

## Textile Sector Transformations in British India

**Image no: 1**

**Caption:** Samuel Scott, *Ships in Bombay Harbour*, 1732-33, Oil on Canvas, British Library, London.

**Link:** [https://commons.wikimedia.org/wiki/File:Ships\\_in\\_Bombay\\_Harbour,\\_1731.jpg](https://commons.wikimedia.org/wiki/File:Ships_in_Bombay_Harbour,_1731.jpg)

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**Image no: 2**

**Caption:** *Chintz (India)*, 18th century, Cotton, 50.5 x 41.5 cm, 1973-51-15, Cooper Hewitt, Smithsonian Design Museum, New York. Gift of Josephine Howell.

**Link:** <https://collection.cooperhewitt.org/objects/18481737>

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**Image no: 3**

**Caption:** *Patolu with Elephant Design*, late 18th century, Silk double-ikat (resist dyed), 109.2 x 462.3 cm, 2012.164, Metropolitan Museum of Art, New York. Purchase, Friends of Asian Art Gifts, 2012.

**Link:** <https://www.metmuseum.org/art/collection/search/77871>

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**Image no: 4**

**Caption:** *Chintz Panel (India)*, 18th century, cotton, 66 x 51.5 cm, 1973-51-22, Cooper Hewitt, Smithsonian Design Museum, New York. Gift of Josephine Howell.

**Link:** <https://collection.cooperhewitt.org/objects/18481755>

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**Image no: 5**

**Caption:** *Lord Clive meeting with Mir Jafar after the Battle of Plassey*, 1760, National Portrait Gallery, London.

**Link:** [https://en.wikipedia.org/wiki/East\\_India\\_Company#/media/File:Clive.jpg](https://en.wikipedia.org/wiki/East_India_Company#/media/File:Clive.jpg)

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**Image no:** 6

**Caption:** *Weavers, Hindoos*, Delhi, Published in *The People of India*, London: India museum, 1868-1875, Photograph, The Wellcome Library, London. [CC BY-SA 4.0](#).

**Link:** [https://commons.wikimedia.org/wiki/File:Weavers\\_Wellcome\\_L0048668.jpg](https://commons.wikimedia.org/wiki/File:Weavers_Wellcome_L0048668.jpg)

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**Image no:** 7

**Caption:** Frederick Fiebig, *View of black [George] town, Madras*, Bay of Bengal, 1851, British Library, London.

**Link:**  
[https://en.wikipedia.org/wiki/File:Frederick\\_Fiebig\\_-\\_Black\\_Town,\\_Madras,\\_Bay\\_of\\_Bengal,\\_1851.jpg](https://en.wikipedia.org/wiki/File:Frederick_Fiebig_-_Black_Town,_Madras,_Bay_of_Bengal,_1851.jpg)

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**Image no:** 8

**Caption:** Hugo Maertens, *Dress (robe à l'anglaise) and skirts in chintz*, ca. 1770-1790, shawl (fichu) in embroidered batiste, 1770-1800, Photograph, Jacoba de Jonge Collection in MoMu - Fashion Museum Province of Antwerp, Bruges. CC BY-SA 3.0.

**Link:**  
[https://commons.wikimedia.org/wiki/File:Dress\\_\(robe\\_%C3%A0\\_l%27anglaise\)\\_and\\_skirts\\_in\\_chintz,\\_ca.\\_1770-1790,\\_shawl\\_\(fichu\)\\_in\\_embroidered\\_batiste,\\_1770-1800.jpg](https://commons.wikimedia.org/wiki/File:Dress_(robe_%C3%A0_l%27anglaise)_and_skirts_in_chintz,_ca._1770-1790,_shawl_(fichu)_in_embroidered_batiste,_1770-1800.jpg)

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**Image no:** 9

**Caption:** Hugo Maertens, *Jacket in chintz, skirt in wool damask*, 1750-1800, Jacoba de Jonge Collection in MoMu - Fashion Museum Province of Antwerp, Bruges. CC BY-SA 3.0.

