



The Garments in Tang Dynasty

Foreword

China is a world famous country with her ancient civilizations. She has profound and abundant heritages of history and cultures. Traditional Chinese garments and ornaments, as one part of her glorious cultures, have played an important role in the long history of social garment culture. Suzhou embroidery, stitchworks on silver and clothing, the arts of needleworks, the fine garment processing all these impress the world comprehensively and profoundly. China is thus named A Country of Garments.

During the process of the contemporary and modern histories, cultural exchanges and concentrations of all nations of the world have led to the mixtures and cross-influences of garment cultures, pushing this industry forward at a high speed and in a continual creative form. Fashion has become a theme that is so popularized in the social garment culture. Nevertheless, chi-pao (cheong-sam), the typical symbol that presents the curvaceous beauty in traditional Chinese garment family, still flies its own colors with super charm and mysterious beauty, demonstrating a unique temptation among the dazzling and colorful fashion world.

Through the years, Manqi Company has being committed to the dedication of promoting and developing traditional Chinese garment culture. It has been engaged in the research, cultivation, inheritance and promotion of the garments and ornaments in Tang Dynasty. With a deep love to our nation and a creation spirit, we have followed a rule of inheriting traditions, combining both Chinese and Western cultures and making the best use of advanced technologies and new materials. We have made a continual research in the garments and ornaments of Tang Dynasty and propagate our achievements to the whole world. We have tried our best to deliver to the world our deep passion to the Chinese nation with modern arts and skills.

The overwhelming position and attracting highlight of the garments and ornaments of Tang Dynasty in the world's garment culture stage should owe to chi-pao, the essential part of them. Traditional chi-pao features loose shape with loose sleeves, match of ornaments on the trousers and head, high and tilt collar, solemn and slender dress, closely wrapped front, delicate ornament, and diversified colors and patterns. These are so unique to other kinds of garments. In those days, the style was full of impressions and artistic enjoyments. Meantime, it reflected the conservative durance and beauty appreciation derived from the feudal ethics and morality since thousands of years. After the 1930s, the style of chi-pao was influenced by the New Trend and eventually developed in favor of the demonstration of women's body shapes. Closely fitted to the waist, bravely exposing the body curves, the chi-pao of that time had more freedom to its length, slit of the garment's middle, sleeves and collar. For the past few years, the style of chi-pao had further improvement and change that matched up to the development of the society. While remaining its original characteristics, modern chi-pao invites the characteristics of the evening wear in western world. Traditional chi-pao coexists with fashionable ones in various styles. Some are with low collars, without sleeves, others are with high slit, super short length, breast exposure or naked back. Processing skills and decorations are also profoundly applied, such as beady, embroidery patterns, fur and further circlelets, printings and so on. People can recognize that modern chi-pao has more young blood and demonstrates more powerful vitality. At the moments when the chi-pao dressed Gong Li stands on the International Film Festival award-giving stage, the chi-pao dressed Debra Ruiffin appears in Shanghai, the chi-pao dressed Deimemor shows her movable performance on the film, the whole world so admires at their lovely and coquettish appearances. Even the dressers of chi-pao are foreign ladies, can people be hard to help themselves shouting out: look, beautiful Chinese ladies!

The luring charm of chi-pao can call in the resonance of the whole world. Pier Cardin, the famous French fashion designer states, "Most of my ideas in the design of evening dress comes from my inspiration spurred by Chinese chi-pao." The book *The Garments in Tang Dynasty* published by Manqi is for the purpose of demonstrating the best of Chinese garment culture to the world. In this volume, we collect not only the traditional chi-pao of superior materials, delicate decorations, colorful patterns and fine processing, but also the youngster chi-pao of freshness, elegance, vividness and vitality. More than those, the fashionable chi-pao of brave exposure, sexy temptation, smooth lines and open imagination is also collected. We sincerely hope to demonstrate the gentleness, femininity and elegance of oriental females in this book, and present it to the big family of the human world. We try to convert the blossoming connotation beauty into a moonlight poem that harmonizes with your passions and accompanies you all your wonderful life.

