



THE SOCIO-CULTURAL AND ECONOMIC ASPECTS OF LOUTULIM VILLAGE

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DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, "The Socio-Cultural And Economic Aspects Of Loutulim Village" is based on the results of investigations carried out by me in the History Discipline at the D. D. Kosambi School of Social Sciences and Behavioral Studies, Goa University under the Supervision of Asst Professor Vinod Kankonkar and the same has not been submitted elsewhere for the award of a degree Or diploma by me. Further, I understand that Goa University or its authorities will be not be responsible for the correctness of observations / experimental or other findings given the dissertation.

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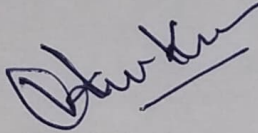
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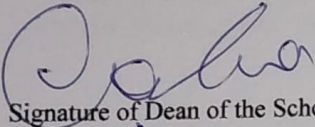
This is to certify that the dissertation report "The Socio-Cultural And Economic Aspects Of Loutulim Village" is a bonafide work carried out by Ms Villia Noronha under my supervision in partial fulfilment of the requirements for the award of the degree of Masters Of Arts Degree in the History Discipline at the D. D. Kosambi School of Social Sciences and Behavioral Studies, Goa University.



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ABSTRACT

The Loutulim village is known for its historical significance. It is known for its ancient history , rich culture and historical landmarks and significant structures. Loutulim village got its name from the abundance of grass (lovo) since those grasses used to grow around the pond (tollem) in those days. An inscription from 866 AD identifies Loutuly with Latarpur, the city of the Rashtrakutas empire. The Goud Saraswat Brahmins were the original settlers of the village, and the village had ten temples and was an important seat of Hinduism in ancient times.

The village is famous for its museum's and it is the home to some well preserved colonial- era Indo – Portuguese houses such as Ancestral Goa also known as Big Foot , the Figueiredo House ,the Casa Araujo House and the Mario Miranda Ancestral House.Culturally Loutulim has lot to serve the social and economic life of the people are one of the most significant aspect to study. These people are hardworking and friendly in nature. Besides this there is interesting history behind the church and the temple. Loutulim is one of the gem in the heart of Salcete.

Key Words: Budhvont ,Dhoti, Fullanchim Veni, Gramdevta, Konascheam Fest, Maadi, Nanghar, Pez, Resper, Sannas.

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Chapter 1

Introduction

There are many significant structures and landmarks in Loutulim , which people don't know and this village can be referred as tourist destination, because of this structures and landmarks. So due to these things and its ancient history, I chose this village for dissertation. My dissertation title is "The Socio- Cultural And Economic Aspects Of Loutulim Village". I am doing on three aspects on Loutulim village that is their social structure, culture and on economic activities. In Loutulim you can explore as many things you can. As it is naturally beautiful and historically also important. Let me tell you , during pre Portuguese period most of the villagers of Loutulim were Hindu's. And Hindus being majority there we're many temples. The village is considered to be to an important seat of Hinduism with many Agraharas that is educational institutions. Many people migrated to Loutulim during pre Portuguese period. As the first settlers were the Goud Saraswat Brahmin who came to Loutulim when their homeland river dried up.

These people conquered huge amount of lands. And Gawda's were the original settlers of Goa. These people were belonging to lower caste. As they were belonging to lower they were landless and poorer and consider Brahmins as their protectors. These people were also residing in Loutulim too. When Portuguese conquered Goa, that time they converted Hindu people into Catholic's and in Loutulim also same incident took place. As I mentioned above that Hindu's were in majority in Loutulim there were many temples. And all these temples were destroyed by the Portuguese. So temple dieties were shifted to other nearby villages and Hindu people migrated during this period.

Almost everyone is aware of Ancestral Goa museum. This museum is also playing important role in promoting historical awareness regarding the bygone era of Portuguesese rule. The museum also showcasing how Goan villages were looking during Portuguese period. At Ancestral Goa you can get the glimpse of entire Goa in one shot. Right from the structure of Goan houses of rich as well of poor people , their dress code , different religion , occupation's of the people and lots more is there to see at Ancestral Goa. This museum also organizing various programmes. And also uses various methods to promote historical awareness regarding Loutulim village. As people know about Ancestral Goa, I chose this village because more people should come to know about this village and its rich history.

So this is the brief summary. This chapter further consist of aims and objectives of the study, identification of research problem, scope and relevance of the study, literature review, research methodology and organization of chapters.

1.1 Aims and Objectives of the Study

1. To study the etymology of Loutulim village and its history.
2. To script the rich cultural heritage of Loutulim village that includes various feasts which are celebrated by people of Loutulim.
3. To study the economic aspects of Loutulim village.
4. To study the ancient history of Saviour Of The World Church and Shri. Ramnath Temple.
5. To trace the history of Ancestral Goa or Bigfoot Museum, Indo – Portuguese houses and other important landmarks and structures of Loutulim.
6. To focus on the preservation of cultural heritage; to document and to preserve the rich cultural heritage of Loutulim village, ensuring that traditional practices, customs and rituals are recorded for future generations.
7. To promote historical awareness; to raise awareness about the historical significance of Loutulim village among residents, neighbouring communities, and the broader public.

1.2 Identification Of Research Problem

The village of Loutulim showcases a unique socio-cultural richness through its historical roots, economic activities, and cultural practices. Despite its rich heritage, there is a pressing need to understand the intricate relationship between social, economic, and cultural aspects to address contemporary challenges and opportunities. The following key research problem areas can provide a comprehensive investigation into the social, economic, and cultural life of Loutulim village.

The research questions identified are:

- What is the cultural heritage of Loutulim, including traditional practices, rituals, and festivities, and how can we assess the extent to which they are being preserved or transformed over time?

- What are the influences of external factors, such as globalization and modernization, on the indigenous cultural identity of Loutulim?
- How have migration patterns impacted community dynamics and the sense of belonging among residents?

1.3 Scope And Relevance

Scope Of The Study

This dissertation will be significant as it will give an insight and better understanding about the history of Loutulim village. The scope of this dissertation is that it would benefit the society. It would also contribute to the advancement of the knowledge on the village because only scarce and scattered information is available on this village.

My study will highlight the untouched essence of Loutulim like it's rich ancient history, how people were converted from Hindu to Catholic, the original settlers of this village, its significant landmarks and structures such as the church, temple, indo-Portuguese houses, Ancestral Goa or Big Foot museum and other important significant structures. It is said that Loutulim village has changed a lot over the years. Traditional occupations are dying and younger generation don't want to be engaged in traditional occupations. Because here they don't get proper jobs and because of this youth are going abroad to work.

If historical awareness programmes are organised regarding the above-mentioned landmarks and structures, more number of people will come to know about this beautiful village. And if this happens then economy will rise and more people will get employment, I mean, if tourists come to spend their vacation in Loutulim they will require essential things such as food, homestay hotels or cottages to stay, so in this case more staying residential rooms will require and to work in this, employers will be needed. So hotel owners will also earn and local people will also get jobs and salary. And this will help the Loutulim people to stay here only to work and migration will not take place.

Relevance Of The Study

Studying this village can provide valuable insights into their landmarks and significant structures, culture, traditions, and occupations, particularly those of the ST Catholic community. This knowledge can help to preserve their cultural diversity and identify challenges and opportunities for improvement. This dissertation can be helpful for the future research scholar who wanted to work on this village. The research outcomes are valuable for scholars and researchers in contributing to academic knowledge. As only limited information is available on this village.

The village has a rich tradition of arts and crafts at present, So local artisans and craftsman can benefit. Additionally, this research can aid in uncovering the challenges and opportunities faced by the villagers, which can contribute to the development of initiatives aimed at enhancing their overall well-being. If tourism potential exists, the local tourism can benefit, and donors and funding agencies may be drawn to support community development initiatives. Through this dissertation the broader public will come to know about this beautiful village.

2. Literature Review

Gazetteer of The Union Territory Goa, Daman and Diu District Gazetteer Part I: Goa by V.T Gune .

The author gives detailed information on overall Goa. It's history how Goa word is derived. He had also mentioned about , Goa's social structure , culture , politics and economic aspects. Besides this the author had mentioned about some of the interesting places which can be explored. He has provided brief information on some of the interesting tourists destinations. I referred this book because he had mentioned about Shri Ramnathi deity temple. The temple which he had mentioned is also there in Loutulim. The deity is shifted from Loutulim in the Salcete taluka to its present site by the year 1556 A.D. to save it from destruction at the hands of the Portuguese..¹ So because of this I referred this book.

The article published on Goa Today titled as ' The Lure of Loutulim, is by I. Gracias. In this article the author provides brief information regarding the history of Loutulim village and other important structure's which are there in Loutulim. This is the sentence which I have taken from this article to refer "The origin of Loutulim, based on an inscription dated 866 AD, the

¹ V.T Gune, ed., *Gazetteer of The Union Territory Goa, Daman and Diu District Gazetteer Part I: Goa* (Panaji: Gazetteer Department, Government Of The Indian Territory Of Goa, Daman and Diu, 1979), 233-240.

distinguished writer Varde Valaulikar opined that Loutuly is identified with Laturpur, the city of the empire of Rashtrakutas”.²

Hindu Temples and Deities by Rui Gomes Pereira.

In this book the author had given information about the Hindu temples and deities which are worshipped in Goa during the Old conquest and in the New conquest. She had also mentioned about some of the temples which are destroyed by Portuguese, she had also mentioned about conversion of the people. I referred this book because here she clearly speaks about the Loutulim temple, In 1567, the captain of the fort of Rachol, Diogo Rodrigues, ‘O do Forte’ (Man from the Fort) as he was called, being disobeyed by the Comunidade of Loutulim, ordered that the main temple of the village be set on fire. The Comunidade appealed to the court of law and obtained an order directing the captain to reconstruct the destroyed temple by fire. The captain made a representation to the Viceroy, D. Antao de Noronha, who not only approved his procedure but even authorized him to set fire to as many temples. In Loutulim there were twenty-five vangsors of the Brahmin class. Persons with surnames like ‘Keni’, ‘Shenvi’ and ‘Naik’ were the old Gaunkar’s of this village.³ So because of this information I referred this book.

The Parish Churches of Goa: A Study of Façade Architecture by Jose Lourenco.

The author had given information on the Parish churches of Goa and also provided detailed information on the architecture of the churches. This book also contains a photographic record of the facades of 159 parish churches. I referred this book because, here I got information regarding the Loutulim church. The author states that the church was founded by Jesuits priest in 1581 under the invocation of St Bartholomew but its edifice being small and badly situated the church was rebuilt in 1586 in the different sites.⁴ So because of this I referred this book.

The Religious Orders in Goa: XVIth – XVIIth Centuries by Olivinho J.F Gomes . In this book the author had mentioned about the religious activities of the Catholic religious orders in Goa of sixteenth and seventeenth centuries. Besides this the author had also mentioned about the precise role played and activities carried out by the Catholic religious orders. I referred this book in order to get idea regarding Jesuits priest and the Catholic religious orders organisation which was there in Goa during olden times. The Jesuit priest and the Catholic religious orders organisation were the main pillars of Catholic religion during sixteenth and seventeenth century.⁵

² I. Gracias “The Lure of Loutolim Village.” *Village Voice Goa Today*. 1990,123.

³ Rui Gomes Pereira, *Goa: Hindu Temples and Deities*, vol.I (Panaji: Printwell Press, 1978),102-103.

⁴ Jose Lourenco, *The Parish Churches Of Goa: A Study Of Façade Architecture* (Margao, Goa:Amazing Goa Publications, 2005),98.

⁵Olivinho J.F Gomes, *The Religious Orders in Goa: XVIth – XVIIth Centuries* (Chandor: Goa, Konkani Sorospot Prakashan, 2003),130-133 ; 136-137.

Goa: A Social History 1510 – 1640 book by P.D Xavier.

This book deals with the social and cultural life of the people in the early years of Portuguese conquest. It also helps in understanding the social interaction of the people of sixteenth century in Goa.⁶ I referred this book in order to know about how people were living during the early years of Portuguese rule in Goa.

Gaunkari: The Old Village Association, vol-II by Rui Gomes Pereira. This book provides information on old Gaunkari system which used to exist in Goa. How Gaunkar's used to administer their each one villages which are allotted to them. It explains about the Gaunkar's role, Accionistas, the Vantels, the Zonkars. These were present in Choraõ and Gancim of Ilhas, Colvale, Serula of Bardez and Loutulim, Raia, Benualim, Betalbatim and Nagoa of Salcete. The Zonkars were enjoying same rights like Gaunkar's in Loutulim whether regards to the age of the primary enrollment or in the regard to the amount of the zons.^{7 8} So because of this I referred this book.

The Village Goa: A Study of Goan Social Structure and Change by Olivinho J.F Gomes. Here the author provides an overview of physical environment, historical background, economic order and social complexion of Goa. He throws light on Chandor village and tells everything about the Chandor village. Their religion, rituals, feasts and festivals, folklore, caste of the people, and etc.⁹ This book is perfect for anyone to get idea how the state Goa and Chandor village used to look before. And there are some similarities which Loutulim St Catholic community follow like Chandor villagers. Because of this I referred this book.

Eco –Culture Goa Paradigm by Vinayak V. Kedhkar. Gives information on ecoculture, annual feast and festival, rituals which are performed by the local people in Goa. He also provides information regarding the Ganvakaris contribution to ecology.¹⁰ Because of this I referred this book.

⁶P.D Xavier, *Goa: A Social History 1510 – 1640* (Panaji: Rajhauns Vitaran, 1993), 126-133.

⁷Rui Gomes Pereira, *Gaunkari: The Old Village Association*, vol.II (Panaji- Goa: A.Gomes Pereira, 1981), 33-35.

⁸ Jose Lourenco, *The Parish Churches Of Goa: A Study Of Façade Architecture* (Margao, Goa: Amazing Goa Publications, 2005), 98.

⁹Olivinho J.F Gomes, *The Village Goa: A Study of Goan Social Structure and Change* (New Delhi: S.Chand & Company (Pvt) Ltd, 1987), 231-261.

¹⁰Vinayak V. Kedhkar, *Eco –Culture Goa Paradigm* (Panjim: Broadway Publishing House, 2013), 110-111.

Goa Rare Portraits by Pantaleao Fernandes. In this book the author provides information regarding the ST and SC community who are Catholic as well as Hindu. He says that “ Christian Gaudi women can be immediately identified by their earthy kapod (sari) that was woven in Goa using dyes extracted from local fruits. The saris have different checked patterns in varying shades of red”. Widows from this community used to mourn by wearing purple sari with white checked patterns , they also wear white cloth called as a worl. He had also mentioned about the dentulli sari which draped and loosely worn without a blouse.¹¹ I referred this book because in Loutulim some of the old ladies belonging to ST Community still wear this traditional kapod. He also showcased a collection of 80-odd photographs that he took over the years, provides a rare glimpse into the rural and tribal culture of Goa through its native communities residing in the forested areas.

Cuncolim Down the Ages by Planton Faria. The author Planton Faria gave detailed information about the Cuncolim village, he says that Cuncolim is one of the villages in Goa where members of same clans (vangor) live together but practice either the Catholic or Hindu faith. He also talks about the records of the 12 clans who are founders of the village (Gaunkar's). He also talks about the ancient temples of Cuncolim, Veroda and Talvorda; the Comunidades of the region; the Portuguese arrival and insurrections; village life; the influence of the Marathas on Cuncolim.¹² I referred this book because in Loutulim also there were Gaonkar's which holds prominent position but when Portuguese invaded in Loutulim all their rights were taken off by Portuguese and Gaonkar's remained powerless.

Kamla Mankekar in her book Culture and Religious Tradition in Temples of Goa . It is an insightful book which is on the Goan temples. The book contains pictures of the various temples and deities as well. Beginning with Mardol temple, the book takes the reader on a trip to Saptakoteswar temple, ancient Mahadeva temple at Tambdi Surla, Mallikarjun temple, Mhalsa Devi temple, Dattamandir temple Sanqueli etc.¹³ This book gives the picture of the religious centers of Goa and the Goan Hindu people. This book give details of the different temples, rituals performed by people during poojas. The author had also mentioned about Christian participation directly and as well indirectly in Goa's temple activities. I referred this book in order to know about the different temples which are in Goa.

¹¹Pantaleao Fernandes , *Goa Rare Portraits* (Benuaim, Salcete, Goa: The word Publication, 2018) ,1-8.

¹²Planton Faria, *Cuncolim Down the Ages* (Cuncolim: Govanani Media Center, 2006),51.

¹³Kamala Mankekar, *Culture and Religious Tradition in Temples of Goa* (New Delhi: Publication Division Ministry Of Information And Broadcasting Government Of India, 2004),111.

Teotonia, R De Souza book *Goa Through the Ages: An Economic History*, vol.III. This book is edited and combined by Teotonia, R De Souza. In chapter “Rural Economy And Life”, He talks about the Jesuits, who controlled sizable share of Salcete revenues.¹⁴ He also talks about Portuguese punishments in order to bring more labourers in gunpowder manufactory and the galley’s. I referred this book of the Christian religious orders. In Loutulim also after conversion most of the Christian religious people were looking after the welfare of the village. So due to this matter I referred this book.

Gracias, Fatima da Silva. *Health and Hygiene in Colonial Goa, 1510-1961*.

In this book the author had mentioned social stratification and standards of living about rural Goa. The author says that the majority of the rural population was engaged in agriculture. The village society consisted broadly of three sections: Firstly, the rich landlords who owned lands and cultivate the fields with the help of bonded (mundhkars) or hired labour. She had also mentioned about the middle peasants or ganvkars of Goan villages who formed the bulk of the village tenants. The village servants and landless cultivators who received wages in cash or kind.¹⁵ I referred this book because the author had mentioned about the rich landlords and their behaviour towards the landless labourers, in Loutulim also there were landless labourers such as the Gawda’s or Kunbis during olden times. And these people used to work for this landlords and they used to see those landlords as their protectors. But, it is very shocking, that these people were not aware of the Brahmins that they are looting them. Looting means in terms of paying in kind, without cash. So because of this I referred this book.

Palaces of Goa: Models and Types of Indo-Portuguese Civil Architecture by Helder Carita. In this book the author Helder Carita gives detailed information regarding the Indo Portuguese houses of Goa. Which are grand and some are like palace’s. These houses have beautiful architecture, the façade is stunning, with grand *balcão*, beautiful gardens, *vasary* verandahs, balconies, windows with oyster shell, chandeliers, expensive furniture such as Ebony and Teak wood. Some have ivory. The extensive façade is the result of massive, 19th century alteration on a house which portions the house gained during the 19th century reveal, once again, the power and independence that Goan families, particularly Brahmin, acquired during centuries of service in the Portuguese administration.¹⁶ Because of this I referred this book.

