

A Study of Stage Costume of Peking Opera

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Abstract

Peking Opera, one of a representative Chinese dramas, is a synthesis of drama and stage art. Peking Opera's stage costume was set up in Qing dynasty though its style was embellished with mainly Ming dynasty's clothing style. The special patterns in the clothing were very important because they classified social rankings. There are two kinds of roles in Peking Opera. Sheng stands for male roles and Dan stands for female roles though Dan had traditionally been acted by male actors with female attire until the ruling of the People's Republic of China.

There are five different kinds of Peking Opera's stage costume. First, Mang is a formal dress for kings and generals. It is a very delicate long Po with special patterns. It has several names depending on the color and shape of a dragon. Second, Pee is a casual attire for kings, government officials, and their families. It is also a long Po with front opening and symmetrical neckline. Third, Kao is an armor of warrior which is made not for protection in a real war but for ornament of a formal dress. Kao reflects the wearer's authority when the wearer stays still, but it is a comfortable clothing for big dancing moves once the wearer starts dancing. The wearer puts a banner into the shoulder to alarm tension of a war. Fourth, Cheup is an outfit that one wears the left part adjust to the top. There are different lengths of Cheup and it has a straight neckline. There are twenty-one different kinds of Cheup according to its shape and color. Last, Yi is name for the rest of Peking Opera's stage costume other than Mang, Pee, Kao, and Cheup.

Key words : Peking Opera, Sheng, Dan, Mang, Pee, Kao, Cheup, Yi.

I . Introduction

There are many different theories about Peking Opera's origin, but an established one is an ensemble of musical instruments *Pi* and *Hwang*. Pekingization of various tunes used in Chinese songs and poems developed into the tune of Beijing whose names are *Kongang* and *Jingang* in Qing dynasty.¹⁾ Peking Opera has been contributed dramatically in Chinese drama development. In

other words, it is an uppermost synthesis of drama and stage art. Since the end of 18th century, a folk drama had been performed. It was on the stage for longer days in Beijing and changed its name into "Peking Opera". Peking Opera became the strongest selfgrowing drama and became the most powerful performance which was able to affect a wide range of people. Many Chinese regarded Peking Opera as a means of enjoying mental leisure, settling emotions, and getting broa-

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¹ Chen Duo and Daechang Hei, *Peking Opera*, (Shanghai Classics Publishing House, 1999) p. 1.

der educational experiences. Peking Opera was formed on the enriched tradition and skillful technology.

The classical Peking Opera is amazing in that it combines so many forms. It is opera, ballet and an acrobatic display. Peking Opera, a total art made up of script, action, music, song, dance, stage properties, make-up, and costume, figuratively displays its root on the stage. Dancing and singing are the major parts of Peking Opera, simultaneously, they construct a very splendid structure of the aesthetic of Peking Opera.²⁾ Stage costume is very important because it triggers this process. On the other hand, stage costume compounds the largest part in stage art representing period, ranking, position, personality, and figure of the character.

There is a standard law for Peking Opera's costume manufacture. Different colors, patterns, and embroidery designs must meet the requirements based on the social class of characters. Therefore, the audience can easily distinguish the characters on the stage.

Throughout this paper, development of Peking Opera, names for roles in Peking Opera, and stage costumes of Peking Opera are covered. Stage costume, especially, is assorted by their own features and related pictures are presented.

In a follow-up research, not only the details on different characters' distinctive colors or accessories but also the meanings of such colors and accessories would be studied.

II. Historical Background

In ancient China, acrobats, jesters, storytellers had been performing to amuse the members of imperial household. Among the performances, music, songs, and dances were combined har-

monically. This combination had generated into an opera form. Historical events were often used as a main theme of an opera. During Yuan dynasty, a classic opera meets its gold age. Acrobatic drama was spread out all over the region. There were so many legends those days which were used as themes of operas.³⁾ They could be played because they placed the desire for change in a historical setting and were woven around legendary or historical happenings from that part of Chinese history that came after the end of the Han dynasty.

