Easy, Breezy, Beautiful:
Tang Ladies Fashion for your Summer SCA Needs

The Honorable Lady Ouyang Yingzhao • For the Known World Costume and Fiber Arts Symposium 2019

Tang Dynasty China (7th – 8th Century) fashion for court ladies featured flowing skirts and sleeves made of lightweight fabric. It’s a style that flatters a variety of body types and is incredibly comfortable. This class will go over the basic wardrobe pieces, including cutting layouts, construction, and fabric options, as well as accessories to complete the look.
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Introduction

This handout was written to accompany my class at Known World Costuming and Fiber Arts Symposium in June 2019. The class, “Easy, Breezy, Beautiful - Tang Ladies Fashion for Your Summer Needs,” is focused on giving someone enough information to create a Tang Dynasty women’s outfit appropriate for summer, with respect to the culture and history of the Tang Dynasty. When one is recreating and wearing the historic clothing of a culture one does not have personal ties to, as we often do in the SCA, respect and understanding are vital. It is my hope that there is enough information here to spark some interest in this fascinating period of Chinese history as well as get someone started with some easy summer clothing that doesn’t sacrifice glamour.

There are some topics that, due to the scope of this class, I will only briefly touch on. These include the history of textile technology, textile decoration, women wearing men’s clothing, accessories, and cosmetology.

I am indebted to Þórfinnr Hróðgeirsson (Alec Story), Stella Di Silvestri (Tami King), and Minamoto no Hideaki (Taylor Chen) for their help translating various Chinese and Korean-language sources to clarify, supplement, or bring into question my English-language findings. When possible, I have included the Chinese (and in some cases, Korean) characters for names and other terms.

The Tang Dynasty — A Brief History

The Tang Dynasty (唐, tāng) lasted from 618 to 907 CE and is widely considered the “golden age” of imperial China.¹ China today covers 9.596 million square miles and a variety of climates.² Summer temperatures ranged from 115 degrees³ in Turpan, east of the Taklamakan Desert, 77 degrees on the Tibetan plateaus, 98 degrees in the southeast, and 95 degrees in the northeast and southwest.⁴ The People’s Republic of China currently recognizes 56 different ethnic groups.⁵ The majority ethnic group is the Han Chinese (91.10% in 2010)⁶ — a dominance that has been true throughout Chinese history so much that written accounts can really be read as a history of this ethnic group.⁷ The clothing and associated culture discussed here are those of the Han Chinese during the Tang Dynasty, but China has never been a monolith in terms of culture. During the Tang Dynasty, the Han majority’s tolerance for foreign influence created a cosmopolitan culture which included a stream of Chinese and Indian Buddhist monks, Turks from the northern steppes and central Asia, Koreans, Japanese, Arabs, Persians, Malaysians, and other Southeast Asian cultures.⁸ Buddhism grew in popularity during the Tang Dynasty, but foreign exchange and influence brought small pockets of Nestorian Christianity, Zoroastrianism, and Judaism.⁹

The Sui Dynasty (581–618 CE) unified China,

Tang Dynasty China had cultural contact with Europe — via the Roman/Byzantine Empire. There are written as well as archaeological sources that show that China had contact with the Roman Empire from as early as the third century C.E.¹₀

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3 Farenheit.
10 Li, Q. (2018). The image of Romans in the eyes of Ancient Chinese: Based on the Chinese sources form the Third C. CE ot the Seventh C. CE. V. D. Miha- jilovic & M. A. Jankovíc (Eds.), In Reflections of Roman Imperialism (pp. 346-369). Newcastle upon Tyne, UK: Cambridge Scholars Publishing. p. 349
but the second and last ruler, Emperor Yang, waged three different campaigns against northern Korea that devastated China’s resources and population.\(^{11}\) In response, Li Yuan, the Duke of Tang, rebelled and seized the western capital in 618, declaring his sovereignty as Gaozu, the first emperor of the Tang Dynasty, and spending the next six years fighting rivals and Sui-supporters.\(^{12}\) Once again unified, China faced a threat from the eastern Turks, which lasted another 6 years, but after that came over 50 years of peace, prosperity, and expansion, thanks to the financial reforms that Emperor Gaozu put in place.\(^{13}\) There was a brief interruption of the dynasty when Wu Zeitan seized power from her son and became China’s first and only empress ruling in her own right, founding a second Zhou Dynasty from 683 to 690. Even after she was deposed and the Tang Dynasty restored, further corruption plagued the imperial court until it was finally snuffed out with the ascendency of Emperor Xuanzong in 712. Emperor Xuanzong introduced austerity measures in response to the corruption that preceded him, and his 44 year-long reign is considered a golden age — with peace, stability, growth in the arts, and benevolence.\(^{14}\) The An Lushan rebellion (755-763) devastated the empire financially, socially, and left it defenseless at its borders.\(^{15}\) The rest of the dynasty was plagued with in-fighting and wars with the autonomous provinces, with a 40 year-long period of relative peace following the death of Emperor Xianzong.\(^{16}\) Then, more economic instability lead to more rebellions, and the fall of the Tang Dynasty in 907.\(^{17}\)

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\(^{12}\) Ibid.

\(^{13}\) Ibid, p. 2-3.

\(^{14}\) Ibid, p. 6-7.

\(^{15}\) Ibid, pp. 9-15.

\(^{16}\) Ibid, p. 16.

\(^{17}\) Ibid, p. 18.

\(^{18}\) Ibid, pp. xxi – xxi.

**Sumptuary Laws**

On the night of the Lantern Festival in 839, Emperor Wenzong punished Princess Yanan, wife of Dou Huan, for wearing sleeves wider than 50 centimeters (about 19 ½ inches) and a skirt that longer than 2.65 meters (about 8 ½ feet). Yanan was sent home, and her husband forfeited two months salary. Throughout the Tang Dynasty, sumptuary laws were continually enacted in an effort to keep clothing and adornment as a codifier of status, and later to address economic excess and waste.

Sumptuary laws were more extensive for men than they were for women, who were expected to follow the rules that applied to their husband’s rank in the nine-grades system in terms of color and fabrics. These rankings and their designated dress for various occasions are defined in the “Treatise of Carriages and Dress” which is part of both the New and Old Book of Tang, which are annals of Tang emperors. When women, who were outside of the political structure, violated these laws and were used as examples in these annals, they did so by wearing elaborately dyed, embroidered, or otherwise decorated fabrics. But these violations and punishments only elevated a woman’s prestige rather than damage her social status. The trappings of status were available to anyone who had the means to purchase them. To combat this, the state began to regulate the production of luxury goods as a side-road to sumptuary laws.

