

Multimedial Archives:
Contributions by Arnold Bake 1938¹

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Translated by Kamalakar Bhat

Abstract: *An attempt to introduce Arnold Adrian Bake and his contributions, in particular his documentation of Indian classical and folk performances in audio and video format, has been made here. After a brief sketch of Bake's fieldwork and documentation in South Asia, the article looks at Nazir Jairazbhoy and Amy Catlin's revisiting of the Bake archive and further looks at the Karnataka part of the two studies to shed more light on the fieldwork of Bake and Jairazbhoy-Catlin.*

Arnold Adrian Bake (1899–1963), a Dutch scholar, took great interest in Indian music and the Sanskrit language. He came to India to pursue advanced studies in Indian music and to obtain a Ph.D. He studied under Rabindranath Tagore from 1924 to 1929. Subsequently, as suggested by Tagore, he started to research Indian folk arts, songs, and indigenous culture of tribal communities. He not only studied them but also documented them with the equipment available at that time. Among them there is a collection of 768 audio recordings related to the art of music. During 1934, Bake travelled across India, conducting field studies to learn more

about Hindu, Muslim, Jain, Parsi and tribal peoples, their oral literature, their musical instruments, and their history.

Arnold Bake studied Indian music and Sanskrit and was deeply interested in philosophy. He knew English, Dutch, Sanskrit, and Hindi languages, was a nineteenth-century musicologist, and had great interest in Indology. Born in Holland in 1899, Bake was always curious and inquisitive in his reading habits. He engaged in the study of Indian music under Rabindranath Tagore from 1924 to 1929 at Santiniketan in Bengal and went on to do a Ph.D. Inspired by Rabindranath Tagore, he undertook the study of Indian folklore, folksongs, and the native culture of the tribal people. From 1931 to 1934, he travelled through parts of North India, Bengal, Nepal, and Ladakh and recorded folk songs on wax cylinder medium.² After that, he ventured into making films with a 16 mm camera. Cornelia, a pianist, joined him in the pursuit of knowledge and desire to document everything through equipment that was available at that time. Bake travelled throughout India in 1934, conducting field studies to learn more about Hindu, Muslim, Jain, Persian, Christian, and tribal communities, oral literature, and about the musical instruments and their history. He, with his great respect for Indian music, arts, Sanskrit, and folklore, is credited to be the first to record the recitation and interpretation of *Veda-suktas* by the Namboodaris, the staunchly traditionalist Brahmin scholars of Kerala.

In the interest of gaining greater knowledge, he travelled to many parts of South Asia to study more about Sanskrit and musicology of India on behalf of Leiden and Oxford universities. An enthusiastic couple who studied, researched, and recorded, Arnold and Cornelia Bake were well versed in the comprehensive use of technical tools. In 1938, Bake used a device called wire recording for sound recording. Using loop type wire tape instead of

today's spool/cassette type tape, this device could record up to about 20 minutes. In those days it was possible to record only silent films and most of the silent films were recorded in black and white, and a few pieces were recorded in colour film (16 mm film medium). In this connection, the recording was done separately from the wire recording.

Arnold Bake was the first to study Indian folk music and classical music by documenting it in multimedia (audio, visual, and photographic) using machine tools. He knew western musicology. His wife was a good pianist. Along with his wife, he travelled to India and Asian countries and studied folk songs, performing arts, forms of rituals and life style, Indian puppetry, Indian music, and literary traditions, both *Marga* and *Desi*. Bake's many collections (multimedia resources) are not all available today, some recordings have lost their original form over time, some have been lost due to lack of preservation and some have been shared among Bake's friends. Those who have survived make us realise the responsibility of preserving these multimedia resources in the best possible way. Some of these are preserved in the Archives of the School of Oriental and African Studies Centre in London and some in the University of California, Los Angeles in the United States. Bake had a huge following of admirers and disciples who helped him in his work.

Among them, India-born Nazir Ali Jairajbhoy and his friend Amy Catlin began exploring and researching the redocumentation of the Bake collection in 1983–1984. In 1946, Bake was forced to stop his study, recording and broadcasting of Tagore's songs because of the outbreak of the Second World War. He continued to record in multimedia through silent film cameras and spool tape recorders as well as photographs. His last recording took place in Nepal in 1955. After that, no documentation was made. According to Nazir Jairajbhoy, Arnold Bake died at the age of 64 in 1963 of a serious illness. About 50 articles written by

Bake have been published in magazines and journals around the world. Among his publications are *Indian Music* (English edition) in 1923 and *Sant Chaitanya Prabhu* (English edition) in 1948. Nazir Jairajbhoy and Amy Catlin also collaborated to produce a documentary on the work undertaken by Bake.

