

## APPENDIX I

## THE REMAINS OF THE EMPIRES

### Govapuri

Various objects unearthed around the former Franciscan complex at Pilar point to the high development of art and architecture in Kadamba times. Most of them are now housed in the Pilar Seminary Museum. Fr. Cosme da Costa is the curator.

### Goa Kadamba Emblem

The most outstanding, is the Simhalanchana — the lion emblem, exquisitely carved in granite, at the entrance of the museum. A likeness is seen on all Kadamba coins, with one of its legs upraised and a typical twist given to the tail. The lion head was found accidentally in 1964, while the ground was being dug for the laying of the foundation stone of Fr. Angel High School at Pilar.

In 1932, Fr. Haras S.J. collected several archaeological finds during a survey of Goa. The finds of Pilar that are today seen in the Museum of the Heras Institute of Historical Research include stone statues, a latticed granite window, gold coins, three of which bear the name of Jaykeshi II inscribed on them.

The Govesvor (Govanath) temple, indicative of Shaivite influence, perhaps imported during the Badami Chalukya period (sixth to seventh century A.D.), was reportedly the presiding deity of Gopaka city. The temple of Chamundeshwari, of a later period, perhaps around A.D 1200, once stood at the foot of the Pilar hillock near the lake. Popular memories of the temple survive. The belief is that the deities of the temple dedicated to Chamundeshwari — Kala Bhairav, Kshetrapal and Nirankar — were transferred to the hamlet of Orgaum in the village of Piligaum in the present Sanquelim taluk, in the sixteenth century. Msgr. Lucio Vaz, who was for many years the Superior of the Pilar Society, is reported by Fr. Cosme da Costa as saying that there were many *Nagas* (serpent-shaped deities) of stone lying in the grounds of the Pilar Monastery and that in his young days many Hindus could be seen lighting candles around the hillock, a sign that the place was held sacred.

In 1958, a cave was discovered accidentally while the monastery compound was being cleaned and a small mud mound — where today the Fr. Agnel High School stands — was being levelled. The well-known Indologist Dr. Mitterwallner studied the finds and published them in *Natural Caves and Man-made Cave Excavations of Goa, India*. According to her, this cave was once used by the Kanpatha gosavis of the Natha sect for residential and religious purposes. C. W. Briggs also mentions that the Yogis of the Natha sect celebrated the Nagapanchami festival and the images and pictures of serpents are found about their shrines and monasteries. Several objects found in the cave and exhibited in the Pilar Seminary Museum further strengthen the view that this cave was associated with the Natha sect as described by Mitterwalner.

Fr. Da Costa told us about other significant finds in and around the cave, which are now exhibited in the Pilar Museum, when he took us around. We list 14 of them below:

A rusty sword of 34 cm length found in the cave, resembles in its shape the sword called *khetaka* in Sanskrit, used by the Hindus of Goa.

A *surpa* (winnowing pan) cast in metal and measuring 11.7 x 12 cm. It was, probably, used for ceremonial purposes.

Two *padukas* (sandals) placed next to each other on a small platform, cast in metal. *Padukas* of the same form are found carved on blocks of stone, in front of several temples in Goa. They usually represent the footprints of the deity in front of whose sanctuary they are placed.

An object hewn in porous laterite in the form of a heart-shaped *yoni* was found to the south of the cave. It measures 35 cm in length and 24.5 cms in width. Its upper portion is provided with a four cm broad raised rim, probably meant to hold the liquid poured on its carved surface. In its centre a small round elevation is carved, from which a raised ridge runs to the outlet at its narrow end. The object resembles *pitha* stones of a latter period, which served as bases for *lingas* that had been carved from a separate stone and inserted in the centre of the *pithas*. However, this object does not contain a separately carved or inserted *linga*. Hence it perhaps served as an independent icon.

A fragment of 21 cm breadth and of 32.5 cm height of fine workmanship was found near the cave at a depth of about one meter. It shows three emaciated dancing *pretas* (corpses), often seen as companions of Shiva in his form as Bhairava. A complete cult relief of Bhairava with dancing *pretas* on either side of his feet of about the same time as this fragment, i.e. of 13th century A.D., has been illustrated by T. A. Gopinatha Rao in *Elements of Hindu Iconography* Vol II part.

Fragment of icon of Kali. It was carved at a considerably later time and in a provincial style with much less skill. It measures 14.5 cm in breadth and 8.5 cm in height and shows the preserved feet of a deity, in *samapada* that is in standing position on the pedestal. In front of it there is a male with his hands above the head, lying prostrate below the feet of the deity.

In 1964, while laying the foundation stone of Fr. Agnel High School, the royal emblem of the Kadambas, the lionhead exquisitely carved out of granite, was discovered at the site. Near it, we were told by Fr. Da Costa, Fr. Heras had excavated the Nandi which is now seen in the Heras Institute in Mumbai. This Goa Kadambas royal emblem is beautifully engraved.

In 1979, the Kadamba tank at the extreme eastern end of the Pilar compound on the Neura road was desilted and five metre deep, centuries-old debris was removed in order to provide water round the year for the Pilar hillock, which hitherto had been suffering shortages of water, especially in the summer. At the bottom of the tank, besides terracotta objects of Roman influence and stone tools, several granite slabs, thick mud bricks, gilt and glazed pottery bits and other artifacts were discovered. At the centre of the tank there were five octagonal laterite stone pillars, the central pillar being higher than the others, and a granite rectangular slab with a hole in the middle but without the *linga*, probably meant to hold the *tulsi* plant. In the side pillar stones, lying right at the bottom, there were small holes. Only one side pillar had a slightly bigger hole in which some ashes were seen which were flushed out immediately as they came in contact with water.

Shivalingas — one round granite stone with hole in the middle without the *linga*; and a complete Shivalinga on a square plinth.

Bits of Chinese and indigenous pottery that perhaps testify to the rich commercial relations of the Kadambas with foreign countries.

Small carved images depicting a royal couple, the king with a bow in his hand and his wife by his side returning from a hunt of wild boar.

A small carved image, probably of a victorious Jayakeshi I, on horse-back with a sceptre in his hand.

In a well with four series of laterite steps leading downwards behind the Fr. Agnel Higher Secondary School building the base of a Buddha statue sitting cross-legged was found, his *dhoti* spread in a semi-circle, on a granite stone. Dr. José Pereira, professor of Fordham University, USA, and a specialist in Buddhism, has deciphered some of the characters and carvings on the base belong to the Mahayana sect of Buddhism and the statue was of Buddha.

Not far from the Pilar hillock, on its north west, there is a tank called *Kuzmoraiachem Tollem*, meaning the tank of Kadamba King. Perhaps, it was the bathing place for queens and princesses. Today the tank contains water only during the rainy season. It is used for cultivating vegetables.

#### Other exhibits at the Pilar Museum

##### ROMAN COIN:-

It was found in the debris of the tank in the Pilar compound, on the Neura Road. This coin belongs to the time of the Roman Emperor Constantine (AD 274-337) On one side of the coin is seen the face of the Emperor with the name inscribed on it.

##### ROMAN AMPHORA:-

This terracotta amphora piece was found in Pilar tank. The Museum's claim that it is a Roman amphora of A.D. 100 is disputed by archaeologists of ASI.

##### PESTLES:

In Fr. da Costa's view, the troughs were medical pestles, the smaller for one patient, the largest for a thousand or more wounded soldiers. A third trough, according to Fr. Da Costa, was meant for smaller contingencies of the sick and wounded. Medicines were prepared in this vessel in the name of the Sun-god, as the inscription in Sanskrit on the outlet probably reads: "Om Maricha". This theory is disputed by ASI officials

##### HEAD OF GRANITE HAMMER:

Used in pre-historic period ??? In the museum curator's view, the tools were used for sculpturing before the use of iron was known.

##### STONE AGE TOOLS:

These Stone Age tools (if indeed that is what they are) were found near the site of the Shri Chamundeshwari temple tank on the Neura road within the Pilar compound. Two hatchets and two knives used for skinning slain animals and other stone implements are exposed here. (The dating is disputed by ASI officials)

##### ST. MARY MAGDALENE

A granite statue depicting Mary Magdalene was found on an altar, inside a cave, behind the Reanimation Centre at Pilar. The place around the cave is known in Konkani as *rishincho mellavo* (the meeting place of hermits). The inscription of the Kadambas speak of Buddhist monks in Pilar. A piece of a slab and another full slab, having the same contours as at the back of the St. Magdalene's slab, were found in a well below Fr. Agnel Higher Secondary School. The sculpture depicting Mary Magdalene was made in 1733 by Thomas Barreto, with the help of his son José Barreto, both Goans from Cuncolim. Their names are engraved on the border of the sculpture. As is known, Mary Magdalene did great penance in a cave in the last days of her life. This statue shows the figure of Mary Magdalene flat on the ground with long hair covering her back, her instruments of penance and mediation as the scourges, a skull, a Gospel book, and a cross in her hand.

