Chapter - VII

STRUCTURAL TEMPLES OF GOA

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

Temples with available structures:

First and foremost experiment of structural temples in Goa is visible in the ancient capital of Goa, Chandrapur or Chandor. Here the experiment started with bricks and jointed with mud and mud brickbats. The recent excavations at
Chandor revealed the four major phases of constructions. In the first phase, they used distinctive brick pattern with good quality of bricks. Thermo-luminescent tests of bricks and pottery conducted by the Archaeological Survey of India, for the first phase construction show the date between the first century to sixth century A.D. Here, the plan of the temple is in cruciform shape, which is a unique feature in temple architecture and it was not found elsewhere in India so far. But the mouldings of the adhishtāna of the temple, upana, jagathi and padma are similar to that of adhishtāna mouldings elsewhere used in India from 2nd century A.D to 6th century A.D. On the basis of a reasonable assumption, the period of this temple will be the 3rd or 4th century A.D and the rulers of this period in Goa were Bhoja dynasty. The encircled wall (prakara) of the temple complex also belongs to this period. The second phase construction at Chandor was superimposed by the existing Phase-I construction and the plan of the building also changed into rectangular shape. This temple had a circumambulatory passage similar to the Sāndhara type of a Hindu temple and has a garbhagriha and porch. This simple plan of the temple reveals the early plans in the Indian temple architecture. Projections on all the three sides in the exterior wall also indicate that this temple was a Sāndhara temple built in tri-ratha patterns. This temple will be the first ever Sāndhara type Hindu temple built in Goa with all necessary Hindu temple components, such as garbhagriha with circumambulatory passage, and porch or hall in front. Since this temple is super imposed by the existing Phase-I construction, the mouldings in the adhishthana of the temple were not changed. The presence of numerous terracotta tiles across the site suggest that this temple had a tiled roof. On the
basis of the tests conducted by the Archaeological Survey of India and availability of Hindu sculptures nearby the site, the period of this temple should be 7th or 8th century A.D. Inscriptional evidences also reveal that the Silaharas were the ruling dynasty of this period then.

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

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

Fourth phase construction at Chandor shows the temple with simple plan and mouldings in the adhisathāna; unlike it was shown in the Phase-III
construction. Discovery of Saptamāтриka panel by the side of this temple indicates that this small shrine might have been constructed for the worship of the female deity, and the laterite stones used as well as mouldings of adhishthāna go back to the period of Phase–III construction in the same temple complex.

Mahadeva temple at Curdi (Temple No.1) shows the perfect architectural style in the adhishthāna mouldings. Here ornamentation started both in the interior and exterior of the temple. Exterior adhishthāna consists of the mouldings of upana, jagathi, padma, kampa, kumuda, antarapatta and kapota with nasikas. Bitti portion of the temple is ornamented with carved devakostas or kostapanjaras. Though the plan of the temple is simple with sanctum and porch without circumambulatory passage, the door jamb, chandrasila and the mouldings in the adhishthāna of the temple, show the matured architectural style of Nirandhāra temple of Kadamba period. The style of the architecture of the temple shows that it was constructed little later than the Temple No.2 and might have come up during the period of Jayakesi-I of Kadamba dynasty.

Matured form of Kadamba architecture with the influence of Hoysala and Kalyani Chalukyas can be seen in the Mahadev temple at Tambdi Surla. This temple was built with the necessary Hindu temple components such as sanctum, antarāla, and sabhāmandapa of Nirandhāra type. Here the temple plan, Ashtabhadra shows that it was built with the influence of Hoysala architecture. Though the temple is simple but carvings in the mandapa pillars, lotus medallion or rosette in the ceilings and intricate carvings in the sculptures
are excellent. Intricate carvings in the stone are possible only on the chlorite schist stone. Hence the carvers used schist stone here. Ornamentation reached its final stage in this temple. The hāras of the exterior portion of the temple were ornamented with niches and the niches were filled with beautifully carved images of respective Gods. On the basis of available inscription in the Bhuvaraха Narasimha temple, and the style of art and architecture of this temple, it might have been constructed during the period of Permadi deva of Kadamba dynasty.

**Temples with available components**

After Mahadev temple at Tambdi Surla, no well-preserved temple belonging to the medieval period was found in Goa. Only on the basis of available few temple components like door jamb, lintel of the main door, perforated door screens, monolithic columns in the mandapa, padmasila of the ceilings and sikhara and anga sikhara, etc. one can reconstruct the existence of the temples in the medieval period. Since the above temple components are found in the vicinity of the village or foundations of the old houses or in the deep wells or in the ruins of the ancient buildings, or in the parts of the other religious buildings, it is not possible to trace out the original place of the temple. Many of such temples are found in Goa without any solitary example of the available structure. With the help of available few temple components, author tried to trace some of the temples, which are listed here. They are Saptakoteshwar temple at Diwadi, Ganesh temple at Diwadi, Saptakoteshwara temple at Opa, Kamaleshwara temple at Borim, Mahadev temple at Bandivade, Mahalasa temple at Verna, with sikhara, anga sikhara, pothikas with
nagabandha of pillars, etc., at Old Goa. Though the above places are mentioned as great religious centres in the medieval period, due to religious intolerance the great Hindu shrines were destroyed. During the period of Inquisition in Goa, especially post 1560 years nearly 566 noted Hindu temples were destroyed. All these big and small shrines had been constructed and venerated with great pomp before the Portuguese rule in Goa.

**Temples with available icons**

Unlike some Hindu temple components, some beautiful sculptures of Buddha, Jaina, and Hindu religions were found in Goa. Unfortunately no related structures of the above religions were found nearby the scattered sculptures. Some of them were sheltered either in Museum or in some other temple. Some of the prominent sculptures of medieval period identified and listed are, *Ganesh* sculptures at Náguesh temple at Bandivade, Pillar Museum, Neturlim, Verna, Chandor, Cudne, and Korgaon, and *Mahishāsurmardini* sculptures at Lamgao, Quepem, Neturlim, Vichundrem, Korgaon, Surla, Guleli, etc., *Brahma* sculptures at Parsem, Brahma Karmali, Colamba, etc., *Narayana* sculptures at Vichundrem, Savai Verem, Keri, Sarmal, Mulgao and Korgaon, etc, *Durga* sculptures at Sancoale, Kasarpal, etc; *Vishnu* sculpture of Savai Verem, etc; *Saptamatrika* panel at Zarmem, Keri, Devache raan near Tambdi Surla, etc; *Lakshminarayana* sculpture at Malkarnem, *Gajalakshmi* panels at Thane, Zarmem, Mauxi, Sanvordem, Keri, Gulleli, Usgao, Kaskonda near Bolkarne, Barabhoomi near Tambdi Surla, Bondla, etc; a number of *Betal* sculptures, hero stones and sati stones, *Shivalinga* with *panvatta*, *Nandi* shrines etc. These are
only a few examples. And the style of the art and architecture of the sculptures in this period are ranging from 2nd century A.D. to present day icons in the temple architecture. Existence of innumerable Hindu sculptures all over Goa indicates that there were Hindu temples right from the Bhoja period followed by Konkan Mauryas, Western Chalukyas, Silaharas, Rashtrakutas, Kadambas, Vijayanagara and upto Marathas in the Medieval period. Scattered sculptures in the places like Zarmem, Keri, Kaskonda, Devachi Ran, Barabhoomi, Shigao, Thane, Rivona, Colamba, etc; in Sanguem taluka and places like Usgao, Shiroda, Bondla etc; in Ponda taluka and places like Kudne. Surla, Pale, Kotambi, etc., in Bicholim taluka, show the influence of the late medieval period around 17th or 18th century A.D. Most of the sculptures belonging to this period are Gajalakshmi panels, and sculptures of Vetal, Bhairav, Mahishasuramardini, Ravalnath, Sateri, Shantadurga, Purusha in various forms. Stambhas, Linga with pānvatta, Nandi with pānvatta and even erotic figures and mithuna sculptures also were shown in this period. Most of the temples like those of Ravalnath, Sateri, Betal, Gajalakshmi, Kelbai, and Shantadurga also belonged to this period.

Most of the temples and icons of Buddha, Jaina and Hindu religion up to the medieval period were made of basalt, schist, granite, and laterite stones. Temples of this period were built with imperishable material and with or without the use of binding material. From 16th century onwards, use of materials in the temple construction was changed. Though the basalt and chlorite schist stones were used for making icons, doors and lintels of the temple, wood and laterite stone with binding material were extensively used for the later temples.
The plan and elevation of the temples in this period also changed rapidly. Since the wood is smooth and have easy carving nature, the carpenters made excellent woodwork in this period. In addition to the continuation of ancient Hindu architecture, Islamic and Portuguese architecture also entered in the temple activities. Trikutachala temple at Agastipur is the best example of Islamic dome. Here domical *sikhara* is carved with a huge laterite block with circular base. The dome of this temple resembles the features of stilted dome of Adil shahas of Bijapur.

**Temples with mixed architectural features**

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

Temples constructed in the late 16th century and after were found made under the influence of mixed architectural features and with new material. Laterite stone, lime mortar or lime surkhi, wood and tiled roofs were extensively used. Especially, for making intricate carvings in the columns, ceilings, doors, window niches, chariots etc, good quality of wood was used.
Plan and elevation of the temple also underwent changes with the new material. In the place of earlier simple rectangular plan consisting sanctum, antarala and sabhamandapa, a large rectangular plan with three divisional sanctums, and with a transept and a large sabhamandapa with mukhamandapa entered in the temple architecture. Sabhamandapa in the temple was made with more ornamentation, with beautifully carved freestanding wooden pillars, and with the depiction of religious scenes and epic stories in the drop wall of the ceilings in the mandapas. Though the wood was extensively used, the divisions and intricate carvings are similar to those that were used in the stone columns of the sabhamandapas of early period. Though the ancient Hindu architecture continued, new architectural features like providing large sabhamandapas and mukhamandapas with transept resembles the features of Church architecture in the temple to accommodate more congregation. In the place of single division sanctum, three divisional sanctums came up. The transept with two side entrances was erected like church architecture. Providing large sabhamandapa and mukhamandapa in the temple thereby show the influence of central nave and transept of church architecture.

Considerable changes also came in the vertical superstructure of the temple. In the place of Dravida, Nagar and Vesara sikharas, a domical sikhara with octagonal base and slant sloping tiled roofs were developed. A single domical sikhara with octagonal base and top three fold Kalas entered as a superstructure of the sanctum in the beginning. (e.g. Saptakoteswara temple at Narve, Mahalasa temple at Mardol, and Chandranath temple at Paroda etc.). In the course of time, double octagonal bases for domical sikharas, or double
sikharas with double octagonal bases (like two tired sikharas), with threefold kalasa on top, and with slanty sloping roofs for mandapas were introduced in the temple architecture (e.g. Shantadurga temple at Kavale, Kamaxi temple at Shiroda, Vimaleswar temple at Rivona, Mahalakshmi temple at Bandoda etc.). In addition to single slanty slope tiled roof for the temple, two - tiered slopy tiled roofs were developed - one for sanctum and another for porch or mandapas.

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

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

Temple with available structures

With the evidence of available structures, the following temples which are located in different parts of Goa were identified with their architectural features. First and foremost experiment of structural temples in Goa was carried out in Chandor, the ancient capital of Goa.
Chandor: It is an unforgettable place in the history of Goa’s past. Here one should remember that the memorable events had taken place in the history of Chandor. The place name ‘Isvorachem’ is the site of the Hindu temples dedicated to Lord Shiva. Excavations at Chandoor enlighten us about the history of its glorious past. The excavations in the years 1930, 1974, 2000 to 2003, revealed some unknown facts, which help the ancient cultural history of Goa as well as that of India. Finding of Satavahana coins at Kanheri and Raigadh in Maharashtra, North Canara and Goa indicate the expansion of Satavahana Kingdom in this region and the discovery of Satavahana coins at Ponda, ceramic and brick evidences at Chandor, and a piece of Roman amphora, and a piece of glass belonging to 1st or 2nd A.D displayed in Pilar Museum strongly support the extension of the rule of Andhra Satavahanas in Goa.

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

Derivation of name as Chandrapur for this place is interesting. Could the name Chandramandala or Chandrapur might have been derived from the
founder of the Mauryan dynasty, Chandragupta? Since, Bhoja rulers were mentioned in Girnar inscription of Ashoka as the rulers of his neighbouring states who might have ruled as feudatories, then could the name Chandragupta Maurya have been honoured here?

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

Available archaeological evidence tells that the ancient town was well protected by a mud wall fortress on the northwest, and with the canal beds and river Kushavati, which was navigable till recent times. On the remaining sides, there was a moat along the fortification. The fort wall on the moat side was built with laterite stones and mud mortar. Recent excavations have revealed the existence of the rampart of mud fortification and its stone hinges in the front to protect the port city. Available pottery along with the riverside suggests, that the ancient township extended to about a square mile. The mound called Devallantollai (Tank of the temple) occupied main portion of the fort, covering an area of about 1000 x 500 ft. It had been excavated by Fr.Heras in 1930 and had found a Shiva temple and Nandi sculpture. He also found some ‘Sati’ stones and images of snakes there. The size of Nandi (Bull) is very big and it may
stand next only to the Big Bull (950 AD) found on Chamundi Hill, Mysore in Karnataka. Finding a silver coin of the Muslim rulers Muhammed-bin-Tughlak at the site indicate that the Muslims did the destruction of the temple. Muslims not only destroyed the city but also cut out a large part of Nandi stomach, broke its mouth and chopped the tail to ascertain whether it contained any treasure of diamonds, pearls and precious stones or not. They also destroyed the seat of Nandi in search of the treasure.

