

Pereira, José / Martins, Micael.

1988 (?).

Goa and its Music. No. 6.

In:

Boletim do Instituto Menezes Bragança, No. 156, pp. 25-40. Panaji, Goa.

GOA & ITS MUSIC

José Pereira
&
Micael Martins

(Continuation from N.º 155)

CHAPTER II

1. Maritain, *op. cit.*, ch. 1, p. 13.
2. See Franklin Edgerton, "Dominant Ideas in the Formation of Indian Culture", *Journal of the American Oriental Society*, Boston, vol. 62 (1942), pp. 151 sqq. and A. Guerinot, *Essai de bibliographie Jaina* (Paris: Ernest Leroux, 1906), Introduction, p. IX.
3. Azevedo, *op. cit.*, pp. 38-42.
4. *Ibid.*, p. 42.
5. Some other books on the Gaumponn (besides those mentioned in chapter I, note 66) are the following: Filipe Neri Xavier, *Bosquejo historico das comunidades das aldeas dos concelhos das Ilhas, Salcete, e Bardez*, Nova Goa: Imprensa Nacional, 1852. Contâncio Roque da Costa, *Les communautes des villages a Goa*, Lisbon: Imprensa Nacional, 1892. J. A. Ismael Gracias, *As comunidades de Goa*, 1907.
6. KONKANI INTRIGUE Thomas Stephens noted these qualities in the Konkanis; he saw that they were "cheio de demandas, querelas, e testemunhas falsas, e odios". A. K. Priolkar, "Two Recently Discovered Letters of Fr. Thomas Stephens", *Journal of the University of Bombay*, vol. XXV-2 (Sept. 1956), p. 121. Archbishop D. Ignacio de Santa Tereza speaks of the "dolosas e agudas linguas destas serpentes". Documento 161 of *Archivo portuquez oriental* (ed. Cunha Rivara), vol. 6, p. 444. A document quoted by Miguel Vicente de Abreu, *op. cit.*, p. 37, remarks on the "intrigas, de que é tão fertil esse paiz". Another text, quoted by Frederico de Aiála, *op. cit.*, p. 36, aptly calls Goan "academia de litigantes".

7. KONKANI ILL TEMPER The poet Somaprabha, author of the *Kumarapalapratibodha* (completed in 1184), makes his Damayanti refuse to marry Simha, king of Kunkana (Konkan), because "O Bhadra, the Konkani get angry for no reason; so I shall not be able to pacify him every time" (*akaranakovana kunkana, ta na paremi imam pae anukulium*). Muniraja Jinavijaya (ed.), *Kumarapala-pratibodha of Somaprabhacharya* (Gaekwad Oriental Series no. 14. Baroda; Central Library, 1920), *prestavo* 1, *Dyutavisesaye Nalacaritam*, p. 49.

8. KONKANI INDOLENCE AND WEAKNESS "A maioria da população de Goa... fraca, indolente e passiva". Frederico de Aiála, *op. cit.*, p. 34, Eça de Queirós, with his finely exaggerated irony, writes: "Anémico, miudinho, assustadigo, consumido pelo sol, mal sustentado de arroz, o índio cai de bruços com uma carícia no rosto e morre com uma palmada na espinha. É uma fraqueza comprometedora". *Uma campanha alegre* (5 ed. conforme a de 1890, Lisbon 1945), vol. 1, p. 262.

9. THE PEACEFUL KONKANI GODDESS OF DESTRUCTION An inscription (composed by Mahesvara Bhatta Sukhthankar) in the Shanta Durga temple at Keullem (Queula), Goa, reads:

*Sri santa Vijayaprada vijayate durgam hrda tam bhaje
kruddhau santiyutau krtau hariharau krtva'dhihaste
yaya :*

*santuyai ca namo namo nahi param yasya mamalambanam
santayah khalu kinkaro' smi ramatam tatpadayorme
manah :*

Mathasth Ganesh Sharma, *Sarasvata Bhusana* (Bombay: Popular Book Depot, 1950), *bhag* 2, *khand* 3, p. 104.

10. Sayana, *Commentary on the Taittiriyaanyaka, prapataka* 10, *anuvaka* 45 (Calcutta: Bibliotheca Indica, 1872), p. 865.

11. "At the time of the Portuguese conquest of Goa, Konkani had reached a high state of development, rich in vocabulary and flexibility of expression, and would have far outstripped its sister Marathi, if given equal opportunity". C. F. Saldanha, *op. cit.*, ch. 2, pp. 12-13.

