

The effect of ancient Chinese philosophy on Chinese clothing culture

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Abstract

Ancient Chinese philosophy has had a profound influence on Chinese clothing culture. The researchers reviewed five ancient Chinese philosophical thoughts on Chinese clothing culture. The results show that they had different view of point. The Confucianism advocated "being elegant and refined in manner". Dong Zhongshu believed "Interaction between heaven and mankind is the center of Dress rules". Mohist insisted "Clothing should meet warm first, and then seek for beauty ". Taoism believed "Although a gentleman wears coarse clothes, he has gem in his chest". Legalism believed "Clothing should focus on quality rather than decoration". These philosophy thoughts all have had a profound influence on Chinese clothing culture.

Keywords: ancient Chinese philosophy, dress culture, influence

I . Introduction

Ancient philosophy thoughts, including Confucianism (儒教), Mohism (墨家), Taoism (道家) and Legalism (法家), have had a profound and significant impact on Chinese economy, culture and society. The political views of various schools of thought have obviously influenced the ideologies in the long Chinese history. They still have a major impact on the clothing culture. Confucian advocates that being elegant and refined in manner. Dong Zhongshu (董仲舒) believes that interaction between heaven and mankind is the center of dress rules. Mohist insists that clothing should meet warm first, and then seek for beauty. Taoism believes that although a gentleman wears coarse clothes, he has gem in his chest. Legalism believes that clothing should focus on quality rather than decoration. These ancient Chinese philosophical

thoughts all have had a profound influence on Chinese clothing culture.

II . Confucian's View: Elegant and Refined in Manneradvocated

We have not found the person like *Confucius* in history. He was so concerned on the dress that he repeatedly discussed the dress from structure to style in fashion and from the clothing material to the attitude and expression when wearing. He guided his behavior by this culture as much as possible, and he put it in the teaching process, human communication, critics to people, critical thinking and sorting of history. Maybe he investigated and experienced the dress culture in a full range from an ethical point, and maybe you could say he tried to put the culture of dress into the social and ethical framework (Gao, 2009).

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Confucius believed in the thought that the clothing cannot be random without distinction of being noble and humble. This thought formed the basic principles of *Confucian* concept for clothing. Furthermore, *Confucius* interpreted "ceremony" by "benevolence". In order to put benevolence into the individual's personality and facilitate harmonious development of society, he thought the dress should inspire and cultivate people temperament, so that people would be benevolent. *Confucian* pursued the uniform fusion between social ethics and individual psychological desire reflected in the costumes, so he let the dress be a powerful tool by the ruling class. This is an outstanding performance of Chinese Costume affected by the *Confucianism* philosophy.

Confucius advocated strongly having strict attention on clothing in the etiquette, and clothing must be consistent with the etiquette. He thought attention on the standardization of ceremonial dress and their social function was more particularly important than attention on the beauty of dress. "*The Analects of Confucius · Taber*" recorded that when *Confucius* referred to emperor *Yu*'s achievement, he described him as "eyifuerzhimeihufumian" which means that emperor *Yu* usually wore worn clothes, but he made his tunic resplendent. *Confucius* required that clothing should be not only beautiful in appearance but also in accordance with a gentleman's personal temperament. "*The Analects of Confucius · Yongye*" recorded *Confucius*' words as *when one's nature is over his civilized quality, he will be too shallow in knowledge; when civilized quality over his nature, he will be too gentle in behavior; only the balanced proportion can make a person gentleman*. If one only has pleasant outer form, proper solemn and respectful gesture, devoid of ceremony quality, any superficial decoration, including clothing, only makes one look like an aggrandizing official. In the term of the balance between civilization and nature, one should pay attention that civilization and nature are two necessary elements, besides one should also wear proper cloth

according to different occasions. For instance, "*Xunzi · zidao*" recorded this story, once when *Zilu-Confucius*' apprentice *Zilu* wore a resplendent cloth to meet *Confucius*. He instructed his pupil that "*Your cloth is quite gorgeous, and your face satisfying, is there anyone in this world dare to offer you any suggestions? Hearing this, Zilu hurried out to change a set of proper cloth, which made him look much more humble.*" *Confucius* told him that the over-performing people are villains, only the people who are honest, benevolent and knowledgeable are eligible to be called gentleman. This represents that people need not to wear gorgeous cloth in daily life and what we wear must be in accordance with the time and occasion. From this, it's not hard to find *Confucius*' requirement for wearing clothes. What we wear must be in accordance with ceremony, only in this way can it reflect the order of social system, the person's temperament and the following of social standard.

