

The Relationship between Dressing culture and Magic culture, Ritual culture in China

TU Hengxian

Prof., Dong- Hua University, Shanghai 200051, China

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Abstract

본 연구는 역사문화의 입장에서 중국 복식문화의 원류에 관해 연구한 것으로 무속과 禮樂문화가 그 형성에 영향을 미친 것을 밝혔다. 중국복식문화는 고대 주술문화에서 중요한 역할을 했을 뿐 아니라 상당한 비중을 차지하였다. 중국 복식문화의 성숙기와 西周 때의 중국 禮樂文化의 형성은 매우 밀접한 상관이 있다. 禮樂문화의 표현에서 계급성을 내용으로 하고 형식성을 특징으로 하는 체제에서 중요한 작용을 하였다. 동시에 복식문화 자체도 이 시기에 아주 풍요롭게 발전하여 중국 문화의 견고한 기초를 확립하였다.

Key Words: 복식문화(dressing culture), 주술문화(magic culture), 제사문화((ritual culture)

I . Introduction

Dressing is a kind of culture. Its origin and development were related to geography region, climate, historical background, etc. Let's look into the circumstances in respect to the origin of Chinese dressing culture.

Chinese civilization is originated in the valley of the Yellow river, which is isolated by the immense Pacific Ocean in the east, the high Pamirs and the Himalayas in the west, and the cold vast steppe in the north. The unique geography region produced an independent developing civilization and formed its unique culture. In Chinese civilization, because the warm climate have four distinctively clear seasons-spring, summer, autumn and winter, dressing plays an

important role in Chinese social life. Chinese dressing culture has its characteristics different from othercivilizations and abundant content.Chinese dressing culture was influenced by the magic culture in its origin and by the ritual culture in its development.

II . The origin of Chinese dressing culture was influenced by the magic culture

In modern time, the anthropologists consider the magic culture as the dominant form of the primitive culture. The origin of the dressing culture was closely related to the magic culture. The primitive people paid great attention to dressing up, it was not merely for beauty, and mostly it was served for magic. The wizard or witch acted as the herald or messengers between gods in Heaven and people on the ground, he (or she)

had to be distinctive to the ordinary people, not only at internal intellect, but also in external appearance. They usually dressed in vivid color or tattooed on the body, or draped and wrapped with animal furs, adorned with plumes and wore rings of conch, shell and bone bead. They dressed themselves up in a distinctive way to express the ideas for worshiping to gods, the frightening to the devils, the adoration to the totem. Some of them might become the props which could be easily put on or taken off in magic rite. They might be the original meaning of the clothing at the remote ancient, and probably this was the original motive to dress for the primitive people. Therefore, the origin of the dressing culture is closely related to the magic culture.

The historians think that the primitive religion came from the magic culture, almost all the nations in the world had the stage of primitive religion, and all the religion could find its historical trace in the magic.

It is considered that the time the magic came forth was not posterior to the late Paleolithic era in Europe. As it was in China, people found the red powder of hematite to be scattered around the corpus in a cave site 18000 years ago, on the top of the mountain in Zhou Kou Dian (周口店), Peking. It was considered as a habitude of the primitive people, the red might be a sign of the consanguineous ties between the people alive and the people passed away, or might be a form of the spirits worship. The phenomenon showed that there had existed primitive religion, i.e. the magic in the primitive people in the cave site 18000 years ago.

It is considered that the time that the origin of dress in primitive people came forth could also be traced back to the late Paleolithic era. The relics of primitive dressing were also survived in the same cave site mentioned above, where the small polished stone beads, animal teeth and sea shells with drilled holes were found. They were used as adornments for the primitive people. The most surprising thing was that a needle was found in the cave site, which was made of the animal bone, measured 82 mm at length with a hole of 3.1 mm at the end. The needle is smooth in the

body and sharp at the point, it should be used to sew pieces of the fur together. If we link it with the primitive religion at the same site, we could infer that there could be some original relationship between the dressing culture and the magic culture.

We can also find some traces about the relationships between dressing and magic in ancient literature. It was recorded in the book "Guo Yu · Chu Yu" 《国语 · 楚语》, an old literature written by Zuo Qiu Ming 左丘明 in the Spring and Autumn Period (770B.C.-475B.C.), that in ancient time, people and gods were distinct, the wizard or witch served as the herald or messengers between gods in Heaven and people on the ground, he or she had to be intellectual, moral and wise enough, if all these quality they possessed, then gods would arrive and adhere to his body.

Apart from it, it was necessary to have ceremony and special atmosphere to invite the gods. The wizard acted as the leading and central role and had to have specious dressing up to invite the gods. It was described in "The Songs of Chu", 《楚辞 · 九歌》Chu Ci, Jiu Ge, a collection of poems, written by Qu Yuan 屈原 in the Warring States Period(475B.C.-221B.C.), that the wizard or witch dressed speciously as beautiful as flowers after bathing in the water with full aroma of the orchid flower, in order to invite the coming of gods. This should be the old habitude surviving in Chu region in ancient China. All these showed that the dress of wizard or witch played an important role in the ceremony of inviting gods.

