

Time upon Time: Arnold Bake in Bengal. Archives

The Archives held in the archives of this exhibition are the British Library; Archives and Research Center for Ethnomusicology of the American Institute of Indian Studies (ARCE-AIIS); Rabindra Bhavan, Santiniketan; Special Collections of the University of Leiden Library; and The Travelling Archive.

1. The British Library

Recordings held at the British Library are arranged by The Travelling Archive in the following order.

1925-29? This was Arnold Bake's first trip to India but he most likely did not record with the machine at that time. Where the confusion regarding the date stems from is unknown.

- 1: C52/1641 Santal flutes and song. BL has date marked as '1925-1929?'
- 2: C52/1657 Another recording marked '1925-29?'

Naogaon. Recorded in February 1932. Assisted by Mohammad Mansuruddin. The Bakes stayed with Annada Shankar Roy and Lila Ray on this trip.

- 3: C52/1742 C1 *Prem koro mon*, Jaura Khatan Khaepi, Naogaon, February 1932
- 4: C52/1744 C1 *Prabhu daya koro*, Azimuddin (Ganja workmen), Naogaon, 1932.
- 5: C52/1745 C1 *Jol bhoru jol bhoru*, male singers, Naogaon Feb 1932, Saura Ali
- 6: C52/1746 C1. Two songs. First: *Kaj nai cawale*. Second : *Aj gubi ek bonya elo*. Komaluddin Sardar

Kenduli. Bake recorded in film and on cylinders on this trip

- 7: C52/1758 C1 Murali Das, Kenduli, 1932
- 8: C52/1761 C1 Bake recording Acintadashi, Kenduli January 1932. Acintadasi, sevadasi of Murali Das.

Mainadal. Recorded during their Nandostav festival in August 1933

- 9: C52/1908 C1 Three Drum Poems, Haridas Mitra Thakur, 1933
- 10: C52/1909 C1 Murali ko tan, Haladhar Mitra Thakur, 1933
- 11: C52/1910 C1 Nabagopal Mitra thakur, Badasi yadi kincit yapi, Mainadal 1933
- 12: C52/1912 C1 Nabagopal Mitra Thakur, Bangshiprakash (Part 1), Mainadal, 1933
- 13: C52/1913 C1 Bangshiprakash (concluded) Bake India II, No.264 (1931-33). Male vocal solo, accompanied by drum. Bake's notes: "Kirtan from Mainadal 12-14/8/'33. Bangshiprakash, [Kabi Gopal Das. Rag Behag, tal Lopha] (concluded)". Ends with ref. tone.

Tagore's songs

- 14: C52/2022 C1 Bake sings two Tagore songs. Which year? The note does not say. But this would not be before the late 20s or even the 30s.
- 15: C52/2096 C1 Mira bhajan *Kinhe dekha* by Savitri Govind, age 18, Brahmin. Recording location given as Bangalore, Karnataka. Bake Ediphone recordings. But would Savitri be in Bangalore at this time? Bake writes about recording her in Santiniketan.
- 16: C52/2099. Bake recording of Savitri Govind . Two bhajans. The second one, a Mira bhajan, seems to have been behind *Tumi kichhu dye jao*.
- 17: C52/2100 C1 Savitri Govind, Meenakshi (song behind *Basanti he bhubanomohini*). She also sings Tagore's *Kakhon dile poraye*.

18: C52/2150 C1 *Ami kothai pabo tare'*. The song behind *Amar sonar Bangla*. Bake Ediphone recordings, metal box 5. Unaccompanied male vocal solo.

19: C52/NEP/70 C1 Bake recording of Chitra Choudhury's Tagore song, 07.03. 1956. Santiniketan.

20: C52/1758 C1 C52/NEP/71 C1 Bake recording of Indira Devi Choudhurani singing a Tagore song.

2. Archives and Research Center for Ethnomusicology of the American Institute of Indian Studies (ARCE-AIIS)

We are only listing the audio recordings here, as the video recordings from Bengal are on display in the main space of the exhibition

Arnold Bake Collection.