¹⁴ Teotonia, R de Souza. *Goa Through the Ages: An Economic History*, vol.III (New Delhi: Concept Publishing Company, 1990), 81, 84.

¹⁵ Fatima da Silva Gracias, *Health and Hygiene in Colonial Goa, 1510-1961* (New Delhi: Concept Publishing Company, 1994), 33-36.

¹⁶ Helder Carita, *Palaces of Goa: Models and Types of Indo-Portuguese Civil Architecture* (London: Cartago, 1999), 207.

Houses of Goa by Heta Pandit and Annabel Mascarenhas. In this book the author had mentioned about the houses of Loutulim. The authors had mentioned the all architectural styles and its façade, pillars, chandeliers and windows etc. Columns ranged from simple masonry to elaborate works of art and displayed Goa's indigenous craftsmanship.¹⁷ Because of this I referred this book.

Study Of Indo -Portuguese Architecture On The East And West Coast Of India is an article by Tony Marcel Nisha and P.Jayasudha. In this article the authors had mentioned about the Portuguese. Both authors says that the Portuguese were the leading explorers in maritime trading and colonization during the fifteenth and sixteenth centuries. They colonized many areas along the coasts of Brazil, Africa, India, Sri Lanka, China and the Far East. The colonial architecture of Portuguese reflects the cross-cultural aspects of both Portuguese culture and the local culture of the colonies.¹⁸ I referred this book because same influence also took place in Loutulim village too.

Priolkar, Anant. The Goa Inquisition : The Terrible Tribunal for the East . In this book the author had mentioned about how Hindu people were converted to Christians. "In this book only there is a remarkable sentence pertaining to the Hindu Brahmins ,how Hindu Brahmin's would adjust themselves when all Christian are around them. The statement is like this a remarkable incident, illustrating how conversion of children to the conversion of their families, is narrated by Padre Francisco de Souza, celebrated historian of the Society of Jesus "The Brahmins of superior understanding and authority finding themselves surrounded by on all sides by Christians, intervened their assembly and proposed that as the law of Christ had attached their very gate, it would be advisable either to receive same or to migrate to other lands." ¹⁹ So I referred this book because in Loutulim also Hindu people were converted and some migrated to other places in order to remain Hindu by religion.

Severine Silva and Stephen Fuchs in the article "The Marriage Customs of the Christians in South Canara, India". In this article the both the authors had mentioned about, everything about the Christian marriages. How marriages used to take place in olden times. The rituals and customs are also mentioned in this article. In this article you can get to know that no marriage was permitted between persons of different castes. A Bamon boy was obliged to marry a Bamon girl; a Charodi boy had to marry a Charodi girl, and so forth. This rule was strictly observed. Mutual attraction played no part in those times in the arrangement of a marriage match. The marriage partners had no say in the matter. All marriages were arranged by the parents with, the assistance of the gulkars.²⁰ So I referred this article because during ancient times in Loutulim too same was practiced. Till today Bamon and other caste people usually don't mingle with lower castes. So because of this I referred this article.

¹⁷ Heta Pandit and Annabel Mascarenhas, *Houses of Goa* (India: Architecture Autonomous, 1999), 210.

¹⁸ Tony, Nisha M and P.Jayasudha. "Study Of Indo -Portuguese Architecture On The East And West Coast Of India." Vol 8/8, *International Journal Of Scientific & Technology Research* (2019):458.

¹⁹ Anant, Priolkar, *The Goa Inquisition*. (New Delhi: Voice of India, 1961), 133-135.

²⁰ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):33.

Sharanya Deepak in the article “The Ghost Crop of Goa : Heirloom Rice Hangs By Its Last Stalks” , had mentioned about various types of rice varieties from Goa which are gone extinct, such as Shitto, Babri, and Patni-fat red and brown grains, sweet and starchy.²¹ Korgut is one of the rice variety which is grown in Loutulim too by few farmers , only for consumption. But this crop doesn’t give much yield as compared to Jaya and Jyoti. And Korgut also grows taller than other rice varieties. This rice is very good and healthy but farmers opt to other varieties because of high yield. I referred this article because of this.

3. Research Methodology

For research methodology, I had referred both secondary sources as well as primary sources. This study allowed me to gain in-depth understanding of the socio-cultural and economic life of the villagers. As only limited information is available on this village.

The secondary sources are based on different libraries books, journals, articles and archival records. The different libraries which I visited for my dissertation work are Krishnadas Shama State Central Library, Panjim-Goa ; The Goa University Library, Taligao-Goa ; Dr. Francisco Luis Gomes District Library , Navelim – Goa and The Margao Municipal Library, Margao-Goa.

The major sources of data is the primary data that is collected to achieve the objectives. It includes: field observation, I visited the Loutulim village to further enhance my research. I went at Ancestral Goa museum and also asked information to the owner of Ancestral Goa that is Maendra Jocelino Araujo Alvares. I also referred books which are on the Indo-Portuguese houses of Goa.

I also visited the Loutulim village panchayat and the Saviour Of The World Church, in order to know about more information regarding their village. And interviewed few locals from the village.

²¹ Sharanya Deepak. “The Ghost Crop of Goa : Heirloom Rice Hangs By Its Last Stalks.” Orionmagazine.org. Published September 1, 2021. Accessed , March 31 , 2023. <https://orionmagazine.org/article/the-ghost-crop-of-go/>.

4. Organization Of Chapters

Chapter 1: Introduction

The first chapter serves an introduction to this study. It also consists of aims and objectives of the study, identification of research problem, scope and relevance of the study, literature review, research methodology, organization of chapters and gives a brief outline of the whole study.

Chapter 2 : History And Background Of Loutulim Village

The second first chapter tells how the word Loutulim is derived. This chapter also contains information about the ancient history of Loutulim. In Loutulim there were many temples and all temples were demolished by Portuguese when they invaded in Loutulim. This chapter also contains information about conversion. How Hindu people were converted to Catholic by forceful measures of Portuguese, as Portuguese were ruling in Loutulim. And during this period many Jesuits priest's constructed churches in Goa with the help of Portuguese. And in Loutulim also church was constructed by demolishing the temple. And lastly this chapter will tell the present geographical and demographical features of Loutulim.

Chapter 3: Socio – Cultural Aspects Of Loutulim Village

The third chapter gives an overview of the socio – cultural aspects of Loutulim. This chapter contains information about Loutulim village community of olden times and their caste system. Besides this, I made special research on marriages of Catholic Gawda's. How marriages used to take place in olden times, about their traditions and rituals and also written on recent marriages. And lastly I had mentioned about the feast's which are celebrated by the villagers and about their culture.

Chapter 4: Economic Aspects Of Loutulim Village

The fourth chapter focuses into the economic aspects of the Loutulim village. In this chapter, I have documented the traditional occupations that were once the backbone of the village economy. Through extensive research, I have provided a comprehensive analysis of the various occupations that sustained the village in the past.

Additionally, I, investigated whether these occupations have survived and whether they are still being practiced by the villagers at present. So, lastly, I also mentioned about the recent aspects of

Loutulim village. This chapter serves as a vivid portrayal of the economic evolution of Loutulim, shedding light on the changes that have shaped its present.

Chapter 5 : Significant Landmarks And Structures In Loutulim

The fifth chapter focuses on significant landmarks and structures in Loutulim, village, which includes important structures such as “the Saviour Of The World Church”, “Shri Ramnath Temple”, and “Ancestral Goa, also known as the Big Foot Museum”. Additionally, there are several Indo-Portuguese houses, including “the Figueiredo house”, “the Casa Araujo Alvares house”, the famous cartoonist house of “Mario Miranda’s ancestral house” and “Quadros e Costa house”.

This chapter also provides the history of other important structures, such as educational institutions which are run by Diocesan Society: a high school known as the “Saviour Of The World High School”, and “Don Bosco Institution”. The village also boasts several social institutions which are run by nuns, including “the Shanti Avedna Sadan Ashram”, “the Missionary Sisters of Our lady of Pilar (Pilar Sisters)”, “Ursuline Sister’s Convent”, “the Village Panchayat”, “Primary Health Centre”, a small cottage industry known as “the Rodak Company” and “Garça Branca Garden”.

Chapter 6 : Promoting Historical Awareness

The sixth chapter focuses in promoting historical awareness about Loutulim village. This chapter delves into the rich history of Ancestral Goa or the Bigfoot museum. This chapter tells us how Ancestral Goa owner that is Maendra Alvares plays an important role in promoting historical awareness. At Ancestral Goa you can get the glimpse of entire Goa in one shot by looking those beautiful structures which are constructed using old raw materials.

Right from the structure’s of Goan houses of rich as well of poor people , their dress code , different religion , occupation’s of the people and lots more is there to see at Ancestral Goa. This chapter also outlines strategies such as educational programs ,guided tours, workshops and interactive sessions which were used by Mr. Maendra Alvares in order to promote awareness regarding the museum as well about Loutulim. This chapter addresses the importance of fostering a sense of pride and preservation of cultural heritage.

Chapter 7 : Conclusion

Lastly , the conclusion chapter will summarize the findings and provide a cohesive ending to the dissertation.

Chapter 2

The History And Background Of Loutulim Village

The name Loutulim is derived from the word Lovotollem , coined from the Konkani word (lovo) a type of grass and (tollem) a pond , since those grasses used to grow abundantly around the pond in those days in Loutulim village. The origin of Loutulim , based on an inscription dated 866 AD , the distinguished writer Varde Valaulikar opined that Loutuly is identified with Latarpur , the city of the empire of Rashtrakuttas.²² According to a legend, the Goud Saraswat Brahmins from Northern India founded the settlement of Loutulim when they emigrated to Goa after the Saraswati river in their homeland dried up.

Before the arrival of Portuguese in Loutulim village majority of the population was of Hindu's and least were Catholics and they were categorised into Brahmins , Shudras Kunbis and Gawda's through this we come to know that there were caste system existing. Kunbis or the agricultural labourers lived as mundkars in the landed properties of owners ,the Brahmins. It is said that the village was an important seat of Hinduism with many temples and Agrahars, i.e (educational institutions) where Vedic studies and other subjects were taught.

As Hindus were large in number's because of this there were many temples namely Ramanatha , Betall , Gram- Purusha , Bhagvati , Santeri, Narayna , Karia – Santeri , Sidnatha Deiva and Vominio or Vamonlo. All these temples were demolished by Portuguese when they invaded in Loutulim. Portuguese invaded in Goa in 1510 and changed the character Of Christianity in Goa. The Jesuits priest Francisco Rodrigues , known as 'O Manquinho' (the Lame One) obtained a decree from the Viceroy in 1556 , forbidding the construction of new temples and the repairs of the old ones. The Hindus , who we're not successful in obtaining the revocation of this decree , went on transferring their deities to the mainland (New Conquests) from the temple that needed repairs.²³

The temple deities of Loutulim like Ramanatha , Betall , Santeri (Shantadurga) and Sidnatha were transferred to Bandora of Ponda where they are present. The deity Vamonlo was transferred to Douli of Queula , Ponda , under the name of Vamaneshwar. In 1567 , the Captain of the fort of Rachol , Diogo Rodrigues , 'O do Forte ' (Man from the Fort) as he was called , being disobeyed by the Comunidade of Loutolim, ordered that the main temple of the village be set on fire. ²⁴

²²I. Gracias "The Lure of Loutolim Village." *Village Voice Goa Today*. 1990,123.

²³ Rui Gomes Pereira, *Goa: Hindu Temples and Deities*. vol I (Panaji: Printwell Press, 1978),102-103.

²⁴Rui Gomes Pereira, *Goa: Hindu Temples and Deities*. vol I (Panaji: Printwell Press, 1978),102-103.

The Comunidade appealed to the court of law and obtained an order directing the Captain to reconstruct the destroyed temple by fire. The Captain made a representation to the Viceroy, D. Antao de Noronha, who not only approved his procedure but even authorised him to set fire to as many temples.

Francisco Rodrigues was collecting dues from the temples and he was considered to be a man of good nature and determination. He helped the Christian missionaries to spread Christianity in Salcete taluka. In his remembrance the Jesuit of the Salvador do Mundo Igreja (the Saviour of the World Church) Loutulim had finely carved out a panel of this martyrdom, now it cannot be seen as the church is renovated.

Many Gaunkars left with their idols for safer grounds, now known as Novas Conquistas (the New Conquest). Many Hindu's remained in their ancestors' land and didn't convert into Christians when Portuguese were converting; instead, they preferred death. They were soon followed by lower castes, namely the Shudras and the Kunbis, as these groups always looked to the Brahmins as their leaders and protectors.

Whatever I mentioned above is the ancient history of Loutulim village. So next is the present aspects of beautiful Loutulim village which is hidden and surrounded by many villages.

Loutulim village nestled in the heart of Goa, unveils a captivating narrative woven from the threads of its socio-cultural and economic aspects. Surrounded by lush greenery and agricultural fields, Loutulim village is well known for the Ancestral Goa or Big foot museum. The prime attraction of this museum is the sculpture of Sant Mira Bai which is carved on the single laterite stone by the founder of this museum that is by Maendra Jocelino Araujo Alvares and the village is also known for Indo-Portuguese houses which attract the local as well as foreign tourists from different parts of the world. The famous cartoonist Mario Miranda is also from Loutulim, who had been passed away and had sketched out most drawings of Loutulim village on the papers which are still remembered even today and can be seen in the Souvenir of the Silver Jubilee "The Loutuleness League".

The Loutulim village is situated in the Salcete taluka in the South district of Goa. It is surrounded by the villages like Camorlim, Raia, Ponda, Borim, Quellosim, Cortalim and Verna. The total geographical area of Loutulim village is 1781.000 hectares which has nearly 1368 hectares used as the household residing area.

The Loutulim village is divided into main 9 wards namely: *Rassaim I* ward, *Carvota* ward is divided into two parts that is *Carvota II* and *Carvota III*, *Devoti* ward is *IV*, *Orgao* ward is *V* and *VI* and Last is *Vanxem* it is divided into three parts that is *Vanxem VII*, *Vanxem VIII* and *Vanxem IX*. Loutulim is protected with hills like *Vagfalor*, *Aandogri* and *Monte Dongor* (mountain). There are small streams and springs such as Ambora spring, which make the environment of Loutulim evergreen and cool. The total population of Loutulim is 6121 (approximately according to 2011 census).

The village has a strong agrarian tradition , and many villagers from Loutulim specially the Scheduled Caste and Scheduled Tribe are engaged in farming and grows vegetables. Second important cultivation is of Cashew. Cashew trees are grown in large numbers to remove feni.

Ancestral Goa owner grows Coconut ,Arecanut, and Rubber trees.

The fertile soil in the region supports the cultivation of various crops, contributing significantly to the local economy. In addition to agriculture, there are also other traditional occupations which are practiced by this villagers such as fishing and cashew juice extraction for making feni. There is a small cottage industries which is known as Kodak Company.



Figure 1 **Ambora Spring , Loutulim**

Photo Credit: Villia Noronha

Photo Courtesy: Ambora Spring , Loutulim

Chapter 3

Socio – Cultural Aspects Of Loutulim Village

Loutulim village has a rich history that dates back to the precolonial era. At that time, the village was home to various communities such as Brahmins, Shudras, Kunbis, and Gawda's who co-existed in harmony. Goud Saraswat Brahmins were original settlers of this village who came from Northern parts of India when the river Sarswati in their homeland dried up. They held a superior position due to their vast properties and landholdings. The Kunbis, who were mostly landless laborers, looked up to the Brahmins as their protectors. During those times, the village was predominantly Hindu, with only a few Catholics. Due to the presence of more Hindus, the village was considered an important center of Hinduism, with many temples and Agraharas that is educational institutions. It's worth noting that the arrival of the Portuguese in the village marked a significant shift in the village's history, which is a testament to the diverse cultural influences that have shaped Loutulim over time.

There were twenty-five vangers of the Brahmin class. Besides Brahmins, there were also other members administering the Loutulim village in olden times. In Loutulim persons with surnames like Keni, Shenvi and Naik were the old Gaunkar's of this village.²⁵ The members were Gaunkar's and Zonkars they used to look after the welfare of their given wards. The word Gaunkar was originally derived from indigenous people who are referred as Gawda and Kunbi tribes and also called them as Gaonkars both in North and South Goa. Through, the process of settlement, the aboriginal people of Gawda, Kunbi communities had established an institution called as Gavpon or Gaonkari system in Vernacular language. The word "Gaonkari Institutions" was renamed as "Comunidades" by Portuguese, when they started ruling over Goa. The Comunidades are the most ancient agrarian co-operative institutions called the village republic. When first institution had established by fore-fathers of these tribes that period called as golden era of Gawda and Kunbi tribes in Goa.²⁶

In the ancient period, it is said that among the member of tribal group used to appoint Gaonkars or Budhvonts that is a man with highest degree of wisdom. The important role of village

headman that is Gaonkars or Budhvonts, is to control the land issue that is called as Gaonkari system. It was no limited to see the land issue and also had some judicial powers.

²⁵Rui Gomes Pereira, *Gaunkari: The Old Village Association*. vol II (Panaji -Goa: A. Gomes Pereira, 1981),33-35.

²⁶ Vijay M Gawas and Mahesh Velip. "Tribes Of Goa: Their Institution and Movement." Vol 3/19 *ScholarlyResearch Journal for Interdisciplinary Studies* (2015):565.

