

## A Study on Costume Culture Interchange Resulting from Economic Factors

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### Abstract

The purpose of this study is to prove that interchange is the a key factor in costume style changes through case analysis in costume culture interchange, and further, to assist in gaining understanding of costume style changes of the present and the future.

Study findings show that the pattern of acceptance of costume interchange was mostly integration, though it was influenced by the method of transmission. The integration is a process in which a foreign costume culture is constructively mixed into the existing one, and a factor that changes the existing costume culture.

**Key words :** costume, interchange, economic factors, propagation

### I . Introduction

We are currently living in the age of internationalization and globalization in which boundaries of region, race, and nations are becoming obscure. Within the coinage of 'internationalization' and 'globalization' meaning of encounter and sharing are implied. Jung Soo Il<sup>1)</sup> perceived history as interchange through encounters and sharing which progressed through inter-mingling of different cultures. Peter<sup>2)</sup> also stated that interchange, or cultural contact was the great driving force of world history.

In other words, history of mankind has continued to evolve, and they perceived the

driving force of these changes as interchange between foreign cultures. Interchange has become a trend in modern history. More so, because a "global society" is being built through advancements in scientific technologies, geological and relative gap between different cultures have narrowed and as a result, interchanges between cultures have become more active.

Okawa Yatsuro lists 'transfer of civilization' as one of the factors in costume style changes. As civilization diffused and was received, costume styles changed through acceptance and integration of costume styles of other civilizations.<sup>3)</sup> Roach and Musa also presented cultural contact as one of the key

factors that bring changes in the external shape and internal function of costume. That is to say, cultural contact and interchange that encourage interchange of ideas, raw materials, and even actual costume items, can be causes for changes in costume.<sup>4)</sup> In order for interchange to occur, contact is inevitable. This in fact is the factors that makes interchange of costume culture possible, and can classify the theory of Jung Soo Il into 5 categories of political, economical, race, artistic, and religious elements.

In order to understand the rapidly changing modern costume culture and to forecast how it will evolve in the future, interchange, factors in costume style changes, must first be understood.

Therefore, this study aims to present a model of costume culture interchange process and prove that interchange is an element of costume changes through case analysis of interchange by various factors. In this study, through case analysis of costume culture interchange that occur as a result of interchange resulting from economic factors such as commerce, it will be revealed that interchange is an important element in changes in costume, and further, will assist in the comprehension of costume changes of the present and the future.

The contents of the study are: first, understand that costume style is a part of culture and with cultural theories as the basis, present models of interchange factors and interchange process of costume culture; second, prove that interchange is a key factor of change through case analysis of costume culture interchange resulting from economic factors, a factor of interchange, based on the

interchange process model.

As study method, content analysis using inductive method and documentary records through case analysis was used. Materials used in the study included documentary records such as thesis, historical documents, references, and also interviews and visual records such as photographs.

The target of the study is costume culture interchange between regions of different costume cultures, or interchange resulting from economic factors between race or nations. However, the scope of such interchange of costume culture is very broad based on the era, region, and degree of interchange, therefore limitations exist in analysis of all cases. In addition, because the purpose of the study is not in proving cases of interchange, therefore, cases of interchange that have been somewhat studied and identified will be used for the purpose of the study.

Analysis of results from a diachronic perspective of costume culture interchanges that have been studied fragmentarily will serve as a fundamental study that will establish new grounds for the detailed field of costume culture interchange in the field of fashion design. In addition, perhaps the developmental history of costume may shift from a single point of view to more various points of view.

## II. Theoretical Background

### 1. Cultural change and interchange

Culture is a variety of life's methods resulting from human actions, it is collectively

studied, and it is a unique phenomenon that can be seen only through humans who display traditional societal characteristics. Such culture continues to develop with time.