Arnold Bake and his wife Cornelia conducting their studies at Rabindranath Tagore's Santiniketan, gradually embarked on fieldwork exploring the differences between folk songs and classical songs found in many parts of India. When Bake came to Karnataka around 1938, Shivaram Karanth, a Kannada dramatist, novelist, writer-critic, assisted him in his research. He had already made a name for himself as a writer and experimenter in the field of drama, took great interest in the medium of film and was the first to convey to the masses the charm of modernity (the era of machines) through his writings. In 1938, when the introduction of machines was in its infancy, Karanth was a resource person for Arnold Bake. As the Bake couple travelled from village to village in an Austin Wagon like folk ascetics, Karanth worked mainly as their translator, transcriber, manager, organiser, and resource person in coastal Karnataka. Shivaram Karanth's role in facilitating research of this couple in most of coastal Karnataka is great.

In the 1930s, very few writers took any interest in Kannada folklore and had the inclination to engage in compiling them. Among them were the Halasangi brothers, Goruru Ramaswamy Iyengar, Nadakerianda Chinnappa, Archakahalli Rangaswamy and others. The first attempt to document, study, and compile the cultural aspects of people's lives and lifestyles using mechanical devices was made by Arnold Bake in 1938. It is a pity that folklorists and historians of today do not mention his achievements anywhere. Bake's background in fieldwork and documentation was studied by Shivaram Karanth (in Coastal

Karnataka). It can be written in golden letters that the first documentation (in multimedia: audio, visual and photographic) of folk studies in *Marga* and *Desi* literature mainly in Tulu, Kodava and Kannada languages was undertaken by the Bake couple.

Among the genres of folk literature that have been collected or documented in Karnataka are the *Uralu-kabitas* and *Paddans*, mainly in the Tulu language. Among the Tulu and Kannada folk literary genres are *Manjotti Gona*, *Neji* songs, *Koti Chennaya Sandhi* by members of the Billava community of Badikalladka, and *Obele* songs, *Jogula* songs, *Truvi* songs, etc. which are mainly connected to agricultural life. He also collected wood cutting song *Oyya* at Sullia. The *Yakshagana* songs by the *Kudlu Mela* of Kasaragodu Division, the most famous *Kudlu Mela* of Coastal Karnataka, have been documented in a silent film by Arnold Bake. Bangaru Bhat is said to be a participant in *Keechaka Vadhe* episode (*Tenku* style *Yakshagana*) as reported on the web. S.A. Krishnaiah and K.P. Rao further researched this and found that during the recording of the *Kudlu Mela* performance, Shankar Tholpadithaya, an amateur *Bhagavata* from Puttur, and Ishwara Kunjittaya, who used to stay in the premises of Mahalingeshwar Temple in Puttur as a caretaker, were supposed to have taken part. While S.A. Krishnaiah was engaged in his research, though he met and spoke to Kunjittaya, he could not learn much about the *Kudlu Mela* from the *Bhagavata*. He was very old and had become forgetful and hence could not provide much information. Sankara Tholpadittaya was brought in for the documentation work of Arnold Bake by Shivaram Karanth. In Karanth's book on *Bayalata*, there are two black-and-white photographs of *Yakshagana* taken by Bake. The performance of some of the *Yakshagana* episodes was recorded separately by wire recording to accompany the silent film of the Bake collection. Chief among them is the *Keechaka Vadhe* episode: "*Taruni-baba-illi...*" (Young girl, come

this way). Apart from this, the songs of *Sati-shiromani Prabhavati* episode, etc. were also recorded.

It may be recalled here that the *Yakshagana* of *Badagu-tittu* was recorded only in a phonograph wire recording or tape recorder medium. In 1938, Shivaram Karanth wanted to record the performance of the then popular *Bhagavata*, Seshagiri Kini. He had brought Arnold Bake to Brahmavar to record the performance. When the invitation was sent to Seshagiri Kini by Karanth, he is said to have replied in Kundagannada³, “*Na eega-bappudille*” (I will not come now). It is part of the history that Karanth was left with no alternative but to record the performance of Mahabala Shettar, an amateur *Bhagavata* performer at the time.