Under the institution of Gaonkari or Ganvpon system, it consists of definite boundaries of land from village to village, and its entirely manages the social, economical, political, religious and cultural aspects.²⁷

The village headman that is Gaonkars or Budhvonts used to conduct meeting in every tribal village in the place called as Mand. Mand is the most sacred place of the tribal village. Where all important decision regarding the land, marriages and other problems are taken. In 1567, the Portuguese Captain Diogo Rodrigues of Rachol fort disobeyed the comunidade of Loutulim and ordered that the main temple of the village be set on fire. And during this time the Shri Ramnathi temple was demolished and along with this temple all other remaining temples were also demolished. And because of this Gaonkar's and other members shifted the deities to Ponda to remain in safer grounds. So like Gaonkar's, Zonkars were also enjoying the same right in Loutulim.²⁸

According to the author Rui Gomes Pereira, she says that Zonkars origin is not known. And this particular type of members are found in the communities of Chorao and Gancim of Ilhas, Colvale and Serula of Bardez, Loutulim, Raia, Benuelim, Betalbatim and Nagoa of Salcete. Zonkars are enrolled at the age fourteen to take zons and to enjoy same rights like Gaonkars. Tradition and other facts lead one to believe that it was a custom cede zons to persons alien to the communities as reward for the valuable help rendered by them. The rights that were granted might have been of perpetual nature and would pass on to the male descendants through male lineage.²⁹

According to the author Rui Gomes Pereira, she says that today Zonkars do not render any service to the respective community. It's origin is different from that of the Kulachars. In some communities they enjoy the same right as Gaonkar's while in others they do not. Example, in the community of Chorao, some Zonkars earn full zons which is equal to that of Gaonkars others earn three-fourths and some others half. In Gancim the Zonkars, today extinct, had right only to zons. The Zonkars of Loutulim enjoy the same rights as it's Gaonkar's, whether in regard to age for the primary enrollment or in regard to the amount of the zons.³⁰

Today both members of Gaonkars and Zonkars didn't have any power as they were ruling in olden times in Loutulim village. Now village panchayat is looking after the welfare of people and development of village. At present Loutulim village has a population of Brahmins, Chadors (Chaddis), Shudras, and Gawda's, with Christians being the majority and Hindus being the minority. Both religions coexist peacefully and have their own customs and traditions. In the past, there were social hierarchies among Christians, and these hierarchies still exist today.

²⁷ Vijay M Gawas and Mahesh Velip. "Tribes Of Goa: Their Institution and Movement." Vol 3/19 *Scholarly Research Journal for Interdisciplinary Studies* (2015):565-567.

²⁸ Rui Gomes Pereira, *Gaunkari: The Old Village Association*. vol II (Panaji -Goa: A. Gomes Pereira, 1981),33-35.

²⁹ Rui Gomes Pereira, *Gaunkari: The Old Village Association*. vol II (Panaji -Goa: A. Gomes Pereira, 1981),34.

³⁰ ³⁰ Rui Gomes Pereira, *Gaunkari: The Old Village Association*. vol II (Panaji -Goa: A. Gomes Pereira, 1981),33.

Christian Brahmins, Chaddis (Chadors) , Shudras, and Gawda's have their own customs and don't interact with each other. In the past, higher castes treated lower castes as slaves, with most Gawda's being landless laborers who had to work on big landlords farms. They had to give a portion of their produce to landlords and pay rent for the land. In the bygone era of Goa, it was a common practice for people of higher castes to occupy the benches in the churches while the rest were compelled to sit on the floor. White-collar jobs were reserved for higher castes, and people were judged according to their caste.

Social Structure Of Loutulim

The term 'caste' is derived from the Portuguese word 'Casta' which means lineage and hence hereditary.³¹ It is a fact that the Portuguese attempted to eliminate the caste system in Goa but were unable to do so completely and had to make a compromise. The Varna system, which is a form of the caste system, had been present in Goa even before the arrival of colonial rule.

This was reinforced by a special dispensation of the Pope Gregory XV, given in 1623 that the Brahmins converted to Catholicism might wear their sacred threads and caste marks. They bodily transported the entire caste structure of the Hindus into their new religion.³² The four-fold structure of the Varna system is made up of Brahmins, Kshatriya, Vaishya and Shudra, where Brahmins are placed in the upper position.³³ This system also penetrated among the Christian in Goa. When one speaks of the Christian caste structure , one takes into the consideration only there, are Bamonn (Brahmin), Chaddi (Chadors) (Kshatriya) and the Sudhir (Shudra).³⁴ The other castes were the Mahars, Chambar, Kharvi and so on. These people could not get themselves admitted into above three mentioned caste. They were converted to Christianity and they were grouped with the Shudras. The only exception was the 'Gavdi'.³⁵

³¹ P. D. Xavier, *Goa A Social History 1510-1640* (Panaji: Rajhauns Vitaran, 1993), 40.

³² Manohar Malgonkar, *Inside Goa* (India: Architecture Autonomous, 1990), 97.

³³ Olivinho J.F Gomes, *The Religious Orders in Goa: XVIth – XVIIth Centuries* (Chandor: Goa, Konkani Sorospot Prakashan, 2003), 173-174.

³⁴ Olivinho J.F Gomes, *The Religious Orders in Goa: XVIth – XVIIth Centuries* (Chandor: Goa, Konkani Sorospot Prakashan, 2003), 175-176.

³⁵ P. D. Xavier, *Goa A Social History 1510-1640* (Panaji: Rajhauns Vitaran, 1993), 43.

The converted 'Gavdi' aboriginal were termed as 'Kunbis'. The converted Gavdi refused to get assimilated into the Portuguese culture and kept up their peculiar mode of dressing and behavioural patterns. The Kunbis are found in a large numbers in Salcete taluka than in any other talukas of Goa. ³⁶In Loutulim also Kunbis were present in olden times. The conversion to Christianity brought about a shift in beliefs for the people of Loutulim village. However, the old customs, traditions, superstitions, and caste system were still passed down to the new converts. Currently, the majority of people in Loutulim village are Christians, but the caste hierarchies still exists. Just like other Goan villages, the Brahmins (Bamonn) and Kshatriya (Chaddi) have the highest social status.

According to the social structure, the Shudras occupy the third position, with the Kunbis, aboriginal Christian and Hindu communities, and numerous other castes following suit. This hierarchical classification system denotes a specific order with regards to social status and is a crucial aspect of the social structure. So the village is home to different communities, including the Brahmins (Bamonn), Kshatriya (Chaddi), Schedule Tribes, Schedule Caste, and Other Backward Class (OBC). The Schedule Tribes and Schedule Caste communities are considered a part of the Gawda Christian community, in Loutulim. In Carvota and Rassaim wards of Loutulim, the Gawda Christian community are in majority.

Marriage Of Catholic Gawda's Of Loutulim

Gawda People Marriage: The endogamic rule states that marriage must take place between persons of the same 'varna'. If a person directs his love towards a person of his own Varna (caste) in accordance with the injunction of the shastras, his action deserves public approval and good progeny.

In Loutulim, monogamy is the prevailing type of marriage, where one man marries one woman. This applies to both Christians and Hindus, and people typically marry within their own caste. For instance, a Brahmin boy will marry a Brahmin girl. In this discussion of the institution of marriage, I will focus on the Christian Gawda community's marriage customs. I will be focusing on why marriage was important in the past, here attempt has been made to discuss and explain the style and marriage patterns among the Gawda's of Loutulim. The social, legal and religious aspects of marriage would be the focus of enquiry.

For the Gawda people, marriage means 'kutomb goddop' which means that the family set up is possible only through the institution of marriage. They considered that only marriage can bring

³⁶ Olivinho J.F. Gomes, *The Goan Village Communes* (Campal, Panaji, Goa: Vasantrao Dempo Education & Research Foundation, 2006), 29.

together the two different sexes for the procreation. This is the basic reason for the formation of the sacrament of marriage and institutions of family. The offspring which born in the family, are considered to be gift of God by Gawda's. The new born considered to be the incarnations of dead ancestors, especially of the family members who passed away recently. The child is named accordingly. In the case of molestation of girl by a man or youth in her pre- marital state is referred to as 'potkolam' or 'porduwarponn' which means adultery by the Gawda's.

According to the civil marriage act of 1955, the minimum age of getting married is 21 for boys and 18 for girls.

During ancient times in Loutulim village, the Gawda community followed a traditional practice of arranging marriages for their children. Boys were married at the age of 17, while girls were married off at the age of 11. The parents of the boy and girl would arrange the marriage, and neither the boy nor the girl had any say in choosing their spouse. The selection process involved a thorough examination of the bride's familial background and health, and her horoscope was also checked by the head of the family or an elderly woman of the community, known as 'Vodil', to ensure that the bride belonged to the permitted group or village. This practice was believed to have been followed to maintain the sanctity of the community and to ensure that the marriage was successful.

The reason behind this is that they have their own myths and legends. One of the elderly woman from Loutulim told me that her father was referred as Gaonkars of ward. And if someone wants to marry, the Gaonkar's need to be inform first. Everything was in the hands of Gaonkar's it seem, she also told me about her brother. After her both parents death her brother married to Shudir caste girl. And she told me that it is the curse for her family and nothing good has happened it seem after his brother marriage. That fellows son is mentally ill but good looking. She thinks that it is the curse of their ancestors on their house of getting married outside their caste.

The marriage season for the Gawda's starts after the harvest. The marriages are mostly conducted at the time of the annual 'Intruz', which is the time for enjoyment and entertainment, which falls in the month of February or March. The 'Intruz' is the annual festival that is held in honour of the 'Ganv Purush' or 'Hapshi' (the super natural being), along with the 'Kul devi' with the beating of drums and lighting of the lamp at the central place of the village called 'Mand'. The mand is a sacred place where the Gawda community get together and dance and even showcase their talents. This is celebrated with lot of rituals, offerings and ceremonies involving food, drinks, coconut oil, flowers and beedi, etc.

Another reason for having marriages at the time Of 'Intruz' could be that Gawda's and Kunbi year starts from the 'Intruz' and ends up with the harvest. The first 'tas' (ploughing) of the field starts after the 'Intruz'. In order to acquire additional members to work in the fields, the marriages are supposed to be held at the time of 'Intruz'. Some prefer during Loutulim church feast, in Christmas season, and during Easter time. The marriage which is considered ideal one is arranged marriage. There is no dowry system in Christian Gawda community. The bride can take whatever she wants, there is no demand for any cash, gold or other things from boy side.

Catholic Gawda Pre-Wedding Traditional Rituals And Functions

The Catholic Gawda community in Goa has a rich wedding tradition that encompasses traditional rituals and functions. In days gone by, a respected elder, known as a 'Mali' or 'Raibari', would arrange the marriage by presenting a proposal to the family of the boy or girl. Nowadays, arranged marriages are still common and families will approach one another with a proposal if they feel a connection between the potential partners.

Decision (Utor):

The 'Utor' or promise ceremony is a crucial decision that sets the tone for the entire wedding. During this ceremony, the families of the bride and groom come together to discuss every detail of the wedding. They discuss crucial aspects such as the wedding date, venue, budget, and guest list to ensure that everything is planned to perfection.

This decision is a crucial step in ensuring that the wedding is a grand success, leaving both families satisfied with the arrangements. Therefore, it is vital to take this decision seriously and put in the effort to make it an unforgettable event.

Engagement Ceremony (Mudhi):

Before the wedding ceremony in the Goan Catholic community, an engagement ceremony is held where the couple exchange rings. The engagement ceremony usually takes place at the groom's house in the presence of family members, relatives, and neighbors. The groom puts an engagement ring on the bride's finger, and the bride does the same for the groom. The bridegroom's ring is taken in a special box that has an Infant Jesus statue. The bride's parents also put some money or any kind of gift (note: putting of the money is only done by wealthy people mostly by Gawda Gaonkars. Mostly this doesn't takes place who are not Gawda Gaonkars) it represents the amount of dowry at the bottom of the box.

The amount of dowry is counted by an elderly family member known as the 'Vodil.' After the engagement ceremony, preparations for the wedding start. Relatives of both the bride and groom go for wedding shopping. The 'Saddo,' a red cotton saree, is also purchased because the next day, during the Appoune or Portonem ceremony, the bride wears this saree as a symbol of her newly married status. Other essential items that the bride will need at the groom's house are also purchased during this time.

Civil Marriage:

According to the existing Portuguese Civil Code the next step for the couple is civil registration which is done at the Civil Registrar's office, in the presence of parents, close relatives and two witnesses. Within a period of three weeks thereafter the public can raise and submit objections if any, as the Registrar affixes a notice on the board inviting them to do so.

Wedding Banns (in Konkani it is called as Kazarachi Chitt):

Wedding banns, which is known as “Kazarachi Chitt” in Konkani, is an important tradition followed by the Catholic community in Goa. The announcement of the impending marriage is made in the church, and this announcement is read on three consecutive Sundays, which are usually a few weeks before the wedding. In certain cases, where there is less time to read all three banns, only one or two banns may be read. The primary purpose of this announcement is to inform the public about the upcoming marriage and to provide them with an opportunity to raise any objections. This tradition has been followed for generations and is a crucial aspect of the Catholic wedding ceremony in Goa.

Chuddo Ceremony:

After the reading of the first bann, on the very same day the bride is supposed to wear the ‘Chuddo’ in her maternal uncle’s house who is supposed to invite her for lunch. The ‘Chuddo’ ceremony takes place, where the bangle seller i.e. the kankonkar comes to the house and fits bangles on the bride’s hands in the accompaniment of ‘zoti’ which are special commemorative songs. The family invites a local bangle seller known as kankonar who fits 8 to 9 bangles on the right wrist and 7 to 8 on her left. The bangles colour will be mostly of red, green, white and yellow. The bangles which are green in colour with yellow lines symbolizes the married life of the bride. These bangles are then kept in front of the altar to seek the blessings of God and the elders of the family.³⁷ This ceremony is usually performed at the house of the maternal uncle of the bride. Thus these bangles should not be broken and the bride is not expected to do any work due to this.

These delicate bangles are a sign of the bride’s beginning of a new life. Then they sing a song called as ‘Tambde Roza’ along with a few other songs during the ceremony. The bangle seller is paid for his service along with a measure of rice, one coconut and some bananas. After Chuddo ceremony is over at the maternal uncle’s house, the said uncle sends his niece home with a vojem (a parcel of homemade sweets put in a special type of bamboo woven basket) containing sweets such as Sannas, Vode and bananas twelve each in number. This system is known as Perkund. Other relatives too invite the bride at their place for lunch or for dinner. She receives a special bunch of flowers from her uncle and relatives too. Even if the parents of the bride, do not talk with the said uncle or relatives, she has to go and get at least water from their well. It is compulsory ritual of taking water from uncle or relatives house it seem. Relatives of both bride and bridegroom, come with flowers, fruits, special Goan sweet known as patolio and ‘holle’ (made out of rice-flour stuffed with shredded coconut mixed with jaggery, cupped into a wrapping of jack-fruit tree leaves and pinned by a thin stick-pin) are served at the maternal uncle’s house and other gifts are given to them.

³⁷ Philipina Gomes, interview by Villia Noronha, Loutulim, February 13, 2024.

These bangles represent the married life and hence if her husband passes away or dies then the woman is made to break her bangles over the coffin and the pieces thrown into the coffin. Before solemnizing the marriage in the church the ritual of purification is performed for the bride as well as for groom at their respective residence. A further step in the wedding preparations was the erection of the wedding booth (matov or pandal).

Wedding Booth (Matov Or Pandal) :

The neighbours were specially invited to help in the erection of these temporary shelters. This invitation was called matvachi vovlik (invitation to put up the matov) .The wedding booth was essential. Generally two such booths were erected, one in front of the house, the other at the side of it. The front matov was erected in the courtyard which was properly levelled and given a smooth coating with cowdung. It was enclosed all round with palm leaves. The posts consisted of the stems of bamboo's (kondo) ; the same kind of wood was used for the connecting roof-beams. The roof was covered with the palm leaves. The wedding booth had only one entrance. The number of posts supporting the matov had to be of an odd number.³⁸

Then they fix a bamboo pole at the centre called 'tamt' and a coconut is tied at the top. Breaking up of the coconut is considered to be a big ritual. The erection of the wedding booth was an occasion for much fun and merry-making for all who took part in it. Afterwards all the workers were invited for a meal. The other booth erected at the side of the house was called rashyo or roshi matov. Here they cook wedding dinner. The posts of this shed also had to be in odd numbers. This shed was built in an angle to the house and screened, the entrance was located on the left side. In former times a special dinner was served at noon of the last day before the wedding in remembrance of the deceased family members.³⁹

Roce Ceremony:

After this another ceremony is held known as "Roce ceremony." Roce ceremony is held on a day before the wedding. For this occasion the bride is dressed nicely and red flowers are stuck into her hair. In the evening when the sun is already down a ceremony is performed which is called roce. With this the wedding ceremonies really begin. First both bride and bridegroom are given a bath in their respective homes. The bridegroom sits in the wedding booth on a low stool (monoi) or on a bench, surrounded by family members, neighbours and friends. At both places, at bride place and bridegroom place mother enters in the wedding booth to apply the haldi mixture, i.e. turmeric and coconut oil is mixed up and thick paste is made.⁴⁰ Haldi is applied to bridegroom and bestman. And the same ceremony is also performed at brides place too.

³⁸ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):23.

³⁹ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):29.

⁴⁰ Philipina Gomes , interview by Villia Noronha , Loutulim. February 13, 2024.

It is characteristic that the different ceremonies of the wedding are accompanied by songs sung by women. The roce ceremony is an impressive rite. By this ceremony the bride, or the bridegroom, takes leave of the unmarried state and enters a new period of life (saunskar).⁴¹ The blessings of God are invoked on both and dead ancestors are remembered. The ceremony is in fact a ritual purification. This ceremony is clearly a survival from the Hindu past. The Hindus also do haldi ceremony before wedding. After the roce ceremony the bride and the groom were restricted from leaving the house. This was done as a precautionary measure keeping them safe from any accidents or injuries just before the marriage. On the eve of the wedding day there is much merry-making. Practically nobody goes to bed this night. It is the last night for the bride to be as a girl; all guests want to celebrate with her.

The Nuptial Blessing In Church (Resper) :

Then the bridegroom was dressed up to go for their wedding nuptial mass at church. His dress code consisted of loincloth (dhoti) of hand woven cloth, a shawl to cover his shoulders. The bride used to wear a special wedding saree called as 'worl' dhovem kapod (white plain cotton saree). Gold ornaments in those days were absent it is said that those who can afford only those bride wore the gold ornaments. The hair is well combed and parted in the middle of the forehead. This fashion is strictly observed. Before the wedding parties started on their way to the church, both bride and bridegroom received the blessing of all the elders. The bride, or the bridegroom, had to stand with folded hands in a prominent place in the hall of the house dressed for the church. The elders now approached one after the other and give a blessing.

During this time the women sung some wedding songs. Before the wedding parties left the house, water is sprinkled on the bride's feet as well on the groom's feet. This was done in order to give them feeling of coolness for the walk to the church. In former times it was probably called as a blessing. The bridegroom on his way to church was accompanied by bestman (dhedo). His father and some other close relatives also went along. The bestman was either a brother or the sister's husband. The bride was similarly accompanied by her bridesmaid, her father and other relatives also accompanied them too. The morning following the roce ceremony the marriage was blessed in the parish church. This was the essential part for a Christian marriage. Both groom and the bride and their family members proceed in separate groups to the church.⁴²

⁴¹ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):29.

⁴² Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):34.

