

# Research on the Aesthetic Value of Costume Creation in the Song Dynasty

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## Abstract

The objective of the study is to trace the evolution of costume design in the Song Dynasty, highlighting key aesthetic influences, materials, and techniques employed in clothing creation and to explore the underlying aesthetic principles and thoughts that guided costume creation in the Song Dynasty, including notions of beauty, harmony, and symbolism. This study try to investigate the specific materials and techniques used in creating Song Dynasty costumes and their impact on the overall aesthetic value, considering aspects such as fabric, embroidery, dyeing, and tailoring methods. In the course of the aesthetic study, this study looked very closely at artworks from the Song Dynasty in an effort to comprehend the aesthetic concepts such as beauty, harmony, and symbolism that influenced costume design during that time period. During the materials and techniques investigation, this study used scientific approaches to get a better understanding of the materials that were used in the production of the costumes. Additionally, this study worked with specialists to get a more in-depth examination of the processes used for dyeing , embroidery, and tailoring. According to the findings, the aesthetic ideals that guided costume production underwent a process of evolution during the course of the Song Dynasty. During the early decades of the 20th century, there was an emphasis placed on elegance and harmony with nature. This is shown in the usage of delicate silks and subtle floral designs at the time. When Neo-Confucianism became more popular, ideas of integrity and symmetry began to influence costume design (Table 1 and Table 2). This resulted in color combinations that were more harmonious and the integration of yin-yang symbols. . Pseudo-evidence on silk, sophisticated needlework, state of the art natural coloring procedures and ahead tailoring techniques demonstrate how such components played their particular part towards the attractiveness of cloth products made under Song Dynasty. Firstly this research gives an understanding of the interplay diverse influences such as changing circumstances from historical, cultural and artistic perspectives that fused together to form a rich legacy in beauty and elegance that adds immensely to the understanding of the aesthetic nature of costume design throughout Song Dynasty.

**Keywords:** Song Dynasty, Costume Design, Aesthetic Principles, Creation Thoughts, Material Analysis.

The Song Dynasty, that was from 10 th and last to the 13th century, is one of defining historical periods in China. The cultural contributions made during the period also

include new developments in artistic, scientific and philosophical enterprise. Costumes then revealed an important way of individual self-assertion, and even artistic pleasure for the late Colonial Americans in a socially layered multiethnic cultural fabric. The dresses from the Song Dynasty represented social and cultural situations and were lectures of superior art values. This was achieved through development and nuances in the clothing styles. The study considers aspects of costume manufacture as it was practiced in China during the Song Dynasty, and puts to light the foundational aesthetic ideals behind it (Hua G, 2020). As per the course of Song Dynasty, detailed reflections occurred between antiquated ways and progressive thoughts in costume structure. The important aesthetics in Song Dynasty include harmony, symmetry as well as symbolism created a strong influence on clothes during this epoch and can be seen reflected further in the design process. People decorated clothing, using it as a means of personal expression, wearing items that showed their religious affiliation and others that represented social standing. Whether it was regal with copious layers of robes or costly silk embroidery, or mere everyday wear, Song Dynasty clothing had its own vernacular optics that went beyond the functional standard.

Apart from being culturally signified such traditional wares clothing materially tells about China's milestone of 5000 years and well as china cultural development. Such clothes protect the development of antiquity for China and symbolize all dynasties that governed during this period. These clothes preserve the growth of ancient societies and represent the many dynasties that influenced China. Chinese dynasties' clothes represent their ideologies, traditions, and artistic ideals, providing vital insights into the progress of Chinese culture, history, and civilization. China is a major costume maker, and its historical costumes span throughout all dynasty eras (Zhao S, 2019). As China advances in archaeology, old treasures are being unearthed, revealing the culture, traditions,

and way of life of prior residents. Academics have greatly benefited from these insights in studying old Chinese traditional clothes. Various artifacts, including wooden figures, terracotta figurines, silk paintings, portraits, murals, and clothing, are significant resources for researching ancient outfits. Examining selected clothing from discovered relics may enhance understanding of Chinese dynasty history and culture (Bruno F et al, 2011).

Modern research on traditional garment preservation is crucial. Exceptions include Qing period (1636 AD-1912 AD) clothing, which remain mostly intact. Clothing from other long-established dynasties is uncommon, and most uncovered antique garments have lost their original colors (Ding H., 2022). Therefore, researching ancient clothes by looking at similar ancient things is crucial. Artifacts, which are vital to studying historical society, provide concrete proof of old dress. Digital technology is used to study ancient costume artifacts and show the history of ancient costume changes, making it a more convenient and intuitive way to show the original appearance of ancient costumes and promote ancient Chinese traditional culture. Digital technology can preserve traditional culture (Haegler S; Müller P; Van Gool L, 2009). Combining traditional culture with contemporary technology is a proven way for preserving cultural objects.. Digital technology can preserve traditional culture by creating a digital repository, displaying cultural heritage, implementing digital archaeology (Liu K et al, 2022), and restoring and reconstructing cultural relics [Shott M, 2014].

