

THE NORTHEASTERN BRAZILIAN DANCES IN THE MUSEUMS ABOUT LUIZ GONZAGA “THE KING OF BAIÃO”

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ABSTRACT

How do museums as places of memory of Luiz Gonzaga represent his participation in the cultural mediation process of regional dances – *xote*, *xaxado* and *baião* – for the rest of the country? In order to answer this question, our goal was to analyze the role of museums that focus on Luiz Gonzaga’s biography as an instrument for the historical preservation of the dances of the Brazilian Northeast backwoods. For that, we examined five articles, eight photos, a film and a musical lyric found in three museums in the cities of Exu, Serra Talhada and Recife in the state of Pernambuco – Brazil. In addition to the documentary sources, we used the semi-structured interviews to capture the vision of museum leaders. We conclude that the articles about Luiz Gonzaga in the documentary sources fulfill the pedagogical function of teaching these dances through their preservation actions, contributing to the process of expanding regional dances to the rest of the country.

KEYWORDS

dances; Luiz Gonzaga; memory; museums

AS DANÇAS DO NORDESTE BRASILEIRO NOS MUSEUS SOBRE LUIZ GONZAGA “O REI DO BAIÃO”

RESUMO

De que maneira os museus enquanto lugares da memória de Luiz Gonzaga representam sua participação no processo de mediação cultural das danças regionais – *xote*, *xaxado* e *baião* – para o restante do país? A fim de responder a esta questão, nosso objetivo foi analisar o papel dos museus que tematizam a biografia de Luiz Gonzaga como instrumento de preservação histórica das danças do Sertão do Nordeste brasileiro. Para tanto, tomamos como conteúdo cinco matérias, oito fotos, um filme e uma letra musical encontradas em três museus nas cidades de Exu, Serra Talhada e Recife no estado do Pernambuco – Brasil. Além das fontes documentais, valemo-nos da entrevista semiestruturada para captar a visão dos dirigentes dos museus. Concluímos que as matérias sobre Luiz Gonzaga nas fontes documentais cumprem a função pedagógica do ensino destas danças através de suas ações de preservação, contribuindo para o processo de expansão das danças regionais no resto do país.

PALAVRAS-CHAVE

danças; Luiz Gonzaga; memória; museus

INTRODUCTION

Dance has assumed a particular role in societies over time due to several factors, whether spiritual, recreational, ritualistic, theatrical and/or cultural. Being a human historical-cultural creation, it becomes an integral element of the daily lives of individuals in society. Ergo, it is part of the corporal practices of humanity as a cultural product of different countries, among which Brazil and its dances deserve special attention. Due to its great cultural diversity, a consequence of the miscegenation of European, African, and indigenous habits and customs, it provided a wealth of rhythms and dances that characterize its different regions. The culture of the Brazilian Northeast is characterized by manifestations of the so-called popular culture: maracatu, reisado, frevo, string literature, woodcuts, among others (Bernardes, 2007).

Brazilian popular culture in the Northeast is marked by the expressiveness of its rhythms. The dances reproduce the history of the people through the reproduction and renewal of the senses and meanings of dancing expressed by different groups and subjects. This cultural contingent directly influenced the elaboration of the dances, since it is characterized by the representativeness of the actions that occur in daily life and the sensations that they awaken in the body of the dancing individual. We thus observe that “dance accompanies our lives in different ways, at different times and with different meanings; we can see it from different corners of the world” (Brasileiro, 2010, p. 137).

Like all cultural practices, dance is also characterized by the transmission of knowledge from individual to individual that occurs formally or even informally, intentionally or unintentionally from one being to another in a constant reproduction of culture that spans generations (Libâneo, 2013). In this regard, the story is told in different ways and provides us with characters who actively act in the process of cultural transmission and diffusion.

In the Northeast, there were several interpreters of the plot who narrates the history and peculiarity of Northeastern culture. Among these figures, a particular character stands out who looked at this culture in order to enrich it and spread it throughout the rest of the country, in order to make the region, as well as its customs, facts, beliefs, and rhythms known and practiced nationally. He is the figure of the composer and singer Luiz Gonzaga “king of baião”, who dedicated his work entirely to the knowledge and dissemination of the country reality throughout Brazil. He portrayed the Brazilian Northeast in his music, influenced by the cowboys and *cangaço*, from where he created the typical clothing of his performances. The lyrics of his songs are not just melodies, they go further, they contain real stories of everyday life. Experienced facts, faith, customs, and, above all, the joy of these people are intrinsic to their songs “as if saying in their melodies the cry of their own people” (Arlégo, 2012, p. 17).

How do museums as places of memory of Luiz Gonzaga represent his participation in the cultural mediation process of regional dances – *xote*, *xaxado* and *baião* – for the rest of the country? In order to answer this question, our goal was to analyze the role of museums that addressed Luiz Gonzaga’s biography as an instrument for the historical preservation of the dances of the sertão of Northeast Brazilian.

