

The Aesthetic Style of Hairpin Makeup in Tang Dynasty

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Abstract

As an important part of Tang Dynasty makeup, hairpins have both practical and aesthetic attributes. This paper analyzes the characteristics of hairpin makeup of different classes in the Tang Dynasty, and classifies the typical fashion of the era embodied in hairpin makeup, summarizing the aesthetic characteristics of hairpin makeup in the Tang Dynasty. It is found that the evolution of the hairpin makeup of the Tang Dynasty corresponds to the development of the Tang society, and the aesthetic style embodied in the hairpin makeup of the Tang Dynasty is closely related to the aesthetic and cultural characteristics of the Tang society. The hairpin makeup of the Tang Dynasty was not only a kind of daily life costume, but also an important carrier of the social customs and aesthetic interests of the Tang Dynasty. The study of Tang Dynasty hairpin makeup helps to deepen the understanding of the overall style of Tang Dynasty culture and art, and provides new perspectives and thoughts for the study of Tang Dynasty culture and art.

Keywords

hairpin makeup
tang dynasty aesthetics
hairpin aesthetics

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1. Introduction

The Tang Dynasty was a period of relative political stability, economic prosperity, cultural pluralism and openness in Chinese history, and is regarded as one of the heyday of Chinese feudal society. Tang culture firstly embodied a fearless, carefree and inclusive grandeur, in which all factors, forms and styles can be just right and reflect the whole era^[1]. It is in this context, created the Tang Dynasty gorgeous and beautiful, graceful and generous era of aesthetics. As one of the important carriers of Tang Dynasty aesthetic culture, hairpin

makeup embodies the Tang people's sense of value, aesthetic interests and living customs, and is a direct reflection of the Tang people's makeup art. In the Sixth Plenary Session of the 19th CPC Central Committee, General Secretary Xi Jinping pointed out that "Chinese excellent traditional culture is the outstanding advantage of the Chinese nation, and it is the foundation for us to stand firm in the world's cultural turbulence, and it must be inherited and carried forward in the light of the conditions of the new era"^[2]. As a representative cultural symbol of the Tang Dynasty, the hairpin makeup

distinctly conveys the aesthetic style and national culture of the Tang Dynasty. The research on hairpin and flower makeup mainly focuses on the aspects of dress matching, image types and wearing system, while this paper aims to explore the use of hairpin and flower makeup in the Tang Dynasty in terms of the population, class, and characteristics of the era, as well as to conduct a more in-depth exploration of the social and cultural significance of the hairpin and flower makeup. The materials used for hairpin decoration in this paper are not limited to flowers, but also include other materials such as silk flowers, pompoms, gold and silver. The use of these materials not only reflects the exquisite skills of Tang craftsmen, but also reflects the aesthetic interest and cultural diversity of Tang society. Through the study of Tang Dynasty hairpin makeup, we can feel the unique aesthetic taste and social style of that era.

2. Hairpin Fashion in Tang Dynasty

The Tang Dynasty was a time when the hairpin fashion was prevalent. The rise of the hairpin fashion can be traced back to the Han Dynasty, and gradually expanded during the Wei and Jin Dynasties. In the Tang Dynasty, the hairpin makeup not only appeared frequently among the royals and nobles, but also widely penetrated into the daily life and religious activities of the common people. In the royal family, the emperor rewarded the hairpin with flowers, which made the hairpin makeup highly respected and sought after by the court; in the civil society, it was commonly seen in all kinds of festivals or special folk activities, which showed the common people's love and recognition of the hairpin makeup. In addition, the frequent appearance of flower-pin makeup in Buddhist activities and related images reflects the popularity of flower-pin fashion in Tang society and shows the unique aesthetic style of the period.

2.1. Palace Hairpin Fashion

In the Tang Dynasty, the custom of hairpinning was not confined to a particular class or gender, but was widespread both inside and outside the court, a phenomenon that first arose within the court and then spread to all corners of society. Hairpinning was not only a symbol of status, honor and fashion, but also one of the

most important ways for people to show their personal charms and dignified status. Firstly, it was the fashion of hairpin for men in the court. *Qinzhong Youshi ji* has a clear record of the court's hairpin fashion: "Feast for the scholar, the first meeting in the Apricot Garden, called the flower feast. To less handsome two people for the flower scouting, traveling around the famous garden"^[3]. Selected as a flower scout in the garden activities by the great attention, which plays a role in promoting the prosperity of hairpin makeup. The second is the phenomenon of hairpin flowers for women in the palace. According to the "Kaiyuan Tianbao remains" records: "the imperial garden new thousand leaves peach blossom, the emperor personally folded a branch, inserted in the consort treasure crown"^[4]. It is the emperor's hand for its insertion and wear, make hairpin fashion attracted people to follow, have to hairpin makeup to produce love to pursue.

