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The Evolution of Female Figurine Clothing in Tang Dynasty Luoyang

Zou Meiqi

Abstract

Luoyang was a secondary capital during the Tang Dynasty, and the female figurines unearthed from Tang tombs are representative of that era. During the early Tang period, female figurines often wore short jackets in red, yellow, or green paired with red skirts, with belts adorned with red and green patterns. Their robes were predominantly red, and their attire featured tight-fitting garments with narrow sleeves. In the flourishing Tang period, the hairstyles of female figurines often included double high buns or single high chignons. Their clothing styles varied between tight-fitting, narrow-sleeve garments and loose, flowing outfits. The chest and neckline of their Ru skirts (襦裙) were typically low-cut, and the overall style of clothing gradually became more expansive. During the mid to late Tang period, clothing and skirts became exaggeratedly loose and voluminous. The low-cut attire of women from the flourishing Tang period gradually fell out of favor, and the colors of their clothing no longer featured the strong contrasts seen in the early and flourishing Tang periods.

Key Words

Tang Dynasty, female figurines, clothing, Luoyang

During the Tang Dynasty, a peak period of Chinese culture, the status of women saw significant improvement. As one of the capitals, Luoyang yielded a large number of female figurines. The evolution of the clothing of these female figurines not only reflects the social landscape and aesthetic changes of the time but also embodies the economic and cultural characteristics of different historical stages. The popularity of pottery figurines during the Tang Dynasty was primarily due to the economic prosperity and the openness of national policies at the time. In addition, ancient China upheld traditional beliefs such as “serving the dead as if they were alive” and the immortality of the soul. Throughout dynasties, pottery figurines and objects symbolizing life before death were used as burial accompaniments, reflecting a wish for the continuation of life in the afterlife. The most direct cause for the thriving of pottery figurine art during the Tang Dynasty was the prevailing trend of extravagant burials. The female figurines from the Tang period are authentic depictions of women in real life, characterized by a certain realism and miniature

features. Therefore, through the female figurines unearthed from Tang tombs in Luoyang, we can explore the clothing and social customs of that time.¹

1. The Excavation of Tang Dynasty Female Figurines in Luoyang

“It has been said since ancient times, ‘Born in the gentle grace of Suzhou and Hangzhou, and laid to rest in the tranquility of Beimang.’ This proverb profoundly reveals the ancient people’s high regard for Mang Mountain as a sacred burial site.² Luoyang is situated on higher ground to the north and slopes gently to the south, surrounded by mountains that form a gentle embrace. Four rivers flow through the city, creating a natural barrier that not only shields it from the wind and gathers water, but also, since the Xia Dynasty, has attracted emperors from various dynasties who chose it as their capital. Mount Mang stands tall to the north of Luoyang, naturally becoming an ideal site for burial according to feng shui. This led to the thriving scene described by the saying, ‘At the

peak of Beimang, every inch of land is occupied, as it is the resting place for the people of the ancient capital, Luoyang.⁷ According to statistics, as many as twenty-four imperial tombs have been discovered here, bearing witness to the extraordinary status and rich historical heritage of Mang Mountain as a sacred burial site for emperors.³ As one of the capitals of the Tang Dynasty, Luoyang has yielded numerous tombs with and without inscriptions. Among the inscribed tombs are the tomb of Xu Shen, the joint tomb of Cui Dayi and his wife Li, the tomb of Yang Tang, the tomb of Liu Kai and his wife, the tomb of Zhang Wenju, the tomb of Empress Ai, the tomb of the Lady Tang, wife of Prince An Guo, and the tomb of the couple An Pu. These tombs date from AD 634–670, and the tomb owners range from regional governors to scholars.

