

REGULATING THE ARTISANS IN COLONIAL RULE: A STUDY OF *POSTURAS*

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COMPLETION CERTIFICATE

This is to certify that the dissertation report "Regulating the Artisans in Colonial Rule: A Study of *Posturas*" is a bonafide work carried out by Ms. Anincia Arcanja Carvalho under my supervision in partial fulfilment of the requirements for the award of the degree of Master of Arts in History in the Discipline History at the D. D. Kosambi School of Social Sciences and Behavioural Studies, Goa University.

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PREFACE

When I started reading the books on colonial Goa, I was interested in knowing the role played by the artisans and craftsmen in colonial Goa. While going through the information, I came across the regulations of the municipality imposed on artisans and merchants. So, I decided to work on the topic specially focusing on the artisans and titled my work as "Regulating the Artisans in Colonial Rule: A Study of *Posturas*"

This dissertation is a result of my in-depth reflection on the journey of artisans during the colonial rule of Goa. This study seeks to utilize the Portuguese documents which are housed in the Goa Archives as a primary source

When I read the regulations of municipality on artisans through the primary sources and Portuguese sources. It left a clear picture in my mind, what the artisans went through during the colonial phase of Goa.

ACKNOWLEDGEMENTS

I would like to thank my Research Supervisor, Dr. Nagendra Rao, Professor in the discipline of history at the D. D. Kosambi School of Social Sciences and Behavioral Studies, Goa university for his guidance during the study of my dissertation.

I am also grateful to the librarians and staff of the Goa University Library, the Krishnadas Shama Goa State Central Library and the Directorate of Archives, Goa.

I would also like to thank my parents for their encouragement and support during this period of study.

ABSTRACT

This dissertation focuses on the life of artisans in colonial rule. Its main focus is the role the artisans played in the colonial Goa. It involved the skills they practiced for their survival which included their role in craft guilds, streets, procession and the impact of colonialism on them. The role of municipality on the artisans showed that the municipality had control over the artisans. The regulations of municipality known as *posturas* played a very important role in the artisans as a result these regulations were strictly followed by them.

Hence the dissertation looks on the aspect of the life of the artisans in the colonial rule through the regulations of the municipality known as *posturas*.

Keywords: artisans, colonial, craft guilds, processions, municipality.

GLOSSARY

<i>Aprendizagem</i>	Apprenticeship
<i>Carpinteiro</i>	Carpenter
<i>Caldeireiros</i>	<i>Coppersmiths</i>
<i>Chamar</i>	<i>Cobbler</i>
<i>examinadores</i>	Examiners
<i>Ferreiro</i>	Blacksmith
<i>Juizes</i>	Inspectors
<i>Kammara</i>	Blacksmith
Kansar	Coppersmith
<i>Kharvi</i>	Fisherman
<i>Kumbhar</i>	Potter
<i>Lohar</i>	Blacksmith
<i>Madival</i>	Washerman
<i>Modvol</i>	Washerman
<i>Mahar</i>	Basket-maker
<i>Mainato</i>	Washerman
<i>Almotacels</i>	Market Inspectors
<i>Mesta</i>	Carpenter
<i>Mukaddam</i>	Headman
<i>Obreiro</i>	Wage worker
<i>Oleiro</i>	Potter
<i>Ourives</i>	Goldsmith
<i>Pedreiro</i>	Stonemason

<i>Postura</i>	Regulation
<i>Sapateiro</i>	Shoemaker
<i>Seni</i>	guild
<i>Sonar</i>	Goldsmith
<i>Sthapati</i>	Architect
<i>Sutar</i>	Carpenter
<i>Suvarnakar</i>	Goldsmith
<i>Tanoeiro</i>	Cooper
<i>Thovoi</i>	Carpenter
<i>Thavaya</i>	Carpenter
<i>Thovi</i>	Carpenter
<i>Vaddo</i>	Ward of a village
<i>Vinani</i>	Blacksmith

CHAPTER I

INTRODUCTION

Goa lies on the west coast of India which is the tiniest and the most beautiful state, rich in its history. It provides a glimpse of artisans from the state to future generations with many primary sources.

As agriculture played a major role in the medieval economy, the non-agrarian sector played a very important role too. Especially the people who are skilled in handicrafts known as craftsmen and artisans who were present in the villages and towns and their services were utilized by government officials and local people.

The arrival of Portuguese rule in Goa changed the whole scenario of artisans living in Goa. The changes that took place in the functioning of the Goan state under Portuguese rule directly affected the artisans and their communities.

The present study aims to analyze the regulations of the Municipality of Goa imposed on artisans during the Portuguese colonial rule in Goa titled as “Regulating the Artisans in Colonial Rule: A Study of *Posturas*” as the *Posturas* were the regulations of the Municipality of Goa.

As there was a high degree of specialization among the craftsmen and artisans, the Portuguese primary records show that the artisans were examined and certificates were issued after confirmation by the Municipality.

The *Treslados das cartas Patentes* and the *Registos Gerais* give information about licenses issued to various artisans which allowed the artisans to pursue their occupation.¹

The volume namely *Livro de Posturas* contains copies of bylaws which deals with

¹ Teotonio R. de Souza, "Rural Economy and Life," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 88.

almost every activity of the markets and the city of Goa during the Colonial rule. For example, R.R.S. Chauhan's article titled "Senate Reforms in 17th Century (Goa)" and seminar paper titled "Life in 17th Century Goa vis-a-vis Senate Bye-Laws" gives information about Market Regulations which were framed in 1618 and secondly instructions to market inspectors, orders and assents to the municipal board on taxes, licenses, Measurements, royal charters on market control and lastly the proceedings of the senate up to covering the period from 1808 to 1834.²

IDENTIFICATION OF RESEARCH PROBLEM:

The Municipality of Goa during the Colonial Rule played a significant role in the life of the local People. The regulations of the Municipality known as posturas played a very important role in the colonial rule in the artisan's life. The present research study will deal with the aspect of the licenses which were issued to the artisans by the Municipality as these records have received limited scholarly attention.

OBJECTIVES:

The research has objectives such as

- To identify the artisans based on their work and their standing in the social structure.
- To examine the relationship between the agrarian and non-agrarian sectors.
- To study the growth of the artisans corporations and their functioning during the colonial period of Goa
- To outline life of an urban setting during the colonial period of Goa
- To emphasize how the regulations of the Municipality of Goa played a role in the life of the artisans in the colonial period of Goa

² R. R. S. Chauhan, "Senate Reforms in 17th Century (Goa)," *Purabhilekh-Puratatva* 5, no. 1 (January-June 1987): 15.

LITERATURE REVIEW:

Baden-Powell's article titled as *The Villages of Goa in the Early Sixteenth Century* studies the Foral of the villages of Goa in the sixteenth century which includes the Agrarian and non-agrarian population. The Foral which is the first document to systematically address the organization of the Goan villages was prepared under the Portuguese and provided details of life in the villages of Goa during those times as well as during the prior period. It informs that the village servants were maintained with the help of rent-free land grants and also emphasizes that unpaid labor could be exacted from the villagers to perform public works.³

Christopher H. de Souza's article titled as *Craftsmen and Some Political and Religious Aspects in the Goa Region (AD 1000 to 1510)* highlights the importance of craftsmen and artisans during the Pre Portuguese rule especially in political and religious aspects because craftsmen and artisans played an important role for the rulers and elites as they were involved in the minting of coins as well as during the time of making donations and also produced items which were utilized by the elites as well as the common people. Besides this, they were also involved in various temple celebrations and activities and also made various grants for the upkeep of the temples.⁴

R.R.S. Chauhan's article titled as *Senate Reforms in 17th Century (Goa)* Gives information about Market Regulations which were framed in 1618 and second instructions to market inspectors, orders, and assents to the municipal board on taxes, licenses, Measurements, royal charters on market control and lastly the proceedings of the senate up to covering the period from 1808 to 1834. By mentioning different types of laws such as Laws on grocery, Local wine and Sura, Officials, Stone cutters and ox cart drivers, tiles and bricks, exchangers, clerks of municipal officials and their sworn accusers, feast, Municipal council absentees,

³ B. H. Baden-Powell, "The Villages of Goa in the Early Sixteenth Century," The Journal of the Royal Asiatic Society of Great Britain and Ireland 32, no. 2 (1900): 261-91.

⁴ Christopher H. de Souza, "Craftsmen and Some Political and Religious Aspects in the Goa Region (AD 1000 to 1510)," International Journal of Social Science and economic Research 4, no.4 (2019): 3175-81.

market fines, foreign goods, tailors, dyers, hatters, Portuguese wool, boatman, copper smiths and casters, shoe maker, manufacturer, salt, city regulations, how to approach the viceroy, old city regulation, city posts, grocery and renovations of taxes and regulations.

For instance, Law on copper-smiths and casters bans the Copper-smiths and casters either to sell any product made by hammer or cast new product made by melting gold ones and nor can they colour their product with red colour for showing the old as new as a reason a penalty of 5 xerafins will be charged from the offenders.

Law on stone cutters and ox cart drivers directs the stone cutters and ox cart drivers who carry stones to get their measurements and labels duly checked by the authorities, or pay a fine of 3 Pardaos for the first time, 4 Pardaos for the second time, and loss of job, bulls and the cart if caught thrice within a month. It enjoins upon the Mukadam of stone cutters deputed on a salary as that of watchman to keep certain measurements examined by the market inspectors each time or face a penalty of 20 pardaos if caught once and the loss of job and salary in addition to the said fine if caught a second time, and orders him to see whether the stones were sturdy and hard failing which he will be liable to pay a fine of 10 Pardaos at the first instance and 20 Pardaos plus loss of job at the second time.⁵

Vijaya Ramaswamy's work titled *Vishwakarma Craftsmen in Early Medieval Peninsular India* provides information on artisans and craftsmen in different locations and their functions.⁶

Vijay Ramaswamy's work titled *Artisans in Vijayanagar Society* discusses the role played by artisans in the Vijayanagar society which brought change in the social, political and cultural aspects.⁷

⁵ R. R. S. Chauhan, "Senate Reforms in 17th Century (Goa)," *Purabhilekh-Puratatva* 5, no. 1 (January-June 1987): 21.

⁶ Vijaya Ramaswamy, "Vishwakarma Craftsmen in Early Medieval Peninsular India", *Journal of the Economic and Social History of the Orient* 47, no. 4 (2004): 548-82.

⁷ Vijaya Ramaswamy, "Artisans in Vijayanagar Society." *The Indian Economic and Social History Review* 22, no. 4 (December 1985): 417-44.

Christopher H de Souza's work on *Craftsmen and Artisans in Goa (A.D. 1000 to 1700)* informs about the artisans and craftsmen during Pre-Portuguese and Portuguese rule in Goa. He briefly elaborates on each phase of the artisan's life involving religious, social, political and economic aspects.

The author mentions that the posturas were the regulations of the municipality of Goa. Some related to AD 1535-37 dealt with food suppliers and bakers.

In a record dated 3 November 1618, the municipality informed that there was a need to reform the market regulations that were earlier in force. The new regulations were used even in the later period with minor changes. In AD 1618, the new regulations came to encompass a wide number of craftsmen. These included goldsmiths, silversmiths, coppersmiths, masons and others.

The posturas detailed the rules and regulations governing various aspects of the market including taxes, weights and measure. Although the Livro de Posturas was copied in the nineteenth century, the details relate to the year AD 1618 and later.

Among a number of rules for the goldsmiths, one informed that business could only be carried out in the streets of Our Lady of the Light and the Hospital. It was also allowed in the street of Sao Paulo. A penalty of 50 xerafins was levied for non-compliance. Half of the amount would go to the council while the other half would go to the accuser. The goldsmiths had to have a proper balance scale. In case of wrongdoing, the fine was 10 xerafins for the first instance and twenty xerafins for the second.

The Portuguese were prohibited from working as lapidaries unless they were examined. This was because novice did not produce work of good quality.

Coppersmiths and those casting metals could not be cast new items by melting old ones. They also could not make old items to appear new with the use of the red colour. A fine of 5 xerafins was levied for violations.

Coopers had to affix their registered city mark on the barrels or casks made by them. Not doing so would lead to a fine. A fine of 5 serafins for the first instance and 10 xerafins was levied for the second instance. The Third instance had a fine of fifteen xerafins and confiscation of goods.

New masonry or carpentry work could not be stated by contractors without finishing the work previously taken up. A fine of 10 pardaos and 20 pardaos were in force, if they were caught the first and second times. For being caught a third time, the fine was 40 pardaos and they were expelled from the job.

If a washerwomen gave clothes to someone else, both the people involved would have to pay a fine of five pardaos. The washerman would be whipped if he did not serve a customer., The loss of any clothes would be recovered from him. Clothes were to be washed twice weekly during the summer season and once weekly during the winter season.

Shoemakers had to keep leather in different colours to serve male and female costumers. They could not turn a customer away or a fine of six hundred reis was levied. In case of overcharging a customer, they were fixed 500 reis for the first instance. a fine of 1000 reis and a suspension of two months was levied if caught for a second time. In case of a third time, there was a 2000 reis fine levied and removal from the job.

The regulations indicate that the craftsmen were governed by complex rules..⁸

Gopala V. Rao's work titled as *Temples of Goa - An Architectural Study* informs that the skill of the craftsmen and artisans in religious construction plays a very important role in temple beautification.⁹

R. Uma Bala's work titled as *The Society and Economy of Goa in the Sixteenth Century*

⁸ De Souza, Christopher. H. *Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)*. Goa: Unpublished Ph.D. Thesis, Goa University, 2020.

