

Bell Metal Industry: Its Prospect, Future and Impact of Globalization

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Abstract:

Bell metal is an alloy in approximately a 4: ratio of Cu and Sn.. Bell metal as the name itself suggests is used for making bells as the particular combination of copper and tin gives strength and resistance to abrasions. This combination gives a particular 'clang' sound which is clear and distinct when struck. Bell metal is also used in the manufacturing of utensils. The bell metal is composed of 80% Copper and 20% Tin i.e. (Cu(80%),Sn(20%)) 'Alloy' is defined as a metallic substance that is composed of two or more elements, as either a compound or a solution. The components of alloys are commonly themselves metals, though carbon, which is a non-metal, is a primary constituent of steel..Bell metal, characterized by its sonorous quality when struck, is a bronze with a high tin content of 20–25 percent. Statuary bronze, with a tin content of less than 10 percent and an admixture of zinc and lead, is technically a brass (a copper-zinc alloy). This type of metal was called bell metal because of its prominent use in making bells used around the world. The bells are typically created using melting and casting methods as well as complex metallurgical compositions of copper, tin, zinc and lead to create these musical instruments with a wide range of sounds.

Keywords: Bell metal, Sarthebari, History, Culture, Utensils.

INTRODUCTION

Sarthebari is an old town in Assam, the birthplace of the bell metal industry. It is a town specializing in art. The town is located on the eastern outskirts of Barpeta, equidistant from Barpeta town and Nalbari town. Sarthebari has a glorious history of bell metal industry since ancient times. Bell metal is the main raw material of the bell metal industry. Bell metal is an alloy. The combination of two elements, tin and copper, forms the Bell metal alloy. One quarter of Tin and three parts of Copper are mixed to form a new alloy called 'Bell-metal'. The bell metal craftsmen of Sarthebari used to make bell metal in this way and produce various items from it. "In the Middle Ages, bell metal industry was in use and production in Assam. Archaeologists believe that the Bell metal or Bronze civilization developed in an area on the southern coast of Russia about four thousand years ago. This developed culture was once revived in Assam and now in Sarthebari" (Dr. Bhaben Kalita Memorial Book 'Barkah'). But now Copper and Tin are under government control and bell metal items are produced from old broken bell metal as the elements are not readily available to make the alloy. This bell metal alloy, made of the mixture of Tin and Copper, was previously made by the bell metal craftsmen themselves. This suggests that the bell metal craftsmen were also skilled in metallurgy in the past. However, with time, this science disappeared. The broken bell metal is brought from Ghaziabad, Moradabad, Faridabad, Kanpur, Faridabad, Kolkata, Pakistan etc. In the past, the bell metal industry was also practiced in some parts of

Assam including Raha and Titabor outside Sarthebari. However, the bell metal industry has now stopped in Raha, Titabor and other places. The bell metal industry is still prevalent only in Sarthebari in South Assam and surviving through a fierce struggle.

Today, Sarthebari is famous not only in the state but also in the country due to its bell metal industry. The bell metal craftsmen and business establishments have been keeping the bell metal industry alive with various hardships. The Sarthebari bell metal industry has made a huge contribution to the arts, culture, economy and spiritual world of Assam. The bell metal industry dates back to the seventh century during the reign of Kumara Bhaskar Burma, the ruler of Kamrup. In the seventh century, Kumara Bhaskar Varma sent some cottage handicrafts as a gift to King Harshavardhana of Kanauj through a Brahmin scholar named Hangbeg. Of these products there were also “Kanshapatra”. Some believe that these “Kanshapatra” were bell metal drinking vessels. Others believe that the “Kanshapatra” was a “Bhortal” made in Sarthebari. Bhaskar Burma also presented the Chinese traveler Huyen Chang a gift of “Bhortal” among other items. (Banbhatta's Harshacharita). Therefore, it can be seen that the bell metal industry occupied a special place in ancient Kamrup. There is also a clear indication of the antiquity of the art. These incidents of Kumar Bhaskar Burma indicates that bell metal objects were widely used in ancient Kamrup. Bell metal was also widely practiced during the Buddhist period. The Buddhists have been using rhythmic instruments like chiming, veri, chumu, pachang etc. in their worship since ancient times which are made out of Bell metal.