Instead of traditional costume repair procedures, 3D digital technology saves time, money, and effort (Liu K et al, 2022). The preservation and transfer of traditional costume culture using modern technology is a key trend. The virtual reconstruction of costume fragments from earlier dynasties turns flat, fragmentary costumes into stereoscopic, full, and three-dimensional ones that may be seen in detail. This greatly affects Chinese costume history

instruction. Thanks to 3D costumes, learners may better understand and appreciate traditional Chinese garments and study about garment structure, patterns, and textiles at any time and place. Time has slowly advanced 3D digital technology, expanding its possible uses. Many scholars are studying costume digital technologies. Topics include clothing virtual simulation and presentation (Kang Y et al., 2013)[10], apparel interface design, garment fit assessment, and virtual try-on. These studies show that 3D modeling can replicate traditional clothes. Virtual reality technology is crucial for digitally preserving traditional cultural artifacts. Digitizing historical items for virtual exhibition is a current research topic.

Desheng Lyu et al. employed simulation technology to virtualize Tang dynasty feminine clothing. Shang Shuyuan et al. established a virtual costume museum in 2021 based on the Beijing Institute of Fashion Technology museum and its collection. Martijn A. Wijnhoven and colleagues restored Vimose mail armor from 150 AD-220 AD from the Copenhagen National Museum. Aleksei Moskvina et al. in 2021 utilized archaeological information and other resources to merge many kinds of virtual reconstruction software to reproduce German soldiers' clothing from the second to fourth centuries AD.

Wang xu et al. used CLO 3D software in 2021 to reconstruct Qing period dragon clothes and test the digital inheritance of dragon robes. In 2022, Liu Kaixuan et al. used virtual simulation technology to digitize Tang Dynasty clothing in "DaoLian Painting" to preserve and spread them. This helped preserve and spread Tang period clothing. They acknowledged the importance of researching and preserving historical clothing by analyzing the costume types depicted on "Han Xizai's Banquet Painting". Yang Yuqing et al. studied her image using CLO 3D in 2021 to rebuild the Song Dynasty empress' clothing. The vintage skirt was rebuilt by Aleksei Moskvina et al 2021 and his colleagues using a picture of a lady wearing a skirt from the 1860s and clothing data. Victor

Kuzmichev et al. (2018) created a late Victorian riding skirt using three 1887 photos of a lady riding a horse. Based on Sir William Charles Ross's painting of Prince Albert of Saxe-Coburg and Gotha, Victor Kuzmichev and colleagues designed a digital men's outfit. Prince Albert was depicted. In summary, virtual simulation technology can reproduce Chinese dynasty clothing utilizing paintings, terracotta figurines, portraits, and traditional garments. These artifacts may be used to digitize traditional outfits.

China has a long history of dynasty changes and civilizations. Combining traditional clothing culture with new technology is vital to maintain each dynasty's attire. Till date very less research was conducted on Song dynasty garments from a garment engineering and archeological perspective. This research will assess the costume pattern, style, and structure based on representative portraits and costume materials of each dynasty since some have a lengthy history and have less costume resources. So, in future, we can convincingly rebuild clothes and display traditional outfits from archeological objects as 3D digital costumes. The study try to explain the Song period clothing changes using 3D virtual simulation. This greatly aids traditional clothing preservation and transmission.

## REVIEW OF LITERATURE ABOUT THE COSTUME OF SONG DYNASTY

The Cheng-Zhu School, a prominent faction within the Neo-Confucian philosophical tradition, had a significant influence on the aesthetic perceptions and sensibility prevalent throughout the Song Dynasty. The fundamental concept is on the preservation of celestial principles and the elimination of human cravings. This philosophical perspective imposed restrictions on the manifestation of emotions and individuality in attire, presenting a striking juxtaposition to the vibrant and lively fashion culture of the Tang Dynasty. Consequently, the attire of the Song Dynasty

adopted a more austere style, with slim, delicate, and simple patterns that embodied a beauty rooted in utmost reason. The academics of the Song Dynasty had a proclivity for assessing creative forms and domains through the lens of "atmosphere," positing that the embodiment of natural and unadorned elements epitomized the zenith of aesthetic appeal. The inclination towards this particular preference was particularly apparent in the chromatic range used in the attire of the Song Dynasty. Light, quiet colours have emerged as the preferred option for individuals across many age groups and genders, embodying a subdued aesthetic(Fig 1).



Fig 1: Cheng Hao, the one who created the Cheng-Zhu School

(<https://sunicadesign.com/song-dynasty-clothing-the-restrained-and-modest-beauty/>)

In the context of beauty standards, the Song Dynasty diverged from the Tang Dynasty's prevailing notion that plumpness epitomized attractiveness. The prevailing cultural norms of the Song dynasty placed a high value on women possessing a delicate, fragile, and somewhat feeble physical appearance. The aforementioned predilection might be seen as a manifestation of the prevailing conservative ideology during that period, as individuals exhibited a tendency to avoid the audacious and adventurous fashion trends characteristic of the Tang dynasty. Conversely, they adopted a sartorial aesthetic

characterized by a more ephemeral and slim outline (Fig 2).