In the Ming dynasty, some very fine operatic music was created, much of it based on earlier forms. "Tale of the Lute" by *Gao Zechang* is a very famous drama which was performed in 1374. Qing dynasty in 1644, many dramatic writers especially *Hong Sheng* tried to express in his work some of the feeling of the people. He used stories of an ancient period that of the Tang dynasty.⁴⁾

Since 1790, a drama was regularly performed in Beijing, and it was called "Peking Opera." At first, Peking Opera succeeded the tunes of Whoi and Han dynasty only, but it accepted popular tunes *Kongang*, *Jingang*, *Qugang*, and *Minga*. *Wangkukyou* said, "An actor must be able to dance and tell the story as well."⁵⁾ Based on this philosophy, the basic tools of performing Peking Opera have been songs and dances. Dances and songs created special emotions of Peking Opera together with song, reading, action, and fighting.

At that time of the revolution, 1911~1912, many members of the imperial household, who till then had been amateurs, went on the stage as professional. They began to be used as an interpretation of the wishes and feeling of the people. So it is interesting to see how the Yuan drama, the basic for most of the Peking Opera,

² Rewi Alley, *Peking Opera*, (New World Press, 1989) p. 12.

³ *Ibid.*, p. 34.

⁴ *Ibid.*, p. 36.

⁵ C. Duo and D. Hei, *op. cit.*, p. 1.

was an expression of popular feeling.⁶⁾

Actors formed groups based on their own talents, and the groups have their own colors. They are *Maeranbang*, *Jengyunchu*, *Sangsowun*, *Sunhyesung*, *Mayunyang*, *Yosukam*, *Dambuyoung*, and *Kokyeugkye*.⁷⁾

III. Kinds of Roles

Actors of Peking Opera traditionally had not played many roles. It is comparable to Italian professional comedian group *commedia dell'arte* whose actors played the same role for all their lives. In Peking Opera, a female role *Dan* must have been played by men with female attire. However, the People's Republic of China government had reneged this rule.⁸⁾ *Sheng* is a male role which is divided into *Nosheng*, *Sosheng*, *Musheng*, *Hongsheng*, *Waewaesheng* depending on social rankings, personalities, appearances and performing skills.

Nosheng refers to an old man, *Sosheng* refers to a young man, *Musheng* refers to a man who is good at military arts, *Hongsheng* refers to an actor who wore red make-up on his face usually *Kwanwoo*, and *Waewaesheng* is a boy. *Sheng* is so various that it could be categorized more in detail.⁹⁾

Dan is classified into *Chengdan*, *Hwadan*, *Hwasam*, *Domadan*, and *Mudan* according to various traits. *Chengdan* is a neat and famine lady who is performing mainly by singing. *Hwadan* is an innocent and active girl who shares opposite characteristic with *Chengdan* and perform mainly by action and reading. *Domadan* and *Mudan* are women who possess excellent

military art skills usually angels or ghosts in the drama. *Chengdan*, an unsophisticated but graceful woman, always appears on the stage wearing *Chengcheup* which has simple decoration. *Hwadan* was created by *Wangyokyeng* in 1920s and became a major role in Peking Opera. Good parts of *Dan* were taken and used with song, reading, action and fighting. *Hwasam* changed not only clothing and make-up but also the directing methods of Peking Opera.¹⁰⁾

In 1915, *Maeranbang* imitated women's apparel and hair styles from ancient arts. *Maeranbang's* imitated styles in Peking Opera became a separate genre, and it has been called *Kojang*. The characters in *Kojang* must have been good at dancing because dances compose a major part in *Kojangdrama*. *Songdukju* said "*Mudan* must be outstanding in military arts and pretty at the same time".¹¹⁾

Jing is separated into leading roles and supporting roles. It is also called *Hwahn*. *Jing* is famous for painting the face with all kinds of colors and sketches. *Jing* is a vigorous, wild, brave, ambitious male role in Peking Opera. The make-up makes it possible to decide whether the character is loyal, insidious, good or bad. In ancient Greek tragedy, face color, nose, hair color, and forehead of the masks were also easily noticeable from the audience too.

Chuk is a funny man with a humorous appearance. White powder is used to draw a stem of a nose and to paint the face. *Chuk* is difficult to perform because it requires a wide range of acting skills in order to depict many characters. In addition, *Chuk* must be fluent in diverse dialects.¹²⁾

⁶⁾ Rewi Alley, *op. cit.*, p. 3.

⁷⁾ C. Duo and D. C. Hei, *op. cit.*, p. 1.

⁸⁾ Performance of Beijing Opera in Seoul, <http://www.clipservice.co.kr> (2002)

⁹⁾ C. Duo and D. C. Hei, *op. cit.*, p. 71.

¹⁰⁾ *Ibid.*, p. 117.

