

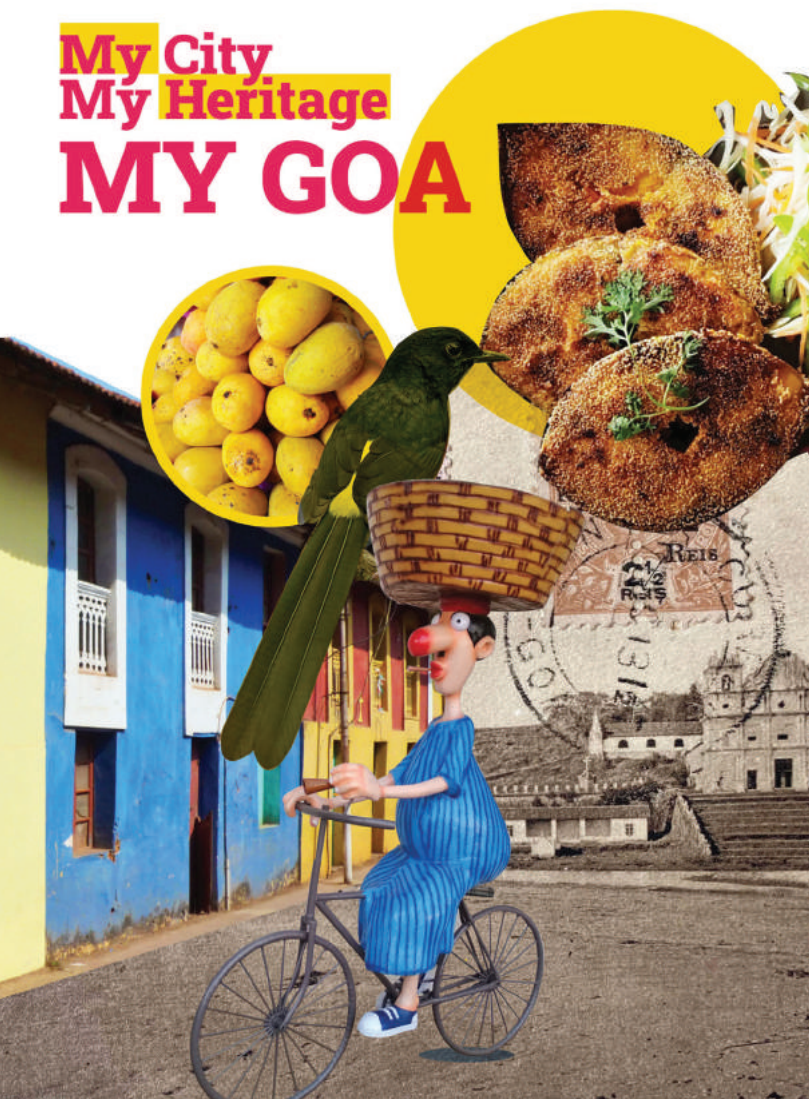


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Sahapedia

My City My Heritage MY GOA



My City My Heritage

MY GOA

Initiated by Sahapedia in partnership with the InterGlobe Foundation, the 'My City, My Heritage' project is focused on rediscovering the culture and heritage potential of Indian cities. The project entails exploration, documentation and dissemination of varied heritage and cultural aspects of 10 locations in India, including through the publication of these booklets. As a part of the project, a number of heritage walks, museum tours, baithaks and engaging educational activities for school students and general audiences were organised between 2020 and 2022. The locations covered in the first year were Ahmedabad, Indore, Prayagraj, Goa and Shillong and the locations covered in the second year were Bhubaneswar, Chandigarh, Hyderabad, Kolkata and Nashik.

This booklet documents a mix of well-known as well as offbeat subjects from among Goa's cultural heritage. We hope you enjoy the articles, self-guided walks, museum listings and listicles within and that they enrich your experience of this remarkable city.

More about the project

The My City, My Heritage project caters to a wide user group, including but not limited to children with disabilities and from financially and socially marginalised backgrounds, culture enthusiasts, scholars, heritage professionals and tourists. The project aims at creating opportunities, building interest and capacity of young local scholars through collaborative research, documentation and mapping. An equally important and compelling goal is to create fresh avenues for residents, local administration and local businesses to re-engage with their cities' living cultural heritage and renew old as well as create new relationships of participation, community and ownership within these places. This booklet is a small step in that direction.

More detailed versions of all pieces covered in this editorial and more information about each city can be found on our website. This specially crafted cultural mapping portal features an interactive map, through which you can explore many other locations and themes documented by Sahapedia over the years. Scan this QR Code to visit our portal and get access to our entire encyclopaedia.



My City My Heritage **MY GOA**

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FOREWORD

It is with great pleasure that we present to you this compendium of booklets showcasing some of the lesser known and lost treasures of select cities in our country.

InterGlobe Foundation is committed to protecting and restoring the heritage and culture of India. We started this journey about seven years back by supporting the restoration and upkeep of the famous Khan-i-Khanan or Rahim's tomb in New Delhi. Since then, we have taken on a few more large and small restoration projects, which, while directly reviving these monuments, also contribute to the lives of craftspeople and neighbouring communities. Another project we have supported is the documentation and dissemination of a lost dance form.

'My City, My Heritage' is the first large project that we have launched to promote the intangible heritage of our country. We are fortunate to have found an able partner in Sahapedia. As part of My City, My Heritage, we endeavour to curate content and activities around both tangible (like museums) and intangible cultural heritage (like food, music, people, dances, fairs and festivals).