⁹ Rao, Gopala. *Temples of Goa - An Architectural Study*. Goa: Unpublished Ph.D. Thesis, Goa University, 2003.

is important because it elaborates the aspects of craftsmen, artisans and the guild system.¹⁰

A. B. de Bragança Pereira's work titled as *The Ethnography of Goa, Daman and Diu* is an important work for the study of the various castes and occupation of craftsmen and artisans in Goa because it contains information about various tools and furniture made by the artisans and used by the people as well as the social customs of various groups.¹¹

Anant Dhume's work titled as *The Cultural History of Goa from 10000 B.C. to 1352 A.D.* is important because the author gives glimpse of the state of Goa and its people in cultural point of view.¹²

Baden-Powell's work titled *The Origin and Growth of Village Communities in India* has focused on the origins and types of village communities found in India and has reference to the village servants or artisans and their functions in the village. However, there is not much detail about the life of the artisans and craftsmen.¹³

Pinto's work titled as *Concise History of Goa* is important for the study of artistic and craftsmanship work as it mentions about evolution of art in Pre Portuguese to Portuguese phase of Goa.¹⁴

C. R. Boxer's work titled as *Portuguese Society in the Tropics: The Municipal Councils of Goa, Macao, Bahia, and Luanda, 1510-1800* provides information of the functioning of the Municipal councils in Goa during the Portuguese colonial rule. The author mentions the author mentions that the Camara was then organised on the basis of one vereador fidalgo and two vereadores nobres with two juizes ordinaries, a procurador da cidade, and four procuradores

¹⁰ Uma Bala, *The Society and Economy of Goa in the Sixteenth Century*. Goa: Unpublished Ph.D. Thesis, Pondicherry University, 1994.

¹¹ A. B. de Bragança Pereira, *Ethnography of Goa, Daman and Diu*, trans. Maria Aurora Couto (New Delhi: Penguin Books India Pvt. Ltd., 2008).

¹² Anant Ramkrishna Sinai Dhume, *The Cultural History of Goa from 10000 B.C. to 1352 A.D.*, Edited by Nandkumar Kamat and Ramesh Anant S. Dhume. 2nd ed (Panjim, Goa: Broadway Book Centre, 2009).

¹³ B. H. Baden-Powell, *The Origin and Growth of Village Communities in India* (London: Swan Sonnenschein & Co. Lim.; New York: Charles Scribner's Sons, 1899).

¹⁴ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023).

dos mesteres and all these ten individuals having voting rights.¹⁵

George M. Moraes work titled as *The Kadamba Kula: A History of Ancient and Medieval Karnataka* makes mention of the different branches of the Kadambas and also refers to the Goa Kadambas and informs of inscriptions which indicate that craft production activities took place in the region.¹⁶

Jose Nicolau Da Fonseca's work titled as *An Historical and Archaeological Sketch of the city of Goa* discusses about a short statistical account of the territory of Goa and its Historical and Archaeological Sketch. It provides a detailed information of the city of Goa during the colonial rule.¹⁷

M. L. Dicholkar's seminar paper titled as *The Senate (Municipality) of Goa: A Study of its administrative and socio-economic role in the sixteenth century* published in Goa society through the ages depicts how the municipality in Goa worked in administrative and socio-economic aspects. It mentions that the artisans in Goa were directed to have body of twenty-four representatives to look after their affairs and their duty was to send four representatives to the senate for protecting their interest.¹⁸

Olivinho J. F. Gomes's work titled as *The Goan Village Communes* depicts the phase of village communities and its people who played an important role in the state of Goa.¹⁹

Padurang Phaladesai's work titles as *Kaleidoscopic Goa: A Cultural Atlas* briefs about

¹⁵ C. R. Boxer, *Portuguese Society in the Tropics: The Municipal Councils of Goa, Macao, Bahia, and Luanda, 1510-1800* (Madison and Milwaukee: The University of Wisconsin Press, 1965).

¹⁶ George M. Moraes, *The Kadamba Kula: A History of Ancient and Mediaeval Karnataka* (Bombay: B. X. Furtado & Sons, 1931).

¹⁷ Jose Nicolau Da Fonseca, *An Historical and Archaeological Sketch of the city of Goa, Preceded by a Short Statistical Account of the Territory of Goa* (Bombay: Thacker & Co, Limited, 1878).

¹⁸ M. L. Dhicholkar, *The Senate (Municipality) of Goa: A study of its administrative and socio- economic role in the sixteenth century*. Goan society through the ages (Seminar Papers). New Delhi: Asian Publication Services, 1987.

¹⁹ Olivinho J. F. Gomes, *The Goan Village Communes* (Panaji, Goa: Vasant Rao Dempo Education & Research Foundation, 2006).

different craft and artisanal works practiced in the state of Goa.²⁰

Pratima Kamat's work titled as *Farar Far (Crossfire): Local Resistance to Colonial Hegemony in Goa, 1510-1912* discusses about the colonialism phase of the state of Goa in detail, it mentions information on goa and its people during Portuguese rule.

R.R.S. Chauhan's seminar paper titled as *Life in 17th Century Goa vis-a-vis Senate Bye-Laws* published in Goa: Cultural Trends mentions that Gives information about Market Regulations which were framed in 1618 and secondly instructions to market inspectors, orders and assents to the municipal board on taxes, licenses, Measurements, royal charters on market control and lastly the proceedings of the senate up to covering the period from 1808 to 1834 by mentioning different types of laws such as Law on cleanliness, meat, physician, surgeon, bleeder and pharmacists, school masters, monopolizers of certain goods, candle makers, coopers, goldsmiths, sellers of old garments and local muskets, washerman, Portuguese wine and oil, local wine and sura, grindstones, lapidary, chaudarim, captive slaves, highways and lighting fire, legal agents.

For instance, law on goldsmiths prescribes a fine of 20 xerafins to the goldsmiths if their gold ornaments and silver jewellery are found of more than ½ ounce without registered nomination and if they do not show the ornaments to the judge before gilding the silver and do not get broken silver pieces marked by the judge to be sold in the market or use larins, reis and tostaos in silver jewellery. It fixes the fine of 4 xerafins for the judge for not initialling while marking the silver pieces or jewellery stones every month. A fine for 10 xerafins is fixed for using sulphur for gilding and 50 xerafins for trading in any street other than the streets of Our Lady of Light, Hospital and Sao Paulo. It recognizes the gold of 43 carats as used in Sao Tome running gin the coasts pf Canara, Malabar and the southern coast and legalizes the coast of

²⁰ Pandurang Phaldesai, *Kaleidoscopic Goa: A Cultural Atlas*. Panaji: Vasant Rao Dempo Education and research foundation, 2004.

Ormuz, Malacca, China, Mozambique and other remote places in Goa. If the gold is found of less carats, then it will attract penalty of 20 cruzados plus confiscation of jewellery if caught once and 50 cruzados plus loss of jewellery and job if caught a second time. It compels the goldsmith to have a perfect balance and disallows the use of marco, ounce, grams etc while weighing the refined gold of 43 carats. For contrary action he will pay a fine of 10 xerafins if caught once and 20 xerafins if caught again.

Law on Coopers states that it forbids them to bring bamboos from the mainland staves coming from Lisbon in Goa subject to fine of 20 and 40 pardaos on the first and second occasion respectively. He is obliged to initial or mark his casks, barrels, boxes etc. with the registered city mark failing which he will pay a plenty of 5 xerafins if caught once, 10 xerafins for a second time and 15 xerafins plus loss of barrels if caught a third time. Since there was a shortage of Portuguese barrels and other wooden containers in the city and people had recently introduced the wood of Pico and coconut to remedy the situation, the law directs all to use wood for making barrels and casks otherwise pay a penalty of 100 pardaos if caught for the first time and 20 pardaos plus loss of job for second time because the barrels of Pico and coconut wood spoil the liquids kept in them on account of the dampness and bad quality woods.

Law on Candle makers compels the candle makers to obtain a price tag from the clerk and keep a balance along with the weigh and wax It forbids the mixing of two kinds of wax and directs to select only uniform wax in such a way that white remains all white and red remains red. A change in its formula will invite a penalty of 20 xerafins. It also forces them to supply large ornamental candles meant for burial and other ceremonies at 20 reis per candle in addition to the wax consumed.²¹

Rui Gomes Pereira's work titled as *Goa: Gaunkari (The Old Village Association)* briefs

²¹ R. R. S. Chauhan, "Life in 17th Century Goa vis-a-vis Senate Bye-Laws," in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988).

about various village servants who played a very important role in villages.²²

Rui Gomes Pereira's work titled as *Goa: Hindu Temples and Deities* mentions about different artisans and craftsmen and their role in the temple premises.²³

Teotonio R. de Souza's work titled as *The Medieval Goa: A Socio-Economic History* has provided insights into the rural and urban society and economy of sixteenth and seventeenth century Goa. Where the author has discussed a few aspects of administration of the village and the municipal organisation. This work is important as it mentions the Municipality posturas given to the artisans. This work is very Important for the study of Artisans. Where the author mentions that the municipality posturas controlled the market in three ways. There was control over the import of raw materials used by the artisans. The haphazard import of raw materials prevented competition among the artisans and thus benefitted the artisans. The control over the production of goods helped in the quality of goods prepared. This prevented the adulteration of goods and benefitted the customers. The control over the distribution of goods took place with the standardization of weights and measures and the fixing of prices. Thus, it can be seen that under the municipality of Goa, there was a control over the artisans and craftsmen.²⁴

Teotonio R. de Souza's work titled as *Rural Economy and life* published in Goa through the Ages, Vol II: An Economic History refers to various artisans and craftsmen like gem cutters, masons, dyers which gives information about the artisans during the colonial period.²⁵

Teotonio R. de Souza's work titled as *Goa to Me* refers to the state of Goa as a self-introduction of the author, not just through the autobiographical introduction, but also through the history of his land and people. It consists of different short essays that are related to the

²² Rui Gomes Pereira, *Goa: Gaunkari (The Old Village Association)*, Vol. 2. (Panaji: Printwell Press, 1981).

²³ Rui Gomes Pereira, *Goa: Hindu Temples and Deities*, Vol.1 (Panaji: Printwell Press, 1978).

²⁴ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa,1556 and Panjim, Goa: Broadway Book Centre, 2009).

²⁵ Teotonio R. de Souza, "*Rural Economy and Life*," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999).

history Goa.²⁶

V. R. Mitragotri's work titled as *A Socio-Cultural History of Goa from the Bhojas to the Vijayanagara* is important for the study of artisans as it mentions the artisans such as goldsmiths, carpenters, blacksmiths, sculptors working on stone and copper smith were called Panchala Brahmins. It is believed that along with Saraswats these Panchalas were brought by the sage Parasurama in c. 2500 B.C. to assist the priest in performing sacrifices.²⁷

V. T. Gune's work titled as *Gazetteer of the Union Territory of Goa, Daman and Diu* contains useful information on inscriptions of the Kadamba Period and insight of artisans and craftsmanship's which helps to understand about its status in different aspects of the society.²⁸

Fatima da Silva Gracias's work titled as *Health and Hygiene in Colonial Goa (1510-1961)* describes the living standards of the artisans.²⁹

Travelogue of Linschoten, *The Voyage of John Huyghen van Linschoten to the East Indies: From the Old English Translation of 1598*, vol. 1 gives information about the scenes he experiences when he visited the state of Goa. In the account, there is reference made to different craftsmen and artisans. The record provides an important account of the main streets of the city of Goa where a number of craftsmen and artisans had their workshops³⁰

Travelogue of Pyrard, *The Voyage of Francois Pyrard of Laval to the East Indies, the Maldives, the Moluccas and Brazil: Translated in to English from the Third French Edition of 1619*, vol. 2part 1 gives information about the state of when he visited and informs about many facts which connects to artisans and craftsmen during the colonial rule of Goa. There is an important description of the Ribeira where a number of craft production activities were carried

²⁶ Teotonio R. de Souza, *Goa to me*, (New Delhi: Concept Publishing Company, 1999)

²⁷ V. R. Mitragotri, *A Socio-Cultural History of Goa from the Bhojas to the Vijayanagara* (Panaji, Goa: Institute Menezes Braganza, 1999).

²⁸ V. T. Gune, ed., *Gazetteer of the Union Territory: Goa, Daman and Diu*, part 1: Goa (1979; repr., Panaji, Goa: Gazetteer Department, 2009).

²⁹ Fatima da Silva Gracias, *Health and Hygiene in Colonial Goa (1510-1961)*, (New Delhi: Concept Publishing Company, 1999).

³⁰ John Huyghen van Linschoten, *The Voyage of John Huyghen van Linschoten to the East Indies: From the Old English Translation of 1598*, ed. Arthur Coke Burnell, vol. 1 (London: The Hakluyt Society, 1885).

out. The works at the Ribeira in Goa included shipbuilding, the minting of coins and the casting of cannons. There is also a detailed description of the artisans and craftsmen as they went about their duties³¹

Travelogue of Pietro della Valle, *The Travels of Pietro della Valle in India: From the Old English Translation of 1664*, ed. Edward Grey, trans. G. Havers, vol. 1 gives information about the corpus christi celebrations which took place during the time he visited Goa and other aspects relating to colonial rule of Goa.³²

HAG, Senado de Goa: Registo das cartas patentes gives information on the records which were recorded in the municipality involving different artisans.

HAG, Senado de Goa: Registo Gerais highlights records of artisans of being examined by different artisans practising same or different crafts.

HAG, Senado de Goa: Almotacaria: Livro de Posturas camararias gives insights of Municipality regulations involving various artisans in a brief and it is important as it contains because it contains posturas which is the bye laws or rules and regulations of the society.

