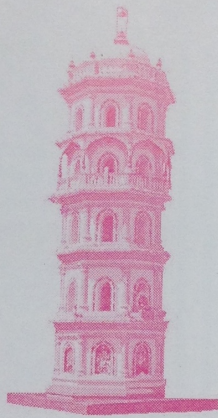


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## INDIGENOUS HERITAGE OF GOA

Origins, Development & Issues  
Of Sustenance

*A Monthly of Contemporary  
Studies & Analyses*

## Editor's Note

*The cultural economy of Goa remains yet to be explored. Goa is an idea, which can sell the world over. The world takes cognizance of the tiniest of the State of India. Is Goa a miniature India? Yes. Yet, it has its own unique heritage. The efforts are on to project the Goan heritage for economic gains. Moreover, there is need to generate awareness amongst the people to enrich the cultural heritage of the State.*

*The historical and political factors were responsible for the neglect of the historical places, monuments and sites, in the past. The historical monuments, sites need official patronage. The agencies like Fudacao Oriente may come forward to take over the restoration or maintenance work of a few artifacts in the State. Nonetheless, it is the primary responsibility of the state and central agencies, and civil society to protect, preserve and conserve the priceless heritage of the country.*

*There is symbiotic relationship between the popular culture and refined culture. The animistic rituals are not anti-thesis of the 'Sanskritisation'. The word Aryan has linguistic connotations rather than alien spirit of domination over the locals.*

*For archeological study, the artifacts are the crucial components in the West. Indian history is the history of migrations of the people. The traditions, beliefs, customs have largely influenced the marvels of architectural history, since the ages. The cross-cultural currents have influenced and enriched the cultural heritage of the country. And, Goa is no exception.*

## INDIGENOUS HERITAGE OF GOA Origins, Development & Issues Of Sustenance

### Abhijit Sadhale

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समुद्रवसने देवी पर्वतस्तनमर्मडले ।  
विष्णुपत्नी नमस्तुभ्यं पादस्पर्शं शमय मे ॥

Goddess of ocean, with bosom of mountains, Goddess of prosperity,  
I bow before you. Forgive me for stepping on you.

## INTRODUCTION

This day-break prayer aptly sums up the sensitivity of our culture and the concept of divinity associated with the *bhu or Mother Earth*. The first vastu, on which all other vastu in form of monuments, housing dusters, palaces, towns and sacred landscapes were developed. From ages,

this attitude has been a part of our growth process, transferred from one generation to the other, in form of *parampara or tradition*. This essence of *parampara* is however lost through many chronicled histories as dynamics of tradition are not understood. Before we study the manifestations of this '*parampara*' in architecture, art and iconography, we must understand the very essence of '*parampara*' in true Indian context and its divergence from westernized Indian context of history and heritage. The basic differences in attitude mentioned above are relevant to the entire civilization and can be understood at that level. After realizing these issues at main civilization level, one can understand the localizing divergences, regionalized concepts and its manifestation in heritage in proper context.

Though we use word 'heritage' to describe this process the meaning of *parampara* cannot be contained in the etymological limitations of word 'heritage'. The difference lies in divergence between eastern and western thought about time. We tend to think of time as cyclic phenomenon while west thinks of times as 'linear' phenomenon. This divergence is again reflected in the importance we place on traditions and western insistence on history. Traditions are continued, transferred from generation to generation. It ensures continuity of thought/culture in a community. The other important aspect is its ability to undergo change, in such a way that it is 'true' to the particular context both in space and time without losing the core essence maintained by the firm beliefs in strict observance of all aspects in minute details.

### **The Early Beginning ...**

As the western scholars and archeological experts, historians relied heavily on actual manifestation, often sidelining long span of formative stages of traditions resulting into the elements of heritage, for the '*Bharatiya Parampara*' the beginning was much before, when the seed of thought was sown and its actual physical manifestation was a intermediate stage as pronounced in our ancient literature.

As explained in *Aitareya Brahmana* with example of 'conception' the birth is not when child is delivered but when the seed is sown and before that when the seed is formed.

### **TRACING ROOTS IN MESOLITHIC PERIOD THROUGH DISCOVERY OF IMPORTANT HERITAGE**

In Goa, this early beginning can be seen in Pansaimal on the banks of Kushavati River a very ancient, perhaps one of the oldest in Goa. Its discovery [1] by Shri K. D. Sadhale renowned architect involved in archeological restoration marked an important stage in heritage conservation in Goa.

The site is located near the Western Ghats, the abundance of water, thick forest to hunt and collect food probably made the place ideal habitat. The rock carvings are located on a huge laterite sheet, half submerged in river during floods. There are few other sites in Goa but none as illustrative and impressive as Pansaimal containing over 100 figures, big and small. Depiction of animals is profuse and is expressive of beginnings of symbiotic relationship between man, animal and nature.



*Picture of rock-carving at Pansaimal*

Unfortunately its casual reference as ‘mysterious intriguing Kushavati valley culture’ suggests decadence and dissociates it from our present culture, while many of the features have been continued in their enhanced form through a long span of civilization. Even today in western ghat region of Goa, this relationship of man with animals in nature is continued through rituals of *Bhovani* [2]. The scenes of animals hunting as revealed on 8000 years old site continue through traditions only to be manifested in iconography of *stambha* in village temples. Another interesting image is of dancing female, the same can be traced through all periods in iconography on objects as well as architecture.

It also exhibits the flourishing of fertility culture through engravings of mother goddess. The representation of nature and its regenerative capacity to give life was best represented with figure of women on back, with legs spread apart, enhancing the vaginal opening. The position of women ready to be fertilized is representation the earth itself waiting to be dug and seed planted in hole/ depression.