¹¹⁾ *Ibid.*, p. 142.

¹²⁾ *Ibid.*, p. 173.

IV. The Stage Costume of Peking Opera

The stage costume of Peking Opera itself has an artistic value and draws attention of the audience. Magnificent embroideries and colors of the combinations of the costume will find the spectacle enough in itself.¹³⁾

The gorgeous head dress, the jeweled girdles of the men and their ornaments of the women, the luxurious embroideries and high court shoes which increase the height and majesty of the important figures. Gold and silver threads are embroidered on the colorful red, green yellow, white, and black cloth. The rankings and personalities of the role are strictly applied to decide what to wear. Artistic exaggeration, symbol, and transfiguration, use of colors are equally important in planning the stage costume.

The master of Peking Opera, *Jeyousan* said, "All of the moves in Peking Opera should be parts of dance. If the character is not moving, he is not dancing".¹⁴⁾ The moves in the Peking Opera should be beautiful and fit well with music. A posture is beautiful when the moves of eyes, hands, waist, legs, and steps are all mixed moderately. Each simple foot or finger moves are all set and complex acrobatic moves are also strictly established. These moves are melted with the music and build an overall balance of Peking Opera.

It is said that one must not change Peking Opera's stage costume no matter how old it is. That is because the characters' period, region, tribe, occupation, social class, economic position are to be revealed through the costume.¹⁵⁾ The current Chinese stage costume is made from a long term creation and improvement. Since the drama has started from a public square, cos-

tumes tend to be exaggerated so that the audience can notice the roles. Upright parts in the face such as around the eyes and nose were highlighted. Then, exaggerated make-up was worn to describe personalities. This is very distinctive method in Chinese make-up history. In accordance with the special make-up method, colors are used for exaggeration. For example, red is overly used for loyalty, black for strength and toughness, yellow for wisdom, white for braveness, and green for oddness.¹⁶⁾ Peking Opera's stage costume was made in Qing Dynasty but took its main style from Ming dynasty adorned with that of successive dynasties'. The costume of minor tribes was differentiated by taking some important traits.

Sketches of Peking Opera's stage costume is diverse. The most common one is *Yongbong* pattern however. *Yongbong* pattern was very meaningful to many Chinese people because they had believed that they were sons and daughters of dragon. Such sketches, combined by realistic and idealistic ideas, reveal their religion and mentality. *Yongbong* contains opulent resources of wisdom, aesthetic and power. *Heejuhengyong* is a movable dragon pattern, *Tosudaeyong* is a dragon pattern that can spout water out from its mouth. They are used differently based on ranking and personality.¹⁷⁾

1. *Mang*

Mang or *Mangpo* is used as a dress for kings and generals. Courtiers wear dragon patterned robes called *Mang*, the lower border of which is embroidered to represent wave called *Mangsu*. *Mang* is a foot length *Po* with a round neckline, a big collar, and wide sleeves. At the end of sleeves, *Hansam* is attached. Another name for *Hansam* is *Susu*. This *Hansam* or *Susu*, is used

¹³ Rewi Alley, *op. cit.*, p. 25.

¹⁴ <http://www.clipservice.co.kr>

¹⁵ Tanwaenje, *picture of Peking Opera's costume*, publishing of craft and art of China, (1999) p. 1.

¹⁶ *Ibid.*, p. 2.

¹⁷ *Ibid.*, p. 4.

as a dancing tool for an actor. *Hansam* can portray the character's philosophy and emotion through extended and exaggerated hand motions. A long time research resulted diverse and specific poses of *Hansam*. Through the capacity of *Hansam* and movement law, principle moves and individual emotions are carried. *Keungkeunchu* created 200 different poses using *Hansam*.¹⁸⁾ Colored silk threads are embroidered all over *Mang*.

Mang was originated from *Mangpo* in Ming and Qing dynasty. During Ming dynasty, it was awarded to high government officials by the emperor as a prize. *Mang* is a very ornamental clothing, which manifests Chinese traditional clothes' aesthetic, portrays mental beauty, and embellishes body with traditional attire. Materials are silk, and main topics are dragons and added *Mangsu* with sun, precious mountain, clouds, jewelries and so on. In a feudal society, a dragon symbolizes a thing corresponding to the positions of kings and generals. There are three kinds of dragons. *Danyong* means one dragon, *Hengyong* means a mobile dragon, and *Dayong* means a large dragon. There are five kinds of *Mangsu*. They are zigzag water, erected water, fountain water, surging water, and hori-

zontal water. Strict criteria is again applied to decide which *Mangsu* is to be used.

