CHAPTER IX

SCULPTURE

In the preceding chapter on iconography reference to the schools of sculptures of various images which have been dealt with and the probable dates have been suggested. However, there was no scope for elaborate discussion on the stylistic aspects of the schools. Here an attempt is made to study sculpture from the region of Goa. The author of the Kadamba kula in the chapter on sculpture could hardly do justice to the subject.¹ No exhaustive survey of sculptures from Goa as well as the region of Karnataka associated with various branches of the Kadambas was undertaken. In the last six decades, many new sculptures have been discovered. The material in hand facilitates for the study of the evolution of sculpture from Bhoja-Chalukya to Southern Silahārā and to the Kadambas and finally to Vijayanagara period.

Two thirds of Goa area is covered by primary laterite. The people of this costal track used laterite for building houses temples and forts. However, it is not suitable material for carving images. Hence predominantly schist has been used for carving images. Schist quarry from Akori in Sawantwadi provided raw material for north Goa sculptures from the period of Badami Chalukyas.² Such schist quarries in south Goa supplied material for carving sculptures from South Goa.
However, a few granite sculptures have also been noticed. Only one lime-stone sculpture has been discovered in Goa and has been acquired by the State Museum of Goa. Through laterite is not suitable for carving the images, two laterite sculptures from Goa show that the people of Goa tried their best to use the locally available material. Mother goddess of Curdi (c. 300 B.C.) is the earliest laterite sculpture and indicates that the people who were inhabiting this costal track had begun to show their artistic talents. However, laterite was rarely used for sculpturing the icons of the gods and goddesses. One such specimen is the Ganesh from Redi, the laterite sculpture of Ganesh from Redi belongs to c.600 A.D. After c. 300 B.C. till about c. 600 A.D. sculpture has been found in Goa. No Satavahana sculptures or terracottas have been discovered in Goa. After a lapse about seven hundred years sculptures belonging to Bhoja-Chalukyas period are noticed.

The study of the sculptures has revealed that Bhoja-Chalukyas sculptures are only a few and these are namely the Ganesa laterite sculpture of Redi in Sawantwadi, Kārtikeya of Korgaon (plate No. 33) Mahishāsurmardini Lamagaon (Plate No. 39) Ganesa of Kudne (Plate No. 28), Ganesa of Pilar, Ganesa of Curdi, Mahishāsurmardini of Nundem, Mahishāsurmardini of Quepem and of Nāgā of Peddem (18 and 19). Therefore, the study of Bhoja-
Chalukya sculptures is primarily based on the study of loose sculptures from Goa region. Majority of the temples in this coastal region were of laterite and hence the walls of the temple had hardly any sculptures. This has led to the total absence of the sculptures depicting mythological themes on the walls of the temples. These thematic sculptures are dynamic and are full of movement. The shrines of Vāmana and Trivikrama were located in Salcete and most probably belonged to the period of Badami-Chalukyas. These above deities of Badami caves are good illustration to show that sculptor had considerable scope in showing movement in the sculptures. Both these shrines were destroyed in the 16th century. The above list of Bhoja-Chalukya sculptures are static and hardly show any movement. Therefore, the dates suggested are based on ornaments and facial expression etc.

The stone sculptures of Kārtikeya and Nāga have characteristics of post-Gupta sculpture. These have thick lips and flat ear-rings. The faces show inwardly trace and serene appearance. These qualities give these sculptures divine appearance. Mahishāsurmardini from Lamagaon has also such flat ear-rings and bracelets and thick lower lip. The faces of all these sculptures are round.

