

# "Being or Non-being" was Passed Down in the Patterns that Were Appropriate in the Ming and Qing Dynasties

Chen Wang, Xiaoman Huang, Dan Liu

School of Art, Anhui University of Finance and Economics, Bengbu Anhui, 233000, China

## Abstract

The development of Chinese patterns in the Ming and Qing dynasties has reached a climax, the embroidery process has reached an unprecedented height, and the patterns of the scene have also developed greatly. This paper aims to study the "being" and "none" of the Ming and Qing dynasties, and further study the cultural connotations contained in these patterns. In the Ming and Qing dynasties, there were rich pattern materials in the scene, which were mainly used for celebrating festivals inside and outside the court, conveying various meanings, such as praying for auspicious wishes. This article intends to borrow the "being" and "nothing" in Laozi thought to briefly analyze the relationship between Laozi thought and the pattern of the scene.

## Keywords

Pattern of the Scene; "Yes"; "None"; Spiritual Inheritance.

## 1. The Pattern of "Appropriate Scene"

The scene pattern was produced in the Ming Dynasty, and the scene pattern is also the pattern of the scene. The Ming and Qing dynasties were the peak of literary development, when the embroidery skills reached a considerable level, and the corresponding embroidery patterns were also quite rich. In order to change the monotonous court life, the rulers at that time imitated the colorful folk activities and the costumes of the people, and the clothing and patterns changed frequently with the change of the seasons of the year, which were the patterns mentioned in this article. Liu Ruoyu recorded in detail in the "Zhi Zhongzhi" that the material of the clothes to be changed for each festival and the corresponding patterns used in the festivals of different solar terms should be adapted.

### 1.1. The Pattern of the Scene is the Bearer of China's Folk Festival Culture

Chinese festivals have a long history and culture, and a systematic festival system has emerged since the Han Dynasty. Different festivals and festivals use different patterns, and the patterns of the scene also record the different customs and characteristics of each folk festival. The forms of seasonal festivals are rich and diverse, and they are also reflected in food, clothing, shelter and transportation. Among them, the use of clothing to symbolize the transformation of seasonal seasons or the expression of seasonal festival connotations has a long history. In the Ming Dynasty, seasonal festival patterns appeared, and the corresponding patterns were replaced with the festival frame to meet the festival scene and used in clothing and accessories. The Ming Dynasty from the court nobles down to the people attached great importance to the conversion of seasonal seasons, and the Ming Dynasty court had the custom of changing the pattern of clothing by changing the seasonal season, and also attached great importance to the conversion of patterns during folk festivals. Liu Ruoyu of the Ming Dynasty gave a detailed description of the festive life of the Ming court in his book "Zhi Zhongzhi", which gave a detailed introduction to the pattern of the costume during the change of the solar terms. According to the "Zhi zhongzhi", "Since the twenty-fourth festival of the waxing moon a few years ago, the palace dependents have worn gourd scenery and pythons.... At night, the family members of the

inner court wear lamp scenery complements, pythons... From the first day of May to the thirteenth day of the month, the palace family members wore the five poisonous AiHu supplements and python clothes: On the seventh day of the first seven days of the Tanabata Festival, the palace family crossed the Queqiao Bridge to make up... September heavy yang scenery chrysanthemum complement, python clothes... During the Winter Solstice Festival, the palace relatives and courtiers all wear Yangsheng complements and python clothes", which shows that all the members and officials of the Ming Dynasty court wear clothes with corresponding scene patterns, and each festival corresponds to one or two kinds of scene patterns, and when using the scene pattern, it will also be accompanied by other auspicious patterns, which fully shows that the scene pattern is the bearer of China's folk festival culture.

### **1.2. The Pattern of the Scene Profoundly Expresses the Spiritual Connotation of Traditional Culture**

In the Ming Dynasty, the scene pattern of festival costumes was extracted from folk folk activities, mythological stories, and festival supplies, and used in festival costumes, complements and other costumes, and different scene patterns conveyed people's different wishes for a better life. Qing Dynasty costumes, the annual pattern changes with the change of the festival, the theme is also different.