**Link:**

[https://commons.wikimedia.org/wiki/File:Jacket\\_in\\_chintz,\\_skirt\\_in\\_wool\\_damask,\\_1750-1800.\\_Mo\\_Mu\\_-\\_Fashion\\_Museum\\_Province\\_of\\_Antwerp,\\_www.momu.be.\\_Photo\\_by\\_Hugo\\_Maertens,\\_Bruges..jpg](https://commons.wikimedia.org/wiki/File:Jacket_in_chintz,_skirt_in_wool_damask,_1750-1800._Mo_Mu_-_Fashion_Museum_Province_of_Antwerp,_www.momu.be._Photo_by_Hugo_Maertens,_Bruges..jpg)

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**Image no:** 10

**Caption:** *Jacket of chintz with floral motifs, trimmed along the neckline and long sleeves with red and white embroidery*, 1750-1800, Photograph, Rijks Museum, Amsterdam.

**Link:** [https://commons.wikimedia.org/wiki/File:Jasje\\_van\\_sits\\_met\\_florale\\_motieven\\_ca.\\_1750.jpg](https://commons.wikimedia.org/wiki/File:Jasje_van_sits_met_florale_motieven_ca._1750.jpg)

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**Image no:** 11

**Caption:** Herman Moll, *A Plan of Fort St. George and the City of Madras from the 'Modern History: or, the Present State of all Nations'*, by Thomas Salmon, published by Bettesworth & Hitch, London, 1726, 1739, Map, Wikimedia Commons.

**Link:**

[https://commons.wikimedia.org/wiki/File:Plan\\_of\\_Fort\\_St\\_George\\_and\\_the\\_City\\_of\\_Madras\\_1726.jpg](https://commons.wikimedia.org/wiki/File:Plan_of_Fort_St_George_and_the_City_of_Madras_1726.jpg)

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**Image no:** 12

**Caption:** *South East View of Fort St. George, Madras, September 1797*, from Thomas Daniell's album "Oriental Scenery - Views in Hindoostan 1797", etching and aquatint with hand-colouring, 53.8 x 72 cm. cm, from the British Library Collection, London. Formerly owned by George III, King of Great Britain.

**Link:** <https://flic.kr/p/2kZWojT>

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**Image no:** 13

**Caption:** *Chandernagor, a street of the "ville noire" (black town)*, 1910s-1920s, Postcard, Archives nationales d'outre-mer, base Ulysse, France.

**Link:** [https://commons.wikimedia.org/wiki/File:Chandernagor.\\_"Ville\\_noire".jpg](https://commons.wikimedia.org/wiki/File:Chandernagor._)

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**Image no:** 14

**Caption:** *Keystone View Company, Market street, Madras, India, 1902*, Photograph, Library of Congress, Prints & Photographs Division, Washington DC.

**Link:** <https://www.loc.gov/item/2020681733/>.

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**Image no:** 15

**Caption:** *Carding, drawing and roving, 1835*, from the History of the cotton manufacture in Great Britain London, eds. H. Fisher, R. Fisher, and P. Jackson, [1835], Illustration, Wellcome Library Collection, London. CC BY-SA 4.0.

**Link:**

[https://commons.wikimedia.org/wiki/File:Carding,\\_drawing\\_and\\_roving.\\_Wellcome\\_L0011291.jpg](https://commons.wikimedia.org/wiki/File:Carding,_drawing_and_roving._Wellcome_L0011291.jpg)

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**Image no:** 16

**Caption:** *Calico Printing, 1835* from History of the cotton manufacture in Great Britain London, eds. H. Fisher, R. Fisher, and P. Jackson, [1835], Wellcome Library Collection, London. [CC BY-SA 4.0](#).

**Link:** [https://commons.wikimedia.org/wiki/File:Calico\\_printing\\_Wellcome\\_L0011294.jpg](https://commons.wikimedia.org/wiki/File:Calico_printing_Wellcome_L0011294.jpg)

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**Image no:** 17

**Caption:** *Chintz fragment with tulips and insects (reportedly found in Japan)*, Coromandel Coast, India, 1700-30, Hand-drawn on cotton cloth using dyes, mordants and resists, 13 x 20 cm, Karun Thakar Collection, London.

