

# A Study on the Origin and Evolution of Shape and Structure of '*Gui-Yi*' in Ancient China

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## Abstract

Most of the existing studies on *Gui-Yi*, which is a kind of ancient women's dress of China, are barely about the interpretation of *Xian* (ie. a long ribbon made of silk) and *Shao* (ie. a hanging fabric of cloth, shaped like a swallow tail, tied to the waist) of *Gui-Yi*, on whose origin, development and evolution of the shape and structure there are few discussions. Based upon summarizing the literature, this paper points out that *Gui-Yi* in Han Dynasty was originated from a relic of *San-di* (ie. three kinds of ceremonial dress worn by queens in *The Rites of Zhou Dynasty*-a classical book in ancient China on the bureaucratic establishment system of Zhou Dynasty and the system of states in Warring States Period). In the paper, *Gui-Yi* is divided into two kinds according to images in archaeological studies, namely, the '*Gui-Yi* in one-piece system' ('one-piece system' is Chinese robe) and '*Gui-Yi* in separate system' ('separate system' is a kind of suit that consists of blouses and skirts). The former was popular in Han Dynasty, and the latter was popular in Wei & Jin Southern and Northern Dynasties. The change of the shape and structure of *Gui-Yi* conforms to the historical trend that the '*Gui-Yi* in one-piece system' entered a recession in the late Eastern Han Dynasty and the '*Gui-Yi* in separate system' became a popular mainstream in Wei & Jin Southern and Northern Dynasties. In addition, the paper points out female images wearing *Gui-Yi* in Gu Kaizhi's paintings influenced the expression of *Gui-Yi* image of Wei & Jin Southern and Northern Dynasties, and *Gui-Yi* were gradually brought into immortal statues during painters' artistic processing of that time.

**Keywords:** ancient times, clothing, *Gui-Yi*, Wei & Jin Southern and Northern Dynasties, Gu Kaizhi

## 1. Introduction

Most of existing studies on *Gui-Yi*, which is a kind of ancient women's dress of China, are barely about the interpretation of *Xian* and *Shao*. For example, some scholars think that ancient Chinese women put some linked trinkets, in a triangular shape, on the lower hem of their dress during the period of Wei & Jin, which is called *Shao*; at the waist under wrap skirt of *Shen-yi* (ie. a Chinese robe, in which its upper part and skirt are cut apart but stitched together) hung long ribbons, which is called *Xian*. The scholars consider that such decoration began in Eastern Han Dynasty, which is related to the soft and light texture of Chinese silk materials, playing a role of increasing elegance (Huang & Chen, 2001, p. 132).

Other scholars think that after Eastern Han Dynasty, the hem of female *Shen-yi* are cut into a number of triangles, several laminated pieces intersecting when put on, It is also called *Gui-Yi*, or *Gui-shu* (Zhou & Gao, 1988, pp. 202-203), for that its shape is like a *Gui* (an ancient measuring vessel of China) or swallow tail, which is wide in the upper and narrow in the lower. The others point out that *Xian* and *Shao* originated in Han Dynasty, handed down to Wei and Jin Dynasties; the lower hem of the dress is cut into a triangle, overlapping with layer on layer, the upper is wide and the lower is narrow, which is called *Shao*, and *Xian* refers to the long ribbon extending from the wrap skirt, When women walk, the sharp corners of their clothes are flying like swallows, which is thus described as 'beautiful ribbon and gorgeous pendant flying.' And the ribbon was removed in Southern and Northern Dynasties, while the swallow tail was lengthened (Zhou & Gao, 1984, p. 77).

Clearly, most scholars believe that *Gui-Yi* originated in Han Dynasty and prevailed in Wei & Jin Southern and Northern Dynasties, and its leading features are characterized by being decorated with *Xian* and *Shao*. These research findings are lack of discussion of the origin, development and evolution of the shape and structure of *Gui-Yi*. Combined with historical documents and archaeological images, this paper tries doing a brief textual research and discussing several questions about *Gui-Yi* on the base of previous studies.