This manifestation certainly did not die for the civilization continued through mother worship, the same finding its place in Vedas as *Aditi* the supreme goddess who is ‘*sarvadeva*’ (containing all divinities within it and also supreme all pervading divinity) and the mother of all devas i.e. divinities emanated from it. The sculpture at kurdi (now transplanted at Verna) is of similar nature.



*Matru devata of Kurdi*

The concept of Lajja Gauri is a continuation of same thought though traditions, which shaped sculptures in enhanced and more expressive manner. In Goa, two deities Sri Kamaxi Shiroda and Shree Mhalsa--- Mardol were expressed in sculpture on panels with similar nature.

### **EARLY REFERENCES OF TEMPLES IN INDUS CIVILIZATION**

The conception of temple and its growth can be traced to very early periods even in Indus/ *Sindhu* settlement as admitted by Sir John Marshall: “*Any one of these might have been a shrine as well as anything else... Little unfortunately is left of this interesting ruin except its foundations, but these are unusually massive, nearly 10 feet deep with solid infilling of crude brick, and presuppose a correspondingly high superstructure, which might very well have taken the form of a corbelled sikhara over the central apartment*”.

#### **The *Bramhanda Swarupa* Of Temple: *Vedic Roots Of Goan Heritage***

The concept of temple and the cosmology associated with the germ of temple finds its seed in Vedic period. In *Rig Vedic* hymns (VII. 54-55) reference is made to *vastopati* a special deity supposed to preside over building sites [3]. *Vastopati* is also identified with *Tvastr*, the carpenter of the gods. In another hymn (1.32.2) *Tvasta* is said to have sharpened (*Tasksa*) the thunderbolt of Indra [4]. This *Taksa* became *taksaka* a carpenter in later times. The reference to *tvasta*, the carpenter and his craftsmanship in wooden and metallic crafts (Rigveda x .48) are sufficient proof of early architecture [5]

Apart from various references in Rigveda to different structure as *harmyas* (V 32.5, VII.55.6, 56.16, 762, IX.714, 78.3) [6] the earliest depictions of wooden structures can be observed in carvings of Barhut (100 B.C) and later in Ajantha caves. In the Ajantha caves, the *Chaitya* halls are carved out of monolith stone depicting wooden construction of earlier periods. In areas close to coastal belt of Konkan, one finds Karla and Bhaja caves, which also illustrate the stone copy/representation of wooden structures. The wood being comparatively perishable medium, no examples of these structures survive except as its representation in other mediums.

In Goa and nearby coastal areas there traditions seem to have thrived, as there exists, like Ajantha caves their representation in other durable medium. The structures of many Goan

vaulted temples very closely resemble *Chaitya* halls. The resemblance is complete with depiction of curved ribs, which in Ajanta are of stones while in Karli the wooden ribs still exist. In some of the old temples at Bicholim, the horizontal ribs crossed main curved rib forming coffered /grid appearance. The material used in Goa being laterite its composition does not allow fine carving so both the ribs are similar in size, unlike in Ajantha or Karla. This resemblance is aptly illustrated in comparison of photographs of Mauli temple at kanakumbi and Ajantha cave No.19.

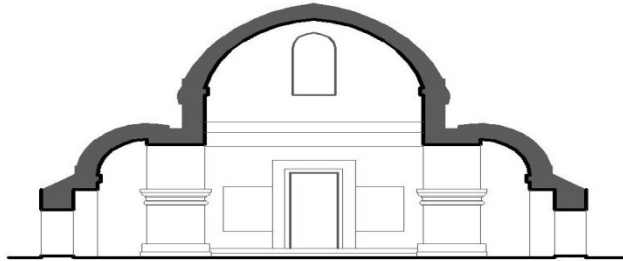


Ribbed ceiling of the Mauli temple



Ribbed ceiling of Ajantha cave

The cross section of Shree Kamaleshwar temple at Korgao, Shree Vijayadurga temple at Keri with central hall covered with vault and side aisles covered with quarter vault is same as that of any chaitya halls.



The chaitya halls, the stupa with circumbulatory path or prevalent traditions, which have been depicted therein, have greatly influenced development of stupi temples (domical temples) in Goa. The stupa contained at the end of vaulted central hall of chaitya, has evolved into full scale shikhara in stupi temples in Goa.[7]



*Stupi*--- dome on Hindu temples with *Anda* of stupa surrounded by railings and *kalasha* replacing the *harmika*

### **BLUNDERS OF HISTORY**

Unfortunately the early scholars, who were without proper grounding in vast Sanskrit literature, hastened to associate the same to mughal or Muslim influence. However a close inspection of Muslim invasions, destruction and rule reveals otherwise. The Muslims invaded Goa under Malik Kafur causing major destruction of Hindu temples and civic life. Subsequently, Goa under rule of Bahamani since 1350 A.D was wrested away from Muslim rule by Vijayanagara founder Bukka in 1377-78. Sultan Muhmad Shah conquered Goa back in 1470-72. The rule of Bahamani ended in hardly 40 years by the invasion of Portuguese. In addition to short duration of its rule, Adilshah never directly asserted himself preferring to use local Hindu landlords by giving civil and military authority. Considering all these facts and the hasten of historians to attribute the major heritage of Goa to Persian style or Mohammedan influence is intriguing as on today no notable structure of mosque or madarasa of size and grandeur, to be emulated by local population by awe and inspiration, forsaking their rigid adherence to traditional values and *shastras*, exist.