Fig 2: "Gele Picture" in Song Dynasty, from the Shanghai Museum

Source: <https://eliartschools.org/news/635775/CAA-Art-Exhibition-Brilliance-of-Song-Dynasty-in-Modern-Times.htm>

Although the Song Dynasty mostly embraced a minimalist and refined style, it would be erroneous to assume that all women adhered strictly to societal norms. Indeed, the prevailing fashion trends of this time period presented a captivating amalgamation of understated elegance and audacity, including some outfits that have the ability to captivate attention and convey a distinct message. This study delve into the captivating realm of women's fashion during this era, characterized by the convergence of refinement and liveliness, as fashion enthusiasts discovered innovative means to express their individuality via their clothing choices.

#### Tube Top

The Moxiong, a form-fitting attire used by ladies during the Song Dynasty, functioned as the deepest stratum of their clothing ensemble. The garment in question bore a resemblance to a contemporary tube top, with the purpose of

concealing and protecting the breast region. During the Song dynasty, ladies introduced a distinctive fashion trend characterized by the practice of wearing a tube top underneath a longer article of clothing, with the front panels intentionally left unfastened and exposed. This novel approach transformed the conventional tube top into a discernible component of outer garments, so establishing an aesthetic of incorporating innerwear as outerwear. This audacious sartorial decision confidently exhibited the contours of a female physique. The evidence demonstrated that attire during the Song Dynasty was not just characterized by traditional restraint, but also included a distinctive aesthetic crafted by women who adhered to stringent regulations (Fig 3).



Fig 3: Tube Top

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#### Wide Sleeves

The attire characterized by its broad sleeves was a persistent sartorial element throughout the Tang Dynasty, which endured as a fashionable trend throughout the Song dynasty. The garment, known as "Dà Xiù Shān" derived its name from its notable feature of very voluminous sleeves that extended all the way to the knees. Dà Xiù

Shān, first worn by emperors and their consorts, gradually permeated the attire of affluent ladies as the economy prospered. The garment evolved into an opulent attire exclusively designated for affluent ladies, often worn for significant or ceremonial events such as weddings.

When donning this sophisticated attire, women often embellished their appearance with a diverse selection of refined jewelry and cosmetics, such as hair accessories, face embellishments, earrings, and necklaces. The Dà Xiù Shān exemplified the lavishness and magnificence of women's attire during the Song Dynasty (Fig 4).



Fig 4: Wide sleeves

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#### Luo Qun

During the Song Dynasty, ladies had a strong inclination for wearing skirts, mostly crafted from a delicate silk material known as "luo", thus giving rise to the term "Luo Qun". The term "Qun" refers to a kind of garment known as a "skirt" in the Chinese language. The lengthy skirts had a profusion of pleats and a substantial circumference, resulting in a striking three-dimensional aesthetic. The pleats of the Luoqun exhibited a delicate rippling effect, enhancing its inherent attractiveness.

During the Song dynasty, there existed a diverse range of Luo Qun, including many styles

such as hundred-pleat, single-piece, two-piece, and even skirts specifically created for ladies to ride. The level of artistry shown in the creation of these skirts was quite exceptional. The use of embroidery and gradient coloring processes was applied. Certain skirts were colored using the tulip flower, therefore imbuing the cloth with both the visually appealing hue and the pleasant scent of the blossoms (Fig 5).



Fig 5: Luo Qun

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### Beizi

The Beizi is often regarded as the quintessential representation of the unique characteristics of clothing during the Song Dynasty. The aforementioned garment exhibited remarkable versatility and garnered widespread admiration across all demographics, including individuals of diverse ages, genders, and socioeconomic strata, within the Song society. Such a reception is indeed an exceptional accomplishment for any article of attire. The Beizi is often characterized by its straight front and open front design, without any buttons. It is available in variations with both broad and

narrow sleeves. The garment had prominent slits down its sides, accompanied by ornamental trimming that embellished the collar, cuffs, and front panels.

The Beizi garment, originally preferred by maidservants due to its open-slits design for unrestricted mobility, subsequently garnered the attention of the nobles and underwent a transformation into a commonly worn attire. From queens and concubines to slaves and performers, the Beizi was highly esteemed by individuals in Song culture, sometimes worn in conjunction with long skirts or pants (Fig 6).



Fig 6: Beizi

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### Fresh flower on hair

The practice of adorning one's hair with fresh flowers, known as "簪花" (zān huā) in Chinese, is a traditional cultural phenomenon that has been observed for centuries. Indeed, you have not made an error in your understanding. The adornment of flowers on men's hair. Based on historical documentation, it can be seen that flowers had a significant role in the ceremonial practices of the royal court throughout the Song Dynasty. Emperor Huizong, specifically, elevated the practice of "men wearing flowers in their hair" to unprecedented levels. On each occasion of his return from an excursion, he

would always be seen donning a refined royal headgear embellished with floral decorations. In addition, he would present floral arrangements to his ministers and guards (Fig 7).



Fig 7: Emperor Huizong wearing Flowers with servants' help, painted by Su Liupeng, Qing Dynasty

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#### The Silk Hat

During the Song Dynasty, it was observed that intellectuals and officials had a strong affinity for adorning themselves with a diverse range of silk caps. During the progression of the Northern Song Dynasty, a variety of silk hat types evolved, each with distinctive names such as Dongpo Hat, Chengzi Hat, Wen Gong Hat, and Xiantao Hat.

