

# The Transmission and Development of Hanfu in the Tang and Song Dynasties in East Asia: A Case Study of Korean Hanbok and Japanese Kimono

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## ABSTRACT

Hanfu is the traditional dress of the Chinese nation, and China, as the center of the East Asian cultural circle, has been influencing the development of the culture of the neighboring countries. In this paper, the development history of Hanfu in the Tang and Song Dynasties is described from the perspective of cross-cultural communication. Taking Hanbok and Japanese Kimono as examples, this paper explores the cultural influence of Hanfu in the Tang and Song Dynasties in the East Asian region and its localization development path. Through the comparison of historical documents and dress forms, the paper explains the influence of Hanfu in the Tang and Song Dynasties on Korean Hanbok and Japanese kimono in terms of cutting techniques, pattern regulation and dress colors, and gives the inspiration of the spread of Hanfu in the Tang and Song Dynasties in East Asia.

**Keywords:** *Hanfu in the Tang and Song dynasties, Hanfu, Kimono cultural transmission in East Asia, Attire comparison.*

## 1. INTRODUCTION: THE HISTORY OF HANFU IN TANG AND SONG DYNASTIES

### 1.1 The Development and Background of Hanfu in Tang Dynasty

As a quintessential representation of traditional Chinese attire, Hanfu has undergone millennia of historical evolution, with the Tang Dynasty being a particularly significant epoch. The Tang Dynasty, renowned as a golden age in Chinese history, was characterized by remarkable advancements in culture, art, and technology. During this period, the form and essence of Hanfu experienced continuous innovation while maintaining traditional foundations, thereby manifesting distinctive characteristics of the era.

The Hanfu of the Tang Dynasty inherited the fundamental styles of the Han Dynasty, such as robes and dress, yet exhibited innovations in details and design. The attire of the Tang period

emphasized looseness, comfort, and opulence, particularly among the aristocracy and the imperial court, where garments were often distinguished by intricate embroidery and elaborate accessories. In contrast to the simplicity and solemnity characteristic of Han Dynasty attire, Tang Dynasty clothing showed a more vibrant palette and diverse patterns, reflecting the cultural inclusivity and openness of the era.[1]

The Tang Dynasty witnessed significant advancements and diversification in the materials used for Hanfu. The silk industry flourished during this period, making silk fabrics the preferred material among the nobility and upper classes of society. Particularly within the imperial court and the upper classes, Hanfu adorned with gold and silver thread embroidery showcased an exceptional level of craftsmanship.

From a geographical perspective, the Central Plains region is characterized by a temperate monsoon climate, which is abundant in rainfall, and a crisscrossing network of ravines. During the

historically warm periods of the Tang and Song dynasties, the inhabitants of the Central Plains wore relatively light clothing, in contrast to the short garments and dress which is typical of southern ethnic groups. Their attire was distinguished by its broad sleeves and long robes.[2] Consequently, Hanfu during the Tang Dynasty emphasized loose and comfortable features. As the Tang poet Bai Juyi noted in his poem "Newly Made Cloth Robe," "Guangxi cloth is as white as snow, and Wu silk is softer than clouds", highlighting the growing popularity of cotton cloth in the Central Plains region.

From a societal perspective, the Tang Dynasty represented an era of multicultural convergence, particularly under the influence of the Silk Road. During this period, Hanfu not only assimilated foreign cultural elements but also exhibited a more open and inclusive attitude. For instance, sartorial influences from Central Asia, India, and the Western Regions were incorporated into Hanfu styles. These external influences were primarily manifested in the materials, accessories, and certain decorative details of the attire. The *peibo*<sup>1</sup> in Tang dynasty women's clothing is a prime example of how Tang fashion incorporated elements of Indian sari culture into its design.[3]

## 1.2 The Development and Background of Hanfu in Song Dynasty

The Song Dynasty stands as a period of vital political, economic, and cultural development in Chinese history, during which the evolution of Hanfu exhibited distinct characteristics divergent from that of the Tang Dynasty. While Hanfu in Song Dynasty retained certain traditional elements inherited from Tang Dynasty. Substantial transformations occurred in design principles, material selection, and ritual codification.

