south Goa. This cave in Aquem is a large-scale excavation and it was chiselled in a rectangular shape measuring 8.00 x 5.60 mts. This large rectangular rock cut cave is categorically divided into three-square chambers with a rectangular open veranda in the South. *Garbhagriha* is a square hall measuring 2.60 x 2.30 mts and *sabhāmandapa* is also a squarish hall measuring 2.40 x 2.40 mts. *Mukha mandapa* is also a squarish measuring 2.35 x 2.20 mts. *Garbhagriha* is a plain hall. It has a niche in the southern wall and a window in the northern wall. *Sabhāmandapa* has two entrances, one from the north and another is from the south, which give access to veranda. A curtain wall is separating the porch (*Mukhamandapa*) from its *sabhamandapa*. *Mukhamandapa* is facing east and it has sockets on the top which indicate that a door was installed here. A bold *kanta* like *patti* is running all round the cave inside, which is just above the ground level. Here sculptor has tried to carve trabeats in the ceiling like in Khandepar caves. Two-tier flat roof system is adopted in this cave to accommodate *sikharas* on its top. No evidence of worship is traced here. Hence the religious monks and other recluses in Goa might have used these caves also as residential chambers.

166-
ACQUEM



PLAN

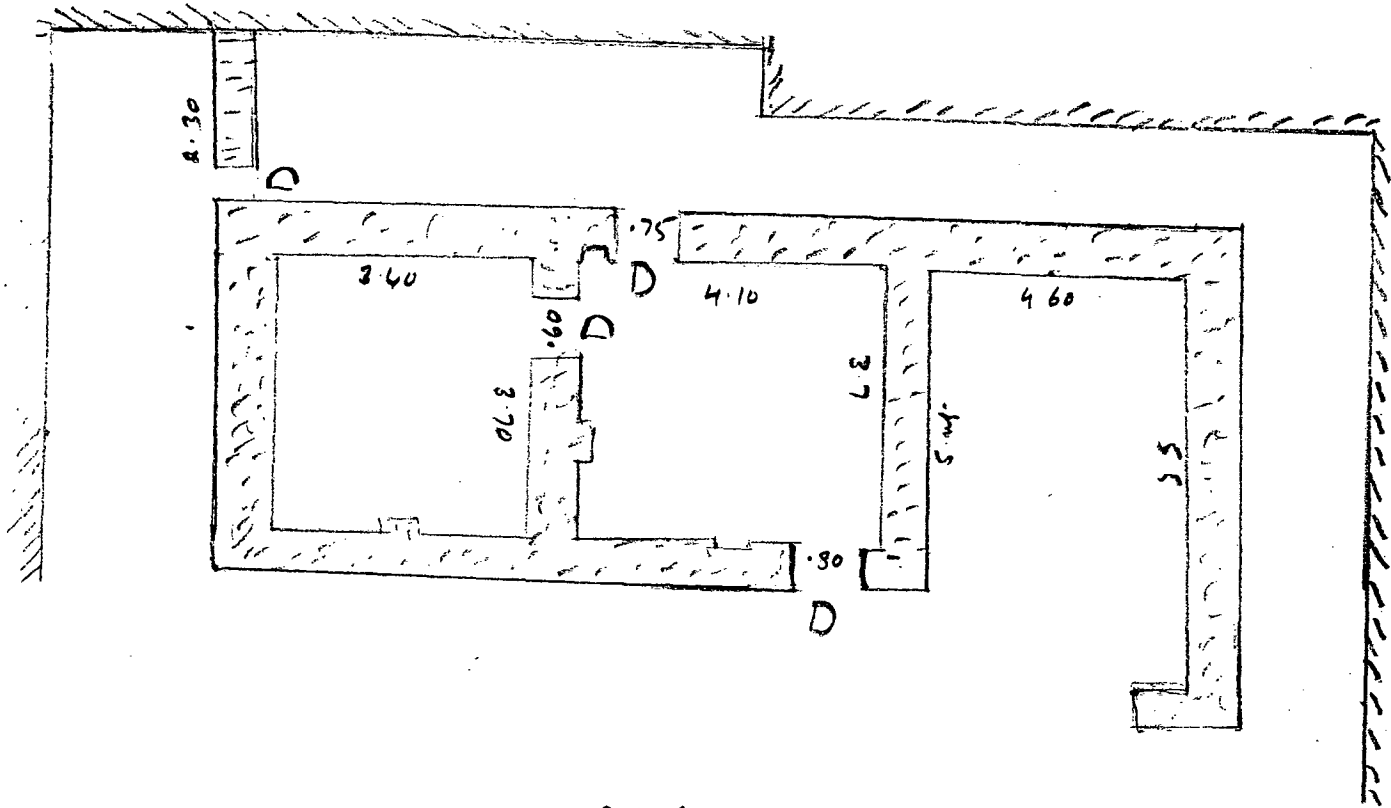


Rock cut cave at Aquem

ROCK CUT CAVE AT KODAR

Kodar caves are situated at Kodar village on the right side of the road before entering the village, which is nearer to present Thermal Power Station. Cave is facing north. Since the cave is in ruins, the architectural features of the superstructure were not traceable. The ground plan of the cave shows that they are all together Three cave chambers are excavated in the low laterite outcrop with the open back courtyard which runs in all three sides like Khandepar caves. On the western side, two chambers have a single entrance from middle chamber, while the middle chamber has two entrances, one from the front and another from open back courtyard. A thin curtain wall is separating the back courtyard into two blocks at the eastern end of the cave, with a small opening. This feature was absent in the Khandepar caves. No indication of worship was found here. Existence of vertical high walls of the cave chambers suggests that, this cave also had a superstructure like Khandepar caves. Three cave chambers with enclosed walls, doors and with open courtyards (both one in the front and another in the back), strongly support the view that the religious monks might have used these caves as residential chambers. Saptakoteswar temple at Opa, rock cut caves at Khandepar, another rock cut cave at Khandepar Gavatari fall within a five kilometres radius. And the style of chiselling rock cut caves of Kodar is similar to the above caves, which are popular among Hindus who worship the deities therein. They must have had important places of worship during the medieval period. Hence Kodar caves are also significant for Hindu worship and for the religious monks as their residences and for other ritual purposes might have used it.

167-1



PLAN
KODAR CAVE

✶ NOT TO SCALE

167-11



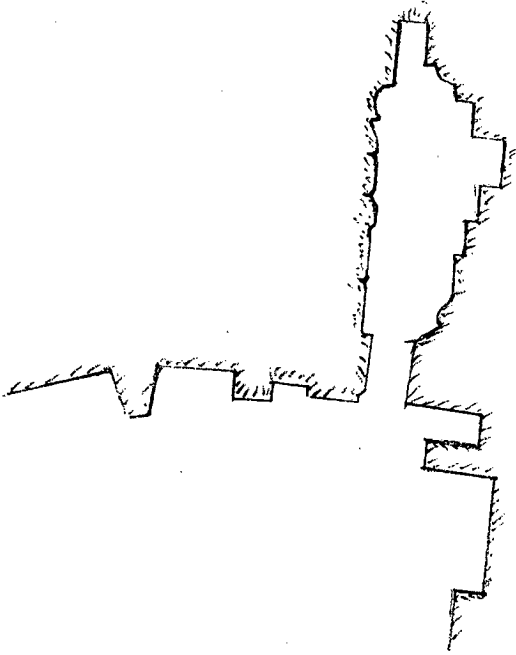
Rock cut cave at Kodar

PILAR CAVE

A single cave at Pilar Seminary was excavated in the low laterite outcrop at the foot of the hill on the southwest of the present Pilar Seminary. Cave is rectangular in shape. Four deep niches are found there on either side of the cave. The door of the cave is irregular and no ornamentation was found in it. On the right side of the door, a Ganesh image was carved in relief. On the left side, unidentified carved image exists. A human figure also can be seen on the narrow wall of the cave. A snake with expanded hood also can be seen on the same wall. Since the cave was demolished in 1962 by the order of Archbishop of Goa, the original plan of the cave could not be traced. Discovery of a heart shaped Yoni for the insertion of a *linga* shrine shows that this cave was a Brahminical cave.²² And the present site is nearer to the ancient Goveswara temple. Lord Goveswar was a titular deity of Goa during the period of Kadambas who patronized Hinduism in Goa.

168-i

ROCK CUT CAVE AT PILLAR



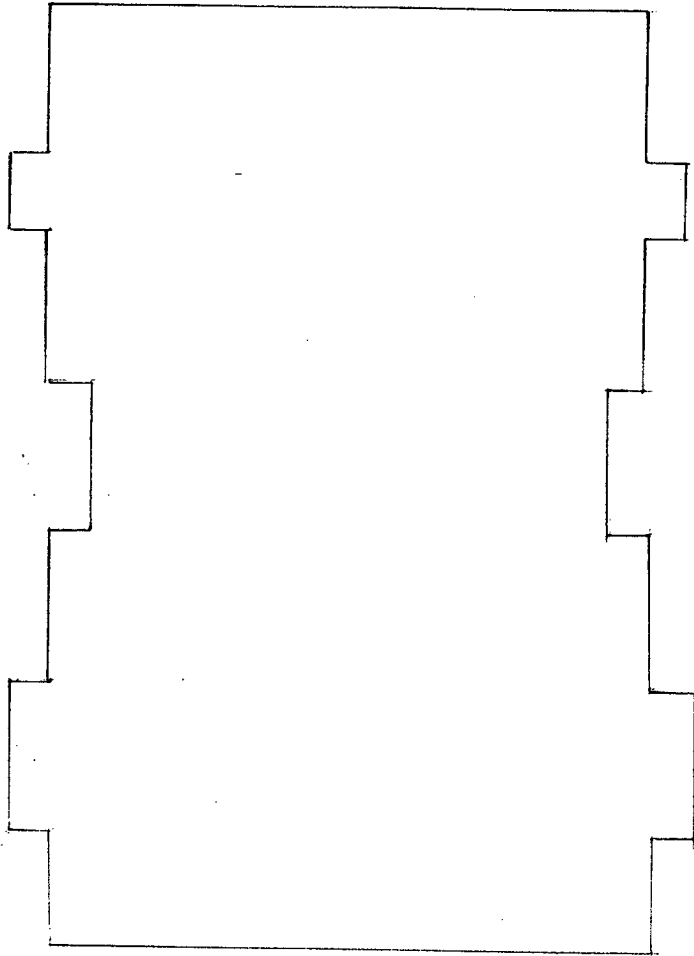
PLAN

A LARGE CAVE AT PILAR

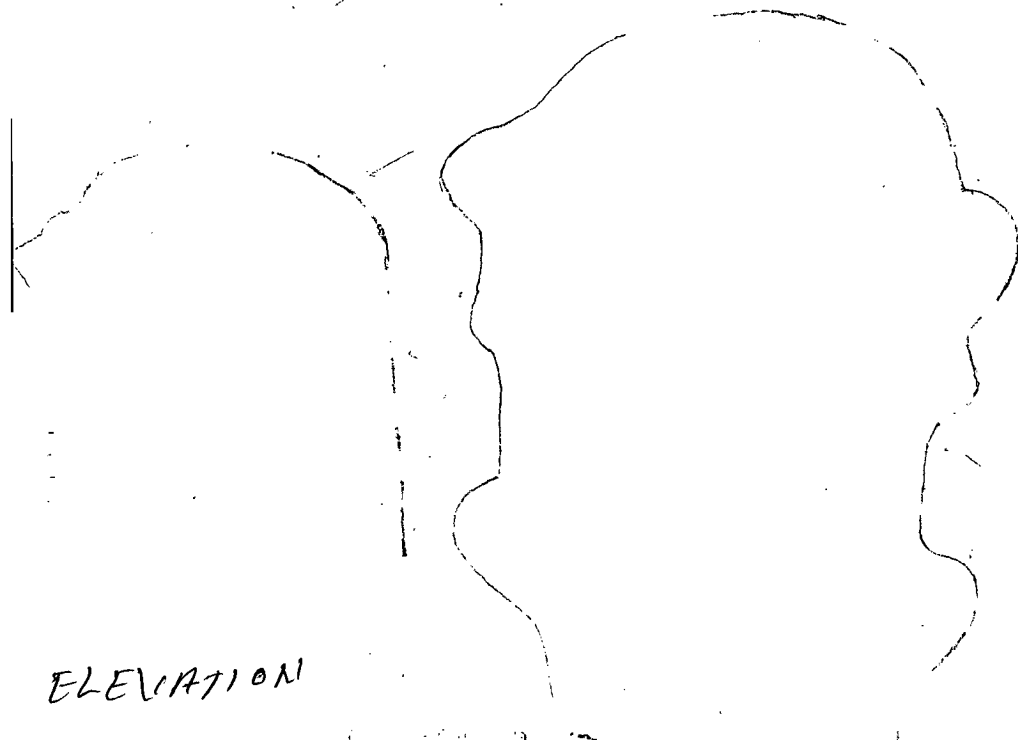
A huge rock cut cave is situated at the eastern end of the Kadamba tank, of which ancient name was '*Kuzmorayachem Tollem*' near Pilar Seminary. Though it looks like a natural cave, the ground plan of the cave shows it is a matured form of chiselling in the cave architecture. The cave measures 60 x 25 metres and with a ceiling height of 15 metres. Though the cave is in deteriorated state, the ground plan resembles the plans of a large Buddhists Chaitya hall. Two projected inner buttersesses separate the cave into two divisions, inner hall and front hall. Each division had deep recess - one each on either side of the wall. This neatly cut deep recess forms a square chamber in this cave, and they might have been used as residencial chamber. Since the cave is in bad state, no important architectural features were traced out, but the ground plan indicates that it was the largest cave excavatoon, found in Goa so far.

169-1

LARGE ROCK CUT CAVE AT PILLAR.



PLAN



ELEVATION

ROCK CUT CAVES IN TRANSITIONAL PERIOD

GROUP OF BRAHMINICAL ROCK CUT CAVE TEMPLES AT

KHANDEPAR

Khandepar, the ancient *Khategrama* was first mentioned in some of the plates which are in the possession of a family at Verem. They are transcribed in "*Oriente Portugues*" which describes that it under the patronage of Vimanamantri, the then ruler of Goa. In 1271 on the day of Gokulashtami of the month of Sravana, there was a meeting at the temple of Gananatha of Khategrama (Khandepar) to decide to confer certain honours and privileges to Nagasetti, Gomosetti, Bhairesetti, Kaisetti, Lakhusetti, all from the city of Govern (Goa-Velha) and Vittalsetti, Santsetti, Somosetti and Vazarsetti of Narve.²³

Monolithic Brahmanical cave temples are cut in laterite rock with their super structures in *pamsana* order on the bank of River Khandepar, which is a tributary of River Mandovi. Rock cut caves situated on the west bank of River Khandepar are nearly 36 kms from Panaji and 6 kms from Ponda on the way to Tisk-Usgaon. Altogether five caves were hewn in the laterite rock into two groups. Since the caves are five in number, the local tradition associates it as '*Panchapāndavaguha*'. First group consists of four cave temples which face towards the east, with a common *mukhamandapa*, while the second group consisting of a single cave temple which is facing west is comparatively small. Square holes are cut in the raised foundation (*ardhamantapa*) in front of the first group indicating that there were few columns in the *ardhamandapa*, which have disappeared now. The *mukhamandapa*, which is adjoining to upsidal

ardhamandapa, is a structural one, and forms a platform to second group. A staircase chiselled from the riverside to the temple group is disturbed now, and the alignment of stones can be seen in the section of the river.

— Cave No.I as one enters from the left is facing towards the east. It has a square *garbhagriha* with a doorframe, and a square ante -chamber or porch. *Garbhagriha* is a plain hall measuring 2.20 x 2.20mts except a square hole measuring 0.75 x 0.75 mts in its outer wall of the west (rear wall of the cell). Since the hole is not connected to inner *garbhagriha*, there is no reason to say that it is for *pranala* (water chute), and for disposal of water (*Abhishekajala* of Sanctum). A lotus (*Padma*) carving which can be seen on the ceiling of the cave is ornamental.

Porch or ante -chamber also is a square hall measuring 1.65 mts x 1.65 mts with an ornamental entrance. *Sikhara* of this cave shows the influence of 'Pamsana' order and has the mouldings of *kapota*, *kanta* and *samathala vimana* for *prathama tala*. Repetition of the same mouldings can be seen in the second *tala* also, and finally *Brahmasila* or topstone has crowned the *Sikhara*.

Cave No.II is cut on the right side of Cave No.I without any top coverage, which indicates that the cave is in ruins. Available ground plan of the cave shows it has a square *garbhagriha* and a rectangular porch. *Garbhagriha* measures 2.00 x 2.00 mts while porch measures 3.15 x 2.15 mts and it shows a unique architectural feature in this cave group.

Cave Nos.III and IV are also facing towards the east under a common roof. While the Cave No.IV has an ornamental entrance, the entrance of Cave No.III is simple. The latter Cave has a square *garbhagriha* measuring 2.40 x

2.40 mts with a *pranala* the water (abhishekajala) of which flows towards the west. (The tradition of keeping a cist hole on the outer side of the rear wall of the chamber to collect water from *pranala*, started from Pallava times and later continued by Chalukyas and Kadambas and it is incorporated deeply into Hindu architecture). Two *conton* pillars, one each on south-east corner, and north-east corner near door -jamb give support to the ceiling with their *potikas*. Porch of this cave is also a square hall measuring 2.40 x 2.40 mts. Repetition of two *conton* pillars one each on south-west corner and northwest corner give support to the ceiling, also can be seen in the porch. Super structure of *pamsana Sikhara* was also repeated here as in the Cave No.I with similar mouldings. *Padma* (Lotus) are carved on the ceilings of *garbhagriha* and *antarala* as decorative motifs in these caves.

Cave No.IV hewn on the right side of Cave No.III also faces towards east with an entrance. This cave temple has a square *garbhagriha* measuring 2.80 x 2.80 mts and it is a plain hall. It has a *pranala* in the middle of the northern wall. The rear wall of *garbhagriha* has four niches in it like a depressions. These small niches might have been used for keeping lamps or small religious objects. Similar type of niches, one each on either side, can be seen in the southern and northern walls of *garbhagriha*. Two *conton* pillars on either side of *garbhagriha* support *Uttira* beam, which runs all round the *garbhagriha* and works as a base for *Lantina* type ceiling with *Padmasila* for *Samatala Vimana*. An ornamental door made of basalt stone is provided as an entrance to *garbhagriha* of this cave.

Porch of Cave No.IV also a square hall measures 2.75 x 2.75 mts. Repetition of small niches can be seen in the north and south walls of the porch. Lantina type ceiling with Padmasila is also repeated in the ceiling of *antarala*. Here, the Lantina type ceiling is carved in the laterite rock in relief, whereas in Mahadev temple at Curdi and Mahadev temple at Tambadi Surla, fragments of basalt stone shaped beautifully into trabeats and are fixed for *Lantina* type ceiling in the later period. *Pamsana sikhara* is repeated in the Cave No.IV also. A *kalasa* that was shaped in the laterite rock and placed over the roof in between Cave No.II and IV is a unique feature in this cave architecture. These extracting features of this cave show a well-developed form of cave architecture in this region.

Second group consisting of a single cave, which is facing towards west, is small. It has a rectangular hall measuring 2.40 x 1.80 mts. A *Pamsana Sikhara* with *Dvitala Vimana* is repeated here as shown in its counterparts with its respective mouldings.

Two fragmentary bases of *lingas* with their water chutes detached from their original place and kept in this cave are lying now on the ground without any care.

Basically, the temples of this group are *Nirandhara* type. But open circumambulatory covers all the cave temples. *Garbhagrihas* of these temples are square in shape indicating that the worship of God Siva was prevailing here.

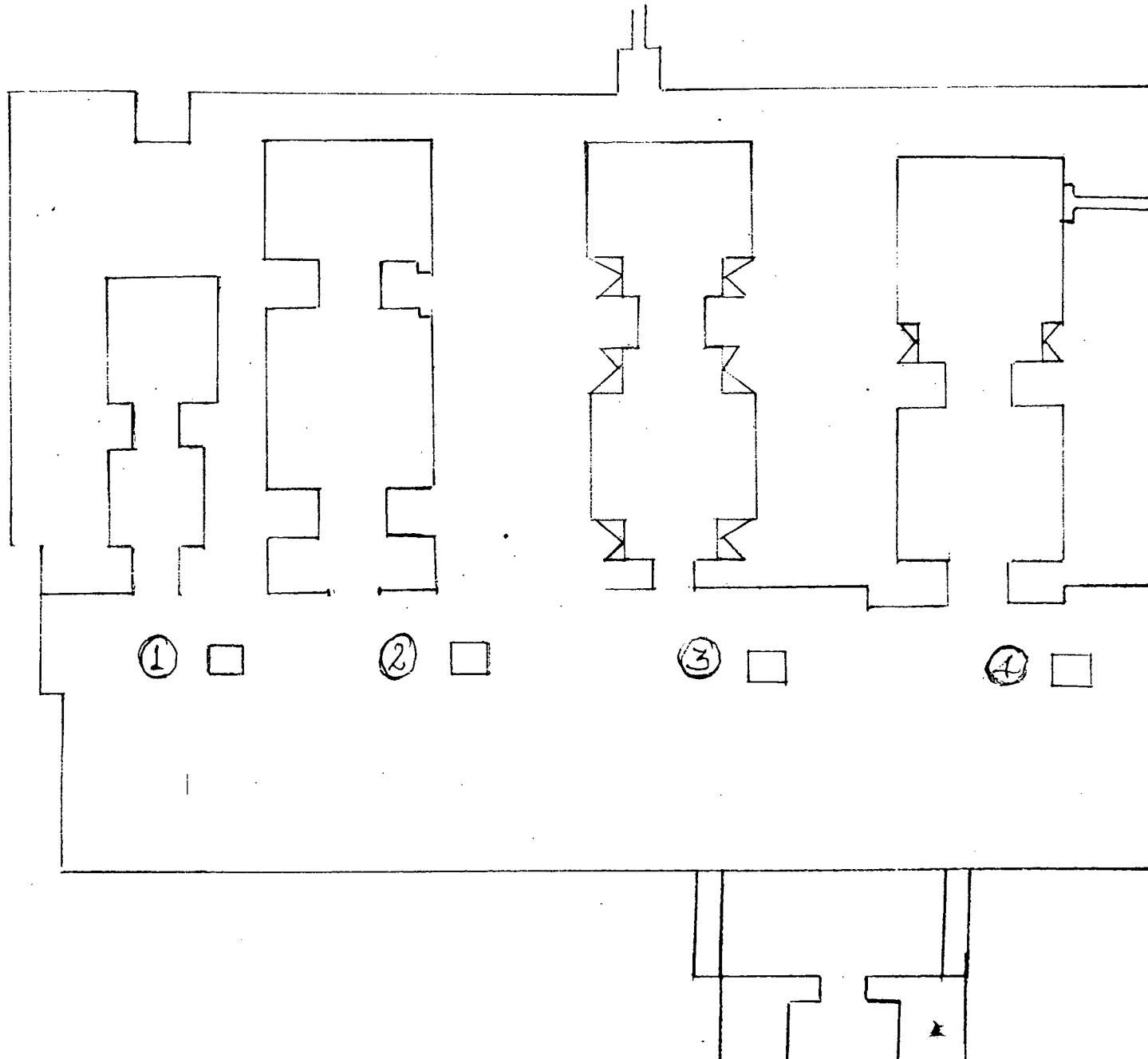
These caves show, a transitional phase from cave chambers to structural temples in Goa. The principle temple components like *garbhagriha*, *antarala* or *porch*, and *mukhamandapa* are positioned in sequence one before the other like

in the case of structural temples. A conton pillar in the corners, *pranals* with *linga*, and appearance of *prānala* (water chute) in the outside open courtyard also show the features of structural temples. A *pamsana sikhara* constructed with stone blocks capped to the flat roof also shows the features of Hindu temple architecture. Depiction of a *padma* (lotus) motif in the ceiling shown in the relief here was later incorporated deeply in Indian Art. It is believed that, this motif (*padma*) was beautifully depicted in the prepared slabs and fixed in the ceilings of structural temples in the later period (eg. Mahadeve temple Curdi and Tambdi Surla).

NATURAL CAVES: After evaporation of stagnated water from its body, these gaps (caves) appear from its mother rock. Sometimes these caves are very big. These nature provided caves were occupied by the pre-historic men in the beginning for their survival. Later the religious monks occupied them. Though some natural caves were converted as religious centres in Goa, (eg. Natural caves at Rivona and Pissurlem) most of the natural caves were neglected such as at Kazur, Pilar, Chiklim, Verna, Sirdaon, Adcon, etc.

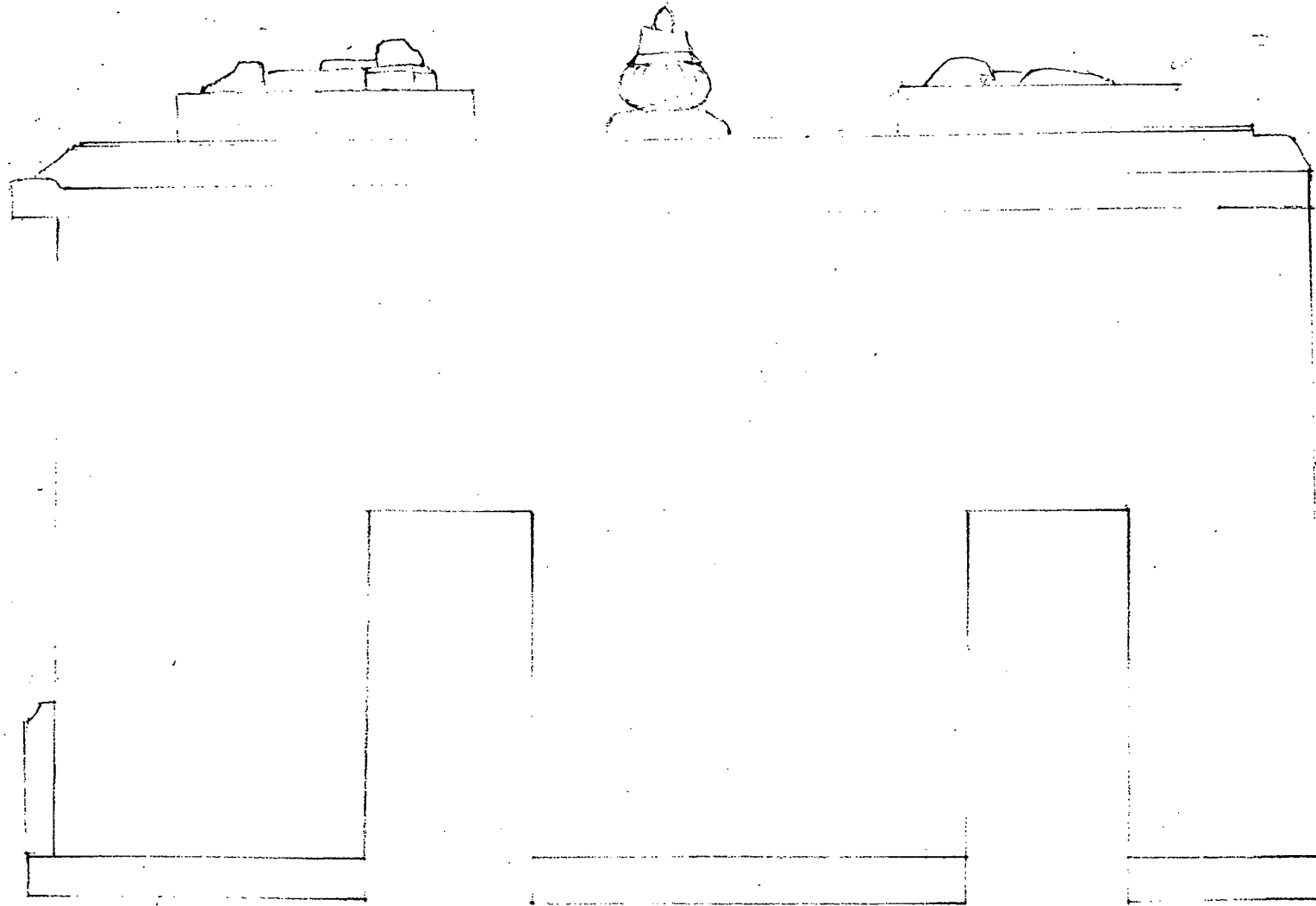
CAVE LIKE POCKETS: Unlike the natural caves, these pockets also appeared from its parental rock after evaporation of water and other gases from its body. Many such pockets, small and big were found in Goa, such as series of pockets seen along with the water stream near Dharbandoda cave in Ponda taluka, and cave like pockets near Neturlim, near Zuari factory, and a big pocket found existing in Bicholim while digging a well for water recently at the depth of 25 metres.

ROCK CUT CAVE AT KHANDEPAR.



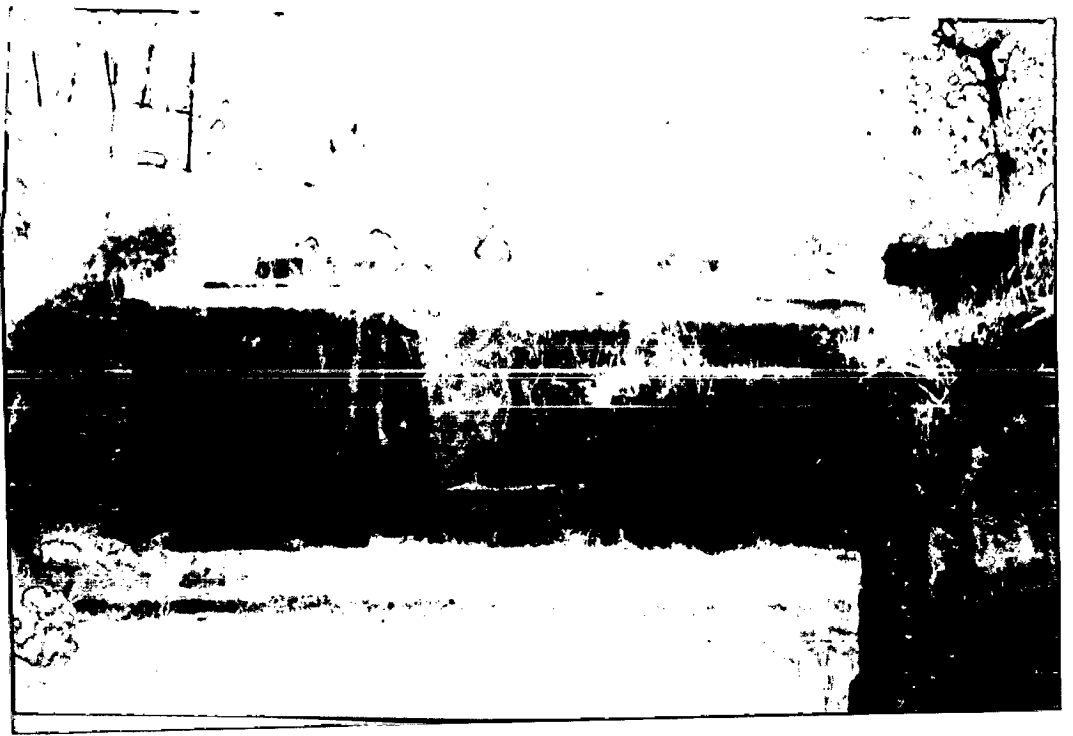
174-1

ELEVATION OF KHANDEPAR CAVE.



174-11

ELEVATION



Rock cut cave at Khandepar

ROCK CUT CAVE TEMPLES			
Sl. No.	Name of the cave	Location	Taluka
1	Harvalem	Harvalem	Bicholim
2	Pissurlem	Near Iron ore mine Pissurlem,	Bicholim
3	Lamgao	Lamgao	Bicholim
4	Kusyache Rann	Near Mayem Lake	Bicholim
5	Narve Cave No.I	Narve	Bicholim
6	Velguem Surla	Velguem Surla	Bicholim
7	Consua	Near Cushasthali	Mormugao
8	Kundai caves	Near Mangueshi temple	Ponda
9	Cave No.II, Narve	Narve	Tiswadi
10	Dabos	Near Valpoi	Sattari
11	Shigao	Near Molem	Sanguem
12	Kavale Rann	Near Mayem Lake	Bicholim
13	Caranzal	Near Valpoi	Sattari
14	Narve, Cave No.III	Narve	Tiswadi
15	Khandepar Gavathari	Near Khandepar	Ponda
16	Sonali	Near Valpoi	Sattari
17	Curdi cave	Old temple site	Sanquem
18	Sanquem cave	Salauli dam canal	Sanquem
19	Malanguini	Malanguini	Salcete
20	Dharbandoda	Near Sugar factory	Ponda
21	Banastari	Near Banastari	Ponda
22	Juven fort	Juven fort	Tiswadi
23	Curpe caves	Curpe	Sanguem
24	Vichundrem caves	Vichundrem	Sanguem
25	Neturlim caves	Neturlim	Sanguem
26	Adkon caves	Adkon	Ponda
27	Divar cave	Near Divar church	Tiswadi
28	Aquem cave	Behind St.Sebastian Church, Madgaon	Salcete
29	Pilar cave	Pilar Seminary-behind Admn. Block	Tiswadi
30	Kodar cave	Near Power Station	Ponda
31	Khandepar	Behind Khandepar village	Ponda

NATURAL CAVES			
Sl.No.	Name of the cave	Location	Taluka
1	Kazur	In the slopy hills opposite the main roadside near rock engravings	Quepem
2	Rivona	Near Vimalleshwar temple	Sanguem
3	Pilar	Near Kadamba tank	Tiswadi
4	Pissurlem	Near Iron ore mine	Bicholem
5	Chiklim	Near Vasco	Mormugoa
6	Verna	Verna	Salcete
7	Adcon	Near Kushali Sattarkar's House	Ponda
8	Siridao	Near Bambolim	Tiswadi

CAVE LIKE POCKETS

- 1 Dharbandoda
- 2 Neturlim
- 3 Bicholim
- 4 Zuari Agro-chemical factory.

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Natural cave at Rivona

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Natural cave at Cazur

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Chapter -VII

STRUCTURAL TEMPLES OF GOA

Though the raw material for temple building is scanty in this region, adequate attempts were made to house a deity for veneration with or without shelter during early times. To cite the unique and enigmatic example that Goa contributed comes from a site near Curdi, Angod in Sanguem taluk in the form of Mother Goddess carved in bold relief in the laterite rock bed. This should have been under worship on the bare face of the rock without any shelter. Similarly, there might have been other deities under worship built with perishable material. (e.g. Buddha sculptures found at Colvale, Panaji and Rivona and Jain sculptures at Narve, Cotambi, Cudne, etc, were found without any structural evidences). Temples in Goa can be categorized into four major groups 1) Temples with available structures 2) Temples identified with available components and with literary sources 3) Temples identified with available icons and fragments and 4) Temples identified with mixed architectural features.

Temples with available structures:

First and foremost experiment of structural temples in Goa is visible in the ancient capital of Goa, Chandrapur or Chandor. Here the experiment started with bricks and jointed with mud and mud brickbats.¹ The recent excavations at

Chandor revealed the four major phases of constructions. In the first phase, they used distinctive brick pattern with good quality of bricks. Thermo-luminescent tests of bricks and pottery conducted by the Archaeological Survey of India, for the first phase construction show the date between the first century to sixth century A.D. Here, the plan of the temple is in cruciform shape, which is a unique feature in temple architecture and it was not found elsewhere in India so far. But the mouldings of the *adhishtāna* of the temple, *upana*, *jagathi* and *padma* are similar to that of *adhishtāna* mouldings elsewhere used in India from 2nd century A.D to 6th century A.D. On the basis of a reasonable assumption, the period of this temple will be the 3rd or 4th century A.D and the rulers of this period in Goa were Bhoja dynasty. ² The encircled wall (*prakara*) of the temple complex also belongs to this period. The second phase construction at Chandor was superimposed by the existing Phase-I construction and the plan of the building also changed into rectangular shape. This temple had a circumambulatory passage similar to the *Sāndhara* type of a Hindu temple and has a *garbhagriha* and porch. This simple plan of the temple reveals the early plans in the Indian temple architecture. Projections on all the three sides in the exterior wall also indicate that this temple was a *Sāndhara* temple built in *tri-ratha* patterns. This temple will be the first ever *Sāndhara* type Hindu temple built in Goa with all necessary Hindu temple components, such as *garbhagriha* with circumambulatory passage, and porch or hall in front. Since this temple is super imposed by the existing Phase-I construction, the mouldings in the *adhishtana* of the temple were not changed. The presence of numerous terracotta tiles across the site suggest that this temple had a tiled roof. On the

basis of the tests conducted by the Archaeological Survey of India and availability of Hindu sculptures nearby the site, the period of this temple should be 7th or 8th century A.D. Inscriptional evidences also reveal that the Silaharas were the ruling dynasty of this period then.

The ground plan of Phase-III construction at Chandor shows the matured features of Hindu temple architecture. The temple of this period had a *garbhagriha* with circumambulatory passage, a rectangular *sabhāmandapa*, with a rectangular porch, and a *pitha* (pedestal) for Nandi shrine just in front of the temple, and a deep well in the corner. These are essential components for basic Hindu temple and they are pointed in sequence one before the other and developed in all parts of the country during this period. On the basis of available Hindu sculptures, art and architecture and tests conducted by the Archaeological Survey of India, Goa Mini Circle indicates that this temple belongs to early Kadambas and may be of 10th and 11th century A.D.

Similarly, *garbhagriha* with circumambulatory passage and a rectangular *sabhāmandapa*, with simple *adhishtāna* mouldings appeared in the Mahadeva temple No.2 at Curdi, Angod. Available inscription in Nagari (in the Temple No.1) refers the name Rayana Sastha Deva indicating that these two Hindu shrines namely Phase-III construction of Chandor and Temple No.2 at Curdi, might have come up during the period of Shasthadeva of Kadamba dynasty, and the temples found in Goa were *Sāndhara* type with less ornamentation up to this period³.

Fourth phase construction at Chandor shows the temple with simple plan and mouldings in the *adhishtāna*; unlike it was shown in the Phase-III

construction. Discovery of *Saptamātrika* panel by the side of this temple indicates that this small shrine might have been constructed for the worship of the female deity, and the laterite stones used as well as mouldings of *adhishthāna* go back to the period of Phase-III construction in the same temple complex.

Mahadeva temple at Curdi (Temple No.I) shows the perfect architectural style in the *adhishthāna* mouldings. Here ornamentation started both in the interior and exterior of the temple. Exterior *adhishthāna* consists of the mouldings of *upana*, *jagathi*, *padma*, *kampa*, *kumuda*, *antarapatta* and *kapota* with *nasikas*. *Bitti* portion of the temple is ornamented with carved *devakostas* or *kostapanjaras*.⁴ Though the plan of the temple is simple with sanctum and porch without circumambulatory passage, the door jamb, *chandrasila* and the mouldings in the *adhishthāna* of the temple, show the matured architectural style of *Nirandhāra* temple of Kadamba period. The style of the architecture of the temple shows that it was constructed little later than the Temple No.2 and might have come up during the period of Jayakesi-I of Kadamba dynasty.

Matured form of Kadamba architecture with the influence of Hoysala and Kalyani Chalukyas can be seen in the Mahadev temple at Tambdi Surla.⁵ This temple was built with the necessary Hindu temple components such as *sanctum*, *antarāla*, and *sabhāmandapa* of *Nirandhāra* type. Here the temple plan, *Ashtabhadrā* shows that it was built with the influence of Hoysala architecture. Though the temple is simple but carvings in the *mandapa* pillars, lotus medallion or *rosette* in the ceilings and intricate carvings in the sculptures

are excellent. Intricate carvings in the stone are possible only on the chlorite schist stone. Hence the carvers used schist stone here. Ornamentation reached its final stage in this temple. The *hārās* of the exterior portion of the temple were ornamented with niches and the niches were filled with beautifully carved images of respective Gods. On the basis of available inscription in the Bhavaraha Narasimha temple, and the style of art and architecture of this temple, it might have been constructed during the period of Permadi deva of Kadamba dynasty.

Temples with available components

After Mahadev temple at Tambdi Surla, no well-preserved temple belonging to the medieval period was found in Goa. Only on the basis of available few temple components like door jamb, lintel of the main door, perforated door screens, monolithic columns in the *mandapa*, *padmasila* of the ceilings and *sikharas* and *anga sikharas*, etc. one can reconstruct the existence of the temples in the medieval period. Since the above temple components are found in the vicinity of the village or foundations of the old houses or in the deep wells or in the ruins of the ancient buildings, or in the parts of the other religious buildings, it is not possible to trace out the original place of the temple. Many of such temples are found in Goa without any solitary example of the available structure. With the help of available few temple components, author tried to trace some of the temples, which are listed here. They are Saptakoteshwar temple at Diwadi, Ganesh temple at Diwadi, Saptakoteshwara temple at Opa, Kamaleshwara temple at Borim, Mahadev temple at Bandivade, Mahalasa temple at Verna, with *sikharas*, *anga sikharas*, *pothikas* with

nagabandha of pillars, etc., at Old Goa. Though the above places are mentioned as great religious centres in the medieval period, due to religious intolerance the great Hindu shrines were destroyed. During the period of Inquisition in Goa, especially post 1560 years nearly 566 noted Hindu temples were destroyed. All these big and small shrines had been constructed and venerated with great pomp before the Portuguese rule in Goa.

Temples with available icons

Unlike some Hindu temple components, some beautiful sculptures of Buddha, Jaina, and Hindu religions were found in Goa. Unfortunately no related structures of the above religions were found nearby the scattered sculptures. Some of them were sheltered either in Museum or in some other temple. Some of the prominent sculptures of medieval period identified and listed are, *Ganesh* sculptures at Nāgvesh temple at Bandivade, Pillar Museum, Neturlim, Verna, Chandor, Cudne, and Korgaon, and *Mahishāsurmardini* sculptures at Lamgao, Quepem, Neturlim, Vichundrem, Korgaon, Surla, Guleli, etc., *Brahma* sculptures at Parsem, Brahma Karmali, Colamba, etc., *Narayana* sculptures at Vichundrem, Savai Verem, Keri, Sarmal, Mulgao and Korgaon, etc, *Durga* sculptures at Sancoale, Kasarpal, etc; *Vishnu* sculpture of Savai Verem, etc; *Saptamatrika* panel at Zarmem, Keri, Devache raan near Tambdi Surla, etc; *Lakshminarayana* sculpture at Malkarnem, *Gajalakshmi* panels at Thane, Zarmem, Mauxi, Sanvordem, Keri, Gulleli, Usgao, Kaskonda near Bolkarne, Barabhoomi near Tambdi Surla, Bondla, etc; a number of *Betal* sculptures, hero stones and sati stones, *Shivalinga* with *panvatta*, *Nandi* shrines etc. These are

only a few examples. And the style of the art and architecture of the sculptures in this period are ranging from 2nd century A.D. to present day icons in the temple architecture. Existence of innumerable Hindu sculptures all over Goa indicates that there were Hindu temples right from the Bhoja period followed by Konkan Mauryas, Western Chalukyas, Silaharas, Rashtrakutas, Kadambas, Vijayanagara and upto Marathas in the Medieval period. Scattered sculptures in the places like Zarmem, Keri, Kaskonda, Devachi Ran, Barabhoomi, Shigao, Thane, Rivona, Colamba, etc; in Sanguem taluka and places like Usgao, Shiroda, Bondla etc; in Ponda taluka and places like Kudne, Surla, Pale, Kotambi, etc., in Bicholim taluka, show the influence of the late medieval period around 17th or 18th century A.D. Most of the sculptures belonging to this period are Gajalakshmi panels, and sculptures of Vetāl, Bhairav, Mahishāsurmardani, Ravalnāth, Sateri, Shantadurga, Purusha in various forms, Stambhas, Linga with *pānavatta*, Nandi with *pānavatta* and even erotic figures and *mithuna* sculptures also were shown in this period. Most of the temples like those of Ravalnath, Sateri, Betal, Gajalakshmi, Kelbai, and Shantadurga also belonged to this period.

Most of the temples and icons of Buddha, Jaina and Hindu religion up to the medieval period were made of basalt, schist, granite, and laterite stones. Temples of this period were built with imperishable material and with or without the use of binding material. From 16th century onwards, use of materials in the temple construction was changed. Though the basalt and chlorite schist stones were used for making icons, doors and lintels of the temple, wood and laterite stone with binding material were extensively used for the later temples.

The plan and elevation of the temples in this period also changed rapidly. Since the wood is smooth and have easy carving nature, the carpenters made excellent woodwork in this period. In addition to the continuation of ancient Hindu architecture, Islamic and Portuguese architecture also entered in the temple activities. Trikutachala temple at Agastipur is the best example of Islamic dome. Here domical *sikhara* is carved with a huge laterite block with circular base. The dome of this temple resembles the features of stilted dome of Adil shahas of Bijapur.

Temples with mixed architectural features

Though the temple construction in Goa started with bricks, mud mortar and brickbats, the stones like laterite, basalt, schist and granite were extensively used for making icons, doors, lintels, columns and ceilings. Laterite and wood were also used extensively for raising structures and roofs. The plan and elevation of the temples also changed with new material like lime, sand, cement, tiles, and wood etc. Since the wood is smooth and have easy carving nature, the carpenters made excellent woodwork in the temple art. In addition to continuation of Hindu architecture, Islamic and Portuguese architectural features were also incorporated in the Hindu temple architecture.

Temples constructed in the late 16th century and after were found made under the influence of mixed architectural features and with new material. Laterite stone, lime mortar or lime surkhi, wood and tiled roofs were extensively used. Especially, for making intricate carvings in the columns, ceilings, doors, window niches, chariots etc, good quality of wood was used.

Plan and elevation of the temple also underwent changes with the new material. In the place of earlier simple rectangular plan consisting *sanctum*, *antarala* and *sabhāmandapa*, a large rectangular plan with three divisional sanctums, and with a transept and a large *sabhamandapa* with *mukhamandapa* entered in the temple architecture. *Sabhāmandapa* in the temple was made with more ornamentation, with beautifully carved freestanding wooden pillars, and with the depiction of religious scenes and epic stories in the drop wall of the ceilings in the *mandapas*. Though the wood was extensively used, the divisions and intricate carvings are similar to those that were used in the stone columns of the *sabhāmandapas* of early period. Though the ancient Hindu architecture continued, new architectural features like providing large *sabhamandapas* and *mukhamandapas* with transept resembles the features of Church architecture in the temple to accommodate more congregation. In the place of single division sanctum, three divisional sanctums came up. The transept with two side entrances was erected like church architecture. Providing large *sabhamandapa* and *mukhamandapa* in the temple thereby show the influence of central nave and transept of church architecture.

Considerable changes also came in the vertical superstructure of the temple. In the place of *Dravida*, *Nagara* and *Vesara* *sikharas*, a domical *sikhara* with octagonal base and slant sloping tiled roofs were developed. A single domical *sikhara* with octagonal base and top three fold *Kalas* entered as a superstructure of the sanctum in the beginning. (e.g. Saptakoteswara temple at Narve, Mahalasa temple at Mardol, and Chandranath temple at Paroda etc.). In the course of time, double octagonal bases for domical *sikharas*, or double

sikharas with double octagonal bases (like two tired *sikharas*), with threefold *kalasa* on top, and with slanty sloping roofs for *mandapas* were introduced in the temple architecture (e.g. Shantadurga temple at Kavale, Kamaxi temple at Shiroda, Vimalleswar temple at Rivona, Mahalakshmi temple at Bandoda etc.). In addition to single slanty slope tiled roof for the temple, two - tiered slopy tiled roofs were developed - one for sanctum and another for porch or *mandapas*.

In the place of buildings nearby the temple (earlier used for *Veda pathshalas*, or *Grantha pathshalas*) offices for temple committee, guesthouses for pilgrims (*Visrantigriha*), or storerooms developed in the present day temple architecture. Introduction of upsidal ends to the large *sabhāmandapas* in the temples of Sateri, Ravalnath, Shantadurga, Vetal, Mahadev etc., are to celebrate festival occasions and other important functions of this region.

Since Goa falls under heavy rainfall area, temples in this region are required two tiered slant slopy tiled roofs, one for sanctum and another for *mandapa* or porch for easy disposal of rainwater without any obstruction and seepage into the structure.

Temples with available structures

With the evidence of available structures, the following temples which are located in different parts of Goa were identified with their architectural features. First and foremost experiment of structural temples in Goa was carried out in Chandor, the ancient capital of Goa.

Chandor: It is an unforgettable place in the history of Goa's past. Here one should remember that the memorable events had taken place in the history of Chandor. The place name '*Isvorachem*' is the site of the Hindu temples dedicated to Lord Shiva. Excavations at Chandoor enlighten us about the history of its glorious past. The excavations in the years 1930, 1974, 2000 to 2003, revealed some unknown facts, which help the ancient cultural history of Goa as well as that of India. Finding of Satavahana coins at Kanheri and Raigadh in Maharashtra, North Canara and Goa indicate the expansion of Satavahana Kingdom in this region and the discovery of Satavahana coins at Ponda, ceramic and brick evidences at Chandor, and a piece of Roman amphora, and a piece of glass belonging to 1st or 2nd A.D displayed in Pilar Museum strongly support the extension of the rule of Andhra Satavahanas in Goa.⁵

Present village Chandor, of which ancient name was Chandrapur is situated in Salcete taluka.⁶ It was first mentioned in the Shiroda copper plates of King Devarajah of the Bhoja Dynasty. On the basis of paleographic character of the records, he ruled from Chandrapur circa 4th- 5th century A.D. And also the place name Chandramandala appeared in the copper plates of Goan Shilaharas (1008 A.D). It was mentioned that the King Aiyaparaja (820 to 845 AD) of Shilahara dynasty took bath in coconut water there, after the victory over Chandramandala.⁷ With the above records and unearthed evidences one can assume the place Chandrapur or Chandramandala as not other than the place of present Chandor.⁸

Derivation of name as Chandrapur for this place is interesting. Could the name Chandramandala or Chandrapur might have been derived from the

founder of the Mauryan dynasty, Chandragupta? Since, Bhoja rulers were mentioned in Girnar inscription of Ashoka as the rulers of his neighbouring states who might have ruled as feudatories, then could the name Chandragupta Maurya have been honoured here?

Another acceptable story reveals that it was derived from Sri Chandreswar Bhutnath which was once the presiding deity of the Kadambas in Chandor and his temple since then located at Chandranath hill in the vicinity of Chandor in Paroda village. Adoption of God's name, river's name and hill name is common in Hindu society from the ancient times. Hence the God's name Chandranath might have been chosen for this place as Chandrapura. It was believed that the city would be prosperous and the welfare of the people would be better under the shadow of God⁹.

Available archaeological evidence tells that the ancient town was well protected by a mud wall fortress on the northwest, and with the canal beds and river Kushavati, which was navigable till recent times. On the remaining sides, there was a moat along the fortification. The fort wall on the moat side was built with laterite stones and mud mortar. Recent excavations have revealed the existence of the rampart of mud fortification and its stone hinges in the front to protect the port city. Available pottery alongwith the riverside suggests, that the ancient township extended to about a square mile. The mound called Devallantollai (Tank of the temple) occupied main portion of the fort, covering an area of about 1000 x 500 ft. It had been excavated by Fr.Heras in 1930 and had found a Shiva temple and Nandi sculpture. He also found some 'Sati' stones and images of snakes there. The size of Nandi (Bull) is very big and it may

stand next only to the Big Bull (950 AD) found on Chamundi Hill, Mysore in Karnataka.¹⁰ Finding a silver coin of the Muslim rulers Muhammed-bin-Tughlak at the site indicate that the Muslims did the destruction of the temple. Muslims not only destroyed the city but also cut out a large part of Nandi stomach, broke its mouth and chopped the tail to ascertain whether it contained any treasure of diamonds, pearls and precious stones or not. They also destroyed the seat of Nandi in search of the treasure.¹¹

Ancient vestiges and available records disclose the history of Chandramandala and its rulers since Mauryan times. The name 'Bhoja' was first mentioned in Girnar inscription of Maurya Ashoka as the rulers of his neighboring state. The prominent discoveries of copper plates at Shiroda not very far from Chandrapur are important to reconstruct the history of Goa. A grant issued on the plates of King Devarajah of Bhoja dynasty reveals that, he ruled from Chandrapur in 4th - 5th century AD.¹² Phase -I construction of Chandor, a temple with cruciform plan belongs to this period. Later, the city of Chandrapur fell into the hands of Konkan Mauryas, who were the break-away group of Mauryas. During this period, the city was prosperous and the reliable assumption is that the world famous Rock cut caves at Aravlem might have come up in this period only.


Discovery of copper plates at Shiroda not very far from Chandrapur on the other side of the River Zuari discloses that King Chandravarman of Konkan Mauryan dynasty ruled from Chandrapur in 5th - 6th century A.D. The discovery of Kharepattana copper plate of King Rattaraja is equally an important evidence to reconstruct the history of Goa. According to these plates, King Rattaraja of

Goa Shilaharas or South Konkan Shilaharas dynasty ruled Goa from 765 AD to 1020 AD.¹³ Phase II construction of Chandor, a temple with rectangular shape might have come up in this period. But at one time, the Silaharas had their capital at Gopakapattana. This time Chandrapura might have been reduced to their second capital. Shilaharas also ruled Goa for some time as feudatories of Rashtrakutas. Since the latter were sea faring people their influence might have affected Gopakapattana and it was developed as chief trade centre by Rastrakutas and later on by Shilaharas. Later, Goa fell into the hands of Kadamba king, Jayakesi at the beginning of 11th century A.D. During this period or little later the Northern Shilaharas also tried to capture Goa but they did not succeed. Subsequently the famous King Shastadeva-I of Kadamba dynasty brought grandeur to Chandrapur and added more areas to Gopakapattana. Both Gopakapattana and Chandrapur were the chief metropolitan cities during the period of King Jaikesi-I who ruled Goa from 1050-1052 AD. During his able administration, the kingdom was extended upto Kapardikadvipa near Kalyan in the north and Bhatkal in Karnataka in the South.¹⁴ Later, King Permadideva, who had the titles of 'Konkan Chakravarti' and the Lord of the Western Ocean saved the country from the attacks of Chalukyas and Kalachuris. But the country did not escape from the destruction and looting done by Malik Kafur, a general of Ala-ud-din-khilji in 1320 AD and Muhammed-bin-Tughlaq in 1327 A.D. Legendary traveller and writer Ibn – Batuta who was one of the participants in this war, has mentioned about Goa in his writings as Sindabur and also mentioned that it was the centre for two cities. The two cities are not other than that of Chandrapur and Gopakapattana. During

the period of dynastic infighting, the Nawab Jamal-uddin of Honnavar subjected the Kadambas to an attack in the year 1344 A.D, in the period of Biravarma, the great grandson of Kamadeva (Shashtadeva-II of Kadamba left the kingdom without an heir to the throne, hence his brother-in-law, Kamadeva occupied the throne.)¹⁵ A viragal (Hero-stone) lying in the Archaeological Museum, Old Goa describes the death of "Samanta" a feudatory chief of Biravarma while fighting in the sea battle is the indication of the occurrence of war. The Vere (Ponda) copper plate of Malik Bahadur Timma Mantri of 1348 A.D. and Korgaon copper plate circa 1351 A.D. of Bhimabhupal indicate that the glorious city of Chandrapur lost its grandeur and reduced to just a village.¹⁶ In due course, new cities like Govapuri and Gopakpattan occupied supreme position.

Temples at Chandor

Excavations of 1930, 1974, 2000, 2001 and 2002 at Chandor revealed the four clear-cut phases of cultural activity in this region. It includes a Cruciform like brick structure with pillar bases as earliest phase, overlaid on a rectangular shape brick temple with large *mandapa* and porch and subsequently with the addition of *garbhagriha* and *nandimandapa* with laterite stones. A structure for subsidiary deities in the temple complex and other activities like minting, mining etc., within the fortification of the city show the phase IV.

Phase – I construction of temple at Chandor shows the ground plan in large cruciform shape  measuring 20.9 mts North – South to 10.4 mts East-West with simple mouldings like *upana*, *jagathi* and *padma* in the *adhishtāna*.¹⁷ Two rectangular transepts measuring 7.30 mts extending from

the centre of each of the long walls and also the remains of 14 stone square pillar bases are preserved within the building. These pillar bases might have been used to keep wooden poles to give support to wooden roof. The construction had been made in a distinctive brick pattern with good bricks measuring 29.31 x 16-18 x 6.5 – 7.5 cms. The walls were joined with mud and hearthing is of mud bricks and brickbats.¹⁸

Each region in this country has its own characteristic temple culture, but evidence of cruciform plans in temple architecture has never been found elsewhere in India so far. Early plans of the Indian temples were very simple, consisting of a *garbhagriha* and a porch. In the course of evolution, projections came in the middle of exterior sanctum in all the three sides, each exterior phase dividing wall into three *rathakas*. Then it was called as a *tri-ratha* pattern. In course of time, the number was increased in the projections of the exterior sanctum, and thus it was called as a *Pancha ratha*, *Saptha ratha*, *Nava ratha* and so on. The earliest *tri-ratha* pattern temple in India is the brick temple at Bhitargaon in Kanpur district, U.P. belonging to Gupta period. Unfortunately, no *tri-ratha* pattern temple was found in this region during that period. There is an evidence for Shaivite, Buddhist and Jain activity in Goa from 5th century A.D. and later.¹⁹ This evidence is predominantly shown in the form of rock-cut architecture and there are no other brick or stone temples of such an early date known from Goa. Phase-I construction does not fit into the established corpus of early Indian temple plans of any tradition. For example, comparison with Jaina temples, early Chalukya temples from Karnataka or with early Shaivite temples from Andhra Pradesh reveal fundamental differences in plan and

concept. The lack of parallels for the Phase-I building from anywhere in India raises the question of whether the building was a Hindu (Brahminical), Buddhist or Jain temple.²⁰

Since the superstructure of the temple was missing, major components of this temple are not traceable. The architect might have reduced the frontal exit of the plan and made it equal to other projections of the temple, since the temple did not contain any porch or *mandapa* like in early temples, and the entire hall might have been treated as sanctum. The added exterior projections to the wall made this temple as a *ratha* pattern.


The available earliest pottery of Phase-I level goes back to the period of 3rd to 4th century A.D. and the size is tallying with the used bricks of Satavahanas/ Bhoja period and the *adhishthāna* mouldings of Phase-I is similar to the *adhishthāna* mouldings elsewhere used in India from 2nd to 6th century AD (e.g. temples at Chejarla in A.P.)

The thermo-luminescence dates tested by the Archaeological Survey of India with the help of South Asian Studies Dherham University England for brick samples of the first phase indicate the period between 1st – 6th century A.D. Therefore, the first phase construction of Chandor belonged to 3rd or 4th century AD.²¹

Available Shiroda copper plate inscriptions of the Bhoja King Devaraja of 4th century A.D. two other copper plates found in Bandoda, and three more copper plates of Bhoja kings found in Hiregutti Kunnat, strongly support the rule of Bhoja kings in this region. Therefore, the Phase-I construction of Chandor temple belonged to Bhoja period.

Phase- II

The ground plan of the Phase-II construction in Chandor is superimposed by the existing Phase-I construction and developed into rectangular shape. According to D.Kennet and J.V.P.RAO, some parts of the Phase-I walls have been covered or damaged by the construction of Phase-II. Hence no evidence of entrance is preserved. Absence of pillar bases in the eastern transept and the presence of later rubble wall to the west, suggest East-West axis was the principal axis of this building and main entrance of the temple is from the East.

Plan of the temple is rectangular measuring 13.9 mts North-South and 16.4 mts East-West. The walls are larger than Phase-I measuring 39.41 x 21.00 x 6.5 cms (width). A rectangular  structure measuring 37 x 24 x 15 cms (width) also added to the main building in the eastern end. Evidence for the construction of roof is provided by the available numerous terracotta tiles, which were found across the site. It seems that stone pillar bases supported a tiled roof. A rectangular structure to the eastern end and surrounding the niche suggest that this structure was an enclosed circumambulatory passage way around the niche.²²

An independent rectangular shape brick temple has not been found in Goa so far. A ground plan in the Vakataka temple architecture in Maharashtra is also a super imposed structure of that period, (e.g. unpublished report of Paithan excavation, Maharashtra). It is not clear whether the niche at the eastern end of the building was the focal point of the building (i.e *Garbhagraha*) or not.

Although Phase-II is perhaps closer to the Hindu tradition than Phase-I in that it incorporates a possible *mandapa* and porch. Since the Phase-II structure is overlaid by Phase-I structure, the mouldings in the *adhishthāna* of the temple are same. Discovery of Vaishnavi sculpture by Fr. Heras in the temple complex also supports the Hindu worship here. A Thermo-luminescence test of bricks conducted by the Archaeological Survey of India suggests the date between 7th century AD to 11th century AD.²³ In the Deccan plateau, cave architecture rapidly developed from 6th century onwards, during the reigns of Chalukya, Vakataka, Pallavas and konkan Mauryas. The number of ground plans also developed in the course of evolution such as circular, square, rectangular, octagonal, upsidal etc. The second phase excavation in the rock cut caves at Harvalem also is of a rectangular shape, thus the rectangular ground plan might have been adopted here also for brick temple at Chandor. Therefore, the temple of Phase-II construction goes back to 7th or 8th century A.D.

A Chikodi grant of Avasara-II (895-920 AD), a Pattankudi copper plate (988 AD), Kharepattan copper plate of Rattaraja of 1008 A.D, and Balipattana copper plates dated 1010 AD, strongly support the administrative control over this region by Shilahara dynasty.²⁴ Therefore, Phase-II construction of Chandor temple dates back to Shilahara period.

Phase-III

In addition to rectangular temple plan, a square *garbhagriha* measuring 4.7 mts on each side parallel to the Phase-II walls were added in Phase-III construction. A rectangular plinth was also added in the eastern end of the building measuring 1.7 mts East-West and 1.5 mts North-South, its height being 0.52 mts. It seems to be of Nandi shrine.

Ground plan of the temple shows that it has a square *garbhagriha*, with *pradakshināpath*, a rectangular *mandapa*, a rectangular porch and a rectangular pitha for Nandi shrine at the entrance. This structure shows it has essential components of Hindu temple such as *garbhagriha*, *sbhāmantapa*, and porch with Nandi shrine in the front. The architectural feature of this period shows that it was an adaption of Hindu temple plans of early medieval period of *Sāndhara* type here. *Garbhagriha*, *antarāla* and *mandapa*, the three components appear to have been considered as essential parts of the basic Hindu temple and are positioned in sequence one before the other and developed in all parts of the country in this period.

According to reports published in newspapers, (1931 Heras report and 1987 Gomes report) when Muhammed-bin-Tughlak in 1327 A.D, destroyed Chandor, numerous alterations and additions were made in brick, stone and wood. Most important development here is the addition of crudely constructed and badly preserved brick structure in the centre of the western parts of the building (*garbhagriha*). It was built of brick measuring 35 x 19 x 7.5 cms, which is smaller than the brick of Phase-II and slightly larger than those of Phase-I. Secondly, the addition was made of laterite stone plinth in the east.²⁵

The new material like laterite stone, cut in size and shapes were used here for the first time in the temple construction.

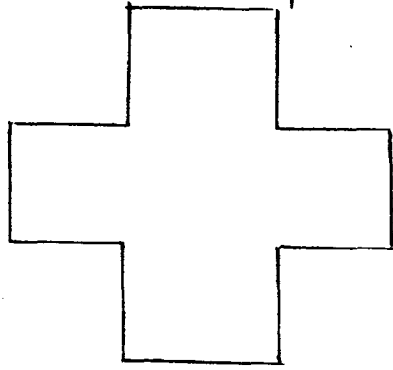
From the 8th and 9th century onwards, the temple complex is associated with elements of Hindu sculptures. For example, a broken stone sculpture of Vaishnavi, found in the *garbhagriha* of the temple (Heras, 1931), and a large size stone of Nandi in a damaged condition standing at the eastern end of the side. A platform, a well, sculptures of Ganesh, Saptamatrika, Gajalakshmi etc. strongly lend support to the existence of this temple complex belonging to Brahmanical era. Ganesh sculpture is now exhibited in the Old Goa Museum and Fr.Heras took Saptamatrika panel and Gajalakshmi panel away to Bombay. A small panel of Gajalakshmi discovered by the researcher was lying now in the small garden by the side of the main church of Chandor (St.Sebastião).

R.N.Gurav had collected nearly 123 inscriptions of Kadambas. According to inscriptional evidences, Goa Kadambas were one of the branches of the dynasty of Mayura Varman. Mavalli memory stones and Panaji copper plates and George Moraes' - *Kadamba Kula*, tells that the Kadambas were the rulers of Konkan Goa. (Palasige – 12000 etc.was ruled between 952 to 1270 AD). Therefore, the Third Phase construction of Chandor belonged to early Kadambas of Goa. It might be the period of Shastadeva-I.

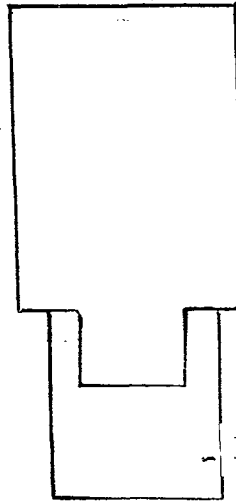
Recent excavations of 2002, on the southern side by the team of the Archaeological Survey of India, brought to light another temple shrine found parallel to the early temple, in the same complex. This structure also has similar mouldings in the *adhishtana* like in early temple, such as *Tripatta Kumuda*. Since the size of the temple is small, this might have been constructed for

subsidiary deities. Unlike *Nandi pitha* and *garbhagriha* of early temple, these small shrines are also constructed with laterite stones. The sizes of the stones are also the same. The evidence of minting and mining found on the banks of Kushavathi River, behind one private house also indicate the Phase-IV activities —at Chandor.

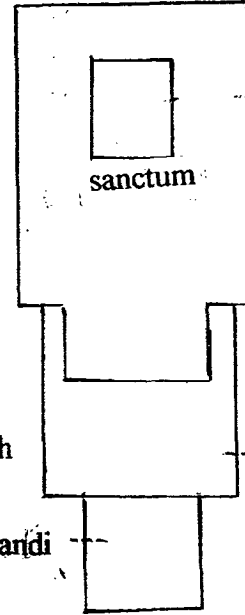
Chandor phase—I
3rd century A.D.



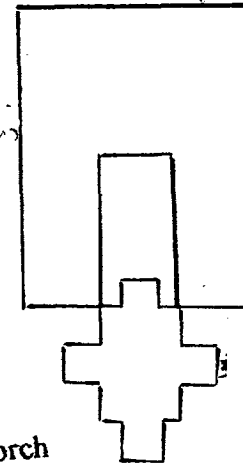
Chandor phase—II
7th century A.D.



