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Research Article

Overall Design of Wanyan Tong Clothing Image in the Jin Dynasty- " Liao Khitan Octagonal Bronze Mirror · Legend of the Past "

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Abstract

In the " Liao Khitan octagonal bronze mirror · Legend of the Past " section of the fourth quarter and ninth issue of the cultural and museum exploration program " National Treasure " produced by the Central Radio and Television Station, Wanyan Tong, as a Lushi of Jizhou, discovered the story behind the Khitan octagonal bronze mirror in the investigation of a dispute in the market of Jizhou, a big city in the Jin Dynasty, and revealed the identity of the owner of the bronze mirror and the profound meaning of the text engraved on the bronze mirror. Through the seven Chinese characters engraved on the edge of the bronze mirror : " Jizhou Lushi Wanyan Tong ", its identity can be known, but its specific life is not recorded in historical records. According to the official identity of Jizhou and its recordings in the area where Wanyan Tong is located, the background of his time can be inferred. With reference to the the dress regulations and documentary sources of the Jin Dynasty, and combined with the physical data unearthed from the tomb of the King of Qi of the Jin Dynasty in Acheng City, Heilongjiang Province, Wanyan Tong 's clothing image was designed : His headwear is a black Luo drooping-foot Futou, and his footwear is black leather boots; his garment is a Jurchen round-collar robe with patterned border, decorated with the design of a Haidongqing catching goose, in an effort to authentically reconstruct the attire of male Jurchen officials in the Jin Dynasty.

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1. Introduction

The Central Radio and Television Station produces "National Treasure", a large-scale cultural and museum exploration program. It stimulates the audience's interest in and love for cultural relics and historical heritage. This is achieved by showcasing China's national treasure-level relics and telling their stories. The show also seeks to enhance national pride and cultural self-confidence. It plays a positive role in inheriting and promoting excellent traditional Chinese culture.

"Liao Khitan octagonal bronze mirror · Legend of the past " interprets a story that occurred in the market of Jizhou in the Jin Dynasty. The rogue Abuhan deliberately grabbed Fang Sinan 's bronze mirror. This bronze mirror is the ancestral heirloom of Fang Sinan's late Khitan wife. The honest and just Lushi, Wanyan Tong, consults a witch capable of inducing dreams to compel Abuhan to confess his crime, while simultaneously allowing Fang Sinan to reunite with his deceased wife and children in a dream. In the dream, Fang Sinan's deceased wife comforts him, urging him to let go of the past and not to worry about her and their children. Following his wife's wishes and guidance, Fang Sinan passed away peacefully. The inscription on the bronze mirror has a profound meaning: time does not come again; fate is determined by heaven; the years pass; youth turns to gray; free oneself from worldly dust, and heaven favors the virtuous. This passage does not convey a negative attitude toward life; rather, it embodies a philosophy of cherishing time, striving forward, and maintaining an open-minded approach to existence.

Based on the story's historical background, the clothing and attire of the Jin Dynasty were referenced. Records and unearthed clothing objects from tombs were also considered. A set of matching schemes fitting Wanyan Tong's status was designed, including clothing shape, fabric, color, and pattern.

2. The Life of Wanyan Tong and the relevant definition of his historical period

2.1 The relevant definition of Wan Yan Tong 's life

The identity of Wanyan Tong can be determined through the inscription on this Khitan octagonal bronze mirror. The inscription on the side of the bronze mirror reads "Jizhou Lushi Wanyan Tong " (Figure 1), which was crafted during the Jin Dynasty. According to the records in the *History of Jin*, the Jin Dynasty 's various prefectures, the Jiedushisi and the Zhenshousi 's record division, set up a Lushi, the official rank is eight, there is a judge, the official rank is nine, and its duties are the same as the police inspectors. Based on this, it can be determined that Wanyan Tong is an official of the Zhengbapin Recording Department of Jizhou.

Additionally, the Wanyan surname was recognized as the clan name of the Jurchen people during the Jin Dynasty and also served as the imperial family name. This suggests that Wanyan Tong was of Jurchen descent and a member of the Jin Dynasty elite. His position as a Lushi in Jizhou placed him within the local administrative framework of the Jin Dynasty, where he was responsible for managing local affairs and fulfilling grassroots governance duties, making him an indispensable public official in the Jin Dynasty's system of local governance.