At other points during the Tang Dynasty, increases in sumptuary laws were tied to times of economic uncertainty or military action. I will include sumptuary laws relevant to the various garments as they are discussed. It should be noted that the same sumptuary laws that lost Princess Yanan’s husband two month’s salary were not widely enforced due to outcry — and later, in 839, Emperor Wenzong approved new limits to the lengths of widths of women’s clothing, but there is no evidence that these new laws were ever enforced.

As we seek to recreate the clothing of nobles and other aristocrats, we should be mindful of the laws these garments were subject to - even if they were flouted in favor of shows of extravagant wealth and the new social order. Women could, without censure, wear the colors and fabrics affording to those below her own station, but could not reach above. They more often dressed to their own “likes and tastes”, and their imitation of one another within the court (as it is with fashion) spread outside the court to commoners. Since SCA Kingdoms may have sumptuary laws based on rank, then, it may be appropriate for us to explore analogues within Tang Dynasty sumptuary laws. There is a big difference between wearing sleeves that are a bit too wide or a skirt that is a bit too long or full versus wearing hair ornaments that are more befitting an Empress than a lesser noble.

**Fibers and Fabrics**

Given the thousands of years of development in textile technology leading up to the Tang Dynasty, a full discussion of the types of fibers and fabrics available warrants specific attention that is outside the scope of this class.

There were seven principle types of woven silk in the Tang Dynasty: sha (纱, tabby woven gauzes) (Figure 1), hu (穀, tabby woven crepes), luo (罗, lenos), qi (葛, patterned tabby), and ling (绫, twill) all woven in single colors; and jin (锦, brocades and damasks) (Figure 2), kesi (缂丝, tapestry weaves), and rong (绒, pile or velvets) which were multicolored. There are also a number of Tang Dynasty jian (绢, tabby woven) silk fragments with various...
applications and printed and dyed designs. While silk was the dominant fiber for textiles, hemp, raime, and other bast fibers were also available during the Tang Dynasty, so linen is a fine substitute for hot weather clothing.

**Colors and Patterning**

In an effort to better distinguish rank with dress during the Tang Dynasty, the color yellow — specifically that derived from cape jasmine/gardenia — was reserved for the imperial family. This restriction continued in subsequent dynasties. Women had a broad range of colors to choose from without risking censure and punishment with imperial yellow — including other yellows, reds, oranges, blues, greens, and purples, though as previously noted, they were supposed to be subjected to the same color-coded rank system as their husbands.

Tang Dynasty textile treatments included embroidery (chain stitch, satin-stitch, qiang-stitch, souhe-stitch, zha-stitch, chan-stitch, applique, and couching) (Figure 4), knotted and stitch-resist dyeing (similar to modern tie-dyeing and Japanese shibori methods) (Figure 3), clamp-resist dyeing, block printing, wax and alkaline resist dyeing (Figure 1), printing or applying gold leaf. Many of these types of treatments are evident in fabrics used for clothing when comparing extant textile fragments to period depictions of women.

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36 Ibid, p. 212.
42 Ibid, p. 27.
44 Ibid, p. 25.
48 Zhao, F. (2012). p. 240
General Construction Notes

Fabric Width
Prior to the standardization of textile measures, the dimensions of cloth were based on the width of the loom used and the length it was able to produce. Some standards existed for cloth that was used for either money or ritual purposes, but these still varied. Real standardization of textile measures came in the Sui (581 – 618 C.E.) and Tang dynasties when the government began collecting taxes in textiles. Unlike modern textiles, which vary in width but generally range from 45 to 108 inches wide, looms in Middle Imperial China (755 – 1368) were considerably narrower, affecting the way a garment was laid out for cutting and how it was seamed together. Dorothy Burnham lists loom widths from the Han (206 B.C.E. – 220 C.E.) and Tang dynasties — approximately 50 centimeters (20 inches) and 60 centimeters (24 in) respectively. 24 inches wide is not enough to go around the body completely, so the garment must have a seam in the center — the seam in the center back is described in the Book of Rites regarding the proper construction of the shenyi (深衣), and can be seen in other extant garments. An average both of cloth in the Song Dynasty was between 2.135 to 2.0 by 43.75 to 48 chi (尺), which, when converted to metric/imperial units, is an average of 13.7 meters by 60 centimeters (15 yd by 24 in).

Seams and Finishes
Because of the rarity of extant garments from the Tang Dynasty, we look to garments from preceding and succeeding dynasties, as well as from cultures influenced by the clothing of the Tang Dynasty, to extrapolate information about seams and finishing techniques. Scholarly efforts tend to pay much more attention to the stitch techniques related to embroidery than to garment construction, so trends in seam finishing techniques are even more difficult to ascertain with any sense of surety.

An analogous source of some importance is Chimseon: Korean Traditional Sewing (C:KTS) which describes the sewing methods for traditional Korean garments, (which were influenced by the Tang and succeeding Chinese dynasties). It should be noted that this source does not cite any extant garments to support the use of these methods, but that does not necessarily mean they are incorrect. C:KTS lists two different types of stitches for joining fabric together, running stitches and backstitches, and two different types of backstitches, backstitch and half-backstitch. The width of backstitches, also called ondangchim or on-bageumjil (온당침 or 온박음질), is the same as a whole single stitch and looks like a running stitch from the front. Half backstitches, ban-bangeumjil or bandangchim (반박음질 or 반땀침), are made so that the width of the backward stitch is half the size of the whole. From the front, it looks like backstitch as opposed to a running or machine stitch. In terms of strength, backstitch is the strongest, then half backstitch, and running stitch (홈질, homjil) is the weakest.
This does not take into account the various types of basting stitches (시침질, sichimjil), which are intended to be removed once a garment is more permanently stitched together.58

Looking at extant examples of clothing contemporary to Tang, it appears that most garments were lined. The seams of lined garments are protected by the lining fabric, and as a result, may not have been finished in another way. There are some garments that are classified as unlined, which would have required a seam finishing technique for stability.

