

Western Cultural Factors in Hats, Caps and Hairstyles of Wei, Jin, Southern and Northern Dynasties as Well as Sui and Tang Dynasties

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Abstract: In the period of Wei, Jin, Southern and Northern Dynasties as well as Sui and Tang Dynasties, there were many Western cultural factors in people's hats, caps and hairstyles. The origins and spreading of these elements could be traced, and it is of great significance to study them systematically and comprehensively. On the basis of existing research, this paper discusses key problems of the form, origin and spreading of various foreign cultural factors from aspects of the Zhuque hat, the hat with decorative wings, the Xumao hat, the Buyao hat, Mili, the Weimao cap, hair bands as well as the plait hair style. Through these analyses, we can find out the historical background of cultural exchanges and ethnic group flow between China and the west at that time.

1. Introduction

During the period of Wei, Jin, Southern and Northern Dynasties, as well as Sui and Tang Dynasties, cultural exchanges between China and the West flourished unprecedentedly.^[1-2] The most popular hats in this period, such as the Zhuque (rosefinch) hat, the hat with decorative wings, the Xumao hat, the Buyao hat, Mili and the Weimao cap (cap with veils), all originated from Central Asia or West Asia. The popular hair accessory of headband for women in Tang Dynasty, as well as the braided hair style of women in Northern Qi Dynasty and Tang Dynasty were all influenced by the custom of Sogdians entering China. With the accumulation of new archaeological materials, some problems are worth further discussion. In this paper, the Western cultural factors in hats and hairstyles of Han region are systematically analyzed to explore the communication process and ethnic groups they bear.

2. The Origin and Spreading of Various Hats, Caps and Hairstyles



Fig.1 Itary Officer of Tang Dynasty.



Fig.2 Female in Tang Dynasty.



Fig.3 Sian Stone Carving.



Fig.4 the King of Heaven in Grottoes.



Fig.5 Ver Plate in Persia.



Fig.6 Sogdian with a Bird Shaped Hat.

In the Tang Dynasty, the hats for military officers were decorated with Zhuque (rosefinch) in the front (Figure 1), which can be called as the Zhuque hat. Under its influence, women in Tang Dynasty also wore Zhuque hats (Figure 2). The shape of the bird was decorated in front of the hat or directly on the top of the head. Ji Sun pointed out that figures with bird shaped hats were first seen in relics of the Parthian Empire. Ling Chen pointed out that the popular bird shaped hat in Persia (Figure 3) first spread to Western oasis countries such as Khotan with Buddhism. The image of King Vaisravana with that kind of hat in Khotan further influenced the images of Heaven Kings and malla in the grotto temple. The images Heavenly Kings who guarded the tomb in Tang Dynasty was directly influenced by the image of heavenly kings in Buddhism, as well as the shape of Zhuque which was one of the four gods in the Central Plains. On the basis of former scholars' research, it is worth further discussion on the spreading and influence on ritual hats of the Central Plains. The author has noticed that influenced by Persia, the figures with bird shaped hats also appear in images of Hong Yu's tomb in Sui Dynasty in Taiyuan (Figure 6).^[3] The bird shaped hat originated from Persia was likely to be integrated with Buddhist art by Sogdians. Moreover, the origin of Zhuque hat for military officials in Tang Dynasty should also be influenced by the tradition of bird decoration on hats of heavenly kings and malla represented by the King Vaisravana of Buddhism.

The shape of Tang Dynasty's ceremonial hats with "wings" also originated from Persia. Most of the wings were decorated on both sides of the hat, and there were also hats individually decorated with wings (Figure 4). The hat with two wings originated from Persia (Figure 5). From the Sassanian style wing hat to the Tang Dynasty Heguan hat, Buddhist art was the intermediary in communication process. Ji Sun pointed out that the King Vaisravana was particularly respected in western regions, and this belief was also spreading in the central mainland. The King Vaisravana wore a hat with treasures and wings; the wings on Tang hats of Heguan were originated from here. In addition, it can be noted that the Sogdians played a role in the process of communication. Influenced by Persia, both images on the stone burial objects in Shi Jun Tomb^[4] and banquet pictures on Sogdian frescoes in Pitchkent of Central Asia depicted nobles wearing hats with spreading wings. In Sogdian stone burial tools, there are pairs of deities who wear hats with spreading wings. Examples include the stone couch base of a folding screen of the Northern Qi Dynasty found in Anyang, which was collected by the Freer Gallery of Art, as well as and the stone couch base collected by the Metropolitan Museum of Art in New York. It can be seen from this that the decoration of wings in hats of Buddhist kings should be directly influenced

