

On Harmonious Beauty of Traditional Chinese Fashion Culture

ZHANG hui-qin

Language & culture school, Beijing Institute of Fashion
Technology, Beijing, China

MA Yu-ming

Production design, London, Arts university of London,
London, UK

China is known as the “Kingdom of dress”, and the traditional Chinese fashion culture has a long history. Due to the obvious differences of natural conditions and environmental climate in different places, the shape of clothing has its own characteristics, and it is harmonious and unified between the color, fabric and style of clothing. These factors are mainly reflected in the coordination and unity of “regulation and ritual system” of Chinese traditional costume culture, the harmonious beauty of “harmony between man and nature”, the “harmony view” of costume culture of hundreds of schools of Mohist, Confucian, Taoist and Legalists, and the “ecological harmony” of costume culture, all of these explain and demonstrate the beauty of harmony of Chinese traditional costume culture from different aspects.

Keywords: traditional Chinese fashion, culture, harmonious beauty

Introduction

China is known as the “Kingdom of dress”, and the traditional Chinese clothing culture has a long history. There are different opinions on the origin of clothing, such as the theory of adaptation to environment, the theory of safety protection, the theory of concealment, the theory of showing off, the theory of beauty decoration and so on. Due to the obvious differences in natural conditions and environmental climate, the shape of clothing has its own characteristics, and it is harmonious and unified with color, fabric and style. Besides that, the harmony of “regulation and ritual system” of traditional Chinese costume culture, the harmony between man and nature, the harmony and beauty of costume culture based on different schools, such as the Mohism, Confucianism and Taoism, both the harmony and ecological harmony can be explained and demonstrated from different aspects in the paper.

I. The Harmonious View of “Regulation and Etiquette System” in Dressing

1.1 The Harmonious between Regulation and Etiquette System

Chinese traditional clothing has been gradually improved from the era of “animal skin clothing” to the “early fabric clothing”, and developed into the dress etiquette system from the different dynasties of Xia (C.2100-1600BC.), Shang (C.1700 1045 B.C) and Zhou (C.1045-221 B.C) in ancient China. The sacrificial service in the western Zhou Dynasty (C.11th century-771 B.C) marked the establishment of the traditional

ZHANG Hui-qin, Professor of Beijing Institute Of Fashion Technology, Ph.D., master tutor, Orientation: clothing culture and art theory, clothing culture translation theory.

MA Yu-ming, graduate student of the university of London creative arts. Orientation: art design and culture.

ceremonial crown service system, and also indicated that the dress etiquette system in the feudal society of China had not only made the mark of Confucianism, but also became the powerful way of “governing the ancient China”.

The history of China's ancient civilian use of plant fiber knitted clothes and bottoms can be traced back to the worship of ancestors, heaven and earth, ghosts and gods of the Emperor and the Yao and Shun periods about five thousand years ago. In the primitive society, with the emergence of tribal alliance, managers need to wear clothes invented by people to identify their identity and realize their dream of controlling over the country. The clothes created by Emperor Huang, Yao and Shun are two pieces, the top and the bottom. The shape of the upper garment and the lower garment is determined by the heaven and the earth. The “qian” in Chinese pronunciation is the heaven and the “Kun” in Chinese pronunciation refers to the earth, which means solemn and holy. The emperor Zhou was in “xuan” (dark black) when he was sacrificing to heaven. “Xuan” refers to black with red, it is the top part of clothes made of black fabric, “Shang” refers to skirt (worn in ancient China), it is yellow. and The two emperors Yao, Shun, who “hang their clothes” to show their dignity and inferiority, adjust social order, and build up the foundation for Confucianism to praise the etiquette of Zhou Dynasty's clothing.

