

# Study on Children's Hair Styles in Children-playing Picture of Cizhou Kiln in Song and Jin Dynasties

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## ABSTRACT

The ceramics produced by Cizhou Kiln in the Song and Jin Dynasties are very diverse. Underglaze pottery and overglaze red and green pottery are distinctive products. Children-playing picture is one of the decorative themes of painted porcelain in Cizhou Kiln in the Song and Jin Dynasties, in which the image of children is very realistic. The characteristics of children's hair styles during this period can be explored from the pictures of children-playing in Cizhou Kiln in the Song and Jin Dynasties. At that time, children's hair styles included "总角" (a child's hair twisted in knot), "髻" (children's bangs), "鹅角" (tufts of hair on the front of child's head), "三搭头" (three tufts of hair on the top of child's head), etc. These hair styles show the children's clothing culture at that time, express people's best wishes for children, and reflect the integration of different ethnic cultures during the Song and Jin Dynasties.

**Keywords:** *children-playing picture of Cizhou Kiln, hair style, a child's hair twisted in knot, culture*

## I. INTRODUCTION

Cizhou Kiln is a civil kiln system in northern China. It was built in the middle of the Northern Song Dynasty and continued to make porcelain during the Southern Song, Liao and Jin Dynasties. Cizhou Kiln has a long history. Cizhou Kiln is located in Pengcheng Town and Guantai Town in Handan City, Hebei Province. The central kiln factory is centered on Guantai Town in Handan City. Cizhou Kiln has a huge system covering the north and south banks of the Yellow River. Cizhou Kiln produces a rich variety of porcelain, including white-glazed underglaze black flower porcelain and overglaze red-and-green porcelain. These porcelains are decorated with many themes. Children-playing picture is a popular one.

The pictures of children-playing and children's images selected in this article mainly come from the Cizhou Kiln in the middle and late Northern Song Dynasty and the middle of Jin Dynasty (the most prosperous period of Cizhou Kiln in Guantai Town and the golden age of the development of children-playing picture of Cizhou Kiln). [1] There are more than 30 pictures of children-playing and images selected in this article ("Table I"). [2] [3]

Through the analysis of these images, the hair styles of children during the Song and Jin Dynasties can be summarized and the social and cultural heritage behind the hair styles can be revealed.

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TABLE I. CHILDREN'S IMAGES OF CIZHOU KILN IN SONG AND JIN DYNASTIES

Category	Number	Name	Feature	Source	Hair style
Children-playing picture of Cizhou Kiln	1	white-glazed porcelain with black flowers and patterns of children playing with birds (Jin Dynasty)		patterns on porcelain pillow	a child's hair twisted in knot
	2	white-glazed porcelain with black flowers and patterns of children learning (Jin Dynasty)		patterns on porcelain pillow	a child's hair twisted in knot
	3	white-glazed porcelain with black flowers and patterns of children playing with fan (Jin Dynasty)		patterns on porcelain pillow	a child's hair twisted in knot
	4	white-glazed porcelain with black flowers and patterns of children riding a bamboo hobbyhorse (Jin Dynasty)		patterns on porcelain pillow	a child's hair twisted in knot
	5	white-glazed porcelain with patterns of children playing a kite (Jin Dynasty)		patterns on porcelain pillow	a child's hair twisted in knot
	6	white-glazed porcelain with black flowers and patterns of children fishing (Song Dynasty)		patterns on porcelain pillow	children's bangs
	7	white-glazed porcelain with black flowers and patterns of children fishing (Song Dynasty)		patterns on porcelain pillow	children's bangs
	8	white-glazed porcelain with black flowers and patterns of children breaking the lotus (Song Dynasty)		patterns on porcelain pillow	children's bangs
	9	white-glazed porcelain with black flowers and patterns of children playing the ball (Jin Dynasty)		patterns on porcelain pillow	tufts of hair on the front of child's head
	10	white-glazed porcelain with black flowers and patterns of children feeding the goose (Jin Dynasty)		patterns on porcelain pillow	tufts of hair on the front of child's head
Porcelain shape of Children images of Cizhou Kiln	11	red-and-green glazed porcelain with pattern of children putting put his palms together and riding the drum (Jin Dynasty)		Porcelain shape	three tufts of hair on the top of child's head
	12	red-and-green glazed porcelain with pattern of children taking the dog (Jin Dynasty)		Porcelain shape	three tufts of hair on the top of child's head
	13	red-and-green glazed porcelain with pattern of children riding the drum (Jin Dynasty)		Porcelain shape	three tufts of hair on the top of child's head