ARCE no. 30:01:84

Tracks 76-86

COLLECTOR <u>Arnold A Bake</u>		CONTINUATION SHEET ARCE tape No. <u>30:1:84</u> Page <u>4</u>				
From : Tape identification and contents	From	To	From	To	To: Tape identification and contents	Comments
74. <i>Tales a. Pantal b. gada c. dhauak</i>			1:22:52	1:22:58	announcement	
			1:22:58	1:23:50	percussion 10 cymbals	
			1:23:50	1:25:25	next	
			1:25:05	1:25:50	next	
75. <i>Tales a. astava b. lital c. paloma</i>			1:25:55	1:26:00	announcement	
<i>(played on drum with accompaniment of cymbals by Kaila Dango, nephew of Samu Dango)</i>			1:26:00	1:27:00	percussion 10 cymbals	
			1:27:00	1:28:05	next	
			1:28:05	1:28:58	next (extra noisy)	
76. <i>Mongolishi, Nov 1931</i>			1:28:58	1:29:08	announcement	
<i>Kirtan, Cal Lopa, Rag Jhingt</i>			1:29:08	1:30:01	man singing unaccompanied	
			1:30:05	1:31:15	next item - woman singing (Bengali?)	
			1:31:15	1:31:59	next song	
			1:31:59	1:32:15	man announcement	
77. <i>idem One Shanna; tal Bapa, Rag Jhingt</i>			1:32:15	1:33:28	man singing	
			1:33:28	1:34:49	man singing, w. inst & accompaniment	
78. <i>Kirtan idem</i>			1:35:17	1:35:26	announcement	
			1:35:26	1:37:05	man singing	
79. <i>Idem Instrumental. 3 Shanna</i>			1:37:05	1:38:25	next song	
<i>one Khol, one cymbal</i>			1:38:33	1:38:37	announcement	
			1:38:37	1:41:44	man singing	
80. <i>Santal Kites. Idem</i>			1:41:52	1:41:57	announcement	
<i>a. lagare; b. Schiar; c. dong</i>			1:41:57	1:41:50	flute (with percussion?)	
			1:41:50	1:43:27	next flute - solo	
			1:43:40	1:45:03	flute, w percussion	
81. <i>Nov 1931 Santiniketan. Ranjan Shaha (P.O. Kusba Birbhum)</i>			1:45:10	1:45:17	announcement	
<i>"Amar Nei pare"</i>			1:45:17	1:48:26	man singing (with drum?)	

Arnold Bake Collection.
ARCE no. 30:02:84
Tracks 87-117

COLLECTOR <u>Arnold A. Bake</u>		CONTINUATION SHEET ARCE tape No. <u>30:2:84</u> Page <u>2</u>				
From : Tape identification and contents	From	To	From	To	To: Tape identification and contents	Comments
#96: idem Sarga 1. Gita 1;			0:18:56	0:19:04	announcement	
			0:19:04	0:22:11	men singing 'Komalai malaya samara'	
#97: Sarga 4: Gita 11 (1-4) ragini gurjari tal lapha (chota ekata)			0:22:11	0:22:18	announcement	
			0:22:18	0:25:33	men singing 'Vasati vare vanamali'	
#98. Kirtantala 1. Katabashkuli (16 matras) 2. Madhya Ektal (12 matras)			0:25:33	0:25:44	announcement	
			0:25:44	0:28:28	men singing with percussion (loud announcement with instruments ticks)	
			0:28:28	0:28:36		
#99 Kenduli 'Jago Radhe Govinda' flute, cymbals, voice, maddal (drum)			0:28:36	0:30:40	men singing with instruments "Jago Radhe Govinda jago radhe"	
#100. Kirtantal Natashekhar (12 matras) Navadvip Brojo bahui - Calcutta			0:30:40	0:30:49	announcement	
			0:30:49	0:33:22	men singing with percussion	
#108. Sumur. Kenduli. by Kusum, a Bhutanij woman from Bankura			0:33:20	0:33:27	announcement	
			0:33:27	0:36:12	woman singing (v scratchy, noisy)	
Baud 8 cylinder #112			0:36:12	0:36:31	announcement	
Surri mela Fabr 23 '32 Jarigan (from Maimensingh) "badona"			0:36:31	0:38:51	men singing (very loud ticks)	
#113 Mangala Buddhanga Singhalax 24/4/32			0:38:51	0:39:04	announcement	
			0:39:04	0:41:56	men singing w percussion	
#119. Ukusavanna. idem hanna.			0:42:05	0:42:12	announcement	
			0:42:12	0:45:01	men singing w percussion	
#120. Nagavannama. idem Nagavannama.			0:45:11	0:45:20	announcement	
			0:45:20	0:48:00	men singing w percussion	
#121 lota relic song. idem 4/5/32			0:48:04	0:48:10	announcement	
			0:48:10	0:51:12	men singing with percussion	

