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**ВЗАИМОСВЯЗЬ МЕЖДУ ИЗМЕНЕНИЯМИ ФОРМАЛЬНЫХ ХАРАКТЕРИСТИК
ДРЕВНЕКИТАЙСКОГО КОСТЮМА И МЕБЕЛИ ДЛЯ СИДЕНИЯ**

**THE CORRELATION BETWEEN THE CHANGES
OF ANCIENT CHINESE COSTUME FORM AND SEATING FURNITURE**

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В данной статье исследуется феномен развития древнекитайских форм одежды. В ней анализируются изменения в форме одежды и взаимосвязи между позой сидя и снаряжением для сидения на основе исторических документов и археологических данных. Авторы отмечают, что на изменения в форме древнекитайской одежды повлияли политический фон и этикет, а изменения в форме одежды, в свою очередь, оказали влияние на сидячую позу. Основываясь на исторических данных, авторы делают вывод, что изменение положения сидя на стуле привело к изменению позы сидя, а изменение позы сидя еще больше повлияло на изменение формы одежды. Таким образом, авторы приходят к выводу, что изменения в форме древнекитайской одежды были результатом интеграции других этнических культур с культурой народности хань, основной этнической группы Китая, и это также было проявлением экономической, культурной и политической открытости древнего Китая для внешнего мира, который оказал важное влияние на форму азиатской одежды.

This paper studies the development phenomenon of ancient Chinese clothing forms. It analyzes the changes in the shape of clothing and the relationships between sitting posture and sitting gear based on historical documents and archaeological data. The authors point out that the changes in the shape of ancient Chinese clothing were influenced by the political background and etiquette, and the changes in the shape of clothing in turn had an impact on the sitting posture. Based on historical data, the authors deduce that the change of sitting in a chair has brought about a change in sitting posture, and the change in sitting posture has further affected the change of clothing form. Therefore, the authors conclude that the changes in the form of ancient Chinese clothing were the result of the in-

tegration of other ethnic cultures with the culture of the Han nationality, the main ethnic group of China, and it was also a manifestation of ancient China's economic, cultural, and political opening up to the outside world, which had an important impact on the form of Asian clothing.

Ключевые слова: формальные характеристики костюма Древнего Китая, поза для сидения, древнекитайская мебель для сидения.

Keywords: ancient Chinese costume shape, ancient Chinese sitting posture, ancient Chinese seating furniture.

Introduction

In this paper, the "forms of ancient Chinese clothing" refers to the "up-clothing and down-skirt", "Up and down integrated clothing", "up-clothing and down-Pants" three main clothing shapes. These three clothing shapes present different formal characteristics under the influence of ancient Chinese etiquette culture and lifestyle. The form characteristics of clothing mentioned in this paper refer to the large clothing shape and style and functional characteristics. The clothing shapes of ancient Chinese people evolved at the same time as the sitting postures and chairs of the same period. The clothing shapes of up-clothing and down-skirt correspond to the sitting postures of kneeling on the mat, and the clothing shapes of up-clothing and down-pants correspond to the sitting posture is sitting on a high seat, which is similar to the modern sitting posture. The change of Chinese clothing shape affects the ancient Chinese people's sitting etiquette and the form of the seat. On the contrary, the innovation of the sitting etiquette and the seat also affects the change of the clothing.

In ancient China, the concept of clothing began to appear in the late Paleolithic Age. During the Shang and Zhou dynasties (approximately 1600-256 BC), the ruling class formulated etiquette laws and used different clothing shapes, colors, patterns, accessories, etc. to distinguish the hierarchical status of different people. Up-clothing and down-skirt became the main clothing forms. From the jade figurines unearthed in the Yin Ruins tomb in Anyang, Henan Province, and the jade maids unearthed in the tomb of Fu Hao in the Yin Ruins, we can observe the shape of up-clothing and down-skirt. The jacket is

tight with narrow sleeves, the lower part of the body is a long skirt wrapped around the legs, and the middle part is a belt. It is written in "Zhouyi" [1]: "The emperor, Yao, and Shun, drape their clothes and govern the world." It is the earliest historical material to record this form of clothing. The study of the "Book of Poems" [2] in the Western Han Dynasty (202 BC - 8 AD) records: "The upper part is clothes, the lower part is skirt. Up-clothing and down-skirt is one of the oldest and most basic clothing systems in China. This clothing system has been used and improved from primitive society to feudal society. "Interpretation of the Names of Clothing Items" explained: "The upper part of the clothes is called "YI" and is used to avoid the cold and heat. The lower part is called "SHANG" and is used to cover the private parts of the body". "YI" is generally "ao" and "ru", similar to coat and jacket. "SHANG" means skirt, similar to the shape of an apron. Therefore, Chinese clothes are collectively referred to as "Yishang". The length of "up-clothing" is generally knee-length, and the shape of "down-skirt" is divided into front and back. Tie at the waist with a cloth belt. There is little difference in the form of "up-clothing and down-skirt" of different classes and occupations, but the "up-clothing and down-skirt" forms and structural parts of the clothes are the same. The "up-clothing and down-skirt" have a history of thousands of years in ancient China. This costume has been handed down to the last feudal dynasty in China - the Qing Dynasty. According to the historical records available, Ao skirt is one of the most typical forms of "up-clothing and down-skirt". Ao means "up-clothing", which is divided into short Ao and long Ao accord-

