

A Study of Costumes for Film and Television Drama Based on The Tang Dynasty Ru Skirt

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Abstract: *Background:* China's economy and film industry are still recovering. The traditional culture is reviving. The Tang Dynasty culture is getting popular in film and television dramas. The Tang Dynasty costumes that are classic symbols, are reflected in the current films and TV dramas. *Purpose:* Tang dynasty Ru Skirt has always contained a deep cultural kernel, and artis's costume design still has rich research and practical value. This paper focuses on the elements, artistic language, and cultural expression of the Tang Dynasty's Ru Skirt in film and television. It explores integrating the aesthetic and cultural qualities of the Tang dynasty Ru Skirt into modern fashion design. *Methods:* Firstly, the study demonstrates the definition of the Ru Skirt and its artistic and cultural characteristics by highlighting its cultural value. It analyzes the unique value of the Tang dynasty Ru Skirt by comparing color, shape, and pattern and its use in film and TV series. Finally, the Ru Skirt of female characters in Tang Dynasty films and television dramas is taken as a case study to analyze its use and symbolic significance. *Results:* The article describes the development, style, artistic characteristics, and cultural attributes of the Tang Dynasty Ru Skirt. It provides significance for the styling of the Ru Skirt in Tang dynasty film and television dramas and its application in modern clothing. *Conclusion:* Starting from the historical evolution and characteristics of the development of the Tang dynasty Ru Skirt, we study the design features, overall style, and aesthetic characteristics of the top to the skirt and accessories of the Tang dynasty Ru Skirt in film and TV dramas. This research provides theoretical references for exploring new fashionable and culturally oriented strategies and a new generation of dress design.

Keywords: Ru Skirt, Tang Dynasty, Film and Television Drama, Costumes

1. Introduction

1.1 Research Background

China's economy has not fully recovered since the pandemic. The film and television industry is in the winter period. However, during this period of cultural rebound, the Chinese traditional culture continued to revive. The country also makes every effort to develop traditional culture and promote cultural confidence. In this context, the traditional culture of the prosperous dynasties culture and film and television drama are quite popular among the general public, which created the Tang Dynasty of the Zhen Guan as one of the typical representatives.

Clothing is a necessary thing in people's life. It is also a visual embodiment of civilized society. It is like a perspective mirror displaying the whole society and national style, revealing the psychological process of an era. Tang Dynasty women's clothing has become one of the unique contents of China's clothing history because of its eye-catching and open characteristics. The Tang Dynasty was an era of great unification in Chinese history. It exhibited a large-scale migration and deep integration of nationalities. The Tang Empire was the economic and cultural center of the world at that time. It widely

accepted various exotic nationalities with broad-mindedness and adopted an eclectic attitude to integrate foreign cultures worldwide, naturally creating a colorful, romantic, and free-dress culture. The Ru Skirt appeared in all movies and TV dramas with a Tang background as a classic symbol of the Tang costume.

In the theoretical study of Tang Dynasty Ru Skirt, existing studies mostly focus on a certain point of view in dramas. They analyze and discuss the journal literature. There are fewer comprehensive integrations and generalizations of its comprehensive and thesis analysis. Some modern Tang Dynasty dramas have not adequately researched Ru Skirt styling. They inaccurately mix early and mid-Tang styles for higher ratings. They sacrificed the inheritance and development of the traditional dress culture to pursue viewer ratings. However, a few TV dramas from the Tang Dynasty have accurately portrayed Ru Skirt and innovated while staying true to historical data. This study will take a holistic approach to combine film, TV, and clothing, focusing on Ru Skirt, the classic Tang women's wear, to gather historical data and Ru Skirt's romantic aesthetic reflection and delve into design content. This research aims to provide theoretical references for Ru Skirt in TV drama design and offers insights for a more comprehensive study of clothing from the Tang and earlier dynasties.

1.2 Research Purpose

Tang dynasty Ru Skirt has always contained a profound cultural core and artistic aesthetics. Even in modern times, it still has a rich and practical value in film and television dramas and modern costume design. This study will focus on film and television dramas' styling elements, color language, and cultural causes. It will explore how to integrate its beauty and eclectic cultural qualities into modern fashion design of costumes.

1.3 Research Methods

The main research methods used in this study are literature research, comparative research, and case research:

1) Literature research: It uses qualitative and literature research methods to explore the historical development and artistic characteristics of the Tang dynasty Ru Skirt. Relevant literature is organized into bibliographies. It is thoroughly read for an in-depth discussion of the research content.