The point of "*Gentleman analogies morality by Jade*" reflected that *Confucian* paid special attention on clothing. "*Book of Rites · Jade algae*" said a gentleman must wear jade and he should not remove Jade from the body without reason. *Confucian* upgraded the meaning of jade to ceremony. They believed the jade has the morals gentlemen needed such as benevolence, wisdom, righteousness, propriety, music, loyalty, faith. When gentlemen were walking, the jade they wore would produce inevitably the sound of "*Qiang Ming*". Hearing this sound people would think of the virtues of jade, so they wouldn't produce evil. The jade they wore could constantly remind the wearer to focus on their virtues. "*Book of Rites · pingyi*" had recorded how ancient gentleman compared ethics to jades: *Zigong* asked *Confucius*: *Why gentleman valued jade over the jade-like beautiful stone? Is it because the jade is rare and beautiful stone is frequently seen?* *Confucius* answered: *It's not because the number that we decide whether we value jade or stone. It's because the ancient gentleman had frequently compared ethics to jade.*

For example, the property of moisture and luster of jade is like the virtue of ceremony; the property of density and solid of jade is like the virtue of intelligence; the jade has flat edge, thus it can't hurt people, this is kindheartedness and justice; jade is quite heavy and is ready to fall, which is like to bow to someone. This is ceremony. When knocking at the jade, the sound is clear and prolonged. But the sound stops suddenly. This is the quality of music. Jade never covers its virtue by flaw and also never cover its flaw by virtue. This is called loyalty. The blaze of colour in jade is called faith. The property of jade is like white rainbow, this is called heaven; the spirit of jade is represented in hills, this is called earth. The jade-made charter is used in etiquette, this is called morality. All the above is the reason why jade is valuable. This saying by *Confucius* is full of exaggeration and imagination, but it is still the reflection and analysis of the people admiring jade at that time.

Mencius successors of *Confucius*, inherited and developed the philosophy of *Confucius*. The philosophy on costume proposed by *Confucius* and *Mencius* is the same and it is reflected in the idea that *well-mannered fellow and then gentleman*. The main distinction between those two ideas rest with the fact that when analyzing relations between one's inner characteristic and outer form, *Mencius* placed more emphasis on intrinsic accomplishment, focused on the self and cultivation of one's characteristic and combined characteristic spirit, ethical benevolence, and political ceremony with art. For instance, when referring to self-cultivation on personality, he stressed that people should tend to cultivate their magnanimous temperament. Thus, after the comparison between inner cultivation and outer form. *Mencius* focused more on inner socialized personality.

Besides, *Mencius* believed that one's internal cultivation could be reflected by his external behavior (including dress manner). So, One's external behavior didn't exist in isolation, instead, it reflected one's

comprehensive quality. In this point *Mencius* made *Confucius* philosophy: *Well-mannered fellow, then gentleman*. "Seem more reasonable and comprehensive.

Xunzi, though the last most important representative in *Confucius*, differed his philosophy from what *Confucius* and *Mencius* had proposed. He didn't deny material gain is humanbeing's (actually authority's) normal demand. However he required people should restrict them against desire. He admired the beauty of art work. He emphasized the merits of self-restriction. His idea that clothes wearing should be in accordance with one's status, ages and positions had great influence on following generations. It was also the true picture of social reality at that time and helped to promote the establishment of the custom-dressing in accordance with one's social class.