Rituals Performed After The Wedding In Church

After the blessing of the marriage in church the bride , bridesmaid , bride-groom, bestman and all family members, neighbours and friends proceed to the house of the bride- groom. Then all the elders gather in the matov and pray for the dead ancestors. Then they light a lamp at the cross. They offer flowers like abolim (crossandra) or small button like yellow flowers locally these people refer these flowers as shevanti (chrysanthemum) to the 'roshi' (traditional mud stove). Food is cooked in the matov using new mud stoves called 'roshi'. Wedding food mostly be like rice , different types of vegetables such as pumkin (gharawelo duddi) is the main vegetable item and it should be cut by the elder member that is by the vodil of the house , it is the main ritual which is exclusively followed by Catholic Gawda's and other vegetables which are mostly cooked are brinjal (vangi), bottle gourd (duddi) , riped cucumber (picikllem tavshem), snake gourd (paddul) and curry is prepared of lady finger (bhende) and dried prawns.⁴³

Different types of fish is fried and fish curry is prepared. Sweet dish like sanna (sannas are Goan steamed rice cakes). Sannas are traditionally done using coconut toddy which acts as a fermenting agent, grated coconut and sugar), vode, shirvale (shirvale is a traditional recipe made in Goa with rice / ragi or nachni (finger millet) flour and served with sweetened coconut milk (mainly made for special occasions) , patoleo or patoli (patoleo is a unique, soft, aromatic and sweet made by spreading rice paste over turmeric leaf and stuffed with jaggery, cinnamon and freshly grated coconut), and soji (sweet dish prepared by chana dal and sugar). Gawda people do not consume any meat or chicken. Bride and bride groom and their family members, neighbours were welcomed into the matov. Then they pray, food is blessed by the 'vodil' that is by elderly person , then food is first served to married couple and afterwards all guests are served that is kazra jevon (wedding food).

The arrangements for the dinner are already in full swing. The cooking, commenced early in the morning, is done in the matov. First the rice is taken from the grain bin (pet). This is done with a certain display of solemnity. All the women helping with the cooking are standing around the large bamboo basket on raised ground around which the matov had been erected. Each working women is called as randpinn. Randpinn is given a vessel and the vodil measures out the rice and gives it to the women. The woman takes it to her allotted place, cleans it and begins cooking it. It is of course important that a sufficient quantity of rice is cooked so that all the guests get some to eat. All other provisions, especially the vegetables brought by relatives and neighbours, are placed near the roshi (mud stoves) to be cooked for the wedding dinner. ⁴⁴Many women come to help during the cooking time. Even during the cooking the women sing the songs. First of all they

⁴³Philipina Gomes, interview by Villia Noronha , Loutulim. February 13, 2024.

⁴⁴ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):34-35.

invoke the grace of God for the dinner, that all food which is cooked should fulfill the stomach of all wedding guests.

Opsun Divnchem Or Opsun:

This is a tradition where the bride is formally given away by the father or the guardian of the bride to the groom.

Saddo Ceremony:

A saddo is a red saree given to the bride by the groom's family. The saddo is first seen after the wedding nuptials have ended and the newlywed couple makes their way to the house of the groom. Then the bride is introduced and welcomed to her new home after which the couple kneels in front of the altar while the prayers are recited. Where in the groom's parents place this red saree "saddo" on the bride's shoulders. Where as, the bride's family gives a similar red saree to the bride on the second day of the wedding when the bride goes to her home.

Appoune Or Portonem Ceremony:

Appoune or Portonem ceremony is performed at bride's place. At this time a peculiar ceremony takes place in the bride-groom house. The bridegroom relatives that is specially the women dresses up the saddo to bride. They make flowers veni (braid) mostly of abolim (crossandra), amarnath (button flowers), small button like yellow colour shevanti (chrysanthemum), surangha (mammea suriga) to put on brides hair. If abolim flowers were not available, amarnath or shevanti (chrysanthemum) could also be used, but at least one string had to be of abolim flowers. There is no religious significance is given to the abolim flowers. The only reason why they were used is that they did not fade quickly. Bride is then led into the hall of the house and, surrounded by singing women, She is stripped of worl (white bridal saree) of an unmarried girl.

Then she is dressed in the saddo. For the first time the end of the saddo is laid over the bride's shoulder. This has to be done always by the mother-in-law. To wear the sari with its end thrown over the shoulder, known as worl, is the exclusive right of a married woman. A virgin girl has no right to wear the sari in this fashion. After wearing red saree (kapod) , jewellery , red glass bangles and flowers braid (veni). Then the pirduk (mangalsutra) is tied around her neck. This is the emblem of the married state. Prayers to God are recited that this pirduk may be kept on the neck of the young woman, implying thereby that the husband may stay alive for many years to come. According to tradition, the pirduk can be worn only as long as the husband is alive; on his

death the widow has to take it off. It is tied by the mother-in-law. At any rate, it must be tied by the nearest female relative of the bridegroom, a woman whose husband is alive.⁴⁵

The bride, bridegroom, bridesmaid, bestman and all family members, friends and neighbours of bridegroom make their way to go to the bride place. Then this ceremony is called the Appoune or Portonem ceremony. Portonem means to 'return'. Keeping with tradition, the bride wears a bright red saree called 'saddo'. Which is given by the family of the groom. This practice takes place the day after the wedding when the newlyweds return to the house of the bride and they have to spend the night there.⁴⁶ Then dinner is served on patravali (that is made out of 'charam pana' in English it called as 'buchanania cochinchinesis' berry tree leaf). Dinner was served according to certain rules first a little water was spilled on each leaf to clean it. Next mango pickle is served on each plate.

Then several different dishes of vegetables. Finally rice was served. At wedding dinners ordinarily no liquor is served. Food was completely vegetarian. Once food is served to all they start prayer's and then they start eating. The same prayer was recited at the conclusion of the wedding dinner. After dinner the guests are entertained practically during the whole night. The young men in particular are sitting around a large pot of toddy each with a gumat drum, and they sing. The bridal pair returns next day to the bridegroom's house by cutting the palms leaf which were put at the entrance of matov. They cut the palm leaf into two parts without the looking at house of the bride and make their way to bridegroom house.

Xim (Boundry) :

The "xim" basically means boundary. At the end of the reception all relatives and friends of the bridal couple who have remained till the end draw an imaginary line known as 'xim' would be marked across by pouring liquor, mostly Cashew feni. It was believed that this would keep the couple safe from evil eyes and any wrong happenings. Then the bride's family would stand on one side of the road while the groom side would stand on the other side of the road. Then the bride and the groom's family, offer prayers, recite holy verses and shower blessings on the couple. And later few of the bride's relatives cross the 'xim' (that is boundry). Some cases, a bottle of liquor would be poured in a coconut shell and some local cigars would be kept at the junction from where the wedding couple would pass. It was believed that this would keep the couple safe from evil eyes and any wrong happenings.

Vojem :

Vojem may be a few sweet items prepared by the bride's family at the groom's house to distribute among family, relatives, and villagers. Some of it's than later returned back to the bride's family again. The vojem includes the Goan sweet " sanna vode , sanna , patoleo and

⁴⁵Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):41.

⁴⁶ Severine Silva and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies* 24, no. 2 (1965):47.

bananas. The vojem is distributed to the village and family as a token to mention thank you for all the support during the marriage time.

The Recent Marriages Of Catholic Gawda's

There is a significant change in marriages of Catholic Gawda's of Loutulim and most Goan villages. The traditional rituals and customs which used to be performed before, were no longer practiced. In the past, love marriages were not prevalent, and marriages were arranged by the elders. However, the acceptance of love marriages has increased now. Additionally, the ceremonial application of a turmeric and coconut oil mixture on the bodies of the bride, groom, bridesmaid, and best man has been replaced with pouring coconut milk and breaking eggs on their heads. The bride no longer wears a white cotton saree (worl) or flowers braid, opting instead for a white wedding gown. Similarly, the groom now wears a shirt and pant, rather than traditional attire. Non-vegetarian food is prepared such as different types of meat and chicken is prepared.

Following the wedding mass, the bride and groom proceed to the groom's house. Usually around 7 pm, both the bride and groom, along with their family members, relatives, neighbors, and friends, directly go to the reception hall. The reception hall, which has been decorated according to a theme chosen by the couple. The entrance of the hall is adorned with flowers, balloons, and a centerpiece made of thermocol. The "Master of Ceremonies", i.e (MC) welcomes the couple to the hall, accompanied by music. Attendees of the reception sprinkle confetti over the couple, and a procession is led by flower girls and pageboys. The MC escorts the couple, along with the best men and bridesmaids, to the center of the hall, where a beautiful wedding cake is displayed. The MC offers a toast, providing details about the couple, and announces the cake cutting ceremony. The bridal couple cuts the cake, with the champagne being uncorked and served to the guests by the best man or close relatives. The MC leads the couple, best man, and bridesmaid, and the couple's parents, relatives, and friends around the hall in various formations, culminating in the center of the reception hall, where the couple performs their first dance as husband and wife. All guests are then invited to join in the dance with their partners, while snacks are served to those who choose not to participate.

After the dance, the bridal couple is offered gifts and best wishes from the guests. The wedding food is then blessed by praying to the almighty, and the couple is served the first meal.

Changing Social Structure

In Loutulim village, it is common for Christian Brahmins and Chaddi to marry within their own caste. But while talking about the other castes there are instances of inter-caste marriages when the individuals' economic, educational, and social status are deemed compatible. This trend of inter-caste marriages is also observed among other castes, and attitudes towards individuals from lower castes have become less rigid than before. Young, educated men and women from lower castes now interact freely with their upper-caste peers. However, there is still a noticeable difference in the treatment of higher-caste members, as the elderly people of the higher castes continues to view lower castes as inferior.

Throughout history, the Christian community has maintained strict hierarchies that relegated individuals from lower castes to marginalized positions in society. Within religious institutions, this meant that only men from the upper castes were allowed to pursue priesthood positions, while those from lower castes were systematically discriminated against. However, with the passage of time, and the realization that such practices were unjust, the church has taken active steps towards encouraging men from lower castes to join religious vocations. This initiative has been successful, resulting in a significant increase in the number of priests from lower castes compared to those from the upper castes. This change has allowed for a greater diversity of perspectives and experiences within the church, and has ultimately led to a more inclusive and accepting community.

Social Life Of The People

The people of Loutulim called as "Lottlikar" irrespective of any religion. Among the people of Loutulim joint family system was prevailing for long time. But now there is a change in this system in the form of nuclear family, which led to the formation of residential flats in urban areas. The language of the people is Konkani. Other languages spoken by the people was Portuguese which is still spoken by the Christian elites and those whose medium of instruction was Portuguese, especially the older generation.

Before, these people used to consume Kanji (pez), or rice gruel, for breakfast they are it with dry fish. Ragi (nachne) porridge was also consume as a energy porridge. For snakes they used to eat bhakris made from rice flour. Sweets like godshe, which is a dessert made from rice, jaggery, and lentils.

The staple food of the people is rice, fish and curry. Almost all Christian are now non-vegetarian and they prefer meat such as beef, pork, mutton and chicken. For any festive occasion this items are compulsory. During festivals season such as during Christmas, Christian people prepare nevreo, bebinca, dodol, kushwar, sanna. For feast they prepare sanna, patoleo and etc. While Hindu people during Ganesh Chaturthi, Diwali and for other festival they prepare nevreo, modak, besan or mung laddo, nevreo, sweet polle and etc.

Cultural Life

The term “culture” generally means constellation of the customary ways of thinking and behaving that are characteristics of given population or society. Hence the culture of the social group consists of language, food habits, religious beliefs, music and etc. Culture is expressed in day to day and occasional activities of people belonging to a particular group.

Mando: The mando, in the early nineteenth century, was almost exclusively a song written in a spirit of competition. It was a poetical and musical expression of a personal emotion or description of a political life any political member. In olden times, it seems that Gawda people used to participate in mando. This used to take place in an open ground or in front of courtyard of the house. This was done only for entertainment purpose mostly on Saturdays, this was performed, because on regular days these people were going for work. So on Saturdays these people would get their wages. And so they used to organize this programme for their entertainment, in order to get relief from work. In due course, the mando took on a definitive artistic form improving with time. And most of Christians who are from Loutulim are involved in Mando dance.

Carnival: In olden times carnival was referred as ‘intruz’. It is the three days festival, where in a group of people used to organize khell or fell (dance). And this khell or fell goes from one village to another by performing the dance. This was basically done in order to enter the lent season. Today, carnival has become one of the most popular and well-known cultural events in India, attracting visitors from all over the world. The festival typically takes place in the weeks leading up to lent and features a range of events and activities that showcase the unique heritage and traditions of Goa. These include parades, music performances, dance competitions, food festivals, and cultural displays.

Feast Celebrated By Loutulim Villagers

So firstly I had mentioned about the Catholic feast.

These people celebrate two main feasts, that is the Konsacheam fest. This feast is celebrated in honour of the Saint Bartholomew on 24th August, preceded by the nine-day novenas. Prior to the feast mass, the Parish priest along with the Confraria and the devotees move to the field, the priest blesses the paddy corn and cut the first sheaves with small sickle. Priest and devotees move in procession to the church and the priest offer the newly harvested paddy sheaves to almighty. After mass is over, then again they held procession by taking the statue of Saint Bartholomew in the marked area followed by veneration. Afterwards the newly cut sheaves of paddy were distributed to the people

Next feast is of patron of the Saviour Of The World Church, that is the Salvador Do Mundo that is the Jesus Christ. This feast is celebrated on 3rd Sunday of November every year.

Hindu Feast

The palki ritual: On festival days the image of deity (utsavmurti) is placed in a decorated palanquin (palki) and taken around the temple courtyard accompanied by musicians and devotees. After every few steps the procession halts and songs were sings in praise of the deity. This procedure is followed until the procession comes back to where it started in front of the temple. The deity in the palanquin is then carried back into the temple precincts.

Hindu people of Loutulim celebrate the zatra of Shri Ramnath. Annual zatra is held at the temple. Where devotees holds the traditional palakhi (palanquin) and Bhatt puts the idol deity into the palakhi and leads procession to move around the temple.

Chapter 4

Economic Aspects Of Loutulim Village

Agriculture has always been the backbone of Goan society, with the majority of people being engaged in farming as their primary occupation. In olden times Loutulim villagers were engaged in many traditional occupations, especially farming, served as the primary source of income for villagers.

The ST Catholic community, in particular, comprised landless laborers who toiled on landlords' lands, surrendering half of their produce to the landlords as payment. Instead of receiving money for their work, they were often given rice for their labor. The land they inhabited was also owned by rich landlords. As water is available throughout the whole year. These people used to cultivate the paddy fields twice a year. The monsoon crops are called the Kharif or Sorod crops and the winter crops are called Rabi or Vaigan crops. Sorod crops are sown during the period from the first week of June to early July and harvesting is done in September - October. Vaigan crops are sown during the period from the first week of November to the second week of December and are reaped in March.

The villagers also grow different varieties of rice such as Jyoti, Jaya, Asgo, Giresal, Korgut. Indigenous seeds like Korgut are simple to farm on the land that they have evolved with, but because of the lobbying for hybrid seeds by governments and foreign multinational corporations, they suffered and dwindled in number over the years. Salesmen advertise monocultural hybrids for their ability to yield almost double that of indigenous varieties. (Whereas Korgut yields 2 to 2.5 tons per hectare, Jaya and Jyoti will yield 4 to 4.5 tons in the same space.) However, hybrids are grown with a dependency on fertilizers, and also exhaust the land with their extractive natures of farming, whereas indigenous farming cultures regard land health as central. Giresal grew in the flat lands of Saligao and Loutulim, in the flat lands. It is said that this type of rice variant is not grown in large quantities as it was grown before. Giresal rice grain is black outside and white inside. Today, only the odd farmer grows Giresal, for small-scale sale or personal consumption. In the article "The Ghost Crop of Goa Heirloom rice hangs by its last stalks" is an article by Sharanya Deepak. She says that the farmers told her about many other varieties of rice that have gone extinct like Shitto, Babri, and Patni are fat red and brown grains, sweet and starchy.⁴⁷

⁴⁷ Sharanya Deepak. "The Ghost Crop of Goa : Heirloom rice hangs by its last stalks." Orionmagazine.org. Published September 1, 2021. Accessed , March 31 , 2023. <https://orionmagazine.org/article/the-ghost-crop-of-goal/>.

These were the following traditional tools used by farmers in cultivating fields in olden times. The tools included the Plough (Nangar), Rake (Dahtoh), Spade (Kodal/Phawda), funnel for sowing seeds, Sickle (Villo) and Bullock cart (Bailagadi).

Plough (Nangar)

Plough (Nangar) is typically made of wood and is pulled by two bulls. It has been used since ancient times for tiling, stirring the soil, and applying fertilizers. A plowshaft, which is a long wooden log, is used to construct it. It is equipped with a ploughshare, which is a powerful triangular iron strip. The other end is attached to a beam, which is then wrapped around the bull's neck.

Rake (Dahtoh)

Rake made from wood or bamboo, used for smoothing and leveling the soil, removing debris, and gathering harvested crops. They were essential for maintaining neat and tidy fields, especially after plowing or harvesting.

Spade (Kodal/Phawda)

It is a multipurpose tool used for making bunds, ridges, furrows, shallow trenches for sowing seeds and planting materials, chop weed and removal of crop residue, irrigation channels and even to dig or move soil, such as when harvesting root crops. Handle is made up of bamboo/wood and the working area is made up of iron with rectangular shape.

After that, a seed-sowing tool is used to sow seeds, which is shaped like a funnel. Most farmers in olden times just throw the seeds in each distinct fields.

Sickle (Villo)

Sickle (Villo) is one of the most popular multi-use tools that our ancestors used in agriculture. Primarily designed to do harvesting of crops, the sickle also used to cut small shrubs, grass and even used at home to cut vegetables in rural areas.

Bullock Cart (Bailagadi)

In addition to plowing fields, bullock carts were crucial for transporting harvested crops, seeds, and other agricultural materials. These carts were typically made of wood and drawn by pairs of oxen or bullocks.

While farmers used to rely on these traditional tools and equipment, many have now been replaced by modern agricultural equipment. For example, wooden ploughs have been replaced by iron ploughs. Farmers use tractors instead of plough and some use transplanting machines to transplant paddy. To harvest the produce, they use harvesting machines. These modern agricultural tools have made the farmers' lives easier when working in the fields.

Some farmers used to grow different types of vegetables such as red and green leafy vegetables, cluster beans, radish, ladyfinger, kohlrabi, cucumber, Ivy gourds, muskmelon, snake gourd, bottle gourd, brinjals, chillies, and pumpkins. They used to sell these vegetables and parboiled rice in the market and earn their daily wages.

