

A HISTORICAL STUDY OF CHINESE GARMENTS FOR SELECTED  
PERIODS AND THE INFLUENCES OF THESE  
COSTUMES ON DRESS IN OTHER CULTURES

by

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## TABLE OF CONTENTS

	PAGE
LIST OF TABLES . . . . .	6
LIST OF PLATES . . . . .	7
ACKNOWLEDGEMENT . . . . .	9
CHAPTER	
I. INTRODUCTION . . . . .	10
Review of Literature . . . . .	11
Procedure . . . . .	12
II. THE PEOPLE OF CHINA AND THEIR EARLY DEVELOPMENT	
FROM PREHISTORICAL TIME TO 206 B.C. . . . .	17
The Chinese People . . . . .	17
Religion and Philosophy . . . . .	17
The Resulting Chinese Characteristics . . . . .	18
The Characteristics Reflected in Costume . . . . .	19
Early Development in China from Prehistorical	
Period to 206 B.C. . . . .	19
Costumes of the Time . . . . .	22
III. THE CLASSIC PERIOD FROM 206 B.C. TO 906 A.D. . . . .	23
History Outline . . . . .	23
Han Dynasty . . . . .	23
Three Kingdoms and Six Dynasties . . . . .	23
Sui Dynasty . . . . .	24
Tang Dynasty . . . . .	24
Relations With Other Nations . . . . .	24

	PAGE
Costumes of the Time . . . . .	24
General Silhouette . . . . .	24
Men's Garments . . . . .	25
Women's Garments . . . . .	25
Hair Styles and Hats . . . . .	26
Footwear . . . . .	27
Textiles . . . . .	27
Other Accessories . . . . .	28
Some Typical Examples of Costume . . . . .	28
Men's Garments . . . . .	28
Women's Garments . . . . .	29
Others . . . . .	30
Features of Costume Revealing Characteristics of the People and Effects of the Period . . . . .	31
IV. THE PERIOD OF SIMPLICITY FROM 960 A.D. to 1644 A.D. . . .	40
History Outline . . . . .	40
Sung Dynasty . . . . .	40
Yuan Dynasty . . . . .	41
Ming Dynasty . . . . .	41
Relations With Other Nations . . . . .	42
Costumes of the Time . . . . .	42
General Silhouette . . . . .	42
Men's Garments . . . . .	42
Women's Garments . . . . .	43

	PAGE
Hair Styles and Hats . . . . .	43
Footwear . . . . .	44
Textiles . . . . .	44
Other Accessories . . . . .	44
Some Typical Examples in Costume . . . . .	44
Men's Garments . . . . .	44
Women's Garments . . . . .	45
Others . . . . .	46
Features of Costumes Revealing Characteristics	
of the People and Effects of the Period . . . . .	46
V. THE PERIOD OF THE STATIC LINE FROM 1644 A.D. to 1911 A.D. . . . .	56
History Outline . . . . .	56
Relations With Other Nations . . . . .	56
Costumes of the Time . . . . .	57
General Silhouette . . . . .	57
Men's Garments . . . . .	57
Women's Garments . . . . .	58
Hair Styles and Hats . . . . .	59
Footwear . . . . .	60
Textiles . . . . .	61
Other Accessories . . . . .	61
Some Typical Examples in Costume . . . . .	61
Men's Garments . . . . .	61
Women's Garments . . . . .	62
Others . . . . .	63

	PAGE
Features of Costumes Revealing Characteristics of the People and Effects of the Period . . . . .	63
VI. THE PERIOD OF THE DEMOCRATIC TOUCH FROM 1911 A.D. TO THE PRESENT TIME . . . . .	77
History Outline . . . . .	77
Relations With Other Nations . . . . .	77
Costumes of the Time . . . . .	78
General Silhouette . . . . .	78
Men's Garments . . . . .	78
Women's Garments . . . . .	79
Footwear . . . . .	80
Textiles . . . . .	80
Other Accessories . . . . .	80
Some Typical Examples in Costume . . . . .	80
Men's Garments . . . . .	81
Women's Garments . . . . .	81
Others . . . . .	81
Features of Costumes Revealing Characteristics of the People and Effects of the Period . . . . .	81
VII. THE INFLUENCE OF HISTORICAL CHINESE COSTUME ON DRESS IN SELECTED CULTURES OF THE PRESENT TIME . . . . .	89
In the Orient . . . . .	89
Vietnam . . . . .	89
Korea . . . . .	90
Japan . . . . .	92
In the Western Hemisphere . . . . .	93
VIII. SUMMARY . . . . .	106
BIBLIOGRAPHY . . . . .	108
VITA . . . . .	111

## LIST OF TABLES

TABLE		PAGE
1	Comparative Historical Events in the Eastern and Western World from 200 B.C. to 800 A.D. . . . .	32
2	Comparative Historical Events in the Eastern and Western World from 900 A.D. to 1700 A.D. . . . .	48
3	Comparative Historical Events in the Eastern and Western World from 1700 A.D. to 1900 A.D. . . . .	65

## LIST OF PLATES

PLATES	PAGE
1 Men's garments, 220 B.C. - 960 A.D. . . . .	34
2 Men's garments, 220 B.C. - 960 A.D. . . . .	35
3 Women's garments, 220 B.C. - 960 A.D. . . . .	36
4 Women's garments, 220 B.C. - 960 A.D. . . . .	37
5 Women's garments, 220 B.C. - 960 A.D. . . . .	38
6 Women's hair styles and men's hats, 220 B.C. - 960 A.D. . . .	39
7 Men's garments, 960 A.D. - 1644 A.D. . . . .	50
8 Men's garments, 960 A.D. - 1644 A.D. . . . .	51
9 Garments of Men and Women, 960 A.D. - 1644 A.D. . . . .	52
10. Women's garments, 960 A.D. - 1644 A.D. . . . .	53
11 Women's garments, 960 A.D. - 1644 A.D. . . . .	54
12 Women's hair styles, Men's hats and footwear, 960 A.D. - 1644 A.D. . . . .	55
13 Man's garment, 1644 A.D. - 1911 A.D. . . . .	67
14 Man's garment, 1644 A.D. - 1911 A.D. . . . .	68
15 Man's garment, 1644 A.D. - 1911 A.D. . . . .	69
16 Man's garment, 1644 A.D. - 1911 A.D. . . . .	70
17 Men's garments, 1644 A.D. - 1911 A.D. . . . .	71
18 Woman's garment, 1644 A.D. - 1911 A.D. . . . .	72
19 Woman's garment, 1644 A.D. - 1911 A.D. . . . .	73
20 Woman's garment, 1644 A.D. - 1911 A.D. . . . .	74
21 Woman's garment, 1644 A.D. - 1911 A.D. . . . .	75

PLATES	PAGE
22 Women's hair styles and hair ornaments, men's hair styles and hats, 1644 A.D. - 1911 A.D. . . . . .	76
23 Men's garments, 1911 A.D. - 1960 A.D. . . . . .	83
24 A national garment for men and women in Red China, 1911 A.D. - 1960 A.D. . . . . .	84
25 Men's garments, 1911 A.D. - 1960 A.D. . . . . .	85
26 Women's garments, 1911 A.D. - 1960 A.D. . . . . .	86
27 Women's garments, 1911 A.D. - 1960 A.D. . . . . .	87
28 Women's hair styles, women's shoes, men's shoes, 1911 A.D. - 1960 A.D. . . . . .	88
29 Man's garment in Vietnam . . . . .	96
30 Woman's garment in Vietnam . . . . .	97
31 Men's garments in Korea . . . . .	98
32 Woman's garment in Korea . . . . .	99
33 Japanese Kimono . . . . .	100
34 Woman's garment in Japan . . . . .	101
35 Woman's garment in Japan . . . . .	102
36 Men's nightwears in the United States of America . . . . .	103
37 Women's garments in the United States of America . . . . .	104
38 Women's garments in the United States of America . . . . .	105

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## CHAPTER I

## INTRODUCTION

China, as one of the world's oldest nations still in existence, continues to retain her unity and cultural traits in spite of the many disasters and changes of rulers and government that have occurred over thousands of years. Lying extensively in the Far East, her culture has been admired for centuries not only by surrounding nations but by people from all parts of the world.

It is believed that the true spirit of a nation and the most typical characteristics of its people are best revealed through their patterns and practices of daily living. A study of these patterns and practices will help one to better understand the nation itself and promote world wide understanding among nations and cultures. The author hopes that the historical survey presented here, dealing with Chinese customs of dress, will contribute in a small way to this understanding. Specifically, the purpose of this study is to:

1. Gain some understanding of the role clothing played as reflected in selected historical events in China.
2. Gain some understanding of the characteristics and view toward living of the Chinese through the study of their clothing patterns.
3. Observe the influence that China has exerted on other nations as revealed in costume.

Review of Literature

Sources of information on Chinese costume are limited, and there are very few publications pertaining to this subject. Only four books dealing with Chinese costumes exclusively were available to this researcher. They cover the period from 1644 A.D. to 1911 A.D.

William Alexander (1) visited China at the end of the eighteenth century and later published a book of illustrations on Chinese costume based on his sketching record. Mason (2) served the British Diplomatic Missions in China during the latter part of the eighteenth century and published a book on costume which is also a collection of illustrations from portraits and sketches. During the same period, the British Commerce Bureau supervised a study of China and devoted quite a portion of the report of this study to Chinese costume (3). A booklet from the Metropolitan Museum of Art, New York City, describes the museum collections on Chinese royal garments of the Chiang Dynasty (4).

Books on art and textiles show much about Chinese costume through paintings, sculpture, and other art products. Priest and Simmons (5), under sponsorship of the Metropolitan Museum of Art, have done research on Chinese textiles based on sources of museum collections. Although the publications of this research concentrated on weaving methods and types of weaves, it also gives information on chronological textile development. Grousset (6), Sickman (7), and DeMorent and Soulie (8), have all done extensive research in ancient Chinese art and have presented in their books valuable reprints which have been most helpful in the study reported here.

Books on Chinese history and civilization give information on historical events, philosophical thoughts, and relations to other nations, which in turn reveal trends in culture and dress of a given period. Goodrich (9) has taken as his task the study of Chinese in their origin, religion, history, and characteristics to analyze the underlying unique factors of their civilization. A thorough study of Chinese character and behavior has been reported by Dr. Lin Yu-Tang (10).

In contrast to Dr. Lin's analysis, Steiger (11) has devoted his interest to the whole oriental area. International relationship and culture exchange were examined in detail in this publication.

#### Procedure

To obtain reliable information on historical Chinese costume for the period between 206 B.C. and 1960 A.D., the investigator:

1. Visited the following museums:
  - a. Metropolitan Museum of Art, New York City.
  - b. Brooklyn Art Museum, New York City.
  - c. National Gallery of Art, Washington, District of Columbia.
  - d. Art Museum, Chicago, Illinois.
2. Secured books from:
  - a. National Cultural Bureau of China, Taipei, Taiwan.
  - b. Chinese Embassy at Washington, District of Columbia.
  - c. Congressional Library, Washington, District of Columbia.
  - d. Metropolitan Museum of Art, New York City.
3. Reviewed books in the Newman Library, Virginia Polytechnic Institute, Blacksburg, Virginia, and books received by this library through interlibrary exchange:

- a. Books on costume.
- b. Books on art.
- c. Books on history.

4. Made illustrations with brief descriptions:

If the original source was clear in line and form, the illustration was reproduced directly; if the original source was blurred, the researcher drew the illustration and then had it reproduced.

5. The results of these findings are summarized in the chapters that follow.

The discussion covers the following period in Chinese history:

- a. The people in China and their early development from the pre-historical period to 206 B.C. The first half of this chapter is devoted to the people of China, their human actions, social functions, religion and philosophy. The second half of this chapter is an outline of the history and development of this period.
- b. The Classic period, from 206 B.C. to 906 A.D. This chapter deals with the era considered as the "Golden Age" in Chinese history. This period more than any other is the one to which Chinese have looked with pride. In spite of the thousand years and the many dynasties included in this period, the culture traits and thoughts were little changed. H. G. Wells (12) described it as follows:

. . . between the end of Han Dynasty (220) to the beginning of Tang Period (619) were centuries of disturbances rather than essential changes. The divisions of China are supposed to be merely political and territorial; and, deceived by the fact that at the close as at the commencement of these four centuries, China occupied much the same wide extent of Asia, and was still recognizable China, still with a common culture, and common script to a common body of ideas, . . .

As true in all human history of this early date the individual was not of major importance but rather the importance of the group was considered, which fact was revealed in the costumes of the period as shown in their uniformity. There were few changes as far as the general silhouette of garments was concerned during this thousand year period. However, minor variations could be found.

- c. The period of simplicity includes the period from 960 A.D. to 1644 A.D. China was under constant threat by the growing neighbouring forces. These outside forces did not appreciably influence the cultural traits of the country but resulted in hardship in living. This was revealed in the extreme simplicity in clothing. However, under these circumstances there was a great challenge to create more distinctive detailed designs within the simple silhouette.
- d. The period of the static line. This was a long dynasty that ranged from 1644 A.D. to 1911 A.D. The Manchu ruling power in China brought a drastic change to costume. The

garments had to conform to those of the Tartars.

In the late eighteenth and nineteenth centuries, the visiting Western powers awakened China from their unenlightenment of the world outside.

Finally revolution ended the Chiang dynasty in 1911 A.D.. By that time the Manchu people had gradually intermingled with the original Chinese race and the two races had become unidentifiable, one from the other.

- e. The period of the democratic touch. From 1911 A.D. to the present day, China has broken away from imperialism, and faces the world with new democracy. The twentieth century has brought many challenges to China which have made it necessary for the people to lead an active rather than passive life. Therefore clothing in turn has become more comfortable and convenient.
- f. The influence of historical Chinese costume on dress in selected cultures of the present time. This chapter is devoted to the influence exerted by China on the costumes of her surrounding nations in the orient; specifically Vietnam, Korea, and Japan. The author also discusses Chinese influence on costume in the Western World, specifically the United States of America.

It is also true that during these later years Chinese costume has been influenced by other nations. However, this study has been designed to consider only the Chinese influence on dress of other nations.

## CHAPTER II

THE PEOPLE OF CHINA AND THEIR EARLY  
DEVELOPMENT FROM PREHISTORICAL TIME TO 206 B.C.The Chinese People

The origin of the Chinese people is still in dispute. The present day Chinese are a combination of numerous individual tribes such as the Turks, Mongols, and Tartars. They invaded the race known as the Yellow River inhabitants, who are considered to be the original Chinese race. The groups of invading Turks, Mongols, and Tartars became absorbed into the Yellow River inhabitants. It is true that China has more than once been the prey of foreign conquerors. Nevertheless she has been able to exist as she is, and exert influences more often than she has been influenced (13). Chinese civilization has always been one of

unity and coherence which have continued through millenarian and have brought China vigorously alive into the modern world while the Western contemporaries of her youth and middle age have long passed into oblivion (14).

The underlying factors of this unique ability are attributed to the religion and philosophy of the people, which directly or indirectly controlled their thoughts, living and social functions.

Religion and Philosophy: The Chinese people have mixed their religion in a special manner, (15):

- A. Buddhism as a religion originated in India. It introduced the idea of transmigration which explained the mystery of living. To the general mass of the Chinese people, this religion serves as a penalty law to the moral codes. To

the Chinese intellect, the whole idea of Buddhism has been interpreted philosophically, and there has arisen a school of thought through which the individual lives to strive for perfection.

- B. Confucianism is a philosophy, or rather a set of moral codes, for group living. To the general public, the Confucianists are so devoted to these disciplines that gradually worship and idolatry take place. A Confucianist is rigid, critical of self, serious, moral, and stubborn, follows his disciplines and strives to build his character on his beliefs.
- C. Taoism, originally a philosophy, later became a religion to its believers. A Taoist's outlook on life is unconcerned based on a devastating skepticism, a satirical and mocking laughter, a love of nature and self-expression. Taoism counteracts the positivism of Confucianism and serves as a safety valve for the imperfection of a Confucianist society.

The Chinese people under the influence of Buddhism, Confucianism, and Taoism have become highly adjustable to success or even to failure without feeling desperate. In their daily living they tend to perform according to accepted moral codes, with peace of mind and self-satisfaction.

The resulting Chinese characteristics: Dr. Lin Yu-Tang (10) classified the characteristics of the Chinese people in fifteen categories. Among these, patience, indifference, old roguery, fecundity, industry, pacifism, conservativeness, and sensuality are results of believing in Confucianism, while sanity, simplicity, love of nature, contentment, and humor are typical of Taoist believers.