Figure 1. Liao Khitan Octagonal Bronze Mirror (Collection of Jilin Provincial Museum)

2.2 The relevant definition of the historical period of Wanyan Tong

As a Lushi of Jizhou in the Jin Dynasty, the historical period is confirmed by the records of "Jizhou Lushi " and the *History of Jin* inscribed on bronze mirrors.

According to the records of the *History of Jin*, Huanglong Prefecture in the Liao Dynasty was renamed as Jizhou in 1140. When Jin Taizu led the army to attack this place, the army waded straight across the river on foot without the help of ships, which was regarded as a sign of auspiciousness. In the second year of Tiande, the court established the Shangjing Ludu Transit Division. Tiande 4 years, changed to the Jizhou Region Transport Department. In the 29th year of Dading (AD 1189), to avoid renaming Jizhou as Shandong Region, it was changed to Longzhou. Jizhou under the jurisdiction of Shangjing Region has a Recording Department, while Jizhou on Shandong Region is under the Cishi system and has no Recording Department. According to this, it can be conclusively determined that this bronze mirror was issued during Wanyan Tong's tenure as Lushi of Jizhou. The toponym "Jizhou of Shangjinglu" was in official use

from the third year of the Tiande reign to the twenty-ninth year of the Dading reign (AD 1140–1189). Consequently, the marginal inscription on the bronze mirror was engraved within this precise historical interval. The narrative setting of "National Treasure", set in 1166, falls squarely within this timeframe.

3. Textual Research and Analysis of the Style and Color of Wanyan Tong's Robe

3.1 Textual Research and Analysis of the Style of Wanyan Tong's Robe

The early Jurchen costumes of the Jin Dynasty had distinct nomadic characteristics. The *History of Jin* clearly records that the Jin people's regular clothes included a belt, a towel, a plate-collar garment, and black leather boots (Figure 2). This design aimed to meet the Jurchen nation's needs for riding, shooting, and survival in the wild. With the Jin people's entry into the Central Plains, the ruling class faced the challenge of consolidating its regime and integrating into the region's political culture. To strengthen the rule, the king of Hailing implemented the Tianjuan reform. He fully adopted the Song Dynasty's official service system. According to the *History of Jin·Yufu Zhi* the sumptuary regulations of the Dading reign specified dress codes for civil officials of the fifth rank and above. Civil officials of the fifth rank and above wore purple official robes. The three divisions, three dukes, imperial princes, and prime ministers wore public clothing featuring a large, solitary floral spray, with the pattern diameter not exceeding five inches. The ruling officer wore public service attire with a smaller solitary floral spray, and the pattern diameter did not exceed three inches. Officials of the second and third grades wore public clothes woven with scattered flowers, with patterns measuring less than 1.5 inches. Officials of the fourth and fifth grades wore public clothes decorated with small, miscellaneous flowers, and patterns did not exceed one inch. Sixth- and seventh-grade officials wore crimson sesame robes. Eighth- and ninth-grade officials wore green robes of plain, unadorned gauze. All military officers wore purple official robes. In the fifteenth year of Dading, an edict stated: "That official robes lack a Lanbian is inconsistent with ancient institutional precedent." Therefore, it was ordered that all civil service uniforms should be edged. It was decreed that the official robes of all civil functionaries must incorporate a Lanbian.



Figure 2. Southern Song Dynasty Chen Juzhong Cai Wenji Returning to the Han Court (Part) (Taipei Palace Museum Collection)