It will be mentioned that one sees in the Museum several old Christian paintings, some of

them very beautiful and lovingly salvaged by Fr. Cosme da Costa who lays no claim to being an expert, but has a passion for antiquities. One of the paintings he salvaged, but could not fully restore, is an ancient panel that was being used in the friary as a meat chopping board! He also collected from colleagues some World War II Nazi and Japanese currency. The Nazi currency was brought in by the scholars of the Order who were, studying in Germany when the War broke out. The Japanese currency was brought in by Agnel priests who were working during the War in their Andamans mission. The Japanese had occupied the islands. The Pilar Museum also exhibits very interesting coins and postage stamps, some of which Fr. da Costa has bought at considerable expense. The Museum, "a one-man show," is worth seeing and supporting. ■



## OLD GOA

Between identifiable ruins and standing churches and shrines, all that remains of the city of Goa are 13 sites under the jurisdiction of ASI, five under the jurisdiction of the Archdiocese, one under the jurisdiction of the department of Archives and Archaeology of the government of Goa, and two, Brahmपुरi and the ruins of the Carmelite Convent, in a virtual no man's land. They are spread over a large level area and five hills, all of the latter, except one, motorable.

The ASI protected monuments in old Goa are open to the public daily from sunrise to sunset. Some of the churches are living monuments, where mass can be heard and worship offered. There is no entry fee for admission to monuments as well as the Archaeological Museum which is kept open to the public daily between 10.00 am to 5.00 pm except, on Fridays. ■



## EXISTING MONUMENTS & CHURCHES:

See *Cathedral*

This is the largest Cathedral in the Old Goa complex. It is 35.36 m high on the façade, 76.2 m long and 55.16m wide. It is built on a raised plinth of laterite, and covered over with lime plaster. It has, besides the main altar, eight chapels alongside the aisles and six altars in the transept. There is a long nave, two aisles and a transept. A bell tower is located to the southern side of the façade. The nave is barrel-vaulted while the crossing is rib-vaulted. The vault in the nave and the choir are supported by massive pillars, while the chapels on either side are separated by internal buttresses. The building is oblong on plan but has a cruciform layout in the interior. Architecturally, Portuguese-Gothic in style, the exterior of the building is Tuscan and the interior Corinthian. There was a tower on the northern side of the façade corresponding to the one on the southern side, which collapsed in 1776. The bell in the existing tower, the 'Golden Bell' whose rich resonance has inspired many a Portuguese poet and writer. The bell, like many other Goan church bells, is really a brass alloy. It was cast in Cuncolim village, in south Goa.

The main entrance in the façade has Corinthian columns on plinths supporting a pediment containing an inscription in Latin recording that, in 1562, in the reign of King Dom Sebastiao (A.D. 1557-1578), this cathedral was ordered to be erected, the Archbishops and the primates being administrators; and that the succeeding kings continued the construction at the cost of the Royal Treasury. Inserted into the two columns supporting the choir are two marble basins bearing the statues of St. Francis Xavier; to the right is a chamber containing the baptismal font made in 1532, perhaps brought from the old cathedral which was subsequently rebuilt. A large painting of St. Christopher is hung beneath the choir.

As one enters, to the left are four chapels dedicated respectively to Our Lady of Virtues, St. Sebastian, the Blessed Sacrament and Our Lady of Life. To the right, again, are four chapels dedicated to St. Anthony, St. Bernard, the Cross of Miracles and the Holy Ghost. Of these, the chapels of the Blessed Sacrament and the Cross of Miracles have perforated wooden screens, with a high quality of filigree carving which has transformed wood into delicate insinuations of foliage. In the nave are two wooden pulpits projecting from two columns on the right. In the transept are six altars, three on either side of the main altar. The altars on the right side are those of St. Anne, Our Lady of Dolours and St. Peter, while those on the left are those of Our Lady of Sorrows, Our Lady of Three Necessities and Our Lady of Hope. The arches accommodating four of these altars are decorated with paintings depicting scenes from the lives of the saints. The main altar is dedicated to St. Catherine of Alexandria. The richly gilded panel shows scenes of the martyrdom of the saint. On either side of the nave is a niche in which are kept the wooden statues of St. Paul and St. Peter. In the nave, near the altar, to the right is a projecting gallery where stands an eighteenth-century organ, unfortunately in dire need of repair. In the nave near the altar are seats for the Canons and a throne for the Archbishop. There is also a richly carved ebony stand, which was originally in the Church of St. Francis of Assisi. To the right is a door that leads to the sacristy, which is a barrel-vaulted structure with a gilded altar showing a church modelled after St. Peter's Church in Rome. There are also paintings depicting scenes from the life of St. Catherine and an impressive vestry with drawers containing various vestments worn on ceremonial occasions. They are exquisitely embroidered, but visibly decaying.

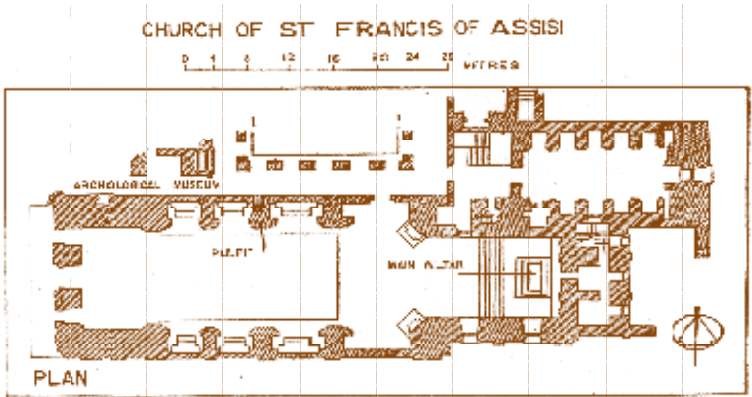
This cathedral was under construction for nearly three-quarters of a century, beginning from 1562. The main body of the church was completed in 1619 and the altars only in 1652.

The cathedral was built by the Portuguese Government for the Dominicans, an order that was very severe in its precepts and practices - they saw themselves as the watchdogs of the religion (Domini=god; can=dog). The funds for the construction were raised from the sale proceeds of the property that reverted to the Government, from the "infidels", the epithet for the Hindus.

*The Convent and Church of St. Francis of Assisi and Church of Holy Spirit*

To the west of the See Cathedral is the former palace of the Archbishop, which connects the See Cathedral to the Convent and Church of St. Francis of Assisi. The structure is built of laterite blocks and is lime-plastered. The Church faces the west and has a nave with three chapels on either side, a choir, two altars in the transept and a main altar. To the north of the main altar is a belfry and a sacristy. The Convent, which forms an annexure to the church, now houses the Archaeological Museum. (See list of exhibits, at the end of this section).

The exterior of the church is of the Tuscan Order while the main entrance is in Manueline style. The main altar is Baroque with Corinthian features. There are no aisles but only a nave which is rib-vaulted. The internal buttress walls, separating the chapels and supporting the gallery on top, have frescoes showing intricate floral designs. In a niche on the façade



stands a statue of St. Michael. One of the chapels once contained the statue of Our Lady of Miracles brought from Jaffna in Sri Lanka, now missing. A wooden statue of St. Francis of Assisi adorns a pedestal bearing the insignia of the Franciscans. A wooden pulpit, richly carved with floral designs is to the left, as one enters. Beneath a ribbed vault with frescoes showing floral decorations is the main altar which is gilded and has a richly-carved niche with a tabernacle supported by the four evangelists. Above the tabernacle, in the main altar, is a large statue of St. Francis of Assisi and an equally large statue of Jesus on the Cross. Beneath the two figures are inscribed the three vows of the saint — poverty, humility and obedience. On either side of the main altar, in the nave, are beautiful large paintings on wood depicting scenes from the life of St. Francis of Assisi. The scenes include an angel revealing to his mother that she would beget a child who would become a great saint, his



birth, his first anointment, praying at the church of St. Dominica when Jesus commands him to support His Kingdom; the Saint taking the oath and joining the Dominican Order; his visit to the Sultan of Damascus; and the Saint showing his wounds to Pope Gregory IX. In the first floor, on the western side, is the choir which has amidst carved wooden panels, portraits from Franciscan hagiology.

The origin of this church and the attached convent can be traced to the humble beginnings made by eight Franciscan friars who, on their arrival in 1517, secured from the then Governor a few houses that belonged to a deceased *thanedar*. By their persistent efforts they constructed a small chapel with three altars and a choir. A church consecrated to the Holy Ghost was built in 1521 and was later pulled down and the present church built on the same spot in 1661 retaining only the entrance of the earlier church.