**Link:** [https://commons.wikimedia.org/wiki/File:Chintz\\_fragment\\_with\\_tulips\\_and\\_insects.JPG](https://commons.wikimedia.org/wiki/File:Chintz_fragment_with_tulips_and_insects.JPG)

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**Image no:** 18

**Caption:** *Cotton bales at the port in Bombay, 1860s*, Photograph, Wikimedia Commons.

**Link:**

[https://commons.wikimedia.org/wiki/File:Cotton\\_bales\\_at\\_the\\_port\\_in\\_Bombay\\_in\\_the\\_1860s.JPG](https://commons.wikimedia.org/wiki/File:Cotton_bales_at_the_port_in_Bombay_in_the_1860s.JPG)

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**Image no:** 19

**Caption:** *Ancoats, Manchester, McConnel & Company's mills*, about 1820, Water-colour drawing, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:McConnel %26 Company mills, about 1820.jpg](https://commons.wikimedia.org/wiki/File:McConnel_%26_Company_mills,_about_1820.jpg)

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**Image no:** 20

**Caption:** William L. Sheppard, *African American slaves using the first cotton gin*, 1790-1800, Illustration from Harper's weekly, (1869 Dec), wood engraving, Library of Congress's Prints and Photographs division, Washington DC.

**Link:**

[https://commons.wikimedia.org/wiki/File:William\\_L.\\_Sheppard - First use of the Cotton Gin, Harper%27s weekly, 18 Dec. 1869, p. 813.png](https://commons.wikimedia.org/wiki/File:William_L._Sheppard_-_First_use_of_the_Cotton_Gin,_Harper%27s_weekly,_18_Dec._1869,_p._813.png)

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**Image no:** 21

**Caption:** *Oklahoma Cotton Field: Overseer and Negro cottonpickers*, 1897-98, Photograph, Archival Research Catalog (ARC), USA.

**Link:**

[https://commons.wikimedia.org/wiki/File:%22Oklahoma\\_Cotton\\_Field.%22\\_Overseer\\_and\\_Negro\\_cotton\\_pickers,\\_ca.\\_1897-98,\\_ca.\\_1897\\_-\\_ca.\\_1898\\_-\\_NARA\\_-\\_516434.jpg](https://commons.wikimedia.org/wiki/File:%22Oklahoma_Cotton_Field.%22_Overseer_and_Negro_cotton_pickers,_ca._1897-98,_ca._1897_-_ca._1898_-_NARA_-_516434.jpg)

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**Image no:** 22

**Caption:** *First at Vicksburg*, 19 May 1863, US Army Center of Military History, USA.

**Link:** [https://commons.wikimedia.org/wiki/File:First\\_at\\_Vicksburg.jp](https://commons.wikimedia.org/wiki/File:First_at_Vicksburg.jp)

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**Image no:** 23

**Caption:** *Methods of Conveying Cotton in India to the Ports of Shipment*, from the *Illustrated London News*, 1861, Wikimedia Commons.

**Link:**

[https://commons.wikimedia.org/wiki/File:Methods\\_of\\_Conveying\\_Cotton\\_in\\_India\\_to\\_the\\_Ports\\_of\\_Shipment.jpg](https://commons.wikimedia.org/wiki/File:Methods_of_Conveying_Cotton_in_India_to_the_Ports_of_Shipment.jpg)

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**Image no:** 24

**Caption:** *Cotton bolls ready to harvest*, 1996, Photograph, USDA Natural Resources Conservation Service, USA.

**Link:** <https://commons.wikimedia.org/wiki/File:CottonPlant.JPG>

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**Image no:** 25

**Caption:** Francis Frith, *Cotton Merchant in Bombay*, between 1850-1870, Whole plate albumen print from wet collodion glass negative, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Cotton\\_merchant\\_in\\_Bombay\\_by\\_Francis\\_Frith.jpg](https://commons.wikimedia.org/wiki/File:Cotton_merchant_in_Bombay_by_Francis_Frith.jpg)

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**Image no:** 26

**Caption:** *Press for packing Indian cotton*, from the *Illustrated London News*, 1864, Wikimedia

Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Press\\_for\\_packing\\_Indian\\_cotton.jpg](https://commons.wikimedia.org/wiki/File:Press_for_packing_Indian_cotton.jpg)

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**Image no:** 27

**Caption:** *Indian Cotton*, 1915, from the International Federation of Master Cotton Spinners' and Manufacturers' Associations; by Arno Smith, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Indian\\_cotton\\_\(1915\)\\_14789151823.jpg](https://commons.wikimedia.org/wiki/File:Indian_cotton_(1915)_14789151823.jpg)

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**Image no:** 28

**Caption:** Charles D'Oyly, *A Tantee or Indian weaver*, 1827, Etching. British Library, London.

**Link:** [https://en.wikipedia.org/wiki/File:A\\_Tantee\\_or\\_Indian\\_weaver.jpg](https://en.wikipedia.org/wiki/File:A_Tantee_or_Indian_weaver.jpg)

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**Image no:** 29

**Caption:** Benjamin West, *The Mughal emperor Shah Alam hands a scroll to Robert Clive, the governor of Bengal, which transferred tax collecting rights in Bengal, Bihar and Orissa to the East India Company*, 1818, Oil on Canvas, British Library, London.