For example, in the Ming Dynasty, people held lantern festivals during the Lantern Festival, and the longest time reached tens of days. People go out to light lanterns, solve lantern riddles, and eat lanterns. In the Qing Dynasty, the time of the lantern festival decreased, but the scale of the activity became larger and larger. The most intuitive way to express grand festivals such as the Lantern Festival in the court is to use the scene pattern, which shows the importance of the traditional festival culture of the Ming and Qing dynasties to people. In the case of the simultaneous appearance of the scene pattern and the auspicious pattern, the scene pattern is generally the main one, and the auspicious pattern is supplemented. For example, the classic pattern in the Lantern Festival takes the typical representative lantern in the Lantern Festival as the theme, and the lantern pattern is the main pattern supplemented by the dragon pattern, auspicious cloud, lotus and other auspicious patterns, and the combination of this pattern makes the pattern more vivid and three-dimensional, there is static and moving, it is more festive and lively, and there is a folk peaceful atmosphere. The dragon pattern in china's traditional culture means auspicious rui, but also a symbol of power, only the emperor can use. In ancient times, there was a verse that "Xiangyun should be old, ruixue waiting for the first month", which shows that Xiangyun has been used as an auspicious pattern from a very early age, and can be traced back to the Zhou Dynasty. As one of the representative motifs of Buddhism, the lotus flower is widely used in clothing to symbolize "purity" and also imply auspiciousness. These patterns with positive meanings often represent people's spiritual sustenance and yearning for a better life.

### **1.3. The Pattern is the Crystallization of the Wisdom of the Working People in Ancient China**

The pattern represents the embroidery craft of the time and is the crystallization of the wisdom of the ancient working people. In the Ming Dynasty, the festival costume should be patterned with patterns composed of theme scene patterns and auxiliary auspicious patterns, the layout form is full and exquisite, the color collocation is bright and rich, and the craftsmanship is complex and unique, complex and diverse, which is a stroke of ink and color in Chinese embroidery art, showing unique artistic characteristics. The pattern of the scene is mostly presented in the form of people, animals, plants, natural weather, etc., and is directly woven when weaving the fabric, or embroidered on the basis of the fabric itself, without the need for additional skills. Among the excavated cultural relics, there are fabrics such as brocade and dark satin in the cloth and complement of the scenery, and the weaving techniques such as makeup

flowers, gold weaving, and silk are used. With the rapid development of the economy, from the late Ming Dynasty to the Qing Dynasty, the embroidery methods of the scene pattern became more and more diverse and complex, and the embroidery became more and more exquisite.

In the long history of our country, clothing culture has been constantly enriching and improving clothing culture in different periods, which not only reflects the excellent handicraft skills of the ancient people of our country, but also contains rich spiritual beliefs.

## 2. The Way of "Having or Not"

"One-based" and "existence and non-existence" are the philosophical foundations of Lao Tzu's aesthetics, and the core of his aesthetic thought is "Tao". Lao Tzu begins with the words "Tao Ke Dao, Extraordinary Dao; First name, can be named, very famous. None, the beginning of the famous heavens and the earth; There is, the mother of all things, so there is always nothing, and I want to see it; There is always, and I want to see the small things. Expounding the two attributes of the Tao: the Tao is the "nature" that can be expressed in non-language; The Tao is the unity of "nothingness" and "being." The two complement each other and complement each other.

Based on the fundamental existence of the "Tao" as the unity of "nothingness" and "being", and the process of the "Tao" arising and cultivating all things through "existence or non-existence", Lao Tzu expounded the unity of "nothingness" and "being" in the presentation of beauty and aesthetic illumination. The Tao "as the source of all things is itself formless and infinite, and at the same time it is actually existent."

### 2.1. "Yes" vs. "None"

"Being, not having" and "nothing" are based. "Yes" comes from "none". "Therefore there is always nothing, and I want to see it; There is always, and I want to see it. Lao Tzu believed that to keep consciousness empty and to experience the "Tao" of the origin of all things in a higher dimension of consciousness is the only and all, the ultimate reality of oneness, and to observe his wonders. And to maintain a clear purpose and cognition, it can be observed clearly. Therefore, in Lao Tzu's concept, instead of holding on to the purpose and maintaining the idea of doing nothing to look at things, it will understand more mysteries. The "Tao" can be said to be empty, it is formless and imageless, it is "the formlessness, the image of nothingness." It can also be said that there are, and these are also called Xuan. Such aesthetic thinking shows that Lao Tzu believes that design should not be too utilitarian, and design without purpose may be able to interpret more good meanings.

