

## Research on Collar of Western Regions

Gao Yan

School of History and Culture, Northwest Normal University, Lanzhou, Gansu, 730070, China

**Keywords:** Western regions, Kizil, Collar, Culture

**Abstract:** Due to their special geographical environment, production and life style, the ancient western regions shaped their traditional culture of attaching importance to collars. The Kizil Grottoes have preserved the remains of some religious and secular collars. Looking at the appearance, the collars in the murals are divided into five types: closed type, unclosed type, jewelry type, multi-picture parallel type and alignment tassel type. The collars of secular people are separated from the wreaths by imitating Bodhisattva's necklaces. Their styles have local artistic flavor and national style. It is of far-reaching significance to explore the style and culture of Kezil's collar with the unearthed and mural remains as the object, to the origin of the ancient western region's collar culture and to restore the local residents' aesthetic consciousness and customs.

### 1. Introduction

Collar is made of gold, silver, copper and other metal hammer or molded ornaments. Prehistoric collars are difficult to check because they are limited to data. The earliest collar in our country was found in the tomb of the warring States period near Xigou, Inner Mongolia. The gold collar (M2:28) unearthed from tomb no 2 "has a round tip shape at both ends and is 142 cm long. It wraps around the neck of the deceased. The collar is 0.6 cm in diameter and weighs 502.5 grams." Until the Northern Dynasty, collars were basically found in the northern minority areas, but in the image data, we can see that the Han people after the Northern Dynasty also had the hobby of wearing collars.



Fig.1 The Gold Collar of the West Tomb Group in Jiaohegou, Turpan

### 2. Imitation and Communication-the Collar Shape in the Image

Collars are not popular in Xinjiang. At present, the most complete one is the gold collar unearthed from the Western tombs of Jiaohegou, Turpan in the Western Han Dynasty. The whole collar is made of three and a half rings of long strips of gold, and the upper and lower parts of the collar are molded into two groups of tiger eating animal patterns with flat gold foil strips. From the second to the fifth century BC, the Cheshi people founded the ancient city of Jiaohe. According to Records of the Historian and Hanshu, the Cheshi people "lived in hutu tents, chased water plants and knew a lot about farming". The discovery of the collar just adds a proof to restore the life custom and decoration style of Cheshi people, the early residents living in Turpan Basin. Under the influence of the northern minority's necklace culture, women in the Central Plains also wear collars. Zhou Fang's painting of beautiful women with hairpins shows that the neck collar is made into a flat ring, the periphery is polished into a lotus petal shape, the inner ring is made into a circle with double lines, and the surface of the body is carved with Ruyi lines. Judging from the manufacturing

process, Tang Dynasty nobles' collars are generally made of gold and silver into circular thin sheets, and various decorative patterns are molded on them, which have high aesthetic and ornamental values. The shape of the collar in the Central Plains once affected the Western Region countries in the Huihe Gaochang period. On the back wall of the south wall of Cave 20 in Bozikrik, in the "Buddha's Path Change Map", one wears a four-corner square-roofed brim hat, curly hair and earring, an outer road with a long dust brush, and a collar on his neck. This circle is formed by bending a flat gold strip toward the center. In the picture of "subduing the devil to become the way" on the east wall of cave 10 in Kumu tuladi, there is a similar necklace of the celestial devil and the outer way of cave 20, both of which are closed loops twisted into clouds at both ends. On the right side of the back wall of Cave 33 in Bozicrick, the princes of 16 countries who came to mourn in the Nirvana Mural, although wearing different ethnic costumes and having different expressions of mourning, the necklaces are the makeup features of the princes of various countries. For example, the prince in the middle of the front row, wearing a white dome corrugated hat and a cloud shoulder, wears a wide-diameter collar inlaid with jewels. This magnificent necklace is rare in Gaochang and may be the decoration of the country's highest official rank. Lecock found two happy children in No. 7 Temple of sennimu Canyon in the ancient city of Gaochang. One of them was wearing animal headdress and naked upper body, and his neck was wearing a narrow neck metal collar. There are a lot of collars of this shape in Buddhist statues. For example, in the north wall of the niches of Beiting Buddhist temple site E101 of Gaochang Uighur, the upper and lower rows of Bodhisattvas are all wearing ochre necklaces made of curved metal strips. In secular life, Gaochang people also attach great importance to jewelry matching and clothing. The frolicking boy with a flowered umbrella in Cave 104 of Bozi Creek has a hairdo, a red silk waist, a naked body, and a metal collar around his neck. It can be seen that the collar of the secular people is modeled on a bodhisattva pendant, separated from the wreaths, and then made into handicrafts with local artistic flavor and national style.