Mahabala Shettar of Brahmavar sang some verses of *Sudhanva Kalaga* and *Karnarjuna Kalaga*, all of which are in the Bake collection. On this occasion, he also recorded traditional songs of the Brahmin community, Patali Ramakrishnaiah's songs, Brahmavar Aitu's *Shobana* songs and songs sung during the traditional ritual of blocking the bridegroom at the door. It can be noted that after recording in Brahmavar, Bake went to Mangalore and filmed some folk genres related to *Bhuta*-worship and Tulu folk life. After his visit to Dakshina Kannada district, Arnold Bake went to Kerala, Madras and Mysore in September 1938. He documented the songs from *Veena* performers of the Mysore court and those of well-known singers and puppet shows (the troupe of Tammanna Achar's grandfather from Hallare in Nanjangudu district). Similarly, he documented the performance of the *Satya Harishchandra* episode and the songs sung during the *Ananta Tirthankara Nomp*i ritual at the Jain temple built by Vardhamanayya in Mysore. (S.A. Krishnaiah has studied this further).

Around 1938, Bake recorded the *Veena* performance of the famous *Veena* player, Mysore Doreswami Iyengar. Continuing his fieldwork, Bake travelled around Shimoga, Belur, Chitradurga, and returned to Puttur on 26 September 1938 and recorded various forms of the district's culture. It may be recalled here that Shivaram Karanth toured with him and even arranged a lecture on 'Indian Music' by this scholar for the citizens of Puttur. Karanth also translated the speech into Kannada to instil a special interest in research among the people of the district (this speech was subsequently published as an article in *Kannada Nudi* (no. 1, Dec. 9, 1938, pp. 76–77) with the title *Bharatiya Sangeet*, published by Kannada Sahitya Parishat. It is to Bake's credit that he also documented the songs of Shimoga Lambani community, that of the nomadic community of *Harin Shikari* of Hubballi, the Bot people's *daivavesha*, blood-sacrifice ritual, song-dance and so on. Further, he also recorded the ten sutras of the Bible and Good Friday songs. He then went to Karwar on 5 October 1938 and undertook documentation of songs related to ploughing, to the folklife of Karvis or Mogaveers, wedding songs of Bhandari tribe, Dasa songs of Purandaradasa, Marathi folk songs of Dharwad, folk *Tripadi* compositions, *Shobane* songs, *Yajurveda* chants in Belgaum, *Dodaki Shastra* songs, *Sri-krishna Janmashtami* festival songs, etc. Bake was the first to document all these genres of folk culture. Shivrama Karanth introduced Bake to the Halasangi brothers and helped him in his field work in every way. Arnold Bake left for Hyderabad on 26 October 1938 and after that he took up research in North India and did not return to Karnataka.

A special feature of the songs compiled in Coastal Karnataka is the mixture of Kannada and Tulu words in the verses. There is a lullaby among the songs recorded by Bake along with Shivarama Karanth:

O-enna-baale putyalu bhalabhanga bandenu
...Yanna-baale putyalu iralahagalu bandenu
Aa jojananda-baale yaake into kandide
Nanna bale kandide duddigendu kandide...

Even today, a mixture of Tulu-Kannada words can be found in some of the songs (sometimes in praise verses) sung mostly by the *Panara* community of Kundapura and Brahmavara.

When Arnold Bake was involved in collection and recording work in the Puttur and Mangalore areas, a Tulu song sung by Shivarama Karanth's associate, B.M. Idinabba, an MLA and a writer, was also recorded and is available in Bake collection. During Nazir Jairajbhoy's research and documentation, this instance of Idinabba's singing was also discussed.

Sonada Jogi (1938)—First recording by Arnold Bake in collaboration with acclaimed Kannada poet Govinda Pai of Manjeshwar: *Sona-masa* usually falls in the latter half of August and early September. During this period, in Dakshina Kannada and Kasaragod, the members of *Kopala (Nalike)* community dress up as *Jogis* (ascetics of the *Natha* sect) and dance in the courtyards of farmers' houses, singing songs of blessings. In *Sonada Jogi*, the Jogi performer is accompanied by a male member to play the *Tembare* (a percussion instrument). Jogi costume involves a hat made of coconut fibre in a braid pattern for the head, a red pleated skirt, a girdle made of coconut fibre on the chest, a stick, also decorated with coconut fibre, in the hand. The tradition has boys between the ages of 12 and 18 dressed up as a *Jogi*, with light red face paint and white dots. People believe that the arrival of *Sonada Jogi* facilitates warding off of diseases afflicting crops, as also the problems faced by the village.