Zhao Feng, a curator and researcher at the China National Silk Museum, has written a remarkable volume regarding the textiles and clothing of the Liao Dynasty titled *Liao Textile and Costumes*, in which he discusses the methods of construction and the influence of the Tang Dynasty on Liao garment and textile design.59 Liao Dynasty clothing that was unlined was stitched together, usually with Z-twisted silk filament plied with an S-twist using running stitches with a 0.7 centimeter seam allowance,60 and the edges were rolled and hemmed.61 These “edges” are most likely the ends of cuffs and the hems of garments. Zhao notes that, when necessary, “another thread would be stitched 1-2 [centimeters] from the seam.”62 It is unclear if this means that the seam allowance was stitched to the garment (as in a clean finish) or if it was a simpler check against the possibility of fraying. Lined garments were assembled either by stitching the shell and lining pieces separately and then stitching them together or by flatlining — where the lining and shell fabric are stitched together and treated as one piece for assembly.63 While the first method is more common in extant garments, a gauze robe from the Liao Dynasty is flatlined.64

C:KTS lists five different types of seams, according to how they have been finished: *gareumsol* (가름솔), *hotsol* (홀솔), *tongsol* (통솔), *ssamsol* (쌈솔), and *gobsol* (곱솔).65 *Gareumsol* seams are pressed-open flat seams, primarily used for thicker fabrics or armholes. *Hotsol* seams, which are used for bodice and shoulder seams, are not divided, and are pressed to one side so that the fold is about 0.1-0.2 centimeters away from the stitching.66 *Tongsol* seams are French Seams used for curves on single-layered garments, and are stitched 0.6-0.7 centimeters away from the seam line before turned and stitched again to enase the seam.67 *Ssamsol* seams are flat-felled seams and are used for single-layered undergarments and patchwork.68 Lastly, the *gobsol* method for sheer or delicate fabrics consists of folding the seam allowance just above the first line of stitches (0.2 centimeters), trimming the excess seam allowance away, then folding and pressing the seam once again and a final line of stitching stitched between them before being opened up and pressed from the right side.69

The book 時代衣裳の縫い方: 復元品を中心とした日本伝統衣服の構成技法 [Jidai ishō no nukata: fukugenhin o chūshin to shita Nihon dentō ifuku no kösei gihō, How to sew traditional costumes-techniques for constructing traditional Japanese clothing], has construction information related to clothing in the Shōsōin Repository.70 This title is in Japanese, and I am currently working to get the relevant pages and diagrams translated to see what can be gleaned from 8th century Japanese garment construction that might be applicable to Chinese garments of the same style.

**Closures**

The majority of Tang Dynasty women’s clothing was secured on the body by means of ties. To make these ties, sew tubes of fabric and turn them. Alternatively, fold strips of fabric in half, turn under the edges, and sew them shut. Press the ties flat before attaching to garments.
WARDROBE

Undergarments

The elusive Hezi (诃子, hŭ-tzŭ) — upper undergarment

Of all the elements of clothing and adornment in the Tang Dynasty that defy investigation, the hezi might be the most slippery. To the best of my knowledge, no extant pieces exist. The only recourse is to make some estimations based on the underwear that preceded and followed the Tang Dynasty.

Throughout Chinese history, undergarments had a variety of different names but were generally all very similar in style, consisting of a piece of fabric worn in the front, the majority of which left the back uncovered.71

The best sources I have been able to locate that describe female undergarments in ancient and Imperial China are Fantasy Beyond Body: The Civilization of Chinese Underwear in Ancient Times, by Pan Jianhua Zhu, (FBB)72 and Fulbright Scholarship recipient Jamie Johns’s notes related to her research on the history of breast-binding in China on her unofficial blog, We Drive East.73

FBB describes the Tang Dynasty undergarment as a strapless tube top, but depicts what appears to be some sort of tie or belt below the waistline of the garment. This would imply the garment is fastened in some way as opposed to slipped into like a modern tube top74. China Daily, an English-language newspaper published in China, has a very cursory overview of the history of undergarments in China that lacks any scholarly sources — it states that the hezi was fastened with buttons, similar to the 合欢襟 (hehuanjin, Yuan Dynasty).75

FBB also claims that a painting of ladies at a palace banquet depicts a variety of undergarments that is similar to the hezi but has a halter strap that connects to the band in the front (Figure 5).76

FIGURE 5: Detail from 唐人宮樂圖 (A Palace Concert), unknown artist, Tang Dynasty.77

FIGURE 6: Detail from 唐人宮樂圖 (A Palace Concert), unknown artist, Tang Dynasty.78

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74 Pan, J. (2005). p. 15
76 Pan, J. (2005). p. 16
78 Ibid.
It is difficult for me to determine if this is an underwear strap or simply a contrasting collar of the lady in Figure 5’s shirt, given that her sleeves are also red. There is only one other woman in this painting with a similar strap (Figure 6), but the ends of her sleeves are red as well.

J. Johns discusses Tang Dynasty undergarments twice — once when looking at the history of Chinese undergarments, and once when looking at some criticism of “the little shirt” that seeks to trace the history of breast-binding undergarments. Johns looks at a chapter in China’s Disappearing Clothing by Wu Xin, and comments on one of the pervasive issues in doing research on Imperial Chinese clothing — many Chinese-language sources lack citations or any indication of where the author is getting their information or whether or not it is their own work based on direct contact with extants. In Wu’s work, when she uses a direct quote, she cites the name of the book she is quoting from, but no page numbers.

Wu describes the hezi as made of stiff, slightly elastic fabric and not having any belts or ties, because the overgarments had no buttons or ties. She doesn’t say that the hezi was not buttoned, however, and men’s clothing in the Tang Dynasty utilized buttons and loop at least at the collar, so that method of closure was not unknown.

The Yuan Dynasty (1271 – 1368 C.E.) undergarment depicted in FBB, a line-drawing after a garment from the tomb of Wangjiafen in Xiuping, Gansu Province, has no shoulder straps but is held on with two crossed pieces of satin the go from the top of the bust to the opposite lower corner (Figure 7). It also has a row of “flower buckles” down the front which presumably allowed the garment to be easily put on and removed.

I have a few experimental hezi in progress, but nothing that I feel comfortable wear-testing at an event yet. To create the right foundation without a hezi, a camisole with an elastic shelf to give you some support works fine. If your shirt is opaque, any straps will remain hidden. If you go this route, choose a high cotton content camisole.

The Song Dynasty (960 – 1279) upper undergarment described in FBB consisted of a piece of fabric with strips that tied behind the neck at the back (Figure 8). The extant in Figure 8 is made of silk and lined with wadded cotton (presumably for warmth or as an interfacing) and silk. From all of this, we can surmise that the hezi was a tubular garment made of a heavier weight

FIGURE 7: Illustrations of 合欢襟 (hehuanjin), a Yuan Dynasty undergarment.

81 Ibid.
82 Pan, J. (2005). p. 17
83 Ibid.
84 Ibid.
85 Ibid, pp. 2-3
Debunking the ‘Hezi-qun’

It should also be noted that it is a popular theory in online hanfu communities, both predominantly Chinese-speaking and English-speaking, that the hezi was worn in such a way that it was visible. To support this, the painting Court Ladies Wearing Flowered Headdresses, attributed to Zhou Fang (周昉, c. 730–800), is most often cited, along with the relief carvings and paintings of female attendants and musicians in the tomb of Wang Chuzhi (王處直, 863–923), and murals from the Dunhuang Cave 61 (10th century, post-Tang). The theory holds that the hezi was worn either so that the skirt was tied so that the top was visible, or else worn on top of the skirt. Based on the images used to prove this theory, my knowledge of garment construction, and the Chinese-language sources that indicate that women’s undergarments were intimate and taboo topics, I do not believe this is true. Instead, I believe that what others are interpreting as a visible hezi is rather an elaborately decorated, curved, or scalloped skirt waistband. Since all of these examples are of High Tang (c. 713–766) or later clothing, when women’s self-expression through clothing was arguably at its highest point, it makes sense that skirt waistbands would be elaborate.

