

NEWSLETTER

of the
ARNOLD BAKE SOCIETY
APRIL 2023

Contents

- Programme notes, Arnold Bake Day 15 April**, pp.1-5
Bashkir delegation to Wijhe and Veessen, pp.5-7
Lecture by Arnold Bake: review, pp.7-11
Research project report from Christian Poske, pp.11-13
Arnold Bake Society information, p.13

Welcome to our spring Newsletter! The annual general meeting (ALV) will take place on Thursday 13 April, 16-18.00 hours, online. Members have already received the Zoom link. News flash: the shaman Adygzhy, subject of the film by Éva Kanalas, will be present on 15 April at our events day!

Programme notes for the Arnold Bake Day, Saturday 15 April:
Theme: Sounds of the Turkic Peoples
Venue: Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam

- 11.30 doors open
12.00 lunch
12.30 Word of welcome
12.40 performance of Duo Beshno:
Hamid Reza Behzadian and Cengiz Arslanpay
13.10 Adygzhy, a Tuva shaman, film part 1
with introduction by director Éva Kanalas
and interview with Adygzhy
15.15 (approx.) tea break, followed by film part 2
17.00 Turkish Arabesque music: talk and performance
by Selim Doğru and Ezgi Köroğlu
18.00 close
19.00 dinner at Memories of India

12.30h

Opening and welcome

12.40-13.10h

Performance of Duo Beshno

Duo Beshno consists of two unique and experienced musicians from Utrecht: Cengiz Arslanpay and Hamid Reza Behzadian. Both musicians play various special instruments that they use for both traditional and contemporary music. For Duo Beshno they compose new music and make their own arrangements of existing folk melodies based on classical Persian and Turkish music as their sources of inspiration.

Hamid Reza Behzadian is an Iranian musician who has developed into a slide guitarist and harmonica player in various styles of music. His music features influences from his Persian roots, melodies from the Middle East and his first source of inspiration, the American Blues.



Hamid Reza Behzadian

Becoming familiar with the Indian slide guitar brought him onto the path of Indian classical music, in which he graduated cum laude from Codarts conservatory in Rotterdam. In collaboration with various musicians and in his solo programmes, he creates a musical journey whereby he connects traditions of east and west with each other.



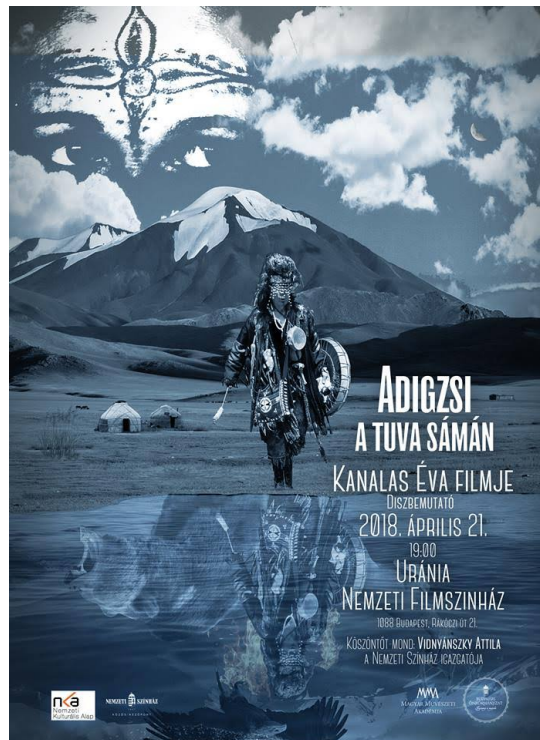
Cengiz Arslanpay

Cengiz Arslanpay is a multi-instrumentalist and composer whose work is characterized by smooth transitions between contemporary and original musical spheres. He graduated from the University of the Arts, Utrecht as a sound designer and composer. His most important instruments are the ney (reed flute) and modular synthesizers. The unique combination of both electronics and acoustic instruments from Mesopotamia such as the ney, rebab and duduk means that he opens the door to a surprising world of sound.