Making a brief presentation of Luiz Gonzaga do Nascimento, so called for three reasons: Luiz, for being born on Saint Luzia’s day, Gonzaga for being the saint of devotion, São Luiz Gonzaga, both make up the religious culture of the Northeast and Nascimento, for being the month of the birth of Jesus Christ, baptized like this, he had to be a blessed creature in life (Dreyfus, 2012). Son of Ana Batista de Jesus – Dona Santana and Seu Januário dos Santos, of natural birth, “born on the farm Caiçara, on December 13, 1912, and baptized in the headquarters of Exu on January 5, 1913” (Dreyfus, 2012, p. 31).

Regarding museums, we infer that humanity throughout its existence sought to protect and represent the facts and phenomena of everyday life through various mechanisms such as cave paintings, documents, images, sculptures, photographs, among others. Museums emerge in an attempt to preserve and transmit customs, history, arts, to future generations in a constant search to protect the memory of a specific people or nation, based on the materials left by the beings who lived at certain times.

According to the statutes of Icom (International Council of Museums)¹ (2009), a museum is defined as a permanent non-profit institution, at the service of society, open to the public, which collects and preserves the material and immaterial heritage of humanity and its environment for purposes of education, study, and delight. Pinto (2013) understands these institutions as places of memory that keep traces of the past and leave their mark in the sense of perpetuating the living memory of historical characters and collective memory that selectively bring the memory that society wants to keep. These elements can be composed of architecture, landscapes, characters, customs, music, folklore and gastronomy (Pollak, 1989).

Pollak (1989) deals with memories and forgetfulness constructed between what you want to remember and what you want to forget, due to the inclinations of its use by different social groups. We see there the need for reflection on the historical aspects reproduced throughout human experience, seen and told by eyes that had social credibility to disseminate, leaving the subordinate visions doomed to oblivion. Silences must also be analyzed based on the assumption of what criteria was imposed for such forgetfulness, “it is no longer a question of dealing with social facts as things, but of analyzing how social facts become things. How and by whom they are solidified and endowed and stable” (Pollak, 1989, p. 4).

In the direction of these reflections, Pimentel emphasizes the relationship between memory and History, considering that historical study causes the exercise of memory. However, it is a contradictory process, “because it both selects and transforms previous experiences to adjust to new uses, and practices forgetfulness, the only way to make room for the present” (Pimentel, 2013).

¹ See <http://www.icom.org.br/wp-content/uploads/2013/05/Estatuto-ICOM-BR.pdf>

Sarlo (2007) reflects that memory nowadays becomes a right guaranteed by laws, that memory is a duty of the State, a moral, legal, and political necessity emerging from society. In this sense, “in Brazil, law 8.159 of January 08.1991 points out that it is the duty of the public power to ensure document management, as well as special protection for documents and files” (Melo, Drumond, Fortes & Santos, 2013, p. 147). These access materials to history needed places for their protection, so that they could become sources of research on the memory of certain people. These places are called archives and/or museums. In this way, we understand archives as “deposits of previously selected materials, based on partial criteria that vary according to time and space” (Melo et al., 2013, p. 148).

Nora (1984) argues that memory means everything that evokes what happened, ensuring its permanence resignified in the present. In this way, memory is found in multiple places, the places of memory. Over time, it was necessary to think about the creation of spaces where these documents were kept to ensure posterity’s knowledge of the elements lived in other times by other peoples. For Pinto (2013, p. 90), “the museum can be the memory of people left by the object, or memories that encourage the search for other stories: history of people, history of places. Museum ‘places of memory’”.

The 20th century brought significant changes in museums as social spaces, now immersed in an increasingly diverse and conflicting society. This museological activity has been busy since the 1980s, in creating spaces of resistance, by developing activities that overcome past socioeconomic and political problems, such as those left by colonialism (Russi & Abreu, 2019). These movements brought changes to the museological field, such as the theme of cultural differences and different forms of appropriation by museums, of the cultural productions of a plural and multicultural society (Bhabha, 1998).

Museums began to invest in actions that would give voice and space to peripheral and invisible populations in urban centers and rural areas. More than ever, museums take on the role of communicating with their visitors; stories are revealed from objects and other artifacts (Lança, 2019). In our case, a rural character from the Northeastern Sertão of the city of Exu (Pernambuco), Brazil.

As an example, we cite art museums, archaeological museums, cultural museums, historical museums, scientific museums. All with a common objective, which is the historical preservation of the memory of a people or nation, its events, customs, culture, and different characters. Among these, a category that interests us as an object of research is the museums that protect the memory of the central character of this research – Luiz Gonzaga – in the state of Pernambuco, his home state. These museums portray the history of this figure in its different aspects (musical, political, personal, artistic), but this analysis will be made from the object that holds us, which are regional dances.