**Link:**  
[https://commons.wikimedia.org/wiki/File:Shah %27Alam conveying the grant of the Diwani to Lord Clive.jpg](https://commons.wikimedia.org/wiki/File:Shah_%27Alam_conveying_the_grant_of_the_Diwani_to_Lord_Clive.jpg)

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**Image no:** 30

**Caption:** *Bombay Brokers and traders [in cotton fabrics]*, 1870, Etching, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Bombay\\_Brokers\\_and\\_traders\\_in\\_cotton\\_fabric.jpg](https://commons.wikimedia.org/wiki/File:Bombay_Brokers_and_traders_in_cotton_fabric.jpg)

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**Image no: 31**

**Caption:** *Grid view of Textile Fragment*, 14th/17th Century, Published in *Threads of Imagination*, Spink Catalog 1999 from the Roger Hollander Collection, 69 x 75 cm, Wikimedia Commons.

**Link:** [https://commons.wikimedia.org/wiki/File:Ming\\_flower\\_brocade\\_\(cropped\)2.jpg](https://commons.wikimedia.org/wiki/File:Ming_flower_brocade_(cropped)2.jpg)

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**Image no: 32**

**Caption:** *Grid view of Textile (sari)*, Benaras, India, 1800s, silk and gold brocade, 466.5 x 109.8 cm, Accession number 1981.218, Cleveland Museum of Art, Ohio. Gift of The Textile Arts Club.

**Link:**

[https://commons.wikimedia.org/wiki/File:India,\\_Benares,\\_19th\\_century\\_-\\_Sari\\_-\\_1981.218\\_-\\_Cleveland\\_Museum\\_of\\_Art.tif](https://commons.wikimedia.org/wiki/File:India,_Benares,_19th_century_-_Sari_-_1981.218_-_Cleveland_Museum_of_Art.tif)

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**Image no: 33**

**Caption:** *Grid view of Brocade (Kimkhwab)*, Benares, India 1800, Silk and gold, 8.9 x 14.6 cm, Accession number 1925.708, Cleveland Museum of Art, Ohio. Purchased from the J.H. Wade Fund.

**Link:**

[https://commons.wikimedia.org/wiki/File:India,\\_Benares\\_%3F,\\_19th\\_century\\_-\\_Brocade\\_-\\_1925.708\\_-\\_Cleveland\\_Museum\\_of\\_Art.jpg](https://commons.wikimedia.org/wiki/File:India,_Benares_%3F,_19th_century_-_Brocade_-_1925.708_-_Cleveland_Museum_of_Art.jpg)

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**Image no: 34**

**Caption:** *Grid view of Brocade (Kimkhwab)*, Benares or Surat, India 1700, Silk and gold, 49.5 x 38.7 cm, Accession number 1925.793, Cleveland Museum of Art, Ohio. Purchased from the J.H. Wade Fund.

**Link:**

[https://commons.wikimedia.org/wiki/File:India,\\_Surat\\_or\\_Benares\\_%3F,\\_18th\\_or\\_19th\\_century\\_-\\_Brocade\\_-\\_1925.793\\_-\\_Cleveland\\_Museum\\_of\\_Art.jpg](https://commons.wikimedia.org/wiki/File:India,_Surat_or_Benares_%3F,_18th_or_19th_century_-_Brocade_-_1925.793_-_Cleveland_Museum_of_Art.jpg)

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**Image no:** 35

**Caption:** *Grid view of Part of a Sari, Brocade*, 1800s, 50.2 x 109.2 cm, Accession number 1925.671. Cleveland Museum of Art, Ohio. Purchased from the J.H. Wade Fund.