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

Discovery of copper plates at Shiroda not very far from Chandrapur on the other side of the River Zuari discloses that King Chandravarman of Konkan Mauryan dynasty ruled from Chandrapur in 5th-6th century A.D. The discovery of Kharepattana copper plate of King Rattaraja is equally an important evidence to reconstruct the history of Goa. According to these plates, King Rattaraja of
Goa Shilaharas or South Konkan Shilaharas dynasty ruled Goa from 765 AD to 1020 AD. Phase II construction of Chandor, a temple with rectangular shape might have come up in this period. But at one time, the Silaharas had their capital at Gopakapattana. This time Chandrapura might have been reduced to their second capital. Shilaharas also ruled Goa for some time as feudatories of Rashtrakutas. Since the latter were sea faring people their influence might have affected Gopakapattana and it was developed as chief trade centre by Rashtrakutas and later on by Shilaharas. Later, Goa fell into the hands of Kadamba king, Jayakesi at the beginning of 11th century A.D. During this period or little later the Northern Shilaharas also tried to capture Goa but they did not succeed. Subsequently the famous King Shastadeva-I of Kadamba dynasty brought grandeur to Chandrapur and added more areas to Gopakapattana. Both Gopakapattana and Chandrapur were the chief metropolitan cities during the period of King Jaikesi-I who ruled Goa from 1050-1052 AD. During his able administration, the kingdom was extended upto Kapardikadvipa near Kalyan in the north and Bhatkal in Karnataka in the South. Later, King Permadideva, who had the titles of ‘Konkan Chakravarti’ and the Lord of the Western Ocean saved the country from the attacks of Chalukyas and Kalachuris. But the country did not escape from the destruction and looting done by Malik Kafur, a general of Ala-ud-din-khilji in 1320 AD and Muhammed-bin-Tughlaq in 1327 A.D. Legendary traveller and writer Ibn - Batuta who was one of the participants in this war, has mentioned about Goa in his writings as Sindabur and also mentioned that it was the centre for two cities. The two cities are not other than that of Chandrapur and Gopakapattana. During
the period of dynastic infighting, the Nawab Jamal-uddin of Honnavar subjected the Kadambas to an attack in the year 1344 A.D, in the period of Biravarma, the great grandson of Kamadeva (Shashtadeva-II of Kadamba left the kingdom without an heir to the throne, hence his brother-in-law, Kamadeva occupied the throne.) A viragal (Hero-stone) lying in the Archaeological Museum, Old Goa describes the death of ‘Samanta” a feudatory chief of Biravarma while fighting in the sea battle is the indication of the occurrence of war. The Vere (Ponda) copper plate of Malik Bahadur Timma Mantri of 1348 A.D. and Korgaon copper plate circa 1351 A.D. of Bhimabhupal indicate that the glorious city of Chandrapur lost its grandeur and reduced to just a village. In due course, new cities like Govapuri and Gopakpattan occupied supreme position.

Temple at Chandor

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

Phase – I construction of temple at Chandor shows the ground plan in large cruciform shape measuring 20.9 mts North – South to 10.4 mts East-West with simple mouldings like upana, jagathi and padma in the adhishthāna. Two rectangular transepts measuring 7.30 mts extending from
the centre of each of the long walls and also the remains of 14 stone square pillar bases are preserved within the building. These pillar bases might have been used to keep wooden poles to give support to wooden roof. The construction had been made in a distinctive brick pattern with good bricks measuring 29.31 x 16-18 x 6.5 – 7.5 cms. The walls were joined with mud and hearthing is of mud bricks and brickbats. 18

Each region in this country has its own characteristic temple culture, but evidence of cruciform plans in temple architecture has never been found elsewhere in India so far. Early plans of the Indian temples were very simple, consisting of a garbhagriha and a porch. In the course of evolution, projections came in the middle of exterior sanctum in all the three sides, each exterior phase dividing wall into three rathakas. Then it was called as a tri-ratha pattern. In course of time, the number was increased in the projections of the exterior sanctum, and thus it was called as a Pancha ratha, Saptha ratha, Nava ratha and so on. The earliest tri-ratha pattern temple in India is the brick temple at Bhitargaon in Kanpur district, U.P. belonging to Gupta period. Unfortunately, no tri-ratha pattern temple was found in this region during that period. There is an evidence for Shaivite, Buddhist and Jain activity in Goa from 5th century A.D. and later. 19 This evidence is predominantly shown in the form of rock-cut architecture and there are no other brick or stone temples of such an early date known from Goa. Phase-I construction does not fit into the established corpus of early Indian temple plans of any tradition. For example, comparison with Jaina temples, early Chalukya temples from Karnataka or with early Shaivite temples from Andhra Pradesh reveal fundamental differences in plan and
concept. The lack of parallels for the Phase-I building from anywhere in India raises the question of whether the building was a Hindu (Brahminical), Buddhist or Jain temple. 20

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

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

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

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

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

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

An independent rectangular shape brick temple has not been found in Goa so far. A ground plan in the Vakataka temple architecture in Maharashtra is also a super imposed structure of that period, (e.g. unpublished report of Paithan excavation, Maharashtra). It is not clear whether the niche at the eastern end of the building was the focal point of the building (i.e Garbhagraha) or not.
Although Phase-II is perhaps closer to the Hindu tradition than Phase-I in that it incorporates a possible mandapa and porch. Since the Phase-II structure is overlaid by Phase-I structure, the mouldings in the adhishthāna of the temple are same. Discovery of Vaishnavi sculpture by Fr. Heras in the temple complex also supports the Hindu worship here. A Thermo-luminescence test of bricks conducted by the Archaeological Survey of India suggests the date between 7th century AD to 11th century AD. In the Deccan plateau, cave architecture rapidly developed from 6th century onwards, during the reigns of Chalukya, Vakataka, Pallavas and konkan Mauryas. The number of ground plans also developed in the course of evolution such as circular, square, rectangular, octagonal, upsidal etc. The second phase excavation in the rock cut caves at Harvalem also is of a rectangular shape, thus the rectangular ground plan might have been adopted here also for brick temple at Chandor. Therefore, the temple of Phase-II construction goes back to 7th or 8th century A.D.

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

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

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

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

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

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

Recent excavations of 2002, on the southern side by the team of the Archaeological Survey of India, brought to light another temple shrine found parallel to the early temple, in the same complex. This structure also has similar mouldings in the adhishthana like in early temple, such as Tripatta Kumuda. Since the size of the temple is small, this might have been constructed for
subsidiary deities. Unlike *Nandi pitha* and *garbhagriha* of early temple, these small shrines are also constructed with laterite stones. The sizes of the stones are also the same. The evidence of minting and mining found on the banks of Kushavathi River, behind one private house also indicate the Phase-IV activities—at Chandor.
Naradha Temple at Kirdi

11th Century

Chandor phase I

Sanctum

Porch

Tri-radha

Porch

Naradhi

Tri-radha

Bhitargaon brick temple

Steps

Chandor phase II

Chandor phase III

Pattan phase

Chandor phase

3rd century A.D.

7th century A.D.
Temple site at Chandor

Nandi
TEMPLES OF CHANDRESHWAR AND BHUTNATH AT PARVAT

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

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

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

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

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

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

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

Temple consists of a square garbhagriha and pillared porch of almost equal size with Nandi at the center. Garbhagriha is plain except a niche in the southern wall. Temple is built with laterite stones except the door frame, lintel, pillars, Uttira beam and other images of Gods, which are made of basalt stone. An Uttira beam supporting the ceiling of garbhagriha runs on all sides of the hall with its Taranga Potikas. Doorframe of garbhagriha is a tri-saka type. One can see here the pushpasaka, latasaka and padmadalavari (bands of lotus petals). Ganesh image occupied the centre (forehead) of Lalatabimba in lalitasana and holds a bagradanta and parasu in upper right hand, and padma and modukapatra (pot for sweets) in his lower left hand. An uttira beam is running all around the pillared porch as well as in the garbhagriha and it appears as a base for the ceiling. Lady seated in Sukhāsanamudra in the centre
of *uttira* beam above the lalatabimba seems to be a pregnant woman and her hands are in *Namaskāramudra*. *Chauri* bearers flank her. The lady might have been the patron of this temple.\(^{30}\) There are series of pillar motifs of which each pair has *purnaghat*. The frame is segmented into small niches by pilasters five each on either side while the central niche is occupied by a seated female figure. *Vajra* shaped flower and images of the two deities are also shown here. One image seems to be of Brahma and another that was badly damaged, may be of Vishnu. There is a pair of ladies carrying pots. They seem to be carrying water for *Abhisheka*. Door shell interconnected with four petals of flower, is flanked by *Kirthimukhas*. The base of southeast corner pillar of the porch contains an inscription in Nagari script, which is under study. Here the corner pillar was in laterite and the base was made of basalt. *Chandrasila* that was placed at the entrance of the *garbhagriha* has a *shankavartha* on either side. Both *garbhagriha* and porch have a treabet system of ceiling with *padmasila* for *samathala vimana*. Pillared porch is also a square measuring 2.10 x 2.10 mts giving access to *garbhagriha*. There is a pair of pillars at the forefront of the porch, which has a square base, rectangular *mālasthan*, octagonal and circular shaft and circular *Kumbha* and *Kalasa potika* being squarish. The lower corner potika is plain. The potikas are simple. *Kirthimukhas* are separating the octagonal and circular shaft. The shaft portion is plain and no horizontal bands are found in it. Octagonal shaft portion is carved like a stylized lotus petal. *Uttira* beam which lie above the front pillars is plain and its interior face is ornamented with a lady with Chauri, and probably a temple gate or pillar in low
relief. On the top of *uttira* beam at the main entrance, segmented channel design in basalt stone was placed as sunshade or *chajja* for its main door.

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

Vertically the temple can be divided into three parts. They are *adhishthāna*, *bitti* and *sikha*. The *adhishthana* of this temple consists of the moulding of *upana*, *jagathi*, *padma*, *kanta*, *kumuda*, *kanta*, *antarapatti* and *kapotha* with *nasika* respectively. Since *kapota* covers the *adhishthāna*, it can be called as *Kapothabanda* *adhishthana*. The *bitti* portion occupied by *bhadra*, *pratibhadra*, *karna*, *stambhapanjarās* and *kudya* *stambhās*. *Kudya* *stambhās* are tall with prominent square *Malasthana* supporting *kumbha*, *kalasa*, *mandi*, *pālaka* and *pothika*. Generally *makaratorana* comes over *bitti*, but here it has disappeared. A course of *makara patti* is running in the place of *makaratorana*. *Sikha* of this temple contains *Dvithala vimāna*. The *hara* portion of the first tala avoids *kuta* and *panjaras* in which five rows of simple mouldings are shown. Above the *hāra* a *vedi* was introduced over which the second *tala* raises.
Similar mouldings continued in the second *tala* also like in the first *tala*. The existing structure seems to have lost the original portion of super structure. The able administrator Jayakesi-I (1050-1052 AD) extended his kingdom upto Bhatkal in southern Karnataka. Hence the temple architecture of neighbouring Karnataka might have influenced the architecture of Goa. The new features like columns in the *adhishthana*, *chandrasila*, etc., resemble the architectural features of Karnataka temples, especially the *adhishṭhāna* mouldings and freestanding pillars in the porch. They are similar to those of the later Chalukyan and Hoyasala periods. Since Kadambas ruled earlier to Hoyasala and Chalukyas of Kalyani, they might have borrowed the architectural features of Kadamba style.32
MAHADEVAP TEMPLE AT CURDI

11th CENTURY
Mahadev temple at Curdi
TEMPLE NO II ---- CURDI

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

On the basis of simple mouldings in the adhishthāna, the pillar supported roof for sanctum, and the features of pranāla in the sanctum. This temple was dedicated to God Shiva and it was the earliest temple of Sāndhara type in this region. Well-preserved temple (Temple No.1) might have been built in the north side only when the veneration was stopped due to
discontinuation or negligence of worship here. Except a pranāla in the sanctum, no other evidences are available to fix the temple in definite period. Four corner pillar bases indicate that the sanctum has a roof for it. There is no indication of existence of a roof for mandapā. Hence open mandapa with covered cell also indicates that this temple belonged to early period. Sanctum with larger mandapās in the front are also found in Gabburu and Sogi temples in Raichur and Bellary Districts in Karnataka. But those temples were built in a well-developed form of temple architecture.
Temple No II at Curdi
MAHADEV TEMPLE, TAMBDI SURLA

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

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

Garbhagriha is a square and plain and it measures 2.20 x 2.20 mtrs. Three projected stones inserted in the rear wall of garbhagriha, might have been used for keeping oil lamps or small religious objects. Temple is dedicated to Lord Shiva. A linga with panavatta is enshrined in it. This simple pranala is
placed at the centre of the hall as its abhishekajal flows towards north. In majority of the temples in Goa were found a linga with panavatta as their principal image.

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

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

Similar features of garbhagriha ceiling are repeated here. Main entrance (Antarala dwar) is flanked by perforated door screens (Jalavatayanas) on either side of it. This type of window was meant for allowing light and air into
temples. Perforated door screens or pierced stone windows first time appeared in Haltikeswara temple at Halsi in Kadamba architecture. In the course of evolution, these windows became popular in temple architecture with their well decorated pendants with the depiction of various motifs in it. (e.g. perforated door screens of re-assembled Adilshahi’s gate palace near St. Cajetan Church, Old Goa has different motifs in its pendants). These windows are extensively used in the temples of Hoyasala, Yadava and Kalyani Chalukyas. The walls of garbhagriha and antarala are similar to that of walls in the temples of Kalyani Chalukyas in Karnataka. Even the Kalleswara temple in Balmidi and Jaina temple at Belgaum show the similar type of architectural features as in Tambdi Surla.

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

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

All the four standing pillars in the mandapa forms a square. A low raised circular platform in the mandapa presently accommodating Nandi (vahana of Shiva) in its centre might have been used by the dancers of the temple in those days on special occasions in this region. Appointing dancers for Hindu temple was one of the ancient Hindu traditions. Devdasi (Dancer) also patronized a temple in Goa. (e.g. a sealed will dated 12th January 1824 deposited in the administration office in Ponda taluka says that one Butem Naikin Calangute karin was a Devdasi who bequeathed several properties to Shantadurga Mahamai temple a Nonora, Bicholim Taluka). All four pillars of
the central bay of mandapa are richly carved and polished. These pillars support the square trabeats and it's ceiling in the sabhamandapa. A pair of rotative trabeats (squares) are placed one after another in receding manner thereby reducing the space for ceiling in the mandapa. Elegantly carved surprising varieties of inverted lotus stones (padmasila) are placed over the final trabeat of the central bay.

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

Excavations at Kumrahar near Patna have disclosed some ruins. Here a large pillared hall built on a wooden substratum richly carved and well-ornamented pillar capital of Mauryan period is one of the architectural components in the disclosed ruins. This pillar capital was richly ornamented with various flower motifs including 'lotus' as a prominent one. Scholars opined that this pillar capital shows more elegance than what was shown in the pillared capital of Hellenic Greek period in the Greek architecture. Lotus was also used extensively in well-polished Ashoka stambhas as decorative motif. (e.g. Sarnath stambha, Basarh Bakhira, where inverted lotus and lotus motifs are beautifully carved in the capital). Extensive use of lotus as a decorative motif can be seen in the ancient Indian architectural members of
stupas, gates, railings, caves, chaityas etc. Lotus petals in the Ajanta caves and Amaravathi stupa of Satavahana period are narrow and occasionally little wider. Some of the lotus petals in the western bay ceiling in the mandapa of Tambdi Surla temple resemble the lotus petals in the Ajanta cave. Central ceiling slabs adorned with beautiful inverted lotus surrounded by varieties of lotuses in each trabeat in the mandapa also can be seen here. Inverted lotus in the ceiling of low raised platform which is also at the centre of mandapa is an impressive and surprising variety here.