Our study will focus on how he has regional dances are represented – *xote*, *xaxado*, and *baião* – and Gonzaga’s contributions to these. In an attempt to clarify the role of Pernambuco’s museums in the historical preservation of the regional dances disseminated by Luiz Gonzaga, we seek to rescue through these materials what has been represented about regional dances and the contribution of this in its diffusion process. Ergo, we

visited the museums, we analyzed carefully the material provided by its leaders and we removed the pertinent information to be treated and addressed in this context. We begun with a theoretical discussion about the relevance of historical preservation through the resources used as a basis for archives of the country's cultural history, we elucidated the historical studies for understanding social phenomena and their tools to aid in understanding the object studied.

METHOD

The sources for these studies are the following museums: Museu do Gonzagão² belonging to the NGO (non-governmental organization) Park Aza Branca, in Exu (Pernambuco), Memorial Luiz Gonzaga³, in Recife (Pernambuco) subsidized by the State Government, and the Museu do Cangaço⁴ belonging to the Cabras de Lampião Cultural Foundation in Serra Talhada (Pernambuco). Those materials were collected and analyzed from February to June 2018.

At the Museu do Gonzagão (Gonzagão Museum), we found a journalistic report, which was also present in the Memorial Luiz Gonzaga (Luiz Gonzaga Memorial) collection. In this museum, the Memorial Luiz Gonzaga, we found the greatest number of materials for analysis, namely: a digital archive with the film *Hoje o galo sou eu (Today the cock is me)*, two journalistic reports, two photographs and a journalistic photograph. The Museu do Cangaço (Cangaço Museum) provided us with two photographs. Described in the Table.

² The Museu do Gonzagão, located in the hometown of Gonzaga – Exu (Pernambuco) – opened on December 13, 1989, the material labels are based on personal statements by Gonzaga, his wife Helena and biographies on the subject, mainly in *O sanfoneiro do riacho da Brígida* by Sinval de Sá. Its main goal is to work obstinately, for the conservation, preservation and dissemination of Park Aza Branca – Museu do Gonzagão, its small world, its legacy, which it was idealized and built, to leave as a legacy. See www.parqueazabranca.com.br

³ Equipment from the Culture Foundation of the City of Recife opened on August 02, 2008 with the objective of researching, preserving and disseminating the memory of Luiz Gonzaga and the Northeastern culture. Located in the Courtyard de São Pedro – Recife – the memorial opens its doors to visit the permanent exhibition collection, consisting of biography, consultation point for the digital collection, records, photos, books, musical instruments, exhibition of films and documentaries, in addition to typical objects of the country culture, harmonized in an exhibition project. On the upper floor, there is a work room, where those interested can schedule a visit for research in the vast collection. See www.recife.pe.gov/mlg

⁴ With works recognized in Brazil and abroad, the Cabras de Lampião Cultural Foundation, founded in 1995 in Serra Talhada-PE, has been developing, over the years, actions concerning the multiple cultural aspects of the sertanejo man, becoming a specialist in *cangaço* historiography, in the figure of Lampião; in *xaxado* dance and in musicality. The Cabras de Lampião Cultural Foundation has a legal personality, non-profit and cultural purpose. It became a culture of point in *cangaço* in 2008. See www.cabrasdelampiao.com.br

LOCAL	MATERIAL	OBSERVATIONS
Memorial Luiz Gonzaga	Discography	Gonzaga/partners/followers
Journalistic inserts	Five digitized volumes of the Museu do Gonzagão Six original cutout volumes donated from the collection of Mávio Fonseca de Holanda	
Basic bibliography		
Academic works	Elaborated in partnership with the Memorial	
Digital collection (images/videos)		
Exhibition materials		
Museu do Cangaço	Journalistic inserts	Two folders
Basic bibliography	Three shelves	
Academic works		
Exhibition materials		
Video library		
Cordelteca		
Museu do Gonzagão	Original photographs	Three folders
Journalistic inserts	Five volumes	
Discs		
Basic bibliography	Sheet music	

Table 1: Materials displayed in museums

The analysis of these documents followed the precepts of the documentary-iconographic analysis of the archived materials, whether journalistic clippings, photographs, digitized images, videos and original discs. For Padilha, Bellaguarda, Nelson, Maia and Costa (2017, p. 3) among the sources of documentary research “include the written manual, journalistic text, scientific articles, minutes, theses and dissertations, among others. Iconographic sources usually include photographs, films, clothing and other artifacts from historical moments and people”.

Padilha et al., (2017) reiterate that the analysis of material in historical research has documentation as a method when it is a universe of historiographic information, using techniques of collecting, observing and treating information, to turn the facts into analyzable data. To expand the information from the iconographic documentation, we also draw on the insights of museum leaders, collected from the semi-structured interviews conducted during visits. Because we understand that “the interview is more adaptable. The questions can be reformulated, and clarification can be sought through subsequent questions” (Thomas, Nelson & Silverman, 2012, p. 306).

The identity of the interviewees could be revealed with the consent of the Ethics Committee of the Federal University of Valley of São Francisco⁵ and due authorization from the same.