Five main colors and five supporting colors are used in *Mang*. The main colors are red, green, yellow, white, black and the supporting colors are purple, pink, navy blue, lake-and tea color. Based on its color, *Mang* is called *Hongdanyongmang*, *Nokdanyongmang*, *Hwangdan-*



〈Fig. 2〉 Female *Mang*.



〈Fig. 1〉 Male *Mang*.



〈Fig. 3〉 *Kimang*.

¹⁸⁾ C. Duo and D. C. Hei, *op. cit.*, p. 58.

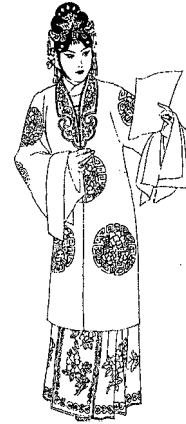
yongmang, *Bakdanyongmang*, and *Hwikdanyongmang*. Likewise, depending on the arrangements and sizes, *Mang* is named variously.¹⁹⁾ Since the early 19th century, designs were simplified by *Wangyouyoung*, *Mayeunyang*, and *Maeranbang*. *Mang* was newly recreated by *Mayeunyang* who narrowed the sleeves and stylized the pattern.

Female *Mang* is shorter than male *Mang* with dragon, *Bonghwang*, and *Mokdan* embroidered. *Wunkeun* is worn over *Mang* on the shoulder. Red and yellow were used mostly by women. Yellow was for empress and red was for princess. Empress of Manju of Qing Dynasty wore *Kimang*. *Kimang* became the stage costume of Peking Opera.

2. Pee

Pee is an exclusive Chinese drama costume which is a long *Po* and is front opening. Kings, government officials, and their families usually wore *Pee* as an everyday clothes. It is parted into both sides in front. Male *Pee* is long enough to touch the feet while female *Pee* is shorter than male *Pee* so that it could show the skirt. Gold and silk threads are embroidered drawing

dragon, *Bonghwang*, and flower in a circle. *Pee* was originated from a dress of Ming dynasty's noble ladies. At that time, it had narrow sleeves and a long collar. However, at the end of Ming dynasty the trend of sleeves became wider while neckline became narrower. *Pee* is more comfortable than *Mangpo* because of front opening and has symmetrical neckline. *Pee* is a casual



〈Fig. 5〉 Female *Pee*.



〈Fig. 4〉 Male *Pee*.



〈Fig. 6〉 Male *Kyeongkao*.

¹⁹⁾ Tan Waenje, *op. cit.*, p. 1.

clothes with gay and colorful designs.

Materials are silk and *Judan*. The designs are *Danyong* for the emperor *Danbong* for the empress, and *Danyongbong* for the mother of emperor. Flowers are embroidered differently as well all depending on age and positions. Emporial households wore yellow *Pee*. In addition, at the place where people celebrate a job promotion, wedding, or the New year couples wore red *Pee* and old men wore tea color *Pee*. After rankings had decided the colors of *Pee*, emperor's *Pee* was called *Hwangpee*, *Hongpee* while women's were called *Yeuhwangpee*, *Yeu-hongpee*.²⁰⁾

3. *Kao*

Kao is an armor of a warrior which is not made for protection in a real war but for ornament of a formal dress. It has a round neckline, short sleeves, and *Kao* is parted into back and front. It is a foot length outfit with a large stomach part. Under the armholes, there are two rings that connect front with back. On the outer parts of two legs, *Kotoe* protects the leg. *Kao* was originated from a high official's gold armor during Qing period. Colored silk

was used the outer part and *Judan* was used the inner part. Cottons are quilted between outer and inner wears. With extreme exaggeration and transfiguration, a separable clothing *Kao*, reflects the wearer's authority when the wearer stays still while it is comfortable for a big dancing moves when the wearer starts dancing. *Kao* clearly is capable of illustrating the artistic



〈Fig. 8〉 Male *Cheup*.



〈Fig. 7〉 Female *Kyeunkao*.



〈Fig. 9〉 Female *Cheup*.