Song Dynasty not only functioned as sartorial manifestations of social status and cultural ideologies but also served as material reflections of the era's social stability, the literati ethos, and prevailing aesthetic sensibilities.

In contrast to the elaborate and ornate aesthetic characteristic of the Tang Dynasty, the design of Hanfu in Song Dynasty emphasized simplicity and refined elegance. This shift in sartorial style was deeply influenced by the societal ethos of the Song

period, which championed frugality and a simple lifestyle. As a result, clothing during this era tended toward a clean, understated aesthetic, marked by minimalism and freshness. The attire of officials during the Song dynasty featured round collars and wide sleeves, with styles ranging from the loose-fitting "*zhiduo*"<sup>2</sup> to more fitted versions with narrow sleeves. The rank of officials could generally be identified through the materials, colors, and ornaments used. The colors were more subdued, primarily consisting of simple and elegant shades such as green, gray, and blue, with an emphasis on avoiding excessive ornate decorations.[4] Women's attire in the Song Dynasty similarly embodied principles of simplicity and grace. Typical female Hanfu in Song Dynasty designs included straight-collar, front-opening long dress, with common styles such as cross-collar long-sleeved dress and breast-high *Ruqun*. Notably, the *ruqun*<sup>3</sup> style — a jacket-and-skirt combination that became prevalent during this period—emerged as a quintessential archetype, influencing the evolution of Hanfu in subsequent dynasties.

The Song Dynasty placed significant emphasis on the concept of "rule by rites"<sup>4</sup> in both political and social spheres, positing that attire was not merely an external adornment but a profound symbol of ritual propriety and moral virtue. For instance, during important ceremonial occasions, the emperor and empress were required to wear specific ceremonial attire, which served to manifest their sense of duty and dignity toward the state and its people.

The Song Dynasty implemented a highly stratified system of official attire, which in clothing served as a critical marker of identity and social status. This hierarchical framework was meticulously codified, with distinct styles of dress assigned to different ranks, particularly in the context of court attire. The Song court employed variations in color, ornamentation, and decorative motifs to delineate the hierarchical standing of officials. For example, the "*mianfu*"<sup>5</sup> of the Song dynasty were exclusively worn by the emperor and

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1. Peibo: a traditional Chinese silk scarf or shawl, worn by women in ancient China.

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2. Zhiduo: a traditional Chinese robe worn by scholars and officials during the Ming and Qing dynasties.

3. Ruqun: a traditional Chinese attire for women, consisting of a short upper garment called "ru" and a long, flowing skirt called "qun."

4. Rule by rites: "Li Zhi" refers to the Confucian concept of governance and social order through rituals, etiquette, and moral principles rather than strict laws.

5. Mianfu: the ceremonial attire worn by Chinese emperors and high-ranking officials during significant rituals and ceremonies.

high-ranking officials, while the "cháo fǔ"<sup>6</sup> were the highest-ranking ceremonial attire for the emperor and officials, apart from sacrificial garments, and were mainly worn during court assemblies. Officials of different ranks wore robes in different colors to signify the hierarchical order of respect.[5]

The intellectual ethos of the Song Dynasty was profoundly shaped by Neo-Confucianism<sup>7</sup>, which positioned Confucian thought at its core while integrating elements of Daoism and Buddhism into a cohesive philosophical framework. Neo-Confucianism emphasized the duality of human nature, advocating for the cultivation of moral character and the suppression of excessive desires. According to this doctrine, the return to one's inherently virtuous nature was deemed the ultimate alignment with the principles of cosmic order.[6] Concurrently, the Neo-Confucian emphasis on the Three Bonds and Five Constants<sup>8</sup> reinforced the ideology of preserving cosmic order while extinguishing human desires. These philosophical underpinnings exerted a significant influence on the sartorial norms of the Song Dynasty, which prioritized simplicity, modesty, and adherence to ritual propriety and moral codes.

