

A Study on the Traditional Weaving Tools of the Manipuris in the Collection of the Chauba Memorial Manipuri Intellectual Property Museum, Kamalganj, Moulvibazar

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[Abstract : The Manipuri community of Bangladesh has a rich weaving history that possesses their colourful attire weaved on their technique, which they are keeping until today. This article tries to document the weaving tools preserved in the Chauba Memorial Manipuri Intellectual Property Museum (CMMIPM). The primary data has been collected by conducting interviews and demonstrating the weaving tools in detail. Besides this, some literature were studied as the secondary source of data collection. In this study, some extinct tools related to the weaving process of Manipuri textiles are discussed elaborately with their functions. These weaving tools deserve to be documented. Preservation of these tools is also badly needed to learn about the textile heritage of the Manipuri community.]

Introduction

With diverse cultural traditions, several indigenous communities live throughout Bangladesh. The majority of them live in the Chittagong Hill Tracts (Chakma, Chak, Khumi, Marma, Rakhain, Tripura, etc.). The rest live mainly in North Bengal (Santal, Lahra, Munda, Orang, etc.) and the Mymensingh-Sylhet region (Hajong, Koch, Manipuri, Patra, Khashia, etc.). Our present discussed community, *i.e.*, the Manipuri, is now distributed in India, Myanmar, and Bangladesh. The earliest settlement of the Manipuris in Bangladesh dates back to the region of Maharaja Garibaniwaz (1709-1748 AD) (Bahadur 2009: 17). At present, they are living in different districts (Moulvibazar, Habiganj, Sylhet, and Sunamganj Districts) of the Sylhet region. The Manipuri community of Bangladesh consists of two major groups: Vishnupriya and Meithei (Singha 2007: 508-509). Pangan (Muslim Manipuri) is also a Manipuri community according to some scholars (Ahsan 2001: 96, Chakma and Zaman 2010: 16, Khan Rana, Khan and Siddiki *et al.* 2011: 1). Among the cultural traditions of the Manipuris *Ras* (performing dance) and the diverse expressions of the extra-ordinary creativity of textile products are especially mentionable. In 1919 Poet Rabindranath Tagore was mesmerized

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by their *Ras* while visiting Sylhet and later introduced it as a course in Santiniketan (Singha 2007: 517).

The Manipuri textile

The Manipuris are well-known for their acute aesthetic sensibility, which is evident in their textiles. The Manipuris' first textile, composed of *kabrang-mulberry* silk and cotton, dates from the second century AD (Haque E. 2005: 138). They weave their textiles at home using traditional handlooms such as the *khwang-iyong* (loin-loom) (Plate 1) and *pan-iyong* (throw shuttle loom) (Plate 2). *Ahing* (blouse), *awa-ampee* (tribal Manipuri shawl), *changkha enhii* (a cylinder like petticoat worn while dancing), *chaotanam* (waist band), *innaphee* (long scarf/ wrapper), *gamccha* (towel for bathing), *khaon phi* (crossed band cloth), *khudei* (short garment for men), *lahing* (a kind of skirt), *lasingphi* (cotton quilt), *leingum-busun* (tribal Manipuri shawl), *mapan naiba* (*phanek*, a *mekhala* bordered with needle work), *mayek naiba phanek* (a *mekhala* neatly embroidered on the upper and lower parts and coloured horizontally), *phanek* (skirt), *muka phanek* (*eri-silk* skirt), *pheijon* (white *dhuti* for men), *phidu* (wrapper worn by married/elderly women), *phurit* (blouse), *phurup-aam* (tribal Manipuri shawl), *pot loi* (bridal dress), *pumngou phanek* (widow lower garment for women), *leirangtabi phanek* (lower garment used by a mother-in-law), *purum-pan* (tribal Manipuri shawl), *sarong* (*phanek*, used during dance) etc. are the traditional fabric products produced mainly by the womenfolk on their cottage looms (Haque, E. 2005: 127-147, Singha 2007: 507-527, Bahadur 2009: 43-72, and Chakma and Zaman 2010: 16-25). The Manipuri women wear these traditional dresses in their habitual life. Nowadays, job-holders, students, and educated Manipuri women are adapting to wear *saris*. Though the *sari* is not the traditional clothing of Manipuri women, it has been a popular commercial item in recent years, since it has already gained a place in the hearts of the Bangali women.