《唐装》前言

中国以文明古国著称于世，其历史文化博大精深；中华传统服饰作为其灿烂文化的一角，无论在苏绣、刺绣的丝绸、纺织上，还是在服装精工制作的艺术上，都在人类服饰文化历史的长河中占有举足轻重的地位，有着极其广泛、深远的影响，堪称衣冠王国。

随着世界各民族文化的交流与渗透，服饰文化在相互借鉴、相互融合中飞速发展、不断创新，时尚服装已成为人类服饰文化的主题曲。即便如此，中国传统服装的曲型代表旗袍仍独树一帜，在花团锦簇的时装之中超凡脱俗、出神入化，散发出一种独特的魅力。

曼其公司矢志弘扬传统服饰文化，多年来一直致力于『唐装』的研究、发掘、继承、发扬。本着继承传统、中西结合、充分运用高科技新材料的原则，不断地在『唐装』领域进行探索，并将成果向世界传播。

『唐装』能在世界服饰文化大舞台上，争芳斗艳

袖且袍、裤、头饰搭配，加之高翘掩面的高

装饰、变化多样的色彩图案，别具一格。这在

同时也反映出中几千年封建伦理道德中保守禁

新思潮的影响，逐渐向展露女性体型方向发

开衩、衣袖、衣领均有较为自由。近些年来，

旗袍既保留了原有的特点，又融入了西方晚礼

袖、高开衩、超短、袒胸、裸背的新潮旗袍，各

花等工艺大放异彩。可以看到，注入了时代血液的旗袍，更加具有青春活力和现代气息。当巩俐身着旗袍站在国际

电影节的上时，当黛博拉瑞芬身旗袍在上海亮相时，当黛咪摩尔身着旗袍在银幕上动情表演时，世界都为那

婀娜多姿的身影所倾倒。即便穿旗袍的是金发碧眼的洋妞，人们也会喊出：看那美丽的中国女人！

旗袍的美妙神韵激起了全人类的共鸣。法国著名设计大师皮尔·卡丹说：『在我的晚装设计中，很大一部分作品

的灵感来自中国的旗袍』。曼其出版《唐装》意在把中华服饰文化之精萃展现于世人。此集包括了选料高档、装饰考

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大胆新潮、性感十足、简洁流畅、魅力无穷的时尚旗袍。曼其真诚希望通过自己的《唐装》把那种东方女性柔美性

格和高雅不凡的气质展现在地球村的大家庭中，与您的情感融合在一起，伴您渡过美丽的人生。



并芬芳怡人，缘于其精华『旗袍』。

领、肃穆修长的衣身、封闭包裹的底襟、考究的

当时不失为一种观赏性、艺术性俱佳的服饰，

绸的审美意识。二十世纪三十年代后，旗袍受

展，腰身紧紧贴体，暴露身体曲线，其长度、

旗袍随着社会的进步亦不断发展、改良。现代

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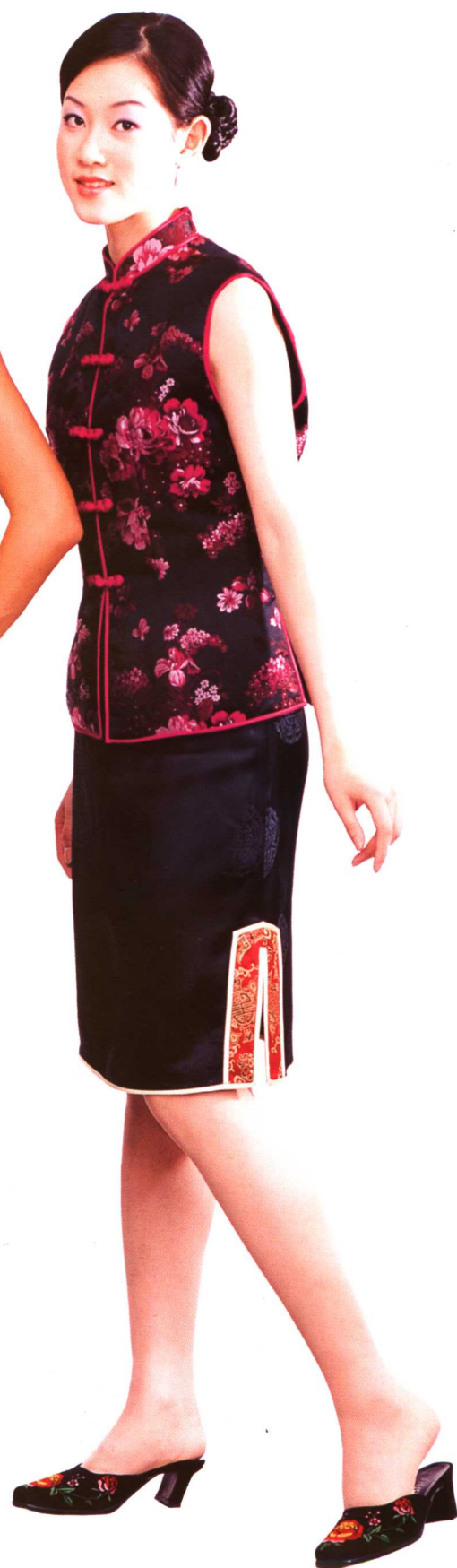
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