exhibition of his paintings and drawings held recently at Calcutta's prestigious art gallery. Chitrakut, Barun Roy joins the select band of non-resident Indian artists, including such celebrities as Arun Bose (New York) and Shakti Barman (Paris) who still seem to believe that this strife-torn city is indeed the cultural capital of India. Roy, who was an assistant editor of Jugantar in the 1960s and also reviewed art for the paper, has for many years lived and worked in Manila and Hong Kong as a high-profile journalist and is currently an information officer of the Manila-based Asian Development Bank. Happily for Calcuttans, these long years of his professional involvement in an exacting field could not diminish what was perhaps Roy's first love, a love that began in his boyhood days in Banaras with his many visits to the studie of Ranada Ukil, a distinguished artist of the time who also headed the University's art department for many years. As an art critic in Calcutta, too, Barun Roy came to know the prominent artists of the city at first hand. His travels abroad in more recent years brought him the further opportunity to acquaint himself with the vast storehouse of world art. Roy's serious date with the easel, which began just over a couple of years ago, should not therefore come as a total surprise to people who have known him intimately over the years.

Barun Roy—an Artist of 'Visible Memories'

by Samir Dasgupta



Clouded Hills Fallen Leaf Lake, California

Every self-trained artist faces the obvious limitations imposed by the fact of their not having gone through a rigorous process of schooling. especially in the techniques of capturing the surface reality of visible objects. Although this tends to constrain their ability to manoeuvre movements of the pen or the brush in a more or less preconceived manner, the unschooled artist does enjoy certain advantages not usually given to those who have gone through the mill. Happily, Barun Roy's works show that the artist has made successful and effective use of this precious freedom of unpremeditated self-expression. The process, eclectic as it is, has how-

ever led to varied creations. often unrelated to one another. either in style or mood. But then, it may be said in defence of the artist -who likes to describe his works as 'visible memories' rather than 'visual impression' - that the shapes and forms of things conceived in the world of memory are not likely to be similar or continuous. The canvases thus, quite naturally, fall in separate categories, representing more than one artist, as it were, in the same creator. It is for Roy himself to decide whether he wants to retain this seemingly divided image of the artist.

Speaking of the exhibits mounted by the Chitrakoot Art Gallery, which are done in oil,

acrylic, water colour and pencíl, what struck me most was the unifying role of the brilliant, vibrant, and usually contrasting, colours set in harmonious juxtaposition. The 'sketches' done in black pencil, are meditative and soothing for the eye. In fact, Trees at Night' (No. 20, in pencil and charcoal) makes a deeper impact on the viewer than 'The Buds' done in colour pencil, although the piece titled 'Entranced' (No. 24, showing trees swept by wind) certainly reveals the particular strength of the colour pencil. Other black-and-white pencil 'sketches', notably 'Before the Storm' (No. 14) and 'Hidden Valley' (No. 16) are delicate



pieces. 'Fallen Leaf Lake' (No.

27) is another example of the

inherent powers of expression

of the common pencil. Roy is no less adept in the handling

of water colours, the most

telling examples being White

Sand Beach, Boracy' (No. 30 &

31). 'Coconut Grov' (No. 42) -

the conceptualisation of the

subject/image being strikingly

fresh, and 'Grass Flowers' (No.

33). The piece du resistance.

however, is 'Sail Boats' (No.

47), a work of uncommon

beauty. Roy's several essays in

water colour & acrylic/oil on

paper, interestingly, do not

seem to fall in any distinct cat

egory in the sense that more

often than not these turn out

to be a stylistic combination of

the artist's other major formal

types. I have liked Rhapsody

in Yellow' (No. 62) and The

Waterfall' (No. 65) the best in

this group. In all these the

artist has avoided treating Na-

ture for its own sake. Instead,

Nature has been made to ap-

pear as a variegated backdrop

to the artist's 'visible memo

ries'. To quote Roy: "In my

memory world, colour and

composition exist, and reality

is not exactly without its sem-

blance. But they exist only as

vehicles for an inner quest to

seek the truth behind the real

ity, the soul behind the form,

the feeling behind the impres-

search, the colours and com-

positions deepen to assume

abstract from and meaning

they do so not from any sleight

of the intellect, but out of the

force of emotions condensed.

seen in the background. A tall

image in green, with paisley

motifs plastered on was seen

in the extreme left. These

were simply impressions of

another piece had the family

theme with the child kept in a

plastic case. "A child has to be

protected all its life," the artist

explained. The figure in green

too symbolised disharmony.