Coincidentally, “three rites” (Rites of the Zhou Dynasty, The Book of Etiquette, The Book of Rites) recorded in the Confucian costume etiquette, is the theory of ancient ritual music culture, its name began in the Eastern Han Dynasty, Zheng Xuan, is the most authoritative record and explanation of rites, etiquette, sacrifice to heaven, land and temple. The book *Zhouli*, also known as *Zhouguan*, is an ideal country law based on man, law and nature, covering all kinds of things, ordinances and systems. At the beginning of Jin Dynasty (265-420), it was called “Rites” for short, also known as “Rites” (lijing in Chinese pronunciation) or “scholar rites” (Shiguan Li in Chinese pronunciation). In the old days, it was thought that it was made by Duke Zhou or revised by Confucius. In modern times, it was thought that the book was written in the Warring States period (C.475-221BC) and was a compilation of the rites in the spring and Autumn period and Warring States period (C.475-221BC). It was also called “Rites” together with the “Five Classics” (The Book of Songs; The Book of History; The Book of Changes; the Book of Rites; The Spring and Autumn Annals) of the Pre-Qin (before 221BC) and Western Han Dynasty (206 BC-25AD). The Book of Rites include the rites of crown, the rites of fainting, the rites of meeting the officials, the rites of drinking in the countryside, the rites of Local shooting Ceremony, the rites of Yan (dining ceremony), the rites of archery, the rites of engagement, the rites of official eating, the rites of pilgrimage, the mourning clothes and the rites of mourning. It records the main rites and rituals in the life of the nobles in ancient times, including the ceremony of crown, marriage, funeral, sacrifice, the rites of the countryside, shooting and the dynasty, engagement and other etiquette systems. The book of rites contains all kinds of etiquette systems of Confucians before Qin and Han Dynasties in ancient China, including some statements of Confucius and his disciples' exertion of his thoughts, but there are also some chapters written for Confucians in Qin and Han Dynasties. After the Tang Dynasty (A.D.618-907), the influence of the book of rites gradually surpassed that of *Zhouli* (the rites of Zhou dynasty) and Etiquette. In addition, it includes not only the description of etiquette system, but also the theory of etiquette, ethics and academic thought of “Dadai Li Ji” in Chinese pronunciation, all of which emphasize the insurmountable hierarchy of monarch and minister's clothing. At that time, the common people in the lower class were called “Qianshou” or “Li Min” (reference to the common people) because they were mostly covered with black scarves. In this way, the system of distinguishing people's ranks by

clothing formed an official order led by the emperor and became a method of governing the country. According to the jade pendant, the book of Rites, jade algae, it is recorded that “the ancient gentleman must wear jade any time, and the jade does not leave his body without special reason” (Ye, 1987, p. 100). Jade is endowed with such virtues as benevolence, wisdom, righteousness, happiness, loyalty and faith, symbolizing the virtue of a gentleman. At that time, the gentlemen attached great importance to the wearing ceremony. According to the book of *Zuo Zhuan*, *Seventeen Years of Mourning*, Confucius’ disciple zilu lost his life for the etiquette of the crown. The study of “three rites” has a profound influence on the political thoughts and traditional ethics of later generations. In ancient times, women’s dress was bound by “Rites”. The color of the upper part and the lower part must be the same to show that women were “Be faithful to one’s husband unto death”; women’s loose dress covered the body contour when going out, they had to “cover their face” to meet the standard requirements of “Cherish Heaven Laws, Deny Human Desires”.

At that time, the popular mourning system also became a typical embodiment of the traditional dress etiquette system of “loyalty and filial piety”. Based on the blood relationship between the deceased and the filial piety wearer, the “Wufu” system of the ferocious clothing has obvious differences in the length of filial piety time, the fabric and style of the funeral clothing. In the book of rites, there is a long description of mourning clothes, from heavy to light. There are five kinds of mourning clothes, namely, zhan, shuai, Qi shuai, dagong, xiaogong, and funeral linen clothing of the lightest degree (worn by the farthest kinsfolk), which are collectively called five kinds of mourning clothes. Among them, the most rough linen cutting system is selected for cutting down, and the place where the linen cutting is not wanted is the most important mourning clothes. If the father or mother of a son and his unmarried daughter dies, he or she must be decapitated and his or her hair must be stored. The period of filial piety generally is three years.

At the same time, the famous scholar Dong Zhongshu of the Han Dynasty (206 B. C.-220 A. D.) put forward that “the system of clothes is just like the heaven, which is in good order as the heaven”, and “the clothes system” means the “five elements” indicated the shape, color and wearing system. The so-called “five elements” system refers to the wood, fire, earth, gold and water; the five space refers to the East, South, West, North and middle; the five colour refers to the green, red, yellow, white and black; the corresponding “scale”, “feather”, “Xie”, “Mao” and “Jie” of the “five insects” are simultaneously raised, so that the clothing and its accessories in the cultural phenomenon of clothing decoration are skillfully included in the “image” of the “heaven”, Dong Zhongshu believed that Five elements system, and make the dress law “heaven” image more systematic and rigorous (Cai, 2001, p. 49).

