

On the Dynamic Change and Gene Accumulation of Male Professional Attire of the Chinese Nation

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Abstract—The development of male professional attire of the Chinese nation traces back to the “governance of Huangdi, Yao and Shun by drooping their Yi Chang (The clothes with the top and the bottom)”. The foundation formed in the Zhou Dynasty (1046-256 BCE), enriched in the Han (202-208 BCE, 25-220 CE) and Tang (618-907 CE) Dynasties, matured in the Song Dynasty (960-1279 CE) by realizing “hundreds of kinds of clothes for hundreds of types of workers”, and declined in the subsequent “spreading of western culture to the east”. Through integration with the multi-ethnic culture, the color, texture, shape, and other genes of male professional attire of the Chinese nation have become more clarified, fixed and accumulated as the classic visual symbol and cultural element.

Index Terms—Male professional attire of the Chinese nation, five-millennium history, ecological change, gene structure, clothes with the top and the bottom, hundreds of kinds of clothes for hundreds of types of workers.

I. INTRODUCTION

When talking about male professional attire, Chinese people would subconsciously imagine based on European standards that Western clothes, such as ties and suits, jackets and shirts, would definitely be better. However, professional image with typical cultural symbols of the Chinese nation can hardly remind people of too many memories and imaginations. Due to the situation, people talked about “male professional attire”, and more and more issues, such as culture, icons and spirit of China, have become the hot topics. So, what kind of male professional attire should our Chinese people wear?.

II. PRELIMINARY STUDY ON CONCEPT GENERATION

Since China entered the hierarchical society, there has been a division of different categories of people, and their dresses have gradually become distinctively marked and symbolized. With the development of the society, the occupational categories have increased rapidly, and the dress that symbolizing identity, occupation, and social status have become increasingly standardized and diversified. The male professional attire system of China featuring “hundreds of kinds of clothes for hundreds of types of workers” came into

being naturally in Northern Song Dynasty (960-1127 CE). So, how to call the male professional attire in the history?

The cultural system that takes “Confucianism” as a subject of the Han nationality is the “common thoughts and standard owned by everyone”, which is inherited and precipitated by the Chinese nationality.¹ This is the so-called culture of the Chinese nation nowadays. The term “Chinese nation” refers to the entire range reached by the ancient Central Plains and its regime [1]. Though this vast governed area included various nationalities, they were under the influence of the culture of the Chinese nation, which represented the entire traditional culture of China. Therefore, the Chinese nation refers to all the nationalities of the country [2]. This is to say, the professional attire under the culture system of the Chinese nation is synonymous with traditional professional attire of China in the current global discourse. For example, the “twelve imperial symbols” (*Shierzhang wen*) costume did not have constitutional changes due to the support of the rulers of various nationalities since the Zhou Dynasty [3]. Its core component elements have been gradually fixed for thousands of years and have not been mutated or interrupted by the integration or intrusion of other foreign cultures [4]. As a result, the emperor costumes, court dress of officials, “hundreds of kinds of clothes for hundreds of types of workers” for civilians and other profession attire have accumulated unique, systematic, mature, and irreplaceable characteristic elements and cultural symbols of the Chinese nation. These contents are distinctly different from other cultural circles and have been called as “traditional professional attire of China” and “ancient (or classical) professional attire of China” by many scholars.² However, these titles are slightly void and could not clarify the ownership of their cultural affiliation. Compared to “ancient times of China”, “classics of China”. “tradition of China”, the term “Chinese nation” illustrates its cultural origin, geographical attribution and meaning changes. Moreover, since “Chinese nation” can represent traditional China, it would be more accurate to use the term “Chinese nation”. Among them, the male profession attire part can be called as “male professional attire of the Chinese nation”. Based on this, male professional attire of the Chinese nation can be compared with the international male professional attire

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¹ (US) Benedict, *Cultural Pattern*, translated by Wang Weideng (Hangzhou: Zhejiang People’s Publishing House, 1987, 232. Quoted from Xiao Haiying, “Traditional Culture and China’s Modernization,” *Journal of*

Nanchang Normal University (Social Sciences), vol. 35, no. 5 (October 2014): 58.