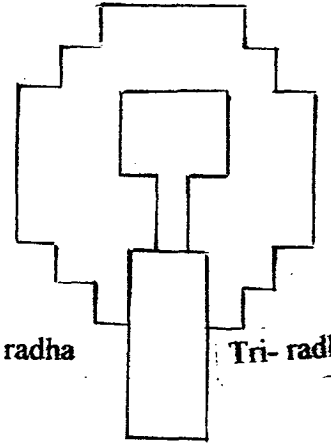
Chandor phase—III



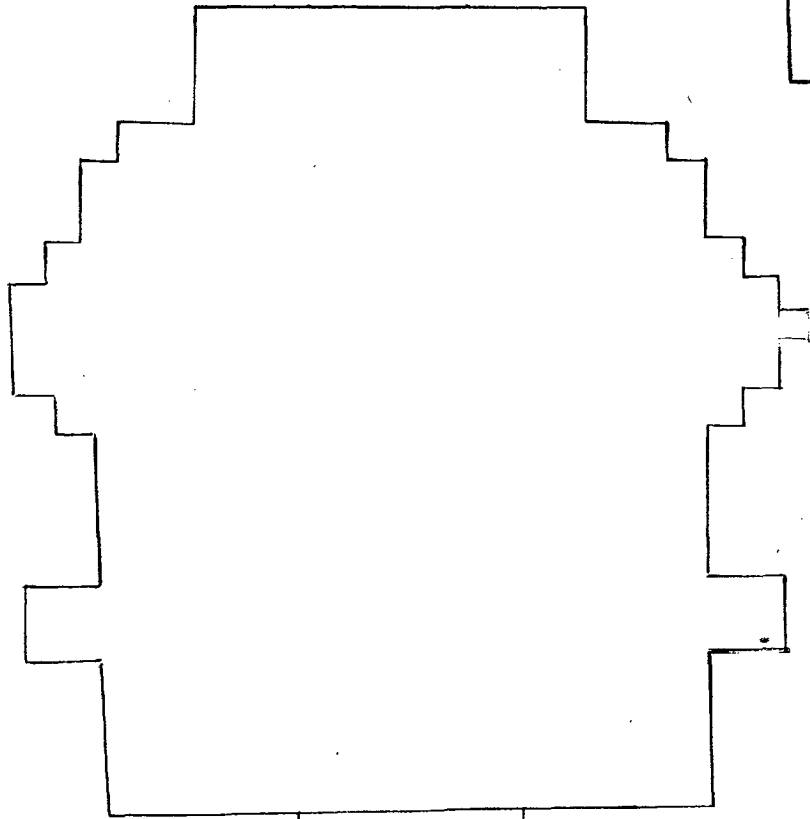
Paitan phase—II



Bhitragaon brick temple



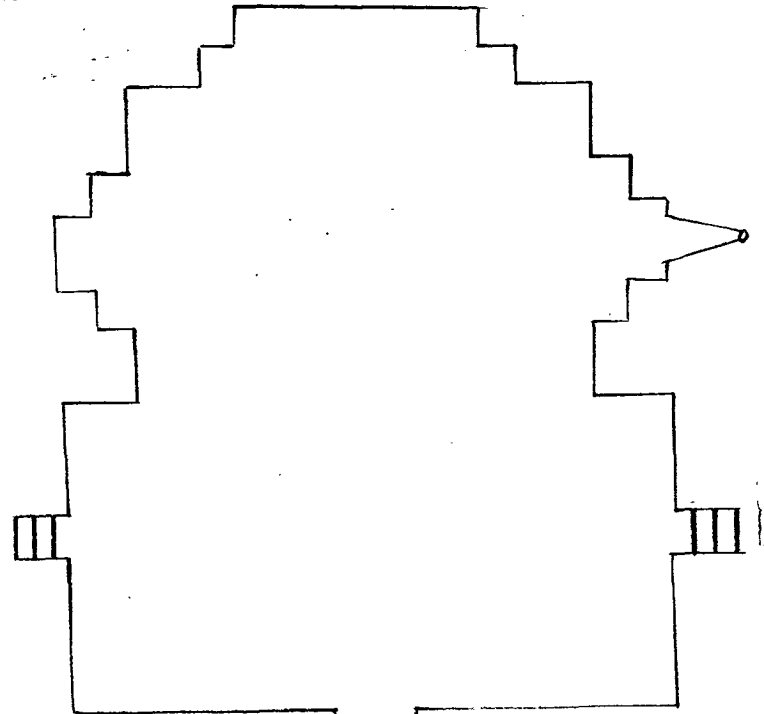
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PLAN

MAHADEVA TEMPLE AT KURDI

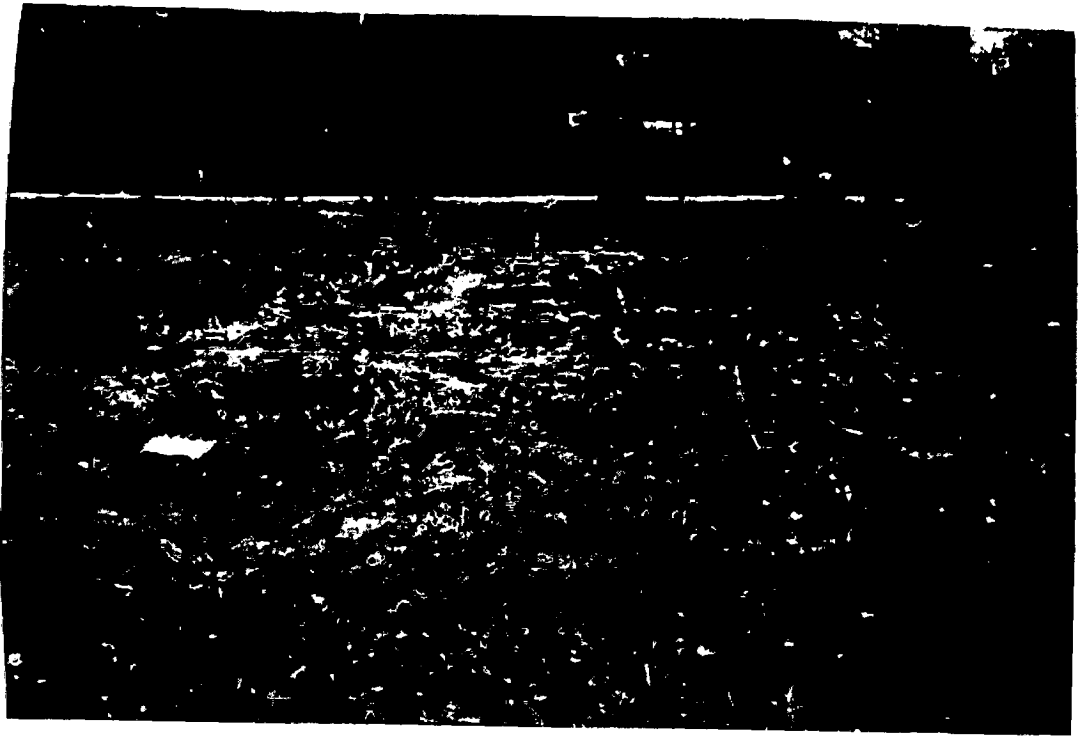
11th CENTURY



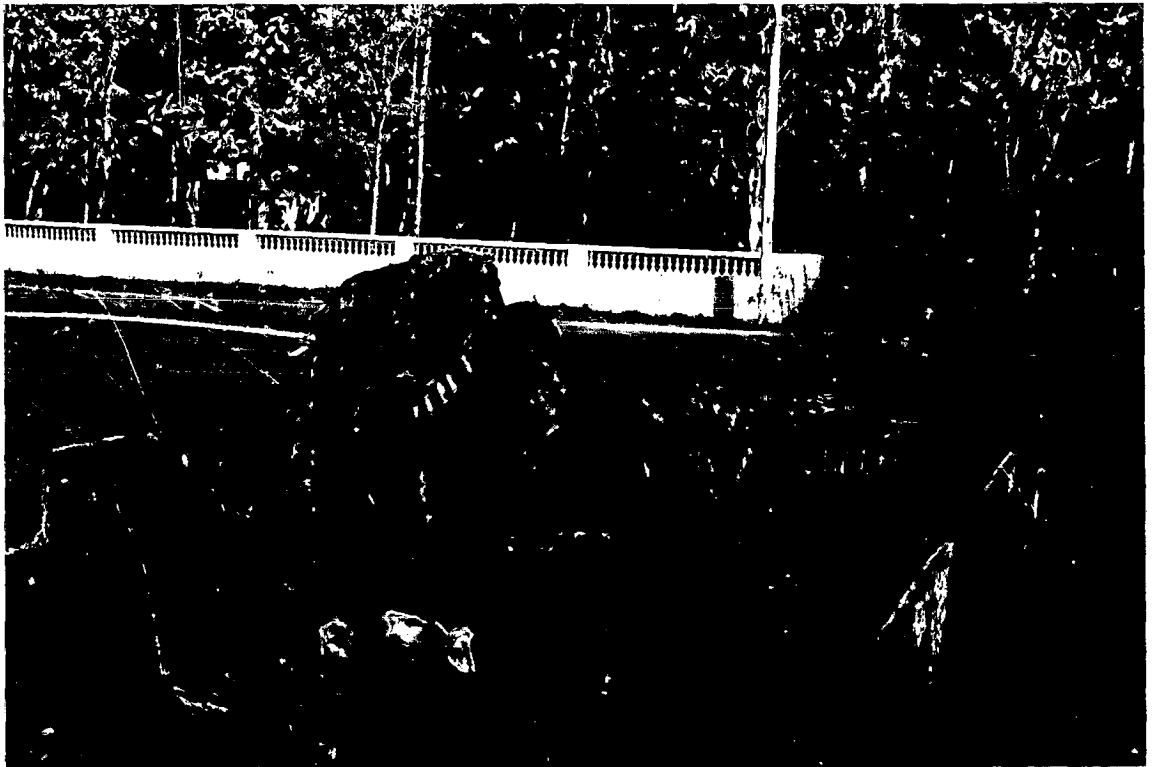
PLAN

MAHADEVA TEMPLE AT TAMBADISURLA

12th CENTURY



Temple site at Chandor



Nandi

TEMPLES OF CHANDRESHWAR AND BHUTNATH AT PARVAT

Temples of Chandreshwar and Bhutnath are one of the ancient shrines of Goa. The name Chandrapura was first mentioned in the Shiroda copper plates of King Devarajah of Bhoja dynasty. On the basis of paleographic characteristics of records, Devarajah ruled from Chandrapur circa 4th – 5th century A.D. The village name Chandrapur (present Chandor) might have been chosen as God's name and derived from Chandranath of Chandreshwar, who settled in Chandranath hill which lies in the vicinity of Chandor in Paroda village. Chandranath hill is also known as Chandranatha Parvat in Paroda which is a famous pilgrim centre for Hindus. It is believed that the Bhoja King Prithvimalvarman (6th century A.D) might have built this famous temple and it appears that it is from this time onwards that Chandreshwar became the titular deity of the Bhojas.²⁶ Chandreshwar is also the presiding deity of 22 villages in this region. According to a Souvenir of Chandreshwar temple (Gauravagrantha in Marathi – p.5), Chandreshwar is the presiding deity of the following villages: Ponda, Kusman, Avedem, Shelvan, Amone, Kepe, Malkarne, Asolde, Shirvai, Hoar, Kudachade, Shelde, Talvade, Cheek Shelvan, Mule, Zanode, Nagave, Kothambi, Chaipeki, Ambavali, Bhinne, and Undarn. While performing any religious ceremony at home, the resident of a village sends a coconut to Chandreshwar and ensures that it reaches the shrine of Chandreshwar located at Parvat. Mountain or Parvat is also important for Hindu religion and it is considered as the symbolic representation of strength, vigour and vitality. The hills were considered to be immortal mountains like Kailash, Abu, Chandragiri,

Simhachalam, etc. are also considered as very important religious places in other parts of India for Hindus.

For this temple, except a lintel, a ceiling, and a pillar of granite no other structural evidences are available. The present temple was reconstructed in the year 1877 and it has a *garbhagriha*, *antarala* and a *mandapa*, with domical *sikhara* on sanctum and slanty roof for *mandapa*, which were shown likewise in the temples of other parts of Goa. A richly carved wooden chariot is the main attraction in this temple complex. Its earlier, equally exquisite chariot of 18th century is displayed in the State Museum of Goa.

Bhutnath: - A small shrine of Bhutnath is located on the left side of Chandreshwar temple. There is no image of Bhutnath, but a huge irregular shaped basalt stone, which resembles a menhir (memorial stone), which is worshipped as Bhutnath. A tradition of erecting an upright stone, to commemorate the spirits of ancestors is a common practice in India. Many such types of stones are also found in Goa too. It may be a menhir venerated by the people in the locality as Bhutnath. Bhutnath is one of the 64 Bhairavas. *Skandapurana* furnishes an interesting mythical story about it. Once Shiva changed his abode to Parvat leaving the enchanting Kailash. Then Bhutnath informed Shiva that it was difficult for him to live on Kailash without him. Accordingly, Shiva asked Bhutnath to stay with him permanently on the Parvat. Since he is of a Bhairav family, the devotees offer rice sprinkled with the blood of cock as (*Naivedya*) and it can be seen often in front of Bhutnath.²⁷

MAHADEV TEMPLE AT CURDI.

Mahadev temple at Curdi, Angod in Sanguem taluka is 84 kms, southeast from Panaji, Goa. The temple is situated on the banks of River Salaulim where the place was well known for rock cut caves, mesolithic tools, blade industry, megalithic stone circles and world famous Mother Goddess which had been carved in the laterite rock bed.

Temple plan is simple and was in a rectangular shape measuring 6.25 mts x 5.75 mts. It has a square *garbhagriha* measuring 2.05 x 2.05 mts and square pillared *mandapa* of 2.10 x 2.10 mts. Inner *garbhagriha* is a plain hall except a niche in the southern wall. The main deity belonged to this temple. Presently 'Shiva linga,' is under worship in the Someshwar temple at Curdi, Angod. The idol of Ganesh presently installed in the reconstructed temple, was in the past placed on either side of the main deity Shivalinga, alongwith his brother Kartikeya. Both Ganesh and Kartikeya are considered sons of Shiva and Parvati. The image of Kartikeya is missing now.

Presence of Mother Goddess with child near the temple on laterite bed and the existence of megalithic stone circles nearby, bear witness to the fact that the *Shakti-āradhana* prevailed here right from the megalithic period.²⁸ The cave near the temple might have been used for the residence of monks during that period. Chisselled steps in the laterite bed at the entrance of the temple seems to be for taking bath by devotees and to collect 'tirtha' from *Uttaravāhini*. (i.e. water flowing towards north)

Here construction of a Salaulim dam across the river threatened to submerge the surroundings. This necessitated the salvage operations by the

Directorate of Archives and Museum, Goa and the Archaeological Survey of India. This resulted in the shifting of the world famous mother goddess to Verna by the Director of State Archives, Archeology and Museum Goa, and reconstruction of the dismantled temple by the Archaeological Survey of India to the new site nearby. The site selected for the reconstruction of the temple on the banks of Salaulim reservoir near the dam, where the *Uttara-vahini* recreates original environmental setting. The new site is at a distance of 9 Kms from Sanguem bus stand and one km from Salaulim dam in Uguem Panchayat in Sanguem taluka, South Goa. The new site was carefully selected taking into account safe bearing capacity of the soil properly tested by the A.S.I, experts in the laterite bedrock of Canacona hills, on the west bank of Salaulim reservoir where the rock bed can prevent the sinkage of foundation.²⁹

Temple consists of a square *garbhagriha* and pillared porch of almost equal size with Nandi at the center. Garbhagriha is plain except a niche in the southern wall. Temple is built with laterite stones except the door frame, lintel, pillars, *Uttira* beam and other images of Gods, which are made of basalt stone. An *Uttira* beam supporting the ceiling of *garbhagriha* runs on all sides of the hall with its *Taranga Potikas*. Doorframe of *garbhagriha* is a *tri-saka* type. One can see here the *pushpasaka*, *latasaka* and *padmadalavari* (bands of lotus petals). Ganesh image occupied the centre (forehead) of *Lalatabimba* in *lalitasana* and holds a *bagradanta* and *parasu* in upper right hand, and *padma* and *modukapatra* (pot for sweets) in his lower left hand. An *uttira* beam is running all around the pillared porch as well as in the *garbhagriha* and it appears as a base for the ceiling. Lady seated in *Sukhāsanamudra* in the centre

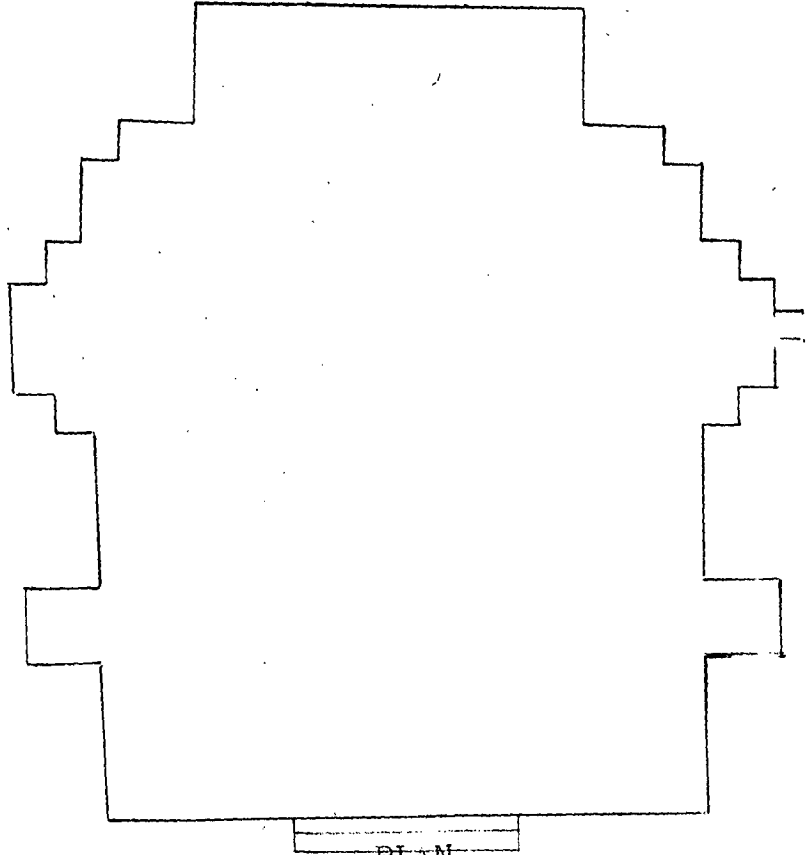
of *uttira* beam above the *lalatabimba* seems to be a pregnant woman and her hands are in *Namaskāramudra*. *Chauri* bearers flank her. The lady might have been the patron of this temple.³⁰ There are series of pillar motifs of which each pair has *puṇnaghat*. The frame is segmented into small niches by pilasters five each on either side while the central niche is occupied by a seated female figure. *Vajra* shaped flower and images of the two deities are also shown here. One image seems to be of Brahma and another that was badly damaged, may be of Vishnu. There is a pair of ladies carrying pots. They seem to be carrying water for *Abhisheka*. Door shell inter connected with four petals of flower, is flanked by *Kirthimukhas*. The base of southeast corner pillar of the porch contains an inscription in Nagari script, which is under study. Here the corner pillar was in laterite and the base was made of basalt. *Chandrasila* that was placed at the entrance of the *garbhagriha* has a *shankavartha* on either side. Both *garbhagriha* and porch have a treabet system of ceiling with *padmasila* for *samathala vimana*. Pillared porch is also a square measuring 2.10 x 2.10 mts giving access to *garbhagriha*. There is a pair of pillars at the forefront of the porch, which has a square base, rectangular *mālasthan*, octagonal and circular shaft and circular *Kumbha* and *Kalasa potika* being squarish. The lower corner *potika* is plain. The *potikas* are simple. *Kirthimukhas* are separating the octagonal and circular shaft. The shaft portion is plain and no horizontal bands are found in it. Octagonal shaft portion is carved like a stylized lotus petal. *Uttira* beam which lie above the front pillars is plain and its interior face is ornamented with a lady with *Chauri*, and probably a temple gate or pillar in low

relief. On the top of *uttira* beam at the main entrance, segmented channel design in basalt stone was placed as sunshade or *chajja* for its main door.

The exterior portion of this temple shows an interesting feature of temple architecture. The outer *garbhagriha* wall has a central *bhadra*, flanked by *pratibhadras* and ultimately by *Karna*. The *Salilāntharas* has *stambha panjarās*, with *sikhara* motifs of treabet system. The *Kudya stambhās* are tall with prominent square *Mālastana* supporting *kumbha*, *kalasa*, *mandi*, *pālaka* and *potikas*. The *karnakuta* of south- eastern side is smaller than that on the north- eastern side. *Pranāla* (water chute) was placed at the centre of the northern wall of *garbhagriha*. At present, there is no linga shrine in this temple. Linga of this temple is being worshipped at Someshwar temple in Curdi Angod. The outer-pillared porch has a pair of *kudya stambhās* and a *kosta panjarās*.

Vertically the temple can be divided into three parts. They are *adhishthāna*, *bitti* and *sikhara*. The *adhishthana* of this temple consists of the moulding of *upana*, *jagathi*, *padma*, *kanta*, *kumuda*, *kanta*, *antarapatti* and *kapotha* with *nasika* respectively. Since *kapota* covers the *adhishthāna*, it can be called as *Kapothabanda adhishthana*. The *bitti* portion occupied by *bhadra*, *pratibhadra*, *karna*, *stambhapanjarās* and *kudya stambhās*.³¹ *Kudyastambhās* are tall with prominent square *malasthana* supporting *kumbha*, *kalasa*, *mandi*, *pālaka* and *pothika*. Generally *makaratorana* comes over *bitti*, but here it has disappeared. A course of *makara patti* is running in the place of *makaratorana*. *Sikhara* of this temple contains *Dvithala vimāna*. The *hara* portion of the first *tala* avoids *kuta* and *panjaras* in which five rows of simple mouldings are shown. Above the *hārā* a *vedi* was introduced over which the second *tala* raises.

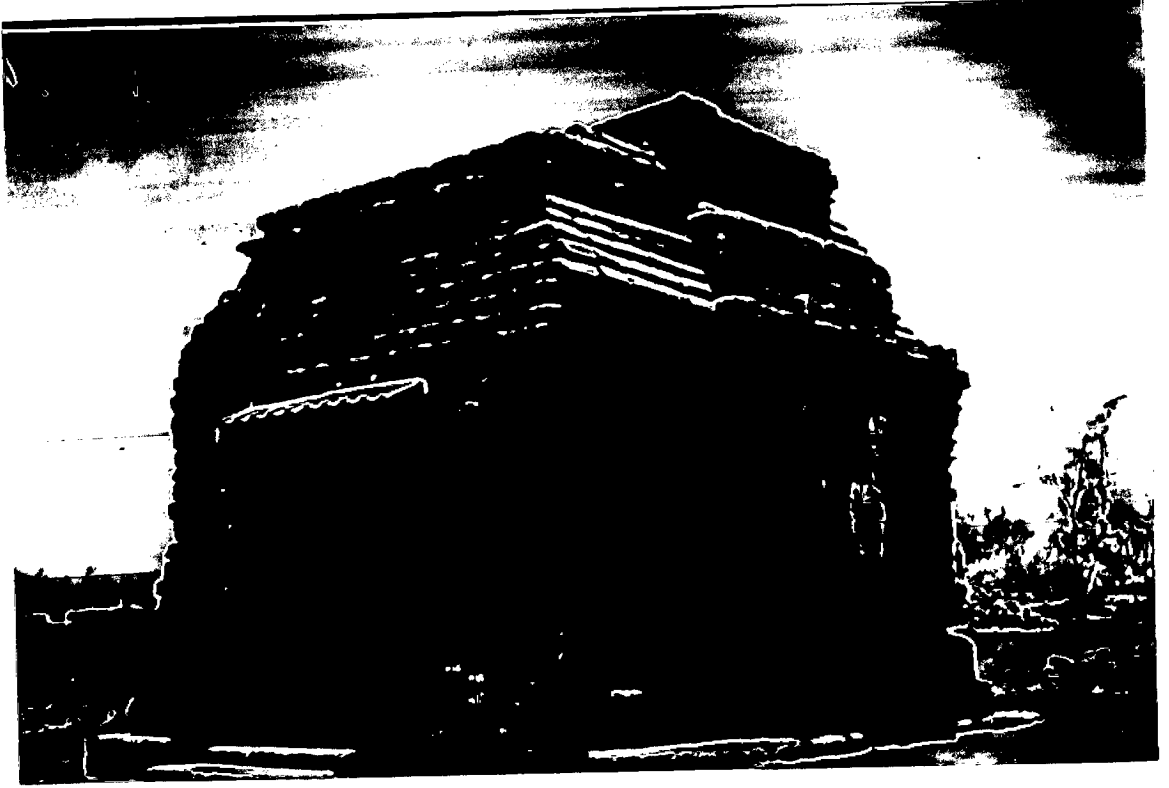
Similar mouldings continued in the second *tala* also like in the first *tala*. The existing structure seems to have lost the original portion of super structure. The able administrator *Jayakesi-I* (1050-1052 AD) extended his kingdom upto Bhatkal in southern Karnataka. Hence the temple architecture of neighbouring Karnataka might have influenced the architecture of Goa. The new features like columns in the *adhishtana*, *chandrasila*, etc., resemble the architectural features of Karnataka temples, especially the *adhishtāna* mouldings and freestanding pillars in the porch. They are similar to those of the later Chalukyan and Hoyasala periods. Since Kadambas ruled earlier to Hoyasala and Chalukyas of Kalyani, they might have borrowed the architectural features of Kadamba style.³²



PLAN

MAHADEVA TEMPLE AT CURDI

11th CENTURY



Mahadev temple at Curdi

TEMPLE NO II ---- CURDI

Plan of the temple No.2 is simple like the existing transplanted Mahadev temple (Temple No.1). This temple is also transplanted from Curdi, Angod in Sangeum taluka. Plan of this temple is rectangular in shape measuring 12.80 x 8.35 metres and the temple is facing the east. It has a square *garbhagriha* measuring 2.30 x 2.00 metres and a square *sabhāmandapa* measuring 5.70 x 6.00 metres. Sanctum sanctorium of this temple is a covered cell with an entrance in the east. A narrow passage in between sanctum wall and the main wall of the temple in the west indicates that this *garbhagriha* has a circumbulatory passage like in *sāndhara* temple. A *pitha* (square slab) placed at the centre of the sanctum is for main deity of the temple. A detachable *pranāla* (water chute) is also placed adjoining to the pedestal (*pitha*) in the sanctum as its *abhishekajala* flows towards north. The architectural feature of this water chute resembles the water chutes developed in the 8th - 9th centuries in the other parts of India. The bases of the four corner pillars with a central hole kept in all the four corners of the sanctum indicate that there was a pillar-supported roof for sanctum. A 0.75 cms high, raised *adhishthāna* of the temple comprises the mouldings of *upana*, *kumuda*, and *kapotha* with *nasikas*. Hence this *adhishthāna* is called as *kapotha bandh adhishthāna*.

On the basis of simple mouldings in the *adhishthāna*, the pillar supported roof for sanctum, and the features of *pranāla* in the sanctum. This temple was dedicated to God Shiva and it was the earliest temple of *Sāndhara* type in this region. Well-preserved temple (Temple No.1) might have been built in the north side only when the veneration was stopped due to

discontinuation or negligence of worship here. Except a *pranāla* in the sanctum, no other evidences are available to fix the temple in definite period. Four corner pillar bases indicate that the sanctum has a roof for it. There is no indication of existence of a roof for *mandapā*. Hence open *mandapa* with covered cell also indicates that this temple belonged to early period. Sanctum with larger *mandapās* in the front are also found in *Gabburu* and *Sogi* temples in Raichur and Bellary Districts in Karnataka. But those temples were built in a well-developed form of temple architecture.

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Temple No II at Curdi

MAHADEV TEMPLE, TAMBDI SURLA

Though it is not well known to art lovers, a well preserved matured architectual specimen of Kadamba-Yadava temple is situated at Tambdi Surla near the feet of Anmod Ghat. Now Tambdi Surla is a modest village in Sanguem taluka. It is 68 kms east to Panaji and 25 kms west to Dharbandoda village that falls on Belgaum – Panaji National Highway. Tambdi means ‘red’ in Konkani language, but the temple was constructed with chlorite schist (grey colour).³³ The Chalukyas introduced first the fine grained and soft chlorite schist for their structures and sculptures. This new soft material which was susceptible for easy and fine carvings gave good opportunity to the carvers to carve minutely and polish the area where it required. Later the successful dynasties and contemporary societies continued the tradition by using the same stone and adorned their regions with magnificent temples. Goa is one among them.

The temple is facing east. The simplest plan of *Astabhadra* consists of a *sanctum sanctorium* (garbhagriha) for main deity; *Antarāla* (vestible) and *Nandimandapa* or *sabhamandapa* with three side entrances belong to *Nirandhāra* temple. The roof of the *mandapa* is slopy (gable-shape) while superstructure of *antarāla* and *garbhagriha* is Kadamba-Nagara (Stepped pyramidal) style.

Garbhagriha is a square and plain and it measures 2.20 x 2.20 mtrs. Three projected stones inserted in the rear wall of *garbhagriha*, might have been used for keeping oil lamps or small religious objects. Temple is dedicated to Lord Shiva. A *linga* with *panavatta* is enshrined in it. This simple *pranala* is

placed at the centre of the hall as its *abhishekajal* flows towards north. In majority of the temples in Goa were found a *linga* with *panavatta* as their principal image.

Worship of *linga* with *yoni* (or *pitha*) in one place symbolically represents the two great generative principles of the universe *Shiva* and *Shakti* or *purush* and *prakriti*, and father and mother of all creations. Hence the tradition continued here also like in its counterparts. Four well-carved canton pillars support the lantern type ceiling (*kadilikakarana*). Two rotative squares (trabeats) are placed one after another in receding manner to reduce the space for ceiling with beautifully carved lotus stone (*padmasila*) for *samathala vimāna* on top. Doorframe of the sanctum is three-*saka* type, but no elegance was shown here as it was displayed in the Mahadev temple at Curdi.

Antarāla is square and little larger than *garbhagriha* which measures 2.35 x 2.35 mtrs. *Antarāla* have a pair of freestanding pillars with pilaster and central door in its rear wall. A seated Ganesh depicted in *lalatabhimba* with *puṇakumbas* on either side. A *chandrasila* placed at the entrance of *garbhagriha* have a beautifully carved *shankavarth* in its body. East facing temples, projected slabs in the western walls and placing *Chandra Sila* at the entrance, are the features similar to those of Kalyan Chalukya temples in Karnataka and can be seen in the temples of Gabburu, Kurdi and Hampi in Bellary and Raichur Districts in Karnataka.

Similar features of *garbhagriha* ceiling are repeated here. Main entrance (*Antarala dwar*) is flanked by perforated door screens (*Jalavatayanas*) on either side of it. This type of window was meant for allowing light and air into

temples. Perforated door screens or pierced stone windows first time appeared in Haltikeswara temple at Halsi in Kadamba architecture.³⁴ In the course of evolution, these windows became popular in temple architecture with their well decorated pendants with the depiction of various motifs in it. (e.g. perforated door screens of re-assembled Adilshahi's gate palace near St. Cajetan Church, Old Goa has different motifs in its pendants). These windows are extensively used in the temples of Hoyasala, Yadava and Kalyani Chalukyas. The walls of *garbhagriha* and *antarala* are similar to that of walls in the temples of Kalyani Chalukyas in Karnataka. Even the Kalleswara temple in Balmidi and Jaina temple at Belgaum show the similar type of architectural features as in Tambdi Surla.

Nandimandapa or *Sabhamandapa* have four free standing pillars in the centre, and they divide the hall into 3 *ankanas* (bays) and are enclosed by walls on four sides. These pillars are monolithic, are richly carved in chlorite schist, and have the divisions like square base (*pitha*), square *malasthāna*, and octagonal and circular shafts followed by *kumba* (disc) and *kalasa* (pot) and *pothikas* in its capital. *Pothikas* have *nagabandha* in its projected scroll. Here the *stambhas* in the *mandapa* are highly ornamented with the depiction of various types of motifs. A square base here contains the motif of *homa* in its centre. *Malasthan* of the pillar is plain, except northeast corner pillar in the *mandapa*, in which an elephant rider was depicted beautifully as he was trampling an animal (horse?). Octagonal shaft of this pillar comprises the units of 8 horizontal intricate bands, such as *patralatha*, *logenzels*, *hara*, and rope design. A seated human figure with one of his legs folded is shown as half bent

like half seated Hanuman in the octagonal shaft of the south-west free standing pillar in the *mandapa* hall.

Similarly, the shaft of the circular portion in the pillars also has the divisions of 8 horizontal intricate bands with minor changes in the depiction of motifs in it. This 16 sided band with top pot. The 16-8-16 bands are also common in the temple pillars of Halsi, Belgaum, Hanbi, Kurdi, Kurugod and Talur in Karnataka State and were very much popular during the period of 1000 AD to 1300 AD.³⁵ A circular disc (*Kumba*), a circular pot (*kalasa*), and a square capital (*pothika*) one after the other also adorn this pillar in suitable order. The square capital (*pothika*) has four projections at its top thus making convenient base for the horizontal beams. Since an image of 'snake' was depicted as a motif in the scroll of *pothika*, it was called as *pothika* with *Nagabanda*. Similar features are repeated in the later temples in Goa such as in the temples at Agastipur, Shiroda, Fatorpa, Canacona, Borim and Zarmem etc., but these columns were made of wood.

All the four standing pillars in the *mandapa* forms a square. A low raised circular platform in the *mandapa* presently accommodating *Nandi* (*vahana* of Shiva) in its centre might have been used by the dancers of the temple in those days on special occasions in this region. Appointing dancers for Hindu temple was one of the ancient Hindu traditions. Devdasi (Dancer) also patronized a temple in Goa. (e.g. a sealed will dated 12th January 1824 deposited in the administration office in Ponda taluka says that one Butem Naikin Calangute karin was a Devdasi who bequeathed several properties to Shantadurga Mahamai temple a Nonora, Bicholim Taluka). All four pillars of

the central bay of *mandapa* are richly carved and polished. These pillars support the square trabeats and its ceiling in the *sabhamandapa*. A pair of rotative trabeats (squares) are placed one after another in receding manner thereby reducing the space for ceiling in the *mandapa*. Elegantly carved surprising varieties of inverted lotus stones (*padmasila*) are placed over the final trabeat of the central bay.

Lotus (*padma*) is a very much adoptive element in Hindu art and architecture. Popular legend says when the milky ocean was churned by gods and demons along with 'amrta' Goddess Laxmi appeared seated up on a lotus. Laxmi resides in lotus, and she holds lotus in her hands. The flower lotus in Indian thought is a symbol of purity, spiritual wealth, divine power and growth and fertility. Hence lotus became fundamental adoptive element in Hindu art and architecture.

Excavations at Kumrahar near Patna have disclosed some ruins. Here a large pillared hall built on a wooden substratum richly carved and well-ornamented pillar capital of Mauryan period is one of the architectural components in the disclosed ruins. This pillar capital was richly ornamented with various flower motifs including 'lotus' as a prominent one. Scholars opined that this pillar capital shows more elegance than what was shown in the pillared capital of Hellenic Greek period in the Greek architecture. Lotus was also used extensively in well-polished Ashoka stambhas as decorative motif. (e.g. Sarnath stambha, Basarh Bakhira, where inverted lotus and lotus motifs are beautifully carved in the capital). Extensive use of lotus as a decorative motif can be seen in the ancient Indian architectural members of

stupas, gates, railings, caves, *chaityas* etc. Lotus petals in the Ajanta caves and Amaravathi *stupa* of satavahana period are narrow and occasionally little wider. Some of the lotus petals in the western bay ceiling in the *mandapa* of Tambdi Surla temple resemble the lotus petals in the Ajanta cave. Central ceiling slabs adorned with beautiful inverted lotus surrounded by varieties of lotuses in each trabeat in the *mandapa* also can be seen here. Inverted lotus in the ceiling of low raised platform which is also at the centre of *mandapa* is an impressive and surprising variety here.

Kakshāsana runs on all three sides of *mandapa* with similar type of central bay pillars with regular intervals. A *Vajra* motif (logenze) beautifully depicted in the body of *Kakshasana* as well as in its *pitha* in the walls of projected entrances. *Sabhāmandapa* has four *devakostās* (niches) in its western bay of the rear wall. The ceiling of this bay is separated into 3 separate parts and are decorated with varieties of lotuses with different shapes of petals. *Sabhāmandapa* has three projected entrances from its all three sides. (Though this feature appeared first time in Goa, this 3-sided projected entrances with flight of steps to cover *mandapa*, for the first time appeared in Chalukyan architecture and can be seen at Venniar Gudi Temple near Pattadakal in Karnataka).³⁶

Devakostās or niches are carved out in the thick *sabhāmandapa* wall. The niches contain all the vertical components of temple architecture and each one of them look like a miniature temple in smaller dimension. Two pilasters (*Kudyastambhā*) are seen at the entrance of the niches and two horizontal mouldings, one at the base and another one on top are also there. (*Padma* and

Sala in relief was shown in the base of the *kudyastambas* on either side of the entrance) And *pālaka* and *padma* looking like *kapoṭha* on top are also visible. Niche of Janārdana was shown in the southern wall of *mandapa* as facing north. Janārdana there is shown in standing posture with four arms holds *chakra* in his upper right hand, *padma* in his lower right, *shankh* in his upper left and *gada* in his lower left. This image was badly damaged. Janārdana had a crown (*kiritamukuta*) and was ornamented with *hara* (necklace), *keyurās* (armlets) and *kankanas*. *Udarbandha* and *vaijayanti* also can be seen on his body. *Garuda* (*vahana*) and *Dwarpalas* are also depicted in this niche.

Niche of Mahishāsurmardini was shown in the entrance wall of the *antarāla* (south - west niche). Goddess *Durga* was displayed while killing *Mahishāsura*. This niche is facing towards east. The image of *Durga* has four arms and it stands in *tribanga* pose, but it was badly damaged. The buffalo (demon *Mahishāsura*) is also shown here while being killed.

Niche of *naga* (north-west side) in the north side of the main entrance is facing east. Here *nāga* was depicted on plain schist stone. Two *nāga* images were carved in similar stone and are kept in front of the niche. According to one version, if two *nāgas* are depicted in a single stone and kept near the *Ganesh* image, it means it is of *Kartikeya*. Since *Kartikeya* is the brother of *Ganesh* and son of *Shiva*, the image of *Ganesh* is also here depicted in the side niche of *nāga*.

Niche of *Ganesh* is situated in the northwestern corner wall of the *mandapa*. This niche is facing south. *Ganesh* is depicted in *sukhāsana mudra*

with two arms and as *vakradanta*. He is holding *parasu* in one hand and *kamla* (lotus) in other hand. A rat (*vāhana*) is also shown at his feet.

The exterior portion of this temple shows a unique feature of temple architecture. The outer *garbhagriha* wall shows it is in tri-ratha pattern (*Bhadra*, *pratibhadra* and *karna*). Here *rathas* were shown on all three sides of the temple. In between *Bhadra* and *pratibhadra*, *Salilānṭharās* with *kudya stambhās* shown without *stambha panjaras*. Whereas in Curdi Mahadeva temple, *salilānṭharās* have *stambha panjaras*. *Kudya stambhas* are tall and depicted vertically from *adhithāna* to *pradamatala vimana*. These *kudya stambhas* have square *hom pitha*, *mālasthana*, *mandi* and *potikas* respectively. These *kudya stambhās* are square sided (*Ruchika* type). If it is a circular, it is called as *Rudra Kantha*; if it is octagonal it is called as *Vishnu kantha*; five-faced is called as *pancha kanta* and six-faced *skanda kanta* and so on.

These *kudya stambhās* (*Ruchika* type) continued up to *antarala* in *bitti* portion, then a *bandana* (projection) starts and it continued horizontally with *vajra* motifs in it upto the end of *antarala* in the centre of the outer wall. It is a unique feature in this temple. *Bandana* continued upto *mandapa* and ended where *kakshasana* starts. (*Bandana* in the *bitti* portion first time appeared in Hindu temple in Jaina Basti in the group of Yellavatti monuments of the Kadamba architecture in Karnataka). *Kakshāsana* runs all three sides of *sabhāmantapa* with a *vajra* motif (logenges) in its centre. Unfortunately, maximum portion of *kakshāsana* was missing and a small bit of portion retained can be seen presently.

Vertically the temple can be divided into six parts: *adhithāna*, *bitti*, *pradamatala*, *dwithiyatala*, *trithiyatala* and *stupi*.

Adhithānas are of different types, ranging from two to seven courses. Here *adhithāna* consists of *upana*, *padma*, *kantha*, *kumuda*, *kantha* and *kapotha* with *nasika*. *Adhithāna* capped by *kapotha* is called as *kapothabandha adhithāna*. *Bitti* portion is almost plain, except few vertical *kudyastambhas*. *Vimāna* of the temple stands on *bitti*. The superstructure stands on *bitti*, contains the parts of *prathamatala*, *dwitiyatala*, *tritiyatala* and finally *stupi*. *Stupi* was missing now.

First Tala (Sikhara): *Pradamatala* stands on sanctum sanctorium or *garbhagriha*. And *sukhanāsi* stands on *antarāla*. (Superstructure of the temple containing a projection in the front looking like beak of a parrot is called *sukanāsi*. In the Kalinga (Orissa) temples *sukanasi* is essential but in Andhra Pradesh it is not necessary). First *tala* starts from *sabhāmandapa* north and ends at *sabhamantapa* south. Vertical emphasis of first *tala* contains the *haras* of *pālaka*, *sala*, *patti* (timber imitation) and *karnakutas*. *Tri-purushas*, Brahma, Vishnu and Mahesh are richly ornamented and depicted on all three sides in the niches (*Karnakutas*) of the first tyre. These niches are decorated with *kudyastambhas* on either side of the arched entrance. A *naga* with hood on either side of the arched entrance was depicted below the *kirtimukha*. (Though the Buddhists started use of *kirthimukhas* in their art, the elaborate usage of glorious faces can be seen in the Hindu art and architecture after 6th century AD. Images of popular gods and goddesses are filled in the coiled *naga* on either side of the arched entrance and its top. *Pradhama mata* in the north is adorned

with the image of *Janārdana* in its central niche (*karnakuta*). *Janārdana* is depicted as *Sihānaka murti* and *kiritdhari* with his *vāhana* (*garuda*). *Janārdana* is one of the 24 aspects of Vishnu. His 24 aspects are described in *Vishnudharmottara purāna* and *Rupamandana*. *Janārdana* is shown in the standing posture with four arms and his attributes. He holds *Chakra* in his upper right and *padma* in his lower right hand, Shankh in his upper left and *gada* in his lower left. In Hindu mythology, Shankh (conch) is a symbol of salvation. *Chakra* an emblem of protection, *gada* for destruction and *padma* is the emblem of creation. Other niches of first *tala* in these sides are unfinished.³⁷ Western side of the first *tala* contains an image of Shiva in its central niche (*karnakuta*) other niches are unfinished on this side. Shiva was shown in dancing (*nataraja*) posture with four arms and attributes. Shiva holds *damaru* in his upper right hand, but attribute in his lower right hand is not visible. His upper left hand holds an axe and lower left holds a snake. *Nandi* (*vahana*) was depicted on his left.

Southern side of the first *tala* is adorned with an image of Brahma with three faces in its central niche. Other niches of this side also are unfinished like other sides. Brahma a creator in Hindu mythology was shown in *sukāsanamudra* with his *vāhana*, *hamsa*. Image of Brahma is shown with four arms holding a snake in upper right, *akshamal* in lower right a ladle in his upper left, *kamandalu* in his lower left hand. A worshipper is also shown in adorning posture to his right.

Brahma, Vishnu and Shiva are a trinity in Hindu mythology. Brahma is a creator, Shiva is a destroyer and Vishnu is a protector.

In the second *tala* similar features of *hārās* of first *tala* are repeated. A Gajalakshmi was shown in the bottom row of the second *tala* in the northern orientation. The niche of the Gajalakshmi is similar to that of the first *tala* in the central *karnakuta*.

Gajalakshmi shown in *sukhāsana mudra* with four arms. An elephant also was shown here to the left of Lakshmi. In Hindu mythology, depiction of elephants with Lakshmi indicates the prosperity. Since the image of Lakshmi is weathered, her attributes are not clearly visible. Upper right hand of it was shown in *abhaya mudra*.

The central *karnakuta* of northern side of *dwitala vimana* is adorned with the postures of Lakshminārāyana. Vishnu (Nārāyana) was shown with his left hand on the waist of Lakshmi. Other niches of this side are unfinished. In the central *karnakuta* of western side depicted the sculptures of Uma-Maheshwara Murti. Maheshwara and Uma are seated in embracing posture. Uma is seated upon the left lap of Siva, holding a fruit in her left hand and the right hand is shown on the back of Siva. Siva holds *trisula* and *damaru* one each in lower right and upper right hand, while upper right hand is shown in *Varadamudra* and the lower left hand is depicted around the shoulders of Uma. Other niches of this side are unfinished.

The central *karnakuta* of second *tala* on the southern side is adorned with the image of Bhairav. Bhairav is one of the aspects of *panchamukhi Shiva* known as *Aghora*, others being Tatpurusha, Vamdev, Sadyojata and Isan.³⁸ Bhairav is shown with four arms holding *damaru* in his upper right and dagger in his lower right, while *trishul* in upper left hand and skull with a bowl is seen

in lower left hand. A dog, vehicle of Bhairav was depicted on his left. The dog licks the blood of the victim. Bhairav is always oriented towards the south. Other niches of this side are unfinished.

Similar rows of *pālaka*, *sala*, *patti*, (timber imitation) and *karnakuta* are continued in third *tala* also. But no images are displayed in its *karnakutas*. The reason may be of political disturbance, financial problem or foreign invasion.

Finally, *padmasila* is placed over the *tritiyatata* for *samathala vimana* for *stupi*. However, *stupi* is found missing.

According to K.V.Soundar Rajan, this stepped pyramidal superstructure is called '*Kadamba Nagara Sikhara*'. 'A curvilinear tower was likewise imitated from the northern *sikhara* and this again was modified by the horizontal stages of the *Kadamba Vimāna* during Kadamba period.

On the basis of assumption, the temple must have been constructed in 12th century A.D. The architectural features like well carved *mandapa* pillars, a perforated door screen (it appeared first time in Hattikeswara temple at Halsi during Kadamba period), ornamentation of the deities and their niches and the appearance of *Bandana* in the outer wall, pyramidal superstructure with niches, all are resembling the features of Kadamba, Hoysala and Kalyan Chalukyan temple features in South India. These architectural features mostly can be seen in the temples of Halsi, Degame, Balmidi in Belgaum District and temples in Raichur, Bellari, Badami and Dharwad Districts of Karnataka.

An inscription in the *Bhuvarah* Narasimha temple at Halsi reads that, one matayogi installed the image of Ananta Viravikrama Narasimha in 1169 A.D, at the instance of the king's mother. Another inscription in the same slab

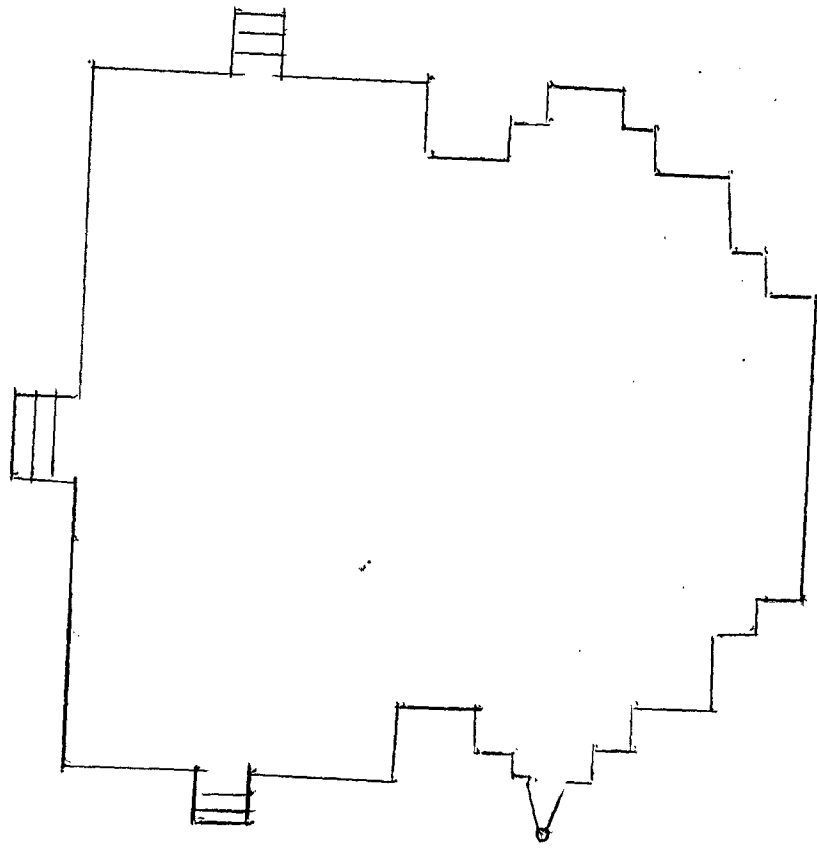
records the gift of a village Bhalika to the deity by Vishnuchitta (Vijayaditya) in 1172 A.D. Vishnuchitta is a brother of Shivachitta, the then ruler of Goa of Kadamba lineage.³⁹ Vishnuchitta might have been ruling Halasige-12000 as Yuvaraj during Shivachittas period. And another reference given by Jayakesi-III, the son of Vijayaditya in the year 1187 A.D., is that the Kamala Narayana temple was built at Degame and named after his mother Kamala Devi. According to Degame temple inscription, Permadi assumed the title of Shivachitta; because he was perhaps an ardent devotee of God Siva.⁴⁰

The pillars of the *mandapa*, a low raised platform at the centre, a perforated door screen, a *bandana* in the outer wall of *garbhagraha*, stepped pyramidal *sikhara* and low levelled roof of *mandapa* of Tambdi Surla show the early architectural features of Kadamba. Bhavaraha Narasimha temple at Halsi and Kamala Narayana temple at Degame which have much ornamentation than that of Tambdi Surla temple. Hence, this temple might have come up during the period of Shivachitta Kadamba and might be earlier to Halsi and Degame temples.

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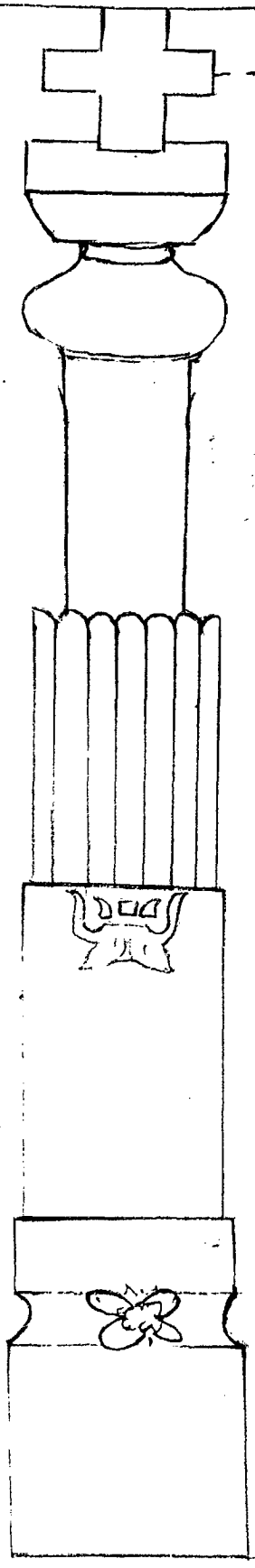
MAHADEV TEMPLE TAMBDI-SURLA

PLAN



MAHADEV TEMPLE AT CURDI

11TH CENTURY

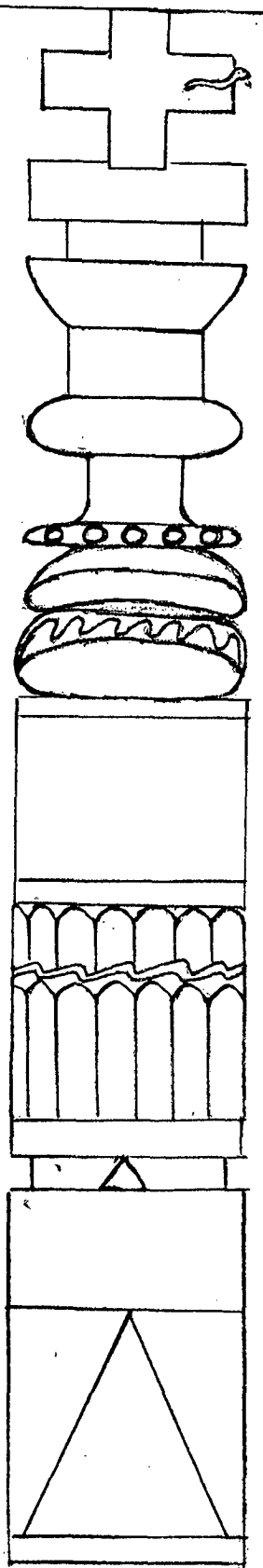


Pothika
 Kumba
 Kalasa
 circular shaft Mandi
 octagonal shaft
 kirthimukh
 square base

MANDAPA PILLAR
CURDI

MAHADEV TEMPLE AT TAMBADISURLA

12TH CENTURY



Pothika
 Kumba
 Kalasa
 circular shaft
 octagonal shaft
 rectangular malasthana

MANDAPA PILLAR
TAMBADISURLA

NOT TO SCALE



Mahadev temple at Tambdi Surla

**BHUVARAH NARSIMHA TEMPLE AT HALSHI IN BELGAUM DIST.
KARNATAKA**

Bhuvarah Narsimha temple is situated 14 kms. South west of Khanapur at Halshi (Palasika) in Belgaum district, Kamataka. It was the second capital of the early Kadambas and minor capital for Goa Kadambas. Seven copper plate inscriptions were found here. It was the headquarters of a very big province called in inscriptions as Halasige-12000 constituting parts of present Dharwad and Belgaum districts. Recorded evidence reveals that this was the centre for Jainism, Vaishnavism and Shaivism. In addition to Bhuvarah Narasimha temple, Halshi also has Brahmanical temples such as Kapileshwara, Suvarneshwara, Kamaleshwara, Hatakeshwara (Gramdevata), Gokarneshwara and Jain basti.⁴¹

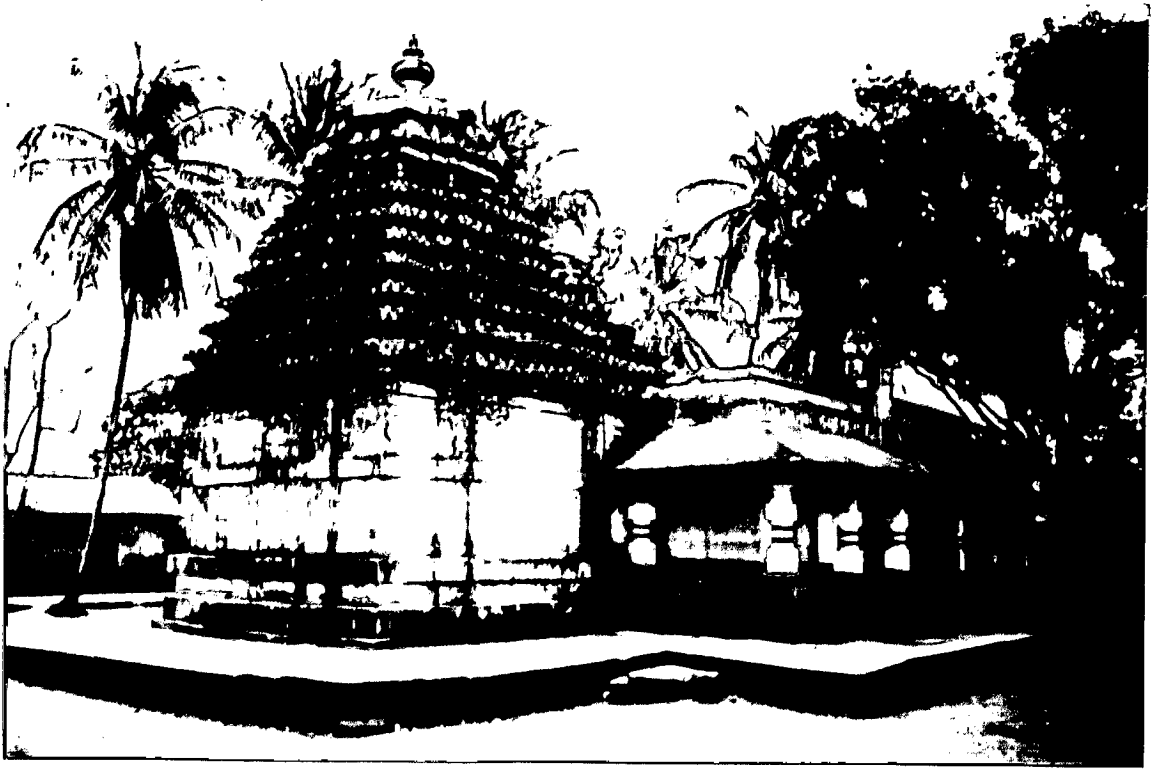
Bhuvarah Narsimha Temple is a huge complex. This temple was originally single shrined with stepped pyramidal superstructure. Later, one more temple was built for God Varaha and both the *garbhagrihas* were shown facing each other. Original temple consisted of a rectangular *garbhagriha* and porch with square *mandapa* (*Navaranga*). Garbhagriha is plain with huge image of seated Narayana. The original two-handed crude image of Narasimha was kept in the left corner of *garbhagriha*. Rectangular porch also is a plain hall with perforated door screens on either side of the entrance. The south west corner of the entrance wall of the porch has an inscription in Nagari script in Sanskrit language. The stone inscription belonging to 1169 A .D. registers a gift of the village Sindavalli. The record mentions that the temple was built by Shivachitta and one Matayogi installed the image of Ananta Viravikrama

Narasimha in 1169 A.D at the instance of the king's mother. In the same slab, there is another inscription of Vishnuchitta Vijayaditya 1172 AD recording the gift of a village Bhalika to the deity.⁴²

A common *Sabhāmandapa* (*Navaranga*) for both the temples have two entrances. One each on north and south. Four free standing pillars separating the *mandapa* in to three bays like in Mahadev Temple at Tambdi Surla in Goa, which was constructed during the period of Shivachitta Permadideva, the brother of Vijayaditya-III. The work of carved pillars and ceilings of the *mandapa* resemble the pillars and ceilings of Tambdi Surla temple. A square *homapitha* and *mālasthana* are shown prominently in these pillars, and *Kalāśa*, *Kumba*, *Hara of Homa*, *patradala*, *latasaka*, resemble the ceilings of Tambdi Surla temple. So is the case with the rectangular base, circular and octagonal shaft and square capital of the pillars. The ceilings of the *mandapa* are in trabeat system and the decoration of *padma* (inverted lotus) in the middle of the ceiling reveals also the influence of Tambdi Surla temple. The ceiling was carved in wood, whereas Tambdi Surla temple ceiling was hewn in stone. A low raised circular platform in the *mandapa* has a well-carved tortoise in its centre. Whereas in Tambdi Surla Nandi was placed at the centre. The eastern side of the temple also has a *garbhagriha* and porch like in the early temples in this region. A standing image of Varaha installed in 1186-87 A.D. by Vijayaditya-III occupied the rear wall in the middle of the *garbhagriha*. Varaha stands on tortoise here. An image of Surya beautifully depicted is still intact. There is an inscription in Nagari, Kannada script of 14th century. Charecters in

southeast corner wall of the porch (or *ardha mandapa*) register a gift of land to the same God.⁴³

Bhuvараha Narsimha temple shows the architectural features of later Chalukyan period. Here the temple stands on Jagati like Orissa and Khajuraho temples. The plan of the temple is in *Ashtabhadra* like in Tambdi Surla. *Bitti* portion of the temple is also plain except few *kudya stambhas* and *bandana* in its centre like Tambdi Surla temple. Temple is capped with eleven rows of rotated tiers and finally capped by *kalāśa* with *stupi*. No intricate carvings have been found in its tiers. Images of Gods are depicted on four sides in relief in the 10th row of its *sikhara*. Crowned *kirthimukhas* or glorious faces of four side images resemble the *kirtimukhas* depicted in the superstructure of Tambdi Surla temple. *Sukhanasi* of the temple has perforated door screen. A common *ardhamandapa* is running all around the *sabhāmandapa* and stands outside the temple with freestanding pillars and with the roof of stone slabs. This slanty slope stone slab shows the influence of stone slab roof of *sabhāmandapa* of Tambdi Surla temple.



Bhavaraha Narasimha temple Hali

TEMPLES IDENTIFIED WITH FEW TEMPLE COMPONENTS AND LITERARY SOURCES.

Though the entire structure was not available to identify the temple and its period, with the help of available few temple components, literary sources and art and architectural style of the components, the following temples were identified:-

Although some recorded evidence reveals that the Kadamba dynasty patronised Jainism in the beginning in Goa, no legendary evidence has been found so far. Legendary evidence suggests that Kadambas were Saivaite worshippers and God Saptakoteswara was their family deity. On the coins of Kadamba rulers, Jayakesi-I (1050-78 AD), Jayakesi-II (1126-27 AD) Shivachitta Permiadi (1147-48 AD) e.g. coins found at Goa Velha by Dr. Gururaj Bhatt with the writings of King's name Shivachitta in Nagari and Halle Kannada, Jayakesi-III (1187-1213 AD), Jayakirtia (1210 AD) and Somadeva (1226-46 AD) have the legends of 'SAPTAKOTESWARA' 'VARAVIRA', 'JAYAKESIDEVA', 'SAPTAKOTESWARA LABDHAVARA', 'NIJARADHAYA SRI SAPTAKOTISWARADEVA' etc. some of the coins collected and exhibited in Pillar Museum, and IHRI Museum, St.Xavier College Bombay also have the legend of 'Saptakoteswara' in it. Apart from this legend, a 'lion' insignia was found in one of the coins in Pillar Museum⁴⁴.

Though the superstructure and other parts of the temple were missing, a rock cut alignment was found on the natural bedrock on the banks of River Mandovi in Narve, Divar. This alignment shows that there was a rectangular

structure with three divisions. These divisions included a *sanctum*, *antarāla* and *mandapa* of a Hindu temple. This temple might have been raised after cutting the natural rock; hence the *adhithāna* portion was not found. A huge water tank chiselled in the northeast corner of the temple is known as Kotitirtha and later it became popular as Mahadevache talem (tank of Mahadev) that can be seen as ornamental water tank now ⁴⁵.

Much adoption of linga of Saptakoteswara, the deity of Royal family started with great veneration during the period of Shivachitta Kadamba (Permadi) and his wife Kamala Devi. Construction of a special temple for God Saptakoteswara in the Diwar Island is the best example for staunch adaptation of this God. Out of 'Ten' great famous centres of Mahadev (Shiva), six centres were very important in Konkan region during this period and Saptakoteswar is one among them. Both Shivachitta Permadi (the title of Shivachitta itself tells us that he was a staunch follower of God Siva) and his wife Kamaladevi (who was a Pandyan princess and was married to Permadi of Kadambas) were staunch followers of this God ⁴⁶. Construction of a Saptakoteswar temple at Diwadi Island is one of her great efforts apart from other activities like establishments of educational institutions, social and cultural activity centres all over the kingdom with the help of her husband.

Available Hindu temple components like miniature *Sikharas* of *Bhumija* type, *Rekha nagara sikhara*, stepped pyramidal '*sikhara*', a main door with perforated door screen with *purna kalasas* on either side, and images of Hindu deities are there. Siva linga (*tri-bhagha* type), Nandi with *panavatta*, an image

of goddess, and the water tank near St. Cajetan church, and a deep well in the St. Cajetan church, *pothikas* with *naga-bandha* of the pillars strongly support the existence of Hindu temples in Old Goa. Components of the doorframe collected and assembled in 1931 or 1961 by the State Department of Archives and Archaeology, Goa in the St. Cajetan church complex in Old Goa is of *tree-saka dwara* type. *Latasaka*, *Padmadalavari* and *patra saka* are carved with great skill with two *urnakalasa* on either side of its top. *Lalatabimba* of the doorframe (middle portion) was missing here except the parts of two *urnakalasa* on its either end. Generally, the image of 'Ganesh' or 'Lakshmi' will be displayed in the centre of the *lalatabimba* in Hindu temples. This central portion was replaced with one of the architectural members (architrave) of the church, which contains the stylistic shell design in its body by the then State Department of Archives and Archaeology, Goa. Two types of Hindu temple *sikharas* are there. One is of *Rekha nagara'sikhara* with single *amalaka* like depicted *sikhara* motifs in the ornamented water tank near destroyed Saptakoteswara temple, Narve, Diwar, and another is of Dravidian style of stepped pyramidal *sikhara*. Similarly, a temple component, which was exhibited in the Archaeological Museum, Old Goa, also had depiction of a pair of *Rekhanagara'sikharas* with a stepped pyramidal *sikhara* in the middle. The Archaeological Survey of India collected this object from Malcarne in Sanguem Taluka. These *sikharas* have the depiction of double *amalakas* on top and *anga'sikharas* in its vertical ridge on the lines of *sikharas* of Orissan temples.

Exhibited miniature *sikhara* of Bhumija type in the ASI museum, Old Goa resemble the features of temple *sikharas* of Khajuraho and Gujarat in North

India⁴⁷. This miniature *sikhara* lost its top portion. Hence the existence of *amalaka* position was not known whether it had a single *amalaka* or double *amalaka*. Though these above mentioned miniature *sikharas* collected from the different parts of Goa, the existence of *Bhumija* type *sikhara* temple, and *Rekhanagara sikhara* temple was not found elsewhere in Goa so far. *Pothikas* with *nāgabandha* of the pillar capital is lying in front of the Old Goa Museum in the garden and the other one is lying in the garden near St Catherine Chapel in Old Goa they belongs to the temples of the medieval period.

Copper plates of King Tribhuvanamalla of the year 1107 A.D. refer the foundation of Brahmapuri (colony for Brahmins) in Velha Goa for study and teaching near the temple of shri Devi Saraswati on the outskirts of present Old Goa. Twelve Brahmin families were settled here.⁴⁸ Another inscription belonging to Madhava Mantri of Vijaynagara kingdom mentioned that he restored the temple of Saptakoteshwara of Narve, and also established a colony for Brahmins in the year 1391 AD. on the outskirts of the city of Old Goa.⁴⁹ Later, the place Brahmapuri became famous as Brahmapuri Kshetra and Lord Siva was worshipped as Goveshwar in Brahmapuri. It was also believed that Holy Trinity Church was constructed on the ruins of the temple of Siva on the outskirts of Old Goa.

Portuguese maintained numerous documents to furnish the details of destruction of Hindu temples from the Old Conquests comprising Tiswadi, Bardez and Salcete talukas in Goa. Nearly 566 shrines of Hindu worship were destroyed by them during the 16th century⁵⁰. Since Goa is a coastal region, many of these shrines might have been of simple tiled roof structures. The Muslim

invaders might have destroyed many temples also (e.g. Allauddin Khilji's General in 1327 AD destroyed Chandor and later Bahamanis destroyed Saptakoteswara temple at Narve, Diwar and Gomateswar temple at Goa Velha). The circular dome of *Trikutachala* temple at Agapur is the best example for the influence of Muslim architecture.

Available basalt fragments of beautiful Hindu sculptures (some are in very bad condition) and components of big and small Hindu temples show the various stages of medieval art and architecture of this region. Except few fragments and components and sculptures, no other reliable material like recorded evidences, historical background were available to put them in chronological order. Unfortunately, many of the temples in Goa were destroyed and the material was taken away from the original place to build new structures and the images were badly damaged or shifted to safer places. In this regard, with few available evidences, it is very difficult to put these temples in chronological order in particular period.