#### *The Chapel of St. Catherine of Alexandria*

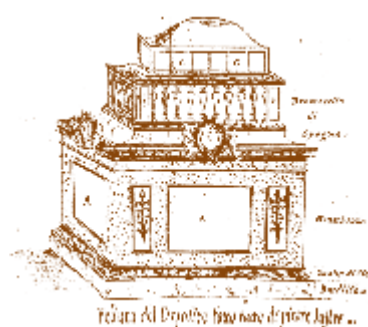
Further to the west of the Church of St. Francis of Assisi is the Chapel of St. Catherine. Built of laterite blocks it has a tower on either side of the façade. The chapel in the interior, having only one altar, is plain.

The chapel was re-built on the remains of an earlier structure, built in 1510 by Afonso e Albuquerque to commemorate his entry into the city on November 25, St. Catherine of Alexandria's Day. The earlier chapel was enlarged in 1550 by the Governor, George Cabral, who put up an inscribed slab which translates as 'Here in this place was the doorway through which Governor Afonso de Albuquerque entered and took the city from the Mohammadans on the day of St. Catherine in the year 1510 in whose honour and memory the Governor George Cabral ordered this chapel to be built in the year 1550 at the expenses of his Highness.' The chapel was built on the spot where on of the gates of this city stood, under Muslim rule.

#### *The Professed House and The Basilica of Bom Jesus*

Immediately to the south of the main road, ie, Highway 4A, is the Professed House, a two-storeyed laterite building covered with lime plaster. Despite the opposition which the Jesuits faced, the building was completed in 1585. The Jesuits are said to have built overnight a shrine of thatch, placed a cross in it and said the mass, thus protecting themselves from a possible demolition order by the Senate. A part of the building was accidentally burnt down in 1663 and was rebuilt in 1783.

The Church of Bom Jesus is of laterite; its exterior, excepting the façade, was lime-plastered which was subsequently removed in the 1950s by the Portuguese architect Balthazar Crasto, a distinguished professional, who believed, erroneously as it turned out, that laterite is best left to itself. He had been impressed by the exposed laterite structures he had seen in areas like Sawantwadi, north of Goa. The roof was originally tiled. The church is cruciform. The flying buttresses on the northern side of the church are recent additions. A single-storeyed structure abutting the church on its southern wing connects it with the Professed House. The three-storeyed façade facing west shows Ionic, Doric and Corinthian Orders and a main entrance flanked by two smaller ones, each having Corinthian columns supporting a pediment. Within the church are two chapels, a main altar and a sacristy and choir at the entrance. The vestry in the sacristy is a magnificent one. The belfry is at the back. A projecting gallery, which was intended for the use of dignitaries on solemn occasions, runs along the two longer sides. Excepting the richly gilded altars, the interior of the church which is 55.77m long, 16.76 m broad and 18.59m high, is remarkable for its simplicity. While the façade has the Classical Orders of the Renaissance, the altars are of Baroque style.



### Placido Francesco Ramponi's sketch of the tomb of St Francis Xavier

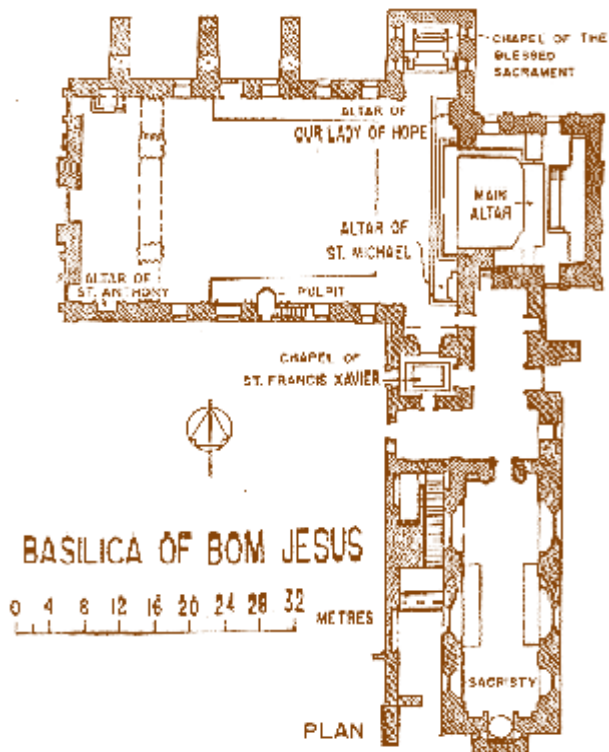
The church is named after *Bom Jesus* - meaning 'good Jesus' or 'infant Jesus' to whom it is dedicated. The façade has on it, at the top, the letters "IHS" which are the first three letters of 'Jesus' in Greek. The two columns supporting the choir bear slabs inscribed in Portuguese and Latin, recording that construction of the Church of Jesus was commenced on November 24, 1594 and Fr. Aleixo de Menezes, the Archbishop of Goa and Primate of India consecrated it on May 15, 1605, when it was completed.

As one enters, beneath the choir, to the right is an altar of St. Anthony and to the left is an exceedingly well-carved wooden statue of St. Francis Xavier, said to be the work of Bichon Zo, referred to earlier in this book. In the middle of the nave on the northern wall is the cenotaph of the benefactor of this church, Dom Jerónimo Mascarenhas, the Captain of Cochin, who died in 1593, bequeathing the resources out of which this church was built. Opposite the cenotaph, projecting on the southern wall, is a profusely carved wooden pulpit with a canopy on the top. The pulpit has on its three sides the figures of Jesus, the four evangelists and four doctors of the Church; the bottom of the pulpit depicts seven figures as though supporting it.

The main altar at the end of the nave is flanked by two decorated altars in the transept, one dedicated to Our Lady of Hope and the other to St. Michael. The richly gilded main altar has the figure of infant Jesus and above it is a large statue of St. Ignatius Loyola, founder of the Order of Jesuits, gazing with fervour at a medallion on which "IHS" is inscribed. Above the medallion, the Holy Trinity — the Father, the Son and the Holy Ghost are depicted. In the transept on the northern side is the chapel of the Blessed Sacrament.

On the southern side of the transept is a chapel with gilded twisted columns and floral decorations of wood, where the sacred relics of the body of St. Francis Xavier are kept. The interior of this chapel is richly adorned with wooden-carvings and paintings, depicting the scenes from the life of the saint. On the southern wall are paintings in Italian School arranged in three rows. In the bottom row are two paintings showing St. Francis Xavier being received by certain Portuguese noblemen and his interview with the king of Bango

in Japan. In the middle row are three paintings respectively showing Xavier praying with fervour for cessation of plague that had broken out in Manas island, kissing the wound of a patient in a hospital at Venice, a display of compassion, and Pope Paul III pronouncing his apostolic benediction on the eve of his departure to India. In the top row are, again,



three paintings of Xavier as a servant of a knight, his sad demise at Sancian, an island off the coast of South China and the saint in ecstasy. There are also other paintings on the remaining three sides of the chapel, fixed in decorated wooden frames depicting the scenes from his life and the miracles performed by him. A painting of St. Francis Xavier, in oil on canvas, is mounted on the top of the wooden door at the back of the chapel.

The rectangular base of the tomb is of jasper of reddish and purple colours decorated with carvings in white marble. Above the basement is another rectangular mass of slightly

lesser dimensions having a plaque in bronze on each of its four sides depicting the scenes from the life of the saint, and two cherubs holding scrolls. The four bronze plaques on the four sides show respectively, Xavier preaching to the people of Moluccas, holding aloft the Crucifix and baptizing the natives, swimming away to safety escaping from the wild natives of the island of Morro and dying in the island of Sancian off the coast of China. A beautiful silver statue is in front of the casket. The silver casket, which serves as a reliquary containing the relics of St. Francis Xavier, is exquisitely carved, and was once studded with precious stones. The casket is divided on each side into seven panels, each of which has two plates representing in relief important incidents in the life of the saint.

The tomb was gifted by the Duke of Tuscany, Cosmas III. A famous sculptor from Florence Giovanni Batista Goggini Batista Foggini, completed tomb in ten years, and was brought to Goa where it was assembled in 1698.

Adjoining the chapel of St. Francis Xavier is a corridor that leads to the sacristy, entered through an exquisitely carved wooden door. It is an oblong vaulted structure with an apse at the end. Alongside the walls are kept the portraits of various saints above delicately-carved chests of drawers. In the altar at the apse is an iron chest containing a golden rose blessed by the Pope Pius XII and gifted to this city in 1953. At the foot of the altar is the grave of the founder of the vestry, Balthazar da Velga, who died in 1659. A painting giving an idea as to the state of the body of St. Xavier about one hundred years ago is displayed at the entrance of the Sacristy of the Basilica of Bom Jesus.

