CHAPTER – III

MONUMENTS AND ARCHAEOLOGICAL REMAINS

Part –II

MONUMENTS

Shree Shantadurga - Amona

It is founded by the ancestors of the present Mahajans who are components of the village communidade. It has affiliate deities Betal, Bhvakadevi, Ravalnath – Mahalaxmi, Durgadevi, Bhutnath, Gram-Purusha, Gadd-vouns, Rupe Bhagat and Khetrapal.

The Mahajans of this Devashthan are the Gaunkars of the village divided into five Vangores. The one component is of Goud Saraswat Brahmins of Naidruvya Gotra with the surname Shenvi Amonkar and the remaining four belong to Kshtriya Maratha class with the surnames ‘Gauns’, ‘Fadte’, ‘Porob’ and ‘Sinari’.¹

The main temple of Shree Shantadurga (Sateri) is on a hillock and the annual zatra is celebrated on 13th day of bright fortnight of Hindu month of kartik. The ‘Dussehra’ on next day is celebrated in front of Betal temple and attracts devotees in large numbers.

The statues of the Devasthan are approved vide Govt. order (Portaria) No. 674 of 14th November 1894. The statutes were published in the Boletin official no. 135 dtd. 4th December 1894.²
Shri Santeri – Bordem

Shri Santeri Devasthan has been founded by the village communidade of Bordem village. It has affiliates namely Mahamaia, Ravalnatha, Mahadeva, Vonta, Vouns, Chovoto, Sidha and Mharingan.³

The Santeri Devasthan is located at the place ‘Ganvtad’⁴. Earlier it was worshipped as an anthill, however recently a stone image has been consecrated by the Devasthan Committee. Santeri is the Gramdevi of Bordem and is also the Mukhya Devata (Chief Deity). Its affiliate deity Mahamaia has been vested rights as per kaul Prasad of Sateri, to carry out all the functions. The Mahamaia image which was consecrated in 1933 in its temple was replaced with image made out of five metal alloy (Panchdhatu) on 12th March 1966.⁵

There are three ‘Kollos’ (family deities) in the temple of Shree Mahamaia which are exclusively of the Santerkars, Mahamaikars and Ravalnathkars.

The Mahajans of the Devasthan are also the members of the communidade which consists of four vangores, the first being of the santerkars, the second of the Mahamaikars, the third of Ravalnathkars and last being of the Kulkarnim Karapurkar.

The Devasthan is of approved status vide ‘Portaria’ No.2661 of 5th June 1936⁶.

Shri Shantadurga Sangodkarin – Bordem

This temple of Shantadurga deity originally hailed from Sangolda in Bardez Taluka. It was transferred to Bordem village at the close of the 16th century due to hostile and non-tolerant disposition of the Portuguese regime towards Hindu temples and deities.⁷
Its affiliate deities were Narayana, Ganapati, Ravalnatha and Mahadeva, all of them in the main temple.

The Mahajans are the members of the comunidade of Sangolda and belong to the class of Gaud Saraswat Brahmins of the Atri and Vatsa Gotra.

The Devasthan had its approved status as registered Devasthan vide ‘Portaria’ No. 1276 of 14th October 1931. 8

After around 300 yrs., the temple has again been shifted to the native village of Sangolda by its Mahajans and devotees at the close of the 20th century.

**Shree Rudreshwar – Arvalem**

Shree Rudreshwar is a very old temple and the date of its foundation is not known. 9 Pandavachea Houri, Purvachari (western side) and Nirakari (Eastern side) to the central shrine are the affiliate deities. The Mahajans of the temple are the people belonging to Bhandari Samaj. 10 It has approved status vide ‘Portaria’ No. 967 dtd. 24th Sept. 1926, published in Boletin official No.14 dtd. 17th Feb. 1928. 11 Any person completing the age of 16 years from Bhandari Samaj from Goa can become Mahajan of the Devasthan. The Mahajan rights are exclusively vested with Bhandari Samaj as they are the founders of this temple. At the end of the 19th century, the dispute between Saraswat Brahmins and the Bhandaris over the Mazania (Mahajani) rights had reached the Portuguese Courts of law and the decision of the court ultimately went in favour of the Bhandari Samaj.

The folk tradition believes that the Pandavas had come to this place and the Linga (Phallus) of Rudra Shiva (Rudreshwar) was
worshipped by the Yudhishtira, the elder Pandava. Rev. Fr. Henry Heras has opined that the temple appears to be of the Kadamba period.

The Garbhagriha is open to all devotees on the day of Mahashivratri for the ‘Abhishek’ on the sacred Linga (Phallus).

The Mahajans of the temple are spread all over Goa. However, any Mahajan from Ribandar village who will first wish to have the ‘Abhisheka’ on the sacred Linga on the auspicious day of Mahashivratri, will have the privilege to do so without having to remit any fees for the purpose. It may be an acknowledgement on the part of all Mahajans of the creditable services or work done in the past by the Mahajan class of Ribandar in the foundation of this temple. This privilege to Mahajans from Ribandar has been recorded in the constitution of the Devasthan.

Arvalem has attained the status of ‘Tirtha’ as after death rites as per Hindu tradition are carried out here. It has a waterfall nearby the temple which is a place of tourist attraction. Below the waterfall, there are two Ponds which are known as ‘Bhim Kunda’ (named after the second Pandava) and the ‘Padekunda’.

Shree Devi Sharvani and Shree Vetal – Advalpale

Shree Sharvani and Shree Vetal originally hailed from Saligao village in Bardez Taluka. This Devasthan was at a place called ‘Sarmone Devache Bhatle’ in Saligao. During the religious persecution policy of the Jesuits in Portuguese regime of destruction of the Hindu temples, the deities were shifted around 1660 A.D. at Kondura and Ajgao in Sawantwadi Saunsthan and finally at the present place in Advalpale. Advalpale at that time was also a part of Sawantwadi Saunsthan. The temple complex area land was purchased from One Shri Vatu Gaonkar, from Advalpale.
Sharvani at the original place in Saligao might have been worshipped in ant-hill form. In Advalpale, the deity was reconsecrated in marble in 1986. Devotees consider it is a ‘Swayambhu’ deity and it is strongly believed that the deity fulfills the vows of the devout worshippers. Not only Hindus, but even Goan Catholic Christians do worship and propitiate Sharvani goddess.

Vetal is the next important deity of the temple. Initially, it was worshipped in wooden image form at Saligao but a huge stone image is presently in worship since 1861.

Mahadeva, Ravalnatha, Santeri, Damodar, Purmar, Purvounsh and Bhuleshwar are the other affiliate deities of the Devasthan. The Devasthan is of approved status vide Govt. order of 13th October, 1966.

The first four group of Mahajans are Gaud Saraswat Brahmins having surnames Prabhu, Shenvi, Nayak and Dhond and the fifth belongs to Naik Bhandari of Petkar Salgaokars.

**Shree Dattatreya – Amona**

It was founded by the fisherman of the village in times immemorial. The Mahajans belong to Kharvi (Gabit) community/class and have the surnames ‘Sawant’, ‘Tari’ and ‘Fadte’. In Sawant, they have three sub-divisions namely *Vhodle Gotra* (Elder Gotra), *Madhle Gotr* (Middle Gotra) and *Dhakte Gotra* (Younger Gotra). The Devasthan is of approved status vide Govt. order of 15th July 1966.

A beautiful image of Dattatreya is venerated in the temple and Dattajayanti is the main festival of the temple. In Goa, some deities are particularly worshipped by specific communities/class of people. Kharvis normally have Vetall or Bhutnath as their main deity being
these deities considered as of sea-farers and fisher folks. Therefore worship of Dattatreya by Kharvis of Amone seems to be little bit curious. Kharvis in Amone also worship Bhutnatha which is an affiliate deity of Gramdevi Shantadurga. During the Shigmo, the people from Kharvi community carry peacock feathered ‘Kuche’ in the ‘Gonsay’ procession. The ‘Gonsay’ are considered belonging to Nath Cult. Lord Dattatreya considered as Adinath and the first Guru of Matsyendranath is the worshipping deity of Nath cult along with Shiva. It might be the reason that the temple of Dattatreya was consecrated by Kharvis of Amone for their worship interlinking their connection of Gonsay’s of Nath Cult.

Shree Shantadurga – Bicholim Town

Shree Shantadurga is the Gramdevi of Bicholim Town. Although the exact date of its foundation is not known, the oral tradition fixes its year of foundation as Saka Year 1459 i.e. 1537 A.D. The Devasthan is registered and its constitution (compromisse) approved by the Govt. of Goa vide order of 3rd July 1976. All Hindus irrespective of caste, creed and colour enjoy the right of Mahajan of this Devasthan. Ravalnath, Kalbhairav and Bhutnatha are the affiliate deities.

The deity is worshipped in the ant-hill form locally known as Ro-enn. As in Goa, the Sateri Shantadurga worship has originated in the Anthill form which has roots in the nature worship practiced by original inhabitants of Goa. One Ganesh Mukund Kansar – a Panchal Brahmin belonging to coppersmith class from Mardol was a devout follower and disciple of the Paramhans Ramratangiri Swami from Benaras. At the outset of 16th century, this sampradaya had gained popularity all over India. The local tradition says that while returning from pilgrimage, Ganesh Kansar and his disciple made a brief halt at the present place of worship of Shree
Shantadurga, near the Dicholi river. During the sixteenth century, Bicholim was a prosperous town and a centre/hub of trade and commerce activities through eight well established Peth’s. While they were having a brief nap after lunch, the goddess centered into their dreams and conveyed her wish and intentions to stay permanently at the place. After awakening through dreams, they found growth of ant-hill covering the small bowls containing holy water of the pilgrimage. In due course of time, the people of Bicholim consecrated a shrine in the worship of Shree Shantadurga at the said place.

One of the peculiar characteristic reg. revenue earning of the Devasthan is a fixed share of amount from the annual income of the Communidade of Bicholim, Mulgaon, Sirigao, Sarvan and Cudnem, for the maintainance purpose.

Shree Laxmi-Narayana – Bicholim Town

The temple of Shree Laxmi-Narayana is situated at Avchinwada in Bicholim Town. It was founded by Narayana Suryarau Dessai some centuries back and is a registered Devasthan vide ‘Portaria’ No.1446 of 10th February 1932. The said order (Portaria) was during Portuguese regime and the status of it being registered temple, continues till date under the Govt. of Goa.

The Mahajans of the temple belong to Gaud Saraswat Brahmins with surnames ‘Surya Rau Dessai’ and ‘Vishwas Rau Dessai’ which belong to the Dessaiship of Bicholim and Lamgao.

The temple has idols of Laxmi and Narayana for regular worship. It is one of rare images which has Narayana (Vishnu) having his consort Laxmi seated on his left thigh. There are very few number of Baithakmurtis (seated images) of Shree Vishnu in Goa and this is amongst
the one of them. The image of Narayana is four handed with the lower right in \textit{Varad mudra}, \textit{Chakra} in upper right, Shankha in upper left, and a stem of lotus in his lower left. His consort Laxmi is two handed and is depicted embracing Narayana with her right hand and catching hold of the stem of the lotus with her left hand.

Narayana image is decorated wearing necklace, \textit{Keyur} in arms, Kankan (hands) and Nupur (legs). The image has kirit mukut (headgear) and diamond studded earlobes (earrings). The image of Narayana is also seen wearing \textit{Pitambar} and \textit{Yagnopavit}. Laxmi is seen wearing a peculiar draped saree in architectural style which corroborates the dating of the image to recent times (17 – 18\textsuperscript{th} century). The image of Laxmi is also adorned with ornaments like Keyur, necklace, Kankan and Nupur.