⁵ The execution of the research is registered in the CEP/CONEP system with CAAE 64258417.7.0000.5196

RESULTS AND DISCUSSIONS: DANCES IN MUSEUMS AND THE VISION OF LEADERS

We will point out what is representative about the regional dances found in the aforementioned museums. It represents Gonzaga's performance in the context of dances.

XAXADO

Xaxado is one of the most expressive dances in Gonzaga's career, given the public's acceptance throughout Brazil. We perceive Gonzaga's participation in this context from journalistic records found in museum archives. *Cruzeiro* magazine on June 14, 1952, launches an article entitled "Xaxá is born", in this Gonzaga appears clearly teaching girls to dance the *xaxado*:

Luís Gonzaga, the "Rei do Baião", has just launched a new dance - He was inspired by the dances held in the caatingas by the cangaceiros of Lampião - The Garôtas of TV - Tupi were excited by the rhythm- Soon, Luís Gonzaga will release the sensational novelty through Tupi and Tamoio- Everyone is going to "xaxear". (Nasce o Xaxá, 1952)

In that article there is a fragment that says: "and the new rhythm was born from the accordion of *baião*. Luis Gonzaga, singer from the Northeast, brought the harsh poetry of the caatingas to the carioca sunny morning" (Nasce o Xaxá, 1952). The creation of the rhythm is attributed to Gonzaga, for becoming known through him.



Figure 1: Gonzaga teaching women to *xaxar*

Source: Museu do Gonzagão and Memorial Luiz Gonzaga / Nasce o Xaxá, 1952

In the Figura 2 we can clearly see Gonzaga with his accordion teaching the girls to practice *xaxado*. The magazine describes the step by step of the dance through the reported script and the images of the dancing feet, we observe that it basically consists of the frontal elevation of the knee and the firm stepping of the feet on the floor in repetitive movements in the music rhythm. In this way, we perceive Gonzaga’s effective participation in this dance, since he, through his accordion, plays the rhythm and, through his representation, demonstrates the steps to be performed in the dance. We found one of the images from the aforementioned report in the digital archives of Memorial Luiz Gonzaga. We can see more clearly that Gonzaga plays and dances teaching the steps of *xaxado* to these women, who seemed interested in the new rhythm.



Figure 2: Gonzaga plays while teaching women to *xaxar*
Source: Memorial Luiz Gonzaga digital collection

In the digital files and videos of the Memorial Luiz Gonzaga we found the recording of a film in which it depicts Gonzaga and his trio dancing the *xaxado* and playing the song “Olha a pisada” Gonzaga e Zé Dantas (1954, RCA Victor/78 RPM, track 01- side A). The film is entitled *Hoje o galo sou eu* (Carvalho, 1957) and was released on February 23, 1957 and lasts for one hour and 32 minutes. The film director was Aloísio T. de Carvalho, and it is characterized as a comedy.

In the Museu do Cangaço we find in the permanent exhibition the representation of cangaceiros from the gang of Lampião and Maria Bonita dancing the armed *xaxado* because they had to be on the lookout for any action by the steering wheel – police forces that acted in the repression of the struggles undertaken by the cangaceiros. This representation confirms the thesis that *xaxado* as a dance arises even before Gonzaga “takes over” the rhythm and inserts elements.

The image below represents Lampião’s cangaceiros dancing *xaxado* accompanied by their partners and armaments, with the following description; “even when dancing, at no time did the cangaceiros separate themselves from their equipment”. From left to right: Durvinha and Antônio Moreno, Nenê de Luiz Pedro and Barra Nova.



Figure 3: Cangaceiros dancing *xaxado*

Source: Permanent exhibition of the Museu do Cangaço

Even before Gonzaga, the practice of *xaxado* already existed, not as a dance itself, with its warrior and recreational character. Gonzaga, when incorporating rhythm into his repertoire, inserts music into the movements performed. Thus, we were convinced that Gonzaga, although not the creator of the *xaxado*, was responsible for spreading it. In another image the cangaceiros appear in a single file, the description of the image says: “the marks on the floor were erased by the last of the line, making it difficult the work of creepers” (permanent exhibition at the Museu do Cangaço). This affirmation refers to the movement of *xaxing* the floor to erase the footprints left, hence we understand that the emergence of the basic step of *xaxado* comes from this practice, making its origin associated to Cangaço.

Gonzaga, born at the time of the reign of the cangaço, admired Lampião for his bravery and fearlessness: “he admired the brave, the cangaceiros. Lampião, not even spoken of” (Sá, 1978, p. 25), this influence generated in him the desire to fight for his people, using his art as a tool, “he admired Lampião, because he saw in him the expression of the struggle against the social injustices experienced by the people” (Arlégo, 2012, p. 28). We note the richness of this phenomenon as a revolutionary social practice in the fight against the inequalities of the time, and as a leader, Lampião became a prominent figure in this movement, admired by some and hated by others.

