CHAPTER VIII

ICONOGRAPHY

In the Chapter V the important sects of Hinduism such as Vaisnavism, Saivism and Shakti cult have been discussed. In the subsequent chapter VI and VII the important female deities and male deities have been dealt with. Hence it would be appropriate to deal in this chapter the iconography of important deities like Visnu, Siva, Ganes, Kartikeya, Brahma, Mahishasuramardini and Mahishasuramardini depicted in boat and Saptamatrikas. In Chapter V references to the various aspects of Visnu and his ten incarnations has been made. Therefore, only reference to the newly discovered image of Krishna holding churning-rod is made in this chapter. As regards the iconography of Ravalnath and Vetala it may be mentioned that the majority of the images are similar and these features have been dealt with in chapter VII. Therefore, in Saiva iconography only important aspects such as different types of lingas from Goa, Umashitsiva and Sadasiva have been discussed.

Iconography of Navanita-Krishna (Plate No. 20)

In April, 1992 in Vichundrem village of Sanguem taluka Navanita-Krishna depicted with two hands, was discovered. In his right hand he is holding butter and in his left hand he is holding a churning-rod and this is not intact. This type of
Krishna images holding churning rod have been classified as Kadagolu - Krishna images.¹ The Kannada word for churning-rod is Kadagolu. Hence this type of Krishna has been named as above. Navanita - Krishna and Kadagolu-Krishna images are of infant Krishna and these are associated with his childhood. However, Kadagolu-Krishna from Vichundrem is depicted as an adult. He is wearing a crown (Kiritamukuta), bracelets and anklets. He has been adorned with vaijayanti necklace (māla) which has reached below the knees. From the above description it is evident that the stone sculpture of Krishna is not primarily of Navanita-Krishna nor primarily of Kadagolu-Krishna but both themes are combined in one.

Madras Museum has in its collection bronzes of Navanita-Krishna. Krishna is shown in these bronzes standing on left leg which is bent slightly at the knee-joint. The right leg is lifted inwards and is shown in dancing pose. The right hand is shown in assurance giving (abhaya) pose or shown holding butter (Navanita). The left arm is stretched extended outwards.² From Dakshina Kannada both Navanita-Krishna and Kadagolu-Krishna images have been reported. Among Navanita krishna bronzes the earliest belongs to the c. 1500 A. D. However, Kadagolu-Krishna bronzes are of c. 1600 A. D.³ Taking the above factors into consideration, the stone sculpture of Kadagolu-Krishna from Vichundrem may be the fore-runner of these types of icons on the west coast.
b) Iconography of Siva

In many regions of India Siva was first worshipped aniconically in the form of linga. The antiquity of linga worship goes back to Indus Valley Civilisation. The linga was depicted on the coins from c. 300 B.C. and the tradition continued up to 400-500 A.D. On the basis of Sanskrit texts exhaustive classification of the various types of lingas is furnished in EHI vol. IIpt. I. The lingas are divided into two main types - immovable lingas (Achala lingas) and movable lingas (chala lingas). Besides these two main types, the references to other types such as metal lingas (lohaja lingas) lingas set up by men (manusha linga) are the main types of lingas mentioned.

The linga is divided into three parts. The lowest part is Brahmabhaga, the middle portion is Visnubhaga and the topmost portion is pujya-bhaga or rudrabhaga which is meant for worship. The other two parts are inserted into yonipitha. On the pujya-bhaga the lines called Brahma-Sutras are found. As regards the application of the above classification to the lingas found in Goa it may be stated that the best example of svayambhu linga (self wrought) could be Chandreshwar which is the part of hillock itself. The reference to the metal linga (lohaja linga) is found in SKH and according to this Purana Saptakoteshwar was a linga of five metals (panchaloha. Thus it was a lohaja linga. In
addition to the above lingas, there are lingas from the rock-cut caves of Aravalem, Surla and Lamgaon (all in Bicholim). In rock-cut caves of Mangeshi in Ponda only yoni-pitha is remaining. In Consua village of Mormugao taluka the linga from the rock-cut cave was detached from yoni-pitha and was lying in a pond in the vicinity of the cave. Subsequently the linga from the cave was acquired by the State Museum of Goa in 1985. The lingas belonging to Kadambas period are displayed at Old Goa Museum. Therefore, the study of these lingas facilitate understanding the evolution and the date of the lingas from Goa.

Post-6th century A.D. lingas were divided into only two parts (dvibhāga) namely lower longer square part and the shorter upper part was cylindrical which was meant for worship (pujyabhāga). The lingas of Aravalem, Pissurlem and Consua are dvibhāga type. The first three lingas are marked on vertical side lines (parsva-sutrās) but these vertical lines are called brahma-sutrās according to Matsya Purana. These Brahma Sutras are not found on the lingas of Aravalem, Pissurlem and Consua. The post 6th century lingas are divided into three parts (tridha). References to such tridha linga is found in Brihatsamhita. These three parts are namely circular top most portion, the middle octagonal portion and the bottom square portion. Mitterwallner has taken the above iconographic texts into consideration and dated the lingas of Aravalem to
the first quarter of the 5th century A.D. ²

From the writings of the Mitterwallner it is discernible that she is not aware of the existence of the rock-cut caves of Consua which is in Mormugao taluka. This cave has a square yoni-pitha. This could be also classified as dvibhāga type and has no parsva-sutrās on the pujya-bhaga. Moreover, the lower part of the linga is not given the perfect square shape and it had remained cylindrical and unfinished. The description of the linga furnished above clearly indicates that it is one of the earliest lingas from Goa. Incidentally, the linga of Consua and the rock-cut cave in which it was worshipped are very close to the ancient site of the Mangesh temple of Kushasthali. Perhaps gifts made to two Brahmins Govindaswami and Indraswami mentioned in the copper plate of Devaraja of Siroda copper plate were for worshipping the linga of Consua. ⁹