The new connotation was added to the dressing culture as the magic culture developed in Yellow Lord (Huang Di 黄帝) period, a legendary monarch in ancient China about 4600 years ago. The action of dressing was more important in social life, it was recorded that Huang Di 黄帝 laid down the ordinance about dressing to give the clothing a signification relating to the heavens and the earth, the upper garment is black like the color of the sky at dawn to represent the heavens, the under garment is yellow represent the yellow earth, as the result, the country was achieved great order across the land and the

society became more stable. The fact proved the strong function of dressing in Chinese magic culture. The dressing culture had exerted greater influence on social life than before.

Subsequently in Tang Yu Yao Shun (唐虞尧舜), two legendary monarchs in ancient China) Period, the influence of the dressing culture was strengthened to a formidable degree, it was said that there were no corporal punishment for the criminals then, while the headdress and clothing were used as a kind of punishing tools. For example, the criminals were dressed in a black muffle instead of a permanent crime mark or design made by an indelible pigment on the skin, or dressed in a reddish brown garment instead of cutting nose--a corporal punishment in ancient China. These facts were suspected by some people afterward. Certainly, it was difficult to understand by the most people at a later time if we attributed the success of the clothing punishment to the naive and the shame feeling of the ancient people. But if we related the clothing punishment to the magic culture, we could comprehend that the clothing punishment had the great power to overawe the criminals, who were frightened by magic into submission.

We also found a vestige of dress related to the magic culture in archaeology. In Shang and Zhou Period, the animal motifs of the arts were usually used as a kind of instrument to communicate with the gods by the wizard. That is the why the animal patterns were widely used in the bronze vessels for sacrifice. The trace in the dressing also existed in archaeological antiques. We found the garment called Bi Xi (蔽膝) with beast head pattern in a stone statue dating from Shang Dynasty (16 century B.C.-11 century B.C.), unearthed in Hou Jia Zhuang, An Yang, Henan province.(河南安阳侯家庄) The garment(Bi Xi蔽膝)is a length of cloth, narrow at upper end and wider at lower end, tied at the girdle draping on the under garment between thighs. It is considered as a sign of noble in ancient China and was usually dressed at the other ceremony in sacrificial rite. The fact proved that the garment(Bi Xi蔽膝) with beast head pattern was a

vestige of dress related to the magic culture.

So we may conclude that as Chinese civilization was originated in the valley of the Yellow river, it was located in temperate zone, where four seasons was distinctively clear. Therefore, the connotation of the dressing culture was plentiful, and the dressing culture played an important role in the ancient magic culture. In China the origin of the dressing culture was closely related to the ancient magic culture.

III. The ritual culture and the development of Chinese dressing culture

In Shang Dynasty (16 century B.C.-11 century B.C.), the magic culture had been evolved into the sacrifice culture, there were sacrifices for gods or ancestors almost every day, a variety of rituals were derived and gradually evolved into a lot of complicated systems to form a complete standard system in Zhou Dynasty. That is the core of the ritual culture which greatly influenced Chinese culture and became the foundation of Chinese traditional culture.

At the early period of Zhou Dynasty, there had been professional officials in the royal court to take charge of raw silk(Dian Si 典),raw ramie, dyeing silks, to supervise the making up of costume and the garment for emperor and empress to dress at ceremonies. The plentiful textile stuff (silk, ramie, hemp, wool etc.) in ancient China and the well-ordered administration for textile and clothing productions (figured weaving, painting, printing, embroidery, tapestry etc.) promoted the establishment of the system of the dressing culture in Zhou Dynasty.

The dressing culture is a very important part of the ritual culture, its function in the ritual culture reflected in following fields:

1. The function to distinguish rank and status

In the momentous ceremonial occasion the stuff (silk, fur, ramie) and its appearance (figured, embroidered, painted or printed) of the clothing

became a significant sign to distinguish the scales of ceremonies and the status of dressers.

2. The function of political education

Some dress or the section of the garment especially used in the occasion was abstracted to an idea or a symbol to express a meaning related to the social moral value and ethic in order to serve as a tool of politic education.

There was a complete set of dressing rules and guides at sacrificial ceremonies laid down in the book "Zhou Li" (周礼), which records the rituals in Zhou Dynasty (770B.C.-221B.C.). For example emperor dressed da qiu (大裘 a fur overcoat) and wear Mian (冕, crown) when sacrificed the Heavens and the Five Emperor; dressed Gun (袞, a garment with dragon pattern) and wear Mian (冕, crown) when sacrificed the died monarchs, etc.

Mian (冕) was consisted of mian ban(冕板, a rectangular board) and chui liu (垂旒 strings of jades), the thread for stringing jade beads with five colors. The number of the strings draping from mian ban (冕板) differed according to the rank of the wearers. For example the emperor's crown had 24 strings, one half in front and another half in back, each string with 12 jade beads; total 288 jade beads, five colors of jade such as red, white, dark green, yellow, black are used; while the duke's, 18 strings, each with 9 jade beads, total 162 jade beads, three colors of jade such as red, white, dark green are used; the comte's and marquis', 14 strings, each with 7 jade beads; total 98 jade beads, three colors too; the vicomte's or baron's 10 strings, each string with 5 jade beads; total 50 jade beads, three colors too.