The characteristics reflected in costume: The garments of the Ancient Chinese of the earliest record to the middle of the seventeenth century have had the same general silhouette. The concealed bodice marginal line achieved by a fully cut robe revealed such characteristics as peacefulness, patience, and indifference. The simple design indicated simplicity, contentment, and sanity. The sameness of the silhouette preserved through thousands of years has adequately expressed the conservativeness of the people.

Early Development in China  
From Prehistorical Period to 206 B.C.

Many historians have reported that little culture existed in China before 206 B.C. (16). Other historians, however, date culture in China previous to this date.

The five known emperors of China from 2700 to 2400 B.C. are:

1. Tai Hao, sometimes referred to as Tu-Hei, who established marriage ceremonials, taught skill of using the net for fishing and also created the eight-trigrams.
2. Queen Nu Wo, about whom exists only legends and no deeds from her reign.
3. Shen Nung, who taught the people to use the plow. Under his guidance, agriculture was developed, market places were set up in which to sell merchandise, and the first records of medical discovery appeared.

4. Huang-Ti, or Yellow Emperor, under whom many achievements were recorded. The first calendar, as well as the first coin, was used. There developed the act of building houses, temples, and palaces. The territory was expanded and the country was divided into provinces and districts.
5. Yao and Shun. Emperor Yao used virtue in governing the deeds of all men. He taught the five principles which still exist among the Chinese. They are (a) Probity between the sovereign and his ministers; (b) Affection between parents and children; (c) Proper division between the functions of husband and wife; (d) Proper order between the old and young; and (e) Fidelity between friends. Upon Yao's death, as his will stated, the emperorship was given to his officer, Shun. Shun's achievement largely dealt with improving the conditions of country subjects. He, also, instead of passing down the emperorship to his son, assigned the leadership into the more capable hands of Yu.

After the conclusion of the period of the Five Emperors, the stone age followed in China from 2400 B.C. to 1125 B.C. This period included two dynasties.

1. The Great Yu from 2400 B.C. to 1766 B.C. This period, known as the Hsie Dynasty, was the time under which the feudal system was established and the nation was divided into nine provinces, each with an appointed governor. Intense construction of housing and roads was underway.

2. The Shanu Dynasty from 1766 B.C. to 1125 B.C. The nation became more stablized and many cultural developments were evident.

From 1125 B.C. to 206 B.C. China reached her mature stage both politically and culturally. Many deep rooted traditions were originated in this era.

1. The Chow Dynasty from 1125 B.C. to 250 B.C. Under this dynasty the feudal system continued to operate. In this time the population multiplied, better living was secured, and more territorial expansion was achieved.
2. The divided powers. 771 B.C. to 221 B.C. The feudal princes of the previous period gradually acquired independence. The numerous states took position among the twelve leading powers. With the rise and fall of these powers came countless battles; not only were lives and security lost, but also the moral values of the people were submerged beneath the law of force. Some advantages counteract the disadvantages. This was a period of social and political upheaval, and it was also one of the great periods of creativity and revolutionary development. Schools of philosophy developed which were comparable to the contemporary Greek schools. Other progress appeared, such as advancement in craftsmanship, method of production, application of fertilizer in agriculture, the appearance of written laws, and numerous writings in poetry and prose.

3. The Chin Dynasty. From 221 B.C. to 206 B.C. Chin Shi-Huang-Ti conquered all the remaining feudal princes and unified China just as Alexander the Great unified the West (12). A centralized-power was adopted in internal government. To prevent invaders from the outside, many individual city walls were connected and took the form of the world's famous "Great Walls of China." Culturally speaking, this was a dreadful period, since Chin-Shi-Huang-Ti wished to control the people completely as he considered himself the only almighty one. He burned all the valuable literature. Some publications by Confucius regarding royalty and fidelity were allowed to remain, since this somehow served his purpose.

#### Costume of the Time

The only information regarding costume during these thousands of years related to the reign of the Yellow Emperor:

The wife of Yellow Emperor being the first to rear the silk worms in China, and she taught her people to weave the silk and make silk garments for themselves; thus laying the foundation of China's greatest and oldest industry. The emperor himself designed the fashion of clothing and made strict regulations whereby the different ranks of society might be distinguished by their dress. The imperial robes were black with yellow trousers embroidered with pheasants and flowers (17).

From the records, it is noted that the garment was composed of a robe and trousers. Some dyes, already developed, were used; skillful craftsmanship developed. Class distinction was denoted by means of costume. No illustrations of the costume of this period are possible due to lack of sources of information.

## CHAPTER III

## THE CLASSIC PERIOD FROM 206 B.C. TO 906 A.D.

History Outline

Under the classic period, there are as many as four dynasties included, which chronologically listed are as follows:

1. The Han Dynasty, from 206 B.C. to 220 A.D.
2. The Three Kingdoms and Six Dynasties, from 220 A.D. to 589 A.D.
3. The Sui Dynasty, from 589 A.D. to 618 A.D.
4. The Tang Dynasty, from 618 A.D. to 906 A.D.

The Han Dynasty: Following the short but violent Chin dynasty, Han adopted the central-power policy to rule the nation and formed the first stable government for approximately four hundred years. Internal establishments were in good order, and foreign communications were established. Trading, especially foreign trading, was so encouraged that the merchants became so enormously rich and the peasants so desperately poor that the nation's social order was finally damaged, resulting in civil revolution.

The Three Kingdoms and Six Dynasties: This was the period of divided powers which brought famous battle hymns, legends, and heroic stories. These military activities enabled the Chinese to penetrate to the south and west to newly opened areas. Individual groups were formed, separate from one another. The sectionalism, as one of the immediate effects, was accentuated by the increased merging of Chinese with non-Chinese (13). At the end of this period, Chinese territory had expanded considerably.

The Sui Dynasty: At the time of the Sui dynasty, China desperately needed a united country. However, the needs of the country were subjugated to the personal desire of the emperor, who was extremely impractical in spending the national budget and interested only in showing off personal vanities. Fortunately this reign lasted only thirty-nine years.

The Tang Dynasty: Following Sui, the Tang dynasty gave to the Chinese approximately two hundred eighty-eight years known as the "Golden Age". During this period, China was not only militarily powerful and politically capable but also rich in cultural productions. These were due to the peace and profit people enjoyed. At the close of this reign, the great military power given to those who protected the border indirectly caused the down-fall of the Tang dynasty.

#### Relations With Other Nations

During the classic period, China made her first acquaintance with her Western contemporaries through the intermediate Asia Minor nations. To the Far East nations, China exerted great influences both politically and culturally during this period. The Indo-Chinese nations - Vietnam, Laos, and Combodia - and Korea were already very much absorbed in Chinese culture; and Japan, which had learned Chinese culture from Korea during the earlier days, soon acquired direct intercourse with China. The important historical events have been summarized in Table 1.

#### Costume of the Time

General silhouette: Garments of this period were full length robes with Y-shaped necklines, right-hand side openings, and long and large sleeves.

They provided an air of easiness and calmness as well as of remoteness. For over a thousand years this unique silhouette with only minor variations was accepted as the most fashionable attire for the general public.

Men's garments: Typical men's garments of this period are shown in Plates 1 and 2. In general, the outer garment for men's wear was a loosely fitted robe with long and full sleeves reaching below the finger tips. This robe contained a reversed surplice bodice which opened at the right-hand side and was girded by a long cloth sash at the waist line.

The most common neckline was the Y-shape; other necklines, however, in rounded fitted style or loosely fitted V shape were also seen during this period. The robe, generally in floor length that covered the feet, was in some instances a few inches shorter or even of mid-calf length and showed an underskirt or pair of loosely hung trousers. In general, men of the lower classes worked in shorter robes for convenience while the upper leisure class men enjoyed full length robes.

Men's undergarments followed the same silhouette as the outer-robe or were in two pieces with a blouse-length top and trousers fastened at the waist. The manner of wearing this undergarment was to wear the two-piece garment next to the skin, then the under-robe with the outer-robe placed over the under-robe.

Women's garments: These garments are illustrated in Plates 3, 4 and 5. Women's outer-garments possessed certain resemblances to the men's garments regarding the full long robe, neckline, and reversed surplice bodice. An additional skirt was often fastened over the robe, achieving a high-waist effect, which became more exaggerated during the latter part of this period. This additional skirt also gave a level

effect, as it was usually lifted a few inches away from the floor. Sleeves were full and long, yet three-quarter length tunic sleeves were adopted by people of the working class who would definitely be handicapped in movement by excess fullness in sleeves. The undergarments were similar to that of the men and consisted of a two-piece garment and an under-robe.

One of the most distinctive features of women's apparel during this period was the use of a long sash called a sash-drape. Due to the prosperity people enjoyed during the Tang dynasty, elaboration was added to the women's gown in a narrow piece of cloth twice as long as the wearer, two-thirds of one shoulder width, which was draped around the wearer's shoulder and both ends allowed to hang at the sides. The movement of this sash, while the wearer was in motion, helped achieve a certain graciousness.

Another group of women to appear under the reign of the Tang were the women entertainers, who were especially trained in singing, dancing, and musical instruments. Like today's show-business personnel, they tended to exaggerate their costumes and put on more individual distinctions which presented completely new styles and were different from the other fashions of the time. Nevertheless ordinary housewives and young women were not influenced by these fashions.

Hair styles and hats for women: Hair was generally gathered in the center back of the head forming knots, and the style of the knots varied according to the fad of the period. Ribbons, artificial or real flowers, and jewels were used as hair ornaments. Some typical styles of hair dress

are illustrated in Plate 6. No hats were worn by women except the bridal cap, which was decorated with flowers and jewels in fan shape. A detailed description of the bridal cap was not found by the author.

**Hair styles and hats for men:** The old traditional Chinese idea that hair was a special gift from parents to their children which should be cared for and preserved gave Chinese men an unchangeable hair style for almost two thousand years. This style of hair arrangement was to gather the hair at the center back of the head forming a simple but tight knot. The knot, which was covered by a piece of fine cloth, was the current hat fashion for commoners. The real hats were numerous in shape and extremely different from one another. This was due to the many individual leaders between 220 A.D. to 589 A.D. who wished to set themselves apart from others by fully displaying their individuality by means of hats. Some of these hat styles are shown in Plate 6.

**Foot-wear:** Socks were made of cloth, cut into foot shape. They barely fitted the natural contour, and thus created wrinkles. The same styles of socks were worn by both men and women. Women, in addition, had foot binders for their small feet. Shoes were made of cloth in cotton, satin, or embroidered satin. Women's shoes were small and tight, following the bound-foot shape and fashioned in three-inch lengths. Men's shoes were rectangular, block shape, with a hollow center. The front panel was raised higher and decorated in designs as revealed in Plate 1, figure b.

**Textiles:** Silk was in great use during this era, and was found in plain brocade, rib, damask, and gauze weaves. Richness was expressed in

polychrome. Wool was also used often, especially in woolen tapestry and pile carpet. Hemp and hair were commonly used by lower and middle classes. Cotton was imported during this era, but it had not yet become popular as a textile (5).

Other accessories: Jewelry in earrings, studs, pendants, bracelets, lockets, and hair ornaments were commonly used by women. Jade pendants hung at the girdle were used by both men and women (18). Seals were used for personal signatures (18). Canes, made of wood, were used by elderly men and women to denote dignity and respectability.

Some Typical Examples of Costume: Men's costume: From study of two life-sized stone sculptures dated in the first century A.D., the author has drawn the illustrations shown in Plate 1, figure a (8). This figure shows garments of the Han inhabitants. The figure at the right has a straight robe in full length with long and full sleeves, a Y-shaped neckline with border trim, and a reversed surplice bodice leading to a right-hand side opening. The garment worn by the figure at the left shows the same silhouette, with a slightly shortened robe revealing the lower portion of the under-robe, which was a variation of the fashion.

The general silhouette adopted in the latter part of the Han dynasty and worn throughout the Tang dynasty was revealed in the sculptured terracotta figure of the second and third centuries A.D. This silhouette is illustrated here in Plate 3, figure a (6). The jade figure of the seventh to tenth centuries is illustrated in Plate 2, figure b (19).

From drawings and paintings studied, the illustrated garments of the period appeared to be ample and consisted of many drapes. This could be explained as due to the prosperity of the time which brought elaboration to garments. It could also have been due to the ease of handling brushes in drawing compared to the difficulty of expressing draping through sculpture. The garment shown in Plate 1, figure b (8) was drawn from study of a picture entitled "Confucius and His Disciple Yen Hui". The original drawing was made in the fourth century. The same neckline, sleeves, and general effect of the earlier centuries were retained. However, the robe was very short, almost resembling a blouse. A decorative girdle made its first entry during this period. This belt was wide, stiff, and flat, with a long strip of paneling draped at the center front. The front panel of the shoes, which was raised higher than the rest of the shoes, extended beyond the long gown.

Women's costume: Plate 3 (6) shows the women's costume of the fourth and fifth centuries. These figures were drawn from a study of a pair of terracotta figures of the time. The figure at the left had a robe with a Y-shaped neckline and large sleeves. The empire waist effect was achieved by means of the raised wide cloth-belt. The circular, fitted neckline of the undergarment was seen through the open neckline of the robe.

In the figure at the right, the normal waistline appeared and the robe was a few inches away from the floor. The lower portion of the underskirt gave a leveling effect to the garment.

From the picture "Lady Having Her Hair Dressed" painted by Ku Kai-Chi during the fifth century, figure a (8) in Plate 4 has been drawn to show a lady sitting on the floor. The large sleeves and fullness of her robe are the only visible parts of her costume. The attendant was wearing a garment similar to those previously described. Variation occurred when an additional skirt was fastened around the waist reaching to the ankles. Fullness of underskirt is shown. Her sleeves are three-quarter length probably due to the fact that she is of the working class. As can be seen her hair-dress is very elaborate.

Figure b (8) shows a copy of a sculptured relief of the sixth century, which gives a familiar view of the silhouette of this period. In figure c (7) a two-piece costume shown gives a completely different effect of garments worn during this period. This particular silhouette did not gain popularity at the time but was in fashion during the period that followed.

The silhouette of the seventh century, shown in Plate 5 (32), was made from a study of the painting, "Lady in a Palace". Here the high-waist effect was brought to an extreme. The sash-drape was used excessively; the sleeves were full at the arms and narrow at the waist and were similar to presently popular bell-sleeves.

Others: Some hair styles of women are presented in Plate 6. Figures a and b were popular women's hair arrangements, while figures c and d were typical of girls and young women. Also illustrated in this plate are men's hats. In figure e the hair knot is covered by a piece of fine cloth as the popular fashion for commoners. Figures f, g, and h are hats worn by

various officials. Figures i and j are imperial hats of the period of the Three Kingdoms and Six Dynasties, from the third to the sixth centuries.

Features of Costume Revealing Characteristics  
of the People and Effects of the Period

In spite of the hundreds of years of internal disturbance, the spirit of this period was amplexness, graciousness, and peacefulness.

The same design on garments of all people indicated self-non-identity, the simple and unique silhouette which lasted hundreds of years showing the typical characteristics of the Chinese in simplicity and conservatism. In the Han dynasty, the full and ample garments denoted that people of this period lived in ease in peaceful surroundings. During the period the the Three Kingdoms and Six Dynasties, the individual leaders required personal recognition. Various accents were placed on hats, since conservative as the Chinese were, they would not alter the general silhouette of the garment. Nevertheless, in some instances, the robes of men were shorter which it is believed was due to the constant war within the nation. During the Tang dynasty, the prosperity added to the robes a fuller look. The abundant supply in costume resources and the gradually developed taste further added decorative means to the costume.

TABLE 1

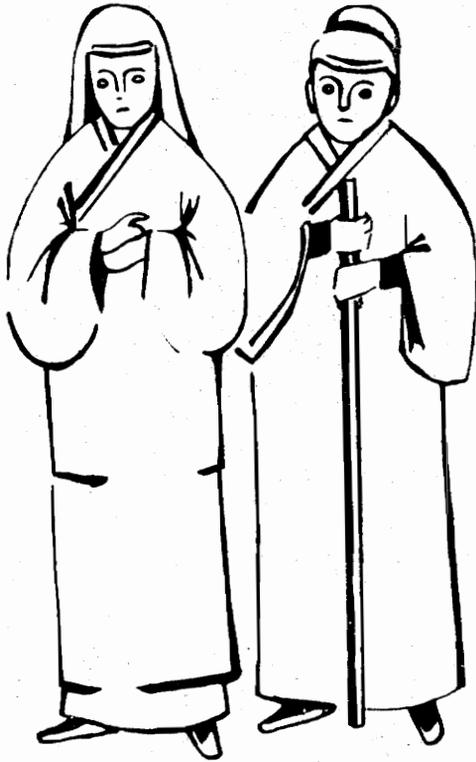
## COMPARATIVE HISTORICAL EVENTS IN THE EASTERN AND WESTERN WORLD FROM 200 B.C. TO 800 A.D.