13.10-17.00h - with tea break approx. 15.15h

Adygzhy, a Tuva shaman - film

Introduction with director Éva Kanalas, Adygzhy himself and Maxim Chapochnikov



Hungarian film about shaman traditions of Tuva, 163 min, 2018

In Hungarian with English narration

“His fate was sealed at birth. They knew from his gaze that he would be a chayaakchy kham.”

The archaic Tuva shamanic heritage still lives today. The everyday shamanic activities of Shii-oglu Adygzhy, Tuva kham of the Oyun tribe, among indigenous Tuva families living in the Sayan and Tangdy-oola mountain ranges. Russian Federation, Republic of Tuva, Inner Asia, South Siberia.

Valley of Kings, Turan Plains, Republic of Tuva. Arzhaan means spring or source. Shii-oglu Adygzhy, Tuva shaman who inherited the ancient knowledge of his ancestors from his father's side, put on his shamanic dress and established a connection with the local spirits by performing a propitiation ritual at the burial site of a royal Scythian couple. He bowed before the ancestors.

Following this the Tuva shaman allowed me to film a unique ethnographic footage of his work. I spent several months among Tuva families and filmed a range of ceremonies, mostly 49th day after death rituals, house and flat cleansings and offering rituals conducted in nature. Unusual situations too, for example at the Saga Lunar New Year celebration in which Sholban Kara-Ool, president of Tuva, participated in the shamans' ceremony. I also filmed rituals that had been requested by journalists, TV reporters and foreigners, performed by South Siberian khams. Thus I had the opportunity to get a glimpse into his real life and into

the everyday lives of shamans who reside in South Siberia today. Adygzhy, his name means archer.

The Tuvans accepted me; till then they had not allowed similar footage to the outside world. Shooting this unique documentary material was only possible for me as a Hungarian algysh singer, not as a researcher. (Algysh: blessing song, supplication, ritual song of the shaman.)

Thus I was the first to witness Adygzhy bashky's shamanic activity among the Tuva people living along the Yenisei. I knew instantly that I had been searching for him in Tuva for years.

It was fate that I met Adygzhy. I arrived from the western side of the Eurasian Steppe, from the Great Hungarian Plain. He was waiting for me, and I managed to find him, travelling to Tuva eight times.

The Tuva shaman revealed his carefully protected knowledge to me. A fire eater. Chayaakchy-kham is Tuvan for a shaman with hereditary knowledge.

Éva Kanalas



Adygzhy

Éva Kanalas is a singer, collector and voice researcher, and the founder of Ojanna Hangszínház (*Ojanna Sound Theatre*). On her collecting trips to Transylvania and Moldavia she mainly researched archaic melodies without lyrics and techniques. On her trips to South Siberia and Inner Asia she got to know the song culture and traditional rituals and ceremonies of the original people living there, to make them her own and to film them. She explored the elements related to archaic Hungarian traditions. In 2001 she participated in World Theatre Olympics staged in Moscow, in Anatoliy Vasiliev's theatre. Since then she has been invited to republics in the Russian Federation on several occasions. She has sung in the republics of Komi, Mari, Khanty-Mansiysk and then Hakas and Tuva, even Syria and Jordan. She worked with composer-pianist György Szabados.

17.00-18.00h

Turkish Arabesque Music: Selim Doğru and Ezgi Köroğlu

Selim Doğru was born in Istanbul and has degrees in music from the Rotterdam Conservatory, the Hogeschool voor de Kunsten in Utrecht, and Marmara University in Turkey. He is an accomplished pianist and a prolific composer and organizes and directs musical events. He will speak about Turkish Arabesque music and will then be joined by singer Ezgi Köroğlu in a performance of Turkish music. Ms Köroğlu was born in Turkey and also lived in Italy before coming to the Netherlands. She is a very successful singer-songwriter-arranger and fashion designer who sings in several languages and has performed at venues such as Paradiso, Theater de Meervaart, Podium Mozaïek and the Concertgebouw.