12. Xennai Goimbab, *op. cit.*, pp. 22-23. Cf. also p. 65.

13. IMPROPRIETY OF TATSAMAS The Kannada poet Nayasena

expresses this aptly in a verse : "Is he a poet who saying "I will write a good poem in Hosa (Modern) Kannada", being unable to think of Kannada words, uses incongruous Sanskrit that will not squeeze in? If he write Sanskrit, let him write entirely in Sanskrit; but to bring these Sanskritisms and thrust them into pure Kannada — will it do to mix ghi and oil?" Translated by B. Lewis Rice in his edition of Nagavarma's *Karnataka Bhasha Bhushana* (Bangalore 1884), Introduction, p. ix.

14. See Mathasth Ganesh Sharma, *op. cit.*, *bhag 1, khand 2*, pp. 78-82.

15. Some kind of poetry that was not folk song appears to have been in existence, as is suggested by the poems recorded by Someshvara, *Manasollasa*, *vinodavimsati*, *adhyaya 16* unnumbered verse following v. 339 (Ed. Shirgondkar in *Gaekwad Oriental Series* no. 138 (1961), vol. III, p. 38), which is almost certainly Konkani, and Namdev, *Abhanga 2290*, *Sri Vittal gathapancak, gatha 2* (Ed. T. H. Avte, *Sri Namdev maharaj yancya abhangachi gatha*, Poona, Vijayadasami Saka 1830, pp. 664-5).

16. See P. S. S. Pissurlencar, "A propósito dos primeiros livros maratas impressos em Goa", *Boletim do Instituto Vasco da Gama*, vol. 73 (1956).

17. Codices 771 and 772 of the Biblioteca Pública, Braga, Portugal.

18. Chico, *op. et loc. cit.*

19. Suarez, *Disputationes Metaphysicae*, disp. 30, sect. 1.

20. ABSOLUTE PERFECTION OF THE TRINITY "Addo denique perfectionem relativam in rigore, et proprie loquendo etiam respectu divinitatis, non esse e meliorem, quia divinitas ipsa affecta, ut sic dicam, relatione, non est melior se ipsa praecise spectata sine relatione, quia ipsa per se et abaque relatione est ens simpliciter infinitum in genere entis... ut res sit simpliciter perfecta satis est, quod formaliter contineat omnem perfectionem simpliciter, et eminenter omnem aliam." *Ibid.*, *De Deo Uno et Trino*, lib 2, cap. 10, nos. 6 and 8. The divine essence, which possesses the *perfectiones simpliciter simplices*, eminently comprehends all other perfections; this includes the *perfectiones relativae* of the Three Persons. As each of these Persons fully participates in the divine essence, they eminently include the perfections of the other, and are thus equally (infinitely) perfect, while still remaining distinct

21. ABSOLUTE DEPENDENCE IN CREATED BEING "Principio igitur supponendum est (id quod est certum apud omnes) ens creatum

quatenus tale est, essentialiter includere dependentiam a primo et increato ente. Quia haec est prima ratio distinguens ens creatum ab increato..." Ibid., *Disputationes Metaphysicae*, disp. 31, sect. 14, no. 2.

22. "Respondeo dicendum quod solus Deus Pater, et Filius, et Spiritus Sanctus est ab aeterno. Hoc enim fides catholica indubitanter tenet; et omne contrarium est sicut haereticum refutandum". Thomas Aquinas, *Summa Theologica* Ia. Pars, quaest. LXI, art. II.

23. Daniel-Rops, *L'Église de la Renaissance et de la Réforme*, 2. *Une ère de renouveau : La Réforme catholique* (Paris : Librairie Arthème Fayard, 1957), ch. V, pp. 385-391.

24. Francisco Suárez, S.J., 1548-1617.

25. Salmanticenses, O.C.D., 1615-1712. "... la obra mas acabada y la mas digna exhibición de la escuela teologica espanola del siglo XVII". P. Enrique del Sagrado Corazon, O.C.D., *Los Salmanticenses. Su Vida y su obra*. (Madrid : Editorial de Espiritualidad, 1955), Introducción, p. XX.

26. "...são as vezes estes cristãos, como que sitiados, no seu reduto de Goa mais romanos do que os padres de Roma no seu Catolicismo ou na sua ortodoxia". Gilberto Freyre, *op. cit.*, p. 291-2.

27. "Pela saudade, as almas e as coisas voltam a ser o que foram. É uma ressurreição. A saudade casa a morte com a vida". Antero de Figueiredo, *D. Pedro e D. Inês* (Lisbon : Liv. Bertrand, 1949), XIII, p. 190.