by Sogdians, and then influenced the military officials' hats of Tang Dynasty. *Ceremonies in Tang Dynasty*, volume thirty one records, Emperor Taizong wore “hat with Yishan wings”. The author speculates that it should be a hat decorated with Persian wings, and was used by the emperor. It should be influenced by hats wore by Sogdian and Western leaders.



Fig.7 Racotta Figure of Northern Qi Dynasty.

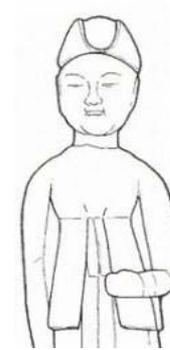


Fig.8 Female of Sui Dynasty.



Fig.9 Iigure of Northern Wei Dynasty.



Fig.10 Female Figure of Tang Dynasty.



Fig.11 Women Riding the Horse Found in the Tomb of Shi Jun.

Xumao cap refers to a cap with a high and pointed top, which is hollow at the top. It was also called as the pointed cap. Da Xiang, Ji Sun, Yitian Xing, Wei Huo and other scholars have their own opinions on the Western origin of this kind of cap. Its form was directly influenced by Sogdians. Xumao cap has been popular for a long time in Central Asia and Western Asia. The images of Sogdians wearing Xumao cap are often seen in Pitchkent murals of Central Asia, and in stone funerary objects for Sogdians entering China such as the Anga tomb, the Shi Jun Tomb and the Kangye tomb. ^[5-6] this paper supplemented some detail information on its appearance and popular time. In the Northern Qi Dynasty, Xumao caps were used in the Central Plain. For example, the Tomb of Rui Lou (Figure 7) ^[7] and the Tomb of Haiyi Zhang in Northern Qi Dynasty all unearthed figurines with Xumao caps, which were matched with lapel robes and round necked robes. At that time, they all belonged to the category of Hu suit. The shape of the Xumao cap is the same as the cap of Hu figurine unearthed from the Northern Wei Tomb in Quyang, Hebei Province (Figure 9).^[8] Both of them have curled eaves. In Weihui City, the image of a woman wearing a Xumao cap was first unearthed from the Tomb of the Couple of Qifu Linghe of Sui Dynasty (Figure

8).^[9] It was popular in Tang Dynasty, but we should pay attention to the continuation of this custom in previous dynasties.

Mili was used from the late Northern Dynasties to the early Tang Dynasty. It was a cap with a long net veil hanging from the brim; the veil can cover the head and upper body. Weimao hat prevailed in the early Tang Dynasty (Figure 10). The shape of Weimao is similar with that of Mili. The difference is that Weimao had shorter veils. But the origin of the two is the same. Researchers pay more attention to the origin of these two kinds of caps, but their origin and popularity are still worthy of comprehensive discussion combined with newly unearthed materials. At present, the earliest images seen in archaeological materials are warriors in mural tombs of the early Northern Qi Dynasty in Jiuyuangang, Xinzhou.^[10] The coffin paintings of Northern dynasties found in the Chakabayin township, Dulan county of Qinghai province also depicted figures with Weimao. The female image wearing Mili can be seen in the painting of owners' traveling in the stone outer coffin in the tomb of Shi Jun, a Sogdian of the Northern Zhou Dynasty in Xi'an (Figure 11). The cap was mainly used by Sogdians to protect the owner from sand blown by the wind when they travel on the horseback. It is recorded in the literature that the Mili "originated from Rongyi (peoples in the west)". It can be inferred that the cap was frequently used by Sogdians at that time. In addition, the cultural relics of Tang Dynasty reflected that, women wore Weimao for their decorative and practical functions. The historical records show that in early Tang Dynasty, women wore Weimao to cover up their faces, which is the discipline rite. That function became relatively weak afterwards. The cultural relics unearthed in early Tang Dynasty usually appeared with the image of women riding on the horse, with their hair uncovered. It shows that at that time, they were not opposite. Since the Eastern Wei Dynasty, there have been women riding on the horseback with their faces uncovered. There were even women in low-cut tops since the Northern Wei Dynasty. The openness of Tang Dynasty is no less than that of northern dynasties. It can be seen that in the early Tang Dynasty, people wore Weimao for decoration, which had nothing to do with the etiquette.



