

A comparative study of the thimble culture of China and South Korea from an artistic perspective

Xiao, Shiwei* · Zhang, Yan** · Zhang, Wencui*** · Seong,Dongkwon****

The Chinese thimble was first discovered in a Neolithic excavation before 10,000 AD, and a bone needle used by late Paleolithic mountainmen was also unearthed at the Zhoukoudian site in Beijing. In the Shang and Zhou dynasties, bronze cast needles appeared. Three Han Dynasty copper and silver thimble were unearthed in Tomb No.8, Xingyi City, Xingyi, China. In the Han Dynasty, hard iron needles and thimble cast with gold, silver and copper were widely used. Until the development of thimble in the Qing Dynasty reached its peak, the shape and pattern of the thimble reflected the level of craftsmanship and artistic appreciation of thimble. From the perspective of the timeline, the two countries were at the same period, and the Joseon era of South Korea, influenced by Chinese culture, had many similarities and differences in thimble, color and pattern design. In terms of cultural mutual reference and combination, the thimble of the Korean era has become the most representative of female arts and crafts products. Therefore, this paper uses the literature research method to compare the shape, color and pattern of thimble, and lists the pictures of thimble to illustrate the meaning of thimble in the two countries.

This paper collects many historical materials and papers to interpret the charm and inheritance of the boudoir culture of Korea and China, and explores the long history of the two neighboring countries under the Confucian ideology and culture. I hope that this study can provide a reference for the thimble culture in the traditional boudoir culture of Korea and China.

Key words: Tradition, Thimble, Art, Comparative research, Korean-Chinese culture, Five square colors, Pattern

중국의 골무침은 서기 10,000년 전 신석기시대 발굴지에서 처음 발견되었으며, 베이징의 주구점 유적지에서도 구석기시대 말기의 산정동인들이 사용하던 골침이 출토되었다. 상주시대에 청동으로 주조한 침이 출현하였는데, 중국 홍의시 홍의만둔 8호묘에서 한나라 구리, 은 골무침이 3점 출토되었다. 한나라 때 비교적 단단한 철침과 금, 은, 동으로 주조한 골무침이 널리 사용되었다. 정침의 발전이 최고조에 달할 때까지, 재료와 정침의 조형과 문양에서 정침에 대한 현대 사람들의 공예 수준과 예술 심미에 대한 경향을 나타내었다. 시간축으로 보면, 두 나라는 같은 시기에 있으며, 한국의 조선시대는 중국문화의 영향을 받아 색채와 문양 디자인 면에서 공통점과 차이점이 많다. 문화방면에서의 상호 참고와 결합은 조선시대의 골무가 한국민족문화 특색의 가장 대표적인 여성공예미술제품으로 되었다.

따라서 본 논문은 문헌연구법으로 한중 골무에 관한 조형, 색채, 문양을 정리하고 각각의 의미를 일일이 분석하며 골무의 그림과 비교를 나열하여 양국의 골무의 우의를 설명한다. 이 연구는 수많은 사료와 논문을 수집하여 한중 양국의 절친문화의 매력과 전승을 해석하고, 두 이웃국이 유교 사상문화에서 유구한 역사적 계를 발굴해내고자 한다. 또한 본 연구가 한중 전통절친문화 중 골무문화에 대한 참고와 참고가 되기 바란다.

|주제어| 전통, 골무, 예술, 비교연구, 한중, 문화, 오방색, 문양

* Ph.D. Department of X-Cultural Studies, Kookmin University, E-mail: xsw7285@gmail.com), 1st author

** Ph.D. Department of X-Cultural Studies, Kookmin University, E-mail: zhangyan1999@naver.com), The First Co-Author

*** Ph.D. Department of X-Cultural Studies, Kookmin University, E-mail: zhangwencui1001@hotmail.com), The First Co-Author

**** Assistant Professor, Department of X-Cultural Studies, Graduate School, Kookmin University, E-mail: dongkwonseong@kookmin.ac.kr), corresponding author

I. Introduction

Chinese thimble and Korean thimble have a profound history in sewing technology, and each have a unique local characteristic form style in embroidery craft culture, but the culture of different countries will present different cultural forms, with the value of times, regional, national nature and unique cultural creativity. Thimble as essential sewing tool in both women boudoir has a vital position, the ancient Chinese folk has "men master Japanese" said also formed the "female weave male plow" traditional culture historical background, the women of most women in life with good embroidery for virtue and women is the embodiment of a woman's ability and virtue. According to "YanXingLu" records since the qing dynasty into the north dynasty policy, slow, more frequent, promote the cultural exchanges between the two countries, but because of the history, life, political background also created the cultural diversity of the two countries, and the diversity reflected in embroidery and needle technology, and the technology is the reflection of embroidery culture. Therefore, the study of the cultural characteristics, colors and patterns contained in the embroidery and thimble in Korea and China is of certain significance to understanding the contrast of traditional culture.

The relevant research on Korean thimble color and pattern are as follows.

According to the "History of Chinese rhetoric", the title of color words first appeared in the Song Dynasty, the Southern Song Dynasty fan hoof wen in the "on the bed night rain" said: "Lao Du more to color words. Put the first word, but quote the real word, such as 'red into the peach blossom tender, green green leaves new' is also. Otherwise, the language is both weak and hungry." In China, there are the basic meaning and symbolic meaning of the series series of "Qing", "white" and "red" in China and South Korea.(Hao 2018).A comparative study of the basic color words "white" and "black" in China and South Korea(Song 2013). There is also the influence of "Chinese traditional patterns on today's art design"(Chen 2015).

In the south korea have Chinese color language tentatively examines the cultural significance of Chinese five colors and five elements(Koun,2006),".Comparative analysis of the cultural symbolism of Korean and Chinese five colors" examines the similarities and differences of the five color words of "green, red, yellow, white and black" from the perspective of semantics(Kim and Sun 2006). Research on fashion design using traditional thimble(Zhao 2007). Research on thimble in China(Park 1985).Uses Korean traditional thimble for modeling painting performance(Park 2014). In the comparative study of color and patterns in Korea, the study of five square color words is not comprehensive, but there are few studies on the thought of Yin and Yang and five elements, five square colors and patterns used in Korean thimble.

The above advance studies are roughly the color and pattern of thimbles in South Korea. Although there are many studies on five square colors and patterns, there are very few comparative case studies on the shape, color and patterns of thimbles in the two countries, especially Chinese papers.

