

Art and Culture

Class Eight



NATIONAL CURRICULUM AND TEXTBOOK BOARD, BANGLADESH



১৯৭২ সালের ৮ই জানুয়ারি পাকিস্তানের কারাগার থেকে মুক্ত হয়ে লড়নে
ক্ল্যারিজেস হোটেলের প্রেস কনফারেন্সে বিশ্ব মিডিয়ার মুখোমুখি
বঙ্গবন্ধু শেখ মুজিবুর রহমান

- “বিশ্ব আজ দুই ভাগে বিভক্ত, শোষক আর শোষিত, আমি শোষিতের পক্ষে”
- “রক্ত যখন দিয়েছি, রক্ত আরও দেবো। এ দেশের মানুষকে মুক্ত করে ছাড়ব ইনশাআল্লাহ”
- “এবারের সংগ্রাম আমাদের মুক্তির সংগ্রাম, এবারের সংগ্রাম স্বাধীনতার সংগ্রাম”

— বঙ্গবন্ধু

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Art and Culture

Class Eight

(Experimental Version)

Writers and Editors

Monjur Ahmed

Tanjil Fatema

Dr. Md. Zahidul Kabir

Agnes Rachel Perris

Sheikh Nishat Nazmi

Md. Ashrafuzzaman

Md. Hassan Masud

S.M. Zulfikar Rahman

Sultana Sadeque

Translated By

Mohammad Jashim Uddin

Mohammad Alamgir



National Curriculum and Textbook Board, Bangladesh

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Art Direction
Monjur Ahmed

Illustration and Cover
MD. Rasel Rana

Graphics
Noor-E-Elahi



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Preface

In this ever-changing world, the concept of life and livelihood is changing every moment. This process of change has been accelerated due to the advancement of technology. There is no alternative to adapting to this fast changing world as technology is changing rapidly even than before. In the era of fourth industrial revolution, the advancement of artificial intelligence has brought about drastic changes in our employment and lifestyles that will make the relationship among people more and more intimate. Various employment opportunities will be created in near future which we cannot even predict at this moment. We need to take preparation right now so that we can adapt ourselves to that coming future.

Although a huge economic development has taken place throughout the world, problems like climate change, air pollution, migrations and ethnic violence have become much more intense nowadays. The breakouts of pandemics like COVID 19 have crippled the normal lifestyle and economic growth of the world. Thus, different challenges as well as opportunities, have been added to our daily life.

Standing amid the array of challenges and potentials, sustainable and effective solutions are required to transform our large population into a resource. It entails global citizens with knowledge, skill, values, vision, positive attitude, sensitivity, adaptability, humanism and patriotism. Amidst all these, Bangladesh has graduated into a developing nation from the underdeveloped periphery and is continuously trying to achieve the desired goals in order to become a developed country by 2041. Education is one of the most crucial instruments to attain the goals. Hence, there is no alternative to the transformation of our education system. This transformation calls for developing an effective and updated curriculum.

Developing and updating the curriculum is a routine and important activity of National Curriculum and Textbook Board. The curriculum was last revised in 2012. Since then, more than a decade has elapsed. Therefore, there was a need for curriculum revision and development. With this view, various research and technical studies were conducted under NCTB from 2017 to 2019 to analyze the current state of education and identify the learning needs. Based on the researches and technical studies, a competency-based and seamless curriculum from K-12 has been developed to create a competent generation capable of surviving in the new world situation.

Under the framework of this competency based curriculum, the textbooks have been prepared for all streams (General, Madrasah and Vocational) of learners for Class Eight. The authentic experience-driven contents of this textbook were developed with a view to making learning comprehensible and enjoyable. This will connect the textbooks with various life related phenomenon and events that are constantly taking place around us. It is expected that, through this, learning will be much more insightful and lifelong.

In developing the textbooks, due importance has been given to all – irrespective of gender, ethnicity, religion and caste while the needs of the disadvantaged and special children are taken into special considerations.

I would like to thank all who have put their best efforts in writing, editing, revising, illustrating and publishing the textbook.

If any errors or inconsistencies in this experimental version are found or if there is any suggestions for further improvement of this textbook, you are requested to let us know.

Professor Md. Farhadul Islam

Chairman

National Curriculum and Textbook Board, Bangladesh

Dear Learners,

When we express the beautiful thoughts in our minds in a creative way, it becomes an art. Our culture is made up of our way of life, food, customs, rituals, and clothes. Every country and nation in the world has its own culture. Our world is so beautiful and diverse because of the various culture. In Bangladesh, people belong to many ethnic groups and communities. In our country, these people of different races, ethnic groups and communities have their own way of life and cultural heritage. This combination of various cultures has shaped our country with unique features.

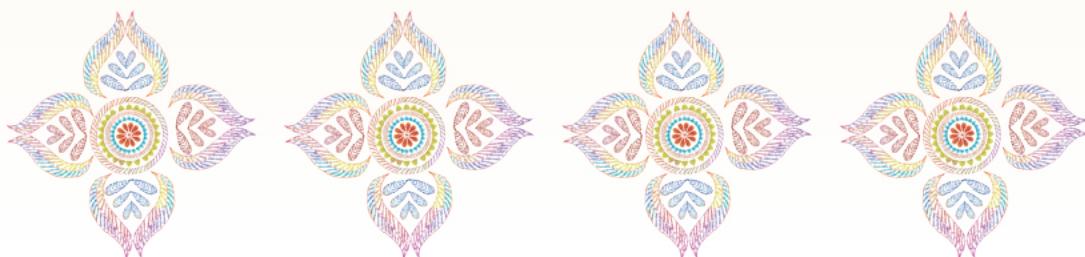
The subject ‘Art and Culture’ will help us be respectful towards other cultures besides loving our own country and culture. We can also express our feelings freely through drawing, crafting, writing, and using voice and body language.

In the previous class we did some creative practices as we observed the nature and seasonal variations. We also explored to gather elements of arts from the experiences gained from our surroundings.

This time, the experiences given in the book for class eight are organised in slightly different ways. Five students go to class eight of a school in Bangladesh. They are known as Pancharatna (five gems) among friends. Each of them has interest in a different subject. In this textbook we will see Pancharatna making fictional trips to the eight divisions of Bangladesh. However, they will gather real data about these divisions using different media. Thus, it can be said that, the trips will made through the blending of imagination and reality. We will also join them in the trips using our imagination.

Since time immemorial, a culture enriched with river-based diversity has been developed in this riverine Bangladesh. We will get to know our native culture by joining these trips with Pancharatna. The things we will know about, as we travel through each division, are- paintings, folk music, folk dance, the Liberation War, historical architecture and archaeological landmarks.

During this journey, based on our interests and likings, we will draw, craft things, dance, sing, recite poems and act in. We will practise local folk culture. In such instances, we will use easily available materials.



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কল্পনাতে ভ্রমন করি নিজের মতে ঘূরন্তে পুরি

Traveling Homeland in Imagination

Tetulia is one of the naturally beautiful upazilas situated in Panchagarh, the northernmost district in Bangladesh. Five classmates from a school of this upazila have become busy in a lively discussion during tiffin hour. They are discussing art, culture, tradition, the War of Liberation in 1971, and so on. Farhanur Rahman Akash, Jannatul Ferdous Era, Somiran Das Somir, Reshma Akter Abani, and Abraham Roosevelt Agun are friends. They are known as Pancharatna among all friends. All of them have started class eight after completing class seven recently. Despite being classmates they have curiosity for diverse subjects.

Traveling Homeland in Imagination

Akash has a knack for details of drawing pictures. Era has the eagerness for knowing and writing about traditions, Somiron is keen on music and musical instruments, Abani on dance and acting, and Agun on knowing about the War of Liberation in 1971. At one stage of their discussion, Era recites a poem by Syed Shamsul Hoque

আমি জন্মেছি বাংলায়
আমি বাংলায় কথা বলি।
আমি বাংলার আলগথ দিয়ে, হাজার বছর চলি।
চলি পলিমাটি কোমলে আমার চলার চিহ্ন ফেলে।
তেরশত নদী শুধায় আমাকে, কোথা থেকে তুমি এলে?
(সংক্ষেপিত)

After the recitation, Abani regrets- when I will be able to see the enchanting scenes, heritage, and bountifulness of the nature of this country! At that time Akash brings out a folding map of Bangladesh from his bag. Showing the map, Akash tells his friends, for the last few days, I have been trying to know the river-based culture of the riverine Bangladesh.

By this time, I have already learned something about the folk culture and localities bound to the principal rivers of the eight divisions of Bangladesh. Together we can see our country through joyful traveling and can know many things about it. Akash opines it will be like a game, a blend of reality and fancy. Everyone asked him, how will it be possible? Akash confirms them it will not require many things. They only need pictures and information about folk art, songs, dance, the War of Liberation, historical establishments, and archaeological instances. Along with them, they need a map of Bangladesh. They will have real information about every division and with those informations, we will travel those divisions in imagination.

Everyone feels moved to hear Akash's proposal. They appreciated him unanimously for his unique idea. Somir proposes to give a name to it which is "Traveling Homeland in Imagination". Era agrees that it will be named 'Traveling Homeland in Imagination' - Kolponate Bhromon Kori, Nijer Mone swadesh Ghuri. Everyone likes the name and that is how they started traveling in imagination by five friends.

Before starting this travel, we will start a Bondhukhata like we did in class seven. We will be able to note down the newer information in it.

Abani says, everything is settled; now we have to seek permission from our families. Agun asks, why do we need to take permission as the travel will be online? Somir adds, as the tour is a blend of both reality and imagination.

Akash adds, we can take help from Sams Mama; once he agrees to be our guardian, no one will decline us. If we can make Mama agree to accompany us, everything will be solved. Sams Rahman is Abani's maternal uncle. He is widely known as a creative entrepreneur in his upazila.

After doing a Master's degree in Fine Arts, he has set up an enterprise of creative art products in his own locality. He has employed many people in his enterprise. The products produced there are sold in the national market and in the international market too. Somir proposes, we can meet Sams Mama today after the school breaks and inform him of our plan.

In the meantime, after the tiffin, the bell for the next class rings. The Art and Culture teacher has entered the classroom as per class routine. Sooner everyone in the class feels an air of joy. This joy in Art and Culture class is of knowing something new, of creating something new. After exchanging greetings with everyone, the teacher says, we are going to learn about perspective, an important feature of drawing. Everyone listens to the teacher attentively for knowing about this new topic.

At this time the teacher notices, Somir is mindlessly looking at the field through the window. The winter is yet to be over; there is a slight fog outside even at this noon. As a result, the distance objects appear slightly blurry. The teacher asks Somir, what happened?

Somir asks the teacher, by the way, Sir, the goalposts at the two sides of the field are of equal shapes. But why does the near one seem to be larger and the distant one seem to be smaller and vague? With a smile on his face, the teacher replies, it is because of illusions. For example, if you look at the railway lines, it seems the two lines get united at a similar point at a far distance. It is such a fact. Interestingly, the lesson of today's class matches your perception. Then let's attempt to know about the perspective of drawing pictures.

In this lesson, we will learn about the perspective of drawing pictures through different pictures and real-life experiences.

The closer things look large and clear and the distant things look small and vague: The process of reflecting on this issue is called the perspective of drawing pictures. At the

beginning of the fourteenth century, the Renaissance artists in Italy applied perspective in their artworks after many tests and tribulations. The appropriate application of perspective in the Age of Renaissance is a milestone in world art history.

In drawing pictures two kinds of perspectives are used: Linear and Aerial.

Linear Perspective

The process of reflecting with the help of lines is called Linear Perspective. In this technique of painting, a closer object is drawn relatively bigger while a distance object is drawn rather smaller. In this way the distance, depth etc. are created in painting.

Filippo Brunelleschi, a famous artist of the 14th century and the architect of Italian Renaissance, developed the precise concept of linear perspective first through a series of experimentations.

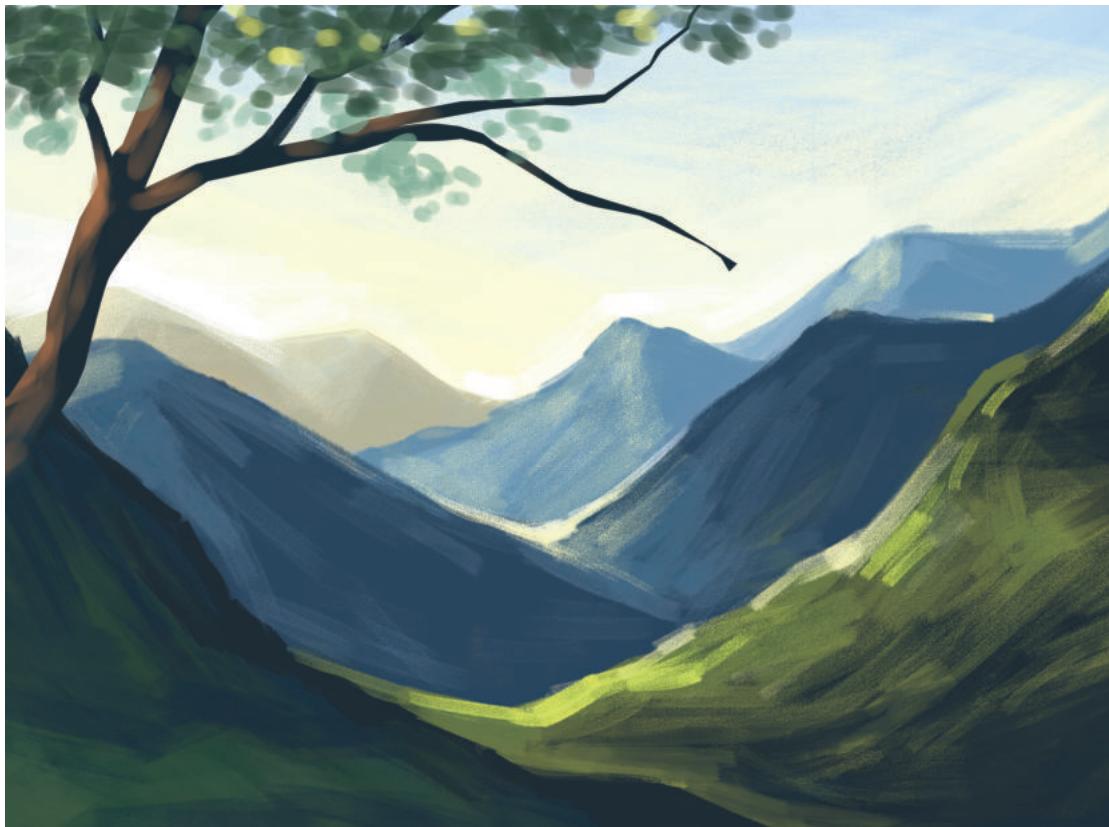


Linear Perspective

Aerial Perspective

A perspective developed by use of colours is called aerial perspective. In this technique of painting, a nearby object is drawn with deep and vivid colours while a distance object is drawn with relatively lighter and shaded colours. In this way the distance, depth etc. are created in painting.

Leonardo da Vinci, the most significant artist of the Italian Renaissance described aerial perspective properly at first and applied this technique in his everlasting artworks.



Aerial Perspective

The Way We Can Gain Real Experience about Perspective

By gathering real experience we can accomplish teamwork. First, we will make a team of five classmates of the same height. Everyone in the team will be given a paper of equal size and color. With the paper, we will stand in the same posture at a similar distance either at a different side of the school veranda or in the field. Now, from the point where we stand, the closer friends with papers at hand will look larger and the color will look deeper whereas others, who keep standing at a gradual distance, will

look smaller and the color of the papers in their hands lighter. With the help of the first picture below, we will be able to gather some experience of how the matter of distance is meant with the use of perspective.



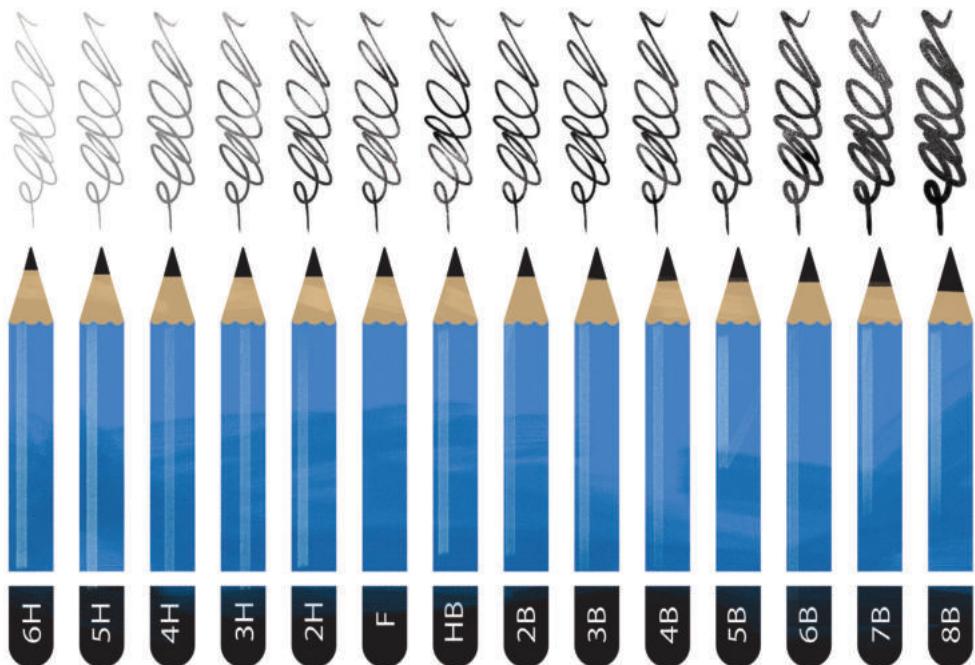
Alongside perspective, we will now learn about pencil sketch, a medium of painting that is so familiar to all of us. We can draw pictures only by pencil sketching using whatever experience about perspectives we gained from the above lesson. Therefore, let us try to learn a little about pencil sketch.

We will learn about pencil sketch utilizing our knowledge of perspective and try to draw pictures.

Pencil Sketch

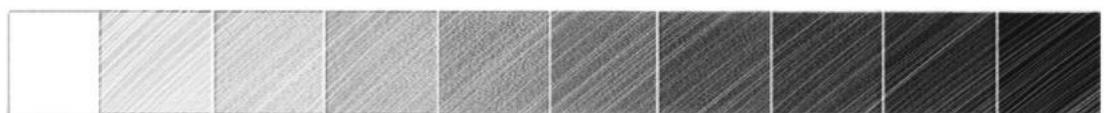
The word ‘sketch’ means draft. In this sense, a draft picture drawn by pencil is called sketch. Various types of pencils are used for pencil sketching. The lead of a pencil is made of graphite. The variations of pencil graphite are marked on the pencil body as ‘H’, ‘B’ and ‘HB’. The letter ‘H’ inscribed on the pencil body indicates ‘hard’ and the letter ‘B’ indicates ‘black’ while the letters ‘HB’ (hard black) refer to a characteristic that is in between both ‘hard’ and ‘black’. The softer the graphite, the thicker and

darker lines are produced by it. Lights and shades of various degrees are amended by gradual application of lighter to darker layers using the pencil strokes. This layer that determines light and shade is called tone. A variety of tones are used for pencil sketching. In Pencil Sketch HB, 2B, 4B, and 6B are mostly used. Moreover, Pencil Sketches are done with the help of Charcoal and pencils of different colors.



In the picture above, light is meant by light tone and darkness refers to middle tone. Pencil Sketch is one of the simplest and most effective means of drawing pictures.

Tones can be made lighter or darker by drawing charts and putting more or less pressure of palms slowly on pages like the picture below. Moreover, lighter to darker tones can be made giving tones on the same tone many a times. Thus, picture can be drawn with tones using any pencil, pen, charcoal and color pencils.

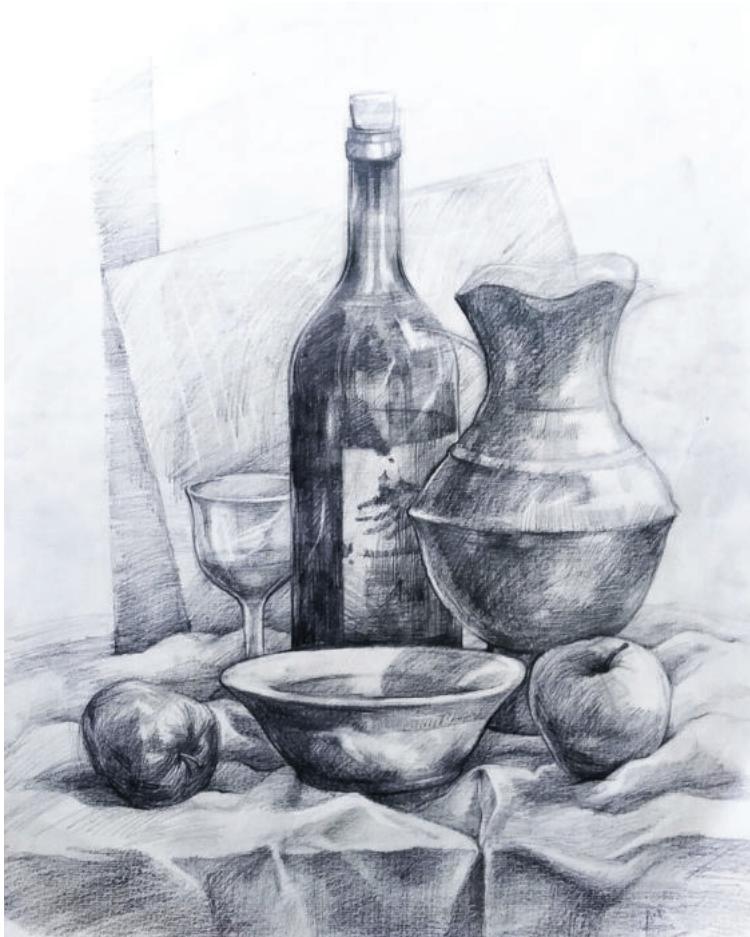


Pencil tones from lighter to darker



Three-dimensional matters using pencil

We will exercise pencil sketches seeing the pictures below. We will utilize our knowledge of perspective and we will try to make pictures realistic by focusing on light and darkness.

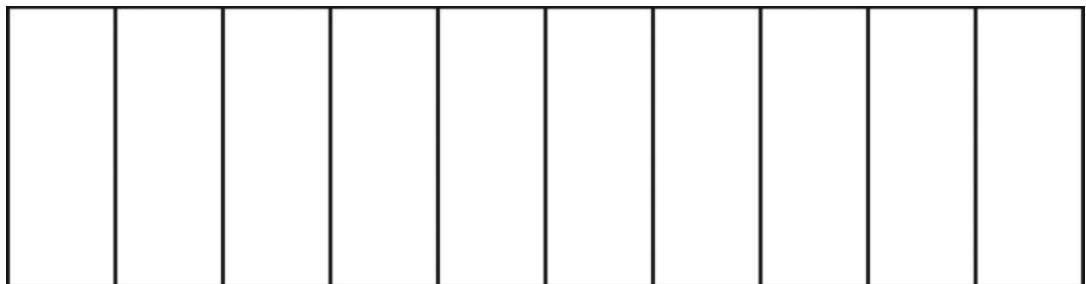


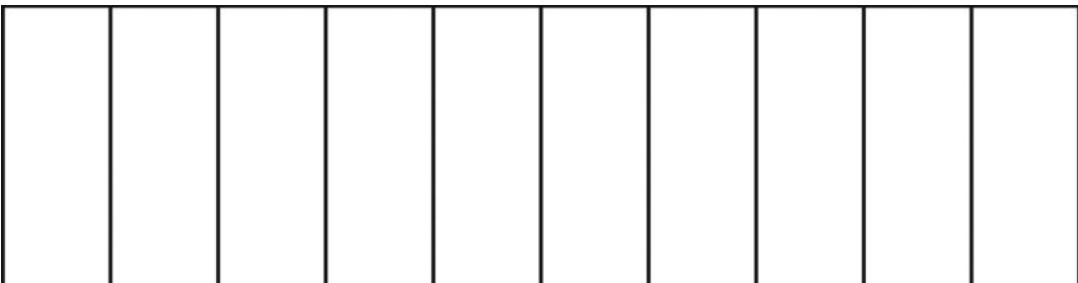
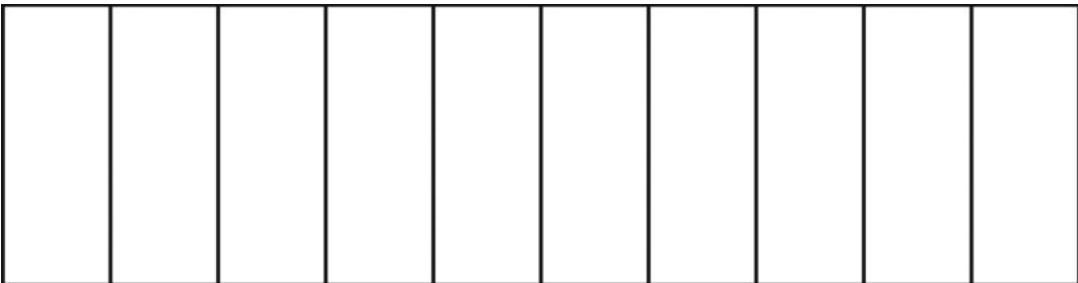
Still life presented using pencil



Landscape presented using pencil

We will practise the use of lighter to darker tones by using pencils.





What we will do in this lesson

- We will create a Bondhukhata for class Eight.
- We will exercise Perspective by seeing the group work and pictures given in the book.
- We will learn about Pencil Sketch and exercise Tone by using any kind of easily available pencils, charcoals, and colored pencils.
- We will exercise three-dimensional matters, still life, and drawing scenes.

After the vacation, five of them went to Srijon Bhubon founded by Sams Mama. Seeing them together, Mama can very well understand their purpose for visiting him. He asked them to reveal their purposes. Akash informs him of their detailed plan. Mama appreciates the plan. He said, I will also try to manage leave for some days in the coming week. But, first of all, all of you have to seek permission from your guardians. Well, in the evening I will visit all of your homes and talk to your parents.



তিস্তা পারের গল্প

The Tales of the Tista Bank

নানান রঙের শতরঞ্জি

হরেক রকম গান

লোকশিল্প, লোকনৃত্য

তিস্তাপারের প্রাণ।

At last, the much-awaited day of traveling homeland in imagination has come. Clearing the shades of wintry fogs, the morning sun is peeping in the eastern sky. Greeting good morning to all, Abani checked if everyone had their required belongings. Akash brought out a map marked with travel directions. In the meantime, Sams Mama appeared with a van. He asked all to keep seated, keeping proper balance. Mama notices an imbalance in the seating; four are on one side and two on the other. He advises all to keep a balance as it is necessary to have some ideas about Proportion. Akash requests Sams Mama to make them understand the fact of balance and proportion. Mama instructs – Somir, Abani, and Akash to sit on the right side of the van. I, Niir, and Agun are taking our seats on the left side and I am going to answer all your queries. Proportion means

The Tales of the Tista Bank comparison. A comparison between two similar materials or signs is called proportion. The proper and equal proportion of elements is called balance. Mama then says; let me share a practical experience with you.

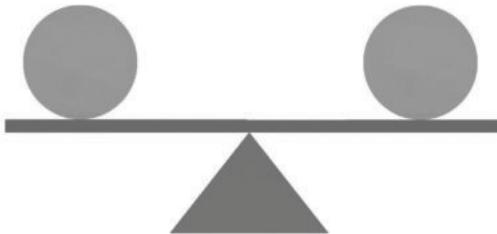
This is a three-wheel van, one on each side i.e. left and right, and a one in the front. The front wheel fixes the directions and the ones behind carry the main weight. For this, it is necessary to maintain a balance of weight on both sides. So, three of us, more or less of equal weight, have taken our seats on both sides and thus the balance is maintained. Now, it will be convenient to run the van.

Like this practical/ real experience balance and proportion is an important factor in drawing pictures. In drawing pictures, proportion refers to the comparison among the shapes, colors, space, and knit. The use of these elements in the right proportion is called the balance of drawing pictures.

In drawing pictures the use of two balances is mostly seen. For example: Symmetrical Balance and Asymmetrical Balance.

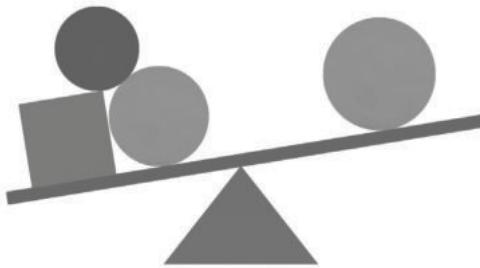
Symmetrical Balance:

Its proportion is equal in both ways.