BELL METAL INDUSTRY IN THE AHOM EMPIRE

The bell metal industry gained considerable recognition during the Ahom period. It was also appreciated by the royal household. The bell metal industry of Sarthebari gained special status during the reign of Gadadhar Singh, Shiv Singh, Pratap Singh, Rajeshwar Singh and other kings. The bell metal “Bhogjara” enhanced the beauty of the royal palace during the Ahom era. The various creations of Bell metal such as “Panbata”, “Tamulibata”, “Temabata”, “Picdani”, “Bhogjara”, “Hatikhujiya Bati”, “Ban Bati”, “Ban Kahi”, “Jat Kahi”, “Jharilota”, “Dogdogi Lota”, “Soriya” etc. received special recognition and adorned the floors of noble houses. Even today, “Jat Kahi”, “Ban Kahi” and “Mayong Kahi” stand as symbols of Assamese nobility. During the Ahom dynasty, the bell metal industry gained the status of a royal industry but only the Ahom kings used the above materials. The circulation of bell metal utensils among the common people was banned. This royal obstacle hindered the spread of the bell metal industry at that time. During the Ahom dynasty, only royalty had the exclusive right to use bell metal utensils. It was not for the common people. “They are not allowed to use bell metal “Berha Kahi”, “Maihang” or bell metal bowls.” (Surya Kumar Bhuyan, Harkanto Baruah Hodoraminor Buranji, page 107). This obstacle was not seen in southern Assam or in the Koch kingdom. The bell metal “Barhilai” made during the reign of the Ahom kings is a creation the bell metal craftsmen of Sarthebari. Sarthebari’s bell metal craftsman named Jiudhan Kohar crafted a bell metal tiger which can produce roaring sound of a real tiger. He presented this crafted bell metal tiger as a gift to Ahom Emperor Sargadeu Shivasingha. A pair of bell metal “Bhortals” were attached to the bell metal tiger in such a way that when it was moved, it would make a tiger-like roar. The Ahom Emperor Shiva Singh was fascinated by the brilliant artistic talent of this talented bell metal craftsman and awarded him the “Chowdhury” title, a copperplate and land.

BELL METAL ART IN THE BRITISH ERA

In the nineteenth century, the talent of Pushpa Kahar surprised everyone during the British era. Pushpa Kahar was not only a master of bell metal art, he was also an uncompromising revolutionary. The late Pushparam Kahar was such a talented person whose talent is still prevalent today. His immense courage, his sense of nationalism, his sacrifice, still inspires the people of Sarthebari. When it comes to Pushpa Kahar, the Peasant Uprising of 1892-94 comes to mind. Like the Phulguri Dhawa in 1861 and the Rangia uprising in 1893, a people's uprising broke out in Sarthebari and Sarukshetri areas in 1892-94 against the British in protest against the tax increase. On 21st January 1894, a huge public meeting was held at Panagaon near Sarthebari. The protesters flew the flag of rebellion at the rally. The British government increased the land tax at a higher rate and the people of Sarthebari and other villages in the Surukshetri area held the public meeting. The late Pusparam Kahar of Sarthebari was the pioneer of this public meeting. The late Madhav Chandra Bardoloi was the Sub-Divisional Magistrate of Barpeta at that time. He persuaded the people to pay the increased rent at this historic public meeting. The general public did not comply and hence Madhav Chandra Bardoloi criticized and ridiculed them which led to the agitation of the crowd and they attacked the Magistrate. The assembled public then judged late Sub-Divisional Magistrate Bardoloi as guilty as he has insulted the respected people. He was fined five rupees for this offence by the general public. The judgment was handed down by Kankata (Melki) Kahar of Sarthebari. The late Pushpa Kahar led the people. The Magistrate felt humiliated and filed a lawsuit against the rebels. The rebels were tried in court. The late Pushpa Kahar was sentenced to six years of rigorous imprisonment. The late Pushparam Kahar, the brave revolutionary, was not intimidated by the persecution of the British and the pain of imprisonment. The British could not stop his protesting voice. Inside the jail, Pushpa Kahar refused to beat the shovel like other prisoners. He told the jail authorities that he had the blood of a Sarthebari bell metal craftsmen. He cannot and will not do such dishonorable things as shoveling and pulling weeds. There are many different types of pottery. Inside the jail, he wanted to craft bell metal utensils instead of doing anything else. It worked out as promised. The jail authorities took the crafting equipment from Sarthebari and let him produce bell metal utensils inside the jail. There was an uproar inside the prison. The sound of the whistles echoed in the prison. Inside the prison he created beautiful utensils, which later became known as "Jail Kahi" and "Jail Bati", which are still made by the craftsmen of Sarthebari with utmost respect. These "Jail Kahis" and "Jail Batis" still reminds the people of Sarthebari of the bright history of the public meeting of 1894. It reminds them of the mass movement in occupied India and a revolutionary history. Inside the jail, the revolutionary Pushpa Kahar used his artistic talent to create a "Betel Nut bunch", a "Bhortal" weighing 30 pounds, a beautiful bell metal mirror with his artistic talent. The government was impressed by Pushpa Kahar's rare talent and released him from jail before his term expired.