The design of Wanyan Tong's robe is inspired by the purple-gold brocade cotton robe unearthed from the tomb of the king of Qi in the Jin Dynasty (Figure 3). This official cotton robe is worn as the outermost layer, with a plate collar (a flat, circular collar around the neck), narrow sleeves, and a left lapel (a flap crossing from right to left across the chest). The round neckline helps prevent cold wind from entering. The cuff is narrow; the width from the sleeve shoulder to the armpit is moderate. The back hem features two layers of overlapping fabric, boosting warmth and making movement easier. Specifications: the left side is 83.5 cm from the waist to the left. The upper seam is about 26.5 cm wide; the bottom edge of the lower seam extends 39 cm from the middle seam to the left edge. The right side has a symmetrical interior slit. The upper seam is 17 cm wide from the middle seam to the right; the bottom edge is about 25 cm wide. Openings on both sides suit mounting and dismounting, and help block cold wind. The robe is embroidered with gold, matching the narrow sleeves and disc collar, running down to the lower leg in the shape of a "long middle rib" and gold on the shoulder sleeves. "Lanbian" refers to blue silk decorative borders. The tomb owner wears a robe that keeps traditional Jurchen features. Its gold brocade and Lanbian, signifying luxury and rank (features linked to

sumptuary conventions, or rules on who may wear ornate garments), show assimilation of Central Plain sumptuary conventions. The robe thus represents the Jin dynasty's official dress, blending Jurchen and Han costume elements during the process of institutional consolidation.

In terms of style, Wanyan Tong's robe features a plate collar, narrow sleeves, and a left lapel, which are generally consistent with the purple-gold brocade cotton robe.



Figure 3. Purple Gold Brocade Cotton Robe (Unearthed from the tomb of the king of Qi of the Jin Dynasty)

3.2 Textual Research and Analysis of Wanyan Tong Robe Color

According to the *History of Jin·Yufu Zhi*, the official's daily office and the official's clothing worn by the court are divided into three grades of purple, crimson, and green. The officials with more than five grades are purple; the officials with six and seven grades are crimson; and the officials with eight and nine grades are green, which cannot easily exceed the system. In addition, the patterns on the official clothes of the Jin Dynasty are also related to official positions, and those of officials with high rank are larger and more complex.

The purple-gold brocade robe unearthed from the tomb of the king of Qi provides a well-preserved example of a fifth-rank-or-above official's garment, as the tomb occupant, Wanyan Yan, was a prince of the Jin Dynasty. In contrast, Wanyan Tong held the position of Lushi of Jizhou, a regular eighth-rank post. Under the above sumptuary regulations, he was required to wear green rather than purple. Therefore, while retaining the style of the king of Qi tomb robe as a structural prototype, this study adjusts its primary color to green, ensuring that the design conforms to both the historical rank system and the visual authenticity of the character.

4. Textual research and analysis of Wanyan Tong's clothing fabrics and patterns

4.1 Textual research and analysis of Wanyan Tong's clothing fabric

The textile industry in the Jin Dynasty had a solid foundation. Before establishing their state, the Jurchen people had already acquired proficiency in weaving. The textile resources left over from the Liao and Song Dynasties provided technical and talent support for it. Concurrently, the rulers of the Jin Dynasty actively encouraged the development of sericulture, and sufficient sericulture production provided abundant raw materials for the textile industry. The variety of textile products is also very wide. According to the records of the *History of Jin·Yufu Zhi*, there are strict regulations on the textiles used in different classes of clothing, covering empress gauze, satin, Luo, silk, spun silk, woolen cloth, and other categories. On this basis, the textile technology of the Jin Dynasty also developed rapidly, inheriting earlier skills such as silk carving in Dingzhou, Hebei, and the Uighurs who moved in also brought superb gold-weaving technology. More than 30 silk pieces unearthed from the tomb of the king of Qi in the Jin Dynasty were made from a variety of raw materials and employed techniques such as swivel-weaving and gold weaving. Among them, 15 pieces of gold brocade have exquisite craftsmanship and national characteristics.

The plain ground woven gold brocade, unearthed from the tomb of King Qi of the Jin Dynasty, is made of silk with a plain structure as the base tissue, then woven using the gold-adding process. It has a warp density of about 42-48 roots / cm and a weft density of about 20-30 roots / cm. The overall density falls between the first and second types of density observed in plain silk unearthed from the same tomb. The thickness of the warp and weft is relatively uniform. The diameter of the warp is 0.2-0.25 mm, and the weft is 0.2-0.35 mm. Most of the warps are slightly S-twisted, and a few of the warps and wefts are twisted. This fabric has a thick, compact texture, a fine, smooth surface, a flat feel, and a soft

luster.