2) Comparative research: It compares the differences between the Ru Skirt, its depiction in Tang dynasty TV dramas, its expression in these dramas, and its costume design to evaluate the representativeness and uniqueness of the Tang Ru Skirt. It summarizes the evolution of Ru Skirt design in Tang dynasty TV dramas.

3) Case research: It selects Tang dynasty themes in TV dramas for research. It uses "Daming Palace Words", "Changgexing", and "Tang Minghuang" characters in the dramas as examples to analyze Ru Skirt's drama expression and symbolic significance and its impact on modern clothing design thinking triggered by design.

1.4 Research Implications

Clothing culture is a key part of national heritage, with significant symbolism reflecting societal conditions and historical progression. The Tang Dynasty, a pinnacle of economy, culture, and art, is a prime example. The study focuses on the classic Ru Skirt in Tang Dynasty attire, using films and TV as a theme to explore its relevance: (1) Analyzing Tang Dynasty Ru Skirt in media, this research provides a theoretical foundation for future depictions in films and TV. (2) The study combines historical sources with modern portrayals to promote a proper understanding of the Tang Dynasty Ru Skirt. It enhances the dissemination of Chinese Tang attire culture and aids the inheritance and influence of traditional Chinese culture.

2. Literature Review

The research on the Tang Dynasty Ru Skirt is more diverse. However, limited literature is available on studying costumes in film and television dramas. Also, no research is available on combining and summarizing the image of the Tang dynasty Ru Skirt in film and television dramas. Some literature targets a certain character or an image in a specific film and television drama. It summarizes Ru Skirt’s image characteristics by comparing, summarizing, and contrasting them. The author hopes to research Ru Skirt in film and television dramas systematically.

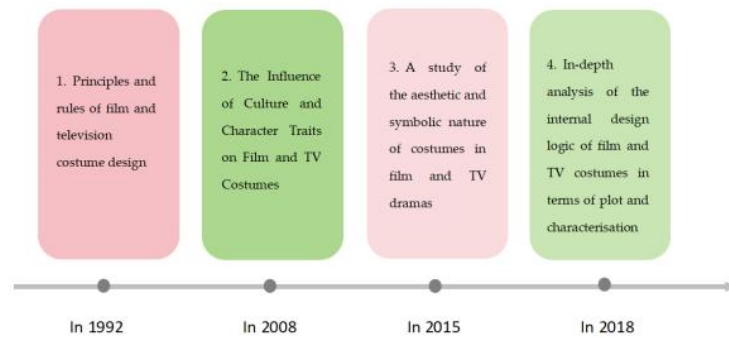


Figure 1: The Development of Film and Television Costume Literature Research

Based on CNKI-indexed papers/articles and journals, the research on the Ru Skirt is divided into seven directions: 1)The study of the shape, style, and evolution of the Ru Skirt; 2)The study of the colors and fabrics of the Ru Skirt; 3)Ru Skirt and social culture; 4)Ru Skirt and artistic expression; 5)Archaeological study of the Ru Skirt; 6)The modern revival of the Ru Skirt; 7)The legacy and influence of the Ru Skirt.

Table 1: Summary of Literature Characteristics

Field of Research	Reference	Trait
A study of the shape, style, and evolution of the Ru Skirt	Characteristics, Evolution, and Cultural Influence of Women's Clothing Styles in the Tang Dynasty; Characteristics and Causes of Female Dress Forms in the Tang Dynasty.	The researcher explores in detail the Tang Dynasty Ru Skirt's style, structure, and characteristics.
A study of the colors and fabrics of the Ru Skirt	Study on the Color of Tang Dynasty Ru Skirt; Study of Tang Dynasty Women's Clothing and Patterns.	The study focuses on the Tang Dynasty Ru Skirt's color scheme, fabric choice, and design pattern.
Ru Skirt and Social Culture	The combination of Tang Dynasty Women's Clothing and Social and Cultural Thinking; Study on the Women's Clothing of the Tang Court under the influence of the Hu Clothing Fashion.	It discusses the influence of social culture on the development and evolution of Ru Skirt in the Tang Dynasty.
Ru Skirt and artistic expression	An Analysis of the Artistic Characteristics and Causes of Ru Skirt in the Sui and Tang dynasties.	The depiction of Ru Skirt in Tang dynasty paintings, poetry, and literature is studied.
Archaeological study of the Ru Skirt	Study of the Shape and Structure of Short Ru Skirt in Mashan No.1 Chu Tomb, Jiangling, China.	An empirical study of the Ru Skirt is conducted based on archaeologically discovered relics of Tang dynasty costumes.
The modern revival of the Ru Skirt	Research on the design of imitation Tang Ru Skirt Based on Consumer Analysis	The phenomenon of the revival of the Tang Ru Skirt in modern society.