Date	Western World	China	Other Oriental Countries
200 B.C.	Second and Third Punic War, 200 B.C.	Han Dynasty, 206 B.C.	Annan incorporated into Chinese Empire, 140 B.C.
	Conquest of Greece by Rome, 146 B.C.	Contact with Rome and Japan, 140 B.C., and 26 B.C.	Northern Korea conquered by China, 108 B.C.
	Julius Caesar, 100 B.C.		
A.D.	Christ, A.D.	Buddhism introduced from India to China, A.D.	Chinese civilization entered Yamato, Japan from Korea
	End of Hellenic Period, 200 A.D.	Three Kingdoms	
300 A.D.	Constantine, 300 A.D.	Regular trades with Arabs in Canton, 300 A.D.	Chinese writing introduced to Japan through Korea, 400 A.D.
	Europe invaded by Huns from Asia, 400 A.D.		Buddhism introduced to Japan through Korea, 500 A.D.
	The Fall of Rome, 400 A.D.		
	Christianity in Europe, 500 A.D.		

TABLE 1 (Continued)

Date	Western World	China	Other Oriental Countries
600 A.D.	Mohammedan, 622 A.D. The spread of Greco-Jeudean Christian culture	Tang Dynasty	Japan gained direct intercourse with China, 621 A.D.  China conquered the whole Korea, 660 A.D.
700 A.D.	Development of Islamic power, 700 A.D.	Arabs learned paper making from China, 700 A.D.	Art, literature and political idea adopted from China by Japan, 710 A.D.  Tea introduced in Japan from China, 794 A.D.

PLATE 1  
MEN'S GARMENTS, 220 B.C. - 960 A.D.



Left: Figure a.

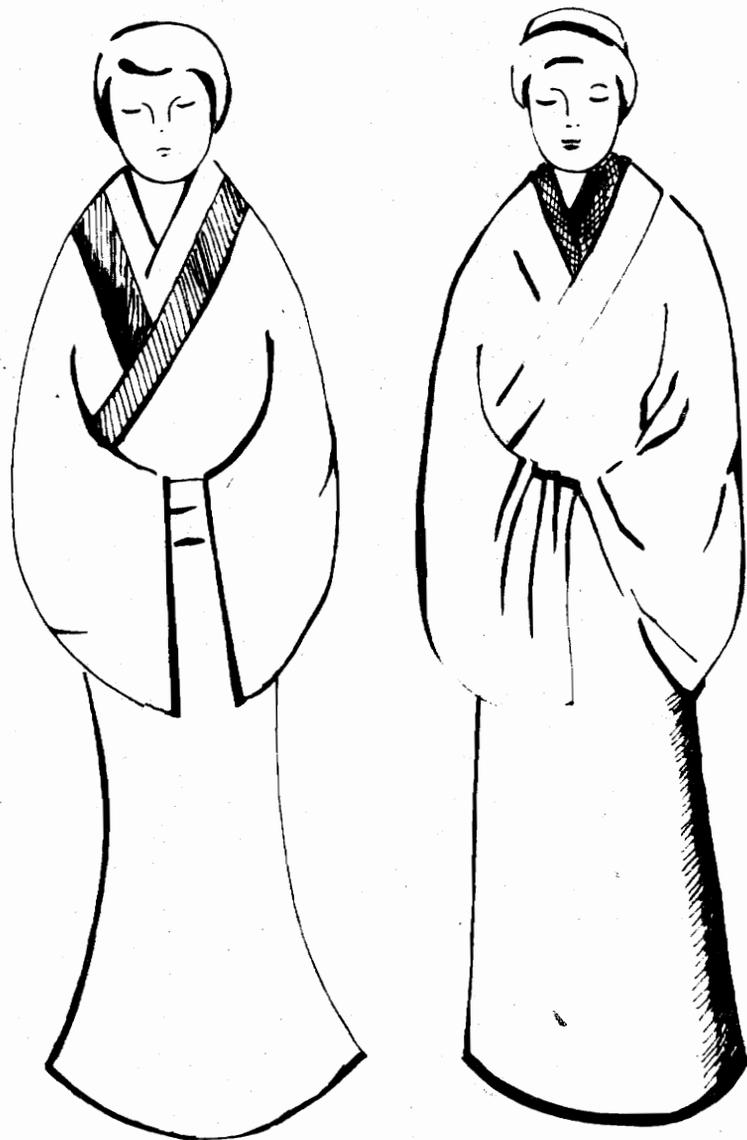
TWO LIFE SIZE STATUES AT  
KU TOW, FIRST CENTURY A.D.



Right: Figure b

CONFUCIUS AND HIS DISCIPLE  
YEN HUI, FOURTH CENTURY A.D.

PLATE 2  
MEN'S GARMENTS  
220 B.C. - 960 A.D.

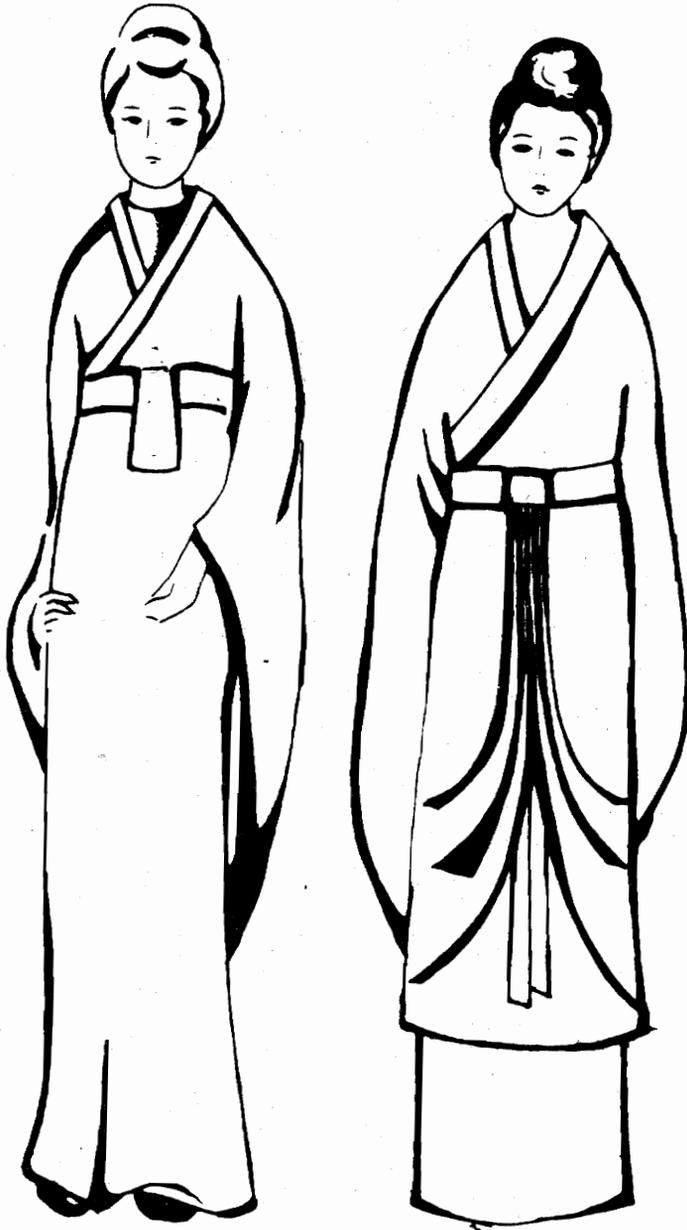


LEFT: FIGURE A. FIGURE OF A COURTIER IN TERRACOTTA  
OF LATE HAN

RIGHT: FIGURE B. FIGURE OF A COURTIER IN TRANSLUCENT  
JADE, TANG DYNASTY

## PLATE 3

WOMEN'S GARMENTS  
220 B.C. - 960 A.D.



WEI TERRACOTTA FIGURES OF FOURTH  
TO FIFTH CENTURY

PLATE 4  
WOMEN'S GARMENTS  
220 B.C. - 960 A.D.



LEFT: FIGURED. LADY HAVING HER HAIR DRESSED,  
PAINTING, BY KU KAI-CHI, FIFTH  
CENTURY.



RIGHT, UPPER; FIGURE B: SCULPTURE RELIEF, SIXTH  
CENTURY.



RIGHT, LOWER; FIGURE C: LADY ATTENDANT IN PALACE  
SIXTH CENTURY.

PLATE 5  
WOMEN'S GARMENTS  
220 B.C. - 960 A.D.



FROM: LADY IN A PALACE, DRAWING, SEVENTH CENTURY

PLATE 6

WOMENS HAIR-STYLES

MENS HATS

220 B.C. - 960 A.D.



FIGURE a.



FIGURE b.



FIGURE c.



FIGURE d.



FIGURE e.



FIGURE f.



FIGURE g.



FIGURE h.

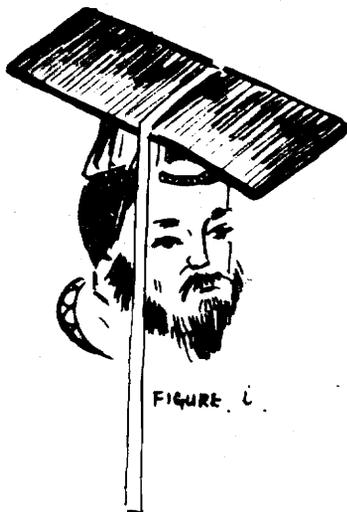


FIGURE i.



FIGURE j.

## CHAPTER IV

## THE PERIOD OF SIMPLICITY FROM 960 A.D. to 1644 A.D.

History Outline

From 960 A.D. to 1644 A.D. there were three dynasties:

1. The Sung Dynasty, from 960 A.D. to 1280 A.D.
2. The Yuan Dynasty, from 1280 A.D. to 1368 A.D.
3. The Ming Dynasty, from 1368 A.D. to 1644 A.D.

During this period, China had lost some of her political prestige of the earlier eras. However, culturally speaking, this period was more creative and, in many ways, more progressive.

The Sung Dynasty: Under the reign of the Sungs, the political and military power of China was on the wane; many invaders, including the Kitan, Hsia, and Chin tribes, constantly troubled the Chinese borders. The urgent need for self-defense made Sung's administrators obliged to increase taxation, which resulted in hardship in living. At the opening of the twelfth century, the Chinese Emperor formed an alliance with the Kin in order to fight against the Kitans, who had occupied the northern provinces of the Chinese Empire. Upon driving out the Kitans, the Kins refused to withdraw their forces but extended their authority throughout northern China. Sung, in turn, retreated to the southern provinces in China during 1127 A.D. and thus, in Chinese history, became known as South Sung. In 1227 A.D. the South Sung formed an alliance with the Mongols to fight the Kins; again, after the mission was accomplished, the Mongols also turned their forces on South Sung.

The Yuan Dynasty: While the Mongols were the dominating power in China, they were known as the Yuan dynasty. The extensive power of the Mongols brought the Eastern and Western worlds closer than ever. Interchange of culture as well as other achievements were noted (9). The inhabitants of China were classified into four castes (17); the Mongols, the Asia Minor people, the Chinese northerners, and the Chinese southerners. Heavy taxation was placed upon the Chinese, even during the years of most intense famine. A revolution popular with the people broke out in the year of 1367 A.D. This revolution over-threw the Yuan dynasty.

Ming Dynasty: The Mings, not comparable to the glory of the Han and Tang period, were noteworthy for reconstruction in public work, government, law, literature, and the fine arts. Among the most significant contributions of this dynasty were navigation and naval architecture, which at this time reached their peak (9). The sea expeditions brought China much prestige; however, the Japanese disturbance in the China Sea forced the Ming government to close the coast line in the latter days of the dynasty. Famine plus inefficient administration caused the rise of rebels by 1642 A.D. The rebels became strong enough to attack and captured the capital, Peking. When the news reached the general who commanded the frontier, he concluded a peace treaty with the Manchu - the Tartar tribe. After defeating the rebel army, the Manchu marched toward Peking and refused to leave. China, defenseless, then became subject to the Tartar rule.

Expression of the time possessed extreme simplicity and charm. Novels and other fiction were very popular; drama, singing, and dancing were also favored by the masses of the people. Sung's art expression was noted for its delicate and graceful lines. During the reign of Yuan, motion and free

expression took the lead. The product of the Ming dynasty mingled both qualities. Minor art such as textiles, furniture crafting, rugs, and carving work on ivory and semi-precious stones gave evidence of the high skill achieved.

#### Relations With Other Nations

During the reign of Sung, international trading made it possible for China to become acquainted with the outside world. Under the Yuan dynasty, more understanding toward the other cultures was gained by the Chinese people. The early Mings were credited with adventurous sea expeditions. However, in the following years, Ming's isolation policy became the direct cause of the industrial backwardness of the latter days.

By the close of the seventeenth century, the Oriental nations all had contacts with the Western invaders. The progressiveness of science enabled the westerners to appear superior in many aspects (12). Nevertheless, the advancement in Chinese culture fascinated most outsiders as it does today. A chronological chart of important events is furnished in Table 2.

#### Costumes of the Time

General silhouette: The garments of this period took a simpler form than formerly. Generally speaking, robes were straighter in cut and better fitted; sleeves became long and narrow; in some instances three-quarter-length sleeves were seen. The round neckline became more fashionable than the Y-shaped neckline. There were side slits which opened up to the waist of the robe. The side-slit design motif was the fashion fore-runner for a thousand years later. The advanced craftsmanship enabled more

decorative means, which denoted individuality. Personal charm, graciousness, and good taste were all achieved during this period.

Men's garments: These garments are illustrated in Plates 7, 8, and 9. The outer-ropes of men hung straight and in floor length with side slits opened up to the waist. The long sleeves were semi-full at the elbows but became narrow at the wrists. Necklines were round in style, in Y shape, and in other variations. Cloth belts were used by the ordinary people, while the officers of the government wore in addition to the cloth belt, a stiff, circular, hoop-like belt hung at the waist by loops. The under-garment consisted of a white blouse, loose trousers, and a colored tunic-like under-robe, worn on top of the blouse and trousers. Variations in style were found in peasant's garments. One variation was a two-piece garment with tunic blouse and trousers. The outer-robe was not worn by this class unless for ceremonial occasions.

Women's garments: These garments are presented in Plates 10 and 11. During this period women's garments were designed to reveal feminine charm and graciousness. Robes were straightly cut and also full in length. Sleeves became narrower, necklines were fashionable in round and Y shapes. Sash-drapes were still in existence but became less popular. Shoulder capes were popular from time to time. Variations in women's garments occurred by means of the additional skirt, the three-quarter length sleeves, the mid-calf length robe, and the short tunic-like robe.

Hair styles and hats: Men's hair style was the same as the hair style of the Classic Period. Hair was gathered at the center back of

the head, and tied in a knot. Both officers and commoners wore hats, and many variations could be seen. Women's hair styles showed certain similarity to those of the previous period. However, hair arrangement was simpler in style and with less hair knots on top of the head. More hair jewelry and decorative items appeared, which were inserted in the hair in various designs. Some typical examples of women's hair styles and men's hats are illustrated in Plate 12.

**Footwear:** Socks for men and women of this period were the same as for the Han-Tang period. Men's block-like shoes disappeared; instead boots and shoes of natural foot shape were commonly used. However, the tips of the shoes were stiffened by layers of paper which gave extra thickness. Women's shoes were the same as those worn during the Classic Period. Material to make shoes were also of various types of cloth such as hemp, cotton, silk, and embroidered silk.

**Textiles:** In addition to the various weaves China already had, there were silk tapestry and silk brocaded satin. In the wool industry rugs and carpets were in production (5). The cotton industry was becoming so important that large scale cotton culture and manufacturers of cotton cloth were encouraged in the Ming dynasty throughout the Empire (9).