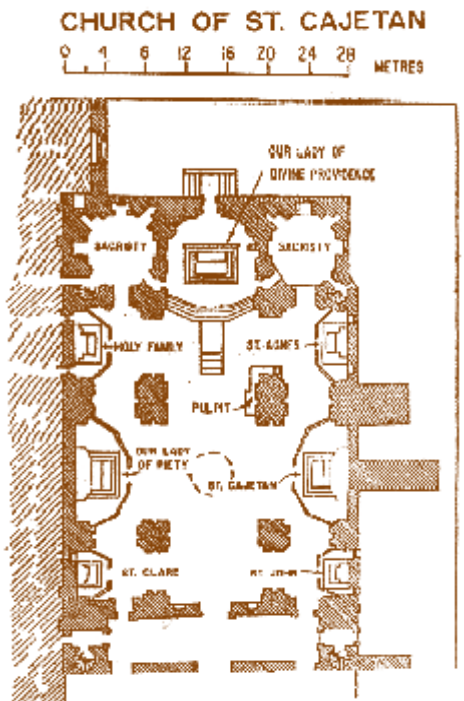
#### *The Church of St. Cajetan*

Opposite the See Cathedral is the large and beautiful Church of St. Cajetan built of laterite blocks which were lime-plastered. The façade, with two towers on either side to serve as belfry, has Corinthian columns and pilasters supporting a pediment, and four niches in which are kept the following statues from left to right: Our Lady of Divine Providence, St Peter, St Paul (the sword mentioned in earlier descriptions is missing) and St Cajetan of Thienna, the founder of the Theatine Order. The main body of the church is Greek cross on plan internally and oblong externally, with a nave ending in an apse and aisles marked by four massive piers faced by Corinthian pilasters. These piers also form the base for supporting, at the crossing, a circular dome which rests on a drum and was crowned by a lantern. The ribbed vaults of the nave and aisles are of varying height and are embellished with floral designs. The two octagonal rooms having domical roofs on either side of the main altar serve as the sacristy.

There are six altars besides the main one dedicated to Our Lady of Divine Providence. These altars are profusely carved and gilded in Baroque style with twisted shafts and figures of angels dominating in each. The altars also have paintings on canvas of the Italian school, some depicting scenes from the life of St. Cajetan. The niches running along the sides of the vault have wooden statues of saints.

The three altars on the left side, as one enters, are dedicated to the Holy Family, Our Lady of Piety and St. Clare, while to the left are those of St. John, St. Cajetan and St. Agnes. There is a decorated wooden pulpit projecting from one of the piers. In the crossing it is a square, raised platform, which serves as a pulpit. There is a tank or a well beneath it that has led to much conjecture. Some believe that the platform covers the holy tank (*tirtha*) of a Hindu temple that once existed here, while others explain that the water reservoir at the centre of the building was deliberately planned by the architect to afford greater stability to the structure. Anyway to the believers, this water is holy and has curative properties.

This church, which is modelled on the original design of St. Peter's Church in Rome, is architecturally Corinthian both externally and internally while the gilded altars with rich carvings are in Baroque style. The church was built by Italian friars of the Order of the Theatines who were sent by the Pope Urban III to preach Christianity in the kingdom of



Golconda. As they were not permitted to work there they settled down in Goa in 1640. They obtained the site in 1655 by a Royal order and the church was then built.

#### *The Gate of The Palace of Adil Shah*

To the north of the road leading to the Church of St. Cajetan is the gate of the palace of Adil Shah. It is of basalt, a horizontal lintel resting on pillars decorated with mouldings with fragmentary perforated screens on the outer side. Six steps in front of the gate lead to the raised platform on which the gate stands. Its architecture is purely Brahmanical in style. The palace of Adil Shah was a magnificent storeyed building with lofty staircases and has been referred to as the most conspicuous building in the city by travellers on the eve of the Portuguese conquest. It was the residence of the Portuguese Governors till 1695, and

was later used on festive occasions. With the change of the Governor's residence to Panelim due to the outbreak of an epidemic and other causes such as safety from Maratha and Dutch threats, the structure suffered great neglect. The dilapidated building was demolished in 1820 on the orders of the Government and the materials ferried to Panjim for construction of houses in the new capital. Now only the gate remains.

#### *The Viceroy's Arch*

The main road in front of the Church of St. Cajetan leads to the river *Mandovi* through an archway known as the Viceroy's Arch. The arch is made of laterite except for the facade on the river-side, which is faceted with greenish granite. The facade has a niche at the top with a stone statue of Vasco da Gama. Correspondingly, in the rear, is a statue of St Catherine of Alexandria stamping under her feet, the back up, Adil Shah, the Sultan defeat by the Portuguese. There are two inscribed slabs alongside the walls in the arch.

Though the original structure was built in 1597, over eight decades after the conquest of the city by the Portuguese, the arch underwent considerable changes. It was completely re-built in 1954, retaining the statues, excepting the bronze statue of St. Catherine which was at the top of the structure in a separate niche. The inscription on the original arch recording that the arch was built by the Governor, Francisco da Gama (1597-1600), in the memory of his great-grandfather, Vasco da Gama, can still be seen on this arch. Another inscription on it is dedicated to the Immaculate Conception of Virgin Mary, commemorating the emancipation of Portugal from Spain in 1656.

#### *Ruins of College and Church of St. Paul*

To the south of the Convent of the Carmelites, and bordering the main road, are seen the noble ruins of the famous College de Santa Fe or of St. Paul. The college was established for the purpose of giving instructions in various arts and sciences to the new converts of all races and nationalities of Asia, and qualifying them to preach the Gospel in their own languages in different parts of the continent. The foundation-stone of the building was laid on November 10, 1541 at the street named Rua de Carreira dos Cavalos, and subsequently known as the Road of St. Paul. The college with its church was completed towards the close of 1542 and the church consecrated on the January 25, 1543, the day of the conversion of St. Paul.

The college rose to great importance when St. Francis Xavier, in 1544, came to reside there and took charge of the college and all that belonged to it, in the name of the Society of Jesus, which about this time has been established in Goa. According to Pyrard, the college in its days of glory had a strength of 2,000 and at one time even 3,000 students.

This college is connected with many an important event in the annals of the Catholic religion in India. It was in its church that the first jubilee for India, granted by the Pope at the request of St. Francis Xavier, was announced in 1551 by Fr. Gaspar Berzeu, a Dutch priest who introduced Goans to western music. In this church the pious representations in the Passion of Christ (Santos Passos) were first introduced in India and the first mass was said to the accompaniment of an organ. There, the ambassador of the King of Cambay, the three first Japanese who embraced Christianity, many noblemen, and a vast number of "pagans" were baptized. There, St. Francis Xavier preached the Gospel to crowds of people, and there his body was first deposited when brought from China. There, too, subsequently were remains of the Jesuit martyrs of Cuncolim buried - in 1583, Fr. Rodolfo de Aquaviva and four other religious persons were killed in the village by an infuriated mob who resented

Portuguese persecution. The village was then confiscated by the authorities and granted as a county to a Portuguese officer. The five religious persons came to be known as the Martyrs of Cuncolim and were given the honours reserved for Catholic saints. (Interestingly, Aquaviva had just about then returned from Akbar's court where he had been on a mission that had as its prime objective to convert Akbar to Christianity. He failed in that respect but became a great friend of Akbar and was allowed to build a chapel at Fatehpur-Sikri, which has since been excavated by ASI.)

The college possessed a vast library and in 1556 a printing press was established. It was the first press in the whole of the east. Its first publications: *As Teses ou Conclusões publicas* (1556), printed by Joao Bustamante; *Catecismo da Doutrina Cristã* (1557) by St. Francis Xavier; *Collóquios* (1563), the earliest book that introduced to Europe Indian systems of medicine (actually Unani) and medicinal plants to the West, by the converted Jewish physician Dr. Garcia da Orta.

In 1570, the city was ravaged by an epidemic. The locality in which the college stood became so unhealthy that 58 priests are said to have fallen victims to it. For this reason, the Society looked for a plot on the hill of Nossa Senhora de Rosario, which was regarded as a very healthy spot, where a house for the residence of the sick members was built. This was known as College of St. Roque, and later renamed as *S. Paulo o Novo*.

The only remaining relic of the famous College and Church of St. Paul, the facade of the Church of Doric order, escaped the general deterioration and has been preserved in a somewhat decayed state by the Archaeology Committee (1931).