In these tombs with clear inscriptions, a large number of female pottery figurines have been unearthed. Two female pottery figurines were unearthed from the tomb of Xu Shen (AD 634), sixteen female pottery figurines were unearthed from the joint tomb of Cui Dayi and his wife, Lady Li (AD 647), two female pottery figurines were unearthed from the tomb of Yang Tang (AD 672), thirty-eight female pottery figurines were unearthed from the tomb of Liu Kai and his wife (AD 664), twenty female pottery figurines were unearthed from the tomb of Zhang Wenju (AD 670)⁴ seven female pottery figurines were unearthed from the tomb of Empress Ai (AD 718), 133 female pottery figurines were unearthed from the tomb of Lady Tang, wife of Prince An Guo (AD 706),⁵ and thirty female pottery figurines were unearthed from the tomb of An Pu and his wife (AD 709).⁶ In tombs without inscriptions, a significant number of female pottery figurines have also been unearthed. For example, four female pottery figurines were unearthed from the tomb at the eastern section of Xutun (LNGM29),⁷ five female pottery figurines were unearthed from the Sui tomb at Jiajin Kou, Gongyi,⁸ seven female pottery figurines were unearthed from the Tang tomb at the Erqianjia 4S store in Gongyi,⁹ nine female pottery figurines were unearthed from the Tang tomb of the Chen family in Yingchuan,¹⁰ and one female pottery figurine was unearthed from Tomb No. 6 at Beiyao Village.¹¹

During the early Tang period, a relatively large number of painted female pottery figurines were unearthed in the Luoyang area. The materials used for these figurines mainly included red pottery and clay-based gray pottery. These painted and glazed figurines display a variety of colors, such as beige glaze, green glaze, and others. The differences presented by the female figurines reveal a dynamic process of change

over time and reflect the variations among figurines representing women of different social statuses. Female figurines were used as a form of burial for the living, fulfilling the requirements of ancient funeral customs while also reflecting a respect for life. The scale of tombs and the quantity of burial items from this period reflect the social status of the deceased, symbolized through the number, quality, and craftsmanship of the items. In addition to resembling the real-life female figures of the time, these female figurines also incorporated decorative techniques from Buddhist iconography, particularly the portrayal of the Bodhisattva Guanyin. They tended to emphasize a beauty characterized by fullness and gentleness, aligning with the contemporary social admiration for a fuller, more voluptuous female form. This aesthetic concept resonated with the societal ideals of femininity during that period.

2. Classification of Clothing Elements of Tang Dynasty Female Figurines in Luoyang

2.1 Clothing

Tang Dynasty female figurines, based on the characteristics of their clothing, can be divided into two categories: Ru skirts (襦裙) and Hu clothing (胡服). These garments are a true reflection of the lifestyles of people during that time.

The Ru skirt, also known as the Ru shirt, was the most common attire for women during the Tang Dynasty. Its distinctive feature lies in the separate design of the upper and lower garments. The upper part is a short-style top, while the lower part consists of a long skirt. A light shawl is often draped over the shoulders to add an extra touch of elegance. Based on the differences in collar construction, the Ru skirt can be further subdivided into cross-collar style and straight-collar style, also known as the buttoned-front style. Additionally, based on the variation in the waistline position, the Ru skirt can be categorized into waist-level Ru skirts, high-waisted styles, and others. Each style accentuates the unique figure and grace of the wearer. *The New History of the Tang* (《新唐書·車服志》) describes “Half-sleeve, skirt, and Ru (top) are the garments often worn by female historians,” highlighting the significant role of the Ru skirt in women’s fashion during the Tang Dynasty.¹² The Ru skirt is typically worn in the form of a short, fitted top with a high waist and a long skirt. The short, well-fitted top complements the various styles of long skirts. These long skirts come in various styles, including the Jianse skirt, Huafan skirt, and Long skirt, among others. What they share in common is their length and fullness, which add layers



Figure 1. Female figurine from the tomb of Zhang Wenju, wearing a bare-necked garment.

Figure 2. Female figurine from the Tang Tomb at the 4S store in Gongyi, wearing a round-necked garment.

Figure 3. Female figurine from the tomb of Liu Kai and his wife, wearing a collar-style garment.

and depth to the overall appearance. The combination of the Ru (top) and skirt is carefully chosen to ensure the sizes are proportionate. This helps visually elongate the figure, making the woman's posture appear more balanced and taller. The female figurines unearthed from Tang tombs in Luoyang feature various types of collar designs for the upper garment, including the open collar (袒領), round collar (圓領), and buttoned-front collar (對領).