The legacy and influence of the Ru Skirt	Tang Dynasty Women's costume styles and innovative applications in modern performance costumes.	The influence of the Tang Ru Skirt on later dress forms.
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The author recognizes that the styling of the Ru Skirt in film and television dramas has yet to be further integrated with the historical study of the Ru Skirt. Deng Lin pointed out that the costumes in film and television dramas are for the overall plot service. It reflects the environment through costumes, showing the unique background, cultural connotations, and social customs, and emphasizing the characters' character and image (Deng, 2022). The Tang Dynasty Ru Skirt in film and television costumes should be designed based on the shape, style, color, and pattern of the Tang Dynasty Ru Skirt in history. Liu Wenjun said that the costume presents/depicts the most intuitive feeling for the audience in the drama. It should be created based on respecting historical facts. Innovation is acceptable but within historical context, vividly presenting characters' images (Du, 2017).

3. Overview of Tang Dynasty Ru Skirt

3.1 Definition of Ru Skirt

Ru Skirts are a type of female clothing that appeared in ancient China. It is a major form of women's clothing in China. In ancient China, upper and lower garment systems were the most basic clothing types. The upper and lower garments are independent and disconnected (Fu, 2009). Ru is an upper garment with a pincushion and wadding, short to the waist. The Ru Skirt is a single garment (i.e., a shirt) with a skirt underneath and silk draped over the shoulders. In addition to the long skirt, there is a shirt and a jacket. Ru is a jacket that is longer than the waist. The Ru Skirt is longer than the jacket and shorter than the robe and gown. Ru, coat, shirt, and robe are all ancient upper garments.

3.2 Development of Ru Skirt through the ages before the Tang Dynasty

China's classic dress style originated in the Warring States period and has endured. The top-bottom skirt silhouette remains central to Chinese women's clothing despite name changes. While fashions have changed, the traditional form has been preserved (Hua, 1995). Ru Skirt was said to have been created by Dayu and found in the Mausoleum of King Zhongshan, indicating its popularity before the Qin and Han Dynasties. King Wuling of Zhao's reforms led to replacing the curved-accorded deep coat with a straight version, diversifying dress styles, and making the Ru Skirt common for women.

During the Han Dynasty, the Ru Skirt became a mainstay for women in the Central Plains. Artifacts from Mawangdui Han Tomb show the style as a short, plain garment made of cotton and silk, with a plain diagonal skirt known as a rimless skirt tied at the waist. The Later Han Dynasty records describe the dress as having a large train and an undecorated skirt (Fan, 1965). In the Five Dynasties and Ten Kingdoms period, Ru Skirt styles reflected a philosophical respect for nature, characterized by wide sleeves and lapel-type jackets with heavy ornament. Skirts were long and wide, creating a flowing, elegant effect, complemented by various belts that added to the wearer's graceful silhouette.

3.3 Historical background of the Tang dynasty Ru Skirt

The Tang Dynasty in ancient China is renowned for its splendid women's fashion. It marked a period of prosperity and innovation for women's attire. Ru Skirt, in particular, became intricate and opulent, contributing significantly to Tang women's clothing art. Over the centuries, Tang fashions evolved from simple to diverse styles,

including high-waisted skirts, long sleeves, and various other types of Ru Skirt. Tang poetry vividly describes the bare-collar dresses of the time, showcasing the elegance and luxury of Tang women.

Tang women's fashion included high-waisted waxed skirts, long-sleeved blouses, and long-collared waxed skirts. The era's large-sleeved, bare-chested blouses were particularly aesthetically pleasing and sensual. They were characterized by poetic descriptions like "slow corsets half-covering the breasts" and "silk qiluo seeing leather" (Ding, 2008). Simple styles, such as small-sleeved narrow dresses and half-sleeved shirts, characterized early Tang fashion. By the Sheng Tang period, clothing became brighter, skirts were longer, and dresses were larger. The Aman shirt, a short tunic, was worn for singing and dancing. Tang women's attire was vibrant, with popular colors including yellow, purple, green, and red. By the middle and late Tang Dynasties, clothes, skirts, and sleeves expanded in size and color.

3.4 Artistic features of the Tang dynasty Ru Skirt

3.4.1 Openness

At the beginning of the Tang Dynasty, women had to wear a cloak on their heads while going out. This cloak almost covered the entire curve of their bodies. With the influence of open social customs, the woman's cloak gradually became shorter and replaced by the Wei Cap. The Wei Cap is wide-brimmed. A veil layer is on both sides of the hat or around the hanging mesh along the neck. It exposes the face instead of a deeper veil covering it. After the popularity of the bonnet, women removed the veil from the bonnet, exposing their faces.