Not only did *Confucius* study the sense of cloth-wearing and practiced what he preached, but also he instructed his students with dress etiquette. In *Confucius*' point of view, dress etiquette should not only be the topic talked orally or appeared in written form, what's more. It should be the code of behavior which should be studied and practiced in person. *Analects* said before leaving home, one should dress properly as if to meet an important client. Thus could we dress casually? Particularly, *Confucius* was so concerned with dress etiquette between emperor and his chancellors that even he was sick in bed, he refused to dress casually. For instance, once *Confucius* being sick, he had turned his head toward east and placed his royal robe and ribbon on his body as if in a formal occasion before the emperor visited him. This story was recorded in "*Analects*" (Lou, 2003).

Promoting well-dressed and opposing partially naked, *Confucius* continuously emphasized on proper costume and he rarely talked about the importance of one's facial appearance and the beauty of one's figure. It was regarded as either the opposite contrast with one's ethic or the practicing of filial piety. The former could be reflected in *Confucius*' saying that

I have rarely seen more virtue-valued people than lechers. And the later could be reflected in his saying: *Human's body, given by their parents, can't be damaged at their own wish.* Thus, in *Confucius'* viewpoint, dressing casually and partially naked was inappropriate and should be avoided.

In Chinese history, *Confucian* ideas on costumes formed the absolute authority due to the dominant state *Confucianism* occupied in the long-term, while some ideas were deeply hidden in the consciousness of people. Of course, in today's perspective, the *Confucian* doctrine of dress itself has a history limitation without being ignored. The negative effects it had should not be underestimated for the development of Chinese clothing. The negative effects include paying attention to ethics, re-order, inheritance, common nature, external elements and culture rather than beauty, free, innovation, personality, internal elements and crafts.

III. Dongzhongshu' View: Centered on Interactions between Heaven and Mankind

Dongzhongshu, a philosopher in the western *Han* dynasty proposed interactions between Heaven and Mankind or harmony between man and culture based on *Confucius* and *Yin-yang* and *Five elements*. He also suggested emperor *Wu* of Western *Han* to reject various philosophies and only adopt *Confucius* which finally contributed the political unifying of *Han* dynasty. The philosophy of *interaction between Heaven and mankind* became the basis of traditional costumes regulation. Under the adoption of the former two thousand years feudal emperors costume regulations, it conducted deep influence on Chinese clothes culture.

It is uncounted as to the time when concept *Yin-yang* came into existence. From the *Yin-yang* in *Book of Changes to Idea of five Elements in Hongfan* the Concept of five moral circulation proposed by *Zouyan* from state of *Qi* in warring state. Chinese traditional

idea of interaction between Heaven and mankind therefore was formed.

The thought of that *interaction between Heaven and mankind* was proposed by *Dongzhongshu*. It is the combination of *Yin-yang* and *Five elements* and makes it theorized. The thought that *interaction between Heaven and mankind* believes that every creature in universe is from the gas of heaven and earth together and is divided into *Yin-yang*, four seasons or regarded as five elements. The essential factors to form the universe creature are heaven & earth, *Yin-yang*, *jin mu* water, fire, soil, and humanbeing. The status of emperor is bestowed by Heaven, thus we call emperor as the son of Heaven. In *spring and autumn fanlu Yin-yang* it is said that heaven also has sorrow and delighted mood, which is the same as humanbeing. It can be regarded as the same kind. Thus emperor should do things conform to the instruction of God, otherwise, heaven will punish emperor by giving earth disaster (Hua, 2001).

The symbol of costume and costume regulation in *Spring and autumn fanlu* proposed by *Dongzhongshu* presents his costume culture concept with the implication of costume regulation. In *Dongzhongshu's* costume idea which is centered on Heaven domination, the essential characteristic of costume regulation is costume culture concept based on ceremony regulations which exerted great influence on the provisions of ceremony regulation in feudal society.

Heaven or humanbeing in *Dongzhongshu's* costume idea or called the honor clothes of the emperor and the existence of status and ceremony based on benevolent governance and ritual and music have internal relationship. *Dongzhongshu's* costume idea has benevolent characteristic based on classes in *Confucius*. For instance, in the symbol of costume the special costume of the emperor makes this son of Heaven different from others, which means the existence of classes.