II. Harmony View of “Harmony between Man and Nature”

2.1 The Harmonious Between Heaven and Man

The philosophical basis of Chinese costume culture is the cosmology of “the unity of Heaven and Man”, that is, the cosmology of the syncretism of heaven, earth and man. The connotation of the heart of Heaven and earth is to look at the universe from the perspective of the human. The Universe is the world for people. The features of traditional Chinese costume culture are the embodiment of “the House of Heaven and earth”, “heaven’s crown and earth’s shoes” and “wearing round shoes”, the traditional concept of “Yuan Yu Fang” (round and square) and

“Tian Yuan di Fang” (round sky and square earth), “Xuan Yi Shang” (black clothes) and “Tian Di Xuan Huang” (Heaven and earth are yellow) handed down from the same root.

Since ancient times, Chinese people have the thought of respecting heaven, believing in “The divine right of Kings”, and always “respecting the mandate of Heaven” and “following the way of Heaven”. The Coronal plate has 12 pendants, each pendant consists of 12 jades, and each jade is 12 inches long, in order to correspond to the 12 months each year. The jades are all 5 colors, to not only correspond to the 5 direction, but to the “upper coat and lower dress (Shang Yi Xia Shang)” in accordance with Qiankun as well. With the replacement of the dynasty, the cultures and special color of “Yin and Yang Five Elements Theory” and “Tianren Induction” were derived. At the same time, the “yellow civilization” of Chinese traditional culture was born, and thus yellow became the supreme royal color of the emperor’s costume. In western Han Dynasty, the philosopher Dong Zhongshu based on the combination of Confucianism and Yin-yang and Five-element thought, advocated the dress concept of “heaven and man in one”, and eventually it became the theoretical basis of the Chinese traditional dress system.

The origin of the concept of Yin and Yang can not be verified. In the book *Zhou Yi*, the theory of “Yin and Yang” has been introduced; and the book *Hong Fan* has the concept of “five elements”, Zou Yan of Qi state in Warring States of ancient China put forward the theory of “five virtues”, and the idea of “harmony between heaven and man” has been formed in the continuous development of the China. The theory holds that the universe is “heaven and Earth unified as the One, and can be divided into Yin and Yang, the four different seasons, and listed as the five elements” (Cheng, 2012, p. 74). The elements of which are heaven and earth, Yin and Yang, wood, fire, earth, metal, water and man. The emperor’s throne is given by God, so it is called the emperor. In the book entitled as “the spring and Autumn Fan Lu·Yin and Yang Yi”, “the sky also has the air of happiness and anger, the heart of sorrow and joy, which is similar to the heart of human being” (Zeng & Fu, 2010, p. 249) the heaven and man are the same, all have the heart of sorrow and joy. The son of Heaven must act in obedience to the will of Heaven, or he will suffer from disaster and punishment. Such traditional fashion culture view, which is formed based on the theory of “the induction of Heaven and Man” and “the integration of Heaven and Man”, embodies the connotation and essential characteristics of the “uniform system”, and is of great significance to the regulation of the “Etiquette System” in feudal society, that is, the formation of the “ritual and music” system has had a major impact. According to the dress culture view of “harmony of Heaven and Man”, “Heaven” and “Man” are called the emperor’s “subservience, and the existence of “Prestige” and “ceremony” is defined by Confucian “rites and music” and “benevolent government”, the thought of “rank” and “great unity” shows the harmonious beauty of coordinating social order and coexistence of different grades by means of dress.

According to the dress culture view of “the unity of man and nature”, the “heaven” and “man” are called the emperor’s “accommodation”, and the existence of “power” and “courtesy” takes the Confucian “rites and music” and “benevolent government” as the connotation and characteristics. This “different social class” and “great unity” thought shows the harmony of coordinating social order and coexistence of different levels of the society, which can be carried out well with the different clothes.