For the good omen brought by him, farmers donate rice, chilli, coconut, salt, sour cream, and soot (charcoal). As the Jogi sect is famous in Dakshina Kannada district, it is significant that the *Natha* sect *Jogis* from the hill region also visit this region, as depicted in the songs they sing. According to the documentation by the Udupi Regional Study Centre for Folk Theatrical Arts on 18 August 1995 at Ukkinadka Shenimane, Kasaragod district, Kerala, the *Jogi Vesha* is painted in the temple, and then the group goes to specific homes and receives the donations. It is noteworthy that the song in this dance is mainly in Kannada. In an exchange between the *Jogi* and the instrument player, the latter asks,

ಎಲ್ಲಿಂದ ಬಂದೆ ಜೋಗಿ

‘Where did you come from, *Jogi*?’

The *Jogi* answers:

ಘಟಧ ಮೇಲಿಂದ ಬಂದೆ

ಘಟಧ ಮೇಲೆ ಹುಟ್ಟಿಹೊಂಡು

ಕದೆಮೇಲೆ ಬೆಳಗಿಕೊಂಡು

ಕಾಂತಾಣ ಕದಬ್ರೀಂತಾಣ ಬೆದಪರಮಲೆ ದಾಟಿಕೊಂಡು

ಊರೆಲ್ಲ ಬ್ರೇಡಿಕೊಂಡು

ಕನಾಥೆ ಚೌತಿಗೆ ಬಂದೆ ಜೋಗಿ.... ಹೌದು.....

‘I came from the top of the *ghat*,

was born in the *ghat*,

grew up in Kadre, crossed Kantana kadra, Bentana Bedra, Parmale

and lived on alms,

and thus came to Kanyare on the fourth day of the month,... Yes...'

The Jogi who comes like that is given salt and sour, cucumber, rice, pepper and coconut...

ಜೋಗಿ.... ಇನ್ನೊಂದು ಆಟ ಆಡು

'give us another dance performance.'

There are many differences between the *Jogi* literature of the Kasaragod region collected by Arnold Bake in 1938 (with the help of the poet, Manjeshwara Govida Pai) and the *Jogi* literature available today.

The *Jogi* song compiled by Arnold Bake in 1938 and its translation is as follows:

ಯಾವಲಿಹುಟ್ಟಿದ ಜೋಗಿ

ಊರೊಳಗೇಕೆ ಬಂದ ಜೋಗಿ

ಕೈಕಂ(ದಂ)ಟೆ ಕರಿಮಣಿ ತಂದ ಜೋಗಿ

ಘಟಧಲಹುಟ್ಟಿಜೋಗಿ

ಕದೆಮೇಲೆ ಮಲಗಿದ ಜೋಗಿ

ಊರೊಳಗೇಕೆ ಬಂದ ಜೋಗಿ

ನೆಟ್ಟಿಬಂದ ಜೋಗಿ

ಕಂ(ದಂ)ಟೆ ಕರಿಮಣಿ ತಕ್ಕೊ ಜೋಗಿ

ದೊಡವೆಗೆ ಹೋಗಿದ ಜೋಗಿ

ಬಂದಾವೆ ಭತಾಜೋಗಿ

ತೆಂಗಿನಕಾಯಿ ಜೋಗಿ

ಹಲಸಿನ ಹಣ್ಣುಜೋಗಿ

ಮತ್ತೊಂದಾಟ ಮಾಡಿದ ಜೋಗಿ

ಭಂಗಿ ಭಂಗಿ ತಕ್ಕೊ ಜೋಗಿ,....ಜೋಗಿ....ಜೋಗಿ.....ಜೋಗಿ.

Where was *Jogi* born?

Why did the *Jogi* come to town?

Jogi brought *Karimani*.

Jogi was born in the hills.

Jogi slept in Kadre.

Why did the *Jogi* come to town?

Jogi came straight here.

Give us *Karimani Jogi*.

Jogi went to the headman's house.

Jogi was given a measure of rice.

Jogi was given coconut.

Jogi was given jackfruit.

Give us one more dance *Jogi*.

Take this opium *Jogi*.

Jogi..Jogi..Jogi..Jogi.

Another form of this *Sona Jogi* motif may be found in the genre of praise songs associated with *Kunjidi Hai Guli Sanyasi* found in the Kundapur region. In some parts of Kasaragod, there are *Bonya Jogi* (*Jogi* who gives ash as a boon) and *Joi Kali* in Kodagu. Today, these *Jogi Veshas* (*Jogi* performances) are very rare as these folk performance genres are in a

depraved state and they roam around for the sake of subsistence. Today the *Sona Jogi* is rarely seen in rural areas.

