The object of this paper is to illustrate the various types of coiffures cultivated by the Chinese women from ancient times till modern. It will be noted that there is considerable difference between the styles cultivated by the higher, as distinguished from the lower, classes. The former wear an ultra-modish and sophisticated style of precise and carefully arranged coiffure, which is the despair of the lower classes, who have neither the leisure nor wealth for such headdresses. No aid to the study and cultivation of beauty has proved so potent as the art of hairdressing; and in this most fascinating art the Chinese woman is certainly supreme. By much care and discrimination in picking up points in the matter of dressing the hair, the Chinese women have, in most cases, arrived at a composite type of coiffure which it would be difficult to improve upon. Besides, fashions and types of beauty do not change so often in China as in foreign countries; hence, we can learn a great deal about the prevailing fashions throughout the centuries. The Chinese women are, however, handicapped because they are mostly all of a dark and generally petite type; although often with regular and expressive features. But among them we look in vain for the fair girl with blue eyes. This makes all the difference in the various types of female beauty, and particularly in the way they dress their hair. And although some of them are moderately tall, elegant in carriage and aristocratic in features, yet, we cannot pick any of them out and say, she is of a Gloria Swanson, Mary Pickford, Betty Compson, Gladys Cooper, Martha Lorber, Norma Shearer, Pauline Frederick, Nazimova, Shirly Mason, and a host of other types of foreign female beauty. Hairdressing is sometimes decorative in intention, and sometimes traditional or symbolic in character, intended to convey the idea of personal dignity, attainment of a certain age, or a certain rank in the community. Among the Chinese the statues and bas-reliefs of the earlier centuries show a very elaborate style of dressing the hair common to both men and women. Periwigs, too, were worn, but not so commonly as in Europe. Chignons, also, were in vogue, but not the style of chignon worn by the Japanese women. At some periods the hair
was divided into tresses, thickly plaited, or into two very broad and flat braids, somewhat similar to the ancient Egyptian hair-dressing as shown in the mural sculptures and paintings.

In some of the coiffures the hair is rolled back from the forehead and temples in a way which reminds us of the "Pompadour" style of hair-dressing which has been in fashion in foreign countries for some decades now. On the whole, the coiffure of the Chinese women is extremely tasteful and well adapted to the head, face and complexion, varying as it does, according to the age and stature of the wearer. But many Chinese women, especially the modern girls, have taken to bobbed hair; so that the "crowning glory" the poets used to rave so much about, and limned in illuminated letters on rare parchment, is now fast becoming just plain hair!

Perhaps not the least interesting are the curious names given to the various styles of coiffure, and some of our foreign lady friends might not regard it as beneath their dignity to adopt some of the styles—name and all.

Following are the names and short descriptions of the various types of coiffure worn by Chinese women given in the accompanying figures.

Fig. 1. --- Chêng-fêng-chi (正鳳髻). Principal (as opposed to Secondary) phoenix headdress. Style worn by Pao Ssŭ (褒姒), Yu Wang's favourite consort, B.c. 781-771. Note the nine tail feathers of the phoenix which form part of the headdress and which give the name to this style of coiffure. The ladies of the Court wore phoenix emblems according to their rank; the highest was a phoenix with nine tail feathers; the next in rank, seven tail feathers; these were followed by five, three and one tail feathers. There were no even numbers. A court lady could therefore be distinguished by the number of tail feathers in her headdress, just as an official was
distinguished by his insignia of official rank. For further particulars of Pao Ssū, see *The China Journal of Science and Arts* for September, 1923, p. 454.

Fig. 2. --- Hsiang-fêng-chi (翔鳳髻). Soaring phoenix. A modified form of Fig. 1. The hair is smoothed down, not puffed. One tail feather denotes the wearer to be one of the lowest ranking court ladies.

Fig. 3.—Chin-hua-chi (金花髻). Brass or gold-leaf ornaments. The ornaments give the name to this style of coiffure. Invented by Têng Man (鄧曼), consort of Duke Chuang of the Chang State. B C. 774.
Fig. 4. --- Wu-yün-huan (五雲鬟). Five clouds coiffure. Invented by Ch'i-chiang (齊姜), consort of Duke Wu of the Chin State. BC. 739.