²⁰⁾ *Ibid.*, p. 37.

value of Peking Opera's stage costume. On the back a bowl in which four triangular banners are inserted. The color of the banner is same as *Kao*. With the banner together with *Kao*, a wearer can give grand and powerful impression.²¹⁾

There is a scale-like pattern and Chinese letters are embroidered on the middle of scale. A stomach part is also very important. Generally, *Ssangyong* or *Danyong* are embroidered for soldiers. Ten colors were used for *Kao* and the rules for using the colors are similar to those of *Mang*. For example, black *Kao* is used for black face, green *Kao* is used for red face, and white *Kao* is for *Musheng*. A scale pattern is inscribed in brilliant gold color. When a soldier wears *Kao* with his banner inserted in the back people can aware of the fact that the war was about to break out. Such completely armed apparel is called *Kyeongkao*. Thirty-one embroidery pieces are used in *Kao*. Out of thirty-one pieces, three pieces can be fallen apart and used in other ways. *Yeunkao* refers to apparel wearing *Kao* without a banner. Soldiers wore *Yeunkao* in the place where no wars were occurring.²²⁾

Women's *Kao* has a small size of stomach part with *Ssangbong* and *Mokdan* embroidered. Below the stomach, two or three lines of ribbons are connected. *Wunkeun* is put around shoulder which has *Mokdan* embroidery adornment with net tassels. Women's *Kao* is far more delicate with splendid designs and colors. A woman puts headdress with a feather on her head, and she also attaches a fox tail that crosses on the back and goes around the waist. This fox tail was for beauty and also it represents the fact that the wearer is a daughter of a general.

4. *Cheup*

Cheup is a long clothing with a straight

neckline. It is worn by adjusting the left part to the top. A young man wears short *Socheup* with pants. *Cheup* is the most common clothing for general inhabitants, government officials and their relatives. Male *Cheup* is long so that it touches the feet. Below the both armholes of the *Cheup* are unsewn. Its bodies and sleeves are wide, and *Hansam* is attached on sleeves. It is originated from Ming's male *Beunbok* which was a traditional ancient Chinese apparel. General inhabitants in the nation had been wearing this during Tang and Song dynasty.

Female *Cheup* has its origin in ladies' dress of Ming dynasty which has a high neckline and narrow sleeves. Such ladies' attire was short so that it was worn with a skirt. Coat or outfits are worn outside, but neckline inside must still be shown. *Cheup* was first introduced in Peking Opera's costume during Qing dynasty. It was made of both inner wear and outer wear connected together with symmetrical high neckline for *Dan*.

Cheup is a simple dress and can be used independently as inner wear of *Mang* or *Pee*. Since *Cheup* has a large space to decorate, it is suitable for a special design representing each kind of characters. Some wearers use a narrow or broad belt. Materials are either thin or thick silk and some patterns have meanings while other patterns are just fixed to be used without any meaning. There are twenty-one kinds of *Cheup* according to its color, pattern, and structure. Among those *Cheup*, *Socheup* is the one without any pattern. There are eight kinds of *Socheup*. Though *Cheup* look alike one another, they have different traits and usages. Red, navy blue, lake color, brown, and orange are major colors for colored *Cheup*.²³⁾

5. *Yi*

All the costumes in Peking Opera except

²¹⁾ *Ibid.*, p. 61.

²²⁾ *Ibid.*, p. 62.

²³⁾ *Ibid.*, p. 76.

Mang, Pee, Kao, and Cheup called *Yi*.²⁴⁾

Gaechang is a casual clothes for high level generals. The straight neckline of *Gaechang* arrives to sidelines. *Gaechang* has big sleeves and its length is up to the feet. Decorations are layed on a neckline and hems of garments. Popular embroidery motives on *Gaechang* are both animals which can walk such as a lion, a tiger, a leopard, an elephant and two dragons playing together with a ball. According to its picture, *Gaechang* has different names. They are *Lion-gaechang*, *Kirin-gaechang*, and *Danhwa-gaechang*. The *Lion-gaechang* is mostly green silk cloth with a lion embroidered on the edge. *Kirin* is an imaginary animal from a legend which has a dragon head, a lion tail, and cow feet. Imaginary animals from legend stand for high positions and privileges. *Kirin-gaechang* was yellow and modified with silk embroideries. High officials used bunch of flowers embroidered with silk or gold.²⁵⁾

Gungjang, or *Gungyi*, is an informal dress for an empress or a princess. The bodice is connected with a skirt. The round neckline of

Gungjang is symmetric structure and sleeves connected with wide *Hansam*. A large belt on the waist is for decoration and below the waist, there are three lines of colorful ribbons. The main color is red, but there are many other colors. *Bonghwang* and *Mokdan* are embroidered on the upper part of *Gungjang* while plants, flo-



〈Fig. 11〉 *Gungjang*.



