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Sun Kim · Woo Hyun Cho*

Master Course, Dept. of Fashion Design, Sungkyunkwan University, Korea

Professor, Dept. of Fashion Design, Sungkyunkwan University, Korea*

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Abstract Heavenly Kingdom was known for their strict discipline and law as well as their anti-corruption practices and for putting up unconventional ideas to rule its kingdom. They became weak as their leadership was split along with the power struggles that occurred within their kingdom. Heavenly Kingdom's style of dress also ended during this period, but their philosophy continues to influence the style of dress. Taiping rebellion was modern China's biggest internal disturbance which prior studies included political ideals, gender equality and the peasant movement. My research is to associate Heavenly Kingdom's ideas and their dress style by analyzing its relations. Their form of clothing was similar to the Qing Dynasty but the same. They wanted to restore their identity of the Han(漢) while their ideology was oriented in creating a large enough military power to go against the corrupt Qing Dynasty as seen in their military uniform. This research is to analyze about Heavenly Kingdom's ideology with regard to their style of dress but because of their short existence, there are only small remains of artifacts and clothing available which limits this research. This research has to developing further research as I gather more additional data.

Key words Costume, Military Uniform, Mo(幘), Po(袍), Heavenly Kingdom, Symbol

Introduction

In the middle 19th Century Qing Dynasty, due to the struggles from external wars and internal confusion, the country was in a state of internal and external despair. Two opium wars were a sign that the prospering Chinese Dynasty was giving way to the power of the West, and the internal rebellion and unrest delivered a significant blow to the ruling power of the Qing Dynasty and caused the fate of the Qing Dynasty, which was boasting its ultimate magnificence, to hit rock bottom. The corrupt government officials and the political injustice of Chinese society at the time, along with the vanity and the failure to recognize the West as a threat can be seen as having brought this inevitable result(Qu, 1996). The collapse of Chinese society brought about instability and the confusing state of society caused the civil rebellion, which in turn incited repeated rebellions. One of the most notable of these rebellions was the Taiping Rebellion. This rebellion started in 1850 and was an unusual form of rebellion based on

Christian doctrines, and it influenced the entire nation of China for 14 years until 1864. Through strong leadership, military power and strict rules, and by having a strong political stance, it is notable for challenging the traditional social norm of the Qing Dynasty(Lim, 2000).

Previous research on the Heavenly Kingdom includes research by Lim (2008) that divides the Heavenly Kingdom into the 'Chinese Ideology' where the Nationalism of the Heavenly Kingdom was invaded by the Manchurian people and ideology where deities directly rule over China, research by Cui (2013) on the Donghak Peasant Revolution and the Taiping Rebellion, which describe peasant revolutions as the dying out of political background and socioeconomic environment, research by Sohn (2003) that analyzes the policy of gender equality and the reasons for its failure, research by Fei (2014) that analyzed the failed Heavenly Kingdom political policies [天朝田畝制度] and [資政新編], and research by Guan (2009) that describes the costume policy of the Heavenly Kingdom etc.

For image documentation, the image documents in the literatures of Zhou, X. & Gao, C., (1988) and Hwang, K., Hwang, N., & Jin, Y. (2011) were mostly used, and because the period of existence of the Heavenly Kingdom was short, therefore making it hard to obtain related materials, by using all types of visual documentation in addition to literature, it was attempted to deduce and analyze the ideological characteristics of the Heavenly Kingdom costumes.