Although there are cultural comparison, the relevant academic research content is relatively few, and there is no further analysis. Therefore, this paper uses the literature research method, sorting out the shape, color and pattern of thimble to analyze their respective significance, and lists the comparison of thimble pictures to explain the meaning of thimble in the two countries. This paper collects many historical materials and papers to interpret the charm and inheritance of the boudoir culture of Korea and China, and explores the long history of the two neighboring countries under the Confucian ideology and culture. I hope that this study can provide a reference for the thimble culture in the traditional boudoir culture of Korea and China.

This study consists of the theoretical background of the literature survey method and the production and comparative analysis of the works based on this work. The first part introduces the historical and cultural background of the thimble between Korea and China, and understands the local traditional culture and the background of The Times. The second part describes the origin and development history of thimble in Korea and China, and describes the different changes of thimble in different periods. In the last part, we will formally conduct a comparative analysis of the thimble of the two countries. Through the study and comparison of the shape, color and pattern level of the two countries, the production process and traditional artistic style of the two countries can be intuitively studied and comparative analyzed, so as to study the common ground and differences between the two and the beauty of art. Through this process, the researcher believes that the thimble of Korea and China is unique and national culture in the modeling characteristics and colors of the thimble. Therefore, the thimble of the two countries is used to understand the beauty of the thimble culture of the two countries.

II. Literature review

1. The development of thimble in Korea and in Qing Dynasty

The first needles in China were discovered in the Neolithic Age 10,000 AD, and bone needles used by the late Paleolithic climbers were also unearthed at the Zhoukoudian site in Beijing. In the Shang and Zhou dynasties, with the development of metal processing technology, especially in the Bronze Age and the Iron Age, bronze thimble and iron thimble appeared. Three Han dynasty copper and silver thimble were unearthed in No.8 Tomb, Xingyi City. It was not until the Han Dynasty that hard iron needles and thimbles cast with gold, silver, copper and iron were widely used. In the tang dynasty and song dynasty, sewing thimble manufacturing technology was significantly improved, a more fine and diversified thimble, the Ming and qing dynasties, with the development of handicraft industry and the prosperity of folk art, thimble has reached the peak of every

necessary sewing necessities, sewing needle and thimble demand and manufacturing technology. The thimble in this period has been innovated and improved in the material and production modeling technology, integrating the traditional Chinese art and craft (Tao 2022). This study holds practical significance in analyzing aesthetic demand factors within the realm of film and television art, impacting the film industry, marketing strategies, cultural communication, and art education. Guidance for the Film Industry: Filmmakers, directors, and screenwriters can gain a better understanding of audience preferences through this study's illumination of various factors influencing aesthetic demands. This insight can lead to the creation of work tailored to market demands, thereby enhancing a work's competitive advantage (Lyu 2023; Zhu 2023; Zhang 2023; Seong 2023). The freedom of culture, in artistic intuition, nature, as Schiller said, is the existence of free will, the continuation of things as usual, the self-existence under their own unchanging laws, and the quiet creative life displayed by natural things and the quiet function from themselves (Park 2020). South Korea is a country with an excellent history and culture. With the increasing economic pressure, it is urgent to use the power of culture for product design, which can not only achieve the spread of culture, but also achieve the growth of the real economy. According to the research results of this paper, cultural product innovation and economic growth are positively correlated. When Korean enterprises enter the Chinese market, they can integrate Korean or local cultural elements into the product design, so as to achieve cultural interaction and increase product revenue (Wang 2022; Zhang 2022).

The thimble was unearthed in the 1st century AD. According to the record, the thimble is the same as the current thimble form. Different records of thimble In the Korean era, 'thimble is called or nail'. The main production material of Korean thimble is the most used in Ming and satin, cotton, yarn, Luo will also be used. In the Korean era, Korean embroidery reached its peak. With the prosperity of embroidery techniques, the thimble was decorated in a variety of colors and complex embroidery patterns. Embroidery thimble in this period has been an indispensable part of the boudoir. The Joseon dynasty from 1392 to 1910, the embroidery art developed further. During this period, embroidery thimble was widely popular among the people, not only the patent of the aristocracy. More exquisite skills, pattern patterns are also more diversified. The development of Korean embroidery thimble shows the diversity of traditional Korean craft and culture. These thimbles connect the past and the present, creating new value through the fusion of traditional art aesthetics and thimble design. The thimble respectively reflects the long history and culture, the craft level and the artistic aesthetic tendency of the sewing technology of the two countries.

2. Cultural background and pioneering research of thimble in Korea and China

China's earliest "needle" is bone needle, stone age, more famous is unearthed in Beijing Zhoukoudian site late paleolithic cave people use bone

needle, to the Shang and Zhou period with bronze casting needle, until the Han Dynasty widely used iron needle, at the same time the correlation of needle cloth implements "needle" commonly used gold, silver, copper material casting. The Book of Rites 《礼记·昏义》 Yi "recorded" teach the ritual: so the holy king heavy, is the ancient woman married in March, the ancestral temple is not destroyed, taught in the palace, ancestral temple is destroyed, teach in the clan, teach women's morality, women, women's appearance, women's merit. Teach the sacrifice, fish, algae, so become women. say Three months before the ancient noble women got married, the women needed to conduct intensive education, the content was "women's morality, women's speech, women's appearance, women's merit". Zheng Xuan, a master of classics in the Han Dynasty, annotated that "silk hemp", which refers to textile, embroidery, sewing and other female red affairs, that is, needlework. The above part can be seen from the importance of female workers to contemporary women since the Han Dynasty. 《仪礼·丧服·子夏传》《周礼·天官·九嫔》 The biography of "three obedience and four virtues" is recorded in the rites of Zhou, mourning fu and Nine concubines. That is, three from is "not married from the father, both married from the husband, the husband died from the son". The four virtues are "women's morality, women's speech, women's appearance, and women's merit" as the standard used by men to choose their wives, and "women's merit" is the meaning of women workers, which shows the social status of ancient women in contemporary times. 《明·赵弼：青城隱者記》 Ming Zhao Bi Qingcheng Hermit recorded "female weaving male ploughing". That is, there is the principle of social division of labor between men and women inside and outside. The man ploughing the field is responsible for the farm work in the field, while the woman is responsible for the textile and sewing workers at home. In ancient and modern Chinese history can be seen in ancient women and sewing women is an inseparable part of women. Women workers are prevalent among both the upper class and the civilian class.