**Other accessories:** Items same as in the previous period were still popular and became more elaborate.

Some Typical Examples in Costume: Men's garments: In Plate 7, figure a (8), the illustrated scholar has on a gown with similar features to the previous period. A slim and elongated general effect was achieved by means of the straightly-cut robe and narrow, long sleeves. Figure b (7) presents the

costume of a court officer of the thirteenth century, who wears a robe in ankle length with round neckline, side slits opening up to the waist line, and narrow long sleeves. From the slit openings and through the neck opening, an under-robe in mid-calf length is visible. The hat is one of the typical styles of the early days of this period. There were two types of belts being worn by the officers, (a) A cloth one which wrapped around the waist to hold the robe and (b) A stiffened circular belt which hung about the waist. Figure c (6) shows a peasant wearing a two-piece outfit in knee length, the bodice-top which is a forshortened robe. Figure d shows a variation of the neckline which gained popularity during the latter part of this period; robes with this type of neckline usually have a center-front opening. Plate 8, figure a (8) presents the dragon robe of the Sung dynasty. This robe is for casual wear; however, the embroidered dragon design denotes the wearer's imperial station. Figure b (19) illustrates a robe for an officer of rank. The center front design consists of a cloud and birds. Plate 9 shows a typical men's garment of the latter sixteenth to seventeenth centuries. Extreme simplicity was the new design accent. Figure a (19) reveals the typical round neckline and side slits of this period. The two-piece garment, carried over to this period, which was particularly common among the peasants is shown in figure b (20).

Women's garments: The earlier garments worn by women of this period revealed formality and an ampleness-effect which was similar to the Classic Period as presented in Plate 10. In figure a (21), the garment shown is an adaptation of sash-drapes, high-waist line, and Y-shaped necklines. Sleeves,

however, were narrower. Figure b (8) presents a different view by means of its soft, delicate, and floating lines. The slim robe and long narrow sleeves were typical of this period. The sash-drape became narrower and more decorative. Shoulder capes were fashionable among certain groups of women. Simplicity in design motif reached its peak during the Ming dynasty. This simplicity is shown in Plate 11, figure a (8). The garment worn has a low Y-shaped neckline revealing a jeweled neckline on the undergarment. The hair jewel worn is very elaborate. Figure b (19) shows a gown with a Y neckline. The additional apron-like piece draped at the waist is a new design accent of the period. Some typical women's garments at the close of the Ming period are illustrated in Plate 9.

Others: Hair styles for women are illustrated in figures a, b, and c of Plate 12. The hair is gathered at the center-top or at the sides of the head in a single swirl or other designs. Hair jewelry is very elaborate; an example of this can be seen in Plate 11. Men's hats are presented also in this plate. The illustrations are divided into two groups; figures d, e, f, and g are officer's hats of different dates. Figures h and i are men's casual hats. Men's footwear is presented in figures j and k. The footwear of this period was slightly raised and stiffened. Some of the shoes retain the special features of the previous period with moderation.

Features of Costumes Revealing Characteristics  
of the People and Effects of the Period

The Chinese people interpreted their love of nature with the graceful lines, forms, and movement of their garments. To the Chinese, a garment was not only something to cover the body but also was an expression

of art, an opportunity to affirm admiration of nature's beauty into garment form. Furthermore, the gradually perfected craftsmanship gave endless variation in decorative details for individuality and feminine charm. Events of the period affecting the costume are obvious; the constant disturbance in the nation, the hardship of living, the shortage of resources in fabrics and the needed-convenience of working directly or indirectly changed the general appearance of garments. The Chinese garments were altered from full to slender design in an attempt to economize in the quantity of fabric used without any sacrifice in beauty of design. The character of the Chinese people has always been that of contentment with their circumstances, and thus the slender robe brought satisfaction.

TABLE 2

COMPARATIVE HISTORICAL EVENTS IN THE EASTERN AND WESTERN WORLD FROM 900 A.D. TO 1700 A.D.

Date	Western World	China	Other Oriental Countries
900 A.D.	Otto the Great, Emperor of the Holy Empire, 962 A.D. Norman Conquest England, 1000.	Song Dynasty, 960 A.D. Kin in Northern China, 1127.	Annan became independent from China, 968. Korea subdued by Mongols.
1300 A.D.	Russia, Poland, Hungary invaded by the Mongols, 1215. Hundred years war between England and France, 1370-1453. Renaissance, 1400.	Yuan Dynasty, 1280.	Burma and Tongking made tribute to China, 1280.
1300 A.D.	Ottoman Turks captured Constantinople, 1453 A.D. Columbus discovered America, 1492 A.D.	Ming Dynasty, 1368 A.D. China expedition to East Indies, 1400 A.D.	Japan influenced by Chinese culture, 1368 A.D. The re-establishment of Korea, 1392 A.D.
		Decline of Chinese influence in Malaya.	Annan reconquered by China, 1408 A.D.
			Annan independence, 1428 A.D.
			Mohammedan control in June, 1478 A.D.

TABLE 2 (Continued)

Date	Western World	China	Other Oriental Countries
1500 A.D.	Balboa, discovered Pacific, 1513 A.D.	Portugese reached China, 1516 A.D.	Incoming of Foreign Power, 1500 A.D.
	Spain conquered Mexico and Peru, 1519-1532 A.D.	Dutch and English power reached China.	Portugese, Spain, Dutch in Japan.
	Founding of Jamestown, first British American Colony, 1607 A.D.	Chiang Dynasty, 1644 A.D.	Japanese invasion in Korea, 1640 A.D.
	Civil War in England.		

PLATE 7  
Men's garments  
960 A.D. - 1644 A.D.



LEFT; upper; Figure a, a scholar  
From vase of five color,  
Sung period.

Lower; Figure c, a peasant,  
From painting of Ming  
YUAN dynasty.

RIGHT; upper; Figure b, From painting  
Ming Huang Teaching YAN-Kuei-  
Fi to play Flute, Sung Dynasty

Lower; Figure d, a neckline  
variation, From Ming bowl,  
sixteenth century.

PLATE 8  
Men's garments  
960 A.D. - 1644 A.D.



LEFT; Figure a, an imperial casual robe. From Painting, *The Ming Huang Teaching his son*. Twelfth century.

RIGHT; Figure b, Ming official, portrait, 1368-1644 A.D.

## PLATE 9

Garments of men and women, 960 A.D. - 1644 A.D.



upper; Figure a, middle class  
men and women.  
From: Bowl of woven  
Bamboo, Ming dynasty

lower; Figure b, peasant  
class men and women.  
From: landscape by  
Wang Hai, 1714 A.D.



PLATE 10  
 Women's garments  
 960 A.D. - 1644 A.D.



Figure a; From pile beater  
 by Sung Hui Tsung,  
 1101-25 A.D.



Figure b; Portrait of  
 Sung style.

PLATE 11  
Women's garments  
960 A.D. - 1644 A.D.



LEFT: PORTRAIT OF A  
LADY OF FIFTEENTH  
CENTURY.

RIGHT: FROM PAINTING OF  
FIFTEENTH CENTURY.  
A VARIATION ON  
GARMENT.



PLATE 12  
 Women's hair styles  
 Men's hats and footwear  
 960 A.D. - 1644 A.D.



a.



b.



c.



d. officer's hat,  
Tenth century



e. officer's hat,  
Song Dynasty, 1235-90



f. officer's hat,  
Fourteenth to Fifteenth  
Centuries



g. officer's hat,  
Sixteenth century



h. casual hat,  
sixteenth centuries



i. casual hat,  
twelfth century



j. a pair of boots.



k. cloth-shoes and  
socks.

## CHAPTER V

THE PERIOD OF THE STATIC LINE  
FROM 1644 A.D. TO 1911 A.D.History Outline

Only one reign was included in this period and that was the Chiang dynasty. The Manchus, who were of the Tartar race, ruled over the Chinese mainland from 1644 A.D. to 1911 A.D. and was known as Chiang dynasty in Chinese history.

The Manchus, believing in controlling actions and thoughts of the people, posted many rules to be obeyed. All the literature was written to follow the stylized form, and art and many other creative works were so stylized that free-expression was prohibited. However, in spite of the fact that the fine arts were in decline, minor arts such as embroidery, pottery, rug-making, and others showed evident improvements in technique and method of manipulation. The downfall of this reign was due to the incapable internal administration and the intrusion of foreign capitalists.

Relations With Other Nations

During this two hundred years, there were wars between the nations and revolutions within the nations. Peace was not to be found on the earth. The incompetent administrative hand of Chiang rulers caused China to lose her prestige and become less admirable to her neighbouring nations. In the meantime, Britain, after taking over the dominating sea-power from Spain, combined her military and economic forces to master much of the world, and extended some of this power to the Chinese

mainland. In the early nineteenth century, Japan, viewing the advancement of the Western nations, quickly reformed her government and became the leading power of the Oriental nations - a position that China had held for hundreds of years. A chronological chart of important events is in Table 3.

#### Costumes of the Time

General Silhouette: Although China has more than once been subjected to foreign rule, the invading conquerors ruled for such a short period of time that no organized or efficient rules were enforced upon the general mass of Chinese people to bring forth actual costume changes. The Manchus, ruling over China for two hundred years, had firmly altered the deep-rooted Chinese traditions. Although there were not definite laws regarding costume except the changing of hair styles, the costume of this period shifted to a rigid and static line which differed completely from the previous ease and grace. Two types of distinctive styles were seen, the ones of Tartar origin and the ones of Chinese origin.

Men's garments: These garments are shown in Plates 13, 14, 15, 16, and 17. The garments of Tartar origin were mostly worn by officers in the government and well-to-do middle-class men. These garments consisted of an outer-robe, robe, and under-garment. The outer-robe was a loosely fitted, straight, molded silhouette of about knee-length. This robe had a center-front opening, and when worn it was closed from the neck to a few inches below the waist. This afforded a center-front slit. Sleeves were also loosely fitted in wrist length. The round neckline had a stand-up collar. Next to the outer-robe, there was a robe using the same

silhouette but in ankle length. Sleeves were longer and narrower, and some were horse-shoe shaped. The entire robe was made of highly decorated fabrics. The under-garment consisted of one tunic robe in mid-calf length, usually white in color, and blouse and pants worn next to the skin. The outer-robe was usually omitted from the wardrobe by the commoners. Only governors were allowed to wear such garments on formal occasions. The embroidered design in the center front and back of the robe denotes rank and specialities. The popular fabrics for this group were silk and linen.

During this period the people of Chinese origin, who did not hold government office, belonged mainly to the middle and peasant classes. Due to the necessity to work plus limited income, their garments were even more simplified. The outfit was composed of an over-blouse and pair of trousers, which was identical to the ones which appeared in the Yuan dynasty (1280 A.D. to 1368 A.D.). Variation was achieved by means of round and fitted neckline with fasteners in the center front of the throat along with the stand-up Chinese collar. On occasions which required more formal dress, robes in floor length were added. These robes had a right-hand side-opening, and a fitted neckline with a Chinese collar. Sleeves reached to the wrist in tunic shape. Slits, instead of being in the front, were divided to the sides of the garment, and the whole silhouette and style resembled the garment of the Mings (1368 A.D. - 1644 A.D.). The popular fabrics for this group were hemp and cotton.

Women's garments: Typical women's garments of this period are shown in Plates 18, 19, 20, and 21. The formal women's wear of Tartar origin had an outer-robe in knee length, with center-front slit and

and portion of designs similar to men's outer-robe; the neckline was round and fitted, the sleeves were long and very full. Under the outer-robe there was a robe in about the same silhouette with mid-calf length, fitted neckline, and Chinese collar. Sleeves were long and loosely fitted; the robe had right-hand side openings and side slits. Under this robe, on top of the under-garment a pleated skirt in floor length was worn. These three layers of skirt gave the costume a tiered effect. The undergarments were composed of a tunic bodice top and a skirt of floor length. The outer-robe was worn only by women of rank on formal occasions. This outer-robe was not included in the commoner's wardrobe. Favorite fabrics of this group were silk and linen. Garments of the people of Chinese origin were the same as the garments of the Tartar commoners. Variation was achieved by pants worn instead of skirts. Some sleeves were shorter; other sleeves were folded back revealing portions of the white undergarment. Vests were sometimes worn over the robe for extra warmth or decorations. Undergarments were in two pieces, the tunic bodice top and pants, or skirts. Fabrics most commonly used by this group were made of cotton and hemp.

Hair styles and hats: These styles are illustrated in Plate 22. Men's hair styles were subjected to the most drastic change during this period. The Tartar rulers used effort and pressure to make the Chinese submit to the Tartar hair style. This style was to shave off the hair from the head except a small portion at the center back of the head. This strand of hair was preserved, let grow, and arranged into a

single braid. The appearance of such hair style earned the name of "pig-tail". Men's official hat which was made of satin resembled today's French cap but with definite and molded ridges. On the tip of the hat was either a pearl, a piece of coral, opal, or gold. Attached to the tip of the hat was a peacock's feather, which indicated the wearer's rank and position. The middle-class men wore hats of the same style, but the hat had a narrower ridge; these hats were made of satin or coarse felt. Other styles in hats were the up-side-down-cup hat and coolie's hat worn by the general public, which were made of cloth and straw.

Women's hair styles differed from the previous period in a smooth and flattened appearance. Hair was neatly gathered at the lower back of the head in a swirl and knots. Artificial or real flowers were common hair ornaments. Jewel-set hair pins and other hair jewelry were also very popular. No real hats were worn by the ordinary women but a head band was used, which followed the natural head contour and covered the upper portion of the forehead. A formal hat for Mandarin women was in fan shape, which was excessively decorated by flowers and jewels in various designs. A bridal hat in fan shape was decorated with jewels and flowers in delightful designs. No visual records of those styles were found by the author.

**Footwear:** The method of sock construction was the same as the previous period. Boots, shoes, and sandals were worn by men of different classes and needs. Boots were generally worn by officials or men of letters. Cloth-shoes were the most common device and straw sandals were usually worn for field work or labor. The style of the shoes and boots

retained resemblance to the styles of the previous period; that is, a square space at the tip of the toes was achieved by paper or cloth doubled at the sole to the thickness of an inch (3). The Tartar women, who had unbound feet, wore shoes similar to those of the men's. Women of Chinese origin wore small, pointed, and snug cloth shoes the same as before.

**Textiles:** Silk became one of the main industries of this period. Other industrial establishments related to the field were spindle manufacturers which produced thread, cotton-bower manufacturing, rugs and carpet making, and embroidery work in a manufacturing process.

**Other accessories:** Long strings of beads were worn around the neck of both Mandarin men and women as a must to a complete garment. These beads were usually of coral agate or perfumed wood which was exquisitely carved. For the women, head pieces became more elaborate (22). Earrings were very popular especially in gold, jade, and silver. Bracelets were worn by almost every woman; among which the solid carved jade circle, a string of carved coral beads and engraved gold were most popular. A special fashion for men was to hang small embroidered bags at their waist to carry tobacco. A special kind of scent was also carried by men in the embroidered bags which were comparable to the eighteenth century European snuff-boxes. Other jewelry was rings, pendants, locketts, and seals. These were used by both men and women.

Some Typical Examples in Costume: Men's garments: Plate 13 (2) was a study of a mandarin of letters in his formal costume of this period.

The embroidered design in squares at the center front and center back were an indication of the wearer's rank. Design motif in the square were of pelican, guinea fowl, peacock, crane, pheasant, bear, swan, and tiger. The ornament of the civil mandarin was uniformly of the feathered and that of the military mandarin of the four footed race, the princes and viceroy of ministers had the same embroidery; the only difference being that it was round instead of square (3). The figure in Plate 14 (1) was produced from a portrait of a Tartar merchant, whose gown was of silk figures. The jacket made from sheep skin was ornamented with crescents of the same material. Plate 15 (8) has been drawn to present the portrait of Tsing Kuo-Tsun of 1820 to 1890, whose garment was typical of the original Chinese. The long robe was straight in cut, with right-hand side openings. The fitted neckline had an enclosed Chinese collar. The large sleeves were but the artist's personal expression. From study of a pipe seller, the illustration produced in Plate 16 was derived. The two-piece costume gave a familiar silhouette. The cloth belt which wrapped around the waist served not only as a belt but also as the wearer's handkerchief. In Plate 17 (2) is presented a group of Chinese laborers. All of them were wearing garments of the same silhouette and components, except the elder man who stands at the far back of this illustration. He wore a vest in addition to the two-piece outfit. Many variations in hats can be seen from a study of this plate.

Women's garments: The figure illustrated in Plate 18 (8) was drawn from the porcelain figure in five colors, 1662 - 1728, Kang Hi. The garment shows the transitional effect. The neckline of the outer-robe was

an adoption of the Period of Simplicity, while the knee length outer-robe, pleated skirt, and fitted neckline of the undergarment were typical of this period.

In Plate 19 (23) is shown the portrait of "wife of a mandarin of the eighteenth to nineteenth centuries." The square design at the center front and back of the garment carried the husband's rank. The skirt showed a tiered effect. A women's embroidery worker is shown in Plate 20 (6); her robe was straight cut with a right-hand side opening and closely fitted Chinese collar. She wore pants instead of a skirt. Her small feet indicate that she was of Chinese origin. The head-piece and hair pins were typical features of this period. Plate 21 (2) gave illustration of a woman working on silk culture. The additional vest had border trims that rendered a new accent to the whole appearance.