Plate 1: Weaving in *khwang-iyong* (loin-loom) (Photo: Author, 27 August 2021)

A traditional motif features the Manipuri textile - *moirang phee* (*pakhangba* teeth) (also known as *moirang phi*/ *moirang pheejin*/ *moirang-thopka*), which is weaved on the border of the cloths. This motif is popularly known as the 'temple motif' nowadays. Manipuri textile items are becoming increasingly popular. As a result, today's Manipuri women weave cloth for household use and commercial purposes.



Plate 2: Weaving in *pan-iyong* (throw shuttle loom)
(Photo: Anjuli Sinha 2021)

Aims of the study

Indigenous communities worldwide tend to be marginalized culturally. Different indigenous communities in Bangladesh have seen fast economic expansion, urbanization, and cultural changes. Bangladesh's Manipuris are also trapped in the cycle. These developments pose a threat to the Manipuris' traditional textile. Many aspects of the traditional textile industry have changed, including raw materials, weaving tools, weaving processes, motifs, production marketing, and so forth. The Manipuris themselves have carried out some of the reforms. Some challenges come from the outside as well. Several textile weavers, not part of the Manipuri community, are now weaving Manipuri textiles, particularly *saris*. Many weavers of Tangail have already started to knit machine-made *sari* with *moirang phee*- design on the border which is the signature motif of Manipuri textile (Tasmin 2021: 329-354). Manipuri weavers are not only weaving cloths but also weaving their age-old culture and tradition. They tell us the tale of their heritage through each and every thread intertwined in the fabric. In the changing world, the traditional Manipuri textile, their manufacturing processes, motifs, etc., deserve to be documented to keep the living heritage intact. The Chauba Memorial Manipuri Intellectual Property

Museum has the mission to uphold the Manipuri culture of Bangladesh. A variety of extinct textile tools are preserved in this museum's extensive collection. These tools and their applications will be covered in this article.

Chauba Memorial Manipuri Intellectual Property Museum: a brief introduction

A picturesque Manipuri village of Songaon (Hamom Khul) of Kamalganj, Moulvibazar, is the home of the Chauba Memorial Manipuri Intellectual Property Museum (CMMIPM). This museum is dedicated to Hamom Chauba, in honor of his contributions to the Meitei or Manipuri community's social life. The museum's mission is to safeguard the Manipuri community's intellectual property rights. The museum was founded in 2006 with the effort and dedication of H. Tanubabu Singha alias Hamom Tanu Babu, an illuminating person of the Manipuri community. Despite the reality that Hamom Tanu Babu is a retired person, he is now working full-time without compensation to keep this museum alive. With great enthusiasm, the founder completed a small semi-*pucca* building for the museum even though facing many financial difficulties. Tanu Babu has been inspired by several renowned personalities like Poet Mohammad Nurul Huda, Poet Dilwar, Professor Swapan Nath, Writer Ahmed Siraj, Artist Ashraf Jaman, Poet Sahid Sagnik, and Meitei Poet Sonaton Hamom to establish this museum (<https://manipurimuseum.org>). \



Plate 3: A part of cane and bamboo basketry collection of the Chauba Memorial Manipuri Intellectual Property Museum, Songaon of Kamalganj, Moulvibazar

[Source: <https://manipurimuseum.org>]



Plate 4: A part of bell metal object collection of the Chauba Memorial Manipuri Intellectual Property Museum, Songaon of Kamalganj, Moulvibazar
(**Photo:** Bulbul Ahmed, 21 March 2022)