Looking at Court Ladies Wearing Flowered

FIGURE 8: Illustration and photograph of extant Song Dynasty undergarment.  

HOW TO MAKE IT

To pattern a hezi, take your upper bust and bust measurements, allowing for a center back seam and center front closure. This will determine the width of each piece at the top and the fullest point. Measure from your upper bust to the apex of the bust, then from the apex of the bust to where you want the hezi to fall – it should be long enough to cover the stomach. Add a top and bottom seam allowance for finishing these edges, or to accommodate a lining. Have someone help you with your mockup to make sure that it gives you the right shape but adjusting the center-back seam. Attach cloth buttons and loops to the front of the garment to close it. The earliest examples we have of knotted buttons are from the Liao Dynasty (post-Tang).
Headdresses (Figure 9), there is a clear seam line below the twisted skirt tie. The skirt tie sits on top of the band, and the seam appears to be between the band and the pleated skirt, thus dismissing the notion that the decorated and curved-edged skirt band is instead an undergarment.

The placement of the skirt waistband is lower in the stone relief from Wang Chuzhi’s tomb (Figure 10), covering where this seam would be in some instances and falling below it in others. The skirt waistbands here are scalloped, and again, I see no evidence that they are separate garments worn on top of the skirt. They have been painted a different color, as has the band in a mural from the same tomb, but in the mural (Figure 11), the seam between the skirt and the band is obscured by the woman’s hands and the bowl she carries, making this evidence inconclusive.

There are two arrays of women on the southwestern and southeastern walls of Cave 61 at Dunhuang. Some women are holding offerings while others are not. Clear images of both are difficult to find online that are not reproductions or artistic renderings, and the image I was able to pull from the digital panorama of the cave is fuzzy. Still, the
decorative waistband at the top of the skirt is visible on both the figures to the right (Figure 13), and I believe the lower tie on the figure wearing the phoenix crown is not her skirt tie, but additional ornamentation. It should also be noted that the two rightmost figures in Figure 12 are (from left to right) the mother of a Cao Yuanzhong, King of Guiyi, and the Great Empress of Khotan and daughter of Cao Yinjin. Both of these women are part of the Guiyi royal family, a kingdom subordinate to the Tang and Northern Song Dynasties. We might be seeing some Khotanese influence in their clothing.

*Ku (袴, kū) and Kun (裈, kūn) — pants with a crotch, and without a crotch*

There are two types of pants that served as undergarment layers for the lower body, arguably worn in combination with one another: *ku* (袴, kū) and *kun* (裈, kūn), pants with a crotch and pants without a crotch. There is a pair of pants at the Cleveland Art Museum made of Chinese silk dating to the Tang Dynasty, but they were made for and owned by a Tibetan Prince, so we rely on paintings and sculptures from the Tang period, extant garments from subsequent dynasties, and art from other cultures to help inform a broader picture of these garments in the context of the Han ethnic group.

The primary period source depicting both pairs of pants, for which I have been able to track down a reputable source, is the painting *A Hundred Horses*, dated to the Tang Dynasty with an unknown artist.
unknown author. Approximately 100 centimeters from the right edge of the painting, at the bottom edge, a man is depicted putting on his clothing while a horse nickers at him, near the edge of a bathing pool (Figure 14).

He is wearing a du bi kun (犢鼻褌, dú bí kūn, “calf-nosed trousers”), which is a loincloth like undergarment with two loops for the legs that is wrapped and tied in place while he steps into the kun.

Based on A Hundred Horses, Zhao Mengfu’s (1254-1322) painting Bathing Horses (Figure 15), and a 14th century Korean painting depicting a man and woman with one of the Kings of Hell wearing only their lower undergarments (Figure 16), and a 10th century Chinese painting from Dunhuang showing men in front of one of the Kings of Hell in similar circumstances (Figure 17), the calf-nosed trousers appear to be similar to western European braies.

There are extant pairs of what might be this same garment as the calf-nosed trousers dating from the Liao Dynasty, one of which is included

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FIGURE 15: Detail from Bathing Horses by Zhao Mengfu, late 13th-early 14th century.⁹³

FIGURE 16: Detail from Chin’gwang Wang, First of the Ten Kings of Hell (Koryō dynasty, late 14th century).⁹⁴

FIGURE 17: Detail from 繪畫 (Five Dynasties, 10th century), illustration of the apocryphal Ten Kings of Hell Sutra.⁹⁵

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⁹³ Zhao, M. (n.d.) Bathing Horses. [Painting.]

⁹⁴ Chin’gwang Wang, First of the Ten Kings of Hell. (Koryō dynasty, late 14th century). [Painting].

⁹⁵ 繪畫. [Painting.] (Five Dynasties, 10th century). [Painting].
One major aspect of female dress which I am choosing to leave out of this class and discussion, (because it is worthy of its own specific attention) is adoption of cross-gender or foreign clothing styles. Women during the Tang Dynasty were not limited to traditional “female” garments but wore men’s clothing and clothing referred to as hufu (胡服, hú-fú, “foreign clothing”), which was adopted from the non-Han Chinese populations to the north and west of the Tang empire.

How to Fake It

An adequate substitute for the lower undergarment are Thai fisherman’s pants, which are easily sewn or purchased. If purchased, look for 100% cotton. These pants are seamed at the sides and the crotch, with ties that are secured to the center back. The front must be folded in a single large pleat to be fit to the body before tying, and the top is then rolled down to secure the pants.

Ty pants have straight legs. Both are short — the Liao Dynasty pants measure approximately 70.5 centimeters long and the Song Dynasty pants are 79 centimeters long — about 30 – 31 inches.

These outer pants consist of two legs sewn to a waistband, with the back and crotch intentionally left open. I have seen images of what appear to be extant garments similar to the outer pants, but none that I can confidently source or find provenance for. There is an extant pair of outer pants from the Liao Dynasty (916 – 1125) which consist of fabric pleated at the front and back of a waistband that is tied on, with an unseamed crotch, wide legs, and suspenders.

As with the hezi, I am still experimenting with patterns for lower body undergarments. My plan is to base much of my patterning on the diagrams provided in Zhao’s Liao Dynasty Textile and Costume: these garments are more the Khitan style than Han, but they enjoyed a close relationship with the Tang Dynasty, which included promises of brotherhood and the exchanging of clothing between officials in

FIGURE 18 (TOP): Liao Dynasty triangle-shaped pants.
FIGURE 19 (ABOVE): Song Dynasty straight-legged pants.