Here are some Kundagannada Songs from Arnold Bake Collection (dated 5 May 1938, Brahmavara, Rice Washing Song):

೧. ಕಣ್ಣೆಬುದು ಕಾಡೀಗಿ. . . .

ಗಂಡಗು ನಮಗು ರತಿಕೊಡಿ !! ರಂಗಾಸ

ಕಣಿಟ್ಟೆಬಹಳ ಒಳಗೊಟ್ಟು

೨. ಬಾಮೀಯ ಕಟ್ಟೆಲಿ ಬಿರುಸು ಬಾಣವ ಹೂಡಿ

ಅರಸು ಮಾವಯ್ಯಬಳಮೀಸಿ* !! ರಂಗಯ್ಯ

ಹೂಗಿನ ಚೆಂಡಲಿ ಬೆಗರುದ್ದಿ

(ಬಳಮೀಸಿ = ಅರಶಿನ ಹಚ್ಚಿಮುದುಮಕಳು ಹಾಗೂ ಬಳಗವನ್ನು

ಮೀಯಿಸುವುದು ಒಂದು ವಿಶೇಷ ಸಂಪ್ರದಾಯ)

೩. ಹಸಿವಾಗುತ್ತತ್ತೆಲ್ಲಿ ಯಾರ ಕೈಯಲಿ ಹೇಳ್ಲಿ

ಬಸು ಬಲದ್ಧ ತಾಯಿ ಒಳಗಿಲ್ಲೆ!!

ಶಿಶು ಕಂಡ ಹಸಿವೂ ತಣಿಯದು

೪. ಚಪ್ಪದ ಕಂಬೀಗೆ ಚಾಚಿನಿತ್ತವರ್ಯರಯ್ಯ

ಚಂದನದ ಗೊಂಬೆ ! ಅವನಕ್ಕ! ಜಬ್ಬಯ್ಯ

ಊಟಕ್ಕೆತಮ್ಮಯ್ಯಕರೆದಾಳು

೫. ಕೂಕಾಣಿ ನಂಟರೆ ಉಂಬೂಕೆ ಅಕ್ಕಿಲ್ಲೆ
ನಾ ಕುಟೂಕ್ ಅಕ್ಕಿನನದ್ದಲ!! ನಂಟರೆ
ಬೇಕಾದೆ ಹೋಗಿ ಹೊಳೆಹಯಿ

According to P.N. Mayya (1995, p. 113), people belonging to Billava and Mogavira communities have rituals like fetching a pitcher of water (indicative of the wish to bring water of the Ganges) from the husband's house at weddings. Usually, the pitcher of water is brought from the village headman's house. In this tradition, the groom's sister and brother-in-law bring *Karimani* (auspicious black bead worn by married women) in a brass urn while arriving with the marriage party. The bride must wear this necklace of black beads. The bridegroom should be bathed with the water brought in the pitcher decorated with mango and jackfruit leaves and the half-opened flower-sheath of an areca nut tree. This tradition is known as the *Balu* bath.

The Sobane song sung by Koosalu Aitu of Brahmavara (Arnold Bake collection dated 5 May 1938) is given below along with its English translation.

ನೀನೊರವಿದ ಚಿದೋರು ಬರಲಿಲ್ಲ
ತಾಯಿ ಜರದಲಿ ಉರದಾಳ !! ಸೋ. .
ತಾಯಿ ಜರದಲಿ ಉರದಾಳ !! ನನತಾಯಿ
ಹಾಲುಂಡ ಹಾಸಿಗೀಲಿ ವರಗಾಳ !! ಸೋ. . .
ಹಾಲುಂಡ ಹಾಸಿಗೀಲಿ ವರಗಾನ ನನಮುದು

ಸೋಸೆ ಬಪ್ಪದಾರಿ ಕಾಯುವಳು !! ಸೋ. . .

ನಿನ್ನೆಬರುತಾರೆಂದು ಹಸಿನೀರ ಕಾಸಿದೆ

ನಿನ್ನೆಕೆ ಬರಲಿಲ್ಲ!! ಸೋ. . .

ನಿನ್ನೆಕೆ ನೀವು ಬರಲಿಲ್ಲದೆ

ಗಂಡೀನ ತಾಯಿ ಬರಲಿಲ್ಲ!! ಸೋ. . .

ನಿಮ್ಮಣ್ಣಲಿ ತಡೆದಾರೆ

ಬಸುಧ ಸುಂಕದಲ್ಲ!! ಸೋ. . .

Chidnoru did not come with you.