Friedrich Ratzel (1844–1904) explained the concept of culture through theory of diffusionism. Cultural elements created in a certain society are transferred and expanded to other race through movement and contact.<sup>5)</sup>

Murdock explained cultural change as 4 types of opportunities for change. They are, alteration, invention, tentative plan, and borrowing.<sup>6)</sup> Of these "invention" means to create technology or action that is completely new, and "borrowing" means technologies or actions that have been acquired from other cultures through imitation of their society. "Invention" and "borrowing" are important concepts in explaining cultural changes in a society, and can be seen as being in agreement with Jung Soo Il's concept of autogenesis and imitation.

Jung Soo Il perceived the continuously changing human cultural history as history of encounters and sharing between heterogeneous civilizations, in other words, as history of interchange. This is possible due to the cultural attributes of autogenesis and imitation.<sup>7)</sup> Autogeny is an intrinsic and central attribute of culture and controls universality and individuality of culture. Imitative nature is a denotative and peripheral attribute which brings about transmission and reception of culture.

The imitative nature of culture was referenced also by Marc Auge. In his lecture notes entitled 'Culture and its movement', Auge states that culture is a form of product of compromise.<sup>8)</sup> In other words, all cultures

are those of borrowing and imitating, therefore, other cultures must inevitably be borrowed and imitated. Therefore, no pure form of culture exists. At the same time cultures formed solely from imitation and acceptance of other cultures also do not exist.

In addition, Hirano Kenichiro included as factors that bring about new changes internal factors such as 'Invention' and 'discovery' and external factors such as introduction of foreign cultures.

The above theories do not perfectly answer all questions pertaining to cultural changes, however, one certainty is that culture has attributes of borrowing and imitation, and it is actualized through contact with different cultures. Contact is in fact interchange. Contact between cultures take place with a certain factor as an opportunity under the historical background of a specific time period. Jung Soo Il perceived various societal environments that regulate the history of interchange as the historical background of interchange and classified them history of politics, economics, race, and transportation. Political historical background signifies political environment and circumstances such as military conquer and political rule, and economic historical background signifies an environment formed in order to establish economic relationship such as commerce with other cultures. Background of history of race signifies reception of culture through movement of races, and transportational historical background signifies use and advancement in means of transport that make realization of interchange possible, which is also a prerequisite of all interchange.

Cultural interchange is the process of

propagation and acceptance through contact between different cultures. Propagation is transfer of cultural elements or characteristics of a particular culture to another. In order for propagation to be made possible, contact between cultures must be made. Wissler(1870–1947)<sup>9)</sup> categorized such propagations into natural propagation and intentional propagation. Jung Soo Il's<sup>10)</sup> categories include direct propagation, indirect propagation, continuous Propagation(延播) and intermittent Propagation(點播), and categories of Hirano Kenichiro<sup>11)</sup> include aggressive events and unaggressive events.

Natural propagation described by Wissler takes place without the knowledge of people, and intentional propagation takes place actively and intentionally through deliberate actions such as settlements, war, and missionary work.

Jung Soo Il's direct propagation is realized through direct passageways and means, and medium of civilizations therefore it is expeditious and propagation of original cultural elements is possible. On the contrary, indirect propagation results from third party involvement therefore it rather slow, and propagation of modified cultural elements can result.

An example of propagation resulting from Hirano Kenichiro's category of aggressive event is forced propagation as in through colony rule, an unwanted event by the recipient. Propagation from unaggressive events occurs as a result of voluntary and active acceptance of cultural elements through media, transportation, advancements in communication, economic profit, etc.

Acceptability of culture signifies a condition in which diffused culture is incorporated in to

the receiving culture. Propagation of culture does not necessarily mean acceptance, and only those elements that can be adopted and incorporated into the receiving culture are accepted. The selected propagated culture makes unavoidable contact with the receiving culture and in the process, a cultural change referred to as acculturation takes place. Cultural changes are the result of acculturation that takes place in the interchange process.