The image is shown hold aloft by \textit{Garuda} – vehicle of Vishnu. Garuda is shown two handed with his left hand holding snake and giving support with his right hand to the image of \textit{Laxmi-Narayana}. There are two unidentified human alike figures in Anjali Mudra pose to the both sides of Garuda.

The image is having Prabhaval with Kirtimukha at the top central position. The image is made out of schist stone.

\textbf{Shree Santeri Shantadurga – Advalpale}

The Devasthan was founded by the local village communidade. Its statute (constitution) is approved vide Portaria No. 1219 of 6\textsuperscript{th} August 1931.\textsuperscript{30} The main sanctum sanctorum has an image of kelbai (Gajlaxmi) which is worshipped as Santeri or Shantadurga. Besides the main deity which is also the Gramdevi of Advalpale hamlet, it has affiliate deities Vetall, Ravalnatha, and Purmar.
The Mahajans of the temple are also the members of the local village communidade which consists of four Vangors viz. 1) Santerkars 2) Kelbainnkars, 3) Gadvounskars and the 4) Kulkarnis Shenvi Advalpalkar. The first three Vangores are of the Maratha class and the fourth of Gaud Saraswat Brahmins. The vangor of kelbainnkars became extinct with the passage of time, and the rights of which were enjoyed by only one of the remaining three vangores, were subsequently enjoyed by all the three, consequent to a Court order to that effect.\textsuperscript{31}

**Shree Vetal Panchayatan – Advalpale**

This shrine has Vetal as its main deity and Ravalnatha, Ramnatha, Mahalaxmi (Malkumi at Nachinola), Ravolgaddi, Purusha (of the Prabhu Vangore), Purusha of the (Kamat Vangore and Doddikar – Kamat as its affiliate deities.

This originally hailed from Nachinola village of Bardez where Vetal was the Chief deity and other deities Mahalaxmi, Ravalnatha, Ramnatha, Grampurusha alongwith Gopinatha as its affiliate deities.\textsuperscript{32} In Advalpale, e. there exists a temple of Gopal Krishna without approved status. It might be the Gopinatha of Nachinola transferred during religious persecution of Portuguese.

The temple is of approved status. Its statutes having been published vide portaria No.7337 of 25\textsuperscript{th} September 1958\textsuperscript{33}. The Mahajans belong to the classes of Gaud Saraswat Brahmins, Daivadnya Brahmin, Iron smiths, Marathas and Bhandari who used common surnames of ‘Nachnodkar’.

This temple was transferred to the present locality at the close of the 16\textsuperscript{th} century.
Shree Kudneshwar – Cudnem

It was founded by the village communidade in times immemorial. The main deity is Kudneshwar i.e. the Lord Shiva is in the form of Phallus (Linga) It is believed that it is he who presides over the village.

The Mahajans of the Devasthan are the components of the village communidade divided into two ‘Vangores’, one being of the Maratha class having the surname ‘Malik’ and the other of the Gaud Saraswat Brahmins class, having the surname ‘Shenvi’ who belong to ‘Naidryvya Gotra’.\(^{34}\)

It is of approved statutes vide Portaria No.3202 of 5\(^{th}\) July 1938.\(^{35}\)

Kudne is a historically important village having been identified as earlier ‘Kundivatak’ vide the copper plate of ‘Mangalesha’. It is also known as ‘Kaudinyapur’ as the donee Brahmin belonged to Kaudinya Gotra. Because of some gold particles found in earlier times in the village, it was identified as ‘kundanpur’.\(^{36}\)

The central shine has a linga of Shiv (Phallus) belonging to Chalukyan period of Badami Chalukya as rule. It’s affiliate deities include Kalbhairav, Mahalaxmi, vetal, Santeri, Shantadurga, kelbai etc. the Malik’s are from two groups – one who have Sateri as the principal deity and the other group of Malik have Kelbai as the supreme deity.

Although various festivals do take place in the Shrine, the deity’s main programme is ‘Homkhand’ i.e walking of the devotees on burning embers. Other festivals include Shigmotsav, Ghodemodani, Gadde, Rangpanchami, Diwali and Dussehra.
Chamundeshwari Temple at Vargaon (Piligao)

Shree Chamundeshwari Devasthan was founded by the ancestors of the present Mahajans which belong to Vaishya or Vani class.\textsuperscript{37} It has affiliate deities such as Gomeshwar, Kalbhairav, Khetrapal, Nirankar and Purush. It statutes are of approved status vide portaria No.1253 of 6\textsuperscript{th} August 1931 and altered by Portaria No.3249 dated 27\textsuperscript{th} September 1938.\textsuperscript{38} At present Chamundeshwari is worshipped in Goa at a few places. In some areas it is venerated as Parivar Devta as in the case of the deities at Ghuda in Quepem and at Zambaulim. At Deulmal, Shirvai in Quepem, it is worshipped as the main deity.

During Pre-Portuguese period there were two prominent temples of Chamundeshwari in Goa. One was at Margaon and the other one at Goa Velha, the capital of Kadambas. There is a reason to believe that Chamundeswari of Margaon was taken away by the devotees with the part of the Linga of Damodar to Zambaulim during the days of religious persecution. In the Goa State Museum, we have one mutilated image of Chamundeshwari found at Cansarpale in Bicholim taluka. From the sculptural point of view, it appears to be of the 13th century and taking into account the ruins of the ancient temple of Siva at Vadaval in the vicinity of Cansarpale, the Linga of which is one of the biggest in Goa, one is inclined to presume the existence of the shrine of Chamundeshwari as Parivar Devta there, in ancient times.

The deity of Chamundeshwari of Goa Velha was whisked away from there by her devotees after the destruction of the temple by Malik Kafur in 1312 A.D. Though no evidence is available by which route the deity was transported clandestinely to Vargaon, near Pilgaon, there is a possibility that it must have found its way via Madkai, Kundai, Marcela or
Amona. Its devotees in Goa Velha still flock to Vargaon as it is considered by them as their Gramdevta, a village deity.

In *Foral da Ilhas*, (1567), there is a clear mention of the existence of the temple of Chamundeshwari at Goa Velha\(^{39}\).

From the said Portuguese document, it becomes evident that the temple existed with the tank, surrounded by mango and jack-fruit groves and a huge gold tree (Apta tree) and while re-establishing it at Pilgaon, the devotees seemed to have taken care to create the similar surroundings for the deity.

The present temple of Chamundeshwari in Vargaon is situated on the upper side of the village Piligaon\(^{40}\). This itself is very old but has undergone repairs several times besides a major reconstruction. The rare two inscription on the Mukhamandapa indicates that the temple was first constructed in 1625 AD. It existed for nearly 177 years prior to its renovation in the year 1802 A.D., which can be discerned from another inscription in Devnagari on the doorway of the Sabhamandapa. The former inscription (Fig. 3.1) shows that this temple was constructed much before the Saptakoteshwar temple was renovated by Shivaji on Nov. 13, 1668. Therefore, the former inscriptions in the form, of a slab are much more significant than the slab of the Saptakoteshwar temple. It also throws light on the Marathi language in vogue then in the area. The inscription on the doorway of Mukhamandapa of the year 1625 A.D. reads thus”:\n
\[\text{श्रीगणेशायनम्: श्री दुर्पशाखिबाह}\\\text{n श्री शके १५४८ प्रभव संवत्सरे पौष सुध्द १}\\\text{स्य श्रीमती गोमंतवासिनी श्री चाणुंडा तीर्थें}\\\text{देवालय राजश्री गोवेकर गोपाल शेषी}\\\]
It is observed above that it records that the construction work of the temple of Sri Chamunda of Goa Velha was commenced by Bhaira Sheti and Kalela Sheti, Sons of Gopal Sheti and it was completed in the year 1625 AD.

The other inscription ((Fig. 3.2) on the slab on the inner doorway of the Sabhamandapa is as under:—

श्री गणेशायनमः श्रीण्या
मुंडा ये नमः स्वस्ति श्री नृपशा
क्षिणान् १७२४ दुःखुभिन्नां संवतसोऽपै
शान्त सूभ ५ भर्ष चाचि स्यामुंडागोमतं
क वासीन साहसर्य पिष्ठांव बाणी बाह्दि
वर्गांव इते देवलयास आरंभ केला
राजश्री गोविन्द सेट तत्सूद मर्त सेट व
नरहरि सेट गोवेकर याणी श्री देविच्या दे
वालयाचा ज्योदांदार कलन श्रीदेवी
चे कृपे कलन संपादिते

The above indicates that the renovation work of the temple of Chamunda was started by Mart Set and Narasinha Set Govekar, Sons of Govind Set and completed in the year 1802 AD.

Subsequently, it must have been repaired and renovated once again. The present structure is an edifice with modern outlook tinged with old structural designs. The vaulted roof might have been the one built in
1802 itself. The Sabhamandapa has eight big round pillars. The dome resembles that of the Shantadurga temple at Kavlem. To its left side, lies a big well constructed tank which adds to the scenic beauty of the area, the surroundings of which give typical quiet look of a remote Goan village. In the midst of the water tank, on an elevated platform some images of good carving are kept there. The villagers revealed that when the deity was brought there from Goa Velha, it was first installed in an ordinary shrine of Kalbhairav situated on the right side of the Mandapa. On the left side there is another small shrine of Vishnu. The Mandapa is open on three sides. The deepasthambha is 7-tiered and octagonal in shape with good cinquefoil niches and a minidome at the top.

In the temple complex there are small shrines which do not appear to be very old. There are images of Kalbhairav and Purush there.

The goddess Chamunda is one of the Saptamatrikas (seven mother goddesses) and its place is generally seventh. She is Durga in her most terrific form. She is considered as an embodiment of whatever that is terrific and dreadful in Indian mythology and ancient art.

The general description of her says that she has four arms and three red round eyes. She has abundant thick hair bristling upward. She holds in one hand the kapala (skull) and in another the sula. Her other two hands are normally in Varadamudra and Abhaymudra. Her Yajnopavita is a garland of skulls. Her seat is the Pretasana (dead body of a human being) and her face with tusks looks haggard and terrific. The belly of her is supposed to be thin and fleshless with protruding ribs and veins. She holds in her hands musala, kavacha, bana, ankusa, khadga, khetaka, pasa, dhanus, danda, and parasu. She keeps her mouth wide open showing the bare teeth and wears the crescent moon on her forehead. Her vehicle is an owl and an eagle is the heralding emblem on her banner. She wears conch-
shell *Kundala* (ear-rings) in her ears. In one hand, she carries a lump of flesh and in other hand a fire. Her head is bald and emits flames. It is believed that this emanciated deity helps the magicians and inspires bravery among her devotees. She is known for her bravery to such an extent that all gods submit to her at any time.

The deity is described with two, four, eight and sixteen arms also. This fleshless skeleton goddess had been in worship since ancient times and Chalukyas of Badami used to believe that they were under the protection of Saptamatrikas. It was a family deity of Yadavas of Devagiri and in recent centuries, it is the family deity of the Wodiyars of Mysore.

In Devimahatmya, quite an interesting mythological story is connected with her name. After killing Mahishasura, Chandika had routed the Asuras- Sumbha and Nishumbha, the two demons who had defeated all gods thereby consolidating all power in their hands. Being helpless, all gods sought the help of Parvati, who was then taking bath in Ganga. In response to the plea of Gods, another goddess Ambika or Chandika emanated out from her body. The two servants of Sumbha and Nishumbha being attracted by her beauty pleaded Sumbha to opt her as his wife. Sumbha sent a word to her to marry him. She did agree but on condition that he should defeat her in a battle. This obviously resulted into a war. At this juncture, from Ambika’s forehead came out a terrible goddess Kali clad in tiger’s skin with a garland of skulls in the neck and her tongue lolling out from the wide mouth which killed Chanda and Munda and on account of this brave act she came to be known as Chamunda or Rakta Chamunda.

