

<<中国服饰>>

图书基本信息

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## 前言

From the day garments became part of people's lives, they have been given different significance of social status, lifestyle, aesthetics and cultural concepts. Garments have always been the truest and most straightforward reflection of the social and historical scenes of any given time. In this sense, the history of garments is at the same time a vivid history on the development of civilization. In the Chinese way of describing the necessities of life, clothing ranks at the top of "garments, food, shelter and means of travel." In this country with a long history of garments and ornaments, there is a wealth of archeological findings showing the development of garments, as well as their portrayals in ancient mythology, history books, poems and songs, novels and drama.

## 内容概要

In the Chinese way of describing the necessities of life, clothing ranks at the top of "garments, food, shelter and means of travel." In this country with a long history of garments and ornaments, there is a wealth of archeological findings showing the development of garments, as well as their portrayals in ancient mythology, history books, poems and songs, novels and drama. China, as a country made up of 56 ethnic groups that continually influenced each other, has undergone continuous transformation in dress style and customs. 作者简介： Hua Mei Born in the city of Tianjin .She is the head and professor of the international School of Women of the Tianjin Normal University and head of the Huamei Clothing Ornament Culturology Study. Her major works include Human Costume and Ornament Culturology, Costume, Ornament and Chinese Culture, and etc. She edited several series of books and wrote the Garments and Ornament Column on People's Daily.

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## 章节摘录

插图：These facial makeup styles were not the invention of the Tang Dynasty, but rather had their roots in the previous dynasties. For example, the Huadian or forehead decoration was said to have originated in the South Dynasty, when the Shouyang Princess was taking a walk in the palace in early spring and a light breeze brought a plum blossom onto her forehead. The plum blossom for some reason could not be washed off or removed in any way. Fortunately, it looked beautiful on her, and all of a sudden became all the rage among the girls of the commoners. It is therefore called the "Shouyang makeup" or the "plum blossom makeup." This makeup was popular among the women for a long time in the Tang and Song Dynasties. As for the "red slant," it was said that Cao Pi, Weiwen Emperor of the Three Kingdoms period, had a favorite imperial concubine named Xue Yelai. One night when Cao Pi was reading, Xue Yelai came by and accidentally hurt her temple on the crystal screen. When the wound healed, the scar remained, as did the love of the emperor. All girls in court tried to imitate her, painting a red mark on both sides of the face. This kind of makeup was initially called the "morning sun makeup," as the color was close to the rosy dawn. It was later called the "red slant".

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