Fig. 5. --- Fêng-chi (鳳髻). Phoenix coiffure. Note the three tail feathers, showing the wearer to be a court lady of the third rank. Invented by Wu-yen (無鹽), consort of Prince Hsüan of the Ch'i State. c. B.C. 330. She was noted for her extreme ugliness.
Fig. 6.-Chui-ma-chi (墜馬髻). Toppling horse knobs. Han Dynasty style.

Fig. 7.-Shuang-ho-chi (雙合髻). United twin knobs. Invented by Bi-chi (驪姬), consort of Duke Hsien of the Chin State. B.C. 672.
Fig. 8.-Ju-i-chi (如意髻). As-you-wish style. Supposed to resemble the *ju-i* sceptre signifying good wishes. Said to have been first introduced by the infamous Wen Chiang (文姜), consort of Duke Huan of the Lu State. B.C. 719.

Fig. 9.-Lo-fêng-chi (螺峰髻). Spiral peak headdress. Invented by Hsia-chi (夏姬), wife of Hsia-shu-yü (夏叔馭), a Minister of the State of Chʻên. B.C. 590. She was the consort of three reigning emperors and the wife of seven different officials. In spite of her varied career, great rivalry existed among the princes and nobles to gain her favours.

Fig. 10.-Kʻwei-hua-chi (葵花髻). Hollyhock coiffure. Invented by Hsi Fu Jen (息夫人), wife of the chief noble of the Hsi State. c.B.C. 681. The hair is elliptically arranged in ascending coils.
Fig. 11.-To-yün-chi (朵雲髻). Clouds cluster. Also known as Ch'iu-hai-t'ang (秋海棠), Begonia Evansiana. Style worn by the peerless beauty Hsi Shih (西施女), 5th cent. B.C.

Fig. 12.-Pao-lo-chi (寳螺髻). Precious spiral headdress. First introduced by Chang Ch'u-ch'en (張出塵) known as Hung Fu (紅拂), Red Flicker, 615 A.D. Note the pendent called t'iao karh which is suspended from the head. See China Journal of Science and Arts for September, 1923, p. 456.
Fig. 13.-Pai-ho-fen-shao-chi (百合分髾髻). Divided lily bulbs headdress. This style was said to have been in great favour with the Han Emperor Wu Ti. B.C. 90.

Fig. 14.-T'an (髧). Twin tufts. Used by young maidens only.

Fig. 15.-Lii-chi -chi (呂雉髻). Style named after Lii Hou (呂后), consort of Kao Tsu, the founder of the Han Dynasty. B.C. 206.
Fig. 16.-Wai-pien (歪辮). Oblique queue. Generally worn by boys.

Fig. 17.-Chui-ken (墜根). Hanging root. Also known as Hsiaoshun-mao (孝順毛), Filial and obedient queue; and as kuei-chien ch'ou (鬼見愁), "demons are depressed thereat," that is, because of the shortness of the queue which they cannot grasp, his life is thus prolonged.

Fig. 18.-Shuang-wai-pien (雙歪辮). Oblique twin queues.
Fig. 19.-Wang-pa-pien (王八辮). Tortoise queue, from its fanciful resemblance to that creature. Worn by young boys and girls.

Fig. 20.-Wai-chua-chi (歪抓髻). Twisted hair locks.

Fig. 21.-Chong-pien (正辮). Regular (ordinary) queue.
Fig. 22.—Shuang-Wai-mao (雙歪辮). Double wisps.

Fig. 23.—La-ch'ien (蠟千). Candle stick, from its shape.

Fig. 24.—Kuo-ch’üan-erh (鍋圈兒). Circular cooking-pot. A Chinese cooking-pot having a round bottom is fitted into a circular stand. Such a stand is called a kuo-ch’üan-erh.
Fig. 25.-Ma-tzu-kai (馬子蓋). Commode cover. The dressing of the hair in this style is confined to young children under the belief that such an indelicate name will protect it from evil-spirits.

Fig. 26.-Tao-ta-lo (倒打鑼). Beating an inverted gong. Style worn by children.

Fig. 26a.-Same name as Fig. 26, but worn by women.
Fig. 27—Shuang-chi --chiao-pien (雙犄角辮). Double horned queue. Also called kuei-chien-ch’uan (鬼見穿). "If demons see they bore through." The ends of this kind of queue are never tied together for fear that a demon in passing might take advantage of the loop form and insert a stick thus cutting short the child's life or causing it to become ill.
Fig. 28.—Mu-shu-pei (木梳背). Back of a comb—from its resemblance thereto.