The flowers in the backdrop

were depicted as floating away:

the calyx in the right forefront

was shown as a geometrical

form - dropping and gradually

rest perhaps the entry which

was yet again a collage, with

Japanese handmade paper as

the background, silver paper

and burnt cloth. Kabir had tied

the images with a copper wire.

The red colour was used to

symbolise a target and blood-

shed. There was black for

contrast. Falling heart patterns

in the foreground stood, re-

peatedly, for destruction and

the portrayal of people like

slum dwellers, rickshawpu-

llers, "razakars", drug addicts.

the lackadaisical bourgeoisie

the suffering students and

oppressed average women of

Bangladesh, there were many

more entries stressing the

In the unique exhibition of

More interesting than the

The figures in front in yet

mankind.

disappearing.

degeneration.

sion. If, in the course of that



Lady in Yellow

A Nazrul Concert with a Difference by Waheedul Haque indeed. While 'Ruma Jhooma HHAYANAUT is almost jhoom baadal nupur'. Doley

universally famed in the country and even across the border in Calcutta as the mother protector of Tagore song and the guardian angel of culture and good taste. Such superlative accolades quite fit a thirty-year-old organisation that frontally took on Pakistani army dictators and their depredatory cultural policies - and were vindicated by the outcome of the Liberation War. And their victory in the unequal war was rightly attributed to their wonderful weapon: Tagore

And yet — wonder of wonders - for more than a two decades Chhayanaut has been churning out more successful Nazrul singers than crooners of Tagore melodies - their hall-mark. A natural corollary to that was that of their numerous stage presentations round the year the soirces devoted to Nazrul Songs turned out more satisfying than their other offerings.

Monday's Chhayanaut presentation on the occasion of the 16th death anniversary of Kazi Nazrul Islam was no exception to that interesting rule. Anyone having even a smattering of subcontinental music knows that while most of Tagore's musical creations lend very eminently to homophonic choral - even polyphonic - performance because of their wonderful use of chords, songs modelled on kheyal and thumri styles are very difficult to perform in chorus. And Nazrul's melodic outpourings were mostly in the free and loosely composed styles of kheyal and thumri. It has been a glorious tradition with Chhayanaut to do these songs in chorus. On Monday at the National Museum main auditorium they gave us six such chorus pieces full of verve and musicality. Very enlivening

bone tomaler Jhulanatey' and 'Meghero hindolo' were of the more familiar numbers with the usual Nazrul lift - which is but a very artistic borrowing by the hyper talented Kazi from dehatt light-classicals of the rural regions of Uttar Pradesh and Bihar. But then there were those more serious numbers at which Chhayanaut excels. The opening piece of the concert Baaje mridanga of in teora set the tone of what was to follow. The swinging kheyal piece 'Barosha ot elo barosha' wae done in the way only possible by a season Chhayanaut team The finale came with 'Bhaboney aashilo otithi shudur was also done exquisitely but it didn't sound quite right for a closing song. There was a very nasty production snag in the first of the two dance offerings But that was more than made up for it, mostly by it. wonderful costume-colourlight combination as also by the perfect rendition in unison with the song it was portraying.

Shùman Choudhury was his masterful reincarnation of Inam Goswami and Khairul Anam Shakil was forceful and efficient in his favourite piece. Nishat, Shirley, Fancy and Shimu were up with their steady and melodious and lively performances while Faqir Shahilul Islam was particularly good in 'Ajhor Dharat' and he was quite a surprise

Two things left much room for improvement. Pronunciation, also, of many of the solo performers, was, to say it softly, atroctous, Two - the production suffered from such looseness as to allow a section among the Philistine listeners to go for half-hearted hand clapping, marring very badly

litical arena, many questions arise as to the real meaning international organizations. and effective applications of in-The law of international ternational law. This book provides an outstanding evaluation

today, and its future prospects as new needs arise as a result of unforeseen changes in the geopolitical scene and world development. Contents in-Subjects of international

of its achievements a clear as-

sessment of the role played by

international law in the world

law: The concept of legal personality; states; international organizations; peoples and national liberation movements: individuals; transnational corporations.

Sources of international law Treaties: custom: unilateral acts of states and international organizations; non-conventional concerted acts; equity; jurisprudence and teachings; international public law in mu-

nicipal legal systems. Competence and responsibility of states: Jurisdiction of states; immunity of states; international state responsibility;

succession of states.