The traditional Korean thimble was unearthed in the 1st century by BC. The thimble was made of silver and looks like a modern thimble. (五洲衍文長箋散稿). "Wuzhou Yan Wen long draft" recorded the name of the thimble or nail. The two countries have the same name. The standard language of Korean thimble is the nail, and there are many dialects. For example (골매, 골맹이, 골모, 골미). '골매' It is the dialect of Juji, Danyang, Datian, Quanzhou, Kunshan, Fu'an, Tianyang, Zhendao, Luojiang and Jeju. '골맹이' It is the dialect of Kunli, Kunshan, Kimda. '골모' It is the dialect of Woohshan, Hasun. '골미' It is the dialect of Anton, Beacon, Shangqing, Xian'an, Qingzhou, Wochuan, Bird, Datian, Yuejun, Jingshan County. The name is also different according to different local dialects. 《閨中七友爭論記》 Seven Friends in boudoir say recorded the seven things women must use to mend clothes, needle, thread, ruler, scissors, iron, iron, thimble. Let them move like human beings, through their smooth art, competing for fame and profit of the human society satire. For North Korean women, needlework must have important etiquette and morality together with their virtue, appearance, speech and textile. 《閨中七友爭論記》 Seven friends in the thimble is

described as black hat grandma, loved by the lady. Thimble in the seven friends is the most collection, because of the use of unique embroidery patterns, color, materials, technical pattern diversification, gradually manifested as the women's artistic beauty consciousness.

There are many methods to analyze the thimble paper, but there is no one on the thimble control study in the two countries. Therefore, the first research is based on the control study between Korea and China.

The first study on color(色彩). South Korea in the five colors from five lines of Yin and Yang, Yin and Yang five elements are divided into fire, water, wood, gold, yellow five elements, called the five lines, five elements of "caused by the natural phenomenon, the world view of life", the five lines according to the rise and fall of Yin and Yang, bring "mutually mutually" change(Park,1985). The thinking system of Yin and Yang and five elements (this thought) gives the meaning of clothing, folk customs and life style, which is used in the spiritual world and daily life according to the symbols of etiquette or system related colors. Yin and Yang and the five elements refer to the activity elements of all things into fire, water, wood, gold and earth, running naturally under the interaction of the five elements and dominating the good fortune of life. The five elements are produced with the change of thought. The color used in the thimble is also considered to be based on the reflection of Yin, Yang and five elements, so this study also analyzed the five square color as the standard(Joon 2007). Since ancient times, Korea has had a color culture based on the thought of Yin and Yang and five elements. Yin and Yang, five elements and five elements are represented in color, which is called five square colors. Five square color refers to the harmony of color and even the harmony of the universe of the traditional Chinese color system. China's traditional color is not only used as an element of the pursuit of beauty in daily life, but also used as a manifestation of the symbolic meaning of the thought of Yin and Yang and the five elements(Jeong 2005). According to the five elements of Yin and Yang, first of all, the two energy of Yin and Yang are produced in the infinite without any form, and the two energy of heaven and earth. the two energy of Yin and Yang produce five elements, which are the five elements of wood, fire, earth, gold and water. First of all, the five sides of east, west, south and central constitute the main skeleton, which is directly related to the five seasons, five colors, five flavors, five permanent, five viscera, five features, five tones and five things. Although the theory of Yin and Yang and the five elements was born in China, it was influenced by the whole Oriental cultural circle. In the 1870s, the pragmatic school was sent to Korea. Before the world view of natural science entered, the basic idea of understanding the world was the ideological system of Yin and Yang in ancient China. Therefore, both countries took the "five colors" structure based on the theory of Yin and Yang and five elements as the main skeleton(Kim 2006; Sun 2006). A first study on patterns.The nature of the pattern in the Korean era was not important, but according to the pattern theme of Confucianism and Buddhist legends, facts and hopes, added the thought of immortality derived from the thought of Chinese immortals, showing the auspicious meaning(Park 1985).From the beginning of the

founding of the People's Republic of China, the Korean era suppressed Buddhism and advocated Confucianism, so it used more realistic themes in patterns, and paid more attention to the variety of types than creativity. Therefore, the beauty of the pattern itself is not a problem, but the pattern acting on the background, making it concise and pure. Therefore, the remarkable use of flowers and flowers in the overall decoration, the more to the later generations, the simpler the style(Joon 2007). Most of them use the common plant patterns around life, choosing the auspicious patterns and the patterns of many male, rich and strong doctors representing the farming thought. The pattern character on the thimble does not mean the essential beauty of the pattern, but the significance of the Confucian and Buddhist patterns of the pattern. And added the thought of immortality from the thought of Chinese immortals, expressing the meaning of the classic(Jeong 2005).

III. Chinese folk thimble and Korean traditional thimble are compared through the artistic perspective

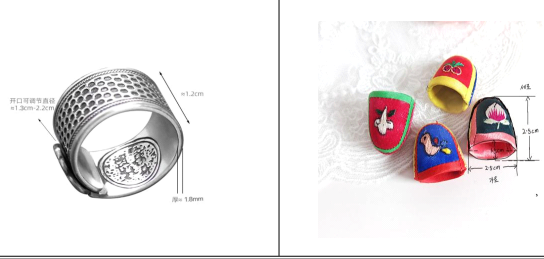


[Figure 1] A thimble photo of the Korean Arts and Crafts Museum

<Table 1> A "Thimble size table" for South Korea and China

China				South Korea		
size	wide	thick	quantity	horizontal	vertical	wide
1.2cm	1.1cm	0.5mm	54	2.5cm	2.5cm	1.5cm
1.4cm	1.1cm	1.8mm	37	2cm	2.5cm	1.4cm
1.7cm	1.1cm	1.8mm	20	2cm	2.5cm	1.2cm
x	x	x	9	3cm	3.6cm	1.7cm

Number of average thimble measures



In the Korean era, the thimble was made by women themselves, and the

shape has not changed. Different from European and American countries, the size of the Korean thimble is designed according to the size of their index finger, and the size and thickness may be different according to each person's situation. Because of its function and practicality, women pay attention to the thimble shape has also been recognized. Because of the beautiful Korean thimble form, plus the embroidery pattern on the thimble as a decoration is very popular with women. The following is a field survey of 120 thimbles in the Korean Arts and Crafts Museum. The size of Korean thimble is a little different, but the size of the most used is 2.5×2.5 generally according to the size of the first section of the right index finger. Figure2 means the thimble in the Qing Dynasty was similar to a ring, which was greatly different from the shape of the thimble in Korea and Europe. The Chinese thimble was usually worn on the middle finger of the right hand and was usually made by craftsmen in the Qing Dynasty. According to the size of the adult female middle finger, the most wearing is 1.41×1.1, And the biggest difference in the Korean era is that the diameter of the thimble in the Qing Dynasty can be adjusted, which can avoid the trouble caused by size.