Plate 5: A part of wooden object collection of the Chauba Memorial Manipuri Intellectual Property Museum, Songaon of Kamalganj, Moulvibazar
[**Source:** <https://manipurimuseum.org>]

Chaubha Memorial Manipuri Intellectual Property Museum targets collecting materials that exhibit the Manipuri community's Traditional Cultural Expressions (TCEs). The museum's collection consists of both tangible and intangible items. Various objects of bamboo crafts (Plate 3), metal crafts (Plate 4), wooden crafts (Plate 5), handloom and handicrafts, stone crafts, paintings, ornaments, and historical and religious icons are exhibited in the museum. Besides, this museum preserves many intangible items such as Audio, VIDEO, CD, and DVD of cultural ritual ceremonies and festivals of the Manipuris. The documentation of the objects is yet to be completed. So far, the museum has extended three more galleries but requires more space to manage the stacked artifacts.

The museum has been providing the visitor mini-cultural show in an open-air theatre attached to the museum according to the visitor's prior request since the opening of the museum. The present theatre is tiny and not convenient for the rainy season. This educational activity is undoubtedly unique for a person-organized museum in a rural

setting. The museum was visited by visitors and researchers from all over the world, including Australia, Japan, Canada, Germany, the United States, England, Sweden, Switzerland, and India. Students and professionals from universities and colleges in Bangladesh visited the museum for their research works.

Literature review

A good number of published materials pointed out the Manipuri culture of Bangladesh (Mao 1991: 319-355, Ahsan 2001: 95-132; Akand 2013: 71-72; Akand 2018: 181-182; Akter 2003; Azad, Razu, and Chowdhury 2017: 172-178; Bahadur 2009, Bahadur 2018, Chakma and Zaman 2010: 16-25; Devi and Srivastava 2011: 255; Ghuznavi 1981: 29-30; Haque, E. 2005: 139; Singha 2007: 507-527, Khan *et al.* 2011 and Tasmin 2021: 329-354). The book *Textile Traditions of Bangladesh*, published by the National Crafts Council of Bangladesh in 2005, is a unique collection of essays on various cloth types of Bangladesh based on research and field works. In the chapter 'Textiles of Ethnic Communities of Bangladesh', Enamul Haque mainly described the legacy of the Manipuri textile tradition (Haque, E. 2005: 139). In the same book, an article by Zuekha Haque was published. In this article ('Sari: Cotton and Silk'), the researcher mentioned Sylhet zone as a Manipuri sari center where these attractive and colourful saris are produced. She also added that this particular genre of sari has a special place in urban women's hearts (Haque, Z. 2005: 59-60). The two articles in the book mentioned above do not discuss the tools and techniques of the traditional Manipuri textile.

In 2007 Asiatic Society of Bangladesh published a series on the cultural heritage of Bangladesh. *Indigenous Community* is one of them. In the article 'Manipuri', the author Ramakanta Singha focuses on various aspects of the Manipuri community. Among them, their casual and occasional attire have been discussed (Singha 2007: 507-527). Weaving their own fabric is an essential part of Manipuri's custom. Discussion on their fabrics, cottage loom, and various textile products they produce are presented here.

Mutua Bahadur's book *Art of Textile Manipuri Textiles from Bangladesh and Myanmar* was published in 2009. The researcher has explored different facets of Manipuri culture and textiles from Bangladesh and Myanmar in this study. He mostly covered Manipuri weaving tools and techniques in depth. The book includes illustrations of Manipuris weaving skills (Bahadur 2009: 52-67). Another book by Mutua Bahadur titled *Bangladeshi Manipurider Jadukari Bayonshilpa* (2018) also tells the detailed weaving processes (Bahadur 2018: 26-62) and traditional motifs (Bahadur 2018: 59-60) of the Manipuris of Bangladesh.