As the saying goes, "the beginning of etiquette, lies in the right clothes and crown", the reason why the hairpin makeup in the Tang court can become fashionable, is because our country from ancient times attach importance to the etiquette of celebrations, emphasize the normality and rigor of etiquette, pay attention to the dress etiquette. Hairpin makeup as head makeup, is the most important. There are three reasons why it became the court fashion: first, in the Tang Dynasty celebrations, the hairpin rewarded by the emperor was a symbol of merit and glory, so the hairpin makeup became a special representative of the Tang Dynasty court aristocrats to show the power and glory. Secondly, the political atmosphere of the Tang Dynasty was relatively open, and the court banquets were frequent, which provided a good social environment for the use of hairpin makeup. Thirdly, the economic prosperity of the Tang Dynasty made people pay more attention to the quality of life and fashion trends, which in turn promoted the popularity of the art of hairpin makeup. These factors together contributed to the popularity of hairpin makeup as a symbol of status and aesthetic value in the court.

In the Tang Dynasty, the fashion of flower hairpin in the court had a multifaceted impact on the society at that time. On the one hand, the nobles in the court showed their status and power through different levels of gorgeous hairpin makeup, thus enhancing their prestige

in the society. On the other hand, the unique aesthetic style of hairpin makeup in the court not only reflected the social aesthetic concepts of the time, but also promoted the development of hairpin art. More importantly, with the exchanges and interactions between the court and the civil society, the popular hairpin makeup gradually spread to all classes of the society, which not only promoted the exchanges and fusion of art and culture among different classes, but also demonstrated the widespread popularity of hairpin custom in the Tang Dynasty society.

2.2. Folk Hairpin Fashion

The French sociologist G. Tarde, in *The Law of Imitation*, clearly states that the law of descent is one of the main laws of fashion diffusion. The lower social classes have the tendency to imitate the upper social classes, and the imitation extends from the inner circle of the model to the outer circle. This fact inevitably formed a social system from the upper social class to the lower social class^[5]. That is to say, the court people showed their noble status and taste through hairpin makeup; the aristocrats followed the trend of the court and made hairpin makeup an indispensable part of social life and ceremonial occasions; and then, the folk people, after being influenced by the layers, recognized and used hairpin makeup to beautify themselves.

A large number of records of folk hairpin makeup in poems of the Tang Dynasty show the degree of people's love for hairpin makeup, which is a true depiction of the popularity of folk hairpin fashion. For example, "Du Yang Miscellany" recorded the story of the people in the Tang Dynasty who fought to wear the golden stem flower, and the saying "If you don't bring the golden stem flower, you can't be in the house of the immortals"^[6] is the people's high recognition of the hairpin flower makeup. Moreover, the folk people would take into account the seasonal changes and echo the laws of nature when they used hairpin and flower makeup, for example, there were many different hairpin and flower makeup on the day of Chung Yeung Festival. Du Mu wrote, "It is hard to meet people in the world who can open their mouths and smile, and chrysanthemums must be put all over one's head."^[7] This is the poem of hairpin chrysanthemums on the Chongyang Festival; for example, on the Chongyang Festival, there are also people who use dogwood hairpins

as headdresses, and Wan Chu wrote in *Dogwood Woman*, "The women of the Liu family in the mountain yin picked dogwoods on the ninth day. She was again accompanied by her eastern neighbors, and they both became beauties on the street. They put their branches in high buns and knots in long trains"^[8]. In addition, people in different festivals and seasons, there are many different hairpin makeup, has become a common habit, so the beauty of hairpin makeup is favored by the public.