Fig.2 The Collars of Buddhist Figures in Yutian Grottoes



Fig.3 Thinking Bodhisattva Collar of Cave 171 in Kizil

There are also a large number of collar relics in the murals of Qiuci Grottoes and Khotan Grottoes. Generally speaking, there are the following styles: 1. Closed collar: A "Milanbensheng Story Painting" built in Cave 38 of Kizil in the 4th to 5th centuries A.D. Milanhas an outer road on

each side, and the narrow gold collar on their necks stands out against the blue skin color. It is the 67th cave of Kizil Grottoes from the 5th to the 6th century A.D. there are several aristocrats wearing head lights and naked girls listening to the Dharma in the upper part of the north wall according to the Buddha's biography. They all wear a ring collar made of metal strips. In the front wall of the main room of cave 45 of Kumtula Grottoes during the Uighur period, the Bodhisattvas with three bodies smelling Dharma all turned to Maitreya master. The tight clothes, the high bun on the head, the Huang Chuan on the arms and wrists, the ring gold collar on the neck, etc. perfectly set off the beautiful and graceful figure of women. From the above three examples, it can be seen that the narrow-necked closed collar is the most time-span accessory in the grottoes and is also the traditional style of collar.

2. Unclosed Collar: The dancers in Cave 77 of Kizil Grottoes in the 3rd to 4th centuries wore a yellow-green collar made of flat strip-shaped metal bent at the neck. The two parts were unclosed. This type of collar is also a common style in Xinjiang Grottoes.

3. Jewelry Collar: It consists of a metal collar with no grain or a collar inlaid with fish seed beads and 3 pieces of jewelry in the middle. This collar is very common in the grottoes of early and middle Kizil. For example, in Cave 38, the hearing legal person in Maitreya's legend picture is wearing a jewel collar inlaid with white fishseed beads (the collar is blue and the jewel is three). The Bodhisattva of Thought and the Jile of Tiangong in the same grottoes wear two collars, the first one is the same as that of a legal person. The second pair is a smooth metal collar with a jewel inlaid in the middle and a row of small ochre gems hanging under the collar. The two collars are close together. This collar actually has the characteristics of a short wreath. Jewelry collars are also popular in Hotan area of the northern and southern dynasties. For example, bodhisattvas on the north side of the east wall of temple 1 at Toprukudun in Damagou, Cele County wear single jewelry collars. Many collars are in parallel: Buddha temple bodhisattva in Zeledamagou, wearing two collars, and the first collar is a gold collar with ring pattern. The second pair of chest ornaments is a wide-diameter gold ring with ring and line patterns on the surface.

5. Lianzhu tassel style: A unique collar in Kizil Grottoes consists of a number of jewels hanging under the metal collar, and one or more jewels will be extended under the jewels. Seen from the appearance, many jewels are regularly connected in series at intervals, resembling tassel style. The flying apsaras in Cave 77 of Kizil are wearing a double necklace of gold. The style is: the collar is decorated with double brown jewelry, and the lower jewelry is inserted into the gap below the upper jewelry. Kizil Cave 171 was built in the early to middle of the 4th century. This period was the beginning of the prosperity of Kizil murals. The murals had more colors and more vivid characterization. From the murals, we can see that the painting style at this time has obvious Indian and Persian styles. For example, the Buddha's hair is blue and his head is slightly tilted, which is quite similar to the posture of the figures in the Ajanta murals. The thinking Bodhisattva in the cave has beautiful facial features, round face, triple beads and fringe necklaces, tranquil smile and dignified expression, which shows the spirit of Bodhisattva when entering the thinking realm. In the 6th century A.D., this style of wreaths was still popular, such as cave 205, where the king and the queen wore beaded necklaces. Although there was only one heavy jewelry pendant, they were more exquisite than before.