Redfield and Herskovit separated the acculturation process which is a part of the acceptance process of propagated culture into three categories of: Selection of characteristics, decision and integration of characteristics, and result of acculturation.<sup>12)</sup> This was further broken down by Hirano Kenichiro into 5 stages of: commencement of sectional breakup, inflow of foreign culture, resistance, re-interpretation of cultural element, and reconstitution.<sup>13)</sup>

'Commencement of sectional breakup' is a phenomenon that takes place when a cultural element that exists as a part of certain culture is not able to exhibit its function. At this time foreign culture becomes necessary. If foreign cultural elements are selected and accepted using a filter at the stage of 'inflow of foreign culture' a certain degree of difference, rejection and resistance to foreign culture may result.

'Continuation of sectional breakup' signifies break up of existing culture resulting from inability to adapt to changing environment due to inflow of foreign culture. A new change must be found prior to complete breakup. Elements of foreign culture are selected because of their function and significance, however, the functions and significance of

cultural elements were those of the propagators, and may not be suitable for the receiving cultural system, therefore, certain degree of changes may result. Hirano Kenichiro described this process as reinterpretation. 'Reconstitution' is the process in which new cultural element is completely absorbed resulting in revival of culture as a result of integration of new cultural elements and recreation of traditional culture. Redfield categorized this stage that can be evidenced in results of acculturation into assimilation, adaptation, and reaction, and Jung Soo Il categorized it into fusion, deliquescence, and assimilation.

## 2. Change and interchange of costume culture

Each race has its own costume culture with costume elements influenced by their regional features and cultural form. Through such ethnic costume, their tradition, custom, convention, religion, and other matters sought can be evidenced. That is to say, costume is not only a physical possession but also a form of culture that embody the emotions of people.

First, the fact that culture is not static and that it goes through changes as a result of cultural contact and interchange was examined. As a result of cultural change, its products and systems also go through necessary changes, and, costume which is a reflection of the era and a product of culture, individuals, and race also change through interchange.

Costume culture interchange is a process of propagation and acceptance between heterogeneous cultures, or even, between

sub-cultures of homogeneous cultures.

Because interchange takes place with a certain factor as an opportunity under the historical background of a specific time period, the factors of costume culture interchange is classified into 5 categories by modifying and supplementing theories of Jung Soo Il.

First, transportation historical background that can serve as prerequisite for all interchange was eliminated, and borrowed the historical background of political, economical, and racial elements. In addition, cultural factors and religious factor that have high level of propagation and can be expressed by using costume as a tool were supplemented.

Of these, interchange resulting from economic factors addressed in this study refers to economic factors signifies the social environment and conditions of interchange that were established to form economic relationships with other cultures including commerce.

By supplementing such costume culture interchange process with theoretical background, the process is presented in three stages of propagation, selection, and re-interpretation. The first stage 'propagation' can be categorized into two categories based on the way foreign culture is introduced. First is aggressive propagation such as in colony settlement and war. Second is unaggressive propagation that occurs as a result of voluntary and active acceptance with advancement in transportation or commerce.

In the second stage 'selection', factors that serve as filter to determine whether foreign culture is suitable and necessary to the receiving culture are tradition and value, and costume culture that is not rejected is selected and accepted. There are two types

of acceptance. One is functional acceptance through a normal propagation process, and the other is anti-functional acceptance that was forced upon the receiving culture<sup>14)</sup> In most cases of anti-functional acceptance, resistance occurs.

The final stage 're-interpretation' can be viewed as result of acculturation. Function and significance of selected foreign costume culture elements are modified to some degree in order to accommodate the existing costume culture of the receiver, and this process is called 're-interpretation'

The results of reinterpretation are deliquescence, assimilation, and fusion. Deliquescence is a phenomenon in which a third culture is formed that is completely different from the propagating culture and the receiving culture, and assimilation is an one-sided absorption. Fusion is a phenomenon in which the receiving culture forms a balance with the elements of new external culture for reconstitution, and it can be considered the most ideal change of culture. It can be concluded that costume change takes place in this last step.