### **Traditions Sustained**

While the Buddhist culture responsible for development of stupa and chaitya halls in cave architecture thrived in Goa from 200 B.C. Apart from discovery of Buddha idols, the rock-cut caves of lam-gaon (Lamgao means the village of Lamas i.e. Buddhist monks) also asserts strong presence of buddhists in Goa. However it is difficult to attribute the continuation of ‘Chaitya hall’ typology in Goan temples with stupi as apex part of vimana i.e Shikhara to solely Buddhist influence as I am inclined to consider that the traditions were continued through generations, manifesting itself with each subsequent reconstruction, enriched further by strong Buddhist presence in the region.

Apart from ‘chaitya hall’ typology in stone, the tradition of wooden temples survived and developed further in coastal region including Goa. The wooden temples are also described in Samarangansutradhara (Ch. XLIX) in 1000 A.D. The forms evolved with wood find

representation in all other mediums even in later stone temples. The innumerable references to wooden architecture and metaphysical meanings attached to wood in Vedic literature, is perhaps the source of this preference. In the earliest literature (Rigved x 81.4) the question is asked: "Which was the wood, which the tree from which they (the gods) taks (shaped) heaven and earth?" [8]

The answer is found in the Taittiriya Brahman (11.8.9.6). Brahman was the wood, Brahman the tree from which they shaped heaven and earth. Vedantsutra (1.4.25) further illustrate the meaning. A German scholar Stella Kamarisch has appropriately summed up as 'Accordingly the temple is an image of the macrocosm, as shaped from that primordial wood which is Brahman'. This ancient tradition preferring use of wood was continued in Goa nurturing the tradition of *Rigvedic Taksa*, later *takshaka* the carpenter. A major setback to this tradition was destruction of temples by Malik Kafur followed by destruction of traditions, which was a backbone of Goas heritage, by the Portuguese. The destruction was systematic, complete and piece-by-piece followed by annihilation of Brahmins, abolishment all sthapatis and temple related craftsmen and forbidding of rituals and festivals.

Some of the finest specimen of Goan heritage was lost, traditions however were sustained in essence and later revived in the construction of temple of Laxmi Narcinva of Veling and Mahalsa Temple in Ponda, stambhas in sabhamandapa (locally referred as 'chowk') still bear its close resemblance to chaitya pillars.



Kumbha stambha at



Kumbha stambha at Ajantha with simple torana/ lata-kumbha –amla-capital on 16 faced trunk

The kumbha stambha, stocky pillar bearing picture gallery (chitravali) above is continued in many other temples of Goa. It is in fact one of the most common wooden stambha typology used in temples of Goethe earliest depiction of these pillars is in paintings of Ajantha. The



kumbha stambha or pitcher pillar was very elegant and lean, so is the structure above. The same when abstracted in monolith stone caves change of medium necessitated stocky proportions. The kumbha on the stocky trunk was compressed to portray its capacity to bear weight. Similarly, in Goa, the wooden *kumbha* pillar typology was used on altogether different medium i.e. laterite stone, the proportion achieved are bulky, giving it massive appearance. A solitary example of such pillar exists in a small ancient shrine to Shiva in Shiroda (declared as protected site). Perhaps these proportions were found appropriate and the tradition of having large, stocky pillars was promulgated in wooden *stambha*, taking inspiration from stone copies. In all the major temples of Goa, even now one finds wooden pillars with large diameter, with kumbha motif, leaf pattern on sides, usually eight or sixteen faced, the base of which is adorned with relief carving of Peepal leaves. The capital is usually octagonal and is composed with nagas or shapes of nagas in abstraction.

The 'Nagas' from nagloka i.e. the subterranean world bearing the weight of the upper world bhuloka the concept of bearing entire cosmos as illustrated in *Pauranikavastu shantiprayoga*.

ब्रह्मपुत्राय सकलब्रह्मांडधारिणे भूमारापिनिमस्तकाय...

The weight carried is to temple structure which itself again an image of macrocosm. The origin of this association is quite clear if one refers to the hymn of Atharva Veda.

*Stambha bear these three worlds, the earth and sky. Stambha bears the wide atmosphere.  
Stambha bears the six vast regions  
And has pervaded this entire universe [9]*

The entire stambha is octagonal/sixteen faced---circular right from base of trunk till top part being a comparatively thinner wooden plate resting on top of *nagashikha*, which is a pure square signifying the bhuloka [10]



*The view of stambha capital with nagas supporting the square plate at Sri Mallikarjuna temple at Canacona*

The six pillars of Mallikarjun temple of Srithala, Canacona illustrated the above-mentioned cosmology. The concepts, beliefs and cosmology mentioned has its roots in Veda, which further developed in this millennium. However most of the stambh in Goan temples are not older than one –two centuries, none reaching even the age of 400 years. The actual objects of sculptural manifestations i.e. stambh decayed & were repaired many times, refined and possibly replaced and continuity remained unbroken. Knowledge was contained in traditions, which sustained over a millennium. [11] This heritage of kumbha stambh can be seen today in Sri Mallikarjun temple, Shristhal, Sri Mallikarjun Temple, Gaodongri, Sri Mhalsadevi Temple, Mardol, Sri Laxmi Naracinva Temple, Veling, Sri Kamaxi Temple, Shiroda, Sri.shantadurga Bhumipurush, Faterpem (restored) and many others.