Square - yonipithas are found in the rock-cut caves of Aravalom, Consua and Mangeshi. The antiquity of such square yonipitha goes back to early Kushana period. ¹⁰ As far as Goa and Deccan are concerned, such types of yoni-pithas became common from c. 400 A. D. These square yonipitha was salient feature of the linga of the linga of early Chālukyan period. ¹¹ Therefore, the lingas with square yoni-pithas could be dated from c. 400-700 A. D.
In addition to the above important characteristic of early Chalukyan linga, Aravalem cave has two lingas with inscriptions. On the linga which is aniconically representing Sun (Surya) has one line inscription Sāmbalur vāsi Raviḥ (Ravi the resident of Sāmbalur). This inscription in palaeographically dated c. 600 A.D. However, recent studies have revealed that the date of the above inscriptions may be one century later i.e. c. 700 A.D. On the linga which is representing Siva himself has yet another inscription in box-headed Brahmi characters. On the paleographic grounds, this inscription is dated to c. 500 A.D. It seems this linga having the inscription of c. 500 A.D. has been fashioned out of a pillar from the temple which is not far away from the caves of Aravalem. During the period of the excavation of Aravalem caves (c. 700 A.D.), the temple of Siva from which the pillar was converted into linga was in dilapidated condition. No proper care was taken by the sculptor while converting pillar into linga and hence the part of the inscriptions has been damaged and lost. Therefore, this inscription also provides the clue that all the lingas of 6th Aravalem are post century A.D.

The next stage of the development of the linga can be noticed in Lamgaon (Bicholim). The linga which has been inserted in yonipitha does not belong to this yonipitha. This pitha has hour-glass decoration and could be
compared to yoni-pitha or Virupāksha temple of Pattadakal which was constructed during the early Chalukyan ruler Vikramaditya VI 733-4 to &44-5 A.D. However, the style of yoni-pitha does not provide clue for dating as this might have been installed during later period.14

Linga from Ela and Chandor are displayed at Old Goa Museum (Plate No. 23). As regards these two lingas the top most portion (rudra bhāga or pujya bhāga) is cylindrical middle portion (Visnubhāga) is polygonal or the lowest portion (brahma bhāga) is square. On the linga of Chandor sutra juncture have turned angular. In the last stage of the evolution of meeting point (junction) of Brahma sutra have become angular. The place of inclination is not closer but it has become wider.15 Three important temples dedicated to Siva were destroyed by the Portuguese in the 16th century A.D. These are namely Saptakoteshwar, Rāmnathi and Mangesh. The lingas from those temples would have provided additional evidence in the study of the development of the linga, in the region of Goa.

Lingas were in worship in Goa from fourth century A.D. There are evidences of the worship of iconic representation of Siva from the latter part of the 6th century A.D. In Aravalem caves the aniconic representation of Siva, Surya and Kārtikeya were cosecrated. Stone Sculpture of Siva, Ganapati and Kārtikeya began to appear in the region of Goa during the
same period.

Sadāśiva

The stone sculpture of Sadāśiva is displayed in the Museum of Old Goa and had been incorrectly identified as Kartikeya. Recently Archaeological Survey has made correction on the label as five-headed God (Plate No. 24). This sculpture is broken at the main waist level and is in tribhaga posture. Sadāśiva wears a jatāmukuta and round flat ear-ring (Kundalas) are found in the ears of the lateral left face as well as right face also adorned with earrings. Sadasiva has necklace (hāra) and sacred thread (yajnopavita) on the chest.

From the position of the heads it is evident that the sixth face was not present either on the right side or on the left side. On the right hand side bud motif has been chiseled and this clearly shows that the sixth face was not present. If the sixth face would have been chiseled it would have been at the lower level then the fifth face and that is improbable. Moreover, no Kartikeya sculpture, have been reported with jatāmukuta. Similar incorrect identification of Sadasiva stone sculpture have been reported and these are either worshipped as Brahma or Kartikeya. Therefore, the sculpture which is being dealt presently is not of Kartikeya but it is of Sadāśiva.

Sadāśiva sculpture which have been studied are different
from Sadāsiva sculptures of Old Goa Museum. Stone sculpture of Sadāsiva appear from the beginning of c. 900 A. D. and these are commonly depicted with three heads in front. Only after 17th century change in the arrangement of head can be noticed in Sadāsiva bronzes and paintings. Even in the Sadāsiva stone sculpture from Margao displayed in the State Museum of Goa, fifth head is placed over the central head.

The five faces of Siva according to Rupamandana an iconographic text of 15th century are Vāmadeva, Aghora, Tatpurush and Isāna. Sadyojāta, faces the west Vāmadeva faces the North, Aghora faces South, Tatpurush faces the East and Isāna faces upwards. The central face is considered as Isāna.

The above stone sculpture of Sadāsiva from Old Goa Museum belongs to the period of transition from Chalukya to Rastrkuta which corresponds to Southern Silāhāra period in Goa.

A Sadāsiva stone sculpture was discovered in 1964 in the precincts of Holy Spirit Church Madgaon while digging for the foundation and is displayed in the State Museum of Goa. (Plate No.26-20) The faces of Sadāsiva have been mentioned above. Tatpurush and Sadyojāta broader and lateral faces Aghora and Vāmadeva are smaller as these were positioned on the shoulder. But the lower part of the sculpture below the neck is broken
and missing. Isāna is at the top and smaller than the other four faces of Sadāsiva. All the faces of Sadāsiva are not of the same size and the top head of Isāna is smaller. Hence this stone sculpture has been incorrectly identified as Chaturmukhi Siva. Isāna has been taken as Ganga who is supposed to be on the head of Siva. However, the top head is not of Ganga but it is of Isāna. The Jata which is on Isāna is worn out. However, Jata pattern has remained at the rear which clearly indicates that the top head is that of Isāna.