28. "O lírico amor luso — um bem-querer sempre distanciado do seu objecto, terno e silencioso, tocado de fraqueza e de tristura". Ibid., *Leonora Teles* (Lisbon : Aillaud e Bertrand, 6th ed.), p. xxxii.

29. See Chapter I, note 42.

30. See José Pereira, "The Development of Konkani as a Literary Language", *A Vida*, Morhgoum, Goa : 1964 (October 27, November 13, 14, 19, 20, 21) and 1965.(June 4, 5, 9, 11, 13, 19 and 20).

31. However, the *bhakti* productions of this literature, so valued by Marathas today, were despised by the Marathi-speaking intelligentsia up to the nineteenth century, when Christian enthusiasm for Marathi *bhakti* succeeded in making them popular. See I. M. P. Raeside, "The *Pandurang Mahatmya* of Sridhar" *Bulletin of the School of Oriental and African Studies*, London, vol. 28-1 (1965), p. 100.

32. 1st edition 1640, 2nd ed. by Cunha Rivara, 1857. See Introduction, note 16.
33. Gaspar de S. Miguel, O. F. M., "Arte da lingua canarim, Parte 2a.- Sintaxis copiosissima na lingua bramana e pollida. A Syntax of Standard Konkani. Edited... by José Pereira". *Journal of the University of Bombay*, September 1967, whole issue.
34. Ignazio Arcamone, *Ianua Indica, sive pro concanica et decanica linguis manuale Indias ingressuris peropportunum*. MS. in Biblioteca Nacional, Lisbon, Cota F. G. 3049.
35. In two volumes. Vol. 1, *Vocabulario da lingua Canary vertida do Portugues pelo Pe. Diogo Ribeiro*, 1926. Vol. 2, *Vocabulario da lingua Canarim feito pelos Padres da Companhia de Jesus que residem na Christandade de Salcete, e novamente acrescentado com varios modos de fallar pelo Pe. Diogo Ribeiro da mesma companhia Anno 1626*. Both volumes, totalling 806 pages, are in the Central Library at Ponnji.
36. Such as those by Frei Luis de Granada, published in 1559 under the title *Compendio da Doctrina Christãa* and translated into Konkani by Frei Gaspar de S. Miguel, O.F.M.
37. In many European countries Indian studies began as Konkani studies, as in England with Thomas Stephens, in Portugal with Diogo Ribeiro, in France with Etienne de la Croix (1574-1643), in Italy with Ignazio Arcamone and in Czechoslovakia with Karel Prikryl.
38. Cunha Rivara, *op. cit.*, p. LXXI.
39. *Ibid.*, p. CXVII.
40. Karel Prikryl, S. J., "Principia linguae brahmanicae A Grammar of Standard Konkani. Edited by José Pereira". *Archiv Orientalni*, Prague, no 36, 1968, pp. 625-684.
41. HYMNS IN OLD STANDARD KONKANI "Cantando os cantores de Margao cantigas devotas em Canarim". P. Sebastião Gonçalves, *Da historia dos religiosos da Companhia de Jesus*, 1614. MS. in the Biblioteca Nacional, Lisbon, (Fundo Geral 915). fl. 345. About the same time, it was customary to sing the "paixão em verso vulgar" which cannot but have been in Konkani. Thomas Stephens, in a letter dated 6 December 1601,

tells us of hymns to Our Lady sung at Mazod-ddem (Majorda), which were also surely in Konkani. for soon afterwards he speaks of a catechism written in that language. A. K. Priolkar " Two Recently Discovered Letters of Fr. Thomas Stephens ", in *op. et num. cit.*, p. 122.

42. Gaspar de S. Miguel, poem on the Passion, *Super Passionem Domini*. See the edition of his *Sintaxis* by José Pereira, pp. 12-13.

43. George Mark Moraes, in *Memorandum Submitted to the State Reorganisation Commission for the Formation of a Konkani State* (Bombay : Konkani Institute of Arts and Sciences, 1954), P. 10, refers to *Konkanakhyana*, VIII, 105 to substantiate this. This latter work, a Marathi poem written in 1721 records Goan Brahmin traditions, and was edited by Ramchandr Vaman Nayk under the title *Sri Manges Konkanakhyana daksinatya Sarasvata Brahmanakhyana*, Bombay 1831.

44. Joseph L. Saldanha (ed.), *The Christian Purana of Father Thomas Stephens* (Mangalore 1907), and Shantaram Bandelu (ed.) *Father Stephenskrt Kristapurana* (Poona : Prasad Prakashan, 1956).