RESEARCH DESIGN AND METHODOLOGY

An attempt will be made to access the sources in the context of political, social and economic developments. Primary and secondary sources will be consulted and fieldwork will be conducted to verify the information found in these sources. The study region pertains to Goa. The major sources for the study are archival sources such as the volume namely Livro de Posturas, foreign traveler accounts and reports of administrators. The study aims to explore issues related to the role of artisans in the state and society during the colonial rule

³¹ François Pyrard, *The Voyage of François Pyrard of Laval to the East Indies, the Maldives, the Moluccas and Brazil: Translated into English from the Third French Edition of 1619*, ed. and trans. Albert Gray and H. C. P. Bell, vol. 2 part 1 (London: The Hakluyt Society, 1888).

³² Pietro della Valle, *The Travels of Pietro della Valle in India: From the Old English Translation of 1664*, ed. Edward Grey, trans. G. Havers, vol. 1 (London: The Hakluyt Society, 1892), 167

in Goa.

SCHEME OF CHAPTERS:

Chapter I: Introduction.

Chapter II: Historical background

Chapter III: Artisans in colonial Goa

Chapter IV: Municipality and Artisans

Chapter V: A Case study of Artisans: *Posturas*

Chapter VI: Conclusion

The dissertation is divided into five chapters

The first chapter is Introduction which deals with the introduction of the topic, Identification of research problem, Objectives, Review of Literature, Research design and methodology, Scheme of chapters and Scope and relevance of the study.

The second chapter will deal with the historical background of the state of Goa. It will mainly focus on social, political and economic aspects of the state during the rule of different rulers.

The third chapter will deal with the role played by the artisans in rural and urban life in colonial Goa. Specifically focusing on different types of artisans and their function which was useful for the locals and the Portuguese officials, role of guild system on artisans life and impact of colonialism on artisans.

The fourth chapter will deal with the role played by the Municipality of Goa and its municipal council on the artisans life. Specifically focusing on the aspects where the municipality controlled the life of the artisans.

The fifth chapter will deal with the regulations of municipality known as *Posturas* which were given to the artisans. These were guidelines which the different craftsmen and artisans

had to follow. Specifically focusing on the regulations issued to the craftsmen and artisans.

The fifth chapter will deal with the conclusion. It summarizes all the chapters and findings of this study.

SCOPE AND RELEVANCE OF THE STUDY:

There are some related works on the subject of artisans life in the state of Goa but there is no significant work in the colonial period of Goa concerning the involvement of Municipality of Goa in the artisans life because of this reason the present study will attempts to fill this gap by conducting a detailed analysis of the topic. The study will explore the nature of the relationship between the artisans and the state and their contributions to social and economic growth. An attempt will be made to discuss the concepts such as lifestyle of artisans during the colonial Period. The study will contribute to the understanding of the artisans in the colonial rule of Goa.

CHAPTER II

HISTORICAL BACKGROUND

GEOGRAPHICAL LOCATION

Goa is the smallest state of the country India. It has an area of 3701 square kilometers and its geographical position is marked by 15°48'00" N and 14°53'54" N Latitude and 74°20'13" E and 73°40'33" E. Longitude.¹

It is ensconced on the slopes of the western ghats which skirt its eastern boundary and are lapped by the blue expanse of the Arabian Sea in the west and it stretches out to a width of about 60 kilometers in the east-west direction and extends to a length of about 105 kilometers from the north to the south.²

It occupied the central position in Konkan and its extents it from river Terekhol to Canacona.

One third of the state is covered by laterite, Mandovi known as Gomati and Zuari known as Aghanashini which are the main rivers. The small river namely Tirakol known as Arunda divides the state of Goa and Sindhudurg. Other small rivers such as Chapora, Kushawati, Paroda and Talapona flows within the state.

In the political aspect, the state of Goa is bounded on the north by the Sawantwadi taluka of the Ratnagiri district and the Kolhapur district of Maharashtra. To the east and in the south lie Belgaum, Dharwad, and North Kanara district of Karnataka.

The state is divided into two districts that are namely North Goa and South Goa, and twelve talukas namely Pednem, Bicholim, Sattari, Bardez, Tiswadi, Normugao, Salcete, Sanguem, Ponda, Quepem, Canacona and Dharbandoda.

¹ V. T. Gune, ed., Gazetteer of the Union Territory: Goa, Daman and Diu, part 1: Goa (1979; repr., Panaji, Goa: Gazetteer Department, 2009), 1.

² Pratima P Kamat, "Historical Geography and Natural Resources," in Goa through the Ages: An Economic History, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 1.

ETYMOLOGY OF THE NAME

Goa is known in the Konkani language as Goem and in Marathi as Govem and was recognized as Gomantak before the advent of the Portuguese who coined the name Goa for the capital of their state if India known as Estado da India to rhyme with their country.

The Madras glossary connects it with Sanskrit *go* meaning a cow in the sense of cowherd country.

It is an abbreviation of the term gomant. The reference to the people known as gomantas is traced in the 9th canto of the Bhismaparva of Mahabharat Purana.

The accepted derivation of the term gomantaka is from *go* meaning cattle, *gomanta* meaning heard of cattle owners with *ka* as tasshita affix added to the noun to express diminution, deterioration, and similarity.

There is reference to a mountain known as Gomanchal in the harivamsha Purana where it is said that in a fierce battle between Srikrishna and Jarasandha lord of Magadha, the king of Magadha was defeated.

Gomanchal is analogous to Gomarttha Durga, which is referred to the Kolhapur charter of the Shilahara king Gandaraditya of saka 1037. It is learnt from it that the Shilahara king Jatika, the founder of the Kolhapur branch of the Shilaharas had acquired the lordship of the Gomantha Durga by defeating the Gang King Parmadi Narasimha sometime during A. D. 950.³

THE PARASHURAMA LEGEND

The Parashurama legend associated with the creation of coastal Goa is narrated in the Sahayadri Khand of the Skanda Purana.⁴

The myth goes as follows, Parashurama is the sixth incarnation of Lord Vishnu, who

³ V. T. Gune, ed., Gazetteer of the Union Territory: Goa, Daman and Diu, part 1: Goa (1979; repr., Panaji, Goa: Gazetteer Department, 2009), 1.

⁴ Pratima Kamat, Farar Far (Crossfire): Local Resistance to Colonial Hegemony in Goa, 1510-1912 (Panaji, Goa: Institute Menezes Braganza, 1999), 8.

faced an order of banishment from the lands that he had once conquered where he set seven arrows fly from atop the Sahayadri mountain to push back the sea and create a stretch of land that he could claim for himself.

The Parashurama Kshetra was created after the sea god accepted his request and divided into seven sectors. One sector is identified as the state of Goa formed around Bannauli which means bann meaning arrow and halli meaning village.

Having created this as a part of coastal kshetra, Parashurama brought 96 brahmin families from the neighborhood of Tirhut and settled them in land.

Thirty of them settled in the present-day Tiswadi taluka which meant thirty villages and others occupied the Salcete taluka which meant sixty-six villages.⁵

UNDER THE DIFFERENT DYNASTIES

The Hindu dynasties-controlled Goa for the next 700 years. The various dynasties that controlled Goa during this period are, the Scytho-parthians (2nd -4th century AD), the Abhiras, Batpura, and the Bhojas (4th – 6th century AD), the Chalukyas (from 6th – 8th century AD) and the Rashtrakutas of Malkhed (8th to 10th Century AD). This was followed by the Kadambas (1006 AD-1356 AD).

In Karnataka, the Rashtrakutas of Malkhed reigned from AD 757 to 973. With their decline, the Later Chalukyas who ruled from Kalyani in the Bidar district came to power. Their rule extended from AD 973 to 1198. Towards the end of their rule, their power was seized by the Kalachuris. However, the Later Chalukyas were able to regain power, only to hold it briefly. There had been a growing presence of the Hoysalas from the south from AD 1173 and the Yadavas of Devagiri in the north from AD 1185.⁶

⁵ Pratima Kamat, *Farar Far (Crossfire): Local Resistance to Colonial Hegemony in Goa, 1510-1912* (Panaji, Goa: Institute Menezes Braganza, 1999), 9.

⁶ Christopher H. De Souza, “Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)” (Unpublished Ph.D. Thesis, Goa University, 2020), 1.

The forces of Ala-ud-din Khilji carried out attacks and the Yadavas of Devagiri fell in the early fourteenth century AD. The Hoysalas fought the forces of Muhammad-bin-Tughlaq until they were routed in AD 1342. It was in AD 1336 that the Vijayanagara empire arose.⁷

In the Konkan, the Rashtrakutas and the Western Chalukyas were the overlords where the Silaharas and the Goa Kadambas reigned. There were three branches of the Silaharas which ruled the region. The South Konkan Silaharas were in power between AD 750 and 1020. The North Konkan Silaharas ruled between AD 800 and 1250. The Kolhapur Silaharas ruled between AD 1000 and 1205. With the decline of the South Konkan Silaharas, the Goa Kadambas ruled under the Western Chalukyas of Kalyani from AD 1020. The North Konkan Silaharas and the Kolhapur Silaharas ruled portions of the Goa region when the Goa Kadamba power deteriorated.⁸

The Kadambas were unique because they were a local dynasty that slowly came to dominate the scene by forging alliances with their neighbors and overlords, the Chalukyas. They made Chandrapur (Chandor) their capital (937 AD to 1310 AD). They subsequently moved their capital to Govapuri on the banks of the Zuari river, the site of today's Goa Velha. The Kadambas are credited with constructing the first settlement on the site of Old Goa in the middle of the 11th century, when it was called Thorlem Gorem. The period of the Kadambas is considered to be the first golden age of Goa. The death of the last Chalukya king in 1198 weakened their alliance and this exposed Goa to the vulnerability to Muslim invasions that took place continuously after that.

Malik Kafur, the general of Ala-ud-din Khilji entered the territory of the Yadavas of Devagiri in AD 1310. After the encounter with the Yadavas, Malik Kafur went further south. A mosque was built by him at Rameswur. There was an attack on Goa in AD 1327 by the

⁷ P. B. Desai, "Historical Glimpses of Karnataka," JKU: H 5 (June 1961): 34-35.

⁸ V. T. Gune, ed., *Gazetteer of the Union Territory: Goa, Daman and Diu*, part 1: Goa (1979; repr., Panaji, Goa: Gazetteer Department, 2009), 116.

military of Muhammad-bin-Tughlaq. In the early 1340s, the forces of Jamal-ud-din, the ruler of Honavar attacked Goa. Shortly thereafter, the Bahmani rulers are believed to have ruled Goa. The first ruler of the Bahmani empire was Ala-ud-din Hasan Bahman Shah who was also known as Ala-ud-din I. He ruled from AD 1347 to 1358. Under him, the ports of Goa and Dabhol came under Bahmani territory.⁹

Madhava, was a minister of the Vijayanagara empire, conquered territory in the Konkan region. In AD 1366, he captured Goa and established Vijayanagara rule in the area.

In AD 1472, the Bahmani kingdom took Goa, which until then had been in the hands of the Vijayanagara empire.

In AD 1498, there was the collapse of the Bahmani kingdom and Goa came under the control of Yusuf Adil Shah of Bijapur.¹⁰

All the above points indicate that Goa was part of the Konkan and was ruled by rulers whose territory extended to areas that are presently not a part of the state of Goa.

The Portuguese explorer Vasco da Gama landed in Calicut, in present day Kerala in 1498. This discovery and the establishment of a new sea route to India around the Cape of Good Hope gave an impetus to the Portuguese who wanted very much to exploit it to their advantage and profit from it. They soon realized that they had to have a permanent trading post established to effectively do so. Repeated attempts to do just that along the malabar coast (controlled by the Zamorin of Calicut) of India proved difficult and finally, they decided to try their luck northwards along the coast.

PORTUGUESE GOA

Spurred on by the desire to possess the strategic and wealthy commercial entrepot of

⁹ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 7.

¹⁰ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 9.

Goa and at the same time determined to deal a death blow to the commercial and military status of the Adilshah of Bijapur, Afonso de Albuquerque, the Governor of the Portuguese in the East attacked and captured Goa in march 1510.

Although it is generally believed that at the time of this first conquest, the Portuguese succeeded in capturing only the island of Goa from the Adilshah, It has also been suggested at this time the entire Bijapuri province of Goa stretched from Banda to Sasashivgad had been conquered by Albuquerque and his ally, Timmaya. The chiefs of the Kudal region had also pledged their allegiance to the European conqueror, It is believed.¹¹

The Portuguese were driven out of the island of Goa by the middle of May, 1510 by the Adil Shah of Bijapur who now offered to them the territory around Sadashivgad in exchange for their renouncing their claims of Goa.

However, this does not explain how the Adil Shah could make such a proposal when Sadashigad was supposed to have been under Portuguese control, unless he had recovered it immediately from Albuquerque.

Negotiations failed on account of the Portuguese adamant refusal to accept any compromise.

It was only on 25th November, 1510 that the latter succeeded in recapturing the islands of Goa from the Sultanate of Bijapur.¹²

By 1543, the Portuguese had annexed the adjoining lands of Bardez in the north and Salcete in the south. These three territories of Tiswadi, Bardes and Salcete have been designated as the Old Conquest known as Velha Conquistas of the Portuguese since they were acquired in the sixteenth century.

The islands of Goa have been described in the travelogues of the Europeans, who passed

¹¹ Pratima P Kamat, "Historical Geography and Natural Resources," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 15.

¹² Pratima P Kamat, "Historical Geography and Natural Resources," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 15.

through or resided for some time in this in this territory during the sixteenth, seventeenth and early seventeenth century.