Color analysis

Color is a symbol of the national and social concept, it is a kind of universality become a unique element, the Korean era has five lines of Yin and Yang, such a thought system, including ethnic, clothing, culture, art, etc., etc., it is endowed with meaning, in the spiritual world and daily life and etiquette system is associated, according to the symbolic significance of color.(陰陽五行說). The theory of Yin and Yang and the five elements refers to the world view that the activity elements of fire, water, wood, gold and earth are divided into five elements. According to the interaction of the five elements, the five elements dominate life, evil and fortune, and the five elements bring the thought of changing each other according to the strengths of Yin and Yang(Kim 1973).The colors used in the thimble are also based on the theory of Yin, Yang and five elements, so this study also focuses on the five square colors.

<Table 2> The Yin and Yang and the five elements say (陰陽五行說)

The five elements	position	Color	Season	Mifical creatures	Yin-yang theory	Five is still	Five static	symbolize	Body
木	東	青	春	青龍	陽	仁	喜	創造, 新生, 生殖	肝
火	南	赤	夏	朱雀	陽	禮	樂	敗, 喪	心
土	中央	黃	×	人皇	陽	信	怨	溫和, 茂盛	胃
金	西	白	秋	白虎	陰	義	怒	凶, 挫折	肺
水	北	黑	冬	玄武	陰	智	哀	光明, 生氣	腎

Red is in the Yin and Yang and the five elements is the color of fire, refers to the five elements of the heat of mild, everything luxuriant, vibrant people, on behalf of summer, on behalf of the emotional music, on behalf of the south, the messenger is the rosefinch, in the five chang on behalf of the

ceremony(Kim 1989). Cyan is the meaning of the five lines of Yin and Yang Oriental orientation color, represents the east, is the sun rises, a symbol of creation, new, reproductive, hope, is the most vigorous sun be the spirit of the day, cyan belongs to the spring, in the season, the five lines of wood, on the p 5 is Korean to blue and white showed strong preference, think blue is like the color of the incorruptible of a crane, cyan system has a lot of jade, jade, navy, blue, green, blue and other colors(Lee 2012).The yellow system in the middle of the Yin and Yang and the five elements represents the power of the sun, the power of god, and also the decline and death. Yellow belongs to the earth in Yin, Yang and the five elements, and is respected as the root of all colors. In the Qing Dynasty, yellow is the right color only used by the emperor. Influenced by Chinese culture, the color concept is formed, and the color of the emperor is used to show the noble colors(Xin 1996; Mung 1996). Represents the four seasons in the season, in the Wuchang mean letter, before the unification of Silla, is not regarded as the upper color, but after the unification of Silla, under the influence of the Tang Dynasty yellow is regarded as the most superior color, the yellow of the early Korean era so there are not many yellow thimbles. Black system according to the Yin and Yang five elements black is the color of the north, is the dark, dark color. Five elements represent water, and the season is winter. Know something in terms of action. It has a feminine nature, like water flowing from top to bottom, like to permeate the characteristics, in charge of human wisdom, symbolizing the secret mystery. In folk beliefs, the ink water word is used as a talisman to prevent fire and stuck to the place where the fire is handled. Also has the significance of collecting and storing all things seeds, black is also the taboo color of wedding supplies, so black is not much thimbles.(Lee 2002). According to the Yin and Yang, the five elements represent the west, the five elements represent gold, the season represent autumn, and the righteousness in action. In the Korean era, white represented the noble spirit of transcendent existence, which means that the state of absence before birth or beginning is the original color of the beginning color(Lee 2002)And a symbol of good, clean, a symbol of holy, sun, white mainly used for no pattern of thimble than decorative level more for functional purposes(Lee 2006).

Because the main materials of Chinese thimble are copper, iron, silver and other metals, it is relatively single compared with South Korea, because the production material is metal, it can only present its main color in color. The Korean thimble is made of bright and satin, cotton, yarn and other materials, so different colors can be used in color.

Pattern analysis



The Korean traditional pattern can be said to be a manifestation of the traditional beauty consciousness of the Korean people, and also has the characteristics of different patterns from other countries. As the foundation of the formation of South Korean patterns, the traditional beauty consciousness of South Koreans can be said to be formed on the basis of nature, history and religion in South Korea. In the Korean era, since the

beginning of the founding, it suppressed Buddhism and advocated Confucianism. Therefore, it also used more realistic themes in patterns, and paid more attention to the variety of types than creativity(Gu 2007).Therefore, the beauty of the pattern itself is not a problem, but the pattern acting on the background, making it concise and pure. Therefore, the use of flowers and ten flowers in the overall decoration, the more to later generations, the simpler the style. The embroidery patterns on the thimble are simply placed into unit patterns with plant patterns, animal patterns, geometric patterns, and various types. It reflects women’s expectations for wealth, family wealth, continuity of children and longevity, all of which come from the Confucian realistic philosophy of life(Liu 1998).


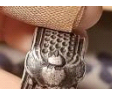
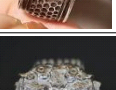
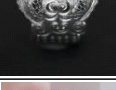
Chinese traditional patterns have a long history and a long history, since ancient times, all fields have been engraved with the characteristics of traditional patterns. China is a great art country with thousands of years of cultural tradition. Decoration patterns appear along with the birth of human beings, which has a long history and magnificent achievements in China. China’s traditional decorative patterns are highly varied and colorful. Not only beautiful shapes, different styles, diverse changes, with national characteristics and different style of the attached carrier, pottery pattern, bronze pattern, embroidery patterns, jade patterns, etc.; because of the different decoration content can be divided into animal patterns, plant patterns, geometric pattern, character pattern, natural and world pattern, life scene patterns, etc. In the Qing Dynasty, the traditional pattern was widely quoted in the thimble, and the needle of women workers also pursued the beauty of implication. The Chinese thimble evolved from single to diversified patterns, and in the late Qing Dynasty, the arts and crafts reached the peak(Xuan 1981).