### 2.2. "None" is Placed on "Yes"

Placing "nothing" in "being" is spiritual inheritance. Looking at things is not only about the things themselves, but also about seeing something deeper through the things themselves. Only through this deeper level of things, that is, "nothingness," can things themselves be "have" more valuable. Compared with "being", those who do not have a purpose, who look at things with an attitude of inaction, experience the mysteries. In turn, if this mysterious point is given to "being" itself, then it is also a spiritual inheritance for "being" itself.

The way of "being or not", the nature of all things.

The core of Lao Tzu's thought is based on the "Tao", which is considered to be the source of the world, "the Tao gives birth to one, one life to two, two to three, and three to all things." All things bear the yin and embrace the yang, and the breath thinks that it is harmonious." It shows that the process of generating all things from the "Tao" has an accumulation of quantities from less to more, and there are both "yin and yang" opposites in the universe, and each thing internally constitutes a "sum" because of its "yin and yang" opposites. Closely related to the Tao, Lao Tzu mentions "elephant" and "qi", saying, "The Tao is a thing, but a trance." Trance, among which

there are elephants; Trance, there's something in it. There is essence in it, and there is truth in it, and there is faith in it." The "essence" here is the "qi" Lao Tzu believed that the essence and life of all things are the "Tao" and "Qi", and the "elephant" cannot exist separately from the "Tao" and "Qi".

All things come out of nothingness and form "being." Lao Tzu also proposed that "all things under the heavens are born from being, and there are things born from nothing", indicating that everything under the world is generated by "being", and "being" is generated from "nothing". "Nothingness" is not "pure nothingness" and "nothingness", but the formless and imageless nothingness that can produce the "nothingness" of all things that are tangible and imaged, and "nothingness" is the "Tao", so the "Tao" is the unity of "being" and "nothingness". The process of change from the "nothingness" of all things to the "being" of all things is the process of accumulation from the amount of less to more mentioned above. Lao Tzu believed that this ontological "being" and "nothingness" was reflected in the phenomenal world, and that everything in the universe was also the unity of "being" and "nothingness", "reality" and "virtuality". Lao Tzu's views on "being", "nothing", "virtual" and "real" have become important principles of "existence and non-existence" and "combination of virtual and real" in classical Chinese aesthetics.

### 3. The "Presence or Absence" of Nature is Inherited from the "Scene"

The scene pattern is a special presence in the pattern. This is the clothing system that conforms to the heavens, and the existence of this culture can actually be seen in the recognition or worship of the ancients' idea of "corresponding to heaven and man". Lao Tzu's aesthetic thought, the ultimate transformation of complexity into simplicity, is the "tastelessness" advocated by Lao Tzu, that is, although it is light and tasteless, it cannot be seen or heard, but the meaning can be any kind of unlimited.

#### 3.1. "Yes" in the Scene Pattern

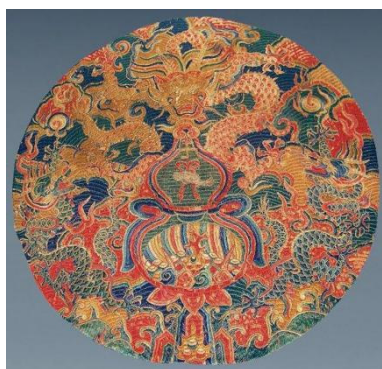
The basic elements of the scene pattern are composition, shape, color, through the reasonable combination of points, lines, surfaces and sorting, and finally form a variety of patterns. The display of points, lines and surfaces is the concrete embodiment of "being" in Laozi's aesthetics. As a special pattern in the court costumes of the Ming and Qing dynasties, the scenery pattern has a unique aesthetic value in its weaving process, pattern selection, pattern composition, and color matching.

In terms of pattern composition, the Ming Dynasty scene costumes mostly adopt the combination of the pattern and other patterns, such as the use of chrysanthemum patterns in the Chung yeung festival with religious patterns, and the use of sheep prince patterns with utensils on the winter solstice. The composition of this pattern makes the picture no longer single- boring, and has a complementary role in the meaning, which together expresses the good wishes of the court nobles for the Festival of the Year. From the perspective of color collocation, the Ming Dynasty scene-oriented costumes mostly use colors with high brightness and bright colors, and the red and yellow colors are more as the base colors, which look thick and magnificent. Although the colors of the Qing Dynasty are also colorful, they are more common in the choice of background colors.