The *cangaço* was characterized by being a resistance movement that marked Brazilian history as a social and historical phenomenon that settled in the Northeastern Sertão from the end of the 19th century to the middle of the 20th century, covering the area of seven Northeastern states (Silva, 2009). Thus *xaxado* emerges from this reality as a reframing of *cangaço*. In the act of dancing, this movement of resistance is remembered.

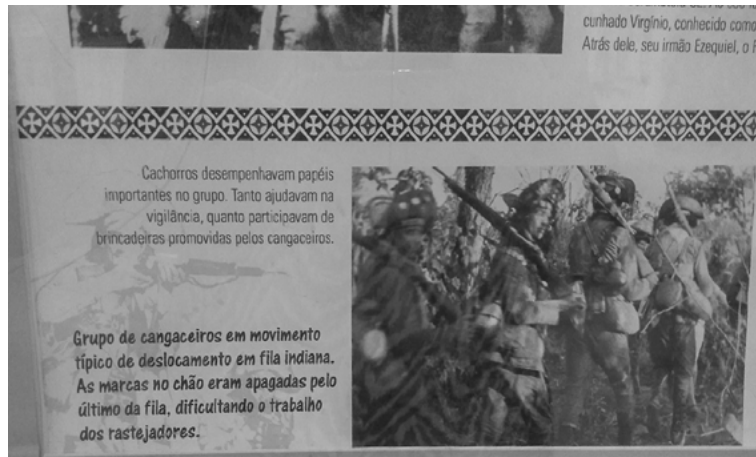


Figure 4: Cangaceiros in a row, “sweeping the ground” to lose the wheel

Source: Permanent exhibition of the Museu do Cangaço

BAIÃO

The *baião* became popular with Gonzaga, although they comment that its origin is lost in time. Luiz Gonzaga was responsible for spreading the rhythm wherever he went. Through his songs he reproduced the steps demonstrating to the audience the way to dance. Luiz Gonzaga’s role was, above all, to present this rhythm to the rest of the country. About *baião*, in an interview with *Jornal da Cidade* – a communication vehicle in the city of Recife-PE –, entitled “How I created *baião*”, Gonzaga declares:

baião existed in the Northeast before, with that name. I took it right out of the bulge of the viola where the singer makes time for improvisation, for the sudden. He usually sings along the rhythm of the guitar and his thumb eats on the strings. I took that beat, created a melodic game and Humberto Teixeira put the lyrics. (Como criei o *baião*, 1975)

Although he is considered an icon of this rhythm, to the point that he received the nickname “king of *baião*”, he declares that his creation did not start out of nowhere, but was strongly influenced by the regional improvised verse singers. We present the report of *Diário de Pernambuco* that addresses this issue.



Figure 5: Gonzaga and Zédantas, “creators” of *baião*

Source: Diário de Pernambuco de 08 de agosto de 1988

In this report by *Diário de Pernambuco* of August 08, 1988, we realize that the origin of the rhythm is linked to Gonzaga and his partner. The statement of the report says: “from the union of Zédantas with Luiz Gonzaga, the discography of northeastern popular music was enriched by anthological productions” (Encontro musical cria baião dos dois: Zédantas e Gonzagão, 1988). Although other sources and even Gonzaga himself in his autobiography *O sanfoneiro do riacho da Brígida* (Sá, 1978) affirm that *baião* already existed, the report emphasizes the protagonism of the characters in the dissemination of this rhythm.

In a report by the *Diário de Pernambuco* of August 7, 1999, the statement reiterates “the work of the musician who taught Brazilians how to dance the baião” (A obra do músico que ensinou os brasileiros como se dança o baião, 1999). Given the date of publication, we can see that even after his death Gonzaga continues to influence generations in the practice of *baião*.



Figure 6: Gonzaga dancing *baião* with Marinês

Source: Memorial Luiz Gonzaga digital collection

In this photo we see Gonzaga's trio playing while he dances *baião* with his friend and also singer Marinês. We clearly perceive that this is *baião* since the bodies are distant and due to the accelerated movement of the feet in the frontal (anterior and posterior) direction of the body. This fact happened frequently in his presentations, because Gonzaga was fond of teaching the steps of the rhythm to the audience.



Figure 7: Baião abroad

Source: Mávio Holanda Collection, available at the Memorial Luiz Gonzaga

The report shows that Gonzaga, in addition to the facts cited, still contributes to *baião* breaking the country's borders, being presented even abroad. We see that the *baião* had taken on unimaginable proportions even in the eyes of Gonzaga himself.