Similar temple *sikharas* of *Bhumija* type, *Rekhanagara* and stepped pyramidal type are exhibited in the ASI museum, Old Goa. Some of these *sikharas* are *anga sikharas* and miniature *sikharas* of shrines of subsidiary deities. Except these components, no other relevant material was found in the concerned areas. The door jam of Adilshahi palace, Old Goa, two basalt pillars at the entrance of Nagueshi temple, Bandoda, and a deep *stambha* of Mahalakshmi temple Bandoda, doorframe of the Kesava temple near Nagueshi temple, monolithic column and *lalata bhimba* of Kamaleswar temple at Borim show the existence of Hindu temples in the medieval period.

Ancient temple of Mahalasa at Verna had some structural alignment of temple complex with water tank in front. Unfortunately, no reliable material like, temple components and sculptures (except one or two) are available. But recorded evidence states that Fr. Luis Goes on whose request the images were destroyed stated in his letter dt.12.12.1567 that there was a tank with arched roof and had a fabulous portal of black stone which he never saw even in Portugal. It seems that this temple had beautiful arches and sculptures, and a shelter house for Devdasis⁵¹.

A well-preserved Saptakoteswar temple at Opa shows the architectural features of medieval period. Since the temple is nearer to Srikshetra Khandepar which is very holy centre for Hindu devotees, Saptakoteswar temple attained great importance for Hindu religion. This temple is simple with square *garbhagriha* and porch like Mahadev temple, Curdi. An arched door of the sanctum has *tri-saka-dwara*, which was popular in 13th & 14th centuries. A *chandrasila* slab also has *shankavartha* in its body, which is similar to that of Mahadev temples, Curdi and Tambdi Surla, but the domical *sikhara* with octagonal base and vaulted roof and porch are of later period and are new additions.

Two stone inscriptions in Marathi discovered in front of the Shambradevi temple in Veluz (Valassavi) in Sattari Taluka and exhibited in the Archaeological Museum, Old Goa, refer the donations made by the people for the cult of the deity Ravalnath of Valassavi. According to the inscription belonging to 1402 A.D. the people of Masarvade village and Athavle regions contributed jointly one '*Gadyan*' worth 30 tankas. Out of 30 tankas, 4 tankas

for naivedya to Ravalnath, 4 *tankas* for perpetual lighting of the lamps, 6 tankas for *Devdasi* for her services, 3 tankas for other servants of the deities and the rest for other activities of the temple⁵². With this above reference, one can imagine the systematic arrangement for the performance of religious services without any break, so that people can venerate the deity with great respect in future.

Another inscription from the same village belongs to 1408 AD refers to the donation of a plot (agricultural land) of which 1/36th part of the produce was donated as the *Namashi* to the temple of Mahadev⁵³. Both the inscriptions have been assigned to the date of Harihara-I of Vijayanagara period.

Two temple components a monolithic column of *mandapa* and a *lalatabimba* of *garbhagriha* door are made in basalt and found inserted in the entrance wall of the *garbhagriha* in the Kamaleshwar temple at Borim which is opposite to the present Navadurga temple. *Lalatabimba* of sanctum has a depiction of Ganesh in its centre and *purna kalasas* on either side as in the Tambdi Surla temple show the medieval Indian architecture here. *Svayambhu ling* with *pitha*, *lalatabimba*, *mandapa* columns and Nandi also reveal the architectural features of medieval period.

SAPTAKOTESHWARA TEMPLE - DIWAR

Saptakoteshwar is one of the greatest Shaivite shrines of Goa. Originally the Kadambas constructed a temple on the banks of River Mandovi in the Narve area of Diwar Island for their family deity. Saptakoteshwar temple in the Diwar Island has great historical connections. Fr. Andrea Corsalli, a resident of Florence had described in 1515 AD. that it was one of the best temples he had ever seen and that its architecture and sculpture was far superior to that of European stone ornamentation. On the basis of assumption, this temple might have come up during the period of Shivachitta Kadamba and his wife Kamaladevi in the third quarter of the 12th century AD. Due to religious oppression, this magnificent temple was destroyed by the Bahamanis during 1355-66 AD. Later, it was re-constructed by the Madhava Mantri, minister of Vijayanagara kingdom and re-established the sacred original *linga* in it in the year 1391 AD. But in 1471 A.D, again it was desecrated by Mohammed Gawan during the capture of Goa and finally the temple was completely destroyed by Miguel Vaz in 1540 AD. And in the year 1558 A.D., the deity (*Linga*) was shifted secretly to the Narve across the reiver and consecrated in the newly erected temple (present Saptakoteshwar temple at Narve) ⁵⁴.

Though the superstructure and other parts of the temple were missing, a rock cut alignment found on the natural rock bed on the banks of the River Mandovi in Narve, Diwar, which shows that there was a temple near rock cut water tank in rectangular shape with three divisions. These divisions are similar to that of sanctum, *antarāla* and *mandapa* of a Hindu temple. Temple might have been raised after cutting natural rock. Hence the *adhithāna* of the temple

was not found. A huge ornamental water tank known as 'Kotitirtha' and later it become popular as 'Mahadevache tolem' (Tank of Mahadev) chiselled in the laterite rock in the north east corner of the temple. A flight of steps is hewn in its Southern and Northern entrances. This rock cut tank was beautifully ornamented with elegantly carved *Rekha nagara sikhara* motifs in its vertical walls and these 'sikharas continued upto the extended passage of the tank in the west. Two rows of 'Sikhara motifs are running horizontally all around the tank, while a row of small niches is depicted in between them with a chiselled hole for inserting *linga* in one of its corner niche. These 'sikhara motifs resemble the 'sikhara motifs of a doorframe in the gateway of Adil Shaha's palace near St. Cajetan church at Old Goa and a *Sikhara* motif depicted in the coin of Kadamba rulers and in the mandapa wall of Kamala Narayana temple at Degamve in Karnataka. These *Rekha nagara sikharas* are different from Orissa and Khajuraho *sikharas*. In Orissan temple architecture, the *Rekha nagara sikhara* contains *anga sikharas* in its vertical ridge and double amalakas on its top. And Gujurat temples will have Bhumis in its vertical superstructure. Kamala Narayana temple at Degamve also has an inscription, which discloses that, it was constructed under the patronage of Queen Kamaladevi⁵⁴. A *dharalinga* (ling with facets) of two feet height of this temple was smuggled out from this temple due to religious oppression by the then rulers and consecrated in the present Saptakoteshwar temple at Narve⁵⁵. Saptakoteshwar temple at Narve was reconstructed by Chhatrapati Shivaji, when he had paid a visit there in 1667 AD and found that the temple was in a dilapidated stage. Hence he had ordered its reconstruction.

Saptakoteshwar was the family deity of Kadambas. Kamala Devi, wife of Shivachitta Kadamba was a staunch devotee of this God. Kadambas not only patronized this deity as their family deity but also took great pride in popularizing it through inscriptions on coins and copper plates. Several such inscriptions are found in the coins of Kadamba rulers.

According to '*Gomancha Kshetra Mahatmya*' and '*Teerth Mahima varnan*' seven sages performed penance for seven crore years and requested Shiva to remain on the island of Dipavati (Diwadi) permanently. Saptakoteshwar is worshipped as folk-deity, Khandoba in Maharashtra and Karnataka. He is also worshipped as Martanda-Bhairava, Malhari, Mailal and Yellakoti-Mahadeva in various places. It is also believed that since he recited seven crore mantras, he was called Saptakoteshwar.⁵⁶



Saptakoteswar temple at Diwadi



Ornamental water tank at Diwadi

GANESH TEMPLE AT DIWAR

Fr. Miguel Vaz in his letter dated 6th January 1534 furnished the following information: "At Daugim once again a convent has been built to Our Lady, under the invocation of mother of Goa, the very spot where the temple was situated. The converted Hindus broke it down with their own hands and asked for a church of Our Lady to be built having almost all of them become Christians". This might have been not only the case where the Hindus destroyed their temples with their own hands but were forced to become converts under threat of punishment. The destruction of all the temples in the Old Conquest began in 1540 or 1541A.D. with the team of Mestre Diogo, Miguel Vaz and Doctor Pedro Fernandes. Temples of Ganapati and Saptakoteshwar were also not exempted from this destruction⁵⁷

On 15th August 1560, nearly 1510 new converts, all from Divar were baptized. When the learned Brahmins of Divar realized that the Christian faith was at their doorstep. Immediately they convened a meeting to discuss the issue, whether they should embrace Christianity or leave the island. Some of them were of the opinion that it was God's will that they should all become Christians and others were not. The more pious persons advised them to consult the deity Ganesh, who was very famous and highly revered deity.

The Ganapati temple was situated at the site of the present cemetery of the village near the church Nossa Senhora de Piedade. A basalt fragment of ceiling and a perforated door screen of the main door of the temple still can be seen in the chapel of the said cemetery. The ceiling slab decorated with lotus and the perforated door screen also resemble *padmasila* and the door screen of

Tambdi Surla temple. A beautiful temple constructed for Lord Ganesh in the slopy hill nearer to old temple and it is worshipped with great veneration by the people.

MAHALASA TEMPLE AT VERNA

According to Fr.Luis Goes letter dated 12-12-1567, the images in Mahalasa temple in Verna were in destroyed state and there was a tank with fabulous arched roof and a portal of basalt stone, which he never saw even in Portugal⁵⁸. It seems that the temple was beautiful with arches and sculptures. In the same temple, many dancing girls (Devadasis) were maintained. It also served as a shelter for widows who did not have the courage to be burnt alive on Sati on the pyres of their deceased husbands. According to Hindu mythology, whoever died in war, or as sati or did self-sacrifice or self-immolation for the sake of God, they would go to Heaven (*Swang*) and get all types of royal treatment whatever they got on this earth. All the exhibited Sati stones, Hero stones and self-immolation stones in the ASI museum, Old Goa explain this Hindu mythological story in different ways. And number of Sati stones and Hero stones found in different parts in Goa shows the strong adoption of Sati practice in this region. Sati temples are also found in Goa. One is at Kheri (near Keri dam) and another is at Satimal (near Malcarnem), but their temples are modern.

Afonso de Albuquerque forbade Sati practice in the Islands of Goa. Subsequently, by a provision of the Viceroy D. Constantino de Bragança dated 30th June 1560, the same practice was forbidden in the other parts of Goa. Like Portuguese Government, British Government also abolished this practice in the other parts of India in the year in 1829 during the tenure of Viceroy William Bentinck.

Goddess Mahalasa is mentioned in *Skandapurana* and *Devibhagavatam*.

Though the Shakti worship started in India from Indus Valley Civilization, its wide spread development took place around 900 A.D. only. Concept of Mahalasa Narayani came to Goa from neighbouring Maharashtra during 1300-1400 A.D.⁵⁹. Hence the Mahalasa temple at Verna might have come up during 13th or 14th century A.D.

TEMPLES AT OLD GOA

Present Daugim area is situated in the outskirts of Old Goa, which was the capital of Portuguese India and also the second largest populated city in India in 1560 AD after Fatehpur Sikri. The Vicar General Fr. Minguel Vaz and Diogo Borba struggled hard to bring about early christianisation of the natives of Goa. St. Paul's College was started for imparting religious instruction to the new converts and it was maintained out of the income of the Hindu temples which had been destroyed⁶⁰.

Available beautiful sculptures of basalt, a Nandi with *pānavatta* collected from the Gandhi Circle area of Old Goa and exhibited in Old Goa Museum, a broken sculpture of Uma-Maheshwar collected in-between Aljube and Royal Hospital area of Old Goa and exhibited in the ASI Museum give us the indication that beautiful temples did exist in medieval Goa. An image of Gajalakshmi found in an excavation in the orchard of the Convent of Basilica of Bom Jesus, a stone image of Goddess collected from the ICAR complex, *pothikas* with *nāgabandha* lying in the garden, one in front of the ASI Museum and the other by the side of the St. Catherine Chapel exhibited miniature *'sikhara*s and *anga 'sikhara*s of *Rekha nagara*, stepped pyramidal Bhumija type Shivalinga in all exhibited in the Old Goa Museum, temple door displayed in the St. Cajetan church complex at Old Goa show the glorious past of these temples. A deep well in the St. Cajetan Church, strongly support the existence of Hindu temples in Old Goa. It is believed that the Archbishop Aleixio de Menezes constructed Holy Trinity Church on the ruins of Shiva temple. In its

neighbourhood, there exists a *pushkar* (a sacred water tank) to fulfill the requirements of the temple and its devotees ⁶¹.

Although the term Old Goa was not mentioned directly in the records of Kadambas, according to copper plate inscription belonging to Tribhuvanamalla of 1107 A.D, there was a foundation of Brahmapuri colony for Brahmins on the outskirts of present Old Goa. At Brahmapuri, Siva was worshipped under the name of Goveshwar. Here the Brahmin families near a temple of Devi Saraswati dedicated to study and teach ⁶².

A huge *tri-sakha dwara* with perforated door screen on either side and the bottom frame of the main door with the depiction of *Rekhanagara sikhara* motifs and two *purna kumbhas* on top in the assembled gateway of Adil Shahas palace in St.Cajetan church complex at Old Goa shows the matured form of Hindu temple architecture of 13th and 14th centuries. Though it was a fortress palace of Adil Shahas at Old Goa, the present doorway of it displayed shows the splendid craftsmanship of Brahmanical architecture. It is believed that it was not an original gateway of the palace. But it was assembled in the third quarter of the 20th century by joining the stone slabs and pieces of the demolished temple of Saptakoteshwar, Narve, Diwar.

To the north of the road leading to the Church of Divine Providence or popularly known, as the Church of St.Cajetan is the gate of the palace of Adilshah. According to Ibn Batuta, a celebrated traveller who visited India for second time about the middle of the 14th century, the Kingdom of Vijayanagar called by European writers at Bisnagar had a sway ver Goa for the next one hundred years. During this peaceful and flourishing period, Arabian horses

were imported at the harbour in Goa by the Vijayanagara kings to strengthen their cavalry. In 1469, Goa passed under the Bahamani Sultans of Gulbarga when Muhammad Gawan, a General of Muhammad-III conquered the Konkani area. With the break of Bahamani dynasty, Goa became a part of the kingdom of Adilshaha of Bijapur in 1488 A.D. During this period, Ila or Velha Goa (present Old Goa) became a prosperous city and was virtually the second capital of the Bijapur Sultans. With their iconoclastic zeal during their rule, they destroyed many Hindu temples and constructed Muslim monuments.

Lured by the thrill of discovery of Cape of Good Hope, the Portuguese embarked on perilous voyages to the Orient. The landing of Vasco da Gama at Calicut in 1498 broke the Arab monopoly of the trade. With the dream of establishing an Eastern empire of Portugal, Afonso Albuquerque Governor-General of Goa, set to acquire strategic trade centres along the trade route and to face the combined trade competition of Zamorin of Calicut and the Turks. At the invitation of the admiral of the Vijayanagar fleet, he captured Goa on 17th February 1510 A.D.⁶³

The palace fortress is totally in ruins and its gate raised up in 1930s gives us some idea about it. The door-way was made of basalt stone with vertical monolithic well-carved pillars, supporting a horizontal monolithic architrave. Reassembled doorframe of Adilshaha's Palace gate in Old Goa is of *tri-saka dwara* type. *Patradalavari* with highly developed *kudus* and other ornamentation is depicted on the flat surface. Second *saka* is octagonal and has an intricate carving of various garlands of various shapes and the, third *saka* has a beautiful carving of curvilinear petals in its slanty slope.

Delicately carved *Nagara* style of Hindu temple *sikharas* with ornamentation can be seen in the bottom frame of the door. These miniature *sikhara* motifs are different from Orissan temple *sikharas* and *Gujarat* temple *sikharas*. Orissan temple *sikharas* have a position of double *amalkas* with *angasikharas*, whereas in *Gujarat sikharas* have double *amalakas* with *Bhumis*. (Double *amalakas* with *bhumis* can be seen in the depicted *sikhara* motif in the doorjamb of the exhibited object of Old Goa Museum). The ancient Hindu architectural motifs of garlands, lotus flower and diamond can be seen in various forms under the patronage of Hoyasalas. The standardized carvings of garland flower and diamond motif are meticulously carved in this door. Similar type of diamond motif can be seen in the *kakshasana* stone at Mahadeva temple at Tambdi Surla also ⁶⁴.

The vertical monolithic pillars flanking by perforated door screen showing the intricate skilled work of Hindu architecture. Screen of the doorway is made of basalt stone by dividing into several circular individual pendants, each pendant representing the depiction of prominent symbols from Hindu mythology in its body. Careful study helped the author to identify the prominent images as

1. **Tapasvi** (sitting man in *padmasana* in worshipping pose)
2. **The running (or flying) man with lifted hands** (probably Hanuman while carrying *sanjeevani* hill for Laxman)
3. **Yama With Pasha?** (the image is badly weathered)
4. **Ayudha purushas** (man with attribute)
5. **A man sitting in couch** and several human figures of male and females.

The tracery work of the doorway resembling the doorway of Mahadev temple of Tambdi Surla, is also very interesting.

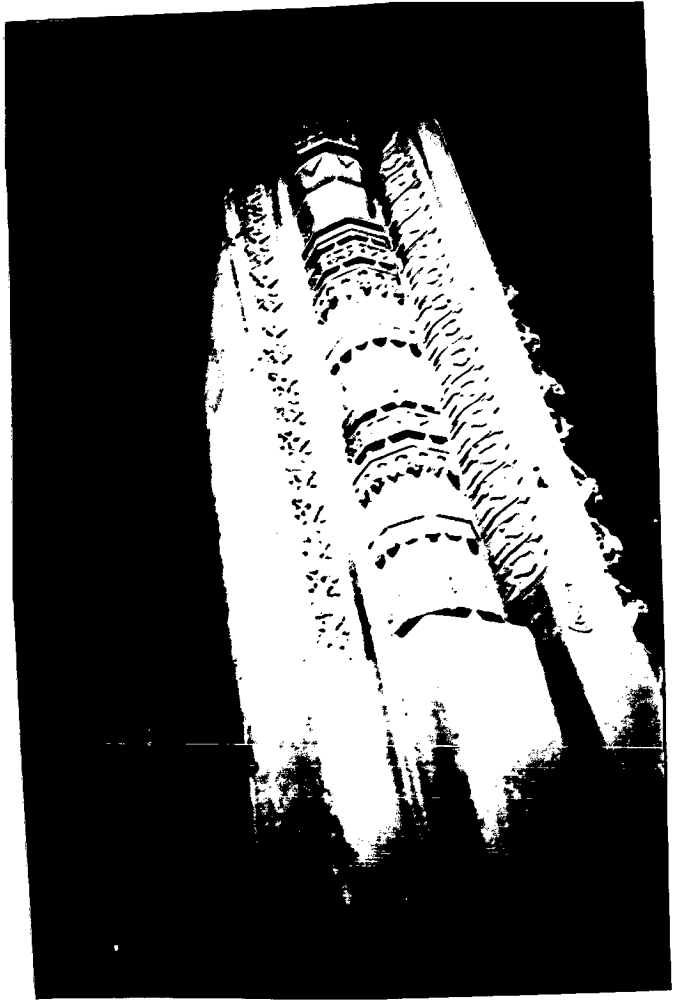
Extensive carving of flora and fauna also can be seen in this perforated screen. Among the fauna, the prominent identified figures in the pendants are double headed parrot with single body. Another interesting identification is typical variety of Hamsa (Swans) depicted in the screen. The swan (*Hamsa, vahana* of Brahma) and double-headed parrot also can be seen in the monolithic vertical pillars.

The tradition of carving double headed birds and animals was common for Indian artists since the Andhra Satavahana period, when they depicted the similar type of figures in the world famous Ajanta caves.

Depiction of *Hamsa-thara* (Swans) also can be seen in the Hoysala architecture. The Hoysala brought the friezes to its final perfected form into their architecture. The indigenous craftsmen expressed the ideas of their heritage by means of a narrative carved in bas-relief panels or friezes under the patronage of Hoysalas. Depiction of carved friezes are first found at Sanchi, then at Ajanta, Bhubaneswar, Nachna, Deogarh, Badami, etc. The tradition continued and became part of the form vocabulary. Beautiful carving of friezes also can be seen at Pattadakal, Kailasanath Temple at Ellora, Sun Temple at Modhera in Gujarat, at Chitoor, Ramgarh in Rajasthan and in Khajuraho to name but a few friezes of elephants (*Gajathara*), friezes of lions (*Vyalla-thara*), creeper vine (*patralata*), friezes of swans (*Hamsa-thara*), friezes of dancers, musicians and warriors.

Carvings of locally available cashew, its flowers and fruits in the creeper vine (*patralata*) in the perforated screen are most interesting. The craftsman expressed their splendid skill in abundance while carving the stones. Carving of lotus and chariot wheel also reveal the Hindu influence in this perforated door screen. Hindu religious symbol *Kumbha* or *Kalasa* is ornamentally carved in the horizontal monolithic architrave. In the pendant of the gateway the architrave (the middle portion of the gate) show the influence of Portuguese architecture by depicting one of its stylistic motifs of shell design. The monolithic vertical pillar capitals resembling the pillar capitals of Mahadeva Temple at Tambdi Surla, is another important exhibit in the doorway of Adilshaha's palace. Hence the gateway of Adilshaha's palace is none other than a huge door of the Hindu temple, probably of Saptakoteshwar temple.

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Temple component Old Goa

GOMATESHWAR TEMPLE AT BRAHMAPURI,

God Shiva is being worshipped as Gomateshwar at Brahmapuri in the vicinity of Old Goa. As per the historical references, the Bahamanis destroyed Gomateshwara temple in the year 1356 A.D. and it was re- built by the Madhava Mantri of Vijayanagara kingdom in the year 1378 A.D. The Portuguese Viceroy Frederico Guilherme D'souza under the instructions from the Queen of Portugual destroyed the image of Goveshwar around 1779 AD⁶⁵.

From the copper plates of King Tribhuvana malla belonging to 1107 A.D. we already know that he established Brahmapuri at Goa Velha. Other copper plate says Madhav Mantri of Vijayanagara kingdom who restored the temple of Saptakoteshwara of Narve on Diwar island, established a colony of Brahmins on the outskirts of Old Goa, during the period of Vijayanagara King Bukka Raya-I. He also constructed a dam at Govali Moula in memory of his mother Mochambika⁶⁶.

The above reference tells us that these temples and colonies were destroyed several times. Now there is no evidence of Saraswathi temple. The image of Goveshwar which is presently under worship at Ella is of the year 1947. There is a water tank (*Pushkar* for sacred water) near the temple. This tank is also known as Madhav Tirth. A flight of steps are cut in laterite on all three sides of this tank for easy accessibility to pilgrims. This place was popular as Brahmapuri kshetra since ancient times.

SAPTAKOTESHWAR TEMPLE AT OPA

Saptakoteshwar temple at Opa is situated on the bank of the River Khandepar 1.5 kms. from the famous rock cut caves (*pandavanchi guha*) towards its south. The temple is facing east. It was built with laterite stones, which is abundantly available in Goa. Temple has a simple plan with square *garbhagriha* of 2.60 mtrs. x 3.65 mtrs., and a square porch 3.20 mtrs. x 3.65 mtrs. *Garbhagriha* is a plan with an arched entrance. A *linga* with *panavatta* made of basalt is enshrined in the sanctum. The doorframe of the arched entrance of sanctum is of *tri-saka* type and is made out of basalt rock. One can see the *lata saka*, *patra saka* and *narai* of *Vajra* motif in it. A seated pair of Uma-Maheswar beautifully carved in the *lalatabimba* of 3-*saka dwara*. A pair of *dwarapalas* (stone is badly weathered and figures are unidentifiable) depicted on either side of the doorframe at the bottom. This 3-*saka dwara* resembles the 3-*saka dwara* of Mahadev temple at Curdi. Three *saka latasaka* (creepervine), *pushpaka saka* (flowers), and *padmadalavari* (lotus) are also found in the Mahadev temple at Curdi. These three *saka dvaras* are common for sanctum sanctorium during the period of 13th, 14th centuries. In the course of evolution, these *sakas* increased and rose even up to nine *sakas* during the period of Kalyana Chalukyas. Generally Ganesh image is depicted in the *lalatabimba* of entrance door of the Siva temple. But here Uma-Maheshwar is depicted in *lalatabimba* which is a unique feature in this region. A pair of elephants with an unidentified figure (stone badly weathered) is beautifully depicted in the centre of the bottom frame of the

entrance, and decoration of lozenges also can be seen in the bottom frame of the main entrance.

A *chandrasila* placed before the entrance of sanctum also has *shankavartha* in its body as in the cases of Mahadev temples at Curdi and Tambdi Surla. A pair of niches on either side of the entrance wall of the arch might have been used for keeping lamps or lighting candles. A square porch measures 3.20 mtrs. x 3.65 mtrs. Attached to the sanctum is a plain hall and has a barrel-vaulted roof. A *Nandi* is placed at the centre of porch on *panavatta*. Two small circular holes on the floor of the porch might have been used for erecting wooden poles whenever required. Entrance door of the porch (main entrance) is in rectangular shape measuring 1.30 x 0.90 mtrs. A recess like depression in the wall indicates that there was a wooden frame here. A flight of steps hewn towards the Khandepar River seems to be that these steps were provided for *pushkarghat*. Similar type of *pushkar ghats* can be seen in the pilgrim centres like Mahadev temple at Curdi, (old site, temple complex) rock cut caves at Sigao, Mahadev temple at Kaskonda in Sanguem taluka, *pushkarghat* at Khandepar caves in Ponda taluka, *pushkarghat* at Saptakoteshwar temple at Narve, Divar and *pushkarghat* at Rudreshwar temple near Harvalem rock cut caves in Bicholim taluka.

Vertically the temple can be divided into five parts (1) *Adhithana* (2) *Bitti* (3) *Prathamatala* (4) *Dvithiyatala* and (5) *Tritiyatala* with *stupi*. *Adhithana* of the temple comprises of *upana* and *padma*. *Bitti* portion is plain except a pair of vertical circular columns with regular intervals. *Prathamatala* and *dvithiyatala* are repeated with similar components like as in *bitti*. A square

platform was made in the third tier (*Tritiyatala*) for octagonal base. A pair of Nandi figures and a pair of elephant figures are depicted opposite to each other in all the four corners of third tier. A circular domical *sikhara* with octagonal base adorned the fourth tier and finally a *stupi* crowned the *sikhara* of the temple. This type of octagonal bases for circular domes in the *sikhara*, might have been the influence of Muslim and Portuguese architecture in Goa. Circular dome *sikhara* can be seen without octagonal base in the Trikutachala temple at Agapur. It indicates that there was no influence of the Portuguese when it was built under the rule of Muslims. Other shrines like Saptakoteshwar temple, Narve in Bicholim Taluka, Mahalasa, Mangueshi, Nagueshi, Mahalakshimi in Ponda Taluka have the circular domical *sikharas* with octagonal bases which clearly shows the influence of the Portuguese.

Saptakoteshwar temple at Narve, Bicholim Taluka, is one of the greatest Shaivite shrines of Goa. He is a family deity of Kadamba rulers. One of the puranic legends in the puranas says that seven sages performed penance for Dipavali (Diwali). *Chitpavan Brahmandpatti* mentions that the sage Parusuram consecrated the *linga* of Saptakoteshwar in Goa. Altogether three shrines of God Saptakoteshwar exist in Goa. One is at Narve in Bicholim Taluka, another is at Opa in the present temple and the third one is a smaller shrine at Fatorpa⁶⁷. But the ancient shrine of Saptakoteshwar in Narve, Diwar was totally destroyed and only the ruins can be seen now.

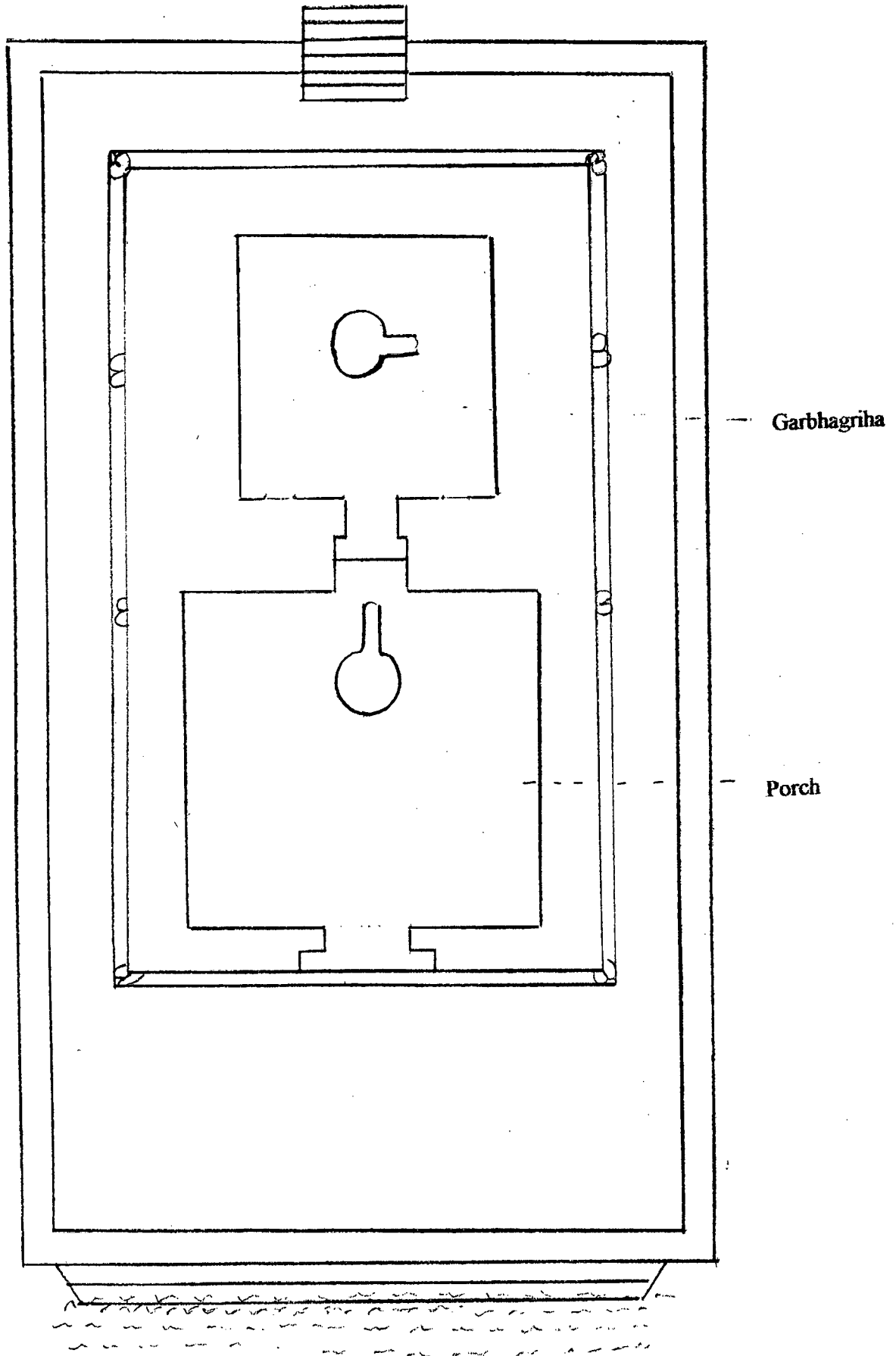
In *Saurapurama*, a medieval period work, the degree of glorification of Saptakoteshwar is much more. It states that by uttering (*japa*) the name of Saptakoteshwar one gets fruits of *godana*. Further, it adds that by chanting the

name of the deity, the devotees get the fruits of one thousand *Rajasuya* sacrifices. This Purana also recommends sea-bath and performance of *Pitru-tarpana* and charity. The *linga* of the Saptakoteswar is not only the abode of Shiva, but is also of Vishnu, Brahma and Bhairav. Both Hari and Hara represent in the *linga* of Saptakoteswara⁶⁸. The legend of Saptakoteswar, and a motif of *rekhanagara sikhara* were found on the coins of the Kadambas from Jayakesi-I to Somadeva. This temple is located on the ancient trade route of Belgaum and Dharwad at Khandepar. The ancient name *Khategrama* (Khandepar) was mentioned in the copper plates. The copper plates of 1271 A.D. mentioned the temple of 'Gananatha' of Khategrama. It seems that there was a shrine for Gananatha somewhere nearby this temple but it was not traced so far⁶⁹.

There are two more temples lying immediately to these temple, namely shrine of Lord Datta facing towards the river and another one is the temple of Lord Keshav. These two are of recent origin (1988). Now this complex of three temples has become popular as Shrikshetra Khandepar and the devotees believe that taking bath on the occasion of Gokulashtami in Khandepar river is auspicious⁷⁰. Since *Saurapurana* recommends the *pitru-tarpana* and charity, the continuity of the tradition can be seen now on the bank of the River Khandepar near Saptakoteswara temple at Opa.

On the basis of three *Saka dwara* of sanctum sanatorium and recorded evidences of copper plates, this temple goes back to 14th century A.D. But its octagonal base, domical *sikhara* and vaulted roof belonged to later period and they were new additions.

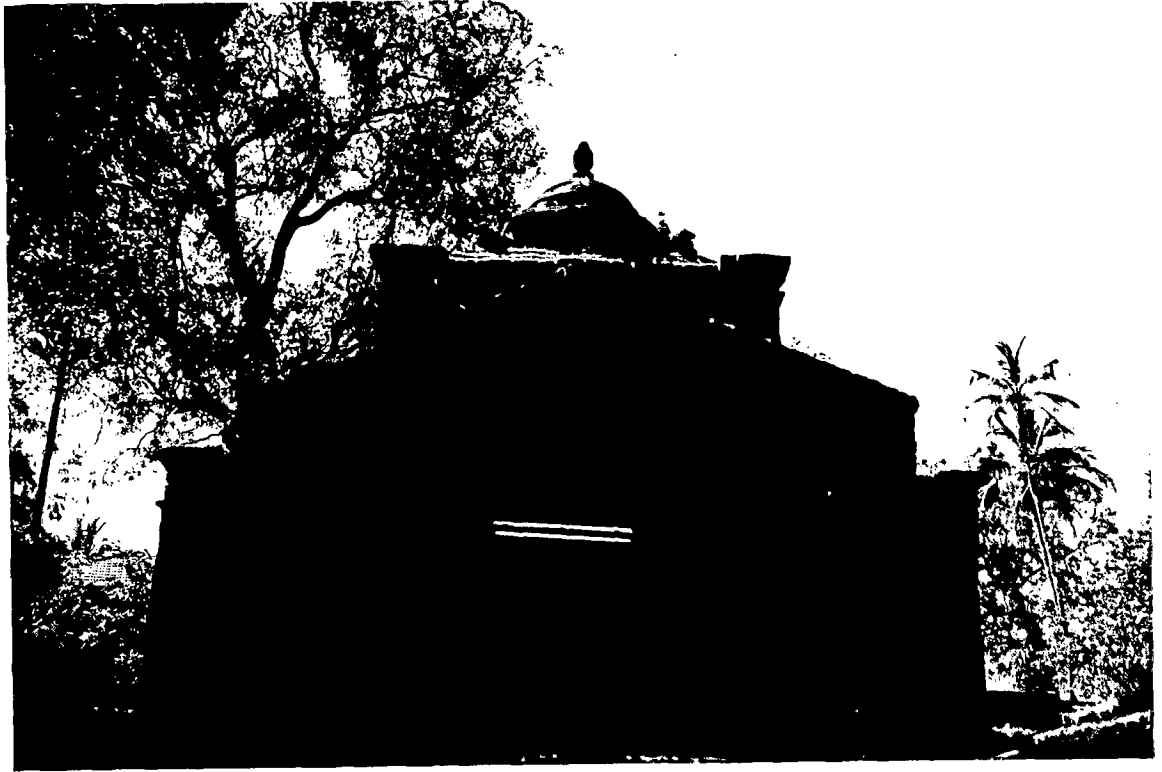
250-1
SAPTAKOTESHWAR TEMPLE AT OPPA.



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250-ii



Saptakoteswar temple at Opa

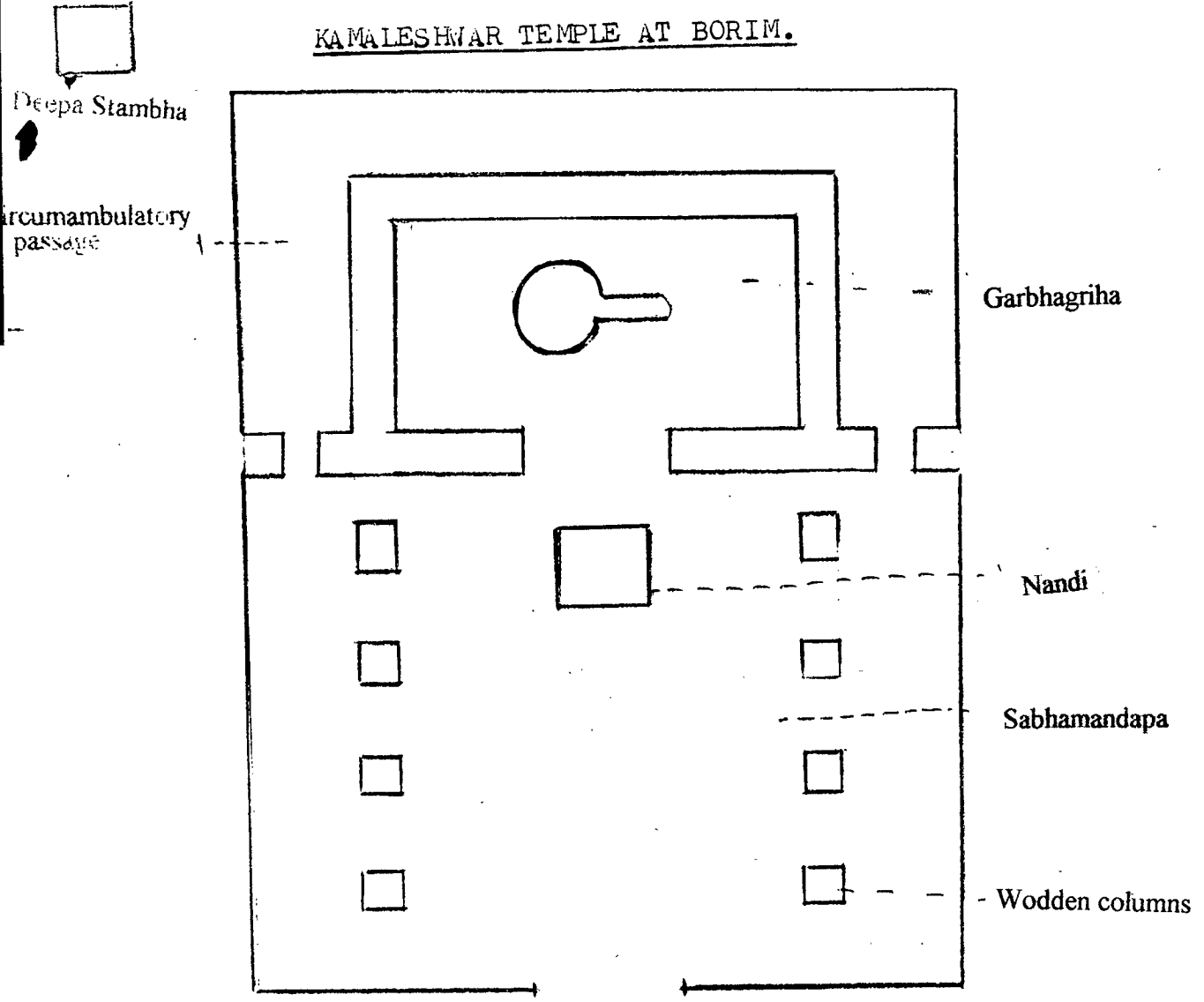
KAMALESWAR TEMPLE AT BORIM

Kamaleswar temple Borim is situated nearly 2 km away from the main Ponda-Borim road near by present Navadurga temple at Borim. Plan of the temple is rectangular. It has a square *garbhagriha* and rectangular *sabhamandapa*. Sanctum sanctorum has *pradikshanapatha* (circumbulatory passage) as in the *Sandhara* temple. The two temple components found are: 1) Fragment of a column of mandapa or porch of the temple and 2) Lalatabimba of sanctum door which is inserted in the front wall of sanctum, one each on either side. These components were made of basalt and are similar to that of the components developed in 13th and 14th century temple components. These components might have been of the original temple and after its destruction these pieces might have been inserted in this present temple. The left side component (*lalatabimba*) contains the image of Ganesh in its centre and a pair of *kalasa* motif (*purna kumbha*) on either side. This *lalatabimba* of sanctum door is similar to that of Mahadev temple at Tambdi Surla. A Nandi (Vahana of Shiva) placed near the entrance in the *sabhamandapa* has less ornamentation and seems to be of medieval period. A *linga* enshrined in the sanctum is placed over the *panavatta* which has the high pedestal. The pedestal has the moulding of *upana*, *padma* and *kumbha* as in the medieval period architecture and is similar to that of Brahma sculpture at Brahma Karmali in Sattari Taluka. A deep *stambha* made of basalt and placed in the north side of the temple also goes back to the same period. *Sabhamandapa* and roofs of the present temple are of later period. Adjoining to the Kamaleshwar temple, there is another shrine dedicated to Navadurga. This temple has the large *sabhamandapa* with

few standing well-carved wooden columns. These wooden columns are similar to that of *mandapa* columns of temples at Zarme, Chorane in Sattari Taluka, Agapur, Shiroda in Ponda Taluka, Gopinath temple at Netravali in Sanguem Taluka, Mallikarjuna temple at Canacona and Fatorpa temple. A huge *mukha-mandapa* is connecting both the temples and making the room as common *mukha-mandapa*. Borim also has temples of Siva and Hanuman in the sloppy hills on the other side of the road. A fragment of *prabhavali* and few loose sculptures are also found on the sacred hill, locally known as Siddhanath hill at Borim. Siddhanath hill is quite popular in this region and God Kamaleshwar is a family deity of some of the communities in this region. At least once in a year, the families of these communities pay a visit to God Kamaleshwara following the ancient tradition.

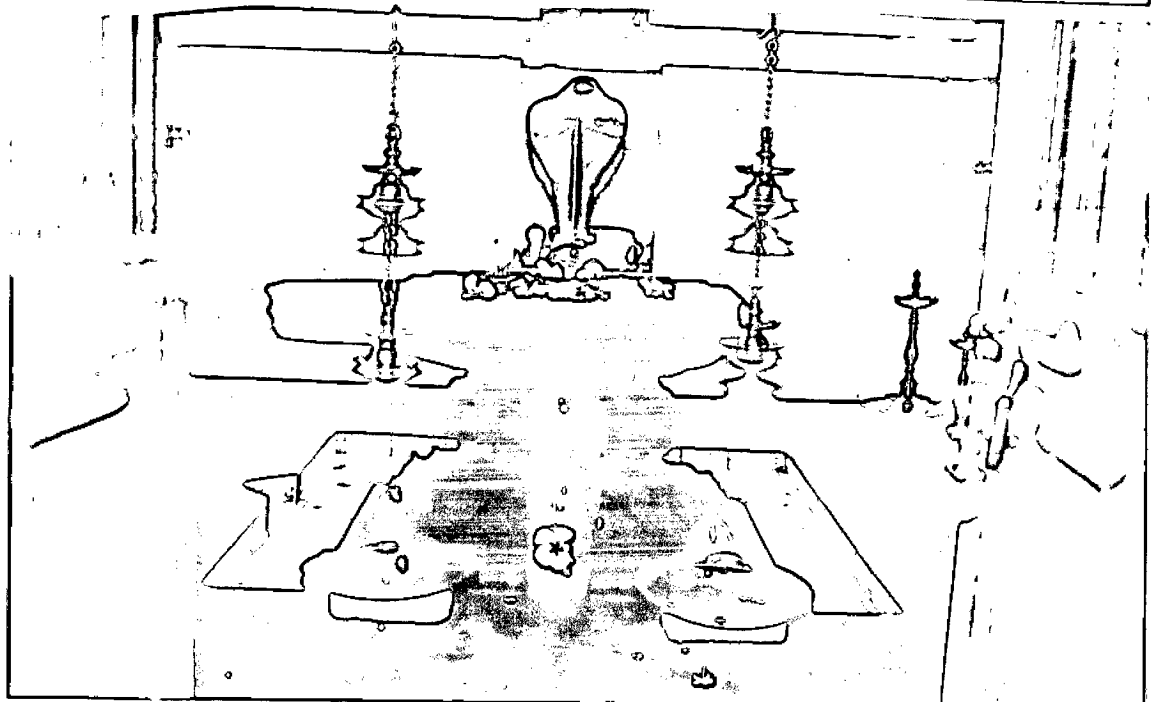
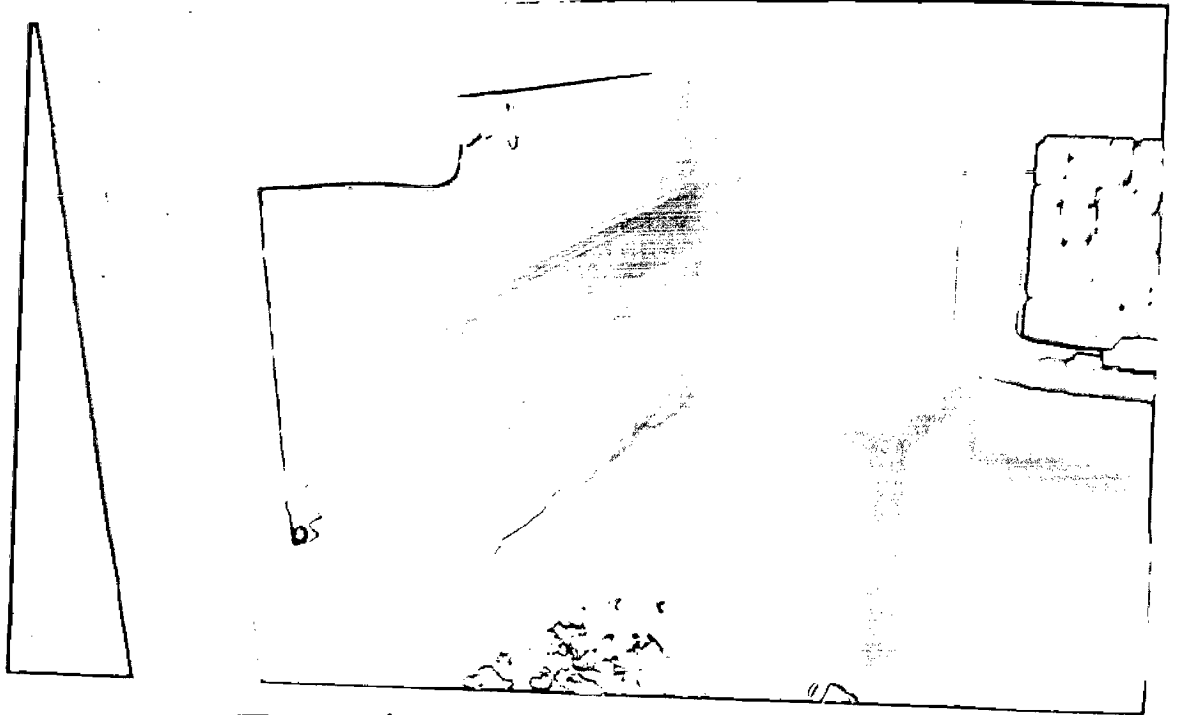
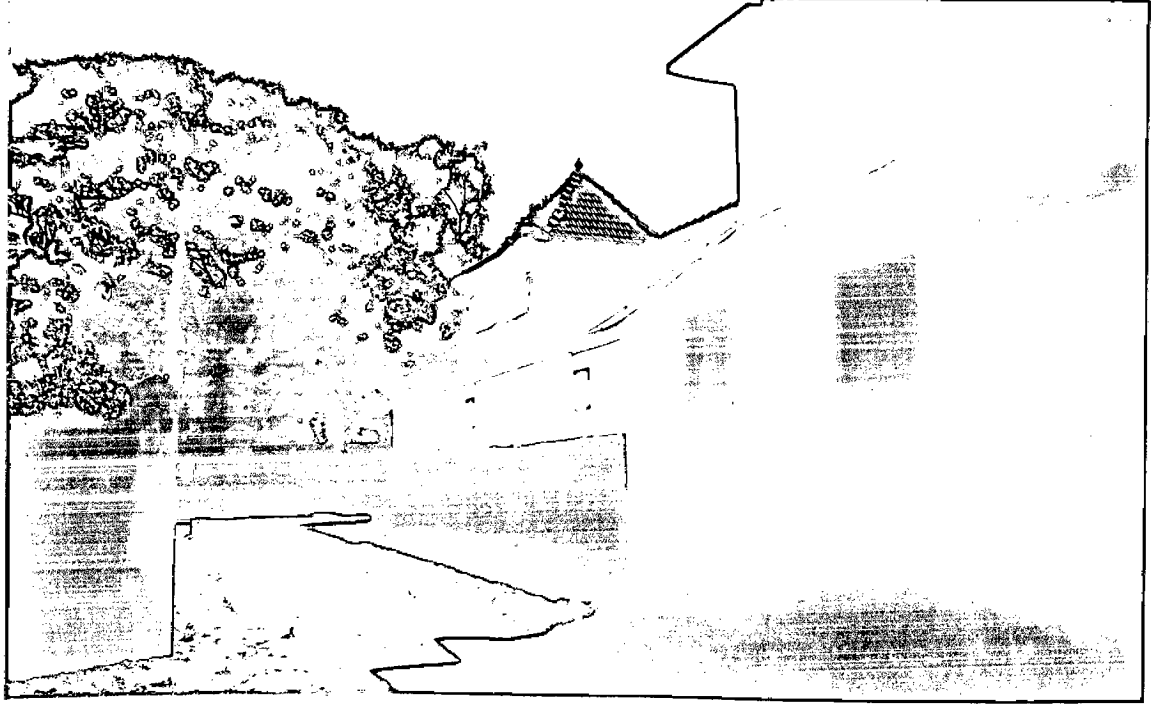
252-1

KAMALESHWAR TEMPLE AT BORIM.



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TEMPLE AT AGASTIPUR

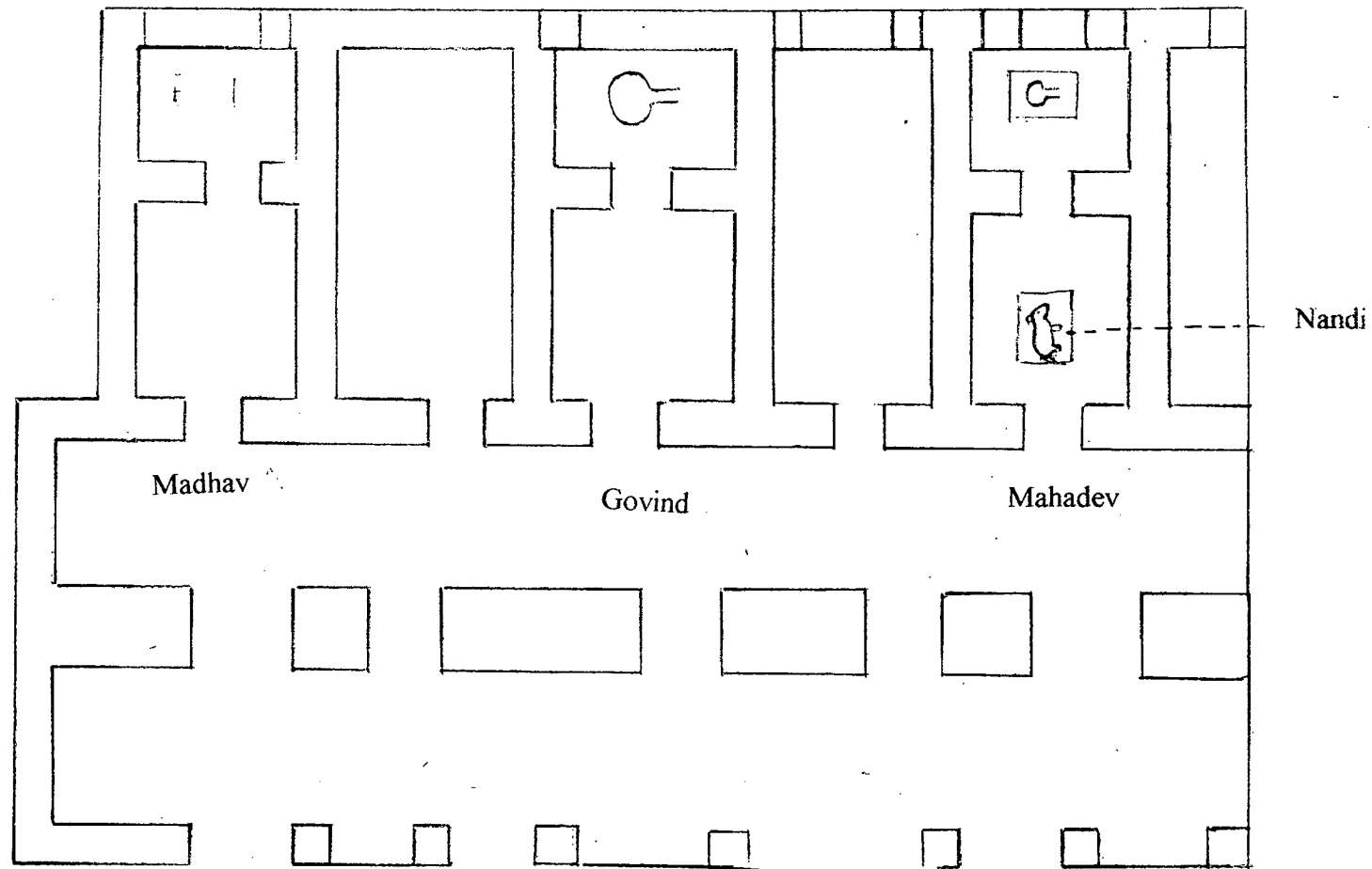
Vaishnavite temple of Agastipur is situated on a tiny hill on the banks of River Zuari. Temple is facing north, and it is in a rectangular shape dividing the hall into three rectangular bays with a tiled roof. First and second bays are large halls with few freestanding pillars, which render support to the tiled roof. The second bay has five entrances with regular intervals of pillars. The first bay has three arched entrances and are covered. Last bay contains five small structural chambers. These small chambers have a partition in them thereby dividing each chamber into two small cells. Out of five chambers 1, 3 and 5 are occupied by 3 popular Hindu Gods namely Madhava, Govinda and Mahadeva. Madhava is now under worship on a square pedestal in the *garbhagriha* in the first chamber, while its porch is lying empty. The second chamber is a rectangular one, but no idol worship is found in it. The third chamber is a two-room structure made for main deity Govinda. The idol of Govinda is placed on *panavatta* and is worshipped in the *garbhagriha* and no idol is found in its porch. The fourth chamber is also a two-roomed structure but no partition was made in it. It is converted into a sculpture shed now. The fifth which is the last, is made for Mahadeva. It is also a double room structure and the idol of Mahadeva is enshrined on *panavatta* that contains a square *pitha* and is under worship in the *garbhagriha*. Nandi occupied the centre of the porch while facing towards his master Mahadeva. A common flat roof was made for all five chambers and are topped by 3 domical superstructures made in laterite stones. These circular domes do not have the base of octagonal shape as in the temples in Ponda Taluka. Adoption of this domical superstructure might have been on account of

the influence of Muslim architecture in the medieval period and it resembles the features of the stilted dome of Bijapur. The basement of the temple consists of a few mouldings of a Hindu temple *adhithana*. And the horizontal wooden beams of the roof in the rectangular hall are beautifully ornamented with *Nagabandha* and *Padmadalavari* at its top. The wooden beams of the temple are similar to those of Chorani, Shiroda, Fatorpa and Canacona. The superstructure of the temple is covered with tiled roof and has the support of masonry pillars all around the *Trikutachala*. In front of the temple a fresh water tank was constructed with laterite blocks with an ornamental arched entrance to meet the requirement of water for the temple. Perennial fresh water stream that starts from the nearby natural caves in the western area of the tank supplies water to the tank now. Another natural cave is also lying on the other end of the tank indicating that the site had been occupied by the people right from pre-historic times.

A local legend says that the place name Agapur was derived from Agnipura or Agni. On the banks of River Aghanasini, some sages here performed sacrifices. Presence of ash on the hilltop also made the locals believe the legend. The village Agapur is about 34 kms from Panaji in Antruz (present Ponda Taluka) on the bank of a river. Trikutachala temple at Agapur was constructed in the 18th century, only after the destruction of Trikutachala temple at Rasaim thereby making the tradition of trikutachala temples survive in this region ⁷¹. Though the sanctum sanctoriums have the domical *sikharas*, it was not on account of the influence of the Portuguese, they used domical *sikharas* with single or double octagonal bases. Agapur circular dome resembles the

base of the *vesara* type *sikhara*, and Muslim dome. This circular dome may be the influence of Muslim architecture.

TEMPLE AT AGASTIPUR.

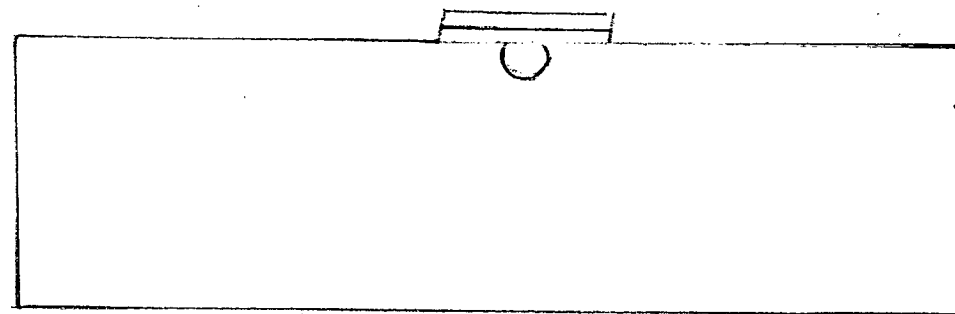


Nandi

Madhav

Govind

Mahadev



Natural water tank

CAVE

PLAN



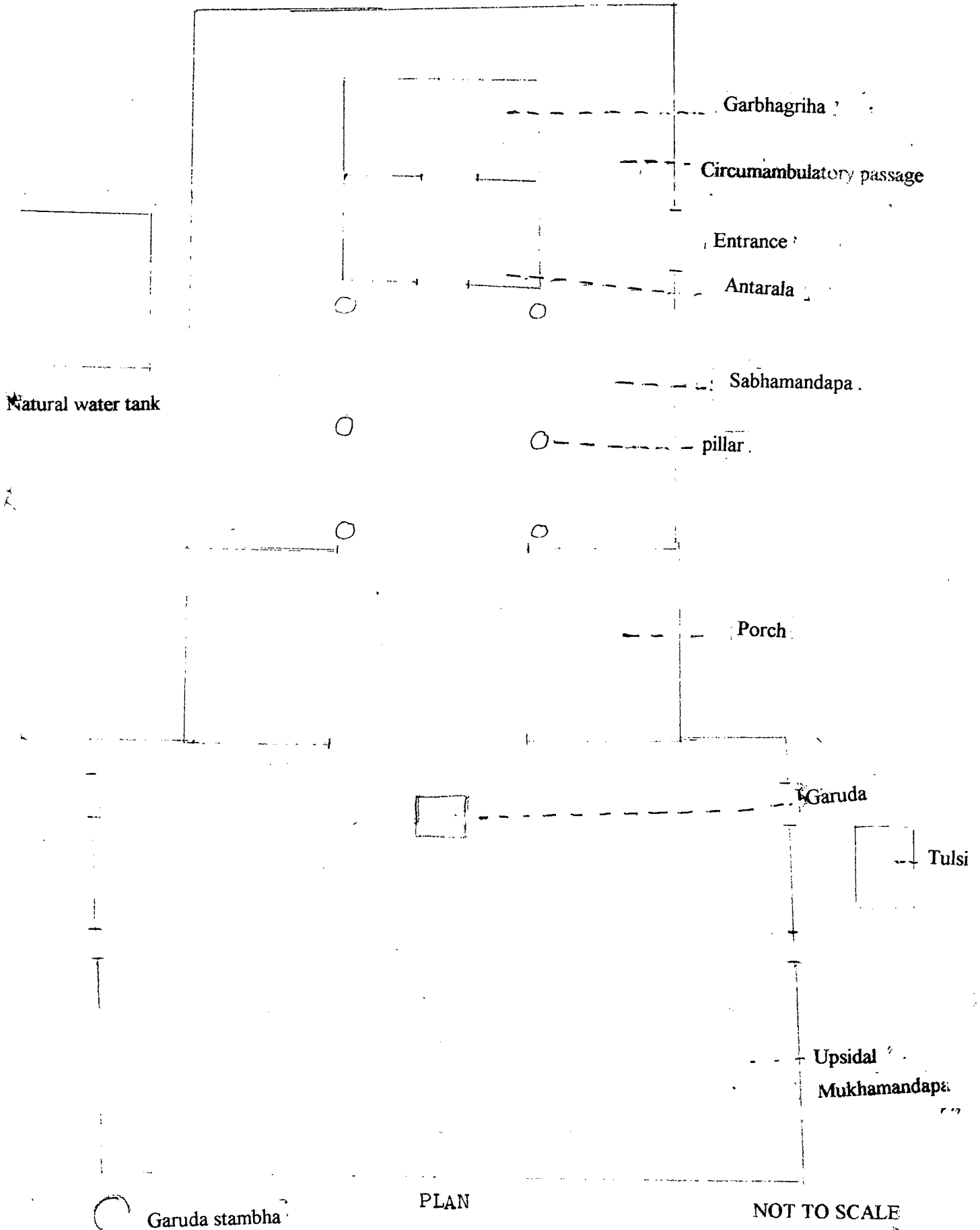
Temple at Agastipur

ANATHA TEMPLE AT SAVAI VEREM

Abode of Ananta is situated at Savai Verem in Ponda Taluka on the bank of River Mandovi. Temple was constructed in rectangular shape and consists of *garbhagriha*, *antharala*, *sabhamandapa*, porch and a large *mukhamandapa*. Both *garbhagriha* and *antharala* are squarish chambers with an encircled wall of circumambulatory passage which has an entrance from its east. A huge image of Ananta (Vishnu) made out of basalt in a Sheshashai pose with *Sesha (Naga)* enshrined in the sanctum. The excellent skill work of medieval period can be seen in this sculpture. Rectangular *sabhamandapa* is a pillared hall. Three freestanding pillars formed in a row support the *mandapa* ceiling, one each on either side. These pillars resemble the temple pillars of Mahalasa, Kamakshi in Ponda Taluka. There is an ante-chamber inbetween *sabhamandapa* and *mukhamandapa*. *Mukhamandapa* is a large rectangular hall with two entrances on the both sides. *Garuda (vahana of Vishnu)* is enshrined in the *mukhamandapa*. *Mukhamandapa* also has an upsidal platform in its rear wall. *Garuda stambha* and a Tulasi *Vrindavan* also can be seen in this temple complex. Planting a Tulasi plant near the Vishnu temple reminds the story of Brinda and Vishnu, which is discussed earlier. This temple also has a natural water tank that meets the requirement of the temple. Finding a Sati stone (now exhibited in the ASI Museum at Old Goa) in Betaki which is a neighbouring village of Savai-Verem and other sculptures from this area indicate that this was a rich cultural centre for Hindu worship.

256-1

ANANTA TEMPLE AT SAVOIVEREM.



256-11



Ananta temple at Savai Verem

TEMPLES IDENTIFIED WITH AVAILABLE ICONS, STRUCTURES AND LITERARY EVIDENCES

In addition to the list given in the Chapter III, the following sculptural treasure bears witness to the strong veneration of Hindu worship in Goa since very ancient times. The following temples located and identified with the available icons, structures, their ornamentation and literary sources. Some of the medieval temples are identified with the help of available icons and iconographic features of Hindu Gods and Goddesses. Since the Old Conquests (Salcete) are rich in agricultural resources, the society could have sustained a large number of well-known temples and the first structural temple was also noticed in the same taluka (eg. Chandor temple). A beautiful image of Vishnu and a *chaturmukhi* image and an image of Suryanarayan found in the foundations of the old church of Madgao at the stage of reconstruction indicate the existence of Vaishnavite Math in Madgaon.⁷² All these evidences show that Madgao was a great Hindu worship centre. A rock cut cave at Aquem behind St. Sebastian Chapel was the best example for existence of Hindu worship during the period dominated by Nath cult. Shifting of the images of Kamakshi from Raia to Shiroda and an image of Ramanatha from Loutulim to Bandoda also reveal the widespread destruction of Hindu temples in the Salcete Taluka. A discovery of Nandi bull with God Siva at Chinchinim, and an evidence discloses that most of the land of Cortalim, Salcete belonged to Hindu temples. The transfer of the deity Manguesh to Priol, exhibited image of Bhairav in Old Goa Museum, existence of rock cut caves at Consua also show

the strong veneration of Hindu deities at Cortalim. A Marathi inscription exhibited in Panaji Museum reveals that the reinstallation of the Shiva Linga (Rameswar) at Cuncolim by Vittal das Vittoji in 1501 A.D indicates that there existed a Hindu temple in Cuncolim. A Nandi sculpture exhibited in the ASI Museum, Old Goa also shows the evidence of Shiva worship at Loutulim in Salcete. Existence of rock cut alignment and a Nandi at Rachol near Seminary indicate the existence of Shiva temple there. At the place known as 'deultoloi' there, one can find steps leading to the water tank at 'Raia' might have been used for the temple services ⁷³.

A written report submitted by Brother Gomes Vas to the King of Portugal in 1567 alongwith the letter of the Captain of Rachol, clarifies that the temples of Sancoale were burnt down and their images destroyed. In the same report, he also mentioned the destruction of the temples of Shri Mhalsa at Cuncolim, Chinchinim and Ambelim in Salcete. According to the letter of Diogo Rodrigues, Captain of Rachol dated 17th March 1567, he destroyed the temples of Dhado, Parammed, Narayana, Bhagavati, Iswar, Ajosini and Narsinha. Another letter dated 6th April 1567 he refers the destruction of the temples of Sanvordam and Veroda. He also stated that up to that date, he had destroyed the temples in 58 villages in Salcete. ⁷⁴

A Mahishasurmardini sculpture at Lamgao in Bicholim Taluka is a best specimen for early medieval Indian art. This sculpture shows the features of Chalukyan art with simple ornamentation. But no other reliable material was found in this place to locate the temple, except a two panelled hero stone nearby the sculpture and two huge rock cut caves of 8th, 9th century A.D. Jaina Images

at Kudne, as well as Jaina Kot at Narve are also significant for Bicholim Taluka. The sculptures at Surla and Pale in the same taluka also show the medieval Indian art. A Ganesh image at Bandoda, sculptures of Savai Verem and Betaki, Gajalakshmi panel at Bondla, images of Aditya, Ganesh Gajalakshmi, Betal, Shivalinga, *Linga with panavatta* at Usgao, sculptures of Darbandoda, Cūncolim, Priol, Mardol, Kavale are best specimens of medieval art in Ponda Taluka. Mahishasurmardini and Ganesh sculptures of Neturlim, Salaulim, Saptamatrika panel, Gajalakxmi panel at Zarmem; Gajalakshmi panel at Thane, Brahma image of Brahama Karmali, sculptures of Narayana, Mahishasurmardini at Vichundrem, Gajalakshmi panel of Dharbandoda, Mahishasurmardini sculptures of Surla, Quepem, Assoldem, Naga of Talaulim, Brahma sculpture at Colomba, Deepastambha and *parnavatta* with Linga at Rivona, Lakshmi Narayana sculpture of Malcarne, a deepastambha, water tank, Bhairav sculpture, Stambha deva of Deulwada near Bolkarnem Surla and Stambhadeva of Canacona are all few examples of scattered sculptures and temple components all over Goa. Though these sculptures are sheltered and kept in safer places, they are not their original places. Their shrines are newly constructed with modern material.