² Zhang Jingqiong, Zhang Yuxia, Zhou Kaiyan, & Chen Ping, “General Access and Mode that Chinese Modern Career Wear Embraces the External Styles,” 56; Zhan Dengrui, Zhu Mu, & Wu Hanrong, “Discuss and Analysis on the Development of Business Suit in China”, *Chinese Personal Protective Equipment*, no.6 (2007): 42; Xu Jian & Zhang Jingqiong, “The Development of Modern Career Apparel in China”, *Journal of Nantong Institute of Technology (Social Science)*, vol. 19, no. 1 (March 2003): 67.

patterns, enlightening Chinese cultural recognition and shape imagination for the public. Male professional attire of the Chinese nation is not just a category of national professional attire, but it is more a carrier of characteristic culture and trigger for the imagination. This is a tool to inherit special culture, distinguish position, identify belongingness, and a confident attitude stand, and discourse expression for working Chinese nowadays.

Above all, male professional attire of the Chinese nation is based on the history of vocational development of the Chinese nation, with culture of the Chinese nation as the support, and with the elements of the Chinese nation as the core of image and connotation, suitable for the workplace, the interpretation of the workplace culture, and the identification of the occupation of the male attire. With the long historical span, male professional attire of the Chinese nation is suitable for ancient and current professional attire and accessories with the aforementioned concept. It not only contains the ancient men's Mian Fu (*Ritual crown and dress for ancient officials*) of the Chinese nation, court dress, military uniforms, witch costumes, and "scholars, farmers, artisans and merchants" and other professional attire exclusive for civilians, but also contains relevant male professional attire with the style of the Chinese nation in contemporary innovation and development.

III. ECOLOGICAL CHANGE

What kind of forming roots and ecological changes do male professional attire of the Chinese nation have, with special cultural elements, independent developmental track and unique ideological and moral system?

A. Beginning

At the end of the clan society, with the development of agriculture and increase of surplus agricultural products, people who did not need to be agricultural labor engaged in management and handicraft affairs, resulting in division of labor. The clan leaders at the management position "mastered power and wealth and became a noble aristocrat".¹ The pursuit of life content and quality was also expanding. The division of labor, such as wizards, musicians, attendants, and warriors, would inevitably arise. According to the oracle inscriptions of Yin Ruins, the term "multiple workers" (also known as "hundreds of types of workers") shows the multiple division of labor [5]. As a result, as one of the management tools, professional dress also developed accordingly. In hunting or sacrificial activities, the host would wear special professional attire according to the occasion and the theme of the activity [6]. The tablet inscription of *Holy Land of Lei Zu* (*Lei Zu shengdi*) by Zhao Rui, Scholar of Tang Dynasty, reads: "Lei Zu criticized Huangdi's faults frankly, and enacted policies on farming and sericulture, created rules for Yi Chang (*The clothes with the top and the bottom*), promoted marriage, respected etiquette, built palace..."² The record

shows that the clan society already had the dress system and etiquette 4,000-5,000 years ago. According to *Records of Emperors* (*Diwang shiji*), "Huangdi started to abandon the fur clothing and created the top to symbolize the heaven and the bottom to symbolize the earth." It clearly shows that the creation of Yi Chang (*The clothes with the top and the bottom*) was inspired by heaven and earth.³ Moreover, according to *The Book of Changes: Commentary on the Relationship of the Hexagrams* (*Yi: xici xia*), "governance of Huangdi, Yao and Shun by drooping their Yi Chang (*The clothes with the top and the bottom*), which derived from heaven and earth."⁴ It shows that the clothing system from Yi Chang (*The clothes with the top and the bottom*) based on Qian Diagram (*Qian Gua*) and Kun Diagram (*Kun Gua*) was promoted as the symbol of civilized society, so as to ensure governance of the society. In this stage, clothing was endowed with specific meaning and the dress etiquette began to emerge.

During the Xia and Shang Dynasties, managers wore silk clothes while civilians and slaves wore coarse ko-hemp clothes. The difference between the senior and junior positions gradually enlarged [7].