The Dongpo Hat, which derives its name from the renowned poet Su Dongpo, is characterized by a square-shaped design including two layers and elongated corners on both sides. As Su Dongpo's sphere of influence expanded, it prompted other officials to emulate his fashion choices by adopting short-brimmed, high-crowned hats (Fig 8).



Fig 8: The Silk hat

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The headgear used by Daoist priests, known as the Xiantao Hat, derived its name from its resemblance to peaches. In Chinese, "Xiantao" translates to "peach from the Daoism heaven". The rise in popularity of Daoism has led to a growing trend of Xiantao Hat among intellectuals and their admirers (Fig 9).



Fig 9: The Xiantao Hat

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### Fang Xin Qu Ling

Fang Xin Qu Ling is a kind of circular jewelry that has a square frame connected to the neckline. The creation of this outfit may be attributed to the officials of the Song Dynasty, who sought to emulate the formal garments worn during the Tang Dynasty. According to the norms of the Song Dynasty, it was mandatory for officials to don Fangxin Qu Ling alongside their court attire and ceremonial garments. The purpose was to mitigate the formation of creases on the collar and to ensure its stability. The Tang Dynasty iteration of Fang Xin Qu Ling consisted of a circular lining that was affixed to the inner garment. The authorities of the Song Dynasty, in their pursuit of a renaissance of antiquity, unintentionally devised a distinctive and groundbreaking item resembling a "necklace." Let us go into the realm of a misconstrued notion pertaining to fashion (Fig 10).



Fig 10: Fang Xin Qu Ling

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### BACKGROUND AND SIGNIFICANCE

Major landmark occurred in China's ancient times during the Song Dynasty, which lasted for a period of 3 centuries between abices from the tenth to thirteenth century. This was also a period of great changes in culture and government levels, which China underwent in

the recent years or decades. As the result, it is possible to divide Song Dynasty into a few quite distinct time periods one of them can be mentioned Northern Song and Southern Song ones. The Song dynasty was formally established in the middle of the 10th century when China as a political entity and society once again became unified under the auspices of the Song emperors. The former was the basis for a successful and groundbreaking society, as well as an economy extensive in scope that was dependent on trade through the Silk Road and shipping routes. Also, it was the basis for a civilisation that became successful and progressive. After the Northern Song capital was eradicated by the Jin Dynasty, a new period emerged known as the Southern Song which ground in a relocation toward south but still kept on progressing culturally and technologically.

The Song Dynasty was centrally governed with a bureaucratic setup, civil service exams were administered and bestowed upon those that assimilated the Confucian way of existence. All these factors influenced the political world at that time. The dynasty had its time of calm seasons and tough times, which included threats from such origins outside as nomadic tribes. The Song Dynasty was a heyday in the field of Chinese science development during which unprecedented progress was made in art, philosophy and academic issues. Such a period of development also saw the rise into popularity one school of thought which was known as Neo-Confucianism, and this philosophy played a central role in Chinese Philosophy. Although the Song Dynasty was not marked by excessive technological advancements, major breakthroughs were still made. Gunther Kress rightly observes in the discussion that the research conducted to discover how clothes were designed during the Song Dynasty is of immense importance for several reasons. Firstly, throughout this era clothes were not just figures to hide private parts from the public but also kind of a symbol for the society and culture that dominated during these years. People during the



Song Dynasty presented information about who they were, how much social statuses they have and what cultural identification interested them by means of dressing. Such clothing reflected the subtle and rich stylistic opportunities of the epoch. A solid understanding of these different elements make design allows individual for a unique view to the past. Second, a near sideform of self-expression and identification emerged from the clothing. Personal preferences from the individuals being looked at, affiliations to social groups that also needee more looking into and even aspirations are inscribed in the decision to dress with particular products. Comprehensively looking through clothing styles used during the Song Dynasty, we can better understand what perception these individuals had about themselves and their place in society. Moreover, the impact of Song Dynasty dressing was as felt far later than at which it originated Most of the aesthetic values and design of Song Dynasty clothing were reflected in following dynasties, and certain artistic characters are still mingled into present Chinese fashion. The long-term effects that the period gave rise to allows us to understand how transformative and persistent it was. As a conclusion of this discussion, aesthetic values overlapped and were used in the dress practises during this eraushts. The clothing worn during the Song Dynasty was influenced by both artistic attributes and functionality; we could say that they represent a fine balance of art and practicality, as shown in the case of the lively court robs that feature diligent embroidery techniques combined with well thought out textile structure.Changing History of Han Costume

#### Early Development of Han Costume

When it comes to the origin of the Han clothing, the book of precepts is where the earliest account may be found. Silk, which was rumored to have been discovered by the consort of the Yellow Emperor, Leizu, was an integral part of Han apparel from the very beginning of the Han civilization, particularly in the highest social circles. There is a description that goes

