

Heritage Information

Unique Id:

BGD-30.26.2024.00116

Section-1: Identification of the element

Heritage Location

Division

Dhaka

District

Dhaka

Upazila

Dhamrai

Details Address

Village: Kayetpara, Rathkhola, Dhmarai, Post Code: 1305 Dhaka, Bangladesh

Geolocation(Latitude)

23.93552578

Geolocation(Longitude)

90.15443386

Community Category

Artists

Community

Rural

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

ধামরাইয়ের ঐতিহ্যবাহী তামা-কাঁসা শিল্প Traditional art of Bronze and Copper crafts of Dhamrai

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

The Dhamrai bronze-copper crafts is a traditional crafts-making process that uses the 'lost wax method'. Skilled artisans use this technique to create beautiful works of art, including idols of gods and goddesses, accessories for Puja and other festivals, utensils, and home decoration items like animal figurines, vases, candle stands, and lamps. This metal craft is still socio-culturally highly valued by the local community and people across the country.

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

Artists community who create the main feature of this craft. Other people in this community who are involved in these activities such as creating mold, metal melting, pouring, hammering, finishing, and finally managing livelihood, etc.

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

These craft cottage industries are developed in Rathkhola village and its surrounding areas of Dhamrai Upazila, which is located 39 km from the capital Dhaka, Bangladesh

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

The traditional copper and bronze crafts in Dhamrai are renowned for their exquisite craftsmanship and versatility.

These crafts have been thriving since before the British Period and continue to flourish to this day. The skilled artisans use the lost wax method to create intricate wax models that are then molded into various shapes, including deities that hold deep emotional significance for the Hindu community and are widely used in religious ceremonies. In addition, copper and bronze items play an integral role in various puja-related events, and brass items are customary wedding gifts in the country. The industry also produces daily use items and home decor pieces such as wall mats, flower tubs, glasses, plates, bowls, Kajaldani, spoons, hookah, pitchers, bells, pots, buckets, Degs, Kadai lamps, musical instruments, toys, and mirror frames. The popularity of this art is not only limited to Bangladesh but it is also valued across the borders of the country. Foreigners come to collect all these exquisite items, which further enriches the tradition of Bangladesh.

▣ 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.)

Sukanto Banik (Age 41), artist, and Maker (Professionally), Male Rashida Mosharof (50), artist and maker (Professionally), Female Ajit Kumar Banik (47), artist and maker (Professionally), Male Md. Abu Taleb (55), Artist, and Maker, (Professionally), Male Md. Habibur Rahman Maker (42), Male Md. Abdul Mannan (52), Artist, and Maker, Male

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

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

Bangla

▣ Associated tangible elements used (if any)

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

Both male and female artists have an equal presence in traditional art. Regardless of Gender in this craft work where artistic aptitude and craft knowledge play a crucial role. The creation of this art requires a combination of artistic skill and knowledge. Therefore, anyone with artistic knowledge and skills can participate in this field. However, Few works like metal melting, pouring, hammering, finishing, and marketing are typically done by men.

▣ 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

Transmitted from generation to generation: According to local artisans, art was learned at a young age by watching parents or someone else in the family create and attempt them, as there was no formal education for this craft. At that time, because of the demand for these works of art, the next generation followed their seniors to take this craft-making profession as their profession. Since there is no institutionalized learning system for this art practice, the artist's family must play a leading role in teaching the next generation the proper techniques and proper use of the necessary materials to keep this traditional profession alive.