The thought that *clothes made according to title of nobility* is like *tailoring suitable clothes to different*

clients. It is one of the connotation in *Dongzhongshu's* costume viewpoint. The people who had status was called being bestowed fate by Heaven. When they passed away, costume regulation and ceremony regulation would be different according to distinct fate. The golden and silver jade clothes unearthed from *Han* dynasty tombs inflected the glorious funeral ceremony and the dead man's prominent position at that time. Since regulations and ceremony exist, nobility should distinguish from low degradation in clothes, status in royal court, and different orders among the same hometown, as a result of which people will be humble enough to make way for others and thus the country would be unified. We can say that this is the reflection of class distinction and great unification put forward by *Dongzhongshu*.

He also proposed costume according to Heaven. From the aspects of form, color and decoration, costume regulation is completely included in "*Five elements*" system which in fact is five elements - Jin, mu, water, fire and soil, four directions- east, center, west, and north, and fivecolors- green, red, yellow, white and black. Five organs-scale (black dragon or green dragon), feather (vermilion bird), body (Chinese dragon), fur (white tiger), shell (black tortoise), all the above made the costume and their decorations in costume culture seem like the sword in green dragon, the knife in white tiger, the hook in red bird and the crown in black tortoise. They made costume culture be the same as the symbol in the Heaven which finally was included in "*Five elements system*". It made costume more systematic and concrete.

In *Spring and Autumn fanluduzhi*, we can get that the function of clothes is to seek warm need. However when it is decorated with a blaze of colour and has many decorations, it is not only for this function but also used to distinguish between different status and makes it easier to practice the teaching and makes it easier to govern. If these regulations are eliminated and people can follow their desire at their wishes, it is quite difficult to govern

others and make them obey certain rules, thus disaster follows. If one desires a lot, but its desire can't be met then poverty follows. If one wants to govern by chaos, regard poverty as well-to-do it is a reverse to regulations. In ancient times the feudal princes couldn't compare their clothes with the emperors', the senior officials couldn't compare their clothes with soldiers, so it was the common people. The above words states *Dongzhongshu's* idea of costume centered on *right bestowed by Heaven* systematically and in depth. Article and literary talents should be applied according to different classes. Only in this way can society have order, and can ceremony as well as regulations be regarded as strategy. Such kind of regular clothe wearing and using regulations has almost gone through Chinese traditional feudal society.

IV. Mohist' View: Clothing Must Meet Warm First, and then Seek for Beauty

In the *Spring and Autumn and Warring States Period* (春秋戰國時代), the *Axial Age* in Chinese culture, the pre-*Qin* philosophers started contending for the dress, *Mozi* also put great enthusiasm on the clothing issue. He also made his own answers for this era thesis with the vision that carried dialogue with human life in a full range and the great gesture that fell back on nothing.

Mo Di, founder of *Mohists* school, who stood on the interests of small producers, proposed that clothing must meet warm firstly, and then seek for beauty. The ancient saints thought that it was good enough for clothes to fit the body and skin, not to look beautiful, which took utilitarianism and convenience as standards, never to pursuit the pleasure in the eyes. His thought of economical ideology and non-amusement ideology advocated that it would be good that the food can make people not feel hungry, that the house, as a shelter, can keep people from rain and thunder in bad weather, from hot sun in

summer and from coldness in winter, that the ship and rides can be used as a transportation tool. All these were practical. People should be satisfied with these things. It's unnecessary to pursue arts for one to show his status. This idea was used to against *Confucius's* idea of, especially against the "Rite and Music" ritual, and the *Mencius* thought that one's behavior had nothing to do with his clothes.