In 1555, it appeared that the Konkan part of the Adil Shahi kingdom included Dabhol in the north and Chitakul in Karnataka except for Portuguese Goa. It included Pernem, Bicholim, Sattari, Chandravali, Bali and Canacona.¹³

In the mid seventeenth century, Chatrapati Shivaji took over the Sawants of Wadi and in 1675 that of Ponda.

With the extinction of the Sultanate of Bijapur in 1686 and the execution of Sambhabji in 1689, the Mughals became the overlords of the territory surrounding Portuguese Goa. During this period Bhonsles of Sawantwadi and the king of Sorida controlled lands beyond the northern, southern and southeastern borders of Portuguese Goa respectively.¹⁴

In 1763, the Portuguese succeeded in capturing Ponda from the Marathas.

At this time the ruler of Sonda, who had Sanguem, Quepem and Canacona under his jurisdiction, was subjected to an invasion of his territories by Hyder Ali. Hence in 1764, he placed these three territories in the custody of the Portuguese till such a time when he would be in a position to recover from Hyder Ali's onslaught.

These conditions were never fulfilled and Sangeum, Quepem and Canacona became a part of the Portuguese Estado da India.¹⁵

Between 1781 and 1788, taking advantage of the Bhonsale's hostilities with the Raja of Kolhapur, the Portuguese captured Pernem, Bicholim and Sattari from the former and annexed these territories to Goa.¹⁶

¹³ Pratima Kamat, *Farar Far (Crossfire): Local Resistance to Colonial Hegemony in Goa, 1510-1912* (Panaji, Goa: Institute Menezes Braganza, 1999), 24.

¹⁴ Pratima Kamat, *Farar Far (Crossfire): Local Resistance to Colonial Hegemony in Goa, 1510-1912* (Panaji, Goa: Institute Menezes Braganza, 1999), 25.

¹⁵ Pratima P Kamat, "Historical Geography and Natural Resources," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 16.

¹⁶ Pratima P Kamat, "Historical Geography and Natural Resources," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 16.

Thus, by 1788, the modern territorial of Goa had been created that included the Old Conquest and Pernem, Bicholim, Satari, Ponda, Sanguem, Quepem and Canacona which were termed as the New Conquests.

With these political boundaries, Goa remained Lusitanian till 1961, where with the success of the Indian Army's Operation Vijay, It was liberated from the shackles of colonialism, and integrated with the Indian Union.

CHAPTER III

ARTISANS LIFE IN COLONIAL GOA

As the agrarian sector played a very important role in the colonial phase in Goa, the non-agrarian sector played a very important role too during that time. The main reason can be said that the non-agrarian sector involved activities out of the agrarian sector which is related to the part of a society that is concerned with agriculture.

Goa has a rich tradition and cultural heritage which reflects in its various items of handicrafts. Handicrafts of Goa has combined beauty and utility and have attracted the attention of one and all due to their unique designs and craftsmanship. Specially the people who are skilled in handicrafts are known as craftsmen and artisans. They played a major role in the society in the colonial Goa. Therefore, this chapter will deal with the life of artisans in rural and urban life during the colonial rule because their services were utilized by the villagers during that time involving government officials and local people.

During the sixteenth century the transfer of landholdings initiated a process of social disruption in the ownership pattern in the agrarian sector. Many depending on agriculture and its activities came to be replaced, as a reason they had to subsequently encounter the issue of non-availability of an alternative source of employment within their own village. Faced with the lack of other opportunities within their village they were compelled to migrate to areas offering different types of occupation besides agriculture.¹⁷

Therefore, it can be said that the transformation from agrarian sector to non-agrarian sector brought a change in the society which benefitted the people and their skilled occupations.

An artist is person who designs and makes original works of art using their god given

¹⁷ Uma Bala, "*The Society and Economy of Goa in the Sixteenth Century*" (Unpublished Ph.D. Thesis, Pondicherry University, 1994), 88.

gift of creativity, insights and wisdom. Whereas, a craftsman is a person who has handcrafting skills. Therefore, an artisan is an artist and craftsmen who creates an object from an imaginative idea and designs it and make and make the art by using their hands.

Whereas, village artisan means a person whose main source of livelihood is manufacture or repair of traditional tools, implements and other articles or things used for agricultural purposes.

The craftsmen and artisans were both skilled and involved in the production of goods. But the craftsmen were probably highly skilled when compared to the artisans.

The main difference between the craftsmen and the artisans can be explained with the example of the craftsman's and artisans in medieval peninsular India. The distinction between these craftsmen and artisans depended on their geographic location and also the work they performed. Inscriptional evidence clearly indicates that they represented two different kinds of economies and both of which existed parallel to each other. The artisan's faced immobility and less changing living conditions in villages. Whereas, the craftsmen who were based in the towns were more mobile and could increase their earnings. However, there was also the danger of economic ruin of the towns and a loss of their livelihoods when ruling dynasties collapsed. In terms of the work they performed, there were artisans who worked at a lower level for a lower salary. For instance, goldsmith worked on a piece-wage and lived at the subsistence level, catering to a custom-determined market and at the higher level, there were master craftsmen who employed others under them. For instance, great goldsmiths employing apprentice goldsmiths, catering to a fairly wide market and forming a part of the urban establishment.¹⁸

The artisans and craftsmen were able to produce for the market during the colonial rule. We come to know this because Afonso de Albuquerque wrote to the king of Portugal during

¹⁸ Vijaya Ramaswamy, "*Vishwakarma Craftsmen in Early Medieval Peninsular India*," JESHO 47, no. 4 (2004): 558.

his stay in Goa that the guns manufactured by the blacksmiths of Goa were better than those made in Germany.¹⁹

In the villages, there were certain wards where the artisan communities lived. These came to be named after the artisan groups. The goldsmith's ward was known as the Sonar vaddo, the carpenters ward was known as Mesta Vaddo, the blacksmiths ward was known as the Kamaram vaddo, the coppersmiths ward was known as the Kasar vaddo. The ward of the potter's ward was known as Kumbhar vaddo, while the ward of the basket weavers known as Mahar was called Mahar vaddo and the ward of the cobblers known as Chamar was called Chamar vaddo.²⁰

Goa was never without of skilful artisans, such as carpenters and wood carvers, goldsmiths and silversmiths, potters, blacksmiths, coppersmiths and ivory workers. The wide range crafts which were famous in Portuguese Goa included pottery and clay work, brass work, bamboo work, embroidery and wood work including wood carving and lacquer work. Therefore, the skilful work of Goan artisans in the past earned them such a fame that even today pieces of art adorn museum and manorial houses.

The professional artisans included the sonars or goldsmiths, sutars or carpenters and lohars or blacksmiths. There were also the kumbhars or potters, kansars or coppersmiths, mahars or basket makers and chamars or cobblers.²¹

Jewellery made by using silver and gold in Goa were appreciated by people of all the walks of the life. For instance, a typical example of an east west fusion is depicted in the tomb of St Francis Xavier which was made by Goan silversmiths who specializes working with silver and with the beginning of the Christianity in Goa. The artisans started to make decorative

¹⁹ Fatima da Silva Gracias, *Health and Hygiene in Colonial Goa 1510-1961*, (New Delhi: Concept Publishing Company, 1994), 33-34.

²⁰ Rui Gomes Pereira, *Goa: Gaunkari (The Old Village Associations)*, ed. A. Gomes Pereira, trans. Angelo das Neves Souza, vol. 2 (Panaji, Goa: A. Gomes Pereira, 1981), 123.

²¹ A. B. de Bragança Pereira, *Ethnography of Goa, Daman and Diu*, trans. Maria Aurora Couto (New Delhi: Penguin Books India Pvt. Ltd., 2008), 26-27.

ornaments such as chalice, paten, silver frames, candlesticks and many more.²²

GOLDSMITH

A goldsmith is a skilled artisan who specializes in working with gold. They use a variety of techniques to create jewelry, decorative objects, and other items from gold. The word Sonar referred to the goldsmith and it originated from the Sanskrit word Suvarnakar. They are known as Ourives in Portuguese.

They stood higher than the other village servants in the social hierarchy and acted as a moneychanger and checked the genuineness of the currency which village officials had to collect by way of revenue in the villages. Their custom was similar to that of brahmins and usually have the surname Shet and Chattim.

The local goldsmiths were admired by the Portuguese in the city of Goa and used their services. For instance, during the rule of king Manuel in Lisbon between AD 1518 to 1520 a goldsmith from Goa named Raulu Chattim produced items which were made in Indian design.²³

CARPENTER

A carpenter is a skilled artisan who specializes in making and repairing wooden objects and structures. They use different types of methods such as measuring, marking up, cutting, shaping, fitting and finishing timber and using a range of hand and power tools to make wooden objects. They are known as thovoi, thavaya or thovi in Goa. This term is derived from the Sanskrit word Sthapati which refers to an architect. They are known as Carpinteiro in Portuguese.

²² Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

²³ Christopher H. De Souza, “*Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)*” (Unpublished Ph.D. Thesis, Goa University, 2020), 232.

They used to fix the sluice gates which prevented the inundation of the Khazan lands in rural villages. They were expert in wood carving. As a result, they carved on wooden pillars and ceilings of the temples, churches and mosque. They carved out various items like doors, windows, photo frames, cupboard, bookshelves, altars and similar objects and made the roofs of the houses.

The interiors of old Goan manorial houses were beautified by placing Indo Portuguese furniture made by them such as tables, chairs, sofas, day beds, cabinets, cupboard, oratories, chest with ivory and inlay work and typical inlay decorations and the designs of the altar in the churches and the of carriages in the temples are proof that the Goan carvers were very skillful.²⁴

Their contribution in their services had always been acknowledged by the Portuguese official who treated them well as a result they were employed in all sectors and services of the state. Linschoten mentions that wooden items such as stools, bedsteads and many more were covered with lacquer which is a special liquid which is painted on wood, in order to protect it and to make it shiny and was used by the carpenters in the items they make.²⁵

Another form of Goan handicraft was the form of a lacquer work known as lacreados on the wood which was undertaken by chittaris. They made cradles, beds, chests, models of fruit and vegetables and toys by using local wood. Demani in the Quepem Taluka achieved distinction of this craft where many families are traditionally associated with this craft.

The artisans of Goa known as Santeiros de Goa, carved idols made up of wood and ivory with the beginning of the Christianity religion. As a result, the Indo Portuguese carving emerged. They carved the Christ on the Cross and of Virgin Mary under different invocations and of different saints and angels.²⁶

For instance, the painted silver statue of the Infant Jesus as Saviour of the World of the

²⁴ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

²⁵ Linschoten, *The Voyage of John Huyghen van Linschoten to the East Indies: From the Old English Translation of 1598*, vol. 1, 228-29.

²⁶ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

18th century from the Museum of Christian Art in Old Goa shows him with the customary right hand raised in blessing, and the left holding the terrestrial orb bearing a cross. The Infant displays European attributes in its features, complexion, and in the use of silver-plated tin the base reveals another hand at work, whose influences are Indian as in the image base a silver-clad wooden globe resting on a six-sided stand with gored, flattened feet. It is here, perhaps given the stance and mien of the Infant Jesus, that the Indian silversmith chose to interpret his work in the light of a popular story from Hindu mythology, of the god Krishna as a child. Therefore, the work of two different artists, the statue is nonetheless a harmonious blend of Indo-Portuguese elements.²⁷

After the sixteenth century many wooden images were painted in Goa with coloured hard wax. The artisans used green, blue, red and sometimes golden designs. The wooden images were painted with gold and floral design on them in red. Whereas the ivory images were painted in gold.

BLACKSMITH

A blacksmith is a skilled artisan who specializes in making tools and other objects out of metal and working as a blacksmith involves heating metal then bending and hammering it into the desired shape. They mainly work with iron and steel, heating it until it's soft enough to bend, fold, and shape using tools. They are known as Kammar, Lohars and Vinani in Goa. The term Kammara is derived from the Sanskrit word karmara which refers to a person makes tools and weapons. They are known as Ferreiro in Portuguese. All the fittings and fixtures like hinges, locks and other devices for fasterning the doors and windows of houses were undertaken by them.²⁸ They supplied the villages with hoes, ploughs and other agricultural

²⁷ Museum of Christian Art <https://www.museumofchristianart.com>

²⁸ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

elements for agricultural use and guns for the farmer to protect his crop against predatory animals. Afonso de Albuquerque utilized the services of blacksmiths who were brought from Goa to Malacca when he took over Malacca in AD 1511 where he ordered them to repair some weapons which were unserviceable.²⁹

POTTER

A potter is a skilled artisan who specializes in making pottery which is one of the oldest and most widespread of the decorative arts, consisting of objects made of clay and hardened with heat. The objects made are commonly useful ones, such as vessels for holding liquids or plates or bowls from which food can be served. It is both utilitarian and decorative, with pots, bowls, storage containers, plates and vases being produced alongside lamps, idols, sculptures, figurines and masks.

The Goa pottery is considered the most ancient amongst the crafts of Goa. *Buddkulo, gurguret, mann, kodem, tofli, malti, kollso, lavnni, bhann, donn, miler, dhumpel, tizal, tovo, vaz, moddki* are some examples of their work. They are known as Kumbhars. The term was derived from a combination of two words. Kumbh in Sanskrit refers to a container of water. Kar refers to the one who manufactured it. They are known as oleiros in Portuguese. Clay was found in the nearby riverside where they firstly powdered the clay and water was added to it and this mixture was used by them on the wheel and lastly, they transformed the clay into shape where these items which they made were later fired.³⁰

Hindus celebrate the Ganesh Festival worshipping the clay idol in every household, they also make idols of Saraswati the Goddess of Knowledge, Laxmi the goddess of wealth, Krishna the eight incarnations of Lord Vishnu to celebrate occasions like Saraswati puja,

²⁹ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 215.