The neighboring countries of Korea and China have many similarities and differences in the thimble culture and other aspects, and the thimble patterns also have common types and meanings. Through the traditional patterns of the two countries, we can understand the aesthetics and implication of the traditional thimble patterns of the contemporary women in the two countries(Shen 1998).

<Table 3> Thimble pattern drawing and implied meaning arrangement

South Korea			
Discriminate	Pattern type	Implied meaning	The pattern diagram
Animal pattern	Butterfly lines	Men and women in harmony, free to love, creation.	
	Bat grain	More prolific, more male	
	Mandarin duck grain	Conjugal affection	
	Crane grain	Noble	

<Table 4> Thimble pattern drawing and implied meaning arrangement

China			
Discriminate	Pattern type	Implied meaning	The pattern diagram
Animal pattern	Butterfly lines	Men and women are faithful in love, good luck	
	Bat grain	Seek good luck and avoid evil, seek wealth, longevity, shun, (bat = blessing)	
	Mandarin duck grain	Many children and more blessings, auspicious	
	Crane grain	Noble	

South Korea Korean era and the qing dynasty geographical adjacent, the long-term exchanges between the two countries have similar pattern cultural background, due to regional, political reasons, the two countries learn from each other for a long time, in the two countries in traditional pattern species and moral is very similar, are by: animal pattern, plant pattern, geometric pattern, characters, text and symbol pattern, natural and world phase pattern and characters and other patterns.

Animal pattern

①Butterfly lines

In South Korea, the butterfly pattern represents the beautiful symbol of

happiness, happiness and free love, showing the love and yearning between men and women to create a new life, and is used as a means to express love(Imm,2004).Zhuangzi's Butterfly Dream《蝴蝶夢》 is extended and is regarded as a symbol of harmony between men and women. Butterfly patterns represent the faithful love between men and women, but also reflect the good wishes of good luck.(Kim,1968).《梁山伯与祝英台》Liang Shanbo and Zhu Yingtai, one of the four famous love stories known in China for thousands of years, describes the hero and heroine turning into butterflies. Both Korea and China had a feudal historical background in ancient times. In Mencius《孟子·滕文公下》 "arranged a match without the orders of parents," the marriage between men and women should follow the parents. Both countries have the freedom and yearning for love and marriage between men and women for butterfly patterns.

②Bat pattern

The Korean bat pattern was originally the Korean era, bat pattern is a symbol of blessing, is the auspicious pattern representing longevity, many men. Bats are long, long and reproductive, and are therefore used as symbols of multiple men and longevity.(Hou 2004). The Chinese bat pattern is a traditional Chinese pattern. The word "bat" and "fu" are homonym, with "blessing from heaven" and "fu to". In addition, bats are regarded as a symbol of longevity in China, and the bat pattern is also given the meaning of seeking good luck and avoiding evil, seeking wealth, combining longevity and prosperity(Bai 2018).

③Mandarin duck pattern

The Korean mandarin duck pattern represents the meaning of marital love, and the two are often placed opposite. Generally, the wedding scenes such as clothes, quilts, pillows and other daily necessities are often embroidered with mandarin duck pattern.(Ren 2004).Chinese yuan is a male bird, the duck is a female bird, belongs to the medium-sized duck of wild geese, smaller than the duck body, in ancient times belongs to the rare bird.InChinesefolkloreandliteraryconsciousness,theMandarinDuckisknown to allagestosymbolizetheharmoniousandloyalloveofhusbandandwife,andthere isaproverbthat"onlyenvytheMandarinDuckandnotenvytheimmortals".InthetraditionalChinesepattern,therearemanyauspiciouspatternswithmandarinducksasmaterialstosymbolizeloyalloveandhappy marriage(Li 2022).








④Crane pattern

Korean crane pattern is a kind of ten immortal, which is often used in Korean official clothing, architecture and furniture. People feel that cranes have elegant posture and are loved by people. The crane pattern is used together with pine trees, also known as cranes(Cai 2006). The Chinese crane pattern is a typical traditional Chinese pattern. The ancients used cranes as fairy birds, implying a longevity(淮南子·說林訓).

<Table 5> Korean plant patterns

South Korea			
Plant patterns	Peach grain	long life	
	Chrysanthemum grain	Wealth and fortune, longevity died	
	Lotus grain	Clean, pure, create life, prosperity, prolong life	
	Plum blossom grain	Integrity, integrity, and longevity	
	Song wen grain	Wealth and glory, many happiness, many men	
	Pomegranate grain	Many men, more happiness, many children	
	Not old grass grain	ever-young	

<Table 6 > China plant patterns

China			
Plant patterns	Peach grain	long life	
	Chrysanthemum grain	High spirit and integrity, longevity	
	Lotus grain	Clean, pure, create life,	
	Plum blossom grain	Strong, elegant, moral integrity, live a long life	
	Song wen grain	Live long, simple and noble	
	Pomegranate grain	Happiness and prosperity	
	Not old grass grain	One of the eight treasures of Taoism (Calabash = Fulu)	

①Plant patterns : The Korea plum symbolizes integrity and courage, while in China, the plum blossom pattern, often combined with pine and bamboo, represents moral strength and has enriched literati culture with its elegant spirit and romantic artistic expressions.

Korea plum is one of the four gentlemen, a symbol of integrity, courage, noble meaning. The plum blossom in winter, the leaves look like dead, but the next year will blossom attributes and is regarded as a symbol of longevity(Yim 2004).China plum since the Ming and Qing Dynasties, the plum blossom pattern is one of the most popular traditional moral patterns.Plum blossom, pine and bamboo, the three cold biological

characteristics, in the combination of the tenacious and indomitable moral character. Under the influence of the social praise of the gentleman's character and the pursuit of the ideal personality of the literati and the literati culture, the plum blossom pattern has added to the elegant spirit of the literati and the romantic artistic conception of poetry and painting(Wu 2021).

②Peach pattern : In Korea, peaches, known as Xiantao, symbolize longevity, while in China, they are revered as a divine fruit with the ability to dispel evil, protect health, and symbolize longevity.

