

# Research on the Characteristics of Figure Round Pattern in Qing Dynasty

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DOI: 10.32629/asc.v5i1.1858

**Abstract:** Round pattern, also known as round nest pattern. It is one of the most common patterns in ancient China, that is, symmetrical radial or rotating round decorative patterns around. Such patterns are often found on ancient bronze ware, ceramics, weaving and embroidery products, and modern silk fabrics. Round pattern is an important part of the study of Chinese costume patterns, which contains the cultural concepts that Chinese people yearning for perfection, auspiciousness, reunion, harmony and beauty. Cloud bat pattern, rich and noble peony pattern, colorful cloud pattern, sitting dragon pattern, phoenix pattern, butterfly pattern, and so on, the subject matter is numerous. Central symmetry type, Tai Chi type corresponding type, rotary radiation type, asymmetric flower type, and so on, the style is rich. Among them, the Qing Dynasty appeared a round pattern with character stories and relatively free composition. The pattern of the character round has unique characteristics of the Times. On the basis of the aesthetic feeling of the round flower form, it integrates the plot of the characters, reflecting the characteristics of the social customs and aesthetic taste at that time, and establishes a bridge for the traditional pattern and custom illustration.

**Keywords:** round pattern, the figure round pattern, character story pattern

## 1. An overview of the evolution of the round pattern

### 1.1 Circular decoration in Chinese culture

“Circle” is an important spiritual symbol in Chinese culture. Chinese traditional patterns take the nature, and the natural things into geometric forms, giving a good meaning. The circular pattern has a very long history, even dating back to the Neolithic Age[1]. For example, the circular pattern decoration can be clearly seen on the pottery bottles unearthed from the Majiayao culture of the Yangshao Culture. The patterns of the bronzes in the Shang and Zhou dynasties are mostly straight and rectangular, but there are also some round shapes with suitable patterns. In the Han Dynasty, there appeared many round suitable patterns, such as bronze mirror, bronze pot, all kinds of round lacquerware, jade and so on. Among them, the circular jade is a more representative kind, the carving is vigorous and powerful, the pattern is very general, and decorative, common dragon pattern, phoenix pattern and other auspicious animal themes. For example, the dragon pattern jade ring stored in the Nanyue King Museum of the Western Han Dynasty in Guangzhou (Figure 1) is carefully carved and highly dynamic. At this time, the circular pattern, although the whole is round, but the details of the pattern lines instead emphasize the contrast of the changes. Use the straight line of the claws and other parts of the dragon and phoenix to break the ground arc, with the straight line interspersed in the overall shape of the ring, making the decorative charm of the whole object vivid, full of strong and strong masculinity. Plant patterns have begun to appear on the bronze mirrors of the Warring States Period, and their decorative techniques are quite concise and summarized. However, the pattern is distributed symmetrically around the center, whether the lines are straight. The patterns of the Qin and Han Dynasties are circular outline, and there are two categories of characters and animal and plant patterns. By the Tang Dynasty, there have been plant flower patterns, which shows that the Chinese people’s respect for “circle” since ancient times.



Figure 1. The dragon pattern jade ring

## 1.2 The emergence of the round nest pattern

According to the “Song History · Yufu Zhi” records: “the first year of the Jinghu decree ban brocade back, embroidery back, everywhere dense flower back pick satin. Its rare flowers, round nest, oblique nest, miscellaneous flowers are not connected.” In the Song Dynasty, it appeared on the costume. The nest means the nest of birds, animals and insects, and therefore, the pattern elements gather together to form a seemingly nest pattern. Round pattern, also known as round pattern, is a form of pattern skeleton, flowers, birds and animals, objects, figures and other elements combined to form a round or nearly circular shape, through the flat, wrong row and other ways of arrangement, thus forming the overall decorative effect. There is no direct overlap between the nest and the nest, with the auxiliary decoration phase connection, both independent and constantly repeated, contains the law in the change. In terms of position, the pattern patterns are distributed symmetrically in the midline of clothing, and often appear in the form of uniform square continuous composition.