**Link:**

[https://commons.wikimedia.org/wiki/File:India,\\_19th\\_century\\_-\\_Part\\_of\\_a\\_Sari\\_-\\_1925.671\\_-\\_Cleveland\\_Museum\\_of\\_Art.tif](https://commons.wikimedia.org/wiki/File:India,_19th_century_-_Part_of_a_Sari_-_1925.671_-_Cleveland_Museum_of_Art.tif)

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**Image no:** 36

**Caption:** *Grid view of Imitation Telia Rumal Dupatta*, Andhra Pradesh, late 20th century – early 21st century, cotton, gilt metal, net fabric, L. 256 cm x W. 119 cm, TXT.00997, Museum of Art & Photography, Bengaluru.

**Link:** N/A**Image no:** 37

**Caption:** *Square*, 1800s, India, Dukka muslin, woven and embroidered, 94 x 93 cm, Cleveland Museum of Art, Ohio. Gift of Mrs. Harry F. Stratton.

**Link:** <https://www.clevelandart.org/art/1955.621>

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**Image no:** 38

**Caption:** *Girl workers in a booming Bombay textile mill*, between 1941 and 1943, Photograph, Library of Congress's Prints and Photographs division, Washington DC.

**Link:**

[https://commons.wikimedia.org/wiki/File:Girl\\_workers\\_in\\_a\\_booming\\_Bombay\\_textile\\_mill\\_8b09843v.jpg](https://commons.wikimedia.org/wiki/File:Girl_workers_in_a_booming_Bombay_textile_mill_8b09843v.jpg)

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**Image no:** 39

**Caption:** *Cotton-spinning Machinery*, from the Encyclopædia Britannica, 1911, Photograph, Wikimedia Commons.

**Link:**

[https://commons.wikimedia.org/wiki/File:EB1911\\_Cotton-spinning\\_Machinery\\_-\\_Fig.\\_11.\\_Carding\\_Room.jpg](https://commons.wikimedia.org/wiki/File:EB1911_Cotton-spinning_Machinery_-_Fig._11._Carding_Room.jpg)

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**Image no:** 40

**Caption:** *Indian weavers*, Attributed to a painter from Tanjore (Thanjavur), ca. 1840, drawing gouache with gold and gum arabic, Wellcome Library no. 28919i, Wellcome Collection Library, London. [CC BY-SA 4.0](#).

**Link:**

[https://commons.wikimedia.org/wiki/File:Indian\\_weavers.\\_Gouache\\_drawing.\\_Wellcome\\_V0045306.jpg](https://commons.wikimedia.org/wiki/File:Indian_weavers._Gouache_drawing._Wellcome_V0045306.jpg)

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**Image no:** 41

**Caption:** *Indian weaver at his loom*, Attributed to a painter from Tanjore (Thanjavur), ca. 1840, gouache drawing with gold, Library reference: ICV No 45915, Wellcome Collection Library, London. [CC BY-SA 4.0](#).

**Link:**

[https://commons.wikimedia.org/wiki/File:Indian\\_weaver\\_at\\_his\\_loom.\\_Gouache\\_drawing.\\_Wellcome\\_V0045300.jpg](https://commons.wikimedia.org/wiki/File:Indian_weaver_at_his_loom._Gouache_drawing._Wellcome_V0045300.jpg)

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**Image no:** 42

**Caption:** Pragadeesh Marimuthu, *Hasleena Pegu on Loom*, Akaja, Dhemaji District, Assam, 2021, Film footage, © MAP Academy.

**Link:** N/A

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**Image no: 43**

**Caption:** Briana Blasko, *Women artisans working on a Chamba Rumal*, Chamba, Himachal Pradesh, October 2010, Photograph, Courtesy of the artist.

**Link:** N/A

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**Image no: 44**

**Caption:** *Grid view of Pahari Rumal*, 20th century, Cotton and Floss silk, L. 76 x W. 52 cm, TXT.01270, Museum of Art and Photography, Bengaluru.

**Link:** N/A

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**Image no: 45**

**Caption:** *Grid view of Ajrak Sari*, Western India (Gujarat), Mid- Late 20th Century, Cotton and silk mixed fabric, dye, 2011.01.101, Weavers Studio Resource Centre, Kolkata.

**Link:** N/A

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**Image no: 46**

**Caption:** *Grid view of Baluchar Sari*, Undivided Bengal, India, early 20th century, silk, L. 420 x W. 109 cm, TXT.00561, Museum of Art & Photography (MAP), Bengaluru.