Peaches are called Xiantao in Korea, also known as the "The Queen Mother of the West Xiantao. Peaches have the meaning of "longevity". In China, peaches are considered to be a strange god, Compendium of Materia Medica also called peach tree fairy wood, its fruit is fairy fruit, can dispel evil after eating.(Jiang 1996)."Peach" has the meaning of "longevity", and its pattern is usually called "longevity peach grain". In ancient times, eating more peaches can prolong the life, therefore, peaches are also known as the "fairy fruit". China's concept of longevity as a blessing originated in the Shang Dynasty, listing peach, a beneficial fruit for good health, as the honor of the five fruits. Peach also has a good meaning of exorcising demons and ghosts and protecting all living beings(Wang 2023).

③Chrysanthemum pattern: Chrysanthemum symbolizes wealth, fortune, and longevity in Korea and is esteemed for its invigorating properties in ancient China, revered as a symbol of both longevity and elegance.

In Korea, chrysanthemum is one of the four gentlemen, carrying the hope of wealth and fortune and longevity. Therefore, chrysanthemum is not only a symbolic system that scholars like, so it is not only the palace, but also familiar with ordinary women. From the folk to the royal family, chrysanthemum patterns can be seen in many costumes, jewelry and utensils. Because in looking forward to wealth, longevity, there is no identity of high and low points(Li 2006). In ancient Chinese, chrysanthemum can light the body and replenish qi, which is a sign of longevity. Chrysanthemum is also regarded as the "recluse" in the flower group, and praised for its far wind and cold frost more fresh. So often called a gentleman(Wu 2019).

④Lotus pattern:The lotus is revered in Buddhism for its symbolism of purity and detachment, while also cherished in ancient times for its association with prosperity and fertility due to its strong vitality and the symbolism of "lotus life."

Because of its elegant and noble appearance beyond the secular world, Buddhism regards lotus as a symbol of cleanliness and purity, and links this attribute with Buddhist teachings as a symbol of detachment, bodhi, purification and other concepts. Has also been cherished as a symbol of the creation of life and prosperity since ancient times, the reason lies in the strong vitality of the lotus. Moreover, lotus is different from ordinary plants, which has the characteristics of flowers and fruits growing at the same time, so it also has the significance of "lotus life", that is, "acquiring children one

after another". In addition, the seeds on the lotus seeds symbolize many men.

(Xu 1995). The ancient lotus flower is one of the traditional patterns., Rising from the prevalence of Buddhism, rich in forms, deeply loved by the public. The lotus is endowed with the meaning of beauty and purity: the perfect personality in the hearts of the gentleman and the prayer of many children in the hearts of the people(Li 2023).

⑤Pine pattern: Korean pine is revered as a symbol of immortality, while Chinese pine represents strength, elegance, and longevity, embodying the enduring character and resilience admired in both cultures.

Korean pine is a kind of ten immortal. In Korean pine is very popular as a symbol of immortality. In the Korean pine, it is regarded as a symbol of immortality. In the Korean era, people liked the ten life screen including pine trees. In order to commemorate their friend's 60 or 70, they also painted pine paintings with the theme of longevity as a gift(Jin 1996). Chinese pine grain is a kind of common decorative pattern since the Song Dynasty, with the meaning of strength, elegance and longevity, and has a firm character. Pine tree is also one of the three friends of Han. In the Song Dynasty landscape painting, there is a saying that "no pine, no mountain". In the Analects of Confucius, Confucius once said, "The cold, and then know the pine and cypress wither." Pine growth slowly, at the beginning of the ground, it is hard to avoid the snow pressure wind, give people with the association of talent, heroes fell. Pine age for a long time, the winter does not wither, so also regarded as the ancients, to celebrate, Yu Changsheng. During the Ming and Qing Dynasties, pine often associated with cranes, and the unity of pine cranes meant "purity and longevity"(Wang 2011).

⑥Pomegranate pattern: In Korea, pomegranate symbolizes happiness, longevity, and the hope for many children, while in Chinese culture, it represents prosperity and abundance, embodying the desire for a successful and prosperous family life.

Pomegranate is known as "three duo" together with peaches and bergamot, including many men, happiness and longevity, symbolizing the greatest happiness in life. Pomegranate is a fruit of many seeds, which reminds people of many sun and many men. The taste of the fruit is also very sour, suitable for the taste of pregnant women, and has the symbolic significance of producing sons and many sons(Lin 2004). In Chinese traditional culture, the most prominent and the most prominent auspicious meaning of pomegranate is "many children and many blessings". child, represents the rich harvest and prosperous population, and the Chinese nation has always regarded the prosperity as a symbol of a happy family success. Therefore, pomegranate fruit, as a symbol of many children, fits people's psychology, and pomegranate grain has become one of the auspicious patterns(Yang 2012).

⑦Peony pattern : In ancient China, peony was revered as a symbol of wealth and prosperity, while in Korea, it represented peace, harmony, and

family prosperity, with its luxurious petals earning it the title "King of Flowers" in both cultures.

In ancient China, peony was not only highly respected by emperors and powerful people, and regarded it as a representative of wealth, power and wealth, but also the people followed this trend, treating peony as a symbol of praying for peace and harmony and bringing wealth. In the Tang Dynasty, peony was already known as "King of Flowers". Because of its high price and common people's inability to consume it, peony became a symbol of wealth at that time (Yang 2017). As recorded in the remains of The Three Kingdoms of Korea, the peony flowers of Queen Shilla were spread from the Tang Dynasty to Shilla. The petals are very attractive and gorgeous, so they are called the king of flowers. Peony pattern is mainly used in ceramics, indoor furniture and other indoor crafts, which is interpreted as the meaning that peony is a symbol of family harmony (Cui 2006). In particular, the patterns used by peony and lotus, namely peony and lotus, together with the meaning of immortality, harmony, prosperity, and regeneration, are implied as a symbol of wealth, and convey the auspicious meaning (Cui 1987).

⑧ Not old grass pattern: The old grass pattern symbolizes longevity and immortality, while in Chinese legend, it is believed to grant eternal life if consumed, growing in the mystical realm of Kunlun Mountain.

In Korea, the old grass pattern is a kind of ten immortality, which is a mysterious plant of immortality, which means longevity as the name suggests. Not old grass is also called ganoderma lucidum, cheese grass, is the fairy living fairyland herbs, will not be the actual mysterious plant pattern. In Chinese legend, the Dan water flowing under the Kunlun Mountains and the water gushing from the jade, as well as the old grass growing in the gap of the stone, will live forever if people eat it (Park 2014). Also in China's Kunlun Mountain legend grew not old grass.

