

Research on the Headwear of Mongolian Women in Ordos from the Perspective of Iconography

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Abstract:

Iconology focuses on exploring the deeper cultural connotations behind images, and is of great significance in the study of traditional culture and art forms. This article interprets the three-layered meaning of Ordos women's headwear based on iconographic research methods, which will help us to have a deeper understanding of Ordos women's headwear, and use this as a medium to understand Ordos' customs, aesthetic concepts, cultural connotations, etc., in order to understand The development of Mongolian culture provides new research ideas.

Keywords:

Panofsky Iconography, Ordos, Mongolian, Headdress

1. Introduction

Panofsky's iconographic method is to achieve the purpose of "reconstruction of meaning" by analyzing the three stages of iconographic description, iconographic analysis, and iconographic interpretation before the works of art [1], so as to interpret the forms contained in the works of art. Language, thematic connotation and symbolism. That is to say, through the method of iconography, viewers can explore the process and reasons for the visualization of human concepts, and understand why the artist chooses a certain form to reproduce meaning, which is full of humanistic spirit.

Ordos women's headdress has the reputation of the crown of Mongolian headdress (Figure 1), which is one of the important components of Mongolian costume culture, and it is also the specific expression of Mongolian material culture and spiritual culture in Ordos. The pursuit of beauty. With the change of production and lifestyle in Ordos and the development of tourism, it has brought a huge impact on the development of headwear. Headwear has become a cheap plastic product that can be seen everywhere in the market, and its cultural meaning is gradually lost. Based on this, using Panofsky's iconographic theory and methods to analyze the shape and

cultural connotation of Ordos women's headgear will help us to deeply understand its unique national characteristics.

2. Pictorial Description of the Front of the Headgear of the Mongolian Women in Ordos

The first stage of Panofsky's iconographic method, the pre-iconographic description, is to objectively describe the directly seen works of art without considering its cultural attributes, which belong to intuitive observation and analysis. [2] Interpreters of works of art give simple and true explanations to the structures, shapes, colors, and materials they see based on their rich experience and life perception.

2.1. The Structure of the Ordos Headdress

Ordos Mongolian women's headgear is mainly composed of headgear and hair accessories (Figure 2). The headgear includes headband, forehead tassel, back screen, double-ear fan, front and bilateral pendants. The headband is made of a black cloth-backed ring with embroidery and inlaid plaques on the outside. The headband is connected to the back screen, which looks like a "convex" character. The double-ear back fan is fixed on the left and right sides of the headband, and is a rounded rectangle with a length of about 12 cm and a width of about 8.3 cm. The front double-sided pendant is a general term for the decorations hanging on both sides of the cheek. There are five or six fringes on the left and right sides, and a circular decorative plate with small bells and tassels is hung under each two fringes. The fringes on the forehead are the bead curtains hanging from the front of the headband. They are decorated with beads of the same size in a grid shape, decreasing from the center of the eyebrows to the sides. Hair accessories are usually made of cotton and black cloth to wrap and sew a small wooden stick of about 15 cm into an oblong shape, and then evenly tie black pigtails on the oblong circle and hang on the chest, similar to modern wigs.



Figure 1. Ordos headgear.



Figure 2. The structure of the headgear (part).

Source: Figure 1: from the public account

Figure 2: http://ordosbwg.org.cn/xsyj_121935/wwwj/202101/t20210115_2837853.html

2.2. The Material and Craftsmanship of Ordos Headdress

The headgear is composed of coral beads, pearls, gemstones, turquoise and other strings, and is inlaid with gold and silver decorative cards. Each material is composed of squares and circles according to certain rules, arranged from points to lines, and then to the surface, to achieve exquisite and complex visual effects. The Mongolian people love Manchu and are good at gold and silver craftsmanship. They use chiseling, hammering, welding, filigree, inlaying and other techniques to create a three-dimensional sense of gold and silver decorative cards, making the decorative card

patterns on the headwear lifelike. Among them, the filigree process is an indispensable process in the production of Mongolian headwear. By pressing the material, drawing silk and then inlaying, the pattern is changed from two-dimensional to three-dimensional, and the three-dimensional visual effect of the headgear is improved; and the mosaic process has the most Mongolian characteristics. The processing technology is Mongolian inlay, which presents the decorative pattern with a high relief effect, which is suitable for the visual effect of the vast grassland area.