After the Bhoja-Chalukya epoch, the southern-Silahārās established their power and the region of Goa was included in it. The Southern-Silahārās were the feudatories of
Rastrakutas. Naturally, southern-Silahārās sculptures was influenced by Rastrakutas sculptures. In the early southern-Silahārā sculptures belonging to the period of transition still Chalukya influence can be seen. To the school of southern-Silahārās and Rastrakutas belong Sadāsiva (Plate 24) Surya (Plate 36) and unique icon of Visnu (Plate 211). All displayed in Old Goa Museum Kubera (Plate 7) Yaksi (Plate 8) Umā (? ) and Mahishāsurmardini (Plate) 41 from Netravali also belong to Rashtrakuta (Silahārās) School. These are all in the collection of State Museum of Goa. There are two more sculptures of Southern-Silahārās period. These are namely unidentified sculpture of two warriors from Kundai locally called Kāntadev erected in front of Navadurgā temple, Kundai and the Surya (?) stone sculpture kept in the circumbulatory (pradakshināpath) of Chandreshwar temple. A student of art can distinguish the subtle characteristics of early Southern-Silahārās (Rastrakuta) sculptures. The faces found in the sculptures of early Chalukyan period are normally broader and round. From the beginning of Southern-Silahārās period faces become longer, ear-rings becomes thinner and lips also gradually become thinner. On the neck of the sculptures belonging to this period lines are noticed. These lines it seems have appeared on account of excessive fat on the body. Moreover bud motif found on Sadāsiva (Plate 24) is a peculiar motif which appears in early Rastrakuta period. The stone sculpture of Visnu (Plate 211) is proportionately carved and
is one of the masterpieces of Silahārā art from Goa. As regards Mahishāsurmardini (Plate 41) from Netravali, it is the best representation of the goddess. This goddess is four-armed. The faces of the goddess is chiseled in a profile. The sharply chiseled nose has added beauty to the face of the deity. The proportionate and sharply carved face, sharp nose and the eye make the face of the goddess serene and divine. The above factors contribute in making the stone sculpture one of the masterpieces of female deities of Silahārā period.

There was a considerable difficulty in tracing the sculptures of the Bhoja-Chalukya period and Silahārā-Rastrakuta period. Only a few specimens of the above school could be noticed. However, from the Kadamba period many examples are available. The Kadambas of Goa were the contemporaries of later Chalukyas and infact they were the feudatories of Chalukyas. Therefore, on Kadamba sculptures the influence of later Chalukyas as well as Hoysalas is found. The Goa Kadambas has close contact with Chalukyas of Gujrat (Solankis). This close contact with Gujrat has brought influence of Gujrat sculpture on the sculpture of Goa.

On Kadamba sculptures toranās with intricate carvings can be noticed and such two delicately carved toranās may be cited as e.g. These are namely the sculpture of Nārāyana from Korgaon-Pedne (Plate No: 18:) and Mahishāsurmardini sculpture from Vargaon, Bicholim. Nārāyana is embellished with intricate
toranā. This toranā looks like silver filigree work. This consists of series of half oval-curves but the top of toranā is broken. In these half oval part of toranā in loops carved in stone conch (Shankha), disc (Chakra) both attributes of Nārāyana have been carved. In the loops on the left also there are such attributes but these are not clearly seen. Ornaments Nārāyana are beautifully carved. Garuda depicted on the right hand appears to be getting ready to fly. His wings are stretched out and his right leg is bent and is beautifully lifted. In the left hand he is holding serpent (Nāgā) his sworn enemy. The tiny sculpture of Garuda shows the skill of the sculptor in depicting the movement. On the club (gadā) held in the lower left-hand of Nārāyana ayudha purusha is depicted. From the above description it is evident that it is one of the beat specimen of Kadamba sculptures from Goa.

The toranā found on the sculpture of Mahishāsurmardini of Vargao is also minutely carved. The fierce conflict the demons and the goddess is depicted with great intensity and movement. Perhaps this is the only such sculpture of the goddess showing the conflict between the goddess and the demons with such intensity. (Plate No. 52).