In the thirteenth year of Dading (AD 1173) of the *History of Jin-Yufu Zhi*, it was stipulated that : " Scholars,officially granted titles, status monks, nuns and female Taoists, as well as idle officials with more than eight grades, were allowed to wear empress gauze, satin and silk clothes. "As a Lushi of eight products in Jizhou, Wanyan Tong meets the requirements of the clothing grade, and can wear silk fabrics such as patterned gauze, satin, silk, and so on. The choice of its clothing fabric is based on the plain weave gold brocade unearthed from the tomb of the king of Qi in the Jin Dynasty. It not only fits its official identity and grade regulation, but also weaves the Chunshui and Qiushan patterns representing the traditional culture of the Jurchen nationality into the fabric with the help of the characteristic gold weaving process, so that the costume details of the characters correspond to the national attributes and official status, making the image of Wanyan Tong more intuitive and three-dimensional, which fits the historical appearance of the grassroots officials in the Jin Dynasty.

4.2 Textual research and analysis of Wanyan Tong's clothing patterns

The *History of Jin-Yufu Zhi* clearly records that "its clothing from the Chunshui is more falcon hunting geese ", and " Haidongqing " is a simplified "Haidongqing falcon".As a precious and brave falcon, its hunting geese scene is one of the most representative themes in the Chunshui pattern. The Jurchen nationality is originally a nomadic hunting grassland nation, and the Chunshui and Qiushan patterns of the Jin Dynasty are deeply rooted in this unique hunting civilization.

The origin of the Chunshui and Qiushan system can be traced back to the four-season Nabo tradition of the Khitan in the Liao Dynasty. Although the Jin Dynasty inherited this tradition, it differed from the nomadic Nabo system of the Khitan people because of the four-season migration and the fishing in water and grass. The Nabo system in the Jin Dynasty was mainly based on a fixed center. Although there were homes when they went out to hunt, their movements were relatively fixed. The change in this system made the four-season Nabo evolve into a more symbolic "Chunshui and Qiushan". Although the form has changed, the core of the hunting culture remains the same. The "Chunshui and Qiushan " pattern vividly depicts the Jurchen people hunting. The "Chunshui " pattern is mostly falcon-themed to capture geese, with floral decoration (Figure 4-5). The " Qiushan " patterns are based on bears and deer, and rabbits and mountain forests(Figure 6-7).



Figure 4. Auspicious Clouds Double Crane Pattern Gold Silk Robe (Part) (Unearthed from the tomb of the king of Qi of the Jin Dynasty)



Figure 5. Textile with Aquatic Birds and Recumbent Animal (Collection of American Metropolitan Museum of Art)



Figure 6. Running Deer Pattern Brocade (Collection of China Silk Museum)



Figure 7. Haidongqing Chase rabbit Gold Robe (Part) (Private Collection)

The adoption of the Haidongqing catching goose motif, a classic theme within the Chunshui pattern tradition, as the primary decoration for Wanyan Tong's robe is supported by multiple lines of evidence. First, the *History of Jin·Yufu Zhi* describes the Chunshui and Qiushan motifs primarily in the context of regular attire without specifying hierarchical restrictions on their use. Second, surviving woven gold fabrics featuring the Chunshui theme have been found in diverse contexts, including the tomb of the king of Qi and the Metropolitan Museum of Art's collection of "Textile with Swan Hunt", spanning different status levels and suggesting a relatively broad circulation rather than exclusive imperial or princely use. Third, the thematic core of the Haidongqing catching goose is deeply rooted in the traditional hunting culture of the Jurchen people, making it culturally appropriate for application to the attire of Jurchen officials. On these grounds, applying this motif to the robe design of Wanyan Tong, a Jurchen Lushi of the regular eighth rank, is both historically plausible and culturally logical, and does not contradict the Jin Dynasty's dress regulations. Referring to the green space "Textile with Swan Hunt" in the Metropolitan Museum of Art (Figure 8), the pattern adopts the traditional two-by-two staggered arrangement. The skeleton is based on the drop bead pattern. The swans in the figure are flying on the clear water surface with floating lotus leaves, while Haidongqing is diving down with a vigorous and rapid posture, and the claw teeth are closely linked to the goose neck. This composition not only accurately captures the tension of the falcon's subduction moment, but also creates the majestic momentum of Haidongqing's direct flight to the clouds through the ingenious foil of cloud-and-lotus patterns, evoking the Jurchen nation's pursuit and praise of nature and strength.