Due to the technological characteristics of The Times, textile dyeing by repeated folding is easy to form a mass pattern, so it is mostly like the circles of simulated flowers. In the Tang Dynasty, the types of fabric patterns were gradually rich: united pearl round, flower round, precious flower pattern and animal pattern. The pattern pattern of the Tang Dynasty is elegant and very contemporary. From the Song Dynasty to the Ming and Qing Dynasties, the pattern pattern was still widely used in brocade, embroidery and other fabrics.

The round flower decoration of the Ming and Qing dynasties is already in a highly mature stage. The form and content of the internal decoration are extremely rich, superb craft and decorative form perfectly fusion, which is the concise and sublimation of the round flower decoration of the past dynasties. In the late Ming and early Qing dynasties, the arrangement of the round flowers was still used to arrange the bones of the word “rice” or “well” on the plane fabric. The content of the unit flower decoration is more rich than before, no longer confined to a single form of the flower pattern as scattered arrangement. In addition, with the importance of the meaning of patterns, the auspicious meaning patterns are mostly used as pattern elements in the round flower decoration. Therefore, in addition to the more diversified elements in the round flower decoration, it also has certain changes in the structure. Character round patterns are mostly seen in Qing Dynasty costumes. Aesthetic and spiritual needs are gradually enhanced, and decorative patterns also develop accordingly.

The round pattern in the Qing Dynasty is the embodiment of the integration of the traditional auspicious pattern and customs in China. The story of “Western Chamber” and “Twenty-four Filial Piety” appears on the costume pattern, and the auspicious patterns surround the overview of the characters in the pattern, with vivid posture.

## 2. Qing Dynasty dress pattern and character round nest pattern

### 2.1 The Qing Dynasty clothing patterns are rich in content

The development of economy and technology in the Qing Dynasty made people’s life more colorful, which also provided more useful materials for clothing patterns. In the Qing Dynasty, there were many new forms of clothing decoration, giving people a sense of exquisite, rigorous and exquisite, dense but not crowded, complicated but not chaotic. In the Qing Dynasty, clothing patterns have various themes and rich connotations. From the perspective of themes, they can be divided into four types: dragon pattern, water pattern, moire, auspicious (plants, animals, geometry, and other humanities)[2].

There are many kinds of round flowers on the late Qing Dynasty, including “two dragon flower”, “two dragon flower”, “two dragon flower”, “three dragon flower”, “three friends”, “round longevity”, “Phoenix peony” and so on. In the existing Qing Dynasty costumes or silk fabrics, the types and forms of round flower patterns are very rich. For example, brocade decoration has “double phoenix pattern”, “geometric pattern”; color embroidery “,” Lin Tu jade book flower “,” stone green satin color embroidery lotus pattern “,” stone green satin color embroidery spirit fairy wealth flower “. There are “four seasons flower “,” peony flower”, “lotus flower”, “butterfly flower”, “Crabapple flower”, round flower pattern reached the degree of unprecedented diversity, for clothing brought the impression of noble, luxury, show rich life[3]. At the same time, the characters began to appear on the edge and the cuff of the clothes.

The characters are often related to secular life, baby drama, beauty themes: 100 pictures, three stars, get together, and two immortals, eight immortals celebrate longevity, Cowherd and Weaver girl, etc[4]. Common story themes are Su Wu sheep, Mulan from the army, Zhaojun, 24 filial piety and so on. The patterns of characters with a Dream of Red Mansions as the theme were very popular in the Qing Dynasty. In addition, All Men Are Brothers A large number of novels and dramas such as The Romance of the Three Kingdoms, The Romance of the Western Chamber and The Legend of the White Snake were applied to the weaving and embroidery. The widespread popularity of characters and stories in folk costumes, in turn, plays a role in promoting cultural communication.

## 2.2 The reason for the appearance of the character round nest pattern

The earliest figure pattern decoration is the dance pattern painted pottery basin presented with the silhouette effect, which depicts the life and dance of the primitive ancestors. The character shape is simple and lively, dynamic and lively, reflecting the skill of pottery craft and the progress of aesthetic thought at that time. Taking characters as decorative patterns is relatively common in objects and buildings, but appears relatively late in fabrics and costumes.