Others: Some typical women's hair styles and men's hats have been drawn in Plate 22.

#### Features of Costume Reveal Characteristics of People and Effects of the Period

When the Manchu rulers passed orders for a hair-style change, the determined administrators enforced either a hair-shaving or a head-chopping. Many Chinese actually lost their heads since they firmly believed that hair was the gift from parents which should not be destroyed, which belief was the result of strong family love, especially for parents. Other Chinese took an indifferent stand toward this matter publicly, accepting the orders and doing little about them which is also a Chinese roguish

characteristic. Chinese, great lovers of nature, took nature as a design motif, interpreted this love of nature in embroidery, small scale designs in garment and in textiles. The Manchus, attempting to control the actions and thoughts of the Chinese people, made them even more submissive and remote than ever, and the people found security in closeness of themselves with others; the style of garment in turn became rigid, static, without individuality, personality, or artistic quality. Furthermore, since imagination was restrained and limited, the excess exploratory quality of the people was turned into seeking perfection of skill; hence the manipulative skill of minor arts were greatly improved.

TABLE 3

COMPARATIVE HISTORICAL EVENTS IN THE EASTERN AND  
WESTERN WORLD FROM 1700 A.D. TO 1900 A.D.

Date	Western World	China	Other Oriental Countries
1700 A.D.	Alaska was discovered. Seven years war. American war of independence. French revolution.	1644 Chiang Dynasty. 1717 Decree against Christianity. 1783 First American ship in Canton	1641 Japan closed to foreign power.
1800 A.D.	1815 Congress of Vienna. 1848 Revolutionary year in Europe. 1861-65 Civil War in United States. 1867 Suez Canal. 1871 Unification of Germany and Italy.	1840 War with Britain. 1842-44 The first treaty of settlement. 1858-60 Second treaty of settlement. 1882 Chinese immigrates to American suspended	Japanese reform. 1854 Japan reopened. 1882 Korea open to Western trade. 1892 Complete independence of Korea from China. 1884 Annam became French protectorate.

TABLE 3 (Continued)

1800 A.D.	1898 Spanish-American War.	1894-95 Chinese-Japanese war; China lost; Formosa acquired by Japan.
		1898 Battle of Concession.
		1899 "Open Door".
1900 A.D.	1914 World War I.	1905 Japan dominated Korea.
	1917 Russian revolution.	1911 Revolution establishing the Republic of China.
	1921 The Washington Conference.	1910 Korea in Japanese empire.
		1904-05 Japan in Manchuria.

Plate 13

Man's Garment  
1644 A.D. - 1911 A.D.



A Mandarin of Letters

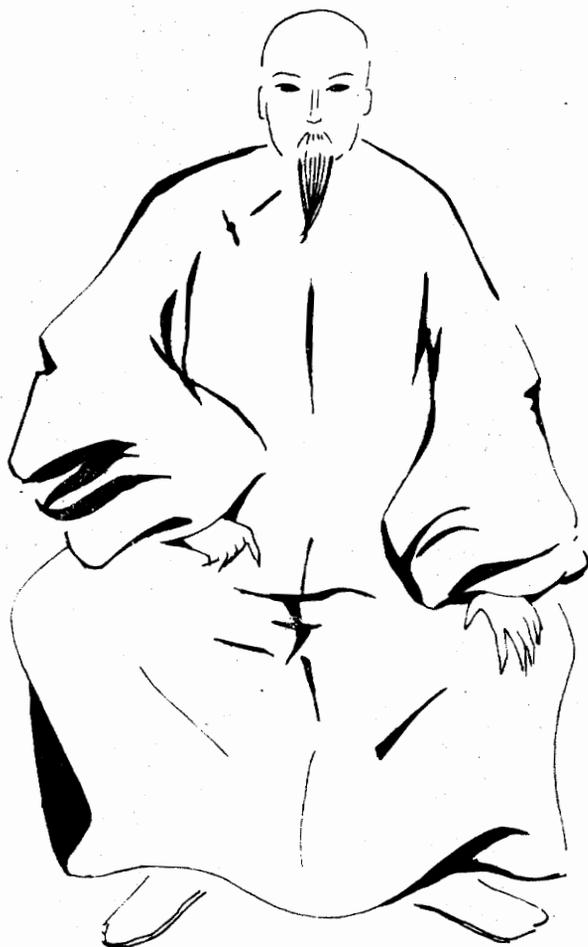
Plate 14

Man's Garment  
1644 A.D. - 1911 A.D.



A Tartar Merchant

PLATE 15  
Men's Garment  
1644 A.D. - 1911 A.D.



Portrait of Tseng Kuo-Tsuen  
1820-90

Man's Garment  
1644 A.D. - 1911 A.D.



A Pipe Seller

Men's Garments  
1644 A.D. - 1911 A.D.



A Group of Laborers

PLATE 18

Women's garment 1644A.C. - 1711A.C.



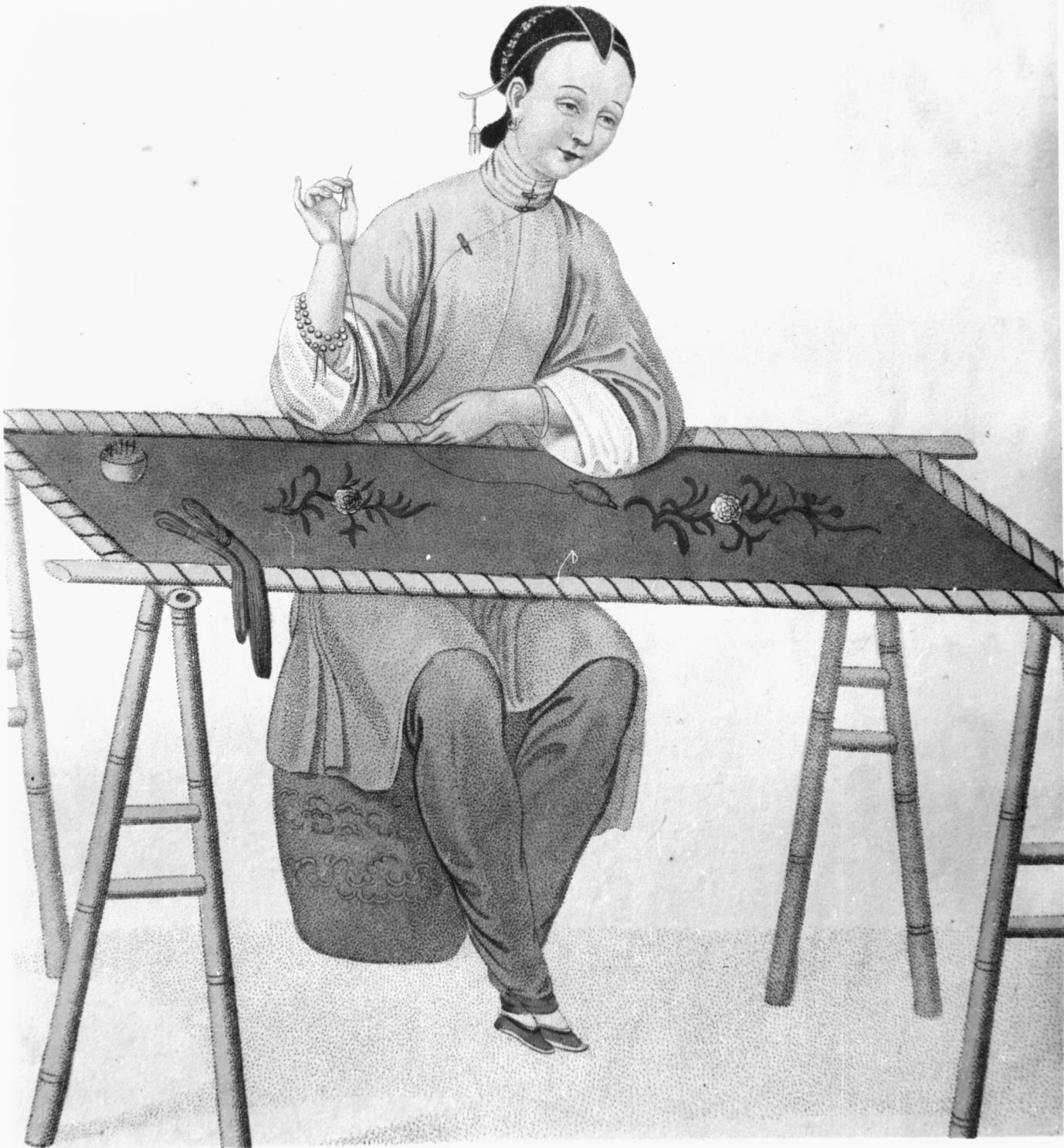
From porcelain figure of five  
Colors, 1662-1723 Kang-Hi

PLATE 19  
Women's garment  
1644 A.D. - 1911 A.D.



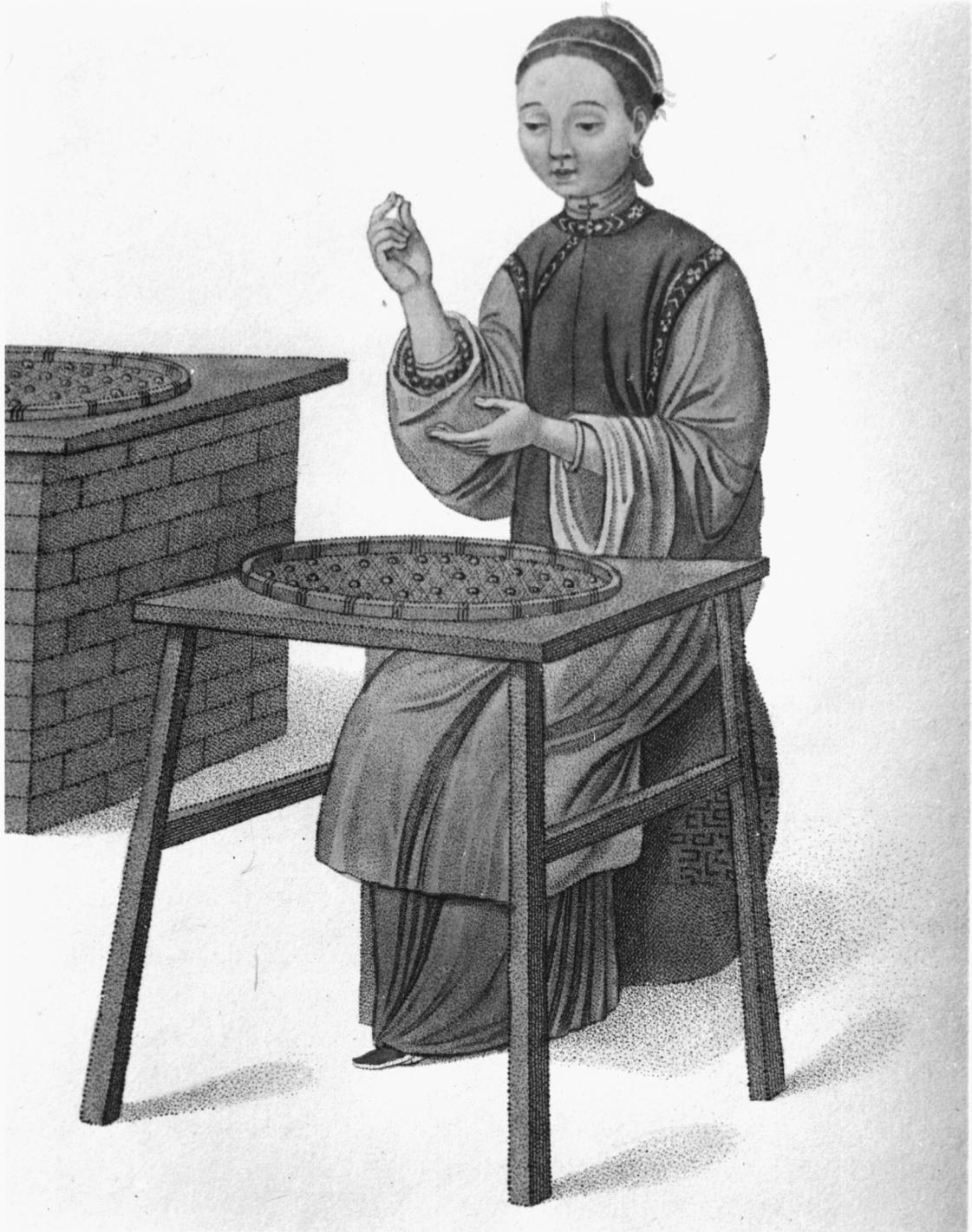
Wife of a mandarin  
Seventeenth to nineteenth centuries

Woman's Garment  
1644 A.D. - 1911 A.D.



An Embroider Worker

Woman's Garment  
1644 A.D. - 1911 A.D.



Woman Working On Silk Culture

PLATE 22

Women's hair styles and hair ornaments  
Men's hair styles and hats.



a. Hair style, with flower arrangements



b. Hair style, with jewel ornament



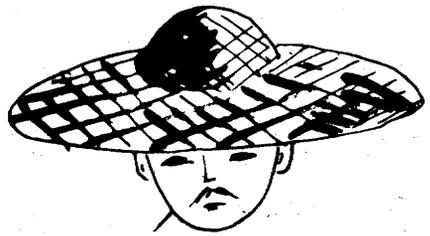
c. Hair style, with flowers as ornament



d. An officer's hat



e. a commoner's hat



f. Balinese's straw hat



g. an up-side-down-oup hat



h. a typical man's hair style

## CHAPTER VI

THE PERIOD OF THE DEMOCRATIC TOUCH  
FROM 1911 A.D. TO THE PRESENT TIMEHistory Outline

China reached a heart-breaking stage in her long history when she came to the twentieth century. The Republic of China from 1911 A.D. to the present, under the leadership of Dr. Sun Yeh-sai, promised a democratic ruling policy after the Manchu government was over-thrown. This policy was interrupted and damaged in its youth by the Japanese invasion. Following this invasion China and Japan were at war for eight years. A few years after the Japanese surrender, the Chinese communists over-whelmed the entire mainland and became known by the rest of the world as Red China. The formally established Republic of China, referred to as Nationalist China, gathered their remaining forces on the Island of Formosa in 1948.

Relations With Other Nations

Relations among nations of this period are complicated. Nationalism is so stressed that each nation strives to be the leader of the world. In the meantime, humanism is also emphasized and groups of people are working toward a common goal to preserve and promote peace.

Red China, which is attached to the Union of Soviet Socialist Republics, is industrially advancing rapidly. She has resumed certain leadership in the Far East and is becoming a threat to free nations. On the other hand,

Nationalist China, which receives aid from the United States of America is also striving for advancement.

In spite of the fact that the conflicts among nations cause international tensions; noteworthy cultural exchange exists as a result of increasing contacts between nations. Mutual cultural influences can be seen in many aspects.

#### Costumes of the Time

General Silhouette: Upon establishing the Republic of China, the government made immediate efforts to change the men's pigtail hair arrangement. A standard national garment was selected by the authorities and worn by governmental workers and students. In general, garments became even more simplified compared to garments of previous eras. Nevertheless, the added accessories such as gloves, hose, foundation garments and others complicated the costume of this period.

Men's garments: These garments are illustrated in Plates 23 and 24. The standard national garment consists of an over-blouse in mid-calf length. This blouse has a center front opening and closely fitted neckline and a collar which is a variation of the Chinese collar. There are four pockets distributed at the upper and lower left and right portions of the blouse. The sleeves are set-in which is in straight tunic shape reaching to the wrists. Pants similar to those of the Western costume are worn. A military uniform differs from the civilian garment by the belt which is added to the military uniform. In today's communist regime, a similar silhouette has been adopted and is the Red Chinese national

garment (24). Garments which are popular with the general mass of the people are the same two-piece outfit; the over-blouse, the pants; and the robe with right hand side openings as the garments of Chinese origin during the Chiang dynasty. Underwear, white in color, is of the same style. Suits, shirts and slacks similar to the Western costume are worn by certain groups of men.

Women's garments: These garments are shown in Plates 25 and 26. The Chinese national costume for women is a simply-styled, moderately fitted gown with right hand side openings. The Chinese collar and the two side slits are the typical design motif of this garment. The length of the gown, and the long or short sleeves, varies according to the fashion mood. Normally a long gown is for evening or formal wear while short gowns are for day-time wear. The outfit composed of a blouse-top and a pair of pants is particularly popular in the Red China regime (23). Blouses, skirts, slacks, and dresses are favored by a small group of women. Undergarments are similar to those of the Western nations.