### **DEVELOPMENT OF VARIED STYLES: GOA AS A MINIATURE INDIA**

The process of development of heritage in Goa as continuous dynamic process was synonymous with the development & refinement in the rest of India. The art, architecture and iconography evolved in India through different schools, which varied in their detailing of the same, but bound by common chord of essence of temple and proportions, *tala-mana* and *rasa* as outlined in *shastr*. Varied dynasties looked upon restoration, reconstruction of temples as divine work and patronized the *sthapati* and *shilpi*. Each successive ruler carried further the work, building upon the predecessor's work yet going further by refining; creating a style – or – typology, which further enriched the process. As a result the heritage of Goa exhibits diversity of varied influences enriched through a historical period of rule by different dynasties. [12]

### **Contributions To Goan Heritage By Various Dynasties: Goa As A Part Of Satavahana Empire**

During the pre-Bhoja period, Goa was a part of Satavahana Empire. It was on the peripheral region of *Kuntala* province as out lined in Vidya Dehejas ' Early Buddhist tock temples'. The influence of *chaitya*, *kumbha-stambha* and *chitravalis* was probably during this period.

#### **Bhojas**

Bhojas are known to have constructed many temples. The earliest remain of one temple are found at chandor (chandrapur). The temple built in 400 A.D was of brick construction and roof of the hall (assembly) was supported by wooden pillars. The practice of using wooden pillars presumably kumbha stambhas begun during satavahana period could have been continued. Dr. V. R. Mitragotri has ascribed the shrine of Sri.Chandreshwar to C. 600 A. D and to Bhoja king Prithvimallavarman.

#### **Konkan Mauryas**

Konkan Maurya dynasty ruled west coast of India along with Goa between 6<sup>th</sup> and 7<sup>th</sup> century A.D. The *Sivpura* copper plates give references to strong Buddhist presence and development of Buddhist structures in Goa. King Chandravarma is known to have awarded grant to *Mahavihara* somewhere near Chandrapur (Chandor)

#### **Silaharas**

Silaharas ruled for nearly 245 years from 760 A.D to 1010 A.D. The development of Balli (Balipattana) as seat of power and construction of temples in remote areas of Balli are attributed to rule of Silaharas. According to the gazetteer of Goa, Daman and Diu [13]. Sri Mahadev temple of Kurdi was constructed during Silahara period. Sri Mahadev temple of Kurdi (now relocated at Salaulim dam site) is one of the two ancient temple structures maintained under Archaeological Survey of India (ASI). Though none of the major silahara temple survives till now, some of the sculpture available and conserved in ASI museum (especially sculpture of Vishnu from Savoi-verem) speaks highly of their contribution to Goan heritage.

### **Badami Chalukyas (6<sup>th</sup> century A.D. to 8<sup>th</sup> century A.D.)**

The chalukyas were instrumental in advancing the development of architecture and iconography in west coast and Karnataka regions. Later Chalukyas as contemporaries of kadamba had great influence on development of iconography and architecture of Kadambas.

### **Hoysala (1022-1342 A.D)**

The contribution to hoysala to Goan heritage by way of its influence on sculpture by large and temple architecture is note worthy. The ornamentation and *toranas* as *prabha* of idol are easily discernible influences of Hoyasala iconography. Hoysalas also influenced the temple building of Kadambas; even today some of the specimens of hoysala lathe turned stone pillars can be found in old Goa.



View of sculpture of Vishnu at Korgao

### **Gujarat and central Indian influence**

The remains of elements of ancient temples exhibit varied influence. A close inspection of few sculpture that have outlasted the Muslim and colonial onslaught reveals influence as far as from Gujarat. It can be particularly seen in sculpture of Sri.Brahma of Karamali (relocated after destruction of temple by Portuguese to Brahmakaramali in Valpoi) and sculpture of Sri Vishnu from Mulgao.



*The magnificent sculpture of Sri Brahma at  
Brahmakaramali in Sattari.*

The similarities between sculpture of Sri Vishnu from Mulgao and sculpture on wall surface of Patan Rani-Ki-Vav are striking. Sculptures with similar composition of *prabhavali* are seen in Khajurao temple [14] and Udayeshwara temple at Udaypur [15]. The Goa Kadambas had a close contact with the Chalukyas of Gujarat (Solankis). This close contact has also brought in the influence of Gujarat sculpture on the sculpture of Goa. [16]. The *prabhavali* of Sri Keshava at Opa – Khandepar in vicinity of

Saptakoteswar temple is yet another example of above cited influence. The use ‘*gavaksha*’ as *nagara* symbol as varied to *Dravida* ‘*nasi*’ and creation of pattern by its progressive array as seen in relics of Saptakoteswara temple of Diwar is yet another pointer to northern influences.

#### **Kadambas** (10<sup>th</sup> century A.D. 14<sup>th</sup> century A. D.)

The contribution of kadambas to Goan heritage is significant both in the field of architecture and iconography. The only fully schist temple structure of Tambdi surla was constructed by kadambas king. Other temple attributed to Kadamba period is reconstruction of Sri Chandreshwar temple at Parvat. The architectural element especially parts of door lintel side jambs of doorway, column bases lying at this site of ancient Sri Mhalsa temple, attribute it to kadambas period. The contribution of kadamba in sculpture is also noteworthy. The sculpture of Sri Narayana in a small shrine by the side of Sri Kamaleshwar at Korgao is a splendid work. Many other sculptures of this period are preserved in ASI museum at old Goa. Kadambas also established *Brahmapuris* – seat of learning and religious activities.



*Sri Mahadev temple at Tambadi-Surla*

Rastrakutas profoundly influenced sculptures during Silahara period as latter were feudatories of former. Vishnu idol from Savoiverem is one of such Rashtrakuta-Silahara influence. The broken idols of sadashiva along with some other idols are also attributed to Rashtrakuta influence.

### **Yadava influence**

As per Gazetteer of Goa, Daman and Diu, the Mahadev temple of Tambadi Surla is designated as Kadamba-Yadava. Though some scholars attribute it to purely kadamba style, the similarities in the typology of stambhas of Tambadi Surla and stambhas found in the ruins of Deogiri fort of Daulatabad (a capital – citadel of Yadavas) is striking. The similar pillars are also seen in famous temples of Hanamkonda [17] and Palampet [18] built during Kakatiya regime in Warangal in A.P.