UITfestival Nieuwe Kerk 5-9-2020 © De Schaapjesfabriek

Bashkir delegation to Wijhe and Veessen

Contribution to the topic of the Bake Day 15 April 2023: ' Sounds of the Turkic Peoples'

Museum Geelvinck, member of Arnold Bake Society, is happy to share a video registration of the visit on 26 November 2021 of a Bashkir delegation to Wijhe and Veessen, situated at both sides of the IJssel River. In November 1813 these two villages saw with amazement the arrival of exotic looking warriors on horseback, armoured with bow and arrows, a sword and long whip. This First Battalion of Bashkirs, a former nomadic people, indigenous from Central Asia, speaking a Turkic language, were the vanguard troops of the Allied army, called together by the Russian Tsar Alexander I, to chase Napoleon back to France. By building a 'ship bridge', the Bashkir troops could cross the IJssel river and proceed to Amsterdam, which was liberated by a handful of troops, led by general Alexander von Benckendorff, a few days later without bloodshed.

To commemorate this episode, which marked the liberation of the Netherlands from French occupation and paved the way for the House of Orange towards Royalty, Museum Geelvinck, together with the sculptor Alexander Taratynov, initiated the erection of a two-fold

monument, an image of a Bashkir horseman in Veessen and a statue of general Alexander von Benckendorff in Wijhe; the latter marks the place of the Bashkir basecamp during the Dutch campaign.

In January 2018, the Bashkir horseman was put in place at the river harbour of Veessen, overlooking the IJssel River, almost on the very spot of the ship bridge in 1813. On 26 November 2021, a small delegation of Bashkir from the diaspora (Germany & Poland) came over to Wijhe to celebrate the placement of the 2nd work of art (sculpture depicting the image of Benckendorff on the verge of crossing the river), which now marks the location of the encampment of the Bashkir troops in 1813.

Highlights of this visit, like the meeting with Mayor of Wijhe, Mr. Ton Strien, with demonstration of arrow shooting and the folk dance Burzhyanochka by Dinara Daniel in front of the horseman statue, in the presence of Alderwoman for culture of Heerde & Veessen, Mrs Yasemin Çegerek, were filmed by Michel Agterberg.

As the topic of the Arnold Bake Day on 15 April 2023 is on 'Sounds of the Turkic Peoples', we liked the idea of sharing with you this representation of the vestiges of the presence in the Netherlands of a people, who shared this Turkic tradition, now 210 years ago. Dinara has kindly sent us a short explanation on the folk dance tradition in Bashkortostan and the Burzhyanochka dance, that she has performed in Veessen and which is shown in the video.

To celebrate that 210 years ago the Bashkir – who are renowned pontonniers – created the ship bridge across the River IJssel, we are planning a minifestival in Veessen on 11 November 2023. The event concerns aspects of the Bashkir culture, including music and dance.

A.D.M Verwey

Video: <https://www.youtube.com/watch?v=rgWBva3d0og>

16.20 min long, undertitles in Dutch can be seen when you click on the cc icon

Link to 'Visit of Bashkir Delegation to Wijhe, Heerde & Veessen' on Museum Geelvinck website:

<https://geelvinck.nl/basjkierse-delegatie-bezoekt-veessen-en-wijhe-26-november/>



Sunset at the IJssel River with Bashkir Horseman and Mölle van Bats windmill, Veessen, 5 March 2022



Detail of Bashkir Horseman by Alexander Taratynov



Bow&arrow shooting with mayor of Wijhe, Mr. Ton Strien, in front of statue of general Alexander von Benckendorff at the Wijtendaal park in Wijhe.



Bashkir delegation in front of windmill in Wijhe, 26 November 2021

Explanation of Bashkir Dance Tradition by Dinara Daniel

The choreography of Bashkir dances reflects the special aspects of the domestic life and the living environment of Bashkirs, their perception of the surrounding nature, ancient convictions and rituals. Depending on the form and theme, the Bashkir dances are divided into historical and heroic dances, dances related to everyday life at home or at work, ritual dances or lyrical or playful dances.

The movements in the men's dances imitate, for example, the stomping of horses' hooves, moments in horse training, horseback riding, horse racing, various movements of the horses, and the behaviour of the rider.

In the women's dances, various work processes are represented: milking the mares, picking berries, processing wool, spinning yarn, winding thread into a ball, mixing butter, making kumys (fermented mare's milk). The women's dances have calmer movements, with no jumping. Hand movements are very supple. Bashkir girls are very modest and they hide themselves behind their hands from the bold looks of the horsemen.

