

Woven Fabrics. The brocades, embroideries, woven tissues, laces, tapestries, and the like, so long one of the greatest prides of India, have suffered more than any other branch of art industry. Kashmir is the home of world-famous woolen shawls, rich in color, brilliant; Surat produces silk prints; while the most sumptuous brocades come from Ahmadabad, Benares, and Murshidabad. The gold-embroidered velvets for state canopies, housings, and caparisons are especially rich. But their designs are not so purely Oriental as are those of the appliqué work on cloth and the early rugs and carpets with their Persian compositions of birds and animals. The jail industry and the so-called schools of industry have done even more than the rush orders from Europe to degrade the quality—both material and artistic—of India carpets.

Textiles. India has long been famous for its silk and cotton textiles, printed and embroidered as well as loom-figured. Cotton fab-

rics of almost every kind are made in Lahore, Amritsar, Multan, and Ludhiana, the last-named city giving its name to the drills and checks produced there. The chintzes of Jaipur and Jodhpur are prized all over India for the purity, brilliance, and fastness of the dyes. At Benares are made gold-figured muslins, and at Bijnor the sacred gold cord and sacrificial thread of the Brahmans. The *bandana* fabrics of Gujarat and Rajputana in the Bombay Presidency are especially interesting on account of the method of dyeing. The cloth, while still in the natural, is tied up with thread into a pattern of tiny squares. When the knots are untied after dyeing, the red or blue ground is seen to be figured with tiny white squares which the dye could not reach. The centre of these squares is often painted yellow by hand. From this process *bandana handkerchiefs* got their name. Sometimes the process is complicated by a succession of tyings and dyeings and is then called *phul-wadi* (flower garden). The *wax-printed* cloths of Peshawar and Deesa are made by applying a mixture of melted lac and beeswax with a wooden stick. Finely powdered mica is then sifted over the design, and the mixture dries hard so that the cloth can stand washing and rough usage. The mica gives it a brilliant lustre. From Poona and Satara come gold-leaf prints, studded with tiny pieces of mirror glass. From Surat come *razais* (bedcovers) brocaded in small squares. The quantity of stuffs, part cotton and part silk, made in India is very great, the Mohammedans being forbidden by the laws of their religion to use pure silk. The brocaded *kincabs* from Benares, Surat, and Ahmadabad have been famous for centuries. From Surat and Madras come silk *sarees* with fancy edgings and trimmings worn by the Hindu ladies as gowns. Embroideries are part of the costume of almost every native in India. The most famous embroideries are those of Kashmir. Excellent in design and workmanship are the silk-on-cotton *phulkaries* from the Punjab and the Hazara frontier. The colors of the Cutch *phulkaries* are particularly attractive. The tinsel-embroidered stuffs of Delhi, Agra, and Madras, are used for gowns, draperies, bed and table covers, cushion and pillow covers. Rampore *chuddars* are made in plain texture from *pashm*, or *pashmina*, which is the fine, short, soft flossy underwool of the *Capra hircus*, a goat that lives on the lofty table-lands of Tibet. The reason for the name *chuddars* (ring shawls) is that one of them 6 by 12 feet can easily be passed through a finger ring. From this same *pashmina* are made the famous Kashmir shawls, some figured in tapestry weave, with the usual open slits left in tapestry weaving where colors meet parallel with the warp, as well as intricate embroideries in which the "cone" is a prominent feature. The making of pile rugs in the Persian fashion appears to have been introduced into India by the Mohammedans in the fourteenth century and became an important art industry in the sixteenth century. (On modern India rugs, see the article RUGS, ORIENTAL.) Among rugs for ceremonial use are those richly embroidered in gold and silver at Benares and Murshidabad, and those with silk pile made at Tanjore and Salem. Commonly used in India, and also exported to Europe and America, are *durries* (cotton rugs woven flat without pile) in great variety of designs.

During the last half of the nineteenth century

the decline of the decorative arts in India was marked. Machine-made goods were imported from Europe in constantly increasing quantities to take the place of the beautiful native handmade draperies, furniture, clothing, and jewelry, that centuries of artistic development and inheritance had brought almost to perfection. Even the rajahs and the princes of India ceased to encourage domestic art, and the wealthy traders no longer purchased what they could no longer sell. Thousands of the most skillful artisans faced starvation, and many were compelled to obtain other employment. Finally the British government of India began to appreciate the situation and endeavored to remedy it by establishing art schools at Bombay, Madras, Calcutta, Ruttanagiri, and Lahore. The native states opened similar schools at Jaipur, Alwar, Cutch, and Kolhapur. Large commercial firms, both native and European, began to exploit native Indian decorative goods in the markets of Europe and America, and the exhibit of Indian art at the Chicago Exposition in 1893 was noteworthy.