As mentioned in the Uttara-Kamikagama all the five heads of Sadāsiva have jatāmukuta.19 At the commencement of jatāmukuta skulls are depicted in low relief and forms of skulls on all sides. It looks like a neck-lace of skulls tied around Sadāsiva.20 On Madgaon stone sculpture of Sadāsiva there are ear-rings (kundalās) and the four faces of Siva have third eye on the fore-head. This Sadāsiva stone sculpture of Madgaon belongs to c. 1000 A. D.

Umāsahitasiva

This theme seems to be popular in Goa from the beginning to c. 700 A. D. till c. 1300 A. D. Six Umāsahitasiva have been documented from Goa. The important temples dedicated to Siva were destroyed and hence many important sculptures may have also been destroyed. Old Goa Museum has in its collection three stone sculptures of Umāsahitasiva. One stone sculpture of
Umāsahitsiva is displayed in the State Museum of Goa. There is yet another Umāsahitsiva from Nāgeshi temple of Bandivade. One more Umāsahitsiva is depicted on Tambdi Surla temple.

In the stone sculpture from Kudne Bicholim Siva and Pārvati (Umā) both are standing in *tribhanga* and both are armed (plate No. 17) This stone sculpture is not intact. Torana is broken and the figure of Pārvati is broken at the level of waist. Siva is wearing a jatāmukuta has ear-rings (kundalas) necklaces (hāra) and has sacred thread (vajanopavita). Parvati has crown (mukuta) on her head ear-rings (Kundalās) can be seen in her ears. She is adorned with necklaces (hāras). Both Siva - Pārvati have bracelets (kankanās). The right hand of Siva is in the pose of assurance (abhaya) and the left hand is embracing Pārvati through her right shoulder encircling her rear side of the neck and it has reached below her left arm. Pārvati’s right arm is positioned in the similar fashion described above and has reached the right arm of Siva. Pārvati is holding cornucopia in her left hand.

There is yet another stone sculpture of Umāsahitsiva from Curdi Sanguem displayed in Old Goa Museum. The head of Siva was broken and it has been restored. Siva is sitting on his mount (Vāhana) Nandi. In his upper right hand there was trident (Trisul). the front right hand is broken. On the left lap of Siva, Pārvati is sitting. In the upper left arm Siva is holding snake (Sarpa). The lower left arm is
embracing Parvati. The right arm of Parvati is embracing Siva. The left arm of Parvati is broken. Siva is portrayed with necklaces (hāras) sacred thread (vajanopavita) and bracelets (Kankanās). Parvati is also shown with necklaces (hāras) and ear-rings (kundalās). Pārvati's hair is tied in the shape of a beautiful bun. On the pedestal Kārtikeya can be noticed on the right. Gānapati is seen in the left and at the center an attendant holding a club like object is depicted.

There is yet another Umāsahitsiva from Ela in Tiswadi Taluka. This is the largest and most exquisitely chiseled Umāsahitsiva from Goa. Both heads of both Siva and Umā are broken. In St. Cajetan church promises a door jamb of Hindu temple is preserved. The above stone sculptures may have been one of the sculptures from the wall (bhitti) of this temple. Siva and Umā are both adorned with bracelets (Kankanās) armlets (angadas) anklets. On the left side Umā godha (alligator) is depicted. one of the earliest of depictions of godha is shown in association of twelve armed goddess of Mahishāsurmardini from Udayagiri caves and can be dated to 500 A.D. The depiction of godha on Pārvati icons medieval period became popular in M. P. and godha is found in association with Umā even in South India.21

The state Museum of Goa has only stone sculpture of Umā and portion on which Siva was depicted has been lost. Umā and Siva were standing in tribhanga. But now only Umā is
standing in tribhanga is present as portion on which Siva is depicted is completely broken. The face of Uma is completely worn out. Uma has bracelets (Kankanās). On the left side of Uma the left hand of Siva embracing Parvati can be seen. This stone sculpture belongs to Southern Silahara period (c. 900 A.D.) In the niche of mukha-mandapa of Mahadeva temple of Tambdi Surla Umaśahitsiva has been chiseled out. Siva is wearing crown (mukuta) in his upper right hand he is holding kettle drum (damaru) and lower right hand is assurance giving postures (abhaya) Uma is sitting on the left lap of Siva. In Siva's upper left hand trident (Trisul) is seen. His mount (Vrishabha) is below. Umaśahitsiva from Tambdi Surla temple can be dated to c. 1300. A.D.

Ganesa

Ganesa or Ganapati is the remover of obstacles (Vighneshwara). He is worshipped before the commencement of important rituals and ceremonies by Hindus. The early images of Ganesa Goa may have been carved during the rule of Badami Chalukyas. Such early images of Ganesa were either standing or seated and has only two hands.22 Four stone sculptures of sitting Ganesa with only two arms have been found during the course of survey

Reddi was the regional capital of Badami Chalukyas on the west Coast and Goa was the part of Iridige Vishaya. The huge
sculpture of Ganesa is chiseled in a laterite cave of Reddi. It is an integral part of the cave. The trunk is turned towards the left and the tusk is broken. The right hand is in the assurance giving pose (abhaya mudra) and the left hand Ganesa is holding sweets (modaka). The sacred thread (vajnopavita) can be seen on the body. The cave was filled with debris and after the debris clearance the sculpture of Ganesa was discovered. The devotees have plastered the stone sculpture of Ganesa and hence it has lost the original features. Ganesa from laterite cave from Reddi belongs to c. 600 - 700 A. D.