### **Marathas and Peshwa Influences**

The early maratha ruler Shivaji restored /built the temple of Saptakoteswar at Narve while it was later ruler from Kolhapur and Peshwas who financed the reconstruction of temples shifted in Ponda under the rule of Soundes (old conquest areas). The sporadic use of Maratha style pillar [19] is seen in Sri Narancinva temple at veling and Sri Mhalsa at Mardol.

### **Muslim Invasions: First Setback To Indigenous Heritage**

The invasion of Malik Kafur saw major destruction of temple and defacement of idols. Idols as far as in Sattari were broken while Saptakoteswar temple, Kuldev of Kadamba king was a prime target. The development of architecture and iconography received a serious setback as Muslim wave swept down till Rameshwar.

### **Vijayanagara**

The Vijayanagara Kingdom revived art and architecture and iconography as we find sculpture in classical proportions belonging to that period. It is possible that they might have restored lot of temples damaged in previous onslaught.

### **Stone temples of Goa: A heritage lost in time.**

Sri Mahadev temple at Tambadi Surla is the sole remaining full stone structure of the ancient era. The Kurdi temple with few stone elements is cited as yet another example and most

scholars tend to believe that most temples built earlier may not be of schist or stone constructed. I am of the opinion that though most temples were certainly not of schist stone construction, the number of stone temples is much larger than generally believed. At present, I am documenting the remains of such temples in Goa.

### **Portuguese Occupation: A Lethal Blow To Indigenous Heritage**

“No memory might remain of monuments of such gross idolatry” --- Norohna (1540 A.D) Viceroy ordering the demolition of two hundred idol temples).

Invasion of Portuguese saw a major destruction of temples recorded to more than 500. Compared to Muslim, Portuguese were most systematic in their destruction. An excellent example of destruction is perhaps “Mardangad”, a fort which witnessed a fierce battle between Marathas and Portuguese was dug up after Portuguese occupation and stone carted off, leaving no trace of its wall. The destruction of temples was followed by expulsion of *sthapatis* and *shilpis* so that not only the structures and objects of work destroyed, but also the system of supportive traditions is wiped off.

### **Heritage sustained through hostile colonial regime**

The religious terrorism led to the mass exodus and fall of trade and commerce affecting the affluence of the region. “... *With the decadence of Portuguese history there arose a new history, the history of people who refused to be enslaved in mind or body, of people who took their fate in their hands out into unconquered areas to start a new life of untold hardship and privation.*” ----Almeida, A.B. (1947)

People sustained heritage through traditions, which perform task of perseverance, continuation and adaptation. As our *shastr* believe in ‘*Vishudha*’ form, structures and idols worn out, broken were replaced continuously with new structure and idol, rather than mummifying the dead/broken relics. So from historical and archaeological approach these structures may be new or barely hundred – two hundred years old but from ‘ideological’ outlook these structures represent traditions older than minimum 500 years and form a continuity from past into present in a most dynamic manner.

The development of temple through centuries with development of indigenous craftsmanship and influences of various dynasties led to various features and typologies in *shikhara*, a prime feature used to distinguish between different types of temples as below: -

#### ***1. Stupi (domical)***

There are numerous references to this form in vastu treatises like *Manasara*, *Pancharatraprasdhanam* extensively as *stupi, stupyam* underlining the fact that its development is linked to development of stupa. Many Goan temples like Sri Manguesh, Mangueshi Sri Shantadurga-Kavale, Sri Mahalaxmi, Banadivade contain domical shikhara, which is surrounded by circumbulatory passage, and railing like Buddha stupa, while top surmounted by miniature shrine, stupika and the topmost harmika replaced by kalasha.

#### ***2. Chatuskon***

A simple four sided roof emphasizing the sanctity and sacred of square form. No refined versions of this typology survive in Goa.

3. Ashtasra

A eight sided conical roof emphasizing loftiness of temple tower usually covered with copper sheeting. Two mutt temples of this typology with curvilinear roof culminating into domical shape were renovated in this century.

4. Stepped slopes

The walls and sloping roof above then are elevated in a stepped form ending at square four sided roof.

5. Kadamba Nagara

In Goa very few imprints of this typology survive.

6. Nagara

Traces of Per-Portuguese traditions are seen in sculpture on Sri.Mahadev temple at Kurdi

7. Dravida

Most illustrative example is Tambadi Surla Temple

8. Versara

Mahadeve temple of Kurdi had a vesara Shikhara (sythesis of Rekha nagara and kadamba nagara styles)

On the basis of varied structural forms executed in Goa temples can be classified in to

1) Vaulted temples:

It consisted of half vault on Chowk, side-thrust of which was balanced by quarter vaults transferring thrust unto ground through thick walls, the entire section reminding of chaitya hall section. Shree Vijayadurga Temple, temple at Mulgao, and many others

2) Wooden structural temples

The use of wood as main element of structural ornamentation and manifestation of divinity produced fine architecture today witnessed in Sri Mhalsa temple at Mardol and Sri Laxmi Narcinva temple of Veling.

3) Stone treabeted

Sri Mahadev temple of Tambadi Surla (fully) and Sri. Mahadev Temple at Kurdi (partly)

4) Rock cut

Caves/ Cells carved out of laterite rock and located at Khandepar, Ishwarbhat, Harwale.