#### *The Church of Our Lady Of The Rosary*

Not far to the west of the Basilica of Bom Jesus is the Monte Santo, Holy Hill, at the extremity of which is the Church of Our Lady of Rosary. Built of laterite and plastered with lime mortar, it has a two-storeyed portico. The portico as well as the facade of the church has rounded towers on either side with the cross on top. The roof of the church is tiled, supported by wooden rafters. There are two chapels and three altars. The main altar is dedicated to Our Lady of the Rosary. The church, with windows near the roof and with rounded towers giving an impression of a fortress church, is Manueline in style, though Gothic influence can be seen in the rib-vault at the portico. To the right of the main altar is a marble cenotaph commemorating, Catarina-a-Piró, the plucky peasant girl earlier introduced to the reader. The cenotaph, slightly projecting from the wall, is artistically decorated with carved miniature pillars and an inscription in Portuguese begging those who might see it to pray for the repose of the lady's soul, and has a triangular pediment crowned by a shell moulding.

This chapel was built in fulfillment of a vow taken by Afonso de Albuquerque who stood on the very spot while commanding the battle between his forces and those of the Bijapur Sultan. The vow, however, was fulfilled much after his death. He died in 1515 and the church was built between 1544-49. On the hill opposite, where the Muslims were stationed, the Capela de Nossa Senhora do Monte was built after their defeat. It is now being restored by Fundação Oriente of Portugal.

#### *The Tower of the Church of St. Augustine*

This tower, also situated on the Holy Hill, has four storeys with an arch in each. It is built of laterite and evidence of lime plaster is visible. Nearly 46 m high, this tower was

meant to serve as a belfry and formed part of the facade of the Church of Nossa Senhora de Grace, Our Lady of Grace which faced west. The church is now in ruins. There were eight richly adorned chapels and four altars, and a convent with numerous cells and artistic columns attached to the church.

The "tower" as it appears today is what remains of one of the four belfries (the right) of the church of Our Lady of Grace which was built in 1602 by the Augustinian friars who arrived in Goa in 1587. With the religious suppression in 1835, the Augustinians deserted the church and the convent. The latter was used for some time by the *Misericordia*, a state-funded charitable institution. The buildings fell into neglect, resulting in the collapse of the vault on September 8, 1842. The Government appropriated the property selling the materials the following year. The facade and half of the tower fell in 1931 and other parts of it collapsed in 1938. It is said that the church collapsed twice while under construction. At the third attempt, the Italian architect who built it stood beneath the dome with his only son, an infant, and ordered that a powerful canon be fired outside the church. If it collapsed it would do so over his body and that of his son. Luckily for them and for a long while for Goa, the church stood. But sadly it didn't last till our days.

#### *The Chapel of St. Francis Xavier*

Behind the gate of St. Paul's College is a mud road branching off the main road, leading to the Chapel of St. Francis Xavier. It is built of laterite plastered with lime mortar, and has a tiled roof supported by wooden rafters. It is a plain chapel with only one altar. Architecturally, it is of the Doric order. The chapel was within the enclosure of the College of St. Paul. There were two chapels in the compound of the college of St. Paul, dedicated respectively to St. Jerome and St. Anthony. St. Jerome's was rededicated to St. Francis Xavier after his canonization in 1622. As the chapel was used by St. Francis Xavier, it was re-dedicated to him after his canonization in 1622. The original chapel was in existence in 1545. With the outbreak of an epidemic and the consequent abandoning of the College of St. Paul in 1570, the chapel fell to ruin; the present chapel was built in 1884. There is a well close by, which served the saint in his lifetime - its water is now believed to have miraculous properties.



#### *The Chapel of Our Lady of the Mount*

About two km on the main road towards Ponda, a *mud* road branches off towards the north at a place bearing a cross. The road leads to a hill on which is the Chapel of Our



Lady of the Mount - Nossa Senhora do Monte - mentioned earlier The chapel commands a spectacular view. A series of steps lead to the chapel, which is built of laterite plastered with lime mortar. It has three main altars dedicated respectively to our Lady of the Mount, St. Anthony and St. Antão. The chapel was built under the orders of Afonso de Albuquerque in 1510 and is said to have been in existence since 1557. It was reconstructed twice, on both occasions, it is said, because of the eruption of underground water.

#### *Ruins of Carmo*

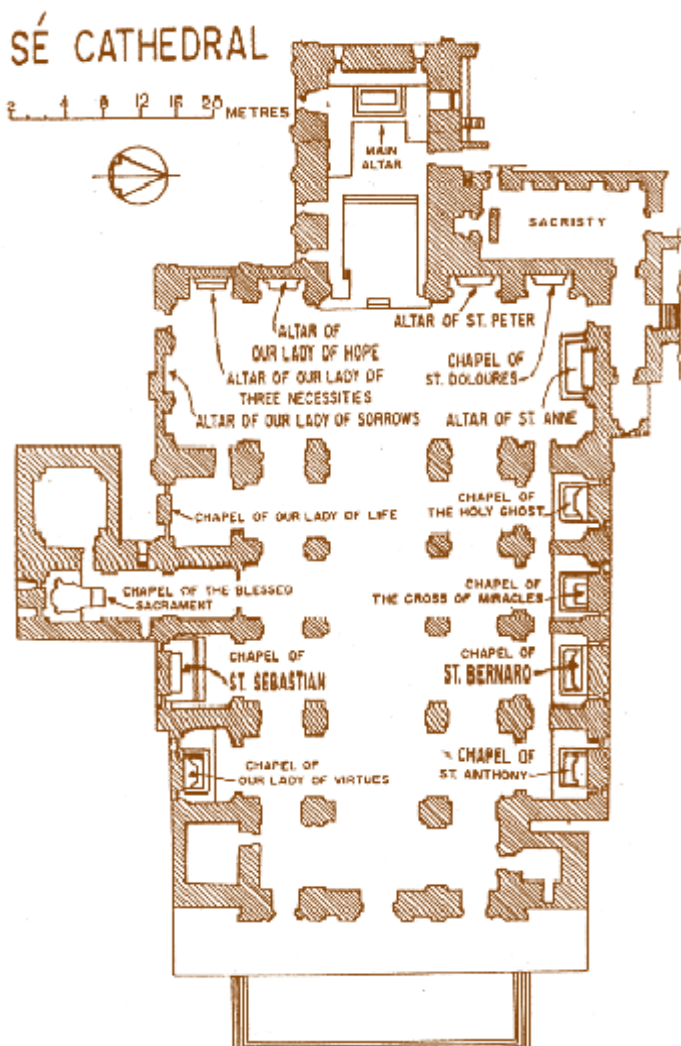
Contiguous to the hill of Nossa Senhora do Monte, there is an eminence, on which there was a convent with a church of the Discalced (barefoot) Carmelites. According to the *Oriente Conquistado*, this building was erected in 1612, other writers date it to between 1607 and 1630. The last date, however, cannot be accurate, because Pietro della Valle, who was at Goa in 1623, and dwelt at the foot of the hill, mentions the convent. It was, he wrote, at a height and offered a beautiful view.

This writer alludes to the pomp with which the Carmelites commemorated in this chapel the canonization of St. Theresa, the foundress of their order. This ceremony took place on May 20, 1623, on which occasion two Portuguese boys, mounted on horseback and attired "in travelling costume" were sent to the Viceroy's palace to announce to him, in verse, the news of the canonization. There upon the two boys ran through the whole city singing, with a flourish of trumpets, other verses intimating the same tidings. Meanwhile, bells were rung not only in the church of the Carmelites, but also in all the other churches which at that point in time might have been 50 or more. At night the city was illuminated at the request of the Fathers, and a masquerade held, at which Pietro della Valle, who had known the saint personally and regarded her with great veneration, appeared in the garb of an Arab. There was also a kind of dramatic performance, in which an image of the saint was exhibited surrounded by twelve persons bearing devices and mottoes in twelve different languages. Next morning a solemn mass was celebrated by the Carmelites in their church, and an eloquent panegyric delivered by an Augustinian before a very large congregation comprising of the Viceroy, the *fidalgos* and people of all ranks and classes.

Many festivals, especially that of Nossa Senhora de Carmo, were solemnized by the Carmelites with great pomp in this church. The friars were remarkable for their zeal and devotion, and they succeeded in securing the patronage of several rich and influential persons, who materially contributed to render their convent one of the richest and most flourishing at Goa.

The Carmelites were foreigners and for this reason the Portuguese rulers suspected their loyalty and insisted on their taking the oath of allegiance to the King, which, it is said, they refused to do. They were consequently expelled from Goa in 1707, and the convent with all its property was bestowed by the King on the Priests of the Congregation of St. Philip Neri, who established their college there. It is also said that when Pedro Paulo, the Superior of this Congregation, took possession of it two years later, it was discovered that money and valuable articles of gold and silver belonging to the convent were missing.