The ideologies of the Heavenly Kingdom

China can be seen as the most representative country in the history of Eastern culture nations. China has left the abundant political, social and cultural legacy throughout its history. It is thought that through the history of China, tracing the waning out and the rise and fall of nations is possible, and especially the recent history of China provides an example of how strong nations went through wretched changes due to the influence of the Imperialism of the West. This was a time when the ideologies of the East and the culture of the West directly clashed creating a type of 'epic narrative.' The result conceived from the situation of these times can be seen as the Taiping Rebellion. Hong Soo-Jun refers to the Heavenly Kingdom as 'everyone under the heavens is one family, a world where everyone enjoys peace, a world of Dae-Dong(大同)'(Qu, 1996). This can be called Ho (號), which reflects the ideologies of the people who receive the command and the blessing of Sang-Jae(上帝) in order to establish a peaceful and equal heaven on earth(Lim, 2000). In this rebellion, for the first time in the history of China, gender equality and modernization reform policies were attempted. Traditionally under the Chinese feudal ranking system, which embraced Confucianism ideals, the discrimination of gender and male chauvinism were considered norms of the times. But the Taiping Rebellion movement attempted to implement gender equality in the reality of the times. This was also true for modernization reform. China, which maintained a closed-door policy during the Opium Wars, can be seen as drastically having lacked technology. To this effect, implementing modernization policies can be seen as China attempting to overcome its technological lag for the first time in history by adopting new technologies and cultures etc. Due to limitations of the times, the efforts for gender equality and modernization almost completely failed, but from an inves-

tigative perspective of whether Chinese society has solved all of these problems, by reexamining the ideologies and philosophies of Hong Soo-Jun, it is determined that to a certain degree this examination can provide suggestions on how to solve all problems related to modern society.

The Clothing and Costumes of Heavenly Kingdom

The clothing and costume policy of Heavenly Kingdom went through the process of development of formulation, completion and transformation periods, but because there was a lack of codes and clarity, a difference between the literature records, and a lack of records themselves, this gives difficulty to conduct research(Guan, 2009). According to (Guan, 2009), “in order to research the overall picture of the clothing and costumes of the Heavenly Kingdom, the entire development period of the Heavenly Kingdom must be researched in order to find the common records from the entirety of the records.” (p.1) Basically the clothing and costumes of the Heavenly Kingdom was based on the traditional clothing and costumes of the Qing Dynasty and by adding their own established system, they slowly changed the clothing and costumes.

In the early stages of the clothing and costumes of the Heavenly Kingdom, status was displayed in the rough uniform by sewing a yellow color cloth onto the uniform. In the beginning all that was used for headgear were long cloths in the form of Qipao, winter caps and head towels, but after taking over the Wuchang area and acquiring large quantities of the enemy's supplies, in order to improve the clothing and costumes of the Heavenly Kingdom, the clothing and costume policy became more and more systematic.



Fig. 1.
Dragon Robe of Heavenly Kingdom (tour-beijing.com, n.d.)



Fig. 2.
Riding jacket with the coiled dragon design (Hwang, K., Hwang, N., & Jin, Y.. 2011)

To first organize the records on Po(袍) <Fig 1>, Hong Soo-Jun, who was the high leader, and the kings who reigned over each of the districts such as the East Prince Yang Soo-Chung (楊秀清), the West Prince So Jo-Gwi(蕭朝貴), the South Prince Poong Oon-San(馮雲山), the North Prince Wi Chang-Hwi(韋昌輝), and the peripheral Prince Suk Dal-Gwe(石達開) etc. wore yellow Po with a dragon drawn on it, but the specific differences between the ranks of the ‘Po’ were that only the Heavenly King and other Princes wore yellow Po with dragons, and different from the Qing Dynasty where rank was distinguished by the nails of the dragon and the presence and absence of a dragon, by distinguishing rank using the number of dragons and the texture of the uniform, Hong Soo-Jun wore a Po with 36, Yang Soo-Chung wore a Po with 30, and Poong Oon-San, Wi Chang-Hwi(韋昌輝), and Suk Dal-Gwe wore a Po with 24 dragons, respectively(Guan, 2009). Officials of a lower rank wore Po uniforms that were red or blue. While there are no direct historical records of the outer wear, which is the Ma-Gue (馬掛) riding jacket shown in <Fig 2>, during the Heavenly Kingdom, guessing from the relics, the difference in ranks are predicted to have been distinguished in a similar way to the Po by red and blue color and the number of dragons sewn in.