Mother has a high fever!! *soo...*

Mother has a high fever, my mother

Sleeps in the milk-fed bed!! *soo...*

She sleeps in the milk-fed bed, my dear

She awaits the arrival of her daughter-in-law!! *soo...*

That she would come, I heated the water,

Why didn't you come yesterday!! *soo...*

Why didn't you come yesterday, I ask you,

The boy's mother did not come!! *soo...*

Who has stopped you?

At the Basrur toll booth!! *soo...*

The song 'The beauty of the bride's arrival' and its English translation could be found below:

ಮದುವೆಗಳ ಬಪ್ಪಚಂದ

ಆ ನಮ್ಮಯ ಮದುವೆಗಳು ಬಪ್ಪಚಂದಕ್ಕೆ

ಕಾಲಿನ ಧೂಳು ಹಾರುತ್ತೆ ಸಿಡಿಯುತ್ತೆ

ಆ ನಮ್ಮಯ ಮದುವೆಗಳ ಮೋರೆ ಕಾಂಬಾಗ

ಮೂಡಣ ಸೂರಿಯ ಉದಿಸುವನೋ

ಆ ನಮ್ಮಯ ಮದುವೆಗಳ ಮೋರೆಯ ಸೇಗವು

ಪಡುವಣ ಚಂದಿರನು ಬೆಳಗುವುದೇ. . .

The beauty of bride's arrival

At the loveliness of our bride's arrival

Dust under the feet flies bursting

When we see our bride's face

Sun rises in the east

The lovely face

Shines like the western moon...

Nee-helo Jana, sung by Puttanna Guttigar, a Riddle Song in the form of a dialogue
(date of collection 5 May, 1938) and its English translation is given below:

ನೀರಲೆ ಹುಟ್ಟೋದು ನೀರಲೆ ಬೆಳೆಯೋದು
ನೀರ ಕಂಡರೆ ಜಗನೆ ಜರಿಯೋದು, ನೀ ಬಲರ್ದೆ ಹೇಳೋ
ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ನೀರಲೆ ಹುಟ್ಟೋದು ನೀರಲೆ ಬೆಳೆಯೋದು
ನೀರ ಕಂಡರೆ ಜಗನೆ ಜರಿಯೋದು ಅಂದರೆ ಅದು ಒಂದು ಉಪ್ಪು
ಅಲೆವ್ವೆ ಜಾಣ-ಅದು ಒಂದು ಮಾತು ಅಲೆವ್ವೆ

ಅಂಗಳದಲೆ ಹುಟ್ಟೋದು ಅಂಗಾಧಲೆ ಬೆಳೆಯೋದು
ತಂಗೀಮಕಳನು ಸಂಕಟಕ್ಕಕರೆಯೋದು ನೀ ಬಲರ್ದೆ ಹೇಳು
ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ಅಂಗಳದಲೆ ಹುಟ್ಟೋದು ಅಂಗಾಧಲೆ ಬೆಳೆಯೋದು
ಅಂದರೆ ಅದು ಒಂದು ಕೋಳಿಮರಿ
ಅಲೆವ್ವೆ ಜಾಣ-ಅದು ಒಂದು ಮಾತು ಅಲೆವ್ವೆ

ಬೆರಳಗೆ ಹಾಕೋದು ಬುರುಳಗೆ ಸೆಳೆಯೋದು
ನೀ ಬಲರ್ದೆ ಹೇಳೋ
ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ಬೆರಳಗೆ ಹಾಕೋದು ಬುರುಳಗೆ ಸೆಳೆಯೋದು
ಅಂದರೆ ನೂರು ಕಾಳು ರಾಗಿ ಅಲೆವ್ವೆ ಜಾಣ

ಹಾದಿಯಲೆ ಹುಟ್ಟೋದು ಹಾದಿಯಲೆ ಬೆಳೆಯೋದು

ಹಾದಿ ಹೋಕರ ಸೆರಗು ಹಿಡಿದು ಸೆಟೆಯೋದು ನೀಬಲರ್ದೆ ಹೇಳೋ

ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ಹಾದಿಯಲೆ ಹುಟ್ಟೋದು ಹಾದಿಯಲೆ ಬೆಳೆಯೋದು