In the Northern Dynasties, there appeared a brocade of sitting and drinking (Figure 2), which was based on the combination of the round nest pattern and united beads pattern. The deep-eyed nose augmentation in Tuanke was a typical image of the Hu people, and the horn-shaped wine cup in their hands originated from the west, the Greeks called it Laotong, which later spread to Asia. The hunting pattern yellow brocade of the round nest and beads pattern in the Tang dynasty (Figure 3) is a Tang dynasty-style Lianzhu pattern, which is arranged horizontally by five cirrus beads rings, which are composed of cirrus clouds on the outer ring and Lianzhu beads on the inner ring. There were two men riding on the back of the bull, racing to each other, with the reins in their left hand and the spears in their right, ready to encircle the escaping leopard, and two other hunters riding on horseback, bending their bows and arrows, panicking, the leopard stretches its legs and runs, vividly recreating the rich scenes of nomadic hunting. Each nest takes the linden tree as the center, with four symmetrical knights, wearing crowns with sun and moon patterns, riding a heavenly horse with wings, and decorating the cross tang grass pattern between the nest. According to the study, this brocade is the product of the exchange between Persian culture and Han culture.

Thus it can be seen that the characters at this time, in the form of the characters with graphic nature symmetry, and few props, no background, and did not get rid of the composition characteristics of the pattern. From the point of view of the content of the nest, the pattern is the result of decorative patterns into life scenes, and is mostly influenced by the spread of culture and ideas.



Figure 2. The dragon pattern jade ring

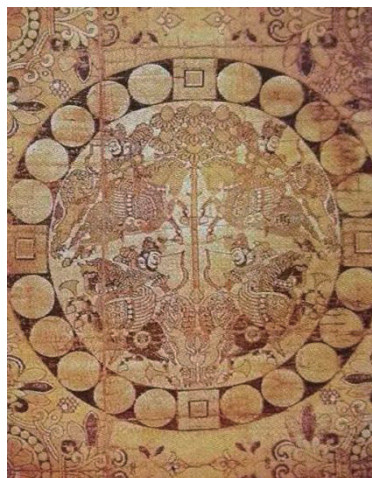


Figure 3. The hunting pattern yellow brocade of the round nest and beads pattern

### 3. Character round nest pattern characteristics

#### 3.1 Compound composition of characters and ground scenes

The decorative pattern of Qing Dynasty presents the characteristics of complicated and dense. The clothing color matching is exquisite, decorative patterns like a dense painting full of details. Compared with the painted porcelain bottles, it seems to wear the porcelain on the body. The pattern on the dress is not only beautification and modification, but also a kind of interest. The dress decoration begins to appear the Chinese garden landscape as part of the pattern.

Character story round nest pattern, also known as the character story landscape pattern. In terms of content, the character stories are taken as the theme, and the stories are often based on historical stories, opera novels, myths and legends, etc. At the same time, pavilions, corridors, pavilions, Bridges and other Chinese courtyards filled with circular or circular areas. In form, the outer outline of the nest is composed of flowers, trees or rocks, and the patterns that do not have the mass characteristics are designed and combined together to suit the outer outline of the structure or close or loose, but can reflect the harmonious formal beauty.

#### 3.2 The circular illustrations on the dress

Phoenix bird flower patterns embroidered with light yellow silk robe unearthed from No.1 Chu Tomb of Mashan in Jingzhou Museum (Figure 4), and the embroidery pattern is phoenix bird flower patterns. Phoenix bird pattern for the front straight body wings, the head is decorated with double corolla, such as tassel-shaped crown feathers located on both sides of the head, gorgeous and solemn. The upper part of the two wings is designed in the shape of a paired phoenix head, and one side of the phoenix head generates the flower branches winding upward. After the top hangs the three ears, forming the link between the two rounds of patterns. The phoenix bird and the flowers are taken naturally, and refined to form the pattern. Its layout design and color level attainments are extraordinary, which shows the design wisdom of Chinese patterns.