B. Development

Until Zhou Dynasty, the ruling class's clothes became increasingly loose and gorgeous, and deliberately expressed the identity symbol, maintaining ruling and clearing the hierarchy. Then, the extremely completed dress etiquette system began to be established, and "people who did not belong to the class were not allowed to take the corresponding clothes", which promoted different images of labors of different divisions.⁵ According to the record in Bronze Inscriptions, the Zhou Dynasty had labor slaves who are dedicated to serving the royal family, known as "hundreds of types of workers [8]" The classification of the hundreds of types of workers had been clearly defined, and it was conceivable that the clothing as a classification tool must also be different. As an important part of etiquette, clothing initially became a tool for maintaining governance.

Since the Spring and Autumn Period and the Warring States Period, feudal society gradually formed, "rule by rites" deriving from Confucianism gradually caught attention of the ruling class, and the related clothing system based on *the Rites of Zhou* (*Zhou li*) was constructed. The ruling class gradually accustomed to wear loose garments with wide sleeves, while the civilians wore short garments with small sleeves. The military uniform reform of "Hu dress" (*Hu fu*) enriched professional attire [9]. The terracotta warriors of the Qin Dynasty (221-207 BCE) and other unearthed examples (Fig. 1) show that the people of the Qin Dynasty adopted different lengths of ancient robes as the main male professional attire, and the armor shapes were perfected in a scientific way. In the Han Dynasty, the ancient Chinese robe with exposed undergarments, curving-front robe and straight-front robe under the guidance of Confucianism were upheld by the policies of "Confucianism monopoly" [10]. During the reign of the Eastern Han Dynasty Emperor Xiao Ming (June

¹ Committee of China Society of Cultural Relics Experts, *Chinese Art History: Modeling Volume*, 12.

² Committee of China Society of Cultural Relics Experts, *Chinese Art History: Modeling Volume*, 10.

³ Committee of China Society of Cultural Relics Experts, *Chinese Art History: Modeling Volume*, 11.

⁴ Committee of China Society of Cultural Relics Experts, *Chinese Art History: Modeling Volume*, 7.

⁵ Shen Congwen & Wang Xu, *History of Chinese Costume*, 18.

15, 28-September 5, 75), the court re-established the relevant formal dress system based on ancient books such as *Official System of Zhou Dynasty (Zhouguan)*, *Book of Rites (Liji)*, *Book of Documents (Shangshu)*. As the symbols of vocation levels, hats were used in multiple classes [11]. The left collar overlapping the right one became a typical local structure of male professional attire of the Chinese nation (FIGURE 2). In the Han Dynasty, there were regulations on the clothing of the four classes of people: scholars, farmers, artisans and merchants. Among them, farmers could only wear natural linen narrow clothes, and the pattern was simpler than that of scholars and merchants. Another example is that hunters, warriors, prisoners, etc. have their own rules on clothes and hats [12]. Since then, the professional dress and hat patterns of officials and civilians established in Qin and Han Dynasties have continued to Song and Ming Dynasties.



Fig. 1. Terracotta Warriors of Qin Dynasty (221-207 BCE), Emperor Qinshihuang's Mausoleum Site Museum in Xi'an, photograph by the author.



Fig. 2. Dancing pottery figurine of the eastern Han Dynasty (25-220 CE), Sichuan Museum, photograph by the author.

During the Wei, Jin and Southern and Northern Dynasties (220-589 CE), wars and chaos continued, the economy declined, the Hu and Han lived together, then the culture was shown to be merged together as well. The former ritual rules and system could hardly sustain, and the costume system changed dramatically. The towel used by the literati was advocated by all classes of society including the generals, and the nine-rank system based on the color of clothing was created and used by later generations and dynasties. In the Northern Wei Dynasty (386-534 CE), "all the officials dressed in the clothes and wore hats of the Han and Wei Dynasties",¹ featuring loose garment with a large girdle, short clothes with small sleeves, Liang Dang (*Waistcoat*), and

Ku Zhe (*A kind of Han dress*) suits. Despite the chaotic society in this period, the clothes of officials and civilians can hardly be standardized. However, the courts of the dynasties also released some laws on the clothing system, to standardize the professional attire. In the book *A Collection of Essays in the Jin Dynasty (265-420 CE) (Quan Jin wen)*, there are following statements: "the shoe color of soldiers and workers are mainly cyan and green...", "the soldiers and workers shall not wear chignon", "and workers shall not wear crimson or purple edge, chignon, pearls, jade earrings, textured rhinoceros horns, and hawkbill accessories..."² The laws on clothing ensures the gradual development of male professional attire in the chaotic social environment.