### III. Analysis of Costume Culture Interchange Resulting from Economic Factors

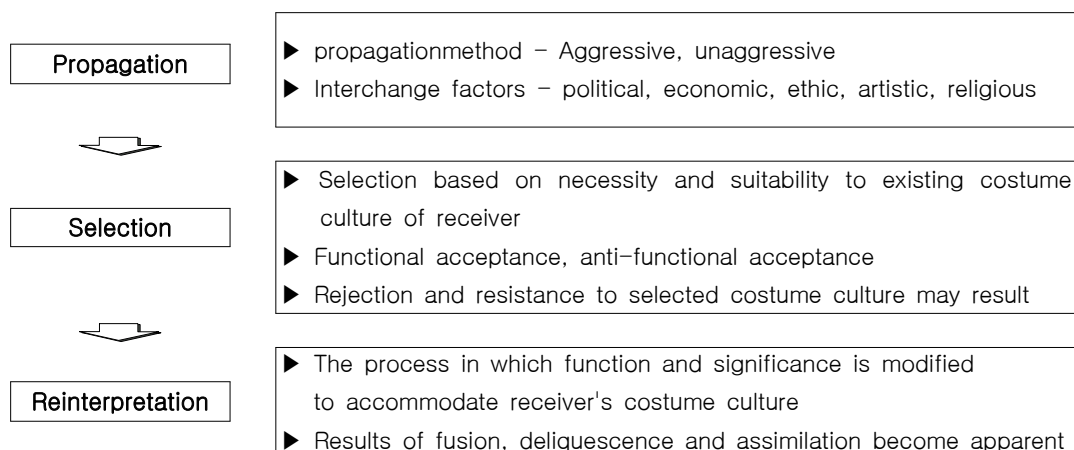
Economic factors are societal environment and condition for interchange formed in order to establish economic relationship, such as commerce, with other cultures. In this chapter, cases of costume culture interchange resulting from economic factors are analyzed based on the aforementioned three stages of interchange process of propagation, selection, and reinterpretation.

#### 1. Propagation of Silk from China in Rome

##### 1) Propagation

Propagation of silk was made possible by propagation of textile and sericulture · silk spinning technology. From China, its country of origin, distribution of silk extended to the Korean peninsula and Japan to the east, and to Rome to the west. The concept of Silk

<Table 1> costume culture interchange process model



Road started from China and India, and China and Syria, and expanded to Rome to the west and to Korea to the east, and expanded not only by land but also by sea.

Propagation of textile along the Silk Road can be verified through remains of ancient Chinese silk that is found in the periphery of the Silk Road.

Persia, who established a mighty unified empire in the ancient central Asia and West Asia, was located at the major geographical point of transportation between China and Europe, therefore, not only was Persia a relay of East-West interchange, it was a direct consumer of Chinese silk.<sup>15)</sup>

According to ancient literature of India, another silk route, Chinese silk was first introduced to India around 400 B.C. It can be presumed that the silk fabric serica seen in India by King Alexander of Macedonia was in actuality, Chinese silk.

On the other hand, sericulture technology was propagated in the 2nd - 3rd Century A.D. through Silk Road Oasis to various countries to the south and by the end of the 3rd century, it propagated to northeast India and Kashmir, and to Persia and Syria by 4-5th century, and to Byzantine by the 6th century.

The country named Ugi located in the vicinity of the oasis route acquired the sericulture technique through a political alliance.<sup>16)</sup> As a result, sericulture silk spinning technology as propagated to many parts of the world with its first departure from the country of Ugi.

In other words, although China and Rome interchanged silk in mass volume, there were no direct contact between the two and indirect contact was made through other

countries various regions.

## 2) Selection

In Rome, the final destination of Chinese Silk, silk from the 1st century was functionally selected and accepted. There were many types of silk in the ancient period, however silk with the best quality was from the region of Jangan of China. The silk from this region was spun from white cocoons, and was a soft, shiny, white fabric. It was the only fabric that can be dyed with any color. However, because of its heavy weight, and the distance traveled, it came with expensive transportation costs. In addition, due to the tax levied on the silk by every transit countries, silk was given the same weight as gold in Rome, and it was truly a sterling article of high price.<sup>17)</sup>

Silk interchange between China and Rome spanning over many regions took place indirectly. It occurred through natural propagation that took place over an extended period of time, and was functionally accepted by the receiver based on its need. Therefore, despite its high price consumption of silk continued to increase.