³⁰ A. B. de Bragança Pereira, *Ethnography of Goa, Daman and Diu*, trans. Maria Aurora Couto (New Delhi: Penguin Books India Pvt. Ltd., 2008), 193-194.

Laxmi puja and Krishna Puja respectively.³¹

Bicholim Taluka achieved distinction of this craft. The pottery items made by the traditional potter community have attracted the specialist with the varied designs based on the mythical legends and large size vases, household usages, dolls and other decorative objects are found in the clay modelling in a most of the houses in Bicholim Taluka. Portuguese officials gave equal importance to their work compared to other artisans and used their items for their needs in the colonial Goa.

COPPERSMITH

A coppersmith is a skilled artisan who specializes in copper and other metals such as brass to create various objects, such as pots, pans, kettles, and decorative pieces. They use traditional techniques such as hammering, soldering, and brazing to shape and join pieces of copper together. To make a copper product they select a suitable sheet of copper or other metal and then heating and hammering it to shape it into the desired form. They would then use various tools and techniques to smooth out the surface and add any necessary details or decorations. They are known as Kansars in Goa and it is originated from the Sanskrit word Kasyakar.³² They are known as Caldeireiros in Portuguese.

They made lamps of brass and bronze because of its beautification and bangles during the Bahamani period as it became common during that time and utensils of copper, they are good conductors of heat and hence food can be easily cooked in them. They moulded metal into different shapes and designs such as tree oil lamp with flower motifs, traditional lamp known as divli, lamandivo, castisali, ash tray, statues and water containers are made

³¹ Pandurang Phaldesai, *Kaleidoscopic Goa: A Cultural Atlas*, edit. Nandkumar Kamat (Panaji: Vasant Rao Dempo Education and research Foundation, 2004), 152-154.

³² V. R. Mitragotri, *A Socio-Cultural History of Goa from the Bhojas to the Vijayanagara* (Panaji, Goa: Institute Menezes Braganza, 1999), 56-57.

traditionally. The coppersmiths in the village of Keri in the taluka of Ponda were known to produce glass bangles.

BASKET MAKERS

The basket maker or basket weaver is a skilled artisan who uses the process of weaving or sewing materials into three-dimensional artifacts. It is a rural craft which is a major art form in Goa which exhibits a blend of Portuguese and Indian style. They are known as Mahars in Goa and Fabricantes de cestas in Portuguese. They lived in areas away from the villages as they were considered untouchables. The mahars wove items out of bamboo for use in the house and in the fields. These items included mats, baskets, winnowing fans and other items. They manufactured gudve, and also wove mats and baskets and other bamboo products such as mat known as *souvem*, basket with four cornered bottoms known as *varlo* and other essential items related to agriculture.³³ In the later years they manufactured products such as flower pots, letter holders, pen stands, baskets and light weight furniture with variety of designs. Bicholim, Sattari and Sanguem talukas achieved distinction of this craft..

COBBLER

The cobbler is the one who repairs broken shoes and were often forbidden from working with new leather. Instead, they had to use old leather to make their repairs. whereas shoemakers are the ones who makes shoes by hand out of new leather. Therefore. A cobbler and a shoemaker are both skilled artisans who work with footwear, but they have different roles and areas of expertise within the field of shoemaking and repair. They are known as Chamar in Goa and Sapateiro in Portuguese. They lived in areas away from the villages as they were considered

³³ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa,1556 and Panjim, Goa: Broadway Book Centre, 2009), 55.

untouchables. They supplied footwears to the villagers and Portuguese officials and earned their living in the city of Goa.³⁴

The other local artisans were engaged in making fishing nets and ornamental needle work.

Traditional fisherman known as Kharvis had a variety of nets that were meant for catching different types of fish such as *koblem*, *mag*, *kanttai*, *zau*, *ramponn*, *kann'ni*, *paguer* were made by local artisans.³⁵

The embroideries made by the women of Gauda community which is the major tribe in Goa show nomadic influences which are the indigenous folk embroideries and after the arrival of the Portuguese, the continental stitches with versatile motifs emerged and various attires for females emerged. As a result, *Pano Bhaju*, *Pano Palo*, *Fota Quimao* came in to existence. In the dress, native Christian women wear the sari without the kas known as *pano palo* in which the end which is taken between the thighs is not secured at the back of the waist. Whereas, *Pano-baju* is a kind of dress that consists of a garment known as *Saraca or Toddop* that covers the body only from the waist downwards and is called *fota* which is made of rich material such as velvet embroidered with gold thread, a *tisso* and a *quimao* which is a shirt without collar or buttons.³⁶

In the 17th to 18th century the art of embroidery emerged in the convents of various religious orders of Goa specially at the convent of Santa Monica at Old Goa and as a result embroidery became a conventual art meaning an art which belongs to a convent in the production of liturgical vestments. Besides these there were the artisans who were perfectionist in the art of doll making, glass beadwork, embroidery sandals, artificial flowers and culinary

³⁴ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 55.

³⁵ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

³⁶ A. B. de Bragança Pereira, *Ethnography of Goa, Daman and Diu*, trans. Maria Aurora Couto (New Delhi: Penguin Books India Pvt. Ltd., 2008), 82-83.

art.³⁷

Besides the above artisans there were many other artisans and service workers who served the local people and the Portuguese officials in the colonial Goa such as:

A washerman is a skilled worker who work with their hands and provide services of washing and ironing of clothes. They primarily use manual washing techniques such as local soaps, wooden stick and coal-based irons. They are known as modvol in Goa and lavadol in Portuguese language. They were involved in bleaching of clothes during the colonial Goa and were called manaito.³⁸

A Handloom Weaver is a skilled worker who manufactured Kunbi sarees and Kastis in Goa under the Portuguese. It is a loom that is used to weave cloth without the use of any electricity where hand weaving is done on pit looms or frame looms.

A Minters is a skilled worker who minted coins to create a standard mode of the currency in the city of Goa during its colonial phase. The first coins which were minted were of gold (manueis), silver (esperas and meias-esperas) and copper (leaes) which were brought into use with great pomp. Later on, other types of coins were issued which included gold santhomes, silver xerafins and bazarucos of copper tin and tutenag.

A hatter is a skilled worker who makes and repairs hats and other headgears. Hat making or millinery is the design, manufacture and sale of hats and other headwear where a person engaged in this trade is called a milliner or hatter.

A barber is a skilled worker who provides hair cutting, hair styling and hair care services to clients. The barber's customers are primarily men, though some women may choose a barber over a salon if they want a short cut or a basic trim. They are known as Mhalo in Goa.

Therefore, Artisans play a very important role in the society and their service to the

³⁷ Celsa Pinto, *Concise History of Goa* (Saligao: Goa 1556, 2023) 155-157.

³⁸ Pyard, *The Voyage of Francois Pyard of Laval to the East Indies, the Maldives, the Moluccas and Brazil: Translated in to English from the Third French Edition of 1619*, vol. 2part 1, 71.

local villages and Portuguese officials are needful as it plays a very significant role in their day-to-day activities which benefits them in their lifestyle.

GUILDS

Guilds are defined as associations of craftsmen and merchants formed to promote the economic interests of their members as well as to provide protection and mutual aid. As both business and social organizations, guilds were prolific throughout Europe between the eleventh and sixteenth centuries.³⁹

A significant part of the skilled labour force in medieval cities was structured around the organization of guilds, which provided economic, educational, social and religious functions. The study of guilds provides opportunities for teaching several key economic concepts in a historical context, including specialization, division of labour, productivity, skills, education, monopoly power, economic systems, and labour unions.⁴⁰

A guild of artisans and craftsmen's is an association of artisans who look after the practice of their craft in a particular area. Craft guilds played a significant role from the ancient Indian history times and Goa from the time of Kadamba dynasty rule was an important trading center and because of this it seemed that craft guilds which flourished in the medieval Kanara was not unknown to Goa.⁴¹

For instance, the word *seni* comes from the Sanskrit word *shreni* meaning was an association of traders, merchants, and artisans. In the ancient north Indian context, guilds were referred to by various names such as *shreni*, *puga*, *kula*, *sangha* and others. They were different groupings of craftsmen and artisans. The *sreshthi* was the guild leader. It is believed that the

³⁹ W. Bossohardt, "Business in the Middle Ages: What Was the Role of Guilds?", National Council for the Social Studies, Social Education 77, no 2 (2013): 64–67.

⁴⁰ W. Bossohardt, "Business in the Middle Ages: What Was the Role of Guilds?", National Council for the Social Studies, Social Education 77, no 2 (2013): 64–67.

⁴¹ George M. Moraes, *The Kadamba Kula: A History of Ancient and Mediaeval Karnataka* (Bombay: B. X. Furtado & Sons, 1931).

guild system started in northern India as this term had a north Indian origin. However, even in Karnataka, there were local guild organizations of merchant and craft producers. There were guilds of stoneworkers, potters and others. And were authorized by the king to collect taxes.

There were different streets in the city of Goa for the craftsmen, the street played an important role. It was a place where work and trade were conducted. It was also a place where power was exhibited at the time of religious and secular processions. There were certain chief streets. These included the Rua Direita or the Main Street. Another was the Rua dos Mercadores or the Merchant Street.

For instance, Pyrard in his travelogue informs that on the street called Rua Direit, there were lapidaries, goldsmiths, merchants and artisans. Each of the craftsmen and merchants had their own street. Some of the streets were named after the professionals who were present there like the Rua dos Ourives or Street of the Goldsmiths, the Rua dos Ferreiros or Street of the Blacksmiths and more.⁴²

In Goa, the Portuguese introduced the guild organization which was in Lisbon.

In Lisbon the discoveries had a greater influence on the artisans from rural and urban areas and because of this reason the municipality had to interfere in the guild system where the King John III in 1545, instructed the Lisbon municipality to look into the regulations governing various artisans to make some changes if necessary and to give new ones to them who did not have any and because of this, the regulations enacted by the majority of the guilds were either due to tradition, or by the state or municipal authorities it came to seemed that the state was directly involved in their planning and organization. These regulations during AD 1572 were compiled together into a text which were from AD 1549 to 1564 which was called *Livro dos regimentos dos officiaes mecanicos* meaning book of regulations governing the artisans.⁴³

⁴² François Pyrard, *The Voyage of François Pyrard of Laval to the East Indies, the Maldives, the Moluccas and Brazil: Translated into English from the Third French Edition of 1619, ed. and trans. Albert Gray and H. C. P. Bell*, vol. 2 part 1 (London: The Hakluyt Society, 1888), 151-57.

⁴³ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 122.

There were two inspectors known as *juizes* for every craft guild on an annual basis where they made inspection tours of all the workshops of their craft and checked the quality of their wares and prices and the market inspectors known as *almotacels* enforced the fines and to open their own workshops, artisans needed to be examined by the examiners known as *examinadores* where the craftsmen had to complete an apprenticeship period known as *aprendizagem* where they had to work as a wage worker known as *obreiro*. Thereafter, a work as instructed by the examiners had to be produced. On successfully passing these stages, the craftsman would receive a certificate which will enable him to have his own workshop, apprentices and wage workers. For instance, a record dated AD 1617 informed that Antonio Rodrigues, master stonemason and juiz examinador of the same craft examined Bernardo de Lima, a stonemason who was a resident of the city of Goa.⁴⁴

The traditional crafts were organized into guilds based on artisans and craftsmen's caste and profession and their services gave them a higher status based on their skill in the society. Therefore, guilds became an institution which looked after its economic and professional interest. The Treslados das cartas Patentes and the Registos Gerais in the historical archives of Goa give information about licences issued to various artisans which allowed the artisans to pursue their own occupation such as to continue on their craft or even to possess a shop.⁴⁵

A distinction was made between the grouping of artisans into *bandeiras* which meant standards that had a religious symbol of a patron saint on it and *ofícios* which meant craft as they were composed of artisans and handicrafts.

Craft guilds was organized into a community having its patron saint, whose image was carried by the members of the guild during the Corpus Christi procession which was the internal organization of the guilds controlled by two elected presidents known as *mordomos*.

⁴⁴ Christopher H. De Souza, "*Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)*" (Unpublished Ph.D. Thesis, Goa University, 2020), 215.

⁴⁵ Teotonio R. de Souza, "*Rural Economy and Life*," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999), 88.

A record from the late fifteenth century AD, indicated that the procession of Corpus Christi involved various professionals in Portugal such as the cobblers, curriers, tanners and related crafts took part in the procession. Whereas, the tailors carried the depiction of a serpent tempting Eve. The blacksmiths, farriers, barbers and others carried a litter depicting Saint George slaying a dragon. Whereas, the weavers, carders and others carried the litter of Saint Bartholomew.

The silk weavers and other carried the image of Saint Sebastian. Whereas, the cord makers carried the image of Saint Michael. The potters, tile makers and others had the image of Saint Claire. Whereas, the carpenters, masons and others carried the litter of Saint Catherine. The goldsmiths and tinsmiths carried the litter of Saint John along with lit torches. Other secular and religious groups also took part in the procession.⁴⁶

The guilds were also involved in a similar Corpus Christi procession in Goa.

Pietro della Valle in his travelogue informs that the procession of Corpus Christi in Goa was held in April 1623. He further informed that the procession was not held on the correct day of the feast which took place during the rainy season. He observed that the clergy took part in the procession. There were also people in disguises and there were depictions of imaginary animals. However, he stated that the procession was more appropriate for a village than to a city.⁴⁷

Therefore, guilds of artisans played a very important role in the life of local artisans during the Portuguese colonial rule in Goa. As there was guild system in Goa before the arrival of the Portuguese but it was completely different and incomplete and as municipality was not involved in Guilds during the pre-Portuguese its function was different.