Ganesa from Curdi is carved in schist and is displayed at Old Goa Museum. Objects held in his hands are not distinct. The trunk and navel belly are depicted. The two handed Ganesa also belongs to early Chalukyan period (c.600 - 700 A. D.)

Ganesa stone sculpture of schist is in the collection of Pilar Seminary Museum. The trunk ears and the feet are broken and only torso has remained. Ganesa had two arms. He has sacred thread (vajnopavita) and udarbandha below the chest and necklace (hāra). Among two armed Ganesa sculptures of Reddi and Curdi this is the only Ganesa sculpture with bejewelled head-dress.

Ganesa stone sculpture from Kudne (Bicholim) is carved in schist (plate No.28). The position of the left hand
indicates that Ganesa had sweets (modaka) and the trunk is touching modaka. The object held in right hand is worn out and thus it is not distinct. The head-dress of Ganesa had some decorations but these are not distinct. The image of Ganesa from Kudne belongs to c. 600 - 700 A.D. The above mentioned three stone sculptures of Ganesa show that these do not have crown (Kirita mukuta) and his mount mouse is not shown. From this it is evident that these are the early Ganesa sculptures from Goa.

Next stage in the development of iconography of Ganesa can be noticed in the four armed stone sculptures of Ganesa from Korgaon (Pedne) (plate No. 29) Vichundrem (Sanguem) (plate No. 30) Chandreshwar (Quepem) and Siroda (Ponda). The earliest four armed Ganesa stone sculpture from Goa region is from Korgaon. This Ganesa has four arms but the objects held by Ganesa in upper right hand and upper left hand are not distinct. Ganesa is holding in lower right hand radish (mulak) and he is holding in lower left hand sweets (modaka). This Ganesa from Korgaon belongs to c. 700 A.D.

Ganesa stone sculpture from Vichundrem (Sanguem) belongs to the similar of four armed type images. Ganesa is shown with crown (Kirita mukuta). The long trunk has turned towards left and is touching the sweets (modaka) held in the lower left hand. In the upper right hand battle axe (Parashu) and in the lower right hand Ganesa is holding radish (mulak) Ganesa is
adorned with anklets. Vajanopavita can be seen on his chest. Mouse, the mount of Ganesa is not depicted on the pedestal. Ganesa from Vichundrem belongs to c. 900 – 1000 A.D.

In the four handed images the objects held in hand are battle axe (Parashu), radish (mulak) lotus (Padma) and bowl containing sweet (modaka). These above three stone sculptures of Ganesa bear distinct Hoyasala influence and belong to Kadamba period c. 1100-1200 A.D. Plates 37, 38 and 39.

The reference to worship of Kārtikeya are found in the copper plate of Badami Chalukyas discovered on the borders of North Goa. Like aniconic representation of Surya and found in Aravalem, aniconic representation of Kārtikeya is also found in the same rock-cut cave of Aravalem cell No. 4. Kārtikeya is aniconically represented in the form of spear (Shakti) which is sunk into the pitha. The iconic representations are found in Korgaon of Pedne taluka of Goa. (plate no. 33) The beautiful stone sculpture of Kārtikeya of Badami Chalukyas of c. 700 A.D. has been acquired by the State Museum of Goa. This Kārtikeya has two hands but both are broken. However, on the basis of the position of hands, it can be presumed that in the right hand Kārtikeya had a heavy spear (Shakti) cock (Kukkuta) tucked at his left hip by his left hand. It seems after this image was worn out a new image of Kārtikeya was consecrated during Southern Silāhāra period and this image is still in worship. The new image of Kārtikeya is
also two armed and in the right hand he is holding a heavy spear (Shakti) and in the left he is holding cock (Kukkuta). Carpenters of Korgaon who worship Kartikeya do not worship him as Kartikeya but as Kuvaleshwara.²⁷

Brahma

There is no independent cult of Brahma as he was cursed by Siva not to receive any worship.²⁸ A few well known shrines of Brahma have been mentioned by the authorities and these are Dudahi and Khajurao (Madhya Pradesh, Vasantgadh (Rajasthan) Khed Brahma.²⁹ Besides these shrines reference may be made to the shrine of Brahma from Colomb (Sanguem taluka). There he is the affiliating deity (Parivar devata) of Shantadurg.³⁰ In addition to this parivar devata of Sanguem taluka of Goa, mention may be made to the two parivar devata shrines of Brahma from Pedne taluka of Parse and Virnoda.³¹

Reference to the worship of Brahma occur in the copper plates of Nerur belonging to Badami Chalukya ruler Mangalesa. In another copper plate of Badami Chalukyas reference to the village of Parse (Parshvasu) which is in the Pedne taluka occurs.³² Pedne taluka which is very close to Revatidvipa Iridige vishaya (Reddi) the regional capital of Badami Chalukyas was under the direct influence of Badami Chalukyas. In view of this, Brahma worship spread in this region during the period of early Chalukyas.
Now image of Brahma was consecrated at Colomb in 1987, and the earlier image has been acquired by the State Museum of Goa. The stone sculpture of Brahma is worn out and and features have been obliterated. Brahma in standing (sthānaka) in samabhanga position with a crown (Kiritamukuta). He has beard on only central face that has a sacred thread (yajanopavita). In the rear right hand he has ladle like objects called sruka which is used in performing rituals. In the front right hand he is holding rosary (akshamalā) and this hand is in blessing posture (abhaya mudra). In the rear left hand he is holding staff (dandi) which is used in Hindu rituals. In the front left hand he is holding vessel called Kamandalu. The three objects held by Brahma namely, sruva has ritualistic significance dandi, akshamalā in the right hand, noose (pāsa) and Kamandalu in the left hands. His four heads symbolise four vedas and he officiated as the priest in the wedding of Siva-Parvati. Swan (hansa) the mount (vahana) of Brahma is shown at the bottom of Torana on the right. On the left an attendant holding flywhisk (chowri bearer) is shown.

