



The “Gown” Collar Style of Hunni Burial Puppet in Tang Dynasty

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Abstract

The “Hunni burial puppet” in this paper means the funerary object in the Tang Dynasty grave which has “the deep eye and high nose”. Because the looking usually appear in male puppet, and the fashion in this article is also restricted in the male clothing. This article compared the burial puppet and the mural image in Yellow River area with the Central Asia region, then do Comparative analysis of the “gown” collar style of West Hunni burial puppet in Tang Dynasty. There are two “gown” collar style in Hunni burial puppet in Tang Dynasty: Triangle single turndown collar which Stems from “Yan Da” of Central Asia and Double turndown collar which is popular in Central Asia from 4th century A.D. to 7th century A.D.. Compared to the triangle single turndown collar, the double turndown collar grown is more popular in Yellow River area. The circle collar style may be another kind of turndown closed collar.

Keywords: Hunni burial puppet, West Hunni, Grown, Collar style

1. “Hunni”, “Hunni puppet” and “Hunni costumes” in Tang Dynasty

“Hunni” was the name that ancient China Han Nationality called alien race. The scope of “Hunni” is different in historical records of different time in Han and Tang. Mr. Wu Zhen considered that “Hunni” refers to the Xiongnu specially in pre-Qin and alien race in the west and the northern Yellow River. From Southern and Northern Dynasties to Sui and Tang dynasties, this became the characteristic general designation of western region nationality which has “the deep eye and high nose”. This article receives its viewpoint and consider that “Hunni” Tang Dynasty means west Hunni, in another word, “Hunni” means the races in Central Asia, West Asia as well as east onion range . The Hunni burial puppet in the Tang Dynasty is the burial puppet which has “the deep eye and high nose”.

In Tang dynasty, because there are numerous of Hunni on the Silk Road, their life and images are written not only down the historical records, but also recorded in the sculpture and the pictorial representation. By the modern times archaeological discovery, Hunni burial puppet is not popular from 16th country when Shanxi and Ningxia appear Hunni burial puppet to Initial Tang Dynasty. After era of Gao Zongxianqing, Hunni burial puppet became very popular and considerable numbers. In excavated Sui and Tang dynasties grave, particularly large-scale, medium grave, the unearthed Hunni burial puppet is countless, the unearthed place concentrates in Shanxi, Henan as well as Xinjiang. This article selects Sui and Tang dynasties grave in Xi’an.

The Research of Tang grave burial puppet clothing of senior scholar mainly emphatically in two aspects. First, they judges Hunni's status and race from hair style, clothing's characteristic, then discuss China and the West cultural exchange related subject. But in the clothing history research monograph, they may more focus on exploring the impact of Hunni costumes to Han Nationality clothing. This article attempted by the related image contrast, researching the difference and the source of the collar style of Hunni puppet grown, would like to learn more about the Hunni-Han Tang Dynasty Costumes blend phenomenon.

2. The “gown” collar style of Hunni burial puppet in Tang Dynasty

The senior scholars' research was to the Hunni costumes most concentrate on “the hair style” or “the hat decoration”. Because of the type of profile-type “uniform”, “Gown” that is the main body of the “Hunni costumes” is neglected frequently by the researchers. Therefore, it's little more than a few over, these gowns in each kind of writings often describe simply that “the narrow sleeve tight-fitting gown”, “the waist tie a belt”, “wear trousers”, “the foot pedal boots”. To any time's clothing history research, the clothing overall profile of the relative stability of type was

self-evident, but differences in clothing style often through changes in the local manifestation. Therefore, the research and discussion of the origins of clothing should also focus on these subtle differences.

The collar in the clothing is not only near the head and the neck, is also the symbolic structure in the clothing which bearing age and national identity. In fact, before Xianbei Obtains the political power, the men and women clothing in the Yellow River all take the cross collar. In the Dun Huang fresco of Eastern Wei and Western Wei Dynasty, although many character image puts on the narrow sleeve and circular collar gown, the Yellow River's grave burial puppet in the same time show that the Xianbei Nationality clothing's influence is not profound. According to the present archaeology material, massive gown appears in the Northern Qi Dynasty, its shape can be seen from the mural of Xu Xianxiu grave and Dong'an Wang Lou grave in Northern Qi Dynasty. The male gown collar already has the circle collar and the cross collar which is non-format. The turndown collar gown began in Sui and Tang dynasties in the Yellow River area, especially in the characteristic foreigner image having "the high nose and deep eyes". By the numerous excavations and related the research, the Hunni burial puppet long gown's collar mainly has three kinds, namely "single turndown collar", "double turndown collar" and "round collar", with the turndown collar style is the majority. The turndown collar gown also has two types, the single turndown collar and the double turndown collar. The breast of two-style gown mainly assume right style, the turndown collar assumes the triangle (picture1) (picture2)