Despite the unprecedented prosperity of the commodity economy during the Song Dynasty, interactions with neighboring ethnic groups were fraught with conflict, territorial concessions, and humiliating reparations. Consequently, the Song government maintained a staunchly resistant stance toward the "barbarization"<sup>9</sup> of clothing, vehemently opposing the fusion of Hanfu with the attire of other ethnic groups. Emperor Huizong of Song, for instance, issued multiple decrees to curb the "invasion" of foreign clothing styles. [7] As recorded by Wu Zeng in *Nenggaizhai Manlu*, an imperial edict from the fourth year of the Daguan era stated: "Recently, within the capital, there have been individuals wearing garments that incorporate the styles of foreign tribes, such as felt hats, military robes, and foreign-style belts. The Kaifeng Prefecture must strictly enforce prohibitions against such practices." This prohibition underscores the

unease and apprehension felt by the ruling class toward the "barbarization" of clothing, reflecting the sociopolitical context of frequent warfare and escalating ethnic conflicts in the Song Dynasty.

## 2. HISTORY OF HANBOK DEVELOPMENT

Hanbok, known as Korean uniform, is the traditional national dress of the Korean Peninsula. It originates from the dress custom and is influenced by the Chinese Hanfu to some extent. Hanbok is characterized by the style of its jacket. The blouse is called Jeogori<sup>10</sup>, which is characterized by short and loose, and is equipped with a belt. The lower dress is looser and bulkier, wide skirt, graceful lines smooth.

The origin of Hanbok can be traced back to the Joseon Dynasty of the Li Dynasty, and because the country's name was Joseon at that time, its clothing was also named Joseon. In 1897, when Korea changed its name to the Korean Empire, the Korean costume was renamed Hanbok. Under the influence of Western pragmatic culture in the 20th century, modern Hanbok has made many improvements on the basic version of the Li Joseon Dynasty, adding practical elements and discarding structural burdensome.[8]

The Korean nation living in the land of Korea has had a blood relationship with the Chinese nation since the beginning of history. Since the end of the Shang Dynasty and the beginning of the Zhou Dynasty, Jizi entered the dynasty to establish Korea, "the system of clothing, all through China." The story of Jizi's relocation to Korea is recorded in both *The Book of Documents: The Great Commentary*<sup>11</sup> and *The Basic Annals of Zhou in the \*Records of the Grand Historian*<sup>12</sup>, and the records in ancient Korean books are more detailed. Korean folk clothing has a long history, and traces of the original Hanbok can be seen in bronze ware patterns unearthed in Daejeon, Korea, and murals in noble tombs of the Goguryeo<sup>13</sup> era. At that time, people's clothing style was influenced by the nomadic people in northern China, wearing "two-

6. Chaofu: the formal court attire worn by Chinese officials and nobility during imperial audiences and official ceremonies.

7. Neo-Confucianism: "Lixue", or Neo-Confucianism, is a philosophical school that emerged during the Song dynasty, synthesizing Confucian, Daoist, and Buddhist ideas.

8. Three Bonds and Five Constants: a Confucian ethical framework central to traditional Chinese morality.

9. Barbarization: refers to the cultural assimilation or influence of non-Han ethnic groups, particularly northern nomadic tribes (referred to as "Hu"), on Han Chinese society.

10. Jeogori: A basic upper garment of hanbok

11. The Book of Documents: The Great Commentary: The earliest compilation of historical documents in China

12. The Basic Annals of Zhou in the Records of the Grand Historian: The first biographical general history in Chinese history

13. Goryeo: One of the ancient countries of the Korean Peninsula

fold structure" clothing. Both men and women wear narrow sleeves, lantern-shaped pants, hats and belts. After the unification of the Silla, Goryeo and Joseon dynasties, the Korean national costume was finally finalized and passed down. Its basic shape is the shirt and dress, shirt and pants and upper and lower cut.