During Sui and Tang Dynasties (581-907 CE), though the basic clothing system followed the Southern and Northern Dynasties (420-589 CE), the categories and details of styles had started a colorful and rich conscious innovation. Emperor Wen of the Sui Dynasty (July 21, 541-August 13, 604) dressed frugally and did not emphasize hierarchy, while Emperor Yang (569-April 11, 618) reused the dress system of Qin and Han Dynasties, promoting the Mian Fu (*Ritual crown and dress for ancient officials*) system of "sun and moon on the shoulder and stars on the back" to be highly praised by emperors of all dynasties. Emperors of Tang Dynasty paid great attention to the old system of the Sui Dynasty (581-619 CE), but they more emphasized distinguishing the rank of officials by color, pattern, belt, hat and other garment accessories. Meanwhile, Emperors of Tang Dynasty bravely paid great attention to the absorption and integration of foreign cultures due to the strength of the whole country, and creatively implanted Hu dress (*Hu fu*) elements into the dress of the Chinese nation. It is just like the summary of *Sketchbook of Dream Brook (Mengxi bitan)*: "Since the Northern Qi Dynasty (550-577 CE), the clothes and hats of Chinese people were adopted from Hu dress." Ancient long gowns with round collar, including *Lan Shan* (Clothing of ancient scholars), unlined upper garment (*Que kua shan*), *Ku Zhe (A kind of Han dress)*, *Liang Dang (Waistcoat)*, *Fu Tou (A kind of turban used by ancient men)*, half sleeve (*Ban bi*), short boots and others became necessary for professional men at various levels [13].

Obviously, the development of the dress culture of the Chinese nation entered a golden era in the ancient times of China. However, it not yet matured for male professional attire of the Chinese nation.

C. Maturity

During the Northern Song Dynasty, court dress, ceremonial dress and other professional dress of the upper class followed the dress of the Han and Tang Dynasties and showed their own models. However, the professional attire of the ordinary class also continued the dress of the former dynasty, but the formation of the guild organization promoted the professional development of the industry. The occupational clothing system became more advanced and mature, and reached a professional fashion pattern of one hundred and twenty industries of "hundreds of kinds of

¹ Chinese Costume History Research Group from Shanghai Drama School (ed.), *Chinese Costumes of Past Dynasties*, 74.

² Yan Kejun, *Articles of the Whole Ancient Times, Three Generations, Qin and Han Dynasties, The Three Kingdoms and Six Dynasties*, (Beijing: Zhonghua Book Company, 1958), 2294.

clothes for hundreds of types of workers”. According to the records of *Reminiscences of the Eastern Capital (Dongjing menghua lu)*:

Those who sell medicine and divination have caps and belts. There are also specifications for beggars. Everyone can't afford to relax on the rules of dress. Scholars, farmers, artisans and merchants, all trades and professions, have their own corresponding attire styles respectively and dare not to go beyond. Someone who works in the incense shop wears caps and *Bei Zi (Pieces of old cloth or rags pasted together)*; managers of pawnshops wear black shirts, horn belts and no caps. Based on this, street pedestrians can know what they do.¹

Combined with the detailed description of *Along the River During the Qingming Festival* by Zhang Zeduan (1085-1145) (FIGURE 3), we can judge that the managers fully realize the social marking efficacy and management value of professional attire, and apply the routine rules to strictly manage the professional clothes and hats. The clothing subdivision and management level are incomparable with those of the previous dynasties. Such kind of civilian professional clothes and hats were formed in the Northern Song Dynasty and were subsequently followed in the Southern Song Dynasty (1127-1279 CE)[14]. In addition, Yuan and Ming Dynasties also regarded the system as a classic and continued to develop it.