2.1 Triangle single turndown collar

On the Tang Dynasty "the Hunni costumes", Mr. Duan Wenjie once pointed out: Tang Dynasty's fashionable clothing and new clothing style most comes from the northwest national minority or Central Asia and even Persia. Mr. Jiang Boqin once had the monograph on the origins of triangle turndown collar long gown. He contrasts Dun Huang, Keizer, as well as Para Reck and the Fengdu base Stan mural character image, and considered that the triangle turndown collar long gown is popular in Central Asia foreigners' clothing, that this discusses works as unmistakable. However, then he further pointed out that the single turndown collar long gown in the 6th century is aristocrat's clothing of Sogdians and Yanda race, it seems improper. It is not difficult to discover that in Para Reck mural, the maid holds the fan after the male and female master also take the triangle single turndown collar gown (Figure 3). Therefore, this style clothing's use should not be limited to the aristocracy. By Mr. Jiang elaboration, although we may affirm that the triangle single turndown collar gown became popular from 5th to 6th century in Central Asia, but actually it belongs to the Sogdians or Yanda person? Explaining this question we especially carry on further combing their mural images.

The 5th to 6th century's Sogdians image material, mainly saw in Guanzhong and Xinjiang area archaeological discovery. The Guanzhong area many are the grave archaeology, like Xi'an Northern Zhou Dynasty's An Qia and Mr. Shi grave. These graves have preserved materials of the massive 6th century's Sogdians images. In these image materials, the short hair image's Sogdians puts on the circle collar gown the minority wear double turndown collar gown, there is not illustration of the single turndown collar gown But in the 5th to 6th century's Xinjiang Keizer mural, many Sogdians merchant images have not the single turndown collar gown illustration (Note 1). Through this batch of image material's combing, we have the reason to suspect that the style of single turndown collar gown stems from Sogdians.

Until now, the mural of City site of Balalyk-Tepe is known as the earliest Central Asia Middle Ages' large-scale mural. It lies in northwest of the Uzbekistan Iron Maze city. Although its ruins is in ancient Sogdians area. However, scholars generally agreed that its mural content was the Yanda aristocrat's life portrayal in first half of 6th century. In Para Reck mural, the male waist ties thin waistband which hold the sagging "the matter" such as the handkerchief, the bag, the dagger and so on. From sincere hangs and wide band, the waistband should made by the metal. This belt style has the obvious north nomads' characteristic which is different from Kent mural tablets governance Sogdians with the characteristics of a long sword or purse. From Para Reck mural, triangle single turndown collar gown in Yanda should be the casual clothes which the men and women, poor and richer, and this may also prove that this kind of style has continued quite long time in this nationality. In addition, remains belong to Yanda Art the Dilberjin 16 cave murals (at the beginning of the 5th or 6th century) also had the attire same male model (Note 2). Through combing and contrast of the remains of the Sogdians and yandas' murals, initially, we may be "single-lapel triangle robes" attributed the origins of 5th to 6th century Yanda rather than Sogdians.

As a result of Yanda at 5th to 6th century Tocharians Stein as well as some areas of Eastern Turkestan hegemony (Note 3), we have reason to believe, the style of single turndown collar gown obtained the extremely broad dissemination. First accepts working as for Sogdians. Figure 5 is bowl wall's about two parts of gold-plated silver bowl. Some scholar's according to the special engraved inscription of bowl on Sogdians characteristics, "this bowl belonged to special 6th to 7th century's at the beginning of Sogdians. In chart 5A describes images of Greek Rome about myth theme, as well as grand duke, the mural is extremely similar with Para Reck. But on chart 5B the feasts scene and An Qiemu in the folding screen image scene is exactly the same. What is different here special Sogdians merchant is putting on the Yanda style of triangle single turndown collar gown (Figure 5). Besides Sogdians area, from west to east, we in Keizer 6-7 murals discovered triangle single turndown collar gown illustration to enrich. We have the discovery like the 8th hole, the new 1 hole (Figure 6), 69 holes, 104 holes, 224 holes and so on. Regardless of being leads, the hair lace as well

as the waist decoration, the male image is quite similar with Para Reck mural. Some scholars also thought, the Dilberjin in the mural character posture and the clothing have certain contacting with the Keizer mural.