Hair styles and hats: Men's hair styles are the same as the contemporary Westerners. The up-side-down cup hat, and the collier hat are still in use. Hats with the same silhouette as the Homburg hat of the present day Western costume are also popular. The elderly Chinese women favor hair arrangements in swirl or knots at the back of the head, a style adopted from the Chiang dynasty. Young women and girls sometimes arrange their hair in single or double braids. Curly and wavy hair styles received much popularity during this period. Hats are not appreciated by Chinese women.

Footwear: Knitted cotton stockings, silk stockings and nylon stockings are worn by women. Knitted cotton or nylon socks are worn by men. Bobby socks and knee socks are popular only among the youngsters. In the earlier days, cloth-made shoes were popular; lately, athletic shoes are mostly worn by the teenagers and sub-teens, and leather shoes received popular support. Women have been encouraged to return to their natural feet during this period, and have become able to enjoy all the same types of shoes as men's, in addition, the high-heel shoes.

Textiles: Aside from the natural fibers such as cotton, flax, silk, and wool, the Chinese people began to use the man-made fiber in the mid-twentieth century. The invention of nylon, orlon, dacron, zefran, acrilan, and many others made fabric possible with a variety of appearance and lower-cost.

Other accessories: Costume jewelry as well as precious jewelry are adored by women; earrings, bracelets, lockets, necklaces, pendants, pins, and cuff-links, are commonly used by women. Certain jewelry such as rings, cuff-links, and tie-clips are fashionable to the men. Other articles such as handbags or wallets, gloves and scarfs have become essential for men's and women's wardrobes.

Some Typical Examples in Costume: Men's garments: In Plate 23 is shown the standard Chinese national garment for the men since 1911. In figure a (25) a civil government worker has been illustrated. Figure b (25) is shown the military uniform which differs from the civilian's costume because of the additional belt. In Plate 25 (26) is shown a portrait of Mrs. Wang Ming, a director of a communist girls college in China; she

wears an outfit considered to be the typical national garment for men and women. This type of garment is often found in blue color, others in grey or moss green (27).

Plate 24 (25) reveals the silhouette which is a carry over from the previous period. The two-piece ensemble with an outer-robe of the Chiang dynasty is still popular in this era. A short jacket with center front openings, wrist-length tunic sleeves, and a Chinese collar to wear over the robe has gradually become a requirement for a complete costume.

Women's garments are shown in Plate 26, while figure a is a 1926 fashion (25), figure b is a current women's costume. The changes are very slight. Plate 27 presents a short two-piece ensemble which is found to be popular in Red China (24).

Others: Plate 28 shows a group of illustrations, figures a, b, and c, are typical women's hair styles; figure d, is the women's cloth shoe style and figure e is the men's cloth shoes.

#### Features of Costume Revealing the Characteristics of Chinese and Effects of the Period

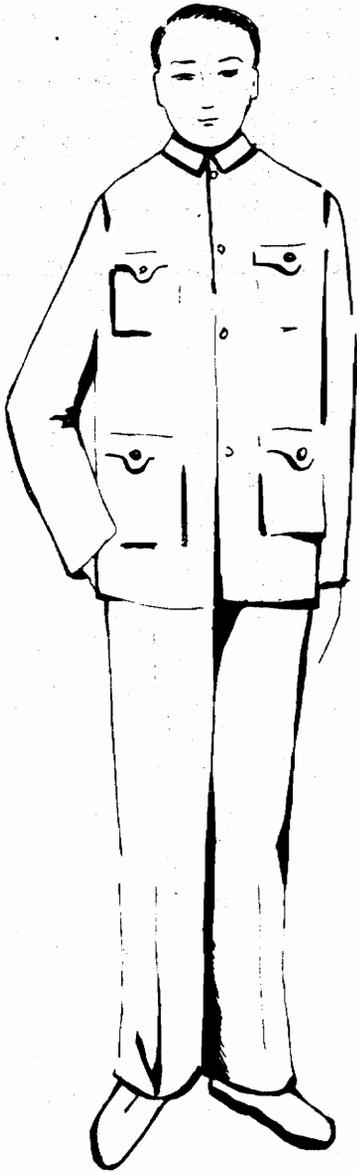
The years of Manchu rule made the Chinese fully develop their characters of indifference and old roguishness. In their unique way, they took whatever came without protesting. In costume, the acceptance of the national standard garments, the carry-over of the old silhouette, and adoption of Western costume at the same time fully reflected the previously stated characteristics.

The twentieth century is the time of exploration in science and industry. In China, many out-door sports were developed, and more opportunities have become available for traveling; good taste in art and

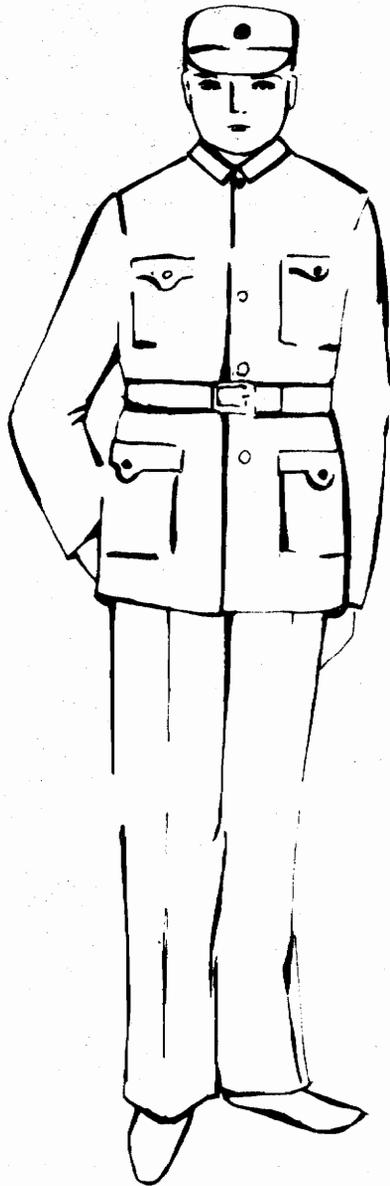
design with consideration for the wearer has produced garments with qualities such as wearing comfort, ease and convenience, and charm in appearance.

The ability to produce man-made fibers cheaply, and factory powered machines in mass production have enabled the average women to possess sizeable wardrobes in fashionable colors and styles, as well as in good quality. Furthermore, individualism has produced numerous detail variations on the same general silhouette in garments.

PLATE 23  
MEN'S GARMENTS  
1911 A.D. — 1960 A.D.



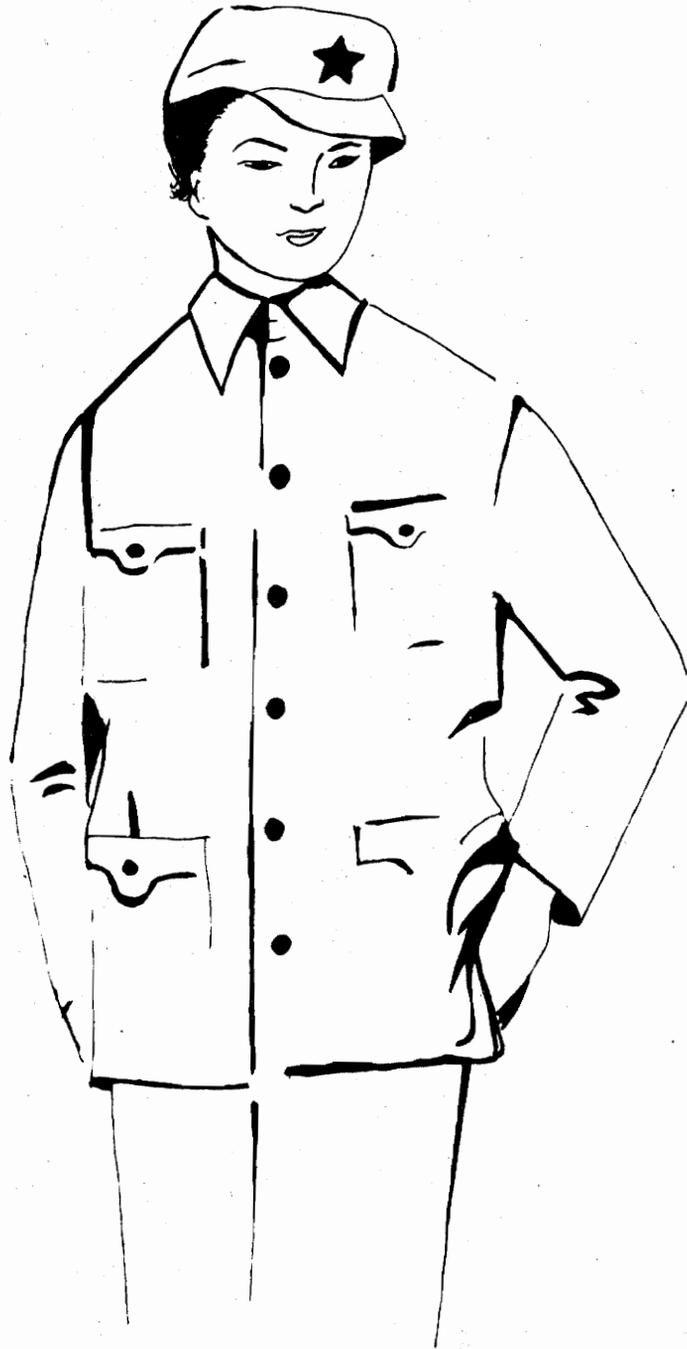
STANDARD NATIONAL GARMENT  
OF CHINA TWENTIETH CENTURIES



A MILITARY UNIFORM,  
TWENTIETH CENTURY

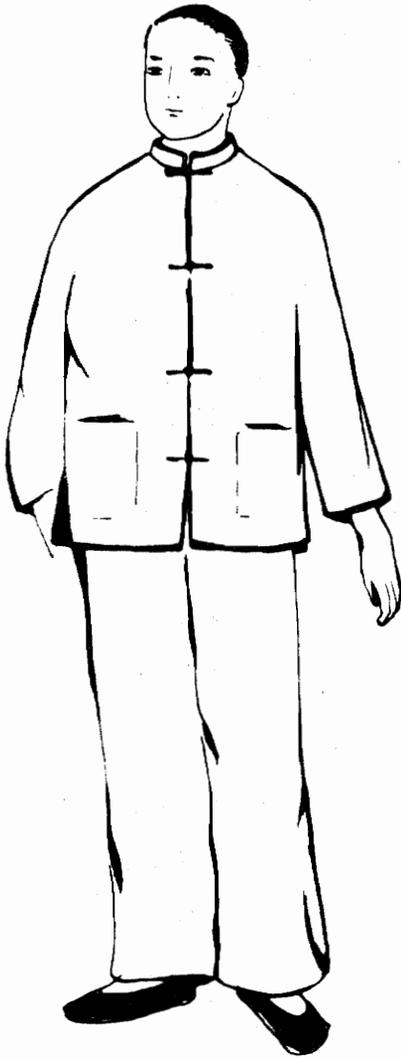
## PLATE 24

A national garment for men  
and Women in Red China  
1911 A.D. - 1960 A.D.



DIRECTOR OF A COMMUNIST GIRLS  
COLLEGE, MRS WANG MING, twentieth century.

PLATE 25  
 MEN'S GARMENTS  
 1911 A.D. - 1960 A.D.

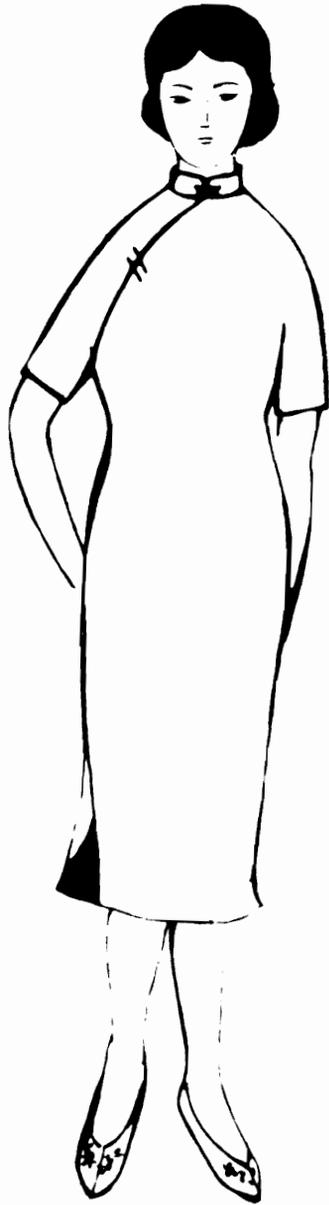


A two-piece outfit which  
 is worn under the outer-robe  
 or in labor



The outer robe, with an additional  
 short jacket in brocade or  
 satin

PLATE NO.  
WOMEN'S GARMENT  
1911 A.D. - 1960 A.D.



A TYPICAL CHINESE  
GARMENT OF 1926 A.D.



A TYPICAL CHINESE  
GARMENT OF 1960 A.D.

PLATE 27  
Women's garment  
1911 A.D. - 1960 A.D.



a Two-piece garment

PLATE 28

WOMEN'S HAIR STYLES

WOMEN'S SHOES

MEN'S SHOES

1911 A.D. - 1960 A.D.



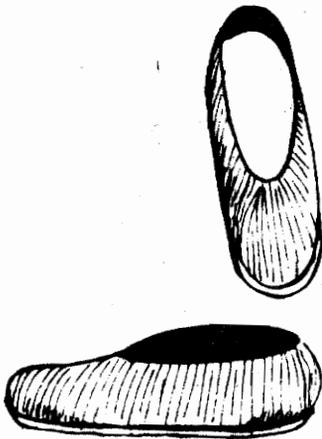
a. a small round swirl at center back of the head a popular hair style for elderly women



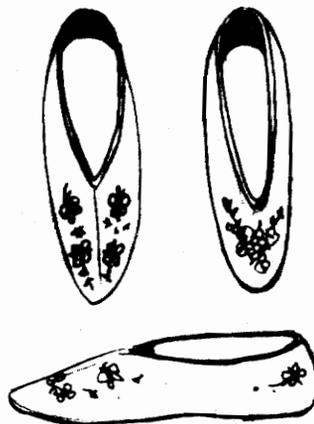
b. braids usually hair is divided into two portions, that two braids are formed. a popular hair style for young girls.



c. an elongated hair knot in 'S' shape which is popular among the married women



d. Men's cloth shoes



e. Women's cloth shoes with embroidery designs

## CHAPTER VII

THE INFLUENCE OF HISTORICAL CHINESE COSTUME ON DRESS  
IN SELECTED CULTURES OF THE PRESENT TIMEIn The Orient

China, stretching extensively in Asia, exerted tremendous influence politically as well as culturally on her neighbouring countries during the historical period. Some trace of Chinese flavor is still being found in certain native costumes at the present time. The selected examples are as follows:

Vietnam: The Chinese first penetrated into the eastern part of the Indo-Chinese peninsula during the great expansion movement in the Han Dynasty (206 B.C. to 220 A.D.). Indo-China, divided by many different nations, was influenced by Chinese cultures in degrees. "Nevertheless, the Indo-Chinese were recognized by foreigners as refugees of ancient Chinese costumes and traditions" (28). In the year of 1478 A.D. this strip of land had been subjected to Mohammedan domination and in the nineteenth century became a French colony (11). It was not until recent years that independence was obtained by this nation. In spite of many invasions, the Indo-Chinese costumes still reveal the Chinese influence. The national costume of Vietnam is a typical example.

The men's garment of Vietnam consists of an outer-robe, a bodice top tunic and a pair of pants. The outer-robe has a right-hand-side opening with long to wrist sleeves and closely fitted Chinese collar. These features can all be found in a Chinese men's garment as revealed in

Plate 29 (28). Women's garments as illustrated in Plate 30 (28) are the same as the Chinese women's garments of the nineteenth century except the narrowed sleeves. Accessories reveal no significant difference from the Chinese. The most popular fabric used are silk, cotton, and other light weight summer fabrics.

Korea: Korea, closely attached to the Northeast Chinese mainland has never been able to break away from Chinese influence since the beginning of history. Early in the Han Dynasty, Korea not only fully absorbed Chinese culture but also helped to spread it. Not until the late eighteenth and nineteenth centuries did Korea gradually pull away politically from her attachment to China. This was due to the growing Japanese power, who dominated and later included Korea in her empire. The victory of the second world war rendered Korea independence. This privilege, however, did not last long as the Chinese communist soon became influential.