Fig. 29.—Wai-mao (歪毛). Oblique wisp.

Fig. 30.—Lao-t'ieh-yin-erh (烙鐡印兒). Mark of branding iron. The hair is all shaven off leaving a small patch of hair resembling a scar left by a branding iron.
Fig. 31.—Kou-la-ch'e (狗拉車). Dog pulling a cart.

Fig. 32.—Shuang-chua-chi (雙抓髻). Double topknots. A style worn by young girls when their locks are fully grown.

Fig. 33.—Nien-nien-shou (年年收). Yearly harvest—emblematical of good crops. Also called kuo-fêng-lou (過風樓). Tower through which the wind blows. This style is worn by the women of
Moukdon. Note the hair-pin, or pien-fang (匾方). In former years both ends were square; during recent years one end is square and the other round.

Fig. 34.—Kao-pa-t'ou (高把頭). High handle coiffure. This style is similar to Fig. 33, but smaller with a shorter bodkin.

Fig. 34a.—Back view of Fig. 34.
Fig. 35.—Hsi-ch'üeh-i or wei (喜鵲尾). Magpie's tail. This fashion has been in vogue for many centuries. Not used by Tartar women.

Fig. 36.—Ta-la-su (搭拉蘇). Hanging knob. Soochow style.

Fig. 37—Yüan-t'ou (圓頭). Round head. The bang or fringe is called hai-erh-fa (孩兒髮).
Fig. 38.—Shuang-chua-chi (雙抓髻). Twin topknots. A modified form of Fig. 32. Only worn by virgins.

Fig. 39.—Chi-liao-t'ou (吉了頭). Cicada’s head. From its fanciful resemblance to that insect. Only worn by Mahommedan women of 50 or more.

Fig. 40.—Style of palace headdress of the Sui (581-618 A.D.) and T'ang (618-905 A.D.) dynasties.
Fig. 41.-Modern style of braided queue worn by young girls.

Fig. 42.--Style of headdress worn by wives of civil officials of the T'ang dynasty.

Fig. 43.-Headband called Chao Chün T'ao (昭君套). Named after Chao Chün the famous heroine and beauty in the harem of Han Yüan Ti B.C. 48 who was surrendered to the Hsiung-nu and drowned herself in the Amur.
Fig. 44.-Wen-chi (文髻). Coiffure named after a servant maid of that name in the employ of the famous scholar Chêng K'ang Cheng (鄭康成). c. 126 A.D.

Fig. 45.-Feng-ch'ih-chi (鳳翅髻). Phoenix wings. Also known as Ts'ao O's coiffure; a famous heroine of the Eastern Han dynasty c, 234 A.D. See New China Review for October 1920. p. 499.
Fig. 46.-Hai-tang-chi (海棠髻). Begonia cluster. Also called hu-tieh-chi (蝴蝶髻). Butterfly tress, and ting-hua-fa (頂花髮). Flower-crowned knot.

Fig. 47.-Shuang-yün-chi (雙雲髻). Twin cloud coils.

Fig. 48.-Shuang-lo-chi (雙螺髻). Twin spirals.
Fig. 49.-Yüan-yang-chi (鴛鴦髻). Mandarin ducks. Being a fanciful resemblance of those love birds back-to-back.

Fig. 50.-Soochow t'ou (蘇州頭), or Soochow chüeh (蘇州撅). That is, Soochow style. Chüeh refers to the bent-in tress at the nape of the neck which is generally stuffed with horse-hair and bound in gauze. The headband, Fig. 43, is generally used with this style of coiffure.

Fig. 51.-Liang-pa-t'ou (兩把頭). Twin handle headdress, worn by Manchu women. Note the pien-fang or bodkin as shown in Fig. 33. A frame-work of thin wire is placed over the natural hair of the head, through which the pien-fang is pierced; and over this false hair and satin is elaborately coifed resembling spreading bat-wings.
Fig. 52.-Back view of Fig. 51.

Fig. 53.-Cap worn by Tartar women during winter. It is made of embroidered satin and the turned-up rim edged with land otter skin dyed black. Such a cap is worn by a widow if entirely of black satin. Old women generally wear either a blue or brown satin cap. The cap is also known as k’un-ch’iu (困秋) to the Chinese, probably Manchu for cap.
Fig. 54.—Hsiao-tsuan (小撮). Small bandbound. Somewhat similar to Fig. 50, but smaller. This style is only used by women who are descendants of the Han dynasty clans.