The Carmelites of Rome made great efforts to recover possession of the convent and its estate, which, they alleged was of great value, but they did not succeed, and the members of the Congregation of St. Philip Neri continued in possession till that order, like all other religious orders in Goa, were superseded. As a result, the public treasury appropriated the property, which was valued at nearly £5,000.



This convent was smaller than the other convents, but the church was comparatively larger and more beautiful. Travernier commented that the convent of the Carmelites was situated in the most healthy place, and that it had two galleries, one over the other. Dr. Fryer (*A new account of East India and Persia, Being nine years' travels*) writes:

"The college of Carmelites is on a high mountain, prospecting the whole city; it is a fine building; those are begging friars too, eat only fish, except in sickness; clothed with a coarse russet tippet, coat and vest, girt about with a cord; in their hall where they repast at the upper end of the table; is placed a death's head; over their cells, sentences denoting each virtue, which were wrote in capital letters of gold over the doors, as fortitude, patience, and the like. Here we left many devout old men on their knees praying fervently and living piously."

Gemelli Careri, who was in Goa in 1695, writes:

"On Friday, the 8th, I went to see the Church of the Italian Carmelites, standing on a pleasant hill. Though small, it is very beautiful, and arched, as are all the churches in India, with six chapels and a high altar well gilt. The monastery is handsome and well contrived with excellent cloisters and cells, and a delicious garden in which are Chinese pal-trees, which yield a pleasing shade with their low and thick leaves; there are also two cinnamon trees like those of Ceylon."

Both the convent and the church were in a good state of preservation for years after these travellers had visited them, but fourteen years after the suppression of the religious orders, their roofs were removed by the orders of the then rulers and the buildings, which were vaulted, were abandoned to the vagaries of the weather. In consequence, they were reduced to a heap of ruins, except for the façade of the church, which still stands but is in a dilapidated condition and overrun by thick shrubs and thorny bushes.

#### *Royal Monastery of Santa Mónica*

Going up the road of Bom Jesus which starts at the Professed House and runs along the Calçada de São João de Deus, one a cobbled street one arrives, after a short walk, at the plateau of Monte Santo, the Holy Hill, where the Monastery of Santa Mónica is situated amidst the ruins and debris of once majestic shrines built in grand architectural styles. This royal monastery, as well as the most stately nunnery in the entire Portuguese Empire, was erected in 1606 by the Archbishop Dom Frei Aleixo de Menezes, who at that time, was also Governor of Portuguese India. It was completed in 1627. The rules for the convent were formulated by the Archbishop, modelled on those of St. Augustine. They were approved by Pope Paul V, by his Brief of the November 27, 1613, and received the sanction of the King of Portugal who, by Alvará (provision) of March 26, 1636, accepted its patronage, whereupon the convent was called the Royal Monastery of Santa Mónica.

The convent was large enough to accommodate some hundred nuns, known as Daughters of Santa Mónica, as well as widows willing to devote themselves to the service of God. The nunnery also sheltered pedigreed ladies during the absence of their husbands, while they were on duty in other parts of the Empire. This was a convent open to nuns, not only of European but also of Eurasian and native extraction, but they wore habits that denoted their race.

The vast three-storeyed building was circled at the back and sides by a huge enclosure, and provided with everything necessary for the comforts and convenience of the inmates. The gardens of the convent covered a vast area and were full of aromatic plants and beautiful flowers, with which the nuns adorned the altars. In the orchard grew the best fruits

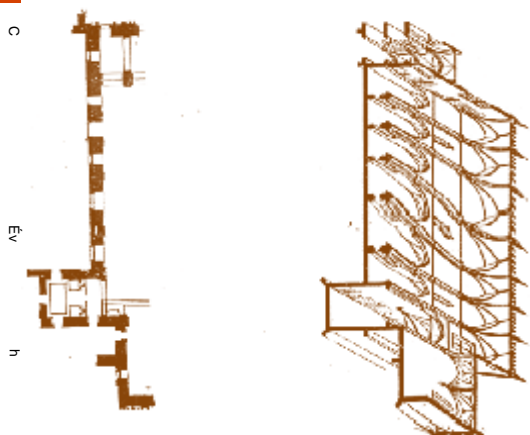
of India, and the kitchen garden produced all kinds of vegetables, which were used for their daily requirements. Twelve wells provided the best water for the irrigation of their gardens and orchards and a water tank embellished that haven of peace.

All the apartments were fitted up for set purposes and known by distinct names. The ground-floor had a gate, *Portaria de fora*. This gate opened into the apartments called *Aposentos da Porteira* and *Locutório de fora*, the gatekeeper's room. Next was the *Portaria de clausura*, the cloister's doorway and *Casa de Rodo*, where there was a nun in charge of the keys, a woman who wielded a considerable amount of power; she was called *Rodeira*. The door between two apartments was known as *Porta de proibição*, meaning that it was strictly forbidden to anyone to enter. The ground floor had an open space in the centre which was the principal courtyard. It was known as *O vale dos lírios* (the valley of lilies). In the cloisters on the eastern side of the floor, there was an infirmary with a chapel of the *Assunção da Mãe de Deus*, the ascension of the Mother of God, and various other apartments. On the northern side there was the Chapel of St. Augustine, with cells and dormitories, many of which are named after the saint, whose rules the nuns followed. He was in fact Santa Mónica's son. On the southern side lies the church with its cloister. There were the *Confessionario* and *Casa de Commungatório*, where the nuns confessed and received communion. Towards the west there was the Chapel of the Divine Saviour.

The southern wing of the second floor, which overlooked the church, was called *Gesta do Monte Calvário*, where the passion and death of Christ were enacted. The eastern side of this floor had a cloister known as *Claustro de Belém* and a dining-hall. On the western side, there was a chapel dedicated to the Mother of God and many cells and rooms. A corridor on this side led to a chamber known as *Depósito*, where all papers relating to the property of the convent were kept. It had a grated aperture in one of its walls, through which the rents of the monastery's extensive properties were received. The third floor had apartments similar to those on the second. The dormitory was named after St. Clare, and its cells were known as *Cela da Ostia Tiberina* and *Cela do Vale dos Lírios*. There were also other small cells called *Casas de penitencia* (penance rooms) and *Noviciado*, the novitiate for the ladies willing to join the cloister.

After the foundation of the convent, many ladies sought admission into it with great zeal and enthusiasm. Their number increased by the day, and the convent, too, rose in public estimation. The convent started declining when the city was abandoned on account of an epidemic. The last nun died on March 20, 1885.

The church is attached to the convent on the southern side. Its external architecture is a combination of the Tuscan, Corinthian and Composite orders. The façade of the church presents on the top a statue of Santa Mónica and the symbol of the Holy Ghost. Three solid buttresses support the façade and through their arches runs the road that leads to the Priory of the Rosary. Inside the church, the architecture is of the Doric order. The main altar contains the image of Santa Mónica, to whom the convent and the church is dedicated. The side altar, on the right, is in the honour of Divine Jesus, and that to the left to the Virgins Africanas, which at one time were presumed to be Black Virgins, when in fact, they were icons blackened by the soot of the wax candles burnt at their niches. In the tribune, which surmounts to the altar, rises the Miraculous Cross, 108 inches high. On August 24, 1636, a statement was written at the Archiepiscopal Palace, recording that the image of Jesus hanging from that cross had opened its eyes for several times as well as his mouth in an attempt to speak, and that blood flowed from the wounds made by his crown of thorns.



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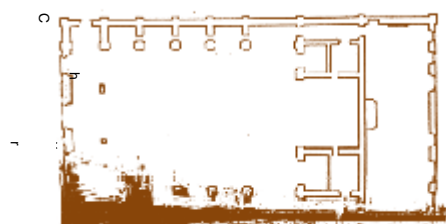
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There was a tunnel between the Monastery of St. Augustine and the Convent of Santa Mónica and another between the Convent and the Quay. The tunnels have since been blocked. It was once said that the Monastery of the Mónicas was the only place in the city of Goa where “chastity existed”. But, from time to time, scandals erupted. A nun objected to the attention paid to her by the Archbishop Menezes himself. The British soldier-writer Sir Richard Burton (*Goa And The Blue Mountains*) boasted that he suborned the Rodeira, the gatekeeper, with brandy and enjoyed the company of a novice. Though Burton was without a doubt a scholarly man and a daring adventurer, his claims of his escapade with a novice are open to doubt, in view of his known homosexual proclivities. The Convent is no longer a Carmelite cloister. Since 1964, it has been pastoral institute for nuns.