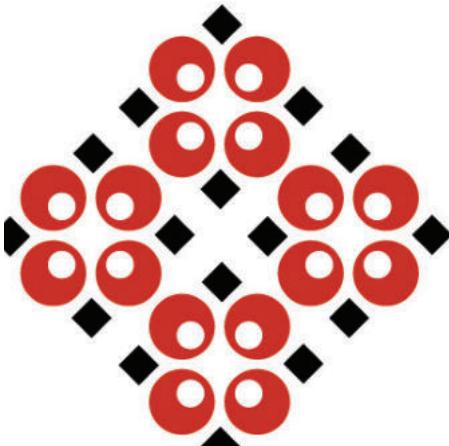


Asymmetrical Balance

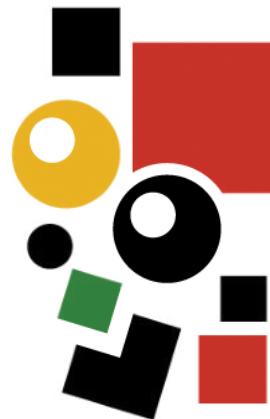
Its proportion is not equal in both way. We will learn more about balance later.



The use of symmetrical balance is widely seen in drawing and that of asymmetrical balance is mostly seen in composition. Mama says; let me make you understand this fact by drawing.



Symmetrical Balance in Drawing



Asymmetrical Balance in Drawing

While they were discussing these crucial issues, their van reaches the bus station. This time they are off to Rangpur via Panchaghlar.

Rangpur constitutes eight districts: Rangpur, Nilfamari, Lalmanirhat, Kurigram, Thakurgaon, Gaibandha, Dinajpur, and Panchaghlar. Teesta is an important river in this area. Shataranji, Bhawaiya Gaan, and Santhali Dance have enriched the people of this area.

By this time their bus has reached Rangpur. After getting down from the bus, Mama hugs a man and shakes hands with him. He was waiting for everyone at the bus station. Mama introduces him to all; he is my friend Raisul Islam. All greet Raisul Mama together. Shams Mama adds, we studied together at the university. I studied in the Department of Fine Arts and Raisul in the Department of Music. Despite being students of two different departments we two used to dream of doing something together. Meanwhile, Raisul Mama Comments, you are five stars certainly. I have heard of you from Shams. Now, at first, we will go to our village home and have our dinner together. After having our dinner, we will go to Shotoranji village.

During lunch Raisul Mama says, I am going to introduce you to three traditional foods of Rangpur. The first one is Sholka which is when jute leaves are cooked with edible soda, the second one is Pelka which is cooked with Napa Shak; and the third one is Sindol which is cooked with a blend of little dried fishes and arum sucker. The five stars became overwhelmed after eating these three kinds of traditional food items. While taking food, Shams Mama comments, traditional foods items reflect the beauty of own culture. If you do not eat these foods, your learning of the local culture will remain incomplete.

After the lunch ends, all of them set off to the Shotoranji village.



Shotorongji village

Nisbetganj is a village situated in the suburbs of Rangpur city on the bank of a river named Ghaghot. In this area hand-made craft named Shotorongji is produced. It has a glorious history of hundreds of years as a traditional product. Currently this product has got the recognition as a Geographical Indication (GI) products. That is, it has earned the international recognition as one of our unique products.

This area was previously known as Peerpur. In 1830 one of the British Collectors named Mister Nisbet visited this village and was fascinated seeing Shotorongji. He played a vital role in its development and publicity. Later, this area was named Nisbetganj in honor of him. Raisul Mama has been telling these words about Shotorongji to us.

Shotorongji is one of the most ancient weaving products. It is made by the use of traditional manual processes i.e., without the help of modern technology. We have entered one of the Shotorongji industries by this time. It is made on pit or hole looms. Weaving artists sit putting their legs in a hole. The pedals of looms under the soil are kept beside their legs. The structure of the looms is tightly buried with the soil a bit up to the plain land. The pulls tied to the structure are given with ropes. In every inch, a total of eight ropes are lined up. With it, as per the drawing, threads of varied colors being crossed diagonally are reflected as patterned drawing in geometrical pattern. In this way when a certain shape is completed, it is cut down from the looms. These Shotorongji are of different sizes.



“Shotoronji” is made in Pit Looms or in Hole Looms

Based on the motif used in making Shotoronji, it is divided into two kinds: Traditional drawing and modern drawing. Motif is a unit of drawing used repetitively in making patterns. In the traditional drawing motifs such as jafri, faces of women, legs of elephants, kings-queens, reels, butterflies, kites, baghbondi, palanquins, cow-boys, maid with a pitcher in her lap, moraful(মোড়াফুল), jamrul leaves, chariot pass, chess board, mythical characters, nabanna, poushparbon, and some natural scenario etc are seen.



“Shotoronji”



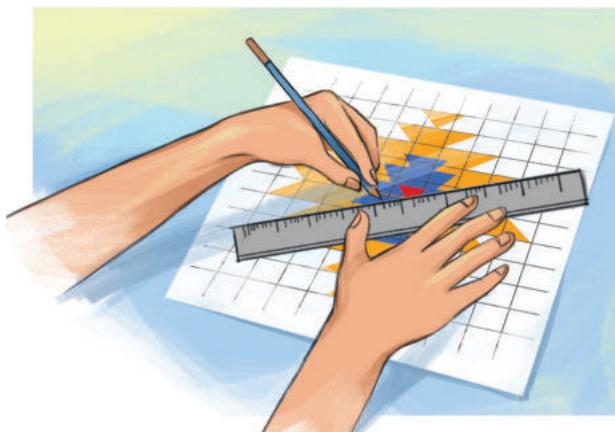
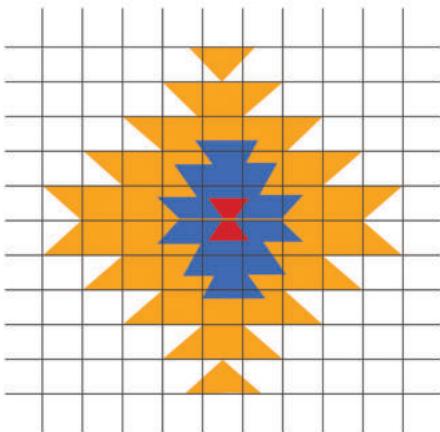
Motif of Shotonji

Nowadays, threads of different types are used. The present-day Shotonji is more colorful because of the use of multiple colored threads in making them. These Shotonjis are exported overseas which bring, foreign currency to Bangladesh. And Shams Mama tells us how local products are contributing to the national economy. Thus, we need to think about how to utilize our experience. We will also need to look

for ways to attain prosperity in the national economy by utilizing our own resources. Hearing everything, the Pancharatna feels like they were living in a fairyland. Bidding bye to all the weavers in the Shotoronji industry, they returned home for that day. Shams Mama says, to give you practical experience in drawing, I will help you practise now.

In this lesson, I will help you in exercising drawing on charted pages with different motifs of Shotoronji. We will learn the process of enlarging and replacing drawings.

Draw grids of one cm. on the motifs of the rug/carpet shown in the picture above. The motif needs to be drawn on the left side of a blank sheet of paper with grids drawn following the previous grid size. Then, a new design can be drawn easily by drawing the motif in a reversed way on the right hand side of the paper sheet. Using colours conversely on the motifs, we will make a draft design. We can use pencil, colour pencil, pens of various colours and any readily available colours/paints for this practice. We may see the pictures given below to understand the task better.



Practising motifs of carpets/rugs on graph paper

Mama told, now I am going to tell you how to enlarge the draft design proportionately as per requirements and how to transfer it from the paper along with piece of the cloth to any suitable element. The method/process of how a little motif or drawing can be enlarged-

- On the drawing paper we have to draw grids of one centimeter.
- According to the proportion in which the draft design needs to be enlarged, draw a chart on the paper or the material on which the drawing is to be made e.g., the design needs to be drawn in enlarged size after drawing the 1 cm grid as a 1 foot grid on the design that goes on a suitable substance. Thus you can draw any drawing as you wish.

How can the drawing on paper be replaced with clothes?

- The drawing will be made by placing tracing papers on the draft. Do we know what tracing paper is? Tracing paper is one kind of transparent paper that is used for drawing a picture print on it. If tracing papers are not available, we can make one by rubbing a little amount of coconut oil on a white sheet of paper.
- Marking the lines drawn on the tracing paper, we need to make small holes with needles leaving some space in between.
- Now stick the tracing paper to the exact place on the specific cloth or material on which we want to transfer the design and lightly rub the powder blue used on the cloth on its holes. As a result of rubbing in this way, it will be seen that the indigo powder is going into the cloth through the holes and the design drawn on the tracing paper is emerging in blue color on the cloth or necessary materials.
- Thus on any material including clothes by replacing the drawing new products can be made on one's own interest.

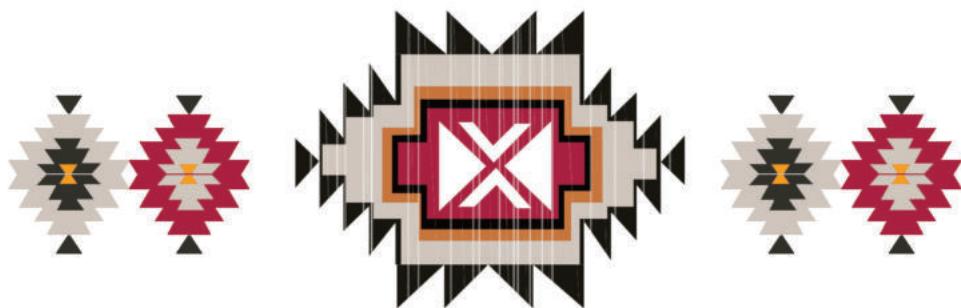




Designs of new products in Shotoronji Motif

While talking about the weaving of Shotoronji, Shams Mama says, listen; let me tell you about an artist who has established Tapestry as one of the remarkable medium of art in our country. He is Artist Rashid Chowdhury.

He was born on April 01, 1932, in the village of Ratandia under the Faridpur district. He was a painter, writer, sculptor, teacher, and organizer.





Artist Rashid Chowdhury

He was admitted to Dhaka Art College in 1949 and completed his study there in 1954. After his graduation, he went to the city of Madrid in Spain in 1956 on scholarship and studied there for one year. In 1960, he went to Paris on a four-year scholarship and received higher education in Fresco, Tapestry, and Sculpture. He studied under the supervision of Artist Jean Ojam'. He went to the USA in 1975 after being awarded the Leadership Grant by the US government.

In 1969, the University of Chittagong included Fine Arts in the curriculum with the support of Rashid Chowdhury. Moreover, he played an immense role in establishing

Chittagong Government Fine Arts College in 1973. Following the initiative taken by Shipacharya Joynul Abedin, Rashid Chowdhury played a very commendable role in founding a formal institution to study Fine Arts in Bangladesh.

The themes of the folk culture of Bangladesh are reflected in the grand colors in his artworks. The impact of Islamic calligraphy too is found in his works. He worked on oil paint, tempera, and watercolors. Besides, he painted terracotta sculptures, frescoes, and prints in other media. With the mixture of jute and silk, he did his best artwork Tapestry in weaving. In this field of art, he is widely considered as one of the legends in the Indian Subcontinent.

Tapestry weavings of Rashid Chowdhury are found in government buildings and offices, non-government organizations, and educational institutions at home and abroad. For his special contributions to Tapestry Art, he was awarded the Ekushey Padak in 1977 and the Bangladesh Shilpakala Academy Award in 1980. He breathed his last on 12th December 1986.

Some artworks of Artist Rashid Chowdhury



Composition-11, media Tapestry, 1980

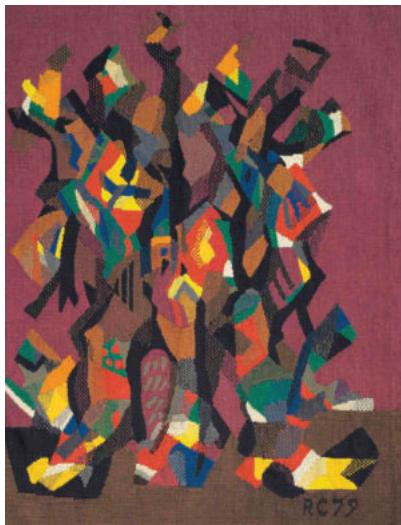
The Tales of the Tista Bank



Composition-1, media Tapestry, 1979



Composition-3, media Tapestry, 1979



Untitled, media-Tapestry, 1979, 1984, 1975

After the discussion and dinner, there was a gathering with an eminent Bhawaiya singer Raisul Mama. First, he briefed us about the Bhawaiya songs. Bhawaiya are the songs of an endearing locality of North Bengal situated at the feet of the Himalayas. These songs are mostly practiced in Teesta, Dhorola, Torsha, Manosha, etc. riverbank areas. The northern parts of Bangladesh i.e., Rangpur and Dinajpur are the most prolific places for Bhawaiya songs. Basically, the word ‘Vao’ in Bengali refers to ‘Feelings’, and the Sanskrit word ‘Aowai’ refers to the mass response. From these two words, Bhawaiya is named. The Rajbonshi ethnic people of this area use the word vao even today. Apart from Bhawaiya, Meyeli Geet, Zogir gaan, pala or kahini gaan, jaree gaan, and Goalir gaan are very much popular.

A good number of Buffalo Bathans are seen in the Torai area. Torai refers to a plain land situated between two heels and the Buffalo Bathans refers to the place where the buffaloes graze. Shepherds graze buffaloes in these land areas. The shepherds have less work to do at this time. For passing idle time, they used to ride on the buffaloes and compose songs. Giving tunes themselves they used to sing solo. As these songs of the Torai area in the voice of the shepherds used to be echoed in the lap of the hills, a special kind of stress is noticed in the Bhawaiya songs. Dotara is one of the associated instruments with Bhawaiya songs. The vibration we feel while riding on the carts run by cows or buffaloes, Dotara is played at the same scale in Bhawaiya songs. Artists make Dotara using local materials. A lot of Bhawaiya songs are written about Dotara.

The notable themes of Bhawaiya songs are-



The Tales of the Tista Bank

Garial Bondhur Gaan- The cowboys or the pullers of carts themselves sing this song. Sometimes this song is sung aiming the Cart Puller himself.

ବାଓକୁମଟା ବାତାସ ଯେମନ ସୁରିଆ ସୁରିଆ ମରେ

ଓକି ଓରେ ଏମତନ ମୋର ଗାଡ଼ିର ଚାକା ପଞ୍ଚେ ପଞ୍ଚେ ଘୋରେ ରେ

ଓକି ଗାଡ଼ିଯାଳ ମୁହି ଚଲଙ୍ଗ ରାଜପଞ୍ଚେ।

ବିଯାନେ ଉଠିଆ ଗରୁ ଗାଡ଼ିତ ଦିଯା ଜୁଡ଼ି

ଓରେ ସୋନା ମାଲାର ସୋନାର ବାଦେ ଚାନ୍ଦେର ଦ୍ୟାଶେ ସୁରିରେ।

ଗାଡ଼ିର ଚାକା ଘୋରେ ଆରା ମଧ୍ୟେ କରେ ରାଓ

ଓରେ ଏମତୋ କାନ୍ଦିଆ ଉଠେ ଆମାର ସର୍ବଗାଓ ରେ।

Moishal Bondhur Gaan- The shepherd in the Buffalo Bathan or the puller of the carts sings these songs. Sometimes this song is sung aiming at the puller of the carts too.

ଓକି ମଇଷାଲ ରେ

ଘାଟେର ଉପରେ ଦିଯା ବାଦାମ

ମଇଷାଲୀ ଗାନେ ଦୋତାରା ବାଜାନ

ପ୍ରାଣ କାନ୍ଦେ ମୋର ତୋର ଭାଓଯାଇଆ ଗାନେ ରେ।

(ସଂକ୍ଷେପିତ)

Mahut Bondhur Gaan –The puller of elephants or Mahut himself sings this song. It is heard in the comparatively upper land where the elephants live. And, sometimes this song is sung for the Mahutbondhu himself.

The following song is sung in duet-

ମେଯେ କଷ୍ଟ-

ତୋମରା ଗେଇଲେ କି ଆସିବେନ ମୋର ମାହତ ବନ୍ଧୁରେ

ହଞ୍ଚିର ନଡ଼ାନ ହଞ୍ଚିର ଚଡ଼ାନ ହଞ୍ଚିର ପାଯେ ବେଡ଼ି

ଓରେ ସତି କରିଆ କନରେ ମାହତ କୋନବା ଦେଶେ ବାଡ଼ିରେ।

ছেলে কঢ়-

হস্তির নড়ান হস্তির চড়ান, হস্তির গলায় দড়ি
ওরে সত্য করিয়া কংরে কন্যা গৌরিপুরে বাড়িরে।

(সংক্ষেপিত)

Somir has been noticing these varieties of Bhawaiya songs very attentively. The tone of the Bhawaiya songs is very lengthy. He asks Raisul Mama, How is it possible to sing at an extending tune?

Raisul Mama replies- it is a matter of practice. The more you practice Sargom or voice, the more you will get skilled in keeping your breath and tune. Hearing these words, Era proposes all practice at a long tune. We have learned Kaharba Tal previously. We want to practice Sargom like the slow movement or pace of Kaharba. Raisul Mama has taught them the following Sargom for practice.

In this lesson we will practice Sargom like the slow movement or pace of Kaharba.

আরোহণ(Ascending) –

+	১	২	৩	৪	৫	৬	৭	৮	৯	+
স	†	†	†	†	†	†	†	†	†	†
র	†	†	†	†	†	†	†	†	†	†
গ	†	†	†	†	†	†	†	†	†	†
ম	†	†	†	†	†	†	†	†	†	†
প	†	†	†	†	†	†	†	†	†	†
ধ	†	†	†	†	†	†	†	†	†	†
ন	†	†	†	†	†	†	†	†	†	†
স	†	†	†	†	†	†	†	†	†	†

অবরোহণ(Descending) –

+	১	২	৩	৪	৫	০	৬	৭	৮	৯	+
স	†	†	†	†	†	†	†	†	†	†	†
ম	†	†	†	†	†	†	†	†	†	†	†
ধ	†	†	†	†	†	†	†	†	†	†	†
প	†	†	†	†	†	†	†	†	†	†	†
ম	†	†	†	†	†	†	†	†	†	†	†
গ	†	†	†	†	†	†	†	†	†	†	†
র	†	†	†	†	†	†	†	†	†	†	†
স	†	†	†	†	†	†	†	†	†	†	†

After practising, Raisul Mama says, in this north area another popular entertainment is Santhali Dance like the Bhawaiya songs.

Santhali Dance



The agriculture-based Santhals have thirteen occasions in twelve months. The dance and music lovers Santhals become very festive during their festivals and Madol-Shingha, Mandira, and Dhols are beaten sportingly. They celebrate these festivals together forgetting the age barriers. They celebrate a variety of occasions in different seasons. Their celebration commences in the month of Falgun. In Falgun the Shaloi festivals, in Chaitrya Bangabongi, Hom in Boishakh, Dibi in Ashwin, and Sohari in Poush are celebrated. And the most fascinating character of these festivals is the group dance of the Santhali women. Another remarkable festival is Baha. It is a colorful program like the colorful Polash flowers. And the main attraction of this program too is dance. The male members play Dhamsa, Madol, and Tikara flutes. They wear dhuti and at times slender feathers of peacocks, at times a bunch of feathers, or at times only red clothes on their head. And the women wear Sharees wrapping around the waist. They participate in dance by wearing Kanpasha in their ears, necklaces on their necks, feathers of peacocks in their hands, and Ghungurs in anklets. Six to seven or more girls of different ages take part in this group dance. In Santhal Dance, Jhumur Tal is basically played.

In this lesson we will practice the stepping of the Santhali dance.

Stepping

Everyone will stand in a half circle side by side and move three steps forward. Again they maintain tal by going three steps back. They have to wear Ghungur on their legs. Thus it goes on side by side.

While going forward and going back in every step, there is a bent in the body. It is like the currents of the river. When the movement of playing goes high the speed of the footstep increases. And the shakes of the bent body increase.

If the number succeeds more than six to seven, another team is formed in the same direction and stands face-to-face with the first group. And, then, both the teams dance by moving towards the left and right at the same time. For the variations in dance with the speedy tempo of songs, they squat and with the same footstep, they carry on dancing.

Facial Expressions

Santhali dance is basically a dance of enjoyment. So, its facial expressions must be ever smiling. The next day they set out for seeing Nawaiyabad Mosque. This spectacular architectural beauty is situated in the village of Nawaiyabad under the Ramchandrapur Union of Kaharol Upazilla in the Dinajpur district.

Nawaiyabad Mosque



The history of the foundation of this mosque can be known from the Persian writing inscribed at the entrance. The Muslim architectural activists from the west built their mokam on the western bank of the river Dhepa River in Nawaiyabad village and founded this mosque there.

The mosque is rectangular in shape and it has three domes. The one at the centre is larger than the two other on each side. There are four octagon-shaped minarets around it. In total, there are 104 plaques in the mosque and they are adorned with the motifs of flowers and leaves. The Nawaiyabad Mosque which carries the architectural symbols of the Mughal Empire is one of the finest architectural examples in Bangladesh.

Kantajew Mandir



This temple is situated in the village of Kantanagar on the bank of the River Dhepa. It is about twelve kilometers away from Dinajpur town and located on the western side of the Dinajpur - Tetulia highway. This temple was founded in the 18th century.

It contains the best signs of terracotta art in Bangladesh. This round temple is founded on a rectangular premise. It has three upper steps. It has the ornamentation of terracotta in its foundation to the peak and in both inside and outside the walls.



Terracotta at Kantajew Temple

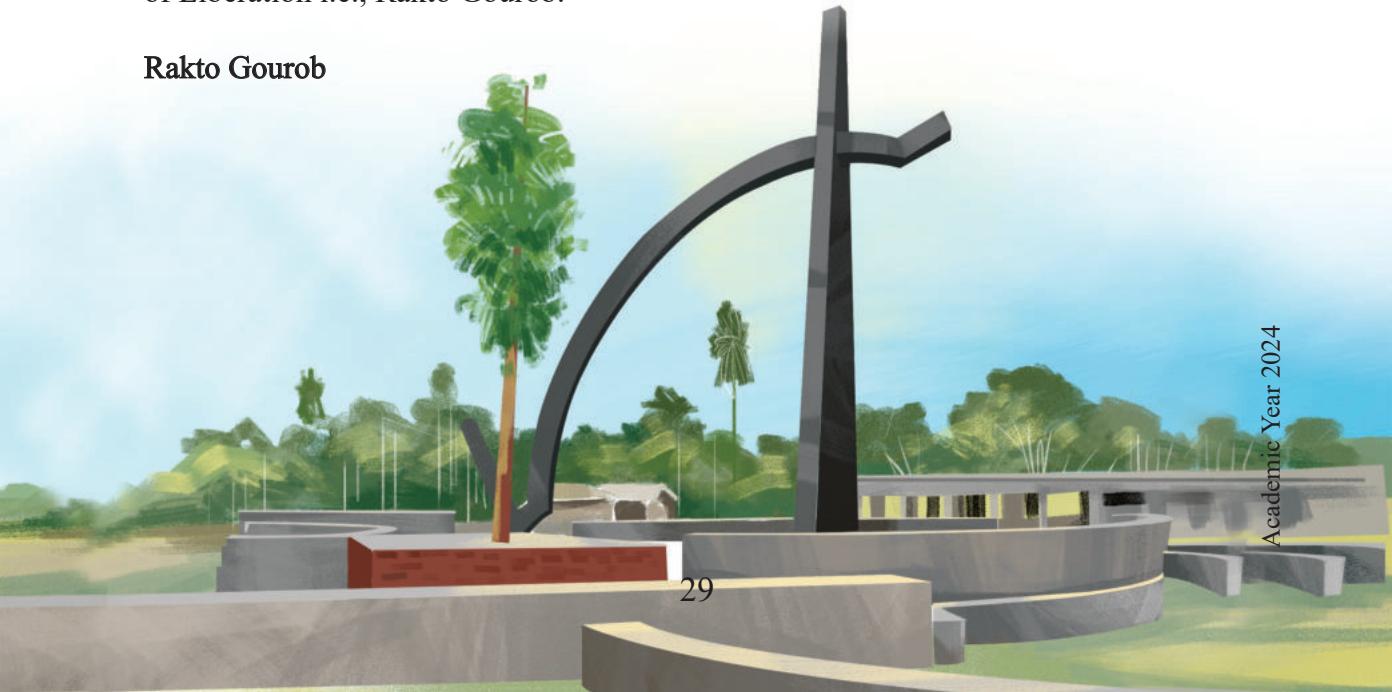
The plaques of the burnt soil carry the natural and human painting based on the tales from Mahabharata and Ramayana very articulately. Moreover, different tales of Krishna, pictures of the social life of the present day, and pictures of the landlords and aristocrats too are reflected. Hunting scenes in the forests, royal procession riding on horses, elephants, and camels, pictures of the wars Kurukshetra, and Lonkakando are too nicely portrayed in these plaques of terracotta.

Kantajew Temple has about fifteen thousand terracotta. This temple with spectacular architectural presentations and terracotta is one of the finest architectural examples in Bangladesh.

They noted down some terracotta and information in Bondhukhata immediately after visiting Nawaiyabad Mosque and Kantajew Temple.

Afterward, they have gone to see Tajhat Zamindar House and Rangpur Museum, and other tourist spots there. Now, they have gone to pay a visit to the memorial of the War of Liberation i.e., Rakto Gourob.

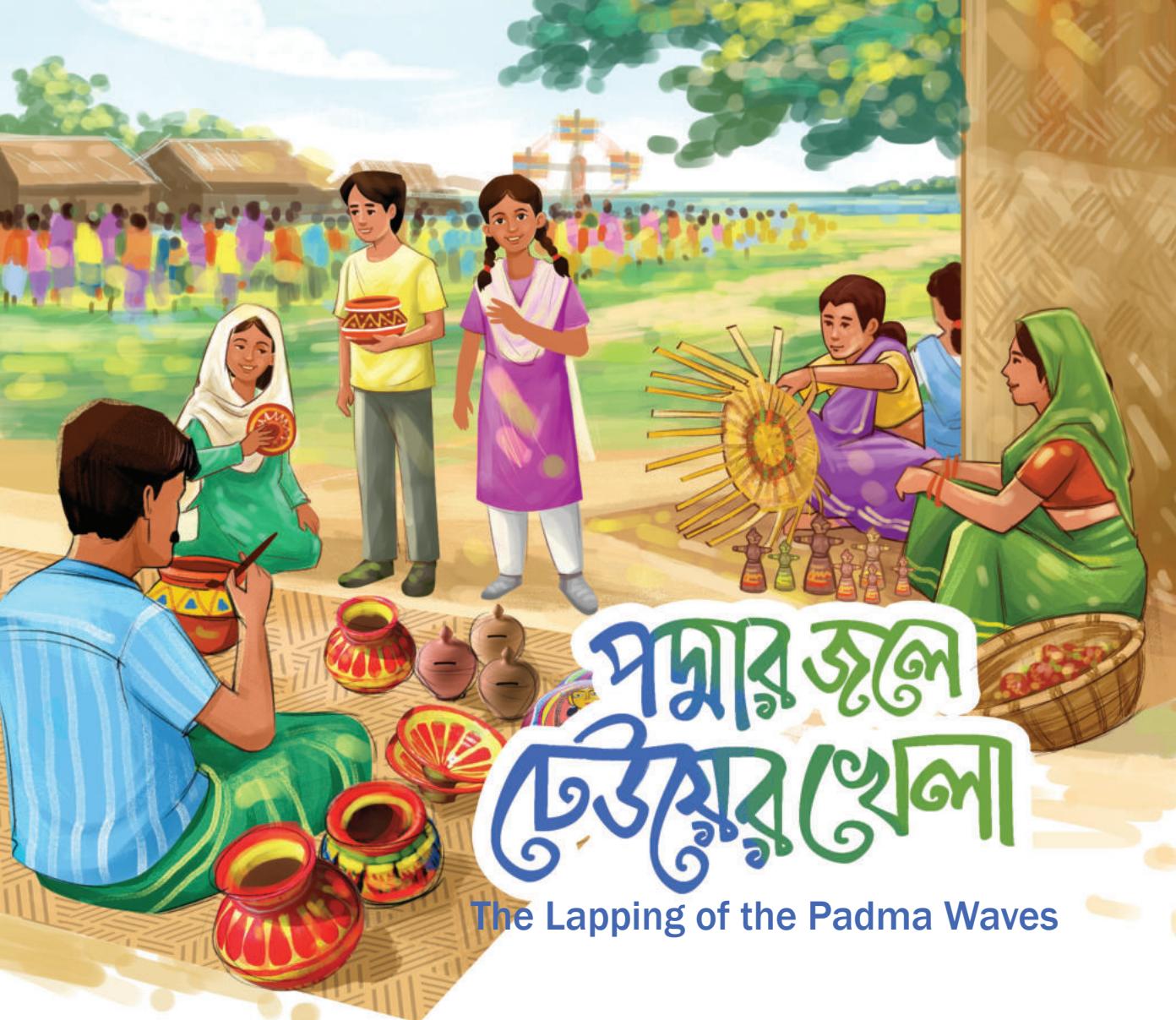
Rakto Gourob



28th March is an unforgettable day in the history of the Bangladesh War of Liberation. Like the whole country in the month of March 1971, mass people and students burst out in protests, meetings, and processions against the Pakistanis. On 28th March the Bangalees people from Oraon and Santhals met together beating drums on the bank of the River Ghaghat and from there they set out for encompassing the Rangpur Cantonment with bamboo sticks and arrows in their hands. When the freedom-seeking mass people approached 400 yards of the cantonment, the Pakistani Army killed hundreds of them with machine guns. To commemorate this huge sacrifice of the people of Nisbetganj, the Rakto Gourob, a Liberation War memorial is founded here on the bank of the River Ghaghat. The height of the rod-shaped portion of this memorial is 30 feet. Bows and arrows and the local ammunition are reflected symbolically in its drawing. The altar of the memorial is surrounded by comparatively less high walls. They silently have seen the surrounding of the memorial. They felt a deep homage to the War Heroes. They took a pledge to lead this country earned by mammoth sacrifices in the War of Liberation in 1971 forward. After this, they set off towards the bank of the River Padma.