ing to its length. "down-skirt" can be long or short. This form of clothing can be worn by both men and women. in the Ming Dynasty, short skirts were popular among men and long skirts were popular among women. In addition, the shape of "up-clothing and down-skirt" clothing will have different colors and

changes in shape according to different functional requirements, such as the sacrificial clothing used in the Ming Dynasty, which still affects the traditional clothing form of North Korea. For example, the ordinary clothes, raincoats and soldiers' clothes in the Qing Dynasty are different. As shown in fig. 1.



Fig. 1

The clothing form of Up and down integrated clothing appeared in the spring and autumn Warring States Period (770 BC—221 BC). For example, the bronze robe of Yanxiadu in the Warring States Period of Yixian County, Hebei Province, as shown in fig. 2, its shape is the shape of up-clothing and down-skirt stitched together. The clothing form of Up and down integrated clothing is similar to a dress. This form was called “clothes deeply hide the body ” in ancient China. The characteristic of this kind of clothing shape is that it can cover a larger area of the body. In the Han Dynasty. Replaced the “up-clothing and down-skirt” clothing form. This kind of clothing system is the true reflection of the ancient Chinese etiquette system, and it is also a tool for rulers to rule people,

regulating people's words and deeds and way of life through the clothing system.



Fig. 2

The shape and function of up-clothing and down-skirt and Up and down integrated clothing not only have the functions of keeping warm and cold, shielding the body, and decorating the image, but also pay attention to the comfort and adaptability of clothing. This form of clothing has the characteristics of loose, hypertrophic, and free. The sitting posture of sitting on the ground in ancient China has also undergone changes in different periods. During the Yin and Shang Dynasties, people's sitting posture was "squatting", "Sitting on the ground with legs outstretched", and kneeling. This loose clothing shape is very conducive to this posture. With the development of the etiquette and law system, the degree of civilization has increased. Because there are no pants to wrap the private parts, the posture of "squatting and sitting" and the type of clothing at the time can easily cause embarrassing situations, so this sitting posture was later abandoned. [4] At the same time as the clothing system of up-clothing and down-skirt and Up and down integrated clothing occurred, kneeling and sitting were the main forms of sitting posture, and the corresponding furniture was also mat-based. In the kneeling-based sitting posture, the clothing system of up-clothing and down-skirt and Up and down integrated clothing is adapted to it. The "shen clothing" in ancient China is a typical representative of the upper and lower integration of clothing. This type of clothing can keep the body hidden. Among the main forms of "shen clothes", the types of diagonal body wrapping and straight lapels in the Han Dynasty and "Zhu Zi" in the Song Dynasty are the most popular. As shown in fig. 3.



Fig. 3

Methods

This article draws on the empirical analysis of terracotta figurines, clothing and paintings that have appeared in the Chinese archaeological community. This paper cites a large number of literary sources and uses comparison and collation to demonstrate the mutual dependency between the changes in the formal characteristics of ancient Chinese clothing and the seating postures. This paper makes inferences based on historical facts from the main key points of the historical development of ancient Chinese clothing.

Results

In the late Eastern Han Dynasty of ancient China, Hu beds were also introduced to China from the Western regions. People's seating posture began to change from Kneel on the mat to bed-couch-centered one, and the variety and style of furniture also evolved from low-profile furniture to gradually higher furniture. "The Book of Han" [5] records: "When Emperor Wen of Han and Jia Yi discussed state affairs, they were still Kneel on the mat; during the period of the Wei, Jin, Southern and Northern Dynasties (220-580) in ancient China, the society was turbulent, and traditional rituals were greatly affected. At this time, Buddhism prevailed, metaphysics emerged, Taoism developed, and Persian and Greek culture flowed in. At the same time, high-end furniture such as chairs, stools, and piers appeared. [6] During the Wei, Jin, Southern and Northern Dynasties, two different ways of sitting on the mat and sitting on a chair appeared. Since the Western Jin Dynasty, the concept of etiquette of kneeling and sitting has gradually faded. Sun Wei painted "Gao Yi Tu", as shown in fig. 4, in the "Seven Literati in the Bamboo Forest", Shan Tao sat with his knees folded and one leg bent to sit on the mattress. This sitting posture of Shan Tao was more common among the literati at that time. The Clothes he wore were very similar to the characters in the "Northern Qi Correction Book and Picture Volume", as shown in fig. 5.