Folk hairpin makeup not only reflects people's pursuit of beauty, but also a way to express people's emotions. There are many kinds of folk hairpin makeup, and when people choose to use different hairpins according to different seasons, occasions and festivals, it reflects people's diversified understanding of beauty. Different hairpins symbolize different emotions, meanings and aesthetic interests, thus making hairpins a medium to symbolize identity and express emotions. In addition, the seasonal selection of hairpin makeup shows its importance in people's lives. Whether choosing peach blossoms and apricot blossoms in spring, lotus flowers and peonies in summer, chrysanthemums in autumn, or cold plums in winter, this aesthetic concept of echoing with nature deepens people's perception of the changes of the seasons, and makes hairpin make-up become a cultural symbol that integrates the seasons with life. It is not only the external decoration, but also the embodiment of internal emotion. Similarly, the wide variety of hairpin and flower makeup also enabled people to perceive beauty in their daily lives, making the aesthetic style of the Tang Dynasty more diversified and enriched.

2.3. The Hairpin Trend in Buddhism

As Buddhism flourished in the Tang Dynasty, the hairpin fashion also appeared in the decoration of Buddhist temples. For example, there is a group of murals in Buddha's Light Temple that show the style of hairpin makeup. It can be clearly seen in the picture that the celestial maiden (**Figure 1.**) wears a flower crown on her head, with a flower hairpin inserted horizontally and a flower in her right hand, standing opposite to the main position, with a bright and moving style of makeup. The appearance of this kind of hairpin makeup reflects the general recognition and popularity of hairpin makeup in Tang society. In addition, the hairpin makeup is also

perfectly presented in Dunhuang murals. In Cave 9 of the Mogao Caves, the portrait of a female supporter (**Figure 2.**) also confirms the existence of the hairpin fashion. There are nine people in the picture, and the three masters in the center of the picture are wearing golden flower hairpins, which are not only numerous but also huge in shape, resembling flowers in full bloom, making them look extraordinary and eye-catching. On the right side of the picture are five smaller maids, only one of whom has a smaller flower hairpin on her head, which is obviously different from the status of the master in the center of the picture, and the contrast makes the three noble women wearing flower hairpins look even more luxurious.



Figure 1. Vaisravana Statue



Figure 2. Dunhuang wall paintings of feeders

The rise of the hairpin fashion in Buddhism was influenced by multiple factors. First of all, with the flourishing of Buddhism in the Tang Dynasty, the demand for and exploration of Buddhist artistic expressions were aroused. During this period, the people of the Tang Dynasty began to infuse rich traditional local culture

and aesthetic ideas into Buddhist art, thus promoting the fusion of culture and art. This fusion not only promoted the exploration of aesthetic expression, but also gave deeper meaning to the hairpin makeup as a cultural symbol. Moreover, in traditional Chinese culture, flowers carry multiple symbolic meanings. When the element of flower hairpin was introduced into Buddhist art, it not only enriched the profound connotation of the artwork, but also embodied the unique aesthetic pursuit in line with Chinese cultural heritage.

The fashion of hairpin is not only a means of decoration in Tang Dynasty Buddhism, but also a way for believers to express their respect and pursue beauty. It not only reflects the pursuit and expression of beauty by Tang Dynasty women, but also reflects the general recognition and pursuit of beauty in Tang Dynasty society. The appearance of hairpin makeup in Buddhist art deepened people's awareness and cognition of ritual norms and strengthened believers' recognition of Buddhist rituals. In addition, the hairpin makeup not only enriched the expression of Buddhist art, but also demonstrated the high degree of integration between Buddhism and Tang society, providing an important perspective for future generations to study the social culture and aesthetic concepts of the Tang dynasty.

3. Aesthetic Characteristics of Hairpin Makeup in Tang Dynasty

The Tang Dynasty, as a highly influential dynasty in Chinese history, was shaped by a variety of political and economic factors that shaped the prevalence and acceptance of hairpin makeup throughout society. As the old saying goes: "What is good for the top is good for the bottom", this fashion was not only respected by the upper class, but also imitated and followed by the general public. As a whole, the beauty of hairpin makeup embodies the fusion of tradition and era, which is in line with the aesthetic concept of the Tang Dynasty, which is atmospheric, dynamic and gorgeous.

3.1. The aesthetics of the era of "grandeur"

The hairpin was not only a form of makeup art, it also meticulously reflected the scene of the flourishing world. In a relaxed and tolerant social context, aesthetic trends in the Tang Dynasty gradually became more diverse

and individualized. This change attracted more attention to female aesthetics and stimulated the awakening and development of female aesthetic consciousness. These factors together contributed to the unique and grand aesthetic style of hairpin makeup in the Tang Dynasty.