□ Organizations concerned (non-governmental organizations and others)

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

□ Threats to the enactment

Yes

□ Enactment Threats Description

Although this traditional craft has a lot of potential, some factors are hindering its growth. These include: 1. Time-consuming and patient work: Every piece of art requires great patience, talent, and thought. However, this profession is not valued in terms of the amount of labour, time, talent, and patience required to produce a work of art. As a result, many artisans are leaving this profession and choosing other occupations, and the craft is becoming under threat. 2. Dominance of plastic and melamine: The daily use of bronze-copper items has been a tradition in this country. However, nowadays, people prefer to use readily available plastic or melamine items instead of bronze-copper products. This has led to a decrease in the use of copper-bronze products, which is threatening this craft. 3. Inadequate Remuneration: The labour wages for this craft are comparatively less than wages in other jobs. Since the preparation of this craftsmanship is a slow process, it is quite challenging for a labourer to make a living depending on this profession alone.

□ Threats to the transmission (if any)

As the growth of this traditional craft is decreasing day by day, the new generation or anyone new does not want to join this profession. Due to the future of this profession being under threat, many people do not want to join this profession again, considering the increase in the price of raw materials, and the fact that it requires a lot of patience, talent, artistic knowledge, and laborious work.

□ 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

Data were collected by free and prior consent from the concern community (Written Consent Letter)

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

There is no any restriction using the data from community.

□ Section-5: Resource Person

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

Sukanto Banik (Age 41), artist, and Maker (Professionally), Male Rashida Mosharof (50), artist and maker (Professionally), Female Ajit Kumar Banik (47), artist and maker (Professionally), Male Md. Abu Taleb (55), Artist, and Maker, (Professionally), Male Md. Habibur Rahman Maker (42), Male Md. Abdul Mannan (52), Artist, and Maker, Male

□ Date of data collection

06-01-2024

□ Place(s) of data collection

Village: Kayetpara, Rathkhola, Dhmarai, Post Code: 1305 Dhaka, Bangladesh

□ 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

As the number of buyers of brass and bronze crafts has decreased, so has the number of artisans making these artifacts. To save the traditional crafts of the country, the following demands of "Rathkhola Tama-Kansa-Pital Samiti" and local community people have been highlighted: 1. Encourage this craft-making through various activities of the local administration such as incentives, awards, and market linkage. 2. Arrange an Exhibition frequently on different occasions. 3. Arrange an Easy Bank Loan scheme. 4. Engaging the new generation in training and workshops 5. Facilitation of Exports 6. Include this art practice as an extra activity in local institutions. 7. Knowledge Transfer, Bangladesh National Museum will organize a week-long workshop locally every year to further expand the knowledge of this traditional art. It will also encourage other public or private subsidiary organizations to come forward with such initiatives.

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

□ References to/in literature

1. Bangladesh metal casting: Five techniques by Matthew S Friedman 2. Cultural Survey Of Bangladesh Series - 11: Living Traditions by Henry Glassie, Firoz Mahmud 3. An Anthology on Crafts of Bangladesh by Enamul Haque

□ Audiovisual materials or archives

1. Documentary Film on Metal Craft, Dhamrai (Dhaka, Bangladesh) <https://www.youtube.com/watch?v=b7EAreXB81k> 2. ঢাকার ধামরাইয়ের শত বছরের কাঁসা-পিতল শিল্প এখন মৃতপ্রায় <https://www.youtube.com/watch?v=kqsrWTTtagH0> 3.

□ 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)

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□ Date of Community Consent

23-01-2024

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

Data were collected by free and prior consent from the concern community (Written Consent Letter)

□ Present Condition of Heritage

Becoming less

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

The popularity of this art is not only limited to Bangladesh but it is also valued across the borders of the country. But this practice of this craft becoming less day by day due to insufficient capital funds, lack of knowledge transferring, time-consuming, and high cost of raw materials.

Section-9: Community suggestions

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

1. Encourage this craft-making through various activities of the local administration. 2. Arrange Exhibitions 3. Arrange an easy Bank Loan scheme. 4. Engaging the new generation for this craft 5. Facilitation of Exports 6. Include this art practice as an extra activity in local institutions. 7. Knowledge Transfer through workshops.

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

N/A

Section-10: Upload Document

Consent Document



Heritage Details Document



Heritage Images





Heritage Video

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