

## Heritage Information

### Section-1: Identification of the element



#### Heritage Location

##### Division

Rajshahi

##### District

Ch. Nawabganj

##### Upazila

Chapainawabganj Sadar

##### Details Address

##### Geolocation(Latitude)

24.22

##### Geolocation(Longitude)

87.55

##### Community Category

Artists

##### Community

Rural

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

Nakshi Kantha

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

Nakshi Kantha: One of the traditions of embroidery Quilt of Chapainabganj district.

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

People of Chapainawabganj

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

Rural areas of Chapainawabganj district in Bangladesh

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

Nakshi Kantha embroidered quilt is said to be indigenous to Bangladesh. The term Nakshi kantha, popularly used in Bangladesh, is found even in medieval literature. The name Nakshi kantha became particularly popular among literate people after the publication of Jasimuddin's poem Nakshi Kanthar Math (1929). In West Bengal, all Kanthas, both plain and embroidered, are referred to as Kantha. In East Bengal dialects the kantha is also variously referred to as kheta or kantha. In Bihar and parts of West Bengal, the kantha is also known as sujni. Made from old cloth, discarded saris, dhotis, and lubgis, kanthas range from utilitarian quilts to exquisitely embroidered heirlooms. A typical Nakshi kantha Depending on the thickness required, three to seven saris are layered and quilted with the simple running stitch, which typically produces a rippled effect. Traditionally, thread drawn from colored sari borders would be used to embroider motifs or border patterns imitative of sari borders. At present, embroidery skeins are used for motifs and border

patterns. Yarn used for weaving is also used for kantha embroidery, particularly in the Rajshahi-Chapai Nawabganj area where the quilting is heavy. Kanthas serve primarily as bed pallets and as light wraps. Small kanthas are used as swaddling clothes for babies. Depending on their size and use, kanthas range from lep kanthas (winter quilts) and sujni kanthas (spreads and coverlets) to one-foot square rumal (handkerchief) kanthas. Other kantha articles include the asan (a spread for sitting), the bastani or gatri (a wrapper for clothes and other valuables), the arshilata (a wrap for mirrors or toilet articles), the dastarkhan (a spread laid out on the floor for placing food items and plates for dining purposes), the gilaf (an envelope-shaped kantha to cover the quran), and the jainamaz (prayer rug). Most kanthas are utilitarian, with the running stitch being used to hold the layers of cloth together. A large number of kanthas, however, show ingenious use of the running stitch for working motifs and border patterns. Some 19th-century kanthas, for example, have vivid scenes drawn from contemporary life or myths and legends, all working with different forms of the running stitch. Manipulations of the simple running stitch create ripples, expanses of color, pointillist designs, and textures that appear woven rather than stitched.

#### 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.)

Female members of the different local community of Chapainawabganj

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

People of the Chapainawabganj

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

Local language of Chapainawabganj

#### Associated tangible elements used (if any)

cloth, needle, thread

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

Women make the Nakshi Kantha, and try to teach other young girls. Male sell the Nakshi Kantha for living.

#### Division of labour during the practice of this Heritage

Women are the makers and male are the seller.

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

Love and affection to the new children and new guest of the family.

#### Modes of transmission to others in the community

Community transmission

#### Organizations concerned (non-governmental organizations and others)

N/A

### Section-3: State of the element (viability) +

**☐ Threats to the enactment**

Modern Machineries and Urbanization

**☐ Enactment Threats Description**

No laws and policies are enacted.

**☐ Threats to the transmission (if any)**

Yes

**☐ Threat to associated tangible elements and resources (if any)**

N/A

**☐ Viability of associated intangible elements (if any)**

No

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

None

**☐ 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**

Oral Consent has been taken from the community.

**☐ Restrictions on use of collected data, (if any)**

N/A

**☐ Section-5: Resource Person**



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

Runa

**☐ Date of data collection**

20-03-2022

**☐ Place(s) of data collection**

Chapainawabganj

**☐ Section-6: Safeguarding techniques**



**☐ Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage**

Fairs and Exhibitions are arranged nationally. An exhibition of Nakshi Kantha is held every year in collaboration with Dysin Group in Bholahat Upazila of Chapainabganj District.

**☐ Suggestions for safeguarding of the Heritage from the community**

International fairs and exhibitions should be arranged.

**☐ Section-7: References to literature, discography, audiovisual materials or archives**



**References to/in literature**

Lots of Books and articles have been published by different researchers.

[https://www.chapainawabganj.gov.bd/en/site/top\\_banner/5K9x-%E0%A6%A8%E0%A6%95%E0%A6%B6%E0%A7%80-%E0%A6%95%E0%A6%BE%E0%A6%81%E0%A6%A5%E0%A6%BE](https://www.chapainawabganj.gov.bd/en/site/top_banner/5K9x-%E0%A6%A8%E0%A6%95%E0%A6%B6%E0%A7%80-%E0%A6%95%E0%A6%BE%E0%A6%81%E0%A6%A5%E0%A6%BE)

**Audiovisual materials or archives**

[https://www.chapainawabganj.gov.bd/en/site/top\\_banner/5K9x-%E0%A6%A8%E0%A6%95%E0%A6%B6%E0%A7%80-%E0%A6%95%E0%A6%BE%E0%A6%81%E0%A6%A5%E0%A6%BE](https://www.chapainawabganj.gov.bd/en/site/top_banner/5K9x-%E0%A6%A8%E0%A6%95%E0%A6%B6%E0%A7%80-%E0%A6%95%E0%A6%BE%E0%A6%81%E0%A6%A5%E0%A6%BE)

**Discography or archives**

N/A

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



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

N/A

**Date of Community Consent**

20-03-2022

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

Yes

**Present Condition of Heritage**

Developing or Expanding

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

Nakshi Kantha of that time is still there and being made But in the course of evolution, in view of the time and demand, our traditional artwork has also caught the wind of change The demand and use of Nakshi Kantha has also come to be widespread and innovative.

**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 Details Document**