For example, the female figurine unearthed from the Zhang Wenju tomb wears a garment with an open collar (袒領衣) on the upper body (figure 1). The female figurine unearthed from the Tang tomb at the Erqianjia 4S store in Gongyi (Early Tang period) wears a round-collar garment (圓領衣) on the upper body (figure 2). The female figurine unearthed from the Liu Kai couple's tomb wears a buttoned-front collar garment (對領衣) on the upper body (figure 3).

Although female figurines from the Tang Dynasty tend to portray fuller and more rounded forms, the careful combination of clothing and accessories ensures that they do not appear bulky.

Hu clothing refers to the general attire worn by the ethnic minorities from the Western Regions. There was no clear distinction between male and female styles, and some garments could be worn by both genders. Hu clothing was popular in the Luoyang area during the Tang Dynasty. According to *The New History of the Tang* (《新唐書·五行志》), it is recorded: "In the early years

of the Tianbao era, nobles and commoners alike favored wearing Hu clothing and Hu hats. Women, in particular, adorned themselves with hairpins and step-shaking pins, and their collars and sleeves were narrow and small."¹³ *The New History of the Tang* (《新唐書》) records that Princess Taiping once wore men's clothing, including a headscarf (襜頭), and attended an imperial banquet with a bow and sword. Emperor Xuanzong not only did not reprimand her for this but also joked with her about it. The prevalence of the Hu style during this period is associated with the fusion of Hu and Han cultures under the Tang Dynasty's Li Tang regime. The Li Tang royal family, while inheriting the profound legacy of Chinese civilization, also integrated the resilience and openness of the Hu ethnic bloodline. This unique blend of heritage was reflected in the royal family's lineage and had a profound impact on the governance philosophy of the Tang Dynasty. The Tang emperors, with their grand vision of "Huayi yijia, gongzhi tianxia" (all peoples are one, jointly governing the world), completely discarded the historical prejudice of "valuing China and demeaning the barbarians." With an unprecedented attitude of inclusiveness, they regarded all ethnic groups as one, together creating a prosperous and harmonious era.¹⁴ In this historical context, the aesthetic of the Tang Dynasty shifted from the pursuit of slender beauty seen in the Wei-Jin period to a focus on strength and fullness. This transformation broke the long-standing constraint in Han culture, which idealized feminine softness, and



Figure 4. *Tri-colored Figurine of a Woman in Hu Clothing*. Tang tomb of the 15th Bureau of the Ministry of Railways in Luoyang.



Figure 5. *Green Glazed Figurine of a Woman Wearing a Veiled Hat and Riding a Horse*. Tang Tomb North of the Luoyang Dao.

incorporated the lively, free-spirited qualities of women from the Hu ethnic cultures. For example, the female figurines unearthed from the Tang tomb of the 15th Bureau of the Ministry of Railways in Luoyang are dressed in the attire of Hu women, which was highly favored by women in the Tang Dynasty at the time (figure 4). The female figurine unearthed from a Tang tomb north of Luoyang is entirely covered in yellow-green glaze. Her face is plump, and she wears a veil hat. She is dressed in a tightly fitted, narrow-sleeved Ru, with a half-sleeve draped lightly, showing her graceful posture. Her floor-length skirt dances in the wind, and she wears pointed boots as she swiftly trots on horseback (figure

5). The veil hat, introduced from the Western Regions, gradually became popular and was worn by the people of the Central Plains, especially by women of that time.

2.2 Clothing Colors and Hair Accessories

The colors of the clothing worn by the female figurines can be categorized into two types: single-color combinations and multi-color combinations.

The contrast of single colors refers to combinations of the same color family but with different brightness and purity, creating a light and gentle impression. Single-color contrast is generally found between the

upper and lower garments, with red and yellow contrasts being the most common. Red has always been considered a dignified and elegant color throughout history. For example, in the Liu Kai tomb, the female figurines with single knife half-updos and high buns have red as their primary color. The figurine with the single knife half-updo wears a red cross-collar short robe with small sleeves, a red floor-length skirt, and red and green circular patterns around the waist (figure 6). The high-bun female figurine wears a red short-sleeved short robe and multiple red skirts (figure 7).¹⁵

The red attire of female figurines was a prominent feature throughout the Tang Dynasty. Bai Juyi's *Miscellaneous Songs and New Lyrics* (《雜曲歌辭小曲新詞》) describes the red skirt: "Red skirt on a bright moonlit night, in the early autumn of the green palace." Similarly, Wei Zhuang's *Poem to a Courtesan* (《贈姬人》) writes "Do not regret the red skirt's wear, nor despise the low white house." This illustrates that red skirts were very popular during the Tang Dynasty, and the red attire symbolized the confident and positive attitude toward life that women of that era embraced. In addition, yellow



Figure 6. Female Figurine with a Single Sword and Half-Turned Bun, from the tomb of Liu Kai.