### *The Chapel of St. Anthony*

The saint and his chapel have an interesting history. On the top of Monte Santo, south of the church of Our Lady of the Rosary, stands the chapel of St. Anthony, in the same place where a nobleman called Diogo Mendes de Vasconcelos took position with 300 men during the reconquest of Goa. It is, therefore, another shrine which is historically linked with the conquest of Goa. Afonso de Albuquerque had expressed the desire to have the chapel built, in his will. The chapel and the attached building are now a novitiate.

It is a beautiful shrine with a main vaulted chapel and a stucco relief on the walls. The retable of the main altar presents the statue of St. Anthony, and above it, that of the Immaculate Conception, below the Portuguese national shield. This historical chapel was restored in 1961 by the last Portuguese Governor General Manuel António Vassallo e Silva and the works carried out under an able engineer and a devotee of the saint.

Interestingly, as a patron of officers and soldiers of land and sea, the saint was ‘given’ the rank of Captain of Artillery, but the public treasury, perhaps due to financial difficulties, had fixed his ‘salary’ at the level of a commissioned 2nd Lieutenant, the argument being that as he was not an officer in active service. Every year, on the eve of the feast, June 13, the statue of the saint was carried to the door of the treasury department, and the treasurer respectfully placed in his hands the salary due to his rank. The money, it seems, was used to defray the expenses of the feast and the general upkeep of the shrine.

In 1738, the Governor, Baron of Sabroso, found these expenses superfluous and irrelevant. Saint Anthony, he argued, was not doing any active service, so it would be enough to maintain his rank as a Captain, but without pay. The people of Goa predicted that the saint wouldn’t take it kindly and punishment would soon follow. As it happened, precisely on June 13 of that same year — the day of the saint — the Baron went out as usual for a drive in his carriage. Near the Governor’s Palace, his carriage overturned, and he suffered a fracture, which, after some days, resulted in his death. “Punishment! Punishment!” — the angry crowd shouted. The salary was immediately restored.

At another time, the Viscount of Villa Nova de Ourém wanted to abolish the traditional holiday on June 13. Soon after, the Viscount fell from his horse. This incident was taken as a warning from St. Anthony. Remembering what had happened to his predecessor, the Viscount dropped the idea of abolishing the holiday.

General Vassallo e Silva had been dismissed and disgraced by the Portuguese government for surrendering Goa to the Indian armed forces in 1961. But once the dictatorial Portuguese government was overthrown in 1974 and democracy was restored in Portugal, Vassallo e Silva was rehabilitated. He visited Goa in 1980 and paid homage to St. Anthony at the

chapel he had restored during his governorship of Goa (1957-1961). The saint, he said on the occasion, had "repaid" his good gesture.

#### *The Convent and the Church of St. John of God*

Situated to the east of the tower of St. Augustine, this is a plain looking building constructed in the beginning of the eighteenth century. The convent was abandoned in 1835. The Society of the Misericordia occupied it for some time. From 1844 onwards, it was as a residence for chaplains, confessors and others employed on behalf of the nuns of St. Mónica. The roof of the church was removed in 1850. The present structure was completely restored by the Portuguese architect Balthazar de Castro in 1950, as per the original plan.

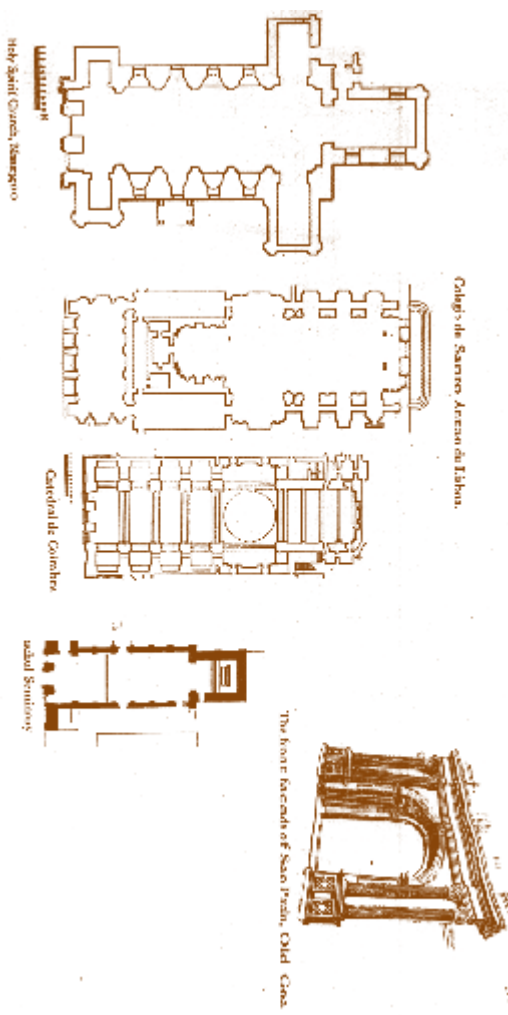
#### *The Convent and the Church of the Cross of Miracles*

On the top of the south hill called Monte de Boa Vista, by the side of which runs the road to Carambolim, is the half-dilapidated church of the *Cruz dos Milagres* (Cross of Miracles) and near the church the Convent of the Congregation of the Oratory (St. Philip Neri). The church owes its existence to a miracle said to have been wrought on its site on February 23, 1619. The construction of the church was started in 1619, with the help of contributions from people.

It is said that a priest named Manoel Rodrigues had set up the cross of teakwood on a rock on that hill. On the February 23, 1619, people were surprised to see from the city several flings of crimson hue playing in the air near this cross. They were still more surprised on the following morning to witness a human figure nailed to the cross, with a halo of light around him. This spectacle, bursting on their view from a distance, tempted several persons to approach the spot, but by the time they arrived there everything that had struck them from a distance had disappeared. They then returned to the place from where they had seen the extraordinary spectacle and again observed a figure nailed on the cross, with the head uplifted, hands stretched out, feet fastened together, a white towel encircling the waist, the body covered with wounds and blood, and a crown of thorns around the head. The whole figure appeared to be wrapped in an ethereal flame which reached the skies. At this sight the whole city was astonished. Thereupon, the Archbishop, Dom Fr. Christovam de Lisboa, ordered the cross to be conveyed in a solemn procession to the neighbouring church of *Nossa Senhora da Luz* (Our Lady of Light) on the shoulders of the canons and the chief public functionaries.

Another miracle connected with the cross is said to have taken place on March 5, 1619, when a stream of water issued from the rock on which it stood, for a day and a night. A canonical investigation was made in regard to these miracles and a committee of theologians was selected from among the friars of every convent to give their opinion. The committee arrived at the conclusion that the event was indeed miraculous. Upon this a solemn festival was held in the See Cathedral and a church was erected to commemorate the miracle by means of contributions raised from the people. On the spot where the miraculous cross stood, a slab in gold letters was placed with the following inscription: *'Neste logar estava a Santa Cruz quando nela apareceu Jesus'* — In this place stood the Holy Cross when Jesus appeared on it.

The church was very small for the cross that it housed. Being built of weak materials, the church could not withstand the fury of the elements to which it was exposed, and fell on August 8, 1659. In 1669, an Augustinian friar, Agostinho dos Reis, commenced to rebuild





the church on a grander scale, and placed the cross in it after its completion on 23rd February, 1671. A few years later (1684) the church was made over to Goan priests, Pascoal da Costa Jeremias, José Cabral and Simão Vás, José da Silva, from Margao, who had formed themselves into a religious community called the Congregation of the Oratory of St. Philip Neri, in the Retreat of St. John of the Desert, in the parish of Guadalupe, in Batim.

In 1685 Fr. Jose Vas, a native of Goa, joined the congregation and erected a little house contiguous to the church. He submitted its rules to the Pope's approval, which was accorded in 1707. This community lived there till the suppression of the religious orders in Goa, when 36 of its members left it. The miraculous cross was removed on the May 3, 1845, by orders of the Governor Pestana, to the See Cathedral, where it is at present.

The church was small, but well constructed and vaulted. The convent, which after the death of Fr. José Vaz had been enlarged by the addition of various cells and dormitories, was spacious and beautiful. These buildings commanded a picturesque view of not only the city, but also of the whole island and harbour of Goa. When they were abandoned, they gradually fell into decay and were ordered to be demolished in 1846. The old church which was in a ruinous state was repaired, apparently without adhering to conservation norms by Fr. Soares in the 70s. A road has since been opened, providing easy access to the place. It was open to cult on Sundays.