45. Pissurlencar, *op. cit.*, p. 69.

46. For the published texts of Konkani Sacred Song see Excursus V.

47. See José Pereira, *Baroque India. A Survey of the Ecclesiastical Architecture of European Derivation between 1500 and 1800*, for a more extensive treatment of Goan architecture.

48. Henry James, *Italian Hours*, p. 51.

49. Bossuet, *Panegyrique de l'apotre Saint Paul*, premier point.

50. Ibid. *Sermon sur L'utilité des souffrances*, premier point.

51. António Vieira, *Sermão dos bons anos. Sermoens*, vol. 11, (Lisbon 1696), p. 430: " vencendo, e sujeitando todas as partes do mundo a um só império, para todas em uma Corôa, as meterem gloriosamente debaixo dos pés do successor de S. Pedro."

52. Referred to by António da Neiva Brum and Manoel de Santa Catarina, *Constituições do Arcebispado de Goa* (Lisbon 1810), liv. 4, tit. I, constit. II, n. 2., p. 253: " As Igrejas Parochiaes terão Capela Mór, que se procurará, quanto fôr possível, que seja fundada em tal forma, que posto o Sacerdote no Altar fique com o rosto para o Oriente". And on p. 276: " Mandamos que nas Igrejas não estejam os homens entre as mulheres; mas em

lugares separados, de sorte que todos fiquem com os rostos para o Altar Mor" (tit. V, Constit. I, n. 1).

53. José Pereira, "The Significance and Originality of Goan Art", *Marg.*, num. cit., p. 9.

54. António de Noronha, *Os índus de Goa e a República portuguesa*, Nova Goa: Imprensa Nacional, 1922.

55. *Ek Konkni mogi* (Chandrakant Keni), "Konkni barpavalli velayek ut-tti nadar", *Triveni*, Goa, 15 August 1936, p. 5, col. 4.

56. Tomás Ribeiro, *Jornadas. Segunda parte. Entre palmeiras*. 2nd ed., Nova Goa 1932, pp. 72-73.

57. *Ibid.*, p. 80.

58. *Ibid.*, pp. 114-115.

59. *Ibid.*, *A Velha Goa* (poem composed on 7 May 1870), quoted in Lopes Mendes, *A Índia portuguesa*, vol. I, p. 151.

60. See Chapter I, note 2.

61. For information on Sebastião do Rego see José António Ismael Gracias (ed.) *Vida do Venerável Padre José Vaz ... composta pelo Padre Sebastião do Rego*, Nova Goa: Imprensa Nacional, 1962. Introdução.

62. Eduardo José Bruno de Sousa, *Doutrina cristiã explicada em lingua de Goa*, Bombay 1897, p. cclxix.

63. See José Pereira, *Konkani a Language. A History of the Konkani-Marathi Controversy*. Dharwar: University of Karnatak, 1971, for a detailed account of the controversy.

64. Manohar Sardesai, *Konknitso Ulo, A Vida*, 12 April 1966, p. 4. Translated from the Konkani.

CHAPTER III

1. Valaulikar, in his *Goinkaranchi Gonyambaili vasnnuk, pailem khandd*, (Bombay : Gomantak Press, 1928) 2 *ulaup*, pp. 53-54, gives a list of Konkani survivals in East Indian Marathi.
2. For East Indian Song see Lawrence d'Mello, *East Indian Folk Songs & Dances, in Seven Scenes, Musical Notation*, Bandra, Bombay 1956. See also *Ibid.*, "East Indian Folk Songs & Dances", *Bombay East Indian*, vol. 1, no. 5 (15 October 1956), pp. 9, 10 and 12.
3. For the works on Goan Hindu Song see Excursus V, especially the articles by Vasudev Kanti-Vag.
4. Miguel Vicente de Abreu, *op. cit.*, pp. 120-121.
5. See *Ibid.*, *Ramalhinho de alguns hymnos e canções profanas em portuguez e concani offerecidas a mocidade goana de ambos sexos, por um curioso, numero 2* (Nova Goa : Imprensa Nacional, 1870), pp. 19-23. Only 3 *números* were published.
6. Of the few songs of this type, the following verse from a *dulpod* is an example :

*Faça favor meu amor
Rupan distai tun kunvor.*

7. Some of the songs of Damão are published in António Francisco Moniz, *Noticias e documentos para a história de Damão*, 2nd ed. Bastorá : Tip. Rangel, 1923, vol. 1.

8. Like the following song ;

*Remai marinheir,
Marinheir,
Quando chegar otra banda marinheir,
Levai seu dinheir.*

A Konkani translation of this, *Tanddy re tanddela*, is also sung.