XOTE

The *xote* is one of the most significant works in Gonzaga's career, with a slower and more rhythmic rhythm, it was one of the most intense requests in the shows, since it was the opportunity for young people to dance together, hand to hand. About *xote* origin we can highlight from the report below:

the *xote* came from abroad. So, there in the sertão we created the *xote* ras-cal, *xote* saw foot, *xote* forró, dance by mature that is no longer Scottish style. It is really a *xote* for us because he has a completely different play and has the playful lyrics as: "come here thin waist" he always tells a beautiful letter or a funny humorous story. (*Jornal da Cidade*, 1975)



Figure 8: Gonzaga family at Fazenda Araripe in 1951
Source: Memorial Luiz Gonzaga digital collection

The photo above represents the Gonzaga family in a moment of relaxation while the couples dance the *xotê* played by Santana and Januário in the hut of the village of Araripe in Exu-PE. We identified that it is about the rhythm by approaching the bodies and taking the hands close to the body in addition to the lateral direction of the feet. Although the *xotê* is highlighted in presentations during Gonzaga's career, museums have little protection for their practice. Thus, the discussion about the rhythm did not go as desired. What is found refers to musicality and not to dance itself.

LEADERS' VIEW

We will analyze the report of museum leaders regarding the cultural preservation of dances and their performance in this regard. The interviews were analyzed and we removed the fragments of the statements that refer to the cultural preservation carried out in the daily work of museums. Providing a discussion on the real objectives and effectiveness of this work. The leaders interviewed were Cleonice Maria, president of the Cabras de Lampião Cultural Foundation and director of the Museu do Cangaço of Serra Talhada-PE; José Mauro de Alencar Júnior, director of the Memorial Luiz Gonzaga – Recife-PE; Clemilce Cardoso Parente, director of the NGO Park Aza Branca – Museum of Gonzagão – Exu-PE.

CULTURAL LEGACY

We questioned the leaders about what is considered a legacy and the need to preserve and perpetuate Gonzaga's legacy for future generations. The interview presents the following questions: what do you consider to be a legacy? And what legacy did Luiz Gonzaga leave for the dances? We present the answers and considerations.

The diversity of themes. All this, is... it will put on the great legacy left by Luiz Gonzaga, and lastly I can mention an army of artists that Gonzaga

created, right? (...) Because a man who has such a legacy, who had the vision, the dedication he had, the culture never ends, it never ends. This is an artist for a thousand years from now, Brazil is contemplating him around, and clapping his hands. (José Mauro)

He reiterates: "what he did there was for three lives, I say. I always said that. I say: a person who lived three hundred years might do what he did!" (José Mauro). The interviewee reiterates facts of the importance of Gonzaga in the Northeastern culture, showing that his legacy extends beyond the ordinary and reunites the king both in his music and in the music of other artists, some even "created" by him (Gonzaga) and in his personal characteristics, all related to the Northeast,

that's why he was always marked as a guy from the Sertão, a guy from the doublet⁶ and the cangaceiro hat, but he to me, he is a great universal artist and his legacy is completely universal. (José Mauro)

Corroborating the same idea, the director of the Park Aza Branca reinforces: "but Luiz Gonzaga's legacy is unmistakable: music, dance, and all the rhythms of Luiz Gonzaga" (Clemilce Cardoso). "Without any bairrism, I think Luiz Gonzaga is like that, he is the king of forró really, that this legacy will never die, that all generations have been learning and have been carrying on" (Clemilce Cardoso).

The main legacy of Gonzaga, according to the interviewee, is to have been born in the hinterland, to travel the world and not to lose his *sertaneja*, Northeastern identity, besides that, "it is a legacy that will never die" and the current and future generations have the duty to take it forward.

Both interviewees agree that Gonzaga's legacy is of great expression on the national scene and that it will be perpetuated for many years. His work will be remembered from the disclosure that is still being carried out by entities such as those visited.

HISTORICAL PRESERVATION

Based on the assumption of the need to preserve history, museums are configured as places for the perpetuation of this memory. Thus, we ask about what is understood of this need. The question refers to the following: what is the role of the museum in the preservation of the history of Luiz Gonzaga? The director of the Cabras de Lampião Cultural Foundation understands that "to preserve these... these cultural aspects is to preserve history as a whole, right?" (Cleonice Maria).

Because I will be able to say what our role is, as a private entity, that is preserving an important memory for our country and that people in leaps and bounds maintain a... a museum open every day to the population come to visit, to come to know, to come to have classes in here, which is what we do (...) as soon as we preserve the history of cangaço, xaxado here, we are also

⁶ Leather clothing used by cowboys in an attempt to protect the chest.

preserving the memory of Luiz Gonzaga and the musicality he left for this ... for these rhythms, and then the xote comes in, baião enters, marches on, all on the same level of equality, because they were all strong rhythms that he created and that we see strong today, inside is ... the demonstrations, and we, as a museum, have to preserve that memory. (Cleonice Maria)

José Mauro realizes that “the preservation is through techniques of conservation of the collection”. For him, the museum is Gonzaga’s own expression and shows a living Gonzaga, presenting the world with the aspects that guided the king’s life and its importance for world culture. In addition, it shows the museum’s objectives in several passages: “to research, preserve and disseminate” Gonzaga’s life and work, considered the most complete in the world.