The national costume of Korea presents quite a different appearance when compared to contemporary garments of other nations, but it shows similarity to the ancient Chinese costume. The men's garment for the general masses consists of a bodice-top in hip length with center front opening, fitted unfastened neckline and three-quarter length sleeves; a pair of trousers is so full that "the low crotch drops almost to the knee (29)," and is supported by a cloth belt at the waist. The men's formal garment is an ankle-length gown, with Y shaped neckline and right-hand side-front opening fastened by ties at the right chest. The trousers

which show under the robe are either tightened at the bottom into the socks or hung loosely. Plate 31 (30) illustrates the Korean garments; the two-piece out-fit is almost exactly the same as the contemporary Chinese costume, and with neck variations which can be traced back to Ch'ing dynasty or as early as to the fifteenth century. The robe with Y-shaped neckline reveals qualities of ancient Chinese influence. The women's garments are composed of one short-waisted bodice top and skirt. The boxy top has a Y-shaped neckline with three-quarter length tunic sleeves, the skirt has shallow pleats. Plate 32 (30) shows Korean women's garments, compared with historical Chinese costumes. The Chinese neckline and sleeves are the inspiration for the designs. The skirt is fastened around the chest with the top edge bound over the slope of her breast, which gives the same high waist effect as Chinese garments of the fourth century. Hair style for Korean men is also the same as the contemporary costume. A bird-cage hat made of fine woman's hair is essential to complete the formal ensemble and is usually handed over from one generation to the next; ordinarily Koreans do not wear hats. The women's hair styles have been adopted from the Chinese women's hair style. Girls have hair cut short to the bottom of the ears. Hats are not customary.

Typical shoes are made of cloth in boat shape with deep cut for both men and women, cloth socks the same as the Chinese cloth sock are still seen. The color used by the Koreans is basically white for all sexes, seasons, and ages. Except for the bridal couple, small children, or during ceremonial occasions one does not appear in gaudy hues (29). Girls and young matrons may be seen in black or red skirts. The fabrics

commonly used are cotton, hemp, and silk for better wear.

Japan:

Already in the fourth century, there had been a wave of Chinese and Korean immigration to Japan which brought with it many adjuncts of material and improved methods of sericulture and silk-weaving, . . . and the Japanese showed themselves perfectly receptive. They adopted everything unhesitatingly; wholesale changes resulted. The administration was remodeled on Chinese lines; the codes of official and social etiquette were built after Chinese plans; literature and art were virtually created by Chinese influence; costume took Chinese shapes; and Chinese standards of taste were accepted as final (23).

Through the following years, records show that Japanese went to China in fairly large numbers. Some accompanied the official embassies, which were sent to the Chinese court. Others were engaged in the growing commerce with China; many remained for years as students. Returning to Japan they transplanted many Chinese ideas and customs in their country (31). In recent years, Japan has become militarily strong. Nevertheless, she still adhered in many ways to the profound Chinese culture. Costume has been no exception.

The Japanese kimono, which has received world admiration, is a robe of ankle length, straightly cut, with Y-shaped neckline, and right-hand-side openings. Sleeves are semi-fitted at the upper arm and became suddenly enlarged at the lower arm position. The ends of the sleeves are sewed together, leaving just enough opening for the hands to pass through. A typical kimono is drawn in Plate 33 (32). Comparison of the Japanese kimono to a Chinese robe of the Classic Period shows great similarity. The differences in sleeves does not imply that the Japanese kimono sleeves are original. As a matter of fact, in Plate 34, figure a,

a sculpture of a female dancer of the Museum of the University of Philadelphia collection is shown wearing a gown with this particular style of sleeves. The current men's kimono in Japan is simple and unique in appearance, and similar to the typical kimono. An illustration of a man's kimono and a Chinese robe are presented in Plate 30 (33). Women's kimonos have numerous attached devices which are more complicated. The main components of the garment consist of a robe which is the same as the kimono already described with an obi. The enlarged sleeve portion at the lower pocket is called the sleeve pocket or tamoto. A long tamoto kimono is used for formal wear; the short tamoto is used for ordinary wear. In Plate 34 (33) is shown a Japanese woman in her typical costume. In the same plate the illustrated Chinese historical garment indicates Chinese inspiration for this kimono. In Plate 35, (33) is illustrated the inspirational source of the obi and a typical Japanese woman's hair style compared with an ancient Chinese hair arrangement. Little variation is noticeable. Men's hair styles have been illustrated in Plate 33 (33). The Japanese method of hair arrangement is a combination of the Chiang period and ancient Chinese hair style.

#### In The Western Hemisphere

During the period from 220 B.C. to 960 A.D. while China enjoyed prosperity and cultural progress, she learned through the adventurous merchants of the existence of her western contemporary, Rome. Roman merchants traveled for years to China to bring goods back to Europe.

Among these goods, silk fabrics received immediate admiration and enormous demands were created for them. The technique of silk culture was transported from China to the Western world during the latter days. When the Turks interrupted the Mediterranean crossroads during the third century, Europe was able to start silk manufacturing. Marco-polo visited China from 1271 to 1295 and wrote a book on China praising her advancement in culture. During the time the Mongols extended their power from Asia to Europe, the Western and Eastern culture and achievements met and were introduced to each other. During the reign of the Mings, the Portugese sailed to China and had regular trade with the Chinese. Many Chinese products were appreciated by the European. In spite of all the contacts between East and West during this historical period, the transportation difficulty prohibited close and intimate contact.

The two world wars during the twentieth century provided greater chances for understanding among nations. Scientific improvements shortened the distance between East and West. People started to migrate, they saw more of the world and adopted the features which appealed to them. Chinese customs, therefore, influenced Western garments. The United States of America has been selected here to represent the Western nations.

There is no trace of Chinese influence on the men's outer garments of the United States. However, certain styles of nightwear and lounging robes reveal ancient Chinese influence. The night shirt, pajamas, and house robe are illustrated in Plate 36 (34). Some women's garments

found in the United States reveal the Chinese influence in silhouettes, in structural detail designs, and in decorative detail designs. The unique appearance of the fitted gown of the current Chinese garments can be found in America. This style is considered to be a basic dress and has become very popular. Structural detail design such as the slits which have been adopted in skirts, jackets, and evening gowns are also found. Chinese collars can be seen in blouses and in dresses. Decorative designs such as border trims, Chinese buttons and loops, and embroidery work have been observed. Some examples of this type are illustrated in Plates 37 and 38 (36, 37). Hair styles featuring the forehead band, swirl and knot are typical of Chinese influence. Some Chinese jewels, textiles, and other products have also been inspirations for use in women's costume in America.