In 2010, Manjulika Chakma and Niaz Zaman published *Strong Backs Magic Fingers Traditions of Blackstrap Weaving in Bangladesh*, a book about the textile traditions of Bangladesh's indigenous communities. The writers have briefly addressed the weaving method of the Manipuris in the first chapter of this book, titled 'Manipuri Weavers and Weaving.' They covered the different types of looms (*khwang-iyong* and *pan-iyong*) as well as the different weaving tools (*nayet*, *nachai* [*nayetchaei*], *utong*, *jepu* [*jetpu*], *shenem*, *teyem*, *singmit*, *sinkap*, *pangan deyem* or *nyanchak* [*pangatem nyanchaei*]) and their uses (Chakama and Zaman 2010: 16-25).

In 2011 a book titled *Bangladesher Manipuri Kamalganj, Moulvibazar* was published. The writers of this covered the Manipuris' traditional loom types (*gohati tant*, *jhulanta tant*, *hasta tant* and *komar tant*) and weaving techniques. In addition, the volume includes a list of weaving tools (*beng*, *china*, *jator*, *utong*, *nayet*, *nachai*, *tareng*, *nyanchak*, *nantum*, *shenem*, *khut*, *kannapa*, *shentu*, *ongshuk*, *khormet*, *mom*, *shint* and *palang*) (Khan *et al.* 2011: 7).

Shawon Akand published a descriptive book titled *Bangladesher Tantsilpa* on the textile traditions of Bangladesh in 2018. In this book, the author briefly discusses the traditional Manipuri textile that includes the attires and some motifs on the cloths (*kanap*, *khamenchatpa*, *sathokpachi*, *gilla*, *kani* and *tonkap*) (Akand 2018: 181-182). The author focused on the traditional and age-old *moirang phee* motif, which is woven on the border of the *sari* or *innaphee*. He also mentioned that *moirang phee* motif is an identification mark of Manipuri fabric.

Tasmin explored the motifs of the Manipuri *sari* in 2021. She cited 110 motifs woven on Manipuri *saris* in the article 'Documentation of Motifs on Manipuri Sari of Bangladesh: A Preliminary Study' (Tasmin 2021: 329-354). This work does not cover the traditional Manipuri textile's tools and weaving process.

Except for a few instances, we have only found sporadic mentions of the traditional Manipuri textile weaving process in the published literature. The works of Bahadur (2009) and Chakma and Zaman (2010) provide an overview of the current tools and weaving techniques. On the other hand, the tools and the weaving technique are constantly changing and evolving. The current study will attempt to demonstrate specific extinct Manipuri traditional textile tools in order to provide an understanding of the modification process.

The traditional weaving tools in the collection of Chauba Memorial Manipuri Intellectual Property Museum

The Chauba Memorial Manipuri Intellectual Property Museum has amassed a sizable collection of Manipuris' traditional textile weaving tools. Among them, some are entirely extinct, some are about to go extinct, and the current Manipuri weavers are using some. Below is a list of the tools and their descriptions.

1. *Kaptreng*

The *kaptreng* is the rarest tool in the Chauba Memorial Manipuri Intellectual Property Museum's collection (Plate 6). The measurement of this tool is L 44 cm, H 32 cm, W 32 cm, and handle 22 cm. Seeds were ginned from raw cotton using this wooden tool. Before the availability of machine-made threads, the weavers used hand-made threads. At that time, they had to gin seeds from raw cotton using *kaptreng*. Weavers nowadays weave with commercially available threads. As a result, this tool has become extinct.