## II. THE CHARACTERISTICS OF CHILDREN'S HAIR STYLES IN THE CHILDREN-PLAYING PICTURE OF CIZHOU KILN IN SONG AND JIN DYNASTIES

It can be seen from the collected pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties that children's hair styles at that time included "总角" (a child's hair twisted in knot, see "Fig.1" to "Fig. 5" in "Table I"), "髻" (children's bangs, 6-8), "髻角" (tufts of hair on the front of child's head, see "Fig.9" and "Fig. 10" in "Table I"), and "三搭头" (three tufts of hair on the top of child's head, see "Fig. 1" to "Fig. 13" in "Table I") and other styles.

In ancient times, children's hair was divided into left and right halves, which were tied into small buns with knitting wool and shaped like two horns. This style of hair was called "总角" (a child's hair twisted in knot). "总角" (a child's hair twisted in knot) is also often used to refer to teenagers aged between nine years old and fourteen years old. "The Book of Songs" has records about "总角". In "Poetry·Qi Music·Futian", "the beautiful child is cute and beautiful, with a little knot of hair. We haven't seen each other for only a few days, he has grown up (婉兮变兮, 总角非兮)." Zheng Xuan, a Confucian scholar and master of classics in the late Eastern Han Dynasty, explained: "the hair knots refer to children's bangs (总角, 聚两髻也)." Kong Yingda in Tang Dynasty explained: "the hair knots refer to children's bangs (总角聚两髻, 言总聚其髻以为两角也)." Tao Yuanming also mentioned "总角" in the preface to the poem "Rongmu": "When I was a child, I had already learned the Confucianism, but I still accomplish nothing now (总角闻道, 白首无成)." It can be seen that the "总角" is one of the children's traditional hair styles that have long existed in the Central Plains culture. Zheng Xuan of the Eastern Han Dynasty and Kong Yingda of the Tang Dynasty explained "总角": "总角 refers to the two hair knots of children's bangs." And "两髻" is also a kind of ancient children's hair styles, referring to the hair hanging down to the eyebrows. "总角" is characterized by "gathering bangs", that is, the hair that hangs down to the eyebrows is tied into a bun. There is no clear description of whether hair other than the bun is removed.

"总角" is a boy's hair style. The "Book of Rites · Neize" records: "at the end of March, it is necessary to choose one day to cut the hair. For boys, it is 角 (hair knot), and for girls, it is 髻 (bangs)". According to Zheng Xuan's notes, "the bangs hang down to the eyebrows (夹凶曰角)." [4] In "Song

History·Five Elements", "it is necessary to cut the children's hair (理宗朝, 剃削童发)." [5] It can be seen that it is a traditional custom for children to shave lanugo hair, and the hair style of boys is to preserve the hair on both fontanelles, hanging down to the eyebrows, and the rest is shaved. When the boy is older (9-14 years old), he will tie the hair remaining on both fontanelles into a bun, liking two horns." This is "总角" (a child's hair twisted in knot). It can be seen from the pictures of children-playing of the Cizhou Kiln in Song and Jin Dynasties ("Fig. 1", "Fig. 2", "Fig. 3", "Fig. 4", "Fig. 5" in "Table I") that children keep the hair on both sides of the fontanelle and tie the hair in a bun like a horn, and the rest of the hair is shaved off, which is called "总角" (the hair style of children at that time).