What we do in this lesson-

- Seeing and understanding the pictures given in the book, we will try to maintain the rules of balance and proportion in drawing pictures.
- With the motif of Shotoronji given in the book, we will try to make a drafted drawing in table-drawn sheets of paper.
- We will practice how to make a drawing small and large by drawing a table. Following the process mentioned in the book, we will try to relocate the drawing on the materials we find suitable.
- We will practice the Arohon and Aborohon of Kaharba tal in a slower tempo. We will learn about the Bhawaiya songs and practice them on our own.
- We will practice the poses of the Santhali dance in groups.
- We will find out if any historical or archaeological buildings in our locality. If there is any, we will draw a picture of it and note it down in the Bondhukhata.
- We will try to learn more about Artist Rashid Chowdhury and his works.



পদ্মার জলে চেষ্টার খেলা

The Lapping of the Padma Waves

Kolponate Bhromon Kori, Nijer Mone swadesh Ghuri activities of the pancharatna in traveling homeland are going on with enjoyment. As a part of this travel they have now reached Rajshahi. It is located on the bank of the Padma. Akash's cousin Mrittika Apu and her husband Raihan Dulabhai live here. They have come to receive the pancha Ratna in the station. After reaching home from the station, while taking breakfast, Raihan Dulabhai and Mrittika Apu have asked the pancharatna about their touring details. After listening to them, Raihan Dulabhai says, let me give you an idea about Rajsahi.

Rajshahi division consists of eight districts i.e. Rajshashi, Natore, Naogaon, Chapainawabganj, Pabna, Sirajganj, Bogra and Joypurhat. Every district of this division is historically rich. Moreover, the silken clothes and mangoes of Rajshahi are world famous, says Raihan Bhai.

The Lapping of the Padma Waves

As per plan, they have set out to see Rajshahi district which is located at the bank of the Padma. At first they went to the bank of the Padma where a month long fair is going on in the river bed. They have seen a variety of products while roaming in the fair. For example, different kinds of products made of looms, bamboo-cane, soil, Bell-metals and wood etc. Moreover, amidst food items they have different kinds of sweetmeats, pitha-puli, bread made of pulses and various kinds of bhorta.

While roaming with Mrittika Apu and Raihan Bhai they saw many of their age to have come to the fair. Some of them are singing under a banyan tree in one corner of the fair. And some are giving encouragement to their classmates for singing by clapping hands and some are trying to dance in different stepping, keeping in line with the songs. The visitors to the fair are enjoying the matter very much. The Pancha Ratna too joined the gathering without making any delay. There, a song composed in Bhatiyali tone by poet Kabi Kazi Nazrul Islam was being played.

Fair



The song is—

পদ্মার চেউ রে—
মোর শূন্য হৃদয়-পদ্ম নিয়ে ঘা, ঘা রে।
এই পদ্মে ছিল রে ঘার রাঙা পা
আমি হারায়েছি তারে॥
মোর পরান-ঁধু নাই, পদ্মে তাই মধু নাই, (নাই রে)
বাতাস কাঁদে বাইরে, সে-সুগন্ধ নাই রে
মোর রূপের সরসীতে আনন্দ-মৌমাছি নাহি ঝংকারে রে॥
ও পদ্মারে—
চেউয়ে তোর চেউ উঠায় যেমন চাঁদের আলো
মোর বঁধুয়ার রূপ তেমনি ঝিল্মিল্ করে কৃষ্ণ-কালো।
সে প্রেমের ঘাটে ঘাটে বাঁশী বাজায়
যদি দেখিস তারে, দিস এই পদ্ম তার পায়
বলিস, কেন বুকে আশার দেয়ালী জালিয়ে
ফেলে গেল চির-অন্ধকারে॥

While singing all along with clapping, Era notices everyone doesn't clap at the same tempo. After the song ends, she asks Somir, by the way, why did not our clapping end together? After hearing Era's words, Somir says, probably the combination of tempo and tal was not duly done.

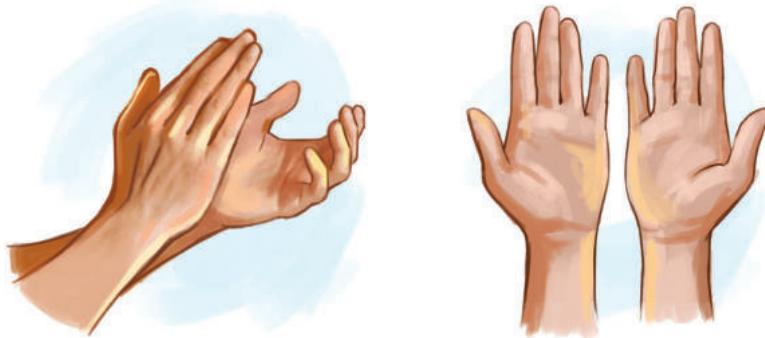
Among the five, Somir has practiced singing for a long. He has learned from his mother about the taal and tempo of songs. As he is knowledgeable about the fact he tells his friends- that we are clapping hands together and we are making the sound of clapping after a certain period of time; it is called taal. We have learnt it in the previous class. The song which is played here is in a rhythmic pattern of 6 beats or 6 divisions. This rhythm is called "Dadra Taal." Previously we have learned about the numbers and 'bol' associated with "Dadra Taal".

Akash asked, they learnt the 'dadra' taal in the previous class. But why is this taal not supporting this song. In this lesson, we will practice "Dadra taal quickly by clapping hands

Hearing this Somir says, we have already learnt in the previous class that every taal

The Lapping of the Padma Waves

has three tempos. According to the rules, Dadra has three tempos: a) Belated tempo b) Central tempo, and c) Quick tempo. The taal and tempo of a song are fixed according to its nature of it; some are sung in a belated tempo while some are in a central tempo. When the belated speed of any taal is made two or threefold the speed or tempo of taal increases.



তালি

খালি

+				o				+
১	২	৩		৪	৫	৬		১
ধা	ধি	না		না	তু	না		ধা
ধাধি	নানা	তুনা		ধাধি	নানা	তুনা		ধা
ধাধিনা	নাতুনা	ধাধিনা		নাতুনা	ধাধিনা	নাতুনা		ধা

[written in numbers] Vilambit laya
single beat/matra] Vilambit laya
[when doubled] Madhya laya
[when tripled] Drut laya

Now everyone learns the quick movement of Dadra taal by clapping together. After learning the tal of the song everyone liked singing it in chorus.

Meanwhile, from an announcement via a microphone from the fair organizing committee, they have come to know that in the afternoon the folk songs of the Rajshashi area will be performed on the stage. It includes; Alqap gan, Barasiya gan, Jhandir gan and Gomvira gan.

Hearing this announcement, the Pancha Ratna becomes very happy. Consulting with Mrittika Apu and Raihan Bhai, they have decided to spend the rest of the day here in the fair. They have learnt something about these songs before but never seen or heard them being performed on the stage. The popular songs of this area though are known as Geetreeti locally, they are widely popular across the country. Through this, they will be able to learn about the regional/local Geetreeti of Rajshahi.

In the mean time, they have taken their lunch which includes routi of pulses, smashed garlic, smashed eggplants, smashed dried fish along with jalebi and

some freshly made sweets.

By the afternoon, they reached the fair again. They started making a list of what is going to be sung. On this day, while listening to songs, they have prepared a list of songs and dances of this region by talking to the artists. Moreover, being divided into two groups, they have prepared a short list of local folk games, folk art, folk dance, folk foods, and folk dramas by talking with the local people. Mrittika Apu and Raihan Bhai have helped them immensely in collecting these data. After returning home at night both teams have matched up their lists. After matching up the lists, they noticed that all of them took information about Gomvira songs with much care and attention. They enjoyed its performance much, too.

Agun says, we have enjoyed the performance of Gomvira songs. We have enjoyed it much. Can we learn who is the proponent of Gomvira songs, why and when are these songs sung in detail? We need to know the subject matters of them too.

Hearing Agun, Raihan said, I can help you with this information because, I made a research paper travelling and talking to the artistes of the remote corners of the Rajshashi division including Chapainawabganj two years ago.

Gomvira Gan

Now Raihan Bhai has started talking on Gomvira Gan. Its origin lies in the Maldah, West Bengal. But the modern version of it originated in Chapainawabganj. The proponent of



The Lapping of the Padma Waves

this modern version of the song is the legendary artist Ostad Sheikh Safiur Rahman alias Sufi Master. He lived permanently in the Rohonbazar area of Gomostopur upazila. He has accomplished its renewed version by creating(Nana-nati) grandfather and grandson as characters. And this particular song upholds its own culture, language, and traditions. He was basically a poet by nature and composed innumerable Gomvira and Alkap songs. He not only composed these songs but also established individual tunes for Gomvira, the expression for dance, and acting, and also he initiated its rhythmic expressions. He has made Gomvira popular to the mass people by taking newer themes.

Based on the existing tales of rural Bengal, the lifestyle of the mass people, social problems, and the articulate use of local language, this branch of folk-drama has developed. As the tunes of this song have a speciality in its composition, it has become popular as Gomvira. But the Gomvira songs have become more popular among the national and international community at the hands of two other famous persons of Chapainawabganj. They are Rokibuddin and Kutubul Alam. They are known to the people of the country as Nana-nati in variety of Gomvira songs.

Usually we see Nana having white beard, wearing a wicker hat, lungi and holding a little stick at hand. Usually Nati wears a torn vest, sometimes carrying a plough in the shoulder, wears longi, gamcha and ghungur. Often some amount of grist or routi made of pulses is packed in that gamcha. In most cases, Gomvira songs are sung with drums, harmonium, flutes, kettle drums, and a pair of musical instruments. Generally towards the end of the year i.e. in the month of Chaitra or in the beginning of a new year this song is traditionally performed.

In the meantime, Somir has attempted to create new Gomvira songs by adding some new lyrics to the existing ones composed by different artistes. The next day, he has sung them before all with his own added tunes.

The song is—

বন্যা-খরা বাড়-জলোচ্ছাস প্রকৃতিক দুর্যোগ যত হয়

বৃক্ষছাড়া চারপাশের এই পরিবেশ বাঁচানোর উপায় নাই- নানা হে...

খাল-বিল আর জলাধার যত

নদী-নালা শত শত

পাহাড়-জঙ্গল-বন-বনানীর সঠিক রক্ষা করা চাই- নানা হে.....

ঘূর্ণিবাতাস, বজ্রাড়ে কতজনার প্রাণ যায়

আম-কঁঠাল, ক্ষেতের ফসল সবকিছুরই ক্ষতি হয়- নানা হে.....

ফল-ফলাদির গাছ লাগাও, দেশের পরিবেশকে বাঁচাও

আশের-গাশের পতিত জমি রেখোনারে আর ফেলি- নানা হে.....

লেখাপড়া খেলাখুলা খাওয়া দাওয়া যা করি
 গান বাজনা, আলকাপ, কবি, গভীরা, জারি সারি, নানা হে-
 লুঙ্গি-সার্ট-পাঞ্জাবি-শাড়ি এগুলাই হারগে সংস্কৃতি
 কীর্তন, পদাবলী, বেহলা লাচি, মেয়েলি গীত গায় এখন, নানা হে-
 হে নানা শিল্প সংস্কৃতিই হলো এই বাঙালির পরিচয়, নানা হে-

Everyone enjoyed the song sung by Somir and Abani together. Meanwhile, Era proposes, after returning to the school, we can arrange a program for performing Gomvira with everyone in the class. The disaster in nature and environment and for creating awareness regarding education we will sing our own composed songs, coping with Gomvira songs.

The next day the Pancharatna expressed their desire to see the process of weaving Silk, a famous product in the Rajshahi area. After getting down to the railway station they have seen the signboards of the sericulture and Silk industry. When they shared it with Raihan Bhai, promised to take there the next day.

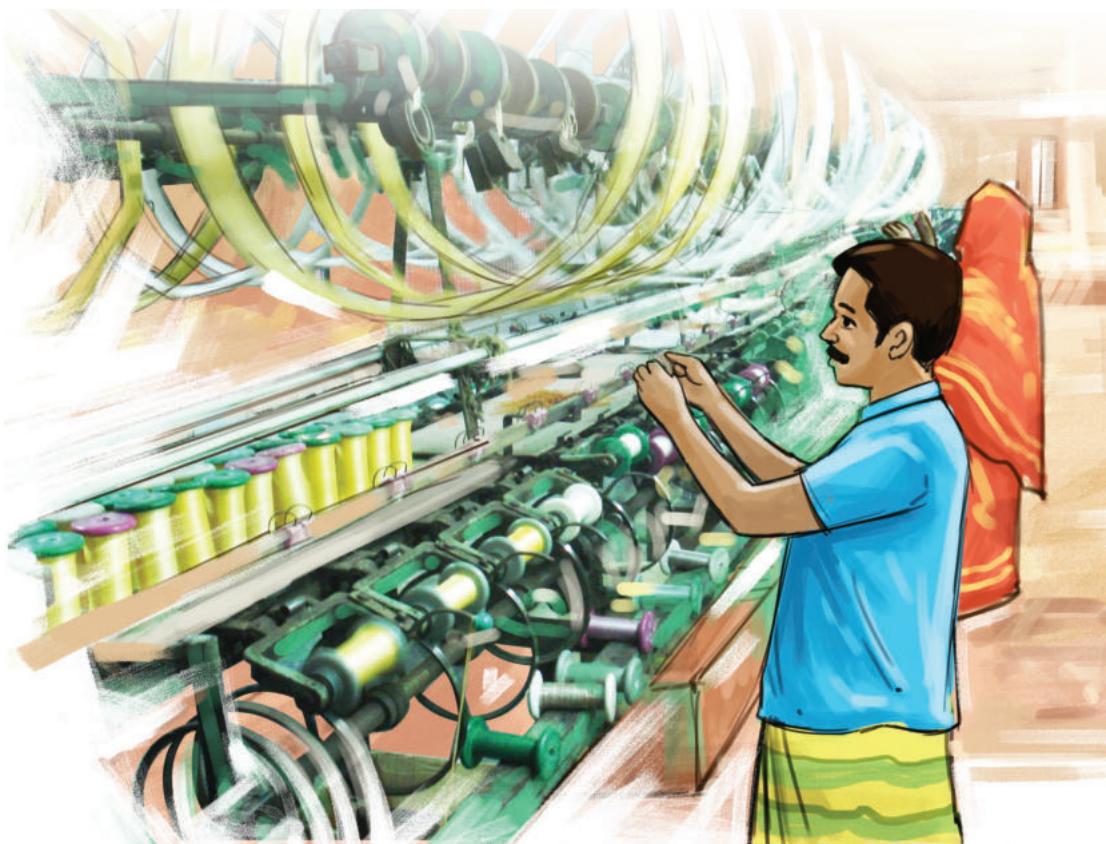
The Silk of Rajshahi

The next morning everyone went to the government silk factory. Raihan Bhai has shown them how the silkworms grow up by eating Mulberry leaves. These worms gradually metamorphose into cocoon and thread is created from them. The cocoons are boiled and an entry of thread is thus found out. Everyone becomes surprised to see the process of weaving silken clothes by turning wheels and collecting threads. Sharee, different kinds of attire for girls, dupatta, punjabee, Fatua, and ties etc. are made from them.

There are some non-governmental factories in Rajshahi who are involved in weaving silken clothes, and designing, coloring, printing, polishing, finishing and marketing them. The women in this region have made the Silk of Rajshahi popular by drawing batik designs on silken clothes, using tie-dye, handprint, brush print and by doing different painting with the use of blocks. They are becoming self-dependent by doing so.

These silken products have a good demand in the international market too. Thus by exporting them abroad our national economy is getting strong.

Silk Factory



Afterward, the Pancharatna have gone to the Faculty of Fine Arts, Rajshahi University to learn about the drawing in silken clothes. They have seen the process of drawing tie-dye on clothes, Batik, handprint, screen print, block print, appliquéd, etc. When they interviewed one of the teachers at the faculty, he replies, one of the foremost rules of drawing a picture is its rhythm. Somir adds, dances and songs, too, have rhythms. The teacher further says, there is rhythm everywhere in Art. When Akash wants to know about the rhythm of drawing pictures he says,

The aesthetic dynamism of the constituents in drawing pictures is called rhythm. The use of three kinds of rhythms is mostly seen in drawing pictures. For example: repetitive rhythm, gradual rhythm, and increasing rhythm.

The shapes used in repetitive rhythms are placed in equal size and distance. In a gradual rhythm, the equally sized shapes do not remain at a similar distance. And in the increasing rhythm, the shapes and distance can be more or less.

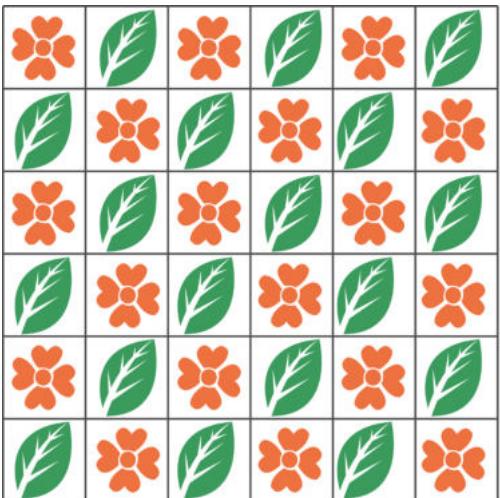
Following the rules of these three rhythms you can create new drawings. Let me help you learn a practical experience of employing rhythm in drawing pictures to make a drawing.

In this lesson, we will make drawings by cutting papers and applying rhythms.

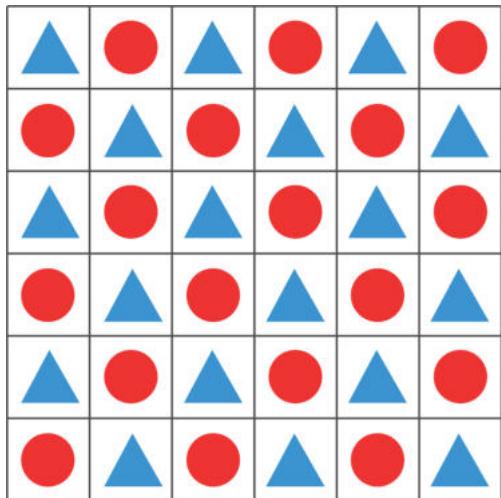
Among the three rhythms, repetitive and increasing rhythms are very handy in making drawings. In this respect, you can use natural shapes or geometrical shapes. In making this drawing, you can use any easily available two-colored posters. If poster papers are not found, you can use different packets or rejected papers. What you need more is a pair of scissors and some glue for pairing the papers.

- At first, we will draw a square of six feet long and six feet wide.
- We will draw tables of one inch in the square.
- Now from two different colored papers, we will have to draw a triangle and a circle sized a bit smaller than one inch and cut them with scissors. If you want, you can use one-inch sized flowers and leaves.
- Now we can create a complete metrical composition using triangles in one image and circles in the next image on paper. Instead of triangles and circles, you can use flowers and leaves of slightly smaller size, ranging from 1 inch if you prefer.
- In the same way by drawing circles from smaller to larger size on pages gradually and by adorning them spirally, we can create a drawing of an increasing rhythm.

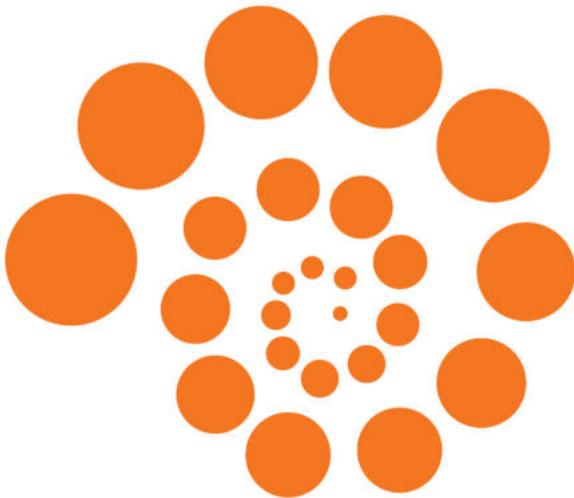
The Lapping of the Padma Waves



Metrical composition using natural shapes



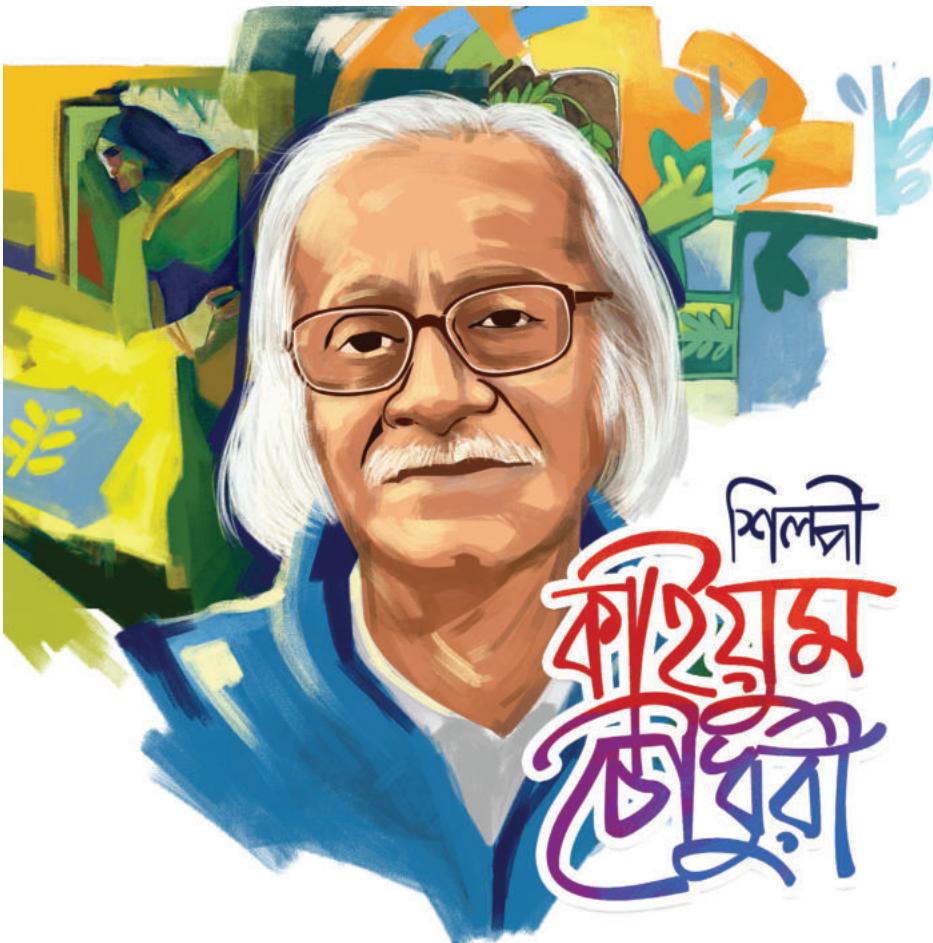
Metrical composition using geometrical shapes



Drawing of an increasing rhythm.

Later, by following rules and regulations, these drawings can be replaced on any matter including clothes and drawings can be done for new products.

After these practical experiences, they had many words with the teacher of Fine Arts. He says, when an artist provides an aesthetic touch on any product, it becomes really beautiful. Now I will tell you about an artist. Although he is a painter, his touches of brush have embellished the ready-made garments of Bangladesh, posters and covers of books, and many more. He is Artist Qayyum Chowdhury.



Artist Qayyum Chowdhury

Artist Qayyum Chowdhury was born in 1932 in Feni. He was admitted to the Art Institute in 1949 and completed his study with distinction in 1954. He was lucky to have pioneers like Shilpacharya Joynul Abedin, Potua Quamrul Hassan and Safiuddin Ahmed, and many more as teachers. With their guidance, he attained the skills of ‘seeing’ and ‘showing’. This artistic insight has made Qayyum Chowdhury a painter and a Designer of avant grade. He joined the Art College as a teacher in 1957.

Clothes made of local elements become spectacular artwork with his design. He has expressed the nature of all the six seasons of Bangladesh in his designed clothes in a very aesthetic way. Qayyum Chowdhury has glorified all our national days i.e. International Mother Language Day, Independence Day and Victory Day, and other occasions with his painting in clothes. From sarees made of silk or thread to shawls, everything has become picturesque with the touch of his brush. Qayyum Chowdhury

The Lapping of the Padma Waves

was aware of modern fashion and he has played a vital role in making the local clothes popular to the young generations.

In the 1950s, the trend of having the art reflected on fashion began in the hands of Patua Quamrul Hassan. Qayyum Chowdhury accelerated this job initiated by his teacher and has given the national fashion a brand. He has made the publication art an aesthetic one along with national art. Posters in Bangladesh have reached the peak of aesthetic beauty in his hands. He excelled in drawing book covers immensely. His self-created typography is the main attraction of any poster or book cover.

He has enriched Bangladesh Painting to a large extent. He is regarded as the most valuable and skilled artist among his contemporaries for his own style. The nature of rural Bengal, rivers, farmers, birds, and animals, all these things are reflected in his works with absolute care and attention. The use of bright animation is one of the special features of his artworks.

Qayyum Chowdhury was awarded Ekushey Padak in 1986 for his special contribution to Art and he was awarded Swadhinata Padak in 2014. He breathed his last in 30th November 2014.

Some artworks of Artist Qayyum Chowdhury



Scenery of Nepal, media-water colour,2006



Hritu-2 (ଖୃତୁ- ୨), media-Water colour, 2001



Florece-1 (ଫ୍ଲୋରେସ୍- ୧), media-Water colour, 2005

The Lapping of the Padma Waves

Afterwards, the Pancha Ratna have set out for paying a visit to Paharpur Buddist Viharas, Mohasthan Garh and one of the noted examples of antiquities of the ancient and the present day Bangladesh Sona Mosque. They also paid a visit to Puthia Rajbaria which was the residence of Hemanta Kumari Devi. After seeing another finest instance of the ancient infrastructure named JorrBangla Mandir they had later reached Uttara Gonovobon.

Uttara Gonovobon

Dighapatia Rajbari was named Uttara Gonovobon in 1972 and has been preserved as Prime Minister's Northern residence. This is the only residence of Prime Minister outside Dhaka.

There is a huge clock on the four storied pyramid shaped entrance of the building. It was collected from Italy. There are twelve palaces including the main building, Kumar Palace, Kacarivobon, three kortarani houses and kitchens. The marble stone designed sculpture is in the south garden of the palace. There are six cannons including the two in front of the palace. This light yellow, red oxide or brick colored building is a unique examples of old architecture. The huge clock placed in a round shaped drawing at the peak of the palace attracts all.