Figure 7. Female Figurine with a Single Sword and High Bun, from the tomb of Liu Kai.

skirts were also quite common at the time. There is a rumor that Yang Guifei was particularly fond of yellow skirts, which led to a trend of imitation, with people from all levels following suit. In Tang poetry, the term “Yujin skirt” (郁金裙) was used to refer to yellow skirts. In the Tang Dynasty court, people of higher social status often combined red and yellow in their attire to highlight their distinct status.

A multi-color combination can consist of adjacent colors, complementary colors, or contrasting colors. For example, red and green are complementary colors, but using a low-saturation red and green combination can create a harmonious look. This color pairing does not appear strange; instead, it gives a sense of comfort and ease. In the archaeological report on female figurines unearthed in Luoyang, some combinations of red and green clothing can be observed. For example, in the tomb of Empress Ai, a double-bun female figurine is depicted wearing a red square-collared short robe with a treasure-pattern flower decoration on the chest. The outer cloak is green, and the long skirt is primarily white (figure 8).

In Tang Dynasty novels, there are descriptions of red and green colors, such as “The red shirt tightly wraps the



Figure 8. Female Figurine with Double Buns, from the tomb of Empress Ai.

small, bent arms, while the green sleeves cling loosely, tangled around the waist” and “Then, she and Miss Shi took off the quilt, untied the silk skirt, removed the red shirt, and took off the green stockings.”¹⁶ Overall, the colors of the clothing worn by Tang Dynasty female figurines from Luoyang—such as red, yellow, and green—persisted throughout the period. The color combinations were bold, often using hues with high brightness and purity.

3. The Evolution of Tang Dynasty Female Figurine Clothing in Luoyang

3.1 Clothing of Female Figurines in the Early Tang Period

The period from AD 618–712 is considered the early Tang period. This era marks the initial stage of the Tang Dynasty’s consolidation, during which social order gradually stabilized. People’s lives became very secure, and the division of labor in society began to become more refined. Representative tombs from this period include the tomb of Liu Kai and his wife, the tomb of Lady Li and her husband, and the tomb of Jia Dunze, among others. During this period, female figurines featured a variety of hairstyles, mainly including the single-dagger half-turn bun, the plain cloud bun, and the spiral bun. However, the overall hairstyle tended to be lower and flatter, and the makeup leaned towards a more subtle and elegant style. The clothing mostly consisted of tight, narrow sleeves. From the female figurines unearthed in Tang tombs in the Luoyang area, it is evident that the narrow-sleeve, high-waist skirt was the representative attire for women of that time, complementing the overall makeup style.

Female figurines from the early Tang period mostly inherited the style of the Sui Dynasty. The most typical combination was the shan ru (a type of short tunic and skirt), usually featuring simple round or square collars. The matching skirts, along with a shawl draped over the shoulders, created a relatively simple overall look. During the early Tang period, women’s figures were slender but not stiff or emaciated, so the style of clothing tended to feature long skirts that brushed the ground, tight-fitting bodices, and narrow-sleeved tops, emphasizing the elongated and slightly slim figure. In the servant figurines, long ankle-length skirts appear, exuding a gentle and dignified appearance. The dancer figurines, with their graceful postures, sway elegantly in floor-length vertical striped skirts, capturing the fluidity and movement of their figures. In the Sui Dynasty Zhang Sheng tomb excavated in Anyang,¹⁷ a servant figurine was found wearing a unique back-strap skirt. This skirt

design abandons the traditional, complex bindings and naturally fits the waist, a design that first appeared in the Northern Dynasties and represents an evolution of the liangdang (tied-waist) attire.