### **Heritage Of Domestic Architecture**

The study of domestic heritage reveals soft humane face of community, which is in harmony with nature and landforms. An excellent example of temple village can seen in Mangeshi Sthal, the pattern of other Sthals today negated by development of vehicular road. The houses in itself on basis of their form can be classified into 'Rajangan' (Courtyard) & non-courtyard houses. The Hindu houses with old wooden stambhas and doorjambes with lalat and umbara are fast vanishing in changing social – economic trends. Many catholic houses with courtyard are essentially 'indigenous' in their plan while treatment of facades is colonial.

### **Well Planned Cited – Citadels**

Goa followed well laid out planning, right before Portuguese arrived. Duarle Barboza in his diary describing the city of Goa (referred as Goapuri or Goa Chandrapur) soon after the conquest by Albuquerque:

*“It was a place of great merchandise. It has a very good port to which flock many ships from Mekkah, Aden, Ormuz, Cambay and Malabar country. This town was very large with godly edifices and handsome streets and squares surrounded by walls and towers there was a very good fortress in it and in the environs many gardens and orchards of fruits and many pools of good water”*

### **SUSTAINING OUR HERITAGE**

The task of conserving the rich and diverse heritage is a crucial task before our generation. The task is two fold first protecting, conserving the monuments and second of sustaining traditions which have created and maintained their elements.



Kavi Art Conserved At Sri Vijayadurga Temple At Keri

Archeological survey of India and State Directorate of Archives and Archeology under Mr. Dicholkar and Mr. Despande are actively involved in conservation of key elements of Goan heritage. For reviving tradition, conservationists, architects, temple authorities need to work together. The task is not only to preserve the past contribution but also to make our own contributions to it.

Unfortunately some conservationists in Goa have fallen in trap of western thought which places importance in mummifying living monuments as relics, history as frozen moment sometimes at the cost of suppressing tradition which kept that monument “live”, disregarding that in India tradition lives, creating changing. Replacing objects/structure when obsolete or defunct with



instilling new vigor life into the monument /object with *jeernodhhara / punarpratishtha*. If one refers Vastu treatises, all the objects from buildings to idols of god are brought in use with series of religious rituals symbolizing process of birth [20] instilling life (pran pratistha) and daily *bhoga's* of life and celebration of seasons offered to it. When decayed/ worn out they are sanctifully given back to elements and replaced with new object ...like a continuous cycle of *jeevan* and *Mrutyu*.

Unfortunately some historians and heritage activists are not aware of this concept as they have publicity scoffed at 'Vedic links' and vastu treatises as not only 'obscure texts' but also regard such concepts as 'Indian but not Goan' .The first onslaught on Indian heritage and indology came from Europeans, primarily by physical means, supplemented by westernized education replacing 'Indian thought'. The second onslaught is by Indians with 'colonized' agendas and suppression of restoration/reconstruction of dilapidated temples accompanied by revival of colonial signs and monuments.

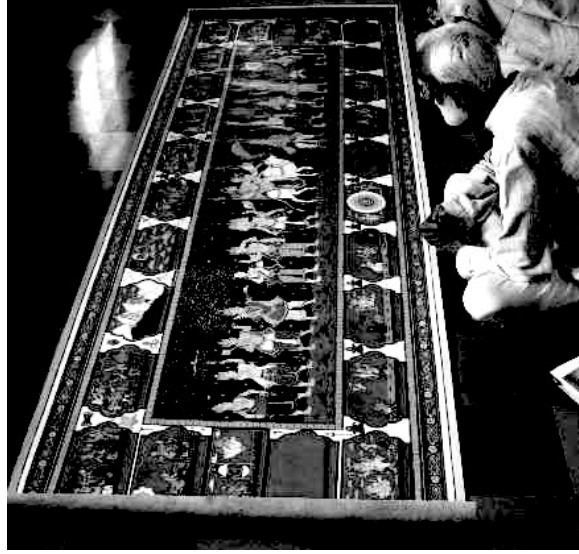


### *Recreating The Lost Traditions Of Schist Workmanship At Kapileshwari Temple*

The ruins are also important heritage but that does not validate disallowing restoration and waiting for monuments to crumble to ruins. It is necessary to instill a life into such sites and build back tradition of sculptors, masons, painters involved in such creation. This can only be achieved by the stahpatis, architects well versed in historical styles and vastu shastra.

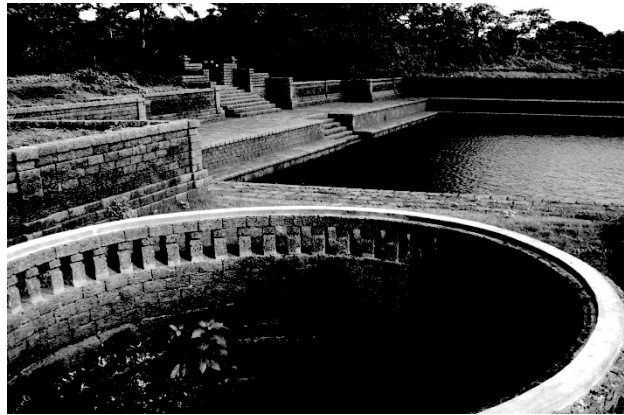
### **Hopes for the future**

Renowned conservationist, Architect K. D. Sadhale has been strenuously working to restore ancient sites and bring back the artists who left Goa four hundred years back.



*View Of Large Panel Of Vegetable Dye Painting Of Shiva Purana Being Prepared On Cloth.*

Restoration of ancient Mhalsa tank of around 800 years antiquity under his guidance in a meaningful way was an important milestone.