Wanyan Tong, as a Lushi of the eighth grade in Jizhou during the Jin Dynasty, holds both Jurchen and local official identities. The courageous spirit and natural feelings contained in the pattern of catching goose by Haidongqing not only fit the traditional aesthetics of the Chunshui and Qiushan of the Jurchen nation, but also reflect the integrity and proficiency of the local officials in the story by virtue of the majestic momentum of the pattern, so that the characters are more suitable for the historical background and identity positioning.



Figure 8. Textile with Swan Hunt (Collection of American Metropolitan Museum of Art)

5. The textual research and analysis of Wanyan Tong's headwear and footwear

5.1 Textual research and analysis of Wanyan Tong's headwear

The design of Wanyan Tong's headwear is based on the black Luo drooping-foot Futou unearthed from the tomb of the king of Qi of the Jin Dynasty (Figure 9). The scarf cap has the national characteristics of the Liao and Jin Dynasties. This black Luo drooping-foot Futou is folded, cut, and sewn with black Luo, showing a semi-circular top scarf shape. At the front, the forehead section is folded and stitched to form a triangular gusset with an open apex, while the rear features overlapping, crossed corners. The top is flat, and the folded nail edge is in the shape of a black Luo block diagonally oriented. The middle passes through a narrow ribbon as the vertical foot of the top, symmetrically falling to the rear of the left and right sides. On the left and right sides of the back edge of the Futou ear, a Nayan (a jade ornament) carved with an openwork design of a white swan and imperial lotus flowers is symmetrically sewn, with the swan's lower rear hole and the left and right wear belts as the drooping feet. (Figure.10)



Figure 9. Black Luo Drooping-foot Futou (unearthed from the tomb of the king of Qi of the Jin Dynasty)



Figure 10. Black Luo Drooping-foot Futou Local restoration map

According to the relevant records of the Jin Dynasty's public clothing, this kind of black Luo drooping-foot Futou belongs to the "pre-formed legacy". It can be seen that it belongs to the central plains clothing category, and its shape originated in the later Zhou Dynasty. *Feng Shi Wen Jian Ji* recorded : " In ancient times, the scarf was used. Emperor Wu of Zhou cut trailing ends that were wrapped rearward to swathe the hair, so it is commonly called Futou". The sovereign, crown prince, various princes, and imperial guardsmen wore versions made of Luo. *Datang Xinyu* also mentioned, folding on the scarf "at the beginning with full width of black cloth to the back of Fu, called Futou. Emperor Wu of Zhou is the four feet ". The reference to the black Luo drooping-foot Futou, the top-fold ribbon, and the drooping

ribbon is four in total, forming a "four foot " shape, which is in line with the system of the later Zhou Dynasty.

Meng Xi Bi Tan further explained : " Futou, also known as four feet, that is, four ribbons. The two ribbons are tied behind the head, and the folded ribbon is tied on the head in turn, so that it is twisted and attached to the top of the head, so it is also called the folded scarf". *Tongzhilue* recorded that Emperor Wu of the Later Zhou Dynasty cut the turban into four feet", called the head scarf, and the common people called the Futou, the imperial edict of the second year of Duangong of Emperor Taizong of Song called the two together as "Futou towel". It can be seen that the head scarf and Futou are essentially similar costumes.

In the Jin Dynasty clothing system, Futou is widely used for official and ceremonial guard attire. Although it is called "scarf " in the regular clothing system, the essence of its shape remains Futou. The *History of Jin* has detailed records of its shape and structure : " The scarf is made of black Luo, topped with a square top, and folded in the back. The two corners under the top are decorated with square Luo, with a diameter of two inches, and each attached under Fangluo is six or seven inches long. Across the transverse forehead band, a series of fine pleats may be arranged. " There are also historical records. The Jin Dynasty called the "scarf on the top " the " Tread Chi ". It can be seen that the Futou unearthed from the tomb of the king of Jin Qi is also called " Tread Chi " in the Jurchen language, a transliteration of the Jurchen term. (Figure.11)