Ru Skirt also changed with the openness of society. It became bolder and more exposed, and the material became lighter and more transparent. Whether it is the Ru Skirt clothing worn by aristocratic women as depicted in the painting "Hairpin Ladies", or the Tang three-color sitting figurines of women unearthed during the Tang dynasty period, they all present us with the flamboyant, bold, and open-minded artistic characteristics of the Early Tang period (Zhou, 1996).

The term "openness" in clothing art refers to the revealing style born of aesthetic preferences and integrating various national styles. The flamboyant and open nature of the early Tang Ru Skirt is particularly notable, especially during the Sheng Tang period. The most distinctive style during the Sheng Tang period was a bare-necked "Ru Skirt". It was a sexy, flamboyant departure from traditional Chinese modesty, making it unique. It remained popular only in the Sheng Tang Dynasty (Zhao, 1992).

3.4.2 Compatibility

The Hu clothing refers to the national costumes of the ethnic minorities in northwest China. These tight-fitting clothes promoted freedom of movement. The Hu clothing influenced the early Tang Ru Skirt, making them tight-fitting and short-banded. The Tang women improved traditional jacket into a narrow long-sleeved jacket with a tight top. This tight-fitting jacket brought the beauty of the female physique.

This open integration was not a copying of Hu clothing styles but a fusion of Hu's narrow shape and small cuffs with traditional Han silhouettes and decorative techniques, resulting in both functional and aesthetically pleasing garments. This created a good fit and revealed the body's lines, which was less common in Central Plains Ru Skirt. During the Tang Dynasty, there was no political pressure on clothing absorption. This led to the innovation of a narrow-jacket style through exchange and blending, driven by the concept of beauty.

The Pi Pali is rarely mentioned in the dress material records of the Central Plains before the Sui Dynasty. It is not a style of dress for ethnic minorities in China. Clothing historians suggest that such garments likely originated in the eastern Buddhist, western, and central cultural regions, where artistic exchanges and fusion led their development

(Zhou, 1996). The first Buddhist murals and statues, characterized by postures, chest emphasis, slim waists, and full hips, suggest a preference for a straight, slender figure, possibly inspiring Tang nude and draped clothing designs.

3.5 The Spiritual Meaning of the Tang Dynasty 'Ru Skirt'

3.5.1 Open Zeitgeist

The Tang Dynasty was a period of cultural openness in China. Confucianism, Taoism, and Buddhism coalesced into a new cultural framework, forming a new cultural pattern called trinity. The dynasty saw the flourishing of Taoist and Buddhist cultures in the Western Regions. Ethnic exchanges were generally unrestricted, diluting Confucian ethical norms and a more open, multicultural society. This shift in the social atmosphere allowed personal aesthetic preferences to influence clothing choices. It resembles the Renaissance's emphasis on individual self-esteem and departure from religious dress norms. Ru Skirt of the Tang Dynasty promoted sexuality from a human beauty's perspective. Confucianism no longer restricted it, an obvious progress in ideology (Zhao, 1992).

The women in the early Tang Dynasty enjoyed the widest range of freedoms and rights in ancient feudal China due to their open spirit. Women came out of the boudoir, stepped into the marketplace, expressed their thoughts. The beauty of clothing art was no longer limited to rituals and began flowing into the world. In the early Tang Dynasty, the beauty of human nature and the beauty of openness in the clothing art of Ru Skirt is the best presentation of this open-mindedness. We can only let go of the existing restrictions and move forward freely with an open mind. For this reason, we could successfully demonstrate the highest value of human beauty in our ancient history.

3.5.2 The Zeitgeist of Innovation

Tang Dynasty fashion represents the zenith of ancient Chinese clothing art. It is built on traditions while innovating and rejecting superfluous elements. The female Ru Skirt's evolution reveals that the influence of etiquette culture was subtle. It created a relatively open and innovative society that embraced colorful attire, greatly enhancing the progress of ancient Chinese dress. The early Tang Dynasty had the most comprehensive influence on dress art.