If the character pattern is a change from natural form to decorative pattern, then the character pattern is a change from story illustration to decorative pattern. Compared with the symmetrical layout of the characters in the early pattern pattern, the Qing Dynasty gradually transitioned into painting composition. The character story round pattern, with the painting of the traditional cognition of the round flower pattern, with the needle, with the line for color, each basic composition unit is an illustration. This is the innovation of the clothing pattern, but also the expansion of the illustration carrier. The harmonious beauty of the character round nest pattern lies in the two aspects of shape and color. From the modeling point of view, the character image is abstract and vivid, it seems to deliberately imitate the natural form of people draw, and the posture of the tree stone fit. Far look at the characters in the nest and the whole nest integration, close look is a clear picture. From the color point of view, the color matching of the whole jacket and a single nest look to form small color blocks, forming a beautiful picture bottom relationship.



Figure 4. Phoenix bird flower patterns embroidered with light yellow silk robe

#### 3.3 Cultural symbol and communication significance

In addition to the basic needs and effects of decoration, there is also its symbolic significance, which reflects the spiritual needs and cultural dissemination. For example, there are many flowers in Buddhist classics in the pattern of Dunhuang: lotus, manda and epiphyllum. The common round longevity pattern on the dress will bend and deform the word “shou” strokes, so that the outer outline is round, the whole is more geometric, abstract, in the form of upper and lower or

symmetrical, the whole pattern is continuous, without interruption, in order to symbolize the extension and infinity of life. In the Qianlong period of the Qing Dynasty, the use frequency of round longevity character gradually prevailed, which is the concrete embodiment of the people's concept of praying for life. No matter how the clothing patterns are arranged and combined, and the extended changes, the characteristic of "drawing will be intentional, meaning will be auspicious" always exists.

In the Ming and Qing Dynasties, the Romance of the Western Chamber was widely circulated in the society. In the "Wonderful full phase annotation Western Chamber" said: "In the alley, the family descendants recite". At the same time, the 24 filial piety maps were gradually finalized as the "24 filial piety maps" spread by later generations. In this period, filial piety maps were widely used. In addition to sarcophagus, tombstones, utensils, wood carved door fans, they were also commonly included in books in the form of illustrations and appeared in clothing. This white satin embroidered story of the West Chamber of the Qing Dynasty (Figure 5), all of the ten nests are illustrated by the story of the West Chamber, which is surrounded by lake rocks, Bridges, pavilions, willows and other places. Purple satin colorful embroidery (Figure 6), twelve rounds pattern is the story of 24 filial piety, around butterflies, cranes, ball flowers and other auspicious patterns. To some extent, the story plot appeared in the nest pattern of the Qing Dynasty, carrying the dual significance of decoration and cultural prosperity.



Figure 5. White satin embroidered west chamber story dress



Figure 6. Purple satin multicolored embroidered twelve figure round patterns of women's gowns

#### 4. Epilogue

Traditional patterns are the aesthetic symbol created by the Chinese nation, Full of life experience and perception, Throughout the development of the patterns, Born lines of myths and legends and folk proverbs, There are also patterns of animal patterns, plants patterns and artifacts patterns, which represent different emotions and humanistic connotations, These patterns are not restricted by specific images in the shape, Reflects the artistic beauty of the abstract form, It also reflects people's simple and sincere humanistic beliefs and ideas in different historical backgrounds, Using symbols and homophonic meaning "fu", "longevity", "xi" and other auspicious characters evolution patterns, Since ancient times, it has also formed "dragon and phoenix show auspicious", "flowers and wealth", "happy to meet" and other ideas with good wishes.

Decoration patterns are the traces of people's thinking. From the traditional Chinese "S" shape of the symmetry of the

central axis, it can be seen that the formation of the pattern pattern can be traced back to the Yin and Yang diagram of Tai Chi. No matter how the position relationship in the pattern is, the periodicity, regularity and trajectory of the “circle” are always inseparable. From the perspective of shape, the “circle” is a closed curve, with countless radii and diameter. The length of the radius in the same circle is always the same, reflecting the cultural connotation of “unity” of traditional Chinese culture. The nest pattern is the wisdom of infinity and boundary, gathering and dispersion, zero and whole, and the unity of movement and static.

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