Regarding the question of whether an eighth-rank official was entitled to wear the Futou, the *History of Jin·Yufu Zhi* stipulates in its provisions on regular attire that "the official's regular dress consists of the Futou, belt, round-collar robe, and black leather boots," without imposing any rank-based restriction on the use of the Futou itself. Furthermore, the Futou served as the standard headwear for both civil and military officials throughout the Liao and Jin administrative systems, constituting a standardized component of daily official attire. Although the black Luo drooping-foot Futou unearthed from the tomb of the king of Qi belonged to a prince, its form was widely adopted by officials of various ranks and was not exclusive to the nobility. Therefore, employing this Futou as the headwear for Wanyan Tong, a regular eighth-rank local recorder, is consistent with the Jin Dynasty's sumptuary regulations for official attire.



Figure 11. Five Dynasties Hu Gui A Break for Khitay Hunting (Part) (Beijing Palace Museum Collection)

The structure of the black Luo drooping-foot Futou seems simple, but its design is exquisite. Its uniqueness lies in the fact that the cloth remains intact after disassembly and can continue to be used for other purposes, fully reflecting the ancient design wisdom of "cherishing things". This clever Futou not only had practical value at the time but also had a profound impact on the costume design of later generations. The hat design of the 2022 Beijing Winter Olympics and Paralympic Games awards ceremonial costumes draws inspiration from the black Luo drooping-foot Futou of the Jin Dynasty and applies the Futou's shape transformation to the modern Winter Olympics hat design, thereby conveying the traditional aesthetic connotation and design wisdom of the Chinese nation.

5.2 Textual Research and Analysis of Wanyan Tong's Footwear

Wanyan Tong's footwear refers to records of the Jin Dynasty's clothing system and unearthed cultural relics, and is selected as black leather boots, which are also the most representative footwear of the Jin people.

Since the Sui and Tang Dynasties, the wind of wearing boots has prevailed and has become a regular dress. The

Old Tang Book·YuFuZhi records that the Sui Dynasty and the early Tang Dynasty followed the old system. The emperor's regular dress is also equipped with black leather six-piece boots, and the price is common. Records of black leather boots have also appeared many times in the *New Tang Book* and other documents, indicating that they are widely worn on ceremonial occasions and in daily activities.

According to the clear record of the *History of Jin·Yufu Zhi*, in the Jin Dynasty's informal costume system, black leather boots are also part of it, which is in line with the living characteristics of the Jurchen riding and shooting nation, so they are widely used in the Jin Dynasty. (Figure 12) Combined with the identity of Wanyan Tong Jizhou Lushi, its footwear is suitable for the use of black leather boots worn by Jin people in daily life, and the short boots fit the ankles, which is convenient for walking, riding, shooting, and participating in official activities, taking into account the practicality and etiquette norms. It not only conforms to the standard clothing system for officials in the Jin Dynasty but also coordinates with the overall clothing system, such as plate collar clothing and black Luo drooping-foot Futou, reflecting the daily appearance of local civilian officials in the Jin Dynasty.



Figure 12. Five Dynasties Hu Gui A Break for Khitay Hunting (Part) (Beijing Palace Museum Collection)

6. The overall presentation of Wanyan Tong clothing image design

The overall costume model for Wanyan Tong is based on the unearthed artifacts from the tomb of the king of Qi of the Jin Dynasty in Acheng City, Heilongjiang Province. On this basis, it is fully designed in line with its identity and historical background, aiming to present a character costume image that is both historically accurate and unique. (Figure 13)

The shape of the robe refers to the purple gold brocade cotton robe unearthed from the tomb of the king of Qi of the Jin Dynasty. The robe has the typical characteristics of Jurchen costumes with narrow sleeves and left lapels. The two-layer design of the rear hem not only enhances the warmth of the waist and lower limbs but also effectively increases the leg's range of motion, which is convenient for the daily life of Jurchen people. However, considering that the purple gold brocade cotton robe is not in line with the identity of the official of the eight-grade official of the Wanyan Tong Jizhou Lushi, on the basis of retaining its style, the decoration and color of the robe were adjusted : the color of the robe was adjusted to green to meet the requirements of the eight-grade and nine-grade officials in the *History of Jin·Yufu Zhi*, the selection of the Haidongqing catching goose pattern as the robe pattern, which is staggered up and down, not only reflects the characteristics of the hunting culture of the Chunshui and Qiushan in the Jin Dynasty, but also corresponds to the era and regional background of Wanyan Tong.