During the late Three Kingdoms period of the Korean Peninsula (Silla, Baekje, Goguryeo), silk robes introduced by Tang dynasty merchants influenced the evolution of Korean attire. Korean women began adopting the "Ruqun" as formal wear, while men adopted knee-length, inverted "T"-shaped upper garments paired with wide-legged trousers. Entering the Goryeo era, Korea existed as a tributary state to the Yuan dynasty for eighty years. Subsequently, due to the marriage alliance between the Goryeo royal family and a daughter of Genghis Khan, clothing styles shifted toward Mongolian influences. By the Joseon dynasty, Korea became a tributary state to the Ming dynasty, and its attire became nearly indistinguishable from Ming-style Hanfu. Even after the Qing dynasty replaced the Ming, Joseon continued to uphold Ming clothing traditions. Thus, Korean clothing underwent three major transformations: the first during the Tang dynasty, initiating a transition from wide upper and narrow lower garments; the second during the Goryeo era under Mongolian influence; and the third, a comprehensive Chinesization reform aligned with Ming dynasty aesthetics.

### 3. HISTORY OF KIMONO DEVELOPMENT

Kimono is the traditional national costume of Japan, which is an important part of Japanese culture and an important representative of the image of the Japanese nation, and it shows the national characteristics and cultural charm of Japan to the world. Japanese usually dress up in kimono during festivals or major evening events.

The style of Kimono is straight cut constructed in a straight line, so people wear belts to shape the body. The fabrics are varied like silk showing nobility and cotton and linen adding simplicity. The colors are chosen from the nature such as Yingfen (Cherry Blossom Pink) and Ganqing (Ultramarine) and these colors show kimono's soft and elegant quality. The patterns are often painted with profoundly meaningful flowers, birds and landscapes. The method of dressing is complicated and cultured and the accessories are exquisite. All

of these demonstrate the elegance of Japanese style and the traditional background.

Kimono has a primary origin and a long history of development that can date back to the 3rd century AD. According to the Book of Wei: Biography of the Wa People<sup>14</sup>, "By putting a hole in the middle of a piece of cloth, a person's head can be put through it without having to fit it." This was the prototype of the kimono.[9] The so-called "Kantoi"<sup>15</sup> is a kind of primitive and practical clothing. With a hole dug in it, Japanese dress the cloth over the head and then tie with a belt around the cloth under the armpits, and finally match with an undergarment similar to a skirt.

During the Nara period, Hanfu in the Tang Dynasty was introduced to Japan, which had a significant impact on the development of the kimono. Japan sent Kentōshi<sup>16</sup> to study and exchange ideas. In return, Kentōshi brought the culture and art of the Tang Dynasty back to Japan and emulated it. One of the systems formulated during this period was the Ifukuryō<sup>17</sup> that regulated formal dresses, court dresses and uniforms. Generally speaking, the colors of the kimono were relatively plain and simple. During the Heian period, after absorbing and borrowing from clothing culture in the Tang Dynasty, Japanese clothing was gradually freed from the influence of foreign cultures and gradually began to develop with its national characteristics. At the same time, the national style prevailed so the development of Japanese clothing paid more attention to the matching of colors and patterns, as well as the treatment of details. As a result, Karaginu<sup>18</sup> and Junihitoye<sup>19</sup> were created. The Kamakura period saw the emergence of a relatively lean and simple martial arts culture. These characteristics of the times were also reflected in clothing featuring in plainness and narrow sleeves. During the Muromachi period, the trend of printing family

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14. Book of Wei: Biography of the Wa People

15. Kantoi: A traditional Japanese tube-shaped garment.

16. Kentoshi: Kentoshi were diplomatic and cultural missions sent by Japan to China during the Tang Dynasty to learn from Chinese culture, technology, and political systems.