⁴⁶ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 279.

⁴⁷ Pietro della Valle, *The Travels of Pietro della Valle in India: From the Old English Translation of 1664*, ed. Edward Grey, trans. G. Havers, vol. 1 (London: The Hakluyt Society, 1892), 167.

IMPACT OF THE PORTUGUESE COLONIALISM ON THE ARTISANS

In the rural setback, craft production was an activity that accompanied agricultural production. However, it is believed that the region experienced monetization. This was because revenue was collected in cash. Those involved in nonagricultural production also looked for markets outside the village. At the same time, the artisans still provided their services to the village. Artisans did not provide items solely for the market. It was in the village that they served the community and received payment in kind.⁴⁸

Under the Portuguese, it is believed that several craftsmen and artisans went to the city of Goa to conduct their trade. This is attested by the accounts of the foreign travelers. It is believed that the local craftsmen returned to their villages and continued their earlier mode of living. However, some went to new towns in search of markets. There was also emigration to Bombay and other parts of India.⁴⁹

In the seventeenth century, there were several people who may have emigrated due to natural disasters, famines, attacks, and the policies of the Portuguese. It was difficult for those who remained to improve their standard of living. With the arrival of the Portuguese, there was more employment generated. However, this helped the craftsmen and artisans fare better when compared to the land-owning classes.⁵⁰

⁴⁸ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 311.

⁴⁹ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 311.

⁵⁰ Christopher H. De Souza, "Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)" (Unpublished Ph.D. Thesis, Goa University, 2020), 311.

CHAPTER IV

MUNICIPALITY AND ARTISANS

The institution of the municipality in the Portugal cities was an interesting facet of the administration. It was essentially a self-governing body with powers and functions concerning the day to day running of the cities where they had the privilege of corresponding directly with reigning monarch.

The municipality of Goa was known as Senado de Goa and its council was known as Senado de Camara. It was established by Afonso de Albuquerque who was an exceedingly energetic commander of Portuguese India, who greatly expanded Western influence in the area. It was fashioned after the Lisbon municipality. Albuquerque was responsible not only for the conquest of Goa but more so for the consolidation of the empire through various agencies such as municipalities. As the members of the municipal council of the municipality of Goa, *Casa dos Vinte e Quatro* (House of the Twenty-Four) played an important role Therefore this chapter will deal with the relationship between the municipality and artisans.

It is not possible to trace the proper date of the establishment of the Goa municipality but it must have been shortly after Albuquerque Conquered the city of Goa from the Muslim Sultanate on St. Catherine's day in the year 1510 and before his departure for Malacca in April of the following year.¹

The conquerors believed that Goa and their other conquest were important part of their empire and because of this reason it was necessary to make more Portuguese males to settle down in Goa and elsewhere and their marriages with the local women was encouraged because there was lack of Portuguese number of females and by offering cash dowries at the cost of public exchequer, by making grants of lands and offices pertaining to the city administration.

¹ C. R. Boxer, *Portuguese Society in the Tropics: Portuguese Society in the Tropics: The Municipal Councils of Goa, Macao, Bahia and Lunda, 1510-1800*, (Madison and Milwaukee: The University of Wisconsin Press, 1965), 12.

Before Albuquerque left Goa for Malacca in January 1512, he had organised the city administration and selected gentlemen with sufficient aptitude from among the married settlers to act as alderman, police constables, justices of peace, market inspectors and so on.

The Camara was then organised on the basis of one vereador fidalgo (higher nobility) and two vereador nobres (lesser nobility) with two juizes ordinarios (justices of Peace), a procurador da cidade (Attorney of the City) and four procurador dos mesteres (Four Attorneys representing the guilds of craftsmen), all these ten individuals having voting rights. They were elected from among the men whom Albuquerque had encouraged to marry Indian women and to settle down in Goa for life.

A record dated 1571 mentions that the three nobilities were Francisco de Brito, Antonio Rebello and Vasco de Pina. The two justices of peace were Nuno Fernandes Girao and Paulo de Freitas. The one attorney of the city was Rui Freire. The four attorneys representing the guild of craftsmen were Simao Fernandes who was a corrieiro, Antonio Gonalves who was a tanoeiro, Manoel Rodrigues who was a sapateiro and Francisco Matheus who was a ferreiro. A corrieiro was one who made or sold items of leather like harnesses, bags and other items. A tanoeiro was a cooper who made barrels. A sapateiro was a shoemaker who made or sold shoes. A ferreiro was a blacksmith who made or sold items of iron.²

Albuquerque had granted charter of privileges to the city officials which tells that the structure the municipal organisation was to have and indicated that it was modelled on those of the Portuguese capital city.

One of the three councillors belonging to the nobility was selected as a chief councillor for a period of one year by lot and if any differences between the councillors and its officials the final decision was taken by the judge of the crime or by the Corregidor of the city.

² Christopher H. De Souza, “*Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)*” (Unpublished Ph.D. Thesis, Goa University, 2020), 282.

The one difference between the Camaras of Lisbon and Goa was that the captain of the latter city was appointed by the crown, had the right and duty to attend the council meetings whenever he thought fit or whenever the councillors asked him to do so and he was given the privilege of a double vote.

The artisans in Goa were directed to have a body of twenty-four representatives to look after their affairs also known as *Casa dos vinte e quatro*. It was to send four representatives known as *Procuradoes dos mestres* to the senate for protecting their interest.³

The Casados who were the married settlers were granted some privileges which were as follow, they could not be imprisoned in public jails and were exempted from loan demands by the municipality and imposition of tax from the state. They were allowed to navigate freely and could bring foodstuffs and other goods to the city without paying any import duties and all the municipality posts were reserved for them and their descendants. They were free to sell if they wished any of their movable or immovable properties provided the buyers were not Muslim or Hindus.

The crown confirmed the charter of the privileges given by Albuquerque in the year 1518 but with few clarifications and reservations such as the citizens were not allowed to trade with spices and were not granted exemption from contributing works of public utility. The evolution of the municipality of Goa in the 16th century developed greater administrative complexity after the transfer of the seat of government from Cochin to Goa in 1530.

In 1559 a revised charter of privileges was issued by King Sebastian. The charter declared that among others the citizens elected to hold any post in the city administration would have the right to be treated as the members of the royal family as regards the privilege of exemption from imprisonment in public jail. The city council could assign places or streets to

³ M. L. Dhicholkar, *The Senate (Municipality) of Goa: A study of its administrative and socio- economic role in the sixteenth century*. Goan society through the ages (Seminar Papers), (New Delhi: Asian Publication Services, 1987) 140.

the artisans and merchants and it could enact necessary market regulations. It also recognised the judicial control of the city elders over those appointed by them to any city office but it left the aggrieved party to seek redress through the regular channel of state judiciary. Vessels bringing goods and food supplies to the city could not be diverted by the state authorities to any other place unless it was required by urgent needs of the empire. The clerks of the municipality and the clerks of the attorneys for the orphans were empowered to act as public notaries in matters pertaining to their offices. The city aldermen and other officials including workers representatives could decide in council meeting to make grants of waste lands that were not requisitioned by the state. And lastly the city elders were also granted jurisdiction over all cases of verbal offenses within the city limit.⁴

The charter of 1518 said that the councillors and the justices of peace were to be elected every year and the market inspectors every month but later on the market inspectors were elected every two months. Whereas in the year 1578 the municipality made some changes in the said charter that while conducting the election of the councillor where it said that no person should be elected a councillor unless he had first served in the capacity of a market inspector or an attorney of the city or a justice of peace.

The presence of the city captain in the Senado de Camara was an ex officio member of the council with right to two votes, however his presence was not appreciated by his colleagues in the municipal council and there were many complaints against him such as he used his two votes to as a rule to provide city jobs to his own favourites and often acted as a agent of the viceroy by revealing to him matters discussed in the municipality chamber and things written to the crown in the secrecy regarding the state administration.

The work of the city attorney was to defend the interest of the city corporation before the state government and the individual citizens. Before finalising any contracts for farming out

⁴ Teotonio R. De Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Panaji: Broadway Book Centre, 2009), 99.

rights of any revenue collection or before announcing any changes in currency the government was expected to notify the city attorney and seek the opinions of the city councillors about the term of the contracts or about any proposed innovation. In fighting the municipality cases he was attended by a syndic. He had to be present at all the meetings of the municipal council and bring to the attention of the councillors whatever he felt were the right choice in the city welfare.

The activities of the artisans were looked after by the Casa dos Vinte e Quatro or the House of the Twenty-four. This body elected the four representatives to the municipal council. The House of the Twenty-four in Goa represented the different guilds. The juiz do povo or the Judge of the People who was the president of this organisation was elected. He presented the four representatives sent by the organisation to the municipal board. They did not sit along with the other councillors but they had a separate bench for themselves facing the three aldermen. They voted in all the matters except in the judicial cases brought before the municipality. They had the right to sign all documents of the municipality as well as the letters addressed to the crown. This right was maintained in spite of the tendency of the other councillors to consider them as upstarts and as men of little intelligence and incapable of conducting the business with required secrecy.⁵

In the conflict between the alderman's and the workers representatives, the workers representatives advised the council members about matters dealing with the artisans and merchants. However, at times they indulged in other matters. This brought them into conflict with the other members. In AD 1522, the workers representatives protested that they were not treated well. In AD 1550, the aldermen wrote to the king that the workers representatives should not sign classified letters of importance to the king. This was because they could not understand these matters due to their low position. In AD 1552, without the authorisation of the other council members, the workers representatives wrote a letter complaining to the king. They

⁵ Teotonio R. De Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Panaji: Broadway Book Centre, 2009), 103

informed the king that the viceroy had not helped Ormuz against the attack of the Turks. They also informed that the viceroy prevented the council members from writing the truth to the king. In AD 1595, the aldermen wrote to the king informing that the workers representatives were not competent to deal with secrets.

Despite the problems, there is one instance where the aldermen came to the aid of the workers representatives. The council informed the king in AD 1605 of an incident when the council members visited the viceroy. Viceroy Martim Affonso de Castro did not want the four workers representatives to be seated. Due to this, he kept everyone standing. The alderman's objected to this and informed the king that the four workers representatives were a vital part of the council. The presence of the four representatives in the municipal council indicated that the interests of the non-elite classes were also considered.

The Lisbon system was substantially followed in Goa but the records of the Goa Municipality help us to describe the organisation and working of the municipality administration with its regional peculiarities and variations.⁶

There was a high degree of specialisation among the craftsmen. There are records which show that the artisans were examined and certificates were issued. This was done after confirmation by the municipality. The records of the Senado da Camara or municipal council provide an insight into the different craftsmen present. The Treslados das cartas patentes and the Registos gerais give information about the licences issued to various artisans. The artisans were examined and licences were issued. This allowed them to pursue their occupation or have a shop. These craftsmen included carpenters, stonemasons, shoemakers and others.

For instance, A record informed that Domingos Dias who was a carpinteiro was examined by Antonio Simois who was a mestre carpinteiro or master carpenter and juiz of the craft of the carpenters. A carpinteiro was one who worked with wood and was a carpenter. The

⁶ Teotonio R. De Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Panaji: Broadway Book Centre, 2009), 100.

carpintaria or carpentaria was the work of the carpenter.⁷

Hindu craftsmen were also examined. For instance, A record informed that in AD 1613, Polpotia Naique who was a Hindu carpenter and resident of Santa Luiza, was examined by Antonio Simois who was a Mestre carpenter and Juiz of the craft of the carpenters.

Other functions of the city were performed by many servants and official who were subordinates appointed by the municipal council.

The Goa municipality records refer to over thirty categories of such services. The main services which were directed to city administration under the municipality were the council secretary, the foremen of public works, the judge of the market squares and the market inspectors.

The secretary of the municipality acted also as its clerk and standard bearer on the occasions when the municipal officials had to attend certain public processions and festivities.

The foreman of the public work had to look after the building and maintenance of the public streets, city drainage, water supply and the city walls and defences. Other functions were performed by many subordinate officials and servants by the municipal council.

There were two inspectors known as juizes for every craft guild on an annual basis where they made inspection tours of all the workshops of their craft and checked the quality of their wares and prices and the market inspectors known as almotacels enforced the fines and to open their own workshops, artisans needed to be examined by the examiners known as examinadores where the craftsmen had to complete an apprenticeship period known as aprendizagem where they had to work as a wage worker known as obreiro. Thereafter, a work as instructed by the examiners had to be produced. On successfully passing these stages, the craftsman would receive a certificate which will enable him to have his own workshop, apprentices and wage workers.

⁷ Christopher H. De Souza, "*Craftsmen and Artisans in Goa (A.D. 1000 TO 1700)*" (Unpublished Ph.D. Thesis, Goa University, 2020), 286.

The city administration was preserved for the white settlers. The edict of the year 1542 mentions that the offices of alderman, judges, procurator, secretary, almotacels and workers representatives in whom the control and the administration of the city of Goa are vested, should always be taken from among the married men and heads of households who are Portuguese by nationality and birth.

In the municipality, general elections were conducted every three years where at the end of the election during the annual meeting six worthy members were selected to form the electorate which were further divided into three groups and each group finalised the candidates for the various posts. The viceroy had the power to check the list of the voters where he sometimes inducted the names of his own persons.

Anyone elected in any office of the municipality was not willing to accept the offer would be declared ineligible to any other office in the future, would not be allowed to say anything in the assembly of the citizens, would have to pay 200 cruzados as fine and undergo two years of exile.

The meetings in the municipal council were determined by the pressure of the work which were chaired by one of the three aldermen for a period of one month. The chairing alderman was known as vereador do meio (alderman of the centre). The chairing was done by the rotation after the first chairman was elected by lot and the one who sit at his right and to succeed him on the chair was also selected by lot.