The art and architectural style of Hindu temples and icons of Sanguem Taluka and Sattari Taluka show the most important feature of medieval period. Valpoi region in Sattari taluka can be divided categorically into two -- eastern part and western part. Eastern part of the Valpoi region comprising Sonali, Dabos, Savardem and Caranzalem villages have rich contribution of cave architecture, while the western parts of the Valpoi region contributed structural

shrines at Zarme, Mauxi, Thane, Dabem, Chonvardem, etc. Western part of the Valpoi region also contributed the prehistoric tools of Mesolithic and Neolithic periods near Thane and famous rock engravings at Mauxi and the eastern part of the Volpoi, Krishnapur area produced the tool kit of Upper Paleolithic. An icon like Linga, Nandi, Stambhadeva, Saptamatricas, Mahishasuramardini, Gājalakshmi panels, Bhairav, Vetal sculptures form important heritage in this region. Though the Brahma sculpture enshrined in Brahma Karmali village in this region, the original place of this sculpture was Carambolim in Tiswadi Taluka. A four-panel Hero Stone which was traced in Honda, the largest and important object in this region. The style and the ornamentation in the art was found varying from village to village though the basalt stone was used for carving sculptures in this area.

Sculptures found in the villages of Vichnudrem, Neturlim, Curdi, Malcarnem, Rivona, Colomba, Shigao, Kasconda, and Tambdi Surla form the rich heritage of Sanguem taluka. While Usgalimal and Kajur produced the rock engravings of pre-historic period, Shigao, Curdi and Balli areas provided Paleolithic, Mesolithic tools and Megalithic Menhirs in same taluka. A Mother Goddess hewn in laterite bedrock, and Buddha sculpture in Dhyanamudra also discovered in the same taluka shows that the veneration started here right from the Megalithic period. Sati stones at Columba, Malkarne and Hero stones at Malkarne also indicate that this region had experienced the medieval Indian practices on account of the influence of Hindu mythology. A Mahishasurmardini sculpture in Quepem, megalithic menhirs at Cacoda, Betal sculptures in Quepem Taluka also are significant for their sculptural beauty of

the medieval period. Sculptures like Stambhadeva, *Linga* with *panavatta* and other sculptures from Canacona also reveal the important features of medieval Indian art.

Sculptures like Buddha image from Panaji that dated 2nd century A.D, images of Brahminical art from Old Goa and other parts, and *dwibhaga linga* of Diwadi, image of Buddha of Colvale, Bardez dated 2nd century A.D. Gajalakshmi panels, Saptamatra, Vaishnavi, Ganesh and some of the other important sculptures from Salcete taluka and Gajalakshmi panels, Brahma and other sculptures from Bardez Taluka, sculptures of Mulgao, Kasarpal, Lamgao in Bicholim Taluka and sculptures of Ganesh, Betal, Gajalakshmi, Mahalasa, Manguesh, Shantadurga, etc., in Ponda taluka, Mahishasurmardini sculpture, Vetal sculptures, Vishnu from Pednem taluka show the reflection of the medieval Indian art. Though all these sculptures are lying here and there without any proper shelter, some of them are found in the ruins of small laterite temple structures. Those temples are very small and built with laterite stone with mud mortar and have the simple plan of sanctum and porch, or sanctum and *mukhamandapa* or *sabhamandapa*. Some of these temples have the popular mouldings of *adhithana* of the Hindu temple. Temples like Kasconda in Surla, Sigao in Sanguem and Mauxi in Sattari, show the existence of bathing ghat or water tank (*Pushakarnis*) in front of the temple. Existence of *pushkarni* nearby the temple or cave reveals that they supplied the required water for temple and its devotees. Most of the above sculptures are shifted from their original places. Hence some of the original places and spots were not traced so far. Since the sculptures are displaying more regional influence in art, these sculptures are

also not categorized properly so far. Temples constructed and found up to this period are made out of basalt, granite and laterite.

SAPTALINGESHWAR WORSHIP AT MAUXI

Mauxi is 4 kms west of Valpoi in Sattari Taluka. Present condition of the temple is nothing but ruins except few mouldings of *adhithana* and *Lingas* and a *Nandi*. A unique feature of this temple was six-miniature lingas placed all round the rectangular hall with their respective pedestals by keeping away a 0.40 cms high linga as a main deity with *Nandi* in its front. Worshipping of seven *lingas* in a common hall indicate that a rare practice of *Saptalingaradhana* prevailed in this region.

Linga in fact is symbolic. *Linga* is the usual form in which Shiva is worshipped. But there are some evidences that even Shakti, Ganpati, Narasimha and Brahma were also worshipped in the form of *linga* in sanctum sanctorium of the temple⁷⁶. According to *padmottarakhanda*, once sage Bhrugu visited Kailasa to meet Shiva, but he was prevented by Nandi from entering Shiva's shrine and it asked Bhrugu to return, since Shiva was engaged in amorous sport with his consort Parvati. Hence Bhrugu got angry and cursed Shiva and Parvati to assume the form of *linga* and *yoni*. The two together signify the union of *Purusha* and *Prakriti*, responsible for all creation. Later on, the practice developed into Somayoga concept of Shiva and Parvati worship which can be seen here, in which all *lingas* are inserted in their respective *pithas* (*yoni*). The *pitha* of the *linga* neatly cut in the shape of square and circle and then miniature images of lingas were inserted⁷⁷.

Indo-Pakistan sub-continent bear witness to phallic association with Shivalinga since Harappan times. The excavation at Mohenjodaro revealed the evidence of *linga* form of Shiva in Harappan region which flourished from 2400

BC –1700BC. The earliest known linga in the country is the one at the Parasurameswara temple in Gudimallam A.P. the linga here is five feet high and the excellent sculpture is carved out of a hard igneous stone, as Lingodhbhava Murty. No evidence of Lingodhbhava Murty came from Volpoi region so far. The lingas found in Goa region are mostly of *Sirovartana* type, *Brahma* linga type, and Manjunatha type. The lingas here are mostly of miniature and medium size. Some *lingas* contain Brahmasutras and inscription in their bodies, from which the period and dynasty can be identified (eg. Lingas of Harvalem rock cut caves, Narva caves and those at Old-Goa Museum).

It is not necessary that all lingas should be in phallic shape. *Saurasamhita*, explains that the linga is the symbol of primeval energy of the creator. Linga is thus closely connected with the ancient cults of tree, mountain and serpent ⁷⁸. The shapes like umbrella, sword, water vessel, trident of *Svayambhu* lingas (self-manifest) are also considered sacred. *Arsha linga* known as *gola linga* which happens to be in a pumpkin shape is also considered sacred. It is mentioned that umbrella shape is the best for all lingas.

Aparajita prichha explains the shapes of linga prior to the creation. The creator Brahma and the preserver Vishnu thought highly of their own processes ignoring all together Shiva who immediately assumed the form of a pillar of fire in between them. They were wonderstruck. They did not know what it was and to examine its top and bottom which were not visible to them, Brahma assumed the form of a swan and tried to climb up, and Vishnu became a boar and dug down. But both of them failed to reach the top or bottom of that pillar. Shiva thereupon told them that the pillar was the symbol of the greatness of Rudra.

The worship of pillar found in various parts of India including Goa too e.g. stambhadeva in Canacona, Kascond, and in Zarmem which is hardly 3 kms from Mauxi. The text further explains that the *linga* as the pillar of fire contains in itself all three divinities. Brahmna, the creator resides in the lower part of the *linga*, that is hidden under the Earth, Vishnu the preserver, occupies the middle portion of it which is covered by the pedestal or pindika, and the Rudra, the destroyer dwells in the top portion which is clearly visible above pedestal. The *rudrabhaga* is known as *pujamsa (puja bhaga)* which is available for worship. The *Vishnu bhaga* is identified with Devi (*Yoni*) and the Brahma bhaga is neutral⁷⁹.

Agamas like *Suprabhedagama*, *Ajitagama* and *Kasyapasilpa* prescribes different shapes and heights for the three parts of the *linga*, that *Brahma bhaga* (bottom portion) must be a square in shape (*chaturasara*), *Vishnu bhaga* (the middle portion) eight-sided (*ashtasra*) and *Rudra bhaga* (the top part) circular (*urttam*). *Ajitagama* also describes *Sarva-sama* as composed of four equal units, such as (1:1:1), (3:4:4), (7:8:8), (3:3:4). These four types are described as four castes in Indian society such as Brahman, Kshatriya, Vaishas and Sudra. When the heights of the three parts are equal, the *linga* is called *sarvasama* (all equal). In the case of *sarvatobhadra linga*, the height and shape are different. All three parts should be in equal height and shape and in cylindrical form from top to bottom. There are *lingas* which have the cylindrical *puja bhaga* treated with the design of fluted faces. They are known as *Dharalingas*. If the *Rudra bhaga* is taller than the other two *bhagas* and which are equal in height are called as *Mukhalinga*. In the case of *banalingas* the theory is different. They

occur in several shapes and sizes and they are named after several Gods like *Yama, Varuna, Kubera* etc. The naturally available lingas are regarded the most superior and auspicious. The lingas are divine on their own; they do not require the rites of installation, consecration and invocation.

In the case of Mauxi Temple, *lingas* are in different shapes and sizes. Some of them were made of laterite and one is in basalt stone and few others were shaped like stone and inserted in the hole of the base like *Bana linga* type. No water chute (*pranala*) was found except for main deity direction of which is shown towards north, where the *Uttaravahini* (water stream) flows few metres away ⁸⁰.

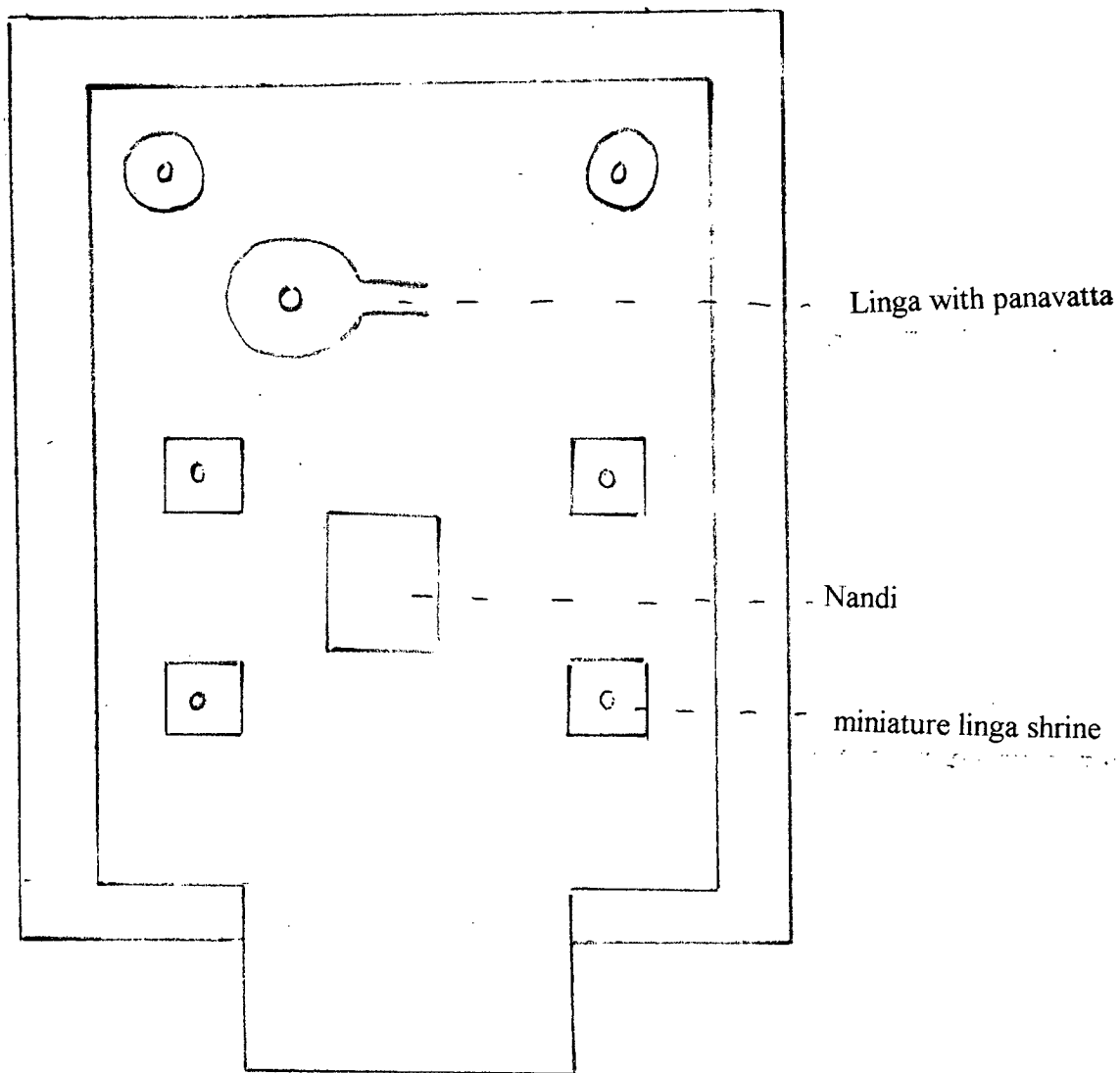
Worshipping lingas are broadly categorized into two classes. 1. Mobile (*Chala lingas*), and 2. Immobile (*achala linga*). The mobile *lingas* are suitable for worship at home whereas immobile *lingas* are suitable for temples. The mobile *lingas* can be made in clay, metal or stone ⁸¹. The *linga* carved out of precious stone is best for worship. There is another class of *linga*, which is purely temporary in character prepared just before commencement of the worship, which is made of sand, clay grass, flowers, butter and flour. These temporary lingas don't have the usual divisions of *Brahama, Vishnu* and *Rudra bhagas*.

Finding of more than one *linga* is a rare case. And installation of all *lingas* with *pithas* in a common hall is unique as in the case of Mauxi temple. According to *Karangagama*, worshipping a *linga, ekalingaradhana* leads to salvation, but *dvilingaradhana* in a shrine will result into diseases for the devotees, *trilingaradhana* leads to worldly prosperity (*bhoga* and *moksha*).

Chaturlingaradhana however, are considered undesirable because they lead to loss of wealth. *Panchalingaradhana* is excellent (*panchapatakanasana*). *Shashtalingaradhana* invites death and distress. *Saptalingaradhana* promote goodwill and pacify enmity. *Ashtalingaradhana* make enemies. Worshipping nine lingas (*Navalingaradhana*) are the best. Number seven is auspicious and their worship enhances to good will. Hence, for the worship of the ancestor of this region *Saptalingaradhana* was rightly selected ⁸².

The author fortunately visited the Valpoi region with the exploration team of the Archaeological Survey of India consisting of Dr. J.V.P. Rao, M.K. Saxena, S.K. Bagi, G.K. Korgankar and Prakash Gaonkar which was able to find some interesting features of cultural existence. The eastern parts of the Valpoi region comprising of Sonali, Dabos, Savardem and Karmali villages are richly attributed with cave architecture, while the western parts of the region possessed the structural shrines at Zarme, Mauxi and Dabem. Finding of rock engravings near Mauxi Temple are also an interesting feature here. The art and architectural style of this region goes back to medieval period and it is believed that this region escaped from the destruction indulged in by foreign invaders.

MAHADEV (SAPTAKOTESWAR) TEMPLE AT MOUXI NEAR VALPOI



PLAN

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Saptalingeswar at Mauxi

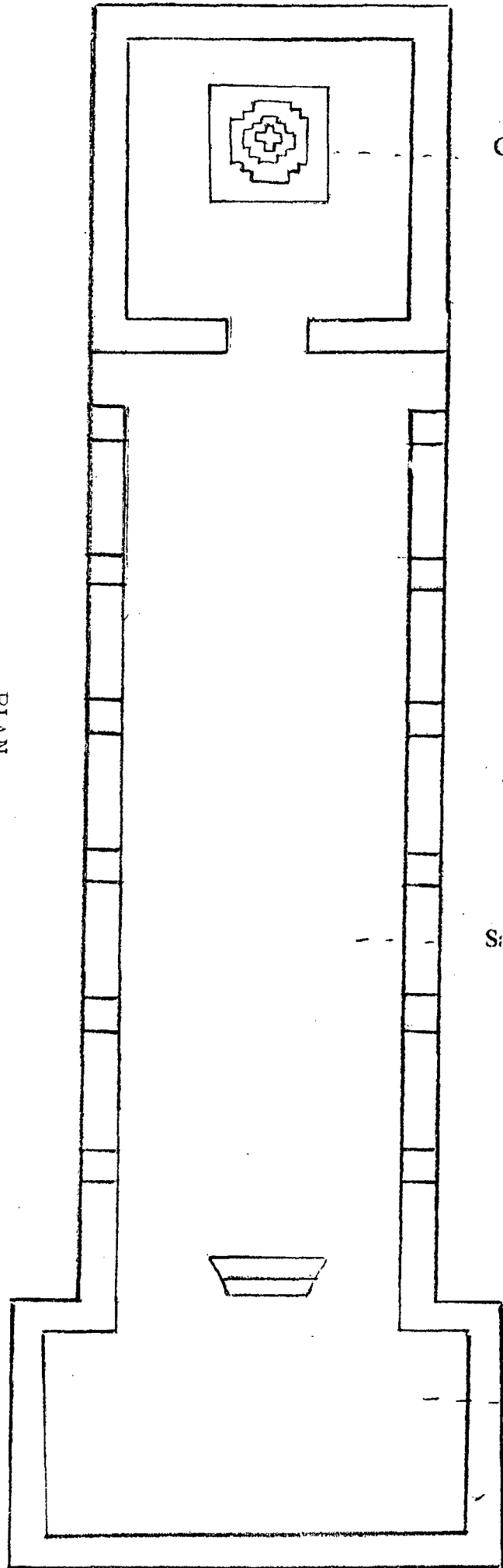
BRAHMA TEMPLE AT BRAHMA KARMALI IN SATTARI

Brahma temple situated at Brahma Karmali near Nagar village which lies on the north west of Valpoi in Sattari Taluka. A reliable source says idol of Brahma was transferred around 1541 A.D. from Carambolim in Ilhas (Tiswadi) Talukato this place to escape destruction from the Portuguese. Hence, the village Karmali (Chañdidogrem) has its origin in the village of the same name in Tiswadi Taluka. Present temple is facing east and consists of a square *garbhagriha*, a rectangular *sabhamandapa* and a rectangular hall in a raised platform in the rear end. *Garbhagriha* is plain and it is a covered cell for main deity with an entrance from *sabhamandapa*, which measures 5.00 x 5.25 mtrs. A 1.5 metres high image of Brahma beautifully carved and placed in the middle of the *garbhagriha* on a three-fold pedestal. (*Pitha*). Here *pitha* contains a square base, and other two tiers are in *ashtabhadra* shape. Finally a *panavatta* is placed on it. These mouldings are similar to that of *panavatta* mouldings of the medieval Indian temples.

Brahma stands on *panavatta*. Brahma was shown with bearded face and four arms. A peacock feather decoration (*prabhavali*) adorned this sculpture as back support. Carvings of the sculpture are excellent. A life size Brahma statue is chiselled in chlorite schist with his consorts Saraswati and Gayatri. Both Saraswati and Gayatri are shown in *Tribanga*. Intricate carvings can be seen in the ornamentation of the sculptures here. The scrolls of the *Prabhavali* are filled with various motifs like lotus. Ganesh occupied the central niche, while on the right side, Shiva occupied a nich with Varuna. Vishnu occupied left side niche. The tradition of depicting different deities in small niches alongwith the

main deity was very much popular in Madhya Pradesh during the medieval period.

Sabhamandapa is a large hall measuring 19.40 mtrs x 4.70 mtrs. Two rows of freestanding masonry pillars support the tiled roof of *sabhamandapa*, which connects *garbhagriha* to *chaitya* hall. A rectangular hall for masonry *chaitya* measures 7.05 x 6.30 mtrs. It is built on a raised platform connected by three steps. A masonry *chaitya* occupied the central place of the rear wall of the raised platform. Though this temple was constructed with modern materials, the enshrined sculptures of this temple have an aesthetic value of the medieval period.



Garbhagriha

PLAN

Sabhamandapa

Mukhamanda



Brahma temple at Karmali

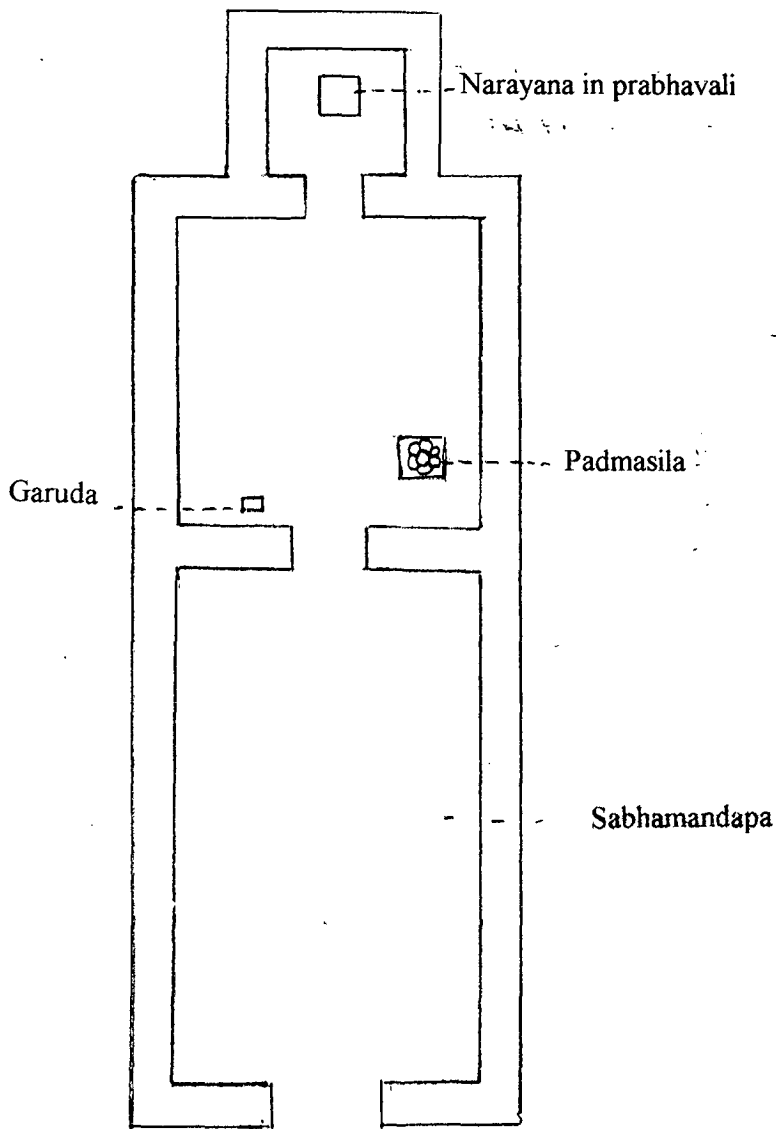
NARAYANDEV TEMPLE, VICHUNDREM

Narayandev Temple is situated at Vichnudrem in Sanguem Taluka. This temple faces east. It has a square *garbhagriha* 2 mtrs x 2 mtrs and a rectangular *mukhamandapa* 5.30 x 8.60 mtrs. Since temple is in ruins, no architectural features are available. *Adhithana* of the temple is plain without any moulding. A square *garbhagriha* is a plain with circumbulatory passage. A four-armed *Vishnu* is beautifully carved in *prabhavali* in the basalt stone and placed over *panavatta*. Base of the *panavatta* contains the mouldings of *padma* and *kumuda*. *Vishnu* is holding a *shankh* in left upper hand and *chakra* in his right upper hand. A *gada* is in his lower right hand and *ankush* is in his lower left hand. *Garuda* is depicted in the right bottom near his feet. He is in standing posture. Here *Vishnu* is a *kiritidhari*, and wears a necklace in his neck, *kundalas* in his ears, *udarabandha*, *vajana* and *urdhvabandha* on his body and *Keyuras* on his shoulders. Among ten *avataras* (incarnations) of *Vishnu*, eight *avataras* have been beautifully depicted in the scrolls of *prabhavali*. One can see the *matsya* and *kurma* in one scroll, and Rama and Parashurama in the other. The rest of the *avataras* such as *Varaha*, *Narasimha*, *Buddha* and *Kalki* were shown separately and they filled the rest of the scrolls (all the ten incarnations of *Vishnu* are beautifully depicted in the *dashavatara* panel in the Old Goa Museum with *prabhavali* all around *Vishnu*). A *kirthemukha* (glorious face) adorned the top of the *prabhavali*. Floor of the *garbhagriha* is covered with basalt slabs. Temple was constructed with laterite stones. A curtain wall, which separates *mukhamandapa* and *antarala*, also can be seen now. Since the temple is dedicated to *Vishnu* (in the form of *Narayana*), the village name Vichundrem

perhaps might have been derived from it. A rectangular *antarala* measures 5.5 mts x 4.6 mts and a rectangular *mukhamandapa* of 5.30 x 8.6 mts are simple and plain without any important architectural features and mouldings. The ceiling slab of sanctum might have been made in the form of *kadalikakarna*. A *padma sila* (ceiling slab decorated with lotus) was lying on the ground which can still be seen. A *Garuda* carved life size in basalt, and few corner pillar bases of the temple found in the northwest corner of the *antarala* might belong to the original temple.

Finding a beautiful sculpture of *Mahishasuramardini* and *Navnita-krishna* (both were shifted to the State Archaeological Museum, Panaji) and a water tank nearby the temple indicate that it was a huge temple complex with five temples and a water tank. Close to the temple, there are several natural springs, which supplied water to the existing tank in those days. Sculpture of *Mahishasuramardini* is believed to be one of the best specimens of Kadamba art⁸⁴. A torso of a male deity and an image of *Navnita Krishna* (Krishna holding butter in left hand and curds churning stick in his right hand), found near the water tank also indicate the strong veneration of Hindu gods here. The water tank might have been used as *Pushkar* (for sacred water). The sculptural influence of this temple shows signs of early medieval period.

NARAYAN TEMPLE AT VICUNDREM.



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271-ii



Narayan in prabhavalli



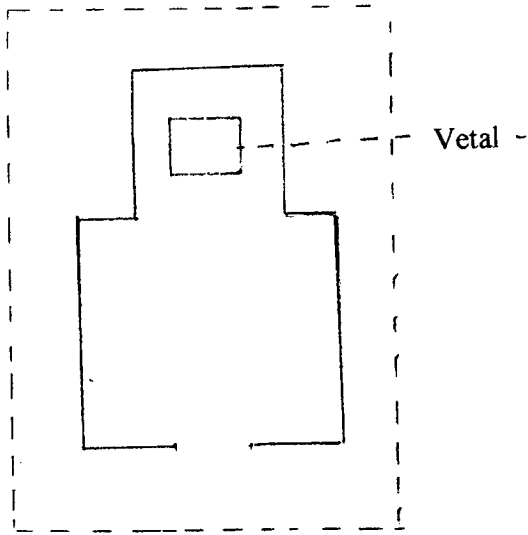
Narayan temple at Vichandur

NARAYANA TEMPLE AT NETURLI

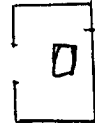
Narayana temple is situated in Neturli 2 kms. away from the village High School. The temple is small and is facing east. It has a square 1.5 x 1.5 mts *garbhagriha* and a rectangular 5.40 x 4.60 mts *antarāla* and a rectangular porch. Temple is in ruins like Vichundrem temple. Hence no architectural features are available. Here adhisthāna of the temple is plain. The temple was constructed in laterite stones while basalt stones were used for sculptures and pillar bases on the lines of Vichundrem temple. The image of Nārāyana is small and four armed. He holds an shnakh in upper right hand and a *chakra* in upper left hand, while lower right hand holds a *gada*. The object in the lower left is not clear. Garuda is depicted at the bottom of Nārāyana near his right foot. Narayana is also a *kiritidhari* and *kantabharna* like Narayana of the Vichundrem. An image of Ganesh is by the side of Vishnu. This might have been brought from somewhere else. This image was badly weathered and head was broken. Only elephant trunk and belly of seated Ganesh are in good condition. A *linga* with *pānvatta* is placed in the *mukhamandapa* and another *linga* in similar fashion was found in the southwest corner of the temple.

Three more temple complexes are also found in Neturlim - namely of *Betal*, *Mahishāsurmardini* and *Sateri*. *Sateri* temple complex has two temples in it near present bus stop, but these are modern ones. Another temple complex is situated on the left side of Neturlim Primary School in the agricultural field after crossing a water stream. Here a huge statue of *Betal* nearly seven feet in height is placed in the middle of the *garbhagriha* in rectangular structure of tiled roof. A half buried buff sand stone slab, which contains a pair of carved

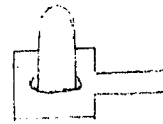
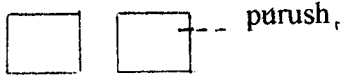
Ādukas in it, and an image of *mukhalinga* (Ishwarlinga) were also found in front of the *Betal* temple. Two *padas* are beautifully carved on buff sand stone, and they might have been brought from somewhere else. A half buried *linga* with face (*Iswar linga* - both icon and unicon concept can be seen in *Iswarlinga* only) is also found on the ground by the side of *padukas* with *panvatta*. Presence of two images of horse riders (*purushās*) and an image of female deity (may be of *Bhumica*) in a small shrine shows the existence of rich Brahmanical worship in this village. Worship of *Ādukas* represents 'swami' and worship of swami is meant for childrens. Similar type of *ādukas* are worshipped in the village near Kaskond forest in Goa. Another temple is situated in the slopy hill, which is three kilometres away from the Primary school. This temple is dedicated to *Mahishāsurmardini* (*Durga*). A small tiled roof structure with *garbhagriha* and porch like *Betal* temple is erected and enshrined with *Mahishāsurmardini*. *Mahishāsurmardini* carved out of basalt in *tri bhanga pose* while killing a demon *Mahisha*. This *Mahishāsurmardini* has eight arms. A *Ganesh* idol placed in the left side niche of *garbhagriha* entrance wall seems to be of early medieval period. This image is beautifully carved. The ornamentation and style of this image goes back to early 10th century A.D. An image of *Chamundi* (form of *Durga*) is placed under a tree, which is exactly opposite to this temple. This image ornamented with *mundamala* (garland of skulls) and a *damuru* in her hand, seems to be of medieval period sculpture like that of *Mahishāsurmardini*. All these sculptures, eight-armed *Mahishāsurmardini*; *Ganesh* and *Chamundi* may go back to the same period.



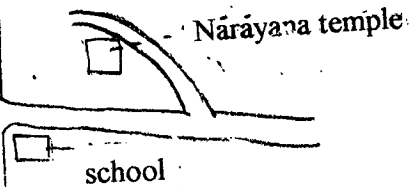
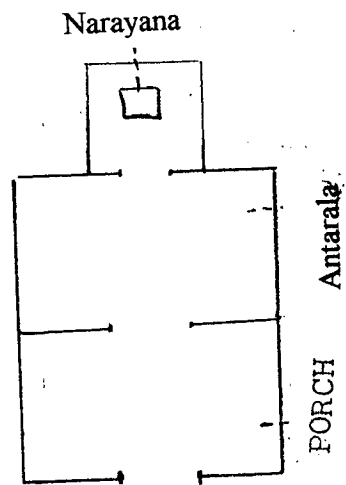
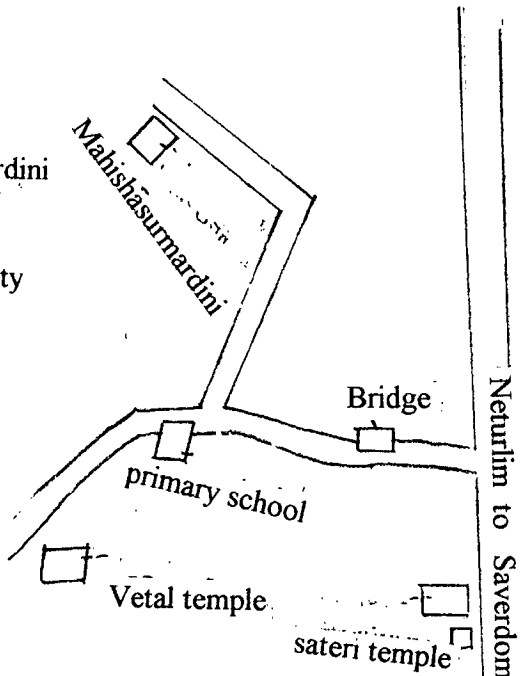
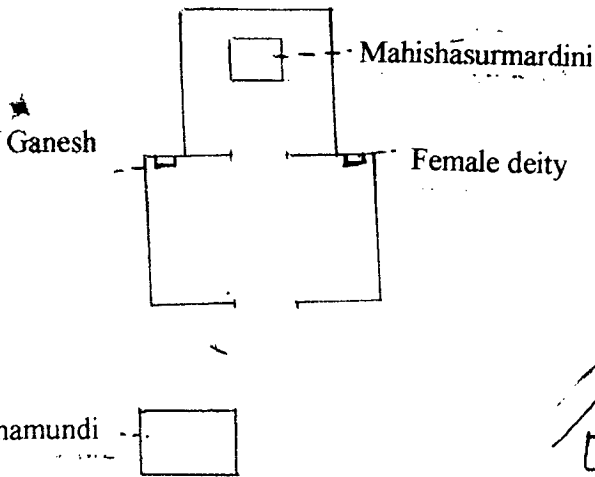
Sateri



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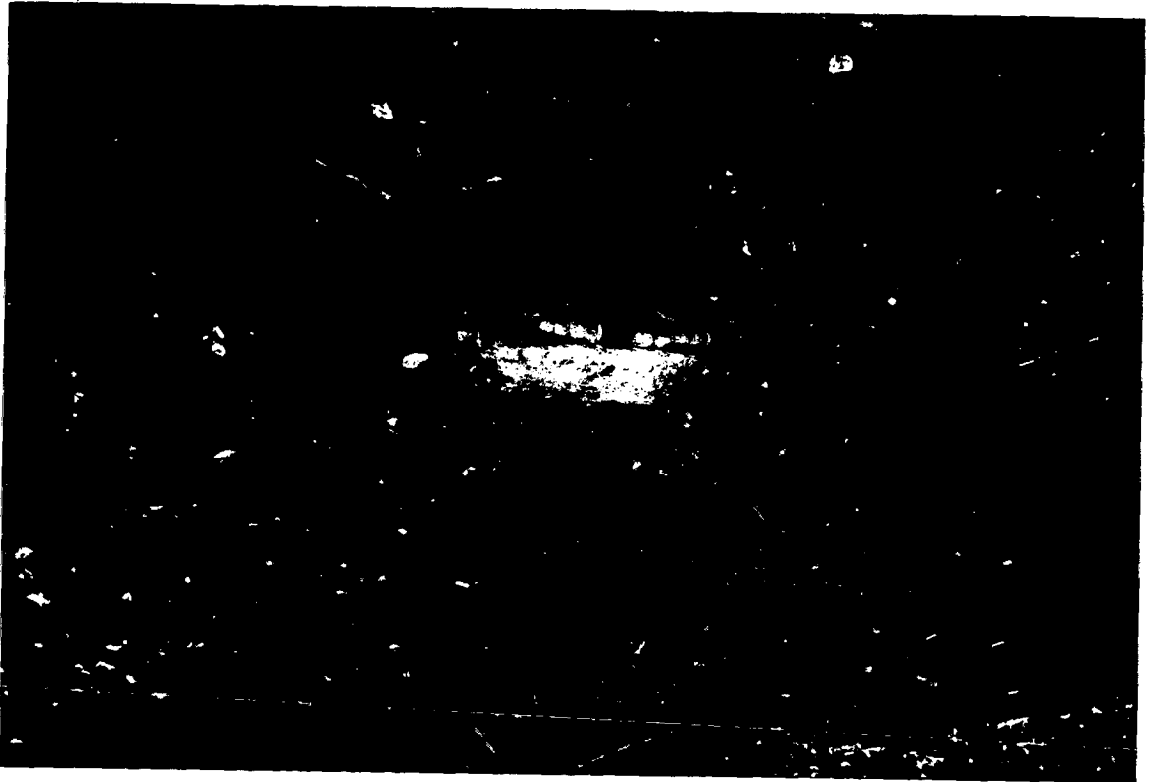


LINGA



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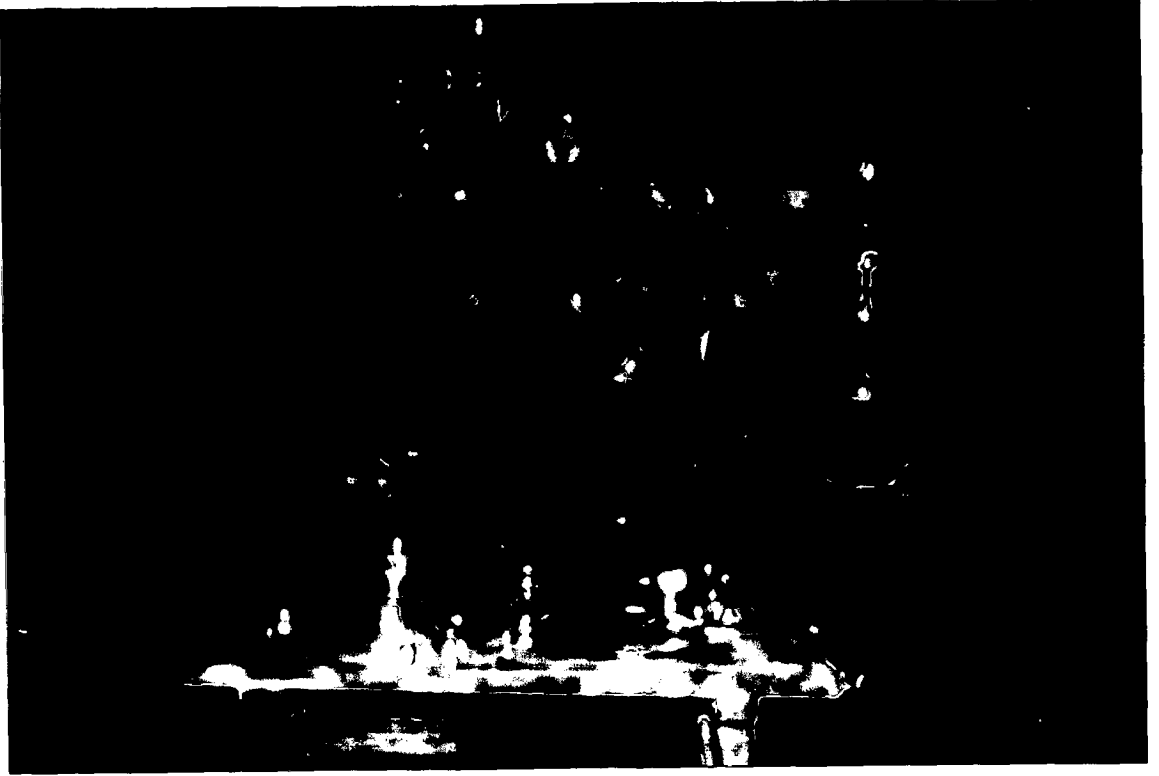
273-11



Padukas at Neturlim



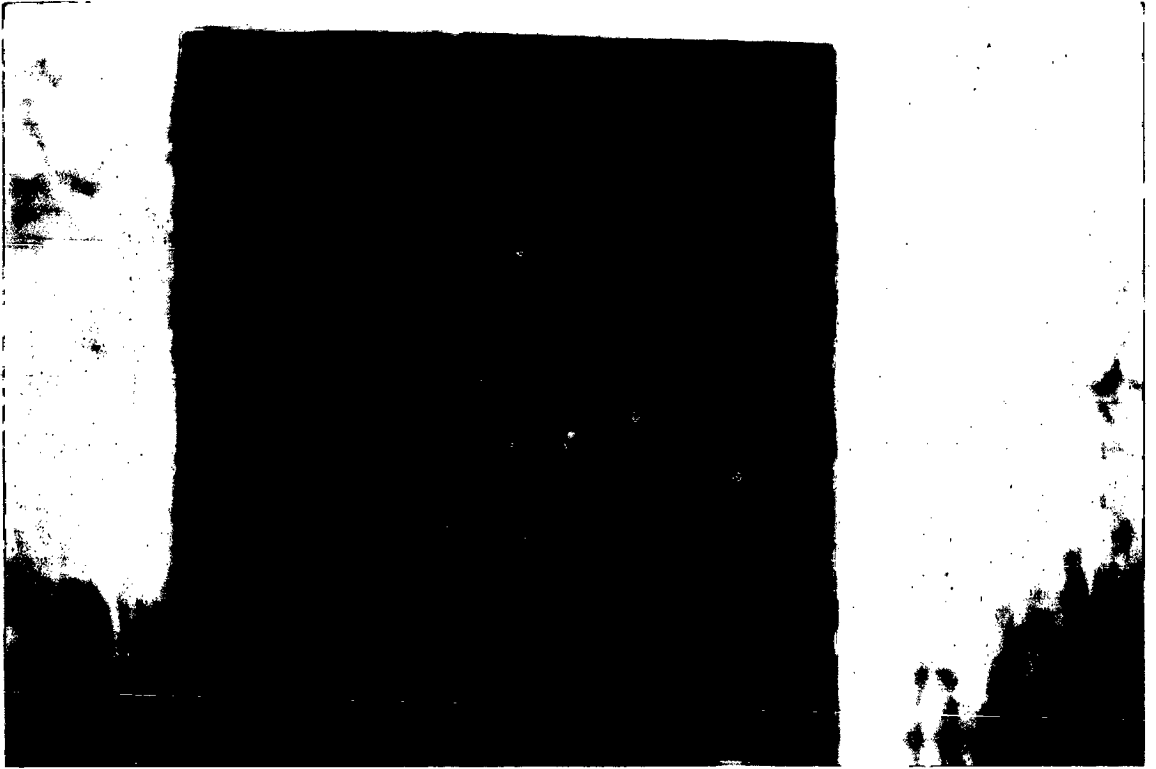
Mukhalinga at Neturlim



Mahishāsurmardini at Neturlim



Chāmundi at Neturlim



Ganesh at Neturlim

LAKSHMINARAYANA TEMPLE, DEOLAMAL MALCARNE

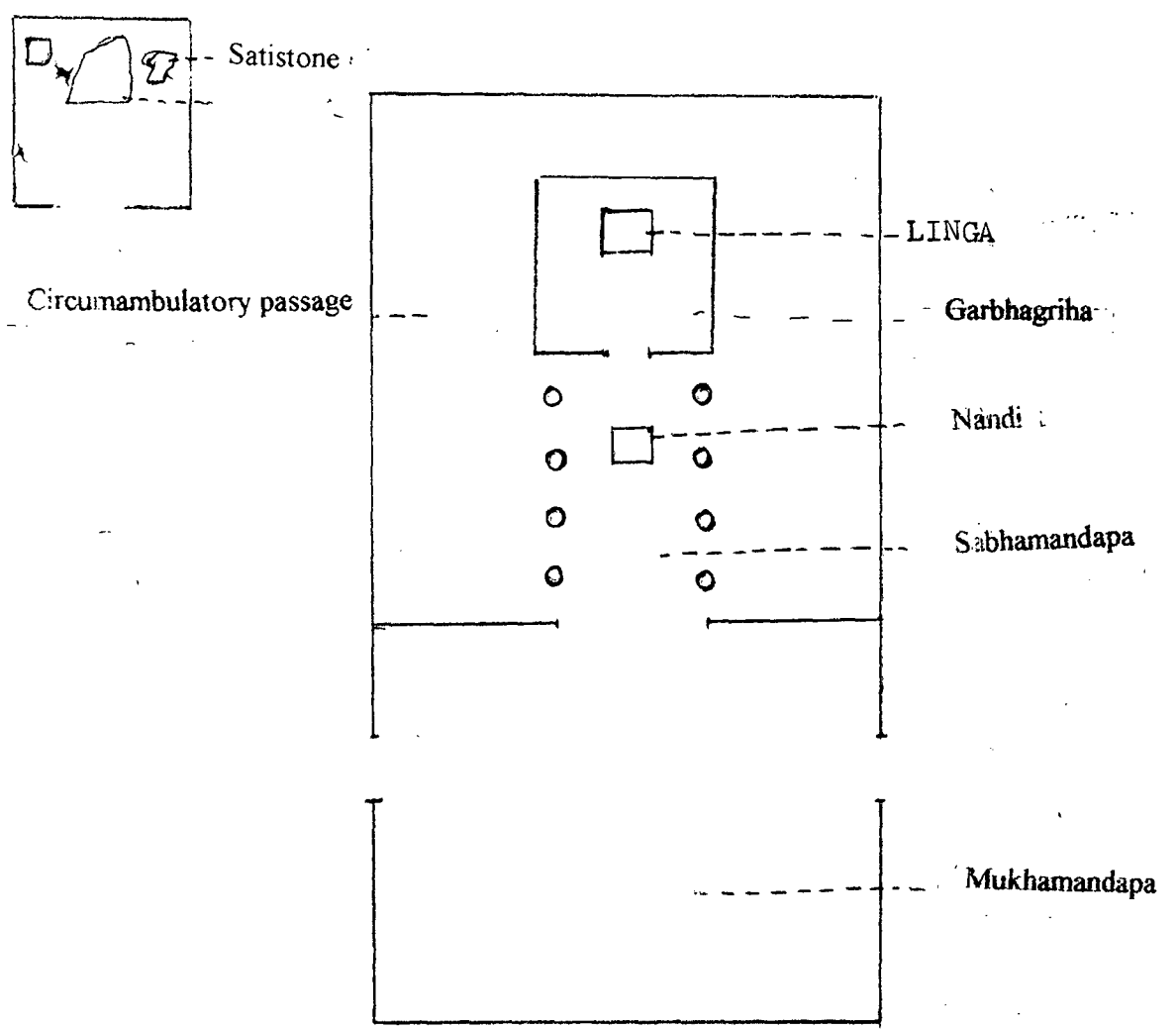
Lakshmi Narayana temple is situated in the agricultural field of Shivadas Gaonkar at Deolamal Malkarne. The temple is small with *garbhagriha* and a porch, which has a *kakshāsana* on either side of it, and with a flight of steps at the entrance. This rectangular structure has a tiled roof as in the temples in the coastal region. *Garbhagriha* is enshrined with an image of Lakshminaraya. Here Narayana is four handed. He is holding *chakra* in his right upper hand and a *naga* in the left upper hand while his lower right hand holds a shankh and the lower left hand is caressing the waist of his consort Lakshmi. *Garuda*, his *vahana* is depicted in the right bottom near his feet. Vishnu is in standing posture accompanied by Lakshmi. Like other Nārāyana sculptures at Vichundrem Neturlim and Old Goa Museum, Vishnu here is also shown as *Kiritadhari*, and wears necklace, *Vajana*, etc. A *kirtimukha* (glorious face) is beautifully depicted on the top of his head like in Vichundrem image.

A three-panelled *Sati* stone, and two more other panels and an image of deity were also found nearby the *deepastambha* in front of Lakshminarayana temple. The scenes of *Sati* practice with flames and heaven are beautifully depicted in the top two panels in this *Sati* stone, while the bottom panel has remained unfinished. Presence of more *Sati* stones (most of them are exhibited in Old Goa Museum) of this village and a small *Sati* stone and a menhir (now under worship) discovered by the author in Satimal Malkarne and the presence of two *Sati* stones nearby the Colamba high school near Rivona reveal that the unlawful practice of *sati* was more powerful in this region⁸⁵.

MALLIKARJUNA TEMPLE AT MALCARNE

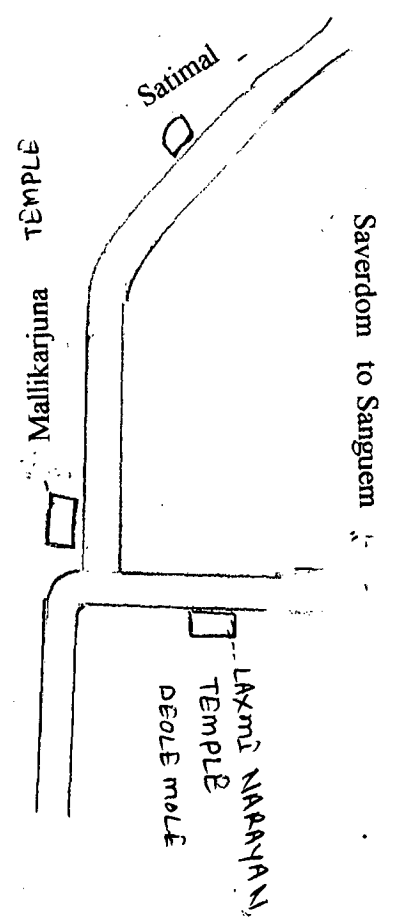
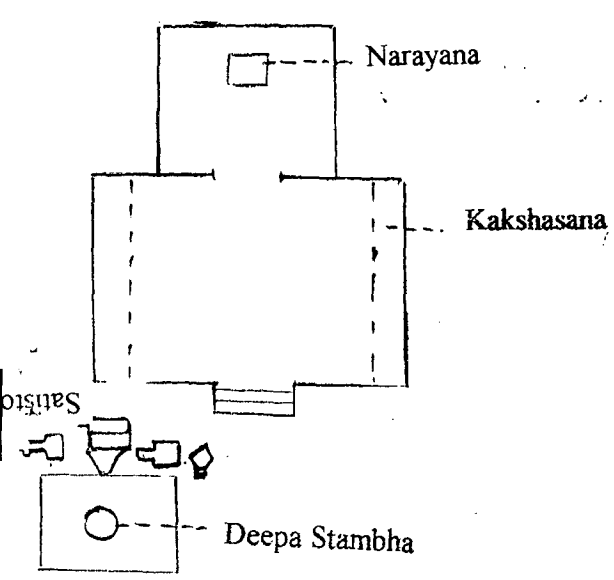
Mallikarjuna temple is situated in the village Malkarne in Sanguem taluka. Temple consists of *garbhagriha*, *sabhāmandapa* and *mukhamandapa*. *Garbhagriha* is plain with circumbulatory passage. It is enshrined with *svayambhulinga* as in the Pissurlem temple. Now the *linga* is covered with an icon of Shiva which was made out of Panchalohas (five metals). *Nandi* was placed in the middle of the *sabhāmandapa*, as it was facing towards his master. Simple ornamentation of *Nandi* resembles the ornamentation shown in the *Nandi* shrine of Kamaleswar temple at Borim. *Sabhamandapa* is a open pillared hall, and *mukhamandapa* has an upsidal entrance as in Brahma temple at Brahma Karmali. God Mallikarjuna is under worship with great veneration in thirteen places in Goa, such as Malkarne, Marcela, Canacona, Assagaon, Pomburpa, Gaondongrem, Cavrem, Bhati, Kumbhari, etc. Superstructure of this temple is similar to the temples in the coastal region like slanty roof and domical *'sikhara*. After three kilometers from Mallikarjuna temple, there is a place called Satimal, where existed a miniature Sati stone (it looks like a menhir) was found under worship⁸⁶. A small stone of Sati is placed here by the side of the small structure in the beginning. Now it is expanded as a big concrete structure for it and the Sati is worshipped with great veneration nearby the laterite stone quarry.

275-1
MALLIKARJUNA TEMPLE AT MALKARNE.



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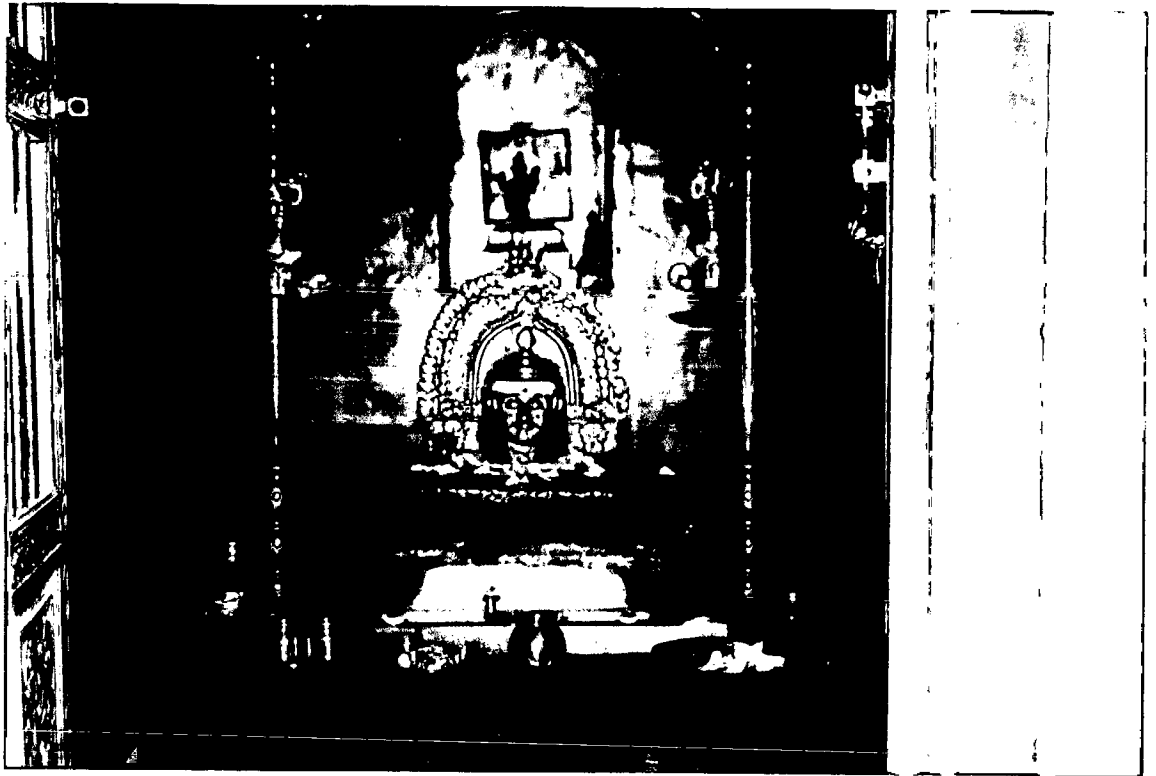
Lakshminarayana temple



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Mallikarjuna temple at Malkarne



Nandi

MALLIKARJUNA TEMPLE – CANCONA

Mallikarjuna temple is situated nearly six kilometres away from Canacona Bus Stand on the Madgaon-Karwar highway. Temple has a square *garbhagriha* and an *antarāla* with rectangular *sabhāmandapa* and porch. There is a small chamber in between *garbhagriha* and *antarala* as in the temples of Ponda Taluka. Huge door jambs of both *sabhāmandapa* and *antarāla* are now covered with silver mould. An image of Ganesh beautifully depicted in the middle of the *lalatabhimba*. Main door of *antarala* is adorned with the depicted panels of *Nandi* at the bottom, *Tapasvi* is in the middle and Vishnu is on the top on either side of the entrance while *kirthimukha* is depicted at the centre of the *lalatabimba* of *garbhagriha* chamber. Eight well carved massive wooden columns support the wooden ceiling of *sabhāmandapa* and make the room into two blocks. These columns were richly carved and filled the shaft with varieties of intricated bands ⁸⁷. The bottom shaft of the column has 12 horizontal divisions with a leaf on the top in each division and was followed by a band of flower (*lotus*), lozenges (diamonds), and top with human figures. The circular top of the pillar contains the band of *patralata* at the bottom, followed by creepervine, band of *latasaka*, *patradalavari* and finally with heads of *Nagas* capped by inverted lotus. *Pothikas* in the capital are adorned with the *nagabhanda*. These columns are similar to those of Agapur, Mahalasa, Shiroda and Usgao temples in Ponda Taluka, Zarmem in Sattari taluka and Fatorpa temple in Quepem taluka etc. Though these temples have similar type of wooden columns, the elegance and craftsmanship is not superior to that of Canacona temple. The stunted wall in the ceiling of *sabhamandpa* is adorned

with the depiction of different stories from Hindu mythology, such as *Samudramanathan*, and stories from *Rāmāyana* and *Vishnupurana*. *Nandi* (*Vāhana* of Shiva) placed near the entrance of *antarala*. The superstructure of the sanctum here is in domical shape with two octagonal bases and top *kalasha* and have a tiled roof. The tiled roof of the *mandpa* has slanty slope as in the other temples in the coastal region. A small shrine in the north of the temple house, the *stambhadev*, where *stambha* (wooden column) is being under worship. A *deepstambha* also can be seen in front of the temple as in the tradition in the South Indian temples which was followed in the temples of Ponda Taluka.

In front of the Mallikarjuna temple, there are two more small shrines dedicated to *Stambhadeva* (pillar). Worship of *stambhadeva* here is quite interesting. It is a kind of wooden pillar with a top faceted head and has two grooves below the head looking like neck portion. It is a half buried pillar with a height of .60 to .80 cms.

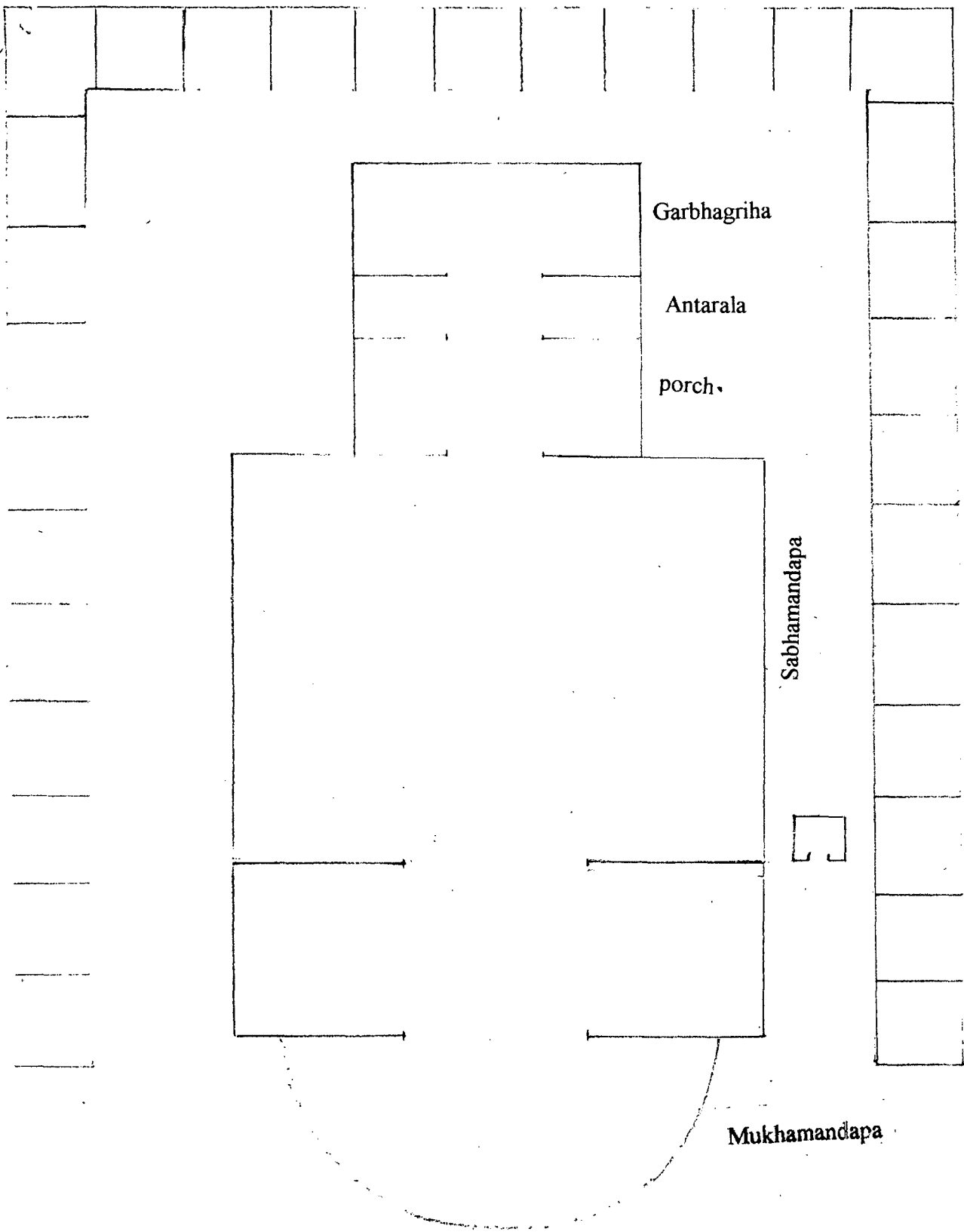
The presence of a *stambha* is comparable to stone memorial erected to commemorate the heroic death, which was familiar during medieval period. Similar tradition was adopted to erect *stambhadeva* like memorial stone, to perform rituals, keeping gems, stones and other valuable things in the newly prepared trench and to insert pillar *stambhadeva* (pillar) in it with great pomp. Altogether three small shrines were there in this complex. Out of this onely one shrine has the *stambha* in its centre and others have the *stambha* (deity) in one of the corners of the respective shrines. *Rāvalnāth* temple at Kaskonda area of Surla near Bolkarne in Sanguem Taluka and Gaonkarwada near Honda in

Sattari taluka also produced the evidence of similar type of *stambhadeva* worship in Goa. But the faceted head feature can be seen only in the image of Kaskonda *stambhādeva* as in Canacona temple, whereas Goankarwada *stambhadeva* doesn't have the faceted head and it looks like an erected pillar encircled with some irregular shapes of stones. According to Aparajitaprichha an early medieval text, the shapes of image prior to the creation, the creator Brahma and the preserver Vishnu though their own high powers, ignore altogether, Shiva, who assumed the form of a pillar of fire in-between them and made them wonder struck. (This story was mentioned in the same chapter in Satalingeswar worship at Mauxi)⁸⁸. The worship of pillar can be seen in various parts of India (eg. Khambeshavari) the pillar deity worshipped in a shrine in Gandhardi (Orissa). It is a wooden post on which a folk Goddess has been carved in tribal style⁸⁹.

According to a well-popularized conjecture, a person belonging to Velip community discovered the *linga* of Mallikarjuna, while cutting a tree. The legend says that Shiva in the form of a hunter saved Arjuna by killing the demon Malla. Hence he became popular as Mallikarjuna. Since Mallikarjuna was discovered by a person belonging to the backward community Velip, one of the Velips, was to be a priest for four months in a year and during the remaining period, Chitpavan Brahmins would officiate as the priest here. Adoption of deity by backward community is not new in Indian context. Local tribes called Chenchus adopted Mallikarjuna of Srisailam in Kurnool district AP, which is also one of the Jyotirlingas of Shiva. The Velips may have consecrated the *linga*

of Mallikarjuna at Canacona during early medieval period. Later the temple became popular as Sri Mallikarjuna Devasthan, Srithal, Cancona⁹⁰.

The present temple was reconstructed in the year 1778 AD. There are about 68 *parivar devatas* here; all around the temple. Out of this *Bagilpaiks* is famous because they are considered the *dwarapalakas* of Mallikarjuna⁹¹. As in the temples of Ponda Taluka, the Mallikarjuna temple also has the additional structures on all the three sides to provide accommodation for its devotees.



Garbhagriha

Antarala

porch.

Sabhamandapa

Mukhamandapa

Deepa Stambha

Stambha Deva



Mallikarjuna temple at Canacona .



ADITYA, BETAL, MAHADEV TEMPLES OF USGAO.

The place name Usgao was very much popular for Hindu worship from the beginning of this era. The place called *Barazan* in Hudi area of Usgaon where the people of this locality worship a huge hoodstone namely '*Dhanfator*'⁹². This huge stone is not other than that of menhir (memorial stone). Many such memorial stones are found in various places in Goa and they are none other than menhirs. The term *Barazan* means twelve great heroes. To commemorate the memory of these heroes, an upright stone or slab called menhir used to be erected. This practice was very popular in India during the Megalithic period. The similar tradition might have been continued here also during that period. In addition to this *Barazan* area, Usgao have the temples of Aditya (Adinatha), Vetala and Mahadev.

Aditya (Surya) temple

A shrine for Adinath is situated at Usgao village in Ponda Taluka. Temple is facing east. It has a *garbhagriha* with circumbulatory passage and a *sabhamandapa* with porch. *Garbhagriha* is in square shape and *sabhamandapa* is a rectangular shape hall. Six circular masonry pillars are supporting the roof with horizontal wooden beams. *Taranga pothikas* of these pillars have the depiction of *Nagabandha* and *padmadalavari* in it. *Sabhamandapa* has *kakshasana* on either side of its longitudinal walls. Temple has tiled roof like in other temples in the coastal region.

The shrine Aditya became popular as Adinath shrine during the widespread of Nath cult. For Nath cult followers the supreme God is Shiva.

But Aditya is one of the names of Surya. The images of Ganesh and Vishnu occupied on either side, niches of the front wall of *garbhagriha* respectively. Ganesh shrine here also has a miniature *linga* with *panavatta*. A four-armed Vishnu in standing posture was shown in another niche in this temple. Vishnu there holds a shankh in upper left hand *chakra* in upper right hand. Gada in lower left hand and *padma* is in lower right hand. Garuda was also shown near the feet of his master.

An image of four armed Ganesh with *parasu* and *ankush* was installed in the encircled wall of the temple complex and it belongs to later period. A two-armed deity (Surya) found under the tree in front of the temple complex is similar to that of enshrined deity. A *linga* with *panavatta* and a fragment of another deity which are lying by the side of Surya also may belong to the same period. The ornamentation, attributes and style of the sculptures are dated back to 14th or 15th century A.D.

According to popular version Nathpanthis practised and preached their creed for about 400 years in Goa from 1200A.D. Three shrines of Adinath were found in Goa so far. One is at Pedne, the northern most shrine, another at Kindolim of Canacona the southern most and the third one is at Usgao in central Goa⁹³.