17. Ifukuryō: It was a set of regulations established during the Nara and Heian periods that dictated the attire for different social classes, ranks, and occasions, reflecting the hierarchical and ceremonial nature of ancient Japanese society.

18. Karaginu: Karaginu is the outermost part of the Junihitoye, a formal dress worn by noblewomen during the Heian period in Japan.

19. Junihitoye: Junihitoye is an extremely formal and ornate form of traditional Japanese dress, worn by noblewomen during the Heian period.

motifs on clothing was prevalent and the design of casual clothes began to be dressy. The era of rich and varied motifs in clothing also began, while women's clothing moved towards simplicity.[10] During the Edo period, the heyday of Japanese dress culture, was known as the template for the modern kimono and most styles of the kimono that we see today keep the same design of those in that time. Because of the restriction of social status, there were significant differences between the kimonos in materials and colors.

#### **4. THE MANIFESTATION OF DISSEMINATION OF HANFU IN THE TANG AND SONG DYNASTIES IN HANBOK**

##### ***4.1 The Dissemination of Hanfu in the Tang and Song Dynasties in Hanbok***

Hanfu, as a traditional Chinese clothing system, has exerted a wide influence on the clothing cultures of neighboring countries throughout history. During the Tang and Song dynasties, China had frequent exchanges with the Korean Peninsula, and Hanfu culture was extensively introduced, playing a crucial role in shaping Hanbok. The following will be the exploration of the manifestations of dissemination of Hanfu in the Tang and Song Dynasties in Hanbok from both historical background and clothing elements.

During the Tang Dynasty, China had close exchanges with Silla<sup>20</sup>. A large number of Silla students went to Tang for study, bringing back many cultural elements, including clothing culture. According to the "Samguk Sagi"<sup>21</sup>, Silla borrowed a lot from the Tang Dynasty in terms of clothing systems. For instance, the official clothing system of Silla was modeled after that of Tang in terms of rank division and style design, with officials' ranks distinguished by colors, as described by the phrase "the system of clothing colors to distinguish nobility and commoners".[11] The introduction of this system not only standardized the official clothing system of Silla but also spread the concept of hierarchy and aesthetic standards in the clothing culture of Tang dynasty socially. Additionally, the ancient tributary relationship was also an important

reason for the spread of Hanfu in the Tang and Song to Korea. [12]

Then, the clothing culture of the Song Dynasty further deeply influenced the court and noble clothing of Goryeo. The "History of Goryeo" provides detailed records of Goryeo's clothing system, from which it can be seen that Goryeo's ceremonial clothing system was largely influenced by the Song Dynasty. For example, the style of the Goryeo queen's Diyi<sup>22</sup> was very similar to that of the Song Dynasty empress. In terms of shape, both were cross-collar, right-lapel, and long-sleeved robes, with embroidered phoenix patterns on the body and complex decorative patterns; in terms of color matching, both followed strict etiquette norms, highlighting the nobility and dignity of the royal family.[13]

##### ***4.2 The Concrete Embodiment of the Elements of Hanfu in the Tang and Song Dynasty in Hanbok***

In the long history of East Asian costume culture, the interaction and integration of Hanfu in the Tang and Song dynasties and Korean traditional costume constituted a civilizational bridge across national boundaries. Hanbok and Hanfu in the Tang and Song dynasties blend deeply in shape and pattern. There are some examples to illustrate it.