*The Mhalsa tank restored under expert guidance of K.D.Sadhale for Directorate of Archives & Archeology.*

Along with restoration of other archeological sites, he has achieved successfully the training of craftsmen to revive many building method and arts. Now temple projects will revive schist sculpture, an important element of Kadamba iconography followed by monumental works in laterite carving, dry joint masonry, monolith carving practices ,nava-ranga roofs which vanished for last 500 years, vegetable dye painting on handmade cloth are being achieved.

Recreation of wooden stambhas of Mallikarjuna temple with elaborate iconography in place of decayed old pillars (which also shall be restored) is perhaps first such a work in last 100-150 years.



*Wooden Stambha of massive girth & elaborate iconography of Epic Ramayana.*

### **Reviving The Lost Grandeur**

A grand revival of iconography is sought in ancient Shiva temples. A huge sculptural 4 feet x 12 feet panel with Sadashiva (Sadashiva or Mahasadashiva is a grand manifestation of Lord Shiva like Vishwarupa of Visnu) in *Ananda lasya* with all gods shall be erected with representations of Asuras, Nagas, Manushas, Vanacharas as part of cosmic dance of Shiva. Sri Sadashiva surrounded by 33 Rigvedic deities (a rare manifestation in iconography in India itself) will be completed shortly adding to the splendor of Goan heritage.

At such moment, I cannot but feel moved deep within myself knowing the cyclic nature of time.... from the day when sadashiva idols were broken and cast away to time now when shivasrishti in cosmic dance shall be revived on *urdhwa antarala* of shiva temple... the *kaal chakra* would have moved full circle then.



*Om shanti... Om shanti... Om shanti...*

### **Glossary**

**Bahamani** – A Muslim dynasty in south India founded by Alu-ud Din Bahman Shah in 1347 A.D., which continued till 1526/27 A.D

**Bharat** – Ancient name of India derived from the great king Bharata who ruled over it.

**Bodhikas** – Bracket placed over capital of pillar.

**Buddha** – considered as one of the ten incarnations of Vishnu. Founder of Buddha dharma.

**Bhoja** – A dynasty of king, which ruled Goa from 4<sup>th</sup> century to 6<sup>th</sup> century A.D.

**Chaitya** – Earliest reference are to trees but later it signified horseshoe type arch. Also refers to Buddhist prayer halls

**Chalukya** – A dynasty in the heart of Karnataka, which ruled from 6<sup>th</sup> century to 13<sup>th</sup> century A.D. and were pioneers in Hindu architecture by experimentation in, varied forms. They influenced architecture in Goa in profound manner.

**Chitravali** – Picture gallery with divine scenes / icons in form of painting or relief carving.

**Hoysala** – A dynasty, which ruled Karnataka and parts of Maharashtra from 10<sup>th</sup> century A.D to 13<sup>th</sup> century A.D and developed ornate and distinct style temple architecture known, offer them.

**Garbha** – An innermost chamber in which object of veneration is kept. Also means the fetus within the womb of the pregnant women.

**Garbhagriha** – same as Garbha .Griha as suffix means room.

**Gavaksha** – A motif/ element common in latina nagara temples.

**Kumbha** – Basically denotes a pitcher but the form is often adapted for other elements such as pillar capital, trunk.

**Latika** – A decorative moulding patti in column.

**Latina Nagara-** A typology of Nagara shikhara

**Lalat bimba** – The central portion of the lintel on principal doorways, a position of sri. Ganesh, Gajalaxmi or other divinities.

**Rajangan** – Central courtyard within the house.

**Shaiva** –Person worshipping God Shiva as supreme reality.

**Stambha** – A pillar, a post or a column.

**Stupa** – A dome, a spherical roof rising like an inverted cup over circular, square or multiangular building. Referred to as stupi also.

**Stupika** – A small dome / A small shrine over main dome.

**Umbra** – Threshold of the foot of doorjamb.

**Vasthu** –Refers to earth, palaces, man-made structures, and vehicles, platforms.

**Vasthusastra** – Treatises relating to planning execution of vasthu and rituals relating to it.

## Notes

[1] A joint visit was organized by Shri K.D.Sadhale participated by Shri Nandkumar Kamat, Shri P.P. Shirodkar, Director of state archeology ,Shri Deshpande archeologist, Shri. Keshav Sawaikar, Shri.Khandeparkar and author, the discovery recorded in the newspapers.

[2] *Bhovani* is a hunting ritual of certain communities, performed with divine associations attributed to sighting of animals and the hunted animal offered to the goddess. (As recorded in koperdem village-sattari)

वास्तोष पते परति जानीह्यस्मान सवावेशो अनमीवो भवा नः ।  
यत तवेमहे परति तन नो जुषस्व शं नो भव दविपदे शं चतुष्पदे ॥  
वास्तोष पते परतरणो न एधि गयस्फानो गोभिरथेभिरिन्दो ।  
अजरासस्ते सख्ये सयाम पितेव पुत्रान परति नो जुषस्व ॥  
वास्तोष पते शग्मया ससदा ते संक्षीमहि रण्वया गातुमत्या ।  
पाहि कषेम उत योगे वरं नो यूयं पात ... ॥

[3] Rigveda (VII. 54-55)

[4] Rigveda (I.32.2)

अहन्नहि पर्वते शिश्रियाणं तवष्टास्मै वज्रं सवयं ततक्ष ॥  
वाश्रा इव धनवः सयन्दमाना अञ्जः समुद्रमव जग्मुरापः ॥