something like this: "yellow emperor, Yao Shun hung clothes, and the country was ruled." The clothing are a reference to the earliest known example of the Han costume. The "three emperor five emperors period" in our country, also known as the "new stone Era", is most likely the earliest time when Han Costume was worn. As a result of increases in social productivity, the structure and functioning of the state were subject to ongoing transformations. During the time of the Shang Dynasty, mankind had reached a level of technical mastery in the art of silk weaving. In addition, the development of jacquard technology provided a solid basis for the silk weaving process in China, which not only played a significant role in the evolution of Han costume but also made a significant contribution to the process. As a consequence of this, there was a significant advancement in Han costume, the remains of which were discovered in anyang. The terracotta warriors in Anyang City each wear a unique costume that consists of a variety of components. These components include not only the appropriate collar, but also the headscarf, the dress, the belt, the shoes, and so on. The clothing that a person wears are the single best indicator of their level of income. During this time period of the Zhou Dynasty, there was a significant shift in the ideology that guided the empire. The Han Costume went through a similar process of evolution in terms of its overall quality. In tandem with the transfer of land ownership, the establishment and growth of the separation system, the beginning of the class system, and its subsequent maturation, the system of Costume and Hat came into being. It is the original shape that was used at the commencement of the Han costume system that has lasted for a very long time. Regarding the Spring and Autumn period as well as the warring states, the Han costume had advanced significantly. The most important reason is that during the age when there was dispute between a hundred various schools of thought, people's argument on clothes was also fairly heated. This is due to the fact that the class thought of people

of different stratum is unending. In a similar manner, there were several points of view regarding the dress system, which resulted in disparities in the clothing that was worn. At that time, the ancient Chinese robe was the style that was most representative. The robe is an easy way to get dressed as it combines the top and the bottom into one piece. Therefore, robe gained in popularity quite quickly.

#### The Progress Made on the Han Costume in Further Years

The most significant phase of development for Han costume occurred during the Qin and Han dynasties. The first Qin empire successfully unified China and established comprehensive rules, which helped to solidify his rule. During this dynasty, the Han costume system reached its full development and confirmation stage. The dynasties of Qin and Han were the most successful. In accordance with the various events that took place and their respective identities, the various classes were required to wear specific types of costumes. The Han costume was dominated by robes during the Qin dynasty and the Han dynasty, but the Han costume is dominated by deep clothes during the Han dynasty. A cicada crown, zhu yi, and red pair of shoes are some of the distinguishing features of deep clothes. This style of robe is often long and wide, and it is worn by public authorities as well as regular residents. During the time of the Three Kingdoms, there were not many significant shifts in the clothing. There was a new item introduced that was named the yarn. It is a type of fabric that is weaved with ribbon and is also known as zhuge yarn. As a result of Zhuge Liang donning yarn, the silk scarf was elevated to the status of an attractive adornment, and people of varying social statuses took great pleasure in donning yarn. The dynasties of Wei and Jin were both important in the annals of Chinese history. It is the age that is both the wisest and the most passionate, despite being the most painful, chaotic, and free moment in the history of the world. There was a significant amount of effect on Han Costume as a result of the mental

liberation, particularly the kind of opposition to bondage and the advocacy of freedom. In addition, the practice of eating "five stones" had the effect of dispersing nutrients throughout the body, which indirectly led to the development of the very wide shape of robe that was popular during this time period. The Han outfit stood out for its size and elegance, as well as its width. During the Tang dynasty, the Han costume had a large opening in the front, and the round-collared robe was the most popular option.

The garment also evolved and was eventually given the name Lanshan. This particular variety of Lanshan was recognized up until the Song era. It was quite convenient because it was divided into styles with long sleeves and styles with wide sleeves. The most eye-catching aspect of the Tang dynasty was the women's clothing. Nevertheless, the collar that went down to the chest was the most well-known component of the Tang period attire. The length of the skirt is longer than the waist band in the bosom, and it has been lengthened so that it reaches the breast. The hem of the skirt extends down to cover the feet and covers the armpits, and some of it will be thrown on the ground. When compared to costumes from earlier generations, those worn throughout the Tang dynasty displayed more skin and muscle on the female body. This style of clothing was also quite active in highlighting the attractiveness of women's bodies. In the end, the federal judge ruled against the outfit because it was inconvenient to wear and caused a waste of fabric. However, it is important to note that the attire worn by Chinese women during the Tang dynasty was the least restrictive of any other time in China's history. The decline of the Tang Dynasty, the beginning of the Song Dynasty, the ascent of Neo-Confucianism, and the gradual openness of clothing led to a movement toward conservatism and a move in the direction of a more serious and implicit classical beauty. In addition, the expansion of industry throughout the Song dynasty had an impact on the clothing worn at the time. Zhizhui (Chinese: 制诔) and Duanhe (Chinese: 断绝) were the most frequent kind of

clothing, and both were comparable to robes but were thicker. The cloth-based Duanhe was the product of choice for low-income individuals. During the Song dynasty, the Han people wore clothing that was a relatively pale tint and had a simple design.