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

Devakostās or niches are carved out in the thick sabhāmandapa wall. The niches contain all the vertical components of temple architecture and each one of them look like a miniature temple in smaller dimension. Two pilasters (Kudyastambhā) are seen at the entrance of the niches and two horizontal mouldings, one at the base and another one on top are also there. (Padma and
Sala in relief was shown in the base of the kudyaastambas on either side of the entrance) And pālaka and padma looking like kapotha on top are also visible.

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

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

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

Niche of Ganesh is situated in the northwestern corner wall of the mandapa. This niche is facing south. Ganesh is depicted in sukhāsana mudra
with two arms and as vakradanta. He is holding parsu in one hand and kamla (lotus) in other hand. A rat (vahana) is also shown at his feet.

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

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

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

First Tala (Sikhara): Pradamatala stands on sanctum sanctorium or garbhagriha. And sukhaṇāsi stands on antarāla. (Superstructure of the temple containing a projection in the front looking like beak of a parrot is called sukaṇāsi. In the Kalinga (Orissa) temples sukaṇāsi is essential but in Andhra Pradesh it is not necessary). First tala starts from sabhamandapa north and ends at sabhamantapa south. Vertical emphasis of first tala contains the haras of pālaka, sala, patti (timber imitation) and karnakutas. Tri-purushas, Brahma, Vishnu and Mahesh are richly ornamented and depicted on all three sides in the niches (Karnakutas) of the first tyre. These niches are decorated with kudyastambhas on either side of the arched entrance. A naga with hood on either side of the arched entrance was depicted below the kirtimukha. (Though the Buddhists started use of kirthimukhas in their art, the elaborate usage of glorious faces can be seen in the Hindu art and architecture after 6th century AD. Images of popular gods and goddesses are filled in the coiled naga on either side of the arched entrance and its top. Pradhai matala in the north is adorned
with the image of Jañārdana in its central niche (karnakuta). Janārdana is depicted as Sthānaka murti and kiritdhari with his vāhana (garuda). Janārdana is one of the 24 aspects of Vishnu. His 24 aspects are described in Vishnudharmottara purāṇa and Rupamandana. Janārdana is shown in the standing posture with four arms and his attributes. He holds Chakra in his upper right and padma in his lower right hand, Shankh in his upper left and gada in his lower left. In Hindu mythology, Shankh (conch) is a symbol of salvation. Chakra an emblem of protection, gada for destruction and padma is the emblem of creation. Other niches of first tala in these sides are unfinished. Western side of the first tala contains an image of Shiva in its central niche (karnakuta) other niches are unfinished on this side. Siva was shown in dancing (nataraja) posture with four arms and attributes. Shiva holds damaru in his upper right hand, but attribute in his lower right hand is not visible. His upper left hand holds an axe and lower left holds a snake. Nandi (vahana) was depicted on his left.

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

Brahma, Vishnu and Shiva are a trinity in Hindu mythology. Brahma is a creator, Shiva is a destroyer and Vishnu is a protector.
In the second *tāla* similar features of hārās of first *tāla* are repeated. A Gajalakshmi was shown in the bottom row of the second *tāla* in the northern orientation. The niche of the Gajalakshmi is similar to that of the first *tāla* in the central *karnakuta*.

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

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

The central *karnakuta* of second *tāla* on the southern side is adorned with the image of Bhairav. Bhairav is one of the aspects of *panchamukhi Shiva* known as *Aghora*, others being Tatpurusha, Vamdev, Sadyojata and Isan. Bhairav is shown with four arms holding *damaru* in his upper right and dagger in his lower right, while *trishul* in upper left hand and skull with a bowl is seen.
in lower left hand. A dog, vehicle of Bhairav was depicted on his left. The dog likes the blood of the victim. Bhairav is always oriented towards the south. Other niches of this side are unfinished.

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

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

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

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

An inscription in the Bhuvarah Narasimha temple at Halsi reads that, one matayogi installed the image of Ananta Viravikrama Narasimha in 1169 A.D, at the instance of the king’s mother. Another inscription in the same slab
records the gift of a village Bhalika to the deity by Vishnuchitta (Vijayaditya) in 1172 A.D. Vishnuchitta is a brother of Shivachitta, the then ruler of Goa of Kadamba lineage. Vishnuchitta might have been ruling Halasige-12000 as Yuvaraj during Shivachittas period. And another reference given by Jayakesi-III, the son of Vijayaditya in the year 1187 A.D., is that the Kamala Narayana temple was built at Degame and named after his mother Kamala Devi. According to Degame temple inscription, Permadi assumed the title of Shivachitta; because he was perhaps an ardent devotee of God Siva.

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

MANDAPA PILLAR
TAMBADISURIA

AHADEV TEMPLE AT CURDI
11TH CENTURY

MAHADEV TEMPLE AT TAMBADISURIA
12TH CENTURY

Pothika
Kumba
Kalasa
circular shaft Mandi

octagonal shaft

kirthimukh

square base

Pothika
Kumba
Kalasa
circular shaft

octagonal shaft

rectangular malasthana

NOT TO SCALE
Mahadev temple at Tambdi Surla
BHUVARAH NARSIMHA TEMPLE AT HÁLSHI IN BELGAUM DIST.
KARNATAKA

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

Bhuvarah Narsimha Temple is a huge complex. This temple was originally single shrined with stepped pyramidal superstructure. Later, one more temple was built for God Varaha and both the garbhagrihas were shown facing each other. Original temple consisted of a rectangular garbhagriha and porch with square mandapa (Navaranga). Garbhagriha is plain with huge image of seated Narayana. The original two-handed crude image of Narasimha was kept in the left corner of garbhagriha. Rectangular porch also is a plain hall with perforated door screens on either side of the entrance. The south west corner of the entrance wall of the porch has an inscription in Nagari script in Sanskrit language. The stone inscription belonging to 1169 A.D. registers a gift of the village Sindavalli. The record mentions that the temple was built by Shivachitta and one Matayogi installed the image of Ananta Viravikrama.
Narasimha in 1169 A.D at the instance of the king's mother. In the same slab, there is another inscription of Vishnuchitta Vijayaditya 1172 AD recording the gift of a village Bhalika to the deity.42

A common Sabhāmandapa (Navaranga) for both the temples have two entrances. One each on north and south. Four free standing pillars separating the mandapa in to three bays like in Mahadev Temple at Tambdi Surla in Goa, which was constructed during the period of Shivachitta Permadideva, the brother of Vijayaditya-III. The work of carved pillars and ceilings of the mandapa resemble the pillars and ceilings of Tambdi Surla temple. A square homapitha and mālāsthana are shown prominently in these pillars, and Kalaśa, Kamba, Hara of Homa, patradala, latasaka, resemble the ceilings of Tambdi Surla temple. So is the case with the rectangular base, circular and octagonal shaft and square capital of the pillars. The ceilings of the mandapa are in trabeat system and the decoration of padma (inverted lotus) in the middle of the ceiling reveals also the influence of Tambdi Surla temple. The ceiling was carved in wood, whereas Tambdi Surla temple ceiling was hewn in stone. A low raised circular platform in the mandapa has a well-carved tortoise in its centre. Whereas in Tambdi Surla Nandi was placed at the centre. The eastern side of the temple also has a garbhagriha and porch like in the early temples in this region. A standing image of Varaha installed in 1186-87 A.D. by Vijayaditya-III occupied the rear wall in the middle of the garbhagriha. Varaha stands on tortoise here. An image of Surya beautifully depicted is still intact. There is an inscription in Nagari, Kannada script of 14th century. Characters in
southeast corner wall of the porch (or \textit{ardha mandapa}) register a gift of land to the same God.\textsuperscript{43}

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

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

Although some recorded evidence reveals that the Kadamba dynasty patronised Jainism in the beginning in Goa, no legendary evidence has been found so far. Legendary evidence suggests that Kadambas were Saivaite worshippers and God Saptakoteswara was their family deity. On the coins of Kadamba rulers, Jayakesi-I (1050-78 AD), Jayakesi-II (1126-27 AD) Shivachitta Permodi (1147-48 AD) e.g. coins found at Goa Velha by Dr. Gururaj Bhatt with the writings of King’s name Shivachitta in Nagari and Halle Kannada, Jayakesi-III (1187-1213 AD), Jayakirtia (1210 AD) and Somadeva (1226-46 AD) have the legends of ‘SAPTAKOTESWARA’ ‘VARAVIRA’, ‘JAYAKESIDEVA’, ‘SAPTAKOTESWARA LABDHAVARA’, ‘NIJARADHAYA SRI SAPTAKOTISWARADEVA’ etc. some of the coins collected and exhibited in Pillar Museum, and IHRI Museum, St. Xavier College Bombay also have the legend of ‘Saptakotoshwara’ in it. Apart from this legend, a ‘lion’ insignia was found in one of the coins in Pillar Museum 44.

Though the superstructure and other parts of the temple were missing, a rock cut alignment was found on the natural bedrock on the banks of River Mandovi in Narve, Divar. This alignment shows that there was a rectangular
structure with three divisions. These divisions included a sanctum, antarāla and mandapa of a Hindu temple. This temple might have been raised after cutting the natural rock; hence the adhisthāna portion was not found. A huge water tank chiselled in the northeast corner of the temple is known as Kotitirtha and later it became popular as Mahadevache talem (tank of Mahadev) that can be seen as ornamental water tank now.

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

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

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

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

Portuguese maintained numerous documents to furnish the details of destruction of Hindu temples from the Old Conquests comprising Tiswadi, Bardez and Salcete talukas in Goa. Nearly 566 shrines of Hindu worship were destroyed y them during the 16th century. Since Goa is a coastal region, many of these shrines might have been of simple tiled roof structures. The Muslim
invaders might have destroyed many temples also (e.g. Allauddin Khilji's General in 1327 AD destroyed Chandor and later Bahamanis destroyed Saptakoteswara temple at Narve, Diwar and Gomateswar temple at Goa Velha). The circular dome of *Trikutachala* temple at Agapur is the best example for the influence of Muslim architecture.

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

Similar temple *sikharas* of *Bhumija* type, *Rekhanagara* and stepped pyramidal type are exhibited in the ASI museum, Old Goa. Some of these *sikharas* are *anga sikharas* and miniature *sikharas* of shrines of subsidiary deities. Except these components, no other relevent material was found in the concerned areas. The door jam of Adilshahi palace, Old Goa, two basalt pillars at the entrance of Nagueshi temple, Bandoda, and a deep *stambha* of Mahalakshmi temple Bandoda, doorframe of the Kesava temple near Nagueshi temple, monolithic column and lalata *bhimba* of Kamaleswar temple at Borim show the existence of Hindu temples in the medieval period.
Ancient temple of Mahalasa at Verna had some structural alignment of temple complex with water tank in front. Unfortunately, no reliable material like, temple components and sculptures (except one or two) are available. But recorded evidence states that Fr. Luis Goes on whose request the images were destroyed stated in his letter dt.12.12.1567 that there was a tank with arched roof and had a fabulous portal of black stone which he never saw even in Portugal. It seems that this temple had beautiful arches and sculptures, and a shelter house for Devdasis.

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

Two stone inscriptions in Marathi discovered in front of the Shambradevi temple in Veluz (Valassavi) in Sattari Taluka and exhibited in the Archaeological Museum, Old Goa, refer the donations made by the people for the cult of the deity Ravalnath of Valassavi. According to the inscription belonging to 1402 A.D. the people of Masarvade village and Athavle regions contributed jointly one ‘Gadyan’ worth 30 tankas. Out of 30 tankas, 4 tankas
for naivedya to Ravalnath, 4 tankas for perpetual lighting of the lamps, 6 tankas for Devdasi for her services, 3 tankas for other servants of the deities and the rest for other activities of the temple. With this above reference, one can imagine the systematic arrangement for the performance of religious services without any break, so that people can venerate the deity with great respect in future.

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

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

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

Though the superstructure and other parts of the temple were missing, a rock cut alignment found on the natural rock bed on the banks of the River Mandovi in Narve, Diwar, which shows that there was a temple near rock cut water tank in rectangular shape with three divisions. These divisions are similar to that of sanctum, antarāla and mandapa of a Hindu temple. Temple might have been raised after cutting natural rock. Hence the adhisthāna of the temple
was not found. A huge ornamental water tank known as ‘Kotitirtha’ and later it become popular as ‘Mahadevache tolem’ (Tank of Mahadev) chiselled in the laterite rock in the north east corner of the temple. A flight of steps is hewn in its Southern and Northern entrances. This rock cut tank was beautifully ornamented with elegantly carved *Rekha nagara śikhara* motifs in its vertical walls and these śikharas continued up to the extended passage of the tank in the west. Two rows of śikhara motifs are running horizontally all around the tank, while a row of small niches is depicted in between them with a chiselled hole for inserting *linga* in one of its corner niche. These śikhara motifs resemble the śikha motifs of a doorframe in the gateway of Adil Shaha’s palace near St.Cajetan church at Old Goa and a Śikhara motif depicted in the coin of Kadamba rulers and in the mandapa wall of Kamala Narayana temple at Degamve in Karnataka. These *Rekha nagara śikharas* are different from Orissa and Khajuraho sikhars. In Orissan temple architecture, the *Rekha nagara śikha* contains *anga sikhara* in its vertical ridge and double amalakas on its top. And Gujurat temples will have Bhumis in its vertical superstructure. Kamala Narayana temple at Degamve also has an inscription, which discloses that, it was constructed under the patronage of Queen Kamaladevi. A *dharalinga* (ling with facets) of two feet height of this temple was smuggled out from this temple due to religious oppression by the then rulers and consecrated in the present Saptakoteswar temple at Narve. Saptakoteswar temple at Narve was reconstructed by Chhatrapati Shivaji, when he had paid a visit there in 1667 AD and found that the temple was in a dilapidated stage. Hence he had ordered its reconstruction.
Saptakoteshwar was the family deity of Kadambas. Kamala Devi, wife of Shivachitta Kadamba was a staunch devotee of this God. Kadambas not only patronized this deity as their family deity but also took great pride in popularizing it through inscriptions on coins and copper plates. Several such inscriptions are found in the coins of Kadamba rulers.

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

Ornamental water tank at Diwadi
GANESH TEMPLE AT DIWAR

Fr. Miguel Vaz in his letter dated 6\textsuperscript{th} January 1534 furnished the following information: “At Daugim once again a convent has been built to Our Lady, under the invocation of mother of Goa, the very spot where the temple was situated. The converted Hindus broke it down with their own hands and asked for a church of Our Lady to be built having almost all of them become Christians”. This might have been not only the case where the Hindus destroyed their temples with their own hands but were forced to become converts under threat of punishment. The destruction of all the temples in the Old Conquest began in 1540 or 1541 A.D. with the team of Mestre Diogo, Miguel Vaz and Doctor Pedro Fernandes. Temples of Ganapti and Saptakoteshwar were also not exempted from this destruction\textsuperscript{57}.