In the early Tang period, long skirts were often made by stitching several pieces of silk together, as the width of the silk fabric was relatively narrow. This stitching technique became common, and women also favored wearing skirts with contrasting colors. The colors of contrasting skirts were often black and white, or yellow and white, with two or more different colored strips of fabric sewn together to create the garment. These skirts were often intricately stitched with six pieces of fabric, and the joints where two pieces of cloth were joined together were elegantly referred to as *fen ji* (分際), also known as *po* (破). Li Qunyu once described: “The skirt drags six pieces of Xiangjiang water, and the hairpin forms a cloud of Wushan.” This fabric stitching naturally forms vertical patterns, enhancing the three-dimensional effect while also giving a tall and slender visual appearance. The colors of early Tang clothing were also rich and harmonious. Female figurines commonly wore red, yellow, and green short tops with red skirts, and their waistbands were decorated with red and green patterns. Robes were also predominantly red. Some female figurines were glazed, displaying a variety of colors. The high-waisted, narrow-sleeved, form-fitting skirts highlight the beauty of a slender figure. The overall attire emphasizes color coordination and detailed embellishments, such as gold necklaces, reflecting the delicacy and aesthetic of the early Tang period fashion.

3.2 Clothing of Female Figurines in the flourishing Tang Period

From AD 705–775, during the flourishing Tang period, the types of female figurines were similar to those of the early Tang period, including court ladies, standing figurines, and music and dance figurines. However, there were notable changes in decoration techniques, and the main coloring of the figures was done using tri-colored lead glaze. The themes of the female figurines during this period were largely based on the representation of women from the upper echelons of society. Notable tombs from this period include the tombs of the An Pu couple, the tomb of the wife of Prince An Guo, and the tomb of Empress Wei, the consort of Emperor Gaozong. After Wu Zetian ascended to the throne in AD 690, the silk shawls worn by noblewomen transitioned from occasional silk embellishments to being entirely made of silk, showcasing the flowing elegance of the garment. During this period, the hairstyles of female figurines were often styled in double high buns or single high buns. The

higher the hairstyle, the more it reflected the woman’s social status. With the development of the economy and stable, prosperous lives, people began to pursue a healthy beauty characterized by fullness and rounded features. In terms of fashion style, women in the flourishing Tang period wore both narrow-sleeved, tight-fitting garments and loose, wide clothing. The design of clothing became bolder and more diversified compared to the early Tang period. For example, the chest and collar area of the Ru skirt changed from the previously modest and concealed style to a more daring, open design, emphasizing a low-cut neckline. Some women in the flourishing Tang period were bold enough to abandon heavy inner garments, opting for a single layer of light gauze as their attire. This daring fashion choice allowed them to confidently showcase the graceful rhythm of their bodies and their flawless beauty. The female figurines of the flourishing Tang period were crafted based on the images of women in contemporary society, primarily reflecting a fuller, more rounded physique.

At this time, the Jianse skirts (skirts with contrasting colors) were mostly designed with eight or nine seams, and the styles were loose and elaborate. Cao Tan’s depiction of the “eight-panel skirt with breaking dawn hues” sketches the uniqueness of the fashion in the flourishing Tang period. Compared to the early Tang period, the length of the skirts was extended, making them appear more solemn and flowing. Archaeological discoveries show that in the Tang tomb No. C7M59 of Guanlin 59 (figure 9) a female figurine was unearthed. The base is adorned with elegant blue glaze, with clever accents of yellow stripes and delicate small white floral patterns, creating a striking and harmonious visual effect. In addition to the Jianse skirts, solid-colored skirts became quite popular, with designs similar to the pleated skirts of contemporary fashion. These skirts cleverly combined the tightness of a bound chest and the form-fitting design of the arms. The hem of the skirt expanded in a rounded arc, facilitating ease of movement.¹⁸ In terms of color, solid-colored skirts primarily featured red, green, and yellow, with materials including satin, lightweight gauze, and gold-threaded fabrics. Among these, there was a type of skirt called the flower cage skirt, which was made from a delicate, lightweight single-threaded gauze. This fabric was often woven or embroidered with intricate patterns to create a floral design. Typically worn as an outer skirt, the semi-transparent material of the flower cage skirt created a hazy and graceful visual effect. In the flourishing Tang Dynasty, the aristocracy mostly wore luxurious small-toe shoes, typically made of brocade. In addition, boots were also favored by women of the time. These boots were crafted from leather and brocade for the



Figure 9. Female Figurine from the Tang tomb No. C7M59 of Guanlin.

uppers and, in the Tang Dynasty, they often imitated the style of boots worn by the nomadic people, incorporating decorative elements on the boots themselves.