9. See Severine Silva and Stephen Fuchs, "The Marriage Customs of the Christians in South Canara, India", *Asian Folklore Studies*, Tokyo, vol. XXIV—2 (9165), pp. 1-52.

10. OTHER CLASSIFICATION OF GOAN SONG For other classifications of Goan Song see Manuel C. Rodrigues, "Folk Song of Goa", *Goan Tribune*, 6 October 1957, pp. 9 and 10, and Antsher Lobo, *op. cit.*, pp. 54-55. Lucio Rodrigues, in his various articles, does not seem to have noticed the Banvarh, the Dirge, the Duvalló, the Launnim, the Random Folk Song, Street Vendors' cries and the Talgarhi. He mistakenly classifies the Mando as a folksong, and fails to include Popular Art Songs and Teatr songs in his lists. He lists fishermen's and toddy tappers' songs, which can well be brought under our "Work" Songs, distinguishes the Ovi into secular and religious, but takes marriage songs to comprise one category.

11. Studied by Vasudev Kamti-Vag in *Konkani lok-kavyantso •llensar* (MS in our possession).

12. *Ramalhetinho, numero 1* (1866), pp. 1-6; *numero 2* (1870), pp. 24-27, 31-32. gives ovis for

- (a) The farewell of the bride.
- (b) The soup party of the groom.
- (c) The washing of the groom's feet.
- (d) The blessing with gifts for the couple.
- (e) The praise of the bride's physical attractions.

13. Propércia Correia Afonso de Figueiredo, "A magia do folclore na vida da criança indo-portuguesa", *O Oriente Portugues*, Ponnji 1938, nos. 19, 20 & 21, pp. 333-369.

14. *Ibid.*

15. See Lucio Rodrigues's "Konkani Folk Songs of Goa, 2. Dacni, The Song of the Dancing Girl", *Journal of the University of Bombay*, January 1855, pp. 65-75; and José Pereira & Micael Martins, *A Sheaf of Deknnis*, Bombay: The Konkani Cultural Association, 1967.

16. Vasudha Mane, *Govyantil dhalo*, Bombay: Makarand Sahitya, 1964. King Someshvara III, in his *Manasollasa*, written around 1131, mentions a folk song type called *dhavala*, from which our *dhalo* may well have been derived. See *Manasollasa*, *adhyaya* 16, v. 552, p. 81.

17. The Goan dirges can be compared to the Hungarian ones, described thus by Zoltan Kodaly: "The significance of Hungarian dirges lies in their

being the sole musical examples of prosaic recitative songs and the only opportunity for improvisation". Quoted by Gyorgy Kerényi, "The System of publishing the Collection of Hungarian Folk Songs, *Corpus Musicae Popularis Hungaricae*", *Studia Memoriae Bela Bartok Sacra* (Budapest: Aedes Academiae Scientiae Hungariae, 1956), p. 462. Cf. also Zoltan Kodaly, *Folk Music of Hungary* (tr. from the original *A Magyar Népzene* by R. Tempest & C. Jolly. London: Barrie and Rockliff, 1960) V, pp. 76-81, "Dirges".

18. The *dulpods* are best described in Szini's phrase "folk songs of the nobility". See Kodaly, *op. cit.*, p. 18.

19. The earliest printed examples of the *Dulpod* are found in the *Ramallhetinho*.

20. Lucio Rodrigues's "Konkani Folk Songs of Goa, 3. *Durpod*: The Song of Joy", *Journal of the University of Bombay*, January 1959, pp. 26-49, is still the fullest treatment of the subject.

21. The earliest mention we have found of what appears to have been *fellis* is in a text which speaks of them as staged on the occasion of the transfer of the body of St. Francis Xavier to one of the Chapels in Bom Jesus on 24 April 1659: "Várias danças de Salcete vieram para esta solenidade". P. S. S. Pissurlencar, "O túmulo, o caixão e o bastão de S. Francisco Xavier", *Boletim do Instituto Vasco da Gama* no. 25 (1935), p. 79. In Konkani idiom, a *fell* is "danced" (*fell natsoitai*, and is thus by implication a dance.

22. Studied, with examples collected by himself, by Vasudev Kamti-Vag in *op. cit.*,

23. *Kunnbi* style, and pseudo-*Kunnbi*, songs, now so popular, seem first to have been written for the stage by João Agostinho Fernandes (1871-1947), following the example of the more talented folk dramatist Mest Filip of Tsandor.