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

The Ganapati temple was situated at the site of the present cemetery of the village near the church Nossa Senhora de Piedade. A basalt fragment of ceiling and a perforated door screen of the main door of the temple still can be seen in the chapel of the said cemetery. The ceiling slab decorated with lotus and the perforated door screen also resemble \textit{padmasila} and the door screen of
Tambdi Surla temple. A beautiful temple constructed for Lord Ganesh in the slopy hill nearer to old temple and it is worshipped with great veneration by the people.
MAHALASA TEMPLE AT Verna

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

Afonso de Albuquerque forbade Sati practice in the Islands of Goa. Subsequently, by a provision of the Viceroy D. Constantino de Bragança dated 30th June 1560, the same practice was forbidden in the other parts of Goa. Like Portuguese Government, British Government also abolished this practice in the other parts of India in the year in 1829 during the tenure of Viceroy William Bentinck.
Goddess Mahalasa is mentioned in *Skandapurana* and *Devibhagavatam*. Though the Shakti worship started in India from Indus Valley Civilization, its wide spread development took place around 900 A.D. only. Concept of Mahalasa Narayani came to Goa from neighbouring Maharashtra during 1300-1400 A.D. Hence the Mahalasa temple at Verna might have come up during 13\textsuperscript{th} or 14\textsuperscript{th} century A.D.
TEMPLES AT OLD GOA

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

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

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

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

To the north of the road leading to the Church of Divine Providence or popularly known, as the Church of St.Cajetan is the gate of the palace of Adilshah. According to Ibn Batuta, a celebrated traveller who visited India for second time about the middle of the 14th century, the Kingdom of Vijayanagar called by European writers at Bisnagar had a sway ver Goa for the next one hundred years. During this peaceful and flourishing period, Arabian horses
were imported at the harbour in Goa by the Vijayanagara kings to strengthen their cavalry. In 1469, Goa passed under the Bahamani Sultans of Gulbarga when Muhmad Gawan, a General of Muhammed-III conquered the Konkan area. With the break of Bahamani dynasty, Goa became a part of the kingdom of Adilshaha of Bijapur in 1488 A.D. During this period, Ila or Velha Goa (present Old Goa) became prosperous city and was virtually the second capital of the Bijapur Sultans. With their iconoclastic zeal during their rule, they destroyed many Hindu temples and constructed Muslim monuments.

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

The palace fortress is totally in ruins and its gate raised up in 1930s gives us some idea about it. The door-way was made of basalt stone with vertical monolithic well-carved pillars, supporting a horizontal monolithic architrave. Reassembled doorframe of Adilshaha's Palace gate in Old Goa is of \emph{tri-saka dwara} type. \emph{Patradalavari} with highly developed \emph{kudus} and other ornamentation is depicted on the flat surface. Second \emph{saka} is octagonal and has an intricate carving of various of garlands of various shapes and the, third \emph{saka} has a beautiful carving of curvilinear petals in its slanty slope.
Delicately carved Nagara style of Hindu temple sikharas with ornamentation can be seen in the bottom frame of the door. These miniature sikha motifis different from Orissan temple sikharas and Gujarat temple sikharas. Orissan temple sikharas have a position of double amalakas with angasikharas, whereas in Gujarat sikharas have double amalakas with Bhumis. (Double amalakas with bhumis can be seen in the depicted sikhara motif in the doorjamb of the exhibited object of Old Goa Museum). The ancient Hindu architectural motifs of garlands, lotus flower and diamond can be seen in various forms under the patronage of Hoyasalas. The standardized carvings of garland flower and diamond motif are meticulously carved in this door. Similar type of diamond motif can be seen in the kakhasana stone at Mahadeva temple at Tambdi Surla also 64.

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

1. **Tapasvi** (sitting man in padmasana in worshipping pose)

2. **The running** (or flying) **man with lifted hands** (probably Hanuman while carrying sanjeevani hill for Laxman)

3. **Yama With Pasha?** (the image is badly weathered)

4. **Ayudha purushas** (man with attribute)

5. **A man sitting in couch** and several human figures of male and females.
The tracery work of the doorway resembling the doorway of Mahadev temple of Tambdi Surla, is also very interesting.

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

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

Depiction of Hamsa-thara (Swans) also can be seen in the Hoyasala architecture. The Hoyasala brought the friezes to its final perfected form into their architecture. The indigenous craftsmen expressed the ideas of their heritage by means of a narrative carved in bas-relief panels or friezes under the patronage of Hoysalas. Depiction of carved friezes are first found at Sanchi, then at Ajanta, Bhubaneshwar, Nachna, Deogarh, Badami, etc. The tradition continued and became part of the form vocabulary. Beautiful carving of friezes also can be seen at Pattadakal, Kailasanath Temple at Ellora, Sun Temple at Modhera in Gujarat, at Chittoor, Ramgarh in Rajasthan and in Khajuraho to name but a few friezes of elephants (Gajathara), friezes of lions (Vyalla-thara), creeper vine (patralata), friezes of swans (Hamsa-thara), friezes of dancers, musicians and warriors.
Carvings of locally available cashew, its flowers and fruits in the creeper vine (patralata) in the perforated screen are most interesting. The craftsman expressed their splendid skill in abundance while carving the stones. Carving of lotus and chariot wheel also reveal the Hindu influence in this perforated door screen. Hindu religious symbol Kumbha or Kalasa is ornamentally carved in the horizontal monolithic architrave. In the pendant of the gateway the architrave (the middle portion of the gate) show the influence of Portuguese architecture by depicting one of its stylistic motifs of shell design. The monolithic vertical pillar capitals resembling the pillar capitals of Mahadeva Temple at Tambdi Surla, is another important exhibit in the doorway of Adilshaha’s palace. Hence the gateway of Adilshaha’s palace is none other than a huge door of the Hindu temple, probably of Saptakoteswar temple.
Temple component Old Goa
GOMATESHWAR TEMPLE AT BRAHMAPURI,

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

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

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

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

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

Vertically the temple can be divided into five parts (1) *Adhisthana* (2) *Bitti* (3) *Prathamatala* (4) *Dvithiyatala* and (5) *Tritiyatala* with *stupi*. *Adhisthana* of the temple comprises of *upana* and *padma*. *Bitti* portion is plain except a pair of vertical circular columns with regular intervals. *Prathamatala* and *dvithiyatala* are repeated with similar components like as in *bitti*. A square
platform was made in the third tier (Tritiyaatala) for octagonal base. A pair of Nandi figures and a pair of elephant figures are depicted opposite to each other in all the four corners of third tier. A circular domical sikhara with octagonal base adorned the fourth tier and finally a stupi crowned the sikhara of the temple. This type of octagonal bases for circular domes in the sikhara, might have been the influence of Muslim and Portuguese architecture in Goa. Circular dome sikhara can be seen without octagonal base in the Trikutachala temple at Agapur. It indicates that there was no influence of the Portuguese when it was built under the rule of Muslims. Other shrines like Saptakoteshwar temple, Narve in Bicholim Taluka, Mahalasa, Mangueshi, Nagueshi, Mahalakshimi in Ponda Taluka have the circular domical sikharas with octagonal bases which clearly shows the influence of the Portuguese.

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

In Saurapurama, a medieval period work, the degree of glorification of Saptakoteshwar is much more. It states that by uttering (japa) the name of Saptakoteshwar one gets fruits of godana. Further, it adds that by chanting the
name of the deity, the devotees get the fruits of one thousand Rajasuya sacrifices. This Purana also recommends sea-bath and performance of Pitru-tarpana and charity. The linga of the Saptakoteswar is not only the abode of Shiva, but is also of Vishnu, Brahma and Bhairav. Both Hari and Hara represent in the linga of Saptakoteswara. The legend of Saptakoteshwar, and a motif of rekhanagara sikhara were found on the coins of the Kadambas from Jayakesi-I to Somadeva. This temple is located on the ancient trade route of Belgaum and Dharwad at Khandepar. The ancient name Khategrama (Khandepar) was mentioned in the copper plates. The copper plates of 1271 A.D. mentioned the temple of ‘Gananatha’ of Khategrama. It seems that there was a shrine for Gananatha somewhere nearby this temple but it was not traced so far.

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

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

PLAN

NOT TO SCALE
Saptakoteswar temple at Opa
KAMALESWAR TEMPLE AT BORIM

Kamaleswar temple Borim is situated nearly 2 km away from the main Ponda-Borim road near by present Navadurga temple at Borim. Plan of the temple is rectangular. It has a square *garbhagriha* and rectangular *sabhamandapa*. Sanctum sanctorum has *pradikshanapatha* (circumbulatary passage) as in the *Sandhara* temple. The two temple components found are: 1) Fragment of a column of mandapa or porch of the temple and 2) Lalatabimba of sanctum door which is inserted in the front wall of sanctum, one each on either side. These components were made of basalt and are similar to that of the components developed in 13th and 14th century temple components. These components might have been of the original temple and after its destruction these pieces might have been inserted in this present temple. The left side component (*lalatabimba*) contains the image of Ganesh in its centre and a pair of *kalasa* motif (*purna kumbha*) on either side. This *lalatabimba* of sanctum door is similar to that of Mahadev temple at Tambdi Surla. A Nandi (Vahana of Shiva) placed near the entrance in the *sabhamandapa* has less ornamentation and seems to be of medieval period. A *linga* enshrined in the sanctum is placed over the *panavatta* which has the high pedestal. The pedestal has the moulding of *upana, padma* and *kumbha* as in the medieval period architecture and is similar to that of Brahma sculpture at Brahma Karmali in Sattari Taluka. A deep *stambha* made of basalt and placed in the north side of the temple also goes back to the same period. *Sabhamandapa* and roofs of the present temple are of later period. Adjoining to the Kamaleshwar temple, there is another shrine dedicated to Navadurga. This temple has the large *sabhamandapa* with
few standing well-carved wooden columns. These wooden columns are similar to that of *mandapa* columns of temples at Zarme, Chorane in Sattari Taluka, Agapur, Shiroda in Ponda Taluka, Gopinath temple at Netravali in Sanguem Taluka, Mallikarjuna temple at Canacona and Fatorpa temple. A huge *mukha-mandapa* is connecting both the temples and making the room as common *mukha-mandapa*. Borim also has temples of Siva and Hanuman in the sloppy hills on the other side of the road. A fragment of *prabhavali* and few loose sculptures are also found on the sacred hill, locally known as Siddhanath hill at Borim. Siddhanath hill is quite popular in this region and God Kamaleshwar is a family deity of some of the communities in this region. At least once in a year, the families of these communities pay a visit to God Kamaleshwara following the ancient tradition.
KAMALESHWAR TEMPLE AT BORIM.

PLAN

- Deepa Stambha
- Circumambulatory passage
- Garbhagriha
- Nandi
- Sabhamandapa
- Wodden columns

NOT TO SCALE
Kamaleswar temple at Borim
TEMPLE AT AGASTIPUR

Vaishnavite temple of Agastipur is situated on a tiny hill on the banks of River Zuari. Temple is facing north, and it is in a rectangular shape dividing the hall into three rectangular bays with a tiled roof. First and second bays are large halls with few freestanding pillars, which render support to the tiled roof. The second bay has five entrances with regular intervals of pillars. The first bay has three arched entrances and are covered. Last bay contains five small structural chambers. These small chambers have a partition in them thereby dividing each chamber into two small cells. Out of five chambers 1, 3 and 5 are occupied by 3 popular Hindu Gods namely Madhava, Govinda and Mahadeva. Madhava is now under worship on a square pedestal in the garbhagriha in the first chamber, while its porch is lying empty. The second chamber is a rectangular one, but no idol worship is found in it. The third chamber is a two-room structure made for main deity Govinda. The idol of Govinda is placed on panavatta and is worshipped in the garbhagriha and no idol is found in its porch. The fourth chamber is also a two-roomed structure but no partition was made in it. It is converted into a sculpture shed now. The fifth which is the last, is made for Mahadeva. It is also a double room structure and the idol of Mahadeva is enshrined on panavatta that contains a square pitha and is under worship in the garbhagriha. Nandi occupied the centre of the porch while facing towards his master Mahadeva. A common flat roof was made for all five chambers and are topped by 3 domical superstructures made in laterite stones. These circular domes do not have the base of octagonal shape as in the temples in Ponda Taluka. Adoption of this domical superstructure might have been on account of
the influence of Muslim architecture in the medieval period and it resembles the features of the stilted dome of Bijapur. The basement of the temple consists of a few mouldings of a Hindu temple _adhishthana_. And the horizontal wooden beams of the roof in the rectangular hall are beautifully ornamented with _Nagabandha_ and _Padmadalavari_ at its top. The wooden beams of the temple are similar to those of Chorani, Shiroda, Fatorpa and Canacona. The superstructure of the temple is covered with tiled roof and has the support of masonry pillars all around the _Trikutachala_. In front of the temple a fresh water tank was constructed with laterite blocks with an ornamental arched entrance to meet the requirement of water for the temple. Perennial fresh water stream that starts from the nearby natural caves in the western area of the tank supplies water to the tank now. Another natural cave is also lying on the other end of the tank indicating that the site had been occupied by the people right from prehistoric times.

A local legend says that the place name Agapur was derived from Agnipura or Agni. On the banks of River Aghanasini, some sages here performed sacrifices. Presence of ash on the hilltop also made the locals believe the legend. The village Agapur is about 34 kms from Panaji in Antruz (present Ponda Taluka) on the bank of a river. _Trikutachala_ temple at Agapur was constructed in the 18th century, only after the destruction of _Trikutachala_ temple at Rasaim thereby making the tradition of _trikutachala_ temples survive in this region. Though the sanctum sanctoriums have the domical _sikharas_, it was not on account of the influence of the Portuguese, they used domical _sikharas_ with single or double octagonal bases. Agapur circular dome resembles the
base of the *vesara* type *sikhara*, and Muslim dome. This circular dome may be the influence of Muslim architecture.
Temple at Agastipur
ANATHA TEMPLE AT SAVAI VEREM

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

- Garbhagriha
- Circumambulatory passage
- Entrance
- Antarala
- Sabhamandapa
- Pillar
- Porch
- Garuda
- Tulsi
- Upsidal
- Mukhamandapa
- Natural water tank

PLAN NOT TO SCALE
Ananta temple at Savai Verem
TEMPLES IDENTIFIED WITH AVAILABLE ICONS, STRUCTURES AND LITERARY EVIDENCES

In addition to the list given in the Chapter III, the following sculptural treasure bears witness to the strong veneration of Hindu worship in Goa since very ancient times. The following temples located and identified with the available icons, structures, their ornamentation and literary sources. Some of the medieval temples are identified with the help of available icons and iconographic features of Hindu Gods and Goddesses. Since the Old Conquests (Salcete) are rich in agricultural resources, the society could have sustained a large number of well-known temples and the first structural temple was also noticed in the same taluka (eg. Chandor temple). A beautiful image of Vishnu and a chaturmukhi image and an image of Suryanarayan found in the foundations of the old church of Madgao at the stage of reconstruction indicate the existence of Vaishnavite Math in Madgaon. All these evidences show that Madgao was a great Hindu worship centre. A rock cut cave at Aquem behind St. Sebastian Chapel was the best example for existence of Hindu worship during the period dominated by Nath cult. Shifting of the images of Kamakshi from Raia to Shiroda and an image of Ramanatha from Loutulim to Bandoda also reveal the widespread destruction of Hindu temples in the Salcete Taluka. A discovery of Nandi bull with God Siva at Chinchinim, and an evidence discloses that most of the land of Cortalim, Salcete belonged to Hindu temples. The transfer of the deity Manguesh to Priol, exhibited image of Bhairav in Old Goa Museum, existence of rock cut caves at Consua also show
the strong veneration of Hindu deities at Cortalim. A Marathi inscription exhibited in Panaji Museum reveals that the reinstallation of the Shiva Linga (Rameswar) at Cuncolim by Vittal das Vitoji in 1501 A.D indicates that there existed a Hindu temple in Cuncolim. A Nandi sculpture exhibited in the ASI Museum, Old Goa also shows the evidence of Shiva worship at Loutulim in Salcete. Existence of rock cut alignment and a Nandi at Rachol near Seminary indicate the existence of Shiva temple there. At the place known as ‘deultoloi’ there, one can find steps leading to the water tank at ‘Raia’ might have been used for the temple services.