Once there was a huge art exhibition in London. It was in the seventh decade of the 19th century during the reign of Queen Victoria in the British Empire. Notable items were demanded from all over India to be presented in the exhibition. The sub-divisional magistrate also demanded bell metal items from Pushpa Kahar. Pushpa Kahar, with his wife Padmapriya and daughter Bhagyeshwari, made a dish called "Jat Kahi". The dish was filled with cutting patterns. Pushpa Kahar's "Jat Kahi" reached the British exhibition and the craftsman's creation won the heart of the Queen. She came to know that the craftsman was Pushpa Kahar. She asked the government to award Pushpa Kahar with the post of "Jaigir" as a reward. However, Pushpa Kahar was deprived of the post of 'Jaigir' due to government's negligence. Instead of Jaigir's post, the talented artist was offered a six-month bonus of only Rs 50. It is said that this

famous “Jat Kahi” still adorns the British Museum. Pushpa Kahar was not demotivated even if he did not get the right award. He made a variety of beautiful objects with his craftsman skills. One example of this is his “Peacock Tree”. It was made between 1905 and 1910. The craftsmanship of this tree is innovative. The peacock on top of it is filled with oil and placed in the candle. The oil automatically falls from the peacock's beak into the candle after the oil burns. 44 separate parts are connected by an iron bar. This tree is still in the house of Ghankanta Talukdar of Akaya (Bajali). Other works of art by Pushpa Kahar include metal doors of Barpeta Satra, Gosai seat of Sarthebari Atather Supa's Kirtan Ghar, Chandrajharilota decorated with various carvings etc. (The description of Pushpa Kahar is taken from the article 'Pushparam Kahar: Life and Works' in the book 'Sahithya Kriti aru Sanskriti')

THE FIGHT AGAINST EXPLOITATION

In the fortieth century, many bell metal craftsmen brought glory to the bell metal industry of Sarthebari with their unique creations. Sarthebari's Haladhar Tamuli crafted a statue of Mahatma Gandhi from bell metal. The past forty centuries have been a century of struggle against exploitation for the bell metal industry. It was a century of labor for establishment, a century of collective struggle to regain lost dignity, a century of courage to live standing up and not kneeling. There are many bell metal artists and Oja Kahars of Sarthebari who have shone with their huge artistic talents. The late Dharanidhar Deka, was a rarely talented Oja Kahar of Sarthebari's New Atather Supa who is considered to be a bearer of the Assamese culture. He was able to build the “Nagpheti” award with great precision and artistic skills. That's why the “Nagpheti” award he built at that time was called “Dharanir Nagpheti”. There is no bell metal craftsmen who could make “Nagpheti” award like the “Nagpheti” award made by him. Late Dharanidhar Deka taught many young men of the village belonging to Atather Chupa, Talukdar Chupa and Kazither Chupa of Sarthebari how to make bell metal and thus showed them the way to earn money. In the fortieth century, many bell metal artists have brought glory to the bell metal industry with their unique creations. Many bell metal craftsmen received much appreciation from the royal household and the subjects with their talents. In 1926, the works of Oja Kahar Gangaram Tamuli were well received by all the audience at the exhibition at the session of the Indian National Congress held in Pandu. The late Hareshwar Deka Kahar in 1964 and the late Bhagwan Deka Kahar in 1984 received the Presidential Award for their outstanding artistic talent. The late Gajendra Talukdar of Talukdar Chupa earned a special reputation as a “Lotar Kahar”. The late Kandarpanath Deka of Shalakathiather Chupa of Sarthebari still has a special recognition as a bowl bell metal craftsmen. The late Monmil Deka, the bell metal craftsman of Shalakathiather Chupa of Sarthebari showcased his brilliant talent through “Banbati”. There were also famous bell metal craftsmen like late Brikod Bhuyan, late Kalpanath Bhuyan, late Mitharam Bhuyan, Upendra Kahar, late Abhi Bhuyan etc. of Sarthebari. The late Abhi Bhuyan made a bell metal urn weighing three kilograms. The emerging artists of Sarthebari such as Mahesh Tamuli and Tapan Deka gave a new dimension to the bell metal industry by making some unconventional bell metal items. At present the bell metal craftsmen of Sarthebari's Tamulichupa have been able to play crucial roles in the region's bell metal industry. Mahesh Tamuli and Tapan Deka have made various idols, clocks, beds, chairs, doors, tables and temple urns out of bell metal. “Bhortal”, “Bhutiatal”, “Dafla Kahi” and various types of Buddhist rhythms like Pachang, Veri, Rumu, Jumu, Manjari, Khutital, Patital, Barkah, Daba, Ghanta etc. made by Tamuli Super Bell metal artisans enhance the bell metal industry. They have also been able to earn foreign exchange through inter-state trade by exporting bell metal products to China and Japan. The Government of Assam has also awarded Artist Pensions to