## 2. Origin of *Gui-Yi*

### 2.1 *Gui-Yi* Recorded in the Literature

During the period of Warring States, there was a verse going as ‘flying embroidered clothes, graced with *Gui-Yi* outside’ in Song Yu’s *Ode to Goddess*, which thus shows that the origin of *Gui-Yi* is likely earlier than Han Dynasty. In Han Dynasty *Gui-Yi* was also named *Gui-i*, or *Gui-pao*. As *Exegeses of Rites of Zhou Dynasty* recorded, ‘There are six kinds of ceremonial dress of the empress. This ceremonial dress all decorated with silk that is cut into a certain shapes, and colored patterns are drawn on the silk (Li, 1999, p. 202). *Gui-Yi* in Han Dynasty was decorated with silk that was cut into arch shape, which originated from *San-Di* among ceremonial dress of an empress recorded in *The Rites of Zhou Dynasty*-a classical book in ancient China on the bureaucratic establishment system of Zhou Dynasty and the system of states in Warring States Period (Li, 1999, p. 204). *San-Di* refers to three kinds of ceremonial dress that are decorated with patterns of pheasant. The relique of *San-Di* from Zhou Dynasty was inherited in Han Dynasty, cutting silk into triangle shape and sewing on the hem of dress for ornamentation, and such ornamented dress were called *Gui-Yi* in Han Dynasty.

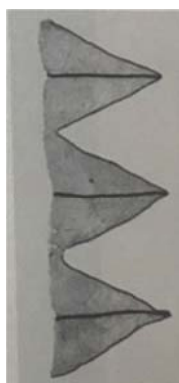


Figure 1. An unearthed triangular ornament for clothing



Figure 2. A coat with decorative triangles



Figure 3. Portrait stone of the Han Dynasty in Yinan, Shandong



Figure 4. Wu Lejun portrait stone in Han Dynasty

### 2.2 *Gui* in Archaeological Excavation

From objects currently archaeology unearthed, the shape of *Gui*, which is a kind of tablet of jade held in hands of ancient rulers on ceremonial occasions, presents itself as ‘Two humeral angles are in a straight line, above the shoulder is the shape of an isosceles triangle’ (Zhou, 1992, p. 14). Clearly, the shape of *Gui* is a triangle.

There was the dress with a shape like *Gui* unearthed in Han Dynasty. ‘Four triangular pieces that were made of a piece of white silk’ were unearthed at a fresco tomb of northern LE in Kroraina, Xinjiang in 2003, among which ‘two pieces and another two pieces spliced, rimmed with tawny, thin and tough silk, affixing kerf with deep blue silk streamer at the middle of each triangular piece, with round gold foil pasted on the silk edge and silk streamer. The four decorative triangular pieces of a robe were 79cm long and 20cm wide’ (Figure 1) (Bao, 2007, pp. 10-12). A coat with a triangular ornament at its lower hem was also unearthed from the same tomb (Figure 2,

collected in Xinjiang Cultural Relics and Archaeological studies Institution). Its era is archaeologically speculated to be about Eastern Han Dynasty to Wei & Jin Dynasties, which can be regarded as a solid evidence of the use of the unearthed triangular clothing. In addition, there were similar triangular ornaments at the collar and side opening of character images in the stone relief of Han Dynasty in Yinan (Figure 3) and Wu Lejun's stone relief (Figure 4).

This character images in the stone relief are rather abstract, yet the decorative triangles on the clothing are very clear, besides the unearthed objects of decorative triangles in kind, it is proved that it was a common phenomenon to decorate gowns with triangular ornaments in Han Dynasty, and triangular ornaments were chiefly used at the collar and the edge of the dress of a Chinese robe.