In Liao Textile and Costumes, by Zhao Feng, (Figure 18) and another in the China National Silk Museum from the Song Dynasty (Figure 19). Both have ties at the waist, a seamed crotch, and are open at the sides, but the Liao Dynasty pants have triangle-shaped legs, and the Song Dynasty pants have straight legs. Both are short — the Liao Dynasty pants measure approximately 70.5 centimeters long and the Song Dynasty pants are 79 centimeters long — about 30 – 31 inches.

These outer pants consist of two legs sewn to a waistband, with the back and crotch intentionally left open. I have seen images of what appear to be extant garments similar to the outer pants, but none that I can confidently source or find provenance for. There is an extant pair of outer pants from the Liao Dynasty (916 – 1125) which consist of fabric pleated at the front and back of a waistband that is tied on, with an unseamed crotch, wide legs, and suspenders.

As with the hezi, I am still experimenting with patterns for lower body undergarments. My plan is to base much of my patterning on the diagrams provided in Zhao’s Liao Dynasty Textile and Costume: these garments are more the Khitan style than Han, but they enjoyed a close relationship with the Tang Dynasty, which included promises of brotherhood and the exchanging of clothing between officials in

109 筆寶花紗裙. (Plain weave silk underwear with treasured flower pattern). (Song Dynasty, 960–1279).
110 Chen, B. (2013). p. 86
111 Ibid, p. 85
905 CE.\textsuperscript{113} During the High Tang and Five Dynasties period, the Khitans captured Han weavers, which further explains how the Tang Dynasty weaving techniques, motifs, and clothing styles are evident in garments and textiles from the Liao Dynasty in Khitan territory.\textsuperscript{114}

\textit{Wa} (袜, \textit{wà}) — Socks

There are a few extant socks from the Tang Dynasty, but only two for which I can find good provenance or citations. One is a child’s sock held by the Guimet Museum which was shared on their (now defunct) Tumblr account (Figure 20). It is described as being a silk damask twill and has two ties attached to the back of the ankle, presumably for tying the sock onto the child’s leg.\textsuperscript{115} The other is a pair of adult-sized white socks made of tabby woven silk and painted with floral designs, excavated from the Astana Cemetery (Figure 21).\textsuperscript{116}

Both of these socks have what appears to be a similar construction - two, possibly four pieces of fabric in the case of the adult socks, sewn with a seam that goes all the way around the top and bottom of the foot, with ties at the back of the ankle to secure the garment on the foot. This is similar to other extant Chinese socks from the Song and Ming Dynasties, as well as socks from late 15th-early 16th century Korea.

Wearing socks in the summer is generally not something we like to do, modernly. There is a mural painting of a Tang Dynasty woman wearing men’s robes and red socks with rope sandals, which would make sense given the potential for the rope to irritate the skin (Figure 22).\textsuperscript{118}

I have yet to experiment with patterning Tang Dynasty socks, but I will likely draw from Lady Stella di Silvestri’s (Tami King) work on 16th century

\begin{footnotesize}
\begin{enumerate}
\item[113] Ibid, p. 251.
\item[114] Ibid, p. 251-252.
\item[119] Ibid.
\end{enumerate}
\end{footnotesize}
Korean Socks

Garments

Ru (襦, rú) — Shirt
The primary upper garment for women in the Tang dynasty was a “small-sleeve short jacket and long skirt with waist fastened up under the armpit.” Over the course of the Tang Dynasty,

FIGURE 23: Detail of Standing Female Attendant (Figurine). Late 7th - early 8th century, China. The Metropolitan Museum of Art.

FIGURE 24: Detail of Standing Female Attendant (Figurine), Late 7th - early 8th century, China. The Metropolitan Museum of Art.

sleeves grew in size and the collar opened up to reveal more of the chest (Figures 23-27).\textsuperscript{124,125} Alternatively, the term 对襟 (duijin, dwā-jīn, “double breasted”) is used to denote the Tang Dynasty shirt, given that the collars do not cross as in other shirt-layers throughout Chinese history. Another type of shirt was the 衫 (shan, unlined shirt), which I have only come across in one source which describes it as low-cut.\textsuperscript{126} It is possible that the shan is the shirt with the curved neckline that is seen in some tomb figurines (Figures 23, 24). These figures also appear to be wearing the half-arm jacket (半臂, banbi).

The shirt is fairly straightforward, being very similar to a basic T-Tunic, but without under-arm

\textsuperscript{124} Chen, B. (2013). p. 75.
\textsuperscript{126} Chen, B. (2013). pp. 83, 104
\textsuperscript{127} Duan, W. (Rev. 2015, Jan 25) Donor portrait of Lady Wang from Taiyuan in worship. [Copy of mural painting]. Hong Kong Heritage Museum, Sha Tin, Hong Kong.
There are no extant shirts from the Tang Dynasty, so we are limited to period depictions including reliefs, murals, paintings, and tomb figurines, though we can supplement this with extant garments from preceding and succeeding periods. Like the skirt, the shirt can be considered a foundation garment. It changed over time, moving from inside the skirt to outside, changing fabrics, and having a variety of accessories paired with it. It could also feature embroidered cuffs or collars and front-openings decorated with patterned trim (Figure 26). This trim consisted either of embroidery or pieces of brocaded silk.

In terms of construction, the shirt likely had a center back seam. The seam in the center back is described in the Book of Rites regarding the proper construction of the *shenyi* (深衣), and can be seen in upper-body extant garments. The Shosoin Repository has several 8th Century garments with a notable Chinese influence that have a center back seam, and The China National Silk Museum has garments from the Southern Song and Yuan Dynasties with this same construction. The China National Silk Museum has one shirt from the Northern Dynasty (386-581 C.E.), there was a seam off the shoulder as well as at the cuff.

The Book of Rites calls for a “square-shaped collar” for the *shenyi*, but given how the garments appear to rest in statuary, as well as on a figurine wearing cloth garments, I believe the

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FIGURE 28: Northern Dynasties lined shirt made of plain-weave silk and with tie-dyed pattern of small dots.138

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necklines for women’s shirts were curved. I am only aware of one extant upper garment where the side seams are open and the textile is laid flat to show an angled collar, but it is unclear who wore this garment.\textsuperscript{140} Though they are usually displayed and photographed flat, it is arguable that extant upper-body garments from preceding and succeeding dynasties, as well as garments at the Shosoin Repository that show Chinese influence, have curved necklines. A textile fabric dated to the Tang Dynasty recovered from Astana tomb number 206 that appears to be part of an upper garment (either a shirt or jacket) made for a tomb figurine due to its small size, not unlike the two skirts found in another Astana tomb (Figure 32), looks to have a curved neckline (Figure 29).\textsuperscript{141} Juni L. Yeung translated an article by Hu Jingming, originally posted on Baidu Tieba (an online community that is integrated with a Chinese internet search engine), which was posted to the Toronto Guqin Society’s page. The article presents an argument for a curved Ming Dynasty neckline.\textsuperscript{142} I have made shirts with both a square neckline and a curved neckline, and I prefer the fit of the latter.