When the nobles showed tendency of only wearing clothing made from silk and this extravagancy became uncontrollable, Emperor Tiberius of the early empire issued a royal ordinance preventing men from wearing silk. However, extravagant use of silk did not decrease but became even more rampant.

As seen above, silk that was accepted based on the need of the receiver did not face any particular resistance, but the royal ordinance that prohibiting use of silk may be considered as a part of resistance.

### 3) Reinterpretation

Silk, a luxury item, was too heavy and was not suitable for Mediterranean climate. Therefore, in order to decrease the weight and reduce its price, a new fabric was spun by combining silk and linen. However, clothing made from 100% silk remained popular.

Romans who consumed silk in mass quantities were not satisfied with importing it, and tried to satisfy the demand for silk by acquiring sericulture and silk spinning technologies. As a result, in East Rome, in the 6th century of Justinianus I, silk worms were smuggled from Serinda, the north region of India, by priests who were sojourning in the area for many years.<sup>18)</sup> Sericulture in Rome was exclusively managed by the royals and through the years, Rome was able to manufacture its own silk of high quality and was even able to export quality silk products to foreign countries.<sup>19)</sup>

## 2. Propagation of Cotton Fabrics of India in Europe

### 1) Propagation

In European records pertaining to cotton fabric, Chaplain Edward Terry in 1655 compares dacca muslin to evening dew and running water. Dacca muslin has an extremely light weight, with 73 yards weighing only 1 pound, and for this reason it was highly appraised by the Europeans.<sup>20)</sup>

Chintz is another form of cotton fabric of India that propagated to Europe along with dacca muslin. Chintz is a fabric with patterns and has been made since ancient India. Prior

to being introduced in Europe, Chintz was interchanged in Egypt, Persia, and Southeast Asia through the ancient Silk Road.<sup>21)</sup>

Propagation in Europe occurred when the Portuguese and the Dutch purchased Indian cotton fabrics in order to interchange with spices of the east Indian islands. A portion of the fabric was taken back to Europe out of curiosity, but to their surprise, the fabric received favorable reaction from the women of Europe. In other words, after unaggressive propagation took place, with gradual increase in demand, direct interchange was made possible.

### 2) Selection

Initially, muslin was primarily used for decorating purposes such as men's cravats and women's neck-handkerchiefs. However, in 1770, it became popularized as fabric used for European garments.

At that time, for expressing delicate and traditional style of women's apparel, fine, translucent muslin was most suitable. Therefore, in the beginning of 19th century, muslin became the most fashionable material for apparel, and as a result, its demand rapidly increased and interchange became more active.

The pattern in Chintz and its variety of vivid colors gave the Europeans an exotic sensation and something new and different. By the end of 17th century, design of chintz differed significantly from that of India's traditional chintz. This is because it was redesigned as "eastern style" that meets the demands and suits taste of Europeans. It was a compound design that incorporated designs of Europe and China. In Europe such design



was recognized as "Eastern Style".

The high demand of Chintz in India prompted the fabric manufactures of Europe to produce "indiennes", an imitation product of Chintz. However, indiennes and its poor quality on the contrary increased the popularity of Chintz, resulting in rapid increase in its import. Ultimately, in year 1700, England established an ordinance by law prohibiting excessive import of Chintz or other eastern products in quantities greater than that to be re-exported.

Imposing such sanctions is an extreme resistance, but it was not resistance of the consumers who chose a costume culture, but of the manufacturer and the nation in pursuit of economic gains.

On the other hand, although muslin was not a fabric whose import was prohibited, production of affordable muslin in Scotland and Lancashire using machinery in the late 18th century brought an end to import of Muslin from India. This resulted because the quality of existing costume culture surpassed the received culture and the reason for selection became no longer necessary. This natural phenomenon is a case in which resistance stage is eliminated.