The "Chiguri"<sup>23</sup>, upper garment in Hanbok has an obvious relationship with that of Hanfu in the Tang and Song Dynasties. The short upper garment of Hanfu in the Tang and Song dynasties are representative of the Hanfu short skirt, which are characterized by a well-fitting tailoring, a front or a cross-collar style. "Chiguri" inherits these basic characteristics and makes moderate innovations according to the climate and aesthetic habits of the Korean Peninsula. For example, "Chiguri" has a rounder neckline and a slightly adjusted clothing length ratio to make it more suitable for human curves and more comfortable to wear.[14] This not only retains the basic shape of the upper garment of Hanfu in the Tang and Song dynasties, but also shows the distinctive regional characteristics.

The skirt part of Hanbok, such as the high-waisted long skirt, has many similarities with the skirt of Hanfu in the Tang and Song Dynasties. A

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20. Silla: An ancient country in the history of the Korean peninsula.

21. Samguk Sagi: Korean history book, author Kim Busik, created during the Goryeo Dynasty.

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22. Diyi: The highest ceremonial dress of ancient Chinese and Korean consorts, named after the peacock bird pattern embroidered on the garment.

23. Chiguri: Unisex upper clothing for men and women in Korea.

popular high-waist skirt in the Tang and Song dynasties is characterized by a high-waist line which emphasizes the slender beauty of the waist. The skirt is wide and pleated, making it elegant and smart to walk.[15] Hanbok's high-waisted long skirts largely inherit these features.

As a symbol of imperial power and auspiciousness, dragon and phoenix patterns were often used to decorate court costumes and high-grade dresses in the Tang and Song dynasties.[16] In Hanbok, dragon pattern is different from dragon pattern in shape and expression, but it still retains its core connotation as a symbol of imperial power. For example, in the traditional Korean court clothing, the dragon pattern of the dragon robe<sup>24</sup> is more concise and abstract in form, and the color is more vivid, reflecting the unique understanding and interpretation of the dragon pattern in the local culture of Korea.

The floral pattern is also the decorative subject that is often seen in Hanfu in the Tang and Song dynasties and Hanbok. There are many kinds of flowers and designs in Hanfu in the Tang and Song Dynasties, such as peony, lotus flower and plum blossom, meaning auspicious and beautiful.[17] On the basis of inheriting this tradition, the flower patterns in Hanbok combined with native flower varieties and aesthetic preferences to form a flower decoration style with Korean characteristics. For example, the hibiscus flower pattern,[18] in Korean traditional clothing, shows the unique natural customs and cultural charm of the Korean Peninsula.

From this, it can be seen that Hanbok has inextricably linked with China both in history and in costume elements. After absorbing the characteristics of Hanfu, the Korean people applied it to their own national costumes and formed Hanbok full of characteristics and cultural connotations.

## 5. THE MANIFESTATION OF DISSEMINATION OF HANFU IN THE TANG AND SONG DYNASTIES IN KIMONO

### 5.1 *The Dissemination of Hanfu in the Tang and Song Dynasties in the Development of Kimono*

In the Jomon period, the main clothing of the Japanese was called "Kantoi", which was recorded as "by putting a hole in the middle of a piece of cloth, a person's head can be put through it without having to fit it." in *Book of Wei: Biography of the Wa People*. [19] Within this tradition, men's garments were termed "yokobō"<sup>25</sup>, while women's were specifically called "kantoi". In *Ancient Costumes*, the Japanese scholar Inokuma Kaneshige defines the "yokobō" as a garment crafted from a single uncut piece of cloth that is wrapped around the body, leaving the right shoulder exposed, and resembling the draped form of a Buddhist monk's robe.[20] This is the original form of the Kimono.