अहं भुवं वसुनः पूर्वस पतिरहं धनानि संजयामि शश्वतः ।  
मां हवन्ते पितरं न जन्तवो.अहन्दाशुषे वि भजामि भोजनम ॥  
अहमिन्द्रो रोधो वक्षो अथवर्णास्त्रिताय गा अजनयमहेराधि ।  
अहं दस्युभ्यः परि नम्णंमा ददे गोत्रा शिक्षन्दधीचे मातरिथने ॥  
मह्यं तवष्टा वज्रमतक्षदायसं मायि देवासो.अञ्जन्नपि करतुम ।  
ममानीकं स्यंस्येव दुष्टरं मामायन्तिक्तेन कर्त्वेन च ॥  
अहमेत गव्ययमथ्यं पशु पुरीषिण सायकेनाहिरण्ययम ।  
पुरु सहसा नि शिशामि दाशुषे यन मासोमास उक्थिनो अमन्दिषुः ॥  
अहमिन्द्रो न परा जिग्य इदं धनं न मर्त्यवे.अव तस्थेकदा चन ।  
सोममिन मा सुन्वन्तो याचता वसु न मेपूर्वः सख्ये रिपाथन ॥  
अहमेताञ्छाश्वसतो दवा-दवेन्द्रं ये वज्रं युधयेऽकर्षवत ।  
आह्वयमानानव हन्मनाहनं दलां वदन्ननमस्युर्नमस्विनः ॥  
अभीदमेकमेको अस्मि निष्पाळ अभी दवा किमु तरयःकरन्ति ।  
अभीदमेकमेको अस्मि निष्पाळ अभी दवा किमु तरयःकरन्ति ॥

[5] Rigveda (x .48)

अहं गुडगुभ्यो अतिथिग्वामिष्करमिषं न वनेतुरविक्षु धारयम ।  
यत पर्णयघ्न उत वा करञ्जहे पराहम्महे वनेहत्ये अशुश्रवि ॥  
पर मे नमी साप्य इषे भुजे भूद गवामेषे सख्याक्णुत दविता ।  
दियुं यदस्य समिथेषु महयमादिदेनं शंस्यमुक्थ्यं करम ॥  
पर नेमस्मिन ददृशे सोमो अन्तर्गोपा नेममाविरस्थाक्णोति ।  
स तिग्मश्रङ्गं वर्षभं युयुत्सन दरुहस्तस्थौवहूले वद्धो अन्तः ॥  
आदित्यानां वसुनां रुद्रियाणां देवो देवानां नमिनामि धाम ।  
ते मा भद्राय शवसे ततक्षुरपराजितमरूतमपाळम ॥

[6] Rigveda (V 32.5)

तयं चिद अस्य करतुभिर निषत्तम अमर्मणो विददं इद अस्य मर्म ।  
यद ई सुक्षत्र परभता मदस्य युयुत्सन्तं तमसि हर्म्यं धाः ॥

Rigveda VII.55.6,

य आस्ते यश्च चरति यश्च पश्यति नो जनः ।  
तेषांसं हन्मो अक्षाणि यथेदं हर्म्यं तथा ॥

Rigveda 76.2

पर मे पन्था देवयाना अदश्रन्नमधन्तो वसुभिरिष्वतासः ।  
अभूदु केतुरूपसः पुरस्तात परतीच्यागादधि हर्म्यभ्यः ॥

Rigveda IX.714

स मोदते नसते साधते गिरा नेनिके अप्सु यजते परीमणि ॥  
परि दयुक्षं सहसः पर्वताद्यं मध्वः सिञ्चन्ति हर्म्यस्य सक्षणिम ।

Rigveda IX.78.3

समुद्रिया अप्सरसो मनीषिणमासीना अन्तरभि सोममेक्षरन् ।  
ता इ हिन्वन्ति हर्म्यस्य सक्षणिं याचन्ते सुक्लं पवमानमक्षितम् ॥

[7] “Mangueshi Shikhara, All the way from Rome?”, article by Shri.K. D. Sadhale in Navhind Times:10 April 05

[8] Rigved x 81.4

किं सविद वनं क उ स वक्षं आस यतो दयावाप्थिवीनिष्टतक्षुः ।  
मनीषिणो मन्सा पछतेदु तद यदध्यतिष्ठद भुवनानि धारयन् ॥

[9] The Hindu temple Vol.1 Stella Kamarisch

[10] Earth is signified as square and one of the earliest reference is as ‘*chaturbhiti*’ i.e. bound by four directions

[11] While referring to architecture, iconography one is forced to speak of this millennium as apart from references in vedic literature and illustration in paintings, sculptures, no visual or detailed descriptions are available.

[12] The heritage referred to here is of art, architecture and iconography developed from ancient period. It refers not only to monuments that have lasted vagaries of time, Muslim onslaught, and colonial aggression but also the heritage which was lost and whose picture can be conjured up from the richness of the few remains

[13] Gazetteer of Goa Daman and Diu.

[14] The temple of Khajuraha is attributed to two Rajput dynasties Pratihara dynasty (8<sup>th</sup> –11<sup>th</sup> century) and Chandela dynasty (10<sup>th</sup> – 13<sup>th</sup> century).

[15] The Udayeshwar temple at Udaypur built by king Udayadeesha of Paramara dynasty (c1080 A.D.) is contemporary of Khajuraha temples. These developments could have influenced the evolution of Gujarat school of sculpture under solankis

[16] Mitragotri, Dr. V. R. Socio cultural history of Goa, From Bhojas To Vijaynagar Cit PP 223  
[17] A 1000 pillared hall temple to Shiva built in 12<sup>th</sup> century (c 1163 A.D.) by king Rudradeva of the Kakatiya dynasty.

[18] Ramappa temple in palampet village near Warangal built drawing Kakatiya rule(C. 1213 A.D)

[19] The typology is Pre-Maratha, but it is referred to as Maratha pillar as they were instrumental in spreading its use by reconstruction of temples in Konkan region.

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