Uttara Gonovobon



After visiting the historically important places in the Rajshahi area the Pancha Ratna have drawn many drawings in their Bondhukhata. They have noted down the important information, too.

Now they have appeared before the main gate of the university to see the Memorial Sculpture of the War of Liberation. It is on the south side of the Senate Building. Seeing the spectacular red colored sculpture they have grown eagerness for gathering information about it.

Shabash Bangladesh



Shabash Bangladesh is one of the notable memorial sculptures built in commemoration of the freedom fighters in the War of Liberation in 1971. Its beauty, brightness, the art of making, and variety in expressions are worth noticing. The University of Rajshahi authority has built this sculpture to spread the spirit of the War of Liberation among the new generations by Artist Nitun Kundu.

There are two Freedom Fighters in the sculpture. One is a rural young man wearing a lungi and another is a pant-worn urban young man. Both have no shirts worn. They are running to fight the enemies with rifles in hand. This sculpture successfully reflects the participation of people across the country. The rural young man has a rifle in one hand and another hand is kept upright-fisted. He has a gamcha worn on his head. The pant-worn urban boy has a rifle held in his two hands and is marching forward for fighting the enemies. He has tied gamcha in his waist and his frizzy hair is blowing in the wind.

The Lapping of the Padma Waves

There is a muktamancha behind the concrete-made sculpture. The sculpture is made on a forty feet high altar. There is a 36 feet high pillar behind it and there is five feet round cleft or a blank space in the pillar. This round-shaped blank space symbolizes the red circle in the Bangladeshi national flag.

At the back wall of the Mancha, a sculpture of relief is inscribed. A flag procession of people from all caste; creeds, gender, and age are presented in it. The universal scenario of rural Bengal, a baul carrying monochord—all these pictures are reflected in the relief sculpture.

One of the famous poems by Sukanta Bhattacharya is written on the altar of the sculpture.

‘সাবাস বাংলাদেশ’

এ পৃথিবী অবাক তাকিয়ে রয়

জলে পুড়ে মরে ছারখার

তবু মাথা নোয়াবার নয়’

By adding this poem, the theme of the sculpture has been portrayed more articulately.

What we will do in this lesson—

- We will make a drawing by cutting papers and making a drawing of repetitive and increasing rhythm as mentioned in the book.
- We will sing the song ‘Padmar Dheure’ by Kazi Nazrul by clapping hands with quick “Dadra tal” as mentioned in the book.
- By listening and watching Gomvira songs through different means we will try to sing the Gomvira song given in the book with expressions.
- If there is any artistic clothes store or organization, we will try to gather information about drawing by going there.
- We will try to learn more about Artist Qaayum Chowdhury and his artworks more.





Attuning the Rupsha Upstream Music

From Rajshahi division the Pancha Ratna now is heading towards the home of Somir's Didi. Khulna is bound to the river Rupsa and Bhairab. Khulna is known as a industrially enriched city. Khulna is one of the ancient river ports of Bangladesh. This city is called Shilpa Nagari, the city of industry. It consists of ten districts which include; Khulna, Khustia, Bagerhat, Chuadanga, Jessore, Jhenaidah, Magura, Meherpur, Narail, and Satkhira.

Gazir Pot, Baul songs and Gazi Kalu Champabati Pala are the main elements of folk culture in this area. While coming to Khulna from Rajshahi by train they heard the songs of Baul Lalon-

মানুষ ভজলে সোনার মানুষ হবি
মানুষ ছাড়া ক্ষয়াপারে তুই মূল হারাবি।

Somir's Didi and Dadababu have come to the station to receive the Pancha Ratna. After entering Didi's home, they have seen a picture which has captivated them for a while. Abani says the cover of our Art and Culture text for class vii takes after this picture. Others agreed with her. Somir's Didi asked, 'What do you call this picture?' Akash replies it is Gazir Pot. Didi agrees with him and adds, Gazir Pot is a traditional trend in our folk painting.

Abani wants to know, where did you collect it from? Didi replies, A number of Potua (Limner) families live in a village a little bit away from here. I have ordered it from them. Do you know who is called 'Potua'? Those who draw pots are called Potua.

Akash takes the turn; I have heard that these artists create colors with different natural elements such as flowers, leaves, climbers, mud, ashes, etc., and draw pictures. Didi consents, you have learned correctly. But, presently some Potua draws pictures by buying colors from the market. Era says, in class vii, while creating a natural color wheel we attempted to create some colors on our own. If we can learn the process of making color with the natural elements, it would be much better. Agun says, even if colors are not found available in our area we can draw pictures by creating colors from the natural elements on our own.

Didi says, I am feeling very much elated, seeing your curiosity in this subject. I will talk to the artists today and will arrange a practical experience of creating natural colors and drawing pot pictures. Everyone feels elated and they thank Didi. On the same day, they fixed a tour plan for traveling to Khulna. Between their plans, Didi says, I have talked to Narayan, a Pot Artist. We will go to their village tomorrow morning.

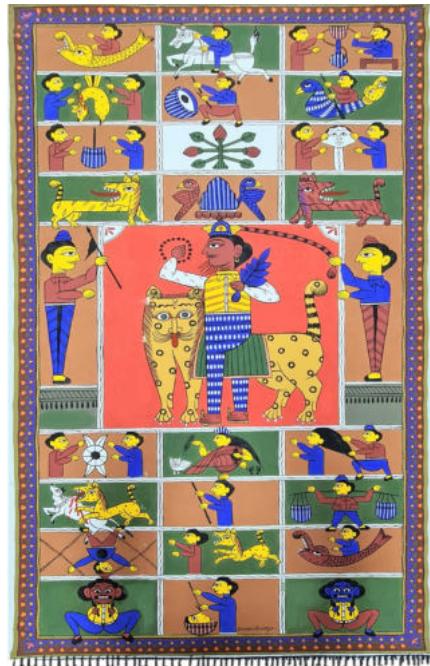
Next day, they reached the village of the Pot Artists with Didi. There they meet the most aged artist Kanailal for helping him. A grandson of this aged artist named Nimai Lal who himself is a painter, was present there. He gives them much information regarding this trend of art in Bangladesh. The five took video records of them. Also, they have noted them down in the Bondhukhata. While educating them about Potochitra she says—

Potochitra:

The pictures drawn in pots are called Potochitra. Pot means a piece of cloth. Generally, Potochitra is drawn on a piece of cloth. This Potochitra is another remarkable example of folk art in Bengal. Those who draw pots are called Potua. And those who exhibit pots are called Potokushilab or Gayen. The Potua in Bangladesh and India have been involved in drawing pots since the ancient days. The history of pot art is nearly two thousand five hundred years old. Pot is basically divided into two kinds: Scroll Pot and little shaped Quadrangular Pot. A scrolling pot is generally 15-30 feet long and 2-3 feet wide. And the quadrangular pot is usually of small size



Kalighaater pot (Rectangular pot)



Gazir pot (Scroll pot)

Once it was a popular means of entertainment for the mass people in rural Bengal. The use of Potochitra is widely seen in Rajshahi, Khulna, Jessore, Noakhali, Cumilla, Sylhet, Mymensingh, Greater Dhaka, and many places in Bangladesh and Bakura, Bardhaman, Murshidabad, Medinipur, Birbhum, Calcutta and many places in India. To the rural people of these areas, Potochitra was one of the best means of entertainment.

In the beginning, the main themes of Potochitra were mythological, religious, and moral. Later, the issues of social, political, and social awareness were included as themes in drawing Potochitra. Monoshapath, Ramayanpath, Durghapath, Krishnopath, King Harshchandra, Sabitri- Satybaan, Chandimangal, Dhramamangal, and Anandamangal, etc, are remarkable examples of mythological and religious themes.

The pots of Kalighaat in West Bengal are very remarkable. The pots in Kalighaat are basically Choukapot. They are drawn on comparatively small papers. Satirizing the political and social issues of the colonial period is particularly noticed in the pots of this area.

Moreover themes related to creating public awareness such as ecological disaster, tree plantation, the rights of female and children, the negative effects of wars are too given preference in choosing themes for drawing pots.

Gazir Pot:

‘আশা হাতে তাজ মাথে সোনার খড়ম পায়
 আল্লা আল্লা বলে গাজী ফকির হইয়া ঘায়।
 সুন্দরবন যাইয়া গাজী খুলিলেন কালাম
 যত আছে বনের বাঘ জানায় ছালাম।’

These lines are recited for portraying the greatness of Gazi. While describing Gazi, his attire, the crown in his head and the golden clogs are described. This part also addresses Gazi's devotion and love for the creator. Through this aesthetic presentation, the traditional folk-art Gazir pots are served.

The power of Gazi in the Sundarbans area has been the talk of the mass people for centuries. Remembering his name, people used to walk in the groves fearlessly for the people in this area believe that the tigers in the forests bow to the name of Gazi. People used to get rid of their fear of tigers and crocodiles by recalling their names. Gazi is the peer to the woodcutters, the Baowalii and the Mowalii.

Gazir Pot is one of the remarkable folk- paintings in Bangladesh. In the ancient days, Gazir Pot was exhibited for entertainment in the yards of the villagers. While exhibiting them, the artists used to sing by beating drums and Juri. After the exhibition, the spectators used to gift the artists with rice, other necessary items, and cash money. The artists used to point the pictures drawn in the pot with a stick. Along with it, by making a combination of tunes, tempos, and words they used to make songs to express the themes of the art. In the description of the pot of Gazi, three themes are mostly noticed. For example a. the greatness and unworldly power of Gazi Peer, b. Moral advice mixed with jokes and c. the fear of death or the Regent of death.

Before drawing the portrait on Gazir Pot, it needs to be divided into some panels. In the middle panel of the pot, Gazi Peer is drawn. Manik and Kalu Peer are drawn on the two sides of him. Chaowal Fakir who is seen in playing Nakara will be drawn in the second row from above. The magical Shimul tree is drawn in the middle panel of the third row. Moreover, tigers, Shimul trees, tasbih, hukka, hunted deer, etc. are allegorically portrayed as themes. While drawing pots reality is not considered and is drawn in a special way. Moreover, in Potochitra colors are used plainly. Around the frame of each panel, there is a shackle-like design in black or grey on white.

Method of Making Gazir Pot

The Process of Making Gazir Pots: Gazir Pot is basically spiraled. This pot is drawn on a certain thick-sized piece of clothing. If the seeds of tamarind are lightly fried and soaked for nearly an hour, the shells can be easily peeled. After the shells are peeled and dried, they

Art and Culture

need to be grinded. After grinding the powder will be mixed with water and boiled to make glue. By mixing chalk powder and brick powder with the glue of tamarind seeds or wood apple a layer is given on the piece of clothes. Again, some Potua makes a ground by giving a layer of cow dung and glue. After giving a layer on the piece of clothes, it needs to be dried up and the panels need to be divided to draw pictures.

While drawing Potochitra different colors made of several plant and mineral materials are used. For example, green from the leaves of beans, deep green from Kalokeshi, yellow from raw turmeric, white from conch shells, red from cinnabar, earthen yellow from chalky soil, and blue from the Indigo trees are made. Potochitra is drawn by making a brush from the wools of goats. Nowadays different kinds of colours are available in the market and artists use them for drawing Potochitra.



Demonstration and presentation of Gazir pot

Afterwards, Didi provides more information to the Pancha Ratna. She tells:

One of the notable Painters in modern Indian painting is Zamini Roy. He has presented Patchitra in a newer form in his works. The pioneer of modern painting in Bangladesh is Kamrul Hasan who has used the skills of the Patchitra artists in his works in a very aesthetic way. He used to use the title Potua with his name. Potshilpa has developed so far in the modern art world through the devotion and enterprise of these artists.

With the passage of time, there has been a massive change in the modes of entertainment for the people. Thus this trend of folk painting is about to be extinct. A good number of Gazir Pot has been preserved in Bangla Academy Dhaka, Sonargaon Folk-art Museum in Narayangonj, and in the Asotosh Museum and Gurusodoy Dutta Museum in Kolkata of the West Bengal in India.

From the young and aged artists along with Didi, they have learned much necessary information about Potochitra and they are satisfied now. Now, the Pancharatna express their desire politely to learn the process of making colors from the Painter Kanai Lal. Being requested, the artist has started teaching them the process of making colors.

The Process of Making Colours from Leaves, Flowers, and Different Natural Elements:

- After collecting different kinds of flowers and leaves, they have to be washed with water.
- Then the leaves or the flowers need to be split into little pieces and to be grinded well with clean pieces of stones or muller.
- Now the grinded leaves or flowers are to be filtered through the clean threaded clothes.
- The filtered leaves or flower extracts need to be mixed with the glue of tamarind seeds or wood apples to make colour and this colour can be used keeping in a little pot.
- For making black colours at first we need to lit a Cherag or Kupi. Now if we hold a little bowl or plate of steel on the Cherag or Kupi, the scar or ink produced from will get stuck. Later, this stuck ink or carbon needs to be collected and mixed with the glue of wood apples or tamarind seeds to create a standard black colour.
- Maroon colour from the catechu eaten with pan, yellow from chalky soil, and from the indigo in clothes blue color can be created.

- While creating colours from flowers and leaves we need to remember, we will colour, almost similar to the colours of the flowers and leaves that we collect. In the beginning the colors remain a bit light. In this case, they can be made thicker by boiling them and thus they will become easier to be used, and exist for a long. In this respect, if the glue of wood apple or tamarind seeds is not found, it won't matter. These colours are congenial to the environment which does not hamper our health.



The Pancharatna have learned many things from the Artist Kanai Lal about how to draw pots and make colours. Now, it is their turn to say bye. After gathering a thrilling experience all through the day, they are not going home with Didi. Showing love and respect to all the artists of traditional folk art of the country and carrying the glorious tale of this art in mind, they are now heading towards doing something new.

Baul Songs

The next day the Pancharatna went to the shrine of Lalon Shah in Kusthia. It has become nearly afternoon to enter the shrine area. There they saw some Bauls with monochords and Mandira singing the songs of Lalon. While singing, they were dancing in a special expression too.

Showing a sculpture of a Baul in the Akhrabari of Lalon, Somir says, I have come to know monochord is the main instrument of this song. It is made of gourd shells, bamboo and wires.

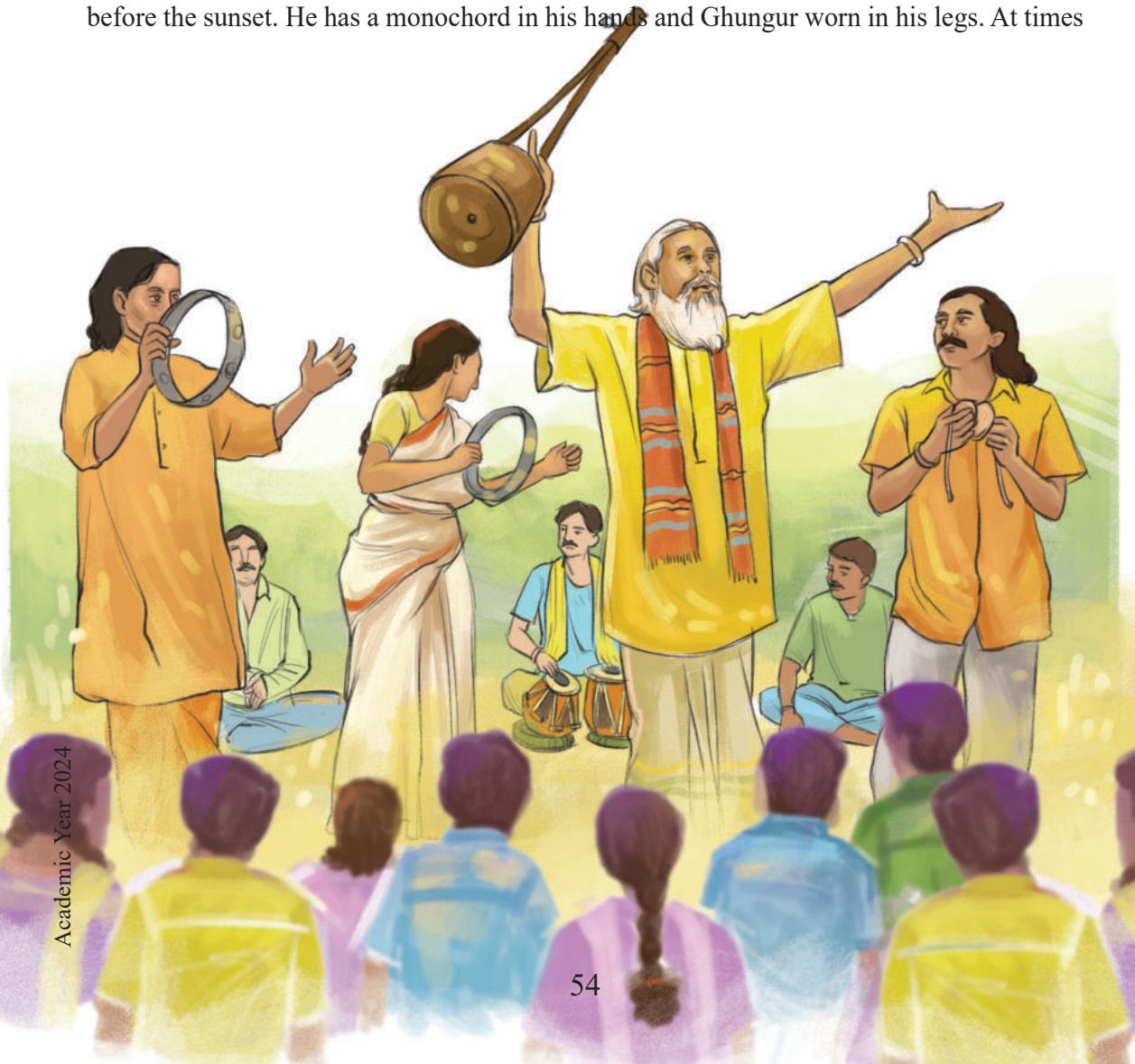
Now the Pancharatna have seen a sales centre of folk-musical instruments. There they

Attuning the Rupsha Upstream Music

carefully observed the technique that the craftsmen used for making it. When Pancharatna wanted to know about Ektara, the sellers said, only one tune is used in that instrument. Because, in most cases, the string is tuned at 'sa' that is determined by the scale of the singer who plays it. The seller taught Pancharatna the technique of playing Ektara. After that Pancharatna could know various information about Lalon Fakir from the Bauls and visitors at the grave memorial.

The poems and songs that Lalon Fakir composed to highlight the spirits of humanity and equality are now well recognised worldwide. Today, he is the symbol of world humanity. He is a multifaceted creator as a poet, philosopher, lyricist, composer, social reformer, singer, a spiritual devotee, and a Guru. UNESCO has already recognised our Baul song as a world heritage.

Next to Lalon's Akhrabari, Pancharatna saw a Baul singing alone sitting under a tree just before the sunset. He has a monochord in his hands and Ghungur worn in his legs. At times



he is singing, by playing Hathbaya. Hearing him singing, the visitors from his surrounding have too joined. For a certain period of time the five have been lost in fancy world of tunes. The Baul keeps singing- The Baul was also matching his steps with the rhythm of the Baul song spontaneously to perform his dance forms. At that time, Pancharatna also learned the dance forms keeping pace with the Baul's steps.

খাঁচার ভিতর অচিন পাখি

কেমনে আসে যায়।

ধরতে পারলে মনবেড়ি

দিতাম পাখির পায়॥

আট কুঠুরী নয় দরজা আঁটা

মধ্যে মধ্যে ঝরকা কাটা।

তার উপরে সদর কোঠা

আয়নামহল তায়॥

কপালের ফ্যার নইলে কি আর

পাখিটির এমন ব্যবহার।

খাঁচা ভেঙে পাখি আমার

কোন বনে পালায়॥

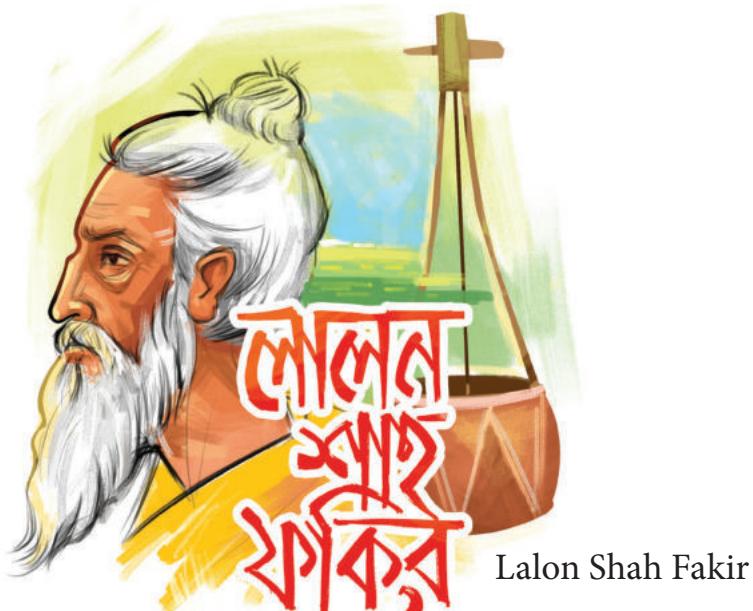
মন তুই রইলি খাঁচার আশে

খাঁচা যে তোর কাঁচা বাঁশে।

কোন দিন খাঁচা পড়বে খসে

ফকির লালন কেঁদে কয়॥





The philosopher and legend of Baul devotion Fakir Lalon Shah was born in 1774. The songs like Jari, Sari, Kirton, Pala, Gazir gaan, Bhatiali, Murshidi etc. used to attract him. Whenever there were any cultural gathering of songs, Lalon used to attend them. Listening to the songs sung in the programmes, he developed his eagerness and devotion at songs at an upper level.

He lost his mother at his early childhood. After he lost his mother, Lalon retired from home. Then he was initiated first into consecration from Siraj Shah. After getting initiated into his journey towards consecration, he served his Guru and his Guru mother and continued being in company of the sage.

He expressed his own philosophy through spiritual devotion. His songs carry almost all the themes of mass life. He has disseminated knowledge to human beings by composing songs such as Marfati, Fokiri, Murshidi, Dehotattwa, Nabittattwa, Monoshiksha, Bicchedi, Ekeshwarbad, Goshtogan, Radhakrishnatattwa, Prarthana, Premtattwa and Gurutattwa very fluently.

The subject of his songs is human love. His songs are widely appreciated by the Bangalees for creating spiritual devotion, philosophical thoughts, and humanitarianism and for non-communalism. He is known as Baul guru Lalon Shah in our national and folk life.

After learning many things about Baul songs, dances and Lalon Shah, they have noted down the necessary things in Bondhukhata.

After this they went first to see the Shath Gombuj Masjid. Hazrat Khan Jahan Ali (R) built this spectacular and architecturally beautiful mosque five hundred years ago. Its architecutral presentation i.e., the ornamentation of plants and leaves on terracotta reflects the trends of the

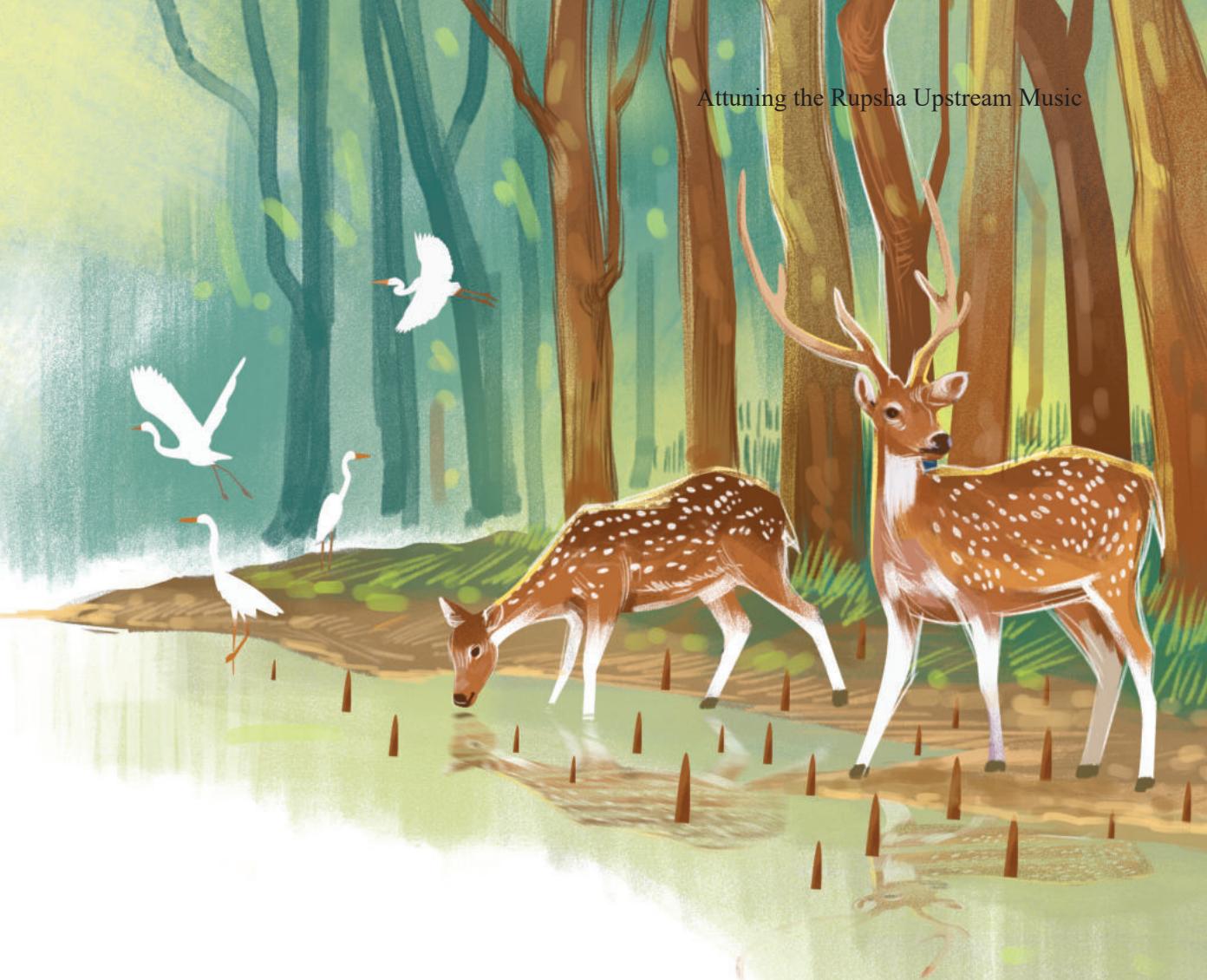
building construction in the middle ages. Now, they have gone to the Sundarbans.

Sundarbans

This forest land is located in Satkhira, Bagerhat, Khulna, and some of the Barguna districts. They all started their journey by a water vehicle from the Satkhira part of this forest very early in the morning. The tourist guide in the water vehicle said to them that UNESCO enlisted it as a place of world heritage in 1997. Sea tide flows inside the Sundarbans and as a result, mangrove forests are grown in the muddled salty islands.

Sundarbans is the largest mangrove forest grown on the bank of the sea in the world. Sundari is the main tree of this forest and it is thought that this forest is named after the above said





tree. There are varied species of plants and wild animals in this forest. The World Famous Royal Bengal Tiger is the most attractive animal in this forest.

While traveling, they took their lunch on their way sitting on the water vehicle. They enjoyed curry cooked with Chuijhaal (*Piper chaba*), and shrimp caught from rivers tasted much.

At this moment the five asked, by the way Didi, we have come to visit the Sundarbans and will be back after our visit. We have learned so much. But, how can our other friends have the same experience

After hearing their questions with attention, she replied with much care, they can draw pictures of Sundarbans and the Royal Bengal Tigers following the frame of Gazir Pots. And, they can travel to the forests if there is any in their locality.

After the travel in the Sundarbans ends, the five come to the historic Mujibnagar.

Mujibnagar



The history of independent Bangladesh is closely connected to the name Mujibnagar of Meherpur district. The Pancharatna learnt about many incidents that occurred during the War of Liberation in 1971 after going there. The artwork built here reflects the history of the war days. The historic 7th March speech of Father of the Nation Bangabandhu Sheikh Mujibur Rahman, the fight between the freedom fighters, the Pakistani soldiers, and their local collaborators, the atrocities executed by them, the cruel genocide, and the surrender of the Pakistani Army—all these are reflected through the sculptures built here. They have noted down such new information in the Bondhukhata. Holding the spirits of the glorious War of Liberation, the five now set for Barisal City which is located on the bank of the river Kirtonkhola.