The unification of the Tang Dynasty and its openness to promote exchanges, integration between the North and South an weakening the contradiction between them, the growth of the Hu people's culture, and the influence of the ritualistic ideas of the Han Chinese in the culture, complement each other. Under the premise of inheriting the clothing art, the Tang Dynasty is boldly innovative. The spirit of the Ru Skirt's soft and elegant Wei and Jin wind and its masculine and majestic Qin and Han winds, combined with the North Dynasty bold part of the Ru Skirt with Han's elegance of the gas, formed various styles and modelling of women's clothing (Yuwen, 2013). This innovation of the Tang Dynasty was a transcendence of the art. For example, silk draping was created by combining silk with the costumes of the West. It broke the decorative techniques of traditional oriental costumes. Creativity presents the artistic image of the dynamic decoration of clothing. Savoring the artistic connotations of the early Tang Dynasty Ru Skirt and blending them, we see more than just a division of dress forms.

4. The Ru Skirt's style expression in Tang Dynasty films and dramas

4.1 Color Expression

4.1.1 The richness and intensity of the Great Tang style

The Tang women lived in an era of open-mindedness and innovation. The vast territory, rich economy, and strong culture of the Tang Empire inspired and encouraged people. It was reflected in the bold attempts at style and color in clothing. In the Tang Dynasty, the color of the skirt was green, followed by red (Tian, 2017).

Table 2. Ru Skirt Colors in Tang Dynasty Paintings (Part)

Color Scheme	Specific Coloration	Source of Information
Green Color	Dark Green	The first woman on the right in the painting of "pounding" wears a long dark green dress.
	Bamboo Green	Lady Qin is wearing a bamboo green dress in "Lady Guo's Spring Journey".
	Copper Green	Dunhuang frescoes, Cave 130, Mrs. Taiyuan Wang, the wife of the Governor, wearing a copper-green ground patterned long dress, followed by a female attendant in light green.
	Greenish Blue	Dunhuang mural painting, Cave 217, south wall, "Changes in the Dharma Sutra", lower left, in which the woman holding the child by the hostess's side wear a greenish-blue dress.
	Grass green	Woman in grass-green Ru Skirt in "Pipa-playing Lady under a Tree" from Wei's tomb.
Red Color	Garnet red	The second woman on the right and the first and second women on the left are wearing pomegranate-red dresses.
	Crimson	Among the five women in the painting, the noblewoman is in the center with her bright red dress.
	Ponceau	The courtesan on the second right in The Flowerpins, echoing the sixth on the right, wears a long, floor-length gown decorated with flowers on a vermilion ground.
	Pink	The second courtesan in the "Pounding Practice Picture" is wearing a long dress with a light pink ground and red scrolling grass pattern.

Green was a highly favored color in the Tang Dynasty. It was used in official clothing and was extremely popular in women's clothing. The Tang Dynasty Cui skirt dress is also prevalent. Tang Dynasty people often used grass and green willow to compare the bright color of the skirt (Tian, 2017). Compared with the bright, warm colors of red and yellow, the cool colors of green and cyan did not reflect women's pursuit of beauty. However, they showed the women's lively, bright, elegant, and refined attitude toward life. Tang Dynasty women preferred red for their skirts, and the prevalent red skirts were mainly pomegranate skirts, followed by vivid red skirts (Ding, 2008). There are 24 references to the "pomegranate skirt" in "All Tang Poetry". The dyeing pigment for the pomegranate skirt was mainly extracted from the pomegranate flower. That is why the red skirt is called a "pomegranate skirt". The red color of the pomegranate skirt transcended the limitations of hierarchy. The women of the Tang Dynasty were not bound by the discipline of science after the Song Dynasty; instead, under the influence of exotic hu Feng, they used a lot of red, a color with a great visual impact.

Cui and red skirt colors are very bright, cheerful, and monochrome. Tang Dynasty women, especially noble women, liked to wear different colors of Ru and different colors of skirts, or directly wore dyed and printed very gorgeous dresses. This led to the invention of the inter-color skirt. The dresses of the early Tang Dynasty were often made of more than one piece of silk sewn together. The dresses were thin and narrow with different/various denser colors that looked like stripes. Usually, there is no fixed number of pieces in the inter-color skirt, most of which are made of six pieces of cloth, and the imperial court has an upper limit of — no more than twelve broken. In the late Tang Dynasty, the improvement of textile technology led to finer stripes. The finer and increased stripes mean a more fine and nobler skirt.

4.1.2 Unity of color design and characterization

Each character in the play will be matched with a different costume color depending on their personality and the plot's needs. The main characters' costumes are gorgeous and match royalty's calm and heavy style. While designing the characters' costumes, the production team uses different costume colors to express the characteristics of different characters at different times. For example, the colors of Princess Taiping's clothes were light and simple when she was in her teens in "The Words of the Palace of Daming". The production team used beige, white, and light green to outline the young girl's bright, elegant, and fresh image. Taking the princess's wedding as the dividing line, the color of Taiping's clothes becomes strong and beautiful, corresponding to her adult age. In the next stage, she mostly wears stately tan and black, depicting the trajectory of the personality change of the character of Princess Taiping, from a simple and stubborn girl to a mature and capable Zhengguo Princess.