Although it's difficult to have the comprehensive statistics, but only hides the Hunni burial puppet as to the Xi'an Ganling Museum and the Shanxi archaeology, it's not infrequent to put on the single turndown collar gown. When we see the Tang Dynasty different hair style of west Hunni burial puppet are putting on this gown type. Some reasons extrapolated, in the Tang Dynasty, the triangle single turndown collar gown has become one at least numerous west Hunni Nationality used designs.

What must stress, the single turndown collar gown of Tang Hunni burial puppet and Para Reck and in the Keizer mural image saw the style still to have the difference.

First, Tang the Hunni burial puppet turndown collar gown is right style, and the gate lapel occupies the body side. But in above mural of turndown collar gown exists not one exception all fastening clothes on the left, the gate lapel comes between (Figure 7). Next, Tang burial puppet the single turndown collar gown's gate lapel and leads the reason are not to have the list, but leads the cristaria which lets fall naturally to extrapolate, its lining is frivolous, also does not have the dermatoglyphic pattern decorative design, should many by the silk system. But Para Reck and Keizer sees the long gown, not only nearby reason complex, and main body lining many for continuous grain, water chestnut standard flowers and plants grain and so on, is big for brocade's possibility. It has this kind of difference the reason mainly to lie in the status of these Hunni burial puppets. If the most report excavated to state, these Hunni burial puppet do grasps the reins ropy, and is buried as a funerary object time puts in the horse, nearby the hunchbacked funerary objects. Also, therefore many are called as then "leads a horse the Hunni burial puppet" or "pulls the hunchbacked Hunni burial puppet", the most burial puppet alike prototypes are extremely possibly house slaves of the aristocrat. Its status had decided they take the magnificent and expensive brocade clothing's ability to be relatively limited. And because the long-term life in the area south of Yellow River, only then changed still fastens clothes on the left for the area south of Yellow River institute right style, also in reason.

2.2 Triangle double turndown collar gown

Opposite the triangle single turndown collar gown, in the mural and in the carved stone image material, the triangle double turndown collar gown illustration quite a lot, in Para Reck, the piece govern in Kent, Keizer and the Northern Zhou Dynasty stone portray have see. Mentioned in the preceding text, Anjia grave had the double turndown collar gown's clothing image (Figure 8), but its turndown collar assumes the rectangle, it is narrow and takes the form of gets aedging together. Mural of triangle turndown collar leads with Para Reck is different (Figure 9). However, it governs in the Kent private home with the piece in the mural several character clothing to be similar (Figure 10, 11). We in the Keizer mural (Figure 12), the Northern Qi Dynasty paint a portrait the stone (Figure 13) as well as in the Pakistan Fengdu mural (Figure 14), actually discovers with Para Reck similar triangle double turndown collar style. But the above image comparison, may affirm that the double turndown collar style was one of 4th to 7th century's Sogdians area more popular clothing. According to turndown collar's shape, also has two types. One is the linearity narrow collar; The other is triangle turndown collar, is also in Tang Dynasty Hunni burial puppet the common double turndown collar leads.

Opposite the triangle single turndown collar, the double turndown collar is high in Tang Dynasty's popular degree. Looked by Tang burial puppet and Tang Dynasty mural material that the triangle single turndown collar is restricted in the foreigner burial puppet to take, but the double turndown collar accepts for the area south of Yellow River men and women, possibly is nearby symmetrical as well as the reason decoration effect, the double turndown collar gown receives the Tang Dynasty feminine favor specially, in the Weijiong grave, Xuejing grave as well as Li Shou grave carved stone coffin line chart has the full performance.(Figure 15)

2.3 Turndown collar and round collar

Generally, the Hunni burial puppet long gown's collar mainly has three kinds, namely "single turndown collar", "double turndown collar" and "round collar". But Hunni burial puppet has "the high nose deep head" in characteristic by the turndown collar majority, particularly the single turndown collar is audiences. In fact, so-called "turndown collar" and "round collar" is putting possibly only on the condition different indication. Because we in many Hunni burial puppet turndown collar angle, have discovered the circular button (Note 4) (Figure 16). By this detail extrapolation, after this gown closed, should be the circle leads the style. But this kind of circle gets the gown is also in the Tang Dynasty pictorial representation, the majority of Han are putting on style.