**Link:** N/A

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**Image no: 47**

**Caption:** *Grid view of Phulkari Odhna*, Punjab, India, Early-Mid 20th Century, Cotton fabric, wool, mirror pieces, gold thread, sequins, H- 124cm. W- 224cm, 2011.04.25, Weavers Studio Resource

Centre, Kolkata.

**Link:** N/A

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**Image no:** 48

**Caption:** *Grid view of Dorukha Kantha*, c. 1910, Undivided Bengal, India, cotton, 179 x 119 cm, TXT.00100, Museum of Art & Photography (MAP), Bengaluru.

**Link:** N/A

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**Image no:** 49

**Caption:** *Grid view of Patola Sari*, Gujarat, India, late 19th century – early 20th century, silk, L. 190 x W. 118 cm, TXT.00579, Museum of Art & Photography (MAP), Bengaluru.

**Link:** N/A

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India's booming textile trade in the 17th and 18th centuries had major consequences on traditional textile practices. The highly coveted textiles that travelled the world contributed significantly to the colonisation of India under the Dutch, and later the British East India Company.

In India, the period of colonial power saw a number of changes in the independence of weaver communities, economic regulation surrounding textile trade, as well as in handloom traditions themselves.

### **Mobility and Creative Freedom**

The prosperous textile trade influenced migration patterns and the practices of artisanal groups within India. These communities were moved to urban centres, where they lived in “Black towns,” which were crowded ghettos with cramped spaces and poor sanitation facilities, set up by the British administration. Here, they worked to produce textiles predominantly catering to European markets. We see these areas prominently in this map of Fort George in Madras that gives us a glimpse at how the city was planned. As you can see, the area marked as “black town” is densely packed, with minimal space between housing blocks. These living quarters stood in stark contrast to the adjacent “white town,” where the European population lived along with upper class Indians. White towns, which you see here typically featured stately buildings and spacious boulevards compared to the tiny by-lanes and crowded markets occupied by native workers and artisans. Not only did the textile workers live in detrimental conditions, but their work was restricted to predetermined patterns and designs, limiting their scope and creative freedom.

### **Consequences of Industrial Advancements**

In addition to their restrictive living and working conditions, artisans also began to face intense competition from machine-made textiles that started to be produced in Britain as a result of the Industrial Revolution. This period severely impacted India's textile trade, transforming the country from being a supplier of finished textiles to one that exported raw materials used to make them.

It began in the 18th century, when textile manufacturers set up mills in many parts of Britain. A majority of these were located in Manchester, the world's first centre of mass production, nicknamed "Cottonopolis." At first, the raw cotton for mill-made fabrics was sourced from southern states of the United States of America. American cotton was a labour-intensive crop, primarily grown in plantations by enslaved people who were brought from Africa. This changed after the outbreak of the American Civil War, which stifled trade, resulting in British manufacturers relying more on India for the supply of raw materials.

While India had historically produced some of the world's finest cotton, the scale of this production grew exponentially after the increased demand from Britain. Raw cotton from all parts of the country began to be transported to port cities like Bombay, where it was pressed and packed in large warehouses and marketplaces, to be prepared for export. The entire landscape of the Indian economy was impacted. Not only was cotton sold for extremely cheap prices, but finished textiles made by weavers were also heavily taxed for export to the British mainland. As a result, India lost its global markets for handspun and handwoven textiles.

### **Decline of Handcrafted Traditions**

As the global demand for handmade Indian textiles fell, and colonial rule leached Indian kingdoms of the funds to support regional traditions, the market for artisanal goods shrunk considerably. Furthermore, Indian consumers began to buy mill-made cloth imported from Britain. These circumstances affected many handmade traditions such as brocades, telia rumals and himroo, to name a few. In fact, the negative impact of Britain's mill-made textiles resonated so deeply for traditions like the fine Dhaka muslin, that they were lost forever. The mass produced, machine-made fabrics that replaced them have never been able to replicate their softness and fine quality.

### **Epilogue**

The decline of India's handloom industry had long-lasting repercussions in India. Not only was it detrimental to the nation's economy, but it also disrupted coveted

textile traditions. It is only because of a number of revival efforts made when the country gained Independence from colonial rule, that our knowledge of certain traditions, from the Chamba Rumals of Himachal Pradesh to the ikats of Pochampalli, are alive today.

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