The black stone image of the deity under study is fierce in look as usual and is enshrined behind a beautiful decorative silver
prabhavali. The deity is untraditionally decorated with Kirit Mukuta. Two female attendants are seen on either side in dancing pose playing on pakhwaz like instrument. She is in Pretasana pose with her left leg on the dead body (pretā). She is ten handed (Dashabhuja). In her left hands, she is holding katyar (dagger), ankush (goad), kapala (skull cup), dhal (Shield) and shakti. In her right hands, she is carrying trisula, damaru, kartṛka (chopper), khatvang and fire bowl. A dog is also seen touching his mouth on her left knee. She appears to be wearing narrundmala. On her sunken belly, a scorpion is also seen. Full Moon Day in Pausha (Dec-Jan) every year is an occasion for great celebration with pomp and gaiety in the temple which belongs to the Vaishya community but is venerated by other communities as well. The whole temple complex has a great potentiality to be a tourist spot.

**Shree Devi Kalika or Mahamaia Kallambha, Cansarpale**

This is one of the very old temple at Cansarpale village in the Bicholim Taluka. It was reconstructed by Daivdnya Brahmin – Goldsmith class by profession. The Mahajans of the Devasthan belong to the above class.

The folk tradition believes that this temple might have been constructed during the Chandragupta Vikramaditya’s time. The temple architecture is in Sumerian architectural style. Copper plates of Nagdev which were in possession of one Vyankatesh Kansar belonging to Copper smith class which were purchased and now in possession of Landlord from Pernem Shri Vasudev Deshpribhu highlight gift of ‘Varande’ or ‘Varadengi’ village in Pernem Taluka. The village is now known as ‘Kansarvornem’. These three copper plates state
that “The Brahmin Devsharma of the Kashyap Gotra form North India came down to Konkan and settled in the village “Indula or Hindula’ of the Konkan Vishaya and was honoured by the king. “Indus is identified in different versions as “Hindale” (Present Narve village of Bicholim) and as “Indula’ in salshi of Malvan in Konkan. The copper plates refer that Nagdeva, the desendant of Devsharma was a worshipper of Shiva and went to Pallica (Cansarpale) and in presence of its mahajans, copper smiths, gave on the day of Shri Nata of the month of chaitra of the era of Shalivahan 1358, the village of Varandem (Varande) as “nomoxim” (gift) to the son of Rupa setti, named Lakshiman setti born with the grace of Kalika devi, by means of a Tamrapatta , (Copper plate).

The boundaries of the village were supposed to be Chipoli village (East), Chandel village (North) village ozari (South) and Varkhandi village (west). Varande corresponds to village Vardengi (present kansarvornem) of Pernem taluka. It is close to Bicholim Taluka On the basis of the copper plate, there was an dispute over the Mahajans rights between the class of copper smith (Twashta Kansar) and Daivadnya Brahmins (Goldsmith) . Daivadnya Brahmins claimed right on the basis of old sanad of the year 1849 whereas the Twashta Kansars claimed on the basis of the gift in the copper plate. The matter eventually went in favour of Daivadnya Brahmin class.

The temple distinguishes itself from other temples of Goa (Fig. 3.3). It has two Sabhamandapas and one stage for plays during festive occasions.

Beside the main deity of kalika, affiliate deities like Hegdeshwar, Ravalnatha, Shetyeshwar are found in small shrines in the complex46.
The main festivals include Navratrotsav, Shigmotsav and Kalotsav.

The deity is believed to be of the Puranic tradition and there is mention of her clash with Matsyendranath of the NathPanth which was conciliated by Lord Shiva.\footnote{47}

The Devasthan is of approved status vide portaria No.182 of 13\textsuperscript{th} May 1899 and altered vide “Portaria’ No.3532 of 21\textsuperscript{st} November 1940.\footnote{48}

**Historic Saptakoshwar Temple Of Naroa (Narve)**

The Saptakoshwar deity originally belongs to Naroa called as Old Narve now of Divar island in the Tiswadi (Ilhas) taluka.\footnote{49} It has affiliates namely Vithoba, Gopinahta, Nandikeshwar, Chandi, Ganpati and Kshetrapal. In addition to the above, there exists the temples of Bhagvati, Kalbhairav and Karhade Brahman. Its Mahajans are the descendants of those who established the temple and of the primitive founders. They have the surnames of Surya Rau Sardesai, Vishvas Rau Dessai, Divadkar, Kiturkar, Bhat Zodie and Bhat and belong to the Gaud Sarawat – Brahmin, Karade or Panchdravid and Vaishya or Vani classes. The Devasthan is of approved status vide Portaria No.2752 of 16\textsuperscript{th} September 1936.\footnote{50}

When the Portuguese stepped in the territory of Goa, there were several grand temples standing there reflecting their glorious past. Saptakoshwar temple in Divar Island was one of them.

The Saptakoshwar temple has great historical connections. Originally, it was constructed by the Kadambas for their favourite family deity, Saptakoshwar in the Naroa area of Divar Island. Saptakoshwar has been linked with the folk-deity of Maharashtra and Karnataka,
Khandoba, which is also worshipped at various centres as Martanda-Bhairava, Malhari, Mailal and Mailar, Yella-Koti-Mahadeva i.e. Saptakotish Mahadeva. Since he is believed to have crossed swords with the demons many and Malla with his powerful army of seven crores, he is known to be Saptakoteshwar. It is also believed that since he was the Swami of Saptakotish, who had done penance, he is known as Saptanath also. And the belief is that since he recited seven crores Mantras, he is called Saptakoteshwar.

Kadambas who had earlier patronized Jainism, during the time of Shivchitta Kadamba (1155 A.D.) seem to have favoured the Linga of Saptakoteshwar as the deity of the royal family and started venerating it, by constructing a special temple for it in the Divar Island. His wife Kamaladevi was a staunch devotee of this God. It is a Dharalinga i.e. Linga with facets and is of about 2 ft. height and 16” circumference. Out of ten important centres of Mahadeva in the Konkan region, six are supposed to be very important and the Saptakoteshwar Kshetra of Naroa is one of them. The huge tank in front of the Saptakoteshwar temple at Divar was known as Koti-tirth. Today, it is known as ‘Madevachem Talem’ and the ward is known as “Talewada”. The grandeur of this tank which is near the Chapel of Our Lady of Candelaria is visible even today though apparently it looks like a paddy field presently.

The Kadamba dynasty not only patronised it as their family deity, but also took great pride in popularising it though inscriptions on coins and copper plates. In several such inscriptions, one finds it being glorified as Shri Saptakoteshwar Labdhaprasad or Nijaradhya srisaptakotishvardev. In the Kittur copper plate inscription (1188 A.D.) of Jai keshi, Kadamba King, it is found that he had connected it with the deity by writing the title ‘Srisaptakoti shwarlabdhavarprasad vir
Jaikeshidev’. Subsequently, in the year 1210 A. D. we find his name again in the title ‘Srisaptakotish-Labhavar Vir Jaikeshidev’⁵¹. It can therefore be surmised that the temple attained its glory and prosperity till Kadamba dynasty went into oblivion.

The carved remains of this Saptakoteshwar temple of Divar are still visible on the site. The exquisitely carved pilasters alternating with replicas of miniature shikharas which are on the walls probably formed part of the Mandapa of Saptakoteshwar or its filial deity, according to Dr. Gritli von Mitterwallner⁵².

During the last decade of the Bahamani rule in Goa (1355-66,) this temple, did not escape from its religious oppression. Therefore, the devotees smuggled out the Linga from the temple and concealed it in the paddy field. It was only in 1291 A. D. that Madhava Mantri, Minister of Vijayanagar Kingdom re established the said Linga.

Fr. Andrea Corsalli, a resident of Florence while reporting from India had described it in 1515 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.

The temple was completely destroyed by Miguel Vaz in 1540 A.D and on the ancient temple site they constructed a chapel in 1563 dedicating it to Nossa Senhora de Candelaria. By 1558, the deity was shifted cross the creek of Naroa, and a temple was erected there on the present site.

When Chhatrapati Shivaji visited Naroa probaly in 1667 after the attack on Bardez to have “Darshan” of Shri Saptakoteshwar, he found it in dilapidated condition. He ordered its reconstruction, in November 1668. The stone inscription which is fixed above the door of the Mandapa still
reminds us of the devotion of Shivaji towards this deity. It reads thus:—“In the cyclic year Kilaka on the fifth day of the dark fortnight of the month of Kartika in the Saka 1590 the works of the temple began by virtue of the order of Shri Shiva”.

Present temple (Fig. 3.4) is situated in an archaeologically important area. The surroundings of the temple are tinged with several laterite and stone caves. In the vicinity of it, existed a Jain Math, the ruins of which are still lying in debris. It was probably an important Jain temple patronised by the Kadamba rulers prior to their shifting loyalty to Shri Saptakoteshwar. A few years ago, a small broken stone image of Parswanath, a Jain Tirthankara had been found on the site.

In front of the temple on the right side, lies a Deepstambh. It has ten rings to light the lamps. Such types of Deepstambhas are common in coastal area. The Deepastambhas in front of the temples of Laxmi Narayan and Mahadev at Bicholim resemble it. In earlier times, Deepstambh at Naroa might have been of laterite. Nearby is a holy tank known as Panchaganga Tirth, which is used for ablution by the devotees on Gokulashtami Day.

The small squarish Garbhagriha looks neat and is carved like Buddhist rock-cut cave, out of a single stone. Garbhagriha is covered on the top by dome with a shikhara. The dome of the present temple is similar to one of St. Caetano Church, Old Goa. Small windows and small pillars on shikhara besides railing are the common features in most of the prominent temples of Goa such as those of Shantadurga of Kavlem and Kalika of Cansarpale etc., since 16th century A. D. There is a Shivlinga worshipped as Saptakoteshwar in the middle of Garbhagriha. There are four nice bronze images of Chandrashekhara, Gauri, Srinivas and Lakshmi. Behind the Linga, on the Wall is seen a well carved niche. On the right side of the
Garbhagriha is an underground cell and to the left there is a well. In the spacious Sabhamandapa, in front of the entrance door of the Garbhagriha, there is a well carved blackstone image of Nandi facing towards the Shivlinga. There is a small image of Ganesh in laterite to the left of Nandi also. In the Mukhamandapa, above the entrance door to Sabhamandapa, the stone inscription of Chhatrapati Shivaji adorns the wall. The Sabhamandapa consists of five huge square pillars on either side forming nice cloisters.

The architectural legacy of the muslims lives in a few Hindu temples of Goa in the form of replacement of the traditional pyramid forms of the Shikhara, the tower over the sanctuary, by a dome resting on an octagonal base. Shri Saptokoteshwar temple is one of the best early 17th century domed temple.

In front of the temple towards the right side of the Deepastambha, there is a shrine of Kalbhairav and outside it, are seen the ‘padukas’ of Dattatraya carved on the stone. Little ahead from the Deepastambh, are seen two huge laterite pillars like structures buried deep. Probably, they may be stonehenges. Behind the temple are seen the carved stone walls with niches. It might have been ancient ‘Agrashala’. Similarly, close to the temple there is a man-made tunnel-like structure which is silted at present. Mahashivratri is celebrated in this temple with great veneration.

Rev. Fr. Heras has opined that the temple looks absolutely like a catholic church. However the view held by him is not tenable on any grounds.
Reconstruction of Saptakoteshwar Temple By Shivaji

The incipition above the door of the Mukhamandapa of the temple is a point of debate among researchers and about which several writers have written much on it in the past.