Arnold Bake Collection.
ARCE no. 30:04:84
Tracks 245-260

CONTINUATION SHEET

COLLECTOR Arnold A. Baker

ARCE tape No. 30:4:84

Page 3

From : Tape identification and contents	From	To	From	To	To: Tape identification and contents	Comments
Band 1b			0:40:47		announcement	
253. idem (Kabir?)			0:41:08	0:41:19	announcement	
			0:41:19	0:43:45	next song (very strong, periodic (Kabir) surface noise)	
256 Santiniketan: 27/7/83			0:43:45	0:43:52	announcement	
a. "Havi tum jodi" conclusion			0:43:52	0:44:53	man singing	
CSur by Amir Shech, blind			0:44:53	0:46:36	next song	
moslem singer from Allahpur,			0:46:36	0:46:43	announcement	
Bir bhumi			0:46:43	0:48:08	next song	
b Bhayankar bhavakul						
258. "Havi Shodhan Poor						
office" concluded. (idem, mythical song)						
261. 261. Badashi Astaman 32 tal			0:49:08	0:49:14	announcement	
Gita Gorinda "badashi gadi kintal api"			0:49:14	0:51:21	man singing, with percussion	
Sung by Nehagopal M. (Thakur) Thakur					accompaniment (1st & 2nd)	
dhun Th M. (Thakur)			0:51:28	0:51:35	announcement	
Advaita Ch. & M. (Thakur) Thakur			0:51:35	0:53:31	next song	
262. Ragini kalita tal. Choto						
ek tal. "Gauri" etc. Haridas Mitra			0:53:31	0:53:40	announcement	
265. Kirtan tal. 5-gangja.			0:53:40	0:55:54	man singing (6/15) with percussion	
1. dui thoka 2. Choto ek tal						
3. dash palira, 4. tant. &						
- Haridas M. Thakur						
266. Kirtan tal. 5-gangja, &			0:55:54	0:56:01	announcement	
6. Chotrupak, 7. lapha. Played			0:56:01	0:58:19	man reciting bh	
by Santat Bhari M. Thakur						

ARCE tape No. 30:1:84

- ✓81. Nov, 1931. Santiniketan.
Ranjan Shaha. (p.o. Kasba)
"amar nei pare" Birbhum
- ✓82. idem. "niche kaeno"
- ✓83. Naogaon 23/2/'32
Masiruddin Fakir
"amar kotha moner jaoa hoi"
- ✓84. idem. Rasik Poromanik.
"o re shakher bostomi, korle desantor"
- ✓85. Mukunda Fakir. a. tin baerar sek hagan ache
b. premer shikol legeche
- ✓86. Basiruddin Fakir
"ami kaemon kore bhobo pare jai"
- 30:2:84
- ✓87. Diljan Fakir. (Kunij gram; p.o. Kampur)
(or Darilpur. Naogaon
subdivision p.o.
Soregachi)
"nina gange shonar tori"
88. Jaura Khatan Khaepi
- ✓89. idem. "Namaz porete deri"
- ✓90. idem. "prem koro mon"
- ✓91. idem. "na go ma amader khaepeche"
- ✓92. idem. Ganja workmen.
"Probu daya koro" (Azimuddin)
- ✓93. idem. "jol bhoro jol bhoro (Saura ali)
- ✓94. idem. a. "kaj nei cawale" b. "aj guli sek bonya
elo" (Komaluddin Sardar)
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- ✓95. Jayadev Kenduli. (Jan. 16th, '32)
local singers. Citagovinda. Sarga 10; Gita 19
rag desbarair
tal astatalabhangi (32 matras)
- ✓96. idem. Sarga 1; Gita 1;
- ✓97. idem. Sarga 4; Gita 11 (1-4)
ragini gurmari
tal lophu (choto aektala)

ARCE No. 30:2:84

98. Kirtantals. 1. katadashkushi (14 m.)
2. madhya ektal (12 m.)
Navadvip Brojobashi. Calcutta 5.1./32
99. Kenduli. "Jaya RadheGovinda".
flute cymbals, voice, madol (drum)
100. Kirtantal Natashekhara (12 matras)
Navadvip Brojobashi. Calcutta.
101. Jhaptal (12m. 12, 3, 4, 5 6, 7 8, 9 10 11 12)
Navadvip Brojobashi. Calcutta
102. Kenduli. Tal Rayramananda (7, 12, 34, 567).
103. Kenduli Daulsong, by Haridas Khaepa.
104. idem. Muralidas (ektal)
105. idem. Krishnavallabh. (ar korvali tal)
106. idem. Kheali. Murali Das.
107. Jumur Sangit & Haridas Khaepa flute. (Baraka; ar khemta tal)
108. Jumur. Kenduli. by Kusum, a Bhumi woman,
from Bankura.
109. Baul Gan. by Cintadashi, the sevadashi of Murali Das.
110. Kirtan. Calcutta. Navadvip Brojobashi
111. Santini-keatan, Febr., 1932. Sataya Narayan, from
Kandavalla, Bezwada.
a. Song to Damayanti. b. Song about Haziccandra.
c. prayer. d. prayer.
112. Suri mela, Febr. 23rd, '32.
Jarigan (from Maimensingh) "badona"
113. idem. "hai re mero nisan"
114. idem. "kande sopinai"
115. idem. "ore bahir oedon"
116. idem. "Khulera bare"
117. "bahir shamne" idem.