The clothing image with button turndown collar is to see in the Tang Dynasty area south of Yellow River area image material. But Para Reck and in the Keizer mural's turndown collar image does not have button much. Only the discovery had an example in approximately the 7th century Keizer 224 hole cremation chart (Figure 17). This character deep height of eye nose, the short hair uneven ear, the surcoat ties up tightly, fastens clothes on the left the single turndown collar, the gate lapel comes between, gets the lapel reason brocade. The above characteristic conforms to the

type of Yanda turndown collar gown which our preamble concerns. The only difference is gets the point to decorate has three petal shape button. But this kind of Canadian button is putting on the way which the full circle leads, also extremely possibly receives the Han people esthetic influence. Because, in turn looked, we very difficult to see the Han people put on the single turndown collar gown's illustration. As if the Tang Dynasty Han people do not like this kind of Tanzania chest, and asymmetrical tong gown style.

Through the above analysis, we believed that speaking of the long gown, leads is the very important nationality and the culture symbolized, is also we searches the source and course and along receives relational the guidepost. Under its direction, we infer, west the Tang Dynasty the foreigner is partial the triangle single turndown collar gown really stems from has moves about in search of pasture the blood relationship Yanda person. Under Yanda person long-term rule, western region each Hunni has accepted this same-like gradually, but the area south of Yellow River Han people have not as if always admitted. In addition, the double turndown collar style in 5th to 7th century's Central Asia, was the quite common gown type. When in Sui and Tang Dynasties, sees in the area south of Yellow River transvestite maidservant image, just like one popular prevailing custom. But the Han Nationality men put on the Northern Qi Dynasty style circle to get the gown. Therefore, only speaking of the long gown, west the Hunni costume is relatively limited to the area south of Yellow River Han Nationality clothing influence. On the contrary, the foreigner adds button on the turndown collar, changes fastens clothes on the left right style, many for area south of Yellow River clothing's influence result.

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Notes

Note 1. See in the Keizer 38 holes, 114 holes, 14,17 holes and so on. Ying Shanyuezi, Rong Xinjiang research articles are those of India Savimbi security image is a prototype businessmen Sogdians. See Ying Shanyuezi, <<Sogdians in Qiuci: From archaeology and image study angle research>>, See <<French Sinology>> Books for the editorial board, <<Sogdians in China-history, archeology, language of the new exploration>>, Zhonghua Book, in 2005, Pages 191-204; Rong Xinjiang, <<Settlement of Migrants in the Western Regions Sogdians Examination>>, <<Research in the Western Regions>>, in 2005, NO.2, Page 9.

Note 2. и.т.крупникова, НАСТЕНЪДЕ РОДСИСИ В ДОМЪЩЕНИИ 16 СЕВЕРО-ВОСТОЙНОГО КУПЪТОВОГО КОМДПЕКСА ПИПЪВЕРДФИНА ,ИЗАТЕПВСТВО НАУКА МОСВА 1979.

Note 3. Yanda 5 end of the century has occupied the entire Tocharians Stein, including a large portion of the Pamir and Stan Afghanistan. At the same time, also took a large part of East Turkistan. And 479, the conquest of the Turpan region, in 522 , the Rouran pyridaben chief of northern region of Dunhuang have also surrendered Yanda. See special Bukovinsky BA LI,<<History of Civilizations of Central Asia>>, China Translation and Publishing Corporation, in 2003, Page 112.

Note 4. Picture of the figurines from the National Palace Museum series, <<the decorative carving like lives: Imperial Palace Tibet Sui and Tang dynasties pottery burial figurines>>, Forbidden City Press, in 2006, figure 134.