We also hope that in each of the project cities, a group of concerned citizens, institutions and government will come together to carry forward this beautiful curation of their city's history.

The recent disruption of our lives by the COVID pandemic has further brought to light the importance of the outdoors and local economies. This project will ably contribute to both.

We hope these booklets will entice you to discover these cities and their treasures and share it with others. We welcome more organizations, individuals and researchers to build on the repository created here.

I am grateful to Sahapedia and my colleagues at the InterGlobe group of companies for making this project a reality.

With best wishes,

Rohini Bhatia
Chairperson | InterGlobe Foundation

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To access Sahapedia's cultural mapping portal, visit map.sahapedia.org/home/

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GOA

गोंय

Located on the southwestern Konkan coast of the country, Goa is the smallest state in India, with an area of 3,700 square kilometres. It encompasses within itself sweeping beaches, lush forests, dazzling nightlife and tranquil village living, all together.

With evidence of ancient settlement patterns dating back to the Upper Paleolithic Age, Goa was first mentioned in some writings of the Later Vedic Period as Gomantak. The region witnessed a series of dynasties rise and fall, including the Mauryan Empire, the Satavahanas, Chalukyas, and the Vijayanagar Empire, and was subsequently taken over by the Islamic Bahmani Sultanate and the Bijapuri state. The year 1510 marked the arrival of the Portuguese and Goa remained an overseas colony of the European power until it acceded to the Indian Union in 1961. In 1987, it was conferred statehood, with Panaji as its capital.

Goa is divided into the northern and the southern districts and is dotted with

built and natural heritage sites such as the churches and convents of Old Goa, Fontainhas, the baobab groves in Sulabhat, Salim Ali Bird Sanctuary, Galgibaga Beach, the wetlands of Navelim and the temples of Ponda, to name a few. Moreover, Goan culture remains irrevocably influenced by the 450 years of Portuguese rule, when it served as the headquarters of their colonies in India and an epicentre of evangelisation. Given this mixed heritage, the state has inherited a rich variety of traditions that are still practised today. While the Mussol Khel folk dance pays homage to the Kshatriyas of Chandor, the Potekar and Bonderam festivals at Divar Island, the Sao Joao festival and the Goa Carnival are celebrated regularly with huge turnouts. Goan cuisine is equally rich and varied, heavily influenced by European methods and ingredients that were introduced to India on arrival of the Portuguese like leavened bread, tomatoes, cashews and corn.

Goa's proximity to the Arabian Sea, warm climate, world heritage architecture, unique cuisine and culture makes it a prime destination for international and domestic tourists.

Facing page: The Our Lady of the Immaculate Conception Church located in Panaji is a local landmark.



Established in 1693, the Deshprabhu House stands as a testament to the unique social status of the royal Deshprabhu family.

Deshprabhu House Rauraja Deshprabhu Royal Palace, Pernem

In Pernem, the northernmost *taluka* of Goa, lies the residence of the only Hindu *viscount* in Goa. The property, constructed in 1693, stands as a testament to the unique social status of the royal Deshprabhu family that escaped to Goa from their native Kudal in the adjoining state of Maharashtra following an assassination attempt by members of their family. They were subsequently awarded the title of Visconde de Pernem by the Portuguese colonial rulers to honour their efforts in helping secure the northern borders of Goa.

Located 30 km from Panaji, the palace borrows features from a typical Hindu household, with marked European influences. Currently inhabited by members of the Deshprabhu family, the property is home to two temples, a massive entrance hall big enough to fit an elephant (which would be brought in for an annual ritual), an elephant stable (now converted to an office), and a large two-storeyed guesthouse called *Casa de Hospedes* or House of Hospitality, originally built for European visitors. The property also houses a private

Timings: By appointment only
Established: 1693

museum, containing artefacts from the Red Fort and the ruins of *Harappa* and *Mohenjodaro*, as well as a well-stocked private library and a collection of vintage cars.

The house has been inhabited by members of the Deshprabhu family. The family were notably early adopters of changing technology, becoming the first to own a telephone and motorcar in Goa.

They also had their own reservoir and running water, at a time when such things were unheard of.

They also had their own reservoir and running water, at a time when such things were unheard of. They also started a school for girls in 1913. Today, the family enjoys recognition among the locals, and the late Jitendra Deshprabhu was a Member of the Legislative Assembly in Goa. Their home forms a part of the tourism route in Pernem, being open to visitors upon prior appointment.

■ **FRANCESCA COTTA**

Kumbhar Pottery

Kumbhar Pottery Studio, Bicholim
Industrial Estate, Bicholim

Timings: Mon to Sat | 9:00am - 6:00pm
Established: 1992

Kumbhar pottery is a traditional art form that traces its roots to antiquity. One of the oldest professions in Goa, the craft has sustained itself through the centuries and flourishes even today in areas of northern Goa, such as Bicholim, Bardem, Mayem and Calangute.

The Kumbhars are the potter caste in the Hindu caste system, allowing them to claim pottery as a hereditary and largely monopolistic occupation over the years. Their pottery is both utilitarian and decorative, with pots, bowls, storage containers, plates and vases being produced alongside lamps, idols, sculptures, figurines and masks. Goan and Maharashtrian Kumbhars are not found across Goa, but rather are scattered in individual regions in their own 'wards'. This is largely due to the availability of resources, in this case, red clay which is sourced from the fields of Borem in Bicholim or Mapusa. Traditionally, Kumbhar pottery is made without the use of machinery, and even today, the only machine used by them is the one that mixes and prepares the clay. Items made by them include functional and decorative ware, like planters, sculptures, vases, ornaments and clay idols of gods and goddesses which are sold at churches, temple fairs and weekly markets at Panaji and Madgaon.