The hairpin and flower makeup, though tiny, through its complicated and gorgeous posture, bright and colorful and diverse wearable rhyme, allowed the future generations to glimpse a grand aesthetic of the era. It is like a bright star in the microcosm, reflecting the brilliance and splendor of the whole era. First of all, hairpins and make-up cascade down, showing the complexity and magnificence, just like the epitome of the weather of the Sheng Shi, in the “Chaoyang Legitimacy” kind of record of this scene: “Clothes with brocade and silk, decorated with gold and jade a crown of flowers, a scarf cape are ten thousand money Clothes, flower hairpin, Mei Zi also said yes ”^[9]. It can be seen, whether it is the cascading pile of flowers, or jewelry inlaid embellishments, as if the prosperity and prosperity of this era coalesced in this small hairpin flowers, conveying a grandiose mood. Secondly, the bright colors of the hairpin and flower makeup create a bright and enthusiastic visual effect, invisibly reflecting the aesthetic vitality and passion of the era. As described in the poem, the bright colors of the hairpin and makeup coexist with the prosperous types, including the red pomegranate flower of “a beautiful woman on the jade hairpin, only suspected of burning the green cloud maid”^[10], and the “magnolia red and colorful Folded to the phoenix hairpin to wear ”^[11] of magnolia flowers, as well as “embroidered belt hibiscus tent, gold hairpin peony flowers ”^[12] of multi-colored peony flowers, etc., these brightly colored flowers inserted between the temples and hair, only for the wearer’s makeup to add a touch of bright color. When people wore colorful and diverse hairpin makeup and walked in the streets and alleys of Chang’an City, they undoubtedly became the bright scenery of that era. Finally, the bold and innovative way of wearing hairpins also demonstrated the unique charm of the Tang people’s self-confidence and openness, reflecting the era’s relentless pursuit of beauty and the spirit of innovation, thus demonstrating the beauty of “grandeur”. Different ways of wearing the hairpin can show different styles

and temperament, such as the poem: “Jade cicada and gold sparrow three layers inserted, green sideburns of high buns and green sideburns virtual”^[13] of the multi-layer collocation; there are also “gold hairpin hairpin embellished with fangfei, begonias, a flower”^[14] of the playful and lovely way; and multiple hairpin flowers The way; there are many hairpin flowers combined into a gorgeous flower crown, highlighting the noble and elegant temperament of the way. These different ways of wearing not only show the creativity and imagination of the user, but also reflect the user’s pursuit and love of beauty.

The hairpin and flower makeup mirrored the heyday of the Tang Dynasty with its splendor and delicacy, together building a magnificent picture of the times. During the Tang Dynasty, when the country was strong and the culture was prosperous, the prevalence of hairpin makeup not only showed the beauty and charm of the users, but also epitomized the prosperity of the Tang Dynasty.

3.2. The aristocratic aesthetics of the “gracefulness and splendor”

As a popular fashion element in the court, hairpin makeup not only reflects the aristocratic aesthetics, but also represents the intermingling of social culture and court fashion. It deeply embodies the noble aesthetic of elegance and luxury, and becomes the unique aesthetic style and cultural memory of Tang Dynasty.

First of all, as the ornaments of Tang Dynasty aristocratic women to show off their graceful and luxurious temperament, there are many kinds of hairpins and flower makeup. In addition to the use of fresh and perfect whole flowers, they were also made of precious materials such as gold, silver, pearls and precious stones. With their exquisite design and complicated craftsmanship, each of them seemed to be a genie in nature, which was skillfully captured and fixed on top of the hair bun. “What do you have on your head? Cuiwei qaibi leaves hanging on the temples and lips. What do you see on the back? The beads and the waist are not stable”^[15], as described in the poem, when the gorgeous hairpin makeup and the exquisite costumes are matched with each other, together they create a noble and dignified atmosphere. Secondly, the prevalence of hairpin makeup