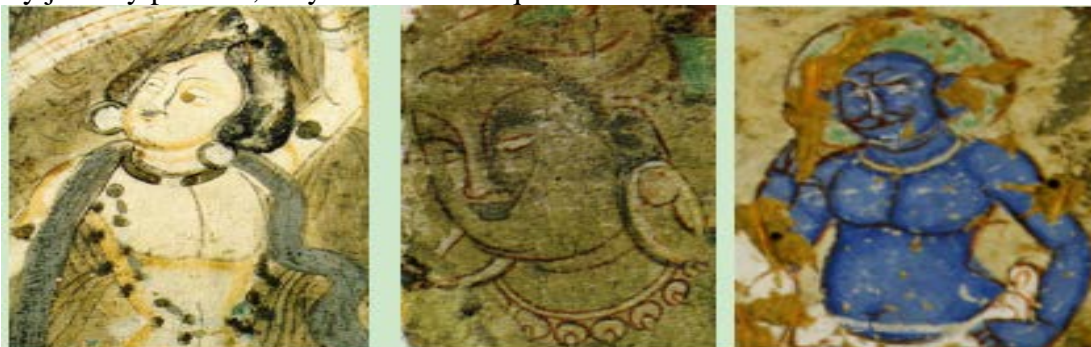


Fig.4 Kizil Cave 77 Dance Collar, Kizil Cave 84 Buddhist Disciple Collar, Kizil Cave 38 Outside the Collar

### 3. Silk Road Heritage-Hu Culture in the Central Plains Collar

Kizil's alignment tassel collar directly affected the providers of the Mogao Grottoes. For example, Queen Khotan of Cave 98 of the Mogao Grottoes, Princess Khotan of Cave 61, Princess Uyghur Heaven, the female provider, and Mrs. Cao Yuanzhong of Cave 19 of the Yulin Grottoes, all of these providers have the same makeup, such as their cheeks painted with powder, their faces decorated with twinkle, their heads worn, and their ornaments adorned with rustling beads. In terms of individual ornaments, the multiple se se necklaces of the mogao grottoes' patrons are made by imitating the tassel collar of kizil, but the ornaments of the mogao grottoes are more luxurious. For example, in the south of the east wall gate of Cave 256 of the Mogao Grottoes, there is a Song Dynasty female provider wearing a Chinese hairpin dress, a phoenix coronet, a horn comb, and six se se beads. The first is small bead. The second is the diamond beads of ochre and green. The third is to wear the round large sequoise beads, and the fourth is to string the large sequoise beads sparsely. The fifth one is to wear round Seurat beads of larger shape, and the sixth one is to ornament multiple water drop Seurat beads. Another example is the third empress of Khotan (the sister of Cao Yuanzhong) on the south side of the east wall of cave 61 in Mogao Grottoes, wearing a phoenix crown. Because Khotan is rich in beautiful jade, her Phoenix crown is also decorated with emeralds of different sizes, and the gorgeous necklace is also made of emerald strings of different styles into a six fold wreath. It is also the style of jewelry provided by Cao family. For example, on the south side of the east wall of Cave 61 of Mogao Grottoes was the mother of Cao Yuanzhong, the then Hexi envoy. She was originally a princess of Longxi. She was dressed in a Uighur costume with a wreath of rustling ornaments. The main style was: First, black and green beads were worn at intervals. Second, black diamond beads are densely strung together. Third, the vermilion vertical chain belt is divided into a plurality of units by black and emerald. The fourth is a row of black oval jewelry. The fifth is to adorn the whole piece with drop-shaped (crystal-like) jewels. Judging from the ornaments of the patrons in the above grottoes, the Uighurs have a hobby of wearing green rustling beads, reddish brown agate and coral beads, which is very similar to the customs and cultures of nomadic peoples in the north. Apart from practical value, these beads also have specific religious significance. As Jonathan mark Kinoy said, "the orange red chalcedony throughout Asia is a symbol of blood, power and fertility, while Turquoise and stones with natural eye patterns are often used to dispel the power of demons, especially the eyes of demons." Compared with the Pearl fringe Necklace in Kizil Grottoes, the necklace in Mogao Grottoes has more localization elements. In particular, from the Five Dynasties to the early Song Dynasty, Lianzhu tassel neckwear developed to the extreme, first of all, its material diversity. Except a few gemstones, red corals and crystals are foreign products, most of them are locally produced beads. The second is the neat shape. Kizil necklace has a simple shape. The pendant attached to the collar has at most three weights, and the repeated pendant is beads of the same shape. The Mogao Grottoes' ornaments are more complicated, with 3 to 6 sets of ornaments, the width of which is very close to that of Indian plate-shaped ornaments.



Fig.5 The Ancestral Form of Donors in Cave 256 of Mogao Grottoes



#### 4. Conclusion

Collars in Qiuci murals are usually worn by religious figures and noble men, while the common royal wives and secular providers do not wear collars, which reflects the custom of Qiuci men wearing collars. Kizil's collar had a positive impact on the Uighur patrons in the Mogao Grottoes. After the spread of jewelry culture, the Uighur collar gradually merged into the Central Plains culture. For example, during the Song and Yuan Dynasties, some young Han women were affected by the western region's makeup customs, so they wore gold and silver collars, rosary beads and jewelry wreaths on their necks.

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