A permanent display of their ware can be found at the Bicholim Industrial Estate, where potters have workshops-cum-display areas. There also exists a designer pottery studio in Bardem, Bicholim, by the name of Kumbhar Pottery Studio, which began as a small household business. This studio imbues ancient traditional designs with a modern sensibility, helping the art stay relevant and alive in contemporary times.

■ NAYANTARA SINGH



Photo by Shabu Chandrabalan.



Photo by Shabu Chandrabalan.



Photo by Shabu Chandrabalan.

Above: The head artist at Kumbhar pottery studio.
Middle: Pottery and other clay works made at the Kumbhar pottery studio.
Bottom: An artist adding details to finished pieces.





Located in Panaji, Kokni Kanteen, is an old and well-loved restaurant frequented by locals and tourists alike.

Kokni Kanteen

Dr Dada Vaidya Rd, Altinho, Panaji

Hidden away in the heart of Panaji is Kokni Kanteen, an old and well-loved restaurant frequented by locals and tourists alike. The restaurant, which opened in 1972, remains popular in Goa for its authentic *Konkani* cuisine and a variety of fresh-fish *thaalis* at economical prices.

Centrally located on Dada Vaidya Road, Kokni Kanteen is built in a way that is reminiscent of old-world Goan charm, with terracotta-red laterite walls illuminated by dim yellow lighting, and photographs of old Goa lining its walls. The arched windows embellished with black grilles and the soft radio crooning old Konkani songs add to the decor, which has remained largely unchanged through the restaurant's history.

The restaurant offers a mouth-watering variety of food cooked in the *Saraswat* (*Brahmin*) style. This includes fish-based

The restaurant serves fish-based dishes cooked with fresh catch. Photo by Jhuma Datta, CC BY-SA 4.0, via Wikimedia Commons. Facing page: Dining area with a street side view.



Timings: Daily | 11:30am to 3:00pm,
7:00pm to 10:30pm

Established: 1972

dishes cooked with fresh catch, such as *lepo*, *modso* and *iswan*. Both lunch and dinner are served, with popular dishes including Konkani curries, masala prawns, surmai rava, chicken cafreal, prawn bhajia and their famous 'Bappa' thali,

which consists of crab curry, prawn curry, mussels and fried fish. Their dessert selection offers *bebinca*, a seven-layered Indo-Portuguese dessert, and their signature *serradura*, a creamy breadcrumb-topped pudding. They also serve alcohol, with traditional choices such as whiskey and wine, as well as the local Goan cashew-derived *feni*.

The restaurant is owned by Girish Desai, who also operates The Brasserie at Clube Tennis De Gaspar Dias, Miramar. The kitchen is operated by Manisha Kamat Talaulikar, for whom the authenticity of the dishes was of primary importance. All her recipes are closely guarded secrets, and the food is meant to emulate home cooking.

■ NAYANTARA SINGH



Photo by Shabu Chandrabalan.

A live performance at Madragoa.

Madragoa

7/2, DB Marg, Altinho, Panaji

Established in 2019, Madragoa is a performance venue in Panto, Panjim, that has the unique status of being the only centre for both the *Fado* and *Mandó* genres of music. Situated on the banks of the Mandovi river, the venue is housed in a 200 year old Indo-Portuguese heritage house, which is also home to the Centre for Indo-Portuguese Arts (CIPA), a cultural institution that promotes the arts that emerged as a result of the Portuguese influence on Goa. Madragoa, was the brainchild of Orlando de Noronha, who is also one of the co-founders of CIPA, and a musician.

Fado and the *Mandó* are iconic musical forms belonging to Portugal and Goa respectively. While *Mando* emerged in 1860s Goa as a fusion of Konkani lyrics and Portuguese models of music performed as a song-lyric-dance combine, *Fado*, which originated in 1820s Portugal, is a genre of folk singing that typically has a mournful and melancholic tune and is usually accompanied by a string guitar and mandolin.

Madragoa offers the experience of listening to the *Fado* and the *Mandó*, with some creative variations in the singing and playing, such as the introduction of the pear-shaped Portuguese guitar, which is usually used in *Fado*

Established:
2019

performances, and the solo and duet singing of the *Mandó*, which is usually sung in a group. The songs performed are in Portuguese and Konkani, and the centre hosts one of the two public performances for the genre, the other

Madragoa offers the experience of listening to the *Fado* and the *Mandó*, with some creative variations in the singing and playing.

being the annual *Mandó* festival which takes place every December. In a bid to showcase the Indo-Portuguese culture it is inspired by, a performance at Madragoa is often accompanied by Goan and Portuguese delicacies, such as *queijadinhos* (a sweet made of grated coconut and cheese), *fofos de bacalhau* (codfish rolls), and *bol sem rival* (a rich, almond or cashew pastry cake).

Madragoa hosts performances twice a month on Saturdays, with passes priced at Rs. 750/-.

■ COLIN SAVIO COELHO, FRANCESCA COTTA

Other India Bookstore

6-7 La Brag Chambers, Mapusa

Timings: Mon to Sat | 9:00 am to 5:00 pm

Established: 1986

Located in Mapusa, the Other India Bookstore is the brainchild of Claude and Norma Alvares. The couple, who also started the Goa Foundation to protect the Goan landscape from ecological damage through advocacy, felt that the bookstores in India were dominated by Western titles, and wanted to make a conscious change in the book trade.