What we will do in this Lesson—

- We will make colors with natural elements following the instructions given in the book.
- We will draw the picture of the Sundarbans given in the book as Potochitra or as we prefer. We will add color to the picture with own created colors or with pen, pencils, colored pencils, pastels colors etc. along with easily available colours.
- We will attempt to sing the song titled Khanchar Vitor Ochin Pakhi given in the book without instruments or by playing the ‘SA’ tune.
- We will try to identify mythology pots, Gazir Pot, Kalighat Pot, and pots on contemporary issues.
- We will try to find out if any Potua or Exhibitionist of Pots lives in our surroundings.
- Will attempt to learn more about Lalon Shah’s works and songs in detail.

At the Kirtankhola Bank; The Land of Dhanshalik

কৃত্তলখালি পাতে ধানশালিকে দেখ

At the Kirtankhola Bank: The Land of Dhanshalik

The Pancha Ratna now set off to the city of Barisal, the birth place of Poet Jibananda Das. Jibananda Das is known as the poet of the Ruposhi Bangla, the Beautiful Bengal. Mr. Mohsin Rahman, a friend of Shams Mama will help the five in travelling Barisal.

On the fixed day, the five starts their journey by bus from Khulna. Agun shares some information about Barisal when they are in the bus and reads out their tour plan. Sitting in the bus, Somir starts singing in a murmuring tone.

আয়রে বাঙালি আয় সেজে আয়,
আয় লেগে যাই দেশের কাজে।

(সংক্ষেপিত)

Bah! I have enjoyed the song much, said Era. Whose song is it? I have never heard it before. Somir replies it is a song of Bard Mukunda Das.

By the time the bus starts the Pancharatna were discussing the songs. At last, their bus starts off to Barisal.

Barisal, Patuakhali, Bhola, Pirojpur, Borguna, and Jhalokati are the six districts in the Barisal division. This division is a huge source of natural resources and folk culture. The Pancharatna has reached Barisal City by discussing these issues.

Mr. Mohsin and his daughter Maliha came at the bus station to receive them. Maliha walks on crutches. She welcomed them with a bouquet of flowers at the station. Maliha studies in class ten. She is a good singer and draws pictures well. She leads every cultural event at her school.

Meanwhile, Maliha has developed a very good understanding of the five. She has shown them some of her pictures drawn with watercolor, poster color, and pastel colors. The five appreciate her drawing much and asked her about drawing pictures with watercolor, poster color, and pastel colors. She has agreed to tell them about the processes of drawing pictures. By this time they shared details of traveling homeland in their imagination. She too has joined them in traveling to Barisal. They have prepared a tour plan sitting together. Somir has been singing the song ‘Amra Manush Hote Chai’ in a lower voice. Maliha has noticed it while talking to others. Listening to Somir singing, Maliha applauds him, bah! You sing very well.

This is a famous song by Mukunda Das. Somir says, I knew it is a song of Mukunda Das but knew very little about him. Maliha said, in your list of visiting, Kalibari of Mukunda Das too is included. After going there we can learn many things from the local people. The five too agreed to this point.

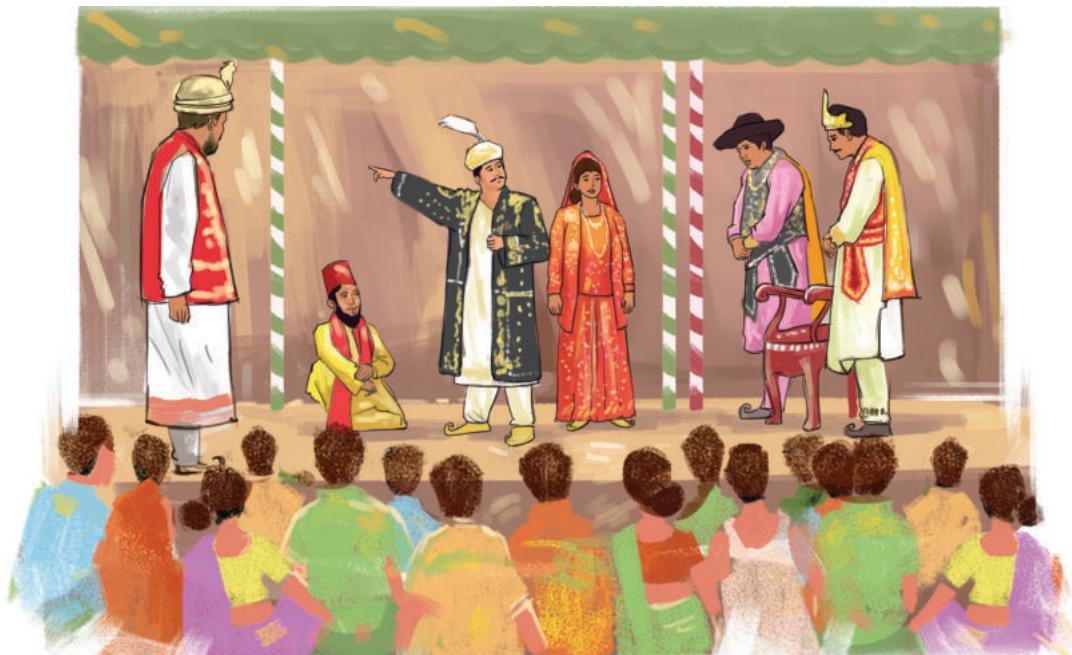
By this time, Mami has called them for lunch as it is lunchtime. Mami said it already past noon. I have prepared some traditional foods of Barisal for you. Appearing at the dining the five have become so elated. The dishes served include fish fry in banana leaves, duck meat, and many more.

While taking food, Mohsin Mama said, the divisional cultural festival has started in the Ashwini Kumar Hall situated at the heart of the city under the patronization of Cultural and Sports organizations in Barisal. On this occasion a folk-fair has been organized for fifteen days. In this fair tonight they are going to perform a Zatra. We all will go there for enjoying it. Mohsin Mama asked the five if they watched zatra before. They replied that they had never seen it before. Then, let me give you some idea about Zatra so that you can enjoy it well. Telling this he has started talking about Zatra-

Zatra

One of the most popular trends in Bengali folk drama is Zatra. Zatra means ‘going’, this word is used for going for any auspicious job. It was in vogue in the ancient days though Zatra reflects people’s love for their country, struggles for freedom, and social reformations. The inclusion of the patriotic tales began at the beginning of the twentieth century. Keeping a balance with the work routine of the farmers, the performance of Zatra starts in the month of Shrabon and

At the Kirtonkhola Bank; The Land of Dhanshalik ends in Ashwin in Bangladesh. Mandira, Khol, flutes, drums, behala , Bangla dhol, Tabla, etc. are used as musical instruments in Zatra. People, irrespective of caste, creed, or religion have shown love to Zatra for enriching patriotism and indigenous cultural practices. Zatra offers the audience reading out from myths, dialogues, dances, acting, and music performed with instruments. Like the traditional folk drama Zatra too is performed open stages. Spectators sit all around the stage. One prompter tells the dialogues to actors/actresses from scripts. There are stairs on both ways of the stage going up there. The players of instruments sit outside the stage with their instruments. There is a prompter in their team who reads out the dialogues



to the performers during the performance. The Pancharatna have watched Zatra with all in the Ashwinikumar Hall. While watching the performance, the Pancharatna became deeply moved. They have started performing in their imagination. The performance of Zatra ends with a wonderful impression in their minds. After the Zatra ends, they have called it a day then. In the meantime, they have been discussing among themselves to choose a topic and perform in the classroom.

After returning home now they have become busy in a serious chat. While having the chat Mohsin Mama talks to Somir, I heard it from Maliha that you are eager to know about the bard Mukunda Das. He asks, what about traveling his Kalibari?

The Pancharatna and Maliha very instantly replied, it would be very good, we can learn many things from there. The next day they have gone to the Kalibari of Mukunda Das and learnt many things about the poet.



Mukunda Das

Mukunda Das was born in Dhaka in 1878 but grew up in Barisal. In the Anti-British movement he used to sing a good number of Gono Sangeet (Songs that speak of the masses). During the Division of Bengal 1905, anti-British movement spread out widely in Barisal. Mukunda Das added life to this protest by composing songs, poems, and writing plays. He is known as Charankabi (Writer of ballads) to all. In 1905, he wrote his first Zatrapala titled Matripuja (The Worship of Mothers). He inspired the activists with his zatra. He started moving across the country with his Zatra mates. He used to give speeches between performances which used to play a good role in inspiring the masses for the Anti-British movements. At one stage the British police declared the manuscript of Matripuja forfeit.

During the War of Liberation of Bangladesh in 1971, the Pakistani Army caused serious damage to the Kali Mandir (the Temple of goddess Kali) built by Mukunda Das. Nowadays, visitors can see pictures of Mukunda Das on the walls of the temple drawn by Painter Premlal. The Pancharatna has come to know that a cultural program and Mukundmela

At the Kirtonkhola Bank; The Land of Dhanshalik (a fair in the name of the poet Mukunda Das) are arranged every year.

Now the Pancharatna has asked Mohsin Mama about the Karushilpa (Craftworks) in Barisal. Mohsin Mama replies there are varieties of handmade and craft works in Barisal. Every district of Barisal has a tradition of its own regarding handmade and craft works. For instance, the Shola Art (Sponge Wood) of Pirojpur, the pottery and Bamboo art of Patuakhali, the Gamcha (one kind of towel) of Jhalkati, and the Hoggle art of Borguna are remarkable. Yet, handicrafts and cottages made of Khol (coconut palms) are very famous. The rejected palms of coconuts are used as materials in this art. The Pancharatna along with Mohsin Mama has gone to see how products are made of the rejected palms of coconuts.

Handicrafts and Cottage Made of Narikeler Khol (Coconut shell)

After the coconuts are eaten, their shells become useless. But, nowadays different kinds of showpieces are made of the byproducts of coconuts. Apart from the shells of coconuts, pieces of jute, threads, bamboo, wood, etc. are used in making these showpieces. Rings for keys, birds, flowers, elephants, tortoises, flower vases, vases for wax, table lamps, and many other aesthetic products are made from these materials. The coconut shell is also used for making Ektara too. Moreover, the buttons made of shell of coconuts make ready-made clothes more attractive. These products have a good market across the country. The entrepreneurs of handicrafts and cottage industries are now producing more and more new products, using the palms of coconuts.



The Pancharatna has seen how nicely hand-made products are made of coconut palms. Akash said, we will do something of this kind. We will try to produce something new with the rejected products around us. We will call it Naborup. The way we will produce new art products by using rejected materials in Naboroop.

For doing Naborup we will have to utilize our creative intelligence. We can produce products

Art and Culture

for decorating our homes through this work. At the same time, we will be able to recycle our rejected products. Thus, by doing this, we can play a role in reducing environmental pollution to some extent.

- For this work at first we need to find out the things that either we do not use or have been rejected which can be easily found available in our surroundings. For instance, plastic bottles, plates, spoons, cups, jute ropes, packets made of heavy paper, old colored clothes, old newspapers, and a variety of colorful packets, etc.
- We will require some instruments for this work. For instance- Scissors, anti-cutter, glue, colors, etc.
- We will see the names of the products mentioned in the pictures below well. We can take ideas on how different products are made of the rejected, materials by seeing the pictures.
- Taking ideas from this picture we need to design a plan and a draft for making new products from the materials collected by us. While making a plan we will discuss it with our teachers and classmates.
- While doing the work, we need to keep in mind the safety issue. We will not use any material which is harmful to health.
- After the new products are made, we will exhibit them in our classroom.

New products





Now, it is the turn of the Pancharatna for setting out for traveling to Barisal. Akash said, before going out, we would like to learn the techniques to draw pictures on watercolors and poster colors from Maliha Apu. In reply to Akash's words, Maliha said, I have learned to-do techniques from one of the friends of my father. He is an artist. I will teach you as much as I know. You have to attain the rest by practicing.

This time we will learn how to draw pictures on water color and poster colors

Watercolor is a popular medium for drawing pictures. As color is mixed with water in drawing pictures, it is called watercolor in English.

The main ingredient in drawing pictures in watercolor is color. Watercolor can generally be bought in tubes. Apart from tubes, it can be bought in pan/ cake size.

Another necessary ingredient in watercolor is a brush. Sable Hair Brush which is made of the hair from the tale of Sable is a very effective tool in watercolor. Moreover, several other brushes including Squirrel Hair Brush are used in watercolour. But, to save wildlife, instead of making brushes of animals' hairs nowadays, brushes are made of synthetic elements and they are good for drawing pictures with watercolor. For watercolour, generally round flat brushes are used.

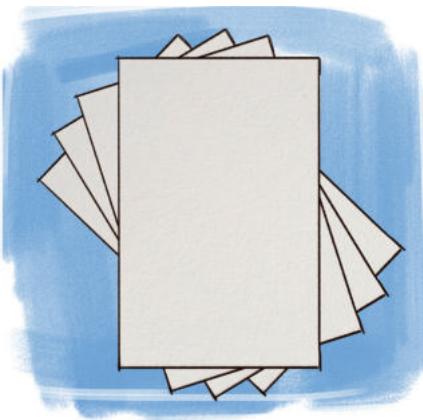
The round brushes are available in various sizes such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 etc. The size of the brushes get thicker as their numbers go up. The flat brushes are measured in inches- for example half inch, 1 inch, 2 inches, 3 inches, 4 inches etc. For watercolour, hand-made papers are very useful. Moreover, cartridge and other papers too are used in drawing pictures in this medium. Moreover, in watercolour, a pot for keeping water and a color plate for mixing colors are needed.



Tube/pan cake of water colour



Different types of water colour brushes



Art paper for water colour



Water colour palate

At first, the paper should be glued with clips or taps well on the board of drawing. Then with the themes such as still life, scenes, or shapes, a light drawing is to be done. Then the paper should be watered with a flat brush. Colors are to be added while the paper is a bit dried up. The water colour used in this method is called wet water colour.

Before giving colors in the paper, they need to be mixed well in the plate with appropriate proportion of water. But, it needs to be kept in mind that the density of all colors does not remain the same in watercolor. In watercolor, paints are used in pictures once it is diluted by increasing the amount of water in it. The skill of determining the right amount of water needed for the desired level of thickness of a colour needs to be mastered through practice.

Some artists draw pictures in watercolors without watering the paper. It is called dry method. Watercolor is added to the paper by mixing water. After a little of adding the ‘First Wash’, colors of the ‘Second Wash’ are added. Giving one wash on another colors are made deeper slowly based on needs. And after doing subtle detail work, a picture is completed.

At the Kirtonkhola Bank; The Land of Dhanshalik

In the pictures with watercolour, two kinds of characters are seen- Transparent and Opaque. In the transparent, almost all the layers of colors are seen whereas in opaque, none are seen. The transparent process is given priority in drawing pictures with watercolor.



Light drawing



First wash and second wash



An artwork in water colour completed step by step

The to-do techniques for drawing pictures in poster colour are the same as watercolor. But, in the case of poster colour pictures are drawn in the Opaque process. Poster colors are mostly used for drawing or decoration.

Shilpacharya Joynul Abedin of our country too drew pictures in watercolor. In the all-Indian Painting Exhibition in 1938, Joynul Abedin received a gold medal for his watercolour pictures.



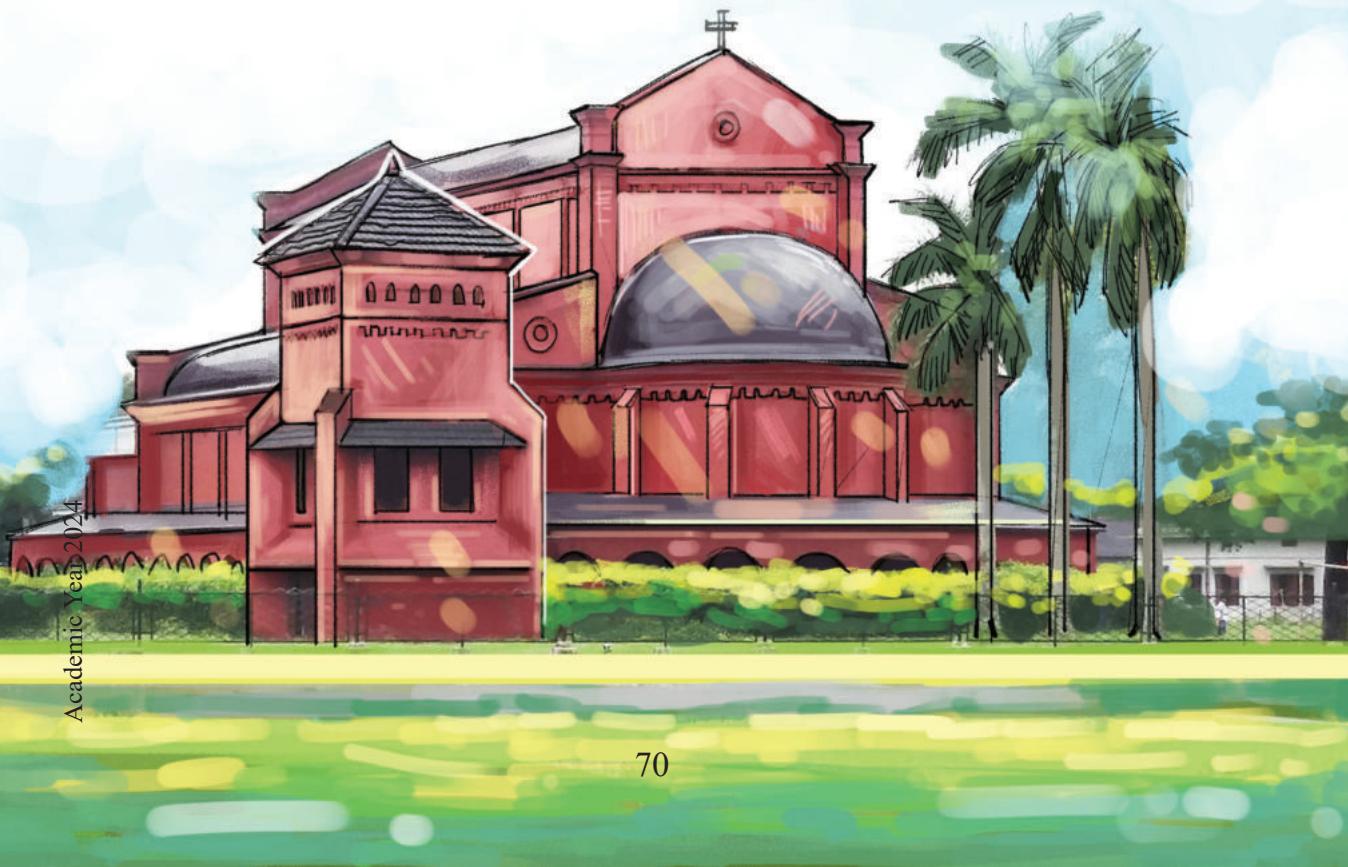
A water colour artwork of Shipacharya Joynul Abedin in

The Pancharatna has had much practice of watercolour for that day. Maliha and the Pancharatna has decided to make an attempt to draw pictures of some of the places in Barisal that they will pay visit to.

Their traveling destination is Oxford Mission Church, Korapur Mianbari Masjid, Collectorate Building, Shaplar Bil and Kuakata Sea Beach.

Oxford Mission Church

Oxford Mission Church is located on Bogra Road in the city of Barisal. It is a red brick building known as ‘Lal Geerja’, the red church to the local people. This red church stands upright on Bogra Road, on Jibanananda Das Road. It’s about 114 years old. Though it is a one-storied building, its height equals almost a four-storied one. Its roof is made of wood, and its floor is made of neatly visible marble which has made it more spectacular. This red church is related to a famous poem by Jibanananda Das, titled ‘Akashe Sat ti Tara’.



Shaplar Bil

The Pancharatna will now be set for the Shaplar Bil in the village Satla of Uzirpur upazila, Barisal. It looks like a world of flowers in the world of legends. There are Shapla everywhere in the area. Three kinds of water lilies are seen here in this field: white, red, and purple. Reaching there the Pancharatna has taken a boat and go out floating for seeing Water lilies. This scene of Water Lily will fascinate anyone. Everyone has a special place for Shapla in their heart as it is the national flower of Bangladesh. They have started enjoying the scenic beauty of Shapla with hearts' content. They have tried to draw the spectacular scene with watercolour and poster colour. Maliha has tried to assist them in drawing this picture in watercolour.

Afterward, they have gone to Kuakata Beach. Kuakata known as Sagar konnya, the 'daughter of the sea' is located in the Patuakhali district. One can see sunrise and sunset from here. There is a Rakhine locality right beside the beach. Kuakata is a place of pilgrimage for the people of Hindu and Buddhist communities. Pilgrims of these two communities come here in great numbers on two occasions Ras Purnima and Maghi Purnima. There is a hundred-year-old Buddhist temple

At the Kirtonkhola Bank; The Land of Dhanshalik beside the beach. A meditating statue of Gautam Buddha made of eight metals weights 37maund and is placed here inside the temple. They have drawn it in watercolor and poster color sitting on the beach.

Then the Pancharatna has gone to the bank of the river Kirtonkhola. Holding its natural beauty in hearts, now it is their turn to make an end to their journey. Now, they will go to the capital city of Bangladesh.

Mohsin Mama too will accompany them on their way to Dhaka. He will attend a workshop arranged by Bangladesh Small and Cottage Industries Corporation there. When they asked Mama about the workshop, he said, making new hand-made and crafted products for the international market is the main theme of this workshop.

That night the Pancharatna set out for Dhaka accompanied by Mohsin Mama. They thanked Maliha for her all-out support in everything. They have given her words to write every detail of the tour. Bidding bye to all in the family, the Pancharatna now set out for the Barisal launch terminal.

What we will do in this Lesson-

- Following the instructions given in the book, we will do the task of Naboroop, with rejected things.
- We will practice watercolour and poster color following the instructions given in the book. We will attempt to draw the picture of Shaplar bil or the field of the water lily given in the book with watercolor or poster color.
- To create social awareness, we will try to arrange a group performance in our class simply based on our own preferences.
- We will try to learn more about the works and songs of Mukunda Das in detail.





Sailing of the Raft along the Stream of Buriganga

Pancharatna went to Barisal launch gate with Mohsin uncle to board the scheduled launch to Dhaka. At night, the Dhaka-bound launches on the river water looked like floating islands of light. Going to the Barisal launch ghat, he was overwhelmed by such a scene. The whole area was bustling with people. It appeared to be a city at night. Once again opening their favourite map of Bangladesh, the wanderlust Pancharatna sat down there. Then the imaginary journey started for Dhaka.

The siren of the launch blew loudly. In the morning, uncle came and stood by the railing of the launch. Soon Pancharatna came to the side. They were enthralled by the beauty of Buriganga in the clear morning.

Pushing a row of launches, steamers, boats, they came to the shore and anchored on the shores of Dhaka city, the holder of the ancient tradition of four hundred years.

Dhaka Division consists of thirteen districts: Dhaka, Kishoreganj, Gazipur, Gopalganj, Tangail, Narsingdi, Narayganj, Faridpur, Madaripur, Manikganj, Munshiganj, Rajbari, Shariatpur.

In Dhaka city, Mohsin uncle brought Pancharatna to the house of a friend who is a teacher of Fine

Sailing of the Raft along the Stream of Buriganga Arts Faculty of Dhaka University. He is both a painter and an art organizer. Pancharatna named uncle's friend as artist uncle. As Mohsin uncle will be in a residential workshop, Pancharatna will stay at artist uncle's house.

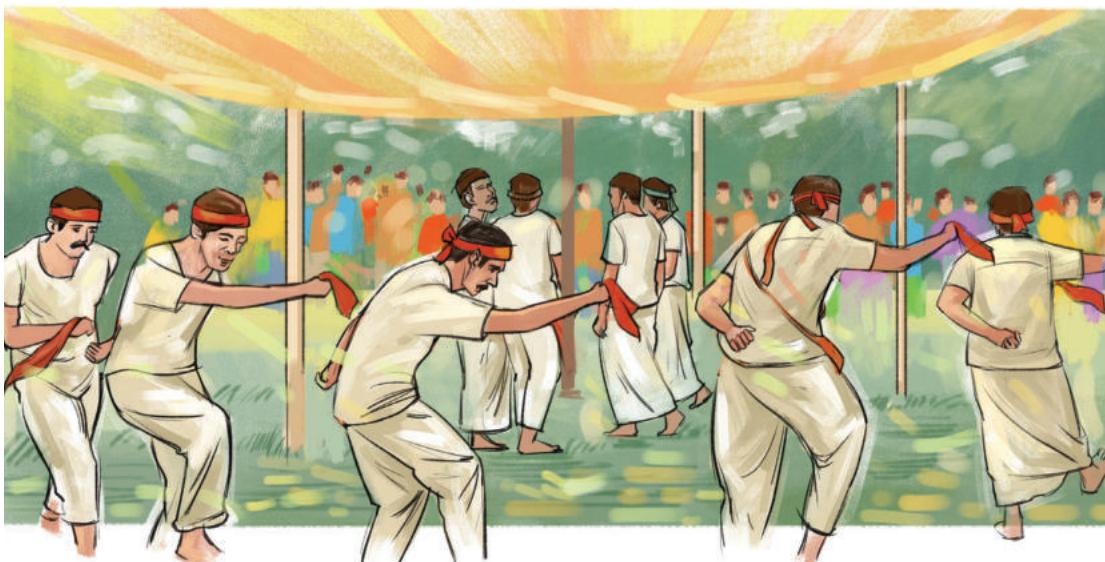
The artist uncle tells Pancharatna that there is a song and dance performance by a Jari group from Kishoreganj at Bangladesh Shilpakala Academy this evening. Going there, we will talk with artists and singers, then will learn about Jari song and dance. Hearing this, Sameer said with great enthusiasm that this time we can enjoy Jari song and dance performance with our own eyes.

They continued to enjoy the Jari song and dance performance with a cheerful feeling throughout the evening. What a strong performance! by all team members, Finally the long awaited moment came. Artist uncle introduced Pancharatna to the team leader of Jari. He explained them in detail about Jari song and dance

Jari Dance

A very popular traditional presentation of Bangladeshi folk-culture is Jari song and Jari dance. The word Jari means lamentation or wailing. The origin of this word is from Persian language. It is a lyrical narrative genre. The heroism and tragic story of the Karbala war in the history of Islam is its main subject. It is mostly seen in Netrakona and Kishoreganj of Greater Mymensingh district in Bangladesh. It is usually performed in the month of Muharram. Jarigan is performed along with Jarinach.

Even though Jari Gaan is mainly centred around the tragedy of Karbala, today social, and political events have also become a theme of jarigaan, Which means the topic of jari gaan varies from region to region. However, a small part of the Muharram tragedy is sung as Marcia. Jari gaan is sung in an extended version. However, apart from Muharram, Jarigan and Jaridance are



performed in various fairs, festivals and cultural events.

It is a group dance. The number of artists can be 8-9 or more. Main vocalist wears white panjabi, pajama and red cloths (lalshalu) on their head during Jaridance performance, and the dohars or players wear white coloured dhoti or pajama. On the waist, on the wrist of the left hand, on the head, they wear a red cracker, on the neck is a green scarf, on the hand is a white, green or red handkerchief. As a musical instrument, the ghungur (foot drum) is used to keep the rhythm of the dance and the main vocalist use flute to change the pace of the dance.

Jaridance usually moves in circles on plains. A main vocalist, an associate vocalist and a group of dancers or dohar perform the dance. The main vocalist and associate vocalist are usually outside the circle. Sometimes only the main vocalist is centered inside the circle. Main vocalist addresses the audience before starting the pala. Then the hymn begins. He dances around the circle of dohar. The dohars chant or sing in unision a part or line of the song, which is call ‘Dhua’ And at the end of the original hymn, he keeps the tune and says loudly – “Besh karo bhai”. Thus, the main pala begins.

In this lesson we will practice the Jari dance.

The things that need to be known for practicing Jari dance are – Posture, footwork, hand gestures and facial expressions.

Posture

The posture of the artists is strong

Footsteps

During this presentation, the main aim is to follow the circular shape of the rhythm of the song through footstep. But their main posture is to always keep moving on the right side. Everyone will stand in a circle facing each other. Then 1, 2, 3, 4 will go to the right in the same rhythm. 1, right foot; 2, left foot; 3, right foot, and 4, left foot will be moving in the circle. Putting the right foot once inside the circle, and the other time outside the circle, we shall move, i.e. the left foot will have the burden of guiding the circle. When we go to practice this performance, we will draw a big circle on the ground with chalk and then we all will try to do this fun move.