### 3. The Shape and Structure of *Gui-Yi*

*Gui-Yi* in Han Dynasty image can be divided into two kinds of '*Gui-Yi* in one-piece system' and '*Gui-Yi* in separate system'. ie. 'one-piece system' is Chinese robe which connecting the blouse and skirt together, 'separate system' is a kind of suit that consist of two parts: the upper part is a blouse, the lower part is a skirt, 'separate system' also called '*RuQun*' in China, '*Ru*' refers to a kind of blouse.

#### 3.1 *Gui-Yi* in One-Piece System

'*Gui-Yi* in one-piece system' was also called *Gui-pao* in Han Dynasty. On a stone tablet that was newly unearthed at a tomb of Wei Kingdom, founded by *Cao Pi*, in Luoyang during Three Kingdoms period, there were words read as 'wearing nine sets of secular suits under *Gui-pao*' (Figure 5). It gave eloquent proof that *Gui-pao* was one of common aristocratic costumes in Han and Wei dynasties. *Gui-pao* has edgings, which here refers to ornaments at the border of clothes. As *Rites* recorded, edgings of *Gui-Yi* are made of blue silk. Yan Shigu in Han Dynasty said, 'Edgings at female clothes draping silk into wrinkles were all the rage then.' These historical records indicate that edgings of *Gui-pao* are rather florid.

As *Book of Later Han* recorded, 'People whose title is below the Duke and the Count must wear clothes with edgings of monolayer. Ladies whose title is below the empress mustn't wear *Li-Gui-Sen* (ie. a gorgeous dress which edged with *Gui*). This clothing system was banned in the years of Jian Wu (ie. 25-26 A. D.) and Yong ping (ie. 58-75 A. D.), and gradually, no one knew how to tailor and make these ancient gorgeous costumes, which were gradually disappearing in history. Edgings of monolayer on clothes of the Duke and the Count may be similar with *Gui*-shaped edgings on male gowns engraved in the stone relief in Yinan of Han Dynasty. *Li-Gui-Sen* has completely extincted, and it is impossible to know its form now.



Figure 5. A Stone card of the Cao Wei tomb unearthed in Luoyang



Figure 6. painted wooden figurines Unearthed in the tomb of the Western Han Dynasty in Yunmeng, Hubei

A tomb of Western Han Dynasty was discovered in Yunmeng County, Hubei, in 1973, Three painted wooden figurines were unearthed in the tomb, among them there was an upright figurine in a robe, of which the corner of its robe were curved, and two pieces of the front intersected, wrapped the body and hung behind it (Figure 6) (Chen, 1973, p. 31). As *Supplement Notes of the Han History* recorded, '*Jiao-Shu*, which is a kind of cutting way in ancient China, is to cut off the whole textile across corners, and make one end of the textile as narrow and small as the swallow tail, hung on both sides of the body when sewn with the edge of a robe, which can be seen from behind. Jia Kui in Han Dynasty called this robe style as *Yi Gui* (Ban, 2008, p. 3574). Ancient people in China stressed regular and square when tailoring, which means to take the positive of cloth and silk. So in Western Han Dynasty, Ru Chun called it 'cutting fabric positively'. *Jiao-shu* cutting, diagonal cutting of the fabric in ancient China, ie. bias-cutting. *Jiao-shu* cutting was used to tailor *Gui-pao* in Han Dynasty, making the

edge of a garment as sharp as a swallow tail, hanging on both sides of the body and seen from behind. *Yi-Gui* as Jia Kui called refers to the robe with the edge of a garment look like a swallow tail. The robe of the standing figurine that was unearthed from the tomb of Western Han Dynasty in Yunmeng matched up with the description in the literature. (Figure 6)

On the stone coffin of Han Dynasty unearthed in Xinjin County, Sichuan Province, a female image was engraved. The time is archaeologically speculated to be Eastern Han Dynasty or so. There is a women in robe with long, large and wide sleeves (Table 1, Pattern A) carved on the stone coffin. The edge of the robe drape, upper part being wide and lower narrow, undulant follow the human body moves. As *Shiming* records, ‘Women’s ceremonial dress is called *Gui*, for the edge of the robe drapes, upper part being wide and lower narrow, whose shape is like *Gui*.’ This sort of robe with draping edge, upper part being wide and lower being narrow, conforms to the shape and structure of the robe recorded in the literature. (*Shiming* is the first monograph about systematical etymological investment in ancient China)