The clothing he defined is to fit for physical and skin. If we agree that the total value of clothing believed by *Mo* is comfortable for body and skin, so usefulness and uselessness became naturally his criteria for a dress. For example, the jewelry and luxuriant accessory were considered as the treasure of the world, but for *Confucius* they were just symbols of people's traits. While for *Mencius* he could not agree with that. In that *Mencius* said that the precious stone *Heshibi* and the pearl possessed by the princess *Sui* were considered as the most precious treasure. But could they make our country prosperous, make our people rich, manage punishment administration and make our country steady? The answer was no. the reason that the things could be regard as precious was that they were useful. But the *Heshibi* and the precious pearl could not benefit our country, unify our people and manage the punishment issues. So they could not be regarded as precious. These claims *Mohists* made had positive significance from the historical background he was in. These claims had the narrow utilitarian tendencies because of the limitations of class interests.

But in short, *Mencius's* thoughts of that clothing must meet warm first, and then seek for beauty and that the quality was good not because of ornamentation were profound. And he collected and made up many stories about clothing, which had great effect on emancipating people's minds and rectifying some extreme mistakes caused of dress ethics, the mistakes like being bigoted, superstition of books and judging people by their clothes. He emphasized the usefulness of clothes as well as the comfortableness, which

in some extent was of sense of modernism. In general, the arguments *Mo* made are profound. He collected or fabricated a large amount of clothing story, which corrected and liberated the ideas such as learning without any changes, superstitious with dogma and books, judging the person by his dress. In emphasizing on practical function, these ideas mentioned the comfort of clothing. For this reason these ideas had modern feeling in some sense. In other words, some of their conclusions had a full positive significance at the time and even a long historical period.

V. Taoism's View: Although a Gentleman Wears Coarse Clothes, He has gem in His Chest

Lao-Tzu and *Chuang-Tzu*, founders of *Taoism*, had a great interest in the clothes and also had a series of unique and penetrating insights. The basis of thought believed by *Lao-Tzu* is everything should be natural. He hoped the society should be ruled by inaction. He thought all the confusions in the community were caused by the development of civilization. *Lao-Tzu* advocated to stop all human efforts in material and spiritual areas, and achieved the purpose of harmony with nature by *inaction*. *Lao-Tzu* thought that the pure natural state is the most ideal state in humanity, which affected the crafts and wearing concepts for clothing culture at the time.

In the "*Tao TeJing*, *Lao-Tzu proposed*" it was claimed that *although a gentleman wears coarse clothes, he has gem in his chest*, and it became an important proposition in clothing aesthetics. This proposition directly laid Taoist style of dress. It was not only the worship of Taoist school, but also the purpose of the person who had no intention on dress or frustrated intellectual. It specially influenced deeply the dress ideas of scholars in the *Wei* and *Shu* period. The meaning of the proposition is that, from the surface, a gentleman looks very modest and

saint, dressed in the cheapest kind of clothes like crude fiber, hemp and wool. But the gentleman has a noble heart, and it can be said the heart is clear and precious like jade. This idea is the true portrayal of the person wearing coarse clothes and having gem in his chest. And it is also the personal symbol of paying attention to the quality of people's inner beauty and ignoring personalization shape charms. In the belief that although a gentleman wears coarse clothes, he has gem in his chest, the gem referred to the natural gem or the humanity of nature. The fundamental spirits of Taoism was to deny the decorative function of clothes and reinforced the traits of understatement. The meaning of "gem in chest" was against "wearing the gem" in form. The gem in "gem in chest" meant the uncut and unpolished gem, while the gem in wearing form referred to the cut and polished gem. *Chuang-tzu* agreed with and continued this topic and developed it into a state of *cultivating one mind and forgetting the fame and money*.

School of philosophy of *Chuangtzu* inherited Taoism's idea. The core philosophy of *Zhuangzi* reflected the alienation of people. It advocated the individual spirit and appearance must go with the nature. Don't lose human nature because of the emphasis on man-made ritual and don't lose our true self because of seeking deliberately clothing.