Rhythm

1

2

3

4

Footsteps

right

left

right

left

Hands' Gesture

Tie a red or white or green handkerchief in both hands to make a hands' gesture. We will throw both hands in harmony with the right leg and once outside and the other inside. Hands can also be clapped during fast movement.

Facial expression

There is an underlying meaning in this descriptive mode of performance. This meaning can be expressed quite easily through facial expressions. The performance that uses facial expressions to convey the meaning of lyric to the audience and can transmit similar feeling is the most lively one.

Eye expression

Our countless unspoken words are expressed through the eyes. So, eye gesture is one of the main means of expression. We will use heroic and mournful feeling,

During the discussion with the head of the Jari team, the other members of the team spontaneously introduced Pancharatna to the different poses of the Jari dance. Giving thanks and love to all the members of the Jari team, Pancharatan returned home after saying goodbye. Returning home at night, Pancharatna and artist uncle had a lot of discussion about today's Jari team's performance.

In between words, the artist uncle said that he would take him to Old Dhaka the following day. There he can get acquainted with a popular art style of Bangladesh. That is the rickshaw painting of our country. This is like a moving art world. Pancharatna asked if we could talk to the artists of rickshaw art there. Can we learn about their painting techniques? On hearing Pancharatan's question, the artist uncle smiled and replied - of course you can. I have a close relationship with almost all the artists in that area. They will certainly help you in knowing about the art.

The next day we rode three colourful rickshaws to Baksibazar area of Old Dhaka. Some artists of rickshaw art live in this area. There they went to an artist's house. Sitting on the floor, the artist was painting in a small room inside the house. While we reached there, the artist greeted us warmly. Being introduced with the artist, Pancharatna started a long conversation. Because of Pancharatan's question, the artist started explaining everything from the history of rickshaw art to the technique of painting. He said that we are the second generation artists of rickshaw art.

Rickshaw Painting

People of this country have always lived with art. Those who wrote thousands of years of folk art of this country had no institutional education. Generation after generation, these local folk artists have created this history and this is the root of our art and culture today.

Similarly, self-educated artists wrote the history of rickshaw painting of this country in the fifties. All these artists are constantly painting these three-wheeled vehicles used in daily life with their artistic thoughts. As if it is a new beginning of the folk art which is thousand of years old.

A rickshaw consists of many parts, each of which has a different craftsman. Rickshaw painters are also among them. All these artists mainly painted on thin tin sheets on the back of rickshaws. The subject matter of the rickshaw paintings has changed over time.

The subject matter of hero, heroine's images was prioritized in the early rickshaw paintings. After that, the image of the fictional city centred on the capital Dhaka became predominant.



Later the practice of drawing human images in rickshaw paintings was stopped. At that time artists began to paint different animals instead of humans.

For example, a tiger is sewing on a machine. Foxes are playing a role of road traffic control. Rabbit kits walking to school with bags on their backs come up in the pictures of rickshaw artists.

Moreover, fictional images of home and abroad such as Borak, Duldul, Arabian Nights, Royal Palace, Aladdin's amazing lamps and giants, Taj Mahal, London Bridge, Eiffel Tower are included in rickshaw painting at this time.

After independence, various scenes of the liberation war including memorials, parliament building, Shaheed Minar came up in rickshaw painting. In the present day, whereas subjects like Jamuna bridge, Padma bridge, busy city scene where flyover road and airport are drawn together,

Sailing of the Raft along the Stream of Buriganga



Mermaid, river and village etc. have come up. Besides, artists paint various flowers, vines, leaves, peacocks, ducks etc. to decorate the rickshaw. In this way, this rickshaw of Bangladesh has become a written document of the change of time art. The artists of rickshaw art use a variety of inscriptions – Allahu, Maa, Thank You – to decorate various places, including the back of the rickshaw hood and the round top of the rear wheel, which is an expression of their aesthetic calligraphy.



Smriti Shoudho



Shaheed Minar



A picture of the Liberation War



Flowers, vines and leaves

art and culture of our country. Two types of painting are seen in the rickshaw art of Bangladesh: The first is Rickshaw Applique Art, the second is Rickshaw Painting.

In the case of rickshaw painting, artists use thin tin. Artists first coat the tin foil with white



Sailing of the Raft along the Stream of Buriganga

enamel paint. After the paint dries, they draw the content lightly with a pencil. Then they start painting the contents. Artists use enamel paint for rickshaw painting. Artists use colours like bright blue, pink, green, brown, yellow etc. As enamel paint becomes tacky when it dries, artists quickly use colour to the subject. When the colour density increases during painting, artists dilute it using turpentine oil. For rickshaw painting, artists collect different types of brushes from the market, including squirrel hair brushes.

While colouring of the content is done, black or bold colour is used on it. After that, they apply light with the help of fine line with white or light colour in the content. This use of moving lines is the main characteristic of rickshaw painting. The artists then complete their artworks with signature.

In order to make this art more popular, nowadays, starting from home decoration, many items of daily use are decorated with rickshaw painting. We have to sustain this industry by promoting and expanding it, because the more rich the art and culture of a country is, the more developed the nation is. Artist uncle says that you can do some practice to learn the style of rickshaw painting.

How we will practise the drawing style of rickshaw painting in this lesson

Artist uncle said that by practising for a long time, one will be skilled in rickshaw painting. Its use of colours is also different. As a result:

- By looking at the pictures given in the book, initially you can practise rickshaw painting flowers, vine leaves etc. with poster colours or any available colours. By doing that, the work will start in the style of drawing of rickshaw painting.
- Then you can practise the calligraphy of rickshaw painting by looking at the pictures given in the book.
- Then, by looking at the pictures given in the book, you can practise various scenes of the liberation war, including memorials, Shaheed Minar, by using the technic of rickshaw painting.
- Once if you become a master in drawing, you can later paint using enamel paint.

While knowing about rickshaw painting, everyone becomes hungry. Agun looked at artist uncle with pitiful eyes and said, uncle, we will eat biryani. Uncle smiled and said, let's feed you the famous kacchi biryani of Dhaka. Hearing it, everyone's eyes sparkled with happiness. While eating kacchi biryani in a restaurant in Old Dhaka, uncle told me about Mughlai food of Dhaka. Different types of kababs, biryani, borhani, lacchi and many other types of food! But there is a special type of food called bakarkhani - flour fried bread.

The meal is over, now it is their turn to visit the historical places of Dhaka. The historical Ahsan Manzil, of old Dhaka tops the list.

Ahsan Manzil

It was originally the palace of Nawabs of Dhaka. Nawab Abdul Ghani named it after his son Ahsanullah in 1872. Ahsan Manzil is located on the banks of Buriganga river in Islampur of old Dhaka. It is one of the best architectures of Dhaka. There is a large dome on the roof of this picturesque building. The wide staircase at the entrance leads up to the second floor which adds to the charm of the palace. Marble stone has been used for the floors of the balconies and rooms. The designs on the outer walls of the palace are very attractive. The palace is currently used as a museum.

After seeing Lalbagh Fort, Chota Katara, Bara Katara, Armanitol Armenian Church, Dhakeshwari Temple, Tara Mosque, Pancharatna along with the other came to



Dhaka University area.

Coming here, the structure that first stirred their minds and souls is Shaheed Minar. Taking off their shoes, they climbed to the altar of Shaheed Minar. Keeping their eyes close, Pancharatna began to try to understand, about that day of February 21, 1952. In order to protect the dignity of the mother language, the precious children of the Bengali mother sacrificed their lives in front of the killer's gun that day. After that, artist uncle started telling them about Shaheed Minar.

Shaheed Minar

Shaheed Minar was built on 21 February 1952 to honor the memory of the language martyrs. In the imagination of sculptor Hamidur Rahman, the towering structure in the center is a symbol of a loving mother with a bowed head. Two relatively small structures on either side symbolize the child.

In the original plan, there was also a courtyard in the front. There would be murals behind. There will be two murals by sculptor Novera Ahmed in the forecourt.

Work started as per the said plan and design. During this time, sculptor Novera Ahmad was associated with this work as a colleague of artist Hamidur Rahman. After some progress, the construction of Shahid Minar was stopped due to martial law in 1958. In 1962, the original design of Shahid Minar was largely changed and a new design was prepared. According to this design, Shahid Minar was inaugurated on February 1, 1963. This Shahid Minar has become a symbol of Ekush's spirit in the minds of people all over the world. In 1999, when UNESCO recognized February 21 as International Mother Language Day, Shahid Minar became a symbol of international mother language to the people of the world.

At that time, Somir suddenly recalled some lines of a song related to 'Ekushe' which he learnt from his mother. Shamsuddin Ahmed Teli, a bard, composed the song. Somir started singing the song standing on Shahid Minar.

রাষ্ট্র ভাষা আন্দোলন করিলি রে বাঙালি
তোরা ঢাকার শহর রক্তে ভাসাইলি।
তোরা ঢাকার শহর রক্তে ভাসাইলি
ও বাঙালি ও ও ও
তোতা পাথি পড়তে আইসা খোয়াইলি পরাগ
মায সে জানে পুতের বেদন ঘার কলিজার ঘান রে বাঙালি ।
ও বাঙালি ও ও ও
ইংরাজ যুগে হাটুর নিচে চালাইতো গুলি

স্বাধীন দেশে ভাইয়ে ভাইয়ে উড়ায় মাথার খুলি রে বাঙালি ।

ও বাঙালি ও ও ও

গুলি খাওয়া ছাত্রের বুহ কেন্দে কেন্দে কয়

তোমরা বাঙালি মা ডাকিও আমার অভাগিনী মায় রে বাঙালি ।

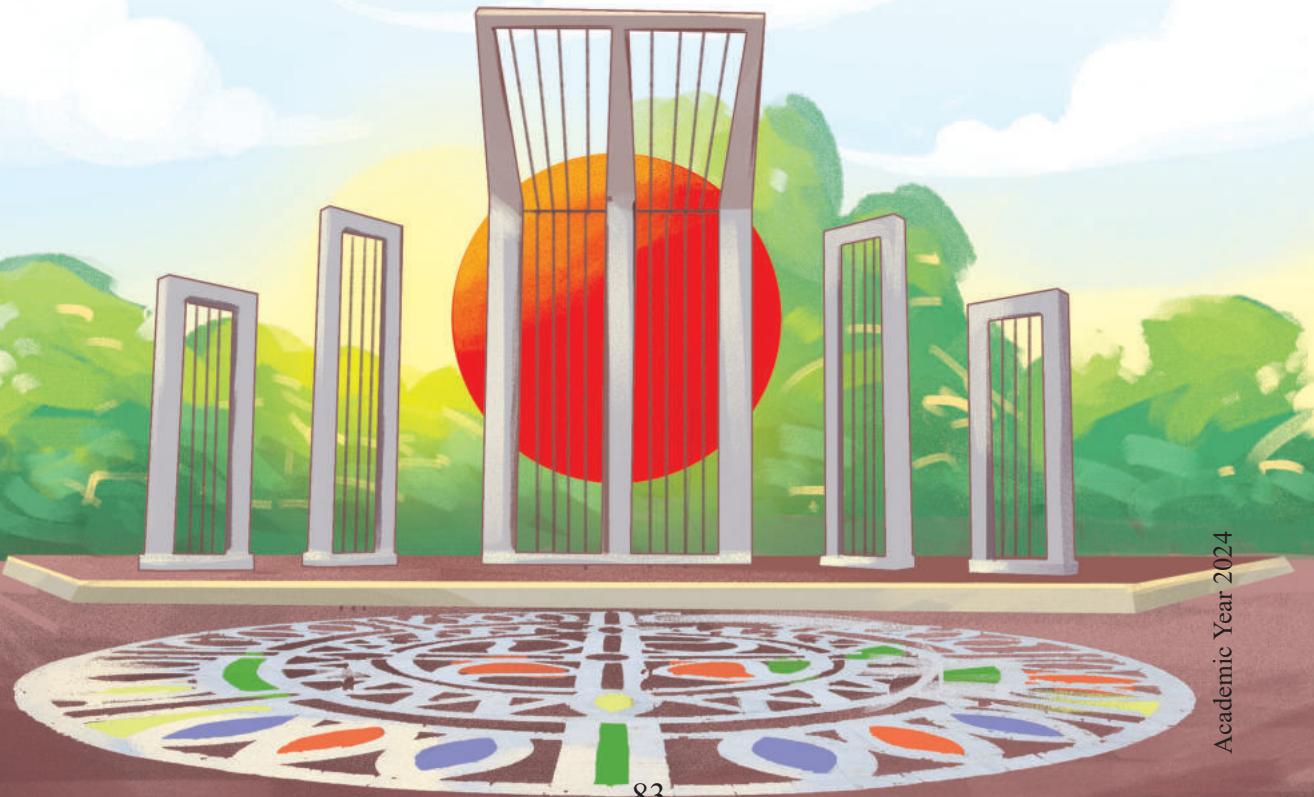
ও বাঙালি ও ও ও

বাপ কান্দে মায় কান্দে কান্দে জোড়ের ভাই

পাড়া পড়শি কেন্দে বলে আমার খেলার সাথী নাই রে বাঙালি ।

When the song was over, the rest of Pancharatan's friends hugged Somir emotionally. Abani says, going back to school, we will practice this song along with Jari dance so that we can perform it in school functions.

Pancharatna walked from Shaheed Minar and reached the Dhaka University mosque premises.



Sailing of the Raft along the Stream of Buriganga

National poet Kazi Nazrul Islam's mausoleum is located here. Shilpacharya Zainul Abedin, Patua Kamrul Hasan and Shilpaguru Shafiuddin Ahmed are also buried in that chart.

The sound of Azaan from the mosque came to their ears while they were paying humble respect to the memory of all. With that, Akash reminded everyone of the ghazal written by national poet Kazi Nazrul Islam-

মসজিদেরই পাশে আমার কবর দিও ভাই
যেন গোরে থেকেও মুঘাজ্জনের আযান শুনতে পাই।

Pancharatna noticed many young boys and girls walking towards a pleasant setting with various materials including drawing boards, canvases and pictures while they came out from the mausoleum of National Poet Kazi Nazrul Islam. Seeing this scene, Pancharatan became very curious. Artist uncle understood the matter and smiled and said, "You want to know where these young artists are going, right?" Everyone said, right unanimously.

Artist uncle said that the place that is ahead of us in very close to my heart, Faculty of Fine Arts of Dhaka University. They entered there and found the students sitting in different places drawing pictures through pencil sketches, watercolors, etc. They recognized these medium of painting but they could not recognize many. Artist uncle took them to all departments including Painting, Sculpture, Prints while introducing them to the medium. There they learnt about media, talking to teachers and students. This is another world where artists weave dreams for people.

From there, they went to the National Museum. It is as if the entire country were under one roof. In artefacts, they try to rediscover the culture of their own country. How he is searching through this journey of imagination.

After that, uncle took them to see the beautiful 'Aparajeya Bangla' at Arts Building of Dhaka University. Coming in front of Aparajeya Bengla, uncle looked at the building sculpture with a blank look.

Aparajeya Bangla

Era said, "What do you think, uncle?" Uncle said, "Dhaka University and Aparajeya Bangla are the two names relating to protest against all injustices." From the Language Movement to the great Liberation War, the role of Dhaka University is always remembered. This invincible Bengali sculpture is standing tall in front of the Arts Building of Dhaka University. The three standing freedom fighters are the symbol of the freedom fighters of the whole country. The sculpture was made by freedom fighter sculptor Syed Abdullah Khalid and named by freedom fighter and journalist Saleh Chowdhury. Among the three freedom fighters standing in the sculpture, two are men and one is a woman.

One of the three freedom fighters standing on it is holding a rifle belt with his right hand

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confidently. He is representing the larger population of the country in this sculpture. His eyes glowed with a strong spirit of independence. Its model was a freedom fighter, Badrul Alam Benu, a student of Arts College. Syed Hamid Maqsood Fazle was another model who stood in a graceful pose with a three knot three rifle. Hasina Ahmed was the model of women freedom fighter. This sculpture was inaugurated on December 16, 1979 at 9 am. Since that time, this invincible Bengal has stood as a symbol of all the democratic movements and struggles of this country.

Akash told the artist uncle that we want to know about the artist who created this timeless sculpture. Artist uncle said, then listen-





Sculptor Syed Abdullah Khalid

The renowned sculptor and painter of Bangladesh Professor Syed Abdullah Khalid was born in Sylhet. In 1969, he completed his graduation in painting from the then East Pakistan College of Arts and Crafts (now Faculty of Fine Arts, University of Dhaka). Later, he obtained a master's degree in painting and sculpture from Chittagong University in 1974.

The green nature of Chittagong University, different colours of Jarul, Sonalu and Black Chura, always held him in deep compassion. As a result, he started his career by teaching in the Sculpture Department of Chittagong University. In 1972, when he was a teacher at Chittagong University, he was assigned to create the sculpture 'Aparajeya Bangla'. At that time, the construction of this immortal sculpture was taken in front of Arts Building under the initiative of DUCSU of Dhaka University. He started the construction of the sculpture in 1973 and completed it in 1979. Since then, this Aparajeya Bengla has stood as a symbol of all the democratic movements and struggles of this country. Sculptor Syed Abdullah Khalid's immortal creations include the mural

‘Abhaman Bangla’ on the front wall of Bangladesh Television Centre, the terracotta artwork in front of Bangladesh Bank, ‘Angikar Smritsoudh’ in Chandpur district, mother and child, Ankur, dolphins etc. He was awarded ‘Shilpkala Padak’ in 2014 and ‘Ekushey Padak’ in 2017 for his meritorious contribution to art and sculpture. This sculptor died in 2017.

No one cared when the evening slowly approached. Artist uncle said that more time is needed to see everything in Dhaka. Let’s go back home now. Saying this, they left for the artist uncle’s house. Then the destination of their tour is Brahmaputra Flooded Region in Mymensingh Division.

What we will do in this lesson –

- To be skilled in the drawing of rickshaw painting, we will practise calligraphy with poster colours or any available medium.
- Following the drawing style of Rickshaw painting, we will draw pictures of the Liberation War and the Language Movement of ’52 in poster colours or any available medium.
- We will practise the postures of Jaridance. We will create a simple performance by combining the postures of Jaridance with the language movement song ‘Tora Dhaka Shahor Rakte Vasaili’ (তোরা ঢাকা শহর রক্তে ভাসাইলি).
- We will inquire if there are any rickshaw painters in our vicinity. If there is, we will try to learn the drawing style and medium of rickshaw painting from them.
- We will search if there is any monument of Shaheed Minar or Liberation War in our locality. If there is any, we will observe it carefully and write its description in a note book.
- We will try to know more details about the life and work of sculptor and painter Professor Syed Abdullah Khalid.



Flight of Fancy to the Brahmaputra Bank



Flight of Fancy to the Brahmaputra Bank

“হাওৱা জঙাল মৈষেৱ শিং

এই তিনে মৈমনসিং”

Pancharatna left Dhaka for Mymensingh by Brahmaputra Express train from Kamalapur railway station. A few minutes after leaving the train, Somir began to shake his head to the rhythmic movement of the train, along with a traditional Mymensingh folk tune.

“ঝুঁকুর ঝুঁকুর ময়মনসিং

ঢাকা ঘাইতে কতদিন”

It seemed that the train reached Mymensingh at a glance. Akash's aunt is in Mymensingh city. His aunt was very happy to see all. She made all the arrangements for the stay. At night, after dinner, there was a lot of discussion about the folk culture of the region.

Mymensingh Division consists of four districts namely Mymensingh, Jamalpur, Sherpur and Netrakona. This Brahmaputra flooded region has some ancient traditions. Mymensingh Geetika, Jari-Sari, Pala, Kissa-Kahini, Uthan Boithok, Folk Literary Works, Geetavadya, Bamboo-Cane Crafts etc. are some of the aspects of the folk culture of this region. The women of this town are busy making Nakshi Pitha, Pakan Pitha, and various types of handicrafts. Nakshi Kantha is an important craft of the region. Akash's aunt showed everyone a Nakshi Kantha in the middle of the conversation. At the time of Akash's aunt's marriage, two Nakshi Kanthas were given from the father's house. This is the custom of this region.

Akash's grandmother herself wove this kantha, with the help of neighboring women. Aunt said the following day I would take you to a Nakshikanthar village in Jamalpur where you can get real experience about Nakshi Kantha.

Nakshi Kantha

The next day they reached Jamalpur after an hour's journey by train. There are many women called kantha artists sewing kantha. Bahari thread craft in red texture, black texture, white or many other textures. Abani says, "I heard about picking thread from the fringe of old saree, but not seeing it."



Flight of Fancy to the Brahmaputra Bank

A kantha artist replied, "You don't usually find those delicate rural designs' kanthas." Those beautiful kanthas were usually made for themselves after spending a long time with love. Now they are designing in new fabrics, new yarns, modern designs. It takes less time. From Nakshi Palli, they learned about its history, construction techniques, and various types of Nakshi Kantha.

Nakshikantha style is mainly of two types i.e. Jahsore style and Rajshahi style. Also notable are Mymensingh, Faridpur, Khulna and Chattogram streams.

In Nakshikantha sewing, each stitch of the needle is very important. Once the needle is inserted and raised, it is called a stitch. Different types of stitches are used in different designs. Such as- Running Stitch, Cross Stitch, Herringbone, Tara Stitch, Gujarati, Hem Stitch, Jashore Stitch, Chatai Stitch, Kaitya Stitch, Rifu Stitch, Shar Stitch, Sartin Stitch, Back Stitch etc.

Running stitch is the most commonly used in Nakshi Kantha. The main fabric layers of the kantha are first held together with running stitches. A line with a stitch is called a taga. The texture is made with many ropes. After that, the design is made with different types of stitches. The running stitch design is the most common. Nakshi Kantha has also various designs on the edges which are different from the ground designs. For example, Mala Paar, Moi Paar, Gut Paar, Chik Paar, Nose Pendant, Fish Paar, Panch Paar, Shamuk Paar, Wave Paar, Barfi Paar etc.

This katha is not made just to use it to protect one from cold. There are different types of kantha used for different purposes. Such as Sujani Kantha, Lepkantha, Rumal Kantha, Chappa or Khol, Zaynamaj, Asana, Dastar Khana, Arshilta, Batua, Bugail - a small bag or khicha for keeping betel nuts, Gattari - a bag or wrapper for wrapping books/Koran Sharif etc., Bastani - crockeries for keeping large bags, thalia - tasbi, chanting beads etc. In these Nakshi kantha, the use of various objects like- trees-vine leaves, flowers-fruits, moon-sun, animals-birds, hand-fan, cup-plate etc. are used one seen around. Also the use of geometric designs, circles, triangles, quadrilaterals, circles etc. is also noticeable.

Pancharatna came to Jamalpur Nakshi Palli and noticed that the Nakshi Kantha here is a little different from the ancient Nakshi Kantha seen in Akash's aunt's village. In fabrics, designs, stitching, patterns, colours, all have the impression of modernity. Various variations have also come in Nakshi Kantha. It does not take much time to sew this kantha. The business excellence of Nakshi Kantha is appreciated in many countries across the world. Pancharatna learnt a few types of stitches from Nakshi kantha artists and wrote down various information about them in a notebook.

In this lesson, we will learn about the names of some stitches and stitching techniques

1. Running stitch 2. Cross stitch 3. Satin stitch 4. Herring stitch 5. Tara stitch 6. Hem stitch 7. Stem stitch 8. Bakhiya stitch 9. Lazy Daisy, etc.

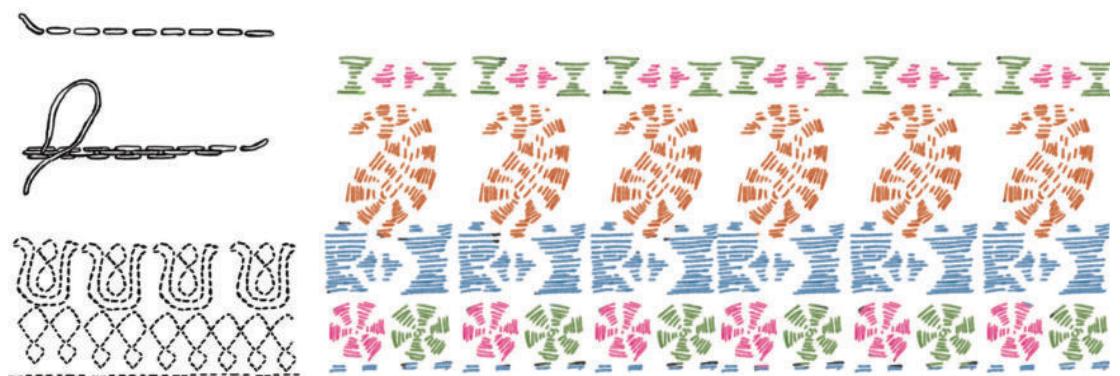
Small and large types of needles, thick and many coloured threads, frames etc. are required to sew with these stitches.



Different Types of needles, threads and materials

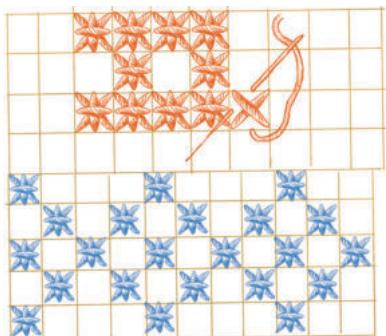
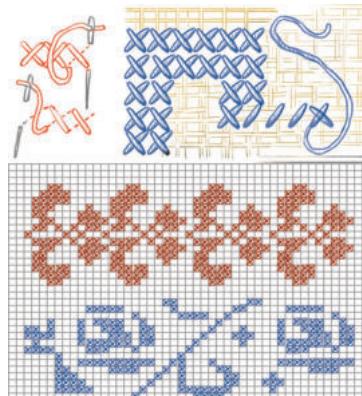
Running Stitch

Running stitch is the simplest and most common stitch. The needle is raised three to four times in succession by lodging or dipping it into the cloth. Then the thread is pulled and stitched again and again in the same way to make a running stitch.



Cross Stitch

You must have seen the design of cross stitch on sack. This stitch is very similar to multiplication or cross. Coarse weave cloth, sack, cellula etc. are generally used for cross stitching. A cross stitch design resembling a graphed table is reminiscent of a geometric design. The Jamdani design is also similar to a cross stitch. You can sew this stitch by looking at the picture.

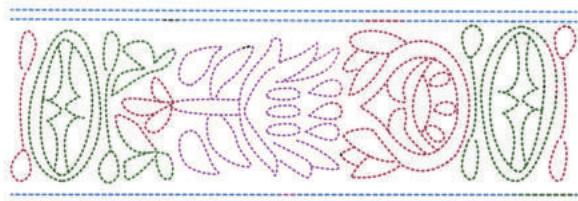
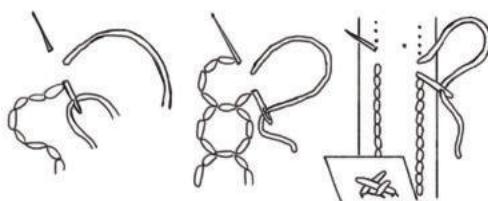


Star Stitch

Star stitch is also similar to cross stitch. Cross stitches are generally used in sack, net or cellula fabrics. A cross like a multiplication sign and another cross like an addition sign on top of it will make the cross stitch.

Bakhya Stich

To design Bakhya stitch, it is necessary to sew the stitch by running the needle from the bottom up like a running stitch. This stitch looks like a machine stitch. Insert the needle slightly behind the first stitch and lift the needle slightly in front of the first stitch. Bring the face of the needle back to the previous stitch. If this continues repeatedly, the stitch will be stitched. This knot is used to fasten the clothes. Any design including embroidery design can be done with knotted



knot. We learnt about different types of stitches. We will go back and practise it. They have come to Nakshi kantha market. Handicraft shops are everywhere in Jamalpur city, in every mahalla, along the road, in the market. Here Nakshi kantha saree, punjabi, fatwa, two-piece, three-piece, pajama, bag and various show-pieces are available in thousands of products. Abani got a new

idea after seeing Nakshi Kantha stitches and motifs, she said we can go back and make new designs using all these Nakshikantha stitches. Agun said, “You can make a design with a sewing needle very easily. But I don’t know how to sew, so how do I design? Abani said that those of us who are going to use sewing thread will make a small design as desired on the cloth with needle thread. And those who can’t do it on cloth with needle and thread, they will do it on paper with different coloured pens or poster colours.”