Through the development and evolution in the Northern Song Dynasty, the basic form of male professional attire of all social strata and the “harmonious yet different” dress system of various vocations were finalized, such as gowns with the left collar overlapping the right one, more practical short dress, half sleeve (*Ban bi*), waistcoat, trousers, shoes, hats and coifs. At this point, male professional attire of the Chinese nation has entered the stage of maturity. The maturity shows in the following aspects: First of all, the dress system of upper class, such as court dress and ceremonial dress, was passed on and stabilized. Second, the philosophical new Confucianism and advanced science and technology provided ideas that are more rational for occupational society, professional, scientific and standardized civilians, and the trend of “hundreds of kinds of clothes for hundreds of types of workers” was formed. Third, the categories of male attire, functions and management covering all occupations of the Chinese nation had a qualitative change breaking through the previous generations. The system was stable as it was followed by following generations without macro variations.

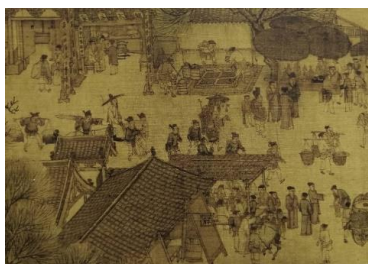


Fig. 3. Along the River During the Qingming Festival: vocation style showing “hundreds of kinds of clothes for hundreds of types of workers” (partially reprinted by the author from the duplicate).

In other words, in the feudal society where the interests of the ruling class are supreme, the maturity of the male civilian professional attire was the true maturity of male professional attire. It can be seen that the Northern Song Dynasty “hundreds of kinds of clothes for hundreds of types of workers” was a milestone in the development of professional attire of the Chinese nation.

D. Decay

Formed during the Northern Song Dynasty, the mature form of male professional attire of the Chinese nation continued in the Southern Song Dynasty, and the dress of Han nationality group in the Yuan Dynasty has been mainly maintained. “The clothes of Han officials were mainly round collar with Tang Dynasty style and *Fu Tou (A kind of turban used by ancient men)*”.² In the Ming Dynasty, the court also vigorously restored the old system, to eliminate the influence of the Hu culture of the Yuan Dynasty, and “ordered to restore the clothes and hats like the Tang system”.³ In Yuan and Ming Dynasties, the professional attire system of hundreds of workers in the civilian class continued the old system of Tang and Song Dynasties, and developed various kinds of types [15], [16].

Due to the “shaving and changing clothing by violent means” in the Qing Dynasty, the male professional attire system of the Chinese nation was scattered or disappeared due to damage, the dress system of Manchu has become the mainstream of male attire. In addition to the major changes in official uniforms, the general class male professional attire also was replaced by a simple dress represented by merchants’ “Beijing-style high-necked gown” [17]. Before and after the Revolution of 1911, Western culture gradually spread to Asia, and the elements of the Chinese nation were affected. The professional image of male professional attire of the Chinese nation was gone forever.

It is gratifying to note that the part of the forms and typical elements of male professional attire of the Chinese nation has been extensively preserved in the eastern and western countries during long-term China-foreign exchanges. For example, since the Western Han Dynasty (202 BCE-8 CE), attire and accessories of the Chinese nation represented by silk and other iconic elements or styles have begun to spread to the Western world such as Central and Western Asia, Europe, Africa, and India. They have been interpreted, worn, or partially borrowed in various ways, or innovative re-engineering, or overall application, to continue to set off a fashion boom. From the Tang and Song Dynasties to the Ming Dynasty, East Asian countries actively absorbed and passed on the clothes and hats of the Chinese nation [18]. During the Yongle and Xuande years, the Ming government often spread the dress etiquette and culture of ranking of China by giving hats and clothes, and Asian countries such as Japan, Korea, Thailand, Brunei, and Vietnam were all given. At that time, the clothes in Brunei were like those in China,

¹ Meng Yuanlao, *Dongjing Menghua Lu: hardcover illustrated edition*, (Beijing: China Pictorial Press, 2013), 84.

² Shen Congwen & Wang Xu, *History of Chinese Costume*, 118.