The law of friendly relations between states: The concept of co operation; diplomatic and consulter relations; recognition of states and governments; the principle of non-intervention; promotion of friendly relations by interna-

Peaceful settlements of disputes: Methods of diplomatic settlement; methods of obligatory settlement of disputes;

settlement of disputes within

wonderful musical ambience.

economic relations: Permanent sovereignty over natural resources and economic activities; international law and development; commercial relations; monetary relations; international law and invest ments; transfer of technology

The law of conflictual relations: The use of force by states in international law; the use of force by international organizations; the law of international armed conflicts; the law applicable to non-international armed conflicts; disar mament and arms control.

adjacent sea; the continental shelf; the high seas; the seabed outside the limits of national jurisdiction.

The law of the seas: The

Air and extra-atmospheric space: Air; outer space; the moon and other celestial bod-

Other systems: Antarctica;

international rivers and lakes; international canals, protection of the environment.

Human rights and rights of peoples: Civil and political rights; economic, social and cultural rights; women's rights; refugees' rights; international mechanisms for the protection of human rights.

Community-oriented rights: The right to development; the right to decolonization; the right to peace; future of international law.

Also published in French

Pessimistic but Indelible Vision of Life and Living

by Fayza Haq

S Kabir did not go to Pa-Tris, as was scheduled a few months back. Advised by the French Cultural Secretary, Kabir obtained a Japanese Monbusho scholarship, to study at the Osaka University of Foreign Studies, and later at Kyoto City University (established in 1880). He did 350 paintings while in Japan of which he exhibited 70 at the Dhaka National Museum for four days, ending

Winner of ten significant awards - such as the gold , medal for the best entry at the 5th Asian Art Biennale, held at the Bangladesh Shilpakala Academy, and the '86 National Award; with four solo exhibitions at Japan and Bangladesh and forty-seven combined exhibitions at home and overseas - Kabir had held his audience spellbound yet again.

on August 25th.

Speaking about contemporary art in Bangladesh. Kabir said. "There is a lot of difference between work done abroad and the ones here. In many cases, in Bangladesh the artists have presented the soul pitch in a marvellous manner, which is absent, sometimes, in more advanced countries, both in the east and the west Nevertheless, in modern technique we are undoubtedly lagging behind in Bangladesh

When asked about his future plans after his studies abroad

ANGLADESH, the varie-

gated plainland tissued

by rivers, has been sin-

ce the ancient age chara

cterised by inexhaustible we

alth and grandeur. This region

was not only fertile and

resourceful, but also enriched

with gold mines in literal

sense. Sonar Bangla (golden

Bangla) is perhaps the expres-

sion of 'collective unconscious'

memory of the nation that has

been dormant for more than

two thousand years. And out

nation, presently regarded

timid, will certainly feel glori-

fied to remember that the

great conqueror Alexander

had to postpone his onward

march and return back hear-

ing about the military ar-

rangements of the Gongaridi

'Bangladesher Sandhane' has

lucidly described the history

of this country highlighting its

vast resources, glorious

achievements, delicate pro-

art, culture and literature.

ductions and contribution in

region has been a land of great

attraction to the foreigners

and this country had to bor-

Throughout the ages, this

Mobassher Ali, in his

or ancient Bangalis.

and his possible settlement for all times at home at Dhaka. Kabir revealed that he hoped to set up a research centre with young students who had graduated from the Institute of

As in his exhibitions seen

The purpose of including the artist's earlier work at the Dhaka National Museum exhibit, was to remind the people of the work that he had done, so that the viewers would be aware that his work from Japan was only an extension of the work he had done previously in Dhaka. He hoped to return next year, and hold an exhibition in Bangladesh in 93. he did not want a conflict between the earlier works, and the future show that he had in

Fine Arts, Dhaka.

earlier in Dhaka, Kabir had remained preoccupied with the problems of the downtrodden, and was deeply concerned about the indifference and lust for power and money by the well-to-do. The subject of the artist's paintings and collages had remained the forgotten and deprived masses of Bangladesh. He remained haunted by images of the halfstarved people in the slums and the roads of Dhaka: the violence that prevailed in the capital city, by the muggers and the politically motivated.