Claude, an environmentalist and author, and Norma, an environmental lawyer and a Padma Shri awardee (the fourth highest civilian award in India), launched the bookstore in 1986 with the aim of publishing titles exclusively from Asia, South America and Africa. These regions, for them, shared more in common with India than the West, and the couple were motivated by the need to make information from these countries accessible in India, as well as knowledge on domestic social issues in the country itself. The mostly non-fiction titles sold by the bookstore are often non-mainstream, focusing on topics such as environmental consciousness, ecology, wildlife, health, spirituality, organic farming, agriculture and education.

Their catalogue includes titles by such stalwarts as Mahatma Gandhi, Gandhian thinker Dharampal and English botanist Albert Howard, as well as more recent titles by younger authors. A large variety of books are available, in particular, on the topic of sustainable agriculture and organic farming, as well as pamphlets and booklets from NGOs that provide up-to-date information on social issues. Claude himself is the author of *Fish Curry and Rice*, a volume on Goa's natural history, agriculture, wildlife sanctuaries and natural assets. The bookstore also has several books in regional languages, including *Marathi* and *Konkani*.

The Other India Bookstore was intended to be a small, self-sustaining business rather than a profit-making enterprise, and their books are extremely affordable.

■ NAYANTARA SINGH



Photo by Shabu Chandra



Photo by Shabu Chandra



Photo by Shabu Chandra

Above: Various non mainstream books from Asia, South America and Africa on sale. Middle: Various books published by Other India Bookstore. Below: *Fish Curry and Rice*, a volume on Goa's natural assets authored by Claude Alvares.



Photo by Shabu Chandrabalan.



A wall with two minarets containing the mihrab located to the west of the main structure.

Namazgah

Namazgah, Bicholim

Timings: By appointment only
Established: 1683

Namazgah is a seventeenth-century *eidgah* (an open-air enclosure for prayer) located in Bicholim. It is one of the few Islamic structures that survived 250 years of Portuguese rule—a period of religious persecution against non-Catholics in Goa when many temples, mosques and religious artefacts were destroyed by the Portuguese.

Its origins can be traced to Prince Akbar II, son of the *Mughal* emperor Aurangzeb, who had escaped to the *Deccan* following a failed rebellion against his father. There, he was given protection by the *Maratha* king Sambhaji in 1681. As a token of his appreciation, Sambhaji gifted Akbar II the land where Namazgah was built in 1683 and stands to this day.

Located atop a hillock with a panoramic view of the town below, the *eidgah* can be reached via 240 laterite stone steps from the northern side. Its architecture, combining Persian and Turkish styles includes a square-shaped main structure, made of laterite and covered in lime plaster, with arched doorways and a pumpkin shaped dome anointed with a crescent and stars. To the west of

the domed structure is a wall with two minarets containing the *mihrab*, a semi-circular niche built within, indicating the *qibla*, or the direction of the Kaaba in Mecca. Another striking feature is a rectangular courtyard lined on two sides with ten crescent-topped pillars with stars engraved on the base, which are connected to stone benches resembling Portuguese *balcaos*. It is not clear whether the latter were part of the original structure, or were later additions influenced by the Portuguese.

Another striking feature is a rectangular courtyard lined on two sides with ten crescent-topped pillars with stars engraved on the base.

Although declared to be a site of importance under the Goa, Daman and Diu Ancient Monuments and Architectural Sites and Remains Act 1978, access to Namazgah is usually difficult. The building is currently accessible to Bicholim's Muslim community only on the festival of *Eid*.

■ FRANCESCA COTTA

Facing page: The Mihrab, flanked by two minarets, is located to the west of the main structure of the Namazgah.



Photo by Shabu Chandrabalan.

Pandava caves with six compartments carved out of laterite stone.

Pandava Caves

Rudreshwar Colony, Arvalem

Located nine kilometres south of Bicholim in a tiny village called Arvalem are a series of caves dating back to the first quarter of the fifth century. Their origins are shrouded in mystery, and the caves have been likened to those that the five *Pandava* brothers (from the Hindu epic *Mahabharata*) sought refuge in during the *agrat vas* or last year of their exile.

It is the existence of *Shiva Lingas* (an iconic representation of Lord Shiva) within the caves, that gave rise to the legend that the Pandavas found shelter here and prayed to Lord Shiva. However, alternate theories suggest that the caves have Buddhist origins, considering the discovery of a figure of the Buddha's head found nearby at the Mhamai Kamat house, dated to the fourth century CE. The caves appear to have been used by travelling Buddhist monks as a residence. However, Goa became a predominantly Hindu region after the sixth century, and the presence of the *Shiva Lingas* denotes that the caves were probably converted to a Hindu place of worship.

The caves, which can be accessed by a series of stone steps, are carved into laterite stone, a commonly found material in Goa. There are six caves or compartments in all, of which five are used for worship, while the sixth is

Timings: Daily | 9:00 am to 1:00 pm,
2:00 pm to 5:00 pm
Established: Fifth century CE

nicknamed '*Draupadi's Kitchen*', referring to the brothers' wife, due to the kitchen-like platform and depressions in the wall mimicking shelves. Three compartments possess shrines, with the central one holding a *Shiva Linga*, which bears *Brahmi* and Sanskrit inscriptions dating to the seventh century, presumably to the reign of the *Bhoja* king Kapalivarman. While the inner caverns of the cave are supported by pillars, the pillared facade resembles other sites in central and southern India. The overall architecture of the caves resembles other rock-cut caves carved by Buddhist monks, possessing a sanctuary at the northern end and a *vihara* or monastery at the southern end.



Photo by Shabu Chandrabalan.