There is yet another Brahma stone sculpture from Carmoli (Sattari taluka). (Plate No. 35) This village has received a separate identity on account of the independent shrine of Brahma and has been designated as Brahma-Carmoli. The stone sculpture of Brahma from here is one of the best specimens of Kadamba art. Like Brahma from Sopara, the stone sculpture, of
the Carmoli Brahma has beard for the central face. The sages were supposed to have beard. In this respect Brahma is similar to them. Brahma in his front right hand is holding rosary (akshamala) and the hand is in the blessing pose (varada) and in the rear right-hand he is holding sacrificial ladle (Sruka). In the front left hand he is holding ghee pot (ajya-sthali). In the rear left-hand he is holding book (Pustaka). The consorts of Brahma Savitri and Saraswati are shown standing on either side of Brahma.

Three small niches found in the intricate torana are housing tiny images of the deities. The central niche has Ganapati, Vrishabhavahana Siva is in the right hand side niche and Visnu is found in left hand side niche. In stone sculpture of Narayana from Mulgaon (Bicholim) taluka, such niches are found and in these niches the deities have been carved out. The central niche has Brahma. In the right hand side niche Ganapati is housed and in the left hand side niche Siva is found. This practice or carving the other deities alongwith the main deity indicates the syncretic trend and spirit of tolerance.

In Parse Shantadurg temple Brahma is a Parivār devatā. The stone image of Brahma is four armed and has the objects in the hands which are found in earlier images. This stone sculpture of Brahma has been incorrectly ascribed to Chalukyas, period c. 700 A.D. However, the inferior modeling
lack of plasticity, ugly chin, cylindrical hands and stiff body clearly indicate that it is not of early Chalukya period but belongs to c. 1800 A.D.\textsuperscript{35}

Brahma who occupies the position of parivār devatā in Virnoda and has not been chiseled out completely like other stone sculptures of Brahma from Goa. But his four heads have been carved out and placed on a square vertical block of stone of about one meter height. The earlier head of Brahma was worn out and hence the present image was consecrated. The ancient head of Brahma from here is displayed in Old Goa Museum. This head of Brahma belongs to c. 900 A.D. Sīlāhārā period. In the earlier sculptures and in the present sculpture of Brahma which is in worship, the eyes are shown closed as if Brahma is in deep meditation. This is characteristic of the image (pratīmā lakshana) prescribed according to Visnu Purana.\textsuperscript{36}

Only Brahma Carmoli image is the ancient image and is still in worship. In Parse, Virnoda and Colomb image of Brahma have been reconsecrated during recent period. Though Brahma cult is not popular, still Brahma is being worshipped even at present by the people of Goa.

Sun (Surya)

It seems that sun worship was introduced by Magha and Bhojas who came from Sakadvipa. Reference to the later has been made in chapter I. Goa has one of the earlier epigraphic
evidences of Sun worship in Western India. In Aravalem, a single line inscription on a circular disc symbolically representing Sun reads *Śāmbalur vāsi Raviḥ*. This means Ravi the resident of Sambalur. This inscription is palaeographically ascribed to c. 7th century A. D. Reference to the various epithets such as Prabhakar, Diwakar and Adityashreshti found in the copper plate of Bhojas clearly show that people were and naming of their children after Surya. The evidence of Sun worship from Aravalem is aniconic representation. There are six sun images from Goa. Two are displayed in Old Goa. (One from Kudne and other from Diwadi) Four Sun images are with State Museum of Goa.

Both stone sculptures of Sun from Kudne and Madagaon have the characteristics of North Indian Sun images. On Kudne image the Northern influence is more striking as it is the earliest image of Sun round in Goa. The coat of arms (*Kundala Kavach*) worn by Sun, boots reaching the knees and the attendants Dandi and Pingala depicted on the Sun images of Kudne testify North Indian influence. (Plate No. 36). Sun from Kudne is holding full blown lotuses. Madagaon stone sculpture of Sun displayed in the State Museum of Goa, is shown with boots in his feet (Plate No. 37) (North Indian influence) but the upper part is broken and lost. In addition this North Indian influence, the influence from Karnataka (Southern) can be also seen in two goddesses *Ushā* and *Pratyusha* shown shooting the arrows
depicted on the stone sculpture of Madagaon and Diwadi. The carving out Usha and Pratyusha might have been introduced in Goa during Kadamba period.

A small stone sculpture of Sun was discovered from Sanguem caves located on Netravali river in 1980 and has been acquired by the State Museum of Goa. This belongs to Vijayanagara period.

Only pedestal image was lying in the vicinity of Maruti temple of Altinho, Panaji, depicting seven horses. From this it is evident that it is the pedestal of Sun image but the Sun image is lost. This pedestal has been acquired by the State Museum of Goa in 1977. Sun image found at Altinho was perhaps was one of the Parivar devatas of the temple of Taleigaon.

Syncrestic icon of Sun, Martanda - Bhairava (Plate No. 38)

It is evident from the the reference made to the anionic syncretic trend of Martanda-Bhairava, that this cult was current in Goa from c. 700 A. D. Icon of Martanda-Bhairava from North India have been reported. State Museum of Goa has stone sculpture of Martanda - Bhairava from Par-Usgaon (Ponda). Commonly in all images of Surya, he is shown lotus flowers in both hands. But in this syncretic icon, in the left hand Sun, is holding lotus bud and in the right hand he is holding the sword (Khadga). No Sun images holding sword in hands have been reported. Virabhadra an aspect of Siva is
depicted with sword in his hand. Moreover, on the forehead of the deity linga is symbolically depicted.\textsuperscript{39} Mārtanda-Bhairava is shown with beard and mustache. He is wearing sandals and on the pedestals seven horses are shown. These characteristics clearly indicates Mārtanda (Sun) aspect. On the right side of Mārtanda-Bhairava the Sun of Surya Revanta is standing with his vehicle horse and Dandī is depicted with a stile.