Dr. V. T. Gune, ex-Director of Archives, Archaeology and Museum of Goa in his ‘Ancient Shrines of Goa — A Pictorial Survey’ writes about it as “inscription on the foundation stone of the temple laid by Shivaji on November 13, 1668”. The said incipition written in Devnagari reads thus:

ॐ नमः शिवाय
श्री सप्तकोटीश्वरके १५९०
किलकाब्दकार्तिककृष्णपंचं
म्यांसोमेश्वरारङ्गः
देवालयस्यप्रारंभः॥

Its transcription in English is as under :-

Om namah shivay
Sri Saptakotish Shake 1590
Kilkabde Kartik Krishna Pancha
myam Somay Sri Shiv Rajadnya
Devalayasya Prarambhah.
It means “In the cyclic year Kilaka on Monday the fifth day of the dark fortnight of the month of Kartika in the Saka 1590 the construction works of the temple began by virtue of the order of Shri Shiva Raja”.

The correctness of the inscription if questioned results in the negative. Dr. P.S.S. Pissurlencar too had stated in his book ‘Portuguese-Marathe Sambandh’ (p.76) that the day mentioned was wrong in the said inscription. However, how it was wrong and what day it could be, was not stated by him.

Madhav Gadkari, a prominent journalist has revealed that the said inscription had been lying in the temple somewhere and that it was fixed only when the Mukhamandap was constructed. He also revealed that the words had been added much later. He further disclosed that Babasaheb Purandare too during his stay in Goa had expressed that there was an error in the inscription and that Kartik Krishna Panchami was not falling on Monday but on Tuesday.

If one goes minutely through An Indian Ephemeris AD 700 to A.D. 1799 by L. D. Swamikannu Pillai, Vol. VI, it will be noticed that 13th November 1668 which was Krishna Paksh Panchami day, falls on Friday and not on Monday as given in the description. Most probably the foundation must have been laid on Monday itself on account of its propitious connection with Saptakotshwara i.e. Lord Siva. If it is so, the whole inscription is wrong.

After going through the ephemeris chart, one will notice in the whole year A.D. 1668 Kaliyuga 4769 - Kilaka, the fifth day of Krishna Paksha (Dark forthnight of the month) of all months falls on any day, other than Monday.
On the other hand, the fifth day of Shukla Paksha (Bright fortnight of the month) falls on Monday of the month of Vaisakha i.e. 6th April 1668. That is to say that during the whole year that was the only day which was Monday and it was the fifth day of Shukla Paksha (Bright fortnight of the month)

Therefore, there is reason to believe that this inscription must have been made and fixed very much later. Taking into consideration its palaeography, it appears that the carving of the inscription must have been done later on most probably during the renovation in the 18th century or in the last century, when the said error must have been committed by sheer ignorance.

Madhav Gadkari a renowned writer and journalist has claimed in his book ‘Assa Ha Gomantak’ (Marathi), (p.121) that Shivaji visited Saptakotishwar to perform puja on Monday of Sravan. But nowhere it is written that he had visited Saptakoteshwar during Sravan month which was falling in August 1668.

According to the letter dated 28th November 1667 of Dutch chronicler Lenartz, Shivaji after attacking Bardez returned to Dicholi (Bicholim) and there he held the parleys for peace treaty of 5th December 1668. It may be stated here that Shivaji had attacked Bardez on 19/20 November 1667 with 5000 infantry men and 1000 horsemen. His depredations in Bardez continued till 22nd November 1667. Therfore, he must have returned to Dicholi on 23rd November itself and thereafter followed the peace parleys.

Subsequently, a couple of days before 20th March 1668, Shivaji had planned a fresh attack against Goa hut it did not materialize. Once again, he chalked out an assault on Salcete and Bardez in November 1668.
He had been at Vengurla then and not in Goa. But the defence stratagem of the Portuguese being strong, the plan was dropped out. Therefore, one can presume that Shivaji had visited Saptakotishwar only between 23 November 1667 and 28th March 1668 and the possibility of this was more by November end or beginning of December 1667 after the Peace Treaty of 5th December 1667. So he was not at all available in Goa to perform Sravani Somvar Puja on 3rd, 10th, 17th or 24th August 1668.

Therefore, it will be obviously logical to imagine that he had visited the temple in November-December 1667 itself and it was during this visit he had given instructions for the reconstruction of the Saptakotishwar temple, the foundation for which must have been laid after 4 months on Monday, 6th April 1668 (Vaisakha Shukla Panchami).

However, the mystery about the exact date of foundation for the reconstruction of the temple still persists till some evidences come out to throw new light on the same.

It may be Vaisakha Shukla Panchami (Monday, 6th April 1668) or Kartika Krishna Paksha Panchami (Friday, 13th November 1668) when the inscription wrongly indicates the day as Monday instead of Friday.

**Special Note**

(1) The researcher of this thesis has found a original Modi document of the year 1804 A.D. in private collections of Shri Narayan Nagesh Manerikar, Pujari (priest) of Shree Siddheshwar temple, Narve, during research work. The document No.2 at Appendix I reveals one of the Mahajans of the Saptokeshwar temple Shri Ghanshyam Bhat Zodie has been bestowed with Mahajan rights of Amone and Piligao by
Suryarau Desai, for the purpose of renovation of the dome of the Saptokeshwar temple, Narve.

(2) The Sardessai of Kudal also had sanctioned grant for carrying out some religious rituals annually in the month of Shravan for the Saptakoteshwar deity and the same was entrusted to the villagers of Piligao on behalf of them. The expenditure was to be incurred from the yearly produce of the plot of land in Piligao village. Due to death of the priest, the ritual could not be performed and therefore, the villagers gathered together to find out the solution. At that point of time, the new priest of Narve temple volunteered to performe the abhisheka to Saptakoteshwar deity on behalf of villagers of Piligao. The villagers in return offerd him to pay a cetain amount annually from the revenue generated from two plots of land (paddy fields) situated in Piligao village. (Ref. Modi Lipi document no. 3 as Appendice no. II)

Shree Shantadurga Kalangutkarin Devasthan- Nanoda

Shri Shantadurga is located in Nanoda village in Bicholim taluka in Goa. The presiding deity of the temple is Shantadurga worshipped in the form of Vishweshwari. Normally Shantadurga is worshipped in a Shanta form, but it is believed that after killing the demons the deity’s anger was soothed and the Shanta, Soumya form of fierce Durga Devi is worshipped in Goa. It is again a ‘Swayambhu’ deity and worship is in the form of ant-hill.

The temple is dedicted to Shantadurga, the Goddess who mediates between Vishnu and Shiva. The deity is also called “Santeri’
colloquially. Local legends tell of a battle between Shiva and Vishnu. The battle was so fierce that Lord Brahma prayed to Parvati to intervene, which she did in the form of Shantadurga. Shantadurga placed Vishnu on her right hand and Shiva on her left hand and settled the fight. The deity of Shantadurga is holding two serpents, one in each hand, representing Vishnu and Shiva. She is then said have gone to Calangute, a village in Bardez taluka for helping the people in education, prosperity, Good health, Beauty. As a reward, she was given the name of Rudaya Mohini. She is referred to as the Goddess of Beauty, Wealth & prosperity.

The Original temple was located in Calangute in Bardez Taluka but in 1527 A.D anticipating of Portuguese hostile attitude towards Hindu deities, the temple was shifted to Joshi Bhatle (Place in Nanoda village) by the priest Shri Sadashiv Bhikam Bhat Bhuskute to Nanora in Bicholim taluka where maximum of such temples were shifted. The priests in the temple where generally from Naik family for worship of a small shrine of Sateri, but today the Naik family members are in the management & the main priest is from Bhuskute family (Kokanstha Brahmins). The last of the Naik Priest was Dajiba Naik Kalangutkar, who also started the first private School in Village in 1952 – later was handed to Government. Since sixteenth century, the Bhuskute family has been the main priest of the temple for generations now.

The main idol in the sanctum sanctorum is believed by the folk tradition to be of more than 800 years old and is in the form of anthili. She is believed to be a vegetarian goddess. The temple Architecture – the modern temple is constructed in 17th century & repaired in 1990’s when the temple was fully made up of marble master piece. The temple has a Deepastambha and agrashalas (guest houses).
The deity is believed to be patron deity of 96 kulee Maratha, kalavants, and Rajapur Saraswat Brahmins community spread all over India. The familiar surnames who are the devotees are Sawant, Gad, Desai, Naik, Kalangutkar, Desai, Gawas, Vernekar, etc. Its statutes are of approved status vide portaria no. 849 of 25th February 1925 superceding that of earlier no. 252 of 8th April 1896.

The main festival of the temple is called as Shishirotsav or popularly known as Shigmo in Goa. It is a 10 day long celebration, includes procession of deities in different Vahanas, other rituals like Kalotsav, Homa, Dhwajarohana, Gulalotsava, Rathotsava, Navaratri, Vasant Panchami, Akshay Tritiya, Shravani somvar, Dussehra.

The Adilshahi Mosque and its tank at Surla Tar

One of the excellent specimen of Adilshahi architecture in Goa is located at the picturesque site on the right bank of river Mandovi at Tar Surla in Bicholim taluka. The Mosque and its tank (Fig. 3.5) might have been constructed during the reign of Ibrahim Adilshaha (1534-1557). He had constructed more then 27 mosques in Goa and the mosque of Saffa Masjid at Ponda is one of them. One is not aware about the sites of other Mosques. While exploration of antiquarian remains in Ponda taluka the remains of one such mosque are traced at Khandepar.

During Adilshahi period, the harbour at Tar Surla was prosperous and traders from Ghat region used to bring their goods & commodities at this place. “Tar” is a Konkani word which denotes village ferry point where navigation activities are in operation. The ferry point is across the river Mandovi and joins the river Volvoi of Ponda Taluka to Surla in Bicholim. This harbour was prosperous even prior to Adilshahi period as it is evident from the number of temples, caves located in and around the
region. Since Adilshahi period to up last fiftyfive years, the Muslim population was more at Surla as even now more then 50% of the land of Surla Village belongs to Muslim Community.\textsuperscript{60}

To fulfill their religious needs, the mosque was constructed at this place. The original Mosque was simple and its roof either thatched or with tiles supported by a row of pillars and it was replaced with masonary walls and roof with Mangalore tiles in 1957.

The tank of the mosque is in the original shape. It measures 38 M from east to west and 27 M from north to south. The actual water tanks measures 20 M x 12.5 M. There are six flight of steps, one each at eastern and western side, and two each at northern and Southern side are kept to reach upto the water. There are 11 steps in each flight of steps and the thread of each step is 40 cm and riser is 23 cm. The breadth of flight of steps is 1.60 mts. There are in all 30 Vajukhanas provided around the tank. Six Vajukhana’s each at eastern and western side and nine each at northern and southern side. The entrance to each Vajukhana is provided with decorative measurement of arched entrance is 1.20 cm in breadth and 2.10 cm in height.

The Vajukhana measures 5.00 M x 1.60 M and 2.10 M in height. On top, it is covered with flat arch roof. The provision of chambers around the tank is specialty of the Adilshahi architecture. The same architecture can be seen at Bijapur. The inner walls of Vajukhana’s are beautified with Mahirubs and decorative projection of 20 cm is kept around the ceiling. The sufficient space of 1.50 M is kept in between Vajukhana and tank for the purpose of easy movement. The entire construction of the tank is done in laterite blocks of excellent quality and the size of stones are 1.25 x .50 x .30 cm and .90 x .50 x 30 cm. The stone masonry is well chiseled and every block is in plumb line.
The tank is a mini replica of the tank of the Saffa Masjid at Ponda. The water of the tank is connected with the river water by underground channel so that the level of water in the tank remains constant, as there are number of springs in the tank and having perennial water flow.