The second important cultivation is of cashew plantation. Cashew trees are grown in large quantities. In order to make cashew feni, cashew apple juice is removed. The process of making cashew feni involves crushing large numbers of cashew apples under the feet to remove juice. The juice, known as sap, is collected in an earthen pot called 'monn' and kept to ferment for three days. It is then boiled in a large earthen pot called 'bhann' with a mouth sealed with a wooden stopper called 'mhorannem'. The vapors from the 'bhann' pass through a tube called 'nolli' made from 'bonnki' clay tube and then collected in a clay distillation pot called 'launi' that is placed in an open clay vessel called 'kodem' filled with water. After so much of procedure the cashew feni becomes ready to drink and to sell.

It is said that cashew feni is used as medicine to treat various infections such as tooth problems, gums problems, cough and cold, swelling, provides warmth to the body and cleanses the respiratory system, treats constipation and other stomach related problems. Cashew feni also has antiseptic properties, which help in curing wounds and cuts and some types of mouth ulcers.

Fishing was an important traditional occupation of the average Lottlikar's. They used traditional equipment like small nets and fishing rods to venture into the river. By selling the catch, they earned their daily livelihood. As fish was an integral part of the Lottlikar's diet, fishing activity was an important source of economy. Till today, the many people from Loutulim rely on fishing activities.

(Thevoi or Mest) Carpenter

Carpenters locally known as 'thevoi or mest' in Konkani. Carpenters were very important because, before monsoon, people had to see if their houses needed repairs, such as replacing roof tiles and other materials. The carpenter's work is to design the window frames, all household utensils, especially the doules (coconut spoons), kitchen cabinets, and furniture. They used to sell their woodcrafts arts in the fair during festival time. Carpenters are still needed today.

cattle rearing: cattle rearing was also another important traditional occupation in olden times. Cows, buffaloes, and goats were commonly raised for their milk, which was distributed throughout the entire village. Certain households specialized in cattle rearing, a practice that was integral to agricultural activities.

Cattle rearing was another important traditional occupation in olden times. Animal's such as cow, buffaloes and goats are reared. Cow's and goats milk is sell throughout the whole village. Some families were involved in cattle rearing, which was essential for agriculture.

Traditional Medicine

There might have been practitioners of traditional medicine, using local herbs and remedies to treat ailments in the absence of modern healthcare facilities.

Bamboo Basket Weavers

The art of basket weaving has been a longstanding tradition among the local people of Loutulim. These communities have developed unique shapes and patterns for their baskets, based on their individual needs and techniques. Historically, bamboo weavers produced a variety of items, including the Sup or alternative winnowing fan, aino (fan), dhalli (basket), kurponn (rice strainer), patto (mat), vorli or container for washing rice, and khull or fish trap.

Musician's of Loutulim

Loutulim is famous for its musician's. There were many Goan mando composers and lyricists, but some are from Loutulim namely Paulo Milagres Silva (1855-1931), he first took his first step in mando in these year which mentioned above. The earliest mando dance of which there is a record is an occasion when António Sergio de Souza, Governor of Goa (1877-1878), witnessed a mando dance to the singing of Paulo Milagres de Silva (1855-1931). The mando is a dance song from Goa in Konkani. Although it is popular among all the social strata of the Konkani-speaking peoples and many of the composers have remained anonymous, it should not be classified as a folk song. It is an art song.

There have been many attempts to explain the origin of the word mando. One of them refers to the mand which was traditionally an open space of about 100 sq.m. Where religious ceremonies were held and folk dances were performed. The text form of the mando is based on that of the traditional Konkani song 'ovi', which was usually sung at weddings and the form of which was adopted by the early Christian missionaries for church hymns. The mando was originally composed and danced by the Brahmin aristocracy of Goa, mainly of, whose spacious mansions had one room reserved for playing cards and one big hall for festive occasions. A memorable moment in the history of the family was the bridal mando, for example Anju tum arkanju, "Thou Angel, my Archangel".

The mando reflects the tranquil and leisurely character of this aristocracy, which in fact is an essential aspect of the Goan way of life at all levels, wherever they may be, in Goa or in the diaspora. Father Nascimento Mascarenhas (born on September the 8th, 1940) of Saligão in one of the interviewed had spoken about the three schools of mandos which are influenced by the environment: Benaulim, Curtorim and Loutulim. The mandos composed in Loutulim rise in a crescendo and suddenly descend as in Adeus Korcho Vellu Paulo (Forsan Adeus Tumcam Cortam in the compilation by J.A.A. Fernandes) by Torquato de Figueiredo. Raimund Baretto of Loutulim (1837-1906), who married Maria Adelina Cecilia de Silvera of San Mathias on Divar

Island in 1850, composed the music of one of the most popular Konkani hymns Sam Fransisku Xaviera.

Paulo Milagres Silva from Loutulim had composed first Mando song ; Eko Vorso Bolanddilem.

Second started by Menezes, Eduardo in the year (1862-1922) he had composed three songs namely ;

- Anju Tum Archanju
- Ek Vorso Maizo Zalem
- Mirhmirheanchem Mujem Vido

The period of the traditional mando, which gained the term “classical”, starts in about 1830 and ends up with the death of Toquato de Figueiredo in 1948. Toquato de Figueiredo in the year (1876-1948) had composed three mando songs ;

- Kedim ‘Chintilyem’ Naim Rey Avem
- Adeus Kortso Vellu Pauta
- Soglem Dizgras Mujem Tsounum

Alexio António Costa in the year 1940 had composed outstanding mando song namely ; Pondra Solla Vorsam Zallim.

There was a musician named Emiliano Da Cruz who used to play two musical instruments, the violin and mandolin. In the 70s and 80s, he played in hotel lobbies in Bombay before returning to Goa and forming a band of talented musicians who entertained both tourists and locals. Emiliano has also composed music for bollywood movies such as Yaarana and Lootmar. Today, many violin and mandolin players in Goa consider him as an inspiration for their music.

Till this day, many notable musicians and songs composers have emerged from Loutulim, and this profession continues to grow. Numerous young musicians are also emerging, making the village of Loutulim a hub for the music industry.

Recent Scenario Of Loutulim Village

Looking at the recent scenario of Loutulim, it becomes evident that the village has developed significantly as compared to its previous state. In the past, the majority of individuals, especially those belonging to the lower caste, were predominantly engaged in agricultural work. However, with the advent of modernization, some of these traditional occupations which I mentioned above such as agricultural activities they were once engaged their herself more, but now people are not engaging themselves as they were doing before. The villagers are not using traditional agricultural implements as they were using before, now they are using modern agricultural implements bamboo basket weavers, traditional medicine practitioners, cashews trees are grown but feni is not distilled , so these occupations are dying slowly.

Nowadays, a growing number of locals have secured better jobs, with many being highly qualified and working overseas to attain better opportunities and higher salaries. The expansion of industry and commerce in the region has also played a significant role in the development of the village. The influx of new businesses and investments has created more employment opportunities and has led to the growth of the local economy.

The expansion of industry and commerce in the region has also played a significant role in the development of the village.

Additionally, the government's efforts to develop infrastructure in the area, such as roads, schools, and hospitals, have further contributed to the overall progress of the village.

In the past, transportation was not as developed as it is today, and people had to endure a lot of hardships. Travel was difficult and often uncomfortable due to the lack of proper roads, which were mostly made of mud. The lower caste people had to travel on foot, while only the wealthy could afford to travel in bullock carts, horse carts, or machilas. River transport was available, but traditional wooden boats could only carry a limited number of people and had to wait for longer hours for the boat to come.

However, Loutulim's transportation infrastructure has come a long way since then. The village is now well-connected to major towns and cities in Goa through a network of paved roads, making travel easier and smoother. Public and private bus services are available from Margao, Ponda, and Cortalim, making transportation more accessible to everyone. Private vehicles, including cars and motorcycles, have become a common mode of transportation these days, with every household owning at least one vehicle.

In addition to that, taxi services are also available to travel to neighboring villages across the river Zuari, making transportation more convenient. Ferry boat services connect Rassaim to the other side of Madkai and Durbhat, making it easier for people to cross the river. The expansion and maintenance of roads, bridges, and water transport have made travel safer, more efficient, and more accessible to all.

Due to the developments, travel has become more comfortable and accessible to everyone. The transportation infrastructure in Loutulim has come a long way, making it easier for people to travel without any discomfort.

Overall, it is evident that Loutulim has undergone a tremendous transformation over the years, with its people enjoying better employment opportunities, higher standards of living, and improved infrastructure.

Chapter 5

Significant Landmarks And Structures In Loutulim

This chapter focuses on the significant landmarks and structures in Loutulim, which includes significant landmarks such as The Saviour Of The World Church and Shri Ramnath Temple. Structures such as Ancestral Goa, also known as the Big Foot Museum. Additionally, there are several Indo-Portuguese houses, including the Figueiredo house, the Casa Arjauo Alvares house, and the famous cartoonist house of Mario Miranda's ancestral house and Quadros e Costa house. This chapter also provides the history of other important structures, such as educational institutions which are run by Diocesan Society: a high school known as The Saviour Of The World High School, and Don Bosco Institution. The village also boasts several social institutions run by nuns, including the Shanti Avedna Sadan Ashram, the Missionary Sisters of Our lady of Pilar (Pilar Sisters), Ursuline Sister's Convent, there is also a Village Panchayat, a Primary Health Centre, a small cottage industry known as the Rodak company and Garça Branca Garden.

Every village is blessed with precious structures, both man-made and natural creations of God. Similarly, in the village of Loutulim, there are significant structures with a great history embedded into them that were built by the people and some are natural creations of God. As an explorer, one only needs to visit this beautiful village to discover its beauty. Tourists, researchers, and academic students can gain knowledge about ancient structures such as the Saviour Of The World Church, chapels, Shri Ramnath Temple, and Indo-Portuguese houses by visiting this village. Along with beautiful church, chapels, and a temple dedicated to the deity Shri Ramnath, there are also social institutions, a museum, a village panchayat, and an old primary health center that holds deep historical significance. Besides these structures, there are also mountains, waterfalls, small streams, ponds, and most importantly, the village is free from noise and pollution.

The Saviour Of The World Church

The Saviour Of The World Church is a historic church located in Loutulim, Goa. The first structure of the church was built in 1581 in the Karvoddem ward (old ward name at present this type of ward name is not existing) in Loutulim. When the local converts asked to choose Patron, they chose the Saint Bartholomew. They chose him because they were impressed by his upright character, he was known as true Israelite and he has preached in India and the villagers were very much impressed of him and of his teachings. Saint Bartholomew feast is celebrated on 24th August every year and on this day the priest blesses the newly harvested sheaves of paddy of the Christian people on this day. The foundation stone of the church, laid in 1581, still stands today.

In 1586 , a new plot was rented by Christian Gaunkar's to the Jesuits priest. Since the old church couldn't accommodate the growing number of Christian's. They decided to build a new church the site of destroyed temple of Shri Ramnath at Tolleabandh but there also they couldn't construct the church because during the day time the mason used to built the church structure but next in the morning it was completely in the ruins and this had happened several times and because of this they chose another site and started the work where the church stands now. When the masons were laying the foundation of the church, they faced an unexpected problem. A large number of ants started coming out of the foundation, causing the laborers to stop the work.

One of the priests then brought the miraculous picture of Jesus Christ and placed it on the foundation. Instantly, the ants disappeared. In remembrance of this miracle, the whole community proclaimed the Saviour Of The World i.e (Jesus Christ) as the Patron of the church, replacing the old titular Saint Bartholomew. The feast of Patron Salvador Do Mundo is celebrated every year on the 3rd Sunday of November with great joy.

The church has a majestic façade , towers and Renaissance style alter , finely carved out of wood and had paint of golden colour. The mannerist is in Neo- Roman style, and the church also has a sequence of arch-rectangle. The front piece has templet engaged with columns and broken piedmont. The church had three storey's and third storey has quadrantal a letters and coupled pilasters , the façade has fluted engaged columns and finials of balls and spear , giving the church an impressive appearance. ⁴⁸There is also a belfry with two bells, one of which is said to be the best in Goa. The story behind the fixing up of the church bells is quite interesting. The bell had to be taken into the belfry to fix but the technician didn't know how to do it.

Tonttea Bostea , from Loutulim, had good body posture and was cleverer. When every attempt to fix up the bell failed, he hoisted up the bell himself and sat on top of it. As the bell came with the level of the casement of the belfry, he gave a violent kick on the wall. The bell swung back and then forward right into the belfry. With a quick movement, he hooked it on the scaffolding. Behind the church, you'll find an old cemetery that was built in 1874. It was burnt down in the firecrackers on the day of the feast in 1894 but was rebuilt again.

Then there are chapels in each main wards such as Our Lady of the Rosary chapel (Carvota) , Our Lady of Miracles and Saint James chapel (Vaxem) , Mother of God chapel, (Devoti), Saint Sebastian chapel (Monte), Saint Benedict and Saint Sebastian chapel (Orgao), Saint Michael chapel (Orgao) , Saint Joseph chapel (Rassaim).

All in all, the church is an awe-inspiring sight to behold, with its beautiful architecture, impressive façade, and unique history.

⁴⁸ Jose Lourenco ,*The Parish Churches Of Goa: A Study Of Façade Architecture* (Margao, Goa:Amazing Goa Publications, 2005),98.

Chapel's Of Loutulim Village

Our Lady Of Rosary Chapel ,Carvota

Our Lady of the Rosary chapel at Carvota ward was built in the year 1842 and the priest named as A.F Rego donated 3333 pardaos for the yearly feast celebration of Our Lady of the Rosary.

Our Lady Of Miracles And Saint James Chapel ,Vauxem

Our Lady of Miracles and Saint James chapel at Vauxem ward is the oldest chapel in whole Salcete taluka. FR . Diogo Monterio , a son of the Bairro , in 1677 they built the chapel on the site where the temple of Cariachi Santery was stood . Upto 1857 , FR . Diogo Monterio , and his family was incharge of this chapel and they used to look after the maintenance of the chapel and afterwards it was handed over to bairristas.

Mother Of God Chapel ,Devoti

Mother of God chapel in Devoti ward has an interesting story. During a pastoral visit to Loutulim, Archbishop Torres expressed a strong desire for a chapel to be built in Devoti. Fr. Fortunato De Figueiredo and Mr Antonio Jose De Noronha took up the idea of constructing the chapel, but the statue for the chapel had not yet been built. They negotiated with the Vicar Capitalar, Canon Caetano Jose Peres and, by a fortunate stroke of luck, were able to obtain the miraculous statue of the Mother of God venerated in the Old Convent of Daugim. The statue was immediately brought to Loutulim and placed in the church. The entire parish then came together to erect the Chapel, which was blessed with great solemnity on January 9th, 1870, Our Lady's statue was placed inside.

The chapel which was built firstly was too small and after thirty years the chapel was reconstructed by Fr. Pedro Alcantara Lamartine De Quadros. On January 7th, 1903, the chapel was fully constructed at a cost of fifty thousand, donated by Vicar General Joaquim Jose Abreu. Since then, many improvements have been made to the chapel, which stands today as a pride to Loutulim. It has an imposing front piece, a spacious interior, and finely carved altars that are sight to behold. Opposite the chapel there is a mausoleum which Fr. Pedro Alcantara Lamartine De Quadros intended for his bones. Mother of God chapel at Devoti ward is not just a physical structure but also an important part of the community's history, a testament to the dedication and hard work of the people who built it.

Saint Sebastian Chapel , Monte

The history of the chapel dates back to the time when it was first constructed by Fr. Pedro Alvares, who initially dedicated it to Our Lady of Sorrows. However, it was later rededicated to Saint Sebastian. The reason behind this was a heart-wrenching story of an epidemic that swept across the entire ward. The people of the ward, in their depression, turned to Saint Sebastian, who was believed to be a protector from the bubonic plague and the patron of plague victims. And it was due to this miraculous intervention that the chapel was dedicated to Saint Sebastian.

Nevertheless, the statue of Our Lady of Sorrows was retained in the middle of the high altar. The chapel's splendid location made it an ideal place for educational institutions. In 1893, Fr. Evaristo Figueiredo, recognizing its potential, opened a school to teach the Portuguese and Latin languages. He was assisted by three other teachers, two of whom were priests. Fr. Inacino Da Costa continued the school, and finally, it was led by Mr. Teodosio Da Costa. The chapel's rich history and architectural beauty continue to attract visitors to this day.

Chapel Of Saint Benedict And Saint Sebastian , Orgao

The charming chapel of Saint Benedict and Saint Sebastian, located in Orgao, has a rich history dating back to 1824. The construction of the chapel was initiated by Fr. Alexander Dias on a plot of land where a cross once stood. The chapel was dedicated to Saint Benedict, who is considered to be the patron saint against snake-poison due to the abundance of snakes in the surrounding area. Later, Saint Sebastian was also made a titular in response to his protection against an epidemic.

In 1868, some of the baristas came together and formed a fund by contributing thirty zons. The chapel has been fortunate to have been supported by generous benefactors over the years, including the families of Fr. A.M Fernandes, Fr. P.S.R Colaco, and Fr. Pedro Alcantara Lamartine De Quadros. The chapel of Saint Benedict and Saint Sebastian is not only a place of worship but also a symbol of the rich history and culture of the region.

Chapel Of Saint Michael , Orgao

Chapel of Saint Michael in Orgao was established in 1848 by Fr. Miguel Felipe De Quadros. The primary aim of the Fr. Miguel Felipe De Quadros was to provide a school for the students in the area.

Over time, the chapel gained immense importance and had to be brought under the jurisdiction of the Parish. This move led to the chapel being directly controlled by the Archbishop, which further strengthened its significance in the region.

Saint Joseph Chapel, Rassaim

Saint Joseph chapel , Rassaim was built before when Rassaim was added to Loutulim village in 1627.

Ramnath Temple

Shri Ramnath temple is a magnificent Hindu temple located in the Tolleabandh ward of Loutulim village. This temple has a fascinating history behind its construction. According to the legend, devotees of Lord Shiva went on a pilgrimage to the original Ramnathi temple and upon their return, they established a new Shiva Linga in the village of Loutulim. This led to the construction of the Shri Ramnath temple, which has since become a popular place of worship for visitors and devotees alike. Apart from the main temple of Shri Ramnath, there are other temples located in the vicinity.

These include the Betal, Gaumpurus, Bomby, Santeri, Narayan, Cama-Santeri, Sidhnath, Dainya, and Vamanshwaram temples. These temples have a rich history and cultural significance in olden times.