Shivalinga in Draupadi's chamber.

■ NAYANTARA SINGH

The Patriarchal Seminary of Rachol

Fr. Agnelo Rd, Praca De, Rachol

Timings: Daily | 9:00am to 12:30pm,
2:30pm to 5:00pm

Established: 1610

Locally known as Raiturchi Patriarkal Siminar, the Patriarchal Seminary of Rachol is the oldest and largest *seminary* in Asia. It is an institute of learning for Christian scripture and theology, as well as a centre of education for novices preparing for ordination. Located in the small village of Rachol in Salcete district in South Goa, it is housed atop a hill within the remains of an old fortress of the *Bahmani kingdom*.

The *Jesuits* had initially established a College of the Holy Spirit in Margao in 1574 to aid them in missionary and evangelical work. After the building was razed to the ground by Bijapuri troops in 1580, the college was eventually moved to Rachol, and the construction of the official building began in 1606, having been commissioned by the Portuguese king Dom Sebastiao. It served as a multi-purpose building, taking the form of a hospital, a primary school, a Konkani school for European missionaries as well as a centre for education in moral theology. The seminary is also thought to have installed the third ever printing press in the Indian subcontinent and the fourth in Asia in 1616, which operated for sixty years and printed books disseminating Christian literature in vernacular languages.

The college closed soon after the *Jesuits* were expelled from Goa in 1759, but was reopened in 1781. It came under the control of the *diocesan* clergy in 1835, and was officially named the Patriarchal Seminary of Rachol in 1886 when the Holy See at the Vatican bestowed the honorary title of Patriarch of the East Indies upon the Archbishop of Goa. Since then, the curriculum has expanded, and now includes courses on philosophy and theology, affiliated to the Indira Gandhi National Open University (IGNOU).

■ COLIN SAVIO COELHO



Photo by Shibu Chandrabalan.



Photo by Shibu Chandrabalan.



Photo by Shibu Chandrabalan.

From top to bottom: The front façade, lobby and garden area at the Patriarchal Seminary of Rachol.



Photo by Shabu Chandrabalan.

The Mahadeva temple built from grey-black weather-resistant basalt.

Tambdi Surla Temple

Near Bhagwan Mahaveer Wildlife Sanctuary, Sanguem, Surla

Located about 65 kilometres from Panaji, the *Mahadeva* Temple at Tambdi Surla, or the Tambdi Surla temple in Sanguem, is said to be the oldest temple in Goa. It is dedicated to Lord Shiva, and was built around the twelfth century CE.

Although inscriptional evidence at the temple suggests it was constructed during the reign of the *Kadamba* ruler Shivachitta Permadideva and his queen Kamaladevi, it was 'discovered' in the thick jungle only in 1935, by a government employee, Anant Ramakrishna Sinai Dhume. It was previously unknown to the Portuguese government, which is perhaps the reason that the monument escaped the demolition that countless other temples faced under Portuguese rule.

The temple sits amidst a manicured garden atop a grassy knoll at the foothills of the Anmod Ghat, surrounded by the Western Ghats. It is built from grey-black weather-resistant basalt, giving the impression of being carved out of a singular block of stone. The structure is much smaller than the average Goan temple, with an east-facing facade designed such that the rays of the sun illuminate the deity when dawn breaks. The temple, which is divided into the *garbhagriha* (sanctum), *antarala* (vestibule) and *mandapa* (pillared hall), features

Timings: Daily | 7:00 am to 5:30 pm

Established: Twelfth century CE

ornate carvings in the *Jain* style, most prominently of the Holy Trinity (*Brahma*, *Vishnu* and *Shiva*) along with their consorts. A *Linga* (an iconic representation of Lord Shiva) is mounted atop a pedestal in the inner sanctum, where locals say a massive king cobra (another manifestation of the god) resides. The top half of the temple's tapered *spire* remains incomplete.

Despite its age, the Mahadeva temple at Tambdi Surla is an 'active' temple, with the festivals of *Mahashivratri* and *Fugadi Dhalo Mahotsava* being celebrated here. It is also designated as a Monument of National Importance and falls under the protection of the Archaeological Survey of India.



Photo by Shabu Chandrabalan.

The temple *mandapa* (pillared hall), featuring ornate carvings in the Jain style.

■ NAYANTARA SINGH

Usgalimal Rock Engravings

Usgalimal Village, Sanguem Taluka, South Goa

Established:
Upper Paleolithic or Mesolithic era

The rock engravings at Usgalimal are perhaps the most indicative reminders of Goa's rich prehistory. Located on the banks of the Kushavati river, in Usgalimal village in Sanguem district of South Goa, the engravings offer insight into prehistoric settlements in India dating to the Upper Paleolithic or Mesolithic era, and may be dated to 20,000 to 30,000 years ago, predating other rock carvings found in India.

The engravings were found in May 1993 by a team of archaeologists who were alerted to the presence of the engravings by locals. For centuries, these engravings were known locally as '*goravarakhnyachi chitram*' (pictures made by local pastoralists) leading to theories that the Kushavati river, meeting the river Zuari could perhaps have sheltered hunter-gatherer, stone-tool wielding, nomadic Mesolithic homo sapiens.

These engravings are carved into hard laterite, making them different from their counterparts found all over the world, which have been engraved into softer rock faces. In total, about 125 carvings have been found scattered over a surface area of about 5,000 square metre, depicting a variety of imagery and iconography, including lines, bulls, human figures, deer, antelope, a dancing woman, peacocks, a mother and child connected by an umbilical cord (possibly hinting at fertility rituals), and a *labyrinth* (a spiralling figure). The latter is considered the most unique of the carvings and measures almost five feet in diameter, and is considered to be the oldest in Asia. The figure, earlier thought to be a *triskelion* or Vedic *mandala*, is a highly debated icon, and has been found in other cultures as well, including the south-western coast of England.