PLATE 29  
Men's Garments  
in Vietnam

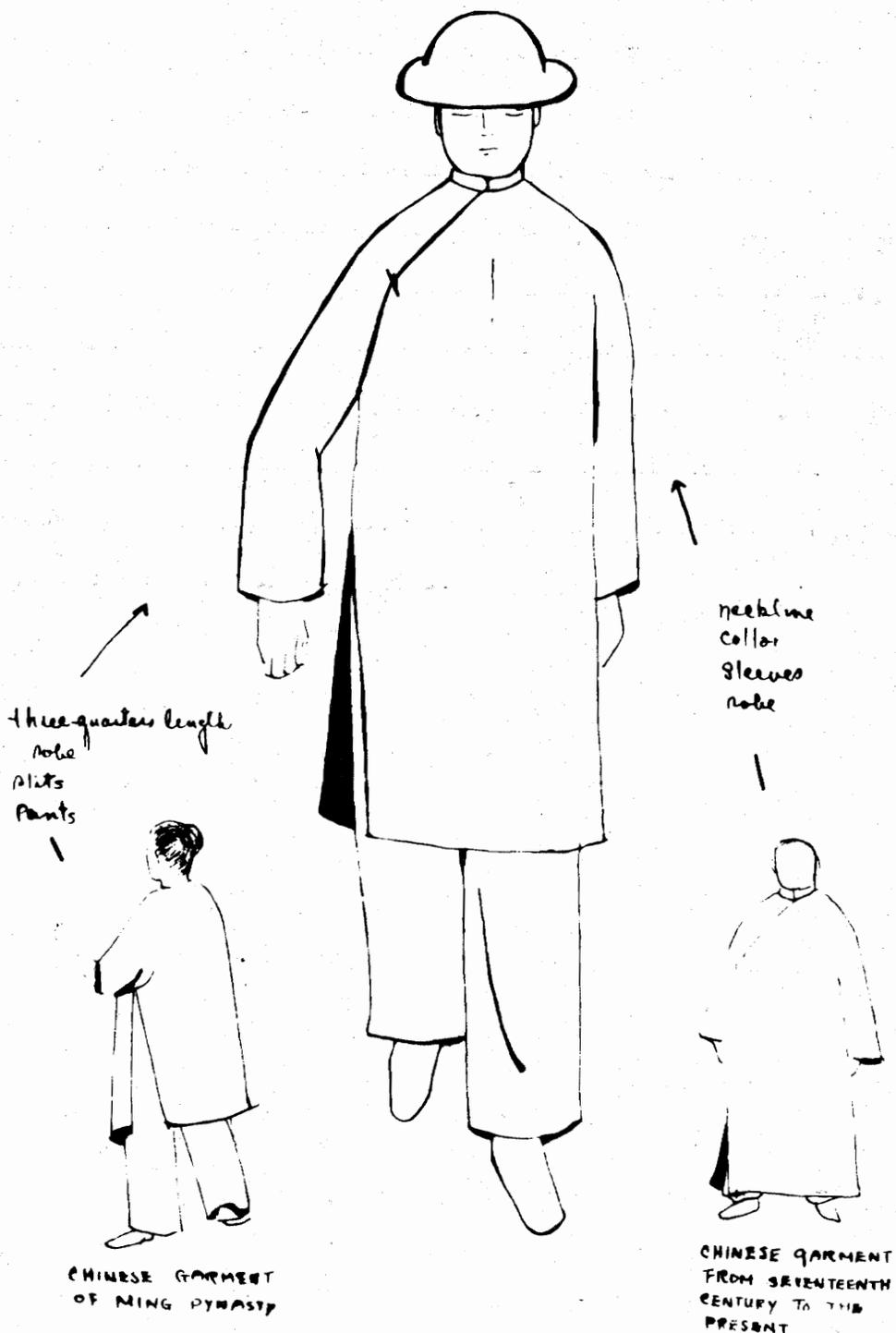


PLATE 30  
WOMEN'S GARMENT  
IN Vietnam



*a Chinese garment from  
1644 A.D. to 1944 A.D.*

PLATE 31  
MEN'S GARMENTS  
IN KOREA

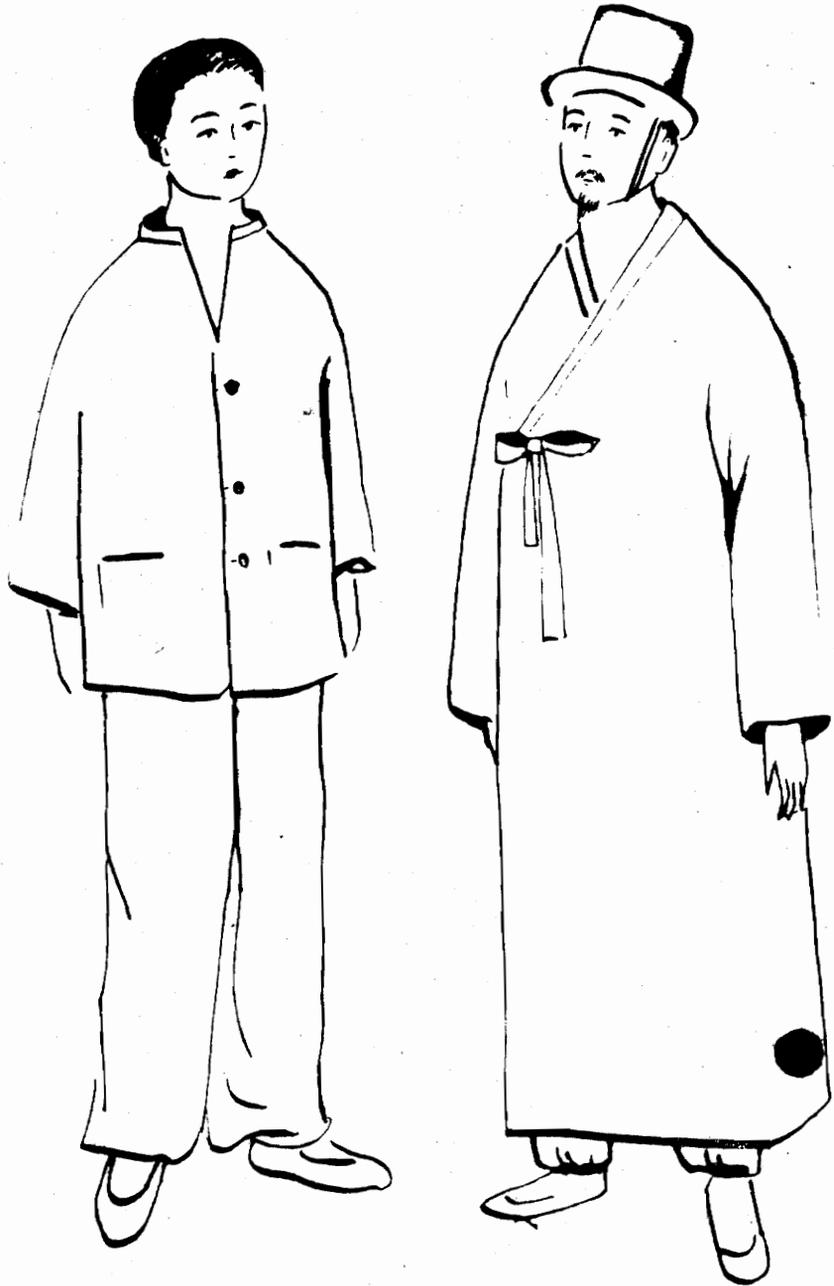


PLATE 32  
Women's Garment  
in KOREA

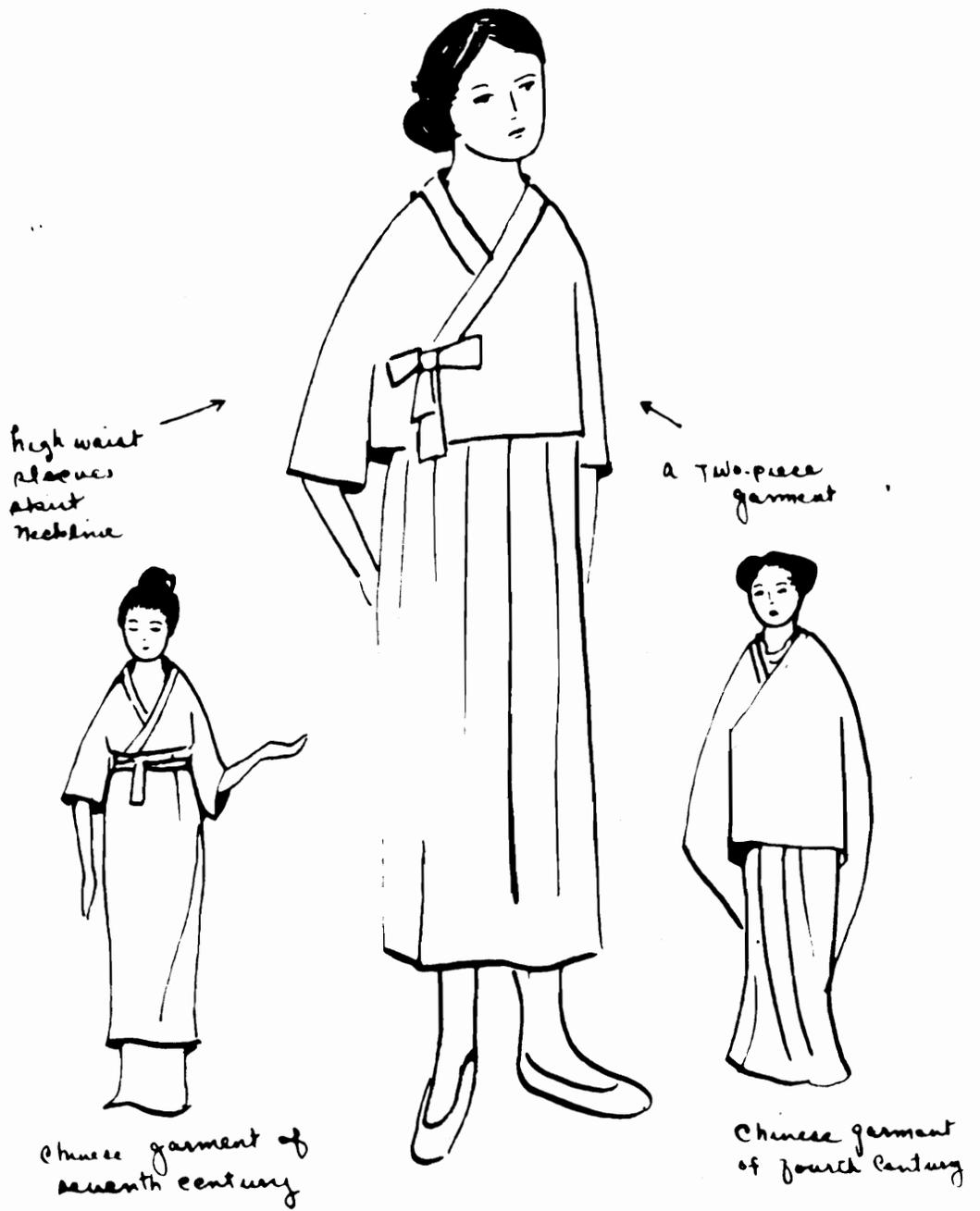
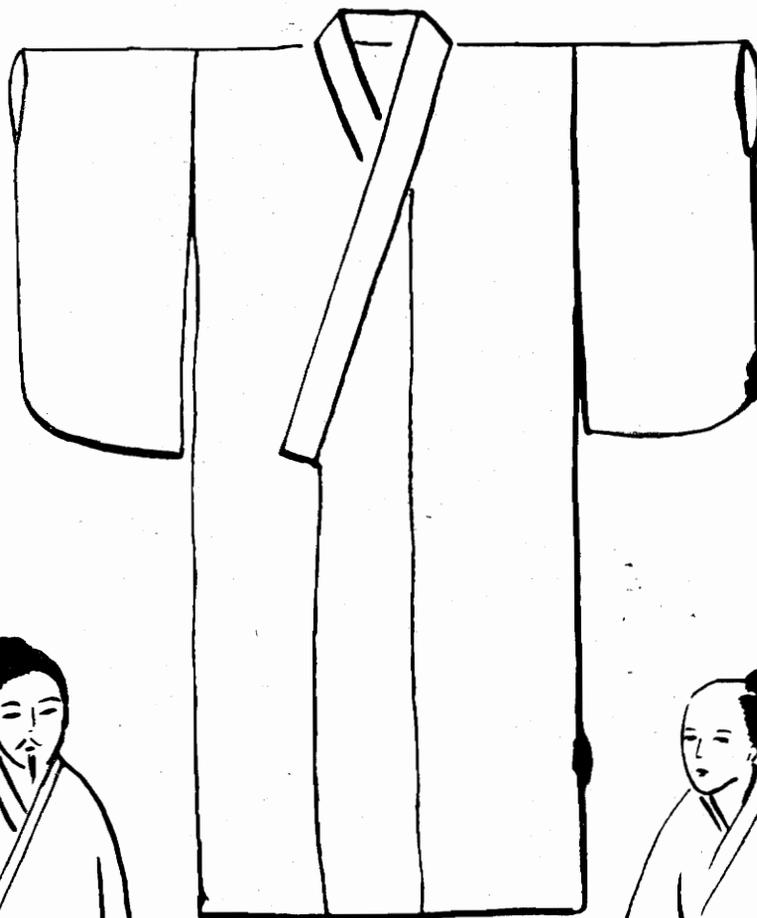


PLATE 33  
JAPANESE KIMONO



*A typical Chinese men's garment  
from 220 B.C. to 960 A.D.*



*A typical Japanese  
men's garment*

PLATE 34  
WOMEN'S GARMENT  
IN JAPAN

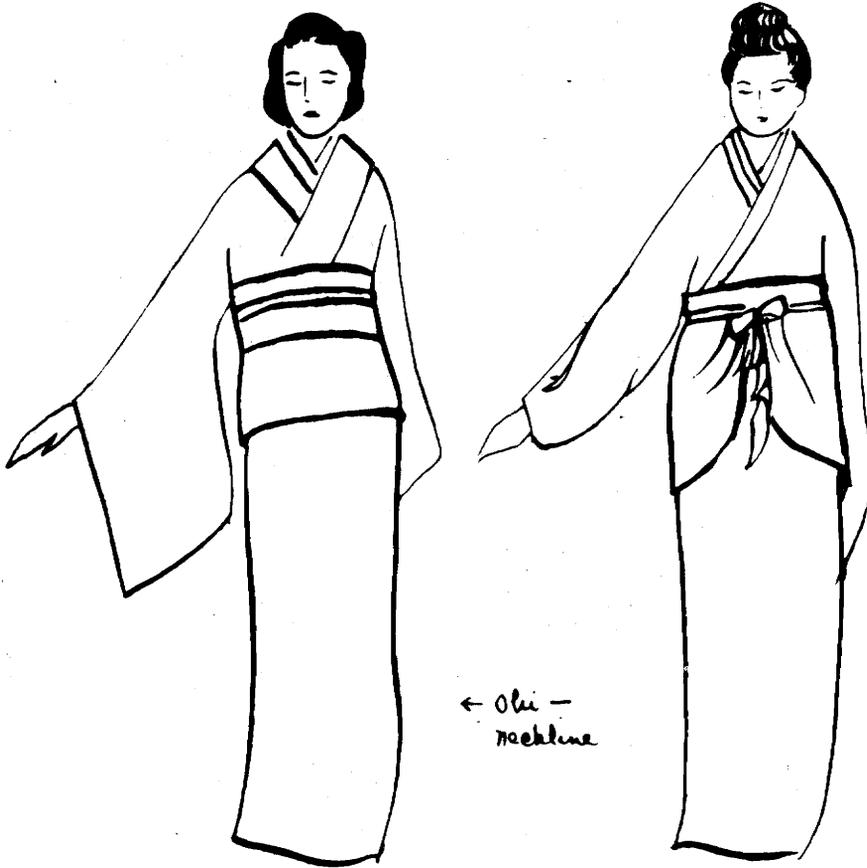


*a Chinese dancer of  
Tang Dynasty, from  
589 A.D to 960 A.D*

Sleeves



PLATE 35  
WOMEN'S GARMENT  
IN JAPAN



← Oli -  
neckline

Chinese women's garment  
of fifteenth century.

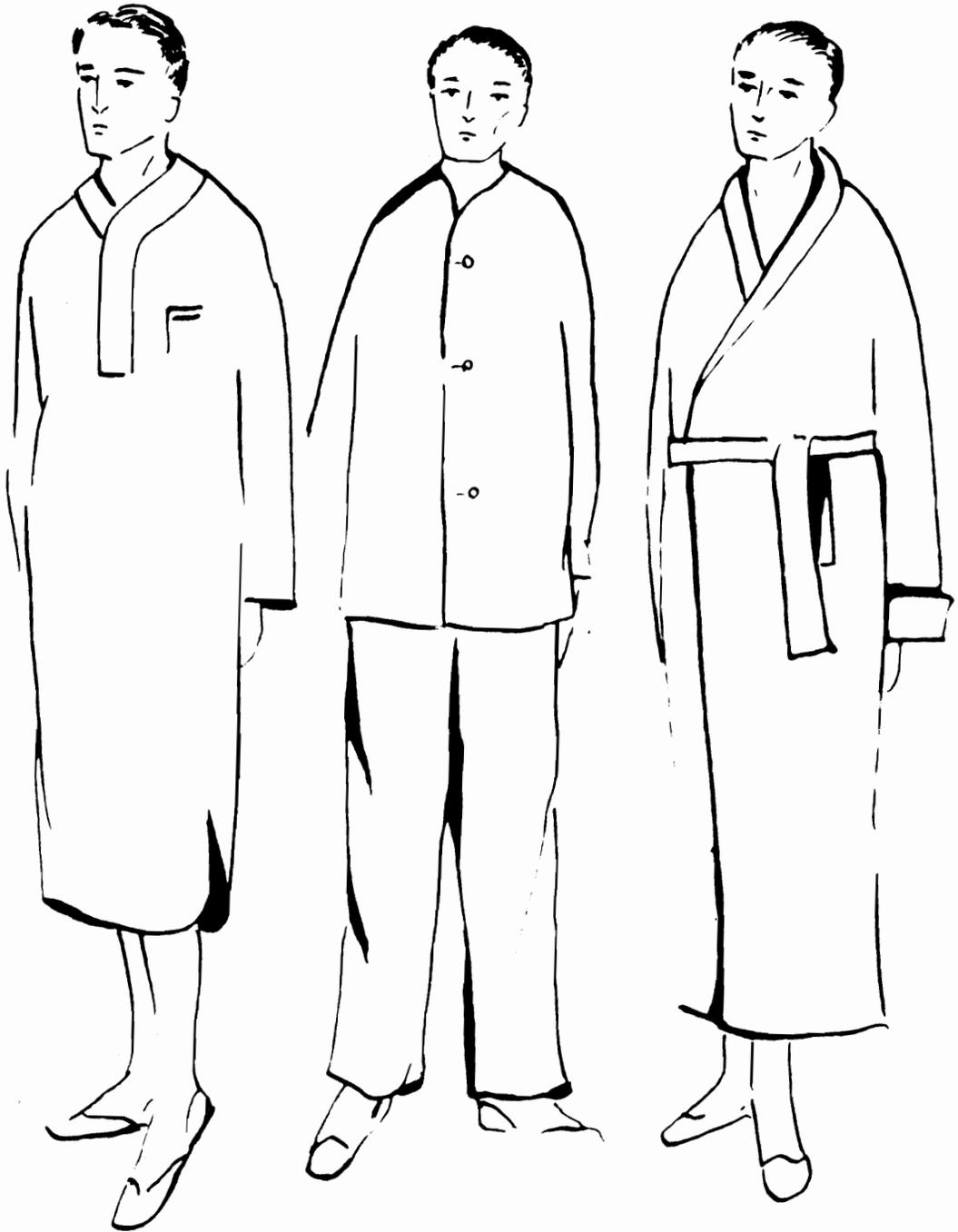


Chinese hair style  
from 220 B.C. to 206 A.D.



A Typical Japanese  
hair arrangement

## PLATE 36

MENS NIGHTWEAR IN  
THE UNITED STATES  
OF AMERICA

## NIGHT SHIRT

Chinese influences are revealing through the neckline and slit.

## PAJAMA

Chinese influences are revealing through the neckline and the two-piece effect.

## Robe

Chinese influences are revealing through the neckline, sleeves and the general effect.

PLATE 37  
WOMEN'S GARMENTS IN  
THE UNITED STATES OF  
AMERICA



*a direct adoption  
of current Chinese  
garment*

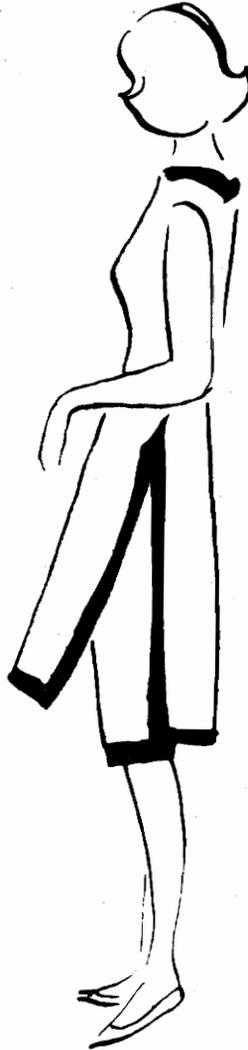
*the use of  
Chinese fabric  
and motifs as  
designing motifs*

*the use of Chinese  
fabric, collar,  
and buttons as  
designing motifs*

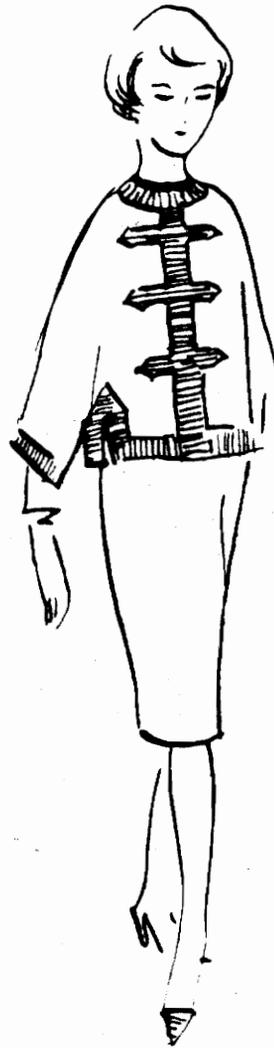
## PLATE 38

WOMEN'S GARMENTS IN THE  
UNITED STATES OF AMERICA

Chinese influences  
are revealing through  
the plits



Chinese influences  
are revealing through  
the plits and the manner  
of wearing the pants



Chinese influences  
are revealing through  
the jacket and the  
use of broader trims

## CHAPTER VIII

## SUMMARY

The influence of ancient Chinese culture has been world wide; much research has been done pertaining to the study of China's existence, historical events, and achievements. However, little or no organized information regarding Chinese costume is available.

This research is designed to study the general silhouette of historical Chinese garments of different periods; to understand China, her people, and culture through clothing. The researcher believes that the typical Chinese costume reflects the typical characteristics of the people. It is hoped that this study of Chinese costumes will help contribute in some small degree to a better understanding of this nation.

The general silhouette of Chinese costume of the different periods presented in this study is evaluated from the brief description found in various history and cultural books, and historical art products where figures in periodical garments were revealed.

The researcher found, as a result, that the immediate relationship of historical events to the style of costume is evident. This can be best illustrated by the costume change in America during the twentieth century by means of the two world wars. During these wars, men were drafted to fight in the battle, women were obliged to come out from their home to work. Garments require qualities of convenience in movement, and easy care feature, hence a new silhouette appeared. The government passed the L.81 Law which further prohibited any extravagant feature on costumes.

It is noted that individual likes and dislikes on different styles of costume reflects the particular person's personality. This is also true when applied to national costumes. Through the appearance of ancient Chinese garments, the silhouette, the style, and the line, are revealed the Chinese peoples' characteristics, in their simplicity, contentment, restfulness, and peacefulness. Use of nature design motifs on garments and textiles is an indication of the nature loving character of the Chinese. Furthermore during the Chiang dynasty, garments of the general masses of the people adopted the silhouette of a previous date and accepted the Tartar structural design in collars is a display of their old roguish character and conservativeness.

Through study of the various national costumes, the researcher found many indications of Chinese influences. The selected national costume of Vietnam, Korea, and Japan all reveal historical Chinese influences. There are thirty-eight plates illustrating Chinese garments of various periods as well as the national garments of Vietnam, Korea, and Japan.

The primary purpose of clothing is to protect the human body. Different national garments of the earlier times showed resemblance to each other. As civilization progressed, the various living functions of nations created various styles of garments. Today's scientific improvements enable the world to have a closer contact, so that mutual cultural influence is inevitable. The researcher feels, in concluding this study, that it will not be too much of a surprise if in the future, garments of this world reach some degree of uniformity.

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## VITA

Monica Wan Yuan Yu, born in the year of 1935 in Shanghai, China; came to the United States of America in 1955 and enrolled in the College of Saint Francis, Joliet, Illinois leading to a Bachelor of Arts degree with a major in Fine Arts and a minor in Philosophy. Upon graduation in June 1957, she was admitted to the Graduate school of Education in the New York University, New York City. In 1958, Monica transferred to the Virginia Polytechnic Institute, Blacksburg, Virginia, to study for a Master of Science degree in the School of Home Economics.

Monica Yu married Mr. Robert S. Ho in 1959 in Blacksburg, Virginia, and had her first child, Augustus Ho, in 1960.

Monica W. Yu

## ABSTRACT

A historical study of Chinese garments for selected periods and the influences of these costumes on dress in other cultures was designed to gain some understanding of the role clothing played as reflected in selected historical periods in China and the characteristics of the Chinese people. This was also to observe the influence that the Chinese exerted on other nations as revealed in costume.

Little information can be found pertaining to this subject. The researcher conducted this study by visiting various museums, reviewing related books and studying reprints of historical art products.

The researcher found the immediate effect of historical events and people's typical characteristics fully displayed in costume. The historical Chinese costume has been classified into four periods in their distinctive silhouettes. Historical Chinese inspiration was found to be evident in current costume of Vietnam, Korea, Japan and the United States of America.

Thirty-eight illustrations on costumes have been included in this study.