2.3. The Colors and Patterns of the Ordos Headdress

The color composition of the headgear is divided into two parts, one part is the original color of precious metals, such as red coral, green turquoise, white pearl, blue gemstone, etc.; the other part is related to the grassland, sky, and white clouds in the natural landscape. The corresponding colored embroidery threads; both parts show the Mongolian five-color concept of still green, still white, still red, still yellow and still green. Among them, the embroidery patterns are based on black interlining, decorated with embroidery threads of green, blue, red, yellow and other basic colors, and embroidered with various patterns with auspicious meanings. [3] The decorative patterns of the headgear are divided into geometric patterns, plant patterns, animal patterns and religious patterns, which are applied to the headgear in the form of continuous patterns, corner patterns or suitable combinations of patterns. Fangsheng pattern, etc.; plant patterns include lotus pattern, lotus pattern, chrysanthemum pattern, scroll grass pattern, etc.; animal patterns include dragon pattern, phoenix pattern, five animal patterns (cow, horse, goat, sheep, camel), bat pattern, etc.; Religious patterns include Babao pattern, Wanshou pattern, Panchang pattern and so on.

3. Analysis of the Image of Mongolian Women's Headgear

Iconographic analysis is the second stage of iconographic research, which is to find the inner connection between the elements that constitute an image and the allegorical world. At this stage, the analyst analyzes the acquired formal language, stories and morals, and obtains the conventional meaning revealed by the patterns. The analyst must be familiar with the natural environment and humanistic environment of the regional culture, and have relevant literature knowledge. Then organize and analyze the historical and cultural significance of the headgear. In the pictorial analysis stage of Ordos women's headdresses, it mainly explains the natural environment of the Ordos region, the decorative patterns and colors of the headdresses.

3.1. Natural Environment

The development and evolution of women's headwear in Ordos is closely related to their nomadic production and lifestyle. The Ordos region is located in the central and western parts of the Inner Mongolia Autonomous Region. It is cold in winter and hot in summer, and the wind and sand are relatively large. Therefore, the back fan of the headgear can protect the neck well and the back of the ears. The fan just wraps up the two ears to keep out the cold and wind, and the taller hat and heavy body can keep balance in the wind and sand. Inner Mongolia is rich in mineral resources. The Ordos Mongolian women's headwear focuses on the surrounding ecological resources and uses a large number of natural jade materials, showing the concept of Mongolian and nature integration and harmonious coexistence. [4]

3.2. The Meaning of Patterns

The Mongolian people are mainly nomadic people, and the living environment is extremely unstable. The transition of the four seasons makes the Mongolians feel extreme needs for peace and auspiciousness. [5] Therefore, the law of symmetry is usually used in the arrangement of patterns. Balance and integrity in symmetry are the perfection and auspiciousness pursued by the Mongolian people. The decorative patterns on Ordos women's headdresses have their own beautiful meanings. For example, the fringe pattern originates from the vortex of the water, expressing auspiciousness, well-being, and indomitable meaning; the circling and coiling of the cloud pattern symbolizes high rise and wishful thinking; the dragon pattern symbolizes dignity, power, and happiness. Beautiful; the longevity pattern symbolizes longevity and a hundred years of life; the flower pattern is mostly presented in rounded curls, the lotus symbolizes purity, the peony symbolizes prosperity, and the curly grass pattern symbolizes endlessness. The circle in the pattern or shape is the Mongolian people's reverence for the sun and the moon, and also the yearning for a complete and healthy life.