In addition to this Aditya temple and other sculptures found nearby this shrine, few more temples and sculptures were found in the same village within the radius of one kilometre. Behind Aditya temple, there is a huge temple complex which is in ruins now with its fragments of laterite columns having scattered. Still there are a four-paneled hero stone, a Gajalakshmi panel, an

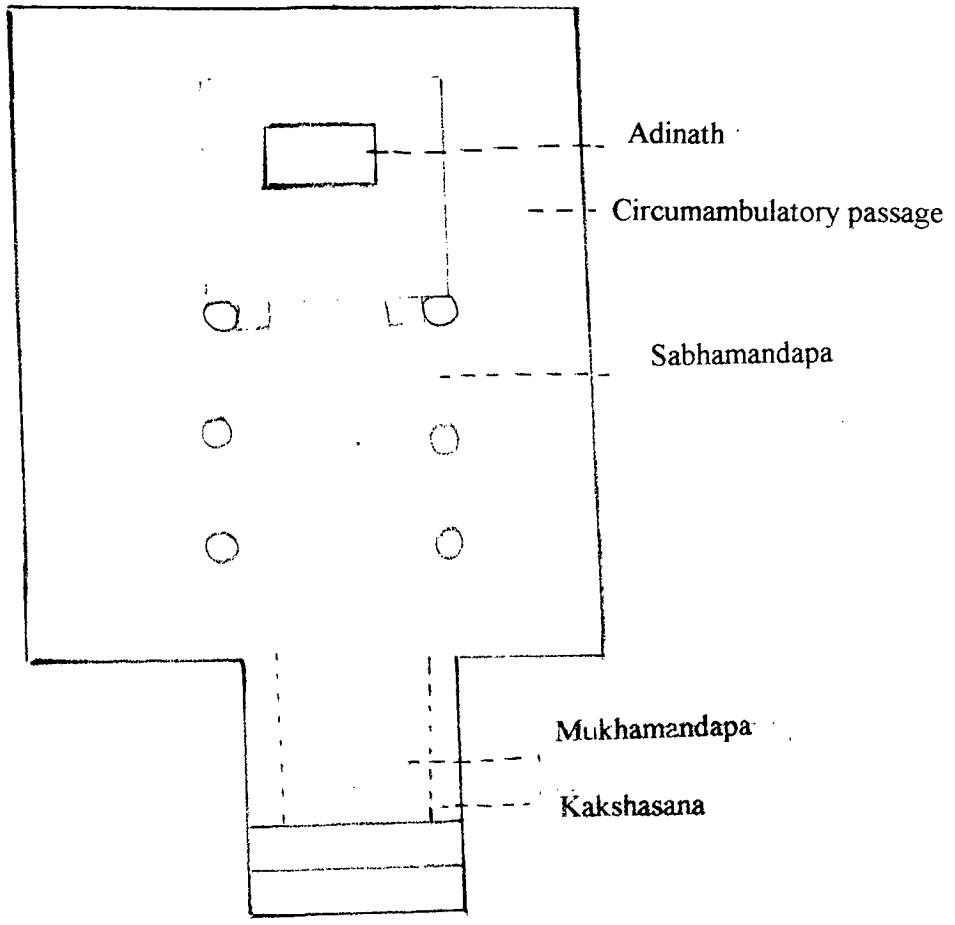
image of Brahmini Mayadevi and a beautiful image of Vetala (6 feet high). The sculpture of Vetala is in one chamber and Gajalakshmi and Brahmini Mayadevi are installed in another chamber of a newly erected tiled roof structure. Some of the other sculptures are found lying on the ground and others were traced under the trees in the same temple complex.

Scattered sculptures and a basement of the temple complex show that, it was a huge temple complex with more than two temples. The mouldings, *upana* and *padma* of the *adishthana* portion of the temple can be seen now. The scattered fragments of laterite columns and Hero stones in the temple complex also might belong to the period of the original temple. A six feet high beautiful sculpture of Vetala ornamented with *nagabandha* and *munda mala*, is presently enshrined in the newly erected temple. Unfortunately this sculpture is painted with modern colours, resulting into the loss of aesthetic beauty. A Gajalakshmi panel of this temple is now consecrated in the opposite chamber of Vetala and it is in *sukhasanamudra* with four hands. Gajalakshmi is shown here as holding a *shankh* in upper right hand, *chakra* in upper left hand. Lower left and lower right hands are shown in *abhaya mudra* and *varada mudra* respectively. Showing Gajalakshmi in *abhaya mudra* and *varada mudra* is a unique feature here. This feature is totally absent in Sattari Taluka where numerous sculptures of Gajalakshmi panels were found.

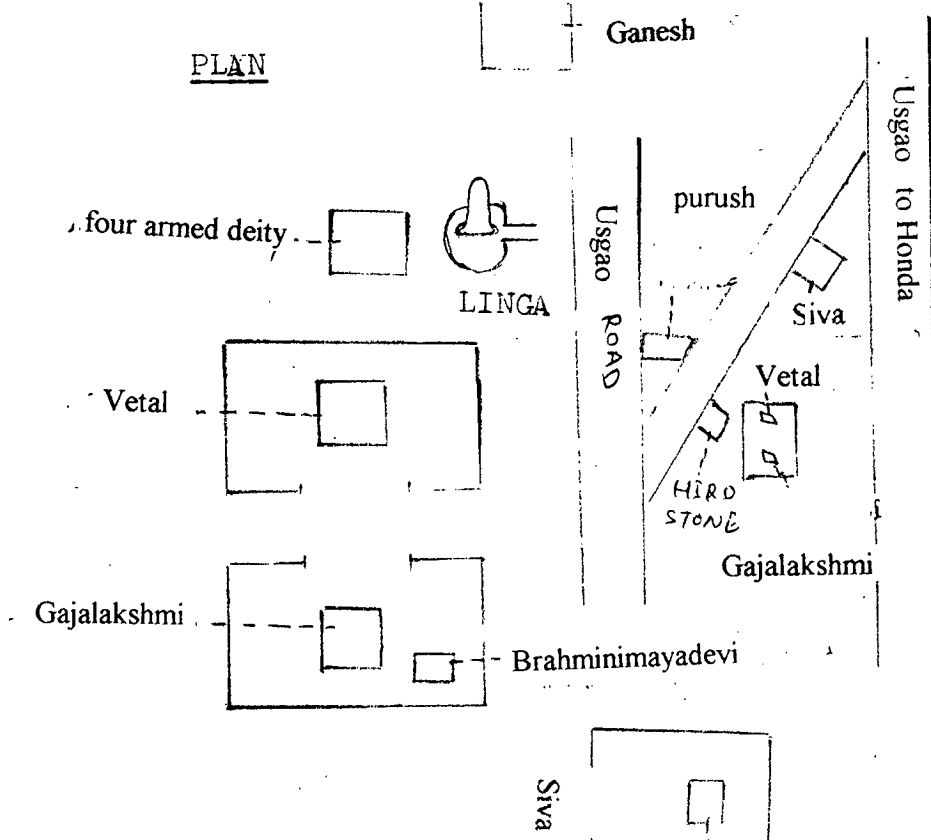
A few metres away from this temple complex, there is a shrine for Mahadev which is in ruins today. Alignment of the structure with two rows can be seen now in the raised platform. These two rows resemble the feature shown in the medieval temple mouldings of *adishthana* such as *upana* and *padma*.

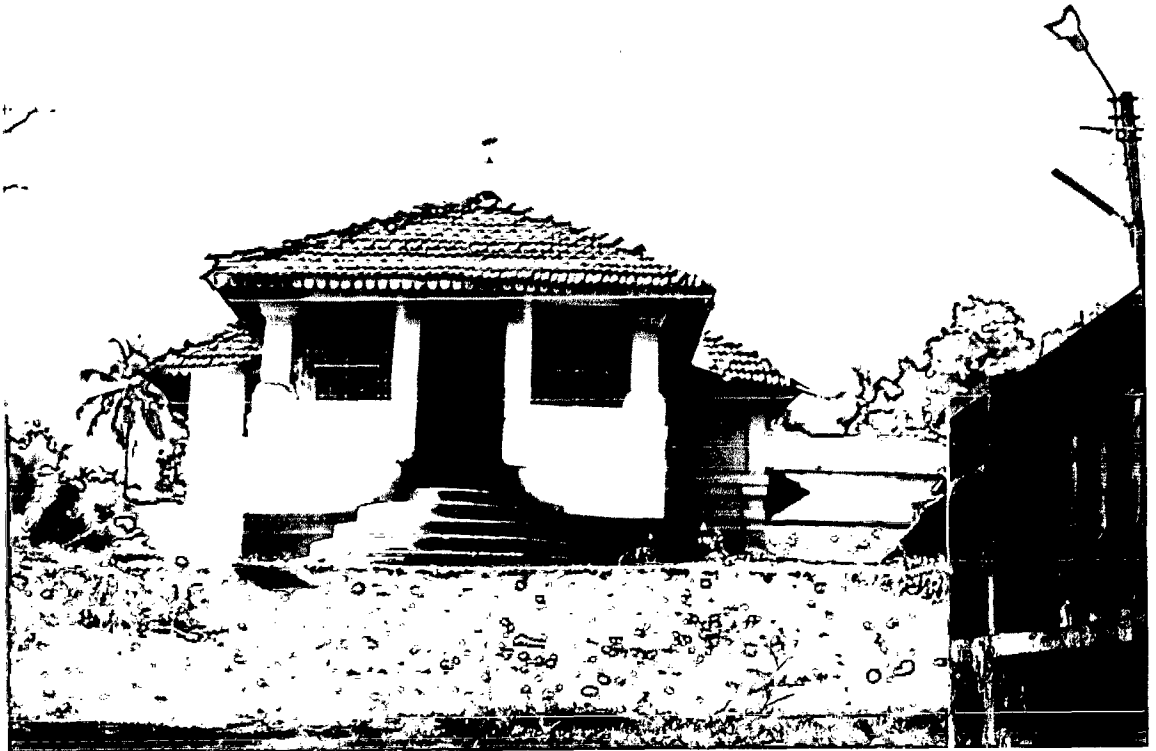
Available sculpture of *Nandi* with *pānavatta* and a fragment of *pānavatta* (might have been used for *Linga* of the temple) were made out of basalt. They were found in the temple ruins belonging to Mahadev temple which existed there in the medieval period.

ADINATHA, BETAL, SIVA TEMPLE AT USGAO.



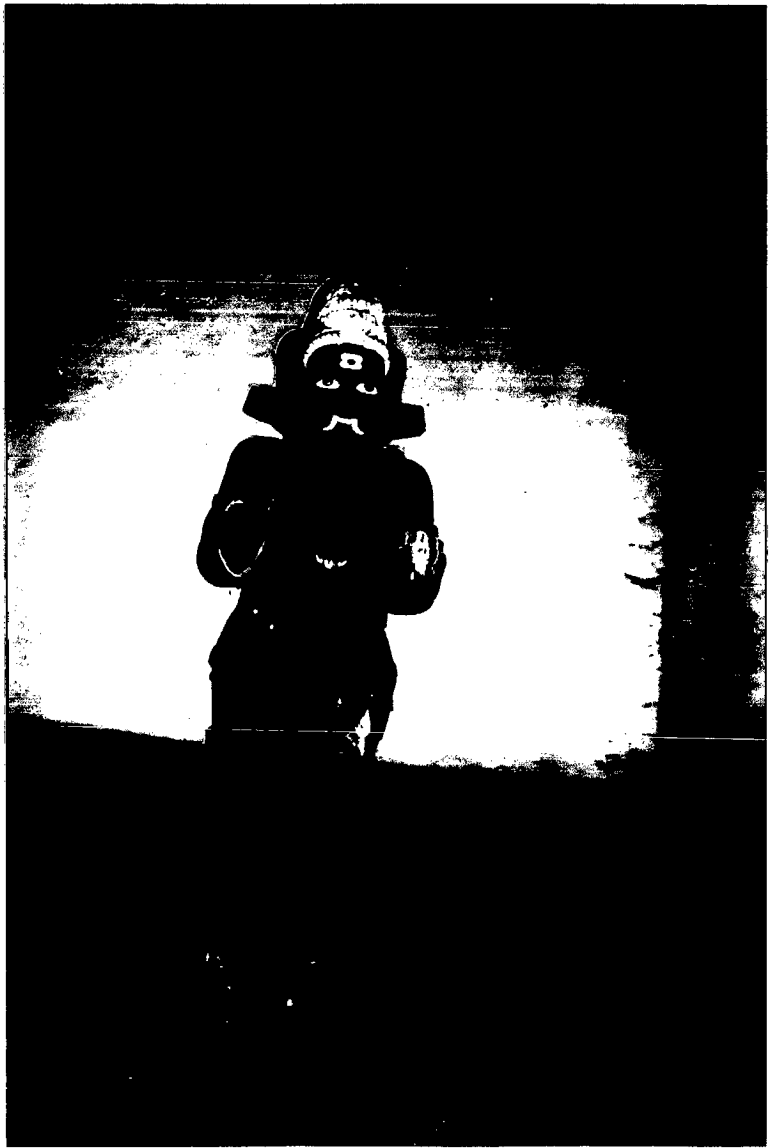
PLAN





Adinath temple at Usgao





Vetal at Usgao

SRI CHANDESWAR, BETAL AND GAJALAKSHMI TEMPLES AT KOTHAMBI

A group of temples are situated in the village Kothambi near Surla in Bicholim Taluka. Chandeswar temple is bigger than other two temples in this group. It has a *garbhagriha*, *sabhāmandapa* and *mukhamandapa* with raised platform in the rear end. This upsidal platform might have been used as a stage for special occasions of the temple like in other modern temples in this region. In addition to a *Linga* shrine installed in the sanctum, two more images are enshrined in the two other niches in either sidewall of the main entrance of the sanctum. Ganesh and Kubera occupied the left side niche while right side niche was occupied by Gorvindevi, folk deity. The image of Kubera has similar features as in the image of Kubera, acquired from this village by the then Department of Archives, Archaeology and Museum and exhibited in State Museum of Goa. Two more Jain sculptures, a Jain Tirthankara and Yakshi were also acquired by the State Museum of Goa from the same temple and they are on display today in the Goa State Museum, Panaji.

Sabhāmandapa of this temple is a pillared hall. A *Nandi* shrine placed in front of the *garbhagriha* entrance in the *mandapa* is facing towards his master. Ornamentation of Nandi image, such as necklace with bells, conical shape of horns and the top covered with a blanket indicate that this sculpture did not belong to the original temple of the medieval period. It is not known when it was replaced by this.

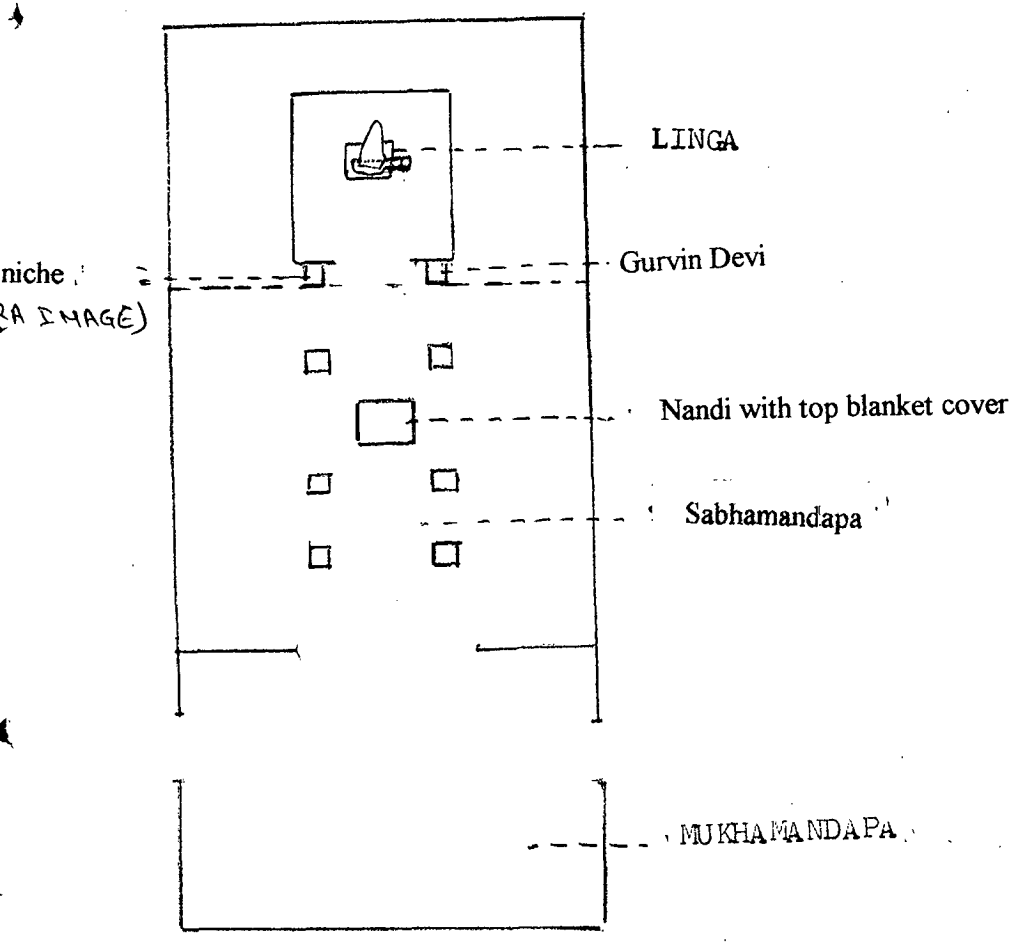
There is a shrine for Vetala a few metres away from this temple. Two huge images of Vetala are enshrined in a small temple, which has a *garbhagriha*

and *sabhamandapa* with *kakshasana*. This temple looks like a modern temple with tiled roof. The images of Vetal here were painted with modern colours and hence they have lost their aesthetic value.

On the right side of the Vetal temple, a Gajalakshmi panel is fixed in a big rectangular shrine. This temple is unique in this region because the other Gajalakshmi panels in Sattari and Bicholem Talukas were enshrined in small shrines or sculptures were found without any shelter.

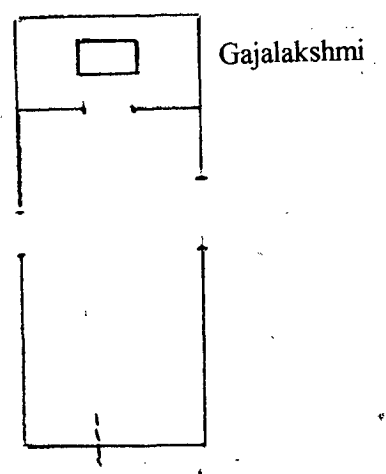
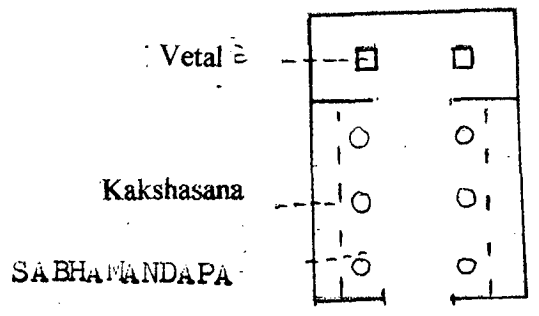
As the other Gajalakshmi panels in Sattari and Bicholim Talukas, this Gajalakshmi panel also has a pair of elephants on either side with pots, a *chatra* on top, horse riders and other traditional scenes at the bottom. This temple has a *garbhagriha* where Gajalakshmi enshrined. Its large *mukhamandapa* with a raised platform lies on its rear end. This raised platform is similar to that of Chandeswara temple in the same temple complex.

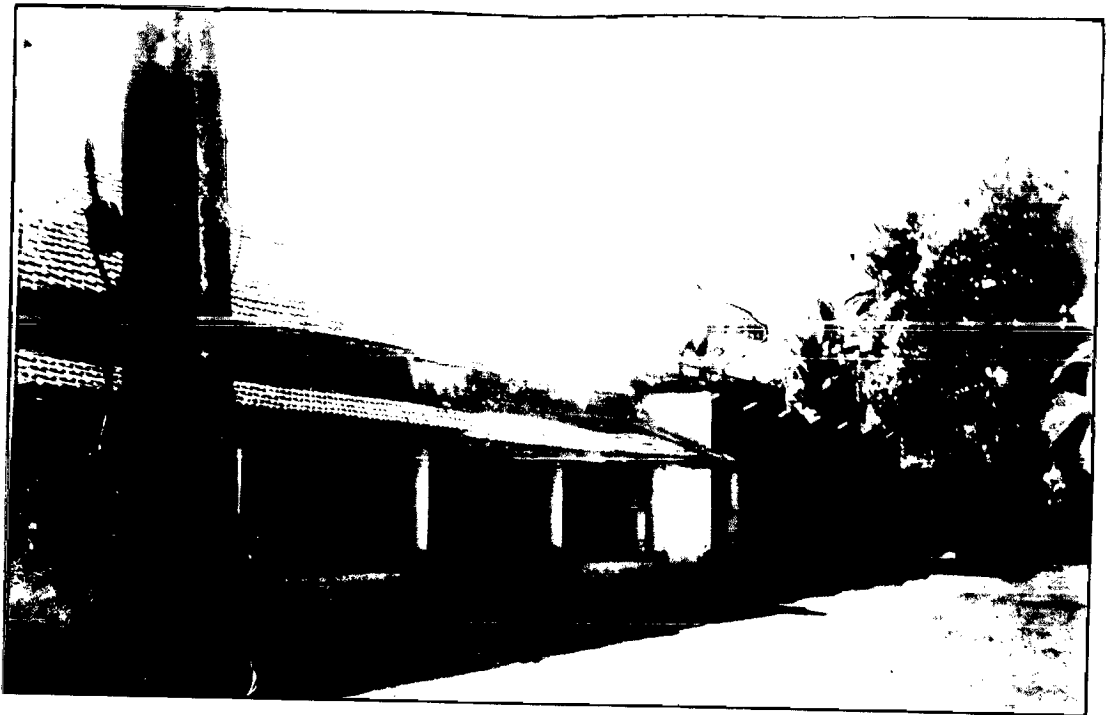
The village Kothambi is well known for Jain worship. Available sculptures of *Kubera*, *Yakshi* and *tirthankara* in the village support the strong influence of Jainism here. A few kilometres from Kothambi a village called Kudne also produced the Jain sculptures in the same taluka. Both the images of Kudne and Kothambi belong to the same period. Not far from Kudne, lies Harvalem which is well known for its rock cut caves. A local version says that these famous caves were once occupied by Jain Munis. Hence this area including Kothambi, Kudne, Harvalem, Narve and Surla was a nucleus Jain religion and was a great centre for Jainism in Goa.



PLAN

Vetal temple





Chandreswar temple at Kotambi

JAIN TEMPLE AT KUDNE

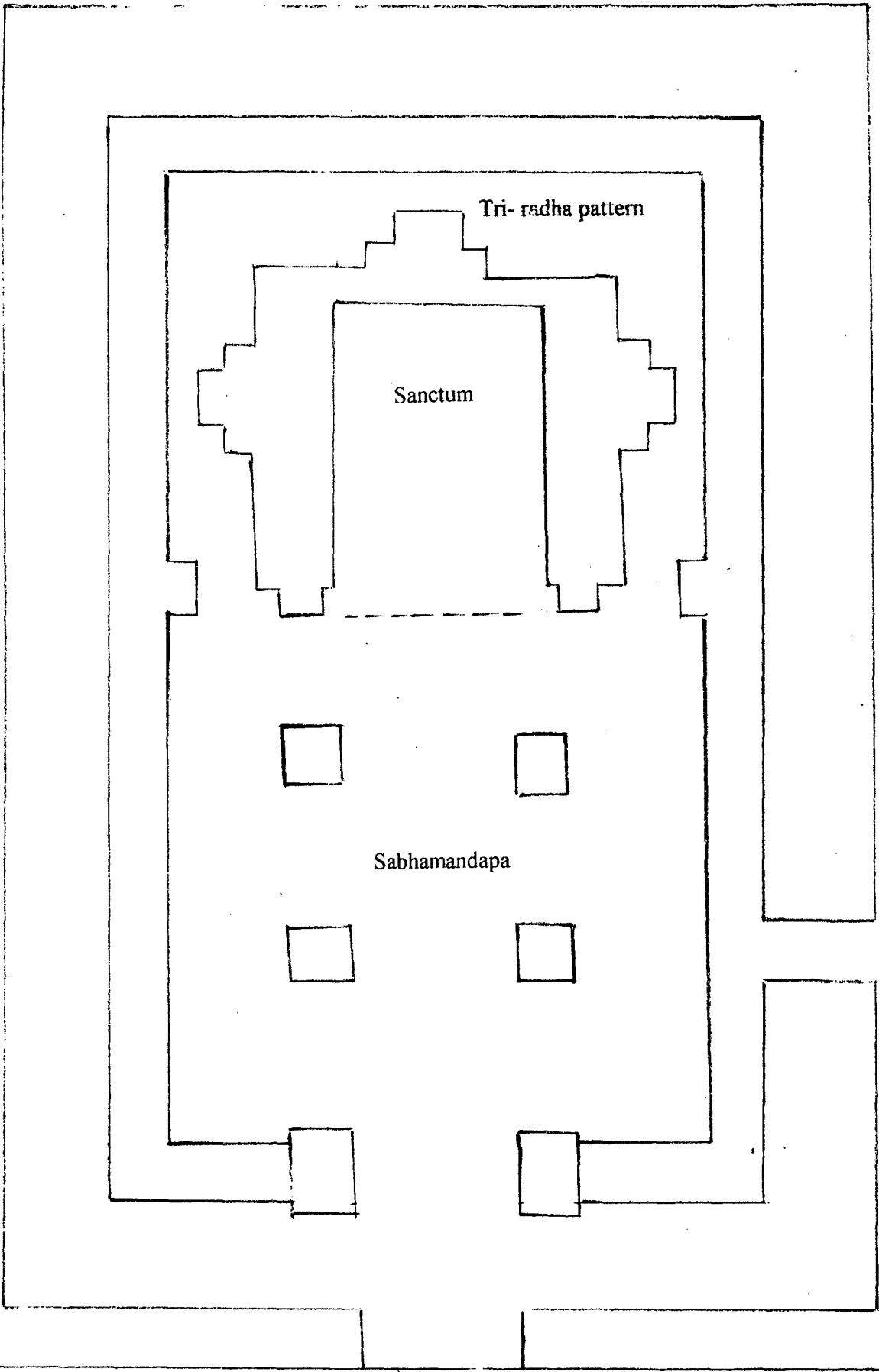
Jain temple situated at Kudne in Bicholim Taluka in North Goa shows the shrine with mixed architectural features. This temple was constructed on a raised platform (Jagati) on the lines of North Indian temples. Temple is facing east. It has a rectangular *garbhagriha* measuring 2.15 mtrs x 2.75 mtrs, and a square *sabhamandapa* measuring 8.10 mtrs x 8.00 mtrs. Since the temple is in ruins, no architectural features are available. Garbhagriha is plain, except with an arched entrance. Since *garbhagriha* has circumbulatory passage, it is called as a *Sandhara* Temple. There is a niche above the door of the main entrance to accomodate a minor deity in it. *Sabhāmandapa* is a large pillared hall. Only few huge pillar bases can be seen now. *Sabhamandapa* is also enclosed with 0.90 cms wide massive wall with two entrances one from the east and another from the north in the *prākāra* wall. This temple had a one-metre wide huge *prakara* wall all around the temple with an entrance in the east.

The adhisthana portion of the temple contains the mouldings as in the temples of medieval period such as *upāna*, *padma*, *kumuda* and *kapoṭha* with *nasikas*. Since *adhishsthāna* capped by *kapoṭha*, it was called as a *Kapothabandha adhishsthāna*. The outer layer in the superstructure of the temple was badly damaged from its *sikhara* to *adhishsthāna*. Hence no definite architectural features were available in this temple. Three projected niches were provided in the square base of the superstructure of sanctum sanctorium. Above the square base, an octagonal base was provided for a circular dome. This dome resembles the circular dome of Saptakoteswar temple at Narve. Stupi here was missing now. Three projected niches in the superstructure of the sanctum and

projections in the base of the temple show that this temple was constructed in *tri-ratha* pattern.

Scattered pieces of stone sculptures of *tirthankara*, a torso with *Srivatsa* symbol on the chest, a beautiful head with curls, and a right leg found from the nearby well by the Directorate of Archives, Archeology and Museum show that it was a Jain temple⁹⁴. Sculptures like *tirthankara*, Kubera and Yakshi had been found in Chandeswara temple at Kothambi also. The sculptures of both the places might belong to the same period. Another unimportant centre for Jains in the same taluka was Narve where sculpture of *Suparsvanath* was discovered. The pedestal of this stone sculpture contains one line Nagari scripture dating back to 1150 A.D. The above evidences strongly reveal the importance and existence of Jainism in the region during 11th -12th century A.D. The inscriptional evidence also tell that King Sripal established the village Bandewade and constructed a Jain *basti* in the name of Neminath in Ponda taluka⁹⁵. And a Jain sculpture of thirthankara discovered at Chandor by Fr.Heras, which is exhibited in Heras Institute Museum Bombay also prove the widespread influence of Jainism in Goa.

Adjacent to this temple, there is a temple now with R.C.C. slab where a huge statue of Vetala was enshrined. By the side of this Vetala temple, there is one more shrine (quite modern) dedicated to Goddess Sateri. A few hundred metres away from these temples in the slopy hill, there are seven *Thadagems* (memorials) with their unique architectural features and their style is of Chalukyan period.



Tri-radha pattern

Sanctum

Sabhamandapa

PLAN

NOT TO SCALE



Jain temple at Cudne

JAINA BASTI AT BANDIVADE

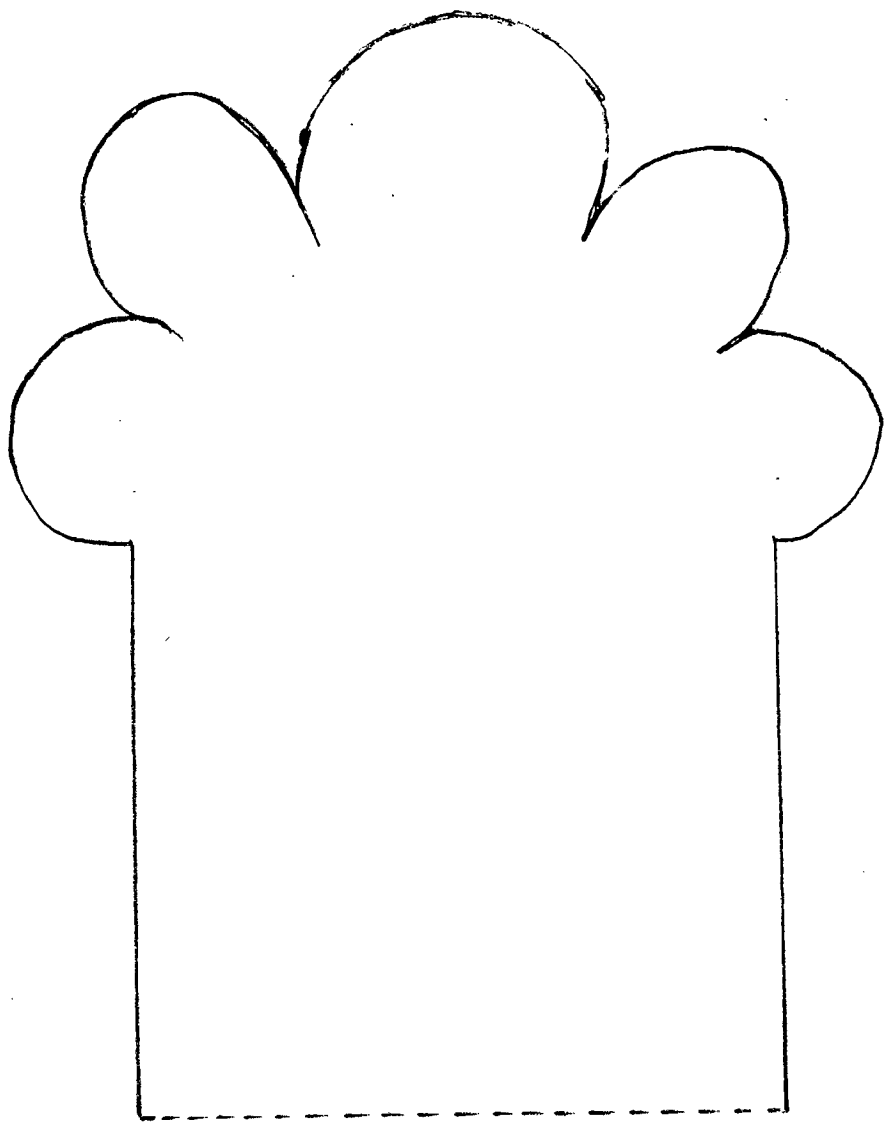
Jaina temple at Bandivade in Ponda Taluka has a rectangular plan measuring 12 mtrs x 10 mtrs. It has three-arched entrances with a rectangular front hall. The three arches in the front hall, stand on four massive pillar bases measuring 1.25 mtrs x 1.25 mtrs. They were constructed with laterite stones and in the external surface was covered with schist slabs. The available lying schist slabs in the ruins of size 1.50 x 0.38 mtrs indicate that those were used as ceiling slabs in the hall. Deeply engraved floral motifs also can be seen on the fallen ceiling slabs. Windows of the hall were adorned with the perforated grills. Preserved laterite pillar that has the moulding of a square base, octagonal shaft and circular top at the rear end of the first floor is the best example for splendid craftsmanship of Jain architecture in this region. Since the temple is in ruins, the exact plan and elevation of the temple is difficult to trace. This temple was constructed with laterite stones and lime mortar was used as a binding media. The available chlorite schist stones might have been used for ceilings, doors and windows as unlike it was used in the early temples in this region. Finding of a torso-Jain image - in the site shows that it was a great Jain centre.

A stone slab displayed in Old Goa Museum contains three inscriptions. They were engraved in Kannada, in Devanagiri script and refer to three different periods 1425 A.D., 1432 A.D and 1433 A.D. respectively. These three inscriptions deal with the construction and restoration of the Jain *basti* at Bandivade. These inscriptions also refer to three generations of Jain Munis. A Jain Muni *Vijayanandaswami* who performed the ritual of self-immolation is

inscribed here. A single stone mention all the three inscriptions dated 1432 A.D. and other two of 1425 A.D. and 1433 A.D. The gifts of two villages namely Vagurbe and Akshaya to the Jain *basti* of Nemināth at Bandivade are mentioned thereon. The gifts were entrusted to the lay disciple Muniyappa, the pupil of Simhanandacharya and were to be administered by his sons and grand-sons. This inscription also mentions that Goa was governed by Trimbaka, the son of Lakappa who was ruling over Goa on behalf of Devaraya-II (Vijayanagara Emperor) ⁹⁵. The Kannada inscription of Bandivade reveals that King Sripal established the village Bandivade and constructed the Neminath Jain *basti* and it was subsequently renovated on the instructions of Simhananda.

289-i

JAIN BASTI AT BANDODA.



PLAN

NOT TO SCALE



Jain temple at Bandoda



MAHALASA TEMPLE AT MARDOL

Mahalasa is one of the important Shakti goddesses and very popular deity in Goa. The ancient shrine of this Goddess was at Verna in Salcate taluka. The Portuguese destroyed it very badly during the period of Inquisition. It was the biggest temple of the times in South Goa. The present temple of Mahalasa Narayani is situated on the southern side of Ponda–Panaji high way near Mardol market in Ponda taluka.

Temple was constructed in a rectangular shape and consists of a *garbhagriha*, *antarala* and *mukhamandapa* like early medieval temples in this region. A circumbulatory passage covers all the three divisions of the original temple. Hence it was a *sandhara* temple. A large pillared *sabhamandapa* and adjoining *mahamandapa* with porch are the later additions made in the year 1992. *Garbhagriha* is a plain. The idol, *Mahalasa* is enshrined in the sanctum. *Antarala* and *mukhamandapa* (earlier it might have been a porch of the temple) are also plain chambers and were the parts of the original temple. *Tri-saka dwara* of the sanctum and its main deity seems to be of medieval period. Goddess Mahalasa here is highly ornamented and is also attached with guardians and attributes. *Sabhāmandapa* is a large hall with *kakshāsana* on either side. Five free standing well carved wooden pillars forming into two rows supported the *mandapa* ceiling here. These columns have similar features that were shown in the temples of Agastipur, Fatorpa, Canacona, Shiroda, Zarmem and Borim. The pillar base is octagonal and the shaft is filled with intricate carvings of creeperwine, human figures followed by *kumbha* and *kalasa*. The *pothikas* adorned the top of the pillars and have a depiction of

nagabhanda and *padmadalavari* in it. *Sabhāmandapa* has three entrances from all the three sides as in the other temples of this region. The stunted wall of the *sabhāmandapa* ceiling is adorned with beautifully carved wooden sculptures in its niches. A small anti-chamber joined the *sabhāmandapa* and *mahāmandapa* with three free standing pillars in a row in of each bay. *Mahāmandapa* is a large rectangular hall with vertical free standing pillars and *kakshasana*. This is the first ever-introduced feature in the temple architecture in this region. It can be said that it reached its final stage of horizontal expansion in the temple architecture. Though the temples of this region have large *sabhamandapas* in it, the architectural feature of adding *mahāmandapas* were absent. This feature is totally new introduction here in the temple architecture and it might have been borrowed either from Karnataka or Tamil Nadu.

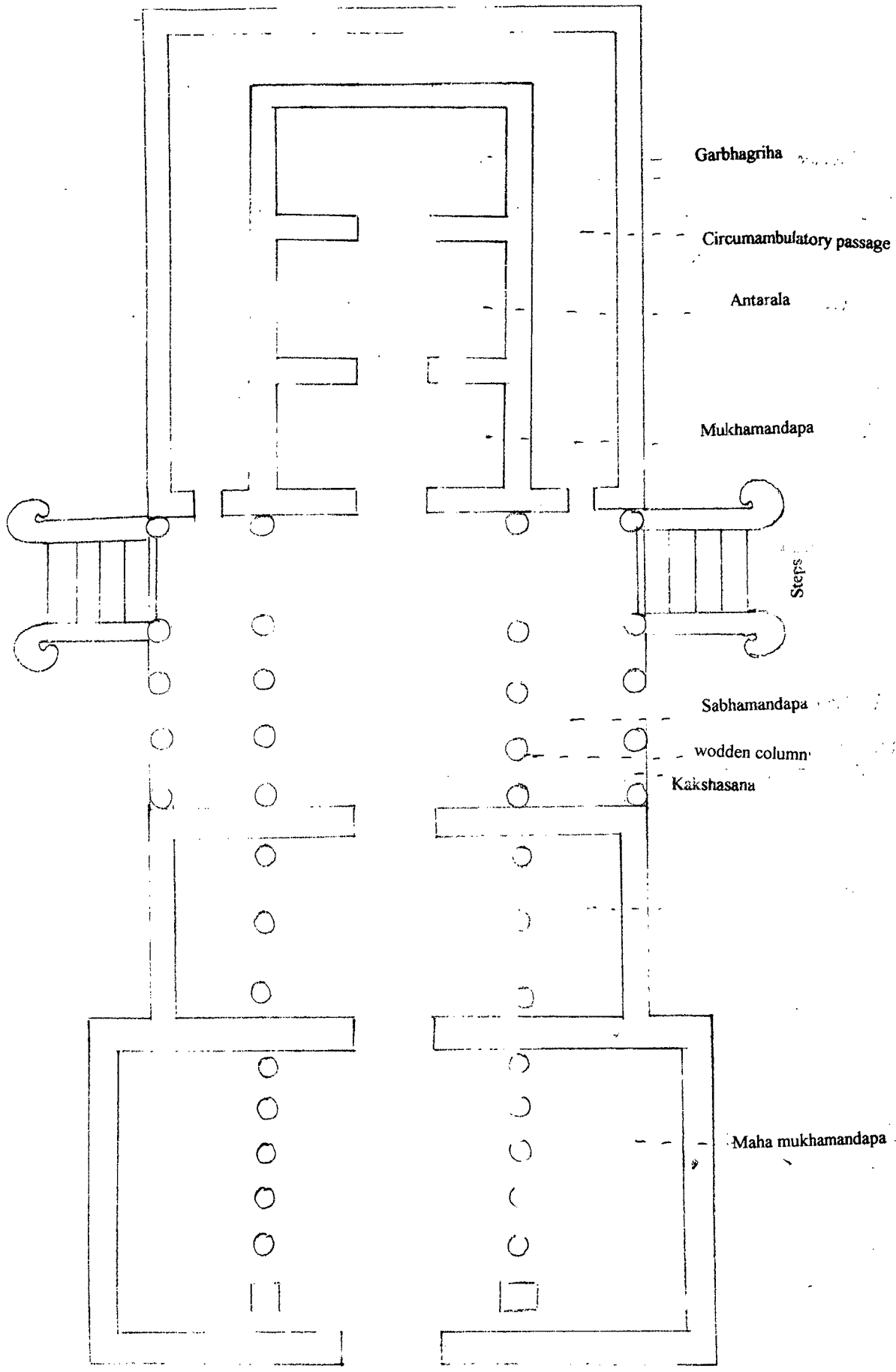
Superstructure of the sanctum has a domical *sikhara* and it was capped by *kalasa*. This domical *sikhara* have a high octagonal base like other temples in this region. Top *kalasa* here is three-fold type as in the Saptakoteswar temple at Narve and Ramnath temple of Priol. Both *sabhāmandapa* and *mahāmandapa* with porch have the slanty roofs like other temples in the coastal region. *Deepstambha* of this temple has the features that are similar to that of the *deepastambhas* of *Shantadurga* temple and Manguesh temple in the same taluka. Vertical pillar capital of the *deepastambha* and niches in the deep *stambha* are showing the features of Portuguese architecture of baroque style that was developed in the 17th century. Erecting *dhvaja stambha* or *deepastambha* in front of the temple is a symbol of richness and prosperity of the temple in Hindu mythology. And erecting tall '*yamadeepas*' are to provide

satisfaction for the departed ancestors and to illumine their path over realm ⁹⁶. *Varunapuramahatmya* of *Sahiyadrikhand* compiled 'between 500 A.D. to 1500 A.D. deals with the Goddess Mahalasa. *Sahiyadrikhanda* also claims that Mahalasa was brought by Parashurama from Tiruhut (Bihar) and was consecrated in Verna in Salcete Taluka. Since *Sahiyadrikhanda* provides enough material for social and cultural history of Goa⁹⁷, the above description is reasonable, but the date of the *Sahiyadrikhanda* and the date of installation of Mahalasa by Parashuram at Verna is doubtful.

Sahiyadrikhanda of ° Skandapurana describes *Mahalasa* as pure, *sarvalakshana sampanna*, and she looks like a child, *yuvati manmohini*. She possessed Shakti (power to change her personality) ⁹⁸. *Devibhagavat*, a section of *Markandeya Purana* (1000 A.D) stated that *Mahalasa Narayani* might be the 16th epithet of Mahalasa. *Sahiyadrikhanda* also mentions that the annual utsav of Mahalasa is to be performed on *Krishna Paksha Shashti* in *Magh* month (Feb-March) ⁹⁹.

Sahiyadrikhanda also gives the information regarding the worship of Mahalasa in Goa. It is believed that Mahalasa Narayanai is the form of Lakshmi, wife of Vishnu. Her image has close affinity to folk deity Malaja and she is worshipped as Malati in Maharashtra, Mahalasa in Goa and Andhra Pradesh. Though the antiquity of Mahalasa shows ancient date but there is no reference in the inscriptions of Kadambas to it. But some of the components of ancient temple of Mahalasa at Verna shows the architectural features of Kadambas. Hence, the deity might have been worshipped by Kadambas. Since the image of Mahalasa has a close affinity to folk deity Bhairavi its worship

became popular among all the communities in Gomantak. The Devdasi community offered the sacrifice of a goat in front of of the *sabhāmandapa* and the other at rear side of it.¹⁰¹



Garbhagriha

Circumambulatory passage

Antarala

Mukhamandapa

Steps

Sabhamandapa

wooden column

Kakshasana

Maha mukhamandapa

PLAN



Deepa Stambha

NOT TO SCALE

293-ii



Mahisa temple at Mardol

SAPTAKOTESWARA TEMPLE AT NARVE

Saptakoteswar temple is situated at Narve in Bicholim taluka. It is very close to famous rock cut caves at Narve which are chiselled in laterite outcrop in the agricultural fields. This temple is also very close to famous 'Jain Kot' where the Jaina sculptures were discovered.

Saptakoteswar temple of Narve is facing east. It has a *garbhagriha*, *antarāla*, *sabhāmandapa* and *mukhamandapa*. Garbhagriha is a plain chamber and the main deity '*Linga*' was enshrined in it. *Linga* of this temple originally belonged to *Saptakoteswara* temple at Narve, Diwar. Due to religious persecution of the Bahamani Kings during 1356-1366 AD, the *linga* of Saptakoteswara was kept hidden in the fields by the devotees. Except *linga* shrine, the rest of the temple was destroyed. Madhava Mantri of Vijayanagara Kingdom reconstructed the same temple in 1391 A.D. and the *linga* was consecrated in the same temple in the same period. Once again the religious persecution by the Portuguese had taken place around 1540 and 1560 A.D. during that period the temple was totally destroyed. Then, the *linga* shrine was secretly shifted to the Narve and consecrated in newly erected present temple¹⁰². There are four bronze images of Chandrasekhara, Gouri, Srinivasa and Lakshmi placed in the well-carved niches behind the *linga* shrine. There was an under ground cell and also a well near the Garbhagriha of the temple. Its *Antarāla* is also a plain chamber. *Sabhāmandapa* is a rectangular pillared hall, few freestanding pillars supporting the roof of the temple. A Nandi sculpture made out of basalt is placed in front of the main entrance in the *sabhamandapa* facing towards his master. A small Ganesh image that was carved in laterite was

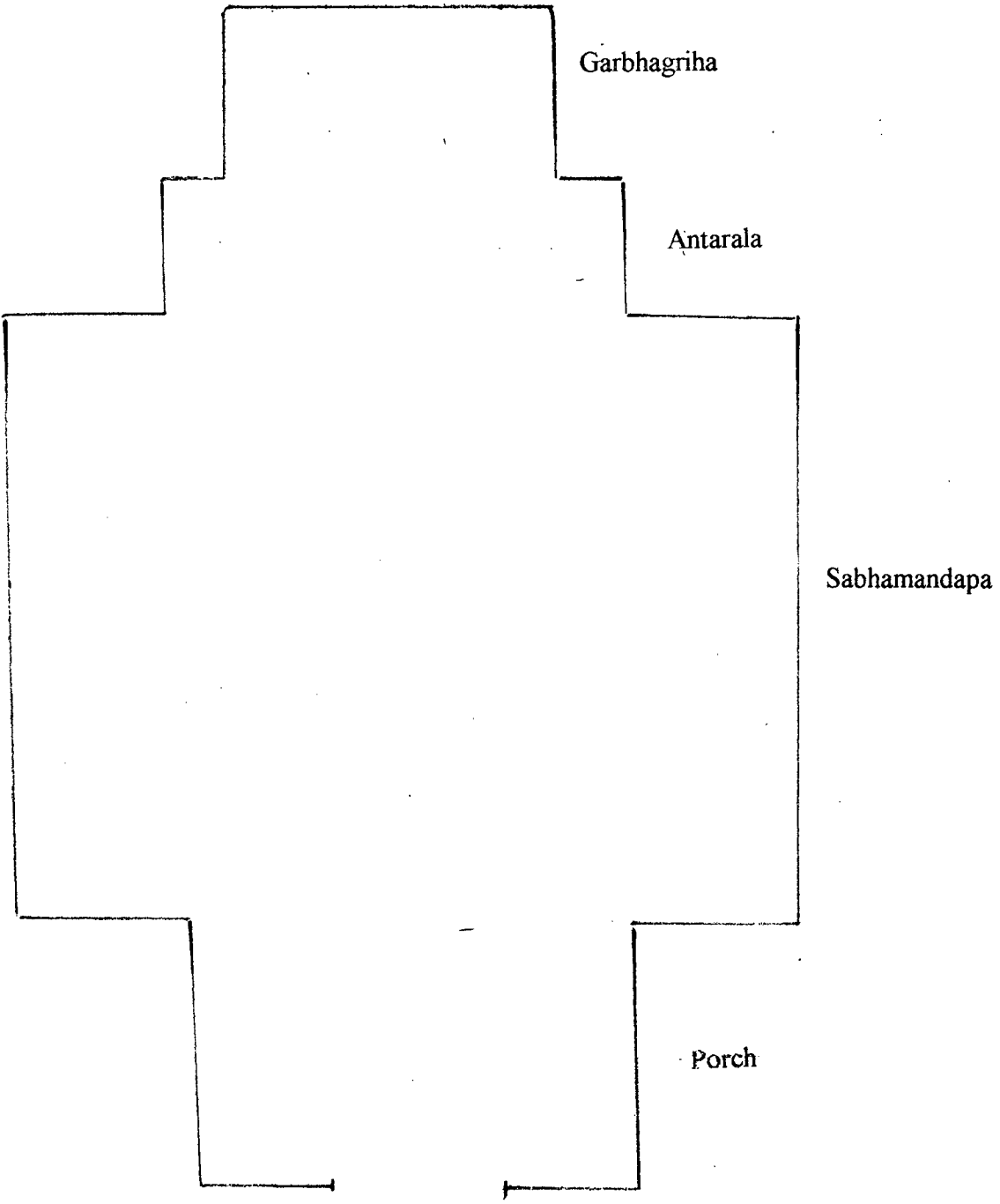
placed on the left side of Nandi. Porch is a small chamber in front of the *sabhamandapa* which has the *kakshasana* on either side of its walls.

Sanctum has a domical *sikhara* with high octagonal base and three-fold *kalasa* on its top. A high octagonal base with corbelled arches in it, and railing on top, seems to be the influence of Islamic and Greek architecture. The domical *sikhara* and curved arches resemble the features in the Islamic architecture, and high octagonal base and three-fold triangular pediment with central circular window in the façade shows the influence of Portuguese architecture. Similar type of typical features are also found in the temples of Ponda Taluka and Chandranatha Parvath at Paroda. Both *sabhāmandpa* and porch have a gabled roof like in other temples in the coastal region. The outer vertical walls of the temple have some pilasters with regular intervals like *kudyastambhas* in the *bitti* portion of medieval Indian temples. A series of small pilasters shown in the curve portion of the temple is also an interesting architectural feature. A *deepastambha* that erected in the southeast corner of the temple was made out of stone. And erection of *deepstamba* in front of the temple is one of the common features in the coastal Indian temples. The association of flagpoles with tall lamp posts in the temple is symbolic of rich and prosperity of the temple.

Saptakoteswar is one of the greatest Shaivite shrines of Goa. He was a family deity of Kadamba rulers. On the coins of Jayakesi-I, Jayakesi-II, Shivachitta Permadi, Somadeva and on the gold coins of Jayakirtia, the legend '*Saptakoteswara varavira*', '*Jayakesideva*', '*Saptakoteswara labdhavara*' was found.

A Sanskrit inscription in Devanagiri script fixed above the door of *mandapa* is dated 13th November 1668 A.D. Shivaji, the founder of great Maratha Empire during his visit to this temple in 1667 found that the temple was in dilapidated condition. He therefore donated some fund (700 gold coins) for reconstruction of this temple ¹⁰³.

SAPTA KOTESWAR TEMPLE AT NARVE



PLAN

NOT TO SCALE



Saptakoteswar at Narve

NAGUESH TEMPLE AT BANDIVADE

The term *Naga* means snake and *Isha* means Shiva. When the term *naga* is prefixed to *Isha*, then it becomes Nāgush. Here it implies the adorning of snake by Shiva in his neck. The temple is extremely popular for strong worship as Nāgush.

The temple of Nāgush is situated at Bandivade in Ponda taluka and the place is more familiar as Nagueshi. According to a Kannada inscription in the exhibited Hero Stone in the A.S.I, Museum, Old Goa, King Sripala established the village Bandivade and constructed the Neminath Jaina *basti*. Nemināth Jaina *basti* is presently in ruins and one can see the same after few metres away from the present Nāgushi temple. Another inscription of Marathi which was fixed to the building opposite the temple belongs to 13-12-1413. It also refers the shrine of Nāgush at Priol and Bandivade in the same taluka ¹⁰⁴.

Ground plan of the Nāgush temple is in rectangular shape. The temple consists of a square *garbhagriha* and an *antarāla*, *mukhamandapa* and a rectangular *sabhāmandapa* with front porch. *Garbhagriha* is a plain chamber. An image of main deity Nāgush is installed in the *garbhagriha* with *pānvatta*. *Antarāla* is also a small plain chamber. Two small chambers were also provided on either side of the main entrance with separate arched entrances. A Ganesha is installed in the eastern chamber while a Janardana is installed in the western chamber. Both the idols of Ganesh and Janardana date back to the same period as that of the main deity Nāgush. Sabhamandpa is a rectangular hall with three side entrances like in other temples in this region. (Three side entrances are

common in the church architecture where it provides one each on either side of the transept and the third one in the main entrance. Though some temples in Goa have the feature of providing three side entrances in the *sabhāmandapa* usually at the centre (middle of the *mandapa*) but not in the transept. This feature might have been borrowed from the Portuguese architecture in Goa. *Sabhāmandapa* is provided with *kakshasana* on either side of its longitudinal walls. Six free-standing circular columns support the *mandapa* ceiling. This *sabhamandapa* has a picture gallery on either side of its bays, which contains intricate carvings of woodwork. They depict some important events from one of the epic stories of India and semi-divine beings like Gandharvas and *Astadikpalas*. The front porch also has the similar type of *kakshasana* as in the *sabhāmandapa*. A Nandi image is beautifully carved in basalt and is placed at the centre of the porch facing towards the main deity. Flights of steps, circular in shape, were provided in all the three entrances of the temple from outside. A big water tank (*pushkar*) built with huge laterite walls in front of the temple is also provided to fulfill the requirement of the temple.

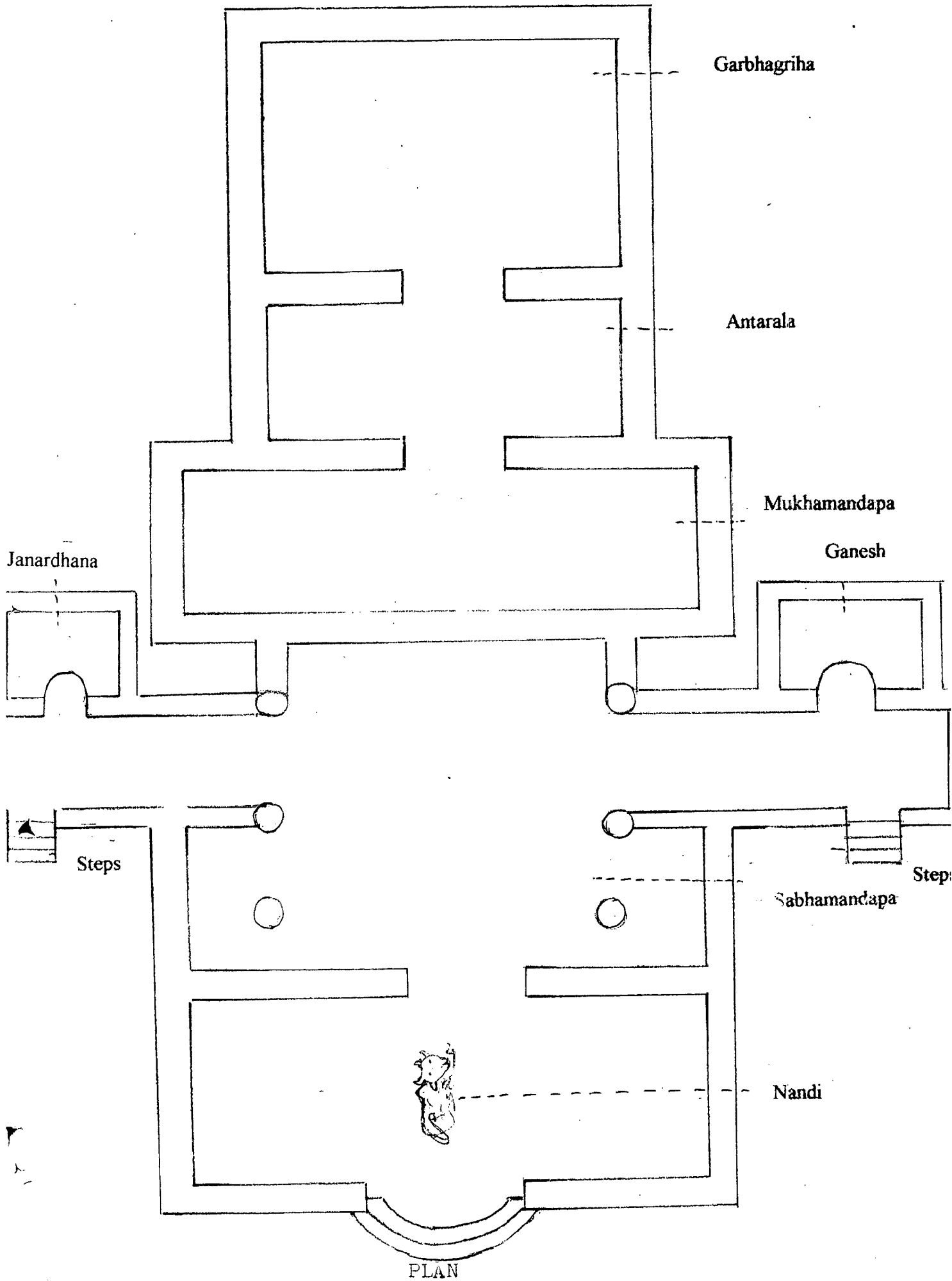
Superstructure of the sanctum has a domical type *sikhara* like in other temples in this region. Like the *sikharas* of the other temples in this region, this domical *sikhara* also had a high octagonal base at the bottom and *kalasa* on its top. This *sikhara* is similar to that of Manguesh, Kapileshwara and Mahalasa temples in the same taluka. Superstructures of the Ganesh shrine and Janardana shrine also have the *sikharas* of similar type. *Sabhāmandapa* of this temple has the slanty tiled roof as its top cover.

A beautiful image of *dwibhuja* Ganesh lying in the western end of the temple, monolithic basalt columns on either side of the temple in the northern side, and a basalt slab with the depiction of an elephant motif in it which is lying in front of the temple belong to the medieval period. The ornamentation and artistic features of this Ganesh idol goes back to Silahara period in this region.

Nāgūesh at Bandivade temple is also an epithet of Shiva. Nāgas (serpents) are mentioned in *Atharvaveda* as a class of semi-divine beings alongwith Gandharvas and other celestial beings. Prayers (*sutras*) prescribe offering to them. Zoomorphic divinities were known to the Vedic Aryans only to a limited extent. The independent cult of Nāgas was incorporated in Hinduism inbetween 600 BC to 400 BC.

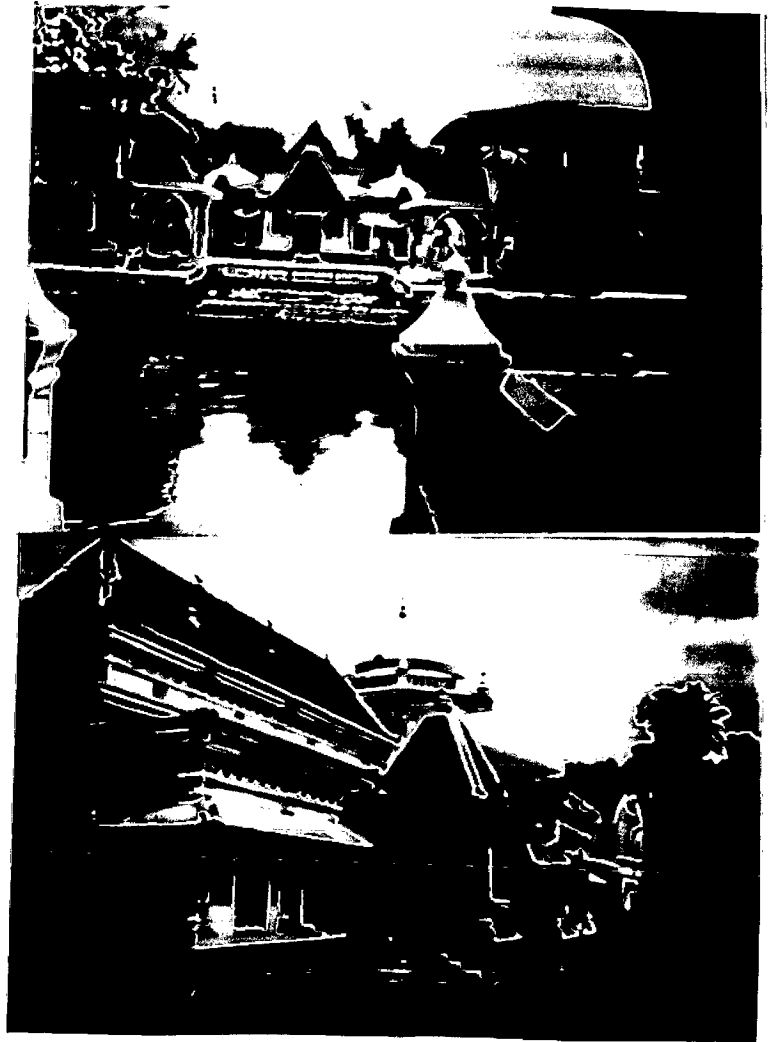
Worship of Nāgas might have started in Goa around 500 A.D. The sculptures of Nāga in front of the Vishnu temple at Peddem in Canacona Taluka bear the testimony to Nāga worship. Ornamentation and style of carved hoods are similar to those of Nāgas of Udayagiri caves in Madhya Pradesh. Two popular shrines of Nāgūeshi in Ponda Taluka and a village name Nagoa in Bardez taluka also support the worship of Nāgūesh in Goa. *Skandapurana* also mentions that like Mahalasa which was brought from Tiruhut Nāgūesh too was brought from the same place¹⁰⁵.

NAGUESH. TEMPLE BANDODA.



PLAN

299-11



Naguesh temple at Bandoda

SRI MAHALAKSHMI TEMPLE AT BANDODA

Mahalakshmi temple is situated at Bandoda in Ponda Taluka. Temple has a square *garbhagriha*, *antarala*, *sabhāmandapa* and *mukhamandapa*. A small ante-chamber is separating *garbhagriha* and *antarāla*. The transept (at the beginning of *sabhāmandapa*) has two entrances on either side. A monolithic stone pillar erected in front of the *mukhamandapa* is *deepastambha* of this temple.

Sanctum sanctorium has a domical *śikhara* with two-tiered octagonal bases and with pointed arches. Domical *śikhara* looks like an inverted lotus like *śikhara* of Saptakoteswara temple, Narve, Mahalasa temple at Mardol and Chandreshwar temple at Chandranath hill. Here one more octagonal base is made for the three-fold *kalasa* (as in Narve temple) on the top. *Mandapa* (transept) also has a similar type of domical *śikharas* on either side, but the pointed arches are absent here. *Deepastambha* in front of the temple is monolithic with a square base and circular top. Two rows of buildings on either side of the temple existed there as in the temples of Mangueshi, Mahalasa, Rawalnath. This type of buildings were earlier used for *gurukulas* (teaching place for students). But now they were using them as *visrantigrihas* (Guest houses for pilgrims) and storehouses.

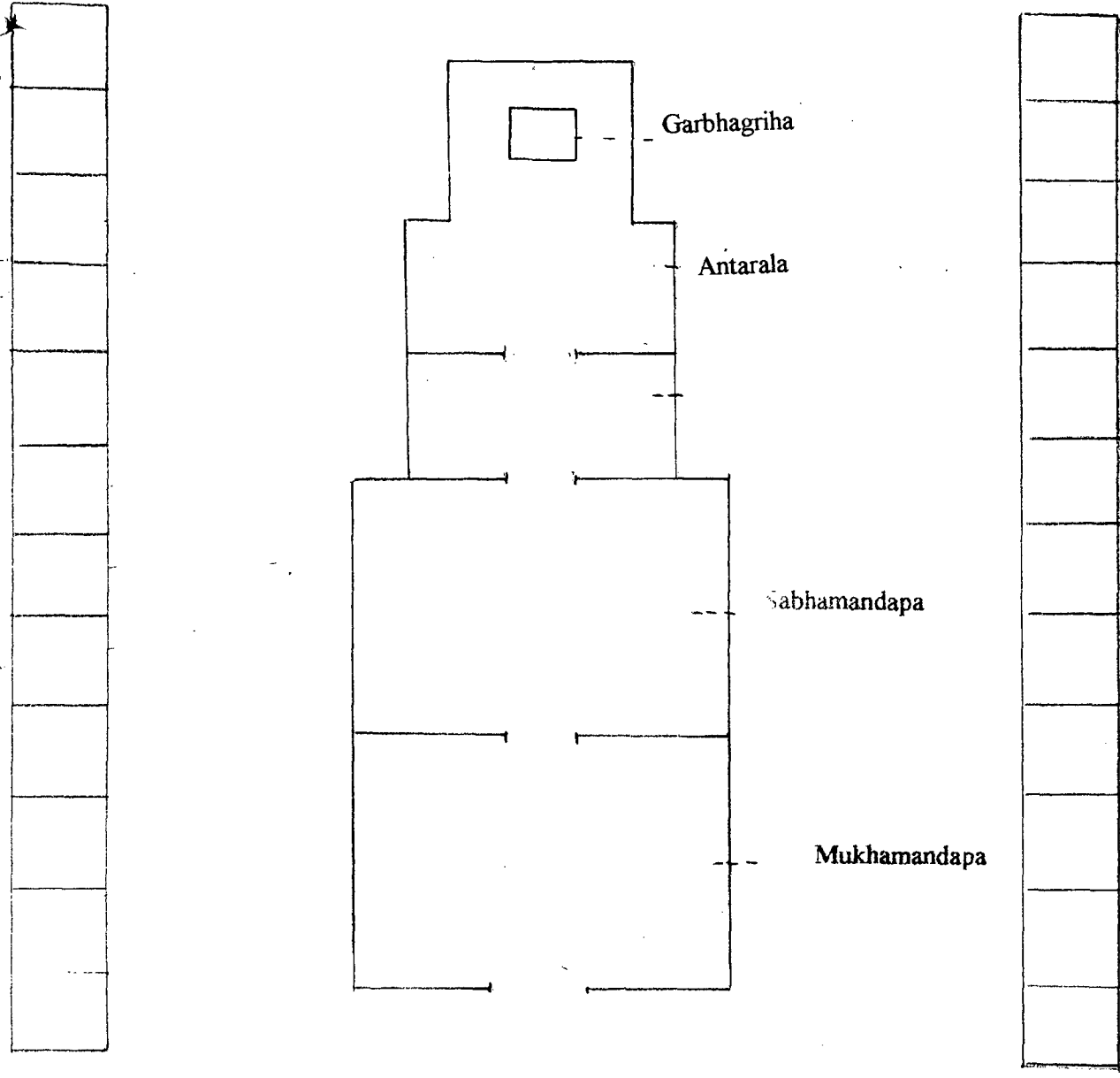
The image Mahalakshmi has a great affinity to that of Kolhapur in Maharashtra. Savai-Verem (Marcela) copper plate of 1038 A.D. mentions the visit of Jayakesi-I to Kolhapur. *Skandapurana* also mentions the name of Mahalakshmi. Three shrines of Mahalakshmi are found in Goa so far and they are Mahalakshmi at Colva (Salcete), Mahalakshmi at Netravali (Sanguem), and

Mahalakshmi at Bandivade. A 1414 A.D. Marathi inscription of Vijayanagara period fixed on the wall of the building opposite to famous Naguesh temple mentions that Mai Shenoj, the son of Purusha Shenoj, the resident of Kunkoli in the presence of the leaders of the village, Ram Naik, Narayan Prabhu Naik, Mange Prabhu jointly offered donations to the Mahalakshmi temple at Bandivade¹⁰⁶. On the basis of assumption, the South Konkan Silaharas and the Kadambas were the devont worshippers of Goddess Mahalakshmi in Goa.