An attempt was made to identify the above sculpture as Revanta by over looking the linga depicted on the forehead of Mārtanda-Bhairava and the sword held in the right.\textsuperscript{40} Combination of these two aspects namely of Surya and Bhāirava clearly indicate that this is syncretic icon or Mārtanda-Bhairava.

Mahishāsurasūramardini

It has been already pointed out in chapter V on religion that the female deities like Elā, Parvati and Mahishāsurasūramardini were worshipped in Goa by 5th century A. D. Mahishāsurasūramardini was the popular goddess. She was the epitome of all the goddesses such as Elā, Parvati, Sāteri, Shāntādurgā, Mahāmaya and Kamakshi. There are deities designated as Navadurgā Vijayadurgā. However, Mahishāsurasūramardini image is only worshipped as Navadurgā and Vijayadurgā.

From 6th century onwards four armed Mahishāsurasūramardini
stone sculpture became common. These four armed stone sculpture continue up to the Vijayanagara period. But eight armed Mahishāsuramardini stone sculptures are not common and only two such sculptures have been noticed. These are namely from Netravali and Kerim. On the way to rock-cut caves to Lamgaon (Bicholim), the stone sculpture of Mahishāsuramardini is lying in open air (Plate No. 39). It is fortunately better preserved. The goddess has four hands but one left hand is broken. The photograph was taken by keeping the hand in the proper position. The goddess is shown with no crown (kiritmukuta). She is wearing ear-rings (Kundala), necklace (hāra), and bracelets (Kankanās). Goddess shown with heavy breasts. In upper right hand she is holding trident (Trisul) and piercing it on the car of buffalo (mahisha) and the right foot is pressed on the mount of buffalo. The lower right hand is resting on the knee of right leg and she is holing sword, Trishul on the mount of buffalo. The left hand is on the back of buffalo. In the other left hand which is broken, the goddess is holding the bell (ghanta). Lamgaon Mahishāsuramardini has early Chalukyan characteristics and belongs to c. 600 A.D.

The stone sculpture of Mahishāsuramardini Korgaon belongs to the period of transition from later Badami Chalukyas to Rastrakutas (Early Southern Silahara) in Goa. (Plate No. 40A.) The stone sculpture was entangled in the roots of fig tree and
it was taken out by Gritli Mitterwallner. Both Mahishasuramardini stone sculpture are wearing crown (Kiritmukuta). However, the weapons held in the hands are different. There is a similarity in the weapons held on this sculpture and Lamgaon Mahishāsuramardini. But in Lamgaon sculpture, the position of buffalo is depicted differently. The head of buffalo is below the right foot and hind part is raised and the left hand is resting on the hind part. In Korgaon Mahishāsuramardini the hind part of the buffalo is below the right foot. Goddess is pressing the back of buffalo by means of trident (Trisul) held in right hand. In other right hand which is resting on knee of the right leg goddess is holding sword. In the upper left hand goddess is holding bell and through her left hand, she is pulling the tongue of buffalo, the features of the stone sculpture are worn out.

The second stone sculpture of Mahishāsuramardini from Korgaon is different from the above image (Plate No.40-3). The body of the buffalo is twisted completely. The goddess is lifting the hind leg of buffalo by means of lower left hand and the leg of the buffalo has reached the waist of the goddess. In the upper right hand, goddess is holding trident (Trisul) and piercing it on the mount. In lower right hand there is a small dagger. In the lower left hand goddess is holding the bell (ghantā). The features are better preserved. The goddess is shown with various ornaments such as ear-
ornaments, necklace (hāra) armlets and bracelets etc. Stone sculptures of the goddess was lying in the ruins of temple at Vichundrem (Sanguem). In April, 1992 (Plate No. 41). This sculpture of the goddess has been acquired by the Directorate of Archives, Archaeology and Museum. The sculpture is broken at the centre at the waist and one left hand is also broken. The goddess is wearing crown (Kiritmukuta), ear-rings (Kundalās), Goddess is also shown with anklets. She is pressing the right foot at the back of buffalo. By front hand she is piercing trident (trisul). In the rear right hand she is holding sword (Khadga). The demon Mahishāsura is depicted in theriomorphic as well as anthromorphic form. Actually demon is shown appearing from the neck of the buffalo and the demon looks helpless and is being pulled by the goddess through her front left hand. In another left hand the goddess is holding shield (Khetak). The mount of the goddess the lion is depicted on the right hand is shown attacking the buffalo but the head of the lion is broken. This Mahishāsuramardini sculpture from Vichundrem belongs to c. 900-1000 A.D.

There are two eight armed Mahishāsuramardini stone sculpture in Goa. One of them was worshipped as Vijayadurga in Keri (Ponda), the second image is from Netravali (Sanguem). The position of the buffalo in both stone sculptures has been differently portrayed. In Keri image the hind part of the buffalo is being lifted upwards towards right hand side.
Buffalo demon is depicted in therimorphic as well as anthromorphic form. From the neck of the buffalo demon has appeared and his hair is being pulled by the main left hand and in the topmost left hand goddess is holding the bell. In other two hands objects are not distinct. Objects held in four right hands are also indistinct. Goddess is shown with crown (Kiritmukuta). She adorned with ear-ornaments (Kundalas) and necklace (hara). This eight armed stone sculpture of MahishāsuraMardini belongs to c. 1000 A. D. Through right foot the goddess is pressing the right hand of the demon.