We know that sleeve width, like skirt volume and length, was subject to sumptuary law through the Tang Dynasty. For example, in 826, Emperor Wenzong (文宗, r. 826 – 840) restricted sleeve width to one \textit{chi} and 5 \textit{cun} — or approximately 0.32 meters plus 160 millimeters, which is just under 19 inches.\textsuperscript{143} Sleeve width may be something that can perhaps indicate the social status in paintings and other media — it is logical to surmise that servants would wear more slim-fitting sleeves so as not to have them interfere when working (Figures 23, 24).\textsuperscript{144} Based on evaluation of Chinese tomb figurines and frescos, slimmer sleeves were in vogue earlier in the Tang Dynasty (Figure 38); unfortunately the difficult issue of provenance (due to unethical archaeological practices\textsuperscript{145} and looting from the 19th century\textsuperscript{146} through the modern era\textsuperscript{147}) makes more exact dating for these art objects (and thus clothing trends) problematic.

Based on my experience with this garment, 2.5 to 3 yards of 24 inch wide fabric is more than enough to make a shirt to fit an approximate US women’s size 14. This can, of course, be approximated by cutting a standard modern 45 inch wide fabric down to 24 inches.\textsuperscript{148}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{fig29}
\caption{Fragment of polychrome jin fabric (Tang Dynasty) found in Astana Cemetery tomb 206, Astana, Turfan, Xinjiang. Housed at the Xinjiang Uygur Autonomous Region Museum, Urumqi.}
\end{figure}

\textsuperscript{140} “小花菱纹罗单衣片.” [Part of an unlined shirt made of dupo leno with a damask pattern of small, ornamented lozenges]. (Song Dynasty).
\textsuperscript{141} Zhao, F. (2012), p. 227.
\textsuperscript{143} Chen, B. (2013). p. 94.
\textsuperscript{144} It should also be noted that figurines with sleeve lengths that cover the hands by a substantial amount are often dancers, and are depicted in dancing poses. See figurines of dancers on the Silk Road Seattle website, D. C. Waugh (Ed.). (2007). “Musée Guimet: China: From the Sui through the Song Dynasties.” Retrieved from: https://depts.washington.edu/silkroad/museums/mg/mchinasuitang.html
\textsuperscript{148} The extra 21 inches can be used for smaller projects or trim.
**Qun (裙, chūn) — Skirt**

While no extant, full-sized Tang Skirt is known, there is a Song Dynasty skirt that consists of a panel of fabric (it is difficult to know if it is pieced or a single panel) pleated to band (Figure 31). As a method of construction, pleating fabric to a band is logical even in a culture where excessive skirts were seen as status symbols and consequently regulated via sumptuary law, as it would reduce fabric waste. That being said, given that fabric in the Tang Dynasty was 24 inches wide, one will assume that skirts that wrap around the body would need to be pieced together out of multiple panels. As a means of controlling silk usage, the number of panels came to be regulated by sumptuary laws. Striped skirts, which generally appear to be narrower and worn by women who appear to be servants or handmaids to higher ranking ladies, could not exceed twelve sections during the early Tang period (618 – 712). It is unclear whether striped skirts were assembled out of fabrics of two different colors, or if the fabric was striped when it was woven or dyed. Emperor Gaozong (r. 650 – 683) reduced the number of skirt panels to seven, and Emperor Wenzong (r. 826 – 840) reduced it even further to five. If each section of a twelve paneled skirt used the fabric’s full width, and we assume there is a ¼ inch seam allowance, the total width of the widest striped skirt would be 282 inches. Pleated with one

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**FIGURE 30: My pattern and cutting layout for a ru using period fabric widths.**

**HOW TO MAKE IT**

To draft this pattern, you will need your bust measurement at its fullest point, shoulder to hip (over the bust), shoulder to underbust (over the bust), back of neck to hip, shoulder point to shoulder point, and shoulder to knuckles/where you want the sleeve to end. Draft the neckline pattern using Hu’s instructions — you will need to know the radius of the your neckline circle. Mark the radius along the folded center of the body panel, then shift them back 1.5-2 centimeters. Hu’s instructions are for a cross-collared robe, but for a Tang Dynasty shirt where the collar does not cross, you don’t need to extend the curve past the 90 degree position. Remember that you’ll be attaching a folded collar piece, which will be just approximately 2.5 inches wide.

To assemble, sew the sleeves together and then to the body fabric of the shirt without sewing them into tubes. Sew the center back seam, then hem the body panels and cuffs. Then sew the side seams. Try it on and mark where you want the ties to be — they should be somewhere below your bust and need to be long enough to tie in a secure knot. Lastly, press the edges of the collar in approximately 1/4 inch, then press the entire collar in half attach the collar to the neckline much like you would attach binding, making sure to attach the ties were you’ve marked. Press the ties toward the front, and if you’d like, hand stitch them to the collar so that they stay in that orientation.

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149 Adding a few extra inches to the bottom edges of this pattern might make the torso fit a bit more comfortable. Doing so means also extending the collar piece by the same margin. Ties for the shirt can be cut from the scraps.
150 Hu, J. (2011, April 11).
152 Chen, B. (2013); p. 84.
153 Ibid.
inch pleats (divide by three) brings the top width down to 94 inches, which would wrap around a 40 inch bust just under two and a half times. For a five paneled skirt, 80, ¼ inch pleats (each using ¾ inch pieces of fabric) would be needed to create a skirt that would fit a 40 inch bust. I have yet to experiment with this construction method for skirts, as I have only recently found information in English regarding these sumptuary laws.

In addition to striped skirts, there is visual evidence for polychrome *jin* (錦, compound weave) silk skirts, as well as extant examples of resist-dyed skirts (Figure 32). The Song Dynasty extant skirt is made of printed fabric (Figure 31). Additionally, there are images from Cave 107 in the Mogao Grottoes of Dunhuang, dated to the late Tang Dy-

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155 Ibid.
nasty (c. 827 – 859) of women in skirts with horizontal stripes.\textsuperscript{156}

Skirts could also be embellished by adding trim (embroidered, or more elaborate fabrics) to the waistband (Figure 26).\textsuperscript{160} Princess Li Chui was buried wearing a skirt that had a waistband embroidered with pearls, turquoise and gold flowers, and with small hanging bells.\textsuperscript{161} Princess Anle (安樂公主, c. 684 – 21 July 710) once commissioned a skirt that incorporated the feathers of a hundred different birds — a skirt which inspired so many

\textsuperscript{160} Zhang, J. (2014). pp. 159-160.
look alikes that the local bird population was put at risk, and which was publicly burned in 713 by Emperor Xuanzong as a way of posthumously censoring her extravagance.