ARCE tape No. 30:4:84

- ✓239. Mahrati metres I. a. dindi
b. abang (2 fashions)
c. saki (2 fashions)
d. giti (or "arya")
- ✓240. idem. II. a. la-uli
b. bhupali
c. powada (ballad describing Pawagarh)
d. phatka
- ✓115, 116 & 117 sent along with 241ff. three jari songs from Mymensingh taken down at Suri mela, 23/2/'32. Badly mildewed
- ✓241. Meri kisti kara den. Panjabi folk song sung by Gurudayal Mallik (Karachi) Santiniketan 10/4/'33
- ✓242. Song of Guru Nanak sung by Gurudayal Mallik 15/4/'33
- ✓243. Panjabi mystical song Gurudayal Mallik 17/4/'33
- ✓244. Urdu song about Krishna Gurudayal Mallik 17/4/'33
- ✓245. Assamese folk songs sung by Laksmicvar Sinha 16/4/'33
a. folk song from Sylhet Santiniketan
b. village song Hari sankirtan
- ✓246. Sylhet Kirtan sung by Laksmicvar Sinha (Sylhet) 16/4/'33
- ✓247. Bhatial tune (East Bengal Boatmen song) Santiniketan 16/4/'33
sung by Laksmicvar Sinha
- ✓248. Bhatial tune (taken by Tagore as "gram cara")
sung by Bhirecvar Chakravarti (Dacca district)
Santiniketan 14/5/'33
- ✓249. Song in Baul style influenced by classical music
Bhirecvar Chakravarti Santiniketan 14/5/'33
- ✓250. Kirtan Santiniketan 14/5/'33 Bhirecvar Chakravarti
- ✓251. Hindi mystical song (attributed to Kabir)
sung by Yogi Babunath; Moradabad 2/7/'33
- ✓252. idem. Bahajan
- ✓253. idem. (Kabir)
- ✓254. Santiniketan 19/8/'33
Song of labour, Baori women working on roof
post office.
- ✓255. Santiniketan 27/7/'33
"Hari tumi jodi" sung by Amir Shech, blind Moslim singer
from Labhpur, Birbhum
- ✓256. idem. "Hari tumi jodi", concluded
b. Bhayankar bhavakul

3. Special Collections, Library of the University of Leiden

1. Photographs of photographs kept at the archives. They are mainly from Bengal, but a few are from elsewhere too.
2. Reviews
3. Concert Notes
4. Draft of 21+4 Songs of Tagore

4. The Bake Restudy, 1984

A film by Nazir Ali Jairazbhoy and Amy Catlin Jairazbhoy

One of the restudies done into Bake's work is a 1984 study by Nazir Ali Jairazbhoy and Amy Ruth Catlin. The work was published as *Bake Restudy 1984* in the format of a video documentary accompanied by a monograph by Apsara Media (www.apsara-media.com) in 1990.

The aim of the restudy is to reconstruct the journey Bake embarked upon in 1938-1939. During this period, Bake travelled through South India in order to study and record indigenous forms of folk music and dance. Among other things, the restudy visits a number of the places Bake stayed and revisits his recordings by having the local communities listen to Bake's originals. The responses to these visits are recorded and made part of the restudy.

As such, the restudy illustrates the lasting value of Bake's work: his surviving recordings constitute a valuable snapshot of a time now in the past for contemporary studies to build upon.—Note written by Jan-Sjimen Zwarts

5. The Travelling Archive

All recordings by Sukanta Majumdar, unless otherwise stated.