Table 1. *Gui-Yi* in one-piece system

Pattern A:	Pattern B:	Pattern C:
Image on a Sarcophagus of Eastern Han Dynasty	The Painting Roll of Virtuous and Wise Ladies	The Painting Roll of Virtuous and Wise Ladies
		
Cultural Relics Management Institute, Sichuan	The Palace Museum’s collection	The Palace Museum’s collection

In *The Painting Roll of Virtuous and Wise Ladies*, *Gui-Yi* that the lady wears is different from that of in Pattern A (Table 1, Pattern B). There's another layer of *SuShaDanYi*, ie. a single transparent blouse made of white yarn, outside her *Gui-pao*. The *SuShaDanYi* was a popular silk blouse worn by men and women in Han Dynasty, similar with the single blouse outside the robe. Wearing this transparent single blouse makes people look very light and elegant as if with a kind of immortals. It was widely spread in Han Dynasty because of the common pursuit of transcendency at that time. When one puts on *Gui-pao* and *SuShaDanYi* together, the edge of the robe would drape in four drooping *Gui*-shaped pieces. The effect of this multi-layer robe is perhaps the source of ‘miscellaneous edge’ in literary works. The picture of the wife of Bo Zong in *The Painting Roll of Virtuous Ladies* indirectly shows the design feature of *Gui-Yi* (Table 1, Pattern C). This pattern also adopts to put on *Gui-pao* together with *SuShaDanYi*.

These three patterns are all style representatives of *Gui-pao* in Han Dynasty. All of them exaggerate on the basis of curved front of the robe and the *Gui*-shape edge (Also called as swallow tail) draping at the back of the robe. The elegant robe with swallow-tailed edge gradually developed into a relatively fixed shape kept in women's clothing in Han Dynasty. The swallow-tailed (same as *Gui*-shaped) edge are all connected to the robe, so it is called ‘*Gui-Yi* in one-piece system’.

### 3.2 *Gui-Yi* in Separate System

From the extant mural paintings in the tomb chamber of Han Dynasty, it is clear that the women’s dress in separate system was popular at the same time with the ‘one piece system’ in late Eastern Han Dynasty. From last years of Eastern Han Dynasty to Wei & Jin Southern and Northern Dynasties, ‘one piece system’ gradually declined, while separate system gradually took over the dominant role of women's clothing.

*Gui-Yi* in separate system had emerged in Han Dynasty, also called *Gui-Chang* or *Gui-Shu*. As *Book of Post-Han Dynasty* recorded, ‘Every time a banquet is held, all concubines will compare their costumes and ornaments to




each other in secret. The hairpin and earring they wear are all resplendent, *Gui-Chang* they wear are all bright and beautiful’ (Ban, 2013, p. 56). There is a description of the scene when Manji, a dancing girl of Zheng Kingdom, danced, in *Book of Former-Han Dynasty*. The phrase ‘beautiful ribbons and gorgeous pendant flying’, is used to describe the swinging state of ribbons and pendants on her skirt when the dancing girl dances. The ribbon (*Xian*) refers to a long silk belt at the waist of on *Gui-Yi*, also called *Li* (*Li*, means leave, a metaphor is a ribbon that leaves the surface of the dress), which hints that *Xian* is a ribbon separated from the suit, not connected with the skirt, playing the role of fixing clothes as well as decoration. The accessories (*Shao*) refer to a swallow tail shaped ornament, hanging from the waist, too. *Xian* and *Shao* are both ornaments on *Gui-Yi* in separate system, which is much different from *Gui*-shape (swallow-tailed shape) edge connected to the robe.