The fact that invites attention is that, Hindus do offer their respect on the day of new year i.e. Gudi Padava, on the day of Deepavali and at Holi – poornima. Some fifty years ago when Muslim population was more, the Muharram was celebrated together by Hindus and Muslims. This Mosque is included as a parivar devata of Siddeshwar which is the presiding main deity of Surla Village.

At a whiskers distance there is an old paved road running parallel to the tar road leading to Tarmatha. This old road is as broad as present city roads and is paved with rectangular blocks of laterite stones. This paved road was perhaps used by the traders and commuters during the ancient times and might have been rebuilt during the 16th century. This paved road down slope ends at the old harbour point of Surla where one finds remains of a laterite stone structure embankment of a place for anchoring ships involved in transporting goods and commodities.

**Excavation site of Jain temple at Gujirwada, Cudne (Kudne)**

The Directorate of Achieves, Archaeology and Musuem, Govt. of Goa, carried out excavation from 16th Feb to 30th April 1986 and 20th May to 31st May 1986 in an area of 600 sq mts in the field known as ‘Betalbhat’ of Dev Betalnath in the Gujirwada locality of Cudnem village in Bicholim Taluka. The excavation was carried out in vertical excavation method. A temple site was existing having archaeological importance and therefore, the excavation was taken up by the concerned Dept61.
Village Cudne is situated in Bicholim Taluka. Cudne was well known trade centre since Chalukyas of Badami. It was referred as Kundiwataka in the Copper Plate issued by Prince Mangalesha during the regime of Emperor Kirtivarman dated about Saka era 500 i.e. A.D. 578. It was issued from Revatidwipa, a provincial Headquarter of Konkan Vishaya. Revatidwipa is presently known as Reddi in the district of Sindhudurga, of Maharashtra State. It is recorded in the Copper Plate that Mangalraja granted the village kundiwataka of konkan Vishaya to a Brahmin Priyaswami, son of Sumatiswami of Kashyapa Gotra.

Due to geographical location, Kundiwataka was a place where ships from high seas were coming upto kudne and anchoring there. It was the nearest place for the traders of Ghat area i.e. from North Karnataka and South Maharashtra. As ships were reaching upto Kudne, it was natural that the traders of foreign lands and also from Gujarat and coastal Karnataka, Kerala were transacting their business with traders from Ghat areas. As it was the meeting place of traders, it was natural that Gurjars must have taken opportunity, as they were well known traders in ancient period, and established their colony in Kundiwataka. That area is still called as Gujirwada, even though, no Gurjars are residing in Cudne now. Next to Gujirwada, there is a place called as Peth which is situated close to the river Cudne and the place is having remains of the warf on the bank of the river on Cudne side. In ancient times the trade route was passing through Cudne to the Ghat area and that route is still in operation.

The temple (Fig. 3.6) was constructed on a raised platform of 2 metres height. The Garbhagriha as well as Shikhara was visible but covered by thick vegetation growth. The site was cleared by the Archaeology Dept. team of the vegetation growth. The Shikhara was salvaged from collapsing due to growth of a banyan tree.
The trenches of one metre breadth and nine metres in length were marked for excavation keeping the baulk containing loose mud, Lime mortar and dressed laterite blocks. The deposits were excavated upto the ground level of Sabhamandapa which was even in Garbhagaha as well as in pradakshina path.

The lotus pendant carved in laterite was found at the bottom of the Baulk No.2 at a distance of 2 metres from the left side of facing wall of Garbhagaha. The torso of Tirthankar was found in the trench No. 2 at a distance of 4 metres to the right side of facing wall of Garbhagaha. At the bottom of Bough No. 4 a head portion of Tirthankar with beautiful curls of hair on it was found.

The height of deposits at the centre line was 1.80 to 2 metres and on both sides of the external wall, it was nearly 1 metre. After excavating the marked area, the plinth and structure of Sabhamandapa was measured.

The temple was constructed on a 25 metres x 15 metres platform. The plinth area is 18 metres x 10.50 metres. The measurements of Sabhamandapa were taken which were as follows:-

1) Sabhamandapa .. 8 metres x 8 metres
2) Chatuski centre to centre .. 3.10 metres
3) Size of Stambha(pillar).1.10 metres x1.10 mts
4) Bhittstamba projection…..25 Cms
5) Garbhagaha 2 mts. X 3.50 mts.
6) Pradakshinapath breadth…1.80 metres
7) Thickness of plinth …1.50 mts.
8) Thickness of wall  ....1.10 metres

9) Breadth of Praveshdvar......0.90 metres

10) Height of Vedibandh.......1.20 metres.

The Bhittastambhas were planned exactly opposite to Chatuski. They were projected externally also. The Vedibandh were having Khuraka, Jagati and Kumuda. The Kumuda was projected 15 cms beyond Jagati.

At the leftside of the temple, one well was found full of silt. It was 2.50 metres by 2.50 metres and 5 metres in depth. The well was desilted and at the bottom of it the right side leg portion of the Tirthankara, and even the fingerless right hand palm with mark of Shrivatsa in the centre of it was traced.

While clearing the surroundings of the well a statue of Betal was found. It was in good condition but the left chick portion of it is was lost. Therefore, the devotees might have discarded it. It is carved out in granite and its height is 1.65 mts. Breadth is 0.55 mts and the base being of 0.95 mts.

The finding of torso with hammer mark of Tirthankara in the midst of Sabhamandapa as well as its head portion in one corner, right palm and right leg portion in the well, stone powder and fragments of the torso on the ground near the torso clearly proved that somebody must have brought the image of Tirthankara in Sabhamandapa into pieces and must have thrown them in all corners as well as in the well before the temple was brought down forcibly.

During excavation, number of laterite blocks were found which are shaped in inverted curve. More than 25 key stones were found on
the façade of Garbhagrah as well as the other three external sides of it. There are traces of remains of the vault. At the time of vegetation clearance, three to four stones having curve in the external wall of the Garbhagraha were noticed. All these findings prove that the temple was having a vaulted roof at the centre i.e. from praveshdvar to the façade of the Garbhagraha and was having minor vaults to the left and right side of the main vault and the same pattern was continued in the Pradakshina path. The central vault was adorned with beautiful lotus pendant or pendants, one such having been found during excavation.

This pendant was having keys at the top side of holder probably kept later on with the purpose of embedding it in the socket in the vault, so that it can be hung properly from the vault.

The base of the plinth as well as the base of Chatuski were intact and there were no dislocation of any stone anywhere in the plinth or the pillars. The two layers of the laterite blocks in British bond system on Adhisthan were found during excavation, they were also intact so walls were in position. The finding of Tirthankara in Sabhamandapa as well as intact position of the plinth, pillars and wall proves that the temple must have been brought down by somebody with intention to destroy it.

Nearly hundred metres to the East of the present site, the remains of the temple of Shilahara period were also conserved. The Jain temple dedicated to Adinatha excavated at the Gujirwad a site belonged to early medieval period and is built in typical North Indian Shikhara Style. This was erected by the Gurjara community sometime before 1400 A.D. Such temples are common in Saurashtra and South Gujarat.⁶³
Thadagem – Structural Memorial Monuments of Cudnem Village

Cudne village has a very rich historical tradition. It is mentioned as Kundivataka in the 7th century ‘Chalukyan’ inscription64 and once it was a centre for trade and commerce activities as may corroborated from the existence of archaeologically important site of a Gujir temple which establishes locality of Gujrati Jain trading community. The place called ‘Peth’ in the present Pethechawada locality further corroborates the evidence of a flourished center of trade & commerce activities. In ancient times, it was a good port for anchoring trading ships.

One can find structural memorial monuments in the New Conquests of Goa. This memorials consist of laterite structures of the megalithic chamber type and are located either near temples or near villages and ancient sites. Local people identify them as ‘Thadagem’ whereas in Marathi it means ‘An erection pompous or mean, for a rich or poor person, over the spot where a corpse has been buried or burned; a mausoleum or tomb’.65

In the Cudne village, the only one planned group of eight Thadagem (Fig. 3.7), situated on the plateau of a hillock locally known as ‘Dhupacho Temo’ lies to the north-east side of Deulwada locality of the village66. In the local Konkani language ‘Temo’ denoted ‘top most portion’ ‘highest point/peak’ or a Shikhar and ‘Dhupo’ might be a local leader or a person of prominence in the said locality.

The centre of the complex is occupied by a large thadagem on a rectangular ground plan, resembling a temple with a tiered type Sikhare above a square unit and a Sukanas on the front port. Seven small thadagems on a square ground plans (Ca. 1.88 x 1.75 m) are grouped
around it at regular distances in such a way that they form a square with three on the southern side, three in the western side and three on the northern side. The group or cluster of thadagem’s is oriented towards the east. There is no entry point to the inside of these structures. One can find only rubble stones in their niche like interiors and have openings measuring 77 cms. in height and 37 cms. in width. The openings of all the seven small thadgems are all directed towards the large structure in their centre. Obviously, the large structure at the centre is the main thadgem. The type of structure to which the seven surrounding small thadgems belong resembles the megalithic scheme. Each wall generally consists of one single monolithic slab devoid of windows or ventilation openings. It joins the adjacent monolithic wall slab at a right angle though not extending beyond it as in cists. Only some walls are partitioned at the rear and in the front, containing the opening of the niche – interior. Their Pyramidal roof consists of two tiers, decorated with horns at both the ends and topped by a capping stone with a vase (Kalasa) at its peak.

The thadagens of the necropolis near Cudnem seems to form a link between sepulchral megalithic structures and memorials in commemoration of ancestors.

Similar type of thadgem is noticed at Mandrem, Pernem (2 thadgems), Utorda, Salcete (1 thadgem) and at Satarda – a village in Sawantwadi Taluka of Maharashtra falling on the border of Pernem Taluka of Goa (1thadgem)\(^67\).

It is not yet established as to who was the person commemorated by the main central thadgem at Cudne. But possibly it was a prominent dignitary of the habitation. Local tradition does not rule out the name being ‘Dhupo’ who might be the prominent person of that locality having sacrificed his life along with his family members or his followers for a
certain cause or service to the society. The other smaller thadgems in the cluster might belong to his family members or band of followers.

North Goa formed part of the Southern Shilahara territory till about 1010 A.D. The gabled roof temples are an environmental necessity in coastal areas. Kadambas and Shilaharas (Norther and Southern) being the powers in the coastal regions evolved Kadamba–Shilahara type of gabled roof. Such Shikharas are found on the rock–cut caves of Khandepar (Ponda), Halsi temples (Karnataka). The gabled roof is found on the thadgems of Cudne, Mandre and Satarda. As has been pointed out that the structural temples had an influence on the memorial monuments and those are similar to the structural temples. Therefore, thadgems (memorial monuments) mentioned above in the three villages belonged to Kadamba–Shilahara period. The justification of the claim is discernible from the brief relevant political background of North Goa given at above.

Directorate of Archives & Archaeology of the Govt. of Goa had conducted vegetation clearance for restoration purpose some years back and while probing the interior of the plinth area, no skeletal remains or funerary objects were observed. This fact clearly indicates that the thadgems are unique memorial monuments of Shilahara-Kadamaba period. On stylistic grounds the thadgems at Kudne can be ascribed to the late of 10th or beginning of the 11th century A.D.

Lohgadh- Cudne – Vallabhacharya’s baithak (seat) with footprint inscriptions

Gujarati Vaishnavites make a point to visit Karmalewada – a small hamlet in Cudnem Village in close proximity to the Arvalem Waterfall and Rudreshwar Temple, for ‘Lohagad’ (Iron Peak) – is the place of 43rd baithak (seat) of Shrimad Vallabhacharya believed by them to be an
incarnation of Lord Krishna. Also known as Mahaprabhuji, he is regarded as one of the five main Acharyas of Hindu religion.