### 3) Reinterpretation

Indian fabric import in its beginning faced resistance due to opposition of textile makers and government prohibition of its import, however, by stimulating the cotton spinning industry and causing acceleration in development of their roller printing, chemical dyes, and pattern making, it brought about an expansive growth in textile production.

Through advancements in dye technique

and pattern making efforts, Chintz became an essential fabric in Europe. Imitation of Indian fabric is a type of assimilation process, however, because it was a technological imitation, its results were positive. That is to say, this is a case in which production capacity of a country was enhanced through interchange.



<Fig. 1>Empire style <Fig. 2>Robes using using Muslin, 18C. India's Chintz, 18C.

### 3. Propagation of Kashmir Shawl from India in Europe

#### 1) Propagation

The term Kashmir shawl was coined because it was made in India's Kashmir region over many centuries, and its material was cashmere. The time frame in which Kashmir shawl was propagated to Europe was in the 19th century when England colonized and ruled India using the disorder of India's Mughul as an opportunity for colonization.

Ambassadors and masters Europe brought India's Shawl as gifts back to their native country, and officers of Napoleon's military

stationed in Egypt also sent shawls to their wives and lovers as gifts. The vivid colors that beautifully drape, and the conical pattern that seems to express the mystery or the East attracted the women of Europe.<sup>22)</sup>

## 2) Selection

At the end of the 18th century, classical style costume was in fashion. India's kashmir shawl was a form of thermal outerwear that complemented classical apparel, and at the same time an accessory that can complete a style, therefore it was functionally accepted by women of Europe.

With its high import cost, it was a luxury item, but because possessing gave them self satisfaction and received envy from others, women of Europe desired the shawl even more.<sup>23)</sup> Queen Josephine, who was considered a fashion leader of the period, is said to have between 300 to 400 shawls in her possession.<sup>24)</sup>

In the design of Kashmir Shawl, conical pattern frequently appeared. This motive shows conical shapes and cone shapes, but also signifies India's Buta flower (Buta means flower in the Indian language). Until 1830's the conical shape was short and round, but changed to a shape that is long and thin, and by 1850's its shape was almost abstract.

Kashmir shawl that was propagated through interchange was positively, actively, and functionally accepted by European women due to its rarity and high quality and therefore did not face any resistance.

## 3) Reinterpretation

To produce a single shawl, the process required involvement of many people, had to

be transported over a long distance, and because its material cashmere was valuable, imported shawls were very expensive and its supply was scarce. In addition, due to the war<sup>25)</sup>, its level of import drastically decreased and traders began producing imitations of kashmir shawl.



<Fig. 3> Queen Josephine wearing a costume made with a paisley pattern shawl

However, cashmere strands that makes the shawl drape with softness was too expensive to import. Many attempts were made including breeding of sheep, however, they were not very successful. As a result, European shawls were weaved with several types of threads. Norwich and Edinburgh became the central location of shawls, but as production of shawls in the paisley region of Scotland began, the central location was moved. The design was an imitation of the conical pattern of Kashmir shawl, and this conical motif came to be known as "paisley". In other words, the feathered conical design that have been standardized as pattern for cashmere shawls transferred as a result of imitation by Europeans, and ultimately, such motif was

called "paisley" even in India.<sup>26)</sup>

Kashmir shawl that originated from India were imitated in various locations of Europe, and imitations shawls from the Paisley region that combined designs of India and Europe, producing a pattern that appeared new and different, were exported to as far as India and Persia.<sup>27)</sup>

Demand in shawls faced temporary decrease as romantic style apparel became popular, but with the introduction of crinoline, it was met with a second wave of prosperity. With the paisley pattern, checker design and turkish patterns became popular, and square shaped shawls that were folded diagonally into a triangular shape were preferred.

#### 4. Propagation of Chinese costume Culture in Europe

##### 1) Propagation

In the 18th century, Europe was fascinated with the Chinese culture more than any other time. Interchange with China that had only been conducted through India and Southwest Asia had been made direct at the start of the 17th century.