■ NAYANTARA SINGH



Photo by Shabu Chandrabalan.



Photo by Nigoykar, CC BY-SA 3.0, via Wikimedia Commons.



Photo by Shabu Chandrabalan.

Above: Kushavati river at Usgalimal village.
Middle: An antelope imagery carving.
Below: Engraving site near Kushavati river at Usgalimal Village.





The museum is located in a convent that was formerly attached to the Church of St. Francis of Assisi in Old Goa.

Archaeological Museum of Goa

Off National Highway 4, Goa Velha

Timings: Mon to Thurs, Sat and Sun |
9:00 am to 5:00 pm

Established: 1964

Entry Fee: Rs. 10, free entry for Children
below the age of 15

Facilities:

- Drinking Water • Parking
- Garden/Picnic Area
- Workshops/seminars/lectures

The Archaeological Museum of Goa was established in 1964 by the Archaeological Survey of India. Located in a convent that was formerly attached to the Church of St. Francis of Assisi, a heritage structure, the museum is situated in Old Goa or Velha Goa and is surrounded by several other monuments and ancient churches.

The first amongst the Museum's eight galleries introduces visitors to pre-colonial Goa through a conjectural blueprint of the ancient city of Chandor (the capital of Goa during early historical times), a 13th century Vishnu statue along with *hero-stones* carved with scenes of naval battles and heroic victories and *sati stones* representing the Hindu

practice of widow immolation. A chief attraction of this gallery is a 3.6 m high bronze statue of Luis Vaz de Camoes (AD 1524-1580), the national poet of Portugal. Gallery 2 has ruins of the

ancient Saptakoteswar Temple on the nearby Divar island and a life-size image of St. Catherine, the patroness of Goa. Gallery 3 displays sculptures of Hindu deities and three images of *Vetala*, the god of a unique cult called '*Bhoot Aaradhna*' that worships demi-gods from the underworld and is popular in the

western region of India. Gallery number 4 shows hero stones and sati stones from the medieval period and a diorama containing the original bone relic of Queen Ketevan of the kingdom of Georgia, on the southern border of Russia. The remaining galleries contain Arabic and Persian inscriptions, portraits of Portuguese Governors and Viceroys of Goa and a model of a 16th century Portuguese ship.



Centre: Shiva with moustache on display. Photo by Ranjithsiji, CC BY-SA 3.0, via Wikimedia Commons. Facing page: The museum is situated in Old Goa and is surrounded by several other monuments and ancient churches.

DIY Heritage Trail

Built heritage of Chandor village

Goa's villages are great exponents of its cultural and built heritage as they offer examples of several Portuguese and pre-Portuguese era structures for visitors to explore. One such village is South Goa's Chandor, which is famous for being the ancient capital of the Kadamba dynasty.

Starting Location: Old Shiv temple

Ending Location: Nossa Senhora De Belem

Distance: 1.8 km

Time taken: 2 hours

Walk requirements: Please bring comfortable shoes and water.

NOSSA SENHORA DE BELEM

Villa Formosa, Chandor

This church was built in the 17th century in the Mannerist style of architecture and reconstructed in 1945 in the neo-Gothic style.

OLD SHIV TEMPLE/ NANDI BULL

Kantivaddo Ravora, Chandor

These ruins are from an 11th century AD Shiva temple also known as Isvorachem and are remnants of Chandor's days in the limelight when it was the capital of western India's Bhoja and Kadamba dynasties.

BRAGANZA HOUSE

**Guddi - Chandor Rd,
Culsabhath, Chandor**

Braganza House is a heritage mansion built in the 17th century that has opened its doors to allow visitors to witness Goa's Portuguese architecture and the family's European antiques.

ST. TIAGO CHAPEL

Cotta Diasvaddo, Chandor

This chapel was built in 1604 and allegedly contains a footprint of the Kadamba queen who cursed the residents of Chandor when they failed to protect her husband from the Portuguese.



Sahapedia's award winning program, India Heritage walks, offers guided walks across India.

Visit www.indiaheritagewalks.org for more.

DIY Food Trail

Culinary landmarks of Panaji

Goan food incorporates Indian and Portuguese elements to create unique flavors with ingredients native to the coastal state. This trail will cover four landmarks in Panjim, the heart of Goa, and sample exquisite dishes offering an unforgettable introduction to the state's cuisine.

Starting Location: Simply Grills

Ending Location: Kokni canteen

Distance: 3.4 km

Time taken: 3-4 hours

Walk requirements: Please bring comfortable shoes and water.

THE BLACK SHEEP BISTRO

1st Floor, Villa Braganca,
Dr Braganza Pereira Rd, Panaji

Believing in the farm-to table concept, this bistro's specialities include Chorizo Pav, Hainanese Paneer Rice, and the Red Kismur Fish Fillet, with unique dessert options like Spicy Chocolate Spaghetti and Chocolate Salami.

KOKNI CANTEEN

Dr Dada Vaidya Rd,
Altinho, Panaji

This quaint Konkani restaurant has been serving delicious authentic Goan cuisine since 1972 and is popular for its fish thalis and 'bappa' thali.