III. Harmony View of “Mohist Confucianism and Taoism”

Clothing is culture, clothing is thought, and various schools of thought in ancient China have different opinions on clothing. Confucian attached great importance to costumes. Confucius tried his best to explain

“benevolence” to “Rites” in order to maintain “Zhou rites”, which stipulated the rank of monarchs and officials, and the dignity of the old and the young. By virtue of clothing as the external form of etiquette, we can inspire and cultivate people’s temperament, make “benevolence” permeate into individual personality, emphasize the clothing form and wearing rules, make the social ethics and individual desire of clothing harmonious and unified, the internal aesthetics and style of clothing of the wearer coordinate with each other, and realize the integration of clothing and human. Especially under the “three rites” system, the costumes are crowned three times in three different stages of life. In daily life, the hunting war and the religious belief are made clear through the crown form. Even the color of the crown changes from black to white, or to the dark black in turn, which shows the historical inheritance of three different dynasties’ taste in color, such as Xia’s believing in black, Shang’s believing in white and Zhou’s believing in red.

The Confucian view of dress is also reflected in “the gentleman is like jade”. According to the book *Xunzi·FA Xing Pian* recorded, Zigong asked Confucius, why do gentlemen value jade and despise people? For the sake of less jade, and more masses? Confucius said: “No, nothing can be precious enough to be compared with the virtues of the men!” (Zhong, 2009, p. 121). While Confucius corrected Zigong’s wrong understanding of jade ornaments, he used many qualities of jade to describe the excellent qualities a gentleman should have.

In the same way, the dispute and coordination of “culture” and “quality” in Chinese philosophy is another embodiment of Confucian costume culture. “Wen” refers to the patterns, red cars, white horses, carvings and carvings on the dress; quality refers to the beauty of qualification, and refers to the intrinsic ethical quality of people. Confucius believed that the dress not only paid attention to the beauty of form, but also put forward the relationship between form and inner to the gentleman’s personal accomplishment. In the *Analects of Confucius Yongyi*, it is said: “the quality of literature is better than that of literature, while the quality of literature is better than that of history, expounding inherent character and external self-discipline of superior person to illustrate lofty spirit intension of character of gentleman of Confucius” (Yang, 1980, p. 61). It means that only the ordinary people who lack cultural cultivation don’t pay attention to the ceremonial dress. Because only the dress that conforms to the etiquette, matches with the appropriate movement posture, can give the person with the solemn etiquette movement esthetic sense of beauty, if lacks “the benevolence” the quality, any dress will turn into the vanity finally. The Confucian emphasis on the harmony and unity of “Literature” and “quality” is of great significance to the development and change of ancient Chinese clothing.

Lao Tzu and Zhuangzi, the founders of Taoism, compared with Confucius of Confucianism, pursued the pursuit of self-cultivation in clothing. Zhuangzi advocated “being Brown and cherishing jade”, using uncut jade to emphasize the beauty hidden in the jade, refers to people should preserve the natural pure state of mind, pay attention to people’s inner beauty, concern about people’s spirit, charm and demeanor. Its essence is to advocate the individual thought and clothing should follow the natural law, do not lose the human nature because of the emphasis on etiquette, do not lose oneself because of the pursuit of clothing, emphasize “do not decorate in the thing”. According to Zhuangzi, “not tired in the vulgar, not decorated in things, not in person, not to meet in the public. May the peace of the world rest on the survival of the people, the support of the people, and the end of the foot, with such a white heart, the ancient way, there is also a way” (Ye, 1987, p. 202). Lao Tzu stresses “Human Law is natural”. Zhuangzi holds that beauty is an expression of life, not an artificial decoration, and advocates unrestrained natural beauty, and that “all-round shape” is the highest realm of physical beauty. “Perfect

character" embodies the ordinary ease and modesty of the Taoist Spirit, and advocates the pursuit of personality and freedom of life; "perfect shape" emphasizes that one should neither destroy one's body because of unkempt, nor degrade one's appearance because of labor, to maintain the physical beauty and integrity of the natural. The proposition reflects the harmonious coexistence between human and nature, and the harmonious coexistence of human and clothing, which is the carrier and embodiment of the interdependence of material culture and spiritual culture.