At this time, with the collapse of Myung Dynasty of China during which interchange with foreign nations was stagnant, its commerce became increasingly active with the rise of the Cheong Dynasty. China's seaport city Gwanddong became the central point of foreign interchange. India's Dongin also received many commercial vessels from many European countries such as France and Netherlands who have set sail for their goods. They imported from China a tremendous amount of furniture, china and porcelain,

textile, and decorative fans.

Chinese products that were pouring into Europe as a result of interchange were being rapidly received by people of Europe. This was because their fantasy, mystery, and curiosity toward the "East" that had been stimulated during the crusade had reached its peak.

Due to the open door policy of China, interchange with Europe was directly conducted, and as a result of such economic factor, cultural products of China were propagated to Europe in great abundance.



<Fig. 4> Costumes of Chinese officials used in masques, 1674.

##### 2) Selection

Of the many cultural products propagated to Europe, products that were functionally selected and accepted by Europe's costume culture are apparel, fans, and hair styles.

Apparel of China under the Ch'ing Dynasty were borrowed for theatrical plays that were popular in Europe in the 17th century. Berain, who was in charge of the stage and costume of theatrical plays at the Royal court designed costumes of Chinese government officials.



<Fig. 5> Chinese wear worn over robes, W.M.Paxton, 1910.



<Fig. 6> Pigtails of macaronis, 18C.

Of the many Chinese objects imported by Europe, the object that holds the record for the greatest amount imported is the hand held fans. Fans were accessories of absolute necessity because it completed a women's outfit. Also, not only did they serve as accessories but were also used as a communication device between lovers, and due to their scarcity they were used to display their social influence and wealth.<sup>29)</sup>

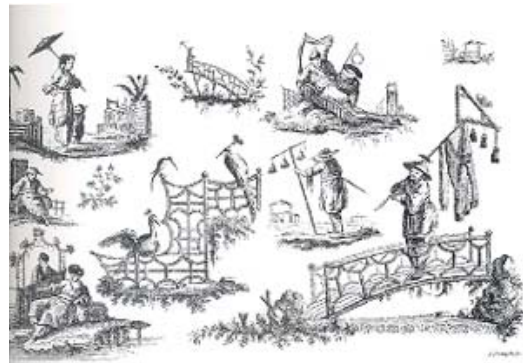
On one hand, the characteristic hair style of China under the Ch'ing dynasty, single braided pigtail, was well illustrated in imported items such as fans or fabric. This hair style was first selected by the troops of Friedrich Wilhelm I of Preussen. For troops who require mobility, braided hair was more simple and convenient than a large wig that was the universal hair style of the period. Other European troops followed in Preussen's example, and Preussen's braided pigtail style spread to various nations.<sup>29)</sup> This style was also accepted by civilians, but mainly in the form of a wig. The number of braids ranged from one to multiple, and the wigs were called "pig-tail wigs".

Pigtail style that was borrowed through Chinese themed illustrations were preferentially selected by the military because of its practicality but it was then imitated by groups of fashion leaders and disappeared following the French Revolution when wigs were no longer being used.

Costume culture of China was selected by the upper level of European society based on their curiosity of the East and their foreign taste. Chinese elements that enrich their costume culture was accepted positively and actively without any resistance.

### 3) Reinterpretation

Rather than being satisfied with the received cultural products of China, Europeans attempted to reproduce them. The leader of such attempt was Jean-Baptiste Pillement. He published many design collections using Chinese themes, and through his work, many other designers were stimulated.<sup>30)</sup>



<Fig. 7> Vignettes by Jean Pillement, 1762.



<Fig. 8> Fan of Rocco-Chinoiserie style, 1750.

According to Oliver Impey, such Sinicism is "a European symptom in which various eastern styles are combined with European styles such as rococo, baroque, and Gothic" and coined the term "chinoiserie" meaning "Chinese-liking".<sup>31)</sup> In other words, they were not satisfied with imported products from China and by publishing design collection of Chinese styles, designers supplied designs and themes to one another and transformed the style into a creative style referred to as chinoiserie-rococo.