#### 3.2. "None" in the Scene Pattern

The pattern of the scene contains people's beautiful vision in the formation, and this spiritual expression reflects the "nothingness" in Lao tzu's aesthetics. For example, the concubines in the palace began to wear costumes with gourd patterns on the 24th of the waxing moon, because the gourd was also called pot reed and melon. The pot character is the original form of the word "one", and the gourd here means "one", symbolizing the beginning of all things. Lao Tzu's Tao

Te Ching says, "The Tao gives birth to one, one life to two, two to three, and three to all things." Therefore, the New Year is greeted with a gourd pattern. For another example, during the Dragon Boat Festival, the five poisons are snakes, scorpions, centipedes, geckos, and toads. Ancient times believed that May was the evil month, and the first five days of May were the most unlucky days of the evil month. Because May is the midsummer month, the weather is getting humid and hot, diseases may circulate, and snakes and insects are beginning to be active, so avoiding disasters is an important part of folk activities in this season. Therefore, wearing the five poisonous patterns symbolizes the exorcism of poison and evil. The chrysanthemum pattern of the Chongyang Festival also means to ward off evil spirits.



**Fig 1.** Gourd should be patterned



**Fig 2.** Five poisons should be patterned

### 3.3. The Embodiment of "Presence or Absence" in the Pattern of the Scene

The Tao is both "being" and "nothingness", "being" is material existence, and "nothingness" is spiritual yearning. In Lao Tzu's aesthetic thought, "being" can also be seen as "natural beauty", and "nothing" is both "nothing is beautiful". "Elephant invisible" can be understood in the pattern of the scene: through the specific pattern to show the corresponding spirit. "Virtual reality is born", "take stillness as the root, and seek movement in stillness".

All kinds of patterns in the scene pattern are not isolated. For example, since ancient times, people have pursued health and longevity, so the ornaments related to longevity are quite common. The Emperor's Longevity Festival and The Thousand Autumn Festivals are more solemn than ordinary people, leaving behind many costumes for birthdays. The theme of celebrating life generally uses Ganoderma lucidum, crane, peaches offered as a birthday present, etc., to form a pattern with auspicious meanings such as "Lingxian Zhushou". Or decorate a large number of words such as "Shou" and "Long Life" to express the good wishes of the birthday more directly. It can be seen that the pattern composition in the scene pattern is a combination of "virtual reality", "static as the root, static movement". This also reflects the "presence or absence" in the scene pattern.

## 4. Conclusion

As a traditional pattern that has been continued since the Ming Dynasty, the Pattern of the scene is an important embodiment of China's national culture, and the traditional Chinese festival folk culture contained in it still has research value to this day, and the pattern composition of these patterns has greatly enriched the pattern type. Lantern patterns, five poison patterns, swing patterns, etc. as a reflection of a better life, vividly express people's love and expectations for festival culture. Studying the pattern of the scene is conducive to the protection of folklore, and further understanding the necessity of its generation, studying its cultural connotation and aesthetic value can provide more reference and inspiration for contemporary clothing design.

## Acknowledgments

Postgraduate research and innovation fund project of Anhui University of Finance and Economics (ACYC2021610).

## References

- [1] CHEN Dehe,MA Jialu,JIANG Yingdao. Application of Lao Tzu's Idea of "Existence or Non-Existence" in New Media Installation Art[J]. 2021(47):80-81.
- [2] ZHANG Zhe. The embodiment of Lao Tzu's "being" and "none" ideas in the aesthetics and inheritance of calligraphy [J]. Art Market.2021(10):88-89.
- [3] WANG Bingli. The Presentation of Lao Tzu's "Existence or Non-Existence" in Ancient Chinese Artistic Creation[D]. Harbin Conservatory of Music.2021(04).
- [4] LI Yan. Whether there is a symbiosis or not, a brilliant shine- A Brief Analysis of Lao Tzu's Thought [J]. Essays 100 (New Language Loosepage).2020(11):187.
- [5] ZHANG Yuchi,GUO Li. A Study on the Cultural Connotation and Aesthetic Value of The Pattern of The Ming and Qing Dynasties[J]. Drama House.2021(02): 191-192.
- [6] ZHOU Xue'er,WANG Jian. Application of Dragon Boat Festival patterns under the design concept of modern Western clothing [J]. Western Leather.2021(10):56-57.
- [7] XIAO Xin. Research on the Application of Festive Costume Patterns in the Design of New Chinese Women's Clothing in the Ming Dynasty [D]. Jiangxi Normal University of Science and Technology. 2021 (04).