Fig. 55.—Ma-hua-chua-chi (麻花抓髻). Twisted locks. Style used by young country girls.

Fig. 56.—Yen-ch'ih-chi (雁翅髻). Wild goose wings. Yuan dynasty court style.
Fig. 57.—Fêng-wei-chi (鳳尾髻). Phoenix tails. Chin dynasty court style.

Fig. 58.—Wo-lung-ch’uan (臥龍船). Sleeping dragon's boat.

Fig. 59.—Yin-ting (銀錠). Silver ingot. The shaven spot on the crown is supposed to resemble a small "shoe" of silver.

Fig. 60.—P’an-lung-chi (盤龍髻). Dragon coils.
Fig. 61.—Chih-nü-chi (穉女笄). Maiden's hair, referring to a girl of marriageable age. The hair is bound up in this style when she reaches the age of fifteen.

Fig. 62.—Showing the bangs called ch'i-mei-sui (齊眉穗). generally used with the ta-la-su style, Fig. 36.
Fig. 63.—Yuan-pao-tsuan (元寶). Shoe of sycee coiffure—to its fanciful resemblance to a "shoe" weighing 50 oz, of silver. In Canton this style is called p'an-lung (盤龍), coiled up dragon.

Fig. 64.—Chin-kuo (巾幗). Style of headdress worn by the women of Inner Mongolia and the Mahommedan women of Fengtien. The valance or 'kerchief is the kuo (幗), which is generally made of blue or purple silk or satin.

Fig. 65.—Style of hair worn by young Mongol girls. One red dot on each cheek indicates that she is a virgin. The braided queues are often decorated with cheap jewels.
Fig. 66.—Coiffure of married Mongolian women. Note that the hair is differently shaped over the forehead from a virgin's, *vide* Fig. 65.

Fig. 67.—Shuang-fang-huan (雙鳳鬟). Twin phoenix topknots. Only worn by daughters of a Manchu prince.
Fig. 68.—Kuei-hsiu-chi (閨秀髻). Virgin's coiffure. The very name Kuei-hsiu means a virgin.

Fig. 69.—Back view of Fig. 68. This beautiful coiffure is seldom seen nowadays.

Fig. 70.—Ma-wei or (i) tsuan (馬尾攥). Horse tail coiffure. The queue is bound with horse-hair, hence the name. Mostly worn by country women.

(To be continued)

CHINESE WOMEN'S COIFFURE
BY
L. C. ARLINGTON
Fig. 71.-Ma-hua-t'ou (麻花頭). Twisted locks. Not to be confused with Fig. 55.

Fig. 72.-Kung-ho-t'ou (共和頭). Republican crowned. So called because adopted since the inauguration of the Republic. The hair is coiled into two small and one large topknots.
Fig. 73.-Modern style.

Fig. 74.-Modern style called the vertical "S" twist.

Fig. 75.-Shuang-huan-chi (雙鬟髻). Twin coils.
Fig. 76.-Tien-tzū (鈿子). A Manchu lady's hairdress. It is made up of satin coiled over a framework of bamboo and mounted with gold and silver filigree work and kingfishers' feathers. The crown is made of paper flowers studded with pearls and gems. Only worn twice in a life time. The first time in exchange for the bridal-coiffure (See figures 81, 81a and 81h) on arrival at the bridegroom's house; and the last time when visiting her parents after marriage.

Fig. 77.-Style called Chi (筓), ancient coiffure of an unmarried woman. Chi means the hair-pin on which the hair is bound at the back of the head when she reaches 15, the marriageable age.
Fig. 78.-Ancient style worn by married women.

Fig. 79. and 79a.-Liang-pa-t'ou-tso (兩把頭座). Showing the difference in style between (1) an unmarried and (2) a married woman. In the first figure the hair is smoothed down over the forehead like an inverted V; but in the second figure (of a married woman) the hair is plucked out straight across the forehead. The superfluous hair at the nape of the neck is also plucked out during the first month of marriage under the belief that if allowed to remain, her progeny would be cut off.
Fig. 80.—Modern style called the Horizontal "S" twist. See figure 74.

Fig. 81. 81a. 81b.—Showing three styles of bridal-coiffure just before the nuptials take place; worn while riding in the bridal-chair. The Tien-tzū (Fig. 76) is put on over this style as soon as the bride leaves the bridal-chair.