1. Interview with Amy Catlin Jairazbhoy. CCI, Mumbai. 10 December 2009.
2. *Footsteps of Sound*, 2013 (An artwork created by TTA for an exhibition on early sound recording in India at Fundacion Botin, Santander)
3. Mainadal kirtan
 - 19 August 2014 (audio and video recordings at Nandotsav festival)
 - 6 October 2014 (Niyomsheba songs)
 - 20 January 2016 (Nirmalendu Mitra Thakur and Sacchidananda Mitra Thakur)
4. Naogaon 14 September 2015 (photographs)
5. Mongoldihi 25 November 2015 (Interview with Chhoto Bari members during Ras utsav; recording by Moushumi Bhowmik)
6. Mahasthangarh—15 September 2015 (Photos and audio)
7. Chitrlekha Chowdhury—16 November 2015 (Audio and photos)
8. Bithika Mukherjee and Priyam Mukherjee—19 January 2016 (Audio and photos)
9. Shivaditya Sen—18 January 2016 (Audio and photos)
10. Supriyo Tagore—21 January 2016 (Audio and photos)
11. Haimanti Duttagupta—22 February 2016 (Audio) (Recording by Moushumi Bhowmik)
12. Seema Acharya—8 February 2016 (Audio and photos)
13. Oliver Weeks—Recordings of Bake's notation of kirtan. London. February 2016. (recorded by Oliver Weeks)
14. Byapti Sur—Readings of Cornelia Bake's notebooks. 7 and 17 May 2015, Leiden. (recorded by Moushumi Bhowmik)
15. Archishman Chaudhury—Readings of Cornelia Bake's notebooks, Leiden. (recorded by Moushumi Bhowmik)

- 16.. Meghgarjan video, Goalpara. –4 April 2015
17. Shamsul Fakir—Bagalpara, Durgapur, Rajshahi. 17 September 2015
18. Felix van Lamsweerde—interview. 30 April 2015 (recorded by Moushumi Bhowmik)

A discussion with Felix van Lamsweerde and [...] on 30 April 2015 about, among other things, the value of archiving originals versus digitalisation reveals the ways in which different ways of archiving impact the objects that are part of it. Digitalisation leads to easy and reliable storage, but at the same time erases certain properties of objects, in this case texts, such as the texture of the paper.

Other topics discussed are Bake's reasons for travelling to Santiniketan, Tagore in the Netherlands, and the notions of anthropology and ethnomusicology.

"The curious thing I came across during the collection of who Tagore was in 1920 in the Netherlands is, there was a very curious collision of two groups, that's my impression. For instance, Frederik van Eeden, the doctor, was a famous writer at the time, and psychoanalyst. Tagore was snatched from the person who believed he had facilitated the visit, that is, van Eeden. Tagore arrives, and under his nose he is taken away to the other camp, who were the theosophists. So he was so angry, he wrote a long article against those capitalists, bankers, and those who didn't understand the wise man who Tagore really was. [...] It seems the tour was such a roaring success, they had to call the police in some places, [...] they had to keep the people at bay because Tagore was a superstar, but for Van Eeden it was totally the opposite. [...]"

"Van Eeden had a utopist vision and tried to instrumentalise Tagore's presence as a beacon of that spirit, whereas Tagore was in need of money [...] because he couldn't just run his school without funding so he went with the capitalists side. So there was a clash of two schools of the East and looking at the East; Bake must have somehow emerged from that atmosphere" (21:57-24:57)-- Note written by Jan-Sijmen Zwarts

6. Rabindra Bhavan, Santiniketan

Letters between Arnold Bake and Rabindranath Tagore

7. Youtube

These recordings are available on Youtube for free access.

1. Interview of Indira Debi Chadhurani, with Kshitih Roy. 1960
2. Savitri Krishnan sings 'Basanti he bhubanamohini'. 1992
3. Satyasri Ukil talks about the Mukul Dey Archives, 2010

8. Private Collections

These are photographs and recordings connected to the exhibition, given to us by various individuals.

1. Photos from Shivaditya Sen
2. Photos from Ishani Dutta Gupta
3. Recordings from Pulak Dutta

Special Note: The Curious Case of the SOAS Archives

Archival research often brings up complex questions of copyright and permission. The case of SOAS is a curious one, so far this project is concerned. In 2015, Moushumi worked at the archives of the

School of Oriental and African Studies (SOAS) and was quite free to take photographs of material there. But when it came to using what we had, we ran into complex rights issues. There were complex permissions involved and the SOAS archives did not have enough time to process our request. Yet, in a sense, this exhibition also holds material from the archives of SOAS. We photographed Bake's kirtan manuscript, then worked with London-based composer Oliver Weeks with our images (of sound). With Oliver Weeks' recordings based on Bake's notation, the SOAS papers enter the exhibition; not as image, but as sound.