Vallabhacharya - Hindu Philosopher and founder of the important devotional sect –the Vallabha Sampradaya, also known as the Pushtimarga (the way of flourishing), was born in a Telugu Brahmin family at Chaudanagar in Madhya Pradesh in the year 1479 A.D. He become a Sanyasi (ascetic) although married and had two sons.

Vallabhacharya’s theological system is called Shuddhdvaita (Pure non-dualism) and is notable for its thorough going (pure) affirmation of the phenomenal world, which is regarded as emanation and expression – although in the veiled form of Krishna himself.

He constructed a life size murti (image) of Govardhannathji (Shri-Nathji) at Govardhan near Brij, but later due to advances of Mughal Emperor Aurangzeb and his intolerant disposition towards Hindu faith and deities, shifted the image at Nathdwara, near Udaipur, which is the present Headquarters of the sect. A strong basis in the merchant and trading communities of Northern and Western India continues to serve as its backbone.

His Mahanirvana was in the year 1531 A.D. at Varanasi (Benaras). His son Vithhala succeeded him as head of the sect who with his exemplary capabilities was able to spread the sect on a broader scale. Lineal descendants of Vallabhacharya are the authoritative Gurus in its several baithaks or ‘gaddis’.

Vallabhacharya set up the Chaurasi (84) baithaks in 84 places to give discourses on the BhagvatPurana in India. All these baithaks have a footprint inscription of Vallabhacharya. Lohgadh - Goa is the 43rd baithak of Mahaprabhuji, and is having his footprint carved on a solid stone.
‘Footprint inscriptions’ are found in many parts of the country, accompanying a pair of engraved footprints of a either a holy man, king or other noteworthy person.\textsuperscript{76} Out of 84 baithaks, only 2 in the Himalayan ranges are yet to be traced. The Padukas (footprints) at Cudnem were located nearly four decades ago. For a long time, locals were unaware of this site as it lay shrouded in bushes on a peak extremely difficult to climb on the other side of the waterfall. The followers of this sect were in search of this baithak at Lohgadh as it is shown in a map and a book in Pali.\textsuperscript{77}

There are 5 essential signs for locating the baithak place which include

1. Kadamba tree (‘Chokar’ in Gujarati),
2. Existence of a waterbody (River or some spring)
3. Elephant footprints
4. Eagles Nest and
5. A Shiva temple.\textsuperscript{78}

The search in Cudnem to locate the footprint inscriptions for about six months, was unsuccessful. Some Miners started excavation in the early 70’s and saw the carved footprints of Vallabhacharya only to realize it as a holy place. Swami Lalmani of the sect came down to Goa to confirm it as the 43\textsuperscript{rd} Chaurasi baithak as it had all the 5 essential signs of the baithak place. The Gujarati Vaishnavite community in Goa has purchased the land to built a shrine at the site.

The carving of each foot (Fig. 3.8) is about a foot at breadth at the narrowest point, two feet at the broadest and about three feet long.\textsuperscript{79}

The tradition amongst the community in Goa believes that the Mahaprabhuji during his journey to give discourses on Bhagvatpurana
reached the ‘Lohgadh’ site along with his disciples Damodardas and Krishnadas Meghan, which lay in a dense forest inhabited by ‘Tamsi’ creatures. All the 5 essential signs required for a baithak were located by Vallabhacharya and he gave discourse at the place and helped attain Salvation for all the sinful man (Tamsi creatures) of that locality. He stayed for a few days and proceeded further for his journey at the next place.\(^8^0\)

It is believed by local tradition that a secret tunnel type cave exists near the elephant leg imprint which has three ponds – 1) one is for the ‘Apsaras’ who come down for daily bath 2) The 2\(^{nd}\) pond is for ‘Gandharvas’ for their bath and the 3) third pond is ‘Devta pond’ where during every full moon day all the Devtas and Indra come for bath. Some years ago, during excavation by miners, a spring of continuous supply of water was located at the place.

The puranic tradition of the place says that Pandavas during their ‘Tirthyatra’ to atonize their sins after the bloodshed of the Mahabharata war, had came to this place from Pushkar on the advice of Lord Shrikrishna. Shrikrishna had advised them to locate a water body site where Bhima’s mace would get dissolved, would be the place to atonize their sins. It is at this place today identified as ‘Bhimkunda’ in Arvalem waterfall, the mace of Bhima and other weapons got dissolved and therefore the place came to be known as ‘Lohgadh’\(^8^1\). Near to the waterbody, there are caves which are locally called as ‘Pandavanchya Houri’ i.e. caves of the Pandavas. Sun is the Presiding deity of Lohgadh and the tradition further believed that the king Yudhishtir, the elder Pandava worshipped a Shivlinga\(^8^2\) (Phallus) which might be the shivling today worshipped in the Rudreshwar temple near the waterfall of Arvalem. For after death rites amongst Hindus, ‘Asthi Visarjana’ takes place at the
Bhimkund in the belief that the departed soul will attain salvation and all his sins will be atonised by immersing the Asthi’s in the holy water.

**Jainkot at Narve**

There is an area called ‘Jainkot’ in the village of Narve, Bicholim Taluka. Ruins and vestiges of a Jain temple have been located at this ‘Jainkot’ area near the present Saptakoteshwar temple. In front of Saptakoteshwar temple and at the backside of Laxmi-Narayana temple, there is an ancient pathway constructed with the locally available laterite slabs which lead to the ruins of the Jain temple. This Jain temple is of the Vijayanagara period. The lime plaster is used profusely as a cementing material. It may be noted that in some of the Vijayanagara monuments elsewhere, this kind of plaster was used freely. Therefore, one need not hesitate to classify this as the vestiges of a Vijayanagara temple.

The plinth of this Jain temple is of laterite; but for windows, door jambs, ceiling and canopy, schist stone has been used. Auspicious symbols of Jainism such as twin fish, conch, and swastika (Fig.3.9) have been found on them.

A few years ago, the Directorate of Archives & Archaeology of Govt. of Goa, carried out surface exploration of this jainkot site and an idol of Parsvanath with the inscription at the back lower side of the image engraved on it, was found. It might be that a Jaina basadi was preexisting at this site built by the merchant guild belonging mostly to the Jain Vanik Sangha. This is quite possible because Merchant Communities, Buddhists and Jains, Persians and Arabs had small settlements in Goa. The Jain Gujars from South Gujarat had migrated to Goa and had occupied the village Kundiwataka, modern day Cudne in the Bicholim taluka, accessible
through the Amona river. Same logic can be applied in connection with this Jain temple, for the existence of a Jain basadi as the Panchaganga river (Mandovi) is at just 3-4 kms distance from this site.

The Jainkot at Narve might date back to 1150 A.D.

**Namasgah – Bicholim**

Namasgah or Muslim place of worship (Fig. 3.10) was built at the Bicholim by Prince Akbar, son of Mughal Emperor Aurangzeb of Delhi. Prince Akbar was camping at Bicholim as he had differences with his father and had come down to Chhatrapati Sambhaji in the hope of support and help from him. Chhatrapati Sambhaji at that time was in Bicholim in an expedition against the Portuguese. There were palaces of Sambhaji and Akbar in Bicholim city. Bicholim was then a flourishing and well-developed city. British, French, Dutch and Portuguese people had also their palaces in this city. There was considerable Muslim population at Bicholim besides, some guards/soldiers of Prince Akbar with him. As such, he must have felt the need to have Namasgah – the worship place for having Namaz, on the eve of Id. This Namasgah was built at the top of a hillock near the place called ‘Dhabdhabo’ – means a waterfall in local language.

It also recalls the historic fight of Sambhaji and Akbar with the Portuguese in 1683.

**FORTS**

**The Fortress of Bicholim**

The Fortress of Bicholim was situated in the heart of the province of the same name, on the bank of a small tributary of the Mandovi, was
owned by Bhonsles of the Sawantwadi till capture and partial demolition by Caetano de Mello e Castro, Viceroy of Goa, in 1705.\textsuperscript{91} Caetano de Mello de Castro was the 36\textsuperscript{th} Viceroy in Goa and governed from 2\textsuperscript{nd} October 1702 till 29\textsuperscript{th} October 1707, when he returned to Portugal.\textsuperscript{92} But it was soon retaken and rebuilt by the Chief of the Sawantwadi State, who continued, except for a very short period, in its possession till the 17\textsuperscript{th} of May 1746, when it fell once more into hands of the Marquis of Alorna on 18\textsuperscript{th} May 1746.\textsuperscript{93} Dom Pedro Miguel de Alemida e Portugal, Count of Assumar, and first Marquis of castell Novo, and afterwards Marquis of Alorna, had came to India as 44\textsuperscript{th} Viceroy on 24\textsuperscript{th} September 1744, and returned to Portugal on 27\textsuperscript{th} September, 1750.\textsuperscript{94}

Subsequently, however, a royal decree ordered its cessation to the native chieftains, from whose feeble grasp it was eventually snatched on 24\textsuperscript{th} August 1781 by the Portuguese under the Dom Fredrico Guilherme de Souza\textsuperscript{95}. In 1834 it was abandoned, and the nine guns which defended it were removed to the arsenal, in consequence of which the fortress fell into ruins. Nevertheless, Portuguese Government stationed a regiment at Bicholim till 1871, for whose use military Quarters, a bazaar, and some private buildings were erected. Tradition points to the existence of a Hindu city on the site occupied by this fortress.

The fortress of Bicholim, with its ancient foundation, consisted of a type of castle of five ramparts, with huge, thick and high wall and trench of more than three \textit{bracas} width apart from which also a work much advanced, linked with anterior open space and of which, all existed at huge portions, susceptible to repairs, ultimately its armory was of 8 mouths(guns) of fire; the doors were well defended. In the area covered of nearly 1,000 \textit{bracas}, there was a wall which closed in an exterior opened
space of the stronghold castle with 4 gates and within which were housed sixth battalion of soldiers.⁹⁶

At present, the Church of our Lady of Grace has covered the entire area. Few years ago, the dilapidated walls in ruinous condition were atleast visible with the trench around the fortification. Now, the trench has also been totally filled. The only sign is the small shrine of ‘Koteshwar’ deity which might have been worshipped in remembrance of the fort as in the local language, such forts were called as ‘Kot’. This fort has no rennants of it at present expect the existence of a french which is partially filled and traces of its walls.

**Fort of Sanquelim (Sankhali)**

The Fort of Sanquelim, standing on the left bank of a river of the same name, a tributary of the Mandovi, was conquered in 1746 by the Marquis of Alorna, and was regarded as a very important military point.⁹⁷ There were eight guns in it in 1817; but it is now in a ruinous condition. At the time of Liberation of Goa, Sanquelim boasted of a custom house, a bazaar, a church, and the residence of the Administrador Fiscal of Satari, as well as that of a Desai. Through it runs also the important road leading to the Queula Ghat. This fact was ceded to the State under the treaty of 25th Oct., 1754⁹⁸. Posteriorly restored, was conquered on 8th December 1782 by the Governor D. Fredrico Guilherme D’Souza. It was considered to be a grade stronghold for being important as military post.

In the year 1929-30, this stronghold was inspectioned by C.P. de A. Drs. A.F. De Noronha, Director of Public Works, Amorim and R.M. Tellys of Directorate of Public Works on the removal of one of its ramparts for the purpose of correcting the curve.⁹⁹
It did not have more than four months (guns) of firings of imperial caliber. It also had a detachment to guard the custom house and to maintain a outpost in this place, which served the point of re-entry of those who came down from the Gates. During rains, sometimes the river valvoti go flooded and the fort got submerged to certain extent.