During this period, the aesthetic of society shifted from simplicity to a preference for luxurious and loose-fitting garments. Considering the convenience of travel, it became quite popular for women in the Tang Dynasty to wear men's clothing or adopt the clothing styles of the nomadic peoples. This fashion trend likely began around the Tianbao era (AD 724-755), initially worn by palace maids and later spreading to the general population. The maidservants in Zhang Xuan's *Lady Guoguo's Spring Outing* (《虢國夫人遊春圖》) from the Tang Dynasty are depicted wearing men's clothing and riding on horseback.¹⁹ However, it can be seen from the image that the maidservants in men's clothing do not simply imitate the male dressing style, but rather retain some feminine elements in their attire, choosing men's clothing that suits a woman's form. In 1998, a painted figurine of a woman in men's clothing, riding a horse, was unearthed from the tomb of Empress Ai of the Tang Dynasty at Gongling, Yanshi, Luoyang. This demonstrates the prevalence of Hu fashion at the time, when women wearing men's clothing became a widespread trend, eagerly imitated by many women (figure 10).²⁰

3.3 Female Figurine Clothing in the Mid to Late Tang Period

The period from AD 776–907, known as the mid to late Tang Dynasty, was a time of turbulence and challenges in Chinese history. During this period, the incompetence of the rulers and political corruption severely weakened the government's efficiency and decision-making ability. Meanwhile, after the An Lushan Rebellion, the situation of military governors (or *fanzhen*) gaining power and establishing their territories worsened, leading to widespread social unrest. The number of female figurines was much smaller compared to the flourishing Tang period, and the characteristics of their attire and style underwent significant changes. The Tang people regarded the adoption of Hufu (the attire of the nomadic tribes) as one of the direct causes of the An Lushan Rebellion, leading to a growing disdain for the clothing style. As a result, the fashion style shifted away from the low-cut garments of the flourishing Tang period, and loose, wide women's clothing gradually took center stage in history, no longer bound by tight constraints. The aesthetic ideals of women subtly shifted from the previously admired healthy and plump beauty to a morbid fascination with a fuller, more bloated appearance. The main representative tombs from this period include the Xu Tun East Section LNGM29, the Tang Yingchuan Chen Family Tomb, and Tomb No. 6 at Beiyao Village.²¹ During this period, female figurines predominantly wore low, drooping hairstyles. Their



Figure 10. *Painted Male-dressed Female Figurine Riding a Horse* from the Tang Tomb of Empress Ai at Gongling, Yanshi, Luoyang.

figures, compared to the earlier Tang period, became more corpulent, with their overall appearance appearing sluggish and excessively bulky. Although there are similarities in hairstyles and clothing, the posture and makeup of the figurines from this period are not as full and graceful as those from the flourishing Tang period.

In the mid to late Tang period, the dresses became so exaggeratedly wide that, for example, the images of female donors preserved in the Mogao Caves of Dunhuang typically feature wide-sleeved tunics with straight collars. These tunics were paired with long skirts that reached the ground and were tied at the chest. The wide, flowing shawls naturally draped down, and the women wore tall, elevated footwear. As the Tang Dynasty entered the mid to late period, although garments like the short-sleeved tunics from the flourishing Tang era still existed, their popularity significantly declined. This phenomenon can be mainly attributed to the wide sleeves of the time, as well as the loose-fitting tunics. The low-cut garments of the flourishing Tang period gradually gave way to more modest styles. During the reign of Emperor Wenzong, to correct the exaggerated trend of wide skirts in women's fashion at the time, an imperial decree was issued to regulate the dress standards for women clearly: the width of the sleeves was strictly limited to 1.5 feet, the length of the skirt's hem was reduced to no more than three inches above the ground, and the width of the skirt

was also restricted to a maximum of five seams.²² This measure significantly reduced the extravagant style of the skirts and robes, reflecting a rigorous attitude toward clothing etiquette. In most archaeological reports of tombs from the Luoyang region, descriptions of the colors of female figurine costumes are sparse, with red-colored robes and skirts being more commonly noted. For example, in the Tang tomb of Xu Tun East Section LNGM38, a female figurine with a single bun is wearing a red long skirt. Overall, the colors of the attire no longer feature the strong contrasting colors seen in the early and flourishing Tang periods.