The differences also showed on the patterns of the ceremonial dress, for example, in the ceremony to sacrifice the Heaven, emperor dressed garments with 12 patterns, six pattern on upper garment and another six pattern on under garment, according to the descend order, while the duke with nine patterns, the comte and marquis with seven patterns, the vicomte and baron with five patterns, to adapt to the strings of jade beads on mian liu旒.

In Shang Dynasty (16 century B.C.?11 century B.C.) the thinking and activities of ruler were almost governed by Heaven. From Zhou Dynasty, the spirit of the human being was attached importance in Chinese culture. And this spirit penetrated every field such as thinking, learning and culture modality. It based on the human relationships in the patriarchal social system. The core of it was benevolence, i.e. being kind and loving each other. Confucius(551~479 B.C.), Chinese famous philosopher in the Spring and Autumn period, suggested that the benevolence could be linked to people's ordinary life, therefore something was personified, provided with some good characters like the man of moral integrity. This was reflected sufficiently in the dressing culture, some dressing was regarded as a person with some good quality in ethics and moral principles, the influences of the dressing culture in politics and education were strengthened.

For example, the draped strings of jades (chui liu 垂旒) on Mian (冕crown) was used to remind the ruler who wore it to look at in straight sight, not to have a glance casting to the side, it connoted he shouldn't have wicked idea and should have moral uprightness and righteousness. The bigger bead on each side of ears was used to remind the ruler not to hear slanderous words.

The designs on the ceremonial dress had individual meaning. Sun, moon and stars symbolized their shining, mountain symbolized a rise of wind and rain, dragon symbolized diversification, bird symbolized beautiful color and pattern, alga symbolized clean and honest, fire meant bright, rice meant nourishing, zong yi (宗彝) a pair of ware for ritual) symbolize faithful and filial piety, fu (黼 axe) symbolized firmness and determination, fu (亞黼) meant to make a clear distinction between right and wrong.

The ritual culture also influenced the ordinary clothing, for example, Shen Yi (深衣) was the garment people wore at home or at informal meetings, its feature was that the upper garment and under garment were cut separately in twelve pieces to

symbolize twelve months a year, then sewn the pieces together. The hem had to keep level (symbolizing justice), the sleeve should be round draped at the back, the neckline had to keep rectangular at the place where front garment section overlapping inner garment section etc. (Round and rectangle implying rule or regulation that people should follow.) All this implied that a man should have a good behavior, his action must be proper and right as a civilian and justified as an official. So Shen Yi (深衣) was popular in Zhou Dynasty. From emperor to the common people all liked to wear it as informal clothing.

Shen Yi (深衣) expressed the filial piety by edging, if his parents and grand parents were alive, man's Shen Yi (深衣) could be edged with colored fabric, if only his parents alive, edged with dark blue fabric, if fatherless, edged with plain fabric.

Jade was also a favorable hanging ornament, it was recorded in the book "Li Ji 礼记", the book of etiquette, written in Zhou Dynasty (770 B.C.-221 B.C.) that a man of honor in the ancient had to wear jades as an ornament. When he walked or rode a horse, sets of jades would hit each other, to produce harmonious music to show his generosity and noble manner. Moreover jade was provided with the quality like a man of honor, for example, warm and smooth surface of jade could be compared to human benevolence; hard and solid in being of jade, compared to personal loyalty; its characteristics of being fragile but hard to be bending could be compared to personal courage, etc. People could be sensible of the spirit, characters and moral for a man of honor from the property of jades. Therefore, generally the man of honor in the ancient would not take off the jades from the body.

In brief, the characteristics of Chinese dressing culture in this period were as follow:

The dressing in sacrificial rite, court meeting and other ceremonial occasions were strictly distinguished. The rank and status distinction was emphasized so as to maintain and strengthen the patriarchal clan system.

The moralizing function of dressing was

emphasized. The structure and the design of the garment, adornment, such as jades, was provided with the implication of moral and ethic in order to serve for political education, to rectify mores and custom and stabilize society. At the same time, Chinese dressing culture in Zhou Dynasty grew and developed substantial and established the firm and solid foundation.

IV. Conclusion

The origin of Chinese dressing culture was closely related to the magic culture. As Chinese civilization was originated in the valley of the Yellow river, which is located in the temperate zone, where four seasons were clearly distinctive. Therefore the connotation of the dressing culture was plentiful, and the dressing culture played an important role in the magic culture.

The development of Chinese dressing culture was greatly influenced by the ritual culture in early Zhou Dynasty period. The dressing culture played an important role to carry out the rank and status distinction and the moralizing for politic education in the ritual culture.

Chinese dressing culture has close interactive relationships to the magic culture, the sacrificial culture and the ritual culture in its origin and development, and keeps a strong continuity and identity. The dressing culture is an important component part of the magic culture, the sacrificial culture and the ritual culture.

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