In this lesson, we will learn how to create a stitch pattern:

- First, I will create a motif from natural shapes like flowers, vines, leaves or geometric shapes like triangles, circles, etc.
- The size of the motif will be 1 and 1/2 inch in length and 1 and 1/2 inch in width
- Now draw a square of length 6 inches and width 6 inches on the paper.
- Divide the square into four equal parts.
- Draw the motif equally in four parts of the square.
- Now draw the motifs like a running stitch with different coloured pens or poster colours, I will complete the colouring of the entire design in this way.
- In the same way, the design can also be easily printed on the fabric with a sewing needle.



Hearing this plan of Abani, Agun said, “wow! Very nice idea. In this way we can design new products very easily, for example, gift cards, gift boxes, photo frames, pen holders etc. In this way we can develop the style of Nakshi Kantha through various means. At the same time, our traditional Nakshi kantha should reach out to more and more people all over the world. Then the people of the world will know that our traditional Nakshi Kantha is like a story field. The girls or brides of Bengal are composing the stories of happiness and sadness in the delicate style of needle thread. Our poet Jasimuddin has given a poetic form to the story of happiness and sadness in his immortal creation ‘Nakshi kanthar Maath’”

Now we will know about a dancer who with his creativity has given a unique dance to one of the compositions of Pallikabi Jasimuddin’s “Nakshi Kanthar Math”.



Gazi Alimuddin Mannan

Gazi Alimuddin Mannan was born on June 8, 1931 in Satkola village of Cumilla. His contribution to the dance world of Bangladesh is outstanding. As a result of his keen interest in dance, he left the country and moved to Mumbai on the invitation of Shantibardhan to learn dance. There he joined the Little Ballet as a student. After completing his education, he also taught there for some time. He then moved to China in 1955 where he trained in acrobatic dance, lighting and stage design. He returned to the country and joined Bulbul Lalitkala Academy in 1958. In 1963 he established his own dance institute named 'Nikkan Lalitkala Academy'. Besides, he worked efficiently as the dance director of National Performing Arts in 1979 and Bangladesh Shilpakala Academy in 1983.

In 1961, Gazi Alimuddin Mannan gave an unforgettable dance form to one of the works of the first poet Jasimuddin "Nakshi Kanthar Maath".

On that day, the lights of the hall of the Institute of Engineers lit up. There was silence all over the hall. The fainting streak of the tune has not been cut yet. Pallikabi Jasimuddin is sitting in front of the audience. His imagination has taken the form of a banyan tree. The black curtain of the stage moved. One by one all the crew came on stage including Rupai-Saju. Immediately, the silence of the hall was broken by the applause. The overwhelmed poet got on the dais, hugged Rupai and blessed her fervently. Gazi Alimuddin Mannan aka G A Mannan was in the role of Rupai of

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Nakshi Kantha field that day. Under his guidance and direction, the Nakshikantha field dance has given rise to a wonderful form of storytelling that no one has seen before. Nakshi Kantha Maath is a type of ballad i.e., a pure melodic and rhythmic form of folk song. And Bengali folk poem Nakshi Kantha was staged by G. A. Mannan in the form of western ballet (western dance drama), mixing elements of Bengali folk culture.

The music of Nakshi Kantha Math dance-drama is directed by Ustad Khadem Khan. Patua Kamrul Hasan gave the art direction.

Other notable dances created by him are Nakshi Kantha Maath, Khudhit Pashan, Mahua, Kashmiri, Odhik Khabar Falao, Hajar Tarer Bina, Alibaba Challish Chor, Nabanna etc. G A Mannan passed away on March 1, 1992.

That day, after dinner, everyone sat down to talk. When asked about the popular dishes of Mymensingh from Agun's aunt, she said – “among the food items of Mymensingh region, Muktagachar Manda, Sherpur’s Chanar Payesh, Netrakona’s Balish Misti and Jamalpur’s Chanar Polau are also famous.”

In the middle of the story uncle came and joined them. During a discussion on the folk culture of Mymensingh, Uncle said - the common people of Bangladesh are always used to living a simple life. Palagan is a popular folk culture in eastern Mymensingh especially Netrakona and Kishoreganj.

Palagan

Palagan is a form of narrative hymn. Mythology, religious music, the virtues of God and Goddess were the main themes of Kirtan Palagan for example - Nimai Sannyas, boat luxury. With the



change of era, there has been a change in the style and content of Pala songs. Palagan is also composed about social events, values, social awareness messages, personal and mundane events, etc for example, Mahua, Malua, Dewan Madina. The palagan performed during the day is called diapala and the pala performed at night is called nishipala.

Palagans consist of long songs as well as some verses and words. The one who composes the pala is called Padaktarta or Adhikari. A singer or gayen plays the main role in the performance of the song. He is also called bayati. Four or five dohars are there to assist the bayati. They collaborate by participating in dialogues with drums, cymbals, harmoniums.

Palagan stories have heroes, heroines, side-characters, animals, all of them. Bayati portrays all the characters perfectly through song and gestures alone. Bayati has long hair, a piece of handkerchief in his hand, a towel or veil tied around his waist. He wears colourful clothes. Sometimes the female character with a veil on her head is also shown by Bayati alone. Bayati starts the turn with hymn. For example-

পুবেতে বন্দনা করলাম পুবে ভানুশ্বর।
 এক দিকে উদয়রে ভানু চৌদিকে পশর॥
 দক্ষিণে বন্দনা গো করলাম ক্ষীর নদী সাগর।
 যেখানে বানিজজি করে চান্দ সদাগর॥
 উত্তরে বন্দনা গো করলাম কৈলাশ পর্বত।
 যেখানে পড়িয়া গো আছে আলীর মালামের পাথথর
 পশ্চিমে বন্দনা গো করলাম মঙ্গ এন স্থান।
 উরদিশে বাড়ায় ছেলাম মিন মুসলমান।
 চাইর কুনা পিরথিমী গো বাইন্ধ্যা মন করলাম স্থির।
 সুন্দরবন মোকামে বান্দলাম গাজী জিন্দাপীর
 আসমানে জমিনে বান্দলাম চান্দে আর সুরুয়।
 আল্লার কালাম বান্দলাম কিতাব আর কুরান॥
 কিবা গান গাইবাম আমি বন্দনা করলাম ইতি।
 উস্তাদের চরণ বন্দলাম করিয়া মিনতি॥

After this worship, the main Palagan begins. Men and women of the village, Mass people including aged and women enjoy Palagan with deep interest. Fluent description of these stories, village-life and reality-based composition are the main attractions of these episodes. ‘Dewan Madina’ Pala was composed by Mansoor Bayati, Churat Jamal was composed by Fakir Faizu,

Keneram Pala was composed by Chandrabati. Palas written by these Palakars are invaluable examples of our folk culture.

Now it is Pancharatan's turn to see the architectural heritage of Mymensingh. First they went to Shashi Lodge.

Shashi Lodge

Maharaja Suryakant Acharya Chowdhury, the successor of Muktagacha zamindar clan, built this two-storied palace. The entrance to the palace has a semi-circular arch and 16-pillared portico built in mixed Greco-British architecture. The lower 8 pillars of the arch are made up of Doric columns and the upper 8 Corinthian columns. On the way to the palace, one can see a beautiful garden on green grass. In its centre is a sculpture of Venus, the Greek goddess of beauty, in an ornate marble fountain. The Triangular pediment in British architecture is at the top of the



facade of the main building. Doric-Corinthian mixed columns are also noticeable in the main portico and main building. Inside the palace, there is a Ballroom with wooden floors, decorative chandeliers. Beautiful decoration of coloured glass is on doors, windows.

Now it's time to visit Shilpacharya Zainul Abedin collection

Shilpacharya Zainul Abedin Collection:

Institutional art education in Bangladesh started at the hands of Shilpacharya Zainul Abedin. He is a pioneer of the modern art movement of Bangladesh. Shilpacharya Zainul Abedin Art Gallery was established on the banks of the Brahmaputra river in Mymensingh district in honour

Flight of Fancy to the Brahmaputra Bank of the artist's memory. This museum houses many artworks of Shilpacharya Zainul Abedin. In addition, there are various materials used by the artist including easel, bed, cloths. An art school for children is run here under the supervision of the museum. Every day the school is



full of young artists drawing pictures. Pancharatna was overwhelmed to see Shilpacharya Zainul Abedin's pictures face to face.

Bijoy 71

They all went to Bangladesh Agricultural University to see the Liberation War memorial sculpture Bijoy 71. The Victory '71 memorial sculpture has been built to commemorate the spontaneous participation of all brave freedom fighters and people from all walks of life including the martyrs in the Great War of Liberation.

The sculpture depicts the confident pose of a farmer, a woman and a student freedom fighter.



Farmers who took part in the liberation war raised the flag of Bangladesh towards the sky. The student-freedom fighters are standing with glowing hearts recalling the days of participating in the war. A struggling woman stands resolutely with a rifle. The walls of the main altar of the sculpture are carved in terracotta with various events related to the history of the liberation war. The sculpture was created by artist Shyamal Chowdhury. The sculpture has become a symbol of patriotism and unity for the new generation including students and visitors.

After seeing the sculpture Bijoy 71 of Bangladesh Agricultural University, they went to the Brahmaputra bank. Shilpacharya Zainul Abedin's favorite place to paint is this Brahmaputra arrow. Pancharatna is overwhelmed by the natural scenery with colorful sailing boats on the river.

Akash carefully sketched the scene in pencil. This time he told me to go back to these sketches and practice watercolour painting, so that one day I can master watercolour like Shilpacharya Zainul Abedin.

Agun, Akash and Era have drawn all the designs that they saw on the walls, doors, windows and columns of the palace while visiting the antiquities.

This time their destination is Sylhet, the country of tea. Bidding farewell to Mymensingh, they started their journey to Sylhet.

This's what we'll do in this lesson

- We will create motifs with nature or geometric shapes and create designs with them. We will colour the design with different coloured pens or poster colours like the stitches. If possible, we will embroider the design on the cloth with needle thread.
- In this chapter, we will practice the different techniques of Nakshikantha sewing.
- We will draw pictures of rivers and boats as we wish, following the river and boat drawn by Shilpacharya Zainul Abedin in the book.
- We will try to know about the song. At the same time, if there is any Palagaan artist around us, we will interview him and with the artist's permission, we will record it on our mobile phone and write the information in our friend's account.
- We will try to know more details about the life and work of Gazi Alimuddin Mannan.





On the Bank of the Surma

Pancharatna left Mymensingh, a city on the banks of the Brahmaputra, for Sylhet, a city on the banks of the Surma. Sylhet is known as a spiritual city and sacred land and is also called the daughter of nature. On the one hand, the unique rhythmic location of mountains, rivers, springs and on the other hand, natural resources, gas and stone have made Sylhet rich.

An additional finding in Pancharatan's visit to Sylhet is the marriage of Era's cousin. So, he was waiting with great interest when everyone would reach Sylhet together. Era's uncle's family lives in Habiganj. Era has been to Sylhet several times before. He read from the information collected by Era about Sylhet and informed the rest about Sylhet.

Sylhet Division is located in the north-eastern region of Bangladesh. This division consists of four districts. They are: Sylhet, Habiganj, Moulvibazar, Sunamganj. There are about 36 big and small rivers in Sylhet division, one of the major rivers being Surma and Kushiara. Diverse natural forms make Sylhet unique. So Sylhet attracts those who are thirsty for travel.

On the Bank of the Surma

The pride of Sylhet is Sylhet's own Lipi Nagri. Stories, novels, poems are written in Nagri script. Below are two lines of a poem:

“ওহে মন বুইদধি জদি থাকে তৰ মাজে

মিলিওনা তুমি কভু নাদান শমাজে...”

Nagri Chatwar has been built near the Surma river in Sylhet city to preserve the memory of the written form of Sylhet language.

According to the travel plan, Pancharatna reached Habiganj via Sylhet. Because they have to participate in the ceremony of Era's sister Gaye Holud. Talking to the uncle's family, they decided to perform the traditional Dhamail dance of Greater Sylhet on the occasion. In this, Agun said that when I talk about marriage, I remember about food. Hearing that, Era's uncle smiled.

When Agun asked uncle about the local food, he told about it. An important ingredient in Sylhet cuisine is Shatkora or Satkora, also known as Hatkora in Sylhet, a lemon or sour fruit. Satkora is a traditional cooking ingredient. Shatkora is used to increase the taste and aroma of various types of food such as meat, vegetables etc. Satkora is a traditional cooking ingredient. Shatkora is used to increase the taste and aroma of various types of food such as meat, vegetables etc. Cake is made by soaking special type of rice by softening it and stuffing it with bamboo pieces or chonga and then cook it in steam. It looks so cylindrical. This pitha (cake) is very fun to eat with milk spread, date jaggery, milk syrup. The food session ended with a story of Sylhet's traditional food. Now everyone started getting ready to practice the Dhamail dance with songs for performance in Gaye Halud.

Dhamail Dance



Dhamail is a common name for the Bengali folk dance of Greater Sylhet region. Dhamail songs are mainly performed on social occasions. Village girls of different ages perform this dance, especially in wedding ceremonies, from final confirmation to bridal ceremonies. The most attractive aspect of Dhamail dance is the round dance of women accompanied by clapping. This dance is Geetpradhan or Geetnirvara - this is what Bengali folk dancer Mukundas Bhattacharya said. He also said - the main points in this performance are five - applause, movement, footwork, hand movement and head movement.

The performance characteristics of Dhamail dance are-

It is primarily a collective dance performed by women. The entire performance is performed in a circle. There is an abundance of rhythm in this dance, but the use of musical instruments is very limited. The women themselves keep the rhythm by singing and clapping their hands. During the wedding ceremony, the neighbors make a circle around the bride and groom, keeping them in the middle. As performed by women, the dance moves are not only graceful, but also fiery and powerful.

Techniques

This dance should be performed in a complete circle. The circle will always rotate to the right according to the serving style. The start time of the performance is delayed. The rate gradually increases and returns to a slower rate. During the step the body will start leaning and every 3 degrees it will gradually straighten from the leaning position to clap. Usually Dhamail dance has this kind of technique. Also, different serving styles are seen.

In this lesson we will practice the Dhamail dance:

- We will form a team of 8-10 people.
- Each team will choose one of the following songs.
- Those who in the group can sing will sing. At the same time the rest will do the dance pose.
- ‘শীলাবালী শীলাবালী বর ও যুবতি সইগো’ ‘বিঘার সাজনি সাজো কন্যা লো.

At the wedding house, they practice dancing and singing and perform it at the ceremony. After the wedding ceremony, they went to Sunamganj district to find out about the famous Mystical poet Hasan Raja.

Hasan Raja's House and Museum is located in Tegharia, north west of Sunamganj district town. There are various things and information including Kharam, clothes, swords, chairs and memories of Hasan Raja which are preserved here. The traces of his mysterious philosophy are spread among them. While visiting the museum, they met a member of Hassan Raja's family. He was impressed by Pancharatan's interest. Answering their many questions and providing information makes their trip enjoyable and meaningful.



Hasan Raja

Hasan Raja was born in 1854 AD in Tegharia village of the then Laxmanshri Pargana, which is located in present Sunamganj district. He was the son of a zamindar family. His father Dewan Ali Raja Chaudhuri was a prominent zamindar and his mother was Hurmatjan Bibi.

The advent of Hasan Raja enriched the folk culture of Bengal. He composed and performed music at once. He composed songs of love for humanity. So he is a humanitarian and mystic poet. An idea about his songs can be found from his books 'Hasan Udas', 'Hasan Rajar Tinpurush' 'Hasan Bahar' etc. Many of his songs have been published in Al Isla magazine and other magazines.

Having lost many family members including his father at a very young age, he realizes that this world is short-lived. This idea comes up in many ways in his works. He wrote—

আমি যাইমুরে যাইমু আল্লার সংজ্ঞে

হাসন রাজা আল্লাহ বিনে কিছু নাহি মাঙ্গে

Hasan Raja saw life in a very simple way. He spent his childhood enjoying the beautiful nature of Sunamganj. Being the son of a zamindar, he ran around in canals, rivers and forests like ordinary children. He was modestly dressed. He lived in a mud house. He thought that Allah is the owner of this world. Once a group of tourists from North India wanted to know why his house is poor? He replied that he is not the owner of anything in the house. And his words are echoed in his writings—

লোকে বলে বলেরে
ঘর-বাড়ি ভালা নাই আমার

কি ঘর বানাইমু আমি শুন্যেরও মাঝার॥
 ভালা কইরা ঘর বানাইয়া
 কয়দিন থাকমু আর
 আয়না দিয়া চাইয়া দেখি
 পাকনা চুল আমার॥
 এ ভাবিয়া হাসন রাজা
 ঘর-দুয়ার না বাঞ্ছে
 কোথায় নিয়া রাখব আল্লায়
 তাই ভাবিয়া কান্দে॥
 জানত যদি হাসন রাজা
 বাঁচব কতদিন
 বানাইত দালান-কোঠা
 করিয়া রঙিন॥

After visiting Hasan Raja Museum, Pancharatna went to Shital Patir village Kamalganj. Beside Kamalganj in other district like Raj Nagar, Balaganj, Baralekha etc, Nakshi Shital Patti is produced.

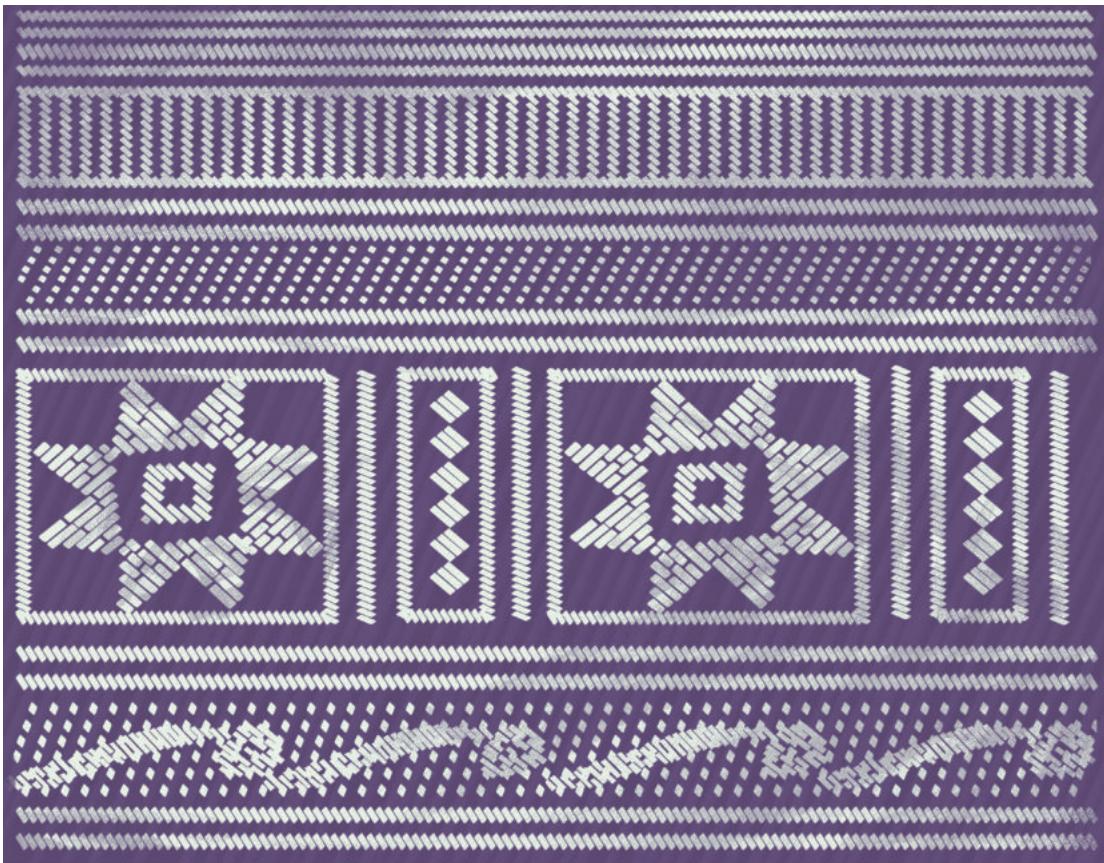
Shital Pati (Cool Mat)

The tradition of Shital Pati is almost thousand years old. It is a long-standing practice of giving cool rugs as gifts on various occasions including weddings. A cool rug is a type of rattan seat and carpet for laying on the floor, bed or couch. On hot days, this mat brings soothing coolness. In villages, it is used as a bed sheet or mat. Sylheti cool rugs are famous all over the world. Apart from this, Chattogram, Jhalkathi, Patuakhali, Sirajganj and Tangail also produce Shital pati. From bed sheets to decorative materials, dining table mats, eyeglass cases, vanity bags, cool rugs are being used.

Those who weave rugs are called Patiya or Patikars. Patiyar's have been expertly crafting (shital pati) cool rugs for generations. Cool mats are made from the bark or skin of the murta tree. This tree is cut from the root and soaked in water. After that, the bark is spread very thinly with a sieve. To make the thin bark smooth and white, the leaves of rice starch, geola, keora, jarul, amra etc. should be boiled and dipped. Later shital pati (cool rugs) are woven from this cane. Shital Pati (Cool rugs) with different names are made by varying the sophistication of weaving and design, such as Siki, Adhuli, Taka, Nayantara, Red Carpet are some of them. Apart from this, Nakshi Shital Pati is also made by depicting cartoons, tigers, deer, banana trees, flowers-vines-leaves, geometric designs etc. In 2017, UNESCO included Shital Pati of Sylhet region in the list of important cultural heritage of the world.

In this lesson, we will make a gift wrapping paper mat with paper ribbon

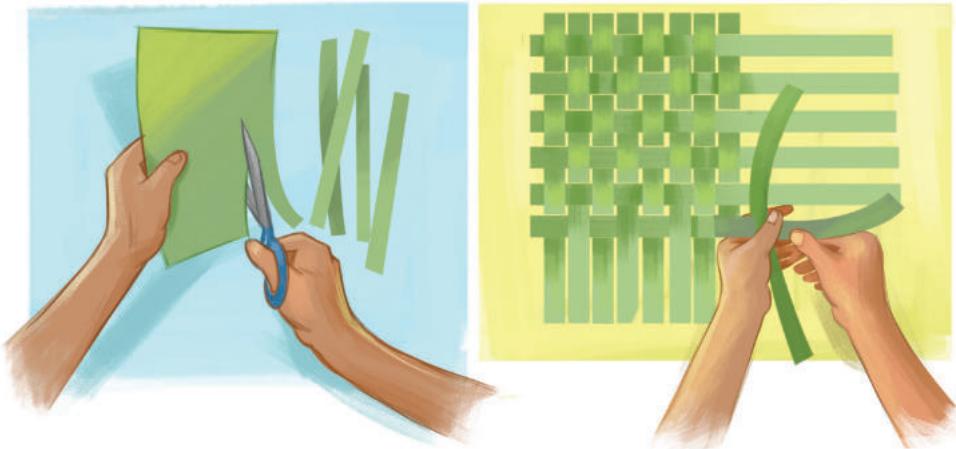
To do this we will need some paper, a pair of small scissors and some glue and poster paint.



- First we will cut 24 pieces of paper ribbon 1 foot long and 1 inch wide.
- Lay 12 paper strips in an even line on the front which we will call the direction of pull.
- Keep 12 paper ribbons for knitting as well. We will call this the making side.
- Through the 12 paper ribbons on the pull side, one by one from the 12 paper ribbons on the weave side, we will pass. In this case, it should be remembered that if the paper ribbon on the fabric side passes over the tension in the first line, it must be passed under the tension in the next line.
- In this way we will finish the entire weave like a rug. However, it should be remembered that the main carpet is woven in the angle way. We will weave our paper rug straight.
- At the end of knitting, we will stick the bottom ribbon and the top ribbon to the pull ribbon with a little glue. This will not open the weave.

Art and Culture

- Now we can make a design as we wish by holding the table of the middle part of the weaving and colouring it as desired.
- By making paper rugs in this way, we can easily pack gift items and give them ourloved ones.

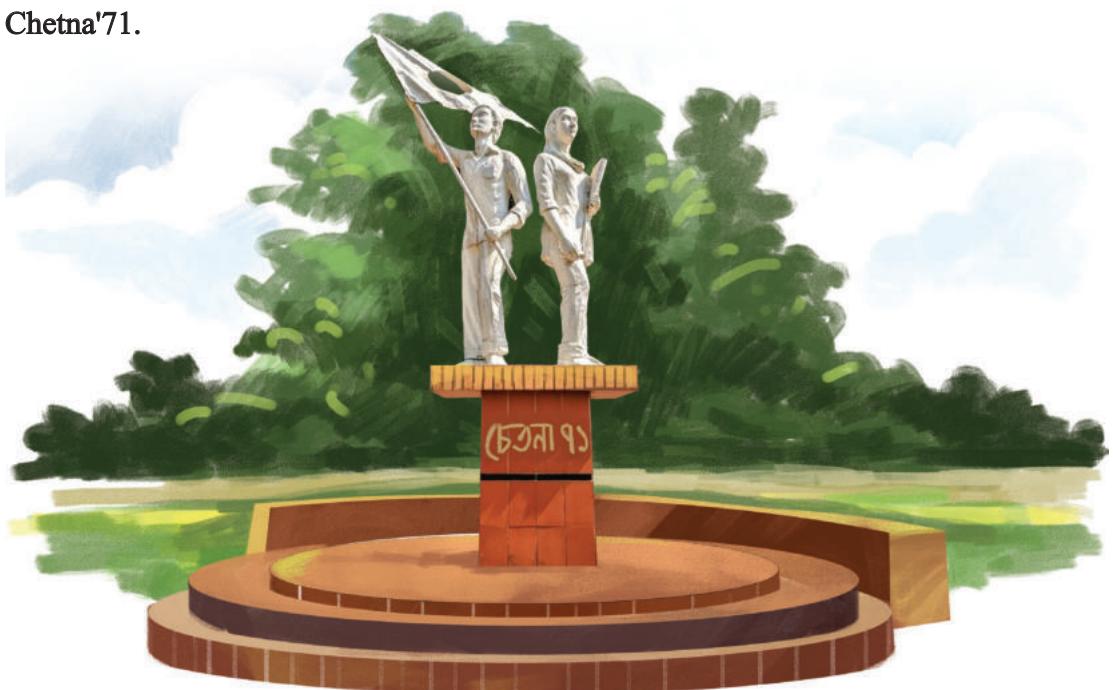


Carpet with paper ribbon

Seeing the village of Shital Pati Kamalganj, they visited places like Jaintia Pahar, Jaflong, Bisanakandi Swachh, Cha Bagan, Ratargul, Sri Sri Durgabari Temple, Manipuri Rajbari, Hakaluki Haor etc.

Hakaluki is the largest Haor in Bangladesh. It is one of the largest freshwater wetlands in Asia. Hakaluki Haor is spread across Baralekha, Kulaura, Sylhet Hela Fenchuganj, Golapganj and Biyanibazar in Moulvibazar district. Migratory birds visit this area in winter. They made a sketch of Hakaluki Haor in their notebooks. After that they went to see Liberation War Sculpture 'Chetna -71'

Chetna'71.



On the Bank of the Surma

'Chetna -71' is Sylhet's first Liberation War sculpture built to commemorate the Liberation War. It was built in Shahjalal University of Science and Technology in 2009. A special feature of Chetna'71 is that students first construct a temporary sculpture. Later permanent sculptures were built. It was built in red and black brick to match the academic buildings of Shahjalal University. The design and construction of the sculpture was completed by artist Mobarak Hossain Nripal.

Main altar is on 3 steps and figure is located on it. The diameter of the first step from the bottom is 15 feet, the diameter of the second step is 13 and a half feet, the diameter of the upper step is 12 feet. Step 3 is ten inches high. Above this step 3 is a 4 feet high altar. 8 feet tall figure is located on it.

There are two students in the sculpture. A male student in the pose of raising the national flag aloft and a female student holding a book symbolize the constitution. It seems like a fearless watchman standing tall to protect the independence and sovereignty of Bangladesh.

Pancharatna journeyed to Chattogram, the commercial capital of the country, with deep respect for the freedom fighters and deep love for the country.

What we will do in this chapter

- By looking at the instructions and pictures in the book, we will make a paper mat like a gift packet with paper ribbon and paint a design on it.
- Following the instructions given in the book, we will practice the Dhamail dance with the mentioned song and strategy.
- We will try to sing the song 'লোকে বলে বলেরে' by Marmi poet Hassan Raja given in the book in our own way.
- We will learn more about the life and work of Mystic poet Hassan Raja and practice Hassan Raja's songs.