As shown in <Fig. 3> and <Fig. 4> the Military Uniform of the Taiping Heavenly Army was called the Ho-Eui(號衣). The records for military uniforms are consistent in most of the historical books. After the Taiping Heavenly Army took over the Wuchang area, each kingdom started to distinguish the uniforms of the officials and the military uniforms of the Ho-Eui. According to the records of the 『Guem-Neung-Jap-Ki(金陵雜記)』 the army of the East Prince specifically wore “a yellow background with green trim” and the army of the North Prince specifically wore “a white background with black trim”(Guan, 2009). There are no records on which rank of the military wore red uniforms, but to summarize simply, it is known that army commander ranks and above wore yellow, and those below wore red.

The Mo(帽) of the Heavenly Kingdom had much more variety than that of the Qing Dynasty, as can be seen from the turban style headgear <Fig 5>, the Jiao mao(角帽) <Fig. 6> embedded with jewels that was worn with a riding jacket and Dragon Robe by the Heavenly King of the Heavenly Kingdom,



Fig. 3.
Military uniform (Zhou, X. & Gao, C., 1988, p. 209)



Fig. 4.
Military uniform (foreignercn, n.d.)



Fig. 5.
Silver crown (Hwang et al., 2011)



Fig. 6.
Court crown (Hwang et al., 2011)

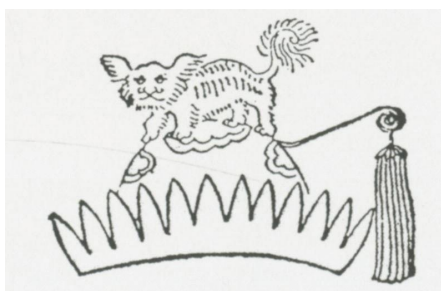


Fig. 7.
Liang Mao- Summer cap (Hwang et al., 2011)



Fig. 8.
Wind cap (Hwang et al., 2011)



Fig. 9.
Visored Cap (Pinterest, n.d.-a)



Fig. 10.
Army cap (Zhou, X. & Gao, C., 1988, p. 209)

the summer hat liang mao(凉帽) <Fig7> and Feng mao(风帽) <Fig. 8>, the Mao e(帽额) <Fig. 9> that covers the forehead and the Hao mao(号帽) <Fig. 10> that was only worn during battle etc. When first inspecting the system for the head towels, the Taiping Heavenly Army wore red head towels on their heads, and it seems that red towels were used in the beginning, but after taking over Wuchang and re-organizing the uniform system, officials and generals wore yellow head towels, soldiers wore red head towels and civilians wore blue head towels. The Feng mao(wind cap, 风帽) had a short front and long rear, and Hong Soo-Jun wore a yellow Feng mao, and it is recorded that the East and West Princes wore red head towels with yellow boundaries(Guan, 2009). The Taiping Heavenly Army distinguished its ranks by the Feng mao and the boundary trim line of the Feng mao, and people without a job did not wear headgear, and it is recorded that the officials had a variety of yellow boundary trim lines from a length of 1 Chon <about 3cm> to about 3 Chon depending on how low or high their rank was(Wang, 2008).

Ideological Characteristics Expressed in Uniforms

In this research, the types and characteristics of Heavenly Kingdom are summarized and the ideological characteristics hidden in the Heavenly Kingdom uniforms are examined by categorizing them into colors and characters.

The Heavenly King and 4 other kings of the Heavenly Kingdom led their armies by using their



Fig. 11.
Military uniform for Yang soochng (Hwang et al.,
2011)