24. For the definition of *launnim* see M. V. Dhonde, *Marathi Lavni* (Bombay: Mauj Prakashan, 1956), p. 16.

25. THE WORD "MANDO OR "MANDO" Scholars derive the word in five different ways:

(1) From the name of an African Tete dance *m.ndoa*. (S. R. Dalgado, *Glossário luso-asiático*, vol. 2, Coimbra, 1921, p. 23). A groundless derivation.

(2). From *manddo*, supposed to mean an earthen vessel, sometimes covered with lizard skin, used all along the Konkani coast (Antsher Lobo, *op. cit.*, p. 54, col. 2). We have discovered no such vessel in our researches.

(3) From *mandala nrtya*, a dance of Krishna, whose name is said to have become the Konkani *manddo nats (nach)* according to the laws of phonetic change in Prakrit (Mariano Saldanha, "O folclore gcês, II", *Heraldo* 5 January 1949, p. 1). It is difficult to say what these laws are; further, as Saldanha himself admits, the Mando dance movements have little in common with those of the *mandala nrtya*.

(4) From the Sanskrit adjective *manda* ("slow"), which describes the Mando's tempo correctly. However, this adjective is nowhere used Konkani to describe slow movement, which leads us to abandon this view (earlier held by ourselves).

(5) From the verb *manddunc*, which is the commonest derivation, Diogo Ribeiro's explanation of it seems to us to be final: *Mandditam*. Armar, v. g. *Mandâussa manddilea*. Tã armado a Ratoeira. *Passa mandditam*. Armar laços. *Gannem manddilam*. Começaram a cantar, ou entoar a cantiga". *Vocabulario* (1626, MS.), under *Mandditam*. Under *Gannem*, *es*, he says "Canto. *Gannem mandditam*. Entoar a cantiga". These texts were pointed out to us by Aleixo Manuel da Costa, former Librarian of the Central Library, Ponnji.

26. See Chapter VII, p.

27. The Ovi is mentioned in *Manasollasa*, *loc. cit.*, v. 553, p. 81, Severine, Silva and Stephen Fuchs derive the word from the Sanskrit *vr*, "to choose" or "to select". "From this root *vri* several other terms have been coined. Thus the bridegroom is called *voreth*, the bride is *vokol* the invitation to a wedding *voulik*, the wedding party *voran*, a female wedding guest is *vouli*, a male wedding guest is *voulo*, a wedding song is *vovi* (plural *vovyo*), while the wedding procession is called *vor*". *op. cit.*, p. 10. If this is true then ovi was borrowed by Marathi from Konkani. For other (more fanciful) derivations see N. G. Joshi, *Marathi Chandoracana* (Baroda 1955), ch. 6, pp. 130-132; they show how difficult it is to prove that the Ovi is a Marathi creation.

28. See *Ramallhetinho* for a selection of *ovis* on various themes.

29. THE METRE OF THE OVI "It has three rhymed lines and one

unrhymed. The three rhymed lines contain each three or four words or more, and the fourth, one, two, or exceptionally three. The number of syllables is normally nine for the rhymed lines and four or five for the last line, but they can be increased or decreased within reasonable limits conditioned by considerations of quantity and pause, a facility which gives an opening to interpolations and omissions". Alfred Master, *A Grammar of Old Marathi* (Oxford 1964), pp. 13-14.

30. Propércia Correia-Afonso de Figueiredo *op. cit.* The *Purana* of Francisco Vaz de Guimaraes (published 1659) has *palnam* verses in Marathi which Cunha Rivara (*op. cit.*, p. CCXII) thinks are based on "vernacular" (Konkani?) songs.

31. Some examples of Popular Art Songs are João Filipe da Cruz's (known as *Molaum*) *Gnyam bitory gaum-um Kut-tihalle*, and Domingos Valadares's (died 1890/1894) *Sonsram' durhu mul-io' to vorhu*.

32. Some examples of Random Folk Songs are: *Esprit Sant Mirnil' cunpari*, *Goinchem gurguleto*, *Kali nuim re poiri*, *Patiu tuzo fulola re kombo*, *Sogle rati modem*, *To azretso vauru* and *Xemaim muji mell*.

33. SACRED ART SONG "As partituras sacras afloraram de leve sem prenderem fortemente as curiosidades artisticas e podem-se aferir n'essa pedra de toque. Vejo, porem, no album dos antigos cantos cultuaes, folhas inspiradas e vibrantes de sentimento, escriptas n'uma hora de mysticismo profundo e lançadas consoante a *maneira* e a estylo nacional: o *Papianchi xera-tinim* e tantas mais". Floriano Barreto, *op. cit.*, pp. 135-6.