Fig.12 Cer of Tang Dynasty.



Fig.13 Buyao Unearthed in Afghanistan.



Fig.14 en of Tang Dynasty.



Fig.15 Tubo Woman.



Fig.16 Central Asian Figures with Headbands.

As for Buyao (Step Shake, a kind of hair accessory), Ji Sun, Zheng Wei, Likun Tian and other scholars have made detailed discussion on its origin.^[11] The Buyao from Da Rou Zhi of central Asia (Figure 13) was introduced into China in Eastern Han Dynasty.^[12] After that, two systems were developed, namely the central Han region and the northern Sanyan region. The Han system in the Central Plains was early and had a great difference from the local style of Darouzhi. The Sanyan system in the north was late and close to the local style of the Da Rou Zhi. It was introduced along the grassland silk road with nomadic people lived in the north and travelled downward. The paper can slightly supplemented the use of Buyao after northern dynasties. In Tang Dynasty, Buyao was still used. For example, in murals of the Yan Fei (an imperial concubine) Tomb Subordinated to the Zhaoling Tomb of Liquan County (Figure 12), dancers and musicians wore Buyao. Compared with Dai Buyao in the picture, *Admonitions of the Instructress to Court Ladies* of Eastern Jin Dynasty, they were similar in shape and way of wearing. Women in Tang Dynasty mainly used hairpins; the Buyao which was directly worn on the head can only be seen in the tomb of Yan Fei. Buyao was for decoration, and had no ritual functions. In Juyi Bai's *Song of Rainbow-coloured and Feathered Costumes* in Tang Dynasty, the dancers in the rainbow-colored and feathered clothes also wore the Buyao crown. In the Tang Dynasty, the etiquette function of Buyao was weakened; the shape of Zhuque was used in ceremonial hats.^[13-15]

Women in Tang Dynasty used hair bands to tie up their hairs or as decoration (Figure 14). It was made of fabric and covered with narrow strips on the forehead, with thin ribbons on both sides tied at the back of their heads. Bin Wang, Di Zhu and other researchers often call the hair band as Mo'e (literally translated as "wipe the forehead"), which is the same as Mo'e used by men. However, the shape and usage method of these hair bands are different from those of Mo'e, but are the same as those of hair bands wore by Hu people who entered China at that time. The two kinds of hair bands should be closely related. The headband can also be seen in the images of Sogdians in the pottery figurines and stone carvings of Tang Dynasty. In Tang Dynasty, the shape and usage of women's headband were basically the same as that of Hu people, and there was no such special headdress for women in Han region before Tang Dynasty, so it should be influenced by the Hu people.^[16] We can also find the custom of Tubo people wearing hair bands or headscarves in Dunhuang grotto murals (Figure 15), paintings in Tubo coffin boards and handed down scroll paintings. For example, in *Picture of Step and Ride*, Lu Dong Zan wears a hair band which makes a circle. There are also figures with hair bands of two circles in grotto murals and coffin paintings. The shape of the band is similar to that of the Hu figurines in Tang Dynasty and the Sogdian figures in Central Asian murals (Figure 16). It should be the result of direct influence. Tubo characters wrapped tall tubular headscarves, which should also evolve from hair bands. The number of circles increased. From the analysis of costume collocation, Tubo figures' hair bands often match with lapel gowns. Lu Dong Zan's gown and coffin figures' gowns are all decorated with bead patterns in collars, sleeves, plackets and openings. It is similar to the garment decoration of Sogdian people with hair bands seen in Central Asia's Afrasi Abu and Pitchkent frescoes. These characteristics can also be used as the evidence of the influence of Sogdian people lived in Central Asia on the hair bands and turban-binding customs of Tubo. In addition, Tubo was greatly influenced by Sogdian in gold and silver wares, harness and weapons. Under the strong influence of Hu style, Tubo people learned the hair