Figure 2: Images of Ru Skirt in different periods of Taiping

Source: https://gd-hbimg.huaban.com/507f4bfa17b7a949b9e7b2325ef2498327503b5d363b5-S9hpZH_fw658

The characters of Li Leyan and Li Change in "Changgexing" are in sharp contrast, with one being strong and the other soft. The main female character, Li Change, is almost always a woman dressed as a man in the play. Only two sets of Ru Skirt styling appear in the play; even Li Leyan's character has a young girl's innocence and loveliness, and two-thirds of her styling in the play is Ru Skirt. The Ru Skirt of Li Leyan's character in Changgexing is in light and simple colors, such as beige, white, and light green. These colors outline her bright, graceful, and fresh image in the early stage. In the later stage, after she grows up, the color scheme of her Ru Skirt is transformed into a distinct color scheme, portraying her transformation from the image of a simple white rabbit to that of a mature and responsible princess, embodying the change in the character's personality and identity.



Figure 3: Li Change and Li Leyan's characters with different color-coordinated Ru Skirts in "Changgexing".

Source: https://www.bilibili.com/video/BV1dP4y1u7zH/?spm_id_from=333.337.search-card.all.click

4.2 Modelling expression

4.2.1 Changes in the shape of Ru Skirt and the times

1) Early Tang

During the early Tang Dynasty, the country was strong. It became stronger during the reign of Emperor Taizong. Yonghui rule was established during the reign of Emperor Gaozong. After his death, the Tang Dynasty could not recover until the reign of Emperor Zhongzong in 705. The dominance of women's politics did not end until Emperor Xuanzong's succession (Zhao, 1992).

Early Tang open-collar was/is a low-cut dress with a distinct chicken heart collar, round neck, shaped collar, and rounded curves. It wraps around the arms and shoulders of the wearer. The silk chest is a light shape hanging on the wearer's side. When people move, the silk swings with the wind. These movements are light, soft, elegant, and rhythmic. Combined with the Ru Skirt, one is quiet, the other is static, the movement is appropriate to each other, and it is agile and flowing. The embossed concave lines of the copper veil in the long skirt express the Chinese line art. The copper-flower pleats on the wide-side skirt twist the uneven relief silk lines, making a flat raised Ru Skirt both flat and three-dimensional, rich in rhythm and rhythmic changes.



Figure 4: Early Tang Ru Skirt styling

Source: <https://weibo.com/6490327195/4625933309053269>

2) Sheng Tang

In the history of clothing, the Sheng Tang refers to the period from 650 AD to 826 AD, i.e., from the first year of Emperor Gaozong to the ascension of Emperor Wenzong to the throne (826) (Shen, 2002). Sheng Tang court costumes were brightly colored, with well-chosen materials and gorgeous accessories. From the matching point of view, they achieved the style unity of cape, skirt, and shirt. During the Sheng Tang period, it was fashionable for women were Bare chested. The width of the skirt increased with the number of pleats attached to it. These skirts were usually made of two colors of Luo fabric, forming a skirt between the skirt and the pleated Tong effect. Among them, the pomegranate skirt was the most popular. The waist of the outer skirt was decorated with gold and silver thread embossing and was covered with a double vertical embroidered band. The pleated style appeared later, especially after the Five Dynasties. The "hundred folds" and "thousand folds" emerged from this skirt system.



Figure 5: The shape of Ru Skirt of the Century Tang Dynasty

Source: <https://m.tb.cn/h.5rubZoX?tk=WMIFW8n4RbA>

3) Middle and Late Tang

The characteristics of wide sleeves became even more pronounced in the late Middle Tang period. Women wore clothes with sleeves that often exceeded four feet in

width. At that time, wide clothes with large sleeves were trendy, unlike the previous narrow ones with small sleeves. The image of such wide-sleeved shirts can be seen in the murals of the Mogao Caves in Dunhuang and the garments depicted in famous paintings of this period. Zhou Guan's "Hairpin Ladies" is a typical women's garment of this period. The court dramas of the Tang Dynasty in this period of the Middle and Late Tang were much less frequent than those of the Sheng Tang period. One of the widely acclaimed classics was the Tang Ming Huang. The costume design in this teleplay is extremely attentive, through the protagonist Yang Yuhuan in different periods of character and status design and produced different images of Ru Skirt, vividly show the style of the late Tang Dynasty.