In addition to the temples, the area surrounding the Shri Ramnath temple is home to several agrahars or educational institutions, where Vedic, Sanskrit, Upanishads, Grammar, and Astrology subjects were taught. The students from far off places were used to come here for studies.

According to the legend Adil Shah Of Bijapur also ruled Loutulim. During the rule of Adil Shah of Bijapur, the Hindus did not enjoy any rights or freedom. However, after the Portuguese defeated Adil Shah, the Hindu people of Loutulim offered gifts and precious items to Alfonso de Albuquerque, which led to a good relationship between the Hindus and the Portuguese authorities. Unfortunately, this relationship did not last, and the Portuguese began to dominate the people of Loutulim.

Hindu people suffered a lot during this period. In 1567 , the Captain of the fort of Rachol , Diogo Rodrigues , ‘O do Forte ‘ (Man from the Fort) as he was called , being disobeyed by the Comunidade of Loutolim , ordered that the main temple of the village be set on fire. All these temples were set on fire and the temple deities of Loutulim like Ramanatha , Betall , Santeri (Shantadurga) and Sidnatha were transferred to Bandora of Ponda where they are at present. The deity Vamonlo was transferred to Douli of Queula , Ponda , under the name of Vamaneshwar. This led to the conversion of many Hindus to Catholics.⁴⁹

⁴⁹Rui Gomes Pereira, *Goa: Hindu Temples and Deities*, voll (Panaji: Printwell Press, 1978), 102-103.

However, after Goa's liberation on December 19, 1961, after some years later they taught of building the same Shri Ramnathi temple again in the place donated by the Kulwalker family. Initially, there was a small house on the site where the temple now stands. This house was used as a Marathi school run by a Hindu family. Inside the school, there was a portrait of Lord Kashivishvashwar, and many devotees would come here to pray in front of it. After some years later, the school was closed, the villagers came together and started the annual Satya Narayan Pooja in the same house.

This made the villagers feel the need to construct a temple in Loutulim, and on May 21st, 1981, all the Hindu people from Loutulim gathered together and contributed funds to build the temple. The foundation stone was laid by an elderly person from the village, Shri Vitthal Upan Bhandodkar. After the temple was built, a Shivalinga was established in the temple, and Linga Prathishtapana was done in the year 2011. Today, Shri Ramnath temple stands as a magnificent example of Loutulim rich history and culture, attracting thousands of visitors each year.

The Indo- Portuguese Houses Of Loutulim

The Figueiredo House

The Figueiredo House has an interesting history that is worth examining. The original owners of this magnificent house were a Hindu Saraswat Brahmin family from Sancoale known as Podiars, who migrated to Loutulim due to the bubonic plague. During the migration, half of the family members settled in Shiroda, while the other half occupied a significant number of properties in Loutulim, becoming the largest landlords in the village.

However, everything changed when the Portuguese converted the Podiars family of Loutulim to Catholicism and gave them the surname Figueiredo.

In the year 1606, the Jesuit priests of the Rachol Seminary redesigned the house to accommodate the newly converted family. A frontal view of the house reveals an architectural style similar to that seen in many of the grand old Goan Portuguese houses. The balcony's roof is adorned with beautiful wooden lattice work, which blends with the other windows of the house, forming a shape of three window arches. The ballroom is impressive with its heavy teak wood furniture such as chairs, some of which have a Trimurti design at the back, crafted by Hindu artisans.

There are also tables made of ivory, intricate woodwork, beautiful tapestry, carvings of Krishna and other indigenous gods, and fine oriental porcelain. Belgian crystal chandeliers and oyster shell window panes add further charm to the house. Another interesting feature of this beautiful house is the chapel, which has paintings of Hindu gods and goddesses. Maria de Lourdes

Figueiredo de Albuquerque rightfully handed the house over to be turned into a museum, which was inaugurated on February 14th, 2010.

The museum, known as Casa Museum, aims to preserve the Goan aristocracy's magnificent era and how they used to live. Guests can now walk through the ballroom, dining room, office space, and bedroom. In 2016, restoration work was carried out, and the old house was opened as a homestay with eight rooms named after female members of the family who played a role in protecting the property post-conversion. The house also boasts a library of rare books in five languages.

The Casa Araujo Alvares House

The Casa Araujo Alvares House is a magnificent mansion that bears witness to over 250 years of history. The grand house is named after Eufemiano Araujo Alvares, a distinguished lawyer from the colonial era. The mansion is built around an inner courtyard, with a beautiful chapel located at its center. The interiors of the house are adorned with European antiques, ornate furniture, and old photos that transport visitors to a bygone era. Each room in the mansion has been preserved, retaining its original charm and character from centuries ago. The office of Eufemiano Araujo Alvares is a treasure trove of fascinating artifacts, including desk with secret drawers and corners, and a collection of antique smoking pipes that are sure to delight visitors.

The house is an excellent example of the colonial style of architecture and design. The entrance to the mansion leads visitors to the altar room, which boasts a precious collection of relics and religious paintings. The wooden altar in the church displays a design that is typical of the Portuguese era. The Icon Room is another highlight of the mansion, featuring over 400 icons in wood. Visitors can also explore the attic space that extends to the slope of the roof, where gun holes were once used to fire at enemies and predators who came to attack or loot.

The grand sala or hall of the mansion is lavishly furnished with ornamental furniture, including intricately carved sofas, chairs, tables, Bohemian crystal chandeliers, Chinese porcelain, gilded mirrors, English prints, and Portuguese books. The hallway showcases antique hat stands, solar "topis," and other headgear worn down the years, alongside umbrellas and walking sticks. From the hall, visitors can enter the dining room, with its long table and baby grand piano. The mansion also boasts a chapel that contains precious figurines, ivory, and plate, while the grand salons and reception rooms for entertaining had highly polished wooden floors and painted tiles.

Finally, there is a collection of thousands of Ganesh idols that are sure to captivate visitors. The kitchen and washroom are located at the end of the mansion, where visitors can marvel at the aged pots, pans, wood fire stoves, grinding stones, cane baskets, and other items that are a testament to the rich cultural heritage of the era. Oil lamps and traditional large copper vessels (bhanns) used to heat water for bathing are displayed near the bathroom, adding to the charm and authenticity of the mansion.

The Mario Miranda's Ancestral House

Nestled among the grand houses of Loutulim, lies the magnificent Miranda mansion, which stands out for its unique characteristics. This three-hundred-and-thirty-year-old mansion is home of the renowned cartoonist, Mario Joao Carlos do Rosario de Brito Miranda, who is famous for his sketches depicting the rustic village life. However, there is an interesting history behind the Miranda family's ancestors. The Miranda family's ancestors were originally from Raciã. They were Sardesais and revenue collectors during the Bijapur Sultans rule in Goa. In the mid-16th century, when the Portuguese conquered Goa and started converting the people, this family was also converted to Catholicism and got the new surname Miranda.

They then migrated to Loutulim. The Miranda house is a testament to the growing power of the Brahmin family and the parallel decline of the Portuguese nobility. The family retained its power until the 19th century when Constancio do Rosario e Miranda received the title of knight-gentlemen and letters of nobility from the royal house. The structure and composition of the house is massive and related to the "Cha" aesthetic of the palaces of the Portuguese nobles. Despite being Brahmins, the Miranda's always distinguished themselves from the Ranes, who were ruling in the Ponda taluka. Both were in military but were enemies of each other.

Characteristics features of the Mario Miranda's Ancestral House: The house has two storey which has over thirty rooms and its façade is with balconies beautifully decorated by characteristic grills. The façade is simply framed with windows. There is staircase which goes to the upper floor. The living room has grand floors. The upper floor consisting of a saloon and guestroom like Hindu people. There is also a chapel which is like of Hindu's. The chapel is situated between the living room and kitchen area. Like Hindu people angan, there is also a central courtyard. The garden comprises two small promenades with a pond where they meet. The pathways are also lined with balusters on which vases are placed.

Mario Joao Carlos do Rosario de Brito Miranda, better known as Mario Miranda, was a famous cartoonist who lived in the Miranda House. He drew most of his drawings depicting the Loutulim village and other villages. He also contributed articles to prestigious newspapers like "The Times of India and The Economic Times". He held solo exhibitions in over twenty-two countries and received several awards, including the Padma Shri in 1988, Padma Bhushan in 2002, and the highest civilian award of LA Cruz De Isabel la Catolica by the Spanish king Juan Carlos. Sadly, he passed away on 11th December 2011, but his contributions to the world of art were recognized posthumously, and he was conferred with the Padma Vibhushan in 2012.

The Quadros E Costa House

The Quadros e Costa house, constructed towards the end of the 19th century, is owned by one of the earliest Brahmin families of Goa, to be granted the title of Moco-Fidalgo (knight-gentleman) of the royal household. In 1695, Antonio de Quadros was awarded with Moco-Fidalgo (knight-gentleman) award and the family was thus considered by the viceroy as equal to the noble Portuguese families. The present house was built by two major priests, Pedro de Alcantara Lamartine de Quadros and Lourenco Avelino Xavier de Quadros.

The Quadros have been a part of the Loutulim community for centuries and previously owned another older house with a large chapel, but it was relinquished to the church, and a religious order now occupies it. A broad veranda, without the emphasis of a porch, stretches around the entire façade, covered by an extension of the house's roof. The veranda is very extensive and stretches long. On the side of the house, there is another veranda with columns decorated with leaf carvings. The leafwork coiled around the columns is simpler than that of late 18th-century columns, where decorative designs for houses were inextricably linked to those for altars, churches, and chapels.

The Quadros e Costa house's interior has a conventional structure, with a patio forming the core and central element in distributing interior space. A long veranda parallel to the façade opens onto the interior parts of the house. The ceiling structure comprises small rods arranged in a systematic manner. In another room, there is an enormous shrine or oratory. Pieces of Chinese export porcelain are mounted in a gilded wood altar. The wooden shutters have carvings, and there are stylized flower carvings on the shutter frames. The main reception room also displays a set of pelmets and mirrors carved with designs of Hindu influence.

Social Institutions Of Loutulim

The social institutions which are there in Loutulim are The Shanti Avedna Sadan Ashram, The Missionary Sisters of Our lady of Pilar (Pilar Sisters) and Ursuline Sister's Convent.

Shanti Avedna Sadan Ashram, Loutulim

Shanti Avedna Sadan Ashram has an intriguing backstory behind its construction. The Holy Cross sisters who run the Ashram go to great lengths to provide comfort and support to terminally ill cancer patients. The Inspiration for the facility came from Dr. Luis de Souza, an oncologist, who was moved by a dying patient's concern about how his family would cope with his terminal illness due to financial constraints.

In 1986, he set up Shanti Avedna Sadan Ashram, “Peace-The Absence of Pain in a Home,” in Bandra, Mumbai, with just fifty beds. In the same year only he had set up branches in Delhi with forty beds and in Loutulim with twenty beds. The branch of Shanti Avedna Sadan Ashram in Loutulim is donated house of one of the retired teacher, Mrs. Elvira de Noronha of Loutulim.

The Goa Government has provided funds of 25 lakhs, and Goans living in the Gulf have also contributed money. It is heartening to know that the Ashram is completely free of charge. Shanti Avedna Sadan Ashram is a reminder that even in the most challenging moments of life, we can find hope, comfort, and kindness of others.

Missionary Sisters Of Our Lady Of Pilar (Pilar Sister's), Loutulim

The Missionary Sisters of Our lady of Pilar (Pilar Sister's) is also known as Mother House which is run by Pilar sisters started on 10th August 1988. The Pilar sisters have their main headquarters based in Loutulim where Pilar sisters took old house from Loutulim. The house which they have taken was haunted and because of this no one is ready to take this house. But Pilar sisters took that house, in the first they occupied few rooms and renovated those rooms.

And the Pilar sisters turned it into beautiful, lively place. These sisters mission is to uplift the downtrodden girls, children, women and they are also working in non Christian and mission states. Here they provide courses like vocational courses such as cooking classes, tailoring classes and baking classes for the village girls. Along with this work they also teaches in the Saviour Of The World High School, Loutulim. They go in the mission states to work among the backward class families. In Nagar Haveli also they have some of their branches.

Ursuline Sister's Convent, Loutulim

The Ursuline sisters run the St Francis Xavier Convent in Loutulim. Some of the nuns also teach in the Saviour of the World High school besides providing a helping hand in the day to day church activities. These sisters look after the poor children and gives them education and provides financial support to their parents.

Their convents are set up In the states like Mangalore, Karnataka, Maharashtra, Kerala and Goa. In Goa they have their convents in Loutulim, Vasco and one in Maina-Curtorim.

Primary Health Centre, Loutulim

The Primary Health Centre of Loutulim started in the year 1988. It was inaugurated by Dr. Luis Proto Barbosa. Previously it was a house that was taken up by the Goa Government and transformed it Into Primary Health Centre. The motto of the Primary Health Centre of Loutulim is “Prevention For All Diseases”.

Village Panchayat, Loutulim

The Loutulim Panchayat is the functional institution of grassroots governance for the village of Loutulim. The Loutulim panchayat was once-upon-a-time a merger of the village of Camurlim and Panchayat, and was known as Loutulim-Camurlim Panchayat. Then independent panchayats were established for each of the village of Loutulim and Camurlim. The Loutulim panchayat was built on 6th May 1989 and inaugurated by the Goa Chief Minister Shri Pratap Singh Rane.

The Panchayat is located In front of the Church of (Salvador do Mundo) i.e Saviour of the World Church.

Educational Institutions Of Loutulim

The educational institutions based in the parish are Saviour Of The World High School and Don Bosco Institution.

The Saviour Of The World High School

The Saviour Of The World High School. It is besides the church and was built in the year 1962. There are all together 19 classroom , school lab, computer lab, library, store room, hall , staff room and manager office. The school has a separate room for principal. The school runs from 8:15 am to 1:25pm. The medium of instructions is in Konkani and English.

The school Is run by Diocesan Society. The teachers take great pains to see that they achieve good results by conducting remedial classes for the weaker students.

Don Bosco Institution

The Don Bosco School is situated on the hilly terrain of Loutulim and was founded in the year 1994 by Salesian's of Don Bosco. It is served as the residence, chapel , hostel and workshop who are interested in learning. Initially the school is dedicated to boys who are not able to finish the studies and found no way or place to be educated.

In 2008 the Don Bosco Higher Secondary School, affiliated by the Goa Board of Secondary and Higher Secondary Education was initiated which offers vocational education in Catering and Restaurant Management.

The Rodak Company , (Kharebhat) Orgao -Loutulim

The Rodak Company, located in Kharebhat-Orgao , Loutulim. Interestingly, this company is named after the by the famous brand, Kodak. Daniel Eberli, a Swiss national who is also known as Daniel Lotlikar, was the founder of this branch of the company. It all started when he visited Goa for a holiday and fell in love with the place so much that he decided to reside there permanently. He purchased a house in Loutulim and came up with the idea of establishing a company called Rodak, a slight twist on the name Kodak to make it more easily recognizable. In 1999, Rodak Company was established with its headquarters in Loutulim.

The company has since expanded with 14 branches all across India. It specializes in importing a range of industrial machines for domestic use, such as vacuum cleaners , industrial machines for domestic use and drilling machines. Rodak Company has become a well-known name in the industry, thanks to its commitment to quality and customer service. It has earned a reputation for providing reliable products to its customers, making it a trusted brand in the market. The head office in Loutulim remains the hub of all operations, ensuring that the company maintains its standards of excellence.

Ancestral Goa Or Bigfoot Museum

The Ancestral Goa is also known as the Big Foot Museum in Loutolim. It is among the most popular museum in Goa. It was started by Maendra Jocelino Araujo Alvares in 1995. The museum depicts the old traditions and culture of rural Goa from the past. Besides this the most center attraction Of this museum is the sculpture of Sant Mira Bai which is 14 feet by length and 5 feet in width , and it is carved on a single laterite stone.

Ancestral Goa or Bigfoot Museum showcases the rural trade activities of Goa during Portugal era. In Ancestral Goa one can see the rural trade of the different varieties of jobs and crafts carried out by the people of Goa during the Portugal Era. These trades helped local people to earn their daily wages. At Ancestral Goa one can see the sculptures of daily wages workers of Portugal era and other things which younger generation doesn't know much about : Vitorin (the fisherman), Dameon (the fisherman), Caitan (the coconut husker), Jakis distillery (soreachi bhatti), Nandhu (the potter), Sao Joao , Inas (the carpenter), Krish (the shepherd), Kashinath (the barber) , Anands house, Joao (the Goan farmer) , Lily (the aristocratic land lady), Casa de Dona Maria house, Rakondhar (the gaurdian spirit), disht (evil side), Shabdulem (the flowers selling woman) , Sant Khuris (holy cross), Boca-de -Voca spring , the salt pan, children's playing traditional game, the machila, cowshed and haystack, local cloth shop & Escola de Musica (Music School), Saibinn, do vornem, samudra/sagar manthan, fairs and festivals of Goa, zovointo (the bangle seller) , village woman carrying water in pot on her head, chamar (the cobbler) , tinto, gram seller in local market place, taverna (the liquor shop), bal kala, thabala , female face mask , Sant Mira Bhai sculpture , the birds display gallery of art, the green corner, the handicrafts display gallery, the Big foot gallery, legend of the big foot and the big foot dance floor.

Victorin (the fisherman) – At Ancestral Goa museum they showcased this fisherman that he was sitting inside his eco- friendly shack (the shack is made out of coconut leaves and tied together with wooden structure).He dressed up in his traditional attire called as kashti and was knotting up the fishnet called as rampon with a wooden needle.

Dameon (the fisherman) – At Ancestral Goa they showcased the statue of the local fisherman Dameon, wherein they displays fish which he has caught with a fishing rod. He had worn kondo a traditional raincoat made out of coconut leaves which is worn by farmers and fishermen , to protect themselves from rain and sun.By showing this two fishermen the Ancestral Goa museum tries to show the main occupation of the people who are living along the coastal line villages of Goa.

Caitan (the coconut husker) - Caitan the coconut husker used to husk 800 coconuts per day on kubddo (the spear).

Jakis distillery (soreachi bhatti) - Liquor distillery called as soreachi bhatti. Here one can view the traditional method of distilling feni and urak. The process shows the three stages in a attached hut.

- Separation of cashew nut from the cashew seeds.
- Squeezing of cashew juice to make liquor.
- After the extraction of cashew juice, the is juice fermented for one or two days and later poured in a big earthen pot and continuously boiled for distillation. The first distil is urak and subsequent distillates yield feni which also have lots of medicinal value. It is commonly used to cure common cold and stomach upset.
- The cashewnuts are separately roasted and cracked open for consumption.The outer cover of the cashew is used to make waterproof paint for boats.