In ancient times, after the hair was shaved, the part of the hair left by the children was not tied up and allowed to sag naturally, which was called "髻发" or "垂髻" (referring to children's bangs). Therefore, "垂髻" can be used to represent children who are under the age of nine years old. In "History of the Later Han Dynasty · the Biography of Fu Zhan", "he had an ambition and never gave up." Li Xian of the Tang Dynasty noted that "髻" refers to children's bangs. In Song Dynasty, Meng Yuanlao recorded in the "Preface to Dongjing Menghua Lu" that "垂髻之童, 但习鼓舞, 班白之老, 不识干戈 (Children only learn music and dance, and the old do not know the war)". It can be seen that "髻" is not only a popular hairstyle for children in ancient China, but also a synonym for children. In ancient times, children's hair was kept in different positions after shaving. "角" refers to the hair on both sides of the fontanel, naturally drooping before it was tied into a bun. The author thinks that "角" at this time is also a kind of hair styles, which is called "两髻" by Zheng Xuan of the Eastern Han Dynasty and Kong Yingda of the Tang Dynasty (See the previous explanation of "总角" and "两髻"). It is recorded in "The Book of Rites · Neize" that there are differences between men and women in the position of the retained hair when young children have their hair cut in March. "男左女右, 长大犹为饰存之, 谓之髻" [6] (boys keep the hair on the left side of the head, while girls keep the hair on the right side of the head, which reflects the social customs of male left female right). In the early childhood of boys and girls, the hair of this kind of hairstyle also droops naturally. "垂髻" refers to leaving the hair in front of the forehead, that is, to retain the hair on the fontanel and shave the rest. It can be seen from the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties ("Fig. 6", "Fig. 7", "Fig. 8" in "Table I") that the children's hair style here is "垂髻", drooping the hair naturally on the forehead.

When shaving, it is required to keep a pinch of hair on the front of children's head, and wrap it with ribbon to form a bun, which is called "鹞角". According to "Song History·Five Elements", "it is necessary to cut the children's hair, and leave the hair on the left of the top, which is one kind of the hairstyles (理宗朝, 剃削童发, 必留大钱许于顶左或留之顶前, 束以彩缙, 宛若博焦之状, 或曰鹞角)." [5] It is to tie up the hair in "鹞角" (a bun). However, it doesn't make the explanation on how many knots the hair was tie up in. It can be seen from the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties ("Fig. 9", "Fig. 10" in "Table I") that the children's hair style here is "鹞角" (tufts of hair on the front of child's head). The hair on the top of the children's heads in "Fig. 9" is tied into two knots, while the hair of the child in "Fig. 10" is tied into only one knot.

"三搭头" refers to three tufts of hair on the top of the head (one tuft is from the fontanel to the top of the forehead, one tuft is on the left and right of the fontanel, and the three tufts of hair are not connected). Young children's three tufts of hair naturally droop, and older children will tie the three tufts of hair into a bun with colored ribbons. Shen Congwen thinks that this kind of hair style is similar to the Mongolian "婆焦" (Pojiao, one kind of hair styles). [7] According to Zhao Gong's "Mengta Beilu" in the Southern Song Dynasty, "Genghis Khan and Chinese normal people all have shaved 'Pojiao'. For example, Chinese children keep "三搭头" (three tufts of hair on the top of child's head), those on the fontanelle will be cut, and those small knots will droop naturally and hang on the shoulder." Zheng Sixiao explained in the "Xinshi · Dayi Luexu" in the late Southern Song Dynasty, "for those who have the hair style of 三搭头, they will shave off the hair on the top, droop the hair naturally, and tie up the hair on both sides, which are hung on the left and right shoulders." [8] It can be seen that "Pojiao" and "bulang'er" are the names of Mongolian hair styles in Song Dynasty. It is required to leave a bunch of hair on the top of the head and on the forehead. After being cut, they are scattered in the middle of the forehead. On both sides, they are tied into a bunch of hair and hung on the left and right shoulders. [9] It can be seen that this kind of hairstyle is similar to the "三搭头" of children in Central Plains. It can be seen from the pictures of children-playing of Cizhou Kiln Song and Jin Dynasties ("Fig. 11", "Fig. 12", "Fig. 13" in "Table I") that the children's hair style here is "三搭头". Children keep three tufts of hair. Besides, the left and right tufts of hair are tied into small knots, a tuft of hair on the forehead is also tied into small bun, which is similar to and different from the Mongolian hair style of "Pojiao".