In view of this, the leaders agree that cultural preservation is extremely important for Gonzaga’s work to continue expanding worldwide.

THE ROLE OF MUSEUMS

It is interesting to understand what museums do in preservation from the perspective of contributing to this culture of regional dances. We ask: how has the museum contributed to the process of expansion and preservation of *xote*, *xaxado* and *baião*?

Cleonice Maria emphasizes one of the museum’s concerns: “we are also very concerned with this, which is the training of those who come here: who comes to look for history, he leaves with... the information of what he came for”. Referring to schools, universities, researchers and visitors who go to the museum, Cleonice Maria says:

the Museum of Cangaço has this work, it is ... not only to preserve but to disseminate, which is more important, it is no use preserving if no one has access because you have to preserve and to disseminate, you have to do why else and more, and more people have access to these, this equipment, right?

The relationship between the dances of the “goats” of Lampião and Gonzaga is a definitive statement, the first consolidated the *xaxado* in the Northeastern hinterland, the second brought it to the salons and expanded throughout the country, that is, “who gave the musical identity to the *xaxado* was Luiz Gonzaga” (Cleonice Maria). A legacy that continues to be disseminated by the Museum of Cangaço, especially through the group Cabras de Lampião.

In the speech of José Mauro: “what is the role of Memorial? Search, go after. Preserve, safeguard the collection and disseminate, spread the legacy of Luiz Gonzaga. (...) has the mission of researching, preserving and disseminating the legacy of Luiz Gonzaga – the King of Baião”. Regarding the dissemination of culture, he considers:

through the public works of the Memorial, it is not just a question of opening the door to a visitation, a basic mediation. We also have a more in-depth

work, where the researcher can schedule and consult the collection. (...) So, the dissemination also occurs through workshops, lectures, traveling exhibitions, the festive events that we promote here at courtyard São Pedro. (José Mauro)

In this same work, the Park Aza Branca seeks:

preserving this Luiz Gonzaga culture, above all, music and dance is... always bringing people to the Park, promoting parties that are where people participate and the predominance is *forró*, bringing artists, followers of Luiz Gonzaga to strengthen the *forró* before the people who are there. (Clemilce Cardoso)

Clemilce Cardoso understands that “participating in this party and... taking back what they learned here, you know, promoting this cultural exchange of Luiz Gonzaga’s music”.

Clemilce Cardoso mentions that the main way to keep the history and production of “king of baião” alive is through music, parties, dance and passing on to the newest importance of this culture: “we have the principle that in Park Aza Branca, we don’t play other songs, only *forró*, and only receives there, *forrozeiros*. This is not even a discrimination against anyone, it is just to feed back the *forro* implanted by Luiz Gonzaga” (Clemilce Cardoso). It is clear that each museum, in its own way, performs tasks in an attempt to safeguard this heritage.

STATE CONTRIBUTION

Perceived the need for preservation in the interviewees’ statements, we saw how arduous and at the same time satisfactory this search is. We find in their reports a need for more frequent investment charges by the State as a political entity, whether at the municipal, state or federal level. In Cleonice Maria’s words: “I think the State is a neglect with regard to our heritage, our memory”, “the public authorities, unfortunately, do not contribute to the preservation of our country’s memory”. “So, this must always be registered, this absence of the State with the Brazilian memory”.

In these and other speeches, the interviewee severely criticizes the public power due to the neglect of Brazilian culture, especially with regard to preservation. In addition to talking about the difficulties of keeping alive the memory of personalities that she describes throughout the interview as “myths” of Brazil, among which, the highlight for Luiz Gonzaga and Lampião.

Clemilce Cardoso portrays the situation at the Museu do Gonzagão: “the State has contributed very little, nothing. Over the past six years, the State has contributed nothing to Park Aza Branca”. Reinforces:

in fact, they are not even interested in knowing if the museum exists anymore, if there is something there to do, because we have already reported,

we live in a moment of difficulties, and we have reported a thousand times and they do not respond, they do not comment. (Clemilce Cardoso)

Once again the interviewee returns to the question of the State's non-participation in the preservation of culture. For the conservation of the Museum, the members use their creativity to preserve and disseminate Gonzaga's history and its importance for the Northeast and for Brazilian culture: "we are taking it with great difficulty, but, thank God, it's... it's going sustaining it". The interviewee talks about the difficulties involved in keeping the Museu do Gonzagão functioning, due to the lack of interest from the public authorities. This criticism was also highlighted by Cleonice Maria from the Cangaço of Serra Talhada Museum. Despite this, she understands that the main concern is to "preserve the culture" and not let it die.

With the Memorial Luiz Gonzaga, it happens differently since the equipment is subsidized by the Department of Culture of the capital of the State of Pernambuco (Recife), which supports it. According to José Mauro, the role of the City Hall consists of "maintaining the equipment, the infrastructure, the promotion of the equipment".