Yangali Vakhitov was a dancer, musician and choreographer from Bashkortostan. He wrote music in a folk style and created dances to go with it. He created both the dance "Burzyanochka" (Dance of a girl from the Burzyansky region) and the accompanying music. The accordion is the main instrument in the performance of this music.

translated from the German by Robert Cirillo

Lecture by Arnold Bake: review

Het kort verslag van de lezing van Arnold Bake van 20-12-1950 over Stokdansen en Stokpaardjes is waarschijnlijk gemaakt door A.H.N. Verwey, conservator van het Museum voor Volkenkunde in Leiden. Het verslag is door Peter Richardus aan Fred Gales gegeven.

The short report of Arnold Bake's lecture of 20-12-1950 on "Stokdansen en Stokpaardjes" was probably made by A.H.N. Verwey, curator of the Museum of Ethnology in Leiden. The report was given to Fred Gales by Peter Richardus. [English translation below]

Kort verslag

Lezing: STOKDANSEN EN STOKPAARDJES.- 20/12'50.

A.A. Bake.

Spreker begon met erop te wijzen dat, als men de cultuur van de oerbewoners-de jungletribes - van India buiten beschouwing laat, er een grote mate van overeenkomst bestaat in verschillende cultuur uitingen, die afgeleid zijn van het cultuurgoed dat onze stamverwanten die drie tot vierduizend jaar geleden de Noordelijke vlakten van India binnendrongen, meebrachten. Parallellen van tijd tot tijd kunnen dus geen verwondering wekken. Toch is het altijd een aangename verrassing als men plotseling voor iets komt te staan dat de grootste verwantschap vertoont met dingen die wij ook al ontelbare eeuwen kennen, en die bij het verre volk net zo levend zijn als bij ons. Daartoe behoren zowel de stokpaardjes als de stokdansen, en de lezing bepaalde zich ertoe een deel van het bestaande materiaal te demonstrenen met films en lantaarnplaatjes, zonder te diep in te gaan op de mogelijke oorsprong van de betrokken dansen.

Eerst werden enkele vormen van stokpaardjes-dans uit Z. Indië, behandeld, de eerste drie aangetroffen in verband met huwelijken en rijk in bestanddelen die het met een vruchtbaarheidscultus in verband brachten. Heel merkwaardig was daarbij de verschijning van de man-vrouw zowel bekend uit verschillende Europese vruchtbaarheids rites, en nog heden ten dage te zien in Engelse dansen, b.v. onder de naam van Maid Marion. De spreker opperde de mogelijkheid dat de zwartgemaakte begeleider van een van de stokpaardjes ook met een dergelijk aspect in verband zou staan. De laatste van de niet religieuze stokpaardjes - de bovengenoemde man-vrouw uit Harihar -, was bovendien merkwaardig omdat hij de dans uitvoerde op stelten.

De twee laatste fragmenten waren verbonden met trance dansen, die aan de Westkust van India in Malabar en hoger zeer algemeen zijn. De in gespleten kokosbladen gehulde dansers in Mangalore gaven spreken gelegenheid om te wijzen op een dergelijke vormoeming van de Overton Mummies in Engeland, terwijl ook op overeenkomst tussen een stokpaardje uit Athene en de op het witte doek vertoonde stokpaarden uit Madura en Mangalore gewezen kon worden.

Een gramfoon gaf enig idee van de opwindende muziek waarop

de stokpaardendans in Madura uitgevoerd werd, vooral een episode waarbij de muzikanten trachtten het stokpaard dat wild was, te omsingelen en te temmen met uiteindelijk succes. Van kastreren en weer vruchtbaar maken zoals bij het stokpaard in de Baskische landen was hier geen sprake. Slechts van een geleidelijk temmen.

Het tweede gedeelte van zijn lezing wijdde spreker aan de stokdansen, die tegenwoordig voornamelijk in de dorpen gevonden worden - als ze tenminste niet op de stadsscholen zijn ingevoerd. Aan de hand van enkele lichtbeelden uit Vijayanagar kon echter aangetoond worden dat enige eeuwen geleden - de stad werd in het midden van de 16de eeuw verwoest - deze vorm van dans ook zeer geliefd was in hofkringen, daar men hem op de reliefs herhaaldelijk afgebeeld vindt.