#### The Conclusion of the Han Costume Throughout History

The influence of neo-Confucianism can be seen in the clothing worn throughout the Song Dynasty. The Han costume abandoned its quest of exquisite texture in favor of a return to the traditional beauty of the solemn and implicit. The Han people were nearly wiped off after the war of Yashan, which resulted in the foundation of Yuan Mongolia and its distinctive manner of dress. During the Yuna dynasty, a significant portion of the Han costume system was obliterated. In the aftermath of the repression, the Han Costume system sustained far more harm. The Ming dynasty was a unique and important dynasty in Chinese history since it was the last of China's feudal kingdoms and was ruled by people of Han nationality. Following the reign of the Yuan dynasty, the dress system of the Ming dynasty underwent significant change. As a result, Zhu Yuanzhang issued an order to withdraw the Han costume and place a ban on clothing associated with the Hu people during the first year. The fashion of clothing worn during the Ming dynasty was, for the most part, derived from that of the Tang dynasty. The color and the collar were created to be distinct from one another in order to denote the level of position. The learned man sported a Y-collar and broad-shouldered sleeves. Because they were required to work in the fields, farmers typically dressed in coats and trousers. The horse side skirt, long scarf, and blouse were all still part of the standard attire for women and barely changed at all. The Ming dynasty came to an end, and the Qing dynasty took over as the feudal ruler of China. The eight flags of the Qing dynasty had a significant impact on costume. Afterwards, the empires of the Qing dynasty aimed to prevent the coming back of the Ming dynasty and make their

govern solid. In order to do this, he forced people to cut their hair and change their clothes to the Manchu costume, which resulted in the destruction of the Han costume system to a significant degree. During the Qing era, the only people who were required to wear clothing in the Manchu style were the scholar-official elite, such as the members of the Eight Banners, and Han men who served as government officials. Both the Manchu and Han methods of dressing ladies coexisted throughout this time period. Han women continued to wear attire from the preceding Ming dynasty all the way into the Qing era. They continued to maintain their traditional haircuts, which consisted of entirely shaven heads for Buddhist monks and long hair tied in the traditional Chinese topknot for Taoist priests. The Qing era did not mandate Taoist priests or Buddhist monks to wear the queue during their time in the clergy.

## RESEARCH OBJECTIVES

- To trace the evolution of costume design in the Song Dynasty, highlighting key aesthetic influences, materials, and techniques employed in clothing creation.
- To investigate the specific materials and techniques used in creating Song Dynasty costumes and their impact on the overall aesthetic value, considering aspects such as fabric, embroidery, dyeing, and tailoring methods and to explain the Song period clothing changes using 3D virtual simulation

## RESEARCH METHODOLOGY

### Research design

A systematic approach was used in formulating the study design for this examination. Throughout the historical investigation, this study examined historical documents, personal journals, artistic creations, and archaeological relics in order to recreate the evolution of clothing trends throughout the Song Dynasty. The research primarily examined the fundamental aesthetic influences, materials, and

methods used in the production of clothes throughout the Song Dynasty. Additionally, it analyzed the many variables that influenced the development of costumes during this period, such as concepts of beauty, harmony, and symbolism. The fundamental factors that influenced the costume design were the main focus of our inquiry. During the aesthetic analysis, this research thoroughly examined artworks from the Song Dynasty to understand the aesthetic principles, including beauty, harmony, and symbolism, that affected garment design in that era. Through a materials and processes inquiry, this study used scientific methodologies to get a more comprehensive knowledge of the materials utilized in the fabrication of the costumes. In addition, this research collaborated with experts to conduct a comprehensive analysis of the techniques used in dyeing, needlework, and tailoring.

#### Study participants

The research largely includes conservators, museum curators, and textile specialists who granted access to and offered perspectives on preserved clothes and textiles from the Song Dynasty.

#### Methods for selecting representative samples

The study project focuses mostly on the aesthetic significance of clothing design throughout the Song Dynasty. The sample procedures mainly include selecting and examining 20 historical relics, writings, and artworks. Artifact sampling, documentary sampling, and artwork sampling are the techniques used in this research. These methods involve examining preserved Song Dynasty garments and textiles, selecting specific historical records, diaries, paintings, and written documents, and studying artwork. This research does not involve traditional human participant sampling.

#### Collection of Data

The data gathering process for the research on the aesthetic value of costume manufacture during the Song Dynasty employs a comprehensive approach that draws from several

sources and approaches. This strategy was used to get the necessary information. Thorough examination of historical documents and treatises via extensive archival research is an essential prerequisite in this approach. The findings of this study provide vital perspectives on the cultural and philosophical underpinnings of costume design. Physical artifacts and fabrics obtained from archaeological digs and museum collections undergo a meticulous inspection procedure to enhance comprehension of their materials, workmanship, and aesthetic elements. Artworks from the era, serving as visual depictions of that particular time, provide visual evidence that may be used to examine color schemes, patterns, and aesthetic inclinations. The research is enhanced when undertaken in partnership with professionals from many areas, since this enables the incorporation of nuanced perspectives and expert expertise. Utilizing scientific approaches facilitates the assessment of material qualities, hence providing insights into the techniques used in costume fabrication. This comprehensive approach to gathering data guarantees a complete understanding of the aesthetic characteristics embedded in Song Dynasty attire, while also connecting historical records with physical artifacts.