〈Fig. 10〉 *Lion-gaechang*.



〈Fig. 12〉 *Wundaeyi*.

²⁴ *Ibid.*, p. 120.

²⁵ *Ibid.*, p. 122.

wers, or *Bongwhang* with plants together are embroidered on the ribbon.²⁶⁾ When one wears *Gungjang*, *Wunkeun* is put around shoulder. Flowers on high necklines and net tassels on hems of *Wunkeun* resulted Qingperiod's distinctive women's clothes. Ancient clothes with ribbons and *Wunkeun* later develops into an angel's clothes in Peking Opera. It was also used as a skirt for wives of officials in Qing-period.

· *Wundaeyi* comes from ancient picture. *Maeranbang* created new costumes applying those ancient arts whenever he planned a new drama. *Wundaeyi* is a costume which was created in order to get the best result of ancient dances.²⁷⁾ It is made by putting an ancient attires together with *Cheup*. The top is short like a *Cheup*, the skirt is put around the hip, the belt is bound tightly on the waist, and sleeves were changed into narrow ones. *Wunkeun* is put around the shoulder and a small skirt is worn around the hip. A strip called *Pyo* is also worn around the neck.

· *Kojang*, the creation of stage costume from ancient attires by *Maeranbang*, was a revolutionary milestone in a Chinese drama costume development. Throughout the procedure of costume development, a beautiful Peking Opera stage costume *Kojang* was born.²⁸⁾ The difference between *Kojang* and *Wundaeyi* is that *Kojang* changed its symmetric neckline into *Wunkeun*, wide sleeves into small sleeves, and string into ribbons. *Kojang* has a beauty of women's curvaceous line.

· *Guanyi* is from Ming period's government official uniform. It has a curved neckline and broad sleeves with *Hansam*. It is a long clothes and has *Hwyungbae* on its back and front. During Ming and Qing dynasty, flying animals represent scholars while walking animals represent soldiers. The highest officials wore pur-

ple or red, the following officials wore navy blue, and the low officials wore black. *Guanyi* was always worn with a jade belt.²⁹⁾

· *Jeonyi* is a very comfortable attire for soldiers in a war. A wide range of people including an emperor, generals, and soldiers, wear *Jeonyi*. There are six kinds of *Jeonyi* depending on its pattern, color and material. Their names are *Chaesuyongjeonyi*, *Pyeongkymyongjeonyi*, *Danhwajeonyi*, *Hwajeonyi*, *Sojeonyi*, and *Po-jeonyi*. A strict law again is applied to decide which specific *Jeonyi* to wear.

Jeonyi is originated from four open parts of *Mangpo* of Qing dynasty. *Jeonyi* has a asymmetrical neckline and narrow sleeves with cuffs. *Jeonyi* is a long clothing. Below the armholes of *Jeonyi* are opened and that makes a wearer easy to use an arrow on the horse. After Peking Opera was first made, *Jeungjangkeung* introduced Qing period's outfit and put *Mangpo* and *yi* together naming *Jeonyi* high class general wears *Jeonyi* with triangular neck decoration and



〈Fig. 13〉 *Kojang*.

²⁶⁾ *Ibid.*, p. 128.

²⁷⁾ *Ibid.*, p. 130.

²⁸⁾ *Ibid.*, p. 132.

²⁹⁾ *Ibid.*, p. 134.



〈Fig. 14〉 *Guanyi*.



〈Fig. 15〉 *Chaesuyongjeonyi*.

tassel trimmed sash. He embellished it and used it variously. *Chaesuyongjeonyi* is a silk embroidered *Jeonyi* which shares similar patterns with *Mang's* eight *Danyong* pattern was worn frequently.³⁰⁾

³⁰ *Ibid.*, p. 150.

³¹ *Ibid.*, p. 172.

³² *Ibid.*, p. 246.

· *Danyi* is a jacket whose length is relatively short that is up to hip. Men wore with pants and women wore with pants or skirts. Depending on a shape of neckline, four different *Danyi* exist.-*Poyi*, *Kwayi*, *Magae*, and *Whoyi*.