Figure 3. The Hairpin of a Lady

among noble women also reflects the ability of Tang Dynasty women to lead the beauty of fashion. In the Flower Hairpin Painting of a Lady (Figure 3.), one can clearly see a variety of flower hairpins worn by ladies, and the large, eye-catching flowers and unique postures add to the nobility of the ladies. It is not only a symbol of the Tang's style, but also a reflection of the noble women's pursuit of beauty. Finally, the hairpin makeup plays a pivotal role in the royal tombs, and its existence is not only a reminder of the splendor of the deceased, but also a vivid depiction of the aesthetic style of the Tang court. In these solemn tombs, hairpins made of carefully selected materials are often seen. In the mural painting in the tomb of Prince Counselor of the Tang Dynasty (Figure 4.), a woman wears her hair in a high bun with several chrysanthemums and ruyi-shaped gold flowers pinned to the bun, and the shape of the flowers is clearly recognizable, and the overall modeling is exquisite and gorgeous. These gold foil hairpin ornaments not only highlight the noble status of the hairpin holder, but also reflect the noble status of the tomb owner. The fine portrayal of these hairpins and flower ornaments enables future generations to appreciate the extraordinary and magnificent charms of Tang Dynasty court women.

The popularity of hairpins as a kind of makeup among the court nobles has made it a bright landscape in the history of Chinese makeup. The hairpin makeup of the ladies in the tomb murals attracts attention with its exaggerated uniqueness, showing a self-confidence and elegance that transcends the times. As a personal choice of makeup, it is also a reflection of the "self-consciousness" of Tang Dynasty women, occupying a central position in the era and culture.



Figure 4. Mural painting of ladies in the tomb of Prince Counselor of Tang Dynasty

3.3. "Confident and relaxed" women's aesthetics

The times shaped women's aesthetic concepts, and these concepts reflected the characteristics of the times. The headdresses and makeup of different historical periods displayed their own unique aesthetic qualities and aesthetic tendencies. Before the Tang Dynasty, the hairpin fashion of the Wei and Jin Dynasties had already emerged. The appearance of hairpin makeup can be seen in the picture of "Female Historian" (Figure 5.), with its simple form and light color. Women in this period were advised that "cultivating one's body and cultivating one's character is more important than paying attention to one's appearance", which reflected the initial pursuit of beauty by the society at that time, and had not yet formed a distinctive aesthetic style. In the Song Dynasty after the Tang Dynasty, hairpin make-up was known for its delicacy and freshness, and the colors were mostly plain and elegant, such as light green and dark green. For

example, in the Song Dynasty's Song and Music Picture (Figure 6.), a woman wears a high bun adorned with three light green hairpins and flower make-up, which carries with it the beauty of serenity, elegance and natural dignity, quite different from the Tang Dynasty's garments in red, purple, green and green and other gaudy colors. By comparing with the previous and previous dynasties, the hairpin makeup of the Tang Dynasty shows a more distinctive aesthetic concept of women, who dared to compare colors with flowers, and the freedom, openness and personalized expression they pursued were richly reflected in the hairpin makeup, "all of them must look at their own suitability". At the same time, the Tang Dynasty also had a wide range of matching hair styles, and different hairpin makeup needed to be matched with different hair styles, for example, the high bun was a very suitable hair style for hairpin flowers. They liked to put brightly colored flowers in their buns, which was called "flower bun"; for example, peach blossoms in the head was called "peach bun", and peony blossoms in the head was called "peony bun"^[16]. In addition, there is a kind of hair bun is more popular. For example, in the mural painting in the tomb of Concubine Yan in Zhaoling (Figure 7.), the dancers wear tall chignons, which are paired with luxuriant hairpin and flower makeup to create a joyful and cheerful atmosphere.

Tang Dynasty aesthetic concept is not completely dominated by men, but by the broader "sound of the Tang Dynasty" this era of aesthetic spirit of influence and inspiration, overflowing with exuberant vitality and glowing youthful beauty of the Tang Dynasty women, how can they still tolerate their own flowery and charming youthful face, deeply hidden in the dark and ghostly coveralls and hats, and the loss of the opportunity to present their exuberant life and beauty and wisdom? How can they still tolerate to hide their youthful beauty deeply in the dark and secluded coverlets and hats, and lose the opportunity to present, display and even show off their exuberant life and beauty and wisdom^[17]? The women of the Tang Dynasty generously and confidently show their make-up and posture, and this kind of unrestrained, comfortable and free expression shows their attitudes to life and attitude towards life, reflecting the unique beauty of women in that era, which blossoms into the flower of enlightened and tolerant spiritual civilization different



Figure 5. Admonitions of the Instructress to Court Ladies



Figure 6. Gele tu



Figure 7. Choreography of Consort Yan's Tomb in Zhaoling of the Early Tang Dynasty

from the past, thanks to the open and tolerant aesthetic concepts of the Tang Dynasty society, which, to a certain extent, demonstrates the enhancement of women's status and the awakening of women's sense of autonomy. To a certain extent, it shows the improvement of women's status and the awakening of women's sense of autonomy.