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

A Mahishasuramardini sculpture at Lamgao in Bicholim Taluka is a best specimen for early medieval Indian art. This sculpture shows the features of Chalukyan art with simple ornamentation. But no other reliable material was found in this place to locate the temple, except a two panelled hero stone nearby the sculpture and two huge rock cut caves of 8th, 9th century A.D. Jaina Images
at Kudne, as well as Jaina Kot at Narve are also significant for Bicholim Taluka. The sculptures at Surla and Pale in the same taluka also show the medieval Indian art. A Ganesh image at Bandoda, sculptures of Savai Verem and Betaki, Gajalakshmi panel at Bondla, images of Aditya, Ganesh Gajalakshmi, Betal, Shivalinga, *Linga* with *panavatta* at Usgao, sculptures of Darbandoda, ‘Cüncolim, Priol, Mardol, Kavale are best specimens of medieval art in Ponda Taluka. Mahishasurmardini and Ganesh sculptures of Neturlim, Salaulim, Saptamatrika panel, Gajalakxmi panel at Zarmem; Gajalakshmi panel at Thane, Brahma image of Brahma Karmali, sculptures of Narayana, Mahishasurmardini at Vichundrem, Gajalakshmi panel of Dharbandoda, Mahishasurmardini sculptures of Surla, Quepem, Assoldem, Naga of Talaulim, Brahma sculpture at Colomba, Deepastambha and *panavatta* with Linga at Rivona, Lakshmi Narayana sculpture of Malcarne, a deepastambha, water tank, Bhairav sculpture, Stambha deva of Deulwada near Bolkarnem Surla and Stambhadeva of Canacona are all few examples of scattered sculptures and temple components all over Goa. Though these sculptures are sheltered and kept in safer places, they are not their original places. Their shrines are newly constructed with modern material.

The art and architectural style of Hindu temples and icons of Sanguem Taluka and Sattari Taluka show the most important feature of medieval period. Valpoi region in Sattari taluka can be divided categorically into two -- eastern part and western part. Eastern part of the Valpoi region comprising Sonali, Dabos, Savardem and Caranzalem villages have rich contribution of cave architecture, while the western parts of the Valpoi region contributed structural
shrines at Zarme, Mauxi, Thane, Dabem, Chonvardem, etc. Western part of the Valpoi region also contributed the prehistoric tools of Mesolithic and Neolithic periods near Thane and famous rock engravings at Mauxi and the eastern part of the Volpoi, Krishnapur area produced the tool kit of Upper Paleolithic. An icon like Linga, Nandi, Stambhadeva, Saptamatricas, Mahishasuramardini, Gajalakshmi panels, Bhairav, Vetal sculptures form important heritage in this region. Though the Brahma sculpture enshrined in Brahma Karmali village in this region, the original place of this sculpture was Carambolim in Tiswadi Taluka. A four-panel Hero Stone which was traced in Honda, the largest and important object in this region. The style and the ornamentation in the art was found varying from village to village though the basalt stone was used for carving sculptures in this area.

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

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

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

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

Indo-Pakistan sub-continent bear witness to phallic association with Shivalinga since Harappan times. The excavation at Mohenjodaro revealed the evidence of linga form of Shiva in Harappan region which flourished from 2400
BC -1700BC. The earliest known linga in the country is the one at the Parasurameswara temple in Gudimallam A.P. the linga here is five feet high and the excellent sculpture is carved out of a hard igneous stone, as Lingodhbhava Murty. No evidence of Lingodhbhava Murty came from Volpoi region so far. The lingas found in Goa region are mostly of Sirovartana type, Brahma linga-type, and Manjunatha type. The lingas here are mostly of miniature and medium size. Some lingas contain Brahmastras and inscription in their bodies, from which the period and dynasty can be identified (eg. Lingas fof Harvalem rock cut caves, Narva caves and those at Old-Goa Museum).

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

Aparajita prichha explains the shapes of linga prior to the creation. The creator Brahma and the preserver Vishnu thought highly of their own processes ignoring all together Shiva who immediately assumed the form of a pillar of fire in between them. They were wonderstruck. They did not know what it was and to examine its top and bottom which were not visible to them, Brahma assumed the form of a swan and tried to climb up, and Vishnu became a boar and dug down. But both of them failed to reach the top or bottom of that pillar. Shiva thereupon told them that the pillar was the symbol of the greatness of Rudra.
The worship of pillar found in various parts of India including Goa too e.g. stambhadeva in Canacona, Kascond, and in Zarmem which is hardly 3 kms from Mauxi. The text further explains that the linga as the pillar of fire contains in itself all three divinities. Brahmna, the creator resides in the lower part of the linga, that is hidden under the Earth, Vishnu the preserver, occupies the middle portion of it which is covered by the pedestal or pindika, and the Rudra, the destroyer dwells in the top portion which is clearly visible above pedestal. The rudrabhaga is known as pujamsa (puja bhaga) which is available for worship. The Vishnu bhaga is identified with Devi (Yoni) and the Brahma bhaga is neutral.

Agamas like Suprabhedagama, Ajitagama and Kasyapasilpa prescribes different shapes and heights for the three parts of the linga, that Brahma bhaga (bottom portion) must be a square in shape (chaturasara), Vishnu bhaga (the middle portion) eight-sided (ashtasra) and Rudra bhaga (the top part) circular (urttam). Ajitagama also describes Sarva-sama as composed of four equal units, such as (1:1:1), (3:4:4), (7:8:8), (3:3:4). These four types are described as four castes in Indian society such as Brahman, Kshatriya, Vaishas and Sudra. When the heights of the three parts are equal, the linga is called sarvasama (all equal). In the case of sarvatobhadra linga, the height and shape are different. All three parts should be in equal height and shape and in cylindrical form from top to bottom. There are lingas which have the cylindrical puja bhaga treated with the design of fluted faces. They are known as Dharalingas. If the Rudra bhaga is taller than the other two bhagas and which are equal in height are called as Mukhalinga. In the case of banalingas the theory is different. They
occur in several shapes and sizes and they are named after several Gods like Yama, Varuna, Kubera etc. The naturally available lingas are regarded the most superior and auspicious. The lingas are divine on their own; they do not require the rites of installation, consecration and invocation.

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

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

Finding of more than one linga is a rare case. And installation of all lingas with pithas in a common hall is unique as in the case of Mauxi temple. According to Karangagama, worshipping a linga, ekalingaradhana leads to salvation, but dvilingaradhana in a shrine will result into diseases for the devotees, trilingaradhana leads to worldly prosperity (bhoga and moksha).
Chaturlingaradvhana however, are considered undesirable because they lead to loss of wealth. Panchalingaradvhana is excellent (panchapatakaànasa). Shashtalingaradvhana invites death and distress. Saptalingaradvhana promote goodwill and pacify enmity. Ashtalingaradvhana make enemies. Worshipping nine lingas (Navalingaradvhana) are the best. Number seven is auspicious and their worship enhances to good will. Hence, for the worship of the ancestor of this region Saptalingaradvhana was rightly selected.

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

MAHADEV (SAPTAKOTESWAR) TEMPLE AT MOUXI NEAR VALPOI

Linga with panavatta

Nandi

miniature linga shrine

NOT TO SCALE
Saptalingeswar at Mauxi
BRAHMA TEMPLE AT BRAHMA KARMALI IN SATTARI

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

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

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

Narayandev Temple is situated at Vichundrem in Sanguem Taluka. This temple faces east. It has a square garbhagriha 2 mtrs x 2 mtrs and a rectangular mukhamandapa 5.30 x 8.60 mtrs. Since temple is in ruins, no architectural features are available. Adhisthana of the temple is plain without any moulding. A square garbhagriha is a plain with circumbulatory passage. A four-armed Vishnu is beautifully carved in prabhavali in the basalt stone and placed over panavatta. Base of the panavatta contains the mouldings of padma and kumuda. Vishnu is holding a shankh in left upper hand and chakra in his right upper hand. A gada is in his lower right hand and ankush is in his lower left hand. Garuda is depicted in the right bottom near his feet. He is in standing posture. Here Vishnu is a kiritidhari, and wears a necklace in his neck, kundalas in his ears, udarabandha, vajana and urdhvabandha on his body and Keyuras on his shoulders. Among ten avatars (incarnations) of Vishnu, eight avatars have been beautifully depicted in the scrolls of prabhavali. One can see the matsya and kurma in one scroll, and Rama and Parashurama in the other. The rest of the avatars such as Varaha, Narasimha, Buddha and Kalki were shown separately and they filled the rest of the scrolls (all the ten incarnations of Vishnu are beautifully depicted in the dashavatara panel in the Old Goa Museum with prabhavali all around Vishnu). A kirthimukha (glorious face) adorned the top of the prabhavali. Floor of the garbhagriha is covered with basalt slabs. Temple was constructed with laterite stones. A curtain wall, which separates mukhamandapa and antarala, also can be seen now. Since the temple is dedicated to Vishnu (in the form of Narayana), the village name Vichundrem
perhaps might have been derived from it. A rectangular *antarala* measures 5.5 mts x 4.6 mts and a rectangular *mukhamandapa* of 5.30 x 8.6 mts are simple and plain without any important architectural features and mouldings. The ceiling slab of sanctum might have been made in the form of *kadalikakarna*. A *padma sila* (ceiling slab decorated with lotus) was lying on the ground which can still be seen. A *Garuda* carved life size in basalt, and few corner pillar bases of the temple found in the northwest corner of the *antarala* might belong to the original temple.

Finding a beautiful sculpture of *Mahishasuramardini* and *Navnitakrishna* (both were shifted to the State Archaeological Museum, Panaji) and a water tank nearby the temple indicate that it was a huge temple complex with five temples and a water tank. Close to the temple, there are several natural springs, which supplied water to the existing tank in those days. Sculpture of *Mahishasuramardini* is believed to be one of the best specimens of Kadamba art. \(^{84}\) A torso of a male deity and an image of *Navnita Krishna* (Krishna holding butter in left hand and curds churning stick in his right hand), found near the water tank also indicate the strong veneration of Hindu gods here. The water tank might have been used as *Pushkar* (for sacred water). The sculptural influence of this temple shows signs of early medieval period.
NARAYAN TEMPLE AT VICHUNDREM.

PLAN

Narayana in prabhavali

Padmasila

Garuda

Sabhamandapa

NOT TO SCALE
Narayan in prabhavalli

Narayan temple at Vindhyachchau
NARAYANA TEMPLE AT NETURLI

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

Three more temple complexes are also found in Neturlim - namely of Betal, Mahishāsurmardini and Sateri. Sateri temple complex has two temples in it near present bus stop, but these are modern ones. Another temple complex is situated on the left side of Neturlim Primary School in the agricultural field after crossing a water stream. Here a huge statue of Betal nearly seven feet in height is placed in the middle of the garbhagriha in rectangular structure of tiled roof. A half buried buff sand stone slab, which contains a pair of carved
Padukas in it, and an image of mukhalanga (Ishwarlinga) were also found in front of the Betal temple. Two padas are beautifully carved on buff sandstone, and they might have been brought from somewhere else. A half buried linga with face (Iswar linga - both icon and unicon concept can be seen in Iswarlinga only) is also found on the ground by the side of padukas with parvatta. Presence of two images of horse riders (purushas) and an image of female deity (may be of Bhumica) in a small shrine shows the existence of rich Brahmanical worship in this village. Worship of Padukas represents 'swami' and worship of swami is meant for childrens. Similar type of padukas are worshipped in the village near Kaskond forest in Goa. Another temple is situated in the slopy hill, which is three kilometres away from the Primary school. This temple is dedicated to Mahishāsurmardini (Durga). A small tiled roof structure with garbhagriha and porch like Betal temple is erected and enshrined with Mahishāsurmardini. Mahishāsurmardini carved out of basalt in tri bhanga pose while killing a demon Mahisha. This Mahishāsurmardini has eight arms. A Ganesh idol placed in the left side niche of garbhagriha entrance wall seems to be of early medieval period. This image is beautifully carved. The ornamentation and style of this image goes back to early 10th century A.D. An image of Chamundi (form of Durga) is placed under a tree, which is exactly opposite to this temple. This image ornamented with mundamala (garland of skulls) and a damaru in her hand, seems to be of medieval period sculpture like that of Mahishāsurmardini. All these sculptures, eight-armed Mahishāsurmardini, Ganesh and Chamundi may go back to the same period.
NARAYANA SATERI, BETAL, MAHISHASURMARDHINI TEMPLES OF NETURLIM

PLAN

- parush
- padukas
- Linga
- Mahishasurmatini
- Female deity
- Chamundi
- Ganesh
- Vetal temple
- Sateri temple
- Bridge
- Primary school
- Neturlim to Savedom
- Narayana temple
- Primary school

NOT TO SCALE
Padukas at Neturlim

Mukhalinga at Neturlim
Mahishasurmardini at Neturlim

Chamundi at Neturlim
Ganesh at Neturlim
LAKSHMINARAYANA TEMPLE, DEOLAMAL MALCARNE

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

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

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MALLIKARJUNA TEMPLE AT MALCARNE

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

Satistone

Mukhamandapa

Garbhagriha

Nandi

Sabhamandapa

LINGA

Mukhamandapa

PLAN

Lakshminarayana temple

Narayana

Kakshasana

Deepa Stambha

NOT TO SCALE
Mallikarjuna temple at Malkarne
MALLIKARJUNA TEMPLE – CANCONA

Mallikarjuna temple is situated nearly six kilometres away from Canacona Bus Stand on the Madgaon-Karwar highway. Temple has a square garbhagriha and an antarāla with rectangular sabhamandapa and porch. There is a small chamber in between garbhagriha and antarala as in the temples of Ponda Taluka. Huge door jambs of both sabhamandapa and antarāla are now covered with silver mould. An image of Ganesh beautifully depicted in the middle of the lalatabhimba. Main door of antarala is adorned with the depicted panels of Nandi at the bottom, Tapasvi is in the middle and Vishnu is on the top on either side of the entrance while kirthimukha is depicted at the centre of the lalatabimba of garbhagriha chamber. Eight well carved massive wooden columns support the wooden ceiling of sabhamandapa and make the room into two blocks. These columns were richly carved and filled the shaft with varieties of intricated bands. The bottom shaft of the column has 12 horizontal divisions with a leaf on the top in each division and was followed by a band of flower (lotus), lozenges (diamonds), and top with human figures. The circular top of the pillar contains the band of patralata at the bottom, followed by creepervine, band of latasaka, patradalavari and finally with heads of Nagas capped by inverted lotus. Pothikas in the capital are adorned with the nagabhanda. These columns are similar to those of Agapur, Mahalasa, Shiroda and Usgao temples in Ponda Taluka, Zarmem in Sattari taluka and Fatorpa temple in Quepem taluka etc. Though these temples have similar type of wooden columns, the elegance and craftsmanship is not superior to that of Canacona temple. The stunted wall in the ceiling of sabhamandpa is adorned
with the depiction of different stories from Hindu mythology, such as *Samudramanthan*, and stories from Rāmayana and *Vishnupurana*. *Nandi* (Vāhana of Shiva) placed near the entrance of antarala. The superstructure of the sanctum here is in domical shape with two octagonal bases and top kalasha and have a tiled roof. The tiled roof of the mandpa has slanty slope as in the other temples in the coastal region. A small shrine in the north of the temple house, the stambhadev, where stambha (wooden column) is being under worship. A deepstambha also can be seen in front of the temple as in the tradition in the South Indian temples which was followed in the temples of Ponda Taluka.