⑨ Calabash pattern: The calabash symbolizes wealth, prosperity, and the blessing of many children, with its association with "Fu Lu Shou" and its use as an auspicious object in various cultures and religions, including Taoism.

Calabash has different symbolic meanings in different fields, and it is an auspicious object with a broad mass base. There is a folk saying that "the gourd is fu Lu". Is a symbol of wealth. Because of its branch and stem called "vine", "vine" and "million" homophonic, "vine" and "ten generation" homophonic. "Fu Lu", "ten Dai" is "Fu Lu Shou". Calabash because of many seeds, also has the meaning of many children, often used to symbolize the prosperity of children and grandchildren. The creation myth of many nationalities is related to the gourd. Calabash is one of the eight treasures of Taoism in China. Calabash pattern is the decorative pattern of gourd form, and it is an ancient auspicious symbol in China (Henry 2020).

3. Other patterns

① Geometry pattern

Korean geometric pattern refers to an abstract pattern composed of straight lines or curves horizontal, vertical, oblique, and circle. Geometrical pattern is the opposite concept of dynamic and plant pattern. Compared with dynamic and plant patterns, which describe the natural state of living things, geometric pattern is an abstract expression of natural phenomena. Geometric patterns are rarely used in Korea and China (Park 1985).

② Dermato glyphic pattern

Cloud ire symbolizes promotion and good luck. It is the traditional pattern of ancient China and one of the few patterns that run through Chinese history. Clouds and rain determine the harvest, so people in the farming culture feared the clouds (Liang 2007).

③ Text pattern

Based on specific characters, the characters were appropriately changed according to Confucian and Buddhist thoughts or folk beliefs at that time. People will embroider the expected words on their thimbles to pray for what they want.

④ "如意" Ruyi pattern

Ruyi originated from the "claw battle", that is, tickling, its own use is convenient, no demand, can be satisfactory, so it is called "Ruyi" vulgar called "do not ask for people". It is also one of the eight treasures of Buddha, used to record scriptures, or only for display. Experienced the change of dynasties, the decorative function of Ruyi is more and more obvious, and the good omen of praying for all the best, making the "Ruyi grain" this symbol of auspicious and rich pattern arises at the historic moment (Liu 2011).

⑤ Text (Fu福) character pattern

The fu character line is a kind of text lines, the "fu" character graphic as decoration, with the meaning of blessing.

IV. Conclusion

1. Practical Significance

In the North Korean era, women created and enjoyed their own culture in the boudoir, their own space, under the basic idea of Confucianism. In this context, the boudoir culture takes women as the main body, creating their own culture, reflecting the exquisite aesthetic consciousness. In this paper, through the analysis of the thimble of the South Korea and the Qing Dynasty of China, the detailed comparison of the shape, the use of color and the type of patterns, and the comparison of the thimble of the Qing Dynasty has a great difference in shape, for example? The thimble in the Korean era was based on embroidery technology, while the thimble in the Qing Dynasty was

mostly silver, copper and iron with similar shapes and rings. Both are completely different in statues and materials. The Korean thimble is made by women themselves, which reflects the proficiency of Korean women in embroidery technology. The thimble in the Qing Dynasty was made of silver and copper by the craftsmen. In terms of color, the two countries thimble is also completely different, the Korean era in the thimble color using the traditional Yin and Yang five elements five square color ideology, for example, Chinese thimble materials are made of silver, copper, gold, iron and other metal elements, so the color is relatively simple. In terms of patterns, both countries have the same patterns and species. The two neighboring countries, due to political, cultural diplomacy and other reasons, interact with each other, and the traditional Chinese patterns are also integrated into the Korean era in mutual learning and development.

The development of everything is changing, it is a spiral process thimble culture is no exception. With the passage of time, the thimble technology and modeling technology of China and South Korea are also constantly improving and improving. The thimble culture in the Korean era has distinct craft characteristics and unique artistic beauty reflects the contemporary women's consciousness of beauty.

Through the comparative analysis of this survey, it is concluded that the Korean era thimble and the Qing Dynasty thimble have many common points and differences, which are as follows:

Model: the thimble of Korean era is given priority to with embroidery craft, and thimble of Chinese Qing Dynasty is mostly silver, copper, iron give priority to modelling similar and ring, both are completely different on statue and material, Korean thimble is made by women embroidery, reflected the proficiency of Korean female to embroidery craft. The thimble in the Qing Dynasty was made of silver and copper by craftsmen.

Color: Since ancient times, I have learned the philosophical background of five colors and colorful five square colors, the theoretical background of the theory of Yin and Yang and five elements, and the concept of five square colors derived from the theory of Yin and Yang and five elements, and studied the aesthetic consciousness of Koreans with this five square colors. In the use of folk tales in the thoughts of the people, the actual use of five colors. The way and concept of Korean use of traditional colors have exerted a profound influence on the thoughts and activities given by nature. For Koreans, color gives meaning through the principle of Yin, Yang and the five elements, forming a meaning-centered value.

2. The significance of academic research

The above comparative analysis of the thimble in the Korean era and the Qing Dynasty provides valuable cultural comparative data for academic research. First of all, by comparing the shapes and materials of the two thimble needles, we can have a deep understanding of the development track and characteristics of female arts and crafts under different cultural backgrounds. The embroidery craft of the Korean era and the metal craft of the Qing Dynasty reflected the technical level and aesthetic taste of the

society at that time. Secondly, the comparative analysis of the differences between the two countries in the use of color, highlighting the importance of Yin and Yang, five elements and five elements in the aesthetic concept of women in the Korean era, and the influence of this concept on artistic creation. This analysis provides an empirical basis for cultural exchange and the dissemination of aesthetic concepts, and is of great significance for the study of art history and cultural exchange in East Asia. Finally, the observation of the similarity of thimbles in the Korean era and the Qing Dynasty is also worth further study, which can explore the interactive history of the two countries in artistic inheritance and cultural exchange, and provide a new perspective and method for cross-cultural research. Therefore, these comparative analyses make important academic contributions to expanding the academic horizons and deepening the understanding of East Asian cultural exchanges and artistic traditions.