4. The Tang Dynasty Hairpin Aesthetic Style Revisited

The choice of hairpin makeup is not only an expression of personal aesthetics, but also closely related to the evolution of Tang society. From the simplicity of the early Tang Dynasty, to the complexity and splendor of the Sheng Tang Dynasty, to the gradual return to simplicity in the Late Tang Dynasty, the changes in hairpin makeup reflect the aesthetic trends of different historical stages. Among the ruling class, aristocrats, and common people, the matching of hairpins and the occasions of using them showed their own unique styles, and these differences reflected the diversity of social classes and cultural backgrounds.

In the early Tang Dynasty, hairpin makeup was simple and small, without excessive headdresses, and usually consisted only of hair ropes and individual hairpins. For example, in the "Chess Playing Lady" **Figure 8.**) unearthed in Tomb 187 in Astana, Turpan, Xinjiang, an aristocratic woman with a high bun is adorned with a single small hairpin with green leaves and red stamens, displaying a more restrained and conservative style. At this time, the hairpin and flower makeup style showed the beauty of simplicity, which matched the overall artistic style of the early Tang Dynasty, as Mr. Zong Baihua said, "Hibiscus comes out of clear water". During the Sheng Tang period, larger chignons gradually appeared and were embellished with a greater number of hairpins and flowerpins, and women of high status were adorned with other types of jewelry in addition to hairpins and flowerpins. For example, the picture of Madame Dudu's Buddha Ceremony in the Mogao Caves of the Sheng Tang Dynasty (**Figure 9.**) shows the hairpin makeup style of the Sheng Tang Dynasty very well. The main woman in the picture is wearing a bun with several hairpins and flowers, mainly in red and green; the second woman is also wearing several hairpins and flowers; in addition to this, she is also wearing jewelry such as a horn comb, a step rocker, a

phoenix crown, etc., which make the hairpins and flowers especially prominent, showing the aesthetic concept of the women's perfection and splendor during the Shengtang period. From the portrait, the aristocratic women are full of qiluo, wearing full head hairpin makeup, even the back of the nine attendant maids, their heads are also decorated with smaller, mainly red and green hairpin makeup. In such a major event, the main participants of the event wore a large number of hairpins and flower makeup, which truly showed the prevalence of the hairpin and flower makeup fashion in the Tang Dynasty. After the Tang Dynasty, there was a trend of simplifying the hairpin and flower makeup, from low and simple to high, bulky and gorgeous, and then gradually returned. For example, the mural paintings in the tombs of Mr. and Mrs. Zhao Yigong and Mr. and Mrs. Guo Suu unearthed in Anyang, Henan Province (**Figure 10.**) all witnessed the change of hairpin makeup, and the shape, size, and style of the hairpin makeup were not as magnificent as that of the Sheng Tang, and the color was relatively single. This style of hairpin makeup is not only the result of economic prosperity and politics, but also a reflection of the cultural prosperity of the Tang Dynasty.



Figure 8. The Lady with the Chess Game



Figure 9. Lady Governor's Ceremony with Buddha



Wall paintings in the tomb of Mr. and Mrs. Zhao Yigong



wall paintings in the tomb of Mr. and Mrs. Guo Suu

**Figure 10.** Mural Painting of Tang Tomb Room in Anyang

4.1. The Openness of Communication in Tang Dynasty Aesthetic Culture

Aesthetics, like a mirror, reflects the spirit of the society and culture of the time and its degree of openness, and the aesthetics related to women is actually the centralized expression of the aesthetics of the society at large. In the Tang Dynasty, the freedom gained by women inspired them to pursue higher aesthetics, and the pursuit of more demanding aesthetics prompted them to make remarkable progress in the field of makeup. This force drove the leaping development of makeup art, especially in the hairpin makeup, which not only symbolized beauty, but also vividly interpreted the aesthetic openness of the Tang Dynasty.