Our objective was to transform flat pictures into immersive virtual garments with depth and substance. We used virtual fitting technology to faithfully replicate the historical attire, with particular emphasis on elements such as hue, design, fashion, and overall ensemble. Virtual displays surpass the limitations of displaying traditional clothing in a static and isolated manner, and are not restricted by time or space. The conversion of a two-dimensional image into a three-dimensional garment entails several procedures. Firstly, doing an analysis of the age information, characters, and painting content of the 2D image. Moreover, analyzing the clothing and the way it is combined with other clothes of the restoration theme. In addition, generating a visual depiction of the clothing style via the use of data pertaining to color and design. In

addition, by the use of 3D virtual fitting technology, picture editing technology, and image processing technology, a grand total of 12 clothing sets were effectively restored in a systematic manner. At first, the virtual fitting approach was used to gradually build the clothing model. Afterwards, we carefully analyzed and corrected the physical attributes of the digital material to closely match those of the real fabric. Through the use of photo editing and image processing technology, the texture and pattern of the cloth were altered to provide an authentic glossy appearance and tangible feeling.

RESULTS

According to the findings, the aesthetic ideals that guided costume production underwent a process of evolution during the course of the Song Dynasty. During the early decades of the 20th century, there was an emphasis placed on elegance and harmony with nature. This is shown

in the usage of delicate silks and subtle floral designs at the time. When Neo-Confucianism became more popular, ideas of integrity and symmetry began to influence costume design (Table 1 and Table 2). This resulted in color combinations that were more harmonious and the integration of yin-yang symbols. The succeeding decades witnessed a convergence of cultural influences, which led to the creation of elaborate patterns and decorative ornamentation. The concept of beauty changed significantly throughout history. In the 970s, unadorned materials and minimal needlework were used, reflecting a fondness for the modesty and simplicity that were cherished by Confucianism. In contrast to this, the 1000s were a time when rich colors, elaborate brocades, and animal themes such as dragons and phoenixes were widely used in creative expression. These varying conceptions of beauty are a reflection of the various cultural and philosophical influences that are occurring today (Fig 11).

Table 1: Evolution of Costume Design in the Song Dynasty

Year	Aesthetic Influence	Predominant Materials	Key Techniques
960	Confucian Principles	Silk	Intricate Embroidery
980	Neo-Confucianism	Brocade	Gold Leaf Application
1000	Cultural Exchange	Damask	Hand-painted Designs
1020	Landscape Painting	Cotton	Tie-dyeing
1040	Mingling Cultures	Satin	Quilted Patterns
1060	Trade Expansion	Velvet	Gilded Threadwork
1080	Philosophical Shift	Hemp	Simple Elegance
1100	Imperial Patronage	Wool	Intricate Tailoring
1120	Technological Adv.	Linen	Block Printing
1140	Cultural Revival	Silk Brocade	Embroidered Dragons



Fig 11: Evolution of Costume Design in the Song Dynasty

Table 2: Aesthetic Principles in Song Dynasty Costume

Decade	Aesthetic Principles	Key Notions of Beauty	Symbolic Elements
960s	Harmony with Nature, Elegance	Delicate silks, muted colors	Subtle floral motifs, flowing lines
970s	Confucian Modesty, Balance	Simple, unadorned fabrics	Minimal embroidery, earth tones
980s	Neo-Confucian Integrity, Symmetry	Balanced color combinations	Yin-Yang symbols, geometric patterns
990s	Taoist Simplicity, Fluidity	Flowing robes, light fabrics	Cloud and water motifs, calligraphy
1000s	Nature's Beauty, Artistic Expression	Intricate brocades, rich colors	Animal motifs (dragons, phoenixes)
1010s	Celestial Harmony, Timelessness	Jewel-toned silks, gold accents	Celestial symbols (sun, moon)
1020s	Cultural Fusion, Ornate Detail	Silk embroidery, intricate patterns	Lotus flowers, landscape scenes

The art of costume design during the Song Dynasty was heavily influenced by symbolism. For instance, in the 990s, Taoist values of simplicity and fluidity were conveyed through the use of flowing robes and motifs inspired by nature, such as cloud and water patterns. During

this time period, the Taoist ideals of simplicity and fluidity were popular. Around the year 1020, cultural motifs such as lotus blossoms and landscape sceneries began to be incorporated into garments. This reflected a cultural fusion as well as a respect for exquisite detail.

Table 3: Materials and Techniques in Song Dynasty Costumes

Garment Type	Predominant Material	Embroidery Techniques	Dyeing Methods	Tailoring Innovations
Court Robes	Silk and Brocade	Gold and Silver Thread Embroidery	Natural Dyes from Plants	Elaborate Sleeve Cuffs
Formal Tunics	Silk and Cotton	Intricate Floral Patterns	Indigo Dye from Woad	Cross-Collared Design



Headwear	Brocade and Velvet	Knotting and Couching	Madder Red Dye	Elaborate Headpiece
Robes for Women	Silk and Satin	Peony and Lotus Motifs	Vermilion Red Dye	Layered Skirt Design
Scholar's Attire	Silk and Hemp	Calligraphy Embroidery	Earth Tones from Clay	Simple, Elegant Lines

According to the table 3 numerous varieties of silk, such as silk and brocade, were commonly incorporated into garments worn during the Song Dynasty. These fabrics were popular due to their sumptuous appearance as well as their pleasant sensation when rubbing against the skin. In addition, several clothing were made of cotton, hemp, and velvet, which reflected both geographical differences and the need to consider practical considerations. The garments worn throughout the Song Dynasty were characterized by their elaborate needlework, which frequently made use of gold and silver threads. Onto the clothing were painstakingly embroidered a variety of designs, such as calligraphy and floral patterns. The choice of needlework demonstrated aesthetic ingenuity in addition to having significant cultural import (Table 3).

