

## The Acceptance of indienne in French Fashion in the 17th and 18th Century

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This thesis analyzes how the cotton of various colors and patterns from India, or *indienne*, was accepted in French fashion, in order to find out how *indienne* contributed to creating a new dress style in modern France. This thesis focuses not only on the 1670s in which *indienne* was first introduced, but also until the end of the 18th century in which *indienne* became popular among all people, despite a ban that lasted from 1686 until 1759. This thesis also intends to conduct an analysis on the words that refer to *indienne* and cotton, through *Richelieu Collection* that includes all kinds of fabrics that were produced inside and outside of France from the 1720s until 1737, and the list of property that was made after the death of Pompadour, the concubine of King Louis 15, and this thesis examines the features of various colors and patterns caused by the development of dyeing technique of *indienne*. Additional analysis would be conducted on the dress made by *indienne* that is owned by Toile de Jouy Museum and the Museum of Printed Textiles of Mulhouse and also on the print *Galerie des modes et costumes français* published in 1778-87, in order to examine the acceptance of *indienne* in fashion.

In the first chapter, the meaning of the terminology, *indienne*, would be tested along with various words that represent *indienne*, through fabric samples that are included in *Richelieu Collection* and *the list of property of Pompadour*. *Indienne* refers to either various hand-drawn colors and patterns or printed cotton produced in India. It also refers to male or female innerwear made by this cotton. Furthermore, the cotton that was produced in Europe by imitating this kind of Indian printed cotton was also called *indienne*. According to fabric samples of *Richelieu Collection* and *the list of property of Pompadour*, the *indienne* that is produced in France has Indian fabric imported through Turkey and Syria and was printed in Marseille, it had various names according to customers like *Agemis* and *Chiffraconni d'alep*. And the *indienne* imitation products produced in France was re-exported to Africa and now they have various regional names of Africa such as *Ginée* and *Indienne St. Joseph*. Some of the domestic products have exotic names like *Siamoise*, and *Chinoise*, and also place of production like *Toile d'Orange* as its name. This kind of variety of fabric names imply that *indienne* played a huge role in international exchange, imitation production, and consumption. In addition, many kinds of these fabrics were used not only for a dress but for interior decorations. This shows how fabrics became trendy and how much people liked it.

In the second chapter, the focus would be on the dispute regarding the ban of *indienne* issued from 1686 until 1759 as well as the ban of *indienne* of two economists: François Véron Duverger de Forbonnais and L'abbé André Morellet. According to them, *indienne* was preferred if it was cheap, beautiful, warm, and possible to wash, and they insist that the production of *indienne* should be allowed, by appealing against the ban in the economic aspect. After 1759 when the ban was removed, Toile de Jouy Factory along with *indienne* production factories were established and this allowed the development of dyeing and design technique. Although the factories in France first imitated woodblock technique of India, the plate dyeing began in 1779 and the copperplate roller dyeing technique was used in 1797 and they surpassed the dyeing technique of India. Due to the development of dyeing technique, the pattern also became diverse that plant patterns were usually dyed in the woodblock technique, however, as it developed into the copperplate dyeing technique, it became possible to express every theme including rural landscape, exotic scenery, and a scene from opera or novel on top of the fabric. This reflects interest and orientation, meaning interest in exotic things of people at the time who were enjoying a rural life. The *indienne* pattern mainly depicted plants when they were used on clothes, however, they were variously expressed into exotic sceneries,

mythology, and fables like entrancing pictures when they were used on interior decorations.

In the third chapter, the focus would be on how indienne was accepted in the lives of the people in the late 18th century, through the analysis of the dress made by indienne during the 1770~90s preserved in Toile de Jouy Museum in Paris and the Museum of Printed Textiles of Mulhouse in Alsace, as well as the analysis of *Galerie des modes et costumes français*, the fashion magazine published in 1778~87. The clothes that are made of indienne include easily-wearable clothes including Robe à la polonaise, Robe à l'anglaise, Casaquin, Caraco, and Jupon. According to art paintings by Jean Antoine Watteau and Jean Michel Moreau le Jeune, Robe à la polonaise, Robe à l'anglaise, Casaquin, Caraco, and Jupon are the clothes that were worn while taking a walk, taking a break, or meeting in a garden. It is that the aristocrats in the 18th century enjoyed taking a walk in the nature while taking some break for refreshing themselves away from luxurious and strict lives in a palace. In other words, what made clothes made of indienne trendy was the change of lifestyle that accepted a new kind of British style that is nature-oriented, and it was indienne that symbolically represented this.

In terms of fancy and ornamental court costumes of France in modern times, clothes made out of indienne that accords with exotic and countryside taste created a new fashion of so-called simplified fashion and light fashion in a royal court culture.