Legalist Han Feizi and Mohist Mozi both believed that clothes should be practical, suitable for the body and skin, rather than beautiful and pleasing to the eye, and that everything should be a practical consideration to meet the needs of survival, clothing should be changed from time to time, clothing must be kept warm, and then courtly. Mozi adopted the model of the sole judge, that saints make clothes only for physical fit, skin comfort, not the pursuit of ostentation, flaunting fools, the real beauty does not need embellishment. To a certain extent, this simple dress concept also reflects the harmonious coexistence of people and clothing.

The book *Huainanzi* co-written by King Liu An of Huainan and his disciples in the Western Han Dynasty, which combined the thoughts of Taoist school, Yin and Yang, Mohist School, Legalist School and a part of Confucian costume culture, from the perspective of "beauty is not necessarily the same as Xi Shi's model", it is pointed out that clothing should be different according to time, place, person and occasion, which reflects that clothing should be coordinated with the wearer, the occasion and the time, to realize the harmony between man and his surroundings, occasion and time. If we say that the confucianists pursue fine clothes, pay attention to the rank etiquette, advocate the gentle manner; the Taoists are taught to know and observe all but stay obscure, to advocate quiet and do nothing; the legalists abandon the common courtesy and bare their right arms; the Mohist school advocates pragmatism, that means "clothes must keep warm, then ask for beauty" (bi yuan, 1995, p. 80). With the coming of the Tang Dynasty, these cultural views of clothing and adornment of the Hundred Schools of Thought have experienced ups and downs in the process of mutual fusion and reference. Costume culture became a symbol of the open-minded of the Tang Dynasty. It continued to inherit and innovate in the hundred schools of thought, recreating the harmonious between man and clothes.

VI. Clothing Concept of "Ecological Harmony"

"Ecological Harmony" refers to the harmonious coexistence between different lives, between life and the surrounding. From the collection, production and manufacture of clothing materials, to the design and making of clothing, to the consumption and recycling of clothing products, in the whole process, there is a close relationship between clothing and the living beings around it, clothing and personal adornment have direct or indirect interaction with people and surroundings at every moment, and they actually coexist with each other. Hua Mei (2013, pp. 117-121) probed into the origin of ecological beauty of eastern traditional clothing, while Zhang Haihua (2014, pp. 9258-9264) elaborated the ecological beauty and enlightenment of Hakka traditional clothing in the agricultural era. Based on the research results of many experts, we may focus on the ecological harmony of clothing and demonstrate the beauty of "ecological harmony" of clothing culture from the following three aspects.

3.1 “Ecological Harmony Beauty” of Clothing

Yang Enhuan (2005, p. 95) said that “the regular form of social life often reflects or realizes people’s needs of their daily life, their emotional desire, moral rationality, cognitive rationality, etc.” The orderly social life is the portrayal of ecological harmony and beauty. Clothing, as the decoration of human body or the mark of tribal leaders in primitive society, or witchcraft factors, and many other views, including the accessories, such as the white small stone beads, yellow gravel, fish-bone and bone tube found in the site of the cave man at the top of the mountain 25000 years ago, all reflect the human’s pursuit of a better life to various degrees.

In the religious rituals of primitive societies, many tribes painted animal forms on military flags and weapons, and painted them on their bodies to suggest their close relationship with totemic animals. Just as he Xingliang (1996, pp. 1-406) explained in Chinese totem culture in, totem culture belongs to the most basic culture in China, and the original painting-body and face-painting totem art is the “meta-art” in the embryonic stage of human culture, it is the good start of the harmony between human beings and nature.

In fact, clothing itself is closely related to people’s pursuit of a better life in different historical periods. According to legend, the emperor himself and his ministers, Hu Cao and Bo Yu, were the first to produce the upper garment and the lower garment, the upper are white as in the daytime and the lower is in yellow like the earth. This was the beginning of a harmonious relationship between man and the natural environment. The rules of etiquette of the Shang Dynasty in ancient China clearly stipulated that people should wear clothes suitable for them according to different occasions and social status. Even the patterns on an emperor’s robe are usually the sun, the moon and the stars, which are used to show the power of the emperor. Similarly, the mountains are used as a metaphor for steadiness; fire indicates light; the Zongyi in Chinese pronunciation implies loyalty, filial piety, and rice as a metaphor for nourishment; the Dragon expresses strain, and the Chinese worm symbolizes Literary beauty, algae transfer purity. In the Western Zhou Dynasty (C 2070-1600BC.), there were strict rules about the identity, occasion, texture and color of clothing, from the bureaucrat to the common people, from the gown to the shoe accessories. The etiquette of Zhou dynasty even stipulated that “a gentleman in ancient times must be matched with jade, and a gentleman should not go away without any reason”. It required people to grasp the rhythm while walking, to control the pace of their steps, and to make the jade stones they carry sound a pleasant-sounding together, in order to reflect the respect for etiquette and customs and to avoid evil ideas, to achieve a harmonious coexistence between man and nature.