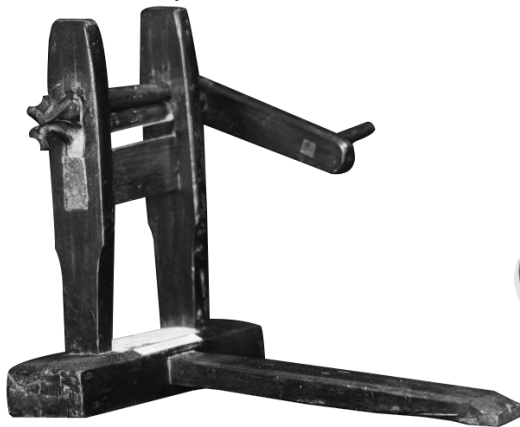


Plate 6: *Kaptreng*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)



Plate 7: *Uruk*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

2. *Uruk*

The Chauba Memorial Manipuri Intellectual Property Museum's collection includes one *uruk* [made from chandahar (*gamari* in Bangla)- *Gmelina arborea*], an extinct Manipuri weaving tool (Plate 7). It is a bowl-type object with a radius of 53 cm, a height of 13 cm, a thickness of 3 cm, and a depth of 11 cm. Chiseled out of a sturdy wooden log, this flat bowl was crafted. It was used to dye and gum threads. *Uruk* has been replaced with a cheap and easy-to-find plastic bowl. As a result, this tool is no longer in use.

3. *Samchet*

A *samchet* (bamboo reed) (Plate 8) is a traditional textile device of the Manipuris. It looks like a comb. It is used to separate and space the *mayung tingba* (warp threads), as well as direct the *pangatem*'s (shuttle) movement across the loom and force the *maphel lang* (weft threads) into position. The Manipuri weavers are still using this device. The weavers used to buy *samchet*, which was constructed of metal string and framed by a *kamgra* reed (wooden shaft). However, in the past, the weavers used very thin bamboo split and bamboo frames to create the *samchet*. A *samchet* from the early era is preserved in the Chauba Memorial Manipuri Intellectual Property Museum. This *samchet* is 133 cm in height and 12 cm in width. This *samchet* is one of the unique collections of the Chauba Memorial Manipuri Intellectual Property Museum.



Plate 8: *Samchet*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

4. *Toat*

Toat is a thread preparation tool (Plate 9). This simple tool is used to combine thin threads into bulky threads. This tool is still in use by the Manipuri weavers (Plate 10). At present, they generally make it with bamboo shafts and sticks. The *toat* in the Chauba Memorial Manipuri Intellectual Property Museum collection is made of wood. This *toat* is 41 cm in length and 18 cm in width. The thickness of the middle shaft is 2.5 cm.



Plate 9: *Toat*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)



Plate 10: A Manipuri weaver using a *toat* made of bamboo
(Source: Khan *et al.* 2011: 13)

5. *Tareng*

The Chauba Memorial Manipuri Intellectual Property Museum preserves several *tareng* (winding machines). Three *tarengs* are available for the study. *Tareng* is a very common tool in loom industry. A *tareng* is a machine for wrapping yarn onto a *langchak* (bobbin). The Manipuri weavers use two types of *tarengs*: *langchak tareng* and *langhan tareng*. These two types of *tareng* are used for different purposes. *Langhan tareng* (Plate 11) is used to combine 2 to 3 threads together. It has three metal loops on a standing platform in which threads are passed for combining. *Tareng* (Plates 12 and 13) is used to wrap thread onto a *langchak* (bobbin) which will be set in the *pangatem* (shuttle). A *tareng mayot* is attached to a *tareng* where the *langchak* (bobbin) will be fixed.