several bell metal craftsmen for their skills. The bell metal artists who received the Artist Pension are the late Kohi Deka, Shri Jivesh Deka and Shri Haren Bhuyan.

HOW THE BELL METAL INDUSTRY WORKED AND HOW IT CONTINUES TO WORK

In the past, the bell metal industry was based on barter system. This means that if a customer needs a dish, bowl or “Bata”, he goes to the bell metal craftsmen's small scale workshop and gives the bell metal craftsmen a certain amount of rice, salt or other items in exchange for the dish, bowl or “Bata”. This method was later changed. Customers bought bell metal items by exchanging money. Since the introduction of this method, many changes have taken place in the industry and third parties got involved. There was introduction of Mahajan which initiated lot of exploitation and deprivation in the industry. The bell metal artists were crippled by the Mahajani system.

Conclusions; The Central Government had provided a copper pressing machine worth lakhs of rupees to the Assam Cooperative Brass Association, which can press about 500 mons of broken copper per day. This rolling machine was provided in the fifties of the last century. The use of rolling machines alleviated much of the physical labor of blacksmiths. Unfortunately, this machine broke down after a few days of operation. In 2007, the Assam Cooperative Blacksmiths Association purchased another rolling machine on its own but it too became incomplete. It was later made operational with the cooperation of private entrepreneurs. However, the bowling machine cannot meet the demand of the brass artisans and they have to pay higher prices for the rolling machines installed by private traders. Therefore, if the government helps the brass artisans by giving them another rolling machine, the brass artisans will benefit greatly.

In 1973, the government set up a “Common Facility” or 'Collective Service Centre' in Sarthebari to expand the brass industry and for the artisans to work together. Here is 1 brass melting machine ,3 polish machines ,1 drilling machine and 1 weighing machine. These machines are installed but they remain unused due to lack of people with proper technical knowledge and complete negligence of the government. If the government revives this 'Common Facility service centre', the brass artisans will surely benefit and the brass industry will also be promoted.

Suggestions: The government can help modernize the industry by bringing in international technical experts. In 2000, two Germans, Aleje Zikendrai and Michael Kalficher, came to Sarthebari. They were both renowned international designers and instructors. They also trained several brass craftsmen to make new designs of brass utensils with emphasis on modernizing the industry. However, due to short training time and lack of necessary support from the brass artists, they were not very successful. In 2003 and 2004, the State Bank of India also provided loans of Rs. 16,500 (sixteen thousand five hundred) each to the brass workers. Earlier, cooperative blacksmiths' associations had to pay thousands of rupees in sales tax; However, the AGP government exempted the sales tax and the industry got a lot of financial relief. The government, however, has not failed to provide financial assistance for the development of the brass industry and brass artisans. But it is not enough. On the other hand Arrangements should be made to 'advertise' the brass products produced by the brass artisans of Sarthebari for BV. Large hoardings can be used in tourist centers to attract tourists and vendors should arrange for the sale of goods in easily accessible places. In addition, advertisements in newspapers, television stations, radio, various magazines etc. will also increase the scope of the foreign market. This can be done by the Cooperative Blacksmiths Association. Such thinking will help in expanding the commercial area of the industry. In addition, brass utensils should be taken to trade fairs frequently for BV. This can be done by the

Cooperative Blacksmiths Association. Such thinking will help the industry. In addition, arrangements should be made to take brass utensils to trade fairs for sale frequently. If these products are not specially packed when they are taken to the market, the open dishes can become dirty and lose their brass luster. Dirty things, however, cannot attract customers. Therefore, it should be kept clean.