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

The presence of a stambha is comparable to stone memorial erected to commemorate the heroic death, which was familiar during medieval period. Similar tradition was adopted to erect *stambhadeva* like memorial stone, to perform rituals, keeping gems, stones and other valuable things in the newly prepared trench and to insert pillar *stambhadeva* (pillar) in it with great pomp. Altogether three small shrines were there in this complex. Out of this onely one shrine has the stambha in its centre and others have the stambha (deity) in one of the corners of the respective shrines. Rāvalnāth temple at Kaskonda area of Surla near Bolkarne in Sanguem Taluka and Gaonkarwada near Honda in
Sattari taluka also produced the evidence of similar type of *stambhadeva* worship in Goa. But the faceted head feature can be seen only in the image of Kaskonda *stambhadeva* as in Canacona temple, whereas Goankarwada *stambhadeva* doesn’t have the faceted head and it looks like an erected pillar encircled with some irregular shapes of stones. According to Aparajitaprichha an early medieval text, the shapes of image prior to the creation, the creator Brahma and the preserver Vishnu though their own high powers, ignore altogether, Shiva, who assumed the form of a pillar of fire in-between them and made them wonder struck. (This story was mentioned in the same chapter in Satalingeswar worship at Mauxi)\(^88\). The worship of pillar can be seen in various parts of India (eg. Kambeshavari) the pillar deity worshipped in a shrine in Gandhardi (Orissa). It is a wooden post on which a folk Goddess has been carved in tribal style\(^89\).

According to a well-popularized conjecture, a person belonging to Velip community discovered the *linga* of Mallikarjuna, while cutting a tree. The legend says that Shiva in the form of a hunter saved Arjuna by killing the demon Malla. Hence he became popular as Mallikarjuna. Since Mallikarjuna was discovered by a person belonging to the backward community Velip, one of the Velips, was to be a priest for four months in a year and during the remaining period, Chitpavan Brahmins would officiate as the priest here. Adoption of deity by backward community is not new in Indian context. Local tribes called Chenchus adopted Mallikarjuna of Srisailam in Kurnool district AP, which is also one of the Jyotirlingas of Shiva. The Velips may have consecrated the *linga*
of Mallikarjuna at Canacona during early medieval period. Later the temple became popular as Sri Mallikarjuna Devasthan, Sristhal, Cancona. The present temple was reconstructed in the year 1778 AD. There are about 68 parivar devatas here; all around the temple. Out of this Bagilpaiks is famous because they are considered the dwarapalakas of Mallikarjuna. As in the temples of Ponda Taluka, the Mallikarjuna temple also has the additional structures on all the three sides to provide accommodation for its devotees.
Mallikarjuna temple at Canacona
ADITYA, BETAL, MAHADEV TEMPLES OF USGAO.

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

Aditya (Surya) temple

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

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

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

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

In addition to this Aditya temple and other sculptures found nearby this shrine, few more temples and sculptures were found in the same village within the radius of one kilometre. Behind Aditya temple, there is a huge temple complex which is in ruins now with its fragments of laterite columns having scattered. Still there are a four-paneled hero stone, a Gajalakshmi panel, an
image of Brahmini Mayadevi and a beautiful image of Vetal (6 feet high). The sculpture of Vetal is in one chamber and Gajalakshmi and Brahmini Mayadevi are installed in another chamber of a newly erected tiled roof structure. Some of the other sculptures are found lying on the ground and others were traced under the trees in the same temple complex.

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

A few metres away from this temple complex, there is a shrine for Mahadev which is in ruins today. Alignment of the structure with two rows can be seen now in the raised platform. These two rows resemble the feature shown in the medieval temple mouldings of *adhisthana* such as *upana* and *padma*.
Available sculpture of Nandi with pāṇavatta and a fragment of pāṇavatta (might have been used for Linga of the temple) were made out of basalt. They were found in the temple ruins belonging to Mahadev temple which existed there in the medieval period.
ADINATHA, BETAL SIVA TEMPLE AT USGAO.
Adinath temple at Usgao
SRI CHANDESWAR, BETAU AND GAJALAKSHMI TEMPLES AT KOTHAMBI

A group of temples are situated in the village Kothambi near Surla in Bicholim Taluka. Chandeswar temple is bigger than other two temples in this group. It has a garbhagriha, sabhāmandapa and mukhamandapa with raised platform in the rear end. This upsidal platform might have been used as a stage for special occasions of the temple like in other modern temples in this region.

In addition to a Linga shrine installed in the sanctum, two more images are enshrined in the two other niches in either sidewall of the main entrance of the sanctum. Ganesh and Kubera occupied the left side niche while right side niche was occupied by Gorvindevi, folk deity. The image of Kubera has similar features as in the image of Kubera, acquired from this village by the then Department of Archives, Archaeology and Museum and exhibited in State Museum of Goa. Two more Jain sculptures, a Jain Tirthankara and Yakshi were also acquired by the State Museum of Goa from the same temple and the are on display today in the Goa State Museum, Panaji.

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

There is a shrine for Vetal a few metres away from this temple. Two huge images of Vetal are enshrined in a small temple, which has a garbhagriha
and sabhamandapa with kakshasana. This temple looks like a modern temple with tiled roof. The images of Vetal here were painted with modern colours and hence they have lost their aesthetic value.

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

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

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

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

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

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

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

Jaina temple at Bandivade in Ponda Taluka has a rectangular plan measuring 12 mtrs x 10 mtrs. It has three-arched entrances with a rectangular front hall. The three arches in the front hall, stand on four massive pillar bases measuring 1.25 mtrs x 1.25 mtrs. They were constructed with laterite stones and in the external surface was covered with schist slabs. The available lying schist slabs in the ruins of size 1.50 x0.38 mtrs indicate that those were used as ceiling slabs in the hall. Deeply engraved floral motifs also can be seen on the fallen ceiling slabs. Windows of the hall were adorned with the perforated grills. Preserved laterite pillar that has the moulding of a square base, octagonal shaft and circular top at the rear end of the first floor is the best example for splendid craftsmanship of Jain architecture in this region. Since the temple is in ruins, the exact plan and elevation of the temple is difficult to trace. This temple was constructed with laterite stones and lime mortar was used as a binding media. The available chlorite schist stones might have been used for ceilings, doors and windows as unlike it was used in the early temples in this region. Finding of a torso-Jain image - in the site shows that it was a great Jain centre.

A stone slab displayed in Old Goa Museum contains three inscriptions. They were engraved in Kannada, in Devanagri script and refer to three different periods 1425 A.D., 1432 A.D and 1433 A.D. respectively. These three inscriptions deal with the construction and restoration of the Jain basti at Bandivade. These inscriptions also refer to three generations of Jain Munis. A Jain Muni Vijayanandaswami who performed the ritual of self-immolation is
inscribed here. A single stone mention all the three inscriptions dated 1432 A.D. and other two of 1425 A.D. and 1433 A.D. The gifts of two villages namely Vagurbe and Akshaya to the Jain basti of Neminath at Bandivade are mentioned thereon. The gifts were entrusted to the lay disciple Muniyappa, the pupil of Simhanandacharya and were to be administered by his sons and grand-sons. This inscription also mentions that Goa was governed by Trimbaka, the son of Lakappa who was ruling over Goa on behalf of Devaraya-II (Vijayanagara Emperor). The Kannada inscription of Bandivade reveals that King Sripal established the village Bandivade and constructed the Neminath Jain basti and it was subsequently renovated on the instructions of Simhananda.
JAİN BASTI AT PANDODA.

PLAN

NOT TO SCALE
Jain temple at Bandoda
MAHALASA TEMPLE AT MARDOL

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

Temple was constructed in a rectangular shape and consists of a garbhagriha, antarala and mukhamandappa like early medieval temples in this region. A circumbulatory passage covers all the three divisions of the original temple. Hence it was a sandhara temple. A large pillared sabhamandapa and adjoining mahamandapa with porch are the later additions made in the year 1992. Garbhagriha is a plain. The idol, Mahalasa is enshrined in the sanctum. Antarala and mukhamandapa (earlier it might have been a porch of the temple) are also plain chambers and were the parts of the original temple. Tri-saka dwara of the sanctum and its main deity seems to be of medieval period. Goddess Mahalasa here is highly ornamented and is also attached with guardians and attributes. Sabhāmandapa is a large hall with kakshāsana on either side. Five free standing well carved wooden pillars forming into two rows supported the mandapa ceiling here. These columns have similar features that were shown in the temples of Agastipur, Fatorpa, Canacona, Shiroda, Zarmem and Borim. The pillar base is octagonal and the shaft is filled with intricate carvings of creeperwine, human figures followed by kumbha and kalasa. The pothikas adomed the top of the pillars and have a depiction of
nagabhanda and padmadalavari in it. Sabha-mandapa has three entrances from all the three sides as in the other temples of this region. The stunted wall of the sabha-mandapa ceiling is adorned with beautifully carved wooden sculptures in its niches. A small anti-chamber joined the sabha-mandapa and mahamandapa with three free standing pillars in a row in of each bay. Mahamandapa is a large rectangular hall with vertical free standing pillars and kakshasana. This is the first ever-introduced feature in the temple architecture in this region. It can be said that it reached its final stage of horizontal expansion in the temple architecture. Though the temples of this region have large sabhamandapas in it, the architectural feature of adding mahamandapas were absent. This feature is totally new introduction here in the temple architecture and it might have been borrowed either from Karnataka or Tamil Nadu.

Superstructure of the sanctum has a domical sikhara and it was capped by kalasa. This domical sikhara have a high octagonal base like other temples in this region. Top kalasa here is three-fold type as in the Saptakoteshwar temple at Narve and Ramnath temple of Priol. Both sabha-mandapa and mahamandapa with porch have the slanty roofs like other temples in the coastal region. Deepstambha of this temple has the features that are similar to that of the deepastambhas of Shantadurga temple and Manguesh temple in the same taluka. Vertical pillar capital of the deepastambha and niches in the deep stambha are showing the features of Portuguese architecture of baroque style that was developed in the 17th century. Erecting dhvaja stambha or deepastambha in front of the temple is a symbol of richness and prosperity of the temple in Hindu mythology. And erecting tall 'yamadeepas' are to provide
satisfaction for the departed ancestors and to illumine their path over realm. Varunapuramahatmya of Sahiyadrikhand compiled ‘between 500 A.D. to 1500 A.D. deals with the Goddess Mahalasa. Sahiyadrikhanda also claims that Mahalasa was brought by Parashurama from Tiruhut (Bihar) and was consecrated in Verna in Salcete Taluka. Since Sahiyadrikhanda provides enough material for social and cultural history of Goa, the above description is reasonable, but the date of the Sahiyadrikhanda and the date of installation of Mahalasa by Parashuram at Verna is doubtful.

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

Sahiyadrikhanda also gives the information regarding the worship of Mahalasa in Goa. It is believed that Mahalasa Narayanai is the form of Lakshmi, wife of Vishnu. Her image has close affinity to folk deity Malaja and she is worshipped as Malati in Maharashtra, Mahalasa in Goa and Andhra Pradesh. Though the antiquity of Mahalasa shows ancient date but there is no reference in the inscriptions of Kadambas to it. But some of the components of ancient temple of Mahalasa at Verna shows the architectural features of Kadambas. Hence, the deity might have been worshipped by Kadambas. Since the image of Mahalasa has a close affinity to folk deity Bhairavi its worship
became popular among all the communities in Gomantak. The Devdasi community offered the sacrifice of a goat in front of the sabha\textit{mandapa} and the other at rear side of it.\textsuperscript{101}
Mahlsa temple at Mardol
SAPTAKOTESWARA TEMPLE AT NARVE

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

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

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

Saptakoteswar is one of the greatest Shaivite shrines of Goa. He was a family deity of Kadamba rulers. On the coins of Jayakesi-I, Jayakesi-II, Shivachitta Permadi, Somadeva and on the gold coins of Jayakirtia, the legend ‘Saptakoteswara varavira’, ‘Jayakesideva’, ‘Saptakoteswara labdhavara’ was found.
A Sanskrit inscription in Devanagiri script fixed above the door of mandapa is dated 13th November 1668 A.D. Shivaji, the founder of great Maratha Empire during his visit to this temple in 1667 found that the temple was in dilapidated condition. He therefore donated some fund (700 gold coins) for reconstruction of this temple.
Saptakoteswar at Narve
NAGUESH TEMPLE AT BANDIVADE

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

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

Ground plan of the Nāguesh temple is in rectangular shape. The temple consists of a square garbhagriha and an antarāla, mukhamandapa and a rectangular sabhāmandapa with front porch. Garbhagriha is a plain chamber. An image of main deity Nāguesh is installed in the garbhagriha with pānvatta. Antarāla is also a small plain chamber. Two small chambers were also provided on either side of the main entrance with separate arched entrances. A Ganesha is installed in the eastern chamber while a Janardana is installed in the western chamber. Both the idols of Ganesh and Janardana date back to the same period as that of the main deity Nāguesh. Sabhamandpa is a rectangular hall with three side entrances like in other temples in this region. (Three side entrances are
common in the church architecture where it provides one each on either side of the transept and the third one in the main entrance. Though some temples in Goa have the feature of providing three side entrances in the sabhāmandapa usually at the centre (middle of the mandapa) but not in the transept. This feature might have been borrowed from the Portuguese architecture in Goa. Sabhāmandapa is provided with kakshasana on either side of its longitudinal walls. Six free-standing circular columns support the mandapa ceiling. This sabhamandapa has a picture gallery on either side of its bays, which contains intricate carvings of woodwork. They depict some important events from one of the epic stories of India and semi-divine beings like Gandharvas and Astadikpalas. The front porch also has the similar type of kakshasana as in the sabhāmandapa. A Nandi image is beautifully carved in basalt and is placed at the centre of the porch facing towards the main deity. Flights of steps, circular in shape, were provided in all the three entrances of the temple from outside. A big water tank (pushkar) built with huge laterite walls in front of the temple is also provided to fulfill the requirement of the temple.