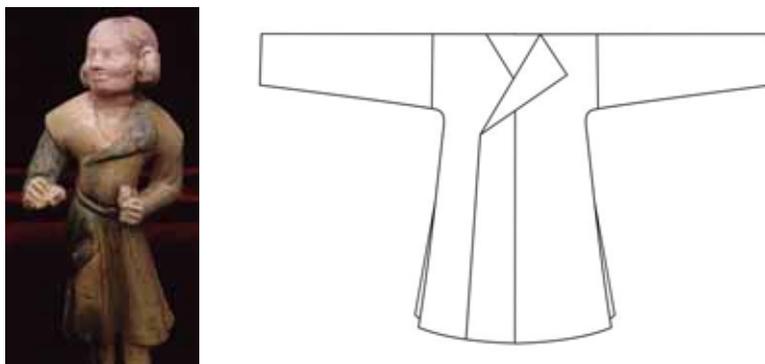


Figure 1. The prototype of single turndown collar gown and schematic models

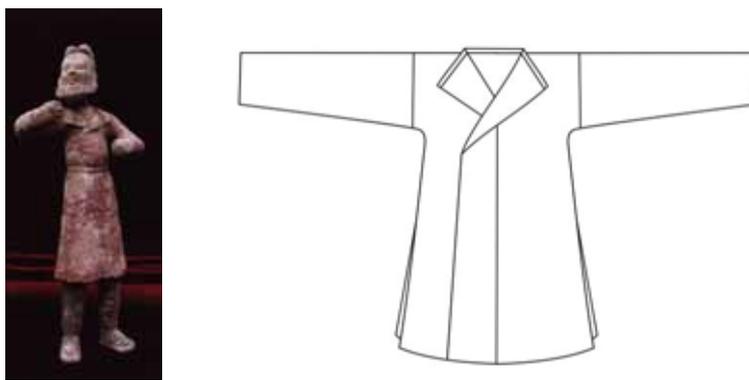


Figure 2. The prototype of double turndown collar gown and schematic models



Figure 3. Figure of Para Reck feasts 5th to 6th century

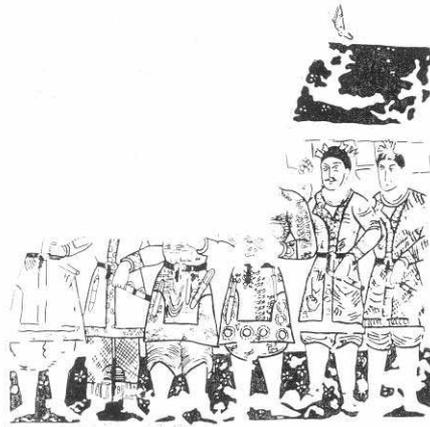


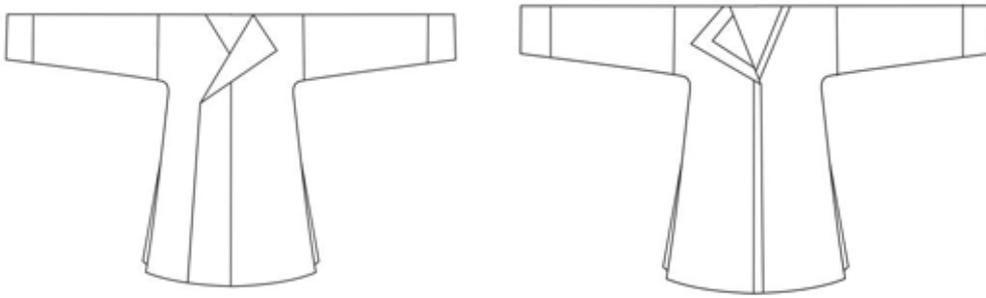
Figure 4. Dilberjin 16 Cave dependent Portrait 5th to 6th century



Figure 5. Gold-plated Bowl Sogdians 6-7 century AD



Figure 6. Kizil caves support a new 1 like 7th century AD



A. Tang Dynasty area south of Yellow River Hunni burial puppet single turndown collar gown schematic drawing

B. Yanda style for sample turndown collar gown schematic drawing

Figure 7. Comparison of single-lapel gowns diagram



Figure 8. Anjia Tomb of positive double-lapel wearing hats from the 6th century AD



Figure 9. Mural of Para Reck who wear double-lapel, the 5-6 century AD



Figure 10. Kent mural tablets rule double lapel wearing, the 7th century AD

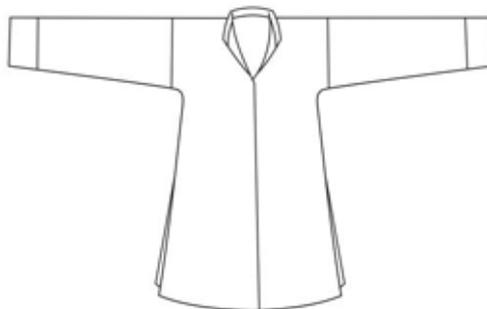


Figure 11. Kent mural tablets rule double lapel diagram, the 7th century AD



Figure 12. Kizil Caves Sogdians 38 businessmen, 4th century AD



Figure 13. Northern Qi Dynasty paints a portrait the Stone, 6th century AD



Figure 14. Pakistan Fengdu mural, 7th century AD



Figure 15. Xue Jing headstone carved coffin Line Chart



Figure 16. Hunni figurines possession of the National Palace Museum



Figure 17. Keizer 224 holes cremation chart, the 7th century