Plate 11: *Langhan Tareng*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

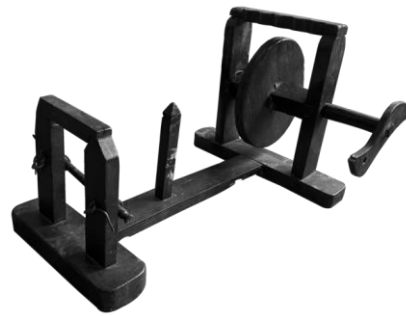


Plate 12: *Tareng*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

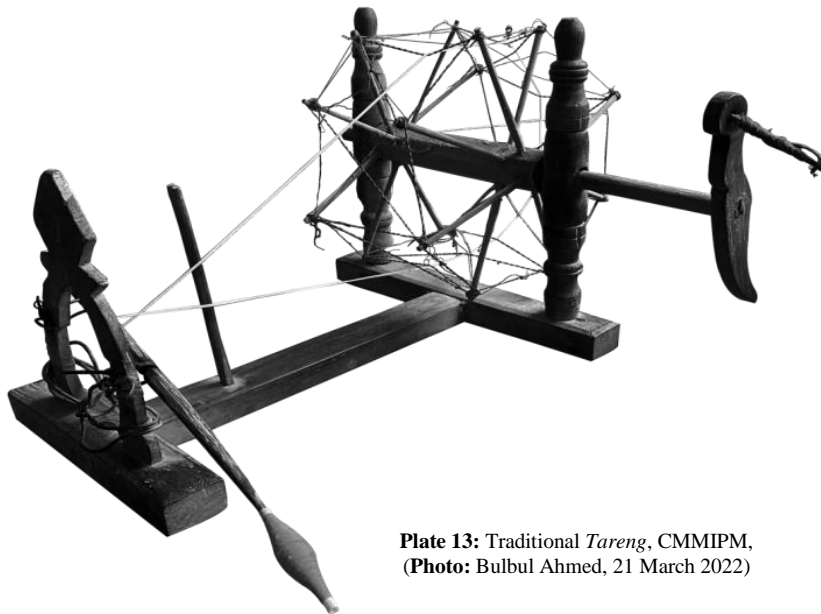


Plate 13: Traditional *Tareng*, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

Among the three *tarengs* of the present study, two are *tarengs*, and the rest is *langhan tareng*. All three *tarengs* are crafted of wood and carry artistic values. Some Manipuri weavers have now started using *tareng* made of metal (Plate 14). Therefore, the

traditional wooden *tarengs* are going to be disappeared day by day. The *tarengs* preserved in the Chauba Memorial Manipuri Intellectual Property Museum uphold and present the Manipuri tradition of using wooden *tarengs*.



Plate 14: Tareng
(Photo: Author, 28 August 2021)

6. Masha

A *masha* (swift) is a tool for holding a hank of yarn while it is wrapped. It spins around a central rod and has an adjustable diameter to accommodate hanks of various sizes. The Manipuri weavers warp yarn of *masha* into *langchak* (bobbin) with the help of *tareng* (Plates 12, 13, and 14). It is a very common tool in the Manipuri weaving industry. *Masha* is generally made of wood and bamboo. The Chauba Memorial Manipuri Intellectual Property Museum has several *mashas* (Plate 15) in its collection.

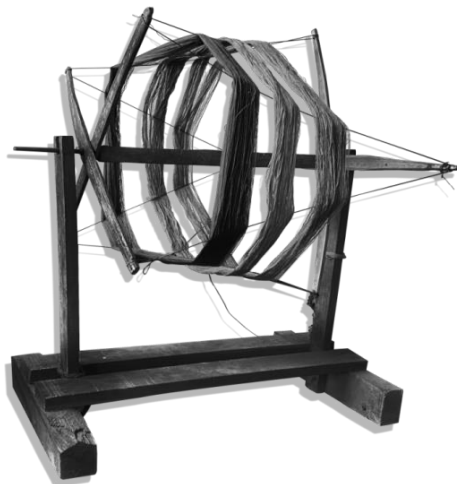


Plate 15: Masha, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)



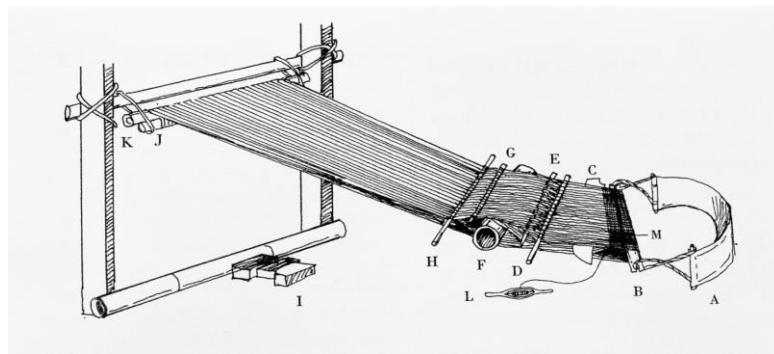
Plate 16: Pangatem, CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