In the copy edition in Song Dynasty of *The Painting Roll of Ode to Luo River Goddess*, which is of the Palace Museum collection, Luo River Goddess wears a pink blouse, also called *Ru* in ancient Chinese, with long, large and wide sleeves (Table 2, Pattern A), and an elbow-sleeve blouse outside *Ru*. There are folding-shaped decoration circling around the cuff of the elbow-sleeve, and the lower part is a long skirt trailing along the ground. It’s a typical collocation of a dress in separate system, also called ‘*RuQun*’ in China. A red lone silk belt is tied at the waist of *Ru*, that is *Xian*, and there are several hanging *Shao* flying between *Ru* at the upper and the skirt at the lower. In line with the rolling *Bixi*, a decorative piece of cloth that covers human thighs to knees and represents social ranks, the whole figure looks very flexible and elegant, the fluttering *Xian* and *Shao* served the glory of the goddess gesture, It is quite consistent with Cao Zhi elaborated in *Ode to Luo River Goddess*. (Cao Zhi, an important poet in the Three Kingdoms period, who elaborated the Features of *Gui-Yi* in *Ode to Luo River Goddess*).

In the screen paint-drawings from Sima Jinlong cemetery in the Northern Wei Dynasty, which was made before the eighth year of Taihe (ie. 477-499 A. D.) (Table 2, Pattern B). Though the lady covered her waist with an obeisance gesture by cupping one hand in the other before chest, her dress is in separate system still be seen. She wears a yellow *Ru* and red skirt, and elbow-sleeve blouse outside *Ru*, The hanging *Shao* was simplified here to three flying triangular ornaments. It can be seen from the gradation of the image that the hanging triangular *Shao* is not connected to *Bixi*, instead, hung alone at the waist.

The female singing figurine of Northern Wei Dynasty, which is of National Museum’s collection, and unearched at Meadow slope, Xi’an, is also dressed in separate system, with several clear hanging triangular ornaments at the waist. (Table 2, Pattern C) Similar to this are kabuki on the portrait brick of plate and drum dance of Han Dynasty, which is of Henan Museum’s collection, and kabuki figurine of Eastern Han Dynasty, which is of Shanghai Museum’s collection. They all have triangular pendants at their waists. The phrase of ‘beautiful ribbons and gorgeous pendant flying’ in *Book of Former-Han* was intended originally to describe the dancing gesture of Manji, a dancing girl of Zheng Kingdom. Therefore, it is not difficult to understand that there is decoration of hanging triangular pendants (ie. hanging shao) at the waist of the unearched Kabuki figurines.

Table 2. *Gui-Yi* in separate system

Pattern A: The Painting Roll of Ode to Luo River Goddess	Pattern B: The screen paint-drawings from Sima Jinlong cemetery in the Northern Wei Dynasty	Pattern C: A female figurine of Northern Wei Dynasty
		
The Palace Museum’s collection	Datong City Museum’s collection, Shanxi Province	National Museum’s collection

As *Shiming* records, 'Shu is a blouse whose upper part linked with the lower part.' As *Phonetics in Jin Dynasty* records, 'Gui is a ceremonial dress for women, Shu is a one-piece blouse.' It is indicated that Gui and Shu is a kind of long blouse, which also belongs to the category of the separate system: the upper part is a lone blouse, the lower part is a skirt. As *Book of Southern Qi Dynasty* records, 'There's a lot of embroidery on Gui and Shu, and there are five colors on the skirt, with further decoration of cannetille.' The empress of Sui Dynasty wore the ceremonial dress with Gui and Shu when offering Ancestral Shrine Sacrifice, of which there is no picture to verify the shape and structure now.

From Han Dynasty to Wei & Jin Southern and Northern Dynasties, female dress generally changed from one piece system to separate system, and the evolution of Gui-Yi also agreed with the change of this historical tide. The swallow-tailed shape (or Gui-shaped) edge of a gown evolved into several flying triangular ornaments hanging from the waist, changing from structural characteristics of tailoring to independent decoration on Gui-Yi in separate system.