3. Limitations

This kind of cultural comparative analysis also has a certain specific contribution to the real society. First, it helps to promote cross-cultural understanding and respect. Through an in-depth understanding of the differences and similarities between different cultures, people can better understand and respect the artistic traditions and aesthetic concepts of other cultures, so as to promote cross-cultural exchanges and cooperation. Secondly, such comparative research can provide a reference for cultural protection and inheritance. By analyzing the art production process, material application and color characteristics under different cultural backgrounds, we can provide valuable guidance for cultural protectors and help them to better protect and inherit the artistic tradition of local culture. In addition, this comparative analysis can also provide inspiration for contemporary art creation. By drawing on the artistic characteristics and technical techniques of different cultures, artists can create works with more cross-cultural characteristics and rich connotations, so as to enrich the diversity and charm of contemporary art.

Although a comparative analysis of the thimble between the Korean era and the Qing Dynasty was conducted, the study may have limitations, such as not covering relevant cultures in other historical periods or other regions, and the depth may not be enough. In the future, we can consider expanding the scope of the study and adding more historical periods and regions to gain a more comprehensive understanding. No specific literature support or related academic research was mentioned in the research, and the lack of reference and reference to the existing research results. In future research, it is necessary to strengthen the comprehensive use and citation of relevant literature to ensure the credibility and authority of the research. Although the common points and differences between the Korean era and the Qing Dynasty, the deep interpretation and significance analysis of these common points and differences are lacking. In the future research, we can strengthen

the in-depth discussion of the conclusion, and put forward more enlightening and in-depth insights. Therefore, in the future, improvements are needed to expand the scope of research, strengthen the support of literature, clarify the research methods and analysis framework, and deepen the conclusion analysis, so as to improve the quality and academic value of research.

- 논문접수일: 2024. 03. 12.
- 1차 수정접수일: 2024. 03. 15.
- 2차 수정접수일: 2024. 03. 21.
- 게재확정일: 2024. 03. 25.

참고문헌

- 박종삼 (2020), “문화의 자유로움 재음미,” 문화산업연구, 20(4), 21-25.
- Bai,Jiao (2018), "Bat pattern exploration in for culture", *Tomorrow fashion*, (06), 342-353.
- East Asia Press (1982), "This thimble is made of silver, just like the present thimble form", Encyclopedia of East Asian Primary Colors World. *Editorial Department of East Asia Publishing House* (08) 346-358.
- Gu, Chunhua and Kuang, Yanghua (2007), "A Brief Analysis of the Transformation of Chinese Dyeing and Weaving Patterns from Animal Patterns to Flower and Grass Patterns Beauty" *Second Half of the Month*(01), 67-73.
- Henry,Yue (2020), Research and Applied Design, *Qingdao University*, (01),109-115.
- Jin,Rongzhen (1996), The pattern of Korea. *Business culture*(06), 41-43.
- Monthly science Newton editorial department (1996). Plants of Korea. *Seoul: The Enlightenment*, (10) 107-110.
- Korea British Company (1993), "BC1 Century Lelang Ancient Tomb Unearthed" *British World Encyclopedia*,(10), 45-47.
- Lyu, K., Zhu, W., Zhang, H., and Seong, D. (2023). "An Analysis of Aesthetic Need Factors in Chinese Film and Television culture Art: Focus on Art students at Chinese universities," 문화산업연구, 23(4), 65-79.
- Li, Qiuyu. (2023), " From lotus pattern to treasure flower, we can see the localization of Buddhism in China." *Art market*, (10), 72-73.
- Li,Xin. (2022), "Master dissertation on Design and Application of Wedding Ceremony," *Jilin University of the Arts*, (05),23-32.
- Liang, Lijuan. (2007), "On the inheritance and development of ancient mopattern in China." *Southeast Transmission*, (09), 162-168.
- Liu, Xiaoli. (2011), "The yi pattern in Chinese traditional auspicious pattern." *Packaging World* (02), 44-58.
- Liu, Xijing and Jin, Wenzhi (1998), "Revised History of Korean Costume Culture." *School Literature History*, (03), 301-309 .
- Li ,Yuling (2006), "The National Painting," *Seoul: Paper Country*, (01) 123-126.
- Lin,Yingzhu (2004), "Korean Traditional Patterns," *Seoul: Daewonsa Temple*, (01), 120-124.
- Park, Chaomei (1985), "Our national thimble related study," *Sangnyung Women's University*, (03), 41.
- Park, Choihwa (2014) "Uses Korean traditional thimble modeling painting to express," *School Literature History*, (01), 17-21.
- Ren,ingzhu (2004), Korean Traditional Patterns", *Seoul: Daewonsa Temple* (02), 177-185.
- Shen, J. and Qi, Q. (1998), "Chinese, Korean and Japanese cranes advocate and auspicious patterns." *National Art*, (02), 44-56.
- Tao,Y., Wang, Q., Liu, Y. and Zhu, Q. (2022), "The origin and evolution of bone needle and "thread" shaped soft material," *Silk Monthly*, (11), 126-132.
- Wang, X. (2023), "Master's dissertation of applied Research in elderly Clothing in Qing Dynasty," *Wuhan Textile University*, (01), 17-28.
- Wang, T., and Zhang, Y. (2022), "Research on the Design and Influence of Cultural Product Innovation Characteristics in the Era of Creative Economy," 문화산업연구, 22(3), 25-34.
- Wang, Yun (2011), "On the blue and white porcelain of Yuan, Ming and Qing Dynasties "Year Old Cold Three Friends" map Art Style and its causes master's degree thesis." *Jingdezhen Ceramic Institute*, (08)6-15.
- Wu, YaWen (2019), "Qing Dynasty women's clothing on the four gentleman pattern decoration and its innovative application master's thesis." *Beijing Institute of Fashion Technology*, (01), 69-78.
- Wu,Yu (2021), "Master dissertation in modern Fashion Design," *Beijing Institute of Fashion Technology*, (02), 19-23.
- Xuan, Rongshun (1981), "Characteristics of Korean Patterns", *Sejong University*, (02), 149-153.
- Yang, Lin (2017), "Master's dissertation of history and Reapplied Studies of Peony pattern." *Hubei University of Technology*, (02) 7-50.
- Yang, Xiaolan (2012), "Master of Pomegranate Art Symbol Studies," *Hunan University of Technology*, (03) 11-30.