A striking feature of the said image of Mahalakshmi is that, it has a *linga* on its head. *Sabhāmandapa* of Mahalakshmi temple has a beautiful art gallery with twenty-two images of 'Vyuha' all woodcarvings in bold relief representing. 1) Vishnu 2) Narayana 3) Sankarshana 4) Vasudeva 5) Hrishiksha 6) Upendra 7) Shridhara 8) Lakshmivasudeva 9) Achyuta 10) Pradyumna 11) Narasimha 12) Janardana 13) Aniruddha 14) Govinda 15) Lakshmi-Narasimha 16) Madhusudana 17) Damodar 18) Hari 19) Lakshmi-Keshava 20) Madhava 21) Keshava and Trivikrama. This gallery is considered to be one of the rare ones of its kind in the whole of Indian sub-continent¹⁰⁷.

However, the inscription belonging to 1414 A.D. at Nāgueshi temple mentions about the existence of the Mahalakshmi temple there, but architectural features like high level octagonal bases for *sikharas*, entrances on either side in the transept and a base for three-fold *kalasa* show the influence of the temples developed during the Portuguese period. A monolithic *deepastamba* that lies in front of the temple dates back to the medieval period.

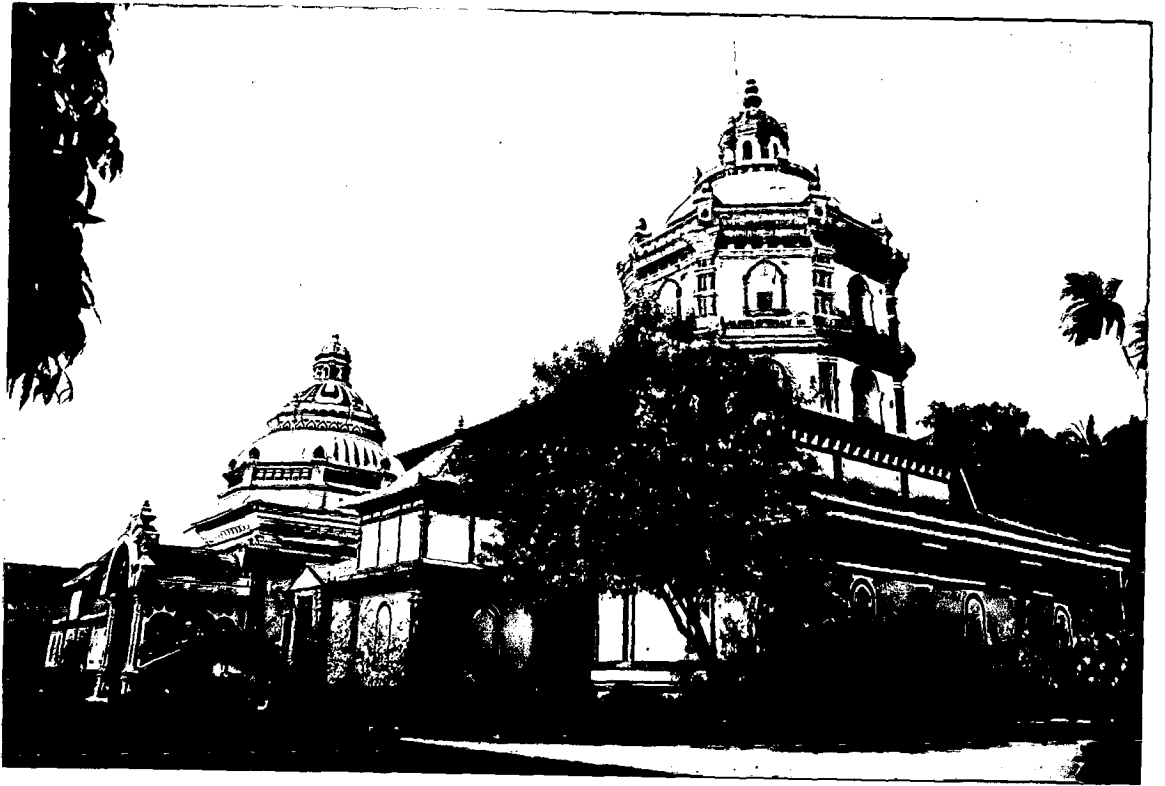
MAHALAXMI TEMPLE AT BANDODA .



○ Deepa Stambha

PLAN

NOT TO SCALE



Mahalakshami temple at Bandoda

KAMAXI TEMPLE AT SHIRODA

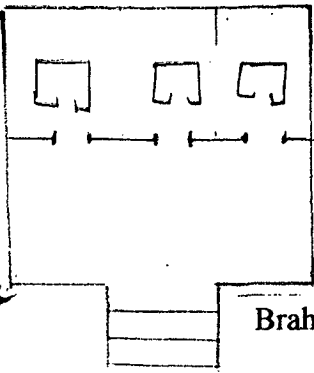
Among the group of temples at Shiroda in Ponda Taluka, Kāmaxi temple is the biggest temple. This temple is facing towards the east and consists of *garbhagriha*, *antarala* and a porch with a large *sabhāmandapa* and *mukhamandapa*. A circumambulatory passage covers the sanctum, *antarala* and porch like *sāndhāra* temple. *Garbhagriha* is a plain rectangular hall. An image of Kamaxi is enshrined in the centre of the *garbhagriha*. Both *antarala* and porch are simple plain chambers. An image of God Brahma in a side niche and another image of Ganesh in another side niche had been installed on either side of the entrance before circumambulatory passage starts in the transept. *Sabhamandapa* has three entrances, one from *mukhamandapa* and another two from the transept as in the temples of Mahalasa, Nāgūesh, and Mangūesh in Ponda Taluka. Eight free standing beautifully carved wooden columns support the tiled roof as formed into two rows in the *mandapa* bays. An image of Bhairav and another image of Vetāl had been made out of the basalt beautifully and installed in the niches on either side of the main entrance of the *sabhāmandapa*. Both Bhairav and Vetāl images are showing the features of the late medieval period in this region. Large *mukhamandapa* is also a rectangular hall like *sabhamandapa* with four rows of free standing masonry pillars, two each on either side and two in the centre of the bay, to support the large wooden tiled roof. *Mukhamandapa* also has *kakashāsana* in its longitudinal walls on either side of the rectangular hall which is recently erected in this temple.

Though the sanctum has an octagonal base for *sikhara*, the dome was missing here. In the place of domical *sikhara* a conical tiled roof with top three-

fold *kalasa* came into existence. Similar type of conical roofs also provided for the entrances in the transept and connecting chamber of *sabhamandapa* and *mukhamandapa*. Both *sabhāmandapa* and *mukhamandapa* have the slanty roofs as in the temples in the coastal region. A *deepastambha* in front of the temple also has small niches in the octagonal parts as in other temples in the same taluka. A small *Tulasi Vrindavan*, a small shrine for *Nāga* and *Trikatachul* for Lakshminarayana, Rayeshwara and Shantadurga with a deep well in the front can also be seen in this temple complex. The buildings on the periphery of the temple complex are also provided as in the temples of Mahalasa, Nāgush, Mangush for the same purpose in the same taluka.

KAMAKSHI TEMPLE AT SHIRODA

Parayan Rayeswar Shantadurga



Well -

Brahma niche

Ganesh niche

Wooden columns -
sabhāmandapa

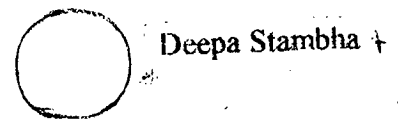
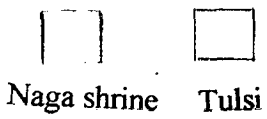
Vetal niche

Bhairav niche

mukhamandapa

Kakshāsana

PLAN



NOT TO SCALE

SHIVA TEMPLE AT ZARME

An abode of Siva is situated at Zarme, which is 7.5 kms west of Valpoi in Sattari taluka. Temple is facing east and measures 7mts x 5.5 mts. A thin low-levelled curtain wall is separating the rectangular structure into two separate rectangular halls. The small rectangular hall (*garbhagriha*) enshrined with *linga* shrine at the centre in the west and other one in front of it is empty now. *Linga* shrine of this temple was made out of basalt, but unfortunately a coat of whitewash is applied over it. The height of the present *Linga* in worship is nearly 2 mtrs and it has a narrow taper in its centre towards its top. *Linga* shrine of this temple looks like a memorial stone of the Megalithic period (*menhir*), and also two stone circles were found near the temple on the southern side (down below the base of the temple). This memorial stone might have been used as one of the pillars of the medieval temple and later converted into a *linga* and was worshipped in this temple. When no particular deity or image was found in the village, the main deity of the village used to be prepared in wood or stone or metal or with clay and used to be venerated as the deity with great pomp. (e.g. *stambhadeva* worship in Canacona and Kambeswari worship in Orissa). Four intricately carved free-standing wooden pillars form as a square mandapa for *linga* shrine with horizontal beams on it. These pillars also give support to the two-tiered tiled roof. These well-carved wooden pillars resemble the carved wooden pillars in the temples of Agastipur, Fatorpa, Choran. Presence of 14 free-standing laterite masonry pillars all around the temple give support to the slanty tiled roof. And it reveals that this temple was renovated recently with modern material.

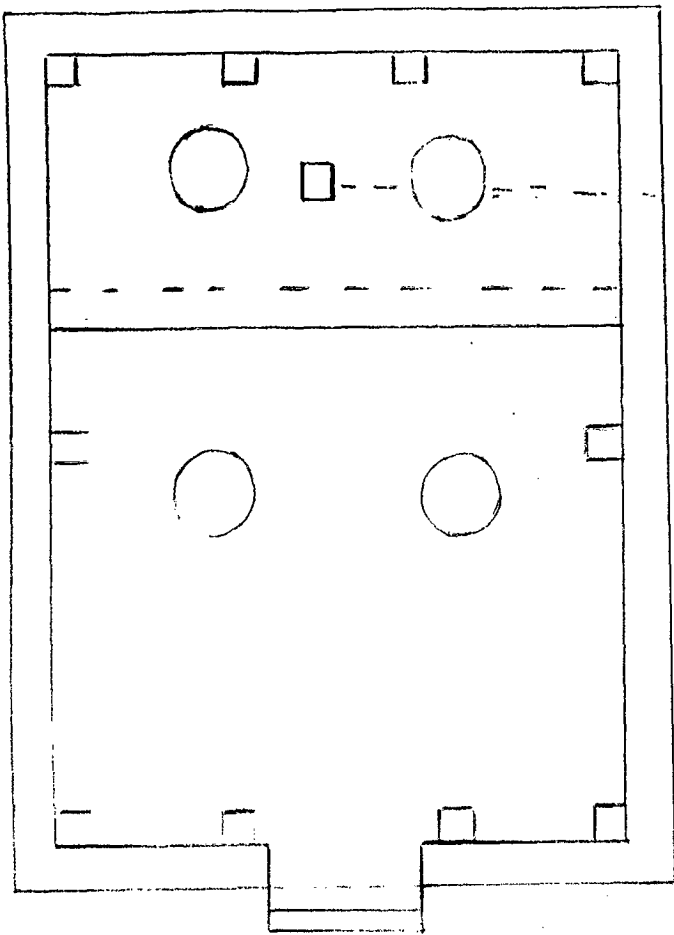
Basement of the temple shows some interesting features of the *adhishstana* mouldings of the medieval Indian temples. The *adhishstana* portion consists of the mouldings of *upana*, *padama* and *kapotha*. Hence it is called as *Kopathabandha Adhishstana*. Depiction of beautifully carved fighting scenes, hunting scenes and animals like elephant, deer etc., are important features in the *adhishstana* portion of the temple. The artistic style of the depicted pictures in the *adhishstana* goes back to the medieval Indian temple architecture. Scattered panels of Gajalakshmi, Mahishasuramardini, and Ravalnath were found hidden in the bushes on the southern side of the temple in the slopy hill (some are half buried). They indicate that this site was very rich in cultural heritage. Depicted scenes in some of the tablets of *adhishstana* and intricate carvings of wooden pillars show the architectural influence of the late medieval period in this region. Presence of Hero stone (presently worshipped as Veer Purush) with the depiction of two horses, sun and moon is an interesting panel here. Depiction of two horses in one panel indicates that, both the heroes died in the fight, and the sun and moon were the witness for it. Presence of stone circles, menhir and hero stone strongly support that this site originally was a megalithic site and veneration started there right from the megalithic period.

Two more temples can be seen a few metres away from this temple towards its South. One of these temples is under worship with *kalasa* as its main deity (*Sateri*) which has similar features in the *adhishstana* mouldings as in the earlier temple. In the place of *Sateri* a '*kalasa*' was worshipped in this temple. No idol was found in the adjacent small temple, which lies towards the west. A

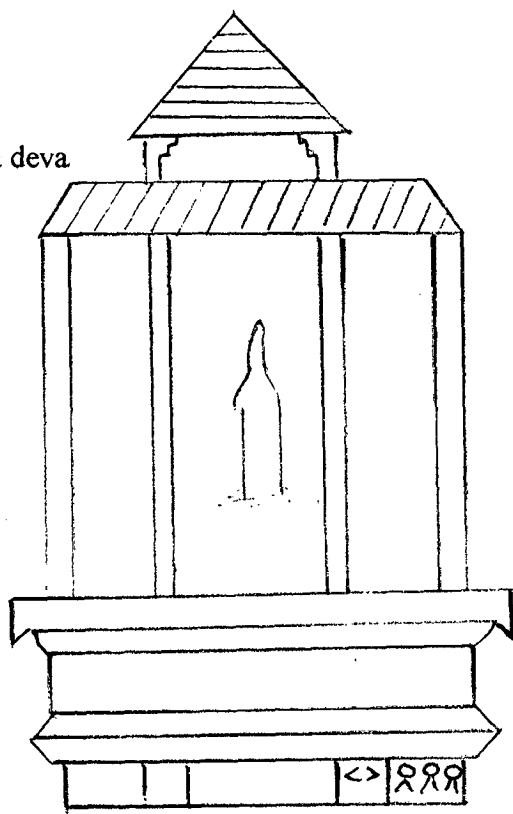
beautiful panel of Gajalakshmi found lying on the ground behind Sateri temple, is now shifted into this small temple and worshipped as 'Kelbai' here. Direction of "Samudramanthan" in this Gajalakshmi panel is an interesting feature in this region. Partly buried Saptamatrika idols are found lying on the ground behind these temples. After careful exploration and excavation, this panel has been identified as Saptamatrikas. In addition to Zarmem, the adjoining villages Dabem and Mauxi also reveal the significant cultural importance in this region. This region might have escaped from the destruction of the Portuguese. Hence the valuable Hindu culture surprisingly survived there.

Before entering Zarmem village, a Pissodev was found in worship with great honour on the left side of the road in a small niche like structure. Pisso means mad in the local language. It is quite interesting that the people there even worship mad God to avoid destruction from him and for the safety of their family.

SIVA TEMPLE AT ZARME.



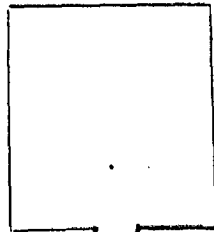
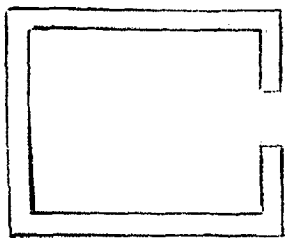
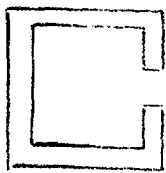
PLAN



Sambha deva

ELEVATION

Gajalakshmi panel



NOT TO SCALE



Saptamatrikas at Zarnem

RĀVALNĀTH TEMPLE AT KĀSKONDA-SURLA

Group of temples - two Ravalnath temples, one Mahadev temple besides Gajalakshmi panels, Sati stones were found in the Madhlawada area near Bolkarni Surla in Sanguem taluka. A Ravalnath temple situated at Kaskond in Madhlawada area near Bolkarni Surla is the largest in this group which lies in the forest area. Temple is in ruins in deep forest nearly 3 kms away from Bolkarni-Molem road. Since superstructure of the temple was missing, original architectural features of the temple were not known. *Adhishsthāna* of the temple contains the mouldings of *upana*, *tripattakumuda* and *kapotha* with *nasikas*. Hence it is called as *Kaporthabhanda adhishsthāna* of the medieval temple. Few vertical pilasters also can be seen all around the temple in the *adhishsthana* portion with regular intervals. *Adhishsthāna* portion also has a projected *pranala* in its northern side, as in the neighbouring Mahadeva temple at Tambdi Surla.

Plan of the temple is in rectangular shape and was constructed with laterite stones. It has a square *garbhagriha* and rectangular *mandapa*. The presence of tile pieces all around the temple indicates that this temple had a tiled roof superstructure as in the temples in the coastal region. Idol of four-handed Ravalnath made out of basalt in standing posture was placed in the *garbhagriha* of this temple and it indicates that this temple was dedicated to the cult of Ravalnath. Ravalnath is holding a *damaru* and trident in upper right and left hands, while the lower right and left hands hold a sword and a bowl. Ravalnath wears a *kirit* and a *mundamala*. Nandi, vehicle of Shiva as well as Ravalnath was depicted on the right side of the latter at his feet. Ravalnāth is shown in the

form of 'bhikshatanamurty' of Siva because Nandi is in the company of his master who is holding a bowl in his hand. Ravalnāth is depicted here in *prabhavali* with *kirthimukha* on top and lotus on the sides. On the right of the Ravalnath sculpture, a female deity is carved in basalt and placed in the *garbhagriha*. Since the image is badly weathered, the features are not known.

A noteworthy finding here is a unique circular stone kept in front of the Ravalnāth temple. It has a diametre of 0.39 cms and is depicted with a pair of *padukas* at the centre encircled by two *nāgas* (snakes) with their hoods. The hoods themselves are carved like *padukās*. Hence it is giving the impression that that, and there are two pairs of *padukās* on the periphery of this stone. Motifs of human head, four in number, interspersed with the equal number of figures of an animal head (ram?) is depicted. Though the identification and significance of this sculpture is yet to be ascertained, worshipping *padukās* in a 'temple' or in 'math' indicate the worship of 'Swami'. And the worship of Nagas is meant for barren women who seek children. The depiction of an animal head may be of sacrificial offering. A tradition of worship of *padukās* is also found near the Vetal temple of Neturlim in Sanguem taluka where the *padukās* are depicted without any other elements in limestone.

To the northeast of the Ravalnāth temple, an image of Brahmani Mayadevi is carved out of basalt and kept under the tree without any shelter. This sculpture is similar to that of Nagve sculpture near Honda in Sattari taluka.

Finding stambadeva (Pillar) in front of the Rāvalnāth temple is a unique feature. It is a kind of wooden pillar with a top facet head and had two channels below the head give an appearance like a neck portion. It is a half buried pillar

with a height of .60 to .80 cms. Depiction of Hero with sword and *dhaal* in the centre of the *stambha* is unique and indicates that it was erected in memory of heroic death. The presence of a *stambha* is comparable to stone memorial erected to commemorate the heroic death, during the medieval period. Similar practice might have been adopted here to erect *stambha* like memorial stone in which performance of rituals keeping valuable things, gems and stones in newly prepared trench and inserting *stambha* in it were necessary. Similar type of *stambha deva* worship was very much popular in Canacona near Mallikarjuna temple.

A few metres away towards south west of the Ravalnath temple, number of scattered loose sculptures are now sheltered in newly erected shed. Prominent sculptures among them are a Gajalakshmi panels, Brahminimayadevi, Mahishasuramardini, Sateri, and few images of Purushas besides Ravalnath and Janardhana idols. These sculptures are similar to that of Thane, Nagve, Keri, Savardem and Gaonkarwada in the neighbouring Sattari Taluka. Chronologically, they are datable to same period. Since no structural evidence was traced nearby the loose sculptures, the devots might have donated these sculptures to fulfill their wishes.

Ravalnāth temple: Unlike earlier temple, one more Ravalnath temple is also situated in the deep forest of Kaskonda area of Surla at a distance of nearly one kilometer from it towards the south. Temple is facing south. It has a sanctum with a front porch. The plan of the temple is in rectangular shape. The *adhishsthāna* portion appears to be original whereas the temple as such is a later

construction. The superstructure of the *mandapa* is missing now. Only basement part is visible now. There are four laterite pillar bases with potholes in the front of *mandapa* indicating that the wooden superstructure had been erected over it. The sanctum of the present temple enshrined with the image of Ravalnath over a circular 'Yoni peetha', which is of later period and lies on the left side of the front wall of the present shrine. There is a well-carved basalt slab with the depiction of a horse rider. The procession after winning the war has been depicted beautifully in this sculpture. The hero of the war riding on a horse (heads of both horse and rider are missing) is accompanied with his cavalry, while two female servants are found following him with umbrella, one in front and another at the back. Three more female figures were found welcoming the hero in front of the procession. Prabhavali of the stone has a *kirthimukha* at its centre on top.

There is a *deepasthamba* in front of the temple; probably reconstructed with the fallen materials. It has a square based rectangular *malasthana*, octagonal shaft and its top is capped by circular *kalasa*. Both the *deepastamba* and the original temple belong to the same period.

Adjacent to this temple there is a water tank (Pushkarini) and appears to be belonging to the same period as that of the temple. A sculpture of Nandi (head is missing) and an image of Ravalnath were also found lying near this water tank. Nandi is ornamented with two necklaces in the neck and a jingle with bells on the body near the hump seems to be of a vahana for main deity. This Nandi sculpture might have been brought from Mahadev Temple, which is in ruins now a few metres away from here.

Mahadev Temple (Navalingaradhana): - There are two small shrines found in ruins in the southeast corner of the Ravalnath temple. A slightly bigger shrine contains a square sanctum with a square front porch. Except for a few laterite steps at the entrance and the extant portion of the basement, no other features of the temple were available. A basalt slab with three miniature *lingas* are kept in the sanctum portion and two more similar ones are seen on opposite to the other in the porch indicating a strong veneration of *Navaling aradhana* that prevailed here during the late medieval period. Finding a *linga* over a *pitha* seen on the right side of the temple entrance suggests it is a Saivite temple and the Nandi near the water tank might have belonged to this temple.

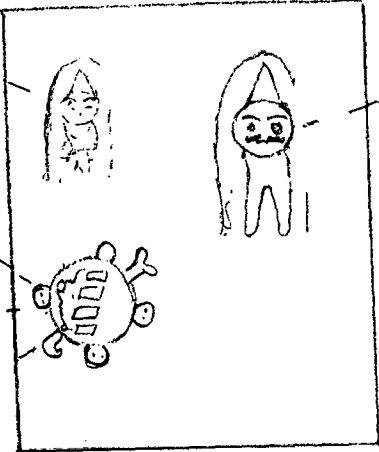
Finding of *linga* shrines more than one in one place is a rare case. And installation of all *lingas* with *pithas* in a common hall is unique. A shrine at Mauxi in Sattari Taluka also has the similar tradition. According to *Karangama* a worship of a *linga* (*Ekalingaradhana*) leads to salvation. But *dwiling aradhana* (worshipping two *lingas* in one place) is not good and it leads to develop a disease for devotees. *Thriling aradhana* leads to worldly prosperity (*bhoga* and *moksha*) *Chaturaling aradhana* however are undesirable which leads to a loss of wealth. *Panchaling aradhana* is excellent (*panchapatakanashana*). *Shatling aradhana* leads to death and distress. *Sapthaling aradhana* promotes goodwill and pacify enmity. *Ashtaling aradhana* make enemies and worshipping nine *lingas* (*Navaling aradhana*) are the best¹⁰⁸. Hence it is venerated here with great pomp.

A few metres away from the Mahadev temple are found three stones lying in the ruins of a small shrine. Sati stones are conical at the top and flat at the bottom and each one is divided into two parts. Moon and sun are depicted at the top while a hand in raised posture with two female figures is shown at the bottom part. Another panel has unique features. The moon and Sun are on top, a lotus (*padma*) is in the middle and a raised hand with a pair of couple is at the bottom.

Memorial stones of *Sati* practice in the ASI Museum in Old Goa are the best examples for Sati practice phenomenon in the western coast of India. Like heroes (depicted in the hero stones), Sati practice is also depicted in these panels. Bottom portion of the stone shows a woman surrounded with flames and a band of musicians near the flames indicate that her cries and shrills at the time of the sacrifice should not be audible. A male figure shown in worshipping pose tells us that he is offering his prayer for her sacrifice. The second panel of the Sati stone reveals that after the sacrifice, she was taken to heaven with the help of two angels, a horse rider with servants carrying umbrellas. This scene tells a Hindu mythological story that whatever the royal treatment they got on the earth, the same they would get in the heaven too after their sacrifice. There is a separate shrine for Sati near the Keri dam site and it is known as a shrine for Kalasati in Sattari Taluka.

Gajalakshmi
 Brahmini Mayadevi
 Mahishasurmardini
 Satistone

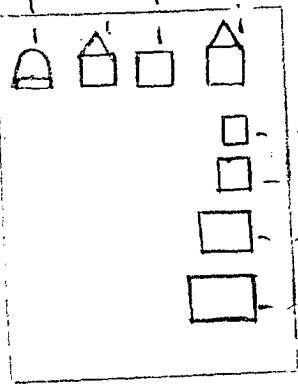
female deity
 Image of a woman
 circular stone
 Padukas
 Head of a Ram



vetal



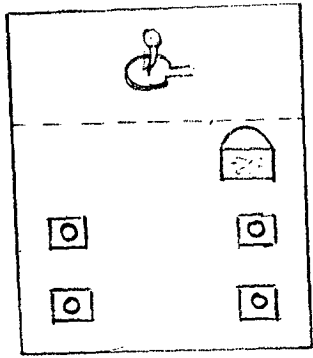
Brahmini Mayadevi



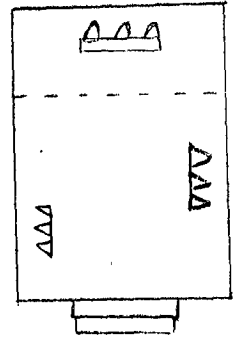
purush
 purush
 Ravalnath
 Janardhana



Stambha deva



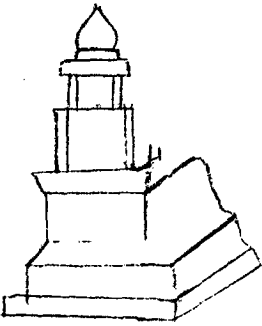
Ravalnath



Satistone



pranala



Deepa Stambha

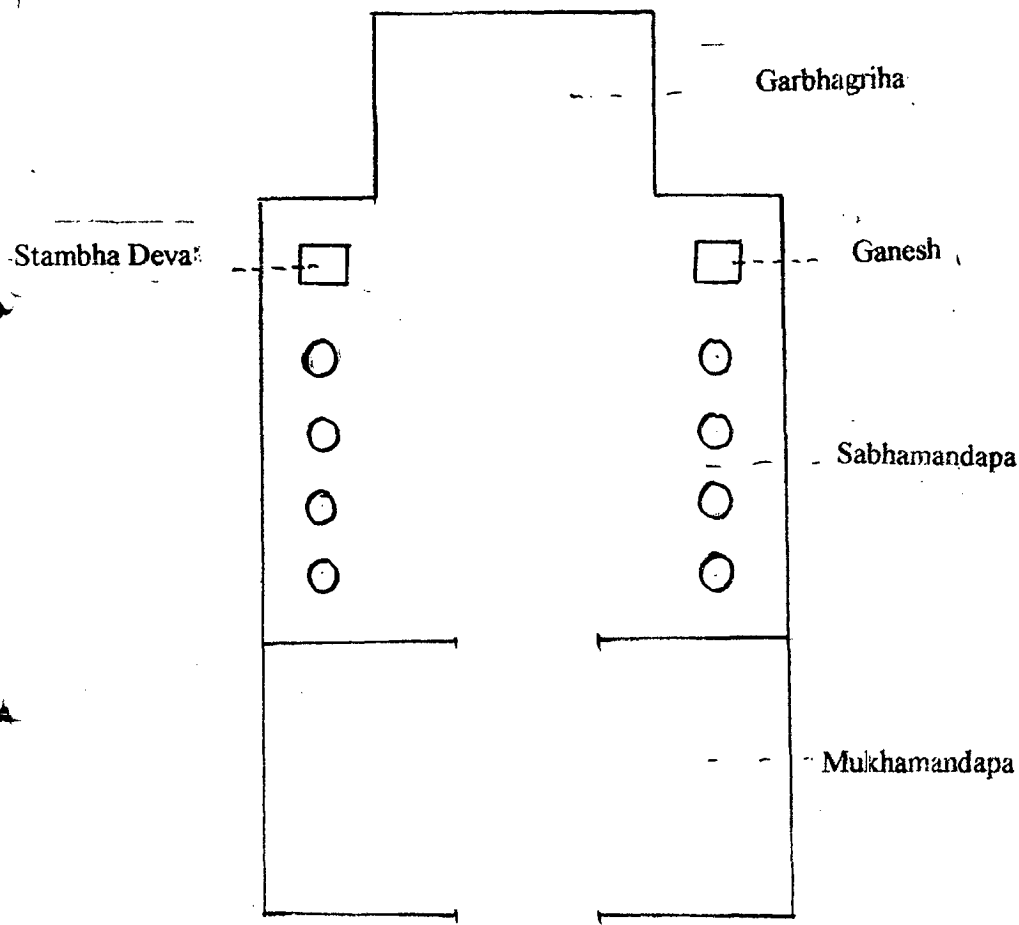


SHRI SANTA DURGA TEMPLE AT FATORPA

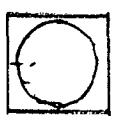
Sri Santa Durga temple at Fatorpa is nearly 2 kms; from Balli bus stand in Quepem Taluka and now it is more popular as Shantadurga Fatarpekarin. Temple is facing towards north and has a square *garbhagriha*, rectangular *sabhamandapa* and a small porch. An image of Ganesh is on the right and a *stambhadeva* on the left can be seen before the main entrance of the sanctum in the *sabhamandapa*. While two images of Mahishāsurmardiani are situated on either side of the main entrance, a Tapasvi was beautifully depicted in the middle of the *lalatabhimba*. Though the wooden columns of *sabhāmandapa* have some of the features as in the columns of Mallikarjuna temple at Canacona, the elegance and skilled work was absent here. In the place of circular base, the octagonal base was shown here. The octagonal base, octagonal bottom shaft and columns capped by *kumbha* and *kalasa* are different in this temple. *Pothikas* in the pillar capital are adorned with *nāgabandha* as a decorative motif. Superstructure of the sanctum has a unique feature of two-fold domical *sikhara* with square bases and a circular railing in it. A three-fold *kalasa* crowned on the domical *sikhara*, a slanty tiled roof for *mandapa*, erection of a *deepastambha* in front of the temple also show the influence of other temples in this region. Adjacent to Shantadurga temple, there is a small shrine dedicated to Lord Saptakoteshwar. Though the shrine of Saptakoteshwar is small, the degree of glorification of Saptakoteshwar is much more in Goa. The village Fatorpa has also yielded middle palaeolithic tools. The existence of water tank (*pushkarini*) chiselled in the laterite bedrock shows its arrangement of water facility as a basic amenity in the medieval Indian temples. A huge

gateway before entering into the temple complex and few other temples little far away in the eastern end of this temple, are newly constructed modern temples in the village.

SHRI SHANTADURGA TEMPLE, FATORPA.

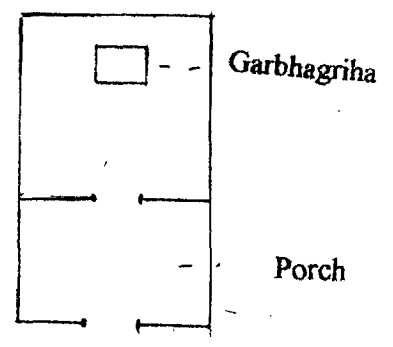


PLAN

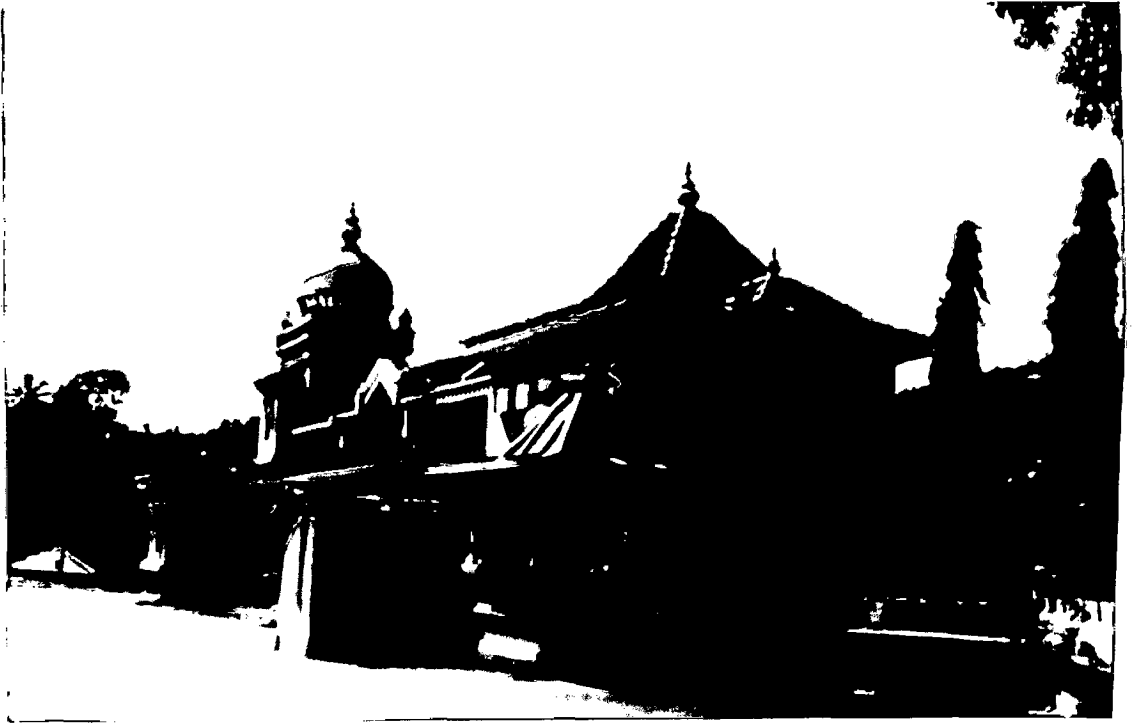


Deepa Stambha

SAPTAKOTESHWARA TEMPLE



NOT TO SCALE



Shanatadurga temple at Fatorpa

MAULI (ICON OF MAHISHASURMARDINI) TEMPLE AT PARYE.

An abode of Mauli is situated at Parye (Pariem) near Keri in Sattari taluka. Temple is nearly 4 kms. away from Sanquelim village. It is constructed in a rectangular shape consisting of square *garbhagriha* measuring 2 x 2 mtrs and a square porch measuring 2 mtrs x 2 mtrs. Now the temple is in ruins. Hence the superstructure was missing. Few mouldings in the *adhishsthāna* such as *upana*, *kumuda* and *kapotha* can be seen now. *Garbhagriha* is a plain hall. An image of Mahishāsurmardhini (Mauli) is installed in the *garbhagriha* as the main deity. Mahishāsurmardhini here shown with four arms. Two images of *grampurushas* are also placed on either side of the Mahishāsurmardini. Porch is a plain hall and no image was found in it. A miniature *linga* with *pānavatta* and a female deity (unidentified) are placed one each on either side of its main entrance. The *adhishsthāna* portion of the temple is similar to those of Zarmem and Gottele temples in this region.

Brahmi script engraving in a 0.90 x 0.15 cms, basalt slab was found erected on a pedestal in front of the Mauli temple. The basalt pillar was not dressed properly and the script was engraved on uneven surface of it. The last line of the inscription ended with ' ne tra va ri sha'. According to Prof. Ritti of Karnataka University of Dharwar, the present inscription is earlier to Nundem inscription of Simharaja and box headed Arvalem inscription. Netravarsha means two years and palaeographically this inscription belongs to 3rd or 4th century A.D ¹⁰⁹. Present condition of the inscribed slab is in very bad state since the devotees pour oil over this slab according to their traditional worship. As a result, the engraved letters are disappearing slowly.

315-1



BRAHMI INSCRIPTION STONE PARBYEM

TEMPLE AT DEVACHERANN (THALLE-SURLA) NEAR TAMDI SURLA

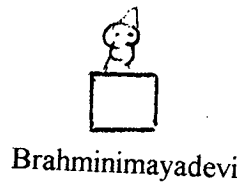
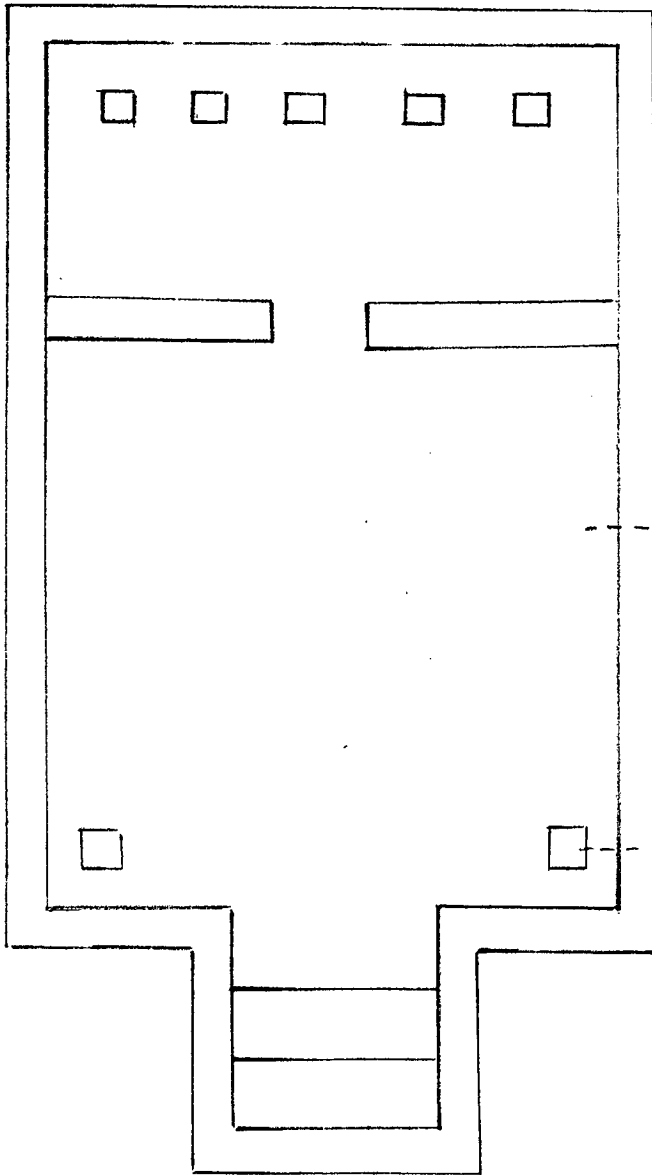
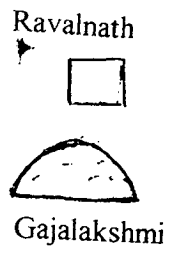
The locality known as Devacherann is now located in Thalle-Surla near Tambdi Surla in Sanguem taluka. The temple at Devacherann constructed in rectangular shape and consists of square sanctum and a rectangular open *mandapa*. Though the superstructure was made with laterite stones and with tiled roof, (modern material) the basement (*adhishthāna*) goes back to medieval period. Temple is facing west. *Adhishsthāna* portion of the temple has simple mouldings of *upana* and *padma*. *Upana* part of the basement has the depiction of different types of war scenes, bands of musicians and floral and geometrical designs in it. Idols of Maheshwari, Indrani, Chamundi (Mahishāsurmardini) of the Saptamatrix panel, are placed in a row as main deities of the temple in the sanctum. These sculptures resemble the sculptures of *saptamatrika* panel near Sateri temple at Zarmem and saptamantrikas of rehabilitated colony of Kerj dam in Sattari taluka.

Sculptures of Gajalakshmi, Mahishāsurmardini, Rāvalnāth made out of basalt are found lying behind the temple and a stone sculpture of Brahminimayadevi on the southern side of the temple also resembles the sculptures of Thane, Zarmem, Mauxi, Sanvarde, Nagve of the neighboring Sattari Taluka in Goa.

Two kilometres away from this temple, there is a place called Barabhumi. There exists two small shrines - one is dedicated to Gajalakshmi and the other was enshrined with Vetā. A *linga* shrine where all the three *bhagas* can be seen now was placed on the western side of these temples on a

high pedestal without shelter. Though the shrines of Gajalaxmi and Vetal were small and modern, the artistic styles of the sculptures there go back to the late medieval period. Barabhumi and Devacherann are very near to the famous Tambdi Surla temple of Mahadev. The village Tambdi Surla has also produced the Palaeolithic and Megalithic cultures in this region.

377-1
TEMPLE AT DEVACHI RAN. SURLA.

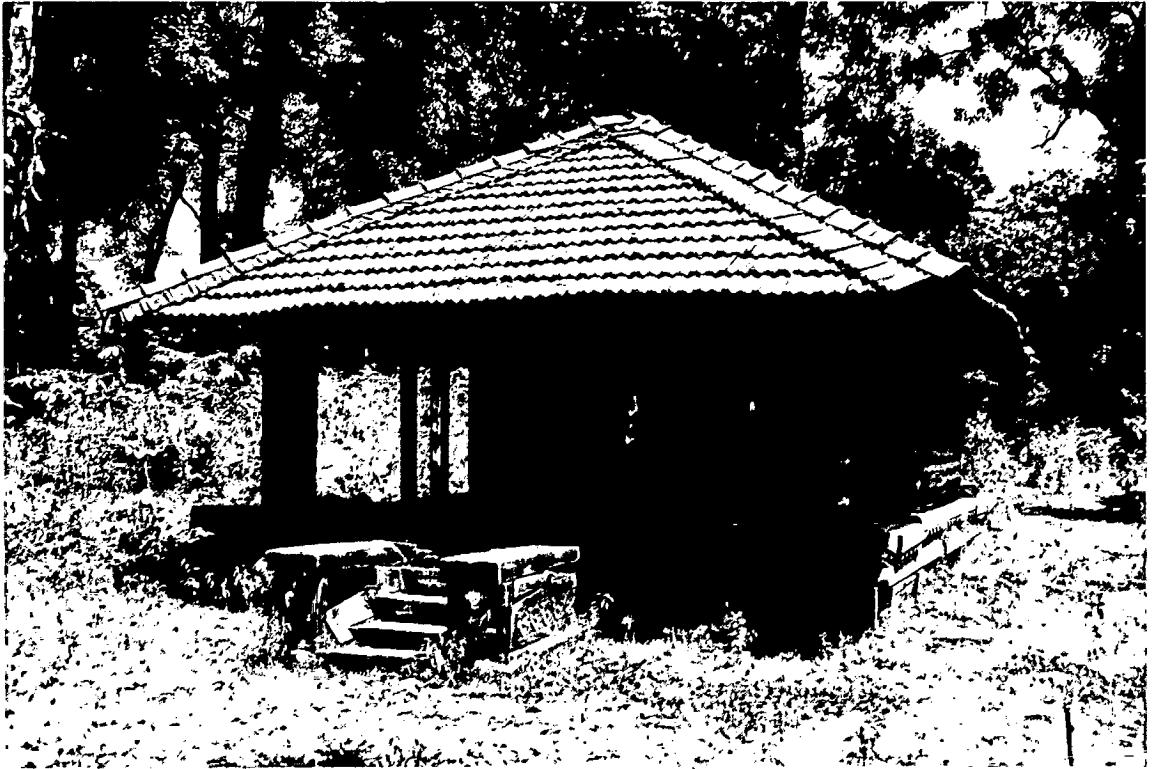


Sabhamandapa

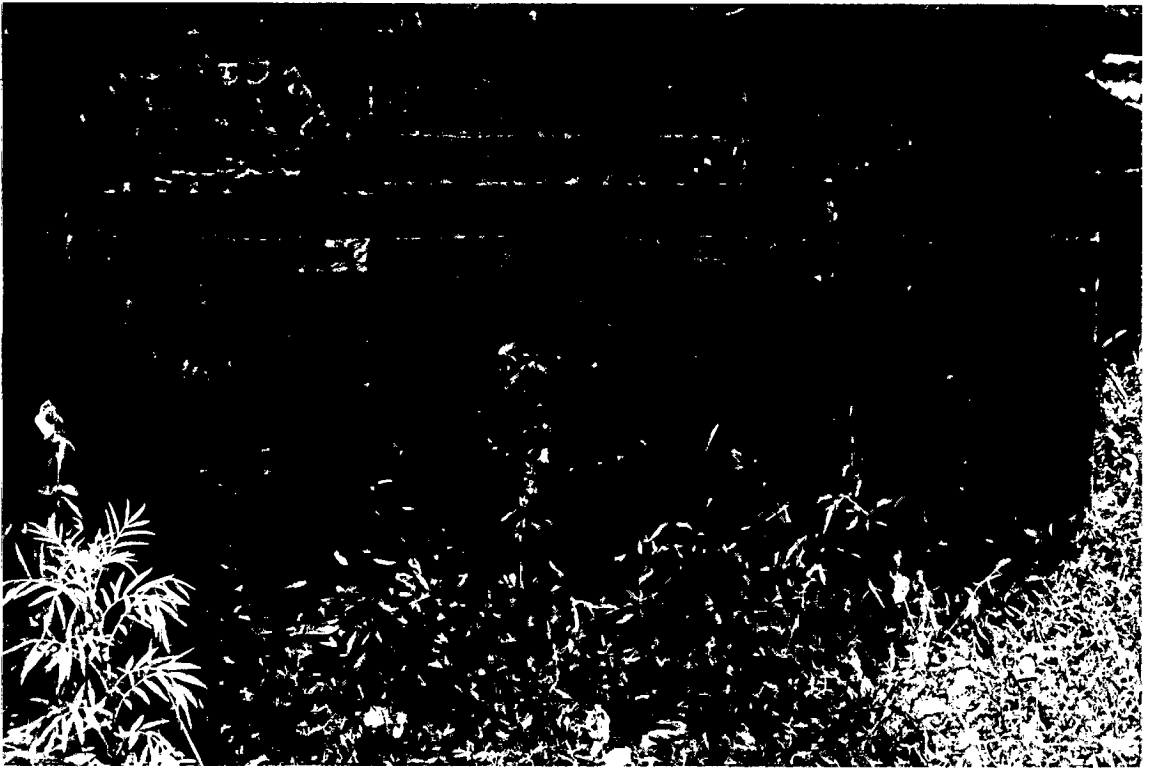
pillar

PLAN

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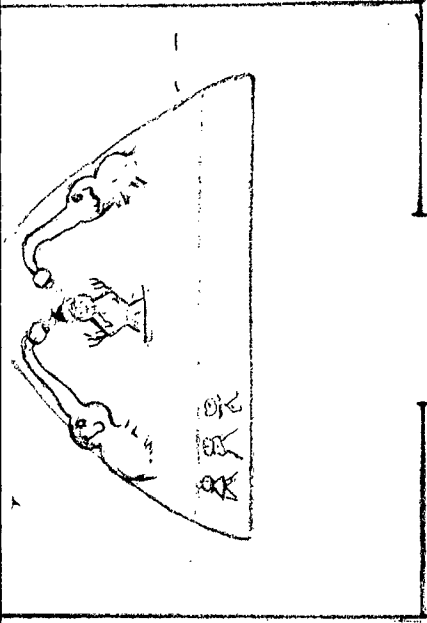
Temple at Devachem Raan Surla



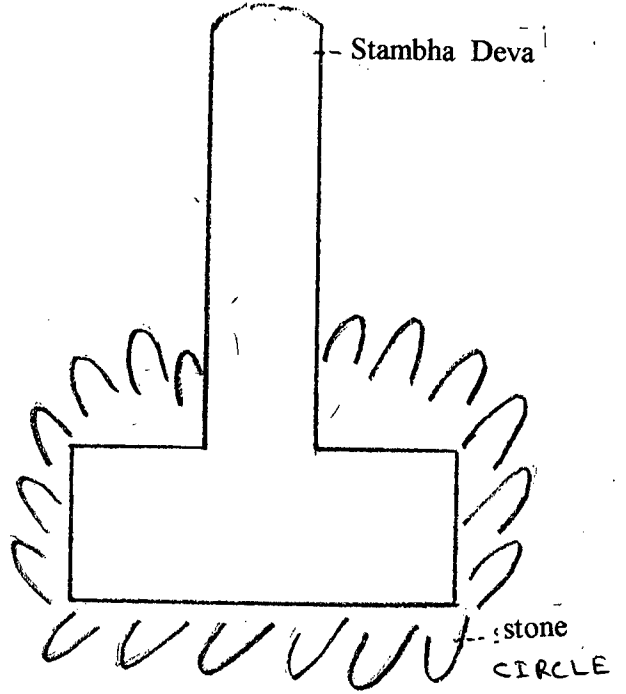
TEMPLE COMPLEX AT GAONKARWADA, HONDA

Temple complex at Gaonkarwada is situated near Guleli village in Sattari Taluka towards its east. A temple that was constructed here recently was dedicated to Goddess Satteri. A Gajalakshmi panel made out of basalt and enshrined in a small shrine opposite the present Sateri temple. Gajalakshmi was shown here in *sukhasana mudra* with two elephants (*Samaka* and *Padma* both representing two treasures) on either side. Depiction of two elephants while pouring water on Lakshmi (*abhisheka*) is a unique feature in this panel. Here Lakshmi was shown holding a lotus bud in her hand. Depiction of a band of musicians and horse riders on either side at the bottom of Gajalakshmi resemble the features depicted in the other panels in the same taluka. Almost all the Gajalaxmi panels in Sattari Taluka are depicting the similar type of mythological stories with little variation in the same period. One can see the worship of *stambhadeva* opposite to the Gajalakshmi shrine similar to *stambhadeva* worship in Canacona. In Canacona *stambhadeva* had a facet in it and was enshrined in a small shrine, whereas in Gaonkarwada *stambha* is placed in open area and was surrounded by a number of irregular vertical stones. The evidence of *stambhadeva* worship also can be seen at Kaskonda near Bolkami in Sanguem Taluka where *stambhadeva* had features similar to those of *stambhadeva* in Canacona.

Gajalakshmi



Stamba Deva

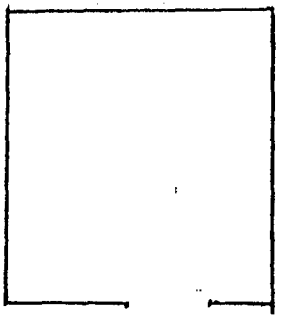


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TEMPLE COMPLEX AT GULELI (MORLE) REHABILITATION COLONY

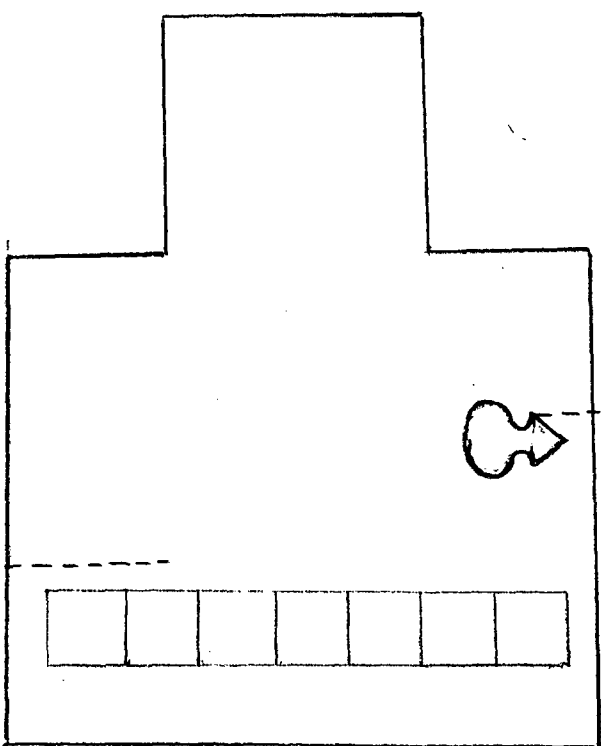
A group of Temples are situated in the present rehabilitation colony of Keri dam in Guleli, Sattari Taluka. It is a big temple complex in the slopy hill comprising of the temples of Saptamaticas, Gajalakshmi, Sati, Purusha and Hanuman. *Kalsa* worship also exists there.

Abode of Saptamaticas (where Goddess Sateri is worshpped as *kalasa*) is the biggest among them and is constructed in a rectangular shape. This rectangular structure is made into two rectangular halls and images of seven *maticas* are installed in a horizontal row in its rear hall. *Kalasa* (Sateri) is enshrined in the front hall and it is worshipped with great honour. Half buried *saptamatica* panel that was discovered by the author behind the Sateri temple at Zarme (now in safer place), wherein a *kalasa* was worshipped in the place of Sateri as well as worship of some of the idols of *maticas* among *saptamatica* group with other deities in Devacherann Surla, indicate that the worship of both - Goddess Sateri and Saptamaticas in one place is one of the traditional practices in this region. Gajalakshmi panel of Guleli is quite interesting. *Kirtimukh* (glorious face) shown on top of the panel, a pair of erotic figures (*mythuna* couple), and a band of musicians and horse riders can be seen in this panel. Showing erotic figures in Gajalakshmi panels elsewhere is absent in the region. Adjacent to Sateri and Gajalakshmi temples, there are shrines for Hanuman and Purush in this temple.

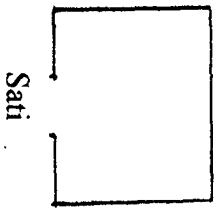


HANUMAN TEMPLE

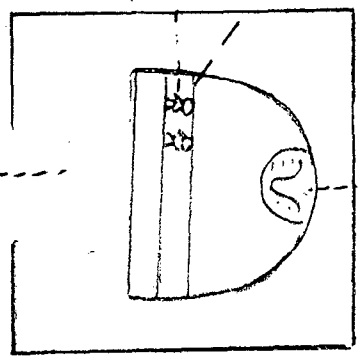
PLAN



Saptamatrika



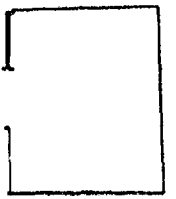
Sati



erotic figures

Kiritnatak

Gajalakshmi

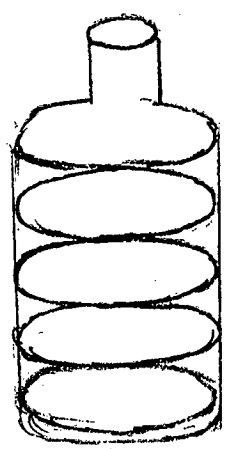
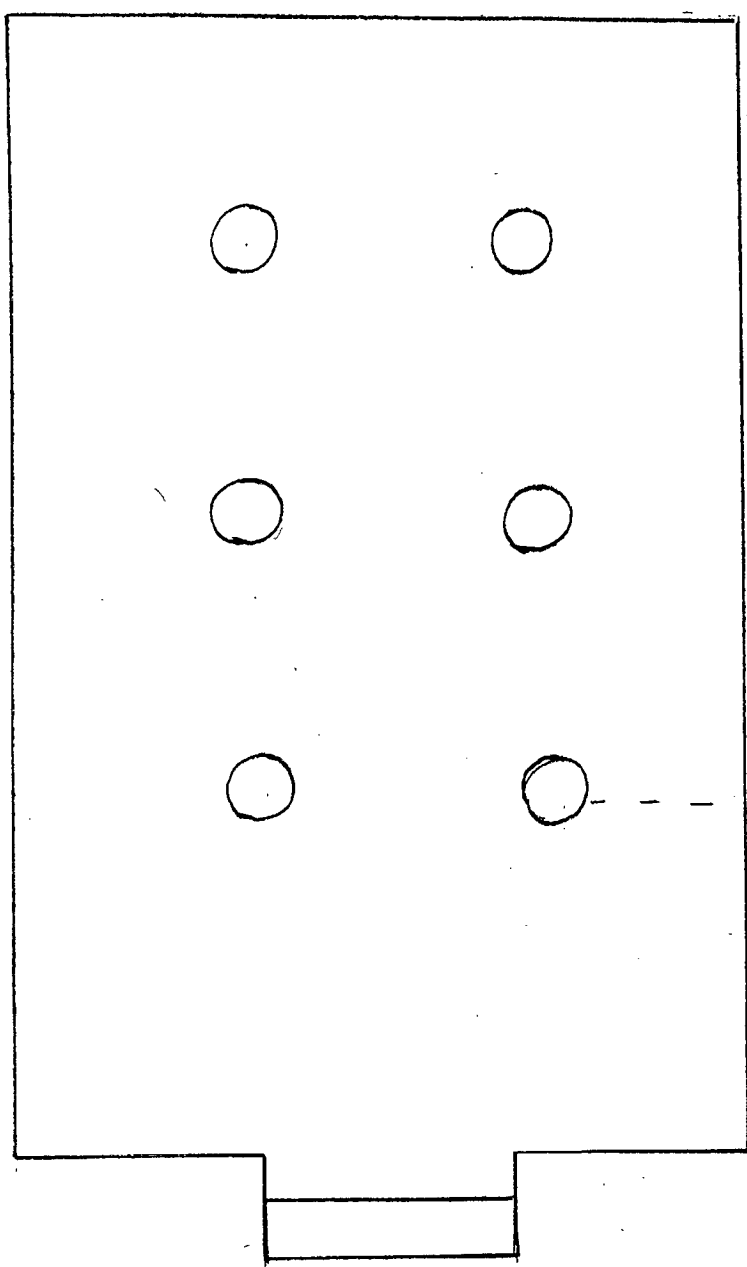
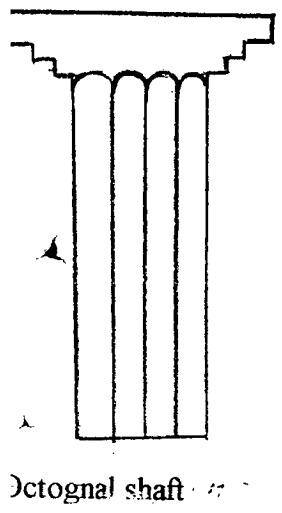


Purush

Kalasa

SATERI TEMPLE AT GOTTELI NEAR KERI

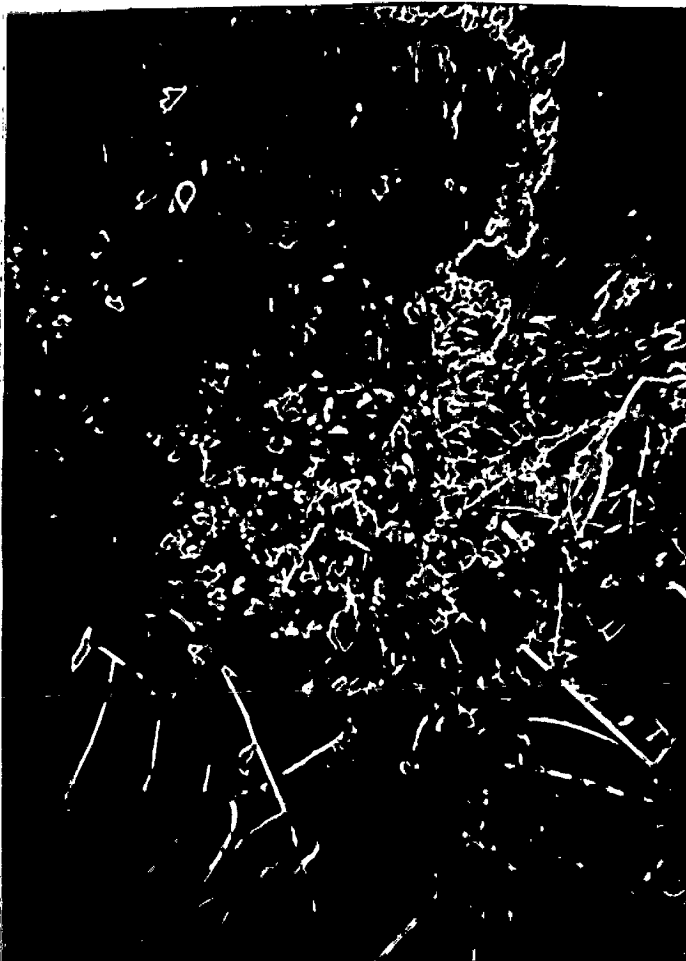
Gotteli is a kind of tree. The village has a large number of such trees and hence it is named so. The temple is nearly 10 kms from Sanquelim village and lying in ruins now in the agricultural field. It is facing east, and it was constructed in a rectangular shape measuring 5.5 mtrs x 8 mtrs with few *adhithana* mouldings. Two well-carved free standing temple columns -- one erected in the circular shape in the middle of the row and another with octagonal base and capital which was erected near the entrance --- show its excellent skilful work in this region. Presence of a Nandi with pranal and a sculpture of Ganesh indicate that God Shiva was under the worship in this temple. Some of the sculptures of Hindu gods and goddesses beautifully carved in basalt are found scattered here and there without any care nearby the temple. Presence of these valuable sculptures reveals that this temple was a big temple complex with a number of shrines as its subsidiary deities. A Gajalakshmi panel with two elephants on either side with water pots, a Mahishasurmardini sculpture, a Ganesh sculpture, and a sculpture of Purush are few prominent sculptures among them and they were under worship for longer period.



LATERITE COLUMNS

PLAN

NOT TO SCALE



Temple column at Keri

TEMPLE COMPLEX AT KERI NEAR KERI DAM

Keri is nearly 12 kms from Sanquelim in Sattari taluka. This temple complex is very near to Keri dam. Six miniature and medium size temple shrines are spread all around the temple complex within the radius of 100 meters. Durga temple is the biggest among this temple group and it has a *garbhagriha* and *sabhāmandapa*. Temple is facing west and it is covered with tiled roof as its superstructure. No idol worship was found in it, but one wooden photo frame with Goddess Durga is installed in the *garbhagriha*. A Sati (memorial) stone was installed towards the north of Durga temple near the crematorium. Opposite to the crematorium, a *kala sati* is under worship in the newly erected shed known as Sati temple and it is the first ever Sati temple found in Goa, though the worship of Sati is unlawful practice today. According to a local story, once a woman here jumped in the pyre and sacrificed her life (committed self-immolation) some years ago. For the memory of that incident, a stone was erected there and called it a Sati stone. A person believes that a small ash mound found opposite to this temple belongs to that sacrificed fire. The villagers worship this Sati stone with great honour.

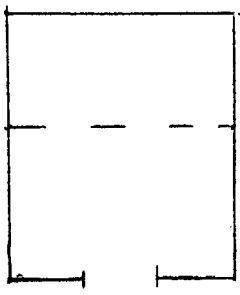
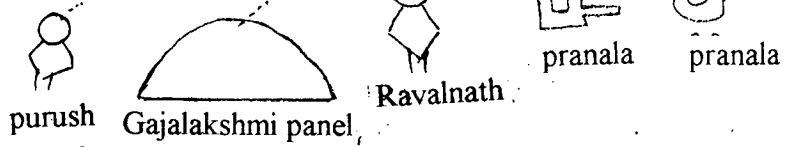
On the southern side of Durga temple, a small shrine erected for the worship of Maringan (God for low caste people). This rare worship was extent in Cuncolim, Salcete also. The worship shows how the people gave respect to the low cast people there. Opposite to the Mharingan shrine, a small shrine erected and dedicated to another small stone of sati. This shrine is facing west and no idol was found in it. But a newly made concrete slab is under worship as Kalasati (memorial slab) here. On the southern side of this shrine, there is a

shrine for Vetala. Though it was a small shrine, the image of Vetala is a unique antiquity. But now it was painted with modern paint. The ornamentation of Vetala seems to be of the late period, 19th or 20th century. A Gajalakshmi panel, Ravalnath, Purusha on pranala, scattered behind the Vetala temple were made of basalt and belonged to medieval period. Gajalakshmi here was shown with two elephants on either side with water pots. Royal family seated on elephant *ambari* with a band of musicians are depicted on it. Fighting scenes in this Gajalakshmi panel are very interesting. The appearance of Gajalakshmi panel, *pranala*, Ravalnath are indicating that those were under worship for the longer period.

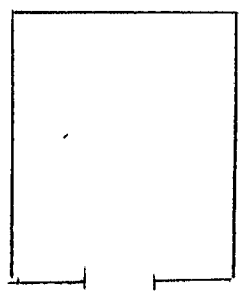
A Gajalakshmi panel, a four-armed Mahishasurmardini, Brahminimayadevi with two snakes in her two hands, one each on either side, an image of Maheshwari with *Damaru* and *Trishul*, an idol of Lakshmi with elephants and *Ayudh*, a fighter with a bow, a lion, a sword and an elephant rider with servant, were made out of basalt and accommodated in a tiled roof structure by the side of the Vetala temple.

A pair of lions depicted inbetween a tree (looks like a Kadamba insignia lion with tree) and an erected stone was accommodated in the rear wall of another tiled roof structure, which is facing north.

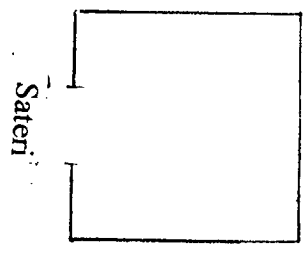
Existence of all Hindu gods and goddesses in one place shows that a strong veneration of Hindu worship existed here right from the early medieval period.



Memorial of sati

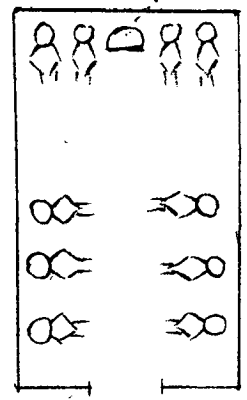


Vetal

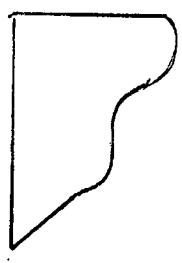


Sateri

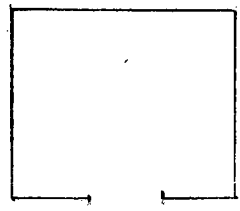
Gajalakshmi



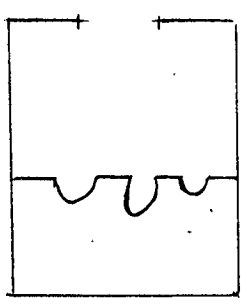
satistone



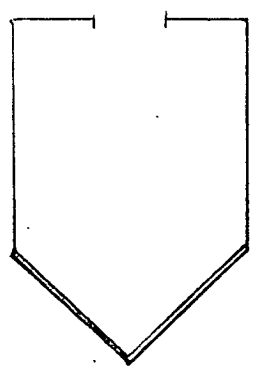
Durga temple



Kalasati



Maringan



TEMPLES IDENTIFIED WITH MIXED ARCHITECTURAL FEATURES

Though these temples have some of their deities of medieval period, the temples constructed in the 16th century and after were found with high influence of mixed architectural features. Maximum changes were found in art and architecture and the plan and elevation of the temple also totally changed. With the introduction of new material like lime, sand and wood in the building construction, the style of art and ornamentation of the temple also changed. Considerable alteration came up in the superstructure of the temple. In the place of original temple *sikhara* styles, *Dravida*, *Nagara* and *Vesara*; a domical *sikhara* with octagonal base and slanty tiled roofs came up.