Around the 3rd century A.D., textile techniques from the Wu Kingdom of China's Three Kingdoms period were introduced to Japan. The Wu was historically renowned across East Asia for its "Wu-style textiles". Zhang Hanzuan wrote "The Wu was renowned for crafting garments of such ornate elegance that people deemed anything less unworthy of refinement; its artifacts were celebrated for such aesthetic perfection that they were considered unmatched in value." In *Songchuang Mengyu*<sup>26</sup>. At that time, Japan sent envoys to Wu to learn textile technology. *Nihon Shoki (The Chronicles of Japan): Chronicles of Emperor Ōjin* recorded that at that time, Emperor Ōjin sent people to Wu to learn sewing techniques. The King of Wu dispatched four female workers, namely Xiongyuan, Dijiyuan, Wu Zhi and Xue Zhi, to Japan to teach the techniques. Emperor Ōjin reigned from 270 to 310 CE, during China's Eastern Wu Kingdom and Western Jin Dynasty. It was at this time that Japanese clothing, influenced by Wu-style textiles, began to be called "kimono".

By the Nara period, which coincided with China's Sui and Tang dynasties, the kimono began to take its earliest recognizable form. The Tang Dynasty, one of the most prosperous eras in ancient

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24. The dragon robe: It refers to the ceremonial attire of ancient Chinese emperors, which typically features dragon patterns embroidered on them. This type of clothing symbolizes the emperor's supreme power and noble status.

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25. yokobō: lit, horizontal cloth.

26. Songchuang Mengyu: Notes on historical materials written by Zhang Han in Ming Dynasty.

China, was marked by strong national power, an open social atmosphere, and frequent international exchanges, all of which influenced the development of Japanese clothing culture. As neighboring countries, China and Japan maintained close relations during this period. Japan dispatched numerous embassies to Tang Dynasty to study its technology and culture, sparking a trend of Tang influence in Japan. In terms of clothing, Japan adopted the Tang-style garment system almost entirely, which laid the foundation for the evolution of traditional Japanese attire. During the reign of Prince Shōtok, the "Twelve Level Cap and Rank System"<sup>27</sup> was established, modeled after the Tang Dynasty's hierarchical system, to strengthen centralized governance. Additionally, the "Clothing Code" stipulated distinct attire for different social classes and specific garments for formal occasions, further institutionalizing Tang-inspired sartorial practices in Japan.[21]

## **5.2 Hanfu's Elements of the Tang and Song Dynasties in Kimono**

As a symbol of Japanese traditional culture, the form and decorative art of the kimono have been deeply influenced by the clothing culture of the Tang and Song dynasties in China. This influence is not only reflected in the borrowing of clothing structure, but also in the inheritance and evolution of color aesthetics and pattern design.

Prior to the Nara period, there was a strict hierarchy of kimono colors, with "purple" being the highest, "azure" being the second highest, followed by red and yellow, and black being the last. In the Nara period, the colors of the kimono were greatly influenced by the Hanfu in the Tang Dynasty. The colors of Tang Dynasty clothing were bright and vivid, with scarlet red, bright yellow, dark reddish purple, and greenish green being the most popular, and the contrast of colors was strong, reflecting the open and tolerant era of the Tang Dynasty. At this time, the color of Japanese kimono has also increased, become more gorgeous and brighter, with red, green, blue as the main, and the same as the Hanfu to give people a sense of contrast.

Surrounded by the sea on all sides, Japan boasts unique natural landscapes, which are prominently reflected in the patterns of kimono. These designs celebrate the beauty of nature, featuring motifs such as cherry blossoms in spring, waves and water

patterns in summer, maple leaves and chrysanthemums in autumn, and snowscapes with pine and cypress in winter.[22] During the Nara period, Japanese kimono also incorporated design elements from Hanfu, moving beyond the traditional use of plain fabrics. This period saw the introduction of decorative patterns and motifs woven or dyed into the fabric, marking a significant evolution in kimono design. Tang Dynasty clothing patterns are rich and varied, such as pearl roundel pattern, composite flowers pattern, peony pattern, the pattern is neat and symmetrical. The composite flowers pattern is a decorative pattern primarily based on peonies or lotuses, symbolizing sacredness and auspiciousness. In Japanese kimono, this pattern flourished during the Tenpyō era. An example is the "Mandarin Duck Pattern", which in Chinese culture has long symbolized fidelity and marital harmony. After the Heian period, this motif appeared on the reverse side of mirrors, as well as on the clothing of guards and musicians, reflecting its integration into Japanese decorative arts.[23]

## **6. ENLIGHTENMENT BY THE SPREAD AND DEVELOPMENT OF HANFU IN EAST ASIA IN TANG AND SONG DYNASTIES**

In the era of globalization, it is necessary to explore the contemporary value of Hanfu culture with an open and inclusive attitude and the modernization and innovation of traditional culture is the key to cultural inheritance.