Brass craftsmen should strive to strengthen their technical skills with their skills and modern approach. To do this, they have to replace the traditional tools like old chena, luwal, reti, khasti etc. with modern tools with the advice of technical experts. Only then can the brass artisans easily make modern items. In the past, they used goatskin furnaces (made by themselves) to light the fire. However, the introduction of air machines instead of kilns greatly reduced the labor and time of the brass makers, as well as the materials. Arrangements should be made to 'advertise' the brass products produced by the brass artisans of Sarthebari for BV. Large hoardings can be used in tourist centers to attract tourists and vendors should arrange for the sale of goods in easily accessible places. In addition, advertisements in newspapers, television stations, radio, various magazines etc. will also increase the scope of the foreign market. This can be done by the Cooperative Blacksmiths Association. Such thinking will help in expanding the commercial area of the industry. In addition, brass utensils should be taken to trade fairs frequently for BV. This can be done by the Cooperative Blacksmiths Association. Such thinking will help the industry. In addition, arrangements should be made to take brass utensils to trade fairs for sale frequently. If these products are not specially packed when they are taken to the market, the open dishes can become dirty and lose their brass luster. Dirty things, however, cannot attract customers. Therefore, it should be kept clean. Production also increased. Brass artisans must strive to create an entrepreneurial environment in the factories. Structures should be strengthened to avoid natural disasters like floods, storms etc. It is commonly seen that the 'garhshali' or garhshal (garhali) of the blacksmiths is always unclean. Even if a blacksmith is financially advanced or financially able, he does not keep the forge clean. Only a beautiful and clean environment brings brightness to human health. An unhealthy environment makes people sick. Therefore, brass artists should be aware of this.

This heritage industry of Sarthebari should not be limited to Assam but should be expanded to other states of India. This is because the influence of the brass industry is not seen in the non-states of India except Assam. The jute industry of Shuakuchi has influenced the markets of England, Germany and the United States besides other parts of India. Therefore, arrangements should be made to open outlets for brass utensils outside Assam. Market expansion will not be based on local demand alone. Assam Cooperative Blacksmiths Association, experienced partners and senior brass artisans can take the lead in this regard. Only if this industry can be expanded to foreign states will non-Assamese people understand the quality of the utensils of this industry. Only then will it help in the expansion of the industry as well as in earning foreign exchange. The Assam Cooperative Blacksmiths Association cannot supply the necessary raw materials to the blacksmiths due to lack of capital. Nowadays, large industries raise capital through the stock market. Therefore, the Assam Cooperative Blacksmiths Association can also raise capital by selling "share papers". Members can serve for the development of this industry with sincerity and proper thought.

Therefore, it is necessary to solve all the problems of the industry and move forward with positive thinking and work motivation for the development of the industry. Craftsmen must earn plenty of technical skill and metallurgy. They must also acquire artistic skills. The Assam Cooperative Blacksmiths Association must take the lead in removing the industry from a hundred and one problems.

Impact of Globalization on the Brass Industry

In 1991, the Government of India adopted a new Industrial Policy. The government took over 18 (eighteen) important industries and lifted government control over the establishment of other industries. Also, those industries lost their government 'licenses' This led to the transformation of the mixed economy into a capitalist economy in India. Immediately came the impact of globalization. Globalization is the integration of the Indian economy There was an exchange of trade capital and technology between different countries of the world. This globalization affected agricultural industry and trade. The cottage industry and the brass industry were not spared from its influence. As a result, the brass industry faced many difficulties rather than advantages. The market was filled with machinery and colorful items produced outside Assam. The expensive brass items became dull compared to these somewhat cheap items. Customers are attracted to machinery items. Ordinary consumers have forgotten about locally produced products. Globalization reduced the use of brass industrial products. This is also due to the high prices of brass industrial products. As a result, the demand for brass industrial products declined. It is natural to hamper the production of evaluations. Similarly, globalization has created shortages of raw materials such as copper and charcoal. The copper market was concentrated in the hands of non-Assamese traders as the copper sector was brought from Calcutta to Guwahati. Therefore, it is necessary to take measures to prevent the spread of the disease. Therefore, it is necessary to take measures to prevent the spread of the disease. Therefore, it is necessary to take measures to prevent the spread of the disease. Globalization has also made it difficult to make eggs. There is a shortage of firewood for exporting the timber outside Assam. The brass industry can only survive if the best materials can be supplied at low prices in the globalized economy. On the other hand, goods must be produced according to the type of goods that the world's buyers want to buy. At one time, cottage industries occupied a prominent position in the Indian economy. India's economy was a cottage industry-based self-reliant economy. Before independence, cottage industries were destroyed by the British but some industries have survived after independence. The brass industry of Sarthebari is one of those industries. However, after globalization in 1991, it faced a phase. Globalization inspires unfettered imports and exports. Therefore, some cottage industries have influenced different countries around the world. For example, the textile industry in Shuwalkuchi has been able to influence the world market through Artfed with some of the new designs of textiles produced. Japan, America, etc. have imported their traditional textiles made from Shuwalkuchi jute and velvet. If the velvet of Shuwalkuchi can take advantage of globalization, then the brass industry of Sarthebari can also earn foreign exchange by taking advantage of this globalization.