decoration method. Moreover, braided hair was also prevalent in Tubo, while short braided hair was common in Sogdian. The hair styles are suitable for hair bands, which is also a reason of this custom.



Fig.17 Women with Braided Hair in Northern Qi Dynasty.

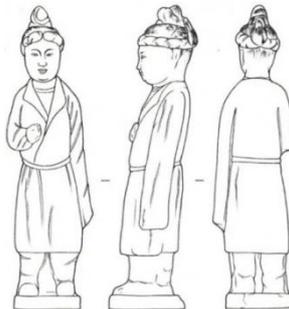


Fig.18 Women with Braided Hair and Hu Suit in Tang Dynasty.



Fig.19 People with Braided Hair in Northern Dynasties.

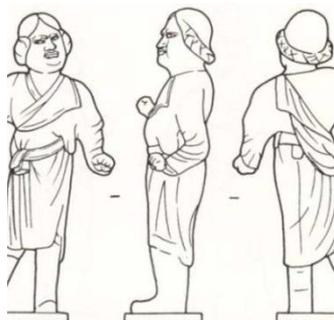


Fig.20 Hu People with Braided Hair in Tang Dynasty.

The new style of woman's braided hair can be seen in the murals and terracotta figures of the Northern Qi and Tang Dynasties (Figure 18). That is, the hair is braided from the forehead to the back, forming a circle, or from the temples to the back, forming a half circle. Due to the scattered unearthed materials, this kind of images have not been systematically collected. Scholars often take the picture of the maid in the mural of Xianxiu Xu's tomb of Northern Qi Dynasty in Taiyuan as an example (Figure 17),^[17-18] and call it as the curly hair. There are also different opinions about its origin, such as Central Asia and India. The characteristics, origin and spreading of the hairstyle need to be discussed in combination with new materials. The author has observed that the stone

carvings and terracotta figures of the Northern and Tang Dynasties also show images of people with braided hair. For example, in the stone couch in the tomb of Sogdian entering China in Northern Dynasties which is collected by the Guimet Museum of France (Figure 19), there are two ways of plaiting. Among the many figures of Hu people with Sogdian image unearthed in the tomb of Tang Dynasty, plaits are also common, most of which are plaited from temples to the back of the head. Examples can be found in the tomb of Tang Dynasty at the Huanghe Road in Chaoyang,^[19] the Tomb of Siben Li in Yanshi, the Tomb of Xian Li in Pucheng (Figure 20), the Tomb of Prince Zhanghuai in Qianxian County, and the Tomb of Anpu Couple, the Sogdians who entering China in Luoyang. The relationship between them and woman's plait custom can also be compared and analyzed through the overall situation of the image, clothing and other relevant information. Women in the Han region should be influenced by Sogdians. The characteristics of women with braided hair are similar to Sogdians in dress, behavior, posture, and drinking utensils they hold, which is also evidence of Sogdian's influence on the hair style.

3. Conclusion

Based on above analysis, hats, caps and hairstyles of Wei, Jin, Southern and Northern Dynasties as well as Sui and Tang Dynasties were influenced by the West. The cultural factors originated from Central Asia and Western Asia spread to the Han region due to various communication channels and the flow of ethnic groups. Among them, Sogdian produced the greatest influence. The Xumao, the hair band and the braided hairstyle all came from Sogdian. Sogdian people also play an intermediary role in communication; various hats were used by them and then spread eastward. The exchange of clothing reflects the historical background of the smooth traffic and frequent trade exchanges between China and the west. A large number of Sogdians came to the East at that time.

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