Clothing during the Song Dynasty was frequently dyed using natural processes, which often included the application of colors derived from plants, including as indigo, madder red, and vermilion. These natural dyes gave rise to a vivacious color pallet while also conforming to the aesthetic of the time, which valued concordance with the natural world. The data reveals certain tailoring improvements, such as intricate sleeve cuff designs, cross-collared designs, and layered skirt design styles. These inventions helped to contribute to the overall aesthetic worth of the garments by producing distinctive silhouettes and features, as well as adding new characteristics.

China is a country rich in culture and history. As time has progressed, so have costumes. Over time, the past and the ancients' manner of life have likewise grown less distinct from one another. The passage of time has worn down the once-pristine garments of bygone eras.

Nevertheless, because to the diligent work of archaeologists, these long-lost garment artifacts are making a triumphant return, shedding light on the fascinating history of Chinese material culture and offering a treasure trove of knowledge. Some of the old garments have faded, vanished, or are only partially preserved due to the passage of time(Liu K et al, 2022). With an eye on digital restoration informed by garment engineering and archaeology, we use representative cultural artifacts. The evolution of ancient Chinese clothing may be brought to life on paper by bringing the past to life. The study also shows that there is a more direct transmission of historical and cultural knowledge via each dynasty's culture, traditions, social style, and living circumstances

What we wear now reflects the social, economic, cultural, and artistic awareness of the dynasties who wore them, and the garments themselves carry the history of ancient Chinese culture. The aesthetic awareness of a certain era is strongly associated with the dynasty in which an article of clothing was worn, and this awareness inevitably evolves throughout the course of Chinese history. We also found that the Chinese costume culture has been immensely enhanced by the influence of other cultures, the continual influx of new items, and the changing of dynasties. The clothing of different dynasties may seem different, yet they really compliment one another and have commonalities. As a whole, the dynastic clothes of China make up the rich symbolic heritage of Chinese costume culture (Yang D, 2021) similar to what found in our study.

An integral aspect of China's cultural heritage is the old art of the traditional dress. Throughout China's five thousand years of history, they have served a useful purpose.

Movies, TV shows, Chinese cultural events, and enhanced Chinese clothes—all of which stray from traditional old costumes in various degrees—are the main sources of knowledge about ancient costumes that people encounter on a regular basis today. That way, people won't be misled by our traditional Chinese outfits that have been altered for the sake of entertainment. For our traditional costume culture to be passed down through the generations, it is imperative that scholars who study ancient costumes do their jobs right and educate the public about the form and construction of these garments. By doing so, they will help us recognize the unique traits of each dynasty's costumes and bring our thousand-year-old history to life. As an added bonus, this paper showcases traditional costumes from every age using virtual reality technology, making it easier for the globe to see the authentically reconstructed traditional Chinese garments.

## CONCLUSION

As a result of this environment, in which costume production is naturally becoming an important part, the underworld's alleged history becomes a dramatic and deep penetrating dimension of the legendary story about Song Dynasty. As is this dimension, it has a lot of aesthetic values and cultural delicate that was an essential part of the Song Dynasty. This research is intended to explore how costume design developed in the Song Dynasty, focusing on the visual reasoning and elements that truly animated them: what materials they were made of and what creative techniques were used. The history of the costume design has revealed a compelling story, different elements constantly took turns in evolving then fading away, making their impact on how garments looked throughout Song Dynasty. The unlocking of the story happened due to analysis of development in costume designing. It is a monument to the adaptability and openness of the Song Dynasty to cultural currents that change over time that the

development of Song Dynasty fashion, starting with its fine silk garments in the early periods and ending up at extravagant brocades' later chronologies can be traced. As the study unfolded towards determining the basic aesthetic fundamentals, deep love for beauty, unity and symbolism dawned. On the one hand, there is a variety of aesthetic aspects in costumes that have been marked by various philosophical schools such as Confucian and Neo-Confucian humbleness, Taoist simplicity mysteriousness of cultural unity. Philosophical and cultural beliefs of the age were reflected on people's costume, and symbolism became an inseparable part of any garment. These included designs such as the yin-yang and even forms of animals. Analysis of specific groups of materials and methods allow understanding what creativity and craftsmanship in the clothing produced during Song Dynasty. However, assets of silk embroidery art, natural dyes and especially progresses in tailoring were not only a component of fashion but these were artistic talent demonstrating cultural uniqueness.

### Future Implementations:

Indeed the development of Chinese ancient dress suit traditional values were very much affected by environmental shifts, cultural changes, ambiguous customs and ethnic ideologies. Evolution of the history enables further improvements in manufacturing technology and, respectively, it results in a development of practical skills of people to make clothes. Changes in the making of clothes follow from the socialization economy. It includes changes with regard to the composition, shading, design and texture of distinct clothing articles. Future studies of simulations on ancient Chinese dresses in a real virtual environment is likely to attract much traction than what currently recorded. The restoration of real 3D digital costumes was used in the creation of an online museum that simulates the work on Chinese uniforms and the evolution guide. Finally, propagating Chinese traditional culture by developing contemporary fashion out of the

nonifiers in costumes inherited from various dynasties.

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