

Heritage Information

Unique Id:

BGD-30.26.2023.00058

Section-1: Identification of the element

Heritage Location

Division

Dhaka

District

Dhaka

Upazila

Details Address

Geolocation(Latitude)

Geolocation(Longitude)

Community Category

Religious

Community

Hindu

Name of the Heritage, (as used by the community or group concerned)

The lost wax process of making brass sculptures

Short title of the Heritage, (preferably within 200 words)

Metal Crafting is one of the oldest traditions in Bangladesh. The artisans of the Dhamrai area practice four traditional handmade processes, lost wax method, clay casting, sand casting and hammering.

Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

Physical location(s) of the element/how often it is practiced

A 5000 years old tradition survives in 30 villages around Dhamrai and can be traced back to the Pala Dynasty (800-1100 AD), during which time both early Buddhist and Hindu settlements once flourished. It is also known as a 'Workshop of Metal Arts and Crafts in Dhamrai'.

Short description of the Heritage, (preferably within 350 words)

Previously, there were more than 200 workshops, but now there may be 10 workshops still remaining in Dhamrai. Generation after generation it is still existing as a traditional profession. Just seventy years back, people lived through a quiet rural township. Among other natural ones, they listen to the clanging sound of metal workers, blacksmiths and

artisans that made up a wonderful rhythm of beautiful working melodies. The existence of metal crafts certainly being an important part of old Bengal's artistic tradition that dates back to over 2000 BC on the Indian peninsula. History shows that some of the greatest metal craft masterpieces of the ancient time were made here by skilled artisans and sculptors that were magnificent in design, exclusivity details and workmanship. In fact only a few in our society, nowadays, are aware of the fact that one of the main centres of such metal crafts of the sub-continent had been on this soil where only a few artisans still have been toiling to their most to revive this millennium-old art-form. Traditionally Hindus and in lesser proportion Buddhists were the main force behind this metal art who articulated their religious and social imaginations, beliefs and messages through the artifacts. In ancient Bengal, Dhamrai was a small rural township about 40 km northwest of Dhaka and predominantly a Hindu inhabited area, and its adjacent region were the center of metal crafts where almost every family was involved in this art form using some unique 2000 year old techniques. For generations, they had been making beautiful metal objects using a variety of techniques. These metal objects, ranging from everyday used items like culinary to religious idols of both Buddhism and Hinduism, are not only unique artworks, but also represents the centuries-old tradition of craftsmanship. Although the traditional metal industry once existed in other parts, Dhamrai had been the epic entry for centuries due to the quality, workmanship and aesthetic appeal attached to its wares. While in the early 1950's people of about 30 villages in Dhamrai-Shimulia region were in this trade but as the artisans left now only around five families, against all adversities, are trying their best to keep this trade moving. Lost-wax casting (also called "investment casting", "precision casting", or cire perdue in French) is the process by which a duplicate metal sculpture (often silver, gold, brass or bronze) is cast from an original sculpture. Dependent on the

□ Domains of the Heritage (applicable fields)

- ☐ Oral Traditions and Expressions
- ☐ Performing Arts
- ☐ Social Customs and Traditions
- ☐ Knowledge and Practices related to Nature and Universe
- ☒ Traditional Craftsmanship
- ☐ Food

□ Section-2: Characteristics of the element

□ Practitioner(s)/performer(s) directly involved in the representation or practice of the Heritage (including roles, name, age, gender, social status, and/or professional category etc.)

□ Other tradition bearers (individuals/groups and their roles))

□ Language(s), register(s), speech level(s) involved

□ Associated tangible elements used (if any)

□ How are women and people of other genders associated with this Heritage?

□ Division of labour during the practice of this Heritage

□ Elements to which other customary practices or practices may be connected or accessed in any respect of the heritage (if any)

□ Modes of transmission to others in the community

□ Organizations concerned (non-governmental organizations and others)

▢ Section-3: State of the element (viability)



▢ Threats to the enactment

▢ Enactment Threats Description

▢ Threats to the transmission (if any)

▢ Threat to associated tangible elements and resources (if any)

▢ Viability of associated intangible elements (if any)

▢ Have been taken any safeguarding measures to preserve this Heritage practices? (if any)

▢ Section-4: Data gathering/documentation, Consent and preparation of inventory entries



▢ Consent of community/group/individuals concerned for data collection with a view to inventorying

▢ Restrictions on use of collected data, (if any)

▢ Section-5: Resource Person



▢ Data provider/Resource person (persons/groups, community representatives)

▢ Date of data collection

▢ Place(s) of data collection

▢ Section-6: Safeguarding techniques



▢ Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage

▢ Suggestions for safeguarding of the Heritage from the community

□ Section-7: References to literature, discography, audiovisual materials or archives —

□ References to/in literature

□ Audiovisual materials or archives

□ Discography or archives

□ Section-8: Modalities for updating the information contained in the inventory entry —

□ Data Compiler (persons/groups, including community representatives, who compiled the information)

□ Date of Community Consent

□ Consent of community/group/individuals concerned for data collection with a view to inventorying

□ Present Condition of Heritage

□ Brief description of Present condition of the Heritage, (if any)

□ Section-9: Community suggestions —

□ Brief description of suggestions for safeguarding of the element by community members/experts/holders, (if any)

□ Restrictions on use of collected data, (if any).

□ Section-10: Upload Document —

Heritage Images