ಅಂದರೆ ಅದು ಒಂದು ಉತ್ಪನ್ನ ಕೋಲು ಅಲ್ಲೆನೆ

ಅಲ್ಲೆನೆ ಅದು ಒಂದು ಉತ್ಪನ್ನ ಕೋಲು

ಗುಂಡಿಯಲೆ ಹುಟ್ಟೋದು ಗುಂಡಿಯಲೆ ಬೆಳೆಯೋದು

ದಾಸ ಪೂಜನ ಕಾಯಾಗಿ ಹೊರಳೋದು ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ಗುಂಡಿಯಲೆ ಹುಟ್ಟೋದು ಗುಂಡಿಯಲೆ ಬೆಳೆಯೋದು

ಅಂದರೆ ಅದು ಒಂದು ಹಾಗಲಕಾಯಿ ಅಲ್ಲೆನೆ

ಒಂದು ಗಂಜಿಯ ಸೇಳೆಗೊಂಭತ್ತು ನೆರಿಗೈದು

ಗಂಡು ಇಲ್ಲದ ಬಸರು ನೀ ಬಲರ್ದೆ ಹೇಳೋ

ನೀ ಬಲರೋರು ಜಾಣ-ನೀ ಬಲರ್ದೆ ಹೇಳೋ

(ಉತ್ತರ ಸಿಕ್ಕಿಲ್ಲ)

What is born in water, grows in water, collapses when water is seen?

Tell me if you can. Tell me if you are wise.

That which is born in water, grows in water, collapses when water is seen must mean salt, isn't it, wise one?

What is born in the yard, grows in the yard, and calls its sisters and children in crisis?

Tell me if you know, tell me if you are wise.

That which is born in the yard, grows in the yard and calls its sisters and children in crisis must mean chicks, isn't that right, wise one?

What is worn on the finger and poured into the grinder?

Tell me if you can. Tell me if you are wise.

That which is worn on the finger and poured into the grinder must mean a finger millet, isn't it, wise one?

What is born on the path, and grows on the path, grabs a passerby's clothes?

Tell me if you can. Tell me if you are wise.

That which is born on the path, grows on the path, grabs a passerby's clothes must mean the *Uttarani* plant, isn't that right, wise one?

What is born in a hole, grows in a hole, becomes a *Dasa* fruit?

Tell me if you can. Tell me if you are wise.

That which is born in a hole, grows in a hole, becomes a *Dasa* fruit must mean a bitter gourd, isn't it, wise one?

What is a piece of cloth with nine folds, is impregnated without a male,

Tell me if you can. Tell me if you are wise.

(No answer)

The Song of Weaving, a narrative song (Arnold Bake, compilation date 5 May 1938, Brahmavara) and its translation are given below:

ಚಿನ್ನತೂಗಿ ಮೈ ಬನಬಾಗಿ ಸಾಗಿವ ಬಾರೋ ಬಣ್ಣದ ನೂಲೇ !!ಪ!!

ಅರಸು ಮಗಳು ನೀರಿಗೆ ಹೋಪಾಗ ! ಅಲೊಬ್ಬಜಾಣ ಎರಗವೆ

ಅಲೊಬ್ಬಜಾಣ ಎರುಗುವ ಹೊತ್ತಲಿ ! ಕಬಿಲೆ ಹಸುವಾಗಿ ಓಡ್ತೆ

ಕಬಿಲೆ ಹಸುವಾಗಿ ಓಡುನ ಹೊತ್ತಲಿ ರಾಗಿ ಕಾಳಗಿ ಬಿದ್ಡೋ

ರಾಗಿ ಕಾಳಗಿ ಬೀಳುವ ಹೊತ್ತಲಿ ಹಕಿಫಕಿಯಾಗಿ ಎರಗನೋ

ಹಕಿಫಕಿಯಾಗಿ ಎರುಗುವ ಹೊತ್ತಲಿ ಬೆಳಕ್ಕಿಕ್ಕೋಳಿಯಾಗಿ ಹಾರ್ಯೋ

ಬೆಳಕ್ಕಿಬೆಳಕ್ಕೋಳಿಯಾಗಿ ಹಾರುವ ಹೊತ್ತಲಿ ಕಾವೇರಿ ಹೊಳೆಯಾಗಿ

ಹರಿದಾಳೋ

ಕಾವೇರಿ ಹೊಳೆಯಾಗಿ ಹರಿಯುವ ಹೊತ್ತಲಿ ಸೇತುವೆ ಕಟ್ಟಿಫಳವೋ

ಸೇತುವೆ ಕಟ್ಟಿಫಳವು ಹೊತ್ತಲಿ ಗೆಂಡಮೀನಾಗಿ ಹೊರಳೋ

ಗಂಡೆಮೀನಾಗಿ ಹೊರಳುವ ಹೊತ್ತಲ್ಲಿ ಮೀನು ಮುಗುನಾಗಿ (ಮೊಗವೀರ) ಬಲೆ
ಒಡ್ಡನೋ

ಮೀನನ್ ಮುಗುನಾಗಿ ಬೀಸುವ ಹೊತ್ತಿನಲಿ ಕೆಂದ ಕುದುರೆಯಾಗಿ ಎದ್ದೋ
ಕೆಂದ ಕುದುರೆಯಾಗಿ ಏಳುವ ಹೊತ್ತಲ್ಲಿ ದೊರೆ ಮಗನಾಗಿ ಏರ್ಯನೋ

Gold-weighted and coloured yarn is carried around the body!!