³ Shen Congwen & Wang Xu, *History of Chinese Costume*, 124.

and the clothes in Thailand were “all like Chinese clothes”.¹ Most of the folk attire and accessories in East Asian countries were also “like those in China”. In the process of clothing exchange, Confucian culture has also been widely spread and highly praised. Another example is that the great Confucian sages, like Zhu Shunshui (November 17, 1600-May 23, 1682), went to Japan for the spreading of the dress of the Chinese nation through lectures and gifts. They attracted Japanese audience with exquisite and correct dress artisanship of the Chinese nation and the dress culture embodied with the essence of Confucianism. Therefore, the Japanese “imitated enthusiastically the Confucian clothing of the Song Dynasty based on the acceptance of Song learning(*Song xue*)”, and the models of male professional attire of the Chinese nation such as ancient robes, Dao Fu (*A style of traditional Han men's wear*), civilian clothes and coifs were widely influenced in Japan.²

In summary, the dressing system, which was derived from the “twelve imperial symbols” (*Shierzhang wen*) in the Zhou Dynasty, has been followed for a long time. The image of the man wearing long hair and beard and dressing in a hat or headdress has become mature. Such models as Yi Chang (*The clothes with the top and the bottom*) with the left collar overlapping the right one or round collar overlapping the right one, ancient robes, short garments, and Ku Zhe have been absorbed into professional attire. In the great development of industry and commerce, “hundreds of kinds of clothes for hundreds of types of workers” has matured the public occupational dress of the Chinese nation. Among them, the basic ritual setting and the mature Confucianism that have been perfected since the Zhou Dynasty and have been inherited for thousands of years have ensured the stability of the core culture and the unity of the main ideas. This has become the root of maturity and unique features of male professional attire of the Chinese nation.

IV. GENE SOLIDIFICATION AND CONDENSATION

Genes of the male professional attire of the Chinese nation, a construct with the core value of the culture of the Chinese nation has been understood, respected, deduced, and developed by the dynasties, and finally became stable and refined, including the gene sequence of the ideological culture and material of the self-replicating part and the mutated evolution part.

A. Ideology and Culture

Respecting Confucianism and emphasizing etiquette.

For thousands of years, Confucianism has gone through ups and downs, but it has always been the philosophical support of the male professional attire of the Chinese nation. The cultural elements have always been embedded in every clothing structure and details. In particular, the emphasis on courtesy order was higher than other dress categories and alien dress systems. Therefore, it was also full of the charm that has attracted the attention of the various ethnic groups, so that the male professional attire of Japan, Korea, and

Southeast Asian countries faithfully imitated and followed. It was also the in-depth implementation and obedience of the rules of courtesy order that have made officials and civilians different, mentors and apprentices orderly, hundreds of kinds of clothes for hundreds of types of workers, each with its own dress colors. In this way, the male attire of different industries can be distinguished. It is so called “male professional attire of the Chinese nation”.

B. Color and Decoration

Distinguishing hierarchy based on Five Elements.

The Five Elements is the ancient materialist dialectics thoughts “Yin and Yang Five Elements Theory” (*Yin Yang wuxing xueshuo*) of Confucianism. The application and development of decorative elements such as color and pattern of the male professional attire of the Chinese nation are under the guidance of the philosophical thought. According to the Five Elements, there are five main colors of the dress of the Chinese nation, namely, green, red, yellow, white, and black, which correspond to the Five Elements of “wood, fire, earth, gold, and water” (*Mu, Huo, Tu, Jin, Shui*). These colors are noble, so they are often used by officials while forbidden from being used by civilians. These five colors can also derive ten binary colors, which are secondary colors used for ordinary dress. These colors are available for folk occupations, so gray and brown are often used for civilian professional dress. At the same time, workers of different occupations would choose a specific symbolic color according to the meaning of the Five Elements. Similarly, the decorative elements of clothing should also be used in a rational and orderly manner according to the Yin and Yang Five Elements Theory, which can symbolize the difference between the status of the identity and colors of industries.

C. Material and Texture

Using silk and linen as the material to fit natural law.

Regardless of the hierarchy of occupations, dress was made in accordance with the natural rules of “conformity to natural law”. In terms of materials, fabric types and texture requirements followed the natural application rules, rather than pursuing the changes of the original appearance of materials. On the one hand, such a phenomenon was caused by the advocacy of “natural law”. On the other hand, it was limited by material condition and technology. Its technology of producing non-natural materials was not mature yet, so there was no other choice. For clothing materials, officials often used real silk, fur, etc., while civilians more used flax, cotton, etc. In terms of other accessories, precious materials such as gold, silver and jade were used in the advanced occupation class. The civilian occupation class could only use ordinary materials such as iron and wood. This shows obvious occupation hierarchy.