Some hero-stones (virakals) of Kadamba period also depict the skill of the sculptures from Kadamba period. Here-stones are normally divided in three or four panels. The one or two panels from bottom usually depict war scene. In the second or
third panel king is shown sitting on the throne. In the top panel the devotees worshipping the linga depicted. However on hero-stone depicting naval battle and Orlim hero stone are exception to the above mentioned here stones. Hero stones from Orlim Salcete is in the collection of Heras Institute, Bombay. (Plate No: 43) It is one of the largest hero-stones in the country. It has only two panels. The top panel constitutes the palace scene depicting kings, queen and attendants. In the lower larger panel sculptor has chiseled our 14 warriors including the central figure of Jayakesi II. The hero stone is more than 2.30 meters in height and the width is 1.50 meters.

All the thirteen warriors are depicted in different positions. Jayakesi II is shown with sword in his right hand and shield in left-hand and he is vigorously fighting. In front of the left foot of Jayakesi two soldiers are shown bowing down (perhaps as a mark of respect). Some soldiers are shown with swords and shields and some are with bows and arrows. In this sculpture actual action from the battle front has been depicted.

A student of art history would wonder whether sculptor who has carved this hero-stone (virkal) was also an expert painter. It seems the artist had a painting background as well. This might have been responsible for producing painting like sculpture on stone. Infact stone has been converted by this unknown versatile sculptor into canvas. The unknown
sculptor was either Michaelangelo or Leonardo da vinci of Goa.

Reference to Gujrat influence on the sculpture of Goa has been pointed earlier. This influence seems to have origin in Central India (Madhya Pradesh). From Gujrat sculpture subsequently influenced the sculptor of Goa during Kadamba period. This influence could be illustrated with two specimen and these are namely stone sculpture of Brahma from Carambolim (Plate No: 35) and Mulagaon stone sculpture of Nārāyana (Plate No: 1B). The central face of Brahma has beard. The lateral faces are shown with chubby cheeks. These cheeks look fleshy and resemble the cheeks of Kārtikeya of Chiplun. The modeling of the sculpture is excellent. The sculptor handled chisel with confidence and carved intricate ornaments. The consorts of Brahma, namely Saraswati and Gayitri are shown in tribhanga. The central niche has Ganesa, on the right hand side niche Vrisabhavāhanasiva and in the left hand side niche Visnu are depicted. The stone sculpture of Nārāyana has also three niches; Central niche at the top has Brahma, Ganesa is on the right hand side and on the left hand side there is Vrisabhavāhanasiva. The tradition of depicting different deities in small niches along with the main deity was popular in Madhya Pradesh. This tradition had influenced Gujrat sculptors from there it is subsequently reached in Goa. Through above cited two sculptures are
excellently modeled and are proportional they look stiff as if they are standing in attention pose. There is no easy movement and life in the sculptures.

It has been already pointed out that Hoysala sculpture had influence on the sculpture of Goa during the period of Goa Kadambas. This Hoysala influence can be seen on Vetāla sculpture of Loliem. Ganesa sculptures of Verna, Siroda and Chandreshwar and Mahishāsurmardini from Quepem and Surla (Plates Nos.: 31, 32, 37). Modeling of the sculpture and ornaments found on the body of the deities also reveal Hoysala influence. Particularly on Quepcm Mahishāsurmardini, in the influence of Hoysala is more striking. The horns of buffalo, legs and the face, the necklaces and the ear-rings worn by the goddess are deeply carved. Horns have been separated from the main body of the sculpture. Even ornaments are deeply carved and shown detached from the breast of the goddess. The sculptor it seems wanted to show holes in the ear-rings (Kundalās). After making deep perforation into ear-rings, he kept the holes incomplete. Toranās chiseled on these sculptures also reveal Hoysala influence.

It has been suggested that an independent school of sculptures developed in South Konkan under Goa Kadambas. It is evident from the above discussion that sculptures of Goa has been influenced by Gujrat as well as later Chalukyas and
Hoysala sculpture. However, Sculptors from Goa did not lack imagination skill and innovation. This is evident from Visnu icon of Savai-vere, *Mahishasuramardini* depicted in boat and Orlim hero-stone. But so called so th Konkan school of sculpture has no independent style of its own. Therefore, it would be an exaggeration to call Kadamba sculpture as an independent school of South Konkan.