When the king's daughter jumped into the water, a wise man besieged her.

When the wise man besieged her, she ran as a cow.

When she ran as a cow, she fell like the finger millet.

When she fell like a finger millet, he assailed like a bird.

When he assailed like a bird, she flew like a stork.

When she flew like a stork, she flowed like the river *Kaveri*

When she flowed like the river *Kaveri*, he stopped her with a bridge

When he stopped her with a bridge, she slipped away like a fish

When she slipped away like a fish, he turned into a fisherman with a net

When he became a fisherman with a net, she turned into a brown horse

When she turned into a brown horse, he rode her like a prince.

Conclusion

In the history of Karnataka folk studies, Arnold Bake is credited with being the first to undertake documentation using electronic media such as wire recording, silent film, black and white photography. Now there are many improvements in folklore studies and fieldwork techniques. Folklorists, historiographers, or oral history researchers may be able to comparatively study and analyse folk histories and documentary features by further studies of records made in the past. The fieldwork and documentation undertaken in 1938 is very

valuable. Bake had used modern electronic equipment in a scientific manner. Mudenu Sanganna is credited with recording dozens of songs by famous folk singers of the country on spool tape medium. After that, the famous travelogue writer, folk scholar, and novelist H.L. Nagegowda took an interest in this field. A lot of folklore he collected with an irrepressible desire to capture rural folk life in multimedia are an invaluable resource. Today in Karnataka, he has established *Janapada-loka*, a museum and an archive which has unique material resources and is the best place for folklore preservation. The tape records recorded by him in 1961 in the Dakshina Kannada district are preserved in the museum of Karnataka Folklore Academy. The collections facilitated by H.L. Nagegowda constitute more than 1500 hours of recorded tapes. The work of conservation, enhancement, and systematic transmission of these to the next generation also needs to continue. We hope that the young generation of scholars of this country will continue the work.

The text of the Tulu song sung in 1938 by B. M. Idinabba, *Barandi Binneru* is given below:

ಬಾರಂದಿ ಬಿನೆಠು ಬತೆಫುಗ ಸೇಸೋ

ಕೊರಾಂದಿ ತಮವ್ಣ ಕೊರೊಡಾಂಡೆ

ಕೈಬಿತ್ತುಗುಡಿ ಮಾರಂಡಾರ್ಡೆ: ಕೆರಾಂದಿ ತಣವ್ಣ ಕೇರಡಾಂಡೆ

ಕೈಟಿತಿ ಕಾಜಿಲ ಮಾರಂಡಾರ್ಡೆ

ಕಾರತ್ತಗೆಜ್ಜೆಮಾರಂಡಾರ್ಡೆ

ಸೊಂಟದಟ್ಟಿಮಾರಂಡಾರ್ಡೆ

ಬರಾಂದಿ ಬಿನೆಫುತೆಫುಗ ಸೇಸೋ

ಕೆಕ್ಕಿಲ್ವಕಂಟಮನಿ ಮಾರಂಡಾರ್ಡೆ

ತರೆತ್ತರಾಕೋಟಿ ಮಾರಂಡಾರ್ಡೆ. . . .

Notes

¹This paper is based on a radio talk given by the author in Kannada at the All India Radio, Mangalore on 21st July, 2022. The translation of verses are by Kamalakar Bhat. I sincerely acknowledge the anonymous reviewer for comments and suggestions which have enriched the paper.

² Also called as Phonograph Cylinders, Wax Cylinder Medium is the earliest commercial medium for recording and reproduction of sound and was popular during 1896–1916. These cylindrical objects had an audio recording engraved on their outer surface, which could be reproduced when played on a mechanical cylinder phonograph.

³Kundagannada is the variety of Kannada spoken near Kundapura in the coastal Karnataka region.

³Some of Shivarama Karanth's writings contain information about Bake, which was brought to the author's attention by Mrs. Malini Malya and I am indebted to her.

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