Poyi is for heroes has a straight and big neckline, narrow sleeves, and sometimes two folded pleats on the hem of garment. *Whoyi* is well-known as *Sonokong's* clothing in legendary drama. Large actions were easily made wearing *Whoyi* of narrow sleeves with pants. Yellow color and featherlike designs are also in *Whoyi*.³¹⁾

· *Gamkyeun* is a sleeveless vest which has various lengths. *Gamkyeun* was transferred from *Bikap* of Ming dynasty. *Bikap* was a long clothes for low class women and slaves. After it was introduced in Peking Opera, it became luxurious. *Daegamkyeun* and *Sogamkyeun* were the names for different lengths of *Gamkyeun*. *Daegamkyeun* especially is opened in both sides from hip to hems of garment resulting the wearer's comfortable moves.³²⁾



〈Fig. 16〉 *Hwapoyi*.



<Fig. 17> Whoyi.

· *Tubong* is a cloak which has a front opening. To give space on the shoulder, gathers are often used. *Hwatubong* is a male *Tubong* worn by *Kwanwoo* which has a green embroidered *Mokdan*. Women's *Tubong* is a splendid outerwear that has embroidered *Bonghwang* and *Mokdan* all over.

· *Gun* is a two-parted skirt that is used in



<Fig. 19> *Tubong*.

Peking Opera. Delicately embroidered, a separate long piece of cloth is connected to a waist belt. *Baekjeulgun* has fine pleats fixed by a settle-stitch and has a separate white cloth with embroidery or line trimming. *Daejeulgun* is a large pleats which could be worn with *Yi* whose color goes well with *Daejeulgun* based on ranking. *Tongun* or *Yigun* is put around the



<Fig. 18> *Daegamkyeun*



<Fig. 20> *Baekjeulgun and Tongun*.

Baekjeulgun. They are like a gather skirt with flowery embroiders on the hem line.³³⁾

V. Conclusion

Peking Opera was originated from a performance of ancient Chinese imperial household. The performance was composed of music, song, dance, and acrobats. Those elements of the performance were combined together and developed into an opera form. During Yuan dynasty, the opera met its gold age. Main themes for an opera was studied and spread out in the nation with acrobatic topics. Various tunes and expressions from all over the nation were retouched, and since 1790s, it had been performed regularly in Beijing and named "Peking Opera". Peking Opera was founded on Chinese art spirit and old drama tradition.

The acting range of Peking Opera's actors are not wide. Roles are assorted according to the talent and trait of actors. Male roles are called *Sheng*, female roles are called *Dan*, colorful face make-up roles are called *Jing*, and humorous roles are called *Chuk*. Dancing and singing are major tools to display and stage costume is also an important factor to emphasize the beauty.

The stage costume of Peking Opera is strictly fixed in color, design, embroidery patterns based on the characters' ranking. Therefore, the stage costume is a visual environment for audience who can easily distinguish the period, region, tribe, job, and ranking.

The main style of Peking Opera's stage costume is rooted on Ming style combined with former periods' styles though it was completely established in Qing dynasty. Exaggeration, emblem, transfiguration, and colors are constructing the artistic value. There are plenty of different usage and environment in Peking Opera's stage costumes that are *Mang*, *Pee*, *Kao*, *Cheup*, and *yi*.

Mang is a long *Po* which has *Hansam* at the

end of sleeves. *Hansam* is used as a tool for dancing. Designs and colors give different name to *Mang*. From the 19th century, rules for patterns are newly created.

Pee is a symmetrical clothing on which dragons, *Bonghwang*, and *Mokdan* are differently embroidered. Social rankings are indicated through colors and patterns.

Kao is an armor of warrior that is embellished and became a formal dress. Scale-like patterns are embroidered all over. Extreme exaggeration and separable clothing give the wearer authority. The pattern in the middle part of a stomach represents rankings.

Cheup is a clothes that one wears the left part to the top. There are twentyone kinds of *Cheup* according to its patterns and colors. *Socheup* refers to a *Cheup* without any pattern. There are eight different kinds of *Socheup*.

All the stage costume of Peking Opera except *Mang*, *Pee*, *Kao*, and *Cheup* are called *yi*. They are *Gaechang*, *Gungjang*, *Wundaeyi*, *Kojang*, *Guanyi*, *Jeonyi*, *Poyi*, *Kwayi*, *Gamkyeun*, *Tubong* and *Gun*.

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³³ *Ibid.*, p. 288.

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