The councillors, the justices of peace, the judge of the orphans, the attorneys, the workers representatives and the treasurer were given allowances twice a year during the feast of Corpus Christi and the feast of Santa Catarina.⁸

There were many cases of corruption in the administration of the municipality of Goa.

⁸ M. L. Dhicholkar, *The Senate (Municipality) of Goa: A study of its administrative and socio- economic role in the sixteenth century*. Goan society through the ages (Seminar Papers), (New Delhi: Asian Publication Services, 1987) 142.

For instance, the city posts were filled for a period of three years but some posts continued for more than the term of three years because of this reason the King took a serious note of such inconsistency and ordered the municipality of Goa to fill all the posts at one given time.

The income of the municipality was derived from the shops and lands it gave in lease, licenses issues to artisans, shopkeepers and other professional to operate within the city limits and from the fines collected for violation of market regulations.⁹

In 1530, there was a reshuffle in the activities of the municipality on account of the transfer of government from Cochin to Goa. The councillors asked the permission from the king to build the tonnage but there were restrictions on them when the permission was granted. The municipality had authorised to collect 1% additional custom duty since 1569 on the condition that it was to be spent on the fortification of the city. In the later years many casinos and entertainment houses came to be established in the municipal surrounding area. The municipality assisted the state by providing for the training of boys for military services.

According to a report of the municipality dated 1606, the rough annual income of the municipality did not exceed 8000 xerafins. From the 8000 xerafins, nearly 3000 xerafins were spent on salaries and allowances of the city officials, 2000 xerafins on a hospital for the incurable and crippled run by the municipality and the remaining 3000 xerafins on works of public utility and on the statutory Feast of Corpus Christi and St. Catherine.

The posturas were the regulations of the municipality of Goa. Some related to AD 1535-37 dealt with food suppliers and bakers. In a record dated 3 November 1618, the municipality informed that there was a need to reform the market regulations that were earlier in force. The new regulations were used even in the later period with minor changes. In AD 1618, the new regulations came to encompass a wide number of craftsmen. These included goldsmiths, silversmiths, coppersmiths, masons and others. The posturas detailed the rules and regulations

⁹ Teotonio R. De Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Panaji: Broadway Book Centre, 2009), 100.

governing various aspects of the market including taxes, weights and measures. Although the *Livro de posturas* was copied in the nineteenth century, the details relate to the year AD 1618 and later.

For instance, Law on candle makers compel them to obtain a price tag from the clerk and keep a balance along with the weights up to one ounce to weigh the wax. It forbids the mixing of two kinds of wax and directs to select only uniform wax in such a way that white remains all white and red remains red. A change in its formula will invite a penalty of 10 xerafins. It also forces them to supply large ornamental candles meant for burial and other ceremonies at twenty reis per candle in addition to the wax consumed. It makes the judge responsible for running these stalls and to check the said wax. Any one violating the regulation will face a penalty of 5 xerafins.¹⁰

Municipality of Goa administered the market organizations. Linschotten mentions that there were goldsmiths, shoemakers, blacksmiths and other artisans who practised in the street which was controlled by the market organisations. There were different streets in the city of Goa for the craftsmen, the street played an important role. It was a place where work and trade were conducted. It was also a place where power was exhibited at the time of religious and secular processions. There were certain chief streets. These included the Rua Direita or the Main Street. Another was the Rua dos Mercadores or the Merchant Street.

Municipality had some control over the minting of coins. For instance, in 1563 the municipality complained to the king that the prices of provision shot up due to the underweight of the silver and copper coins. The municipality looked after the maintenance of the slaughter houses and butcher shops, sanitary arrangements, roads and streets and the water supply in the city.

¹⁰ R. R. S. Chauhan, *"Life in 17th Century Goa vis-a-vis Senate Bye-Laws,"* in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 214.

In spite of a well-marked tendency of Senado de Goa to grab every opportunity of making money and to administer it, it also had a good record of giving assistance at various moments of crises to the state government. The municipality granted loans to the state on its representatives. For instance, in the year 1547 Joao de Castro received the loan on a simple security of an hair from his beard for the expenses of a relief expenditure to Diu which he repaid promptly and in the year 1587 the municipality was approached for a loan of 20000 pardaos for sending succour to Malacca and further in the same year a loan of 10000 cruzados was given my municipality to the Viceroy Dom Duarte de Menezes for the expeditionary forces of Dom Paulo de Lima which sacked Johor Lama lying to the south east extreme to the Malaya Peninsula where the municipality had to approach the King several times for the recovery of the loan but it was never repaid.¹¹

During the seventeenth century, municipality had to fight to preserve its oversized image against the economic, social and governmental challenges that went counter to its interest and tended to blur its image if not wipe it out together.

For instance, in the situation of crisis the city elders did their best to solve the issue by establishing an asylum for king's orphan girls and the women gone stray where both these institute of charity was entrusted to the Santa Casa de Misericordia known as holy house of mercy which was a department of the municipality administration for public assistance.

Santa Casa de Misericordia helped orphan girls find husband by offering them cash dowries to the man disposed to marry them.

To conclude, the very noble and always loyal senate of the Goa city was one of the principal forces which held the ramshackle state of India together and provided the artisans with different skills opportunities to survive themselves in their living.

¹¹ M. L. Dhicholkar, *The Senate (Municipality) of Goa: A study of its administrative and socio- economic role in the sixteenth century*. Goan society through the ages (Seminar Papers), (New Delhi: Asian Publication Services, 1987) 147.

CHAPTER V

CASE STUDY OF ARTISANS: *POSTURAS*

The Posturas were the regulations of the municipality of Goa. These were guidelines which the different craftsmens and artisans had to follow. The earliest records of the Goa municipality date back to 1535 to 37, which were the regulations for the bakers and the suppliers of services and important food items.¹

The original volume of Senate of Goa namely Livro de Posturas of 1808 to 1832 with arch no 7795 is at present housed in the Historical Archives of Goa.

This volume was copied in the 19th century and contains in all 143 folios.² In the volume the *Posturas* are indexed subject wise in alphabetical order and are written up to folio 87 pertaining to the year 1618 and thereafter the volume deals with instruction to Market Inspectors and Judges. And orders and assents of the Municipal Board on taxes, licenses, royal charters on market control, measurements and weights and proceedings of the senate up to folio 127 covering the period from 1808 to 1834. The volume is blank from folio 127 to 143.

Law on grocery, Law on Portuguese wine and oil, Law on local wine and sura, Law on officials, Law on stone cutters and ox cart drivers, Law on grindstone, Law on tiles and bricks, Law on goldsmiths, Law on lapidary, Law on Physician, surgeon bleeder and pharmacists, Law on exchangers, Law on school masters, Law on clerk son municipal officials and their sworn accusers, Law on the feast, Law on Municipal council absentees, Law on market fines, Law on highway and lighting fire, Law on Monopolizers of certain goods, Law on foreign goods, Law on candlemakers, Law on coopers, Law on sellers of old garments and local muskets, Law on tailors, Law on dyers, Law on washerman, Law on hatters, Law on Portuguese wool, Law on

¹ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 124.

² R. R. S. Chauhan, "Senate Reforms in 17th Century (Goa). *Purabhilekh-Puratatva* 5, no. 1 (1987): 15-23.

boatman, Law on chaudarim, Law on Coopersmiths and casters, Law on captive slaves, Law on shoemaker, law on lime manufacturers, Law on meat, Law on Cleanliness, Law on local agents, Law on pao, Law on salt, Law on city regulations, Law on how to approach the viceroy, law on old city regulations, law on fish, Law on city posts, Law on grocery, Law on renovation of taxes and regulations are some of the bye laws regulating the market activity framed in the year 1618 and it remained in force even in the next century with minor variations.³ This volume gave a clear picture of Goa during the colonial rule because this volume did not only deal with every activity of the markets of Goa but it dealt with every activity of the city.

In a very first meeting of the municipal council of Municipality of Goa conducted on 3rd November 1618.⁴

It was headed by the three vereadores or nobilities, who were Antonio de Tavora, Francisco Ferreira de Sa and Luiz da Costa Lobato. The two juizes ordinários or Justices of Peace, who were Gaspar Mendes de Lemos and Bertholameo Pereira. The one procurador da cidade or attorney of the city who was João da Silva. The four procuradores dos mesteres or four attorneys representing the guild of craftsmen who were Domingos da Fonseca who was a sirgueiro, Gonsalo Luis who was an espingardeiro, Diogo Rodrigues who was a sapateiro and Inacio Domingues who was a tanoeiro. A sirgueiro was one who worked with silk threads and cords. An espingardeiro was one who manufactured or sold guns. A sapateiro was a shoemaker who made or sold shoes. A tanoeiro was a cooper who made barrels.⁵

In this meeting it is discussed that it has become necessary to reform or make some major changes in the old market regulations because according to the time the old regulations became insufficient to meet a situation which had entirely changed.⁶

³ R. R. S. Chauhan, "Life in 17th Century Goa vis-a-vis Senate Bye-Laws," in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 207-221.

⁴ R. R. S. Chauhan, "Senate Reforms in 17th Century (Goa). Purabhilekh-Puratatva 5, no. 1 (1987): 15-23.

⁵ HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n.º 7795, fol. 2.

⁶ HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n.º 7795, fol. 2.

In AD 1618, the new regulations revealed a high degree of specialization of crafts on a wide number of craftsmen and artisans. These *posturas* as well as the examination of the craftsmen would indicate that the state controlled the activities of the craftsmen and artisans.

Portuguese primary records show that the artisans were examined and certificates were issued after confirmation by the Municipality. The *Treslados das cartas patentes* and the *Registos gerais* housed in the Historical Archives of Goa give information about licences issued to various artisans which allowed the artisans to pursue their own occupation. They are firstly examined and checked for fitness to maintain the standards are required from a particular craft.⁷

These included stone cutters, masons, tile bakers, silversmiths, goldsmiths, wax workers, jewel cutters and polishers, coopers, washerman, tailor, dyers, parasol makers, lime makers, shoemakers, coppersmiths and others.⁸

An artisan and a craftsman could not have his own shop and employ workers under him or practice his craft within the city, if he didn't have a licence from the municipality of Goa. If this regulation was violated, a fine of ten xerafins was imposed in the defaulters which mainly consisted of artisans and craftsman.⁹

Teotonio R. de Souza informed that besides the artisans and craftsmen's, municipality *Posturas* controlled the market in three ways, namely import control, production control and distribution control.

The import control was practiced with regard to essential food commodities and raw materials for domestic production.

There was control over the import of essential food commodities where all the food items imported from any places had to be taken to the encloser of the Custom house within six

⁷ Teotonio R. de Souza, "Rural Economy and Life," in *Goa through the Ages: An Economic History*, ed. Teotonio R. de Souza, vol. 2 (1990; repr., New Delhi: Concept Publishing Company, 1999) 88.

⁸ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 124

⁹ HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol. 28v.

or fifteen days after the arrival of food vessels into the city of Goa.

There was control over the import of raw materials used by the city artisans which directly benefited the town artisans. The import of raw materials prevented competition among the artisans and thus benefitted the artisans and brought the consumers a regular supply of goods at moderate prices. For instance, cobblers and tanners came to an agreement with man of the slaughter house. The cobblers provided the tanners with advance money that would be sufficient for them to buy cattle for one whole year and the tanners would sell the hide to the cobblers at a mutually agreed rate.¹⁰

There was control over the production of goods which helped in the quality of goods prepared. This prevented the adulteration of goods and benefitted the customers. For instance, inspectors of guilds were instructed to examine the areas within their control and to check the quality and destroy the items which did not come up to the expected standard. To make the examination easier and to prevent the competition it was necessary to all the artisans and craftsmen of the same crafts to stay along the roads assigned to them by the municipality.¹¹

The control over the distribution of goods took place with the standardization of weights and measures and the fixing of prices. It was used specially in the case of essential commodities.

The regulations of the Municipality of Goa, also known as *Posturas* played a very important role in the functioning of the city in the colonial rule. As a result, there was a high of specialization among the craftsmen's and artisans. Therefore, this chapter will deal with the regulations of Municipality of Goa on artisans and its role in the life of the artisans in the colonial phase of Goa.

¹⁰ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 133.

¹¹ Teotonio R. de Souza, *Medieval Goa: A Socio-Economic History*, 2nd ed. (Saligão, Goa: Goa, 1556 and Panjim, Goa: Broadway Book Centre, 2009), 134.

REGULATION ON STONE CUTTERS AND OX CART DRIVERS

It commands the stone cutters and ox cart drivers who carry stones to get their measurements and labels daily checked by the authorities. If they did not fulfill this order, they had to pay a fine of three pardaos for the first time, four pardaos for the second time and if they caught for the third time in a month, they had to loss their job.¹²

It instructs the Mukaddam of stone cutters and ox cart drivers to keep certain measurements examined by the market inspectors. If they did not fulfill this order, they had to pay a fine of twenty pardaos for the first time and loss their job if they were caught for the second time.¹³

REGULATION ON GOLDSMITHS

It commands the goldsmiths to pay twenty xerafins as a fine if their ornaments made of gold and silver were found more than half ounce without nomination being registered and if they do not show the ornaments to the judge before gilding the silver.

It instructs the judge to pay a fine of four xerafins for not initialing while marking the silver jewelry stones every month.¹⁴

Business could only be carried out in the streets of Our Lady of the Light and the Hospital and in the street of São Paulo. A penalty of fifty xerafins was levied for noncompliance. Half of the amount would go to the council while the other half would go to the accuser.¹⁵

REGULATION ON LAPIDARIES

¹² HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol 18.