Fig. 82.—Shuang-pien (雙辮). Twin queues; also called Shuang chui-kên (雙墜根) Twin hanging roots.
Fig. 83.—Pa-wang-pien (霸王鞭). Conqueror's bludgeon. The "Conqueror" refers to Hsiang-yü (項羽). B.e. 233-202 commonly known as Pa-wang who is said to have always carried an iron bludgeon. This style of queue is twisted up very tight making it almost as stiff as a poker.

Fig. 84.—Lo-chi (螺髻). Spiral coils.

Fig. 85.—Lo-chi (螺髻). A modified form of Fig. 84.
Fig. 86.—Chui-t'iao (垂髫). Hanging knob.

Fig. 87.—Ts'ui-chu-chi (翠珠髻). Kingfishers' feathered and pearls—. name taken from the ornaments. Ancient style worn by the more wealthy classes.

Fig. 88.—Kao-kuan (高冠). High crown. Style used by the Peking amahs, and old women in Chihli generally. Not worn by unmarried women or maidens.
Fig. 89.—Back view of Fig. 88.

Fig. 90.—P'ing-san-t'ao (平三套). Modern style of coiffure. Fig.

Fig. 91.—P'ing-san-t'ao (平三套). Peking (ancient) style.
Fig. 92.—P'ing-san-t'ao (平三套). Country style. Although all these three styles are called. 
*P'ing-san-t'ao*, there is considerable difference in the make up. The modern style, Fig. 90, is much smaller and lies close to the head; the tip of the queue resembles the caudal of a fish; whereas, the style shown in Fig. 91, is round flattened in and bound close to the head; while the style shown in Fig. 92, there is considerable spate between the upper wings of the butterfly and the back of the head. The latter form is worn by country women.

Fig. 93.—Mei-jen-chiu (美人鬮). Beauty knobs. Ancient style.
Fig. 94.—Ma-ku-chi (麻姑髻). Named after Ma Ku a Taoist goddess of the 2nd cent. A.D.

Fig. 95.—Ch’i-t’ou-tso (旗頭座). Banner woman’s headdress foundation. Over which the Liang-pa-t’ou, Fig. 51, is worn.

Fig. 96.—Ku-sang-chi (古喪髻). Ancient style of wearing the hair when in mourning.
Fig. 97.—Mourning coiffure.

Fig. 98.—Modern style worn by young ladies.

Fig. 99.—Modern Shanghai style.
Fig. 100.—Style of coiffure worn in ancient times by Taoist nuns.

Fig. 101.—Mourning coiffure worn by Manchu women. Two queues indicate the wearer to be in mourning either for her husband, father-in-law or mother-in-law. On the fourth day of mourning the queues are coiled around the head; vide Fig. 97.

Fig. 102.—San-hua-chi (三花髻). Spiral flower coils.
Fig. 103.—Nung-pu-san (弄不散). Style affected by the demimonde.

Fig. 104.—Yün-chi (雲髻). Cloud puffs. T’ang and Sung styles.

Fig. 105.—Kuei Fei Chi (貴妃髻). Style of coiffure worn by Yang Kuei-fei, the famous beauty and Consort of the T’ang Emperor Ming Huang.
Fig. 106.—Back view of Fig. 105.

Fig. 107.—Hsiu-chi (秀髻). Graceful coiffure. Style worn by young unmarried women.

Fig. 108.—Ts'ui-feng-chi (翠峰髻). Kingfishers' peak coiffure. Also called Lo-chi (螺髻). Spiral topknot.
Fig. 109.—Mao-t’iao (帽條). Only worn during cold weather. Note the difference in style between this and Fig. 43.

Fig. 110.—Yüan-t’ou (圓頭). Round head. The hair is looped over both ears and fastened with hair-pins.

Fig. 111.—Yüan-yang-chi (鴛鴦髻). A modified form of Fig. 49; mandarin ducks.
Fig. 112.—Modern style.

Fig. 113.—San-chua-chi (三髻). Triple tufts. Worn by children of both sexes.
Fig. 114.-Shuang-yuan-t'ou (雙圓頭). Twin whorls. Modern style.

Fig. 115.-Lu-ho-chi (露荷髻). Dew on a lotus leaf—from its likeness in shape to a lotus leaf sprinkled with dew.