After the Kadambas of Goa the last phase of sculpture belongs to Vijayanagara period. There was no change in the use of raw material for sculpturing the image. Schist continued as the raw material. Vijayanagara rulers revived once again the tradition of carving portraits of the members of the royal family. There is portrait of Mādhavamantri displayed in the state Museum of Goa (Plate No. 50). Mādhavamantri who was the Governor of Goa during Vijayanagara period and dominated the political scene for about half century. In the sculpture he is depicted with bow in a right hand and scepter in the left. A quiver full of arrows is hung on the left hand shoulder. He is depicted with mustache. He wears necklace, armlets and anklets. An attendant holding the parasol in show. Reference to Mārtand Bhairavā.17 the syncretic icon of surya and siva has been made in the previous chapter. The portrait of Mādhavamantri and Mārtand Bhairavā belong to Vijayanagara period. It seems the same sculptor or the sculptor belonging to the same guild had carved the above two stone sculptures
belong to the same tradition.

Small Surya stone sculpture of Sanguem, Mahishāsurmardini stone sculpture from Torshem (Pedne), Par-Usgaon Ponda taluka are also of Vijayanagara period. On both stone sculptures of Mahishāsurmardini identical smiling expression is found these lack movement and life.

The sculptors and masons of Goa were master craftsmen. They were known for their intricate carving. After the establishment of the Portuguese rule in three talukas of Old conquest (Tiswadi, Bardez and Salcete), the temple building activity came to an end. No new images could be consecrated. Therefore, many sculptors and masons left Goa and settled in the neighboring region. Sculptor of Goa could carve out Mahishāsurmardini depicted in boat. Kadagolu-Krishna and Visnu image of Savai-vere, Padmanābha from Cuncolim and Mahishāsurmardini from Nertavalifare masterpieces in sculpture of South Konkan.
REFERENCES

1. Moraes George M. *The Kadamba Kula* op. cit pp 315-317

2. Gurav R. P. furnished this information.

3. Rasabhanath (Jain tirthankara) sculpture found at Sancole is the only lime stone sculpture from Goa. *Plate No: 10*

4. Mitragotri V. R. "Mother goddess of Curdi and some parallels" for festschrift of Prof. B. B. Lal under print.

5. Saraswati S. K. *A Survey of Indian Sculpture* p 150 Vamana and Trivikrama were popular with Badami Chalukyas and Rashtrakutas and Pallavas.


   See also Gune V. T. *Ancient Shrines of Goa* Plate 59

   Refer to also Soundara Rajan K.V. *Indian temples styles* p 39. According to Soundara Rajan Kartikeya is not later than 650 A.D.


9. The lower part of this sculpture is broken. The image is two armed in both hands full blossomed lotuses are seen. But the image is being worshiped as Chandra.

10. Personal communication with Padigar Srinivas of Karnataka University, Dharwad.

11. Moraes George op. cit pp 316-317 and p 467. Orlim here stone belonging to Jayakesi II was erected in memory of one Hatihal and has Kannada inscription of three lines.

12. Moraes George op. cit p 184 Moraes has quoted literary reference from Hemachandra's work about the portraits of the daughter of Jayakesi I prepared by Buddhist Jatis. From this it is evident that some artists were Buddhists. The painting art flourished in Ajanta, Bagh, Ellora and Kanheri was responsible for the survival of this
tradition in Goa. But this literary evidence seems to have some credibility.

13. Trivedi R.D. *Inconography of Parvati* furnishes many plates of Parvati sculptures having such niches depicting various deities XIX, XX, XXI, XXXIII, XXIV, XXV.

14. Mirashi V.V. *Inscription Indicarum* vol VI plate V fig 28

15. Moraes George op. cit p 136.


17. Mitragotri V. R. Ibid close scrutiny of the sculpture has revealed that the stone sculpture is not of Revant but of Martand Bhairava p 274.