D. Model and Structure

Implicitly express the body based on Doctrine of Mean.

The male professional attire of the Chinese nation adheres to the doctrine of mean and advocates an implicit and

¹ Zhang Xiaoping, “Dress of All Nations in Pursuit of the Ancient Capital Style – Briefly Analysis on the Influence of Chinese Ancient Costume Culture on World Civilization,” *Jiangsu Silk*, no.4 (April 2004): 35-36.

² Zhu Xiaoen, “Zhu Shunshui and the Spread of Costume Culture of Ming Dynasty in Japan,” *Journal of Zhejiang Fashion Institute of Technology*, no.4 (December 2015): 48-51.

moderate aesthetic taste. Featuring straight line and flat cut, the male professional attire of the Chinese nation conceals the bumpy body in the wide pleats, and transform it into the invisible to express moral and etiquette. Therefore, the wide and long clothes of the aristocratic class and the coarse short clothes of the civilian class are all straight-line silhouettes made by means of vertical cutting, which do not directly highlight the body. Moreover, more rigorously closed neck structure, such as cross collar, round collar, stand collar, and small lapel, help to form implicit characteristics featuring Doctrine of Mean. Moreover, as the key modeling elements, hats and headscarves are indispensable in professional attire. This is not only an important means of identifying the profession and its hierarchy, but also an important manifestation of the moral standard of “Doctrine of Mean”. It visually conceals the body, and morally shows “etiquette”, so each industry and each occupation must have Shou Fu (*Clothing of the head*) (Fig. 4).



Fig. 4. A typical style of the male professional attire of the Chinese nation from the painted pottery figurines of the guard of honor in Ming Dynasty(1368-1644 CE), Shaanxi History Museum, photograph by the author.

E. Craft and Technology

Pursuing natural style through artisanship under the guidance of industrial rules.

The codes of professional conduct of the Chinese nation emphasize the manifestation of Confucianism “etiquette”. Therefore, the dress intentionally neglects the horizontal data of body shape in the determination of the size of clothes and the application of the technique of linear cutting to enable the flat robes and dresses to cover the physical body. As a result, the flat clothes show the beauty of the pleated pleats based on the body shape. At the same time, the flat clothes also serve as a platform for all kinds of traditional decorative techniques, and promotes the development of painting, embroidery, weaving, dyeing and other artisanship. However, the artisanship is not suitable for all social classes. According to the rules prescribed by the ruling class, advanced techniques such as painting and embroidery could not be used for the clothes of ordinary workers.

Moreover, the artisanship of all kinds of professional attire pursues the “natural” status. The straight cut, painting in the upper clothes and embroidery in the lower part, hand stitching, edge processing, starching and hardening, etc. shall follow the “natural law” and the Five Elements, and all the applied artisanship shall suit the occupation to realize natural integration.

V. CONCLUSION

With the support of social and economic development and the cultivation of the traditional culture of the Chinese nation, the male professional attire of the Chinese nation has gone through thousands of years of changes. It carries classic culture, accumulates classic styles, absorbs classic elements and representative symbols, and spreads many classic works around the world, presenting the broad, profound and brilliant occupational culture of the Chinese nation to the contemporary world through various channels.

The male professional attire of the Chinese nation should be a cultural system and material carrier with independent character and cultural attributes that are worthy of research and development. It should have established a unique and distinctive banner and image symbol in the international arena. However, nowadays, the male professional attire of the Chinese nation shows a bitty, one-sided, fragmented, and unsystematic professional image. The male professional attire of the Chinese nation has not yet received substantial attention or revived. The professionalism, occupational ethics and beliefs, occupational identification system, and occupational fashion elements of the Chinese nation are in urgent need of revival, reestablishment, spread and development.

CONFLICT OF INTEREST

The authors declare no conflict of interest.

AUTHOR CONTRIBUTIONS

The author Huang Zhigao completed all the research work of this paper independently.

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