Fig. 12.
Military uniform for North prince (Pinterest, n.d.-b)

own unique color, and the Heavenly King Hong Soo-Jun wore the Ho-Eui(號衣)<Military uniform> in yellow which symbolized the central power, and the other kings wore yellow background Ho-Eui with blue(青), red(赤), white(白) and black(黑) boundary trim lines. Blue(青), red(赤), white(白) and black(黑) stand for east, west, south and north and also for mental, wood, water, fire and earth, and the East Princ(東王) Yang Soo-Chung used blue, the West Prince(西王) So Jo-Gwi used white, and the South Prince(南王) Poong Oon-San used red <Fig. 12>, and the North Prince(北王) used black for their Ho-Eui and feathers respectively(Zhou & Gao 1988). Different from the traditional etymological meaning of Obangseak in China, this word has many symbolic meanings, and it changed in a much more varied way that Obangseak of Korea(Shin, 2013). First, blue stands for wood(木) and also refers to a fair and just person, and the General Po-Jeung(包拯) of the Song Dynasty was fair and upright, and is an example of someone who obtained fame of being Po Chung Chun(包青天). 'White' stands for gold(金) amongst the ancient Oh Haeng Sul <Five elements principles> and also stands for west. In a negative meaning it was used in funerals, but it was also a color that stood for the common people. Black stood for north and was also considered a serious and solemn color, and this can be seen from Buddhist monks only wearing black robes after Buddhism was introduced to China. Also the Chun Hwang Sang Je who wore white in the dream of Hong Soo-Jun is probably an extreme description showing the strong and serious nature of the Chun Hwang Sang Je. According to 『Sul-Mun-Hae-Ja(說文解字)』, red is the color for the southern direction and even in the Oh Haeng Sul <Five elements principles> the southern direction is expressed as red. Red is a color that is deeply engrained in the psyche of the Chinese people, and from ancient times the Chinese people respected the Yeom-Je(炎帝) in charge of fire, and it

can be guessed that red, which is a color closely related to fire, holds a high place in the minds of the Chinese people(Shin, 2013).

But towards the end of the Qing Dynasty, during the times of the rebellion, the color red that conjured up red blood took place as the symbol of bloodshed and the rebellion and fighting spirit accompanied by red flags, so from this, the red head towels of the Taiping Heavenly Army can be guessed to be expressions of rebellion and fighting spirit. It also conjured up the 8 Flags Army(八旗軍) that divided up the army by color. The Qing Dynasty, which was at first comprised of the Manchurian tribe, was similar to a union made up of many sub tribes, but the army was not made up by mixing the different tribes, but instead each tribe was given the responsibility of one flag(旗) to make up the whole. This equated administrative roles with army roles, and even people who were ranchers and farmers had to respond to military calling in times of enlistment. This policy is very similar to the early policy of the Heavenly Kingdom, and this can be guessed as a uniform policy that reflects the ideologies of the Heavenly Kingdom that wished to establish a peaceful heaven with a strong army such as the 8 flag Manchurian army that ruled over China. The meanings that colors stand for change and have different meanings depending on the different eras. The colors used by the Heavenly Kingdom are also based on the five elements principles, and it can be considered that they used colors both to justify their rebellion and also as symbolic colors to emulate a strong army.

When comparing the clothing and costumes of the Qing Dynasty and the Heavenly Kingdom, the most obvious difference to the eye is the presence and absence of text characters. Not only for the Qing Dynasty, but the act of adding text characters to clothing and costumes is difficult to find in any of the Kingdoms of China. They usually attached the characters “太平”, “聖兵”, or “某軍聖兵” etc. Hao mao had “太平天國” and the Riding jacket worn by the Heavenly King or the Mao e had “天王” embroidered in. It is considered that the text characters “holy soldier” or “the son of god” reflect the desire to establish the Heavenly Kingdom on earth by conjuring the power of God and asserting justice and rationality, and it is also considered that the religious elements helped to continue a united movement and cause(Spence, 1996). Also the words that they actually used grew further and further away from the words that were used in the Qing Dynasty. As the rebellion movement progressed, Hong Soo-Jun used names such as ‘Shin-joo(神州)’ or ‘Chun-gook(天國)’ etc. rather than China, and this is regarded as emphasizing the meaning of heaven from the sky having come down(Sungkyunkwan University BK21 East Asia Study, 2009).