4. Cultural Characteristics of Female Figurine Costumes from the Tang Dynasty in Luoyang

The evolution of female costumes in the Tang Dynasty in Luoyang reflects the social landscape and economic and cultural prosperity of the time and profoundly influenced the development of costume culture in later generations, showcasing a high degree of artistry in design and color coordination.

Firstly, the Ru skirt, as a type of traditional Chinese dress, was the main attire for women in the Tang Dynasty. Its separated design, with a top and bottom, not only highlighted the curves of the female body but also allowed for a variety of styles through changes in the neckline construction and the position of the skirt waist. Secondly, the introduction and popularity of Hu clothing broke traditional constraints by incorporating elements of the clothing of Western ethnic groups into the Central Plains fashion culture. This led to the unique phenomenon of Hu-Han fusion. This innovation not only enriched the variety of Tang Dynasty clothing but also promoted cultural exchange and integration among different ethnic groups. In terms of color usage, the combination of monochromatic and polychromatic schemes made the clothing colors both rich and harmonious. The widespread use of vibrant colors such as red, yellow, and green particularly highlighted the confidence and vitality of women.

The female figurine costumes of the Tang Dynasty in Luoyang are a true reflection of the social landscape of that time. In the early Tang period, society was stable, and the economy was gradually recovering. Women's clothing was simple and elegant, reflecting the initial prosperity of society; by the time of the flourishing Tang period, with the country strong and the economy prosperous, women's figurine costumes became even more splendid and colorful, showcasing the grandeur of the thriving era. In the mid to late Tang period, as political corruption and social turmoil took hold,

women's figurine costumes became more oversized and bloated, reflecting the decline and transformation of society.

As a historical cultural heritage, the costumes of Tang Dynasty female figurines were inherited and developed by later generations. In addition, the color combinations, as well as decorative techniques such as embroidery and printing in the costumes, have provided important references and inspiration for contemporary fashion design. More importantly, Tang Dynasty clothing emphasized the display of natural beauty and health in women, pursuing harmony and unity between fashion and the human form, and became an important part of Chinese clothing culture.

5. Conclusion

The evolution of female figurine costumes in the Tang Dynasty underwent significant changes. In the early Tang period, the attire was characterized by tight-fitting garments and narrow sleeves, presenting a fresh and elegant style. During the flourishing period of the Tang

Dynasty, with the strengthening of the nation's power, female figurine costumes became characterized by grandeur and elegance. The clothing styles gradually became wider, and more varied, and the craftsmanship became increasingly refined. The neckline design of the Ru skirt evolved from the simple round and square collars of the early Tang period to the popular open-neck style. However, after the An Lushan Rebellion social attitudes gradually shifted to reject Hu-style clothing, and in its place the trend for loose and voluminous garments became popular. This led to a trend of extravagance, which was ultimately corrected through intervention by the rulers, bringing fashion back to a more normalized state.

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ENDNOTES

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洛陽唐代女俑服飾的演變

鄒美琪

摘要：洛陽是唐代的陪都，唐墓出土的女俑在唐代具有代表性。初唐時期，女俑常著紅、黃、綠短襦與紅裙，腰帶飾紅綠圖案，袍服亦多紅色，服飾以緊衣窄袖為主；盛唐時期，女俑的發式多為雙高髻、單高發髻等，服飾有窄袖緊衣與寬大的衣著兩者並行，襦裙裝的胸領之處，以袒領為主，服裝款式逐漸變得寬大。中晚唐時期的衣裙寬大到誇張的地步，盛唐女子的低胸裝逐漸被取代，服飾的顏色不再像初唐與盛唐時期有強烈的對比色。

關鍵詞：唐代；女俑；服飾；洛陽