7. Pangatem

Pangatem (shuttle) is a common wooden tool in any handloom industry. Most probably, this tool can keep away from any modification through the ages. *Pangatem* is designed to hold a *langchak* (bobbin) neatly and compactly, carrying the *maphel lang* (weft yarn) while weaving with a loom. The Chauba Memorial Manipuri Intellectual Property Museum has preserved a number of *pangatems* (Plate 16) of various sizes in its cabinet. The *pangatem* used on *pan-iyong* is bigger than one for *khwang-iyong* (Bahadur 2009: 71).

8. *Khwang-iyong*

The Chauba Memorial Manipuri Intellectual Property Museum preserves an essential item to understand the traditional backstrap loom, *i.e.* *khwang-iyong* (lion-loom). *Khwang-iyong* is the earliest traditional loom of the Manipuris. This loom consists of some constituents (Plate 17). Most of the constituents [A. *sanam* (backstrap), B. *yetpu-ka naibi* or *yepu* (breast-bar), C. *tem* (weft-beater), D. *nachei* (weaving pole), F. *utong* (bamboo bar), J. *yetpu* or *firak tem* (front bar)] are featured in this object of the Chauba Memorial Manipuri Intellectual Property Museum (Plate 18). Except for the metallic *nachei* (weaving pole), all the constituents are made of wood and bamboo. The *sanam* (backstrap) is made of synthetic fiber. In early times the *samam* was made of leather (Bahadur 2009: 71). *Khwang-iyong* of the Chauba Memorial Manipuri Intellectual Property Museum has been used to demonstrate how the Manipuris weave the fabric.



A. *sanam* (back-strap), B. *yetpu-ka naibi* or *yepu* (breast-bar) C. *tem* (weft-beater) D. *nachei* (weaving pole) E. *mayek thoknaba chei* (extra heald shaft) F. *utong* (bamboo bar) G. *shuna* (heald) H. *nayetchei* (weaving rod) I. *khong ngaknaba* (foot rest) J. *yetpu* or *firak tem* (front bar) K. *laknaba utong* (bamboo bar) L. *pangatem* (shuttle) M. *singkap* (temple)

Plate 17: *Khwang-iyong* (loin-loom) [Source: Bahadur 2009: 45]

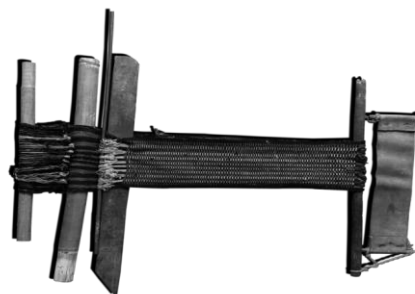


Plate 18: *Khwang-iyong* (loin-loom), CMMIPM,
(Photo: Bulbul Ahmed, 21 March 2022)

Discussion

The weaving tools of Manipuri handloom textiles in the collection of the Chauba Memorial Manipuri Intellectual Property Museum uphold the age-old cultural traditions of the Manipuri communities. Some of the aforementioned tools are already obsolete, yet they still impart the principles of the Manipuris' age-old weaving practice.

The Chauba Memorial Manipuri Intellectual Property Museum preserves the tools and hosts demonstrations so visitors may learn how they are utilized in weaving (Plate

19). The concept and execution capabilities are unquestionably unique and modern for a museum located in a country's rural area.