MUM'S KITCHEN

854, Martins Building, Miramar, Panaji

Mum's Kitchen fuses international cuisines with traditional Goan recipes to create unique dishes like Choris Chilli Fry, Cauliflower Caldeen, Pineapple Sukhem, Lepo Hooman and Pamplet Kodi with Poi.

SIMPLY GRILLS

64, Miramar, Panaji

Simply Grills is a sea-facing barbecue restaurant that offers several meat and seafood platters sourced directly from the Goan coast.

5 FAMOUS TIATRISTS OF GOA

Goan Tiatr is a traditional Konkani theatre form, devised 122 years ago by combining religious dramas, the indigenous theatrical traditions of *zagor* and *khell*, and Portuguese theatre.

Presently, Goa has more than 25 Tiatr production companies which often use Tiatr to talk about social and political issues in an easily accessible manner. Listed here are five Tiatrists who have contributed to the growth of Tiatr in recent years.

Betty Naz

Betty Naz started her career at the age of 10 by performing in parish plays and since then has acted for several ace Tiatr directors. In 2011, Betty was conferred the Divo Paraskar award and the Tiatr Academy Goa award in the same year.

Rosefern

Tiatr actor Antonio Rosario Fernandes alias Rosefern established Rosefern's Dramatic Troupe in 1980 and has had more than 30 productions since that have surpassed the 100 show mark.

Prince Jacob

Unlike regular Tiatr plots, Prince Jacob (the renowned Tiatr actor turned director), chooses several socio-political issues for his plays and uses different Konkani dialects to hook audiences.

Sharon Mazarello

After her debut in the Tiatr Devan Sanddunk Nam in 1979, Sharon Mazarello went on to work in more than 150 tiatrs, apart from television and radio shows. She is the director of Theatre Art & Cultural Training Institute, based in Margao, Goa which has been encouraging locals to preserve and promote Tiatr.

Francis De Tuem

De Tuem is famous for using his Tiatrs to issue political and social commentary on his native state.

5 LOCAL DANCE FORMS OF GOA

The amalgamation of Hindu and Catholic traditions and the infusion of Portuguese, Konkani and South Indian influences make the dances of Goa unique art forms that are central to the city's festive and religious practices.

Corridinho

A remnant of Goa's Portuguese heritage, Corridinho is originally from the region of Algarve. The dance is performed by men and women in pairs by making various formations and twirling around in circles.

Goff

This dance is performed to songs devoted to Lord Krishna, to celebrate a successful harvest on the occasion of the Shigmo festival. Goff dance is performed in a group with each dancer holding a colourful cord hanging at the centre of the *mand* or the performance space.

Fugdi

Fugdi is most commonly performed on *Ganesh Chaturthi* or during the harvest festival of *Dhola*. It is danced to traditional songs based on themes of family life, devotion etc. by participants forming geometric patterns and moving at an increasing pace to reach a climax.

Dekhni

Dekhni blends Kathak and Bharatanatyam movements to give rise to a semi-classical dance form and is most commonly performed to the Konkani song *Hanv saiba poltodi vetam*.

Veerbhadra

This dance involves the narration of the mythological story of Veerbhadra, and is performed on the day of the Veerbhadra festival. The main dancer wields two swords and is accompanied by background dancers who use musically timed shouts to enhance the music of the *dholak* and *tasha*.

CALENDAR

Festivals and Cultural Events

THREE KINGS FEAST

Our Lady Of Remedios
Church, Betalbatim

Celebrated to commemorate the journey undertaken by the three wise men of Bethlehem, this festival involves a procession that ends at the chapel of Nossa Senhora dos Remedios (Our Lady of Remedies) and culminates in a feast mass.

SHIGMO
Canacona and Curchorem
(South Goa)

Shigmo or Shishir Utsav was historically celebrated to welcome homecoming warriors and celebrate the coming of spring. In recent times the festival has become a Hindu version of the famous Goa Carnival with residents indulging in celebrations for a fortnight.

JAN

FEB

APR

MAY



CARNIVAL

Held all across the state

The Goa Carnival is a three-day festival during which the streets of Goa are filled with bands, dancers, colorful costumes, and decorative floats to honor King Momo or the King of Chaos, a folk figure who is believed to preside over the celebrations.

GOA CASHEW AND COCONUT FESTIVAL

DB Bandodkar Grounds,
Campal, Panjim

To promote the local industries centred around Goa's staple crops, cashew and coconut, the State Tourism Department organises a four-day festival which features activities like cookery shows and cocktail demonstrations using the traditional cashew liquor *feni*, along with local handicrafts.



VASCO SAPTAH

Shri Damodar Temple,
Vasco da Gama

This festival is observed to worship the Hindu god *Damodar* who, according to legend, saved the residents of Vasco from a cholera epidemic in 1898. Since then the local residents celebrate a week-long festival every year as a means of thanksgiving to their god.

JUN

AUG

DEC

THE FEAST OF SAO JOAO

Siolim, Anjuna, Candolim,
Calangute and Assagao

The festival of Sao Joao is celebrated in honour of St. John the Baptist in villages across the state. People gather around river fronts to enjoy performances of music and dance while viewing decorated floats and enjoying local delicacies.

BONDERAM FESTIVAL

Divar Island

Bonderam festival is celebrated in Divar, an island 12 kms away from the capital of Panaji. The origin of the festival goes back to Portuguese rule, when indigenous communities protested against encroachment upon their lands by knocking down the colonists' flags.

SERENDIPITY ARTS FESTIVAL

DB Ground, Art Gallery,
Maquinez Palace Theatre
(ESG), Panaji

The Serendipity Arts festival takes a multi-disciplinary approach in representing contemporary culture by embracing genres like craft, theatre, photography and experimental music and dance through a week-long festival. Spread over eight days and across 10 venues, the festival boasts of over 100-plus projects along with workshops, talks and installations.