The role of brass industry in enhancing the economic value of Sarthebari area

Sarthebari potters have made indirect and direct contributions to the economy of Assam. The brass vessels made by the Sarthebari pottery have played an important role in the national life of Assam, especially in the social, cultural and spiritual spheres. This is because almost every household in Assam uses brass bowls, bowls, plates, rhythms, crosses, charyas, bells, etc. in various functions ranging from eating to cultural, religious, social, etc. Such products manufactured in large industries have dominated the market but have not eradicated the popularity or circulation of Sarthebari brass products. It is still of special importance today. There are many brass artisans who play an important role in the economy of Assam by making various brass products.

It was only when the Assam Cooperative Brass Association was established in 1933 that an organized form of the brass industry emerged. The cooperative is now owned by blacksmiths

The association has 16 outlets including the headquarters. About 70 employees work in these sales centers and earn their living to support their families. Some brass traders also earn their living by taking brass products from brass shops and selling them in different parts of Assam. Apart from the Assam Cooperative Brass Association and its branches, many individuals have also become financially prosperous by running brass utensil shops. They have been able to increase the popularity of the brass industry by selling brass utensils on their own and also contribute to the economy of Assam through buying and selling. There are also some who have become financially self-sufficient by going from house to house selling brass items. There are also iron tools used to beat coughs such as knives, scythes, knives, etc. One of the most essential raw materials in the brass industry is engar. Many people in Sarthebari trade in this charcoal. These traders have been earning money through buying and selling and have been able to support their families by becoming financially self-sufficient.

The brass industry is now popular in the neighboring villages of the area besides Sarthebari. There are about 300 blacksmiths' mills in these villages. Each blacksmith has 5 workers but 1,500 people work in the mill. Thus, various people from Sarthebari and surrounding villages have found employment through this industry and contributed to the economy of Assam through income generation. Locally, some also collect old dishes and use them as raw materials on the spot. There are many ways to get a job in Sarthebari.

A class of people do business. Any brass utensils do not lose their value even if they are old. These old utensils have an exchange value even if they are unusable. Many brass dealers buy old large dishes and bowls and sell them in Delhi, Haryana etc. to earn a lot of money. In today's modern age, there is no metal container that can be valued above the purchase price even after long use.

In ancient times, brass craftsmen used to make goatskin kilns to melt the brass and light the fire. However, after the arrival of bowling machines in Sarthebari, the drivers and other employees have been able to earn money. Many businessmen who supply wood used in bowling machines have been able to earn money from it.

Although the brass industry has not captured the international market, it has managed to enter it. Many brass traders in Sarthebari go to places like Bhutan and Nepal and earn a lot of money by selling three special shapes of brass dishes namely Veri, Chimen and Pachang. The Bhutanese also came to Sarthebari and took these items from Sarthebari. This brass instrument is a popular instrument widely used in religious ceremonies by Buddhists. Brass bells and brass bells are in special demand in Buddhist countries. Therefore, Bhutanese traders are also able to export these brass products from Sarthebari to China and benefit financially. These are the shopkeepers or traders of brass utensils. They have sold their products in Nepal, Bhutan and other places. The traders who take brass utensils from Sarthebari to other parts of the state or outside Assam are called 'Abdari' in the local language. Apart from the brass artisans, the industry has also empowered many people involved in the industry including traders, carpenters, brass equipment suppliers, brass sellers, bowling machine workers, bowling machine wood suppliers and private traders.