#### 4. Gu Kaizhi's Influence upon Gui-Yi Images

Gui-Yi in Wei & Jin Southern and Northern Dynasties all belonged to the category of 'Gui-Yi in separate system', and used to be worn with elbow-sleeve blouse and Bixi together. Because of these quite universal paintings in fresco and statues from the Sixteen Kingdoms to Northern Dynasties, such as the female supporter in a mural painting of the 169<sup>th</sup> Grottoe of Bingling Monastery, the lady in the screen paint-drawings from Sima Jinlong cemetery in the Northern Wei Dynasty, the female supporter in the statue of the fifth year of Huangxing in Northern Wei Dynasty, the female supporter of Western Wei Dynasty in North wall of the 285<sup>th</sup> cave of Mogao Grottoes, and the female supporter of Western Wei Dynasty of the 127<sup>th</sup> cave in Maiji Mountain, etc. Therefore, many scholars think that Gui-Yi is the representative female dress in Wei & Jin Southern and Northern Dynasties.

From the above explanation, it is seen that Gui-Yi had been popular in Han Dynasty, 'Gui-Yi in one-piece system' gradually disappeared in Wei & Jin Southern and Northern Dynasties, while 'Gui-Yi in separate system' was becoming widely popular. What cannot be ignored in the process of the popularity and change of Gui-Yi in Northern and Southern Dynasties was the influence of Gu Kaizhi's painting art.

Gu Kaizhi is the first humanistic painter in Chinese history as well as an art theorist. He advanced a theory of painting, such as 'theory of true spirit conveyance' (ie. rules that govern image building and form shaping in Chinese ink and wash painting), which had a very important contribution to the development of ancient Chinese painting. During the prevailing period of metaphysics in Wei and Jin Dynasties, calligraphy and painting became one of the main methods for the gentry to express their thoughts and feelings. As a social celebrity, Gu Kaizhi had a great influence in Southern Dynasties, whose paintings were ever highly praised as 'No one is better ever since life began in the world' by Xie An, gentry leader of the gentry class. Because of the influential of Xie An himself, Gu Kaizhi's paintings were highly held in esteem by the gentry class, which, hence, affected the entire society in Southern Dynasties.

Paintings of Northern Dynasty that were first affected by Gu Kaizhi were considered to be the screen paint-drawings from Sima Jinlong cemetery in the Northern Wei Dynasty. Yang Zhishui (Yang, 2005, pp. 34-35) thought that in the screen paint-drawings in Sima Jinlong cemetery, 'the deportment and temperament of figures made people ready to see the similarity between it and Gu Kaizhi's works. The inheritance of the painting style and technique of Gu's figure painting in Northern and Southern Dynasties could be found in ancient documents with evidence and source.....The screen paint-drawings in the tomb of Sima Jinlong is the very evidence of that, and the good relationship between the Northern and Southern Dynasties also provided this possibility at that time.' Liu Jianhua (Liu, 1999, pp. 26-27) thought that the screen paint-drawings unearthed from Sima Jinlong cemetery was the most characteristic of Gu Kaizhi's painting style in northern China: 'The figure image is delicate and pretty, the clothing line is succinct and elegant, with the use of techniques of iron-wire stroke and color rendering.....Figures in the painting of *Emperor He's Empress in Eastern Dynasty* resemble figures in *Admonitions Scroll* by Gu Kaizhi a lot'. This similarity is largely shown on the basis of the similarity of clothing, that is, Gui-Yi.