¹³ R. R. S. Chauhan, "*Senate Reforms in 17th Century (Goa)*. Purabhilekh-Puratatva 5, no. 1 (1987): 17.

¹⁴ R. R. S. Chauhan, "*Life in 17th Century Goa vis-a-vis Senate Bye-Laws*," in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 215.

¹⁵ HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol.

It commands the lapidaries to pay a fine of fifty xerafins and loss their job if they make gems, As they are restricted to make any items which pertains to goldsmiths. If the goldsmiths work with them, they had to also pay the same amount of fine.¹⁶

REGULATION ON CANDLEMAKERS

It commands the candle makers to obtain a price tag from the clerk. It prohibited the mixing of two kinds of wax and directs to select only uniform wax in such a way that white remains all white and red remains red. If these orders were not followed than a fine of twenty xerafins was imposed on them.¹⁷

REGULATION ON COOPERS

It commands that the coopers are prohibited to bring staves and bamboos from the mainland. If they did so, they had to pay a fine of twenty pardao for the first time and forty pardao for the second time.¹⁸

They were instructed to put their initials on their boxes with the registered city mark. If they did not do so, they had to pay a fine of five xerafins if caught for the first time, ten xerafins for the second time and fifteen xerafins and loss of barrels for the third time.¹⁹

REGULATION ON HATTERS

It commands that hatters are allowed who have no house of his own to have himself a sunshade umbrella. They are instructed to make only good hats otherwise it will not be

¹⁶ R. R. S. Chauhan, "*Life in 17th Century Goa vis-a-vis Senate Bye-Laws*," in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 215.

¹⁷ HAG, Senado de Goa - Almotaçaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol 50.

¹⁸ HAG, Senado de Goa - Almotaçaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol 52.

¹⁹ R. R. S. Chauhan, "*Life in 17th Century Goa vis-a-vis Senate Bye-Laws*," in Goa: Cultural Trends (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 215.

accepted.²⁰

REGULATION ON COPPERSMITHS AND CASTERS

It commands that the coppersmiths and casters are prohibited to sell any product made by melting old ones. They cannot colour their product and if they did so they were pay a fine of five xerafins.²¹

REGULATION ON SHOEMAKERS

It commands the shoemakers that they have to keep the leathers and soles of good quality prepared for their customers. If they did not have them prepared, they were fined six hundred reis.²² If they charged the amount more than needed, they had to pay fine of five hundred reis for the first time, thousand reis for the second time and 2000 reis for the third time.

REGULATION ON LIME MANUFACTURER

It was commanded that the lime manufacturers were prohibited to sell lime near the furnaces in the islands of Jua, Divar and Chorao because it had to be transacted first to the wharf of the city where it was sold after fixing the price.

It instructed that only those who get their measures duly checked by the authorities will be allowed to sell in the furnaces. Otherwise, they had to pay the fine of ten pardao for the first time and twenty pardao for the second time.

REGULATION ON WASHERMAN

On lending to any one any cloth given for washing, the borrower as well as the washerman will pay a fine of five parados each. The washermann will be whipped if he turns

²⁰ R. R. S. Chauhan, “Senate Reforms in 17th Century (Goa). Purabhilekh-Puratatva 5, no. 1 (1987): 15-23.

²¹ HAG, Senado de Goa - Almotacaria: Livro de posturas camarárias (1808-1822), n. ° 7795, fol 63.

²² R. R. S. Chauhan, “Senate Reforms in 17th Century (Goa). Purabhilekh-Puratatva 5, no. 1 (1987): 15-23.

of any customer. The washermen were instructed to wash the clothes twice in a week during the summer season and once a week during the winter season and warns him not to wash cloth on stone for which he will be given a penalty.²³

²³ R. R. S. Chauhan, "*Life in 17th Century Goa vis-a-vis Senate Bye-Laws*," in *Goa: Cultural Trends* (Seminar Papers), ed. P. P. Shirodkar (Panaji, Goa: Directorate of Archives, Archaeology and Museum, Government of Goa, 1988), 216.

CHAPTER VI

CONCLUSION

This study looks at the life of the artisans in the colonial Goa, the study looks at Goa and the surrounding regions which came under the territory of the rulers based in the Goa region.

The different craftsmen included the goldsmiths, blacksmiths, coppersmiths, potters, and carpenters. There were also the cobblers and the basket-makers. They played a significant role in the colonial Goa.

A number of foreign travelers also commented that the craftsmen in Goa were highly skilled and worked diligently with the least number of resources and tools.

Teotonio R. de Souza informed that the Portuguese brought the guild organisation which was present in Lisbon to Goa and the craftsmen who wanted to work independently had to pass an examination first.

In Portugal, the different craft guilds met in different streets. This was done to safeguard their interests, control the quality of their work and be accessible to customers. A similar situation was seen in Goa where Linschoten informed that there were separate streets for different professionals.

In Portugal, the craftsmen took an active part in the procession of Corpus Christi. They carried their banners and items depicting the patron saints of their respective crafts. A similar situation was seen in Goa.

The municipality of Goa had four worker's representatives on the municipal council. They were called the procuradores dos mesteres. The artisans had the Casa dos Vinte e Quatro or the House of the Twenty-four to look after their interests. It elected the four worker's representatives to the municipal board which indicated that the interests of the craftsmen,

artisans and traders were also taken into account.

The study also found that there were a number of craftsmen who were examined by master craftsmen. The craftsmen were in various fields including stonemasons, metalworkers, carpenters, gilders and others. There are records of even Hindu craftsmen being examined and certified in the seventeenth

There were a number of posturas or regulations of the municipality of Goa. These were guidelines which the different craftsmen had to follow. The craftsmen included goldsmiths, lapidaries, coppersmiths, coopers, washermen and others. They could be fined if they did not follow the rules laid down. These posturas as well as the examination of the craftsmen would indicate that the state controlled the activities of the craftsmen. Teotonio R. de Souza informed that the municipality posturas controlled the market in three ways. The first one was through the control of import of raw materials. The second was through control over the production of goods. The third was control over the distribution of goods by fixing prices and standardising weight and measures.

To conclude, artisans were an important part of the society as their skills were used by the locals and Portuguese.

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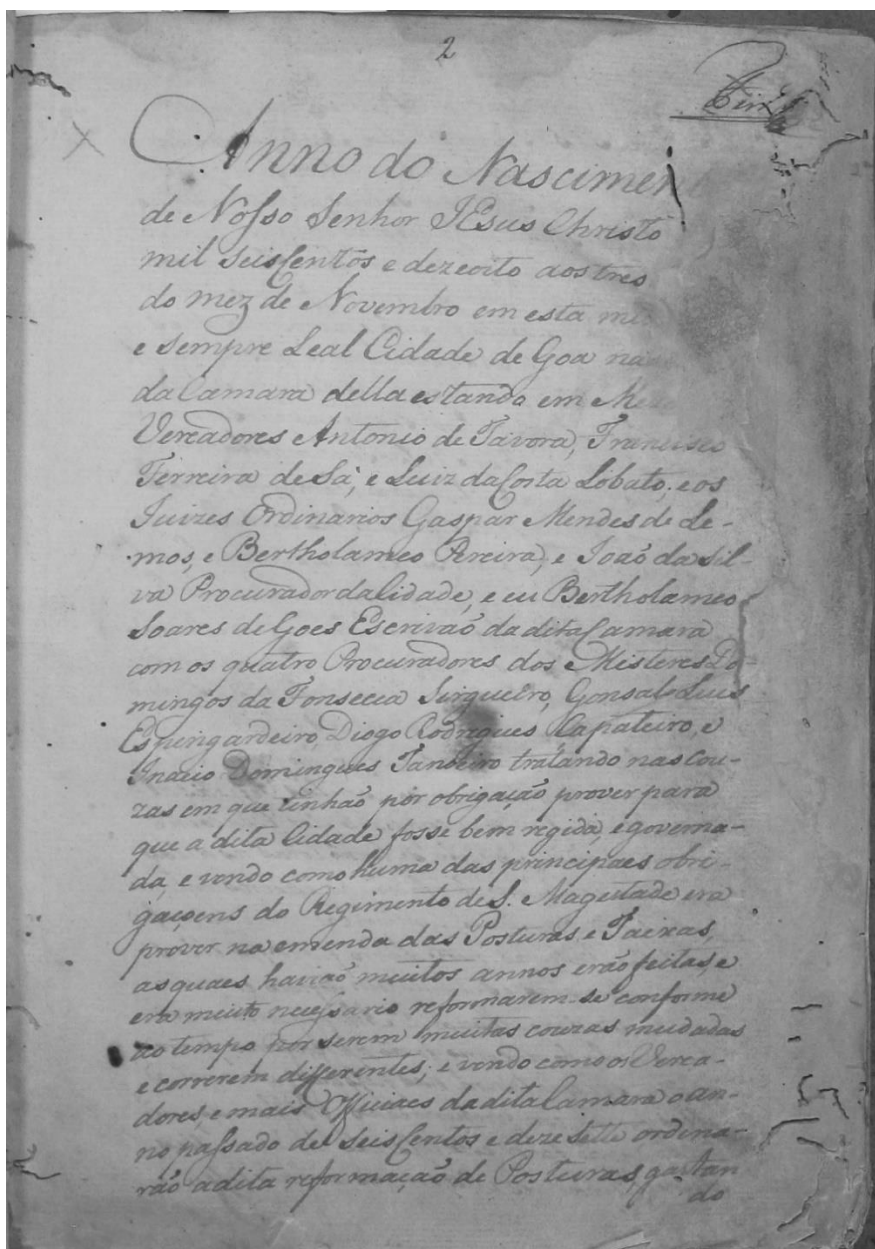
Senado de Goa: Registos gerais (1640-1643), n. ° 7698.

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APPENDICES

Appendix I

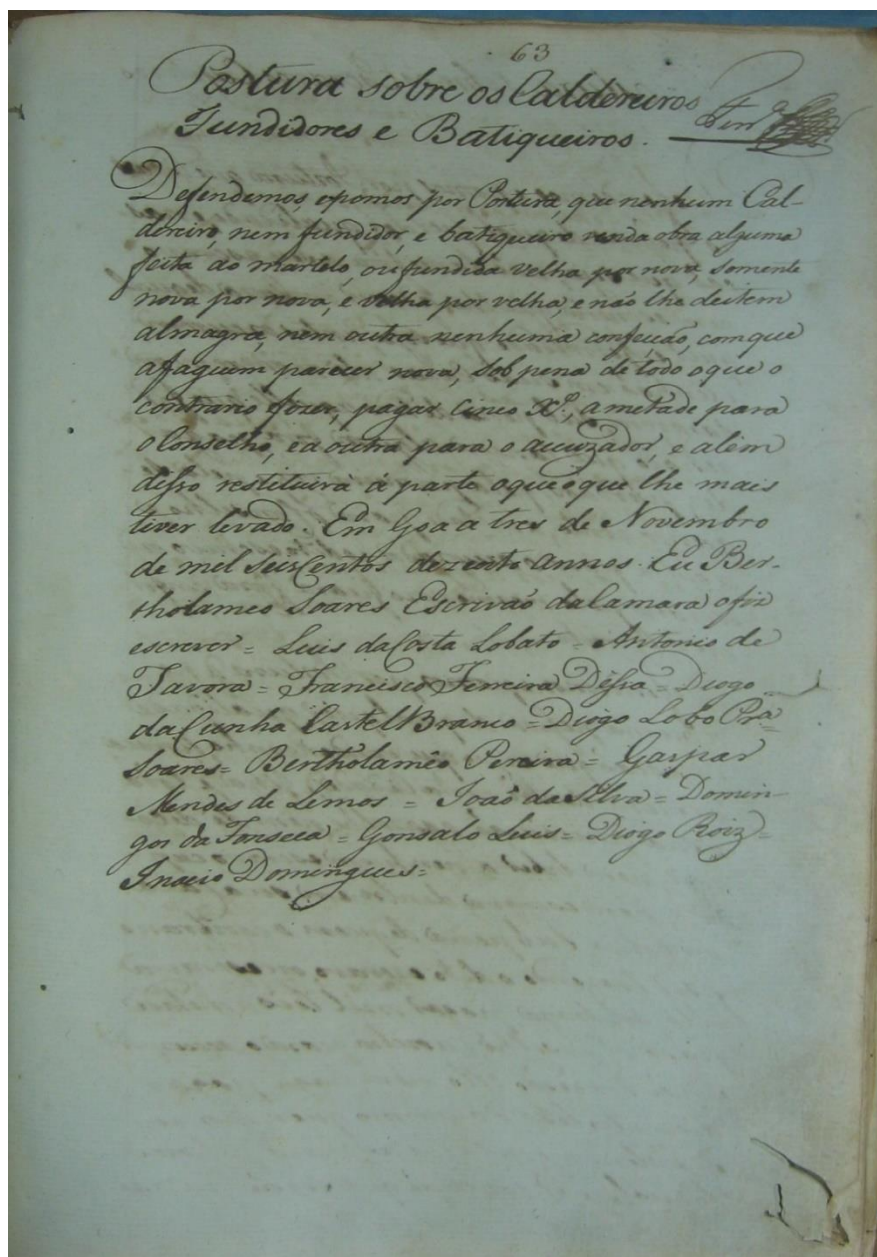
Document mentioning the meeting held on 3rd November 1618



Source: HAG, Senado de Goa - Almotacaria: Livro de posturas camararias (1808-1822), n.º 7795, fol.2.

Appendix II

Document mentioning the regulation on coppersmiths and casters



Source: HAG, Senado de Goa - Almotacaria: Livro de posturas camararias (1808-1822),
n.º 7795, fol.63.