Banbi (半臂, băn-bī) — Jacket
The banbi (半臂) means “half-covered arm” and refers to the short-sleeved jacket that was in style in the earlier half of the Tang Dynasty (Figures 23, 24, 36 – 38). These garments were worn outside of the shirt, and functioned like a vest, but there are some depictions where the jacket appears to be tucked into the skirt (Figure 36). Like the shirt, the jacket had a front opening that tied with a rib-

FIGURE 34: Detail from A Palace Concert, potentially showing evidence for the two-panel style skirt.

FIGURE 35: Detail of mural on the north wall of Cave 107, showing split-style skirts, as well as a skirt with horizontal stripes.

FIGURE 36: Detail of a wooden figurine found in the tomb of Zhang Xiong (d. 633) and Lady Qu (d. 688), Astana Cemetery, wearing a polychrome jin silk jacket woven to scale and tucked into a silk tapestry belt.
The *banbi* was first worn by “maids of honour,” but the fashioned trickled down to commoners. Strict families did not allow their women to wear the *banbi* at all, and its popularity declined as a result.

**Da Xiu Shan (大袖衫, dà shòu shān) — Large-sleeved Gown**

The *Da Xiu Shan* (女式大袖衫) or large-sleeved gown (Figure 39, 40), evolved out of the Tang Dynasty. How to Make It

The jacket is not necessary for a summer ensemble, but it can be a nice way to add a little pizazz to an outfit, or as an option for slightly cooler evenings. To make the jacket, use the same measurements and construction method as the shirt, with your sleeves slightly larger to accommodate layering. Adjust the neckline curve so that the front edges of the collar will touch approximately mid-bust. I made the bottom hem of my jacket about 4-6 inches shorter than my shirt, so that the hem hits me just below my natural waist. You want the ties on the jacket to nip the garment in at your natural waist, or just above it. Use the period images as a guide.

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*FIGURE 37*: Detail of a mural painting of a dancer wearing a *banbi* from the tomb of Zhang Lichen (655–702), Astana Cemetery.

*FIGURE 38*: Detail from Female Palace Attendants [Mural], from the tomb of Princess Yongtai (d. 701), Shaanxi Museum, Xi’an, Shaanxi, China.
nasty's primary upper garment, the shirt, or ru (襦). The diaphanous large-sleeved gown was a result of women's fashion moving progressively away from earlier Confucian ideals. The shirt belted at the waistline, and the evolution of this can be seen in Zhou Fang's depiction of the large-sleeved gown in Court Ladies Wearing Flowered Headdresses, where the gown is tied near the bottom (Figure 39). The large-sleeved gown is also seen in silk paintings in the Mogao Caves and pottery figurines.

While it is not necessary for a summer outfit, the large-sleeved gown can be a stunning ensemble for court, especially when made out of silk gauze. The large-sleeved gown is patterned the same way as the shirt, only with large, angel-wing type sleeves and longer body panels. The side seams on the body panels start at the waist, and the collar turns into the ties between the hips and knees.

This is a transitional garment — it doesn't come into fashion until late in the Tang Dynasty, and the majority of artistic representations of it are from

FIGURE 39: Detail from Court Ladies Wearing Flowered Headdresses (8th century), showing a woman wearing two layers of skirts, a gauzy large-sleeved gown, and a pibo.

FIGURE 40: Detail of a painting depicting a bodhisattva leading a noble lady, dressed in a large sleeved gown, a shirt with large sleeves, and a pibo, to the Pure Land (late Tang Dynasty), British Museum.

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While it is not necessary for a summer outfit, the large-sleeved gown can be a stunning ensemble for court, especially when made out of silk gauze. The large-sleeved gown is patterned the same way as the shirt, only with large, angel-wing type sleeves and longer body panels. The side seams on the body panels start at the waist, and the collar turns into the ties between the hips and knees.
the Five Dynasties/Ten Kingdoms period or later.\textsuperscript{179}

\textbf{Accessories}

\textit{Pibo (披帛, pībō)} and \textit{Peizi (帔子, pěi-tzŭ) — Shawls and Capes}

Both the \textit{pibo} and \textit{peizi} were pieces of silk fabric wrapped around one or both shoulders or draped over the arms and across the back, and is evident in depictions of women both period paintings and figurines. The \textit{pibo} was narrower than the \textit{peizi}, and presumably served a more decorative than utilitarian purpose (see Figure 36 and note the apparent decoration of the fabric).\textsuperscript{180}

There is a folk legend of Concubine Yang Yuhuan in which her cape is caught by the wind and blown onto someone’s hat during an imperial banquet.\textsuperscript{182} This story would imply that the fabric of the cape was lightweight, though thicker, warmer fabrics might have been used as a protection against the cold in winter months.\textsuperscript{183}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure41.png}
\caption{Detail of Court Ladies Playing Double Sixes (9th century), attributed to Zhou Fang. Freer Gallery of Art and Arthur M. Sackler Gallery.\textsuperscript{181}}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure42.png}
\caption{Detail from Court Ladies Preparing Newly Woven Silk showing two different types of shoes.\textsuperscript{185}}
\end{figure}

\textbf{HOW TO MAKE IT}

The easiest way to make a shawl or cape is to use a piece of 8 momme habotai silk with a hand-rolled hem from a vendor like Dharma Trading Company, marketed for dancers. These can be dyed and are a great way to practice period stitch-resist techniques, such as seen in Figure 36. Use a measuring tape to get a good idea of how long you want your shawl to be - I generally use a piece of silk that is at least 2 1/2 - 3 yards long and 12 - 24 inches wide.

\begin{tcolorbox}
Shoes

There are some extant shoes supposedly from the Tang Dynasty, but like with many items discussed here, it is difficult to track down image provenance to confirm dating and details. There is a Chinese book titled \textit{The Study and Appreciation of Chinese Shoes in Past Dynasties} by Luo Chongqi, which discusses the larger history of Chinese shoes.\textsuperscript{184}

I have as of yet been unable to get the relevant sections for Tang Dynasty translated, so my knowledge is based on what information we have concerning other shoes from previous and subsequent dynasties, as well as paintings and tomb figurines.

\end{tcolorbox}

\textsuperscript{180} Hua, M. (2011). pp. 32-33.
\textsuperscript{182} Ibid.
\textsuperscript{183} Ibid.
\textsuperscript{185} 宋徽宗. [Emperor Huizong]. (12th century). 揭織圖卷 [Court ladies preparing newly woven silk]. [Painting].
Tang Dynasty shoes often featured an upturned toe. This is a feature that can be seen throughout China’s history — high-ranking Terracotta Army soldiers have shoes slightly upturned shoes, as does Xin Zhui (辛追, Xīn Zhuī; died 163 BCE) who died during the Western Han Dynasty. The shape and decoration of these toes on ladies shoes varies from simple to elaborate (Figures 25, 43). Women also wore simpler shoes which appear to have a top-seam that helps give them their upturned toe (Figure 42), as well as straw sandals with socks (Figures 22, 44).