Dat de herinnering van dit hofbestaan onder het volk nog niet verdwenen is, bleek uit een fragment van een toneelspel opgevoerd door dorpsmarionetten in Mysore, waar dan koning Hariścandra ter verstrooiing een dans van stokken slaande jongetjes vertoond wordt.

Het merkwaardige van deze vorm van dans in India is dat - boven en behalve de vele punten van vergelijking met stokdansen uit Europa - hij door aanhangers van alle verschillende godsdiensten, Hindoes, Moslems, Christenen en oerbewoening gedanst wordt en door mannen, vrouwen en kinderen, iets wat men nauwelijks van een ander cultuurverschijnsel in geheel India zou durven beweren.

Het tweede filmfragment vertoonde Rooms Katholieke vissers uit Kaap Comorin die zich met vuur aan die dans gaven. Toen volgden nog voorbeelden uit Kathiawar, Hyderabad en Nepal, die allen weer speciale eigenaardigheden naar voren brachten. In Nepal wordt de dans niet met de een of andere godheid verbonden, maar heet hij apendans en wordt door jongens met witgekalkte gezichten uitgevoerd. Eén figuur, namelijk als de dansers de grond met de punten van hun stokken aanraken, zou een landbouwrite kunnen betekenen. In Engeland heet die zelfde beweging "Bean Setting".

In het algemeen genomen kan men drie grond-figuren onderscheiden, die echter veel combinaties en permutaties opleveren. Ten eerste twee parallelle rijen, ten tweede een cirkel die zich beweegt om een vast middelpunt, waarin waarschijnlijk een oude rituele dans voortleeft en ten slotte twee concentrische cirkels waarvan de middelste stil staat maar soms de twee samen of in te-

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gengestelde richting bewegen, terwijl de dansers van de binnenste en buitenste cirkel zo nu en dan van plaats verwisselen.

Wat de lezer hoopte bereikt te hebben was, dat hij een indruk had gegeven van de ondergrondse stroom van gemeenschappelijk cultuurgoed, die zo nu en dan even aan de oppervlakte komt.

English translation:

Short report

Lecture: STICK DANCES AND HOBBY HORSES - 20/12/50

A.A. Bake

The speaker began by pointing out that if one leaves aside the culture of the primitive inhabitants – the jungle tribes – of India, there is a great deal of similarity in various cultural expressions, which are derived from the cultural heritage of our tribal relatives who invaded the northern plains of India three to four thousand years ago. Parallels from time to time are therefore not surprising. Yet it is always a pleasant surprise when one is suddenly confronted with something which bears the greatest affinity with things which we have also known for countless ages, and which are as alive among the distant people as among us. This includes both hobby horses and stick dances, and the lecture confined itself to demonstrating some of the existing material with films and lantern slides, without delving too deeply into the possible origins of the dances involved.

First some forms of hobby horse dance from South India were treated, the first three encountered in connection with marriages and rich in elements that connected it with a fertility cult. Very curious here was the appearance of the man-woman also known from various European fertility rites, and still seen today in English dances, e.g. under the name of Maid Marion. The speaker raised the possibility that the blackened attendant of one of the hobby horses might also be related to such an aspect. The last of the non-religious hobby horses – the above-mentioned man-woman from Harihar – was also remarkable because he performed the dance on stilts.

The last two excerpts were connected with trance dances, which are very common on the West coast of India in Malabar and higher up. The dancers covered in split coconut leaves in Mangalore gave an opportunity to point to a similar disguise of the Overton Mummers in England, while similarities between an Athenian hobby horse and the Madura and Mangalore hobby horses shown on the silver screen could also be pointed out.

A gramophone gave some idea of the exciting music to which the hobby horse dance in Madura was performed, especially an episode where the musicians tried to surround and

tame the hobby horse that was wild, and eventually succeeded. There was no question of castrating and making fertile again as with the hobby horse in the Basque countries, only of a gradual taming.

The speaker devoted the second part of his lecture to the stick dances, which today are mainly found in the villages – at least if they have not been introduced into the city schools. Using some light images from Vijayanagar, it could however be shown that a few centuries ago – the city was destroyed in the middle of the 16th century – this form of dance was also very popular in court circles, as can repeatedly be found depicted on the reliefs.

