

# Comparison of Aesthetics Between Han and Tang Dynasties Women Costumes

Wei Long, Eun Young Lee\*  
Dept. of clothin g& Textiles, Paichai University

## 1. Introduction

The costumes in Tang and Han Dynasties were also elegant and abundant, including the gowns, 单衣'Dan Yi' (unlined garment), an 襦裙'Ru Qun' (short jacket and long skirt). Thanks to the highly developed in the embroideries industry, rich people could afford the silk and satin, while ordinary people wore the shirts and long trousers, the poor wore the coarse clothes. The women in Han Dynasty sometimes wore robe, and various patterns with the typical one, called 留仙'Lau Xian' Skirt. Han costumes had the characteristics of wide, elegant in lines and gorgeous. The regulations of dressing were strict and could be divided into several classes. In Tang Dynasty, it had the prosperity of ancient culture and art. The female costumes at that time lead the trend of fashion in the long history. The materials and textiles were elegant, the bold selections of the patterns. The grand accessories were the typical things found in Tang costumes.

The thesis tries to study the esthetics of Han and Tang Dynasties women costumes through the study on the modeling, colors, materials, patterns and ornaments of the two dynasties women costumes.

## 2. Method

The study of research method is searching and studying literature material related to the subject. like Chinese Tradition Costumes1), the Esthetics of Costumes 2) The thesis makes the comparison of esthetics of women costumes in Han and Tang Dynasties, in the basis of historical documents and pictures of the history, the modeling, the colors, the materials, the patterns and ornaments of costumes in the two dynasties.

## 3. Conclusion

### 3.1. straight and curved line

comparison of Han and Tang Dynasties costumes, it can be concluded that the comparison of esthetics between straight line and curve line was another way to compare costumes in these two dynasties

### 3.2 concealment and exposure

Because of the social and cultural background, concealment dressing, women's graceful and elegant beauty was right shown through the special modeling of Han Dynasty dress. In addition, the esthetic of concealment dressing showed women's grace and civility. On the contrary, comparing with Han Dynasty, Tang Dynasty women costume possessed totally different esthetic that is exposure of esthetic, which was not referred to be the naked whole body but from the modeling of Tang Dynasty women costume. Another comparison between Han and Tang Dynasties women costumes was the comparison between concealment and exposure of dress, but this kind was more appropriate to reflect the esthetics of costumes between Han and Tang Dynasties, meanwhile, the esthetics were the esthetic of covering-up Han Dynasty costume and the esthetic of bare Tang Dynasty costume

### 3.3 Simple and Gorgeous

Han Dynasty women costume fully reflected the aesthetic of simplicity which can be seemed ranging from social and cultural background in Han Dynasty, to the materials of women costume, the colors of costume and decorative patterns. The materials of Han Dynasty women costumes were mostly made of natural fiber, like silk, yarn and linen which possessed simplicity on their own, plus dark colors mostly adopted in costumes which well

present the simplicity of Han Dynasty costume. On the contrary, the Tang Dynasty costume owned another kind of esthetic that was gorgeousness which can be seemed from women's dress, hair style, make-up and ornaments and so on.

### **bibliography**

- 1.王维堤 (著) 2001.中国服饰文化[M]上海古籍出版社, P35-67
2. 周汛 高春明 (著) 1996.中国古朝服饰大观[M] 重庆出版社, P42-53
3. 赵联赏1998. 中华文明史话-服饰史话[M] 北京中国大百科全书出版社, P57-62
4. 江冰1991. 中华服饰文化[M]. 太原:山西人民出版社, P56-59
5. 扬思寰1991.审美心理学[M].北京:人民出版社, P43
6. 林少雄1997.中国服饰文化的深层意蕴[J]. 复旦大学学报 (社会科学版)
7. 袁杰英. 1996.中国历朝服饰史[M] 北京:高等教育出版社 P46-79
8. 向勇. 2002.9第4卷.中国服装史研究-浅析“唐朝服饰”. 大连民族学报.
9. 叶立诚. 2001. 服饰美学[M] . 北京:中国纺织出版社, P57
10. 华梅. 2003. 服装美学[M].北京:中国纺织出版社, P65-68
11. 袁仄. 2005. 中国服装史.中国纺织出版社, P32-83
12. 诸葛铠. 2007.文明的轮回--中国服. 中国纺织出版社, P75-92
13. 黄能馥. 2007.中国服饰通史.中国纺织出版社, P56-107
14. 赵连赏. 2007.中国古代服饰图典. 云南人民出版社
15. 常沙娜. 2001.中国敦煌历代服装图案. 中国轻工业出版社
16. 戴平. 1994.中国民族服饰文化研究. 上海人民出版社, P56-80
17. 王蕴强. 2007.服装色彩学. 中国纺织出版社, P43-46
18. 张志春. 2001.中国服饰文化. 中国纺织出版社, P48-55
19. 张鹰. 2001年5月第1版.服装配饰. 重庆出版社, P62-74
20. 周锡保. 1996.中国古代服饰史[M].北京:中国戏剧出版社, P57-73
21. 李泽厚. 1999.《美学三书》.安徽文艺出版社, P126-128
22. 程蔷, 董乃斌. 2000年.《唐帝国的精神文明-民俗与文学》.商务印书馆.P88-91
23. 华梅. 2001.服饰与中国文化[M].北京人民出版社, P56-83
24. 嘉华. 2006.中国服饰美学思想研究[M].西安三秦出版, P53.
25. 黄士龙. 2007.中国服饰史略. 上海文化出版社,P67-69
26. 李之檀.2002 .中国服饰文化参考文献目录. 中国纺织出版社
27. 徐海荣. 2000.中国服饰大典. 华夏出版社, P89-103  
Engineering Science and Technology.VoL.21,No.5