Chuang-tzu thought that the saints had virtue, not because of his clothes. For example the story of trees in mountain in *Chuang-tzu* told the following story. One day *Chuang-tzu* went to see the princess of *Wei*, with his ragged clothes and a string tying his shoes. The princess asked: "why are you so tired?" then *Chuang-tzu* answered "I'm poor, not tired. One would be tired when his strategy can't be accepted by power-holder. One is poor if he could not afford his clothes and shoes. Another story told that one man named *Ceng Can* had no money to buy new clothes with his ragged clothes and worn-out shoes went around the country and sang the song of *Shang Eulogy*. His words were as valuable as gold and

silver. Even the worn-out shoes could not impact one's good reputation.

The idea of wearing coarse clothes and having gem in chest had been developed more and more extremely by the *Chuang-tzu* school. And they thought that being immortal was the ultimate for Taoists, which meant to fuse together with nature, it did not matter whether they wore clothes or not.

Chuang-tzu school also thought that it was to put shackles on people to pursuit the gorgeous clothes, which was vulgar. The belief of no decorating which denied everything of beautiful clothes was biased. While it was some actual magnificence to analyze human's alienation behavior of themselves from the aspect of opposing the contra natural ideas (Huang, 1999).

The clothes concept of wearing coarse clothes and having gem in chest had a far-reaching significance and enjoyed popular support. It even affected the style and feature of *Wen* and *Jing* era. The Taoists in later generations always wore coarse clothes and with their hair disheveled, which was influenced by *Lao tzuas* well as *Chuang tzu*. The eight immortals in legend who were admired greatly by Taoists were all kind-hearted and of great talent. In legend *Tieguaili*, one of the eight immortals in the Chinese folklore, was unkempt and lame and exposed belly. *Chang Kuolao* with his plain clothes rode a white horse with his face back worded. And *LanTsaiho* with his ragged clothes wore a boot in one foot and the other bare, he wore cotton fiber in summer and slept on the snow in winter, when he was drunk, he liked to sing like a crazy man. As for the famous living *Buddha Jih*, he held an old fun in his hand, with his worn-out shoes, hat and Cossack went around the world free and unfettered (Dai, 1994).

Overall, the clothing philosophy of *Zhuangzi* had a heavy sense for history. In reflecting the history, *Zhuangzi* found the alienation between clothing and person carting before the horse from the multi-dimensional sides. Though their thinking way had

the characteristics that all the arguments were discussed from the negative side, a large number of negative effects and negative effects in the dress cultural development had been seen. They highlighted the human spirit in the alienation behavior and values for dress. Today, when clothing fashion trends sweep the world and the clothing cultural development also has a negative impact and effects, the Anti-alienation clothing thought *Zhuangzi* believed emits light of the Prophet, and it indeed has the ideological inspiration and cautionary sense.

VI. Legalism's View: Clothing should focus at Quality Rather than Decoration

Legalist school is another school of hundreds of pre-*Qin* philosophers. The main representative is *Han Fei*, the thinker of the late Warring States. The book of "*Han FeiZi*" is a concentrated expression of his thought. Legalism advocated an extreme utilitarianism and absolute despotism, so they emphasized the unshakeable nature of rule. This idea showed a strong desire for the pursuit of power and influence, and always raised the thought about clothing in terms of need for rule. In an era in which *Han Fei* lived, the struggle for power between countries intensified. Confucius's "Gentle" thought of maintaining the ritual to promote peace and order had become obsolete. "*Force is sacred today*" said by *Han Fei* replaced "*Morality is sacred in the ancient*". So the standard of dress modified as "ceremony" was naturally relegated to a secondary position. "*Clothing should focus at quality rather than decoration*" as the *Legalism* clothing concept was formed, which was obviously different from the thought of *Confucian*, *Mehist* and *Taoism*.

The principle of frugality strengthened by Mencius was to save human energy and material resource and he persuaded people not to be wasteful and luxuriant. While *HanFeiZi* strongly pointed that people who

didn't have enough food to eat wouldn't expect for fancy meals, and those who didn't have a suit to wear wouldn't expect for gorgeous clothes. He continued that in management of political issue, if the emergency had not been solved you need not worry about the less emergent issues. From metaphor of clothes to point out what the power-holder need urgently was to come to power.