34. DEVOTIONAL FOLK SONGS One of the few scholars to have studied Christian Sacred Folk Song in Konkani is Lucio Rodrigues. He describes the devotional folk *ovis* thus: "Let us begin with the Sign of the Cross, for the Sign is the foundation of our Christian faith: that is how the folk of Goa open the *Ovi* session. It is a long session beginning late in the evening and going far into the night. Imagine a group of men seated round a fire, tuning a set of drums (*madiem* and *gumot*, as they are called); one intones a verse to the soft thud of the drums, and then the player of the *madiem* begins a series of rhythmic variations to the accompaniment of the *gumot* and cymbals. It is a music full of elemental vitality. The *Ovi* is sung by fishermen and toddy tappers in Goa, at feasts, christenings, weddings, etc. The verses are from the *Christa Purana* of Father Stephens written

about 1616. Besides these verses, are there others on the Seven Sacraments, the Sign of the Cross etc., for the *Ovi* was used by the early missionaries, for catechetical purposes... *Poili Santa Khursache curu* is one such..." *Konkani Folk Songs* (leaflet, Bombay: Bombay Madrigal Singers Organization, 10 April 1953), p.5. The assertion that some of these *ovis* are from Stephens's *purana* is however unverified.

35. These were first examined by Micael Martins, "O folclore de Goa (Pequeno estudo analítico)", *Luta*, Ponnji, 3 February 1962, p. 4.

36. See Chapter I, note 98. The *teatristas* rarely published their songs with the score: one exception is Sebastião Gabriel D'Souza ("Karachiwala"), in his *Cuxitoba* (3rd. ed. Bombay 1923), pp. 1-15.

37. We have come across work songs in Kolvem (Colva), Bannali, Varkem-Fatradde, Ol-lli and Kormonnem (in Saxty). Antsher Lobo, *op. cit.*, p. 54, mentions Harvest (reapers and threshers') Songs and Milkmaid's Songs, found "in the remoter regions of Goa".

38. Vasudev Kamti-Vag, "*Amcha nattkanchi paramara*", *Navem Goin*, Morhgoum, 15 April 1963, p. 3. Archbishops Frei Manuel de Santa Catarina (in office between 1780 and 1812) and Manuel de S. Galdino (between 1812 and 1831), banned the *Zagor*, but not much heed was paid to their rulings.

39. THE ZOTI Lucio Rodrigues speaks of the Christian *zoti* in these words: "The *Zot* is a small verse stanza of four lines, similar to the Marathi grinding song *ovi*. It is sung, chiefly by women, at all the different ceremonies connected with a typical village weddings... In form the *Zot* is made up of four lines. Each *Zot* is a complete unit by itself. The first two lines usually describe the beauty of some natural scene or object. Sometimes a general observation is made. The next two lines form the second section, which often has no obvious connection with the first two lines, except that the third line rhymes with the second. The last line mentions the name of the person to whom the *Zot* is sung as a gift, and the third line mentions a quality which is characteristic of the person sung to. The *Zot* is thus a tribute in song... "Konkani Folksongs", *Journal of the Anthropological Society of Bombay*, vol. 2 no. 2 (1948), pp. 7-8. Examples of the Hindu *Zoti* were assembled by Vasudev Kamti-Vag in his MS. *Konkani lok-kavyantso ollensar*

(published in part in the magazine *Parmall* ed. Suhas Dalal, Goa 18 February 1967). In 1846, Filipe Neri Xavier, who had collected several *zotis* says that he was unable to publish them for lack of a press with musical types. *O Gabinete Litterario das Fontainhas*, p. 149, note 3.

40. E'nio Pimenta, *Our Native Land* (Bombay: The Century printers 1952) p. 14.

41. For a description of the stratification of the Goan population in the days of the Mando see Azevedo, *op. cit.*, pp. 9-11.

42. Konkani has well over spoken fifteen dialects, of which seven are literary! A few books have also been published in the dialects of the Navayat Muslims and at least a prose piece and some poems in that of Savatwadi (Kudalli).

43. In the days of the Mando, educated Goans actually knew more Latin than Portuguese, as Jacinto Caetano de Barreto Miranda. *Quadros históricos de Goa*, Caderneta II (Margão 1864), quadro XVI, p. 89, tells us. See also A. L. Mendes, "O Oriente e a América", *Boletim da Sociedade de Geographia de Lisboa*, (1892), p. 17.