Sao Joao – At Ancestral Goa museum they showcased how Saint Jhon the Baptist feast is celebrated. One can see the statue's of young men wearing crowns made out of monsoon creepers , leaves and flowers.You can also see how they are jumping into the well.

Nandu (the potter) - There is a potter sculpture named as Nandu.Here they showcased how clay is used to prepare, shape and fixed to form the beautiful utensils made out of clay.

Inas (the carpenter) - Here they showcased how Goan craftsman used to worked for Western masters. There they adopted their designing skills to make furniture and exclusive oyster shell windows.

Krish (the shepherd) - The shepherd are seen taking rest here. But Krish is shown as he was taking his herd out for grazing along the hill side.

Kashinath (the barber) - the busiest will be barber usually sit under a tree or in a small shop. Home-made oils for a relaxing massage, a sharp and shiny blade, a wooden or tortoise shell

comb, a scissor and a small mirror was used by barber. Some barbers also used to go to the rich people's houses to cut the hair, to shave and to massage head.

Anand's house – A Tulsi plant is grown in a special shaped pot in front of a Hindu house and it is worshipped everyday. The family gets together with the Bhatt (priest) to perform puja of Lord Ganesha who is adorned with flowers and fruits. The verandah of the house has clay figures depicting a legend from the Hindu mythology "Amrut Mantan". On the other side of the house, there is a statue of one lady called Lata. She can be seen as she was grinding grains on a dantte (grinding stone) in order to make flour.

Joao (the Goan farmer) – These farmers lived in houses built of mud, laterite stone and other locally available material. The main part of the house is roofed with small clay tiles 'sulche nodde'. A cow dung paved courtyard flanked by a haystack, ploughing instruments, a woven palm-leaf rain coat.

Lily (the aristocratic land lady) – So the ancestral Goa or Bigfoot Museum showcases the statue of aristocratic land lady namely known as Lily. In the ancient times in Goa the big landlords ladies used to go for evening walk with attendant. The attendant used to hold umbrella and this tradition is very common among the aristocratic families.

Casa de Dona Maria house – the typical Goan landlord's house has the influence of old Portuguese architecture. The tiled roofed homes having a welcoming look, were built on traditional norms around the angonn (courtyard). Graceful curving stairways lead to a wide verandah (balcao) and are flanked by long benches. A wide doorway and narrow corridor generally led to two wings which are visible from the front of the house. The corridor bore a hat stand, wall plates and even exotic Porcelain jars. The altar housed in one room – entirely where the family priest offered mass, a dining room and even a smaller dining area for the family are more aspects of the palatial sprawling mansions. Along with the bedrooms, a huge kitchen and bathing toilet facilities, the main was complete. Kitchens had huge areas demarcated for the fire place and firewood. A storeroom which usually led off the kitchen sported cupboards and shelves full of stores in grain, preserves and other edibles.

Food was normally cooked in terra-cotta cooking pots (budkule and kudnim) each with its characteristic shape. Goan Pork sausages "Chouricos" were dried by hanging them over the fire place in the kitchen. One window usually overlooked a well from where water would be drawn for the kitchen and drinking water was stored in water cooler's called "Gurguleta".

Rakondahar (the guardian spirit) – There is a statue of Rakondahar at Ancestral Goa. So here they showcase that, there is a belief that each area is protected by a guardian spirit. So in that case before going for journey travellers used to light seven lamps depicting each day of the week. A clay house or a coconut was offered in gratitude, after a safe return from a journey.

Disht (evil side): At Ancestral Goa museum they showcased an elderly woman who is removing a disht (evil side). On the board they had mentioned about the elderly woman brandishes red chillies and salt around a child. "Konnachi-i nodor zalam zalear, dolle futtoum, sandhe

suttoum,varea suttachi, sunnea-mazrachi,dolle futtoum,sandhe suttoum” (if anyone has cast an evil glance , may those eyes be destroyed and your members set free.Right from the winds to the dogs and cats ,may those eyes be destroyed and your members set free).She then rotates it thrice around his head- twice clockwise and once anti-clockwise passes it from between his legs and finally disposes it.

Shabdulem (the flower selling woman) – A very common sight outside temple, church and temple feasts, this flower vendor or fulkan wove intricate plaits Of flowers with banana skin fibre and tough thread for the use around deities and also girls and married women makes flowers braid to tigh on the hair.

Sant Khuris (the holy cross) – The holy cross, a white washed stone structure is an integral part of the every Goan village. Mostly these crosses can be seen in South Goan villages.

Boca-de- Voca spring – Spring water has lot of medicinal properties.Since the cow is considered a sacred animal a cows head symbolizing purity of water , is fitted to this water outlet named as Boca-de- Voca in Portuguese.

Salt pan – River water or sea water is collected in the salt pans and the hot sun causes the water to evaporate thus, forming salt.So they showcased the salt pan at Ancestral Goa.

Children’s playing traditional game – There are so many traditional games used to play in villages.Here children’s are playing one of the traditional game using marbles. Marbles game is commonly played in Rajasthan and Goa. In Goa it is known as Goddeani.This game is played with marbles made of glass. In this game, two or more than two players can play.

The Machila –The Machila is a traditional carrying vehicle , which can be afford by the aristocrats ladies and the ladies used to seat into for leisure.

Cowshed and Haystack – Cowshed – is the small hut , which is constructed by using coconut leaves and bamboos. Coconut leaves are used as roof and bamboo act as wall.

Haystack – is the dry paddy grass which is given for cows and buffaloes to eat. After harvesting the rice formers will collect dry rice grass and preserved in one area for cows to feed, especially in rainy season.

Local cloth shop & Escola de Musica (Music School) – An integral part of the Goan lifestyle, music played an important role in rural and urban Goa. In days gone by, all the children who were belonging to rich Goan families were taught music from a very tender age. Those who couldn’t afford a tutor at home went to the music school where the ‘Maestre’ or teacher conducted his classes. The violin, guitar and piano were popular instruments which came in as a direct European influence.

Saibinn – The practice of hosting ‘Saibinn’ is still popular in Goa today, it is held in veneration of the blessed Virgin Mary. A statue belonging to the church is displayed in a glass sided case, and carried from home to home for an overnight stay until it has been placed at all the houses of a particular ward, it then returns to the church and begins rounds at another ward.

Dovornem- In the Ancestral Goa or Bigfoot Museum there are two stones forming parallel pillars. As people travelled long distance through walking from one village to another village than in those times dovornem served to provide relief to the porter (load bearer).

Samudra/Sagar manthan – In Hinduism, samudra manthan or churning of the ocean of milk is one of the best known episodes in Hinduism. The story appears in the Bhagavata Purana, the Mahabharata and the Vishnu Purana. Here you can see the sculptures of Samudra manthan and Dashavatara. Artists are made one of the avatars called Varaha. Varaha is the avatar of the Hindu god Vishnu in the form of a boar.

Varaha is listed as third in the Dashavatara, the ten principal avatars of Vishnu. When the demon Hiranyaksha stole the earth (personified as the goddess Bhudevi) and hid her in the waters, Vishnu appeared as Varaha to rescue her. Varaha slew the demon and retrieved the Earth from the ocean, lifting it on his tusks, and restored Bhudevi to her place in the universe.

Fairs and Festivals of Goa – Religion is very close to the hearts of the Goans, rather their lives revolve around their Gods and places of worship. No month passes without a fair or festival in Goa, every season is marked by fairs and festivals. Jattras (feasts) are a special feature of the Goan celebration where a palakhi or palanquin procession is carried out and thousands of people participate in it. Apart from these, there are other festivals which are exclusive to Goans. Some of these are the five day Shigmo festival, Kala utsav, Novidade, Jatra of Shri Shanta Durga, Bonderam festival and the Goa Carnival.

Zovointo (the bangle seller) – He was a roaming trader who visited the houses when the ladies used to call him to put new bangles. Each color in the bangle depicts a certain reason for being worn. A multicolored set was worn by the bride-to-be to appease the ancestral souls. Red was worn by the bride after the wedding. Green was the color of fertility and black was worn by the widow.

Village woman carrying water in pot on her head – There is something eternally graceful about seeing a woman carrying a pot on her head. A vision of femininity, balance and sustenance with being slow and gentle and their posture, dictated by maintenance of their load, remaining perfect. The daily pilgrimage to the village well was essential for supply of water for drinking, cooking and washing.

Chamar (the cobbler) – cobblers, or shoemakers, were often skilled craftsmen who worked primarily with leather to make and repair shoes. The chamar used to go house to house to repair and to take measurement for new footwear or could be found a little distance away from the town.

Tinto – Tinto means market in Konkani. Where you can buy fish, meat and the local produce such as vegetables and fruits, bamboo and cane baskets, rope and even farming implements and live stock were sold.

Gram Seller in local market place – The gram seller would roast the grams in a beach sand in a traditional way. With the help of a long stick 'doulo' he would churn the grams in the sand and make them pop, serving them hot to his customers.

Taverna (the liquor shop) – Due to abundance in the production of such a variety and quantity of alcohol, in Goa, small inns and bars, made an appearance. They first came onto the scene as ‘Tavernas’. These liquor shops, built of mud & stone and partly white washed and used to had a long verandah with wooden and mud benches. Roof made of Mangalore tiles. A wooden counter was fixed to the service window from where the drinks, pure cashew and coconut feni flavored with citrus lemon or wild roots.

Bal Kala – The Bal Kala, is an open-air seating accommodation, modeled around an amphitheater. The Bal Kala has hosted programs such as open discussions part of the plastic drive, book releases, musical evenings and educational programs for children.

Thabala -The thabala is the musical instrument used for Goan cultural programs and for festivals.

Female face mask - Plaster of Paris (POP) female face mask is displayed on tree. This type of masks are used in Carnival.

Sant Mira Bhai sculpture – The sculpture of Sant Mira Bhai is carved on a single laterite stone by the Maendra Jocelino Araujo Alvares, who is owner of Ancestral Goa also known as Bigfoot museum. The sculpture is 14 feet by length and 5 feet in width. The sculpture of Sant Mira Bai is chiseled in a search way that it is absolutely looking stunning.

The Sant Mira Bai sculpture had flower braid on her long hair, kumkum on her forehead, armlets on arms and anklets on ankles. On the list of Limca Book Records this sculpture is referred as longest laterite stone sculpture of India. Most important significant features of this statue is Ektatara and Lotus which she had holded in her hands.

The Birds display gallery of art - There is a section called as birds display. Here they displayed various types of birds pictures which can be seen at Loutulim. Such as kingfisher, bulbul, owl, pigeons, crane, crow, sunbirds and wagtails.

The Green corner gallery – At Green corner they planted various types of medicinal plants, flowers, trees, fruits trees, spices plants to give a glimpse of flora of Goa.

The Handicrafts display gallery - Than there is a section wherein they displayed all bamboo and cane items, clay items and terracotta toys.

The Big foot gallery – At Big foot gallery they showcased various paintings which are drawn by the local artists. They also exhibit those paintings and sale them.

Legend Of The Big Foot

Big Foot Impression

Towards the end of all exhibits is the cave that houses the Big Foot impression. It is evident the foot print is worshiped on a regular basis. For the spiritually inclined visitors and locals this is a holy place, so it is advisable to maintain the decorum of the place.

Legend Of The Big Foot

Ancestral Goa is also known for Big foot of a wealthy man called Mahadar. According to the legend Mahadar was very kind and always generously giving to the poor and needy. Unfortunately some lazy greedy people pretended to have misfortune and pleaded with him for help. The kind hearted Mahadar kept on distributing all his money and possessions till the day he was left with nothing.

Out on the streets, without a home to call his own, Mahadar now approached others for help. None came to his rescue and under these difficult circumstances his wife passed away. Mahadar then dedicated his life to the needy, helping them in every possible way. Pleased with all this, God approached him in his dream and asked him whether he wanted his wealth restored. Instead of wealth Mahadar asked God to bless all who hurt him.

Even more pleased now God asked Mahadar to ask for a boon. Mahadar asked for a small place to stand and pray for mankind. Just to test him, God showed Mahadar a hot rock. Mahadar stood on that burning hot rock on one leg and prayed to God for many years. Finally, his devotion won over the Gods. God fulfilled his wishes, showered blessings on him and took him to heaven leaving his footprint behind on the rock. Thus the name Big Foot. God promised that anybody praying at that spot with a pure heart would be blessed and his/her prayers answered.

The Big Foot Dance Floor: A big foot is the biggest designer dance floor which is shaped like a giant foot at Ancestral Goa. It is the best for functions and entertainment like anniversaries, seminars, wedding etc. A sparkling fountain, water falling over the shells and rocks enhances the beauty of the dance floor. On the Bigfoot dance floor 2,500 people can be accommodated in the 9,000 sq. meter area.⁵⁰

⁵⁰ Bibhudutta Baral, Divyadarshan C. S and Sandhya B. Big Foot Ancestral Goa. Accessed , April 2 ,2024. <https://www.dsourc.in/ourdsourc/big-foot-ancestral-go>.

Garca Branca Garden , Vanxem- Loutulim

The Garca Branca Garden is located in Vanxem ,Loutulim. It is the ancestral home of the Cupertino Joel Mascarenhas family with genealogical history that has been traced back to the mid-1800s to Cupertino Joel Mascarenhas and his wife Divina Sobrinho. Cupertino was an avid naturalist and helped manage the native water bird population and wetlands. And it was his passion for birds that earned him his nickname, “Bokem”, which means White Heron in the Konkani language.

The Garça Branca is 200 years old ancestral house of Mr. Carlos Jose Mascarenhas, he is the owner of this plant paradise. Wishing to keep the spirit of Bokem alive. Therefore Carlos Jose Mascarenhas recently restored his ancestral home , he is resident descendant, of Cupertino Joel Mascarenhas and because of this he has named the house “The Garca Branca”, the Portuguese translation of White Heron. The backyard of the house was very forestry. One of the tourists suggested reviving the area to a botanical garden.

This is story behind the beautiful botanical garden. This initiative by Mr. Carlos Jose Mascarenhas is to encourage tourism in Goa. One of the most striking features of the Garça Branca Garden is its vast botanical garden, which is home to a diverse array of trees, fruits, flowers, and medicinal plants. The fruits grown here are papaya, jack fruit, pomegranate, coconut, breadfruit, figs, varieties of plums, banana, varieties of mango, custard apple, sour sop, varieties citrus fruit, star fruit, lychee, pomelo, avocado, gooseberry, bulls heart, guavas, orange, velvet pink banana, chikoo, pineapple, pink pineapples, and love apples.

Flowers which are grown here are giant karata, shoe flowers, multicoloured bougainvilleas , roses, anthuriums, jasmine, giant money plants, ten-o-clocks, bonsai, crotons, coleus. trees which are grown here are palms, different kinds of ixora, candlesticks, silk trees and different kinds of weeds. The vegetable garden is equally impressive, changing with the seasons and featuring tomatoes, okra, variety of peas, gourd, varieties of cucumber, green and purple spinach, salad greens, moringa, brinjal, cassava, varieties of beans, green and red leafy vegetables, cluster beans, radish, pumpkin, bottle gourd and kolrabi.

The garden also boasts a spice garden that includes pepper, tamarind, curry leaves plants, lemon grass, aloe vera, cinnamon, neem, chillies, vanilla, and kokum. the bird and water animal population here is equally diverse and includes turkey, duck, guinea fowls, white herons, hen, cocks, azeel, pigeons, black and white nun fantail, turtles, sharks, and large catfish.

In addition to the beautiful garden, there are two swimming pools and restrooms, as well as a designated area for rain dance and a playground for kids. The garden also has designated areas for making barbecue, and for those who enjoy fishing, the small tributary of the river Zuari at the end point of the garden offers a perfect spot to test your fishing skills. The Garça Branca Garden is a truly refreshing and cool place, and a perfect destination for nature lovers and tourists who want to experience the be



**Figure 2 The Saviour Of The World Church ,
Loutulim**

Photo Credit: Villia Noronha

Photo Courtesy: The Saviour Of The World Church ,Loutulim



Figure 3: Our Lady Of Miracles Chapel , Loutulim

Photo Credit: Villia Noronha

Photo Courtesy: : Our Lady Of Miracles Chapel ,
Loutulim



Figure 4: **Shri Ramnath Temple, Loutulim**

Photo Credit: Villia Noronha

Photo Courtesy: Shri Ramnath Temple



Figure 5: **The Saviour Of The World School, Loutulim**

Photo Credit: Villia Noronha

Photo Courtesy: The Saviour Of The World School, Loutulim



Figure 6: **Casa Arjauo Alvares**

Photo Credit: Villia Noronha

Photo Courtesy: : Casa Arjauo Alvares



Figure 7 **Ancestral Goa Museum**

Photo Credit: Villia Noronha

Photo Courtesy: Ancestral Goa Museum



Figure 8: **Coconut Husker Statue**

Photo Credit: Villia Noronha

Photo Courtesy:Ancestral Goa Museum



Figure 9 :**Cashew Distillery**

Photo Credit: Villia Noronha

Photo Courtesy:Ancestral Goa Museum



Figure 10: **Sant Mira Bhai Sculpture**

Photo Credit: Villia Noronha

Photo Courtesy: Ancestral Museum ,Loutulim

Chapter 6

Promoting Historical Awareness

Introduction

Ancestral Goa is a tourist attraction that has been conceived, designed and executed by its creator Mr. Maendra Jocelino Araujo Alvares. Through his project, many tourists come to visit the Loutulim village, which is situated among Verna, Quellossim, Camurlim, Borim, and the river Zuari flows alongside the village. Visitors can see a very old church, built-in 1581, it was first dedicated to Saint Bartholomew. Later, in 1586, it was rebuilt in a new location and renamed Salvador do Mundo Igreja (The Saviour Of The World Church), dedicated to Patron Salvador Do Mundo i.e (Jesus Christ).

The church is a stunning example of Portuguese architecture, with its intricate designs that are sure to catch the eye of any visitor. In addition to the church, the village has six chapels in each main wards such as Our Lady of the Rosary chapel (Carvota), Our Lady of Miracles and Saint James chapel (Vanxem), Mother of God chapel (Devoti), Saint Sebastian chapel (Monte), Saint Benedict and Saint Sebastian chapel (Orgao), Saint Michael chapel (Orgao), Saint Joseph chapel (Rassaim). Each of these chapels has played a significant role in shaping the cultural and religious landscape of Loutulim village.