From the perspective of clothing arts, *Han Fei* didn't attach importance to the modification function of clothing and the clothing fashion and other issues were all used to emphasize the need of the rulers. He was also good at justifying the rulers' political tricks by making use of the clothing styles people got quite familiar with. *Han Fei* not only confirmed this issue from the facts, but also expounded the idea more lively in theory. The book "*Interpretation of Lao tzu*" indicated that politeness was the appearance of emotion, and literary talent was the decoration of quality. People with traits preferred more emotion than appearance and more quality than decoration. Those who judged emotion by appearance would be ugly in nature, and those who let others to decide the quality only after decorating would be decadent. Maybe you would ask why. That was because that *Heshibi* did not need colors to decorate, the pearl of *Suihou* need not silver and gold to show its outstanding, they had been perfect already, nothing was good enough to decorate them. Things would be in fashion only after being decorated were not beautiful in nature.

The story collection in *Hanfeizi* told that the emperor of *Qi* liked to wear skirts or *Shang* in Chinese, then all people in *Qi* wore this kind of skirt; and *Zou* emperor liked to wear tassel, and all his servants followed him to wear tassel. But the tassel was so expensive that few people could afford it. Then the emperor cut off his tassel to show his concern for his people. Regarding to the regular pattern of clothes, these two stories showed the fashion became popular from the upper class to lower class. Which showed

that the dominators' thought were in the dominate place. *Han Fei* intended to tell the emperor that his power can make people obey him.

As the utilitarian thinking about clothes believed by *Han Fei* was lack of emotion, he believed "clothing should focus at quality rather than decoration" and "quality" and "decoration" was the opposite. He believed that the nature of beauty didn't need modification, and if it appeared to be beautiful only after modification, that was because the nature wasn't beautiful. From the view of *Han Fei* at the same time, the decorative beauty would make people forget the practical purposes, and this was harmful behavior. Which can be proved in a story from a book of *Han Fei* named five beetle. The story told that once *Qin* princess married his daughter to *Jin* princess and told him to decorate his daughter's clothes. There were 70 persons needed to make a garment. But she was not favored by *Jin* princess after her arriving in *Jin*. This *Jin* princess loved a concubine very much. It was the concubine who got a happy marriage not the daughter with gorgeous clothes. There was a man in county *Chu*, who wanted to sale a box which was make of precious wood and he used special spice to make it smell good. He even decorated it with gem and carved the pattern of rose. While at the end of the story someone wanted to buy that precious gem rather than the beautiful box. All these were examples of putting cart before horse.

Although *Han Fei* emphasized utilitarianism which was too extreme, sometimes the topics on discussing about clothing also had objective component. For example in *Han Feitzu*, there was a story told that a couple from *Lu* went to *Yue*. He was good at making shoes and his wife was good at weaving a special cloth used to make bandeau. He thought they could make a good living in *yue*. But others told him that they would be poor in *yue*. He asked why and got the answer that people in *Yue* did not wear shoes and bandeau. No matter how fancy shoes and bandeau they could make, they were useless, so no one needed

them. If something was useless in some place, one can't make full use of it. This is truthful in practice not only for the dominator but also for all people.

VII. Conclusion

Ancient Chinese philosophical thoughts, which are thick and deep, are very influential. These thoughts include "elegant and refined in manner" believed by *Confucian*, "clothing must meet warm firstly, and then seek for beauty" believed by *Mohist*, "Although a gentleman wears coarse clothes, he has gem in his chest" believed by *Taoism*, "clothing should focus at quality rather than decoration" believed by *Legalism*. It is true that they had some kind or another shortage and biased because of the historical limitations and different personal points of view, but their infiltration and influence in dress cultural is deep, or subtle, and they leave a mark in the hearts of generations of people, which affects the concept of people's dress and behavior. Modern colorful costumes are dazzling, yet they all have the traces of history. Most of them could find the root from ancient Chinese philosophy. These effects can be found not only in the present, but also in the future.

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