Jewelry
Women’s jewelry consisted primarily of gold and silver pins and combs used as hair adornments (Figures 46 – 49), though there are depictions of women wearing beaded necklaces (Figures 12, 13, 35, 45). Hair adornments were either attached directly, or to false hair pieces. Looking at paintings Court Ladies Preparing Newly Woven Silk, A Palace Concert, and Court Ladies Wearing Flowered Headdresses provides a good overview of the styles of hair adornments popular in the Tang Dynasty — combs, ornamented pins that sat flush to the hair, artificial flowers, and pins that extended beyond the head and featured dangling beads or beads.

HOW TO FAKE IT

For the purposes of summer clothing, a pair of modern ballet flats will suffice if you do not want to make the small investment of time or money to make or purchase a pair of low-profile (meaning without the elaborate upturned toe) shoes or sandals.

FIGURE 43: Silk shoes with a floral motif and raised toe (Tang Dynasty), from tomb 381 in the Astana Cemetery.

FIGURE 44: Hemp sandals from the Astana Cemetery.

FIGURE 45: Detail of female figurine sold at Sotheby’s, dating from the Tang Dynasty, wearing a beaded necklace.

189 Ibid.
pendants that swayed when the wearer moved.\textsuperscript{192} Women and men (fifth rank and higher) also wore sets of jade pendants suspended from the waist.\textsuperscript{193}

There is a description of hair ornaments worn with ceremonial robes in period texts that outline the number of “trees with blossoms” (\textit{shu}, literally “tree”), presumably hairpins: 12 for the empress, 9 for the wife of the crown prince and other first rank ladies, 8 for the second rank, 7 for the third rank, 6 for the fourth rank, 5 for the fifth rank, and none for lower ranking ladies.\textsuperscript{198}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image1.png}
\caption{Carved and polished jade hair comb top (Tang Dynasty), Royal Ontario Museum.\textsuperscript{196}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image2.png}
\caption{Gold hair comb top (2nd half of 7th century), Royal Ontario Museum.\textsuperscript{197}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image3.png}
\caption{Silver hairpin, beaten and gilt (Tang Dynasty), Victoria and Albert Museum.\textsuperscript{194}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image4.png}
\caption{Silver and gold hairpin, beaten, gilt, and chased (Tang Dynasty), Victoria and Albert Museum.\textsuperscript{195}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image5.png}
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\includegraphics[width=0.7\textwidth]{image6.png}
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\begin{figure}[h]
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\includegraphics[width=0.7\textwidth]{image8.png}
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\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image9.png}
\caption{Ibid, p. 151.}\textsuperscript{192}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image10.png}
\caption{Ibid, p. 161.}\textsuperscript{193}
\end{figure}

\begin{figure}[h]
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\includegraphics[width=0.7\textwidth]{image11.png}
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\begin{figure}[h]
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\includegraphics[width=0.7\textwidth]{image12.png}
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\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image13.png}
\caption{Ibid, p. 156-157.}\textsuperscript{198}
Cosmetology

Like women’s adoption of men’s clothing, women’s cosmetology is a discussion worth of its own class, if not more. To that, I will keep this section brief.

Hair, including “Adopted hair” (髻, hé jì)
Tang Dynasty hairstyles ranged from simple to elaborate, but they were always updos. Women would supplement their own hair with false hair (Figure 50), even wooden wigs (Figure 51). Simple topknots were adopted when women wore the clothing of eastern Turkic peoples, Uyghurs, Tibetans, or Khitans, so I’d suggest something a little more elaborate for your summer garb. This could be as simple as placing hair rats or teasing hair at your temples and hairline to increase the volume before sweeping the hair back into a chignon, or surrounding a topknot with false hair pieces. And don’t worry about too much sun - there is evidence of parasols during the Tang Dynasty.

Makeup
Cosmetics were essential to a woman’s appearance during the Tang Dynasty, as they are mentioned, if only in passing, in nearly every source on Chinese clothing and adornment focused on the period. Basic makeup application consisted of powder, rouge, eyebrows, lipstick, and, depending on the

HOW TO FAKE IT

Of all the Tang Dynasty sumptuary laws, jewelry, particularly hair adornments, are the easiest for us to translate into an SCA context. Assuming that the Queen is the equivalent of Empress and working downward, that would mean that Duchesses would wear eight hairpins/adornments, Countesses seven, Baronesses six, and Grant-of-arms holding ladies five. Hair adornments, by their combs or pins, can be easily fashioned using straight or u-shaped pins, combs, and various findings found online or at your local craft store. Suitable jewelry can also be found online, but in both cases, having an understanding of the general aesthetic of period pieces will serve you well in making decisions and not appearing overtly modern. No hair ornamentation is also perfectly acceptable.

FIGURE 50: Detail of Ladies in a garden (7th - 8th century), from a tomb mural from the Astana Cemetery, showing a woman carrying a false hair piece.

FIGURE 51: Wooden wig from the tomb of Zhang Xiong (d. 633) and Lady Qu (d. 688) in the Astana Cemetery.

201 Zhao, F. (2012). pp. 247-248
fashion at the time, other facial or brow adornment. 204

These might consist of mian ye (面靥, "dimples"), which are small dots on either side of the lips (Figure 25), 207 or huadian (花钿), which were various designs painted or ornaments applied to the brow (Figures 12, 27, 34, 36, 37, 42), including paper, silk, gold, or feathers. 208,209 Some period depictions of women show the “slanting red” style of makeup, which is a curved mark resembling a cres-

205 Hua, M. (2010). p. 33
206 ibid.
cent moon or scar that runs from the temple of the cheek (Figure 36).\textsuperscript{210}

Over the course of the Tang Dynasty, several different eyebrow (Figure 52) and lip styles (Figure 53) fluctuated in and out and fashion. Eyebrow pigment ranged from blue-black to greenish-blue in color, made from charred willow trees, conch shells, or indigo.\textsuperscript{211,212} Based on period depictions and Figure 53, it would appear that the lips were never completely covered with color.

**SUGGESTED READING**

**Tang Dynasty**


**Textiles**


**Wardrobe**

Chunming, G. (2010). *Chinese dress & adornment through the ages: The art of classic fashion*. Harrow Middlesex: CYPI.


**Cosmetology**


\[\text{Footnotes}\]

\textsuperscript{210} Ibid.
\textsuperscript{211} Zhou, X. & Gao, C. (1987). P. 86
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