Comparing Pattern A with Pattern B of Table 2, it can be found that Gui-Yi that the female dress in the screen paint-drawings from Sima Jinlong cemetery resembles the dress of the goddess in *The Painting Roll of Ode to Luo River Goddess* a lot. With rolling curves Gu Kaizhi portrayed an agile and elegant goddess, 'flying swiftly and gracefully as a swan, being vigorous as a speedy dragon'. Those fluttering edges are very suitable for displaying active manner of figures, indeed. With the light, lovely and graceful features of its ribbon, Gui-Yi expresses female curvaceous bearing the best, admitted in all kinds of expressive art, and becomes a common artistic symbol for depicting the image of ancient women.' (Yang, 2005, pp. 34-35). Hereafter, the figure painting

completely cast off austere lines of ancient times, entered a lively and alert period. Dress also became an important part to show movements of characters. Some scholars pointed out that it was Gu Kaizhi who established the ‘clothing line pattern’ of Chinese figure painting. (Yang, 2009, pp. 26-27)

When Gu Kaizhi’s painting art spread from Southern Dynasties to Northern Dynasties, painters of Northern Dynasties could learn painting techniques from different versions. However, those painters were unfamiliar with the shape and structure of *Gui-Yi*, they could only copy its shape, the floating dress of *Gui-Yi* was gradually simplified into three elongated triangles on the skirt in a swarming and floating state free from gravity of all times, without the rationality of garment tailoring and structure any more. The female provider in *Gui-Yi* of Western Wei Dynasty in the fresco of the 285<sup>th</sup> cave of Mogao Grottoes is the representative of this period (Figure 7), and the artistic exaggeration of *Gui-Yi* reached the summit in the fresco of Western Wei Dynasty in the 127<sup>th</sup> cave of Maiji Mountain (Figure 8), when long, large and wide sleeves, flying *Xian* and hanging *Shao* are almost integrated into one in the wind. That completely divorced from the possible posture in reality. *Xian* and *Shao* at the waist of *Gui-Yi* in separate system were continuously stretched, exaggerated and even distorted, which made figures with a posture of soaring to the skies. It accorded with human aesthetic pursuit of vigorous and lively bearings in figure paintings in Wei & Jin Southern and Northern Dynasties. *Gui-Yi* also became a necessary element of this aesthetic pursuit. Then in frescoes of Mogao Grottoes in Sui and Tang Dynasties, *Gui-Yi* were mostly the costumes of worshiped celestial beings and goddesses, especially the maid beside Vimalakirti of early Tang dynasty in the 103<sup>th</sup> cave of Mogao Grottoes is a faithful copy of the goddess image in *The Painting Roll of Ode to Luo River Goddess*. The *Gui-Yi* in separate system with long, large and wide sleeves, elbow-sleeve outside of blouse, floating hanging *Shao* and rolling *Bixi* are exactly the same as the dressing of goddess in the Song dynasty version of *The Painting Roll of Ode to Luo River Goddess*.



Figure 7. Cave 285<sup>th</sup> of Mogao Grottoes, Gansu



Figure 8. Cave 127<sup>th</sup> of Maijishan Grottoes, Gansu

## 5. Conclusion

*Gui-Yi*, also named *Gui-i* in Han dynasty, came from a relic of *San-Di* from Zhou Dynasty. *Gui-Yi* in Han dynasty could be divided into two kinds: the ‘*Gui-Yi* in one-piece system’ and the ‘*Gui-Yi* in separate system’. In late Eastern Han dynasty, the ‘*Gui-Yi* in one-piece system’ gradually faded with the decline of *Shen-yi*, ‘*Gui-Yi* in separate system’ became the pop mainstream. *Gui-Yi* in paintings of Wei & Jin Southern and Northern Dynasties were all in separate system, on which *Xian* and *Shao* were ornaments tied at the waist. Because female in *Gui-Yi* in Gu Kaizhi’s paintings matched human aesthetic taste of vigorous and lively bearings of figures in Wei and Jin Dynasties, *Gui-Yi* gradually became a symbol of feminine aesthetics and spread widely in Northern and Southern Dynasties. In late Northern and Southern Dynasties, painters made further artistic exaggeration of *Gui-Yi* image, *Xian* and *Shao* were continuously stretched, exaggerated and even distorted, without the rationality of garment tailoring and structure any more. From the existing image data, *Gui-Yi* of late Northern Dynasty gradually divorced from the possible posture in reality, and entered into immortal statues in Sui and Tang Dynasties.

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