Dwelling on his studies at

Kyoto. Kabir said that he was



truly content with what he was learning about from and the handling of materials. He also enjoyed to the hilt the ability

to experiment at will. Kabir did not formally inaugurate his works, as he had no patience with formalities. Nei ther were his works for sale In his display, he wanted the

people of Bangladesh to view his works and get whatever message they could derive

The artist termed his paintings "life and fantasy", and gave none of the works a name or number. In one of the items from a set of a series, one found old cloth, sponge, metal

Bangladesh. In another entry was shown

squares and wax put together to delineate the condition of life in Bangladesh. The white sponge in the backdrop held symbols of "Plus" and "Minus" to represent the vicissitudes of

In that piece Kabir had used different colours and forms, to depict the varied social conditions of the people, differentiating their sexes and ages. Mankind's feelings were represented in the college of the white heart in the forefront which, in turn, was depicted as almost disappearing in the waves of water. The college was an interesting blend of colours and forms, and well represented the present situation of the life of some of the people of Bangladesh.

About the next piece the artist insisted "Our feelings and sympathies are lost or dying." There was a sea-green cut-out flower motif. The blue and purple of the different figures were to denote the different individualities. The gorgeous pattern at the back. which continued in the forefront in scraps of burnt silk images stood for lost standards of ethics among many in

people tugging one another with a gold piping. The flower motifs in beige and purple. with blue heart patterns, were

theme of "Wasteland". BOOKS

International Law: Achievements and Prospects

General editor: Mohammed Bedjaoui 1992, 127 pp., 16.5x24.5 cm, hardback ISBN 92-3 102716-6 Co-published with Martinus Hijhaff

A remarkable compendium of works prepared under the direction of Mohammed Bedjaoui, Judge at the

International Court of Justice

in The Hague. Nine years of in-

Publishers, Netherlands

tensive research and consultations by a team of over seventy world-renowned specialists were needed to accomplish this book. At a time of rapid

change in the international po-

tional organizations.

A Discussion on the Law of Evidence

is an academician who combines in himself the experiences of a practising Lawyer, a senior judicial officer and a senior teacher of law of the Dhaka University. He was also the Chairman of the Law Department of Dhaka University.

Dr Huq, a scholar of quality attained a rare academic achievement - first of its kind in the Dhaka University. Besides, he has devoted more than 24 years of his legal and academic career in this study of Law. Dr Huq is also the author of the Sampotti Hastantar Ain O Alochona (the transfer of property Act). Agrakroy Ain O Alochan (Law of pre-emption). Sunirdista Paratikar Ain O Alochona (the Specific Relief Act) and Paribarick Ain O Alochona (the family Court Ordinance and family laws), etc which

Among the existing laws of this country, the Shakkha Ain O Alochona (the Evidence Act) occupies a very important place. The field of enforceabil ity of this act is very wide. The civil and criminal trails are

Book Review

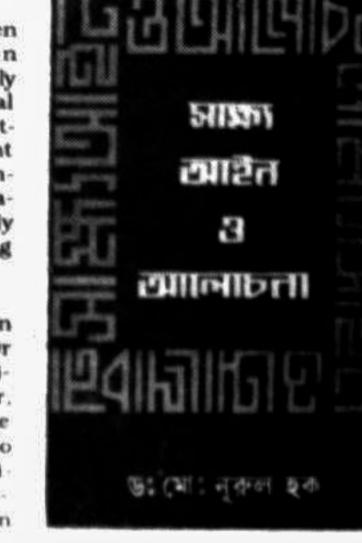
SHAKKHA AIN O ALOCHANA by Dr (Professor) Nurul Hug

Published by Ain Grantho Prokashani, Dhaka 428 Pages, Tk 300.00 (W) & Tk 225.00 (N)

Reviewed by Md Humayun Kabir Chowdhury

years ago, this law has been adopted and enacted in English language. Till recently its commentaries and textual interpretations have been written in English. But at present with the introduction of Bengalt in every sphere of our national life, the author keenly felt the necessity of writing law books in Bengali.

To write a book on Law in Bengalt is very difficult but Dr Hug has overcame these difficulties admirably. Moreover, the principles in which the sections are based, are also discuses in their details. Judi cial decisions and other supporting principles have been



given in appropriate places. The important case laws - old and new - of the Sub-Continent have been included in this book.

The subject has been sincerely dealt in the book with necessary interpretations, ex planations and commentaries The reported decisions of the superior courts have been added to elucidate the principles of law. That is the book has extensively dealt with the Law of Evidence with particular reference to the case laws.