Figure 6: Middle and Late Tang Ru Skirt modeling

Source: <http://xhslink.com/s2QxTA>

4.2.2 Rhythm of lines in the shape of Tang Ru Skirt

Chinese traditional clothing is known for its straight-line cuts, emphasizing silhouette and charm through lines. The garments allow space for the body, blending the wearer's movements into a distinctive style. Ru Skirt, reflecting Tang Dynasty fashion, focuses on coordinated dressing for a unique look. Personal traits and societal context influence individuals refined artistic beauty, ensuring each ensemble expresses a unique personality, cultural context, and aesthetic value (Anna, 2000).

4.3 Pattern expression

Patterns in women's clothing and ornaments in the Tang Dynasty developed from a single category. The shapes and colors of the patterns have become more splendid. They can be divided into the following types:

4.3.1 Curly grass pattern

The cursive pattern, a representative Tang Dynasty design, merges elements of flowers and plants into an "S"-curve. Predominantly featuring peonies, it adds pomegranates, grapes, and animals for vividness. It displays complex layers and curled rounded shapes with intricately rotated leaves. This creates a continuous floral band with wave-like symmetry, offering a dynamic visual effect (Qi, 2016).

4.3.2 Poinsettia Patterns

The Baoxiang Flower flourished during the Sui and Tang dynasties in China. It is one of the most classic clothing pattern motifs of the Tang Dynasty. The word "Baoxiang" is an honorific name for the Buddha image in Buddhism. Therefore, the Baoxiang flower is regarded as the ideal flower form that is holy, dignified, and beautiful (Qi, 2011). Baoxiang flower pattern is a new style created by skillfully combining the appearance of flowers, blending natural beauty with fantasy beauty (Ma, 2014). Most of the Baoxianghua pattern patterns use peony flowers as the main element. The petals are stacked on each other, highly sought after among noble women.

4.3.3 Sequins and Patterns

The Regular pattern is also called the regimental flower pattern. This pattern has a round or nearly round appearance. This pattern adopts one or several kinds of flowers as the material, making the left and right symmetry close to a circular pattern (Tian, 2007). This kind of group pattern images left and right symmetrical, full, rich, and gorgeous layer-by-layer distribution is reasonable and very decorative. Therefore, it was widely used in clothing patterns by the people of that time.

4.3.4 Tangled Flower Pattern

The entwined flower pattern evolved from the Lonicera. It is a wave-like pattern with flowers, grass, and branches together, according to a certain structure and spatial direction of the combination of arrangements. Combined decorative patterns have a strong sense of rhythm and movement, graceful and gorgeous, feminine lines of softness, full flowers, branches, and leaves interspersed with vivid and graceful patterns, like a dancing girl. They can be formed with various flowers with different looks and patterns and have a vigorous vitality.





4.3.5 Birds with floral motifs



The main style varies like, birds with flowers and grass patterns to luanfeng, peacocks, geese, parrots, and other birds in the mouth with grass, ribbons, necklaces, concentric knots, and flower branches. These patterns are for the flying and perch-standing types. This pattern is mostly perched on a symmetrical structure, rigorous style, and colorful. There is also part of the flying balanced structure, giving a lively, relaxed, and free feeling, which was very decorative and prevalent in the Tang Dynasty (Zhang, 2016).

4.3.6 Linyang metric sample

The Linyang Metric Sample is a symmetrical pattern with flowers as the ring containing animals as the theme. During the reign of Emperor Taizong of the Tang Dynasty, Dou Shilun of Yizhou (present-day Sichuan Province) designed a lot of new motifs. These motifs were represented by pheasants, fighting goats, phoenixes, and swimming lilies. The novel and peculiar motifs were prevalent in the country and spread abroad. Dou Shilun was named "Ling Yang Gong", so these patterns are called "Ling Yang Gong sample (Li, 2012).