Temples like Saptakoteshwar at Narve, Chandreshwar Bhutanatha temple at Paroda, Mahalasa temple at Mardol, Kapileswar temple at Kavale, Naguesh temple at Bandoda have the superstructures of domical *sikhara* with single octagonal base with prominent niches in its vertical wall of the dome and a three-fold Kalasa on the top of the dome. Plan of the temple here is simple except the present Mahalasa temple which had the largest temple plan in entire Goa. *Kudyastambhas* in the vertical walls and pilasters in the eave were shown in the Saptakoteshwar temple, Narve like in early temples in the Deccan. Temples like Mahalakshmi at Bandoda, Kamaxi at Shiroda, Shantadurga, Ramnath at Kavale, and Manguesh at Priol, have the domical superstructure with double octagonal bases for their domes and a three-fold *kalasa* on the top of the dome. Sometimes these octagonal bases change into a square base for their small domes like the earlier practice of keeping two-tiered *sikharas* (e.g.,

Mangueshi temple) providing railing over the octagonal bases is only for ornamentation of the temple but not for any support to the superstructure of the building. These temples also have three divisional sanctums for their main deities, instead of existing fashion of having single division sanctums in the early temples. Providing a transept with entrances from outside in the rear end of the *sabhamandapa* shows the influence of Greek architecture with the arrival of Portuguese. And similar architectural experiment also can be seen in the *deepastambhas* in front of the temple by providing arched niches, (sometimes pointed and corbelled arches) pillars with Corinthian capitals and pilasters in it. Kalika temple at Kasarpal has a circular window in its façade in the three-fold triangular pendant in addition to the above architectural features. Providing slanty sloping tiled roof, two-tiered tiled roof and conical tiled roofs are the new features in the temple architecture of this period. The *sabhamandapas* of these temples are filled with different episodes from the different stories of Hindu religion. The extensive carving in the wood can also be seen in these temples. Sabhamandapas of these temples have free-standing pillars and *kakashanas* in it. Both the wood and lime or cement with sand and other material was also used extensively in these temples. If in the case of the Saptakoshwar temple at Narve started with a simple plan consisting of sanctum, *sabhamandapa* and porch, in the temple of Mahalasa at Mardol the plan reached its maximum length such as 3-divisional sanctum, a transept, a large *sabhamandapa* with porch and a large *mukhamandapa* with a typical *deepastambha* in the front.

MANGUESH TEMPLE AT PRIOL, PONDA

Manguesh is a regional deity of Goa. And he is one of the aspects of Shiva. According to Puranas, God Shiva is a non-Aryan God and has origins in the tribal society.

Manguesh temple is situated on the Southern side of the Ponda - Panaji high way near Mardol market at Priol in Ponda taluka. Temple is facing north. It has a *garbhagriha*, *antrāla*, *sabhāmandapa* and *mukhamandapa*. *Garbhagriha* is a plain hall. Manguesh with a linga with *pānavatta* was enshrined in the *garbhagriha*. A small rectangular chamber is separating the sanctum and *antarāla*. All these 3-divisional sanctum, middle chamber and *antarala* in a common hall show its later temple architectural feature such as mentioned in the above temples. *Antarāla* (vestibule) is a plain chamber. Two images of Vishnu installed, one each on either side in the entrance wall of *antarala* and with an image of Ganesh in one side niche and *Mahishāsurmardini* in another side niche. All these niches have independent access from the open courtyard and provided shelter for their respective gods. *Sabhamandapa* is a pillared hall. It has three entrances, one from the *mukhamandapa* and another two are from one each on either side of the transept like in other temples in this region. A Nandi is placed in the *sabhamandapa* facing towards his master. This rectangular *sabhamandapa* was highly illuminated with beautiful modern lights. *Mukhamandapa* of this temple is a circular hall. This circular *mukhamandapa* is a unique feature in the temple architecture in this region with a flight of circular steps. Unlike Vishnu sculptures installed in the transept, two images of Shiva are installed in the rear

wall of the *mukhamandapa*, one each on either side. A *Tulasi Vrindavan* and octagonal shaped *deepstambha* adorned the northwest corner of the temple. Arched niches and pillar capitals of the *deepstambha* resemble the pillar capital and niches in the Portuguese architecture. Erecting of *deepstambhas* in front of the temple is symbolic of richness and prosperity. Raising tall lamp post (tall *Yama dipas*) is to provide satisfaction for the departed ancestors and to illumine their paths towards our realm. According to Puranic texts, erecting a *stambha* in front of the temple provides delightness for men as well as gods or otherwise demons and goblins would sneak into and make the temple their abode ¹¹⁰.

A huge water tank with a *Tulasi Vrindavan* at the centre and beautiful arched entrances are provided in front of the temple to meet the water requirement of the temple. A long pathway also provided for pedestrians from the main road with beautiful arched entrance (*Torana*). Temple also has storeyed buildings, one each on either side, to accommodate the devotees during the festival times and other special occasions of the temple. Similar type of facility can be seen in the temples of Ramanath, Naguesh, Mahalasa and Shantadurga.

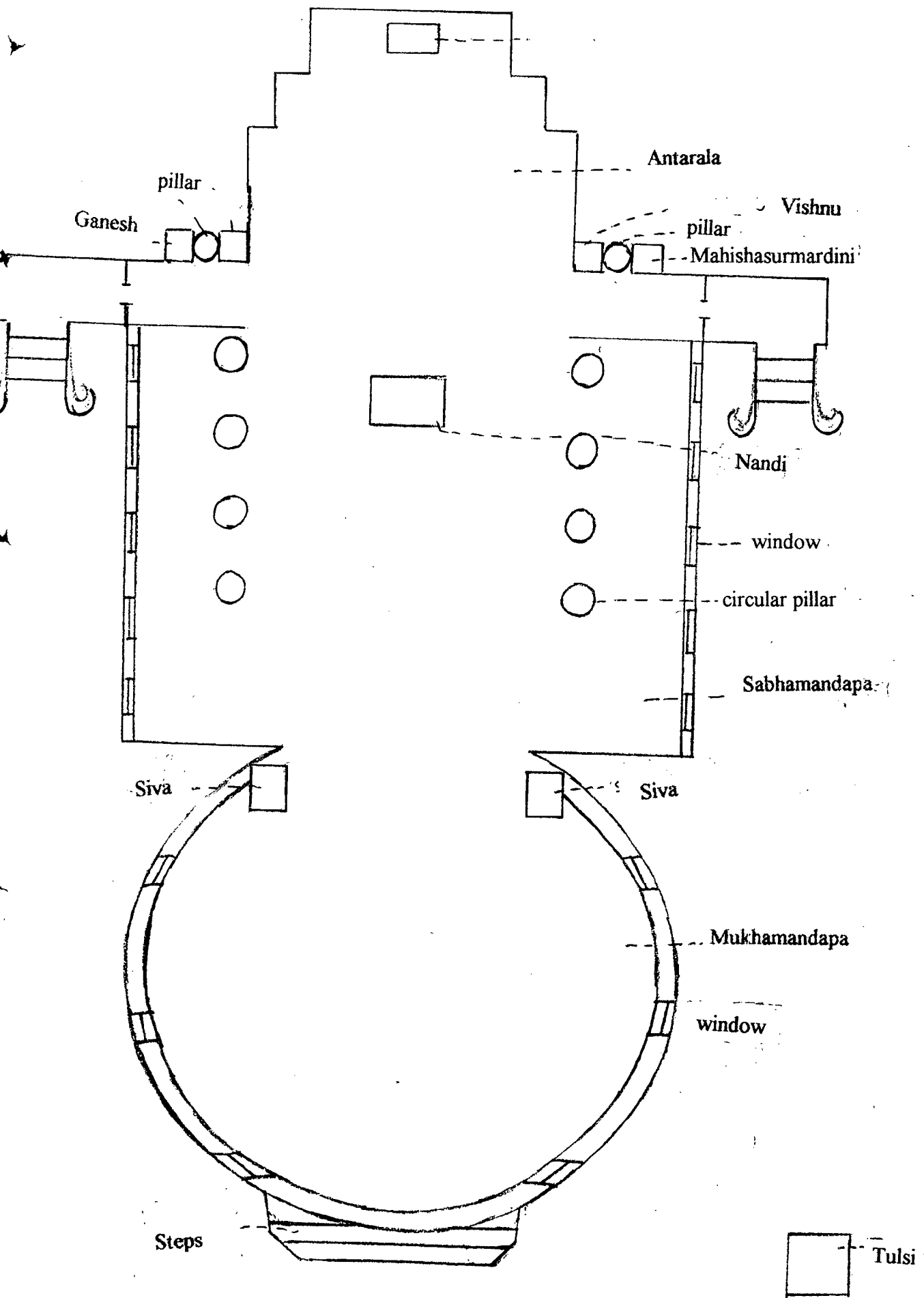
Three domical *sikharas* one each to sanctum, *sabhāmandapa* and *mukhamandapa* are crowned in the superstructure of their respective structures in two-tiers (*dwitalas*). All these *sikharas* have octagonal bases at the bottom and a railing on top and finally a three-fold *kalasas* on its dome. The *sikhara* of the *sabhamandapa* (middle part of the temple) shows a unique feature in *sikhara* architecture. The bottom of domical *sikhara* here has a large octagonal base to accommodate a large circular railing in it. Similarly, the dimensions were

maintained for its capped small domical *sikhara*, but it has a square base and have some prominent niches in its vertical walls. No slanty tiled roof was found in this temple, which was the common architectural feature in all the temples in the coastal region.

The shrine of Manguesh was originally in Kushasthali, which was known as Kutthali in Konkani and it became Cortalim after the Portuguese invasion. According to *Manguesh Mahatmya*, once Shiva and Parvati played dice and Parvati won the game and rebuked Shiva harshly. When he was annoyed and left the Himalayas, Parvati was alone. Then Parvati also left home in search of Shiva. In the course of her search, she came to *Kushasthali* (Cortalim). When she was on her way, *Aghanasini* (River Zuari) for taking bath, a ferocious mighty roaring tiger with a wide opened mouth stood in front of her. She was frightened and uttered *trahi-mahi-girish* (please protect me from the tiger). No sooner had she uttered the words, Shiva appeared from the body of the tiger. Therefore, it is believed that the word Manguesh has its origin in *ma-hi-Girish* ¹¹¹.

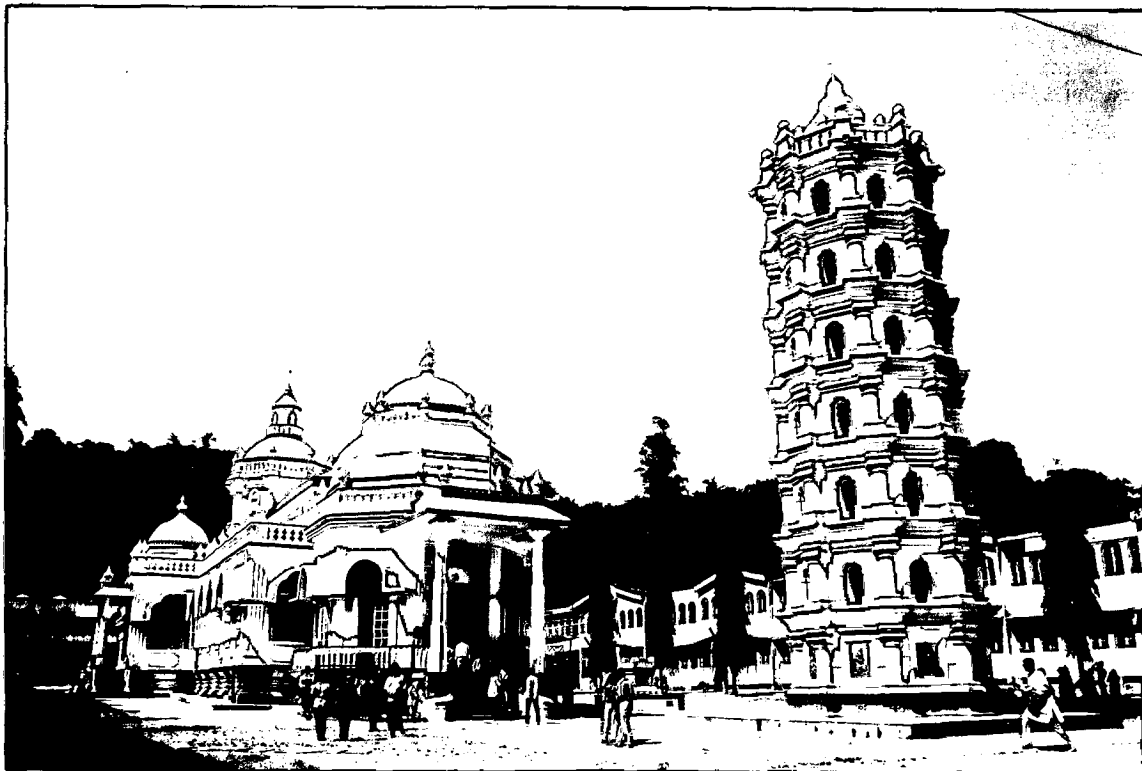
Kapila Mahatmya, a section of *Manguesh Mahatmya* and *Mangirish Puja Mahatmya* also a section of *Mangesh Mahatmya* tell two different mythical stories regarding the consecration of linga of Manguesh. *Gomanchal Kshetra Mahatmya* of *Skandapurana* a record of 7th century A.D. tells that Brahma consecrated Manguesh Linga. And it is further stated that Parasurama brought Manguesh Linga to Shuparak (once Goa also called as Shuparakdesh) and finally installed it in Kushasthali ¹¹². After the destruction of shrine of Manguesh at Kushasthali, the linga of Manguesh was reconsecrated in Priol

village in Ponda Taluka. Some of the scholars opined that Gaud Saraswat Brahmins brought the worship of Manguesh to Goa from Mungher in Bihar. Since Mukta, a Gauda tribal boy saved *linga* from the destruction by the Portuguese in the year 1567 A.D. and shifted it to safer place, 'Priol' where the present temple is constructed, the Gauda community got certain privileges in this temple ¹¹³.



PLAN

Deepa Stambha



Mangesh temple at Priol

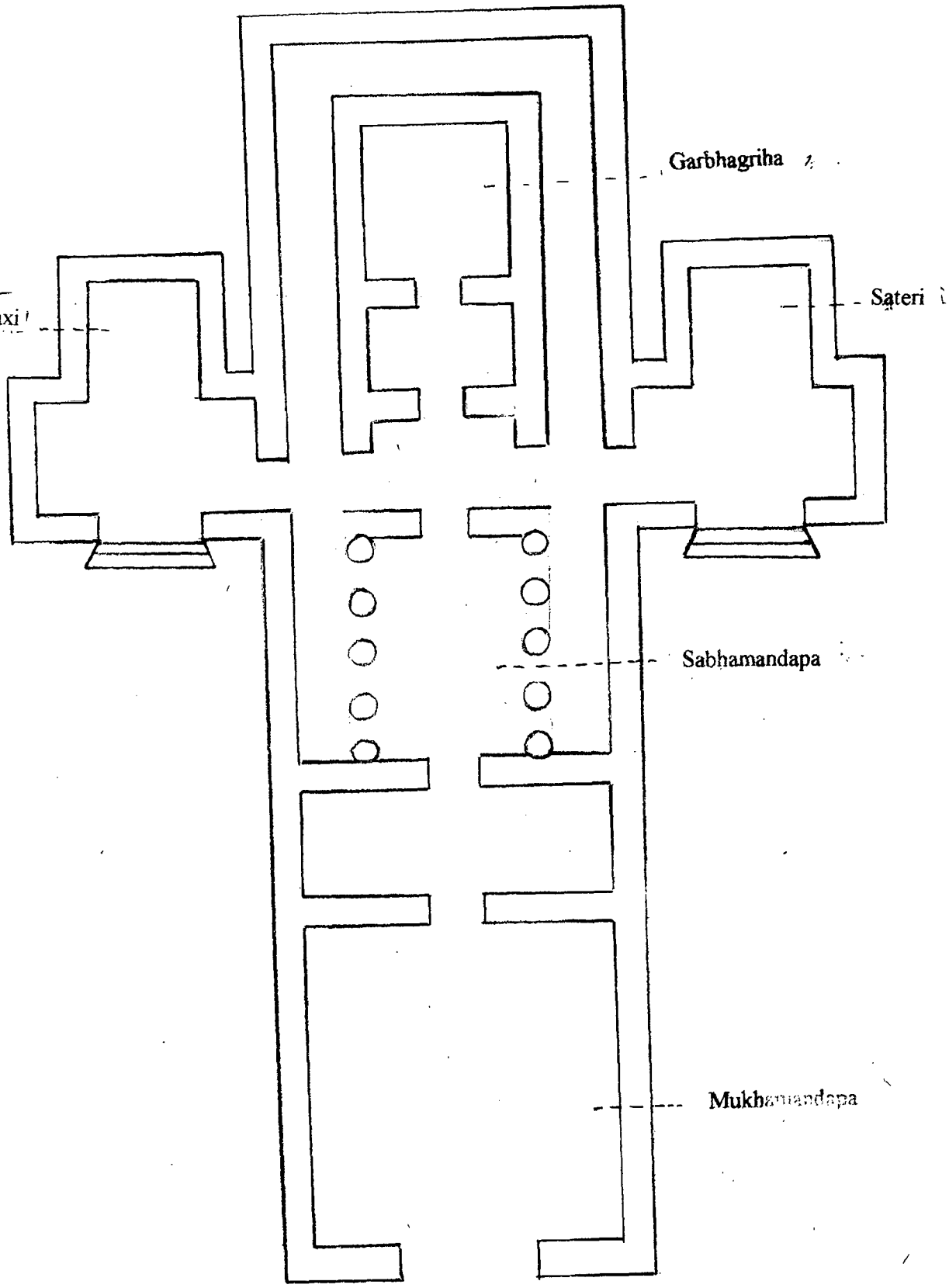
RAMNĀTH TEMPLE AT BANDIVADE, PONDA

The ancient shrine of Ramnāth was earlier in Loutulim in Salcete Taluka in South Goa. In 16th century, the *linga* of Ramnāth was shifted from Loutulim to Bandivade due to religious persecution. Ramnāth is the family deity of the several communities. According to the unconfirmed tradition, the Linga of Ramnāth was brought from Rameshwara to spread the mythology of Rama ¹¹⁴.

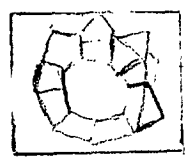
Temple is facing east and consists of a *garbhagriha*, *antarāla* and *mukhamandapa* with circumambulatory passage (*pradakshinapath*) as in the *sandhara* temple. Two female deities Sateri and Kamakshi are placed one each on either side of Ramnāth in their individual *kutas* (cells). Now all these three *kutas* in a single shrine resemble the architectural feature of *trikutachala* temple. This temple had a large rectangular *sabhāmandapa* with three-side entrances and with a porch and *mahamandapa* in the front. The *sabhāmandapa* ceiling is plain, whereas in the *sabhāmandapa* ceilings of the temples of Nāgvesh, Mahalasa, Mangvesh etc, were beautifully decorated with lotus medallion, and the stunted walls of the ceilings were adorned with the depiction of varieties of pictures borrowed from Hindu Puranic stories. The entrance, *dwara* of *Mukhamandapa* is adorned with the *Dasavataras* of Vishnu, which are depicted beautifully on its bronze coverage. A Sheshashai Vishnu also adorned the top of the same arched entrance. A golden palakhi made out of wood and thin gold sheets for its top coverage, exhibited by the side of Sateri *kuta* is the main extraction in this hall. Sateri and Kanakakshi cells have independent porches as one each in their front and also have separate entrances from outside. The superstructures of all the three deities were in domical shape, while the

sabhāmandapa and *mukhamantapa* have conical tiled roofs. A three-fold *kalasa* adorned the domical superstructure of the main deity as its top end. A *deepstambha* and water tank also can be seen in front of the temple as necessary requisites for Hindu worship. The temple complex here is also filled with the buildings of residential chambers and function halls all around the temple show the influence of arranging basic amenities for devotees as in the medieval Indian temple architecture. Also Vetā and Kalabhairav on the southern side of the temple, are worshipped with great devotion in this temple complex.

A *deepastambha* erected in the northeast corner of the temple was made of stones and mortar. Whereas in the Mahalasa temple the *deepstambha* is made out of brass. The association of flag posts (*dhwaja stambha*) keeping tall lamp posts in the temple is an ancient tradition in India and it shows the prosperity and richness of the temple. One may recall that there is a custom of erecting tall *yama dipas* to provide satisfaction for the departed ancestors and to illuminate their way towards our realm.



PLAN



Deepa Stambha

NOT TO SCALE



Ramnath temple



SHANTADURGA TEMPLE AT KAVALE, PONDA

Shantadurga temple is situated at Kavale in Ponda Taluka. It is in the interior compared to the other temples in this region. This temple has a *garbhagriha*, *antarala* and *sabhāmandapa*. *Garbhagriha* is a plain chamber. Image of Shantadurga was enshrined in this chamber. Like *garbhagriha*, *antarāla* also is a plain chamber. A circumambulatory passage encircled both the *garbhagriha* and *antarala* like in sandara temple. Two images of its subsidiary deities are installed one each on either side of the main deity in their respective small chambers. *Sabhāmandapa* is a large pillared hall, with three entrances from its outside as a common feature in the other temples in this region. A row of four free-standing pillars one each on either side supports the rectangular *sabhāmandapa* of the temple.

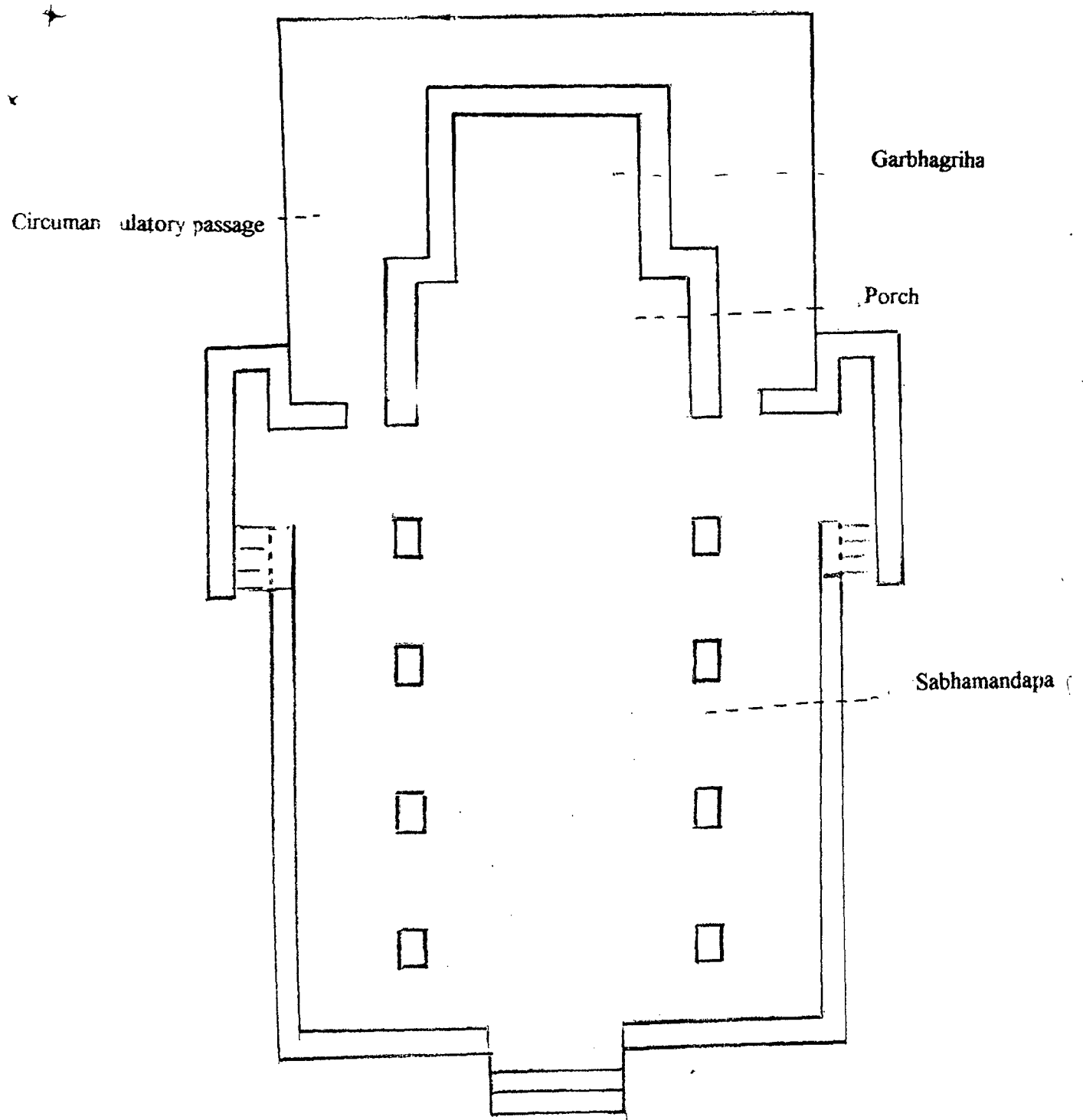
Sanctum has a two-tiered domical *śikhara* as its superstructure. It has a pair of high octagonal bases for its domical *śikharas* and a railing in it. Square bases with repeated small domical *śikhara* with *kalasa* on top resemble the architectural feature of *dwithala vimāna* of medieval temples. *Sabhāmandapa*, porch and entrances in the transept have conical tiled roofs as their top coverage. *Sabhāmandapa* also has arched windows and projected balcony in its exterior walls, which is a unique feature in this temple. Similar type of *deepastambha* are repeated here as in the temples of Manguesh and Mahalasa in this region.

Nagavya Mahatmya of *Skhandapurana* mentioned the name Shantadurga *pradurbhavah*. A section in the *Skandapurana* also mentions that there was a sage called Shantamuni and he was a resident of Nagavyapura

(Nagoa). The Goddess appeared before Shantamuni, hence she might have been called Shantadurga. But the nature of Durga is ferocious (*Ugra*). She never looks peaceful. Even in *Skandapurana* it is mentioned as Shantadevi not as Shantadurga ¹¹⁵.

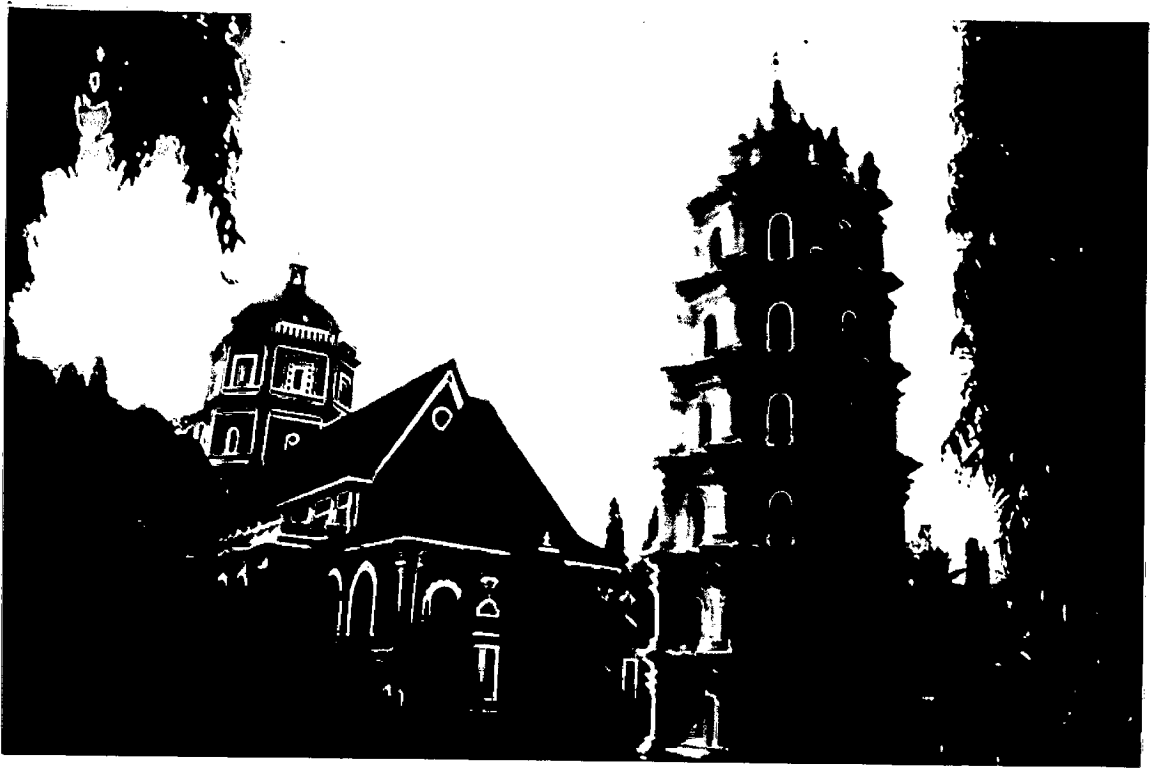
The deity Shantadurga or Sateri are being worshipped in almost all villages in Goa and she is generally venerated before *Varulas* (ant hills). There is an interesting tradition of worship prevailing in this temple, i.e., on the sixth day of the month of Magha, the Harijans (*mhars*) are allowed to enter the temple with great honour to attend the special ceremony of the day. After the ceremony, the temple is closed for that particular day. And it is re-opened for the devotees on the following day only after purification of the temple (*shuddhi*). Similar procedure also can be seen in various other places in Goa ¹¹⁶. It also implies that it might be originally the deity of the Harijans.

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SHANTADURGA TEMPLE AT KAVALE, PONDA.



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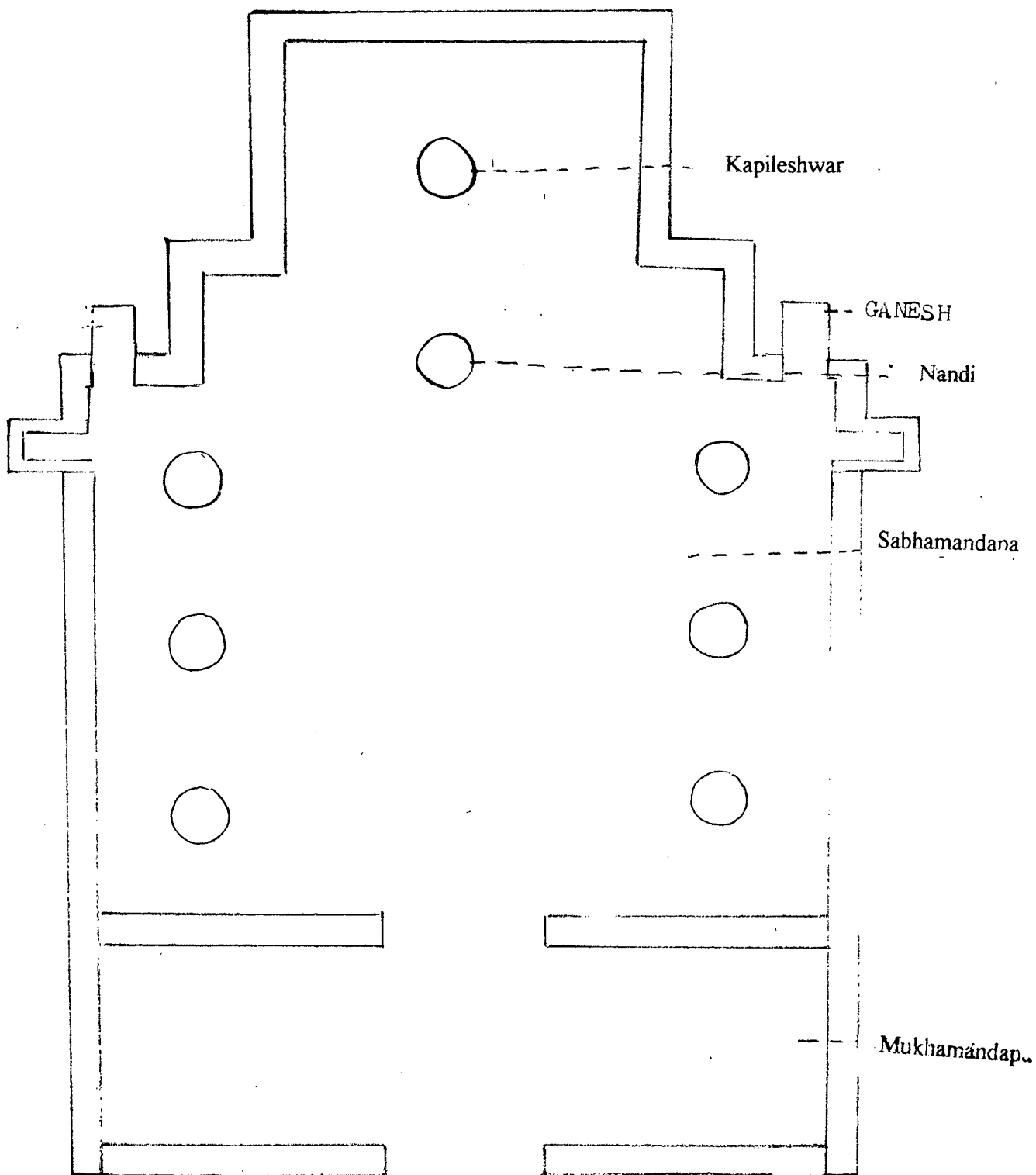


Shantadurga temple at Kavale

KAPILESHWAR TEMPLE AT KAVALE, PONDA

Kapileshwar temple is situated at Kavale in Ponda Taluka i.e. nearer to Shantadurga temple. This temple consists of *garbhagriha*, *antarala*, *sabhāmandapa* and *mukhamandapa*. *Garbhagriha* is a plain chamber. Image of Kapileshwar is installed in the sanctum and worshipped with great honour. And a Nandi is placed in the centre of the *antarala* facing towards his master. This temple is a *Nirandhara* temple. Two small niches were provided on either side of the *antarala* to accommodate the subsidiary deities, out of which one was filled with an Image of Ganesh now. *Sabhāmandapa* is a pillared hall. Three free standing pillars support the *mandapa* roof one each on either side. *Sabhāmandapa* also has three entrances from outside like in other temples in this region. *Mukhamandapa* of this temple is a plain chamber. Sanctum has a domical *sikhara* with single octagonal base and pointed arched niches. It has railing on it and top three-fold *kalasa* like in some of the temples in this region. *Sabhāmandapa*, *mukhamandapa* and entrances of the transept have conical tiled roofs. *Sabhāmandapa* here has a two-tiered slanty tiled roof, which is a unique feature in this temple. Both corbelled arches and pointed arches can be seen in the niches and entrances of this temple. Earlier, this temple was situated in the lake of Kavale, which was with full of lotus flowers. But now it is dried up. The tradition says that since the King Kapil constructed this temple, his name was adopted to the *linga* and it was called as Kapileshwar.

KAPILESHWARA TEMPLE AT KAVALE, FONDA.





Kapileswar temple at Kavale

KALIKA TEMPLE AT KASARPAL

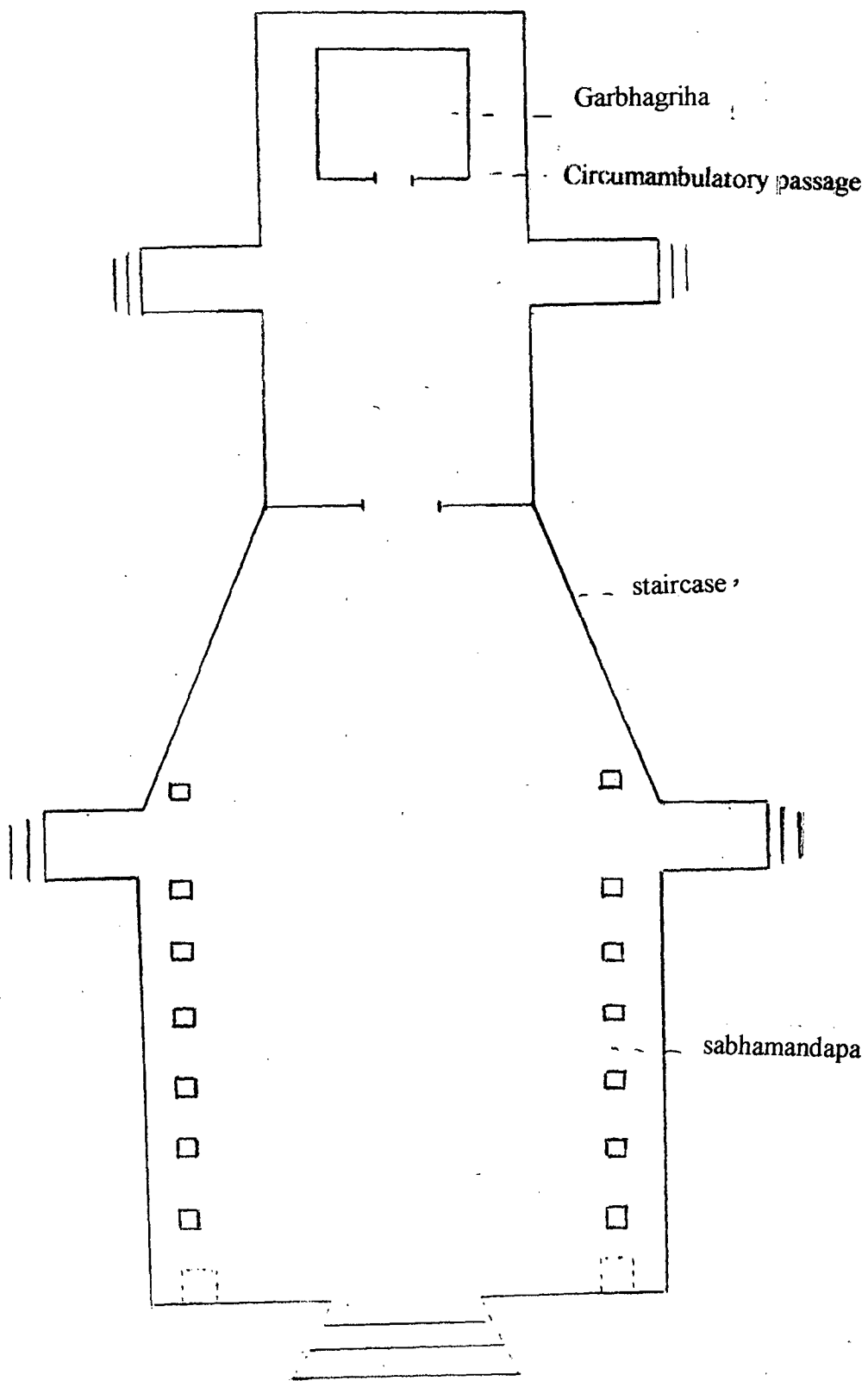
Kalika temple is situated at Kasarpal near Assnora in Bicholim taluka. For the study of the architectural features the temple can be divided into two, upper part and lower part. Upper part of the temple consists of *garbhagriha*, *antarāla* and porch, and the lower part of the temple consists of a slanty staircase that connects to the main temple *mukhamandapa* has a large rectangular *sabhamandapa* and a *deepstambha* in front.

Garbhagriha is plain. Main deity Kalika was installed in the middle of the *garbhagriha*. A circumbulatory passage is covering all the three sides of *garbhagriha* like in *sāndhāra* temples. Both *antarāla* and porch have a common hall with three entrances, one is from *sabhāmandapa* and other two entrances are on either side of the *antarāla* in the transept. Providing entrances in the transept shows the influence of Greek architecture, which was involved in the other modern temples in Goa. (Eg. Temples in Ponda Taluka). A slanty staircase, which connects the *sabhāmandapa* and temple proper has a pillared *torana* on its façade. *Sabhamandapa* is a large hall in rectangular shape. It has three entrances as in the *antarala* of the temple. Seven free-standing pillars, one each on either side of *sabhamandapa*, give support to the slanty tiled roof structure. A square *homahunda* also can be seen near the northern entrance of the *sabhamandapa* for its ritual purposes. A *deepstambha* in front of the *mandapa* hall is tall and resembles the features of existing *deepstambhas* in the temples of Ponda Taluka.

Sanctum sanctorium of the temple has a domical *sikhara* with octagonal base and top *kalasa*. Above the octagonal base there is a railing as in the

Mahalasa temple, Mardol. *Antarâla* also has the similar type of domical *sikharas* on either side of its entrances, and the rest of the roof of upsidal temple is slanty and tiled as in the other temples in the costal region. The façade of the upsidal temple here shows an interesting feature of Portugese architecture by depicting three-fold triangular pediment with circular windows in it. This façade also resembles the feature of Tuscan order of the Portugese architecture. Hindu architectural motif lotus also can be seen near the circular windows in the façade of this temple. Images of Brahmini and Chamunda, which were exhibited in the State Museum of Panaji belong to this village.

KALIKA TEMPLE AT KASARPAL



PLAN



Deepa Stambha

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Kalika temple at Kasarpal

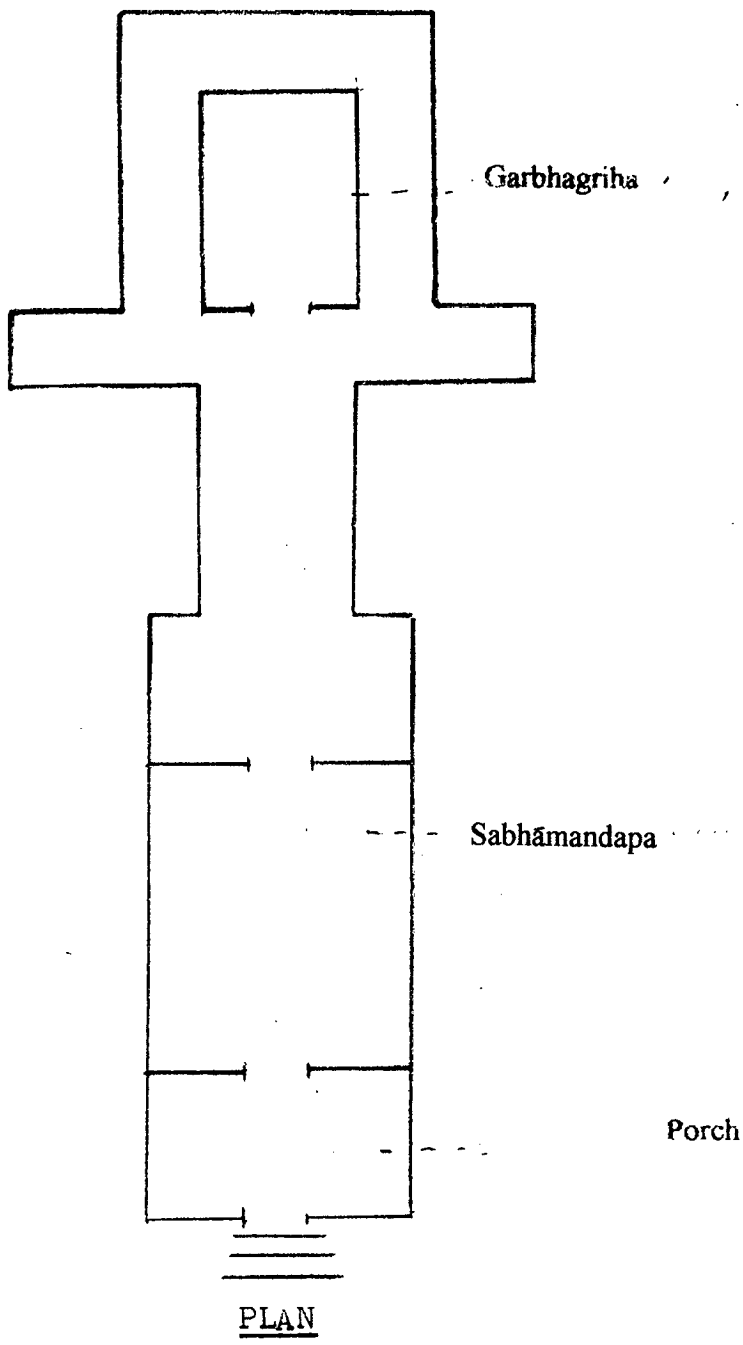
SHANTADURGA, LAKSHMINARAYANA, AND VITHAL TEMPLES AT NANODA

Group of temples, Shantadurga, Lakshminarayana and Vithal temples is situated at Nanoda near Assanora in Bicholem Taluka. Shantadurga temple is a big and large temple in this group. Temple consists of square sanctum with *pradakshinapatha* and *mukhamandapa* and a large three divisional *sabhamandapa* in the front with upsidal entrance. Here *mukhamandapa* has two entrances on either side in the transept. *Sabhamandapa* is a large rectangular hall. It has an upsidal chamber in the front. *Mukhamandapa* also has a transept as in the temples in the Ponda Taluka.

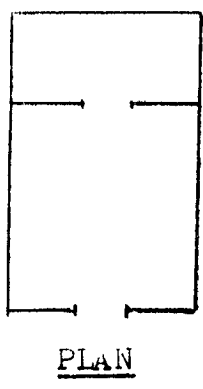
Lakshminarayana Temple: - A few metres away near the arched entrance gate of the Shantadurga temple, there is a small shrine for Lakshminarayana and has the components of *garbhagriha* and porch and have a tiled roof superstructure. Image of Lakshminarayana lies in the sanctum.

Vithal Temple: - Vithal temple is a small shrine among the temples here, which are situated in the northeast corner of the Shantadurga temple. Though it is a small shrine, it has two divisions - *garbhagriha* and porch. Image of Vithal is installed in the sanctum. This temple also has tiled roof superstructure like in other temples in this region.

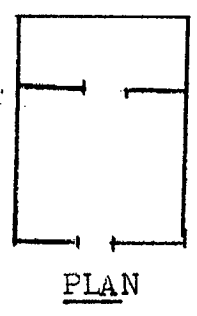
SHANTADURGA KALANGUTE KARNI AT NANODA .



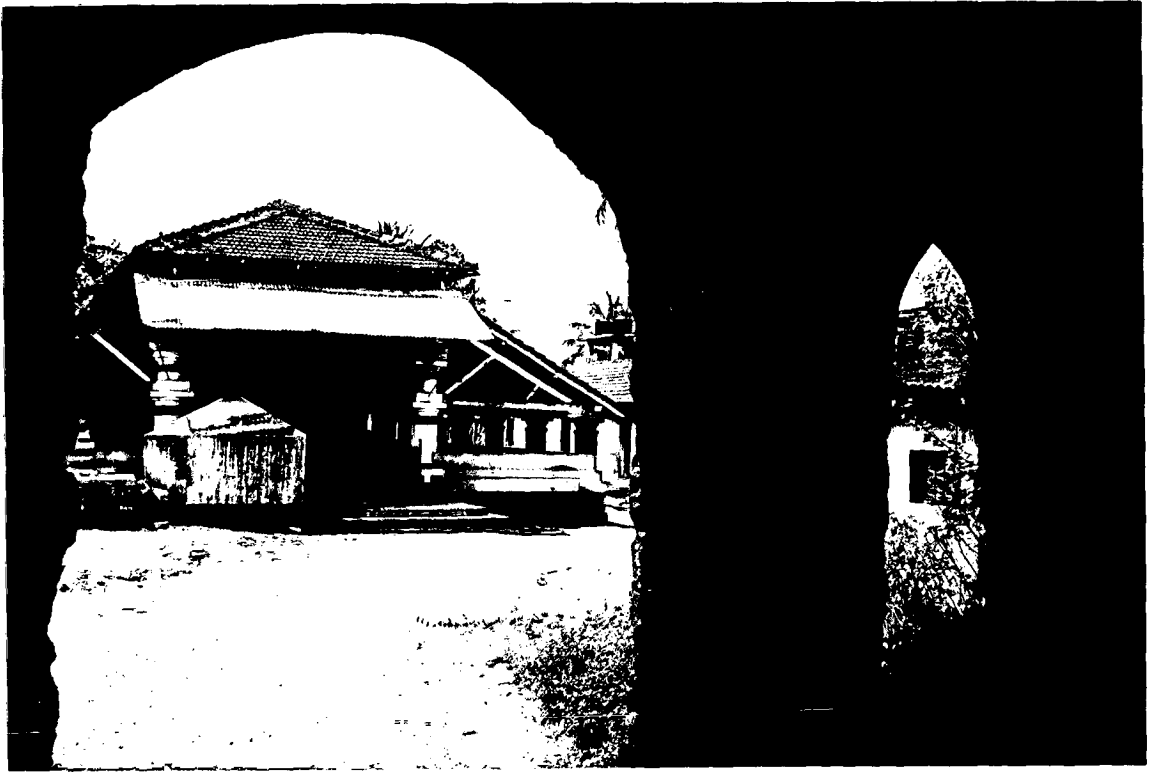
XMI NARAYAN TEMPLE ,NANODA .



VITHAL TEMPLE ,NANODA .



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Shantadurga temple at Nanoda

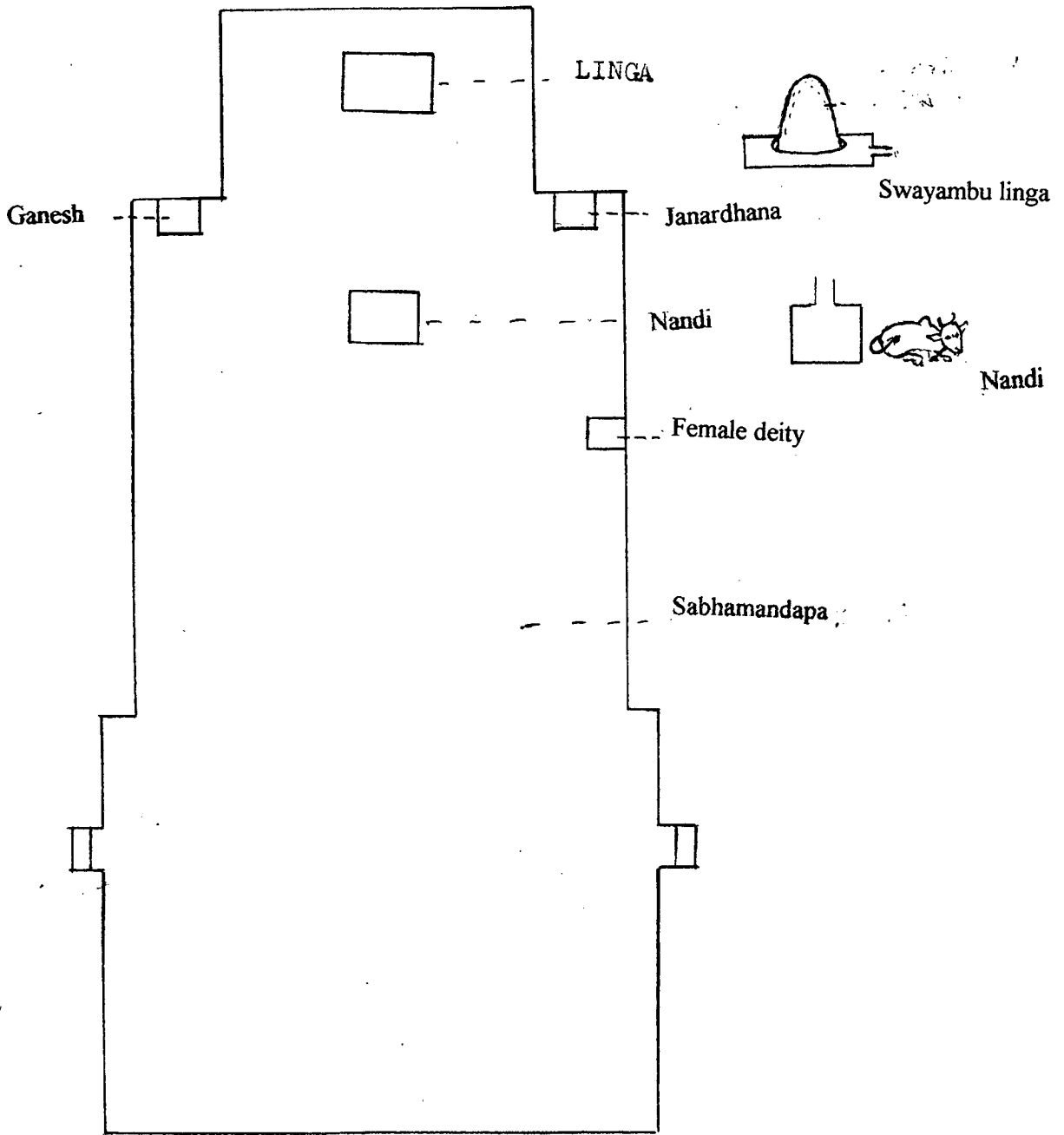


Laxminarayana temple Nanoda

MAHADEV TEMPLE AT PISSURLEM

Mahadev temple is situated at Pissurlem in the southern side of Honda-Usgao highway. Temple is in rectangular shape. It has a *garbhagriha*, *antarala* and *sabhamandapa*. *Antarla* is little bigger than any other *antaralas* of this region. *Garbhagriha* is a square. A miniature *linga* shrine (*svayambulinga*) is enshrined in the *garbhagriha*. An image of Ganesh and Janardana are installed one each in the niches on either side of its main entrance. A beautifully carved Nandi is also placed in front of the main entrance facing towards his master. The ornamentation and hump of Nandi is quite interesting here. Niches for female deities also can be seen in the large hall. *Sabhamandapa* is a large hall in this temple to accommodate large congregation of worshippers.

MAHADEVA TEMPLE , PISSURLEM.



PLAN

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TEMPLES AT DHARBANDODA

There are altogether three temples situated at Dharbandoda, Ponda and Dhaireswar temple is the largest in this group. Though these temples are small and modern, the images such as Yakshi, Gajalakshmi panel etc, of medieval period are discovered from this village.

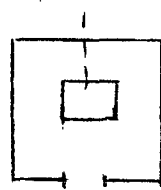
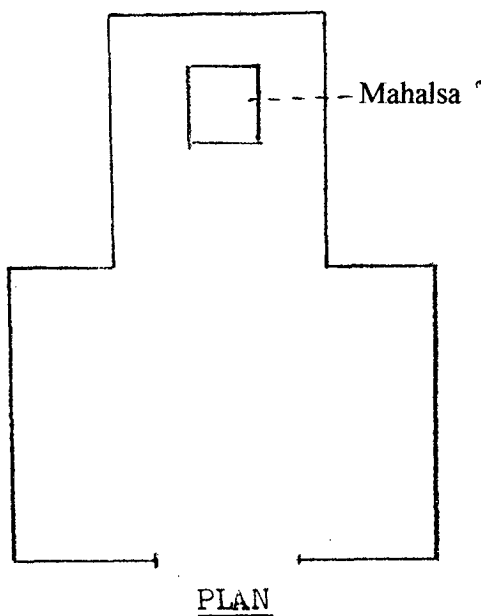
Dhaireswar temple: - Dhaireswar temple is situated at Dharbandoda by the side of Bolkarni-Dharbandoda road. Temple consists of *garbhagriha*, *antarāla* and *sabhāmandapa*. All the three compartments of this temple are plain chambers. An idol of Dhaireswar is installed in the sanctum. Both *sanctum* and *mandapa* have tiled roof superstructures which are similar to those of the superstructures of the present day temples in the coastal region.

Mahalasa Temple: - Behind the Dhaireswar temple, there is a shrine for Mahalasa, which is comparatively small and has two divisions such as sanctum and porch. Porch is a pillared hall with *kakshāsana* and an image of Mahalasa is installed in the sanctum.

Vitthal Temple: - By the side of Mahalasa temple, there is a small shrine for vithal whose image is installed there.

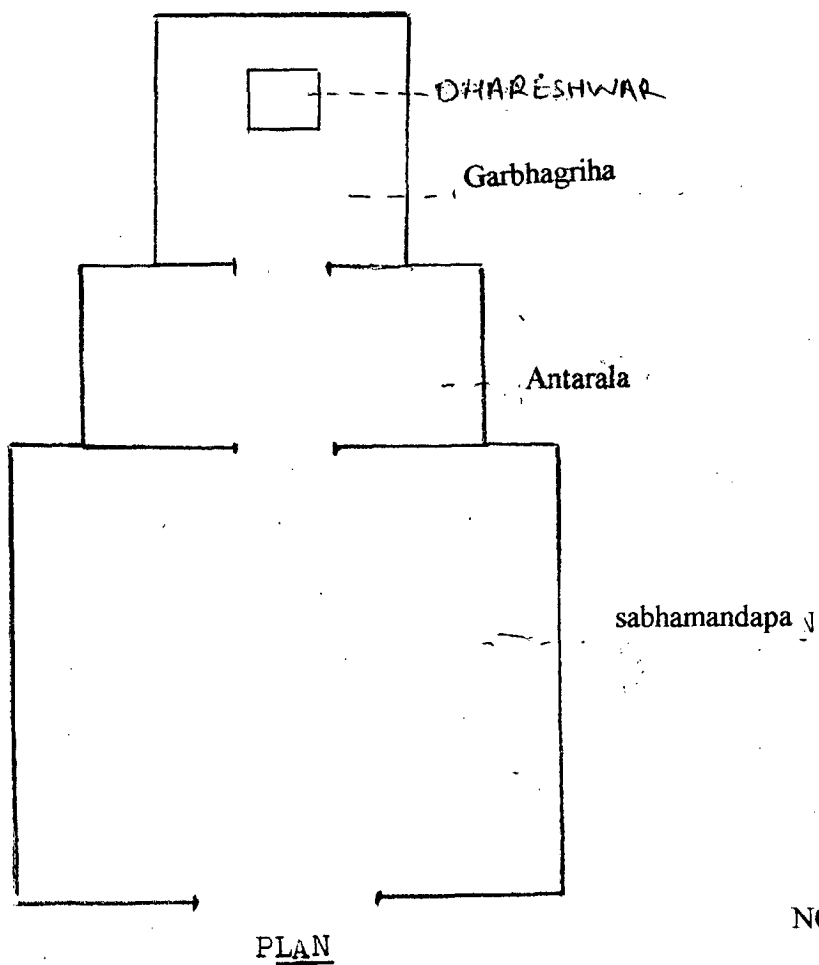
An exhibited image of Yakshi in the State Museum, Panaji was discovered from this village. Two kilometres away from this temple complex, there is a rock cut cave which seemed to have been occupied by the Nathpanthis during the medieval period.

TEMPLES AT DARBANDODA

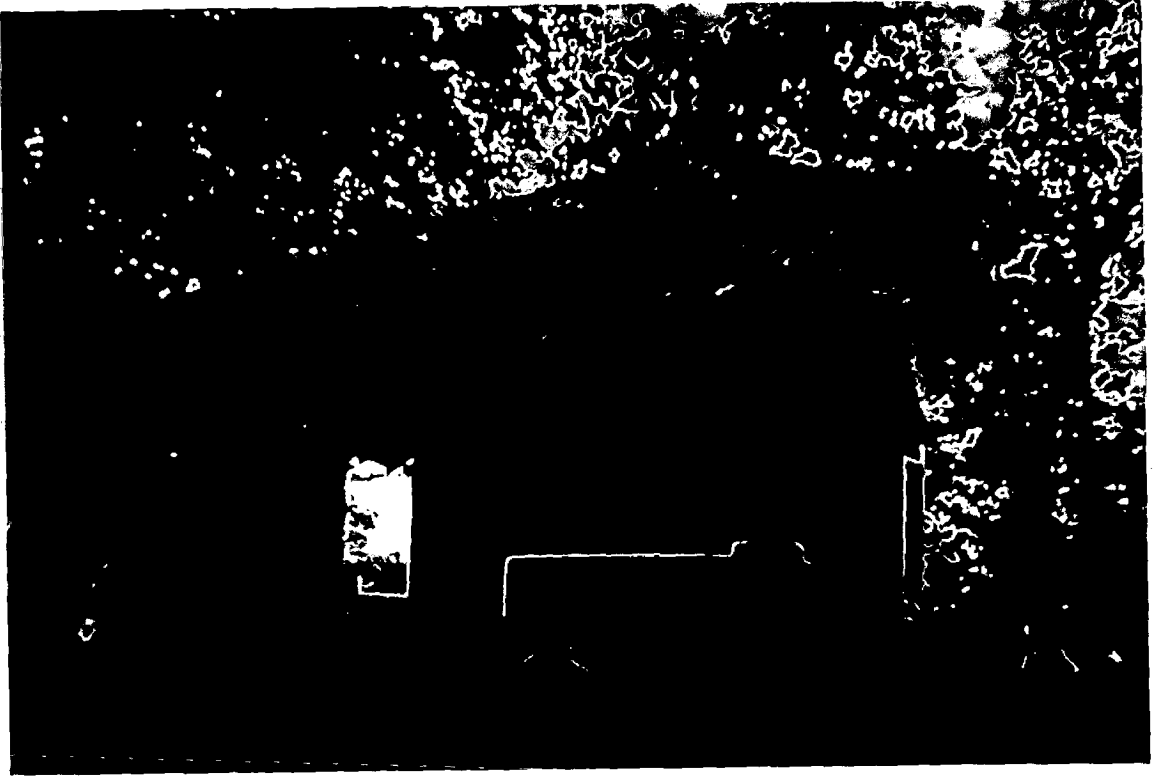


Vittal

DHARESHWAR TEMPLE, DARBONDODA



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Mahalasa temple at Dharbandoda

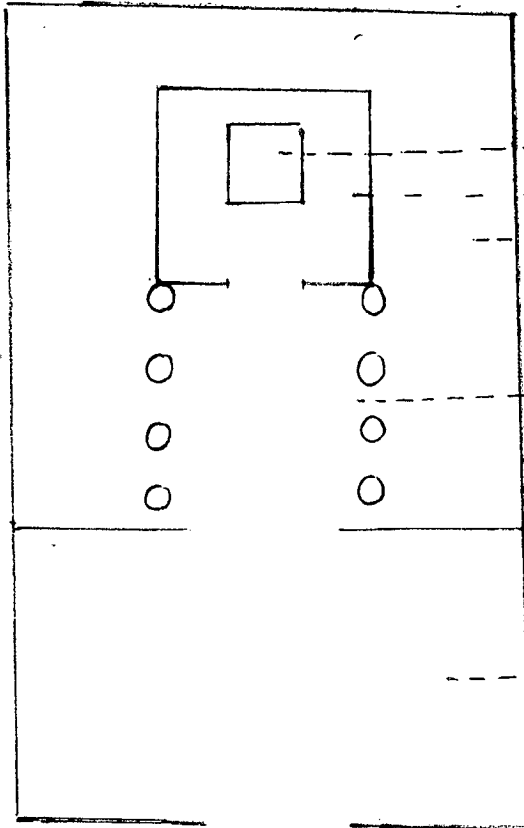
SRI VIMALESWAR TEMPLE AT RIVONA

Sri Vimalleswar temple is situated at Rivona on the side of Quepem-Neturim high way. It is very near to Rivona natural cave. Temple is facing north. It has a square *garbhagriha*, rectangular *sabhamandapa* and rectangular *mukhamandap*. A *swayambhu linga* is enshrined in the *garbhagriha* on a pedestal. A circumbulatory passage is running all around the *garbhagriha* as in the *sandhara* temple. *Sabhāmandapa* is a pillared hall. A row of four free-standing pillars support the *mandapa* one each on either side. *Mukhamandapa* is a plain chamber.

Both *mukhamandapa* and sanctum have domical *sikhara*s as their superstructures, while *sabhamandapa* has a slanty tiled roof. Sanctum here has the domical *sikhara* with double octagonal bases and niches in its vertical wall and railing. A three-fold *kalasa* is adorned at the top of domical *sikhara* as in the temples of Ponda Taluka. Erection of a *deepastamba* in front of the temple also resembles the feature of temples in the Ponda taluka. Bottom slab (base) of *deepastamba* has a depiction of lotus motif in it and it was made out of basalt. A *swayambulinga* (natural linga) with *panavatta* is installed over the pedestal in the northwest corner of the temple and depicted lotus motif slab of *deepastamba* show the architectural feature of the medieval Indian temples.

Finding a broken sculpture of Buddha in *bhumisparsamudra*, red ware and red slipped ware pottery, other artifacts from the site at Rivona, and existence of a huge natural cave nearby this temple indicate that the place was very much popular for religious activities right from the beginning of this era.

SHRI VIMALESHWAR TEMPLE AT RIVONA.



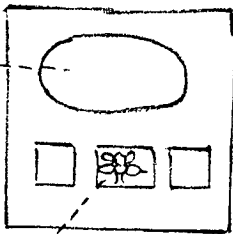
Linga
Garbhagriha
Circumambulatory passage

Sabhamandapa

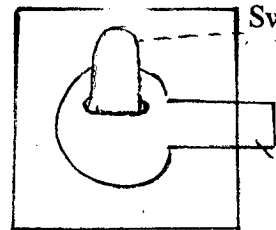
Mukhamandapa

PLAN

Deepa Stambha



Padma



Swayambu linga

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Vimala temple at Rivona

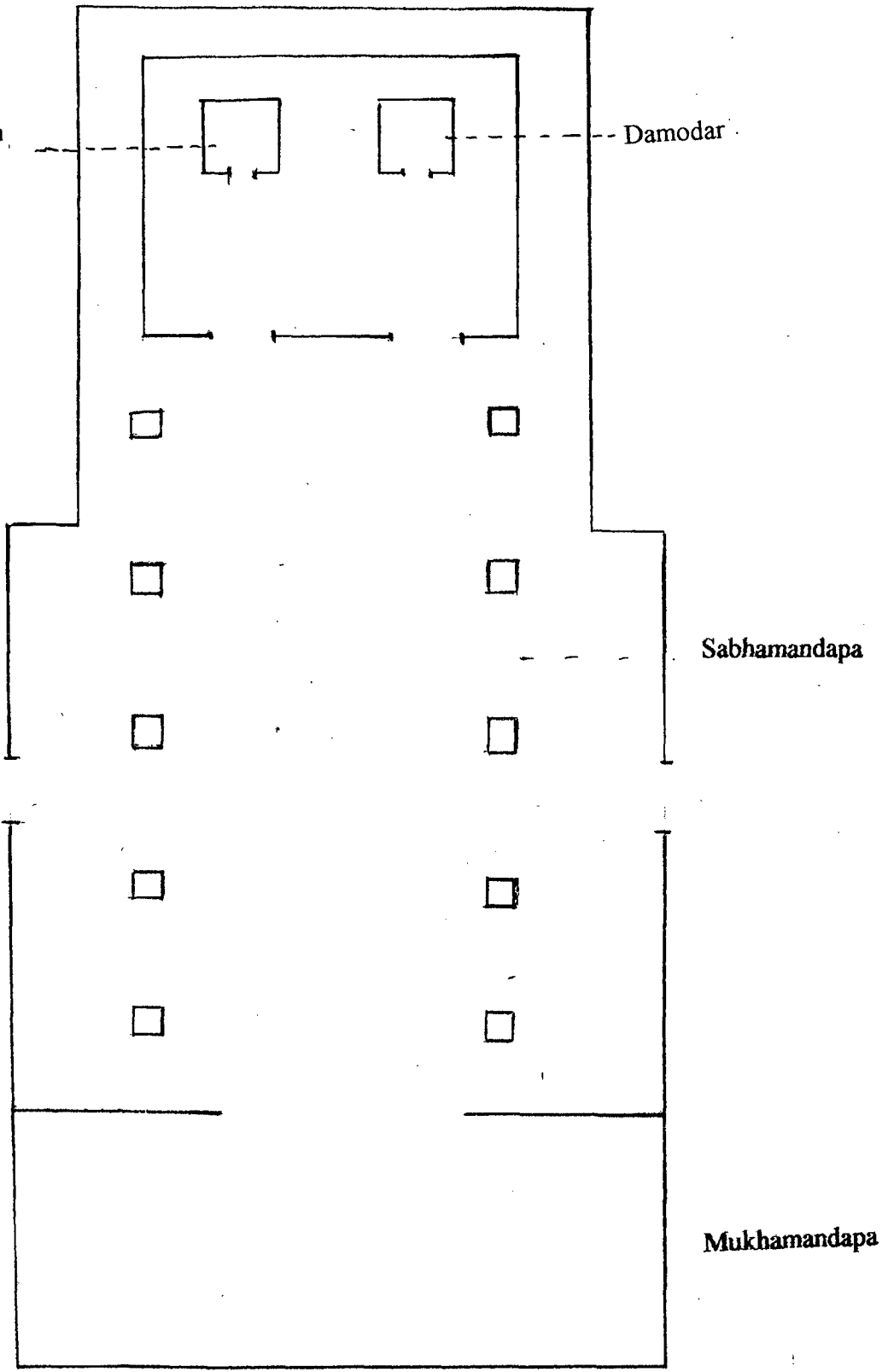
DVIKUTACHALA TEMPLE AT DAMODAR SAMSTHAN IN ZAMBAVALI

Damodar Samsthan is situated at Zambavali on the southern side of Quepem-Neturlim highway. Temple consists of two independent sanctums with circumambulatory passage, and large pillared *sabhāmandapa* and *mukhamandapa*. Both the sanctums in the temple are plain chambers. An image of *Lakshminarayana* is installed in the left side sanctum and another image, Damodar is installed in the right side sanctum. Both the sanctums have a common *mukhamandapa* with an independent entrance from the *sabhāmandap*. Temple with two sanctums with common *mukhamandap* resembles the feature of *Dvikutachala* temple. Though this feature is unique here, temple comprising more than one sanctum is not new in Goa (e.g. *Trikutachala* temple at Agastipur, Ponda where Madhav, Govinda and Mahadev are worshipped with common *mukhamandapa* in their respective sanctums). *Sabhamandap* is a large rectangular hall with three entrances. Superstructure of this temple is similar to that of the temples in the Ponda Taluka such as slanty tiled roofs for *mandapas* and domical *sikhara* with three-fold *kalasa* etc. Since this temple occupied very big area, the gateway (*torana*) of this temple complex also is a huge structure. This temple with number of rooms to facilitate its devotees with arched entrances and square as well as arched windows, looks more attractive temple in this region.