### III. THE CULTURAL CONNOTATION EMBODIED IN THE HAIR STYLES OF CHILDREN IN THE PICTURES OF CHILDREN-PLAYING OF CIZHOU KILN IN THE SONG AND JIN DYNASTIES

#### A. *The psychology of seeking the auspiciousness and avoiding the evil*

According to "The Book of Rites · Neize", "at the end of March, it is required to choose a day to cut hair, which is "髻". Zheng Xuan noted: "髻 refers to the left hair." Kong Yingda said noted, "if people don't cut hair in March, the left hair will be 髻." [10] It can be seen that in ancient times, babies had to have their hair cut at the end of three months after birth. In fact, children also had hair shaving in their infancy. For adults, shaving the hair is "髡" (Kun), and for children, it's "髻" (ti). According to Confucian culture, it is believed that people who are physically affected by parents should keep their hair when they are filial. The adults of Han nationality in the Central Plains are bound by the Confucian rites and laws. Keeping hair is the expression of obeying rites, while shaving hair is a serious punishment. However, young children cannot be bound by etiquette. The practice of shaving and retaining part of their hair in different parts is from the psychology of health and good wishes. In ancient times, because of the undeveloped living and medical conditions, the mortality rate of young children was relatively high. People can only rely on ghosts and gods and primitive religious beliefs to protect the lives of young children through some behaviors with witchcraft significance. Children's hair shaving and different hairstyles all reflect people's awe and protection of their newborn life, as well as their cultural psychology of pursuing good fortune and avoiding harm.

It can be seen from the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties ("Fig. 1" to "Fig. 13" in "Table I") that after shaving, children in Song and Jin Dynasties would retain part of their hair on their heads, but the hair retaining parts were different. "三搭头" and "垂髻" on the forehead both have a pinch of hair to protect the fontanel, which is related to the folk custom of "protecting the fontanel" of the Han nationality. According to the folk culture, children's fontanelle refers to the place that soul goes in and out. Once there is the touch, injury and protection, the soul of the children will fly out of the fontanelle. Leaving the hair at the fontanelle of children reflects that their souls can be protected, so that they can be easily raised.

Children's hair style of "总角" is to retain the hair on both sides of the fontanelle, and children tie

the hair into a bun, which is like two knots. This has something to do with the cultural belief in cattle in the traditional farming society. Cattle are not only the main force of farming, but also the symbol of farmers' private property and abundant food and clothing. It is said that Emperor Yan is the God of agriculture, with "the head of cattle and the body of man". Secondly, "the Book of Changes" records that "Kun refers to a cow". Kun is the pronoun of the earth, which contains all things. It can be seen that cattle, as well as the earth, has a broad mind and the spirit of selfless dedication. Thirdly, the strength, diligence and docility of cattle also make people have the feelings of respect and love for it. In addition, due to the totem belief, cattle were also regarded as the protection god, and there was a custom of sacrificing cattle god in Qin Dynasty. Later, on the basis of the belief in the cattle god, a kind of the ghost with cattle head appeared. The ghost with cattle head is not only a pawn in the hell, but also a pawn in the underworld and a protector of Dharma in Buddhist legends, which can scare away evil spirits. Children's "总角" is like an horn, which means that a boy can grow up healthily, as strong, hard-working and tolerant as cattle, and that boys can be protected by the cattle god to scare away evils.