Superstructure of the sanctum has a domical type sikhara like in other temples in this region. Like the sikhara of the other temples in this region, this domical sikhara also had a high octagonal base at the bottom and kalasa on its top. This sikhara is similar to that of Manguesh, Kapileshwara and Mahalasa temples in the same taluka. Superstructures of the Ganesh shrine and Janardana shrine also have the sikhara of similar type. Sabhāmandapa of this temple has the slanty tiled roof as its top cover.
A beautiful image of dwibhuja Ganesh lying in the western end of the temple, monolithic basalt columns on either side of the temple in the northern side, and a basalt slab with the depiction of an elephant motif in it which is lying in front of the temple belong to the medieval period. The ornamentation and artistic features of this Ganesh idol goes back to Silahara period in this region.

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

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

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

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

The image Mahalakshmi has a great affinity to that of Kolhapur in Maharashtra. Savai-Verem (Marcela) copper plate of 1038 A.D. mentions the visit of Jayakesi-I to Kolhapur. Skandpurana also mentions the name of Mahalakshmi. Three shrines of Mahalakshmi are found in Goa so far and they are Mahalakshmi at Colva (Salcete), Mahalakshmi at Netravali (Sanguem), and
Mahalakshmi at Bandivade. A 1414 A.D. Marathi inscription of Vijayanagara period fixed on the wall of the building opposite to famous Naguesh temple mentions that Mai Shenoi, the son of Purusha Shenoi, the resident of Kunkoli in the presence of the leaders of the village, Ram Naik, Narayan Prabhu Naik, Mange Prabhu jointly offered donations to the Mahalakshmi temple at Bandivade. On the basis of assumption, the South Konkan Silaharas and the Kadambas were the devout worshippers of Goddess Mahalakshmi in Goa.


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

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

Though the sanctum has an octagonal base for śikhara, the dome was missing here. In the place of domical śikhara a conical tiled roof with top three-
fold kalasa came into existence. Similar type of conical roofs also provided for the entrances in the transept and connecting chamber of sabhamandapa and mukhamandpa. Both sabhāmandapa and mukhamandapa have the slanty roofs as in the temples in the coastal region. A deepastambha in front of the temple also has small niches in the octagonal parts as in other temples in the same taluka. A small Tulasi Vrindavan, a small shrine for Nāga and Trikatachul for Lakshminarayana, Rayeshwara and Shantadurga with a deep well in the front can also be seen in this temple complex. The buildings on the periphery of the temple complex are also provided as in the temples of Mahalasa, Nāguesh, Manguesh for the same purpose in the same taluka.
SHIVA TEMPLE AT ZARME

An abode of Siva is situated at Zarme, which is 7.5 kms west of Valpoi in Sattari taluka. Temple is facing east and measures 7mts x 5.5 mts. A thin low-levelled curtain wall is separating the rectangular structure into two separate rectangular halls. The small rectangular hall (garbhagriha) enshrined with linga shrine at the centre in the west and other one in front of it is empty now. Linga shrine of this temple was made out of basalt, but unfortunately a coat of whitewash is applied over it. The height of the present Linga in worship is nearly 2 mtrs and it has a narrow taper in its centre towards its top. Linga shrine of this temple looks like a memorial stone of the Megalithic period (menhir), and also two stone circles were found near the temple on the southern side (down below the base of the temple). This memorial stone might have been used as one of the pillars of the medieval temple and later converted into a linga and was worshipped in this temple. When no particular deity or image was found in the village, the main deity of the village used to be prepared in wood or stone or metal or with clay and used to be venerated as the deity with great pomp. (e.g. stambhadeva worship in Canacona and Kambeswari worship in Orissa). Four intricately carved free-standing wooden pillars form as a square mandapa for linga shrine with horizontal beams on it. These pillars also give support to the two-tiered tiled roof. These well-carved wooden pillars resemble the carved wooden pillars in the temples of Agastipur, Fatorpa, Choran. Presence of 14 free-standing laterite masonry pillars all around the temple give support to the slanty tiled roof. And it reveals that this temple was renovated recently with modern material.
Basement of the temple shows some interesting features of the adhishṭhāna mouldings of the medieval Indian temples. The adhishṭhāna portion consists of the mouldings of upana, padama and kapotha. Hence it is called as Kopathabandha Adhishṭhāna. Depiction of beautifully carved fighting scenes, hunting scenes and animals like elephant, deer etc., are important features in the adhishṭhāna portion of the temple. The artistic style of the depicted pictures in the adhishṭhāna goes back to the medieval Indian temple architecture. Scattered panels of Gajalakshmi, Mahishasuramardini, and Ravalnath were found hidden in the bushes on the southern side of the temple in the slopy hill (some are half buried). They indicate that this site was very rich in cultural heritage. Depicted scenes in some of the tablets of adhishṭhāna and intricate carvings of wooden pillars show the architectural influence of the late medieval period in this region. Presence of Hero stone (presently worshipped as Veer Purush) with the depiction of two horses, sun and moon is an interesting panel here. Depiction of two horses in one panel indicates that, both the heroes died in the fight, and the sun and moon were the witness for it. Presence of stone circles, menhir and hero stone strongly support that this site originally was a megalithic site and veneration started there right from the megalithic period.

Two more temples can be seen a few metres away from this temple towards its South. One of these temples is under worship with kalasa as its main deity (Sateri) which has similar features in the adhishṭhāna mouldings as in the earlier temple. In the place of Sateri a 'kalasa' was worshipped in this temple. No idol was found in the adjacent small temple, which lies towards the west. A
beautiful panel of Gajalakshmi found lying on the ground behind Sateri temple, is now shifted into this small temple and worshipped as ‘Kelbai’ here. Depiction of “Samudramanthan” in this Gajalakshmi panel is an interesting feature in this region. Partly buried Saptamatrika idols are found lying on the ground behind these temples. After careful exploration and excavation, this panel has been identified as Saptamatrikas. In addition to Zarmem, the adjoining villages Dabem and Mauxi also reveal the significant cultural importance in this region. This region might have escaped from the destruction of the Portuguese. Hence the valuable Hindu culture surprisingly survived there.

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

PLAN

ELEVATION

Gajalakshmi panel

NOT TO SCALE
Saptamatrikas at Zarmem
RAVALNÁTH TEMPLE AT KÁSKONDA-SURLA

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

Plan of the temple is in rectangular shape and was constructed with laterite stones. It has a square garbhagriha and rectangular mandapa. The presence of tile pieces all around the temple indicates that this temple had a tiled roof superstructure as in the temples in the coastal region. Idol of four-handed Ravalnath made out of basalt in standing posture was placed in the garbhagriha of this temple and it indicates that this temple was dedicated to the cult of Ravalnath. Ravalnath is holding a damaru and trident in upper right and left hands, while the lower right and left hands hold a sword and a bowl. Ravalnath wears a kirīt and a mundamala. Nandi, vehicle of Shiva as well as Ravalnath was depicted on the right side of the latter at his feet. Ravalnāth is shown in the
form of ‘bhikshatanamurty’ of Siva because Nandi is in the company of his master who is holding a bowl in his hand. Ravalnāth is depicted here in prabhavali with kirthimukha on top and lotus on the sides. On the right of the Ravalnath sculpture, a female deity is carved in basalt and placed in the garbhagriha. Since the image is badly weathered, the features are not known.

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

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

Finding stambadeva (Pillar) in front of the Rāvalnāth temple is a unique feature. It is a kind of wooden pillar with a top facet head and had two channels below the head give an appearance like a neck portion. It is a half buried pillar
with a height of .60 to .80 cms. Depiction of Hero with sword and dhaal in the centre of the stambha is unique and indicates that it was erected in memory of heroic death. The presence of a stambha is comparable to stone memorial erected to commemorate the heroic death, during the medieval period. Similar practice might have been adopted here to erect stambha like memorial stone in which performance of rituals keeping valuable things, gems and stones in newly prepared trench and inserting stambha in it were necessary. Similar type of stambha deva worship was very much popular in Canacona near Mallikarjuna temple.

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

Ravalnath temple: Unlike earlier temple, one more Ravalnath temple is also situated in the deep forest of Kaskonda area of Surla at a distance of nearly one kilometer from it towards the south. Temple is facing south. It has a sanctum with a front porch. The plan of the temple is in rectangular shape. The adhishsthāna portion appears to be original whereas the temple as such is a later
construction. The superstructure of the mandapa is missing now. Only basement part is visible now. There are four laterite pillar bases with potholes in the front of mandapa indicating that the wooden superstructure had been erected over it. The sanctum of the present temple enshrined with the image of Ravalnath over a circular ‘Yoni peetha’, which is of later period and lies on the left side of the front wall of the present shrine. There is a well-carved basalt slab with the depiction of a horse rider. The procession after winning the war has been depicted beautifully in this sculpture. The hero of the war riding on a horse (heads of both horse and rider are missing) is accompanied with his cavalary, while two female servants are found following him with umbrella, one in front and another at the back. Three more female figures were found welcoming the hero in front of the procession. Prabhavali of the stone has a kirthimukha at its centre on top.

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

Adjacent to this temple there is a water tank (Pushkarini) and appears to be belonging to the same period as that of the temple. A sculpture of Nandi (head is missing) and an image of Ravalnath were also found lying near this water tank. Nandi is ornamented with two necklaces in the neck and a jingle with bells on the body near the hump seems to be of a vahana for main deity. This Nandi sculpture might have been brought from Mahadev Temple, which is in ruins now a few metres away from here.
Mahadev Temple (Navalingaradhana): - There are two small shrines found in ruins in the southeast corner of the Ravalnath temple. A slightly bigger shrine contains a square sanctum with a square front porch. Except for a few laterite steps at the entrance and the extant portion of the basement, no other features of the temple were available. A basalt slab with three miniature lingas are kept in the sanctum portion and two more similar ones are seen on opposite to the other in the porch indicating a strong veneration of Navaling aradhana that prevailed here during the late medieval period. Finding a linga over a pitha seen on the right side of the temple entrance suggests it is a Saivite temple and the Nandi near the water tank might have belonged to this temple.

Finding of linga shrines more than one in one place is a rare case. And installation of all lingas with pithas in a common hall is unique. A shrine at Mauxi in Sattari Taluka also has the similar tradition. According to Karangama a worship of a linga (Ekalingaradhana) leads to salvation. But dwiling aradhana (worshipping two lingas in one place) is not good and it leads to develop a disease for devotees. Thriling aradhana leads to worldly prosperity (bhoga and moksha) Chaturaling aradhana however are undesirable which leads to a loss of wealth. Panchaling aradhana is excellent (panchapatakanashana). Shatling aradhana leads to death and distress. Sapthaling aradhana promotes goodwill and pacify enmity. Ashtaling aradhana make enemies and worshipping nine lingas (Navaling aradhana) are the best. Hence it is venerated here with great pomp.
A few metres away from the Mahadev temple are found three stones lying in the ruins of a small shrine. Sati stones are conical at the top and flat at the bottom and each one is divided into two parts. Moon and sun are depicted at the top while a hand in raised posture with two female figures is shown at the bottom part. Another panel has unique features. The moon and Sun are on top, a lotus (*padma*) is in the middle and a raised hand with a pair of couple is at the bottom.

Memorial stones of *Sati* practice in the ASI Museum in Old Goa are the best examples for Sati practice phenomenon in the western coast of India. Like heroes (depicted in the hero stones), Sati practice is also depicted in these panels. Bottom portion of the stone shows a woman surrounded with flames and a band of musicians near the flames indicate that her cries and shrills at the time of the sacrifice should not be audible. A male figure shown in worshipping pose tells us that he is offering his prayer for her sacrifice. The second panel of the Sati stone reveals that after the sacrifice, she was taken to heaven with the help of two angels, a horse rider with servants carrying umbrellas. This scene tells a Hindu mythological story that whatever the royal treatment they got on the earth, the same they would get in the heaven too after their sacrifice. There is a separate shrine for Sati near the Keri dam site and it is known as a shrine for Kalasati in Sattari Taluka.
Thepa
Stambha
Ravalnath
T
E l'IPLF-5 AT ?CAS
KON DA — DE VL A L 4
A
u
vetal
Brahmini Mayadevi

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

purush
purush
Ravalnath
Janardhana

Stambha deva

Ravalnath

Satistone
pranala

Deopa Stambha

NOT TO SCALE
SHRI SANTA DURGA TEMPLE AT FATORPA

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

- Garbhagriha
- Stambha Deva
- Ganesh
- Sabhamandapa
- Mukhamandapa
- Deepa Stambha
- NOT TO SCALE
Shanadurga temple at Fatorpa
MAULI (ICON OF MAHISHASURMARDINI) TEMPLE AT PARYE.

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

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

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

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

Two kilometres away from this temple, there is a place called Barabhumī. There exists two small shrines - one is dedicated to Gajalakshmi and the other was enshrined with Vetal. A linga shrine where all the three bhagas can be seen now was placed on the western side of these temples on a
high pedestal without shelter. Though the shrines of Gajalaxmi and Vetal were small and modern, the artistic styles of the sculptures there go back to the late medieval period. Barabhumī and Devacherann are very near to the famous Tambdi Surla temple of Mahadev. The village Tambdi Surla has also produced the Palaeolithic and Megalithic cultures in this region.
TEMPLE AT DEVACHI RAN, SURIA.