Brass art is a craft. It does not belong to the fine arts. However, a new aspect of the fine art is learned in the various plants, leaves, flowers, etc. painted by the blacksmiths with wood to make the brass objects more beautiful and attractive. The deep chest of the bowl, the cut parts of the bowl, the mouth and belly of the pot, the small openings around the bowl, the flowers, the leaves, the flower-like shape of the bowl

also show examples of fine art. Therefore, it can be said that there are examples of both these arts. Today, the royal household and the subjects must come forward together to preserve these exemplary brass items made by the brass craftsmen. Therefore, it is important to understand the importance of these issues in the development of the country. Therefore, it is important to understand the importance of these issues in the development of the country. It is a matter of great joy. It will expand if the government and artists pay attention to modernization and improvement of quality. The brass utensils made by the brass artisans will compete in all the markets in India. There are many ways to get a job in the field of architecture, but the most important thing is to get a job in the field of architecture. One of the major features of this profession involved in the brass industry is that it is not confined to any particular community. It is seen that some professions in Assamese society are confined to certain castes or communities. They do the production. But the brass industry is arrogant of communalism. There is no restriction on all races or communities to take up this profession.

The brass workers are labourers. They are working hard to earn a living. Although this industry was previously limited to the uneducated and illiterate, now many highly educated youths are also involved in this profession. Now, even with a higher degree, he doesn't hesitate to act as a labour in brass industry.. Instead, there are attempts to modernize the industry and take it in a new direction. This is a very auspicious sign. They are trying to change the industry by making new modern dishes instead of old ones. This has emerged as an important chapter in the brass industry. This is good news for the industry.

There are many different types of brass artists in Sarthebari. The blacksmiths are very active in the development of the Sarthebari society and in the management of the society. They are seen participating in various social activities. They are also involved in literature and culture and contribute to the development of the society in new directions.

He was the first artist pensioner of Sarthebari. Later, Harendra Bhuyan and Jivesh Talukdar received Artist Pensions. They are proud of the people of Sarthebari.

No women are involved in the brass industry. There is a lot of hard work and effort in the industry. Women may not work in the industry because they cannot work as hard. Or maybe the proud men of Sarthebari have not allowed women to get involved in the brass industry because they think it will diminish the status of women. Many years ago, a few women are said to have made brass utensils, either out of poverty or out of necessity. Pushparam Kahar, who was nourished by revolutionary thought, involved his daughter Bhagyeshwari in the brass industry. When making the famous jaat bowl, Pushparam Kahar employed his daughter Bhagyeshwari in the production. It is regrettable that the government has not recognized the heritage brass industry as a national industry. However, we are very proud of this rare ancient art. The brass industry of Sarthebari has kept some of the ancient cultures of Assam alive despite the difficult struggles. The government should recognize this industry as a national industry and give it a trade mark. The responsibility to prevent these is not only the responsibility of the people of Sarthebari. The entire people of Assam must come forward to prevent this. We must not forget that if this heritage brass industry of Sarthebari is to disappear, a rich culture created by the four gurus will also disappear. The loss of the brass industry in Sarthebari will also affect some of the ancient objects, traditions and folk culture of Assam. There is no way to think of the heritage of Sarthebari and the Assamese culture without the brass industry..Sarthebari, the industrial city of **Assam, is a treasure trove of national treasures of Assam**. When the buds are going to sing Huchari, the host will not find the brass ring or plate he has taken out with the pan-coconut in the yard, the rhythm for Bihu will be lost,

the bowl, buckets, buckets, can be found to present to the bride at weddings. You will not find a bowl, you will lack the bowl to offer coconut shells to the elderly, you will lack the rhythm to sing the names of Ojapali and Nagara. Without rhythm, the rhythm of Satriya culture will collapse and the morning rhythm that makes the waves of nam prasang in the namghar will disappear. Therefore, it is the responsibility of the royal family and the subjects to preserve this rare Sarthebari heritage brass industry.

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 - a. The Golden Jubilee Memorial Book of the Assam Cooperative Blacksmiths Association Secretaries: Mrinal Mulla Patwari, Kirti Ram Bhuyan, Surendra Nath Deka.
2. The name of the Sarthebari dishes.
 - a. Author— Lohit Chandra Deka.
 - b. Newspapers, discussions and published writings.
 - c. Sarthebarir oitijyamandita kahsilpa by Parboti Patowary.