Fig. 4



Fig. 5



Fig. 6

Wearing a silk-like coat, wearing a wide apron on the lower body, the apron is put on the shoulders through two ribbons. Yan Liben's "Portrait of Emperor Chen Wen", as shown in fig. 6, Emperor Chen Wen sits on the bed-couch, and his lower body is also wearing this kind of apron. has very little restraint on the sitting position, and it can cover the private parts enough, so this apron was very popular at the time. In the Northern and Southern Dynasties, the Chinese began to ac-

cept high-sitting furniture. After the changes of several dynasties, furniture with a high seat surface has gradually become the mainstream. Sit on the chair has gradually replaced the sitting posture of Kneel on the mat, and there have also been a variety of sitting styles with legs hanging naturally, or overlapping, or one leg bent and folded on the other leg.[7]

At the same time as the emergence of furniture with high seating surfaces, there have been corresponding changes in the shape of clothing. In ancient China, dressing has always been in the form of up-clothing and down-skirt clothing. It was not until the Wei, Jin, Southern and Northern Dynasties that there was economic and cultural exchanges and integration between the ethnic minorities in the north and the ethnic groups in the western regions and the Chinese Han nationality in ancient China. Therefore, the "pants" of nomadic ethnic minorities in other regions began to be introduced to China. The clothing of up-clothing and down-pants became the most important clothing for soldiers in the army during the SuiTang Dynasties. The traditional "up-clothing and down-skirt" clothing shape cannot adapt to the sitting posture of sitting on the chair used in furniture with high seating surfaces, because this clothing shape will cause the exposure of private parts and the body when sitting high, which is not in line with the requirements of ancient Chinese traditional etiquette. It is recorded in "Book of

Tang "Five XingZhi" [8] that during this period, this form of up-clothing and down-pants was very popular among men and women,

and there were even scenes of women traveling in men's clothing [9].



Fig. 7

"Interpretation of the Names of Clothing Items" [10] explains that pants have two legs that can be separated. In this way, it is distinguished from skirts. As shown in fig.7, up-clothing and down-pants was often worn by men in the Tang Dynasty. After the Tang Dynasty, the clothing forms of up-clothing and down-pants have been circulating, and they have been mixed with the clothing forms of Up and down integrated clothing. Women in the Tang Dynasty loved wide long skirts that could hang to the ground. They were called Ru-Qun in the Tang Dynasty of China. As shown in fig. 8, they wore short clothes with round necks or narrow sleeves with open necks on the upper body, and long skirts on the lower body. The height of the skirt lace was to the chest or above the chest, and they were worn with underwear. Tang Dynasty this kind of hypertrophic long skirt provided the body with free space for movement in the posture of sitting in a high seat, making the ancients more comfortable and relaxed in the chair.

Discussion

It is worth noting that the time studied in this article has a long history, and the actual clothing materials discovered by the archaeological community are limited, so inferences can only be made from the pottery figurines

unearthed from the tombs or handed down calligraphy and paintings. Since ancient China was a patriarchal social system, especially the costumes of emperors and nobles will become the styles that ordinary people imitate. In ancient Chinese feudal patriarchal society, women were the appendages of men, and their clothes were also formulated according to the class status of their husbands. Women's clothing also has no autonomy. For example, according to the regulations of the Tang Dynasty, women's clothing is customized according to the wishes of their husbands.[10] In addition, the persistence of tombs and the items stored in tombs are dominated by powerful male nobles. Therefore, when listing historical materials in this article, there are historical materials dominated by men. In this article, research on women's clothing before the Tang Dynasty in China is insufficient. However, from the perspective of China's large clothing shape evolution history and seat change history, from a macro perspective, their relationship is mutual influence and mutual adaptation. This article selects the big time nodes of the changes in ancient Chinese clothing forms, and thinks about the relationship between the changes in the characteristics of ancient Chinese clothing forms and the seats from the perspective of national integra-

tion, cultural exchanges, and changes in Chinese traditional etiquette that occurred at these time points. When discussing the relationship between the changes in the form characteristics of ancient Chinese clothing and the seats, this article expounds from the mutuality of the changes in the form characteristics of the seats and the clothes, rather than the one-way effect of the clothes on the seats or the seats on the clothes.

CONCLUSIONS

The changes in the shape and sitting posture of ancient Chinese clothing occurred in the context of the great political background of ancient Chinese traditional rituals and the opening up of foreign national culture. To this day, it still has a certain influence on Japanese kimonos, Korean hanbok, etc., and sitting posture. The transformation of ancient Chinese clothing from “up-clothing and down-skirt” to “Up and down integrated clothing” to “up-clothing and down-pants” and the changes in sitting posture from Sit on the mat, Kneel on the mat to sit on the chair affect each other, adapt to each other, and transform in concert. The “up-clothing and down-skirt” and “Up and down integrated clothing” clothing systems affect the sitting posture of Sit on the mat; the use of high-seat furniture in ancient China changed the sitting posture and posture changes, and promoted the change of clothing to a certain extent. The change of clothing shape. Ancient Chinese clothing sought physical freedom under the

constraints of etiquette and law, and sought a more scientific and reasonable form of national clothing in the integration of ethnic groups.

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