#### B. The blending of diverse cultures

During the Song and Jin Dynasties, the blending of multi-ethnic cultures was very frequent. The Jin Dynasty was the regime established by the Nvzhen people. In the 10th century, the Nvzhen people were ruled by the Liao state established by the Qidan people. In 1125 AD, the regime Jin nationality destroyed Liao. In 1127 AD, the event of Jingkang took place. The Jin Dynasty went south to capture Bianliang, the capital of the Northern Song Dynasty, and captured the two emperors Hui and Qin, which led to the destruction of the Northern Song Dynasty. After the establishment of the Southern Song Dynasty, the Southern Song Dynasty and the Jin Dynasty faced each other in the north and south of China. And the Cizhou Kiln at this time belonged to the State of Jin. In order to promote the development of agriculture and handicraft industry, Jin absorbed the culture of Han and Qidan people. In terms of costumes, Jin Dynasty followed the practice of Qidan nationality in Liao Dynasty. The northern officials used their own costumes, while the southern officials followed that of the Han nationality. In addition, Cizhou Kiln is a folk kiln. The pictures of children-playing of Cizhou Kiln reflect the way of folk children's clothes. During the confrontation between Song Dynasty and Jin Dynasty, there were Han people living in the area around the Cizhou Kiln, and there were also Nvzhen people who moved in from Jin Dynasty. They influenced each

other in life, and it was normal for them to imitate each other's clothes.

From the children's hair styles in the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties, people can see the blending of different national cultures. For example, the children's "Zongjiao" in "Fig. 1" to "Fig. 5" in "Table I" reflects the combination of Han's "总角" and Nvzhen's "髡发". As early as in "The Book of Songs", the "总角" of the Han nationality in the Central Plains has been recorded. Zheng Xuan of the Eastern Han Dynasty and Kong Yingda of the Tang Dynasty believed that the "总角" was to tie the hair from the two sides to the eyebrows into a bun, but it did not specify whether the hair other than the bun was shaved. Although it is recorded in "The Book of Songs" that when a child was three months old, he cut his fetal hair and left "two bangs" (that is, the hair on both sides of the fontanel) as "角", and the rest of his hair was shaved off. The "two bangs" here are naturally drooping and have not been tied into a bun. This is just the hair style of a child. In the Han culture, a child can shave his fetal hair. However, when children are at the stage of 8 years old — 14 years old, they need to gradually follow the etiquette of the adult world. It is questionable whether they can shave their hair at will. Moreover, at this time, children need to tie the "two bangs" which are kept on both sides of the fontanel and fall down to the eyebrow into a bun. The shape is like two horns, that is, the "总角". For children, if the hair beyond the bun is shaved, it does not conform to the Han nationality's etiquette of "keeping hair as filial piety". However, from the children's "总角" ("Fig. 1" to "Fig. 5" in "Table I") in the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties, it can be seen that the hair other than the bun has been shaved, which is obviously inconsistent with the ritual thought of "keeping hair as filial piety" in Han culture of the Central Plains, but it is in line with the Nvzhen people's custom of shaving hair.

"髡发" is to shave off the hair, which is a common hair style of Qidan, Nvzhen and other ethnic minorities. The form of "髡发" varies with age. As for "髡发" of Qidan men, they usually shave all the hair on the top of the head, and only keep a small amount of hair on the forehead. Women also pay attention to "髡发" when they are young, and only keep their hair before they get married. Braided hair is the main hair style of the Nvzhen people, which is braided for both men and women. Before knitting, men have to shave all the hair on their forehead, which is also a kind of "髡发". [11] According to the children's "总角" in pictures of children-playing of Cizhou Kiln in Song and Jin

Dynasties ("Fig.1" to "Fig. 5" in "Table I"), except for the bun, the rest of hair has been shaved off, reflecting the combination of Han nationality's "总角" and Nuzhen nationality's "髡发" and the integration of national culture in Song and Jin Dynasties.

#### IV. CONCLUSION

Cizhou Kiln in Song and Jin Dynasties was in a prosperous period of porcelain production, and also in a period of frequent blending of national cultures. From the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties, the characteristics of children's hair styles at that time can be seen. These hair styles not only inherit the Han nationality culture in the Central Plains, but also integrate the minority cultures, reflecting the characteristics of inclusiveness.

Children leave different hairstyles, which is in the trend of seeking auspiciousness and avoiding harm. For example, having the hair style of "总角" reflect that children can grow up as strong as cattle and be protected by the God of cattle; and having the hair style of "三搭头" reflect that people want to protect the fontanel and protect the healthy growth of children. In a word, the children's hair styles in the pictures of children-playing of Cizhou Kiln in Song and Jin Dynasties reflect the children's clothing culture at that time, adding valuable image data for the study of Chinese clothing history.

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