কর্ণফুলী পাড়ে

A Sampan Ride at the Karnaphuli

Era's mother went to Cox's Bazar for office work. From there brought a garland of oysters for Era. Era brought the garland to show to her friends.

What a beautiful garland! "I did not know that garlands are made with oysters," said Agun.

Abani says, one can make many thing with oysters other than garlands. Oyster industry is a potential cottage industry of Bangladesh. How many things can be made to decorate the house with snails collected from the beach! Pearls are found in different types of oysters. Many types of jewellery are also made with pearls. Oysters are also cultivated in many places to extract pearls. The ocean is a combination of wonder and possibility.

Somir said, I have never been to the sea. I didn't see the ocean waves, didn't enjoy its vastness, just watched it on TV. I heard that the city of Chattogram was built on the banks of Karnaphuli river. As a result, the Karnaphuli river has an important place in the folk culture of this region. Our national poet Kazi Nazrul Islam was impressed by the unique beauty of this river and wrote-

-ওগো ও কর্ণফুলী

তোমার সলিলে পড়েছিল কবে কার কান-ফুল খুলি?

তোমার স্মৃতের উজান ঠেলিয়া কোন তরুণী কে জানে,

‘সাম্পান’-নায়ে ফিরেছিল তার দয়িতের সন্ধানে?

আনমনা তার খুলে গেল খোঁপা, কান- ফুল গেল খুলি,

সে ফুল যতনে পরিয়া কর্ণে হলে কি কর্ণফুলী?

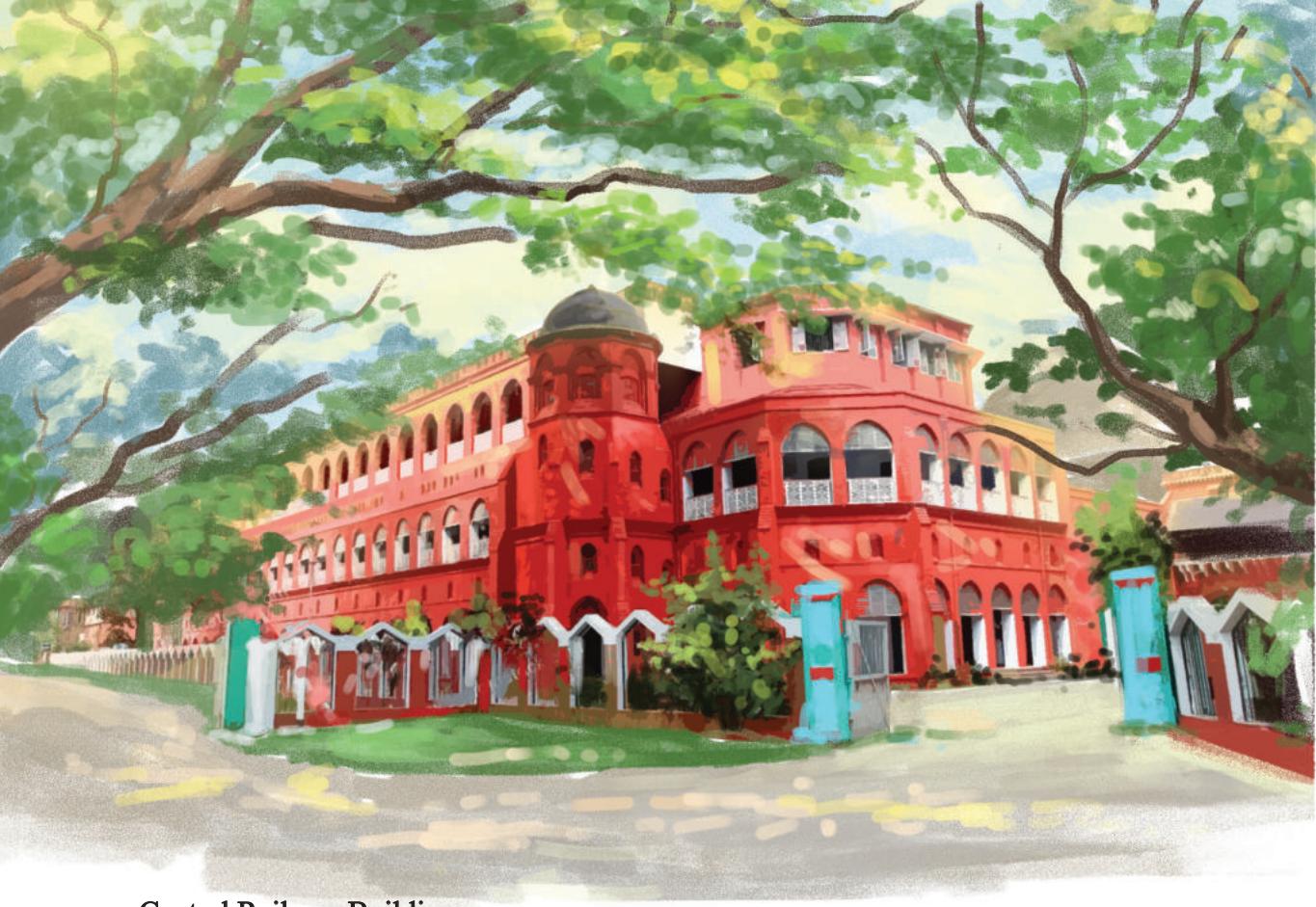
Aakash said let's go, now we all will go around Chattogram by combining real information and imaginary travel. There are three ways to go from Sylhet to Chattogram by rail, road and air. The trains from Sylhet to Chattogram are - Udayan Express and Paharika Express. They will go to Chattogram by train of imagination. Era's childhood is there. Hearing about Pancharatna's interest in visiting Chattogram, Era's younger aunt invited them with great joy. Faiza, the youngest daughter, is enrolled in the Department of Drama at Chattogram University. Hearing Pancharatna coming, Faiza Apu said by herself that she will show them around Chattogram.

The port city of Chattogram is a town on the banks of the Karnaphuli river. Chattogram division located in the south-eastern part of Bangladesh which consists of 11 districts. It includes Chattogram, Cumilla, Brahmanbaria, Noakhali, Chandpur, Laxmipur, Feni, Cox's Bazar, Khagrachari, Rangamati and Bandarban. Chattogram is a beautiful land of natural beauty, a wonderful combination of mountains, rivers and sea.

They arrived at Chattogram railway station by a train of imagination from Sylhet on time. Faiza Apu and her friend Mary Tanchanga were waiting for Pancharatna at the railway station. They are fine arts students of Chittagong University. They greeted everyone at the railway station. Abani said to Faiza Apu, I read in a text that the Chattogram railway station was built during the British period. But this railway station is built in modern architectural style.

It is also known as Battali Railway Station to local people. After reaching the Battali railway station, Faiza Apu said that the building is currently undergoing renovations. The two-storied building made of red stone has one in the middle and two small domes on either side. Seeing this building which is more than a hundred years old, its beauty can be understood.

Going to the platform inside the station, they saw a train painted in many colours. Somir asked Faiza Apu where does this beautiful train go? He said this is the traditional shuttle train of Chittagong University. By which we, the university students, travel from Chattogram city to Chittagong University campus.



Central Railway Building

Coming out of the station, they went to see the C, R, B Bhawban or Central Railway Building, one of the landmarks of the British era establishment in the subcontinent. It is one of the most beautiful ancient buildings in Chittagong city. A model of a steam engine is kept in front of the building. During the Great War of Liberation the role in this area was important. In this area there is a monument bearing the names of the martyrs to honour the memory of the martyrs of the war of independence. C, R, B area is full of centennial trees. It is known as the lungs of Chittagong city. The red coloured building is an aesthetic architectural landmark amidst the dense green nature around.

In C, R, B area, Pancharatna saw many art students sitting and painting. Some are drawing plants and others are pictures of C, R, B buildings. Art students draw in many mediums including pencil sketches, water colours. When asked about these art students, Mary Apu said that they are all students of Chittagong University Fine Arts Institute. Since the Fine Arts Institute is not far from this area, students come here for their outdoor practice.

Pancharatna discussed among themselves and decided that they would go out one day with all their class friends with the help of the art and culture teacher. On that day, they will draw their own pictures, sing, dance, act and express their feelings in any branch of art in the open space. That day nature will be their classroom from where they will know more, learn and express their happiness.

After leaving C, R, B area, they reached home. Faiza Apu said that for the next two days we will see various architectural monuments and historical places located in Chattogram city, then we will go to Chattogram Hill Tracts and finally Cox's Bazar.

Then at noon everyone sat together to eat. Chota Khala (Younger aunt) said I have cooked Chattogram's traditional food for you. I cooked some types of sea fish and shutki (dry fish) for Somir. And for the rest Chattogram's traditional black roast beef and mejbani meat. Akash said, "do we not eat sea fish and dry food?" Chota Khala (Younger aunt) smiled and said keeping all of you in mind I have prepared all kinds of food. Eat whatever you feel comfortable eating.

After finishing the lunch, Faiza Apu said, this time first we will go to visit the Ethnological Museum. From there we will get an idea about the culture and lifestyle of various minorities living in Bangladesh. At the same time, I will get to know about the people of different ethnicities living in some other countries and their way of life.

Ethnological Museum

Ethnological Museum located in Agrabad area of Chattogram is the only Ethnological Museum in Bangladesh. About 25 ethnic groups of 6 countries including Bangladesh are on display in this museum. From this museum, we can get an idea about the ethnological characteristics of India, Pakistan, Kyrgyzstan, Australia, Germany along with Bangladesh. Among the items displayed in this museum are Chakma, Marma, Tripura, Mro, Bam, Khiang, Khumi, Chak, Rakhine, Pankhowa of Chittogong Hill Tracts, Khasia, Manipuri, Pangan, (Muslim Manipuri) of Sylhet region, Garo, Hajong, Dalu, Mandai of Mymensingh region, Koch, Saontal of Rajshahi Dinajpur region, Oraon, Rajbanshi, Polia, Koch, Jessohar, Buno or Bona of Jhenaidah region, Pathan of Pakistan including Sindhi, Punjabi, Kafir, Swat, Adi of India, Fuwa, Muriya, Mizo, Kirghiz of Kyrgyzstan, Some examples of fragments of the Austral and German joining walls are on display in the museum.

Three maps of the museum and Italian painter Mr. Karoli has 12 wall paintings. Moreover, the ornaments of the people of Pakistan, including the various minorities of Bangladesh, the samples of the dwellings of the minorities living in the hilly districts of Bangladesh are displayed.

By visiting the ethnological museum, they got an idea about the people living in the hilly districts of Bangladesh and living in the border areas.

From the museum, Pancharatna went to see the Andarqilla Shahi Jame Masjid, built in 1667 in the style of Mughal architecture. Then one by one, they saw 300-350 years old Sri Sri Chattereswari Devi Temple, Chattogram Buddhist Vihara with rare manuscripts, the cathedral belonging to the Catholic Church located in Patharghata and The European Club, the memorial site of Pritilata Waddeddar, one of the leaders of the anti-British movement, and one of the comrades of Masterda Surya Sen.

Moreover, they got to know a lot about Jabbar's Bali by talking to the local people

Jabbar's Bali Khela

A wrestling competition is held every year on the 12th of Baisakh at Laldighi Maidan in Chattogram. It is known as Bali Khela in the regional language of Chattogram. In 1909, the main entrepreneur of this Bali Khela was late Abdul Jabbar Saudagar, a prominent businessman of Badarpatti area of Chattogram city.

The main purpose of this Bali Khela was to develop Bengali culture and at the same time to inculcate anti-British sentiment among the Bengali youth. Jabbar Mia Bali Khel and Baisakhi fair have become the tradition, culture and pride of Chattogram. Today it is considered as the biggest folk festival in the country.



After traveling to different places in Chattogram, he reached the bank of Karnaphuli River. The number of stories, songs, folktales, dramas, journeys that have been written over the ages cannot be overstated. An aesthetic aspect of the regional folk culture of Chattogram and Bangladesh is centred around the Karnaphuli river. The words were spoken by Faiza Apu and Mary Apu.

They also said Chattogram has a rich history of regional songs. Shyam Sundar Vaishnav and Shefali Ghosh are called the kings and queens of regional music of Chattogram. Besides, Askar Ali Pandit, Khayerzzama Pandit, Ramesh Sheeler, Abdul Gafur Hali and other artists have enriched the music of Chattogram through their compositions. Maizbhandari songs and Kabial songs are one of the traditions of Chattogram. Kabial Ramesh Sheel was a legendary artist of this genre. Through these songs, the entire lifestyle and cultural form of the people of this region has emerged, including happiness, sadness, laughter, and tears.

Through Maizbhandari songs of Chattogram, the form of spiritualism and human love has emerged. Chattogram is a famous place in the subcontinent for Kabigan. Ethics, humanity, politics have emerged in the poetry of this region in tune with time. Thus the regional song of Chattogram has become the life song of the people of this region. It is a popular regional song composed by Malay Ghosh Dastidar and sung by Shefali Ghosh-



‘ছোড় ছোড় ঢেউ তুলি ফানি॥
লুসাই পাহাড়তুন লামিয়ারে ঘার গৈ কর্ণফুলী।’

In the late afternoon light the Karnaphuli river looks wonderful. Many ships and sampans are floating on the river bed. Shah Amanat Bridge can be seen faintly on one side and part of Chattogram port on the other side at the mouth of the river. Pointing towards the Chattogram port Faiza Apu said this is the Chattogram port where Bengali naval commanders conducted Operation Jackpot in the Great Liberation War of 1971. Operation Jackpot is the name of a huge success of Bengali naval commandos in the Liberation War of Bangladesh. It was a suicidal guerrilla operation. On 15 August 1971, the first operation carried out by the naval commandos was known as ‘Operation Jackpot’. On this night, naval commanders simultaneously attacked Chattogram, Mongla, Chandpur, Narayanganj ports and sank 26 goods and armed ships and gunboats of Pakistan forces. This operation made the attackers tremble. “Operation Jackpot” had a response all over the world. Pancharatna was listening to this history of the glory of the great liberation war.

The last sun of the day went down turning the western sky crimson. Akash quickly tried to draw a sketch of the magical view of the Karnaphuli river in his notebook. They returned home with full of love for the Karnaphuli river that day. On the way back home, Mary Apu told Pancharatna, let me tell you about a folk singer from Chattogram. He is Vinay Banshi Jaldas who was renowned all over the country for drumming.



Vinay Banshi Jaldas

Vinay Banshi Jaldas. Although he has Bashi in his name, he played the Dhol (drum). Dhol is Bengal's own percussion instrument. Dhol has been inseparably associated with the folk culture of Bengal since time immemorial. Drums are still used in various social and religious festivals. The proverbial drum player in Bangladesh is Binoy Banshi, who was born in 1911 in East Gomdandi village of Boalkhali upazila. From childhood, he took training in the family profession of drumming. The handiwork of drumming is from his father Upendralal Jaldas. As a child he was attracted to the songs of Yatra. At various times from a young age, he was involved in Jatra Dal, Ghetu Song Band, Kirtan, Shariati, Marfati Band. He gained skills as a dhaki dance artist. While working in a Jatra team, he met Ramesh Sheel, the best poet of the subcontinent. Ramesh Sheel took him to his team after hearing the drumming of Binay Banshi.

For 35 years, Ramesh Sheel's team was joined by Binay Banshi, sometimes as a dohar and sometimes as a drummer. Vinay Banshi was the Chief drummer of Ramesh Sheel till his last days. Vinay Banshi Jaldas came into closer contact with renowned personalities like Uday Shankar, Sheikh Gumanji, Abdul Karim Literary Scholar, Manik Banerjee, Tara Shankar Banerjee, Dr. Muhammad Shahidullah, Salil Chowdhury, Annada Shankar and others by attending events like cultural conference of Curzon Hall in Dhaka, Bengali Cultural Conference in Kolkata's Mohammad Ali Park, Nikhil Bengal Cultural Conference in Chattogram and Cumilla. In 1944, he worked in nityacharya Uday Shankar's troupe for some time. Vinay Banshi spent his entire life playing the dhol, taking the style of dhol playing to a unique level. In 2001, he was awarded Bangladesh's highest civilian honour, the Ekushey Padak, for his outstanding contribution to instrumental music. He died in 2002.

The next day they left for Rangamati with Mary Apu. On the way to the bus, Mary Apu told them that the mountainous region consists of three districts of Bangladesh. The districts are Rangamati, Khagrachari and Bandarban.

A Sampan Ride at the Karnaphuli

Minor ethnic groups and ethnicities in these three districts include Chakma, Marma, Tripura, Tanchangya, Mro, Lusai, Bom, Pankho, Khumi, Chak, Kheang etc. Moreover, Bengali people also live in this region. Every one living in the hills have been living side by side for ages by maintaining their own language, culture, religion, and tradition. The colorful culture of these people living in the green hills has enriched the culture of our country.

In the meantime, Akash asked Mary Apu, I heard that the weavers of hill districts have their own traditions and techniques in the weaving industry. Mary Apu said, you heard it right. The area we would visit first is Rangamati, famous for its hill weaving industry. They came to a place called Assam Basti to see the beautiful view of Rangamati Lake. Here they saw weaving factories, weaving and everything. There are many sales centers in this area. They also looked at them carefully and drew the designs in the notebook. The use of fine motifs along with checks, stripes make this area unique. The local weavers of this area mainly weave cloth on waist looms. Pancharatna said, we saw the use of hole loom in weaving Shataranji; here we see the use of waist



Waist looms.



Design of waist looms clothes

loom. Mary Apu said that some people in this area still make yarn from cotton and dye it naturally to make clothes. Natural dyeing is called organic dye in English, which is very popular in today's world.

From there they went to visit the Minority Cultural Institute and Museum at Bhedvedi in Rangamati town. Here they were fascinated by the traditions and culture of the small ethnic groups living in the hilly areas. After that they ate the traditional food of Tanchangyas at Mary Apu's house as invited guests. There, Mary Apu's father said that an important part of our life includes Jum cultivation and the culture developed around it. Therefore, the issue of Jum emerges in our various cultural activities including dance and song. He also said that we organize festivals in the mountains to celebrate the New Year. We welcome the New Year with festivals like Biju, Baisu, Sangraine, Chakran Poi etc. Moreover, each ethnic group living in the hills has its own language and cultural traditions which make our Bangladeshi culture diverse and rich. Then Mary Apu's younger sister, Teder, sings a song with traditional Tanchangya dance poses. From there they departed from Rangamati enjoying the beautiful view of the hanging bridge of Rangamati. On the way back, Moniruzzaman Monir's lyrics, Alauddin Ali's compositions and Niaz Mohammad Chowdhury's singing rang out on the bus speakers.

রাঙামাটির রঙে চোখ জুড়ালো
সাম্পান মাঝির গানে মন ভরালো
বৃপ্তের মধু সুরের জাদু কোন সে দেশে
মায়াবতী মধুমতি বাংলাদেশে

After returning from Rangamati, they left for Cox's Bazar, the longest beach in the world, early the next morning. On their way to the beach, they saw a row of shops. These shops sell a variety of handicrafts made from snails and oysters. From home furnishings to pen holders, lampshades, various toys, key rings and other types of jewellery. These handicrafts are made by cutting small and large snails of various shapes and colours and joining them together. Looking at all these artefacts, Abani said, we can go back and get a piece of jewelry making. Akash said how will it be? Abani said—

In this lesson we will make jewellery

Our activity will be called jewellery making. We will do the work as a team. It doesn't take much to do this, just a little ingenuity. First, you need to find out the unnecessary clothes, ropes, thick paper in the house. We can collect thick paper from old ledgers/sweets packets.

- Cut the paper into the desired shape of locket/centre piece.
- The locket shaped paper should be wrapped and stitched with cloth, if we want, we can glue the cloth on the paper perfectly.
- After fixing the cloth on the paper, we can make different designs with colour on the

locket. Moreover, we can make a design by applying various easily available natural things like dry leaves, flowers, seeds of different colours, curry, oysters etc. with glue. If anyone wants, I can apply chumki/beads/mirror.

- Now to hang the locket, you need to put a cloth ribbon on both sides. The ribbon should also be sewn first. If you want, instead of cloth ribbons, you can twist different colours of yarn like a braid and cover the locket with it.



Jewellery making process

While making these plans, they reached the beach. The waves of the sea picked up the rhythm and welcomed them. The sound of the sea comes back again and again creating a melody. Abani said that nature is weaving a garland of melody by matching each note. Somir said that to make a garland of tones with notes (swaras) seven pure notes (swaras) along with five soft and sharp notes (swaras) are also needed. The seven notes sa, re, ga, ma, pa, dha, ni are called pure notes. But, there is one more soft tone each along with the four notes re, ga, dha, and ni. There are also rules for writing soft notes. For example, re(ରେ)- is written as ri(ରି), ga-(ଗୀ) as- gyna(ଗ୍ୟା), dha(ଧା)- as da(ଦା), ni-(ନି) as ni(ନି). Apart from these four notes there is a co-note with 'Ma'(ମା) which is called 'Karri'(କର୍ରି) . This swara is called Karri Ma(କର୍ରିମା) because its position is slightly higher than the Shuddha Ma note (swara). Then Karri Ma(କର୍ରିମା) is written as Ma(ମା). Ascent and descent are practiced in the pure tone, in the same way the ascent and descent are practiced in the soft or shrill tone. For example-

Sargom practice in the use of Ri-(ରି)

Ascending-ସ ଝ ଗ ମ ପ ଧ ନ ସ

Descending- ସ ନ ଧ ପ ମ ଗ ଝ ସ

In this way, seven pure notes along with five soft and shrill notes make a total of twelve notes. Abani said, how everything from the garland of snails and oysters to the garland of music became one. Akash said today we completed the garland of the topmost part and the bottom most part of the map of Bangladesh.

Bangladesh is the name of the garland that we have composed with the pearls of art and culture of the eight division built around the eight rivers of this riverine country. On the beach, the melody of songs sung by some young artists was wafting in the air. The words of the popular regional song of Chattogram written by Malay Ghosh Dastidar matched

বাংলাদেশের যতো কবি

শিল্পী গায়ক আছে...

শুভেচ্ছা জানাই আঁরা

অঙ্কল গুনৱ হাচে

চাটগাঁইয়া হতাত সুরে

গান হনাই গেলাম...

দইজ্যার কুলত বসত গরি

সিনা দি ঠেগাই বাড় তুয়ান।

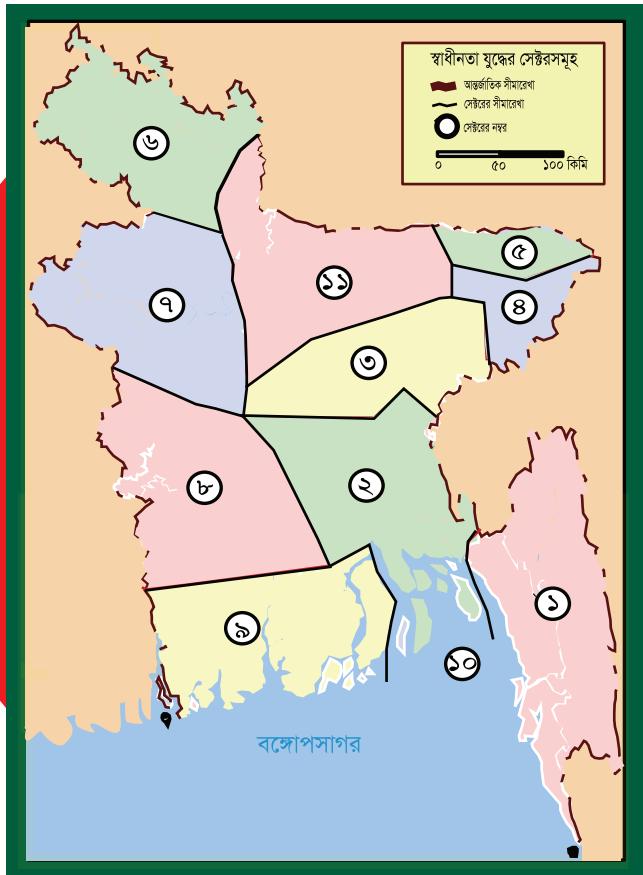
ও ভাই আঁরা চাটগাঁইয়া নওজোয়ান



What we will do in this lesson –

- The jewellery making work given in this chapter is done by completing each step and making the jewellery according to one's desire will do.
- We will do the sargam practice in a proper way using the ri-swara.
- We will try to know about regional songs of Chattogram.
- We will know about the culture of different ethnic groups living in Chittagong Hill Tracts.
- We will try to know the details about Operation Jackpot conducted by Bengali Naval Commandos in the Great Liberation War of 1971.
- With the help of the teacher, all the friends of the class will get together and go outdoors one day. On that day, we will draw pictures, sing, dance, act and express my feelings in any branch of art in the open space.
- We will try to know more details about the life and work of Vinay Banshi Jaldas.





মুক্তিযুদ্ধের ১১টি সেক্টর

১ নং সেক্টর- চট্টগ্রাম, পার্বত্য চট্টগ্রাম এবং নোয়াখালী জেলার পূর্বাঞ্চল, ২ নং সেক্টর- নোয়াখালীর অংশবিশেষ, কুমিল্লার অংশবিশেষ, আখাউড়া, তৈরব এবং ঢাকা ও ফরিদপুর জেলার অংশবিশেষ, ৩ নং সেক্টর- কুমিল্লার অংশবিশেষ, হবিগঞ্জ, কিশোরগঞ্জ ও ঢাকার অংশবিশেষ, ৪ নং সেক্টর- সিলেটের পূর্বাঞ্চল, ৫ নং সেক্টর- সিলেটের পশ্চিমাঞ্চল, ৬ নং সেক্টর- রংপুর ও ঠাকুরগাঁও, ৭ নং সেক্টর- রাজশাহী ও দিনাজপুরের অংশবিশেষ, ৮ নং সেক্টর- কুষ্টিয়া, যশোর, ফরিদপুর ও খুলনার অংশবিশেষ, ৯ নং সেক্টর- সাতক্ষীরা ও খুলনার অংশবিশেষ, বরিশাল ও পটুয়াখালী জেলা, ১০ নং সেক্টর- নৌ সেক্টরের অর্থাৎ সমুদ্র উপকূলীয় অঞ্চল ও অভ্যন্তরীণ নৌ পথ, ১১ নং সেক্টর- ময়মনসিংহ ও টাঙ্গাইল।

বঙ্গবন্ধুর স্বাধীনতার ঘোষণার মধ্য দিয়ে ১৯৭১ সালের ২৬শে মার্চ বাংলাদেশের স্বাধীনতা যুদ্ধ শুরু হয়। যুদ্ধের রণকৌশল হিসেবে সমগ্র বাংলাদেশকে ১১টি সেক্টর ও ৬৪টি সাব সেক্টরে ভাগ করা হয়। প্রতিটি সেক্টরের নেতৃত্বে ছিলেন একজন সেক্টর কমান্ডার। কমান্ডারদের সফল নেতৃত্বে মুক্তিযোদ্ধাদের সর্বাত্মক অংশগ্রহণের মধ্য দিয়ে ধীরে ধীরে মুক্ত হয় দেশের বিভিন্ন অঞ্চল। এভাবে ১৯৭১ সালের ১৬ই ডিসেম্বর বিজয় অর্জিত হয়। বিভিন্ন সেক্টরের উল্লেখযোগ্য কয়েকটি যুদ্ধের মধ্যে রয়েছে- কামালপুর যুদ্ধ, বিলোনিয়ার যুদ্ধ, ভাটিয়াপাড়ার যুদ্ধ, রাধানগর যুদ্ধ।

Academic Year 2024

Class Eight

Art and Culture



সমৃদ্ধ বাংলাদেশ গড়ে তোলার জন্য যোগ্যতা অর্জন করো

— মাননীয় প্রধানমন্ত্রী শেখ হাসিনা

ক্ষমা প্রদর্শন মহৎ গুণ

তথ্য, সেবা ও সামাজিক সমস্যা প্রতিকারের জন্য ‘৩৩৩’ কলসেন্টারে ফোন করুন

নারী ও শিশু নির্যাতনের ঘটনা ঘটলে প্রতিকার ও প্রতিরোধের জন্য ন্যাশনাল হেল্পলাইন সেন্টার
১০৯ নম্বর-এ (টেল ফ্রি, ২৪ ঘণ্টা সার্ভিস) ফোন করুন



Ministry of Education

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