The female policy of the Heavenly Kingdom showed a strong gender equality value system where, from the perspective of a traditional society was viewed as forward thinking, all males and females were viewed as equal. By installing ‘yeogwan’ (女官) and selecting talented females through state examinations, and by allocating equal farmland to both males and females, the labor output of females was recognized as being equal to males. Females were also made to participate in wars, and made to labor in all types of manufacturing activities. (Sohn, 2003). Because the leadership of the Heavenly Kingdom was comprised of individuals familiar with Confucianism values, the complete escape of traditional ideals towards females was not possible, but according to picture documentation in literature, females can be seen



Fig. 13.
Women's Po (Hwang et al., 2011)



Fig. 14.
Woman in narrow sleeved garment
(Taiping Rebellion.com n.d.)

wearing pants and Po's with slits in both sides and the front and back without having to go through foot-binding.

From picture documentation and literature records, the life of females was still severely lacking, but from the fact that foot-binding was abolished and that they wore Po's with open slits, efforts of Heavenly Kingdom ideals to recognize the ability of females in traditional times where females were not seriously respected can be seen in their costume culture.

Conclusion

After the first Opium War, a rebellion was incited in a rural area of . This rebellion was to be named the Heavenly Kingdom and their control of territory steadily increased in the form of expanding from 20,000 to 200,000 soldiers within 3 years etc.(Shin 2000). The Heavenly Kingdom pushed forward an upright movement based on strict rules and laws while pushing forward an unconventional ideology and existed as a government reign with a name and currency, but due to power struggles between the leaders, a lack of ideological philosophies and a diminishment of the rebellious spirit, the Heavenly Kingdom became weaker and weaker. In July of 1864, the Heavenly Kingdom was quelled by the zēng guó fān (曾國藩) army and Western forces, putting an end to the era of the Heavenly Kingdom. The uniforms themselves containing the ideologies of the Heavenly Kingdom were also ended, but the ideologies of the Heavenly Kingdom influenced their uniforms.

The system of the Heavenly Kingdom Army was to have people farm even though the farmers would have to fight in times of war, and this is very similar to the early form of the Nooreuhachi 8

Flag Army that established the Qing Dynasty. Also the army uniforms had a unique color to distinguish each Kingdom like the 8 Flag Army, and the Taiping Heavenly Army managed the 5 directional colors white, black, yellow, blue and red, which stood for east, west, south and north. This opposed the centrally controlled government and seems to have had the objective of strengthening the militaries of the regional kingdoms, but towards the end of the rebellion this ideology grew further from the basic ideologies of the Heavenly Kingdom, which were equality, and used colors(紅黃色) that common people could not use to distinguish ranks, which resulted in creating a discord between the Heavenly King and the common people.

Also like a unique rebellion that introduced the doctrines of Christianity, the text characters used on the uniforms were mostly “太平”, “聖兵”, “某軍聖兵”, or “太平天國”, which mostly tried to express holy soldiers of the Heavenly Kingdom that uplifted God. But towards the end of the Heavenly Kingdom, feudal society values and atheism ideologies developed in place of Christian doctrines, and in the end the strengthening of religious activity was used as a tool to expand the ruling power of Hong Soo-Jun. As such, the clear manipulative use of the dynasty caused internal discord between the leaders and was a significant cause for the people to lose trust in the leadership. Such lack of ideological philosophies was a critical weakness of the Heavenly Kingdom and the ideologies and philosophies of the Heavenly Kingdom were not able to surpass those of traditional China, and can be interpreted as not being able to be accepted by the Chinese people and were not being able to be properly conceptualized into ideologies(Hsü, 2013).

The uniforms of the Heavenly Kingdom were based on the Manchurian uniforms of the Qing Dynasty, and it can be confirmed that the uniforms were expressed in color and text characters while reflecting the ideologies of the Heavenly Kingdom. But because the changes in uniform are influenced by a combination of factors, this research points out that the uniforms were analyzed and examined from a purely Heavenly Kingdom ideological and religious perspective. Also because the existence of the Heavenly Kingdom was noticeably short, there is a significant lack of relics or pictures etc. of the uniforms, so due to the many limitations of the research, this research looks forward to developing into a deeper research that can analyze and examine a wider sample of uniforms from a variety of perspectives.

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