44. "Though Portuguese was the language of their 'political' make up, Konkani remained with them and in them, so that when they sought to give expression to their essential being, they used it in song and poetry, creating a new 'literature' through their new consciousness". Lucio Rodrigues "Konkani Folk Songs of Goa", *Free Press Bulletin*, Bombay, 24 July 1954.

45. César-Mendes, author of *Dony tinim muinnem zale muj' moga Fobor naxleary maka*.

46. For the types and classification of song see Ralph Steele Boggs "Types and Classification of Folklore", in M. Leach and J. Fried (ed.), *Funk and Wagnall's Standard Dictionary of Folklore, Mythology, and Legend* (New York: Funk & Wagnalls Co.), vol.2 (1950), p. 1142, col. 1.

47. See George Herzog, "Song", *Ibid*, p. 1034.

48. **PREEMINENCE OF SAXTTY** Many writers witness to the position, of Saxtty as the chief province of the Konkan. In 1595 Francisco Paes wrote "Estas terras de Salcete sao. . . tidas pelas melhores de todo o Concão", (quoted by Cunha Rivara, in *Brados a favor das comunidades & c*, p. 82. In 1697 Francisco de Sousa remarked that it was "o melhor pedaço de terra,

que tem Portugal na India, e a Christandade mais lustrosa que tem a Igreja no Oriente" (*Oriente conquistado*, conq. I, div. II, n. 60, p. 106). The province of Barhdes began to dispute Saxtty's primacy in 1862. and Filipe Neri Xavier, after his usual minute examination of the case came, to the conclusion that Saxtty had precedence over Barhdes as *tana.aria*, *concelho* and *município*. *Nobilarchia Goana* (Nova Goa : Imprensa Nacional, 1862), p. 173.

49. The printing press was set up in Goa in 1556 and lasted till 1674. See A.K. Priolkar, *The Printing Press in India. Its Beginnings and Early Development* (Bombay : Marathi Samshodana Mandala, 1958), ch. I.

50. The grammar of Thomas Stephens. See Introduction, note 16.

51. Thomas Stephen's *Doutrina Christam em lingua Bramana Canarin*, published in the Colegio de Rachol in 1622 (2nd ed. by Mariano Saldanha, *Doutrina cristã em lingua concani*, Lisbon 1945), is Konkani's first important printed prose text.

52. Frei Manuel da Ave Maria, writing in 1817 says that the Augustinians had a church in Kurhtori dedicated to S. Aleixo in his *Manual eremitico da congregação da India Oriental dos Eremitas de Nosso Padre Santo Agostinho*, in *Silva Rego, Documentação para a história das missões do Padroado Português no Oriente*, vol. II, Lisbon 1955, p. 147). However, Thomas Stephens, writing in 1601 does not say anything about the Augustinian origins of S. Aleixo's church (see A. K. Priolkar, "Two Recently Discovered Letters of Fr. Thomas Stephens", *op. et num. cit.*, p. 121). Frei Manoel may only have been guessing that Kurhtori was under his order from the name of its church's patron saint — popular among the Augustinians.

53. See *Journal of the International Folk Music Council*, 1960, p. 61.

54. Wilhelm Kutler, "Radio as the Destroyer, Collector and Restorer of Folk Music" in *ibid.* 1957, p. 34.

55. Maud Karpeles. "Some Reflections on Authenticity in Folk Music" in *ibid.*, 1951, p. 13.

56. Some of the most important of Barhdesi writers are Eduardo de Sousa (1873-1905), the greatest poet in his dialect and founder of Konkani journalism; and the novelists Caridade Damasceno Fernandes (died 1948), António Vicente da Cruz (1885-1959) and José Lamartine Lobo (1889-1927).

57. Frederico de Aiála says that the Barhdescars are an energetic race of manly women and strong men. *Op. cit.*, p. 11.
58. See Walter Wiora, "Concerning the Conception of Authentic Folk Music", *Journal of the International Folk Music Council*, 1949, p. 17.
59. Lucio Rodrigues, "The Love Song of Goa", *Marg*, num. cit., p. 54, col. 1.
60. This metaphor is borrowed from Alberto Moravia's *L'amore coniugale* (8th ed., Milan: Bompiani 1958), XIV, p. 121.

(To be continued).

Pereira, José/ Martins, Michael

1988

Goa and ist Music

(Refer to No. 144, pp. 75-82,

No. 145, pp. 19-112, No. 153, pp. 89-108,

No. 154, pp. 41-48, No. 155, pp. 41-72 and No. 169, pp. 67-77)

in:

Boletim do Instituto Menezes Bragança, Nr. 156, pp. 25-40

Panaji, Goa