During the Manchu and Qing dynasties in Chinese history, the traditional culture of dress was becoming more and more mature. Li Yu believed that “dress beautify the body”, for the first time, considering the function of beautify people’s figure, appearance and posture, making people’s figure promote to the main position of the dress realm, the character of the clothes guide and stipulate the clothing to reveal, strengthen and perfect the human nature, Li Yu advocated “human-oriented, clothes as guest; human-oriented handsome, clothes as soldiers; human-oriented God, clothes as shape; when people and clothes is in conflict, even go to extremes, pay less attention to the clothes and just focus on the people. “At the same time, as in the case of men in clothing, Li determines whether they are harmonious or not, just as if they are not subject to water and soil” (<https://www.chinesefolklore.org.cn/blog/>). If you just think of clothing as an additional “Brilliant literary style, carved pink algae”, which can be changed in an instant, then it is inevitable that there will be “not subject to soil and water trouble, wide likes as if it is narrow, the short has been suspected the long, hand out and sleeve make it

hide, neck stretches out and the collar should be fit for it, things do not follow the instructions of others, as if it became the shackles of its body" (Zhi, 2004, p. 289). "When a monkey is wearing a hat, in fact, it should not to be allowed to wear a hat. The monkey is not accustomed to wearing a hat, and his head does not match his hat" (Zhi, 2004, p. 289). It means that we should pay attention to form and contents, as well as inner temperament. Only when we can dress appropriately, and match well with the clothes, can we form the harmonious beauty of both inside and outside.

3.2 "Ecological Harmony Beauty" of Clothing

From the spring and Autumn, the Warring States period, to the Eastern Han Dynasty, the Sheng-yi was integrated with the upper garment and the lower garment, making full use of the cloth in the cutting, and the dressing effect was majestic and charming. In the period of Wei, Jin, southern and Northern Dynasties in ancient China, due to the war and the great migration of nationalities, the collision and integration of Han costumes and minority cultures resulted in the emergence of "trousers with pleats" which were not only suitable for riding, shooting and hunting, but also suitable for appearance, which were widely spread until the Tang Dynasty. Later, because of the development of iron-making technology and the need of war, the armor with both upper and lower part for the body protection in the military uniform, which became the first choice on the battlefield.

In retrospect, both Laozi and Zhuangzi attach great importance to the functional beauty of clothing. Laozi thought that the dress pattern should be adapted to the local conditions, according to the different ecological environment to choose their own different costumes, while affirming their own characteristics and personality, we should not blindly follow, and only by integrating the clothing of individual needs, can we fully reflect its functional beauty. Zhuangzi advocated that clothes should follow the principle of comfort, achieve the so-called state of sitting and forgetting, integrate with the avenue, and enter into the state of the image of life peak experience. The basis of sitting and putting everything aside is to build on the body comfort, which is fully in line with the clothing proposition of Zhuangzi·Dasheng in Chinese pronunciation: "forgetting feet, fit for walking; forgetting waist, fit for wearing; forgetting right and wrong, fit for mind" (Han, 2006, p. 239). Chuang Tzu compared the comfort of the soul with that of the track, which shows that the functional beauty of clothing has surpassed the external form, and achieved the coordination and unity with the feeling and adaptation of people.

According to records, the ancient Confucians wore round crowns to show that they knew the time of heaven; wore hook shoes to show that they knew the terrain; the integration of heaven and earth was an example of the multi-angle harmony of clothing culture. Chinese traditional costume pattern has experienced the transformation from concrete to abstract. From the traditional square structure pattern to the circular structure pattern, and then to the mysterious pattern of S-shape, it shows the simple understanding of "heaven and earth", as well as the aesthetic concept of integration of points, lines, blocks and faces. The typical twelve Emblem, eight auspicious patterns, the Eight Immortals (in the legend), eight treasures and folk auspicious patterns, from the content to the form, make the functional beauty of clothing carried by "words" and "meaning" merge into eternity with the pattern matching the real and the virtual.