That the memory of this court existence has not yet disappeared among the people, was shown by an excerpt of a play performed by village marionettes in Mysore, where King Harischandra is shown a dance of boys striking sticks for entertainment.

The curious thing about this form of dance in India is that – above and beyond the many points of comparison with stick dances from Europe – it is danced by followers of all different religions, Hindus, Moslems, Christians, and ethnicities, and by men, women and children, something one would hardly dare to say about any other cultural phenomenon in the whole of India.

The second film excerpt showed Roman Catholic fishermen from Cape Comorin who passionately gave themselves to that dance. Then came examples from Kathiawar, Hyderabad and Nepal, all of which brought out special peculiarities. In Nepal, the dance is not associated with any deity, but is called monkey dance and is performed by boys with white-chalked faces. One figure, namely when the dancers touch the ground with the tips of their sticks, could mean an agricultural rite. In England, the same movement is called “Bean Setting”.

In general, one can distinguish three basic figures, which, however, yield many permutations and combinations. First, two parallel rows; second, a circle moving around a fixed centre, in which an ancient ritual dance probably lives on; and finally, two concentric circles, the centre of which is stationary, though sometimes the two move together or in opposite directions, while the dancers of the inner and outer circles swap places every now and then.

What the lecturer hoped to have achieved was that he had given an impression of the underground stream of common cultural heritage, which occasionally surfaces.

Research project report from Christian Poske **Recirculating Thomas Kaiser’s Recordings in Nagaland and Assam**

In India, Bake Society member Dr Christian Poske concluded a six-month research project funded by the Firebird Foundation for Anthropological Research (USA).



Women singers of the group Kezuyima (Benreu, Peren district, Nagaland)

During the project, he reconnected Naga communities in Nagaland and Assam with the recordings of the German ethnologist Thomas Kaiser, who conducted fieldwork in Nagaland, Assam, and Manipur between 2004 and 2011. Kaiser's recordings comprise over two thousand songs and documentation of oral traditions of twenty-four Naga communities. The Ethnographic Museum Zurich, which holds the collection today, made available digital copies for the project.



Christian with Kohima Science College staff and workshop participants (Jotsoma, Kohima district, Nagaland)

During his fieldwork in Nagaland and Assam, Christian played selected recordings from the collection to singers and subject experts from different Naga communities to assess the meaning that Kaiser's recordings carry for them and contextualize selected undocumented recordings. During his fieldwork, he also interviewed some of Kaiser's key informants, which allowed him to elucidate the methodological approaches and intercultural social dynamics of Kaiser's fieldwork. The project concluded with a two-day workshop on ethnographic fieldwork and field recording, organized in collaboration with Kohima Science College, the

Anthropological Society of Nagaland, and the Highland Institute in Kohima. The workshop found a broad resonance, attracting students and researchers from Nagaland, Assam, and Sikkim. In the coming weeks, digital copies of Kaiser's recording collection will be transferred to the Highland Institute to make the recordings accessible to Naga researchers and communities permanently.

Arnold Bake Society information

Board: Robert Cirillo (treasurer), Fred Gales (chairman), Jane Harvey (secretary), Saskia Smith (assistant secretary). Associate board member: Ludwig Pesch.

Please send in news, articles, reviews, photos etc. for the next Newsletter to [bakesociety\[at\]gmail.com](mailto:bakesociety[at]gmail.com).

Website: <https://arnoldbakesociety.nl>

Email: [bakesociety\[at\]gmail.com](mailto:bakesociety[at]gmail.com)

The Arnold Bake Society Youtube channel, link:

<https://www.youtube.com/channel/UCVoPC1dlGQJceHmjYD4XeNQ>

Beginning of Arnold Bake Day 2 October 2021, youtube link (unlisted):

<https://youtu.be/1Q-dj0vq52s>

Online lecture The Singing Revolution of Estonia 1987-1991 by Mikko Karjalainen, 5 June 2021, youtube link (as yet unlisted): <https://youtu.be/4lpxQip82U>

Membership and subscription: Rates and bank account number on the website

8 April 2023, Newsletter compiled by Jane Harvey. Font: Calibri