### **6.1 Enhancing the Cultural Confidence and Value Recognition of Clothing Culture**

Cultural confidence refers to a country or nation's full affirmation and active practice of its own cultural values. The significance of Chinese clothing culture is highly esteemed and extraordinary. Historically speaking, Chinese clothing culture serves as a vivid testament to the evolution of culture throughout five thousand years of Chinese civilization. Globally, Chinese clothing culture with its unique aesthetics and consummate craft becomes a highly recognizable cultural symbol of China. Clothing culture is an important manifestation of cultural confidence, and in turn, cultural confidence promotes the inheritance and development of clothing culture. The public should strengthen their beliefs of cultural confidence, deeply recognize the value of clothing culture, and

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27. Twelve Level Cap and Rank System: Ancient Japanese official system.

collectively shape the splendid image of Chinese culture on the world stage.

### **6.2 *Emphasizing Cultural Protection and Enriching the Means of Clothing Culture Preservation***

Cultural protection holds profound significance as it inherits senior wisdom, maintains cultural diversity, and unites social forces. The preservation of Chinese clothing culture is particularly important. Serving as "living fossil" and containing imprint of times, clothing witnesses the national development, embodies the national spirit and aesthetics, passes down ancient craftsmanship and safeguards cultural diversity. In the context of globalization, Chinese clothing culture faces many challenges including the impact of foreign cultures, a gap in inheritance talent, and misunderstandings of cultural values. Therefore, in the future, efforts should be made to strengthen the inheritance of intangible cultural heritage by promoting educational activities in schools and communities; the integration of tradition and modernity should be encouraged by using digital platforms for dissemination; and industrial support policies should be introduced to revitalize Chinese clothing culture.

### **6.3 *Promoting the Transmission of Culture and Broadening the Dress Culture Communication Channels***

Broadening the apparel culture communication channels is the important way to promote the development of Chinese traditional costume culture. In the 21st century, with the popularity of the Internet and the convenience of mobile devices, social media platforms have become an important way for people to obtain information. The short video platform also provides a broad stage for the spread of clothing culture. Through short videos, the styles, fabrics, crafts and cultural connotations behind clothing can be intuitively displayed, attracting more people's attention and love.

### **6.4 *Achieving Cultural Innovation and Promoting the Diversified Development of Dress Culture***

In the process of inheriting and developing traditional culture, it is necessary to pay attention to its creative transformation and innovative development, and promote the diversified development of traditional clothing culture. In terms of design, by integrating modern elements

and innovative thinking, traditional clothing culture is more in line with the needs and aesthetic concepts of modern society, so as to promote its development and prosperity in the new era. In terms of the market, traditional clothing can be combined with emerging e-commerce platforms, and modern marketing methods can be used to push traditional clothing to a broader market.

## **7. CONCLUSION**

The Tang Dynasty's cultural openness and the Song Dynasty's ritual philosophy shaped Hanfu's aesthetics while facilitating its cross-border dissemination as a civilizational bridge. Tang Hanfu's integration of multicultural elements and Silk Road export established it as an East Asian cultural symbol, while Song Hanfu's Confucian-inspired simplicity influenced Goryeo and Japan via tributary ties. Comparative analysis shows Hanbok and Kimono absorbed Hanfu's structural elements but evolved regional traits. Preserving such heritage while embracing inclusive narratives remains critical for China's cultural soft power and global pluralism.

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