Not to Scale
Temple at Devachem Raan Surla
TEMPLE COMPLEX AT GAONKARWADA, HONDA

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

Stambha Deva

NOT TO SCALE
TEMPLE COMPLEX AT GULELI (MORLE) REHABILITATION COLONY

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

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

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

Octogonal shaft

Circular shaft Mandi

Laterite Column

PLAN

NOT TO SCALE
Temple column at Keri
TEMPEL COMPLEX AT KERI NEAR KERI DAM

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

On the southern side of Durga temple, a small shrine erected for the worship of Maringan (God for low caste people). This rare worship was extent in Cuncolim, Salcete also. The worship shows how the people gave respect to the low cast people there. Opposite to the Mharingan shrine, a small shrine erected and dedicated to another small stone of sati. This shrine is facing west and no idol was found in it. But a newly made concrete slab is under worship as Kalasati (memorial slab) here. On the southern side of this shrine, there is a
shrine for Vetal. Though it was a small shrine, the image of Vetal is a unique antiquity. But now it was painted with modern paint. The ornamentation of Vetal seems to be of the late period, 19th or 20th century. A GajaLakshmi panel, Ravalnath, Purusha on pranala, scattered behind the Vetal temple were made of basalt and belonged to medieval period. Gajalakshmi here was shown with two elephants on either side with water pots. Royal family seated on elephant ambari with a band of musicians are depicted on it. Fighting scenes in this Gajalakshmi panel are very interesting. The appearance of Gajalakshmi panel, pranala, Ravalnath are indicating that those were under worship for the longer period.

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

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

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

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

Temples like Saptakoteshwar at Narve, Chandreshwar Bhutanatha temple at Paroda, Mahalasa temple at Mardol, Kapileswar temple at Kavale, Naguesh temple at Bandoda have the superstructures of domical sikhara with single octagonal base with prominent niches in its vertical wall of the dome and a three-fold Kalasa on the top of the dome. Plan of the temple here is simple except the present Mahalasa temple which had the largest temple plan in entire Goa. Kudyastambhas in the vertical walls and pilasters in the eave were shown in the Saptakoteshwr temple, Narve like in early temples in the Deccan. Temples like Mahalakshmi at Bandoda, Kamaxi at Shiroda, Shantadurga, Ramnath at Kavale, and Manguesh at Priol, have the domical superstructure with double octagonal bases for their domes and a three-fold kalasa on the top of the dome. Sometimes these octagonal bases change into a square base for their small domes like the earlier practice of keeping two-tiered sikharas (e.g.,
Mangueshi temple) providing railing over the octagonal bases is only for ornamentation of the temple but not for any support to the superstructure of the building. These temples also have three divisional sanctums for their main deities, instead of existing fashion of having single division sanctums in the early temples. Providing a transept with entrances from outside in the rear end of the sabhamandapa shows the influence of Greek architecture with the arrival of Portuguese. And similar architectural experiment also can be seen in the deepastambhas in front of the temple by providing arched niches, (sometimes pointed and corbelled arches) pillars with Corinthian capitals and pilasters in it. Kalika temple at Kasarpal has a circular window in its facade in the three-fold triangular pendant in addition to the above architectural features. Providing slanty sloping tiled roof, two-tiered tiled roof and conical tiled roofs are the new features in the temple architecture of this period. The sabhamandapas of these temples are filled with different episodes from the different stories of Hindu religion. The extensive carving in the wood can also be seen in these temples. Sabhamandapas of these temples have free-standing pillars and kakashasanas in it. Both the wood and lime or cement with sand and other material was also used extensively in these temples. If in the case of the Saptakoshwar temple at Narve started with a simple plan consisting of sanctum, sabhamandapa and porch, in the temple of Mahalasa at Mardol the plan reached its maximum length such as 3-divisional sanctum, a transept, a large sabhamandapa with porch and a large mukhamandapa with a typical deepastambha in the front.
MANGUESH TEMPLE AT PRIOL, PONDA

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

Manguesh temple is situated on the Southern side of the Ponda - Panaji high way near Mardol market at Priol in Ponda taluka. Temple is facing north. It has a garbhagriha, antrāla, sabhāmandapa and mukhamandapa.

Garbhagriha is a plain hall. Manguesh with a linga with pānavaṭṭa was enshrined in the garbhagriha. A small rectangular chamber is separating the sanctum and antarāla. All these 3-divisional sanctum, middle chamber and antarala in a common hall show its later temple architectural feature such as mentioned in the above temples. Antarāla (vestibule) is a plain chamber. Two images of Vishnu installed, one each on either side in the entrance wall of antarala and with an image of Ganesh in one side niche and Mahishāsurmardini in another side niche. All these niches have independent access from the open courtyard and provided shelter for their respective gods.

Sabhamandapa is a pillared hall. It has three entrances, one from the mukhamandapa and another two are from one each on either side of the transept like in other temples in this region. A Nandi is placed in the sabhamandapa facing towards his master. This rectangular sabhamandapa was highly illuminated with beautiful modern lights. Mukhamandapa of this temple is a circular hall. This circular mukhamandapa is a unique feature in the temple architecture in this region with a flight of circular steps. Unlike Vishnu sculptures installed in the transept, two images of Shiva are installed in the rear
wall of the mukhamandapa, one each on either side. A Tulasi Vrindavan and octagonal shaped deepstambha adorned the northwest corner of the temple. Arched niches and pillar capitals of the deepstambha resemble the pillar capital and niches in the Portuguese architecture. Erecting of deepstambhas in front of the temple is symbolic of richness and prosperity. Raising tall lamp post (tall Yama dipas) is to provide satisfaction for the departed ancestors and to illumine their paths towards our realm. According to Puranic texts, erecting a stambha in front of the temple provides delightness for men as well as gods or otherwise demons and goblins would sneak into and make the temple their abode.

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

Three domical sikharas one each to sanctum, sabhamandapa and mukhamandapa are crowned in the superstructure of their respective structures in two-tiers (dwitalas). All these sikharas have octagonal bases at the bottom and a railing on top and finally a three-fold kalasas on its dome. The sikhara of the sabhamandapa (middle part of the temple) shows a unique feature in sikhara architecture. The bottom of domical sikhara here has a large octagonal base to accommodate a large circular railing in it. Similarly, the dimensions were
maintained for its capped small domical sikhara, but it has a square base and have some prominent niches in its vertical walls. No slanty tiled roof was found in this temple, which was the common architectural feature in all the temples in the coastal region.

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

*Kapila Mahatmya*, a section of Manguesh Mahatmya and Mangirish Puja Mahatmya also a section of Mangesh Mahatmya tell two different mythical stories regarding the consecration of linga of Manguesh. Gomanchal Kshetra Mahatmya of Skandapurana a record of 7th century A.D. tells that Brahma consecrated Manguesh Linga. And it is further stated that Parasurama brought Manguesh Linga to Shuparak (once Goa also called as Shuparakdesh) and finally installed it in Kushasthali. After the destruction of shrine of Manguesh at Kushasthali, the linga of Manguesh was reconsecrated in Priol.
village in Ponda Taluka. Some of the scholars opined that Gaud Saraswat Brahmins brought the worship of Manguesh to Goa from Mungher in Bihar. Since Mukta, a Gauda tribal boy saved linga from the destruction by the Portuguese in the year 1567 A.D. and shifted it to safer place, 'Priol' where the present temple is constructed, the Gauda community got certain privileges in this temple.¹¹³
RAMNĀTH TEMPLE AT BANDIVADE, PONDA

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

Temple is facing east and consists of a garbhagriha, antarāla and mukhamandapa with circumabulatory passage (pradakshinapath) as in the sandhara temple. Two female deities Sateri and Kamakshi are placed one each on either side of Ramnāth in their individual kutas (cells). Now all these three kutas in a single shrine resemble the architectural feature of trikutachala temple. This temple had a large rectangular sabhāmandapa with three-side entrances and with a porch and mahamandapa in the front. The sabhāmandapa ceiling is plain, whereas in the sabhāmandapa ceilings of the temples of Nāguesh, Mahalasa, Manguesh etc, were beautifully decorated with lotus medallion, and the stunted walls of the ceilings were adorned with the depiction of varieties of pictures borrowed from Hindu Puranic stories. The entrance, dwara of Mukhamandapa is adorned with the Dasavatāras of Vishnu, which are depicted beautifully on its bronze coverage. A Sheshashaii Vishnu also adorned the top of the same arched entrance. A golden palakhi made out of wood and thin gold sheets for its top coverage, exhibited by the side of Sateri kuta is the main extraction in this hall. Sateri and Kanakakshi cells have independent porches as one each in their front and also have separate entrances from outside. The superstructures of all the three deities were in domical shape, while the
sabhāmandapa and mukhamantapa have conical tiled roofs. A three-fold kalasa adorned the domical superstructre of the main deity as its top end. A deepstambha and water tank also can be seen in front of the temple as necessary requisites for Hindu worship. The temple complex here is also filled with the buildings of residential chambers and function halls all around the temple show the influence of arranging basic amenities for devotees as in the medival Indian temple architecture. Also Vetal and Kalabhairav on the southern side of the temple, are worshipped with great devotion in this temple complex.

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

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

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

Nagavya Mahatmya of Skhandapurana mentioned the name Shantadurga pradurbhavah. A section in the Skandapurana also mentions that there was a sage called Shantamuni and he was a resident of Nagavyapura.
(Nagoa). The Goddess appeared before Shantamuni, hence she might have been called Shantadurga. But the nature of Durga is ferocious (Ugra). She never looks peaceful. Even in Skandapurana it is mentioned as Shantadevi not as Shantadurga.\footnote{115}

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

PORCH

SABHAMANDAPA

CIRCUMNAVATORY PASSAGE

GARBHAGRIHA

PORCH

SABHAMANDAPA

PLAN

NOT TO SCALE
Shantadurga temple at Kavale
KAPILESHWAR TEMPLE AT KAVALE, PONDA

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

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

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

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

Garbhagriha

Circumambulatory passage

staircase

sabhamandapa

Deepa Stambha

PLAN

NOT TO SCALE
Kalika temple at Kasarpal
SHANTADURGA, LAKSHMINARAYANA, AND VITHAL TEMPLES
AT NANODA

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

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

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

VITTHAL TEMPLE, NANODA.

NOT TO SCALE
Shantadurga temple at Nanoda

Laxminarayana temple Nanoda
MAHADEV TEMPLE AT PISSURLEM

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

PLAN

NOT TO SCALE
TEMPLES AT DHARBANDODA

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

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

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

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

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

Vittal

DHARESHWAR TEMPLE, DARBONDODA

NOT TO SCALE
Mahalasa temple at Dharbandoda
SRI VIMALESWAR TEMPLE AT RIVONA

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

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

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

PLAN

- Linga
- Garbhagriha
- Circumambulatory passage
- Sabhamandapa
- Mukhamandapa

Deepa Stambha

Padma

Swayambu linga

NOT TO SCALE
Vimaleswar temple at Rivona
DVIKUTACHALA TEMPLE AT DAMODAR SAMSTHAN IN ZAMBAVALI

Damodar Samsthan is situated at Zambavali on the southern side of Quepem-Neturlim highway. Temple consists of two independent sanctums with circumabulatory passage, and large pillared sabhāmandapa and mukhamandapa. Both the sanctums in the temple are plain chambers. An image of Lakshminarayana is installed in the left side sanctum and another image, Damodar is installed in the right side sanctum. Both the sanctums have a common mukhamandapa with an independent entrance from the sabhāmandap. Temple with two sanctums with common mukhamandap resembles the feature of Dvikutachala temple. Though this feature is unique here, temple comprising more than one sanctum is not new in Goa (e.g. Trikutachala temple at Agastipur, Ponda where Madhav, Govinda and Mahadev are worshipped with common mukhamandapa in their respective sanctums).

Sabhamandap is a large rectangular hall with three entrances. Superstructure of this temple is similar to that of the temples in the Ponda Taluka such as slanty tiled roofs for mandapas and domical sikhara with three-fold kalasa etc. Since this temple occupied very big area, the gateway (torana) of this temple complex also is a huge structure. This temple with number of rooms to facilitate its devotees with arched entrances and square as well as arched windows, looks more attractive temple in this region.

According to a well-known legend, a Buddhist monk 'Punna' resided at Sunaparant. Discovery of Buddha statue in Bhumisparsha mudra at Rivona, which is very close to this place supports the story that this was a great centre
for Buddhists. The cave at Rivona was an abode for Buddhist monks at the beginning of the era.
GANESH TEMPLE AT FARMAGUDI, PONDA

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

PLAN

NOT TO SCALE
GANESH TEMPLE AT FARMAGUDI
References and Notes:


2. Idem.


7. Ibid, p.16.

8. Idem.


11. Idem.


17. n.1, Idem.
20. n.1, p.105.
22. Idem.
24. n.12, pp. 30-31.
25. n.1.
26. n.3, pp.157-158.
27. Idem.
28. Shirodkar, P.P, ‘A Rare find of Mother Goddess at Curdi’.
29. n.4.
30. Temples visited personally by the researcher with Dr. Srinivas Padigar.
31. n.4, and also author made personal visit to the temple.
33. n.5.
34. George, M. Moraes, *Kadambakula*, New Delhi, pp.303-308.
35. n.32, pp.210-211.
36. Temples visited personally by the researcher.
38. Idem.
39. District Gazetteer, Karnataka State, Belgaum District, p. 884.
40. n.34, p. 198.
41. n.39, p. 885.
42. Idem
43. Idem.
44. Fr. Cosme Jose, Costa, The Heritage of Govapuri. A Study of the artifacts in and around the Pillar Seminary Museum, p. 22. The establishment of Pillar Museum is one the great efforts of Fr. Cosme Jose Costa who also discovered a Pahlavi ‘Cross’ belonging to 7th century A.D. on the banks of River Zuari at Danddi in Agasaim.
45. n.3, pp. 160-161.
46. n.34, p.
47. Researcher personally visited the Temples of Khajuraho, Dwaraka and at Bhubaneswar.
49. Idem.
50. n.3, p. 245.
51. n.48, p. 107.
52. Ibid, p. 231.
53. Idem.
55. n.34, pp. 303-308.
56. n.48, p. 48.
57. n.3, p. 162.
58. n. 48, p. 48.
60. n. 3, p. 145.
62. n. 48, p. 53.
65. n. 48, p. 53.
66. n. 6, p. 42.
67. n. 3, p. 160.
68. Idem.
69. n. 48, p. 179
70. n. 3, p. 160.
71. Ibid, p. 162
72. n. 48, p. 83.
73. Ibid, p. 96.
74. n. 48, p. 107.
77. Idem.

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

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

97. n.77, p.95.
98. n.3, p.142.
100. Ibid, p.145.
103. n.48, p.133.
104. Idem.
105. n.3, p.156.
106. Idem.
107. n.3, p.142.
108. n.48, p.175.
109. n.76.
111. n.76, p.95.
113. n.3, p.154.
114. n.76, p.54.
115. n.3, p.162.