In Netravali (Sanguem) stone sculpture of Mahishasuramardini, the demon is not depicted in anthromorphic form but only in therimorphic form. Goddess is holding the snout of buffalo through her main left hand objects held in her other three hands are not clearly seen. In upper right hand goddess is holding trident (Trisul) and is pressing it on the back of the buffalo. Objects held in other three hands are not distinct. The stone sculpture is worn out. However, there is movement in the sculpture and the goddess is depicted in aggressive pose.

There are two four armed MahishāsuraMardini sculptures with Hoyasala influence from Surla (Bicholim) and Quepem Devulwada. (Plate No. 42) Though both are four armed, there is difference in the objects and the position of the buffalo. In Surla MahishāsuraMardini goddess holds in her
upper right hand trident (**Trisul**) and the lower right hand is broken. In the upper left hand there is conch (**Shankha**), and through her lower left arm the goddess is pulling the tongue of the buffalo. Goddess is trampling buffalo demon through her left foot.

There is one more **Mahishāsuramardini** stone sculpture, from Quepem and this has been acquired by that State Museum of Goa. Mahishāsuramardini in her upper right hand holds sword (**Khadga**). Through lower right arm, she is holding dagger and is to attack the demon. The demon is shown in theriomorphic as well as anthromorphic form but he is not appearing from the neck. Demon is shown lying on the back of Buffalo. Goddess is holding shield through her lower left hand. She is exerting pressure on the face of the demon. The pressure exerted by the goddess on the face of the demon has been skillfully depicted by the sculptor. Considerable pressure, tension and movement can be noticed on the hand through which the goddess is pressing the face. The right hand side mount (**vāhana**) of the goddess (lion) is shown standing.

Ornaments can be seen on both the sculptures. The necklaces, horns and ear-rings are deeply carved on Quepem **Mahishāsuramardini** and bear distinct Hoyasala influence.

**Mahishāsuramardini** stone sculptures from Vijayanagara period are also depicted with four arms. Mainly holding sword,
shield, trident and through lower left hand the goddess is pulling the tongue of buffalo. Mahishasuramardini is one of the popular goddesses of Goa.42

Mahishasuramardini depicted in boat

There are three stone sculptures of Mahishasuramardini depicted in boat. All three sculptures are of schist. Two sculptures are from Guleli is not a large boat from Guleli is not a large boat but a country craft or canoe. (Plate 45) But the image including boat are broken. Two large flakes of boat have come out and are lying on the ground. On each side a male figure clad in dhoti which is above the knees is shown. The position of these figures clearly indicate that they are boat men. However, only one boatman is seen as the other part is broken. In boat series of five human heads are depicted. The goddess is sitting on a seat (āsana). The head and the left part of the body is broken. By fixing the broken parts an attempt was made to study the image. The paw of the lion can be also seen in the boat. Therefore, it seems a lion was depicted on the boat. Whether the lion was attacking buffalo demon cannot be ascertained as the sculpture is not intact. In the left hand, the goddess holds kettle drum (damaru) shield, dagger and bowl (pātra). This sculpture belongs to Kadamba period. As the other four right hands are broken, which were the objects held in these four hands is not known.
The intact image of Mahishāsuramardini depicted in boat is also with eight hands. In the right four hands she has a sword (Khadga), bell (ghanta), head (nararunda), trident (trisul). In the left hand she has bowl (patra), bow (dhanushya) shield (Khetak) kettle drum (Damaru). This stone sculpture belongs c. 1700 - 1800 A.D.

The image of Mahishāsuramardini of Sawarda is also depicted on canoe and five heads are shown on boat. (Plate No. 44) A seat (asana) has been provided to the goddess. On each side male figure is shown standing as it seems to be a boatman. The boatman on the right hand side is standing gracefully cross-legged. Below the boat, a band of floral motif has been chiseled. The goddess is adorned with Kiritmukuta, ear-rings (Kundalas), necklace (hara) bracelets (Kankanäs), and anklets and girdle (Udarabhandha). The upper garment is visible on the left hand shoulder. The goddess is depicted with eight hands. In the right hand she has sword (Khadga), Head (Nararunda), trident (trisul) and thunderbolt (Vajra). In the left hand she has bowl (patra) and the noose (pasa). On each side of the goddess dog with wide open mouth are shown. This stone sculpture of Sawarda belongs to Vijayanagara period.

No images Mahishāsuramardini depicted in boat, either in terracotta, or in painting or in bronze or in stone from other regions of India have been published. Therefore, it would be
pertinent to examine whether there are any iconological references in literature which explain the significance of the motif under study. References to the worship of the goddess of the Dawn (Ushā) the goddess of the Dusk (Sandhyā) and the goddess of the night (Rātri) in Rigvedic hymns.43 In one of the Rigvedic hymns prayer is offered to rātri requesting her to make us cross safety (sutāra). Incidentally the word for boat in Konkani is tar. In Mahābhārat the goddess has been called tārini (6.23.50. In Devi Mahātmya (4.11) the goddess is compared to a boat. You are Durga boat take us across the difficult ocean of existence (durgāsi-durgābahva sāgara nauh)44

The above iconological references from Rigveda, Taitareya Aranyaka, Mahābhārat and Devi Mahātmya, clearly reveal how the above theme caught the imagination of the devotee of the goddess (devi) who was well versed in the scriptures mentioned above and he might have instructed the sculptor to chisel out the unique plaques of Mahishāsuramardini depicted in boats. As this rare motif, it is not an exaggeration to call these images as the unique images of Mahishāsuramardini in the annals of Indian art.45

Saptamātrikās

The Chalukyas of Badami as well as the Kadambas of Banavasi were the worshipers of Saptamātrikās. Inscriptions of
the Chalukyas found on the northern borders of Goa clearly mention that they were nursed by Saptamātrikās. Both aniconic representation and the iconic representations of saptamātrikās are found in Goa. Aniconic representation is from the cell No. 6 of Aravalem rock-cut caves. The laterite rock measuring 2.82 mts in length and 2.5 mts in height has been scooped. This looks like a cupboard. Here eight depressions are dug in s. Yow. Now these depressions are not having aniconic representations of Saptamātrikās. But in these eight sockets there might have been aniconic representation, during the period when the deities were in worship.