3.3 "Ecological Harmonious Beauty" of clothing

Psychologists believe that people's first feeling is vision, and the biggest impact on vision is color. From the primitive society to the feudal society, in the development of economy and culture, especially with the discovery

and improvement of pure natural dyeing technology, the costume system is becoming more and more proper. The first emperor Qin in Chinese history believed in the theory of yin and Yang and the five elements, and believed that Qin's victory over Zhou should be attributed to the virtue of water. The representative color should be black. He advocated black and valued it. His military uniform indicated cold and serious, and was always full of the harsh and strong sense of killing. The Han Dynasty in Chinese history, after recuperation, took the five numbers as the system base, and advocated the yellow as the precious. The clothes in four different season in the book of Rites and the clothes corresponding with the five time in the later Han Dynasty are closely related to the ancient Chinese calendar and the theory of yin and Yang and five elements. The ancients believed that the four seasons of spring, summer, autumn and winter were divided into five elements, namely, gold, wood, water, fire and earth. Therefore, the four seasons were also called five Chen in Chinese pronunciation. The five elements are divided into four periods in 360 days: wood for spring, fire for summer, gold for autumn, water for winter, and earth for 18 days. These rules have become guidelines for people to choose specific colors of clothing according to different seasons. In spring, there are green clothes for the recovery of all things, red clothes for the summer, yellow clothes for the autumn and black clothes for the silent winter.

Qu Yuan, a patriotic poet in ancient China, advocates that clothing should pay attention to the coordination and unity of "inner beauty" and "cultivation". In his poem *Lisao*, he has mentioned clothing many times, such as "I have both the inner beauty and the cultivation of energy, I have left Hujiang and Bizhi, and I wear autumn orchids" (Zhu, 1979, p. 3) in the original sentence, "inner beauty" emphasizes human quality and moral integrity, while "cultivation" corresponds to "inner beauty", which refers to the modification and appearance of outer beauty gained by learning and cultivation later. Both of them emphasize the enhancement of self-cultivation, including the modification of individuals. It is also like the flowers, the sunflowers and fragrant, and the leaves are like horseshoes. After that, I'll have the "morning drink the dew of Mulan, and the evening meal of autumn chrysanthemum, take the root of the tree and form a knot, which runs through the stamen of the Ficus pumila. It's better to sew the fungus and osmanthus, to sew the rope. Wooden fence, autumn chrysanthemum, Ficus pumila and Hu Sheng are flowers and grass with fragrance" (Li, 1996, p. 11). It can be seen that the ancients had the custom of wearing vanilla at that time. Perhaps some scholars regard Qu Yuan's clothing concept as something full of mysterious and elegant, romantic and colorful, and has a profound influence on the future generations. Today, the selection of flowers and plants as Brooch accessories is not necessarily the embodiment of the visual beauty of clothing with the help of clothing.

The book of changes endows the traditional clothing with the beauty of neutralization, which is embodied in the impartial identification of the beauty of neutralization; the pattern of clothing emphasizes the beauty of symmetry in ideology, and the realm of clothing emphasizes the beauty of neutralization in overall care or system consciousness. Traditional clothing has an overall and systematic understanding from "headwear" and "bodywear" to "footwear" and accessories. Clothing accessories have become the external embodiment of the identity, character, knowledge and self-cultivation of the wearer in self-consciousness and unconsciousness, and are integrated with the wearer. As a clothing color with great visual impact, it also needs to show the beauty of coordination in the overall coordination. For example, Hakka, with the help of its traditional clothing pure color, rich symbols, rough modeling and practical virtue, transmits the poetic feelings of harmonious coexistence between human and nature.