#### *The Pillory*

Where the mud road branches off from the road to Neura, leading to the Church and Convent of the Cross of Miracles, is a lone pillar on a raised platform. It once occupied the central place in the city square, and was used for punishing offenders of the law, who were tied to it and publicly whipped. It was in use during Portuguese rule till the end of the seventeenth century. The pillar, which is of basalt, had iron rings fixed to it and from its shape and mouldings it appears that the pillar might have originally formed part of a Brahmanical temple.

#### *Brahmapuri*

This is a hilly site on the Old Goa-Neura road, with a large signboard at the foot of the hill, a few metres away from the state-run Ela Farm. It is believed to have been an ancient colony of Brahmins, founded by Madhav Mantri, the Goan general of the Vijayanagar empire and for an indeterminate period of time, the governor of Goa. Shiva, under the name of Goveshwar, was venerated in the main temple, which was destroyed by the Portuguese, along with other Hindu temples elsewhere in Goa, in what the Portuguese describe as "ardor da Conquista", heat of the conquest, which lasted, from at least the mid-1500s till the 1600s.

When the Inquisition was abolished in 1775, the worship of Goveshwar was restored. But the deity was destroyed, again, in 1779, according to records, on June 6, by Viceroy Dom Frederico Guilherme de Souza, under the orders of Queen Dona Maria I, who was a bigot. She bore the title of Piedosa, i.e. Pious (she reigned from 1777 to 1816), and began a period of decadence and bigotry in Portugal and its colonies. There is a temple on the site, as well as ruins of the old seminary where young Brahmins were said to have been trained. There is also a *tirtha*, a holy tank.

## The Archaeological Museum

The Museum has been functioning since 1964 in the abandoned convent of St. Francis of Assisi and is maintained by the Archaeological Survey of India. The collection consists of Brahmanical sculptures, hero and *sati* stones of the early and late medieval periods; artifacts — weapons, tools, statues, coins, beads — excavated from pre-historic sites; inscriptions and seals from the days of various dynasties that ruled Goa, Hindu and Muslim, are also on display. Portraits, coins and currency, revenue and court fee stamps, wooden and bronze sculptures and armoury of the Portuguese period are well-represented in the Museum. *(Much to our regret the ASI officials in Old Goa interpreted the permission given to us by their Director General "to photograph the monuments" as not extensive to the museum and we were prevented from doing it.)*

### Conservation initiatives

There is, as stated, an ongoing debate, at times shrill and strident, on conservation initiatives by ASI, particularly in Velha Goa. The fact is that the ASI has done much and commendable work. But for the ASI, many of the churches may have deteriorated further. However, some of the ASI's work can be faulted. An archaeologist's main function is to bare history, not to bury it. Unfortunately, in the early years, 1964-72, ASI officials were obsessed with "beautification" ideas and they laid lawns and gardens, lush and pleasant to the eye no doubt, but in the process buried beneath them, as stated earlier, remnants, ruinous as they might have been, of the old city. Another aspect is that lawns guzzle a lot of water and some of it could, in the long run, weaken the foundations of monuments like the See Cathedral, the old Archbishop's Palace and the Assisi Church.

The Church is one of the most bitter critics of ASI. But it is distressing that while pointing a finger at ASI, the Church has done pretty little — in fact nothing — to restore monuments still in its exclusive possession, like the Milagres Church and the nearby Oratorians Seminary on Monte de Boa Vista. St. Anthony's Chapel on the Monte Santo was lovingly restored in the governorship of General Manuel António Vassalo Silva (1957- 1961), a devoted Anthonian and the last Governor General of Goa. The old Santa Mónica nunnery, so far as rudimentary housekeeping goes, is well maintained. But, for reasons unknown, but suspicious nevertheless, the underground passage linking the nunnery to the Augustinians' monastery had been blocked by the Portuguese in their final years in Goa. So, too, but at a less determinable time a passage which, according to tradition, linked the nunnery with the riverfront. Worse, frescoes on the wall were whitewashed, because, we were told, "the walls had become black with the fungus that grew on the dampness". Small portions of the original frescoes can still be seen and they offer the visitor a peep into the obliterated art. Again, for reasons unknown, but not too difficult to figure out, the penance rooms of the convent where defaulting novices were confined and at times "punished" (flagellation was common) have been converted, after extensive masonry work, into storage rooms.

The Convent had, at the entrance, a turn-table on which orphans, some of them actually children of unwed mothers, were, deposited. There is no trace of that turn-table, which we saw in the 1950s, and we then thought was very well worked. There is no trace, either, of the bell that was placed at the door and rung, at the dead of night, by women in distress trying to dispose of their children, to alert the Convent's doorkeeper, who would then turn the table, collect the baby and hand it over to the nuns who would rear it, most lovingly, according to tradition. The aperture in the wall where the turn-table had been fixed has since been covered. We were told by the nuns now running the Theological Institute that

“all that” was done when the Carmelites ran the institution. Portuguese troops had once been billeted in the convent. And the nuns genuinely didn’t know who or when, much less with what intentions, might have tried to obliterate those vestiges of the times when Santa Mónica was, according to one description, “the only place (in the city) where chastity was found”.

Brahmapuri, believed to be once a Hindu seminary, is in the jurisdiction of Goa State Department of Archives and Archaeology. The State is cash-strapped and in no position to invest on its restoration.

The restoration work of *Capela do Monte* (short for *Nossa Senhora do Monte*), a monument in the jurisdiction of the Goa State department of Archives and Archaeology, is going on, on an outlay at the moment touching Rs. one crore (one million) is being carried and funded by Fundação Oriente, a Lisbon-based Portuguese cultural organisation. The chapel, situated on a hill at the western end of the old city, is perhaps not the most valuable building in Old Goa from the artistic viewpoint, nor is it the most imposing and certainly not the most visited, but it is definitely one of the most cherished by the local Catholic community. Historically, the site is important. The forces of the Sultan of Bijapur used the vantage for a furious assault on the Portuguese forces stationed on the hill opposite it, in May 1510 when Afonsode Albuquerque conquered the city for the first time. The devotion and love of a number of parishioners were considered sufficient justification for Fundação Oriente to choose the chapel for restoration. Since the building has had to be shored up from the inside, however, worshippers have not been able to use the chapel for a number of years. In addition to its religious significance, the chapel is a fine example of early 16th-century Mannerism, displaying an elegance and stylistic refinement rarely to be found among its counterparts in mainland Portugal.

Apart from routine conservation work, e.g. grouting cracks, removing vegetation, cleaning debris, plastering etc., considerable work has been done in other areas.

The iron staircase of the belfry housing the Golden Bell had completely rusted. It has been removed and repaired with new M.S. angles, wooden steps etc.

The decayed panel paintings on either side of the main altar in the Church of St. Assisi were removed and strengthened with marine plywood at the back of the paintings and a coat of preservatives. In the Basilica of Bom Jesus, the main hall had developed three vertical cracks running from top to bottom. These were repaired and given a protective treatment; other cracks were stitched and sealed.

The tiled roof of the Archaeological Museum, which is sagging at many places due to decayed wooden beams, rafters and king post trusses, is being repaired.

The excavation of the Church of Our Lady of Grace, now popularly known as St. Augustine tower complex, started in 1989 and continued till 1997. The ASI undertook a scientific excavation of the complex so as to understand the layout of the church, which once was the largest complex in Cidade de Goa. The excavation brought to light the main altar with two altars on either side and four chapels each on either side of the nave portion of the church. This church had collapsed in 1837 due to negligence. In St Cajetan’s church, the plaster of the interior wall of the choir had been affected by seepage of water and developed moss and lichen. The laterite stone-pitched pavement in front of the entrance had disintegrated due to exposure to nature. The powdered laterite blocks have since been replaced with seasoned laterite blocks and the pavement restored.

The Mausoleum of St. Francis Xavier has been restored by *Opificio delle Pietre Dure*,

Florence, Italy, in collaboration with the Archaeological Survey of India.

However, most of the conservation initiatives have to be staggered because all that the ASI gets by way of Central Government funds is Rs. 30 lakh a year, till recently a mere Rs. 20 lakh. UNESCO is ready to fund the restoration of the "heritage monuments" on its list; however, it is willing to do so only through municipalities/municipal councils. It so happens that Old Goa is a rural *panchayat* area. It could be, to expedite matter, included in the city of Panaji, but the municipality seems to be dragging its feet. By the time it swings into action the funds could well be reallocated by UNESCO to some other project in another part of the world. There is some talk of inviting private sector organisations to fund a *son et lumière* show with the remnants of the tower of St. Augustine's Monastery as the backdrop and the floor as an auditorium. Off and on there is also talk about excavating at least a part of the old city of Goa. But nothing has materialised.

In all fairness it has to be stated that several conservationists have serious reservations about ASI's philosophy of work and methods. (See Appendix II, Paper by Mr. Percival Noronha of the Indian Heritage Society). ■