Plate 19: Demonstration of warp yarn from *masha* into *langchak* (bobbin) with the help of *tareng* by Bina Rani Sinha (73), the soul-mate of Hamom Tanu Babu, the Director of Chauba Memorial Manipuri Intellectual Property Museum, Songaon of Kamalganj, Moulvibazar, (Photo: Bulbul Ahmed, 21 March 2022)

According to ICOM, the museum can be defined as-

"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (<https://icom.museum>)

Privately managed, the Chauba Memorial Manipuri Intellectual Property Museum passes almost all ICOM's museum standards. However, there are a few concerns that need to be addressed. The Chauba Memorial Manipuri Intellectual Property Museum was established in 2006 and has quickly gathered an extensive collection. These items do not have any documentation. The museum should follow a well-organized acquisition plan. Almost the majority of the collection is made of bamboo or wood. As a result, these collections are affected by various biological deteriorations. Safeguarding the precious items will necessitate preventative actions.

Conclusion

The current study has been conducted with numerous goals in mind. One of the key goals was to document the Manipuris' traditional weaving tools in the Chauba Memorial Manipuri Intellectual Property Museum's collection. An illustrated description of some available weaving tools has been presented above. It is expected that this study will give

an idea of the traditional weaving tools and the weaving process of the Manipuris as textile is one of the most important cultural identities of this community.

Acknowledgment

Mr. Hamom Tanu Babu, Director of the Chauba Memorial Intellectual Property Museum, Songaon, Adampur, Kamalganj, is appreciative for exploring the museum's collection. Mrs. Bina Rani Sinha was very helpful in explaining how to use some of the tools. The field trip for this study was designed by Mr. Sanatan Hamom, a Manipuri writer and inhabitant of Adampur, Kamalganj. Anjuli Sinha, a Manipuri student of the Department of Zoology, Jahangirnagar University helped me in various ways regarding this research. My heartfelt gratitude goes to all of them.

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[সার-সংক্ষেপ: বাংলাদেশের মণিপুরী সম্প্রদায় তাদের বুনন শিল্পের জন্য প্রসিদ্ধ। এখনও তারা নিজেদের পরিধেয় বস্ত্রাদি নিজেরাই বুনে থাকে। তাদের বুনন শিল্পের সবচেয়ে গুরুত্বপূর্ণ দিক হলো ঐতিহ্যবাহী কোমর তাঁত ধরে রাখার প্রচেষ্টা। তাদের প্রচেষ্টা সত্ত্বেও ক্রমবর্ধমান চাহিদার কারণে বর্তমানে মেশিনেও মণিপুরী শাড়ি তৈরি শুরু হয়েছে। ফলে মণিপুরী সম্প্রদায়ের ঐতিহ্যবাহী তাঁতশিল্প এবং তাঁতশিল্পের বিভিন্ন সরঞ্জাম হারিয়ে যাবার ঝুঁকির সম্মুখীন। মৌলভীবাজার জেলার কমলগঞ্জ উপজেলাধীন আদমগড় ইউনিয়নের শোনগাঁও গ্রামে গড়ে ওঠা চৌবা মেমোরিয়াল মণিপুরী ইন্টেলেকচুয়াল প্রোপার্টি মিউজিয়াম মণিপুরী সংস্কৃতির বিভিন্ন বস্তুগত নিদর্শন সংগ্রহ করে রেখেছে। এই সংগ্রহের মধ্যে রয়েছে তাঁতশিল্পের বিভিন্ন সরঞ্জাম যা বর্তমানের বয়ন শিল্পীরা ব্যবহার করছে না। তাঁতশিল্পের আরও কিছু নিদর্শন আছে যাদের ব্যবহার অত্যন্ত সীমিত হয়ে পড়েছে। বর্তমান প্রবন্ধে বিলুপ্ত ও বিলুপ্ত-প্রায় বিভিন্ন তাঁতশিল্পের সরঞ্জাম ও তাদের কার্যপ্রণালী নিয়ে আলোকপাত করা হয়েছে।]