Table 3: Typical Patterns of Ru Skirt

Motifs	Style	Graphic Element
Curly Grass Pattern		Lonicera, lotus, orchids, peonies, and other flowering plants; Pomegranate, grapes, and birds and beasts
Poinsettia Patterns		Flowers, buds, petals, leaves, flower holders of peony
Sequins and Patterns		One or more types of flowers, union beads, birds, and beasts
Tangled Flower Pattern		Lonicera japonica

Birds with Floral Motifs		Birds, grasses, ribbons, necklaces, and flower branches.
Linyang Metric Sample		Flowers and animals such as pheasants, fighting goats, phoenixes, and wandering lions

4.4 Cultural factors

4.4.1 Great ethnic integration

The Tang Dynasty was the pinnacle of the feudal dynasties in China. Various cultural trends flourished, and people were open-minded and tolerant (Zhang, 2020). The political, economic, and cultural connection among ethnic groups led to a blending of aesthetic habits, moving beyond single traditional styles. This resulted in noticeable alterations to dress, including popularizing styles like Hu clothing. Chang'an, the economic and political center of the Tang Dynasty with the most developed international economy, attracted many merchants from Japan, North Korea, and Persia to do business here, promoting its/Chang'an's social and economic prosperity (Zhu, 2019).

4.4.2 Advancement of Women

Based on the historical background of national integration, the status of women in the Tang Dynasty was also promoted. They not only retained the status and customs of women in the Sui Dynasty to a certain extent, and enjoyed the right to participate in social activities, but also became increasingly personalized in terms of clothing (Lv, 2020). The Li Dynasty, with its Xianbei origins, influenced Tang institutions and customs, particularly those of northwest ethnic minorities (Yu, 2021). Ethnic integration influenced Tang Dynasty women's status, especially among surrounding minority groups like the Turkic and Khitan, preserving matriarchal systems and women's higher status. The long experience of living in the desert sharpened nomadic women's atmospheric, bold, and hard character traits. Influenced by cultural integration, women in the Tang Dynasty wore Hu clothes and hats, and "women learned hu makeup for hu women" (Yuan, Tang), common during the Kaiyuan and Tianbao periods. The New Book of Tang notes that scholars' women wearing Hu clothes reflect Tang women's increased openness and freedom, enhancing their social status.

4.4.3 Prevalence of Buddhism

After a century of Buddhist influence, the Tang Dynasty saw a mix of foreign cultures due to its open policy. Buddhism's focus on karma and reincarnation shifted fashion preferences towards personal expression, leading to bolder color choices and more liberal dress codes for women. From the Qin to Eastern Han dynasties, aristocrats' clothing was typically in subdued colors like navy blue, black, and deep red, while commoners' attire was often in earthy yellows and light greens (Pan, 2009). However, clothing color choices became more diverse and less regulated during the Tang Dynasty, except for the royal family. Tang fashion, especially for women, embraced bolder colors like red, green, and purple. Dunhuang Mogao Grottoes murals show female figures in vibrant, flowing garments with prominent use of red and green. Qin and Han dynasty attire was simple, safe from imperial coronations, and had minimal patterning. Tang Dynasty saw dress culture stabilize and blend into daily life. It was marked by increased pattern complexity, likely due to Buddhist localization (Liu, 2015). Tang murals depicted social life with floral and beaded motifs, particularly peonies, and children's clothing

featured lotus, animal, and jewelry patterns for health wishes (Pei, 2015). In Dunhuang Mogao Caves murals, representing the divinity of the flying sky and bodhisattva, even more, half-naked bodies only tied half-skirt images. Princess Yong'an tomb's mural in the cross-collar huqiu women also does not lack a neckline, a low, open bare chest. In the Tang Dynasty, from the royal family to the general public, the degree of nudity in dress reflects most of the tolerant attitude.

5. Conclusion

This paper uses documentary research and TV series analyses to summarize the Tang Dynasty Ru Skirt research from the aspects of color, style, pattern, and cultural causes. The color expression of Tang Dynasty women's costumes in TV dramas ranges from bright to translucent and light gray tones, aligning with the original Tang Dynasty style. Traditional Chinese colors are shown to viewers through film and television images. The significance of the traditional Chinese culture is also positive and far-reaching (Gong, 2021). The styling expression is mostly historical. The deep research on historical costumes perfectly presents the Tang Dynasty Ru Skirt's unique charm. The pattern expression evolved from single to combined categories, incorporating brilliant shapes and colors. Tang Dynasty TV dramas reflect the era's prosperity and culture through their costumes.

The essence of film and television communication is the process of encoding and decoding information. The costumes inspire the audience's exploration and understanding of Tang Dynasty costumes, effectively disseminating and popularizing Tang Dynasty costume culture (Meng, 2021). The study highlights the importance of historical evidence in Ru Skirt design and the role of TV dramas in spreading Tang Dynasty Ru Skirt culture. It emphasizes the inheritance of profound cultural connotations in innovative design (Gong, 2023). As costume designers, we should grasp the profound connotation of Tang Dynasty costume culture and promote the aesthetic education and cognitive function of film and television costumes so that the Tang Dynasty costume culture can be better inherited.

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