Each of these chapels has played a significant role in shaping the cultural and religious landscape of Loutulim village. Apart from the Christian religious structures, Loutulim also has a famous temple dedicated to Shri Ramnath deity, which was demolished by the Portuguese during their arrival but later rebuilt. The temple is a testament of the locals and their ability to preserve their cultural heritage in the face of adversity. In addition to this, there are beautiful Indo-Portuguese houses of Catholic Brahmins families. These houses hold significant historical evidence about their unique architecture, grandeur, and elegance. Visitors can explore the Figueiredo's house, Casa Arjauo Alvares, Mario Miranda's ancestral house, and Quadros e Costa house, each of which holds significant historical value. The Figueiredo house has been turned into a homestay and museum, displaying luxurious colonial-era furniture made of Teak, Ebony, and Rosewood. These houses are a glimpse into the lifestyle of the Portuguese aristocracy and provide a fascinating insight into the past.

Furthermore, there are social institutions run by nuns, including the Shanti Avedna Sadan, the Missionary Sisters of Our Lady of Pilar (Pilar Sisters), Ursuline Sister's, and St. Xavier's Convent. Ancestral Goa has become one of the few man-made attractions in the peripheral areas of Goa, which is visited by a large number of people. Landmarks and other significant structures in Loutulim can only be explored after visiting this village because of Ancestral Goa.

Ancestral Goa has become one of the top man-made attractions in the peripheral areas of Goa, attracting many visitors who can explore the landmarks and significant structures only after visiting Loutulim village. With its rich history, unique architecture, and cultural significance, Loutulim is a must-visit destination for anyone interested in exploring the history and culture of Goa.

Founder And History Of Ancestral Goa

Maendra Jocelino Araujo, the owner of Ancestral Goa, played a significant role in bolstering the village economy. Due to Ancestral Goa, also known as the Bigfoot museum, many tourists visit the site to explore this hidden gem. The idea of constructing the Ancestral Goa started when Maendra Jocelino Araujo Alvares graduated from the Goa College of Art. He was interested in art and sculpture. "Ancestral Goa" as an attraction was conceived by him when a tourist whom he met mentioned that Goa had nothing to offer but the beaches, the churches and the temples. This statement made the Mr. Maendra Alvares think about the different cultural aspects of Goa and he decided to design and recreate a village of Goa as it was 100 years ago under the Portuguese rule. Tourists who come to Goa generally visit the churches and the temples that are ancient, but there is no site that can depict Goa as it was during the Portuguese rule that in 1961. Keeping this in mind, Mr. Alvares spent about 2 years to design "Ancestral Goa". He recreated an ancestral village of Goa as it was 100 years ago, completed with life-size houses, sites, and statues. He had his ancestral land at Loutulim, about 10 kms, from Margao, where he decided to locate the project.⁵¹

The entire project such as the houses which are there in Ancestral Goa were completed with raw materials as they were originally looking like as it is an 100 years ago. Those houses were constructed by craftsmen whose skills were handed down from generation to generation. He took lot of trouble to locate such good skills artisans and get them work for Ancestral Goa.

Ancestral Goa boasts a collection of sculptures depicting the various occupations of villagers during the colonial era. During the creation of Ancestral Goa, Mr. Alvares utilized his passion for sculpting to create a stunning horizontal statue of the Indian Saint, Sant Mira Bai, and named it "Natural Harmony." This impressive statue, made from laterite stone, spans 14 meters in length and 5 meters in width. Alvares dedicated one month and five days to complete this monumental work, which earned him the title of the longest horizontal statue in India, listed in the Limca Book of Records.

⁵¹M.S, Dayanand "Tourism Attraction Development: A Comparative Study Of The Development Of Small And Medium Tourism Attractions In Goa And Portugal." *Phd diss.*, (Goa University, 2003): 33-34.

Ancestral Goa museum is open every day from 10:00 AM to 6:00 PM. The entry fee for adults is Rs. 100, for children it is Rs. 50, and Rs. 20 for taking photos. Many local people are employed at the museum. The owner is a benevolent and compassionate employer, providing employment opportunities to many women and men. Gardening, cleaning, and other work are performed by these workers.

The culture and tradition of Goa are on display at Ancestral Goa through sculptures of various kinds that describe dressing patterns, markets, rich and poor people, lifestyles, and various other aspects. Colorful, life-size statues depict the lifestyle, occupation, transportation, celebrations, weddings, religious life, and traditions of ancient Goa. The different co-existing cultures of that time are portrayed beautifully. The museum also has shops, including jewelry shops, juice shops, food stalls, and other things to see. Alvares directed his initial efforts towards attracting foreign tourists staying in the five-star hotels in Goa, specifically those staying in and around Margao, which is nearest to Ancestral Goa. He personally contacted these hotels to promote the museum.

Most of these tourists were chartered tourists who were brought to Ancestral Goa by the local tour operator or by the local tourist taxis. The charter tourists as well as Foreign Free. Independent Travelers (FFIT) had money to spend on this kind of learning experience. Mr. Alvares had decided to target these customers as he thought that they had the paying capacity for the charges at Ancestral Goa you can see traditional customs and ways of life in the village were depicted by a live demonstration of trained artists adding the visits of the tourists. These artists would involve the tourists in their performances in traditional folk dances as well as certain crafts that were of traditional nature. The whole idea was to give the tourist an experience of the ancestral Goan village. Mr. Alvares designed and developed a "Light and Sound" show at Ancestral. There is Audio guided tour which gives detailed explanation of tradition and culture of ancient Goa.⁵² Loudspeaker facility is also there in Hindi and English.

The whole programme was structured in such a way that the tourists would have to spend atleast (approximately two hours) at the site. An interactive experience was created at Ancestral Goa for the tourists by making them take part in The traditional Goan dance, music and food. Apart from giving them a firsthand knowledge of the traditional art forms and handicrafts of Goa. Many tourists who were interested in knowing about the folk dances were Actually shown the dance steps and quite a few of them tried to learn in That short span of time. The entire experience was one of interaction and visitor involvement. Artifacts from China, Japan, Portugal and Goa can be found at Ancestral Goa at outdoor exhibition. It is at a distance of 9 km from Margaon and 29 km from Panjim. KTC buses run on the Panjim- Margaon highway. One can hire taxi or bike to reach the museum.

⁵² Dayanand M,S. "Tourism Attraction Development: A Comparative Study Of The Development Of Small And Medium Tourism Attractions In Goa And Portugal." *PhD diss.*, (Goa University, 2003): 35-37.

To visit Ancestral Goa, here's a more detailed guide on how to get there:

By Air

Goa International Airport is the nearest airport to reach at Ancestral Goa. Once you arrive at the airport, you can take a taxi to reach the museum. You can easily find taxis outside the airport, and the journey to the museum should take around 30-45 minutes, depending on traffic conditions. The distance between the airport and the museum is about 22 km.

By Road

If you prefer to travel by road, you can take a bus from Goa International Airport to the Cortalim junction. From there, you can switch to another bus that will take you to the Loutolim bridge junction, which is the nearest bus stop to the museum. The museum is located only 400 metres away from the Loutolim bridge junction, so you can simply walk to reach there.

By Rail

If you want to travel by train, the nearest railway station to Ancestral Goa is Madgaon railway station. Once you arrive at the station, you can take a bus or taxi to reach the museum. The distance between Madgaon railway station and the museum is about 11 km, and the journey should take around 30 minutes by taxi.

Methods Used By Ancestral Goa To Promote Historical Awareness

The management of Ancestral Goa made efforts by contacting the various Five star hotels and made advertisements in the local dailies. It also got outdoor hoardings on prominent roads that increased the visibility of the product. As the target was the foreign tourists, more emphasis was laid on the five star hotels for generation of tourist traffic to Ancestral Goa.

Educational Programs

The Ancestral Goa museum collaborates with schools and other educational institutions to tailor programs for students. The specialized programs with school curriculum objectives provide students with a hands-on learning experience outside the classroom. The Ancestral Goa founder includes guided tours, workshops specifically for students of different age groups. Ancestral Goa hosts cultural events and performances, such as traditional Goan dances, music, games and folk theater, allowing visitors to experience the vibrant performing arts of the region. The center often arranges demonstrations by local artisans, such as pottery making, coconut oil extraction, and traditional handicrafts, providing an interactive and educational experience. The educational programs which they organizes such as likely cover a wide range of topics related to Goan history, culture, arts, and crafts. This could include discussions on the region's rich cultural heritage, its colonial past, traditional festivals, religious practices, architecture, and more.

Guided Tours

The museum likely offers guided tours led by knowledgeable staff or trained guides. During these tours, visitors are taken through various sections of the museum, where they can learn about different aspects of Goan life. Guides may provide insights, anecdotes, and historical context to enhance the visitor experience.

Workshops

Workshops are interactive sessions where visitors actively participate in learning activities. These workshops focus on specific aspects of Goan culture, such as traditional arts and crafts. Participants have the opportunity to try their hand at making local handicrafts, and learning traditional dance forms.

Interactive Sessions

Ancestral Goa also organises interactive session wherein visitors can engage through multimedia presentations, storytelling, quiz , cultural events and performances, such as traditional Goan dances, music, games and folk theater, allowing visitors to experience the vibrant performing arts of the region. The center often arranges demonstrations by local artisans, such as pottery making, coconut oil extraction, and traditional handicrafts, providing an interactive and educational experience. These sessions help bring Goan history and culture to life in an engaging way, allowing visitors to ask questions and interact with museum trained experts.

To conclude, I would like to highlight that Ancestral Goa, located in Loutulim village, is a must-visit destination for tourists. This museum serves as a center of learning where visitors can gain valuable insight into the bygone Portuguese colonial era in Goa. The museum features various sculptures depicting different religions, providing a glimpse into the cultural diversity of the region. You'll feel as if you've stepped back in time as you explore the various occupations and traditional handicrafts practiced by skilled craftsmen. From eco-friendly palm leaf mats to basket weaving, broom making, pottery and more, there's plenty to see and experience. This museum is a centre of learning where anyone can gain knowledge. A visit to Ancestral Goa is a journey into the past that's not to be missed.

Chapter 7

Conclusion

Loutulim village is located in the heart of Goa and boasts a rich history from various socio-cultural and economic perspectives. The Ancestral Goa museum is most visited tourists destination. The prime attraction of this museum is the sculpture of Sant Mira, which is carved on a single laterite stone by Ancestral Goa owner that is Mr. Maender Alvares. Then there are Indo Portuguese houses, which visitors know mostly. Additionally, tourists are drawn to the stunning Indo-Portuguese colonial houses such as the the Figueiredo house, the Casa Arjauo Alvares house, the famous cartoonist house of Mario Miranda's ancestral house and Quadros e Costa house. These house's which have been preserved to showcase their unique heritage and some are open for public viewing.

As the current dissertation is entitled as 'The Socio-Cultural And Economic Aspects Of Loutulim Village'. The study is largely focuses on the village structure, culture and economic aspects. This dissertation is based on primary and secondary sources. Primary sources are collected by visiting the village and interviewing the people. Secondary sources are based on the books which are available from libraries. Ancestral Goa and Indo Portuguese, are prime attraction of tourists. Besides these structures there are several other structures and landmarks , which I mentioned in fifth chapter.

The dissertation is divided into seven chapters. The first is introduction chapter. In introduction chapter, I had given brief summary of Loutulim village. This chapter consists of aims and objectives of study , identification of research problem, scope and relevance of the study, literature review, research methodology and organization of chapters.

The second chapter entitled as "History And Background Of Loutulim Village ". This chapter will tell the reader about the ancient history, how the word Loutulim derived. Who were the original settlers, and it is said that Loutulim was important seat of Hinduism. And lastly this chapter will tell the present geographical features.

So this is the brief summary of the second chapter: the word Loutulim comes from the word lovo a type of grass and tollem a pond. Since those grasses used to grow abundantly near the pond in olden times. The original settlers were the Goud Saraswat Brahmin who from Northern parts of India when their homeland river is dried up. As Hindu's were majority in Loutulim before the arrival of Portuguese. There were many temples and this village was considered to be important seat of Hinduism with many agraharas (educational institutions) , but unfortunately all temple which were there in Loutulim were destroyed by Portuguese. So in those times many people migrated from Loutulim to other places in order to remain free from conversion. And lastly this chapter will tell the geographical and demographical features of the village.

The third chapter entitled as “Socio-Cultural And Economic Aspects Of The Loutulim Village”. This chapter consists information on the social structure, of olden times and modern times of the village. I had put special efforts in studying the Catholic Gawda marriages. How people used to conduct marriages in olden times and in modern times. I mentioned about their marriage proposal. I had mentioned about the pre-wedding traditional rituals and functions. Rituals performed after the wedding in church. Changing social structure will tell how upper caste had changed their behaviour towards lower caste. In cultural aspects I had mentioned about their main cultural festival that is carnival, speciality of mando.

And lastly I had mentioned about Loutulim villagers main feasts that is of Catholic and Hindu. The Christian people of Loutulim celebrate the feast of Saint Bartholomew and Patron of the Saviour Of The World church that is the Salvador Do Mundo that is the Jesus Christ and Hindu held the annual zatra of Shri Ramnath deity.

The fourth chapter entitled as the “The Economic Aspects Of Loutulim village”. Here I mentioned about their traditional occupations and made efforts to research are these occupations still being practiced by the villagers. The main occupation is agriculture and still they are engaged in agriculture. Some even grows vegetables and lots cultivate cashew trees. This chapter also consists information regarding the recent scenario of Loutulim village.

The fifth chapter entitled as “Significant Landmarks And Structures In Loutulim”. This chapter focuses on the significant landmarks and structures in Loutulim, which includes significant landmarks such as, The Saviour Of The World Church and Shri Ramnath Temple. Structures such as Ancestral Goa, also known as the Big Foot Museum. Additionally, there are several Indo-Portuguese houses, including the Figueiredo house, the Casa Araujo Alvares house, and the famous cartoonist house of Mario Miranda’s ancestral house and Quadros e Costa house. This chapter also provides the history of other important structures, such as educational institutions which are run by Diocesan Society: a high school known as, The Saviour Of The World High School, and Don Bosco Institution. The village also boasts several social institutions run by nuns, including the Shanti Avedna Sadan Ashram, the Missionary Sisters of Our lady of Pilar (Pilar Sisters), Ursuline Sister’s Convent, there is also a Village Panchayat, a Primary Health Centre, a small cottage industry known as the Rodak company and Garça Branca Garden. The landmarks and significant structures each one has their own history.

Sixth chapter entitled as “Promoting Historical Awareness”. In this chapter I had mentioned about the role of Ancestral Goa, how this museum attracts visitors, what is the prime attraction of the museum, who is the founder of the museum, how this museum can be important source of knowledge. Which are the programs are conducted at Ancestral Goa by the Mr Alvares, who is owner of this museum.

To conclude Loutulim is not only famous for Portuguese era mansions and Ancestral Goa but also for other things which I mentioned above. This dissertation will tell the reader to get brief idea of Loutulim village.

Till today the owner of each ancestral houses such as the the Figueiredo House , the Mario Miranda Ancestral House and Casa Araujo Alvares House owners and Ancestral Goa museum owner are taking lots of trouble to preserve these structures. Inorder to get younger generation a glimpse of the colonial era Indo Portuguese houses. It is said that Loutulim village has changed a lot. Traditional occupations are dying and younger generation doesn't wanted to engaged in traditional occupations.

This village only needs recognition inorder to know more people about this village. If tourists comes here the economy will rise up. And many local people will also earned. Such as the restaurants owners, their staff , homestay hotels owners, and etc.

Glossary Of The Terms:

A

Abolim - Crossandra flower

Angan - Courtyard of a house

B

Bamonn - Brahmin

Bhende - Lady Finger

Bhakri - Made from rice flour

Butava Shevanti - Small yellow colour flowers which are similar to Chrysanthemum flowers

Bailagadi - Bullock cart

C

Chaddi or Chaddo - Kshatriya

Charam pan - Buchanania Cochinchinesis berry tree leaf used to make leaf plates that is patravol

D

Dhoti - White plain cloth worn by men while performing the rituals of Gadyachi Jatra or white garment Worn during avtar ceremony

Devchar- Demon

Dahtoh - Rake is a tool which is used in fields to loosen up the soil

Dhedo - Bestman

Dhedi - Bridesmaid

F

Fullanchim veni – Flowers Braid

Fest - Festival

G

Gaonkars – Village headmen

Gramdevata -Village god

Gharawelo duddi - Pumpkin

Godshe - A dessert made from rice, jaggery, and lentils

Gumat - Earthen vessel having both sides open; on the bigger opening a leather of monitor lizard is mounted

H

Haldi ceremony – It is a ceremony which is held during the previous day of the wedding by Hindu people

K

Khamb - Wooden pole

Khell - Dance

Kokon duddi - Bottle gourd

Kondo - Bamboo

Kodem - Open clay vessel

Kutomb goddop – Family set up

Konsacheam fest - Festival of newly harvested paddy sheaves (wherein the priest blesses the newly harvested paddy sheaves)

L

Launi - Clay distillation pot

M

Maadi - Areca nut palm

Matov - Shade made of coconut leaves

Monn - Earthen pot

Mhorannem - Wooden stopper

Monoi - Low wooden stool

N

Nanghar - Wooden plough

Nolli - Tube

O

Opsun Divnchem Or Oopsun - This is a tradition where the bride is formally given away by the father or the guardian of the bride to the groom

P

Pan - Tree leaves

Pez or Kanji - Prepared of parboiled rice

Patoleo or Patoli - Patoleo is a unique, soft, aromatic and steamed sweet made by spreading rice paste over turmeric leaf and stuffed with jaggery, cinnamon and freshly grated coconut

Potkolam or Porduwarponn - Commitment of adultery

Pet - Grain Bin

Pirduk - Mangalsutra

Palki - Palanquin

Paddul - Snake gourd

R

Roce Ceremony - Roce ceremony is held on a day before the wedding

Resper - Nuptial Blessing In Church

S

Salvador do Mundo Igreja - the Saviour of the World Church

Sant - Saint

Sannas - Goan steamed rice cakes

Shirvale - Shirvale is a traditional recipe made in Goa with rice / ragi or nachni (finger millet) flour and served with sweetened coconut milk

Soji - Sweet dish prepared by chana dal and sugar

Surangha - Mamea suriga (fragrance flowers)

T

Tavshem - Cucumber

Thevoi or Mest - Carpenter

V

Villo - Sickle, it is a tool which is used in fields to remove grass

Varna - Caste

Vodil - Elderly person

Vangi - Brinjal

W

Worl or Dhovem Kapod - White plane cotton saree

X

Xim - Boundry

Z

Zatra - Traditional religious activity of the village

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