Memorial Luiz Gonzaga is the State, it is the municipality, represented through this public work developed by the equipment. So this is what we have been developing, the equipment has been developing, so this is the great job, which was born, this is the great function for which work was created. (José Mauro)

The function is to maintain the life of the artist – Luiz Gonzaga. In other words, seeking to show the world who was the king of Northeastern music and José Mauro explains that, for him and for the museum "this is the great function for which it was created".

CHALLENGES

It is common for the interviewees to talk about the obstacles encountered in daily dealing in museums. Being a constant concern for the future of these spaces.

and then, it is... it would be... very... very miraculous, right, but it would be very good if we had the State's view more concerned with that, because, really, it leaves us, let's say, a little without stimulation. (...) Our patrimony can end soon, soon, because she doesn't have a concern, it's... the government with her. (Cleonice Maria)

Showing the importance of keeping the memory of Lampião and Luiz Gonzaga alive, the interviewee proposes a constant struggle: that of relentlessly passing on to all generations the message created by these great backlanders from Pernambuco. In the same context:

I think the biggest challenges are the lack of... are the lack of disclosure. We don't have it, it's expensive, it's expensive, we don't have the means to promote it, because we don't have the resources to promote it. (...) there is a lack of resources, resources for everything, to support the museum, to promote a... the festivities, to do what we would like to do as a cultural promotion and to disseminate, which could be disseminated through radio, television, but we cannot disclose it because we do not have the resources for it. (Clemilce Cardoso)

The interviewee reiterates her determination to continue expanding Luiz Gonzaga's memory. For her, the most important thing, in addition to overcoming difficulties, is to make this story continue to perpetuate. In this regard, the entity seeks ways to make the State aware that this is a struggle for all, and the public authorities cannot refrain from assuming its permanence: “we do not know how it will be, how far will our condition of maintaining with the resource that we collect from tourists, that make things more and more difficult every day, and we have a constant concern in this regard” (Clemilce Cardoso).

We point out José Mauro's speech in this regard: “the biggest challenge, perhaps, is maintenance, but we can always do it. The Foundation is always doing maintenance. I don't see a challenge like that for Luiz Gonzaga's legacy, you know?”. When analyzing the fact, we realized that this is perhaps one of the most comfortable situations among the museums visited.

CONCLUSIONS

In the museums visited, we find the representativeness of the rhythms in the materials stored in them. The documentary analysis made us realize that Gonzaga was a relevant character for the elaboration of the Northeastern culture, specifically from the backcountry dances. We seek to analyze these documents and understand what contained in them that would help us to understand how Gonzaga's participation occurred.

Among the materials available, we analyzed the permanent exhibition, archived journalistic clippings, digital files (videos and photos), and the phonographic collection, among other elements. Thus, we consider that Gonzaga, when he was at the peak of his career, used his influence to gain supporters for the rhythms, especially *xote*, *xaxado* and *baião*, which are the rhythms listed for this analysis. The analyzed documents print the image of a Gonzaga “teacher” of the rhythms, where he literally practices the steps, including developing them and taking them wherever he goes to present them all over Brazil. Images, films, videos, and clippings are displayed throughout the work, effectively demonstrating this issue. In this way, we realize that museums fulfill a pedagogical function in the teaching of these dances and become an important element of research and understanding for the aforementioned rhythms.

In another moment, analyzing the speeches of the directors of the museums, we conclude that Gonzaga is a being worthy of representation through his work, we realize

that museums have tried at all costs to keep Gonzaga's work alive with his preservation work, although much still needs to be done, where in most environments the State has remained silent on this issue. Even so, museums promote workshops, lectures and actions that provide greater dissemination of Gonzaga's legacy, fulfilling the role of perpetuating the practice of dances through teaching and disseminating them.

We perceive the role of museums with regard to the historical preservation of Gonzaga, they have in their collection a rich contingent of material to access history. We portray what was found in them about these practices and finally analyze the report of their leaders. Each museum in its own way establishes guidelines for preservation work, but they share a goal: the maintenance of Gonzaga's legacy that safeguards this cultural apparatus from the Northeastern roots with regard to the *sertanejos* rhythms that occur in society.

Gonzaga had been a peculiar character of the Northeastern culture and that preservation is really necessary for future generations to share these teachings. The *xote*, the *xaxado* and the *baião* have in their development extremely strong ties with Gonzaga. The museums visited, fulfilling the role of preserving Luiz Gonzaga's memory reflect the idea of his leading role in regional dances. Their archives keep the history of Gonzaga and his involvement with the dances. We see in the analyzed material that throughout his career he is dedicated to spreading a culture of regional dances that until then the rest of the country did not know. Because of him the *xote*, *xaxado* and *baião* are now known, practiced and appreciated by Brazil and also by many countries in the world. Through his lyrics, presentations and the contents of museums inclined with the perpetuation of his memory, "king of baião" teaches the public the dances that enshrined him.

Translation: Inaldo da Rocha Aquino

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