In essence, Chinese traditional costume culture is a culture of ecological integration, reflecting the pursuit and expression of beauty. This is true of Chinese clothing, as is the “top” standard of international clothing design. Yang Jun, Armani’s life-long designer, perfectly integrates the Oriental yellow people and fashion design. In his clothing design, he adheres to the coordination of time, occasion and place, and uses the theory of five elements of yin and Yang, heaven and earth to explore the frequency between the wearer’s life cycle and the orbit of the universe. In case of lack of water, peacock blue or navy blue will be used for clothes; in case of lack of gold, even black suits can be inlaid with several gold buttons. In the clothing design which pays attention to grasping and exploring the life principle, we should strive to make the interpretation of clothing beauty “incisively and naturally” (Zhang, 2015, pp. 123-124, slightly modified) based on the warmth and coldness of the color of the wearer’s skin, the color and style of the clothing design are adjusted in combination with different fabrics. The elegant people usually choose the exquisite fabric; the bold people can choose the slightly extensive pattern, so that the tension is always controlled. It can be seen that there are practical support and scientific preciseness behind the colorful dress design in vision and in modeling. The integration of human and dress depends on the harmony and unity of all things in the universe.

V. Conclusion

The Chinese traditional clothing culture has a long history. The archaeological materials and historical records prove that in the Yangshao culture period, human beings ended the primitive state of covering the body with animal skin leaves, and began to make clothing with hemp fiber fabrics, and developed into the stage of clothing civilization with manual arts. In the early stage of the class society, the slave owners used costumes to consolidate their political power, unify their thoughts, and stipulate people’s understanding and use of costumes in the form of “Rites” and “laws”. The continuous development of the productivity level of successive dynasties, including the process of national integration, has an impact on the inheritance and innovation of costume culture. Whether it is the costume of the Tang Dynasty (618-907) with political openness and national culture integration, or the period of costume reform in the Ming Dynasty (1368-1644), it makes Chinese traditional costume reflect harmonious unity, prominent signs and diverse types in the production and development. In the process of the harmony of “regulation and etiquette”, the “harmony between man and nature” of “Mo Ru Dao Fa” in Chinese pronunciation and the ecological harmonious development process of pursuing beauty, carrying beauty and manifesting beauty, the costume culture reflects the historical changes, economic development and cultural aesthetic consciousness, and interprets the harmonious beauty of Chinese traditional costume culture.

References

Bi, Y. X. (1995). *Mozi*. Shanghai: Shanghai Ancient Books Publishing House.

Cai, Z. G. (2001). On Dong Zhongshu’s dress aesthetic thought with “destiny” as its core. *Hebei academic journal*, (5), 46-50.

Chen, Q. J. (2012). *Common sense of philosophy*. Tianjin: Tianjin Science and Technology Press.

Han, L. H. (2206). *A tour of the world through empty self—A philosophical study of Zhuangzi*. Beijing: Peking University Press.

He, X. L. (1996). *Chinese totem culture*. Beijing: China Social Sciences Press.

Hua, M., Lin, Y. L., & Jia, W. (2013). The origin of ecological beauty of Oriental traditional clothing. *Scientific development of Ecological Civilization: Excellent Papers Collection of the Ninth Annual Academic Conference of Tianjin Social Sciences* (I) (pp. 116-121).

Li, Z. L. (1996). *Explanation of Lisao*. Yingchuan: Ningxia People’s Publishing House Press.

Yang, B. J. (1980). *Analects translation note*. Beijing: Zhonghua Book Company.

Ye, Y. L. (1987). *Zhuangzi*. Tianjin: Tianjin Ancient Books Publishing House.

Zeng, Z. Y., & Fu, Y. J. (2010). *Chunqiu Fanlu Xinzhu*. Beijing: Commercial Press.

Zhang, H. H. (2014). Ecological beauty and Enlightenment of Hakka traditional clothing in the era of farming. *Anhui Agricultural Science*, 42(26), 9258-9260.

Zhang, J. L. (2015). *Seamless*. Beijing: Peking University Press.

Zhang, Z. C. (n.d). <https://www.chinesefolklore.org.cn/blog/?uid=354-action-viewspace-itemid-9678>

Zhong, Y. Z. (2009). On Xunzi's harmonious aesthetic view of "viewing virtue with jade". *Hubei Social Sciences*, (7), 121-123.

Zhu, X., & Li, Q. J. (1979). *Notes on Chuci*. Shanghai: Shanghai Ancient Books Publishing House.

Zhi, X. (2004). *Spirit of dynasties' short essay*, Wuhan: Chongwen Book Publishing House Press.