In this book, the Law of Evidence has been interpreted. expounded and elucidated in a very practical manner to meet the special requirements of the lawyers, judges and the students. Professor Hug's commentary is well ordered. systematic, coherent and unambiguous. The inclusion of the uptodate decisions of our Supreme Court will be of immense help to the judges and practising lawyers. I believe the students of law too will be benefited by studying this book. Needless to say that this book is a contribution of a scholar to the nation.

row the fate of being repeat edly conquered by outsiders the Aryans, the Turks, the Afghans, the Mughals and finally, distinctive (both in nature and effect) from the previous intruders, by the British. Our culture and lifestyle was influenced and enriched as a result of contact and interaction with that of various for-Was the defeat at Plassey

eign nations. It is interesting enough to note that most of the foreign intruders who settled here, gradually unified themselves to the culture and lifestyle of this country. Thus transitional development took place through the process of interaction between the culture of the conquered and conquerors. In the beginning of the modern age, the coming of the

new era for this part of the sub-continent. As a result of it, this country came in contact with a new and separate culture and civilisation. And in competition to be the lord of this country. Britain finally

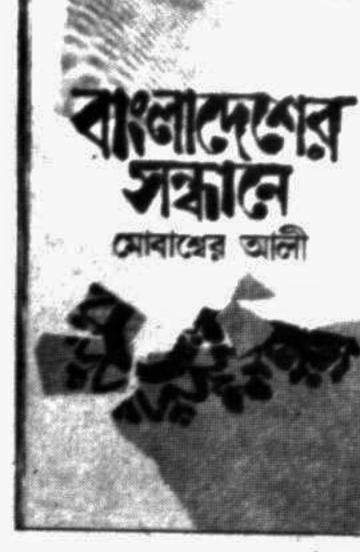
merely an accident taken place by betrayal of the Nawab's commanders? Or the overall situation at that time made it almost inevitable for this subcontinent including Bengal to be gradually conquered by the British (or other European powers) who were more developed in military techniques and weapons, political far-

BANGLADESHER SANDHANE (In Quest of Bangladesh) By Mobassher Ali, Cover design: Hashem Khan. Published by Muktadhara, Dhaka. 232 pages, Taka 50.00.

Evolution of Bangladesh: A Chronology

Book Review

Reviewed by Md Mahbub Hassan.



European traders initiated a defeated her European rivals.

sightedness and diplomacy? Arguments, as the writer indicates, go more in favour of the latter.

The British were the first rulers to consider this resourceful country only as the land to exploit and plunder. Their extensive economic exploitations led to the destruction of indigenous industry, immense loss in agriculture that resulted in repeated famines snatching away millions of lives and causing indescribable sufferings of people.

However, wonderful transition towards better and upward lines is done as a consequence of foreigners' intrusion and subsequent interactions that occur between the customs, tradition, language, culture and politics of the conquerors and the conquered. As a result of British rule, the people of this country were introduced to modern science and technology, rational outlook and spirit of integrated nationalism. It is mass awakening out of political consciousness initiated by the British (though not willingly) that made this sub-continent free

Disparities during the semicolonial Pakistani rule, and hard realities, that led to the cessation of most peculiar state and birth of our dear motherland, as an indepen-

from British yoke.

dent sovereign state, have been discussed in brief.

The writer gives a vivid depiction of traditional industry (mainly handicrafts) of ancient Bangla. From time before the birth of Christ, textile industry developed here and the 'Muslin' of Bengal earned worldwide reputation for its fineness, delicacy and utility. Muslin, maintaining its glorious tradition for centuries, met first crushing blow from the British who planwisely destroyed it just to serve their business aspiration. Gradually, industrial revolution and widespread supply of cheap factory-produced cloth resulted in the final ruination of Muslin. And almost similar development took place in case of other enriched industries including ship-building. indigo, salt, sugar etc.

Travellers' (Chinese, Muslim and European) accounts have been considered to be rich and authentic sources of the history of this country. Their inclusion has added to the accountability of the book.

Short description of the main cities and regions of ancient Bengal and a few rare maps have also been included in the book.

Our glorious past and achievement of independence after strenuous struggle has filled the mind of the author with pride and he has expressed his utter optimism about our dignified position in world community.

penetration into decisive socio-economic factors of history, is a comprehensive approach to understand the root and evolution of the people of this country. Plain language and lucidity of narrative style has made it extremely reader-

The book, though lacking

HE author of the book

were already published.

regulated by this Act Many