According to a well-known legend, a Buddhist monk 'Punna' resided at Sunaparant. Discovery of Buddha statue in *Bhumisparsha mudra* at Rivona, which is very close to this place supports the story that this was a great centre

for Buddhists. The cave at Rivona ws an abode for Buddhist monks at the beginning of the era.

DAMODAR TEMPLE ZAMBHAVALI



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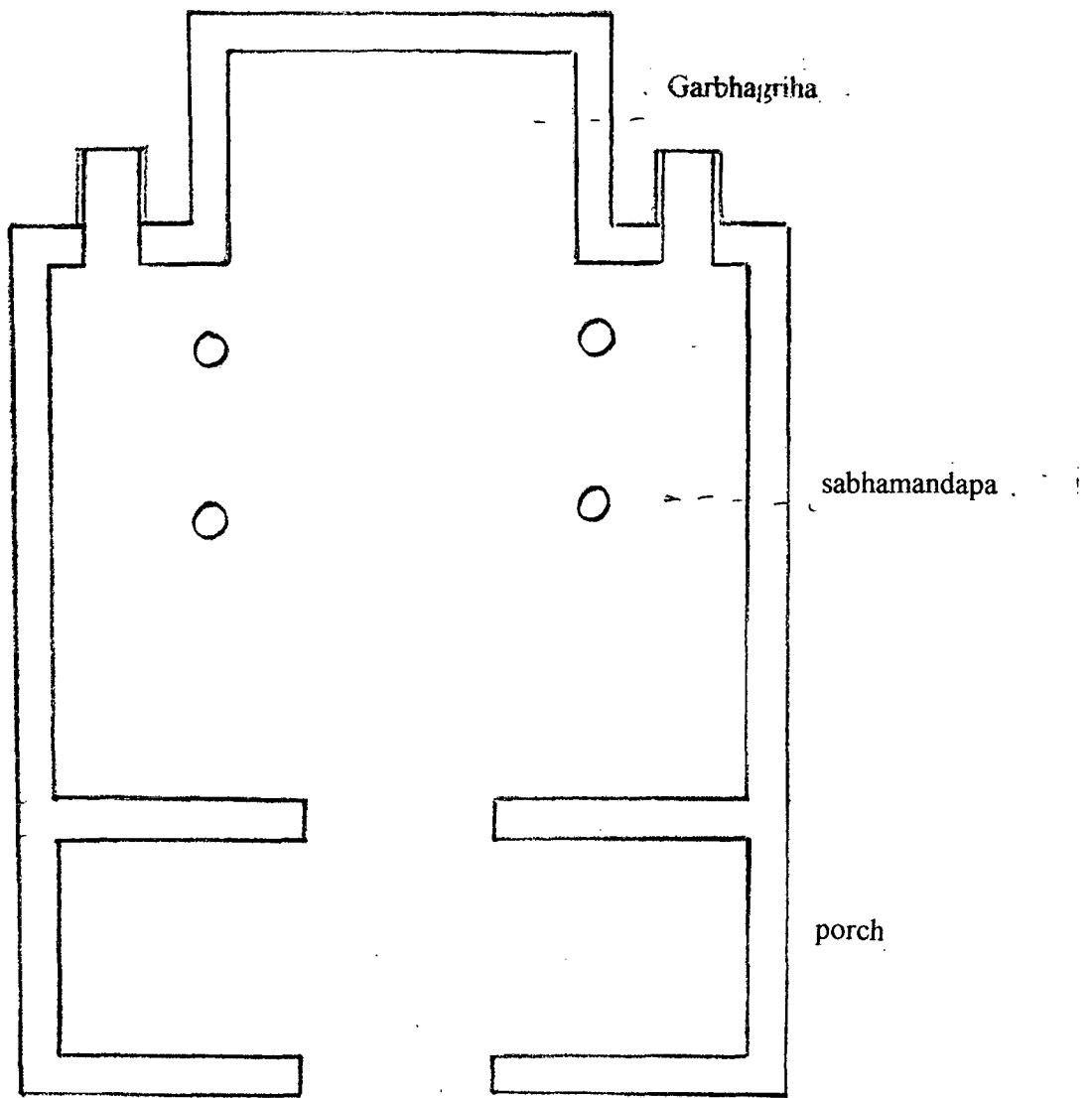


Damodar temple at Zambavali

GANESH TEMPLE AT FARMAGUDI, PONDA

Ganesh temple is situated on the southern side of NH-4 at Farmagudi in Ponda Taluka. Temple has a square sanctum, square *sabhamandap* and a rectangular porch. *Sabhāmandap* is a rectangular-pillared hall. Four free-standing pillars support the ceiling of the *mandapa*. The drop wall in the ceiling of *sabhāmandapa* is adorned with the depiction of all the ten incarnations of Vishnu. Ganesh was enshrined in the sanctum on the other side of the road.

GANESH TEMPLE AT PHARMAGUDI .



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GANESH TEMPLE AT FARMAGUDI

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83.Braganca Pereira. *Ethnografia da India Portuguesa*, p.452.

84.n.3, p.196.

85.Gopala Rao, V., 'Pre-Historic Culture of Goa', article presented at the National Seminar on History of Goa: Issues, Trends and Perspectives, held on 5th to 7th May 2003, organised by Department of History, Goa University.

86.Idem.

87.Researcher visited the site and found that the ornamentation and its divisions in the columns had the similar fashion, which was adopted in the medieval period.

88.n.76, pp.174-175.

89.Ibid,p.254.

90.n.3,p.163.

91.Idem.

92.Shirodkar, P.P, 'Megalithic Culture of Goa', *Archaeology in Karnataka*.

Directorate of Archaeology and Museums, Mysore, 1985,p.175.

93.n.3, p.115.

94.Ibid, p.122.

95.Ibid,p.124.

96.Idem.

97.n.77,p.95.

98.n.3,p.142.

99.Ibid, p.144.

100.Ibid, p.145.

101.Ibid, p.143.

102.Ibid, p.145.

103.n.48,p.133.

104.Idem.

105.n.3,p.156.

106.Idem.

107.n.3, p.142.

108.n.48,p.175.

109.n.76.

110.'Goa's Earliest Stone Inscription Discovered', *Nave Parva, 400 years of Historical Archives of Goa 1595-1995, A Special Issue*, and p.29.

111.n.76,p.95.

112.Joshi, Saryu and Shirodkar, P.P, *Temple Sancturries - Expression of Devotion, Goa Cultural Pattern*, Marg Volume, Bombay, p.54.

113.n.3,p.154.

114.n.76,p.54.

115.n.3,p.162.

116.Ibid, p.137.

117.Ibid.p.138.

CHAPTER-VIII

ICONOGRAPHY OF LOCAL GODS AND GODDESSES

Evidence of sculptural treasure bears witness for strong veneration of Hindu worship of local Gods and Goddesses in Goa. Many such sculptures beautifully carved in soapstone or basalt and found scattered in almost all the villages in Goa. Most of the sculptures are found without any shelter. Some of them were hidden under the bushes, some were found half buried in the open areas of unwanted places or agricultural field or in the forests. Some sculptures were found in the corners of the dilapidated temples of the medieval period. Only few sculptures of this medieval period were found with shelters for their external protection.

Though many of these sculptures might have been chiselled in the late 17th or 18th centuries (on the basis of workmanship ornamentation and iconographic representation) finding these sculptures in various places and scattered over almost all the villages in Goa is an interesting puzzle for art lovers. Some of these icons are very popular in Hindu religion. Though these icons are worshipped with local names, their main stream of origin is either from Durga or Kali (Parvati) and popular Hindu God Shiva. Most of the local Goddesses and Gods are folk deities and people believe that they are very powerful and protect the village and its people from unwanted evil spirits. In

addition to the main deity, there are number of affiliate deities. Each village in Goa had its *Gram- devata*, *Kula- devata*, *Gram- purush* and *Kul- purush* etc.

The origin of the local Gods or *Gram- devtas* may be the pre- Aryan cult of the Dravidians. Most of the people believe that they shelter the village, and save the villagers from diseases and calamities. Almost all the villages in India have a shrine of *Gram- devata* (local God). The spirit of the village boundary is called *polimera* (outskirts of the village). Generally the worship begins from here for the local god or hill or river or tree for the safety of the village. The *gramadevata* of the village was also generally placed in the main entrance of the village to protect the village and to stop demons, diseases and goblins entering it. Most of the village goddesses have fearful appearance and are fond of flesh, blood and wine. Some *gramadevatas* like *aparana* is described as the goddesses of Sabaras, Pulindas and Barbara tribes. Goddess *tvarita* was the goddess of Kiratas, but they were not found in Goa so far ¹.

Devi Bhagvata gives a comprehensive list of one hundred and eight (108) *Devipithas* and the names of some of the Goddesses as *Minakshi*, *Kamakshi*, *Brahmani*, *Satakhi* ². All these goddesses are the various forms of the goddess *Durga*. *Devi bhagvata* tells a mythological story regarding the origin of the local gods and *saktipithas*. *Sati* was the daughter of *Daksha Prajapathi* and the wife of *Shiva*. She went to attend the sacrifice performed by her father *Daksha* without invitation, and she died in the *homakunda* on account of insult of *Shiva* by *Daksha*. *Shiva* came to know of this incident, and rushed to the spot and destroyed the sacrifice and punished *Daksha*, with the help of *Virabhadra* ³. Later, he began to roam here and there with the body of *sati*. *Vishnu* in order

just to cure Shiva cut off *sati*'s body into pieces with his chakra. There upon the limbs were scattered over at different places. Wherever the severed limbs of *sati* fell that spot became a *shaktipitha* and Shiva assuming the forms of many Bhairavas settled there to keep watch over the parts of his consort's body. From then, the cult of God Bhairav and Virabhadra became prominent in tantric worship of Hinduism.

Another interesting version is connected with Renuka, a wife of Jamadagni and mother of Parasurama. Once Jamadagni felt that she had lost her chastity and hence asked his son Parasurama to kill his mother. When Parasurama took his mother to the wilderness to cut off her head, with the axe by force, the severed head flew off and fell in the quarters of the outcastes. After Parasurama's prayer for restoration of the life of his mother, Jamadagni granted boon. And Renuka regained life and her head was worshipped as Renuka or Bhudevi or Ekavira or Ellamma etc⁴.

Another account says that while cutting the head of his mother Renuka who had met an untouchable woman and embraced her, Parasurama cut the head of other women too and went back to his father and requesting him that his mother might be restored to life. Then, Jamadagni granted his request and gave holy water from his *kamandalu* to sprinkle on her body. Parasurama in a hurry joined the head of the untouchable woman to the torso of his mother and his mother's head to the torso of untouchable woman whereby both were restored to life. Later, the Renuka's head with untouchable woman's body was worshipped as Mariamma in some of the places (Tamil Nadu), and Renuka's body is worshipped as Ellamma. Most of the local gods and goddesses in Goa

are folk deities. Though they are worshipped with different names, their main stream of origin is either from Goddess Parvati (Durga) or Lakshmi, or God Shiva (Mahadev) or Vishnu (Narayana). Popular Hindu female deities who are under worship with great veneration in Goa are Sateri, Shantadurga, Gajalakshmi (Kelbai), Mahalasa, Kamakshi, Bhumika, Bhagvati, Kanakeswari, Chandreswari, Bhucadevi, Devi Kali, and Saptamatrikas. Iconographic features of these goddesses vary from place to place. Though the Shakti worship started in Goa quite long back in the form of mother goddess, the names like Mahalasa, Shantidevi appeared only in the *Skandapurana*, which is the work of the period, 6th century A.D. (with Gupta Character 7th A.D) ⁵. The worship in the shrines of local goddesses is generally carried out by non-Brahmins. Fishermen worship Gangamma (Sea or River Goddess), Fishermen also worship the *cross* in Goa. This might have been the influence of Christianity here. Some of the ceremonies are peculiar in the temples of village goddesses. Besides, the animal sacrifices, there are fire walks, swinging on the *Sidi* with a hook passed through the skin (in Andhra Pradesh it is called *sidi manu* in *Poleramma* festival) beating oneself with whip, piercing a metallic wire right through the tongue, slashing at the breast, forehead with swords until blood oozes out, carrying the lamps of ghee or earthen pots with blazing fire etc. In every village, they celebrate an annual festival for local goddesses called *jatra*. Ellamma jatra is very popular in many of the villages in South India.

Sateri: Goddess Sateri is a folk deity and is very popular local Goddess in Goa. Sateri is also called as Ela and Bhumika. The name Ela was mentioned in the

inscription of Nundem in Sanguem taluka, which is the earliest reference to Ela or Ellamma. The word Ela means all and Amma means mother. Ellamma means mother for all. In some places, Sateri is also called as Bhumika. E.g. Bhumi means earth or hill. Hence she was also called as Santerichi Bhumika (e.g. Poriem in Sattari taluka). The word Sateri might have been derived from Kannada word *sapta teri* (*sapta* = seven, *teri* = layer or wave). It is also believed that ant-hills are made of seven layers ⁶.

The earth is generous in giving bountiful crop to the human beings for their subsistence. This might have been one of the reasons the early farmers started worship of earth (Bhumi) or Earth Goddess. The Goddess Earth has not the same name all over India. There are many regional variations and equally numerous grama-devatas representing the mother earth. Worship of Sateri seems to be of local origin. Sateri is worshipped in Goa as Bhumika (Prithvi) and Ela (Ellamma). Her image is often worshipped before *varulas* (ant-hills). Hence the Goddess who is worshipped in the form of anthills is called Sateri in Goa. Many Sateri temples were found in Goa such as at Carambolim, Corlim, Calapur, Cumbharjua, Marcela, Talaulim, Taleigaon, Mapuca, Aldona, Anjuna, Arpora, Assagaon, Assanora, Calangute, Candolim, Guirim, Marna, Moira, Nerul, Olaulim, Oxel, Pallem, Pilerne, Naroa, Pirna, Pomburpa, Mulgaon, Sangolda, Siolim, Serula, Sirsaim, Verla, Madgaon, Assolna, Betalbatim, Calata, Cansaulim, Chicalim, Chicolna, Chinchinim, Cortalim, Dabolim, Dharmapur, Lotulim, Nagoa, Sancoale, Sarzora, Seraulim, Sernabatim, Vaddem, Verna, Velim, Bordem, Advalpale, Latambarcem, Agarvaddo, Aloma, Ibrampur, Morzim, Bhoma, Querim, Valvai, Paroda, Assolda, Sigonem, etc.

The widespread distribution of Sateri temples in Goa shows its strong popularity as a local Goddess. Like Shakti associated with Shiva, Sateri is associated with Ravalnath in Goa. Sateri temples in Goa are very simple with *garbhagriha* and large *sabhamandapa*. Sabhamandapas of Sateri temples are more spacious to accommodate more congregations and to celebrate festivals and weddings. Providing a raised platform in front of the hall of the temple also means to provide a stage for special occasions.

Gajalakshmi: - Iconic representation of Lakshmi goes back to 2nd century B.C. Image of Lakshmi is clearly depicted in the icons of Maurya, Sunga, Kushanas and Guptas. Such icons were found at Kausambi, Ujjayani and Bhita. But the earliest known representation of Gajalakshmi is from Manmodi caves from Junnar in Pune district ⁷.

The word 'Lakshmi' signifies the sign of beauty, the mark of royal power, luck, prosperity, grace, happiness, royal domain and good fortune. Lakshmi is identified not only as the wife of Vishnu (Shakti energy) but also as consort of Surya (Sun god), Prajapathi (the Creator), Dharma (Virtue), Indra (symbol of royal prosperity), Kubera (the god of riches) and Bali (the pious and powerful monarch). Popular legends of her origin are from milky ocean – when Gods churned the ocean with the help of demons, alongwith 'Amrit', Lakshmi appeared. She was seated on a lotus, holding a lotus in her hand, and residing in the lotus. The Indian thought, the lotus flower is a symbol of purity, spiritual wealth, divine power and growth and fertility. Hence, Lakshmi is always decorated with lotus. Lakshmi also represents iconically as *Purna Kumbha* or

the brimming vessel in the temple ⁸. Lakshmi is also regarded as divine. She is Shakti (energy), Prakriti (nature), Grace (daya), Kirti (celebrity), Jaya (success) and Maya (creative).

Usually Lakshmi appears in eight forms named Adilakshmi with creative power, Vidya Lakshmi with power of learning. Santana Lakshmi with power of progeny, Shubha Lakshmi with power of well being and happiness, Dhana Lakshmi, the deity of wealth, Virya Lakshmi with valour and energy, Vijaya Lakshmi the deity of success and glory and Mahalakshmi bestowing glory with eighteen hands and its attributes ⁹. Lakshmi's presence is also recognized in some of the important plants like Tulasi, and trees like Bilva as well as in the lotus, cows, elephants, house-threshold and money.

Lakshmi is also associated with elephants. Elephant is a symbol of fertility, royal splendor and authority. Two elephants attending up on Lakshmi represent two treasurers known as '*Samkha*' and *Padma* and these two-figures suggest of immense treasure ¹⁰.

All the sculptures of Lakshmi that are found in Goa are with the association of elephants. If Lakshmi represents with elephants alongwith their pots she is known as Abhishekalakshmi. Though the people of Goa worshipped the image of Gajalakshmi, they never call it Gajalakshmi. They rather call it Gajantlakshmi. They also call it as Kelbai or Bhauka ¹¹. Bhauka is worshipped as a *gramadevata* in the villages of Goa. That was the reason why, many number of Gajalakshmi panels appeared in the most of the villages in Goa. Some Goans aware it as Bhaukadevi since 15th-16th centuries or earlier like in

Kolhapur district of Maharashtra where the people worship Gajalakshmi as Bhauka or Bhaveshvari ¹².

The stone panels of Gajalakshmi of early medieval period of Goa are very simple. Lakshmi is seated in *Sukhasanamudra* and holds lotus buds in both the hands with *kunjara dvayam* (Elephants) on either side. Here elephants are displayed with water pots in their trunks to make it *Abhishekalakshmi*. (Eg Gajalakshmi panel exhibited in the ASI, Museum Old Goa and half buried panel in the Thane village in Sattari Taluka). The ornamentation in the sculptures of Gajalakshmi in Goa was more in the medieval period. Apart from *kunjaradvayam*, a lion motif, musicians, and *samudramanthan*, are also added to Lakshmi. Gajalakshmi panels of Chandor, Shiroda, Chinchinim etc, are the best examples of depiction of lion motifs in them. Gajalakshmi panel at Zarmem (behind Sateri temple) was the best example for depiction of *samudramanthan* in it. Gajalakshmi panels of the late medieval period Goa are very interesting. Here, Lakshmi is shown with four arms, sometimes with *kiritimukut* and *chanwardharini* on either side, and on top with *kirthimukh* (glorious face). On either side, elephants are also shown with ornaments, water pots or while pouring water on Lakshmi. Apart from this, the stone panels were filled with musicians, royal possession scenes, sailors on the boat, *mithuna* couples and even erotic figures as decorative motifs. Gajalakshmi panels at Zarmem, Mauxi, Thane, Keri, Gaonkarwada, Usgao, ASI Museum Old Goa, Surla, Devacheraan, Barabhumi etc, are the best examples for the above ornamentation in the sculptures. Gajalakshmi panel at rehabilitated colony of Keri dam site is the best specimen for depiction of erotic figures in it.

Gajalakshmi temples in Goa are very simple with one-room structure. Sometimes Gajalakshmi is found accommodated with other affiliated deities in a common hall.

Mahishāsūrmardini: According to *Markandeya Purana*, Durga or Mahalakshmi had killed a demon called Mahishasur. So she was called as Mahishāsūramardini. *Vishnu Dharmottara Purana* describes her as Chandika with twenty hands and sitting on the back of a lion. *Padma Purana* mentions her as Nanda. *Svayambhava Manvantara* said that Vaishnavi killed Mahishāsura on the Mandara giri. *Matsya Purana*, *Silparatna*, and *Rupamandana* ascribed her with eighteen hands and *Devi Mahatmya* characterised her with a thousand arms¹³.

Most of the stone pannels of Mahishāsūramardini found in Goa are of four arms (hands). The four handed stone panels are generally depicted with *trishul* in upper right hand, and a sword in lower right hand, dhal (shield) in upper left hand and holding a tail of buffalo with lower left hand. (e.g. Mahishāsūrmardini sculpture at Lāmgao). This sculpture is a masterpiece for simplicity and facial expression. Simple ornamentation of necklace, kankanas (bangles) in the hands, kiritmukut, broad ears and chest, show the sculptural features of early medieval period. Some of the panels of Mahishāsūrmardini are depicted while piercing a spear into buffalo's (demon Mahisha) body. These sculptures are much ornamented than early sculptures, and Durga is shown here while pressing the buffalo's body with her left leg. Mahishāsūrmardini sculptures at Zarmem, Sanvardem and Caranzol are the best examples for these

features. Stone sculptures depicted with *prabhāvali* are much ornamented and are more elegant in skill work (e.g. Mahishāsūrmardini at Vichundre and Surla). Four-armed Mahishāsūrmardini sculpture of Sancoale, Goa has a unique feature in its sculptural art. Here Mahishāsūr (demon) appeared with the human head, after chopping its head by Durga when it was in a buffalo form. Then Durga holds the hair of Demon and presses the buffalo's body with her left leg. Both human head and buffalo's head are clearly depicted in this sculpture and it was carved with *prabhavali*, and Durga is shown with elongated ears, necklace and *mundamala*.

Four armed Mahishāsūrmardini sculptures of Pednem also have the long ears and *kiritmukut* with *prabhavali*. But here, Durga was shown with 'Shankh' in her upper left hand instead of holding a shield as in the case of other panels in this region. In these panels Durga is found punching the buffalo's body with *trishul* and sword in the head and on other side she is piercing a spear into buffalo's mouth.

Mahishāsūrmardini sculptures at Neturlim, Sanvardem and Keri were shown with eight arms. General attributes of this Goddess are:

Sword; (*Khadga*): It destroys ignorance; the sword of the goddess is called *chandrahasa*, a power of destruction.

Trishul: - It has three prongs representing three *gunas*- *Satva*, *Raja* *Tamo*.

Sankha: - It is the symbol of origin of existence, which is associated with the element of water. When it is blown it produces a sound associated with the primeval sound from which creation flourished. Unlike the temples of Gajalakshmi in Goa, the shrines of Mahishamardini also are very

simple with sanctum and a porch (e.g. Durga temple at Neturlim). At some places, Mahishasurmardini is also accommodated with other affiliated deities in a common hall.

Saptamatrikas: - Seven sisters who were installed on the banks of the rivers and worshipped when sudden illness occurred were later incorporated as *saptamatrikas* in Shakti cult of Hindu religion. The number and the names of the goddesses vary in different contexts. They are usually seven. But more than seven also can be counted in puranas such as *Skandapurāna*, *Devipurāna*, *Brahmapurāna*, *Vaivarta purāna*. The *matrika* figures are prominent in the tantric ritual. In the *Suprabhedāgama*, it is said that Brahma created these seven *matrikas* for the purpose of killing *nirrita*. The number seven is given in one of the Chalukyan inscriptions but the names were not mentioned. According to *Matsyapurāna*, when Shiva shot *Pasupata* on Andhakāsura, the blood and the wound of those demons also similarly multiplied into hundreds of demons. Therefore, innumerable demons spread all over the field. Then Shiva had to create the hundreds of divine mothers to drink their blood, such as Maheshwari, Brahmi, Kaumari, Malini Sauparni, Vayavya Sakri, Nairitti Sauniya etc. According to *Varahapurana* the number of mother goddesses is eight alongwith Yogeshwari, Varāhi, Kaumari, Indrani, and Chamundi though some variations are found.

Brahmini: The sakti of Brahma, holding a rose and water pot, and riding on a *vimana* of swans.

Maheshwari: Sakti of Shiva, seated on a bull and holding a trident wearing serpent bracelet and adorned with a crescent moon.

Vaishnavi: Sakti of Vishnu, seated on a Garuda holding a conch, chakra, mace bow and sword.

Varāhi: Sakti of yama seated on lion and holds a sword and shankh.

Kaumāri: Ambika assumed the form of Kaumari, riding on a peacock and holding a spear in hand.

Indrāni: She had assumed all the characteristics of Narasimha. Hence she was called Narasimhi holding a thunderbolt and seated on an elephant. She appears like Indirayani with thousand eyes.

Chāmundi: She is most terrific and yelling like a hundred jackals together.

Chandrika is also called Shivaduti, because she made Shiva as her messenger to Sumbha and Nisumbha before they were killed. She is called Chamunda because she killed Chanda and Munda demons

Author discovered a half buried stone sculptures of saptamatrikas at Zarmem. All the seven sculptures found in an alignment behind the Sateri temple (here in the place of Sateri a *kalsa* is being worshipped) at Zarme near Valpoi. Though these sculptures are made out of basalt and prepared separately (not in single panel), but are kept in one order. Few among the Saptamatrika sculptures (not all seven) were also found in Thane, which is near Zarme. Author also found seven matrikas in the rehabilitated colony of Keri dam in the same Sattari Taluka. Saptamatrika panel discovered in Chandor and exhibited in Heras Institute Bombay belongs to the group of ten matrikas. Saptamanrika panel at Mandre have a representation of Shivalinga in it. Though we are not

getting the matrika panels with all described features in the texts and also not in one place, widespread distribution of individual matrikas in different places with little variation in Goa shows the strong veneration of tantric worship here. One among the Saptamatrika's, ' Brahmini Mayadevi' was found being worshipped independently in some places in Goa such as Brahmini Mayadevi at Nagve near Honda, Devacheraan-Surla and Casconda area of Surla and Usgaon near Ponda. All these sculptures depicted with two *nagas* in the both the hands of Brahmini. This might have been one of the local styles of worship.

Shantadurga: The term Shantadurga may be the incorporation of the local influence in the tantric worship. According to *Karanagama* Durga has nine forms, such as Nilakanthi, Kshemankari, Harasiddhi, Rudramsa Durga, Vana Durga, Agni Durga, Jaya Durga, Vindya Vasini and Ripumari Durga ¹⁴.

According to *Varahapurana* and *Saivagama*, Durga appears in nine forms (Navadurga). But they were given different names, such as Sailaputri, Brahmacharini, Skanda Durga, Katyayani, Kalaratri, Siddi Dhatri, Chanda Ghanta, Kushmanda Durga and Maha Gouri. All these Durga forms are black in colour ¹⁵. But nowhere Shanta Durga is mentioned. The name Durga is generally applied to all goddesses with a terrible appearance and in a fighting mood. She is very powerful Goddess. In *Skandapurana*, the name was mentioned as Shantidevi not as Shanta Durga. It also describes a 16- handed Bhadrakali. She wears red clothes and smears red sandal paste over her body. She is very kind to her devotees and terrible to the demons.

Goddess Shantadurga is one of the tutelary deities for Goa. And Devi Santeri or Shantadurga is worshipped almost in every village of Goa. A version says that once Shiva and Parvati were playing dice on the Kailas Parvat. Parvati defeated Shiva in all the games. Shiva lost even his abode in the Kailas Parvat. While wandering here and there, he came to Sahyadri mountains and settled. When Parvati also came to this place while searching for Shiva, she also settled here. In the course of time, Shiva became popular as Manguesh and Parvati as Shantadurga.

Another account says that once a quarrel developed between Lord Shiva and Vishnu. Soon it turned into a fierce battle when they started destroying the world order, Brahmadev beseeched Devi Ādishakti (Pārvati) to mediate between the two Gods. Then Devi accomplished her mission of peace and succeeded. Thereafter she became popular as Devi Shantadurga. Popular shrines of Shantadurga in Goa are at Queula, Marcela, Cuncolliem, Tiurem, Veling, Calapur, Cumbarjua, Candolim, Cuncolim, Amona, Bordem, Mulgaum, Narora, Pilgaum, Bali, Fatorpa, Colomba etc. Shrines of Santadurga are bigger shrines like the shrines of male deities in Goa (except the shrine of Kālīka at Kasarpal which is still bigger). The components of the temple also are similar as in the temples of male deities (e.g. Shantadurga temple at Kavale and Fatorpa).

Devi Shantadurga is also worshipped as Sateri and Kelbai in some places in Goa. A *kalasa* or purna *kumbha* and with human head at the top is also worship in some of the temples in Goa in the place of Shantadurga (Sateri and Kelbai).

Mahālsa: *Skandapurana* has furnished the details of Goddess Mahālsa. It also has given the list of 26 epithets of Mahalsa. It mentioned that once Parusurama consecrated Mahālsa to kill demon Chandrasur to save Varunpur, then she annihilated the demon¹⁶. Mahalsa also is a terrific deity like Chamundi. When Chamundi killed Chanda and Munda demons, it sat on one of the bodies of the demons, but when Mahalsa killed the demon and she stood on a dead body and held the head of Chandrasur in her left hand. Mahalsa is also dreadful deity like other local goddesses. She is considered as Kshudra Devta. In Andhra Pradesh, Golla community worships goddess Mahalasa (Community which rear sheep and goat) as their *kuldevata*. Mahalasa worship prevails with different names all over the country, such as Malati in Maharashtra, Malavva in Karnataka. She is also known as *mahalay* or *malai* means parvat or mountain. In some places, she is also being worshipped as Goddess Parvati or hill like mountain¹⁷. Mahalsa temple at Mardol, Ponda Taluka is the largest temple (ground plan) among the present day temples in Goa. Originally, this temple existed in Verna where large tank is still surviving. Some remains of this ancient temple are also found on the place where the temple is being rebuilt now. During Inquisition, the deity was shifted to Mardol where it is venerated with great devotion now.

Bhauca: Goddess Bhauca is being worshipped in Goa as a tribal deity (Goddess of Gaudas). The Gauda tribe in Goa venerate Bhauca in the form of semi-circular stone in some places. Bhavai is the name of the tree (*cassia fistula*). Hence the people worship Bhauca in the form of Bhavai tree.

According to *Dharmasindhu*, a work of 17th century, *Vaishakha Amavasya* is called *Bhauka Amavasya*. Therefore, the people worship Bhauca, on that particular day¹⁸. *Sigmo* is the most important festival in Goa. In Salem (Bicholim) people are enrolled as Gadde and they gather near a tree known as *Madvo* (demon tree) and celebrate the festival with great pomp¹⁹. Similarly, goddess Bhagavati also is being worshipped in Kerala during the Holi festival in March on the day of Karidinam of *Bhauca Amavasya*²⁰. Like Vetal, Bhauca is also a ferocious deity and is also associated with burial or cremation ground. Vetal is worshipped as Gramadevata in many of the villages in Goa. Since Vetal is associated with cemeteries like Bhauca, most of the shrines of both God and Goddess are found in one place within a distance of few metres.

Gajalakshmi is also worshipped as Bhauca in some places in Goa, since Lakshmi also appears in ferocious form like Alakshmi Jyeshtha flanked by elephants whose trunks are known as Karmika, Gajalakshmi is also aware as Bhauca or Kelbai in Goa. Temples of Bhauca were found at Salem, Chopdem, Mandrem, Paliem and at several other villages.

Bhumica: The early farming communities realized that the earth was generous in giving bountiful crops for the subsistence. They thought if the mother earth is not worshipped, she might get angry and would take ferocious form and indulge in destruction. Hence the mother earth in the form of Bhumica became a *gramadevta* in some of the villages in Goa. Though the mother earth is venerated in different names all over India, she is worshipped in Goa as a folk deity. Bhumica is also known as popular deity Sateri (whose image is often

worshipped before anthill called, *Varul*). Worship of anthills means also the worship of Renuka or Yellamma. Ella means all and Amma means mother. Hence Yellamma means she is mother for all.

Mahālakshmi: Goddess Mahalakshmi is a very popular deity in Kolhapur in Maharashtra. Copper plates belonging to 1038 A.D. of Savai-Verem mentions the visit of Jayakesi-I of Kadamba dynasty to Kolhapur ²¹. It seems that Kadambas were the worshippers of Mahālakshmi. Another inscription belonging to 1414 A.D. of Vijayanagara period reveals that Mai Sheno, resident of Kunkali offered donations to the Mahalakshmi temple of Bandivade. Hence it is evident that right from 1038 A.D, Goddess Mahalakshmi is worshipped in Goa.

According to *Vishwakarma Silpasāstra*, Mahālakshmi is situated in Kolhapur and she was decorated with all ornaments. She has four hands and in her right hand she carries vessel and *Kaumodaki* and in the left hand *Khetaka* and *Sripkala*. According to Silpasastra, she killed a demon called Kolasura. Hence she is also called as Kolasura Bhayankari ²². Her *vāhana* is Garuda. The name Mahalakshmi is one of the names of *Tulasi*, who had many names such as Vidya, Vrinda, Visvapavani etc. According to *Skandapurāna*, Mahalsa has 26 epithets and Mahalakshmi is one among them. *Devi Bhagavata Purāna* discloses that Adya Sakti divided herself into Maha Lakshmi, Maha Saraswati and Maha Kāli. These three represent three *gunas*. But according to a well-known mythological story, Vishnu had three wives, Mahālakshmi, Maha

Saraswati and Maha Kali. When he was unable to maintain all the three wives, he gave Saraswati to Brahma and Kali to Shiva²³.

Noted Mahalakshmi temples in Goa are at Bandoda, Panaji, Azossim, Mercedes, Nachinol, Serula, Sirsaim, Margao, Colva, Neturlim etc.,

Kamakshi: Goddess Kamakshi was very popular deity in Kanchipuram (Tamil Nadu) and Kamarupa (Assam) and Raya in Salcete, Goa than at other places in India.

Devi Bhagavata gives a comprehensive list of one hundred and eight *Devi pithas*. They are all local goddesses and Kamakshi is one among them.

According to *Dhamapalavijay*, a bronze smith of Kalyan migrated to Kanchipuram on the advice of a mendicant to sell his wares. A daughter of Chola King of Kanchi purchased a mirror from his shop. Later, when the son of the bronze smith went to collect the payment, the guard attacked him. He had beaten them with his weighing rod and escaped unhurt to his house to alert his brothers and father. The second attack too proved a failure. Then the king sought the advice of a mendicant and learnt the secret that smith family does not handle weapons on Saturday, as it was the day of their worship and penance. The king taking the advantage of this called all the three sons to the palace and under the pretence of paying the cost beheaded them. Prior to the incident, all the three cursed the king with ruin to the dynasty. The grief stricken father was the great devotee of Kamakshi. He went to Kamakshi temple and prayed. The goddess appeared before him and asked him to put the three heads below her feet on her pedestal and to keep the bodies in line across the door of her shrine.

Then she endowed the bodies with new heads and lives and the father prayed to her to permit the heads below her feet to be in the same position and she granted the boon ²⁴.

But this local goddess Kamakshi is not similar to Kāmākshi, which was installed at Kanchipuram. The local goddesses have different names and Kāmākshi is one among them. Due to the influence of tantric worship, she has four hands in which she hold the Kapola and Sula (Trishul) and remains in Abhaya and Varada mudras. A three heads lie below her feet.

Kāmākshi Mahatmya mentions that Goddess Kāmākshi came to Raia Salcete, Goa from Kavur. When Kadamba King Jayakeshi-I had good contacts with Cholas and Chalukyas, the worship of Kamakshi might have been started in Goa with the influence of Cholas during that period²⁵. Kamakshi at Shiroda, Goa has the features of Mahishasuramardini. This may be on account of the influence of Kāmākshi Mahatmya in which Kamakshi killed demon Mahishāsura.

Like the worship of local goddesses the people in Goa also worship important local Gods with great veneration. The main Hindu Trinity (Tripurusha) viz., Brahma, Vishnu and Mahesh are being worshipped in various forms. Apart from Tripurush, Ganesh, Kartikeya, Hanuman, are also under worship with great respect in Goa.

Shiva: God Shiva is popularly known as Mahadev in Goa. Shiva is also worshipped as Ishwar, Saptakoteswar, Saptalingeswar, Mallikarjun, Manguesh,

Naguesh, Sadasiv, and Uma Mahesh and in the forms of folk deities like Ravalnath, Bhairav, Dadeswar, Virabhadra, etc.,

Shiva is one of the most important Gods in India. Right from Indus Valley Civilization he was very popular God. *Amarakosa* has given a comprehensive list of forty-eight names of Shiva. *Shivapurana* reveals us his functions like creation, protection and destruction ²⁶.

Shiva is also worshipped in phallic forms ²⁷. Shiva is the formless or all formed into Shivalinga. The hemispherical top of the Shivalinga consists of thousands of heads, each of the size of a point. The sides of the cylindrical stone are his eyes, hands and faces. The circular bottom represents his feet. The Shivalinga is thus classed as the possible approximation to the cosmic *purusha*. Some changes were introduced in the shapes of Linga shrines after 6th century A.D. Linga started to appear in three *bhags* (parts). *Brahmabhāga* at the bottom was squarish, middle *Vishnu bhāga* was octagonal and top *Rudrabhāga* or *Pujāśma* was in circular form. The lingas found in Goa before 6th century A.D. is belonged to *Dvibhāga* type in which bottom was square and top was circular (e.g. Cave no.3 at Harvalem).

Categorically Shiva's forms were divided into three groups; Anugraha-Murtis, Samhara-Murtis, and Sundara-Murtis. Apart from other aspects of Shiva. He appeared in boon giving forms (Anugraha) such as 1) *Chandesanugraha murti* 2) *Vishnuvanugraha murti* 3) *Nandisanugraha murti* 4) *Vighneswaranugraha murti* 5) *Kiratarjuna murti* 6) *Ravananugraha murti*, Shiva also appears in terrific and destructive aspects (Samhara murtis). 1) *Kankala murti* 2) *Gajasursamhara murti* 3) *Tripurantaka murti* 4) *Sarbhesa*

murti 5) *Kalari murti* 6) *Brahmasir-chedaka murti* 7) *Kamantaka murti* 8) *Andhakasurvadha murti*. Shiva also appears in the form of *Sundara murtis* such as *Kalyana sundara murti*, *Gangadhara*, *Ardhanariswara*, *Hari Hara*, *Vrishabharudha murti*, *Vishapaharana murti*. He also appears in 108 forms of *Nritta murtis* (all the poses of Nataraj can be seen in the Brihadeswara Temple at Tanjore). Shiva is also depicted in the form of *Lingodbhava murtis*, such as *Dakshina murtis* and in the form of *Mahayogi*, *Chandrasekhara*, *Shiva-Sakti*, *Virabhadra* etc²⁸. Although, Shiva (Mahadev) was popular male deity in Goa, the above forms of Shiva were not found in Goa. God Shiva was found in the name of *Ishwar*, *Mallikarjun*, *Saptakoteswar*, *Manguesh*, *Naguesh* etc, and is worshipped in respective abodes apart from other forms of folk deities in Goa.

Ishwar: Shiva was worshipped in the form of *Ishwar* at *Bhoma*, *Nagoa*, *Pale*, *Queloshim*, *Rasai*, *Neura*, *Madgao*, *Dabolim*, *Malkarne*, *Chandor* etc. and as *Bhogeshwar* at *Arrosim*, *Bhaneshwar* at *Benaulim*, *Kapileshwar* at *Cavelossim* and *Chicalim*, *Rayeshwar* at *Raia*, *Sancoale*, *Vaddem*, *Rudreshwar* at *Harvalem*, *Kudneshwar* at *Cudnem*, *Siddeshwar* at *Surla*, *Lankeshwar* at *Canacona*, *Kamaleshwar* at *Korgaum*, *Dhareshwar* at *Dargalim*, *Sapteshwar* at *Mandrem*, *Vamaneshwar* at *Dhawali*, *Manguesh* at *Priol*, *Muddeshwar* at *Cusmane*, *Maheshwar* at *Quepem*, *Someshwar* at *Curdi*, *Chandreshwar* at *Vichundrem*, *Naguesh* at *Bandora*, *Umamaheshwar* and *Sadashiva* at *Old Goa*, (Museum sculptures), *Bodgeshwar* at *Mapusa* etc. *Saptakoteswar* is worshipped at *Diwadi*, *Narva*, *Opa* and *Fatorpa* etc²⁹.

Mallikārjuna : Shiva is worshipped as Mallikārjuna at Canacona, Pomburpa, Assagaon, Gaumdongrem, Caorem, Malcarnem, Bhati and Cumbari.

Except two images of Mukhalinga or Ishwar linga (both icon and unicon concept at Neturlim and Sarmal) other iconographic features of Shiva in Goa are in phallic form (Linga with *Pānavatta*).

Shiva is also worshipped in the form of folk deities in Goa such as Virabhadra, Bhairav, Ravalnāth, and Daddeswar etc.

Virabhadra: Virabhadra is a form of Shiva. He was created by Shiva out of a lock of his matted hair, to destroy the sacrifice of his father-in-law, Daksha, with thousand heads, thousand hands, thousand eyes, powerful shoulders and resembling in brightness the fire that devours the universe, having side tusks, carrying the Shankh, Chakra, and a bow and besmeared with ashes. Virabhadra was absolutely irresistible. He destroyed the yajnya and played great havoc with the army of the gods³⁰.

Worship of Virabhadra is of different type in Goa in comparison with the worship in other parts of India. Except a lone image of Virabhadra, which was found in Chandor, no other icons were traced in Goa so far.

Virabhadra is worshipped as Shiva's son (and also elder brother Virabhadra *Virabhadra anna handu* in a folk dance performance in Goa). In this folk dance Virabhadra dances with two swords in his hand accompanied by the band of musicians and singers while singing *kirtanas*

Bhairav: Bhairav is one of the aspects of Panchamukhi. Shiva is known as Aghora. Other aspects are Tatpurusha, Vamadev, Sadyojata and Isan. Usual iconographic features of Bhairav is with four hands, holding *Damaru* and *Trishul* one each in upper and lower right hands and dagger and bowl in upper and lower left hands. A dog *vahana* of Bhairav always followed him. Like Vetala Bhairav is naked and he roams in the cemeteries. His story originates from Daksha Yajnya, which was destroyed by Shiva with his help. Shiva assumed many forms. Bhairav considered as fifth incarnation of Shiva. *Martanda-Bhairava* is also worshipped in the form of Ravalnath in Goa³¹. Widespread distribution of Bhairav temples at Malar, Goa Velha, Candolim, Colvale, Pilerne, Ambelim, Colva, Dharmapur, Varca, Devsua, Verna, Chopdem, Korgaon, Carambolim, Colva etc. and depiction of Bhairav sculpture in the niches of the *hara* of the *Sikhara* of Mahadev temple at Tambdi Surla are the best examples for Bhairav worship in Goa. Bhairav is also venerated as Sri Siddha Bhairav, Kal Bhairav, Shankh Bhairav etc, in Goa.

Ravalnāth: Ravalnāth is a popular folk deity in Goa, and one of the folk deity forms of Shiva. Ravalnāth images are in standing posture (*Sthanak*). He has four arms and holds a sword in upper right hand and a bowl in upper left hand and *trishul* in lower right hand and *damaru* in lower left hand. He is a *kiritadhāri* and wears *dhoti* and boasts a moustache. Sometimes he was shown on riding a horse. He is also venerated as linga in some places. Ravalnath sculpture at Caskonda-Surla shows the similar iconographic features such as four-handed, and holding a sword, *trishul*, *damaru* and bowl. A Nandi *vāhana*

of Shiva is also depicted in this stone panel, and is found holding a bowl in his hand. It indicates that Ravalnath is also worshipped as *Bhikshātanamurti*.

Some scholars opined that Ravalnath is Rahul, son of Gautam Buddha. The followers of Buddha also worshipped Rahulnath. In the course of time, Rahulnath became Ravalnath and he became very popular deity as Kshetrapal in Goa. Ravalnath is a family deity of Bhonsales of Sawantawadi (Sindhudurga District).³²

Incarnation of Ravalnath is furnished in the *Karveer Khanda* of *Karveer mahatmya*. He was born to sage Pogund and Vimalanubhujā. The purpose of his incarnation was to kill demon 'Kolhasura' who was powerful in the Western Ghats. Although it was the duty of Mahalakshmi, she did not kill the demons. Ravalnath with the help of Martanda Bhairava finally killed demon Kolhasura and raided his army³³.

One of the Nagari inscriptions of Veluz in Sattari taluka belongs to 1402 A.D, which is exhibited in the ASI Museum Old Goa refers to the construction of a shrine for Ravalnath at Veluz. Some earlier inscriptions had mentioned Ravalnath as Ravaluba and Ravaleswar. According to Veluz inscription, one Purush Senavaya son of Mai Senavaya made donations to the Ravalnath shrine³⁴. This was the first inscripational evidence about Ravalnath worship in Goa. Ravalnath is the God of masses. People believe that he is a God of farmers and cattle breeders. They believe that the marriage of God of farmers, Ravalnath and mother Goddess, Sateri is essential for the security of the community. Hence they observe it in the Sahiyadri region. A widespread distribution of Ravalnath shrines in Goa shows that folk deity is venerated with great dedication.

Several images of Ravalnāth carved out of basalt are traced in the ruins of old temples and other sculptural sheds in various parts of Goa apart from the independent shrines, such as at Savarde, Thane, Mauxi, Keri, Gotteli, etc. in Sattari taluka. It indicates that Ravalnāth was worshipped either independently or as *parivara devāta*. Similarly images of Ravalnāth are found in the ruins of medieval temples at Casconda-Surla, Devacherann-Surla, etc. In Sanguem taluka also similar type of worship takes place. Ravalnāth temples are more in Tiswadi taluka such as at Corlim, Cumbarjua, Daujim, Navelim, Goltim, Malar, Durgavadi, Goali, Moula, Goa Velha, Jua, Batim, Bambolim, Calapur, Carambolim, Chora, Neura, Talaulim, Taleigaon, etc. And in Bardez taluka, temples are found at Aldona, Assagaon, Assanora, Candolim, Colvale, Marna, Moira, Nachinola, Nagoa, Nerul, Olaulim, Pilerne, Pomburpa, etc. In Bicholem taluka Ravalnāth temples are found at Advalepale, Mulgaon, Naroa, Bordem. In Ponda taluka they are at Khandola, Marcela and Queula. In Salcete, the temple is found in Colva and in Pernem at Mandrem and Alorna. As the people worship God Shiva as Bholanāth, Ravalnāth also is worshipped with different names such as Piso (mad) Ravalnāth and Shano (good) Ravalnāth in some parts of Goa. As people worship Sateri as gramadevata, Ravalnāth is also worshipped as *grama dev* in some parts of Goa.

Vetal: According to *Kalikapurāna*, both Bhairav and Vetal were the sons of Shiva. Vetal was born to Chandrashekhara (Shiva) and Taramati (Parvati). According to *Mahanubhava* literature, Vetal is associated with Narasimha. (Narasimha forms of Vishnu, such as Giriya Narasimha, Sthauna Narasimha and

Yanaka Narasimha) Vetala forms were not related to Narasimha forms of Vishnu. Narasimhanarayana mentioned in his *Shalyaparva* in Marathi that once Shakuni performed Narasimhasadhana by sitting stark naked in the cemetery and it was crowded with Dakinis, Yaksinis, Bhairavs, Kshetrapalas and Vetala³⁵. Vetala was the god of masses. He holds trident and sword in upper and lower left hands respectively. Vetala is also called as Batuk Bhairav. Abode of the Vetala is the Arjuna tree. Vetala should not have a roof over his head (shelterless god). Puranas associated Vetala with Rakshasas, Pishacchi, Shakini, Dakini, Bhuta, Bramha Rakshasa, etc., He wears garland of human skulls. His mouth is smeared with blood. His hair is dishevelled and he is nude. Vetala is considered as the chief of all spirits.

Bhairav and Vetala are both Shaivite deities. Dog is their vehicle, but according to one version, Vetala rides a green horse. *Silparatna* mentioned that Vetala himself is the mount of Virabhadra. Once Vetala became *vāhana* for Kali also. However, exhibited image of Vetala at the Archaeological Museum, Old Goa is shown with scorpion on his chest. Hence it is believed that scorpion is the vehicle of Vetala. Though Vetala is described as shelterless god, many of the Vetala sculptures in Goa are with shelters and these sculptures are with two hands. Vetala also is worshipped as Betala at Calapur, Carambolim, Mercurim, Taleigaon, Anjuna, Arpora, Calangute, Camorlim, Marna, Nagoa, Nerul, Pilerne, Ponda, Revora, Saligao, Serula, Siolim, Sirsaim, Tivim, Arossim, Assolna, Betalbatim, Carmona, Chinchinim, Colva, Doncolim, Dharamapur, Loutulim, Sarzora, Talaulim, Utorda, Velim and Vetala Maharudra at Mulgaum, Alorna, Paliem, Adcolna and Priol and Vetaleshwar at Veling, Fatorpa,

Atbarcem, Sanvardem. The temples of Vetāl are at Usgao, Neturlim, Barabhumi-Surla, and Thane.

Vishnu: God Vishnu is a protector. Vishnu's supreme task is that of preservation. His incarnations (*avataras*) were necessitated to carry out the supreme work of preservation of the human race. He is very humane and so he is the most popular God. The wheel (*chakra*) in his hand is compared to the sun. The eagle (*Garuda*), the king of the birds, is his vehicle (*vahana*). Zenith is Vishnu's place³⁶. Vishnu is conceived in his five main aspects. *Para* the highest, *Vyuha* the emanatory, *Vibhava* the incarnatory, *Antaryamin*, the inner controller of all beings and *Arocha*, the iconic representation of the God. *Vishnupurana*, *Rupamandana* and other texts give the details of his Avatars. Whenever the forces of evil began to rule the world of men, Vishnu, the great preserver left the heaven descended on the world of men and rescued men from evil. Sometimes he assumed different forms of life. Evolution of these incarnations showing from lower to higher forms of life such as *Matsya* (Fish), *Kurma* (Tortoise) *Varaha* (Boar), *Narasimha* (Half man- half lion), *Vamana* (Dwarf), *Parasurāma* (Rama with battle axe), *Rāmachandra* (King Rama), *Krishna*, *Buddha* and *Kalki* which is yet to come³⁷. Stone sculpture in the Old Goa Museum and *Nārāyana* sculpture at Vichndrem are the best examples in Goa for the Dasavataras of Vishnu.

Vishnu is also worshipped as Adimurti, Dattatreya, Dhanvantari, Hayagriva, Lakshmi-Narayana, Manmatha, Mohini, Vaikuntha, Varadaraja, Venkatesa etc. General iconographical features of Vishnu are in four forms 1)

Yoga – meditation 2) *Bhoga* – enjoyment 3) *Vira* – expressive of valour and 4) *Abhicharika* – the terrific aspects³⁸.

God Vishnu is worshipped in Goa in various forms such as Damodar at Margao, Loliem and Zambaulim, Keshav at Loliem, Dattatreya at Amona, Sanquelim, Lakshmi Narayana at Mapuca, Siolim, Naroa, Navelim, Cola and Velinga. Venkatesha at Narva, Cunkolim, Ananta at Verem, Vitthal at Madgaon, Calapur, Vilde, Cotarli and Sanguem, Gautam at Colvale, Gautameshwar at Consua, Narayana at Batim, Chodan, Malar, Talaulim, Aldona, Bastora, Canca, Candolim, Guirim, Nagoa, Olaulim, Sangolda, Serula, Margao, Chicalim, Colva, Cortalim, Cuncolim, Dharmapur, Guirdolim, Loutulim, Macazana, Orlim, Quelossim, Rasai, Raia, Sancoale, Vaddem, Bhoma, Vichundrem, Neturlim, etc., Ramachandra at Mandur, Guimonem, etc., Krishna at Cuncolim, Pandurang at Camorim and Shri Rama at Colvale and Cuncolim. Similar architectural features were maintained for the shrines of Vishnu as in the case of shrines of other Gods in Goa. Only the *deepa stambha* which stands in front of the temple would be called as *Garuda stambha* in the temples of Vishnu.

Brahma: In Hindu mythology, Brahma is the creator, Vishnu preserver and Shiva is a destroyer. Once Shiva cursed Brahma to the extent of not being worshipped. Hence independent cult of Brahma is rarely found in India. Few well-known places of worship of Brahma are 'Pushkar' in M.P, Vasantgad (Rajasthan), Khed, and Sopara, etc.,

His four heads symbolize four Vedas. Brahma is always depicted with three heads with bearded faces. His four hands hold the *Akshamala*, *Dandi* (ladle), *Kamandalu* and *Pustak*. Sometimes one hand shows Varada mudra. Brahma mount (*vahana*) is swan. God Brahma temples are found at various places in Goa such as Brahma Karmali, Colomba, Parse, Virnoda, Mulgaum, (in the stone sculpture of Narayana), Tambdi-Surla (niches in the *sikhara* of *prathamathala*). Brahma is also venerated as Brahma Purusha and Brahmanatha in Goa. Similar architectural features are adapted to the shrines of Brahma as in the temples of other Gods in Goa.

Sun: Sun is worshipped as Surya. Worship of Surya is incorporated in Hinduism since ancient times (e.g. engraved Sun motifs found in some of the rock cut caves in India), and primitive gods like Surya, Agni, and Prithvi are common for both India and Greek prior to the Indus Valley Civilization. Temples like Mudera in Gujarat and Konark in Orissa are very popular for Sun worship in India. Surya also is worshipped as Āditya (Ādinath) and Martand Bhairav in Goa. Ādinath temple at Usgao and a sculpture of Martand Bhairav acquired from Usgao and displayed in Goa State Museum are the best examples for Surya worship in Goa. The available temple and sculptures of Surya at Cudne, which is nearer to rock cut caves at Harvalim, and appearance of one line inscription '*Sambalur vasi Ravi*' on disc shape linga in Harvalem caves also support the veneration of Surya in this region. Depiction of Sun motif in Sanguem cave and a broken image acquired from Margao and displayed in Goa State Museum and a Surya sculpture acquired from Diwadi and displayed in

Old Goa Museum also support the strong veneration of Sun God in Goa. The architectural features of the shrines of Surya are similar to the temples of other Gods in Goa.

Ganesh: The word 'Ganapati' is mentioned in *Rigveda*, *Brahmans* and *Upanishads*. *Samhitas* too mention Ganesh as *Ekdanta*, *Vakratunda*, *Danti*, *Vighna Vinayaka*, *Hastimukha*, *Lambodara*, etc. He is son of Shiva and Parvati. He is chief of *Ganas* of Shiva. The education of a Hindu child begins with 'Shri Ganesha yanamah'. General iconographic feature of Ganesh is being with four hands and holding parasu, modaka patra (laddus), tooth and lotus³⁹. Good number of four-handed Ganesh sculptures are found in Goa, such as at Neturlim, Vichundrem, Shiroda, Korgaon. Two armed Ganesh sculptures are also traced in Goa, which belong to the early period. Ganesh festival is celebrated with great pomp in all Hindu houses in the States of Goa, Maharashtra and Andhra Pradesh.

Many Ganesh temples are found in various places in Goa such as Carambolim, Choroa, Diwar, Naroa, Ella, Colvale, Olaulim, Pomburpa, Punola, Sangolda, Betalbatim, Coelim, Quellossim etc. The shrines of Ganesh are also simple in Goa with sanctum and porch or sanctum with *sabhamandapa*.

Nath Cult: There is no evidence of certain place and date of the origin of Nath cult in India. Scholars like Gururaja Bhatt are of the opinion that Nathism developed from Vajrayana system of Mahayana sect of Buddhism which was

originally a Tantric Buddhism and later on it transformed into Tantric Saivism⁴⁰. The follower of the Nāth cult believes that 'Nāth' or a spiritual leader is the only pure soul and all others are mere human beings. The leaders are also known as Yogi, Jogi and Siddha. Spiritual leader Goraknāth is responsible for spread of this cult all over India with his nine disciples namely Matsyendranāth, Gahinināth, Jalandharanāth, Kaniphnāth, Charpatināth, Naganāth, Revannāth, Bartranāth and Gopichandranāth⁴¹.

There is no place for caste system in this cult. This was the reason for its rapid spread and popularity in this country as well as in Goa. The Naths were known to be healers and wizards. They knew respiratory and other bodily functions besides several other abilities such as clairvoyance, surviving without food etc. A powerful spiritual leader Sohiroba Ambiye (1714-1792) had written five famous books such as *Akshayabodh*, *Mahadanubhaveswari*, *Purnakshari*, *Advayanand* and *Siddhantasanhita* are well known treatises on Vedanta and Yogadharana. These are extremely popular and well known to Goa and Konkan region as well as in Maharashtra⁴².

Nath cult perhaps entered Goa, during the period of Kadambas around 12th century A.D. Construction of a Saptanāth (Saptakoteswara) temple, which was destroyed later by Malik Kafur and existing rock cut cave which was occupied by the Nāth panthis during that period or later in Diwar island are the best examples for its extraction in Goa.

Though the old Shrines were destroyed the people in Goa had not given up the faith in the traditional deities. Spiritual leader Gorakhnāth worshipped at Betalbatim and Old Goa, Somnāth at Agacaim, Pomburpa, Serula, Tivim,

Adnem and Dabal, Brahmanath at Calangute, Govindanāth at Borim, Siddhanāth at Carambolim, Corlim, Aquem, Loutulim, Semabatim, Viliena, etc., Mallināth at Chodan, Jua Marcella, etc., Manganāth (also known as Manguesh) at Cortalim, Ramnāth at Cugira, Siridaon, Taleigaon, Nachnola, Pilerna, Cuncolim, Loutulim, Bandora, Talvorda, etc., Saptanāth at Malar, Calangute, Vaganāth at Marmugaon, Chandranāth at Cortalim, Gopināth at Cortalim, Neturlim, Fulnath at Aldona, Adināth at Usgaon, Pernem, Kindolem, Bhavanāth at Neura, Gancim, Shivanāth at Shiroda, Hemanāth at Pilerne, Chinchināth at Deusua, Vishvanāth at Cavorim, Kalnāth at Calem, Govanāth (Goveshwar) at Goa Velha, Loknāth at Deusua, Bhutnāth at Aldona, Nadora, Revora, Paroda, and Naganāth at Verla Cansaulim, Cavorim, Sarzora, Naikini, etc.⁴³

Purush Cult: In general concept purush means 'respectable person' in all aspects. Lord Sri Rama is a purushottam; it means he is *uttam-purusha*. Worshipping a great person (Purush) is prevalent in our country in various forms and in various regions. The heroic man of the family idolized as 'Kulupurush', the member of the family believes that, the dead person will have some spiritual powers even after his death, that will protect them from unwanted evils. With this belief people might have started their ancestor worship (Kulapurush). In some places, we find the worship of '*Grāmapurush*'. A person or head of the particular village sacrifices his life for the benefit of the particular village. The worship starts in the village in the honour of the great person (Gramapurush). Worship of Grāmapurush can be seen in many of the

places in Goa such as Carambolim, Goltim, Malar, Jua, Neura, Talaulim, Nachinola, Pomburpa, Serula, Aquem, Arossim, Betalbatim, Chicalim, Dabolim, Dharmapur, Loutulim, Nagoa, Pale, Sancoal, etc.,

In some places we find the worship of *Adipurush* or *Mulapurush*. This is also a kind of ancestor worship. *Adi* means first. He may be the founder of the dynasty or clan. This type of worship we can see in some of the communities like Andhakas, Chedis, Kurus and Bhojas in ancient India, and we can see the worship of *Ādipurush* at Pale, Bicholim taluka in Goa ⁴⁴.

Purush means a great man and he worshipped as Santapurush at Chora, Daugim, Siridao and as 'Ramapurush' at Moira, Marcaim, Parra, Satpurush at Cuncolim, Moira and as Kali purush at Sarzora and Varca. In addition to above *purushas*, Kandipurusha, Sutarpurush, Gavovamsh, etc., are common in Goa and sometimes the people worshipped them as *Parivar devatas* in the temples of Goa.

Paik workshop: Paiks are tiger worshippers. They use sword and shields for hunting. They were engaged as soldiers and messengers upto late medeival period. Bagil Paik, Kumar Paik, Gode Paik, Razon Paik are famous among paiks. Gode Paiks were engaged as messengers with horses while Kumar Paiks were engaged as soldiers because of their bravery. Paiks who sacrificed their lives for the benefit of village or community were deified and worshipped. Paiks were also worshipped as *Parivar devatas* in some of the temples in Goa (eg Ramnath temple in Sanguem)⁴⁵.

Barazan: *Bara* means twelve *Zan* means persons. *Barazan* means twelve important persons or great *purushas*. These important people might have been doing some great jobs for that region or locality or sacrificed their lives for the benefit of that locality or they may be the earliest 12 settler families in the particular locality. *Barazan* is a common feature in many Goan localities. Poona in Maharashtra is believed to have been first inhabited by *Barazan*. Worship of memorials in the form of 12 Menhirs (12 upright stones for 12 individuals) also can be seen in many places in Goa. This group (12 individuals or families) implies that the 12 earliest settler families in that particular locality or the owners of that particular land. System of land ownership shared by 12 villages (*Barazan*) also can be seen in the present day village society. This tradition might have been continued in some of the Goan villages. Hence the people in the village believe that the place called *Barazan* is a sacred place. Many such places are found in Goa too, they are Chodan, Daugim, Panelim, Cunchelim, Betalbatim, Chicalim, Dabolim, Davorlim, Dicapale, Issorsim, Mormugao, Nagoa, Pale and Vaddem.⁴⁶

Ancestor Worship: The worship of Kulapursush, Mulapurush, Grāmapurush, Adipurush are types of ancestor worship prevailed in many communities in India. The heroic man of the family was idolized as Kulapurush and members of the family believed that such heroic man would have some spiritual power even after his death and that will protect them from unwanted evils. Blessings of the elderly person according to them are required to protect and safeguard their lives. The worship of ancestors takes place in the form of a small plaque or

stone in some places in Goa and the ancestors like Grāmapurusha, Ādipurush, Kanadipurush, Sutarpurush occupied the position of Parivaradevata in some of the temples in Goa.⁴⁷

Mharu or Maringan: Maringan belongs to lower caste in Goa. People believe that he is a guardian of the village. Normally his shrines are located in the outskirts of the village. In some villages like Keri in Sattari taluka, a small shrine of Maringan is located in one among the groups of the temples near Keridam. People in the Goan villages offer terracota horses to Mharu or Maringan at the time of their traditional worship and it seems to be a well popular tradition in Goa.

Vanadevta: Vana means forest and Devta means God. Vanadevta means Goddess of Forest. Forest became a part and parcel of human life prior to Palaeolithic period. When man started getting easily available material from the forest, he also feared about the security of his natural property and his own life. He needed some protection for his survival. Hence he started believing in supernatural powers and started worship of Goddess of forest. Worship of Vanadevta can be found in many of the villages in Goa too, such as at Carambolim, Morombim, Arpora, Assnora, Guirim, Pomburpa, Punola, Serula, Mulgaum.⁴⁸ The mother Goddess of Curdi appears to be the Goddess of Forest, Korrvai Devi.⁴⁹

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Chapter – IX

CONCLUSION

This study on '**Temples of Goa - An Architectural Study**' fills a noticeable gap in the history of temple architecture of Goa. The land of Goa had a peculiar geographical setting. Hence it not only nourished the early cultures but also attracted the outside conquerors. As a result, it had experienced the rule of several dynasties which have left the remnants of cultural heritage of the past. It is not possible to indicate when exactly the custom of building stylized temples began in our country. But the image worship started much earlier in Indian sub-continent and it was traced in the Indus Valley Civilization. Though some Hindu mythological symbols like concentric circles, ring marks and trishul appeared in the Stone Age in Goa region, it was not ascertained that the worship was started during this period. But to cite the unique example of worship site near Curdi, Angod in Sanguem Taluka can be indicted where the Mother Goddess is found carved in bold relief on the outcrop of laterite. It shows the image worship started in Goa quite long back, in the Megalithic period.

Though the raw material for temple building is scanty in this region, attempts were made adequately to house a deity for veneration with or without shelter during early times. Discovery of Buddha images at Colvale and Rivona and Jain images at Cudne, Kothambi and Narve are good examples for

existence of religious structures, though they have not survived. Similarly, there might have been many temples of worship built with perishable material. With the arrival of Sastras, Agamas and Puranas in Hindu religion, the practice of rituals increased in the temple activity, and the elaborate building activities also developed with the help of Vastushastra.

First and foremost experiment of structural temples in Goa comes from Chandor, the ancient capital of Goa. Here, the experiment started with bricks joined with mud and mud brickbats. When the construction started with imperishable material like stone, the number of components within the temple and mouldings in the *adhishsthana* also increased. In the place of simple plan of early temples with sanctum and porch, large and wider plans developed. Ornamentation and skill in the icons became more sophisticated. In addition to ancient Hindu architecture, Islamic and Portuguese architecture were incorporated in Goa temple architecture, which became more sophisticated during the course of time. This exhaustive analysis of Goan temples coming out for the first time will prove the richness of Goan temple architecture in the context of Indian architecture in general.

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