Among the headwear, the special scarf hat with the top of the black Luo drooping-foot Futou unearthed from the tomb of the king of Qi in the Jin Dynasty is not only a typical first dress of the Liao and Jin Dynasties, but also a traditional dress inherited from the Central Plains. It is called "scarf " in the informal dress system of the Jin Dynasty, commonly known as Futou, and "Tread Chi " by the Jin people. Its structure is simple, but its design is ingenious. The top is spelled and sewn with a diamond-shaped corner block, wearing a narrow, folded ribbon, and the two vertical feet naturally droop. The choice of the black Luo drooping-foot Futou as Wanyan Tong's headwear, on the one hand, is because it conforms to the first dress regulation of Jin Dynasty officials and can reflect Wanyan Tong's identity ; on the other hand, it carries the historical and cultural connotation of the Jin Dynasty, is a symbol of national integration, and

shows the inheritance and innovation of the Central Plains culture in the Jin Dynasty.

Footwear chose black leather boots for matching. The *History of Jin-Yufu Zhi* states that black leather boots are the everyday attire of the Jin people. The black leather boots of the Jin Dynasty are suitable for fishing and hunting, nomadic life among the Jurchen people, and for Wanyan Tong's daily official duties and life, making them practical.

In the overall costume design, the black Luo drooping foot Futou echoes black leather boots. The green robe reflects Wanyan Tong's identity as an eight-grade official and highlights the Haidongqing-and-goose pattern, with rich Jurchen national characteristics. The craft of weaving gold makes the Haidongqing-and-goose pattern shine on the clothes, adding a gorgeous and solemn aspect to the overall shape and showcasing the Jin Dynasty's superb technological level and the unique cultural connotations of Chunshui and Qiushan. Through the careful design and collocation of the headwear, robe, and footwear, Wanyan Tong's overall costume modeling strengthens Wanyan Tong's upright and righteous official style in the bazaar, vividly restores the character image of the grass-roots officials of the Jin Dynasty, and is also a vivid embodiment of the social and cultural diversity, national inheritance and development of the Jin Dynasty.



Figure 13. Wanyan Tong's Clothing Image Design

7. Summary

This study reconstructs the clothing image of Wanyan Tong, a Jurchen Lushi of the eighth rank in Jizhou Region during the Jin Dynasty, through the cross-referencing of documentary records and archaeological artifacts. The resulting design features a green round-collar robe with a patterned border, decorated with the Haidongqing catching goose motif; a black Luo drooping-foot Futou as the headwear; and black leather boots as the footwear. In terms of garment construction, the robe retains the narrow sleeves and left lapel characteristic of Jurchen tradition, while the Haidongqing pattern embodies the Chunshui hunting culture; the Futou reflects the Jin Dynasty's adoption and adaptation of central plains headwear traditions; and the black leather boots underscore the practical emphasis of Jurchen daily attire.

At the theoretical level, this study fills a gap in the specialized research on the costume restoration of grassroots Jurchen officials in the Jin Dynasty, as previous studies have predominantly focused on the nobility and high-ranking officials, with relatively little attention given to middle- and lower-ranking officials. At the practical level, the reconstructed design provides a referential textual research paradigm for costume design in cultural and museum programs as well as historical-themed film and television productions, demonstrating how documentary research can be systematically translated into visual representation.

There are also some limitations in this study. Due to the fact that there are few physical objects of the clothing of the middle and lower officials in the Jin Dynasty, the restoration work is highly dependent on the physical data provided by the king of Qi Tomb. In the future, new archaeological discoveries are expected to supplement or correct the details of this design scheme.

Data Availability Statement

Data generated during this study are included in this published article.

Conflicts of Interest

The authors declare no competing interests.

Author's Contributions

Conceptualization: Yi.J.Y.; Methodology: S.W; Writing—Original Draft Preparation: Yi.J.Y.; Writing—Review & Editing: S.W. All authors have read and agreed to the published version of the manuscript.

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