

Heritage Information

Unique Id:

BGD-40.47.2023.00078

Section-1: Identification of the element

Heritage Location

Division

Khulna

District

Khulna

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 art of terracota pottery at Dumuria Potter's village

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

Pottery has been the profession of 'Kumars', or potters, of Bengal for centuries.

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

Practised all over rural Bangladesh

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

Pottery appeared in Bengal, in all probability, in or around 1500 BC. In an alluvial country like Bengal, fine clay is a distinctive geological feature. The ancient inhabitants of the region exploited this natural resource for making numerous potteries. Archaeological sites, such as pandu rajar dhibi, mahisdal, Bharatpur, Mangalkot, chandraketugarh, tamralipti, rajbadidanga, Harinarayanpur and Bangarh of West Bengal and mahasthangarh, govinda bhita, bhasu vihara, wari-bateshwar, Raja Harish Chandrer Badi, mainamati and paharpur of Bangladesh have produced varieties potsherds/potteries, namely Black-and-Red Ware, Northern Black Polished Ware, Rouletted Ware, Amphorae, Black-

slipped Ware, Knobbed Ware etc. While the potteries from the Chalcolithic and the early historic sites have diagnostic characteristics, the early medieval, medieval and late medieval potteries do not; since in later period metal and other utensils replaced traditional potteries used as utensils and for everyday religious and other household purposes. The main types of potteries are described below: Black and Red Ware, West Bengal Black and Red Ware is a vessel type with distinct diagnostic features: black in the interior and the exterior top, and red on the exterior. These pots are manufactured by inverted firing technique, though double firing has also been suggested as a technique of manufacture. They are turned on the wheel except a few handmade specimens which come from the earliest level of Pandu Rajar Dhibi. The fabric is medium, though a coarse variety occurs in the early and degenerate phases. The clay is indifferently levigated and tempered with fine sand. In most pots a slip is applied on both sides but vases are treated with slip on the exterior and up to the neck on the interior. Some sherds have achieved a smooth and shining surface due to burnishing. Firing under different conditions has given a few pots a completely black interior and red exterior, while others are partly black and partly red on both sides; the later occur in larger frequency. Some pots are painted on the inner side. The channel-spouted bowl is occasionally stained with red ochre towards the end of the spouts. Graffiti is extremely rare. The common shapes are the medium-sized vase, of which the tulip-shaped flower pot types are distinctive; the other shapes are bowl, channel-spouted bowl, basin, jar, dish-on-stand and vase-stand. Northern Black Polished Ware, Mahasthan and Wari-Bateshwar Potteries are to b

□ 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

The people of Kumar Para are not good in Dumuria. The pottery of their original profession is getting lost in the evolution of time. The families are trying to bring salt. Many people are choosing other professions due to stomach ache. The use of pottery is disappearing day by day with the touch of modernity. The government has no control over him, so they will soon be forced to leave the profession. This has been reported by many families in Kumar Para. They have sought the intervention of the government to save this ancient art of hundreds of years. Shukumar Pal, Susanta and Pal said that 55/60 families from the former men in this village used to make a living by making various utensils including earthenware pots, pots, jugs, vessels, maitha and thick rice-cloth. The use of their products near manufactured goods is disappearing day by day. Unemployment is increasing day by day along with the demand of the needy. Ripa Pal, an eighth grade student of Gaoghara Secondary School, daughter of Ajay Pal, told the autobiography of their family. He said that 4 members of a 5 member family are working day and night. Even then, the affluence of the family is not coming back. New clothes may not be included in the coming Durga Puja. The product that is produced by working all day and night, the father sells it in the market with great difficulty. Again at the price of soil. What is worship for us? Adi Pesatai is biting his father. If the government had paid attention, Adi would not have lost his job. Many people including Dumuria hybrid pal, shrimp shamal, Malmaliya Anil pal, Nikhil pal said that they have left this profession and have chosen different professions including nuts, boots, molasses, shop dari. No one wants to understand how useful the use of matte pot is. Taikhudara had to run in another profession. No one thinks about us. <http://www.swnews24.com/9974>

□ 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

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□ 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

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□ References to/in literature

□ Audiovisual materials or archives

□ Discography or archives

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

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□ 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

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

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

Heritage Images