3.3. Color Meaning

The color of Ordos women's headgear uses original colors such as various precious metals, blue sky, white clouds, sheep, etc., which reflects its unique aesthetic concept. Red is not only the color of flame but also the color of the sun. The flame can resist the cold and bring warmth, and the sun can dispel the darkness. At the same time, the flame is one of the ancient totem worship of the Mongolian people. Therefore, red symbolizes prosperity and prosperity in the Mongolian people's concept, and is full of vitality. Yellow is a symbol of willpower and prestige. Blue is the color of the sky, showing the beauty of serenity and serenity, and it means eternity and constancy. White is the white clouds on the horizon, the sheep on the ground, the yurts at the foot of the continuous mountain peaks, and the fragrant horse tits in the bowl, which have the meaning of purity and beauty. Green symbolizes the green grassland, which is the basis of Mongolian people's production and life, and also the embodiment of their concept of harmonious coexistence with nature.

4. The Iconography of Mongolian Women's Headgear

The third stage of Panofsky's iconology research is iconology elaboration, which is to place artworks in the cultural space of the region to interpret them, and to determine certain principles that reveal the essence of the cultural connotation of the nation in the long river of time. These principles are embodied in people's way of thinking and behavior, and are revealed in the form, theme and image of the artwork. After mastering the natural subject matter and thematic meaning of the artwork, based on the experience and practice of the artwork, comprehensively analyze the hidden meaning behind the artwork, and explore the historical culture, aesthetic awareness, and way of thinking contained in a particular artwork.

4.1. History and Culture

The culture of the Ordos area is not only the product of the ancient Yellow River culture, the northern nomadic culture, and the frontier trade culture, but also the location of the mausoleum of Genghis Khan, the place where the Mongolian cultural inheritors and guardians settled. [6] Therefore, the embroidery craftsmanship and patterns of the Han nationality were integrated into the headwear of Ordos women, and gradually formed a unique aesthetic feature. The Ordos tribe has undertaken the

task of adhering to the Mausoleum of Genghis Khan for generations. Therefore, Ordos not only continues the sacrificial rituals inherited from the Yuan Dynasty, but also preserves the Mongolian court customs. The intricate decoration left a distinct imprint.

4.2. Aesthetic Awareness

The nomads have formed an aesthetic concept of harmony and unity with nature during their repeated migrations. The animal decorative patterns and bright colors commonly used in Ordos women's headdresses express the herdsmen's imitation and love for nature. Herdsmen adopt rotational grazing in the vast grasslands, coexisting in harmony with nature, and migrate to a fixed location along a fixed route at a fixed period every year, which is a repetition in time and space. [7] The Mongolians repeatedly use the beaded headgear, which reflects this repetitive aesthetic awareness. Ordos women's headgear is made of beads of different sizes and materials, showing the Mongolian concept of "shangyuan". They respect the worship of the sun and the moon, and believe that life comes from the sun, and the moon symbolizes happiness and happiness. Endowed with special meaning and spiritual power. [8,9] The round beads in the headgear, the round dome of the yurt, and the ring-shaped stationing method all reflect the unique life philosophy of the Mongolian people.

4.3. Customs and Habits

The instability of long-term nomadic life makes it difficult to preserve property. Therefore, the Mongolian people have developed an ancient tradition of keeping property with them. Female headdresses have become the best choice for preserving property. The amount of precious materials used for headdresses represents the wealth of the owner. [10] Headgear is not only an exquisite and luxurious object, but also a symbol of a girl's marriage, and it is also a reflection of parents' deep affection for their daughter. Mongolians live on nomadic herding in the vast grasslands, which leads to inconvenience in transportation and communication. It is difficult for a married girl to return to her parents' home. Therefore, the headdress used as a bride's dowry entrusts her relatives' wishes for a happy, prosperous and healthy life for the bride after marriage. It is also the material carrier of the bride's longing for her family.

5. Conclusions

Ordos women's headgear is the epitome of the Mongolian people's ideology, behavior, and thinking methods in this region. It shows the development and changes of national culture over time. Deconstruction of the natural meaning of Ordos Mongolian women's headgear through iconographic research methods, as well as in-depth understanding of its historical and cultural connotation, symbolic meaning and national spirit, to better promote communicators and designers to grasp the connotation of Ordos Mongolian women's headgear, to explore different ideas and methods for the comprehensive research on Mongolian headdress.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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