At present only the wall of the fort at one side is partially existent residential houses near the bazaar have crowded up in the area.

**Fort Amona**

Amona is a very important village in Bicholim Taluka which has very ancient traditions. Also known as “Amravan” “Amravati” in the past, it was a strategic village during Sawant Bhosle and Portuguese conflicts. As per the geographical position of Amona it is the last point of Bicholim Taluka on one side, it lies on the banks of the Mandovi river. This was once a part of Sawant Bhosle’s territory. Across the river, the Portuguese boundaries existed.

This fort was at the Amona Tar i.e. the ferry point and therefore it had a very strategic position from the point of view of military and trade exercise. Though there are no remains of the fort at present, the folk tradition points out that the area of “Chaudi” near ferry point and the small hilly area near “Sakayli Devkhadi’ Khajan field and its sluice gate was once the place of existence of the fort. The place was called as “Kotant’ or “Kot” which were called as ‘Met’ a small fortification resembling the ‘Bhuikots’ in Maharashtra. Such ‘Met’ or “Kot” were existing on the banks of rivers in Goa.

The fort was built by Sawants of wadi in the year 1700 A.D. In the year 1705, Viceroy Caetano de Mello de Castro turned his attention to the fort of Amona which was occupied by forces of Sawant Bhosale.
Portuguese forces were led by Viceroy himself and inflicted a defeat on Bhosale’s forces and the fort fell into the hands of the Portuguese. One Brazilian Lady Dona Maria Ursula de Abreu de Alen Castro fought valiantly on behalf of the Portuguese to win the battle. The Viceroy ordered demolition of the fort at once and it was levelled to the ground.

In 1758, the Viceroy received intelligence of Bhosale’s moves of constructing fort at Amona and took swift action by sending Portuguese army to march to Amona. Amona was easily taken and the fort under construction was easily demolished. After that, the fort could never get rebuilt and became only a part of history. At present, there are no visible signs of the fort except some group of stones supposed to be the remnants of the fortification.

**Sacred Samadhi of Narayanrao Suryarao Sardesai**

The beautiful ‘ling’ of Shree Saptakoteshwar, desecrated at the hands of the notorious, marauder, the hands of the notorious, marauder, the iconoclastic Vicar Miguel Vaz, was used as a stepping – stone to draw water from a nearby well by the missionaries in Narve – Diwar. Across the river lay the Adilshahi Mahal of Bhatgram (Bicholim). The Adilshahi feudatories, Suryarao and Vishwasrao Suryarao Sardesai family, Narayanrao Suryarao Sardesai, in a dream, was told to shift the said ‘ling’ to a safer place to save it from further defacement.

Following this calling Narayanrao Suryarao Sardesai with great pious devotion and reverence in his heart towards the sacrosanct ‘ling’ shifted it across the river clandestinely to a small village called Latambarcem in the Bicholim Mahal, and later, in 1549, to a village called Hindle, which soon came to be addressed as New Narve as distinguished from the old Narve, the original location of the Shree Saptakoteshwar ‘ling’.
across the river. Narayanrao Suryarao Sardesai then installed the sacred ‘ling’ in a caveshrine in Hindle. For the Suryarao Sardesais, Narayanrao is an object of veneration, and today, a yard away from the Saptakoteshwara temple of Narve – Bicholim lies the sacred Samadhi of Narayanrao\textsuperscript{108}.

Situated in the quiet environs of Narve, in this Samadhi shrine dedicated to Narayanrao, the Suryarao Sardesais place a sacred coconut in dedication to their great ancestor.

In 1934, one of the descendants of the Suryarao Sardesais, Jaywant Vinayak Suryarao Sardesai, wrote a book on the history of the Shree Saptakoteshwara temple of Narve – Bicholim. This book researches into the primary original documentation using archival sources and is titled ‘Shree Kshetra Narve Ethil Shree Sapta Kotishwar Devasthanacha Prachin Va Avarchin Itihas’.

**Our Lady of Grace church – Bicholim**

The primitive church of Bicholim, erected in 1652 A.D. was the cathedral of Bishop Mateus de Castro, Apostolic Vicar of the great Moghul.\textsuperscript{109} Bicholim came under Portuguese rule in 1781 A.D. as the Portuguese annexed this territory from Bhosales of Sawantwadi. The very same year, the church of our Lady of Grace was built and dedicated. The Parish was under the administration of Jesuit fathers for about 30 years, till 1989. The church was renovated and inaugurated in April, 1998 and serves the Catholic Christian community in and around Bicholim (Fig. 3.11).

It was the tactics of the Portuguese to provide alternative to the new christians who had embraced the fold and to counter the faith of the people in the village deity of Bicholim, Shree Shantadurga.
Rock cut Cave Temples

Among the most significant, artistic and imaginative monuments of ancient India are imposing series of rock cut excavations. Most of these were initially created by the followers of Ajivika sect and Buddhism\textsuperscript{110} and later were followed by Hinduism and Jainism as well.

Mauryan emperor Ashoka is credited for the special efforts towards the excavation of caves in ancient Magadha and surrounding places\textsuperscript{111}. The earliest cave of India is Lomash rishi cave and Sudama cave; both are located at Barabar hills in present day Bihar. These caves represent the early imitation of wooden architecture in to the rock\textsuperscript{112}.

After the excavations in Barabar hills the next activity can be traced out in the western parts of India especially in the Sahyadris. This was extremely rapid extension of cave architecture as compared to the east. This cave architecture in the western India was supported by Satavahana rulers and also by the Trading community. Majority of these caves are related to the followers of Hinayana Buddhism. Caves at Bhaje, Karle, Bedsa, Kanheri, Mahakali are considered as some of the earliest caves in this region\textsuperscript{113}.

Though such rock cut caves are present in the region surrounding Goa but it took almost 5-6 centuries to reach this form of architecture to Goa. Hence the first attempt of rock cut architecture of Goa can be dated to 6-7\textsuperscript{th} century C.E. Excavations in to the laterite is a rare phenomenon attached with the rock cut architecture of Goa. It is indicated that the art of cave making and its architecture was going through various stages of experimentation. This included working in the difficult rocks like laterite in probably the last stage. Though natural caves and caverns were used during historical times in Goa, but the rock cut architecture also flourished in Goa.
CAVES

Various rock cut caves of Bicholim taluka represents the variety of architectural activity in this area. This tradition of caves seems to be of later times as compared to the caves of western India (personal communication with Mr. Varad Sabnis, an Archaeologist). Following are some of the important caves of Bicholim taluka.

Cave Temple At Arvalem, Goa

The Arvalem caves near Cudnem (fig. 3.12); are cut on the western face of lateritic hill overlooking a stream running at the lower valley about 15 metres below. The local tradition uniformly associates the cave-temples with the five Pandava brothers and their wife Draupadi of the Mahabharata, who are said to have taken refuge to this sylvan locality after their having been exiled to live in the forest for 12 years.' Various mostly corrupt names bespeak this tradition. Thus the rock-hewn cave-temples of Arvalem are called : "Houri dos Pondaos "Pa(m) davanzcya havesya"\textsuperscript{114} and "Pandhavas".\textsuperscript{115}

The cave has been provided with a level front court open to the sky whose outer edge had been carefully marked by a stepped platform about 1.52 meters from the actual limits of the cave scarp. An entrance in the form of a chandrasila is provided also against the central section of each cave. There are two major caves, and a residential chamber at the southern end of the cave excavation, running continuously arid divided purely by thin rock-walls. The northern most cave has above the chandrasila a simple high plinth cut in for more than 3.5 Cms. towards the interior and provided with two more narrow steppings before the actual, pillared front hall of the cave excavation is reached. There are four free-standing pillars set at almost equal intervals corresponding to the triple shrine chamber which is
cut on the back wall of the ardhamandapa, against each of the longitudinal bays. The pillars are simple massive square-sectioned specimens and tend to have a slight batter in the lower part, but are otherwise fairly their shaft. The schematic cornice is indicated over the pillars by projecting rock scarp 7.5 cms. beyond the pillar limits, the further face of the rock being left as it is. It is most likely that this is a stage of incompleion, because the next cave shows the second stage where a regular rough cornice has been provided over the pillars, and the bold kantha of the entablature is also figured out in outline in the form of a beam above and below the kantha, the portion above this projecting slightly and left as it is because the upper limits of the rock end there, and further workmanship might disturb the front cutting of the face.

The ardhamandapa does show a corresponding projection, the pillar on the inner side being rather of a thin kind indicating an uttira beam above which the ceiling is fairly horizontally cut out from one end to the other. The northernmost door frame which shows a framework recessed within an outer rectangle, has a roughly square shrine chamber, on the rear part of which is found a rectangular pitha of plain character about 63.5 cms. high, 91.44 cms. wide and 76.2 cms. deep showing a pallika-like cutting on the inner face of its top. Within this a linga is placed with the cylindrical part rising about 38.1 cms., tending to be slightly broader at the base and narrowing at the top with a rounded tip and having the parsaa-sutras marked out, the linga oriented south. This linga is made out of greenish schist. Starting from the westernmost shrine of the main cave of triple shrine, it is a square chamber, rather incompletely finished perhaps due to the very character of the lateritic rock and having a square pitha in the centre 1 m 16.5 cm. wide on the top on one side and 99 cms. on the other side, the bottom tending to be slightly broader. In the centre is found a
linga-like shaft provided in its visible part with two mouldings, the base one being a tetragon surmounted by a slightly recessed pentagon and capped by a circular face, perhaps standing for Solar disc. The whole shaft is eighteen cms thick, thus forming a block rather than a conventional linga shaft, by any standard, either canonical or otherwise. The rectangular part below the disc-top contains an inscription "Sambapuravasi Ravi" in rather angular characters probably not later than the early part of the seventh century A.D. and perhaps slightly earlier. This inscription apparently mentions the donor. At the same time, a parallelism between his name and the disc mounted upon the main pentagonal shaft would lend itself to the suggestion that the disc itself representing Sun was a syncretisation of Siva and Surya and matches with the name of the donor.

The central shrine shows a similar pitha rising to 29" and having an extant maximum width of 1.15 mt, in the centre of which in a deep square socket is found a linga shaft which totals to a height of 1 n1 to the extent visible, of which the cylindrical part is 46 m and the rest of it below is all of square section which would conveniently recall the early usage as at Ellora, Elephanta etc., of a linga shaft showing only the square and the circular section in its shaft, apart from its taper.

The southernmost shrine appears to be even more interesting and has a similar rock-cut pitha carved out of the laterite and perhaps built with regular structural laterite blocks at a later time, in the midst of which there is again a stone shaft of schistose rock, which is similar to the other shaft with the inscription, in its essential tabular character. In its visible sections, it shows a roughly quadrilateral lowest part over which a tetragonal facetting for nearly 25.4 provided, surmounted by a top part which assumes the form of a spearhead with a cusped lower part and a converging long upper part. It ends almost in a sharp point. It would seem reasonable
to assume a direct relationship between this as well as the inscribed shaft and the conventional linga in the central chamber. What the spear-shape would suggest would not be directly explicit, but it may be considered to be a possible symbolic representation of Karttikeya as shakti-dhara, and, if so, there would be a combination of the Saiva, Kaumara and Saura cults displayed here, in the same manner as the Southern Pandyan caves represent the six-fold cults of Saiva, Vaishnava, Sakta, Kaumara, Saura and Ganapatya in the form of rock-cut figure sculptures of these divinities in niches.

The next cave has an entrance step, a projecting pedestal in the form of a plinth, an inner sill running under the pillars which are cut a little within its outer limits into two free-standing pillars and two pilasters, one at either end. Within this ardhamanadapa, again, the entrance into the shrine proper is provided by a pillared façade, containing two free-standing pillars and two pilasters and projecting side-screens provided with two square openings of nearly 0.45 m sides apparently to serve as windows for light and ventilation for the shrine.