#### IV. Summary and Conclusion

This study was conducted because of the belief that in order to understand costume style change of the present and the future, a study on interchange, a factor of costume change, must first be conducted. The purpose of this study was to prove that interchange is a key factor in costume style changes through case analysis in costume culture interchange, and further, to assist in gaining understanding of costume style changes of the present and the future.

In order to present theories that are able to

analyse costume culture interchange, culture, cultural interchange, and costume cultures were examined, and based on the results, a costume culture interchange process model and its three steps, propagation, selection, and reinterpretation, were presented. In the propagation stage, factors of interchanges and aggressive and non-aggressive propagation methods were analyzed. In the selection stage, acceptance methods were analyzed as function and non-functional, and evaluated the occurrence of resistance based on the method of propagation and acceptance. The last stage of reinterpretation is a stage in which the function and significance of accepted costume culture is modified and changed to accommodate the costume culture of the receiver, and brought about results of fusion, deliquescence, and assimilation.

The results of case study on costume culture interchange resulting from economic factors based on the costume culture interchange process model presented above are as follows.

Interchange of Chinese silk can be seen as two types of interchange which are textile and sericulture. Textile interchange was a result of commerce, and occurred indirectly and functionally spanning various regions. However, sericulture showed characteristic of propagation without the desire of the propagator. It was propagation of technique that can bring about economic gain, and although China had no desire to propagate the technique, it nonetheless occurred through positive and active acceptance of the receiver. Interchange resulting from the need of the receiver resulted in functional acceptance.

Cotton fabrics of India of high quality that provide an exotic feel was functionally

accepted in Europe and significantly affected its costume culture. However, due to resistance of European textile manufacturers and the government, ordinance prohibiting import was established, and by imitating India's textile, they were able to acquire engineering skills which in turn increased the production capacity of their own countries. This is a case of assimilation in which existing costume culture was able to develop as a result of being stimulated by foreign costume culture.

Kashmir shawl was a form of luxury item that satisfied the desire for self expression of European women. It was directly propagated through commerce, and because it was an interchange based on need, it was accepted functionally without resistance. Shawls that were naturally incorporated into fashion of European women faced a rebirth. It first started as imitation of kashmir shawl design, but through their own technology and effort, they were able to reverse-export their own paisley shawl. This is a case of fusion in which cultural elements of the propagator and the receiver are combined to form a new element through functional acceptance.

Chinese costume culture that was selected as luxury items were actively received without any resistance. Not being satisfied with consumption only, by combining the chinese style with their rococo style, they created a new style of chinoiserie.

The majority of interchange as a result of economic factors has been functionally accepted based on the need of the receiving culture. Kaftans of the East were accepted by Europe because it offered comfort. The front opening made it easy to wear and remove, and the roomy silhouette and the soft texture were

comfortable to the body. Chinese silk and Indian Kashmir shawl were actively accepted in Europe despite its expensive price because of their excellent quality, discriminating price, and also because it was a way for the consumers of the products to flaunt their wealth and social status.

The conclusion obtained through case studies of such costume culture interchange is that interchange is an important driving force that brings about changes to costume culture. All interchanges were not greatly affected by methods of propagation and acceptance, and resulted in fusion. Fusion is a process in which existing costume and foreign costume come together constructively to for a new costume culture therefore change in costume style is inevitable. In addition, rather than changes occurring within an existing costume culture, fusion of heterogeneous costume cultures through interchange is more effective and definite.

Interchange is a positive factor that enhances and brings about new changes to existing costume culture, and the society of today and the future will be the optimum environment in which interchange can occur easily and frequently. Therefore, in order for our costume to gain lead in the international stage, it needs to be the principal body of interchange. Principal body of interchange does not only specify a propagator. Although there are concerns that our costume culture will be threatened, we must not be stingy in accepting different costume cultures in order for us to take a step towards advancement.

The scope of interchange of costume culture, which is the subject of this study, is very broad, therefore limitations existed in analysis of all cases therefore, mutual interchanges were eliminated and the study



was conducted within the bounds of unidirectional interchange.

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