Iconic representation of Saptamātrikās are also found in Goa. One such Saptamātrikās panel is displayed in the Museum of Heras Institute, Bombay. (Plate No. 457). On the right hand side Virabhadra is portrayed on the left Ganesa. Starting from the right with Virabhadra, Brāhmi, Maheshavari, Kaumāri, Vaisnavi, Varāhi, Indrāni, Yogeshwari, Chāmunda and Ganesa. Though the panel of Saptamātrikās is deliberately chipped of the mounts (vāhanas) of the respective mātrikās can be easily seen.

only one Saptamātrikā namely Vaisnavi from Chandor which was also from the panel of Saptamātrikās is in the collection of the Heras Institute Museum Bombay. All other mātrikās have been lost. However, on the left hand side of Vaisnavi, the mount swan (hansa) is seen. Therefore, Brāhmi preceded
Both *saptamātrika* panels belong to c. 900 A.D. The third panel of *Saptāmātrikās* is in the *ardhamandapa* of *Vimaleshvara* Temple of Rivona. Unlike Chandor *saptamātrikā* panel here all the *mātrikās* are standing and below them are the mounts (*vāhanas*). The sculpture is worn out and belongs to Kadamba period c. 1000 A.D. (Plate No: 46)

Besides the above two panels of *Saptamātrikās* there are loose sculptures of *Mātrikās* displayed in the state Museum of Goa. The stone sculpture of *Brāhmi* has the mount (*vāhana*) Swan (*hansa*) on the pedestal. The upper part of the sculpture is broken. Next to the stone sculpture of *Brāhmi*, the *mātrikā* (*Chāmundā*) is displayed. The goddess is sitting on the dead body. The lion is depicted on the pedestal. A human head (*nararunda*) is also shown on the pedestal. It is interesting to note two camels on this pedestal. In the list of the Yoginis the goddess (*Yogini*) who has camel as insignia (*lānchana*) has been identified as *Thākūṇḍī*. The association of Chamunda with *Thākūṇḍī* it seems has come to Goa from Rajasthan via Gujrat during Kadamba period. Even in Tulunadu (*Dakshina Kannada*) the goddess is depicted with camels. The upper part of *Chāmundā* is broken. *Brāhmi* and *Chāmundā* belong to Kadamba period c. 1100 A.D. In the Museum of Old Goa the *mātrikā* *Indrānī* has been displayed. On the pedestal two elephants have been depicted. *Indrānī* is holding in her right hand thunderbolt (*vajra*) in the left hand she is holding
kettle drum (damaru). She is adorned with earrings (pushpa-kundalas) necklaces (hāras). The stone sculpture of Indrāni belongs to c. 1200 A.D.

From the stone sculptures of the deities it is evident that the development of Hindu iconography was similar to the mainland. However, Kadagolu Krishna and Mahishāsuramardini depicted in boat are unique from the region of Goa. Kadagolu Krishna from Goa became the fore-runner of such images of Dakshina Kannada.
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3. Bhatt Gururaj P. see plates 235 and 236D.


7. SKH vs. 52 p 124.


12. Ramesh K.V. "four stone inscriptions" In the EI XXXVII p 292.

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14. Mitterwallner Gritli V. on "Two natural caves and 11 man made caves excavation of Goa " In South Asian Archaeology 1979 p 481.

18. Sharma B. N. see plate XX, XXII and XXV.
21. Banerjea M.N. DHI pp 172. 498. See also Trivedi R. D. *Iconography of Parvati* plates XIX< XX< XXI< XXV and XXXVIII. Except the image published on the plate all other sculptures are from Hinglagarh M.P. The tradition of depicting godha seems to be very popular in this area. Refer to Rajeshwari fig. Uma from State Archaeological Museum of Andhra Pradesh and godha is depicted on the pedestal.
22. Banerjea, J. N. op. cit p 35
24. Ganesa from Verna (Salcete) is displayed in the State Museum of Goa. II. Ganesa image is in the circumbulatory (pradakshināpath) of Chandreshwar temple of Parvat (quepem).III. Ganesa stone sculpture of Siroda (Ponda).
26. Sundara Rajan K.V. *Indian temples styles* p 39 See also Mitterwallner Gritli op cit. p 170
31. Pereira Gomes Rui op. cit p 217.
32. Gazetteer of Goa Daman and Diu p 79.
34. Gune V.T. op. cit plate 5 and 5a. Refer to also Dhume Ananta Krishna op. cit p 340 fig No. 23.

See also Ramesh K.V. "Four stone inscriptions" In EI vol. XXXVII p 282.


37. Ramesh K.V op cit. p 282


41. Pereira Gomes Rui plate No. 28 and 34 See also Gune V.T. Ancient shrines plate 45

42. Mitragotri V. R. op. cit p 280.

43. The Vedic Age ed Majumdar R. C. pp 367-372.

44. Divakaran Odlie "Durga the great goddess meaning and forms in the early period" In Discourses on Siva ch 20 pp 272-273.


Soundara Rajan K.V. op. cit. p 39.

47. Madhav Katti op cit pp 138-139.

48. Heras Henry "Pre-Portuguese remains in Portuguese India" In JBHS vol. IV plate after p 16.

49. Gune V. T. Ancient shrines of Goa plate No. 49 and 50.

50. Srivastava Balaram Iconography of Shakti p 52.

51. Bhatt Gururaj P. plate No. 151. On the pedestal of Kalikamba stone sculpture camels have been depicted.