The shrine chamber inside is a transverse oblong room of the same dimensions as the ardhamandapa and has a ceiling also almost at the same level. It is fairly well finished and contains in the centre a rock-cut lateritic pitha platform in the centre of which is found a linga shaft which is visible only in its cylindrical part and which shows a narrowing towards the upper end.

The linga pitha does not have any water-chute projection cut out on it on the southern side or for that matter on any side for the escape of the abhisheka jala. In the other variant examples, the linga also is carved out of the same live rock as of the pitha, as found both at Badami as well as Aihole. The very nature of the linga shafts by their varied character from
cave to cave again provide common points as well as points of difference with the Chalukyan practices elsewhere in the interior. These caves do convey an individuality and a degree of simplicity which might go to suggest that they have been carved at the behest of local dynasties. The fact that Cudne, the ancient Kundivataka, and the site of the village gifted under the Nerur Copper plate grant of the time of Mangalesa, the Chalukya King is just adjoining Arvalem would explain why this spot had been chosen for the cave excavation. Kudne, doubtless, must have been an important place in this area at that time and a part of the Chalukyan territory. That was why it attracted the notice of of Chalukyan king Mangalesa, as seen above. Since Nerur plate clearly makes the conquest of Mangalesa over Buddhara, son of Sankaragana Kalachuri, precede the gift of the grant, it is clear that it was made perhaps towards the close of the sixth century A.D. around the time, when, at Ellora, Cave XXI could have been carved. (Kalachuri coins were available in the deposits in front of Cave XXI). If so, the caves at Arvalem in the close vicinity of Kundivataka would have been already a well known landmark. The special affiliation of Karttikeya with the linga type in this cave is consistent with the known devotion of Kadambas towards that god. 116 Inscription: A.B. Valavalikar had been the first to discover this inscription in 1927. H. Heras copied the inscription in 1929 in the form of an incorrect drawing, which was read by Gadre, Curator of the Watson Museum at Rajkot, as : Sacipura ca sirasi. He translated it in the following way "On the top of Sacipura." P. Pissurlenkar accepted this reading, which renders no meaning, by republishing the faulty eye-sight copy of the inscription of H. Heras in one of his works on the inscriptions of Goa.

It was only G.S. Gai and K.V. Ramesh who read this important (but unfortunately badly defaced), inscription correctly when re-
investigating it in 1964. They deciphered the inscription as: ‘Sambaluru-vasi Ravi’. Translated, this verbless sentence means: Ravi, the resident of (the) Samba-town. G.S. Gai and K.V. Ramesh's reading indeed results in an acceptable meaning. For Ravi,'one of the many synonyms. of the Sun-God, is mentioned several times in the Samba-Purana as resident of a town, founded by Samba, the son of Lord Krisna, who smitten with leprosy was healed by the Sun-God after taking resort to him. Upon having been healed, he is supposed to have installed an image of the Sun-God, i.e., erected his shrine at Mitravana on the banks of the river Chandrabhaga, and to have built a town, named Sambapura.'

The palaeography of Arvalem record and Kundivataka grant are reasonably alike, though the latter is less angular than the former and thus the date of Arvalem record could well be earlier to Nerur Copper Plate mentioned, and so of the early part of the last quarter of the sixth century A.D.117

(Map and measurement details courtesy Shri. K. V. Sounderrajan,)

Narve Caves

Cave No. 1 (Sakhlyo)

This cave is locally known as Sakhlyo and locals worship this place. This cave is carved out of a laterite stone and it measures 305 cm in length and 273 cm in width (Map - Fig. 3.14). This cave is divided in to two parts the outer one serves as the entrance porch while inner one was probably meant for keeping an object of worship. Presently this cave is under the local worship. This cave is recently provided with Shivalinga as
an object of worship while the Nandi, the vehicle of Shiva is placed at the entrance.

There are two more caves in the vicinity of cave no 1. The place is known as Jalmibhat and also related with Brahmo, semi divine folk deity cum spirit. These are 2 caves hence the researcher has named it as cave no 2 and 3 for the convenience of present study.

**Cave No 2. (Jalmibhat, Narve)**

This cave is carved out in the laterite rock and it consists of two parts (Map - Fig. 3.15). The cave has got a raised platform, cut into the same rock probably for keeping the object of worship.

The excavated part of the cave is almost 1 meter high from the ground and located near the small spring and one more cave (cave no.2).

**Cave No. 3**

This cave enshrines a sculpture of a tiger and referred as Vagro by the locals. This cave is divided into two parts and carved out in the laterite stone (Map – Fig. 3.16). Well executed pillars and pilasters are striking features of this cave. This cave is 276 cm in width and little more than 200 cm in length.

This cave has a sculpture of tiger which is half buried in the stone platform. The sculpture is 52 cm in height and 19 cm in width while the body of the animal is 40 cm in height. This cave has got decorated pillars.

**Varpal (Mayem) Cave**

The entire cave is divided into two parts because of the arrangement of two pillars. This cave is carved out in the laterite rock. The
cave is 370 cm in width and 320 cm in length (Map – Fig. 3.17). The central portion of the back wall is having a projected platform with a shivlinga inserted inside. This shivalinga is 45 cm in height. The cave itself is on height and located near the water source.

**Divgali (Mayem) Caves**

**Cave No. 1**

Three free standing laterite rocks are excavated for enshrining shivalnga. These rocks are located in a cashew plantation. All three caverns are having a platform cut in to the same rock and a shivlinga inserted in to it (Map- Fig. 3.18).

**Cave No. 2**

Cave 2 from the same group is also having similar plan and also enshrines a shivalinga. This cave is 74 cm wide at the entrance and 82 cm in length (Map- Fig. 3.19).

**Cave No. 3**

Cave 3 from this group is also having similar characteristics of the group (Map- Fig. 3.20).

All three caves at this place are belonging to the same time period as suggested by the nature of execution of carving technique, and all these three caves were probably carved during 14-15\textsuperscript{th} century and seem to be the part of dominant shaivite faith of the times in this area. (Personal communications with Mr. Varad Sabnis, an Archaeologist).
Lamgao Caves

This is a group of two caves (Map- Fig. 3.21). These caves are carved out in the laterite rock. These caves represent the art and architecture of the region that flourished in the early medieval times.

Cave No. 1

The cave enshrines a Shivalinga. This shivalinga is 85 cm in height above the platform. A Nandi, traditional vehicle of Shiva is placed in the Mandapa of the cave. The face of the Nandi is broken and missing. The nandi is 42 cm in the length and 30 cm in height.

This cave is divided in to three parts because of the arrangement of the pillars and pilasters. First part is entrance porch which is open from one side. Next part is hall or mandapa which is provided with two pillars and pilasters at the entrance and a nandi is placed here. Mandapa measures 490 cm in width and 350 cm in length.

The excavation style and technique of this cave can be dated to 9-10\textsuperscript{th} century C.E. The pillars and pilasters of this cave are noteworthy feature.

Cave No. 2

Cave no.2 at lamgao is located at the left side of Cave1. This cave is damaged due weathering of the rock. This cave was having pillars and a central hall like structure which can be observed by the remnants of pillars. The central portion of this cave had 4 pillars. The lower portion of these pillars is broken and missing while the top part is still attached with the rock above. These pillars had decorated band above which can be observed around the remains of the pillars above.
Memorial of General Joao Carlos Craveiro Lopes at Bicholim

A small memorial with a plaque stands inconspicuously in the north-eastern corner of Bicholim’s Shivaji Maidan (Ground). It is the memorial to General Joao Carlos Craveiro Lopes. It lies near the remains of a fort which was earlier called General Craveiro Lopes Square which has been renamed as Shivaji Maidan.  

Lopes, who was born 1st March 1871 in Lisbon, joined the regiment at a young age and was promoted as lieutenant and rose to the post of captain. In April 1915, he was promoted as commander of police and posted to Macau but came to Goa in 1918. After being sent to fight the Germans and imprisoned in the battle of La Lys, he rose up the hierarchy. On June 15, 1929, he was appointed Governor General of India, including Goa, Daman and Diu in a decree issued by the Portuguese Government, and took charge of the administration on August 25, 1929 in the old Secretariat (Adilshah’s palace) at Panaji.

He was credited with carrying out several improvements in various fields and also for setting straight the affairs of Misricordia de Goa (later Provedoria).

Sanquelim of yore (and often referred to as Sattari) was a taluka during the rule of the Sawant Bhosle of Sawantwadi. Bicholim formed a part of this province, but after the Portuguese took over the geographical and political boundaries changed. Sattari and Bicholim were bifurcated into two talukas with Bicholim and Valpoi as their headquarters. Prior to 1935, much of the administrative setup of offices of Govt was at Sanquelim.

It was General Lopes who shifted all the major Govt offices in Sanquelim to Bicholim earning the goodwill of the people of Bicholim.
Obviously, citizens must have named the square after Lopes out of gratitude, after his death in Lisbon on July 21, 1945.

**Head Weight Rest/Load-Rest (Dhavani/Davarne)**

Head Weight Rest or Load – Rest is referred to as “Davarne” or “Dhavani” in Konkani to a mono fencing stone miniatures erected and constructed on ancient routes. Such stone miniatures were erected and constructed by Emperor King Ashoka- The Great, in the past. Among his innumerable reforms into his vast kingdom, Head Weight Rest was one of the surpassing achievements that he achieved in his glorious career as a benevolent king.

The megaliths of Goa are of three types 1) The non-constructional such as rude upright stones, boulders, rocks, hood- stones and stone circles, and 2) Constructional such as trilithons, dolmens, alignments and cistavens. Sometimes they are mistaken as ‘Davarane’ i.e. a platform constructed of small laterite stones used as load rests on the way. Megaliths of menhir type as well as Stonehenge type are called locally in Goa as “Davarnem”-a place to keep load. ‘Davarnem’ were existing in Goa during Goa Kadamba era as inscriptional evidence of an copperplate in Sanskrit Devnagari found at Goavapuri mentions references of the same.

Load rest or Head weight Rest consists of two - three laterite blocks of 1 ½ to 2 metres erected perpendicular to ground and on these blocks another laterite block are found placed horizontally. “Davarne” in Konkani means holders or load resting platforms.

Such load-rests were having utility value during earlier period when means of transport were laborious and time consuming, and needed
physical labour to carry the weight for long distances. Load–rest were a relief to the persons carrying weighty things for a long distance journey.

Load-rests or ‘Davarane’ of laterite stone structure exists in Bicholim Taluka in villages Nanoda, Cansarpale and Dodamarg which are on routes connecting Bicholim taluka to borders of Maharashtra’s Sindhudurga District (Sawantwadi Taluka). This might have been erected during Pre-Portuguese period i.e. before annexation of Bicholim taluka by Portuguese in 1781 A. D.
Fig. 3.3

Fig. 3.4

Plate No. 27

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Plate No. 28

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Map of Arvalem Cave

Fig. 3.13

Plate No. 32

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Maps of Caves at Narve and Mayem

Narve cave no: 1 (Sakhlyo)

Fig. 3.14

Narve cave no: 2 (Jalmibhat)

Fig. 3.15

Narve cave no: 3

Fig. 3.16

Varpal, Mayem cave

Fig. 3.17

Plate No. 33

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Maps of Caves at Mayem and Lamgao

Divgali, Mayem Cave no: 1  Divgali, Mayem Cave no: 2

Fig. 3.18  Fig. 3.19

Divgali, Mayem Cave no: 3  Lamgao, Bicholim Caves

Fig. 3.20  Fig. 3.21

Plate No. 34

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