Glossary of Terms

Deshprabhu House

Taluka: An administrative unit comprising a cluster of villages, ranking below a district.

Viscount: A British nobleman ranking higher than a baron, but below an earl.

Harappa: A major archaeological site belonging to the Indus Valley Civilisation, currently located in Punjab, Pakistan.

Mohenjodaro: A site housing a large group of mounds and ruins indicative of the biggest city of the Indus Valley Civilization, found along the banks of the River Indus in Pakistan.

Kumbhar pottery

Caste: Hereditary and endogamous social groups organised by rank and native to South Asia, particularly Hindus in India.

Kokni Kanteen

Konkani: A language spoken by the people on the coastal plain of Western India

Thaali: A full meal served in a large dish comprising rice, curries and vegetables.

Feni: A traditional Goan liquor made from the fermented juice of cashew apples or coconuts, introduced to the region by the Portuguese in the sixteenth century, when they brought cashew trees to India.

Madragoa

String Guitar: A classical acoustic guitar consisting of six strings.

Mandolin: A small stringed instrument belonging to the lute family, evolved in Italy and Germany from the 16th century mandora.

Other India Bookstore

NGO: Acronym for 'non-governmental organisation.'

Marathi: An Indo-Aryan language spoken across central and western India, currently serving as the state of Maharashtra's official language.

Namazgah

Mughal: A dynasty of Turko-Mongol origin that ruled most of Northern India from the early sixteenth to the mid-nineteenth century in a reign characterised by attempts to integrate native Indian Hindus into their Islamic regime.

Deccan: A term used to indicate the plateau stretching over western and southern India.

Maratha: Marathi-speaking peoples from Maharashtra, India, known for championing Hinduism and the establishment of a regional empire in the seventeenth century by prominent Maratha leader Shivaji.

Eid: An Islamic festival of two types: Eid al-Fitr, which marks the end of Ramadan (the holy month of fasting) and Eid al-Adha, which marks the end of the Hajj or pilgrimage rites at Mina, near Mecca.

Pandava Caves

Pandava Brothers: The five legendary sons of the dynastic hero Pandu, who won the great war against their cousins in the Hindu epic Mahabharata.

Mahabharata: An epic Sanskrit poem narrating the tale of the war between the Kauravas and the Pandavas, serving as an important source of information on the evolution of Hinduism from 400 B.C.E to 200 C.E.

Draupadi: The heroine of the Hindu epic Mahabharata, and the common wife of the five Pandava brothers.

Brahmi: A South Asian writing system influenced by the Aramaic language, acting as the parent script to many other Indian scripts.

Bhoja: A dynasty ruling over Goa, some parts of Karnataka and some parts of the Konkan coast from the third to sixth centuries AD.

Vihara: An early style of a Buddhist monastery, composed of an open court surrounded by open cells.

Patriarchal Seminary Rachol

Seminary: A college where priests or holy ministers are trained.

Bahmani Kingdom: An Islamic state situated in the Deccan region of India (1347-1518), having broken away from its parent state, the Delhi Sultanate, in a successful rebellion.

Jesuit: A religious Roman-Catholic order of men founded by St. Ignatius of Loyola, known for its missionary work around the world.

Diocesan: Of or pertaining to a diocese, which is a territorial unit of the church governed by a bishop.

Tambdi Surla Temple

Mahadeva: An epithet for Lord Shiva.

Kadamba: An Indian dynasty that controlled much of the Mysore region of India from the fourth to sixth centuries CE.

Notes

Sanctum: The innermost, holiest part of the temple, usually where the image or likeness of the deity is kept.

Vestibule: A small antechamber or foyer placed between the sanctum and the pillared hall of a Hindu temple.

Jain: A type of architecture evolving as an offshoot of Hindu and Buddhist styles, characterised by carving into the rockface and minimising the use of bricks.

Brahma: One of the major gods of Hinduism, taking his place as the 'Creator' in the Holy Trinity alongside Vishnu (the Preserver) and Shiva (the Destroyer).

Shiva: A major Hindu god, forming the Holy Trinity with Brahma and Vishnu, and worshipped by Shaivites as the supreme god.

Vishnu: A major Hindu deity, forming the Holy Trinity with Shiva and Brahma, and known for his ten avatars or incarnations and incorporation of lesser deities, including Rama and Krishna.

Spire: An elongated structure usually tapering towards its end and used to cap structures.

Mahashivratri: A Hindu festival celebrated annually to commemorate the day that Lord Shiva performs the heavenly dance, or, the day of the coming together of Shiva and his female consort, Shakti.

Usgalimal Rock Engravings

Labyrinth: An elaborate, winding structure in use since ancient times, both symbolically and architecturally, representing a host of meanings across cultures.

Triskelion: An ancient Celtic symbol consisting of three spirals.

Mandala: A symbolic diagram translating to 'circle' in Sanskrit and representing the universe, commonly used in Hindu rituals.

Bibliography

To get access to bibliography for all the pieces in this booklet visit:



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This booklet documents various well-known and offbeat treasures of Goa's living heritage and culture. Designed as a guide to navigate the state's better kept secrets, the publication spans themes such as built heritage, natural heritage, people and communities, institutions of cultural importance, and literature and the arts.

Other editions include: Ahmedabad, Bhubaneswar, Chandigarh, Hyderabad, Indore, Kolkata, Nashik, Prayagraj, Shillong



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