As a unique social symbol, the significance of hairpin makeup at banquets in the Tang Dynasty varied with the changing scenes. First of all, the significance of hairpin makeup varies in different scenes of banquets. For example, the “Striving to climb willow bands with thousands of hands, and inserting flower branches with ten thousand heads”^[18] in the banquet of the imperial examination is similar to the activity of the “flower hunting” mentioned earlier, which not only depicts the joy after the success of the scholar and his first rank, but also shows the prevalence of hairpin make-up as a symbol of honor. The hairpin makeup is also a symbol of the popularity of hairpin makeup as a symbol of honor. The scene depicted in Huang Tao’s poem, “The man who is free from the joke of pulling a lamp is still hated by the hairpin recorder”^[19] is a vivid portrayal

of the role of the “hairpin recorder” at the banquet, in which a talented courtesan wears hairpin makeup, using the flower as a matchmaker to pass on the wine order and add to the elegance of the event, which reveals the importance of the hairpin makeup behind the “flower scouting” activity of the scholar. This is a vivid depiction of the flower as a matchmaker to convey wine orders and add elegance, revealing the social culture behind the flower-pin makeup. Secondly, the hairpin makeup in each festival adds to the festive atmosphere, and its form and symbolism are unique with the change of festivals. In the Tang Dynasty, on the seventh and eighth day of the first month, the Tang people would use colored silk or colored paper to cut into flower-shaped ornaments for wearing, “the seventh day of the first month is the day of man, with seven kinds of vegetables for soup. Cut color for people, or openwork gold thin for people, to paste the screen, also wear the head sideburns”^[20]. Because of the proximity of the Human Day and the Spring Festival, hairpin makeup is called “double color wins”, not only decorated hair buns, but also sent people’s prayers for the New Year. In addition, except for special festivals, the hairpin makeup varies from season to season, and from spring, summer, fall and winter to winter. When spring is in full bloom, you can see the streets, “the young man is detained in the green line of jade, traveler girl hairpins purple peach”^[21]; summer heat, there will be “the life of the woman shy of apple leaves, people insert crabapple”^[22] situation, crabapple is what we now call jasmine, can bring a touch of coolness; crabapple is what we now call

jasmine, can bring a touch of coolness. When the autumn winds are gloomy, the most familiar thing is the dogwood, which is used to “drive away evil spirits and pray for longevity for family members”^[23]; when the winter is cold and bitter, there is “the grass to pity the fragrant cymbidium, the hairpin between the snowy plums In the cold winter, there is the saying, “Do the grass and have mercy on the fragrant cymbidium, pin the snowy plum between the flowers.”^[24] There is a special interest in pinning the budding plums in the hair buns. The flower hairpin makeup in the changing seasons is like a flowing scroll, showing the Tang people’s aesthetic concept of conforming to nature and pursuing harmony.

In short, whether the flower hairpin makeup is used on specific occasions to express special meanings, or repeated throughout the year, or simply as makeup, it is the Tang people’s pursuit of beauty. The Tang people loved flowers, gave them meaning, and utilized their imagination to transform them into various forms and pin them on their hair, forming a unique landscape. Therefore, the hairpin makeup of the Tang Dynasty is not only an artistic display of beauty, but also a concentrated manifestation of the openness, inclusiveness and innovativeness of the aesthetic culture of the Tang Dynasty. The openness of this aesthetic culture originated from the open spirit of the Tang people, and the open spirit of the Tang people originated from self-confidence, self-confidence from self-improvement, self-improvement from introspection, and introspection is the most

important introspection of the regime’s consciousness^[25].

4.2. The Embodiment of Pluralism in Tang Dynasty Aesthetic Culture

Tang Dynasty culture presents obvious pluralistic characteristics: it presents diversified forms, new and old, inherent Chinese and foreign, southern and northern, intermingling and advancing together. Whether it is in the ideological aspect, religious aspect, or in the literary aspect, artistic aspect, nothing is so^[26], so is the aesthetic aspect of the Tang Dynasty, there will not be an absolutely uniform standard, as Bai Juyi’s poem: “There is no right color on earth, pleasing to the eye that a work is a Shu”^[27].

In all periods of the Tang Dynasty, hairpin fashion and bodhisattva makeup interacted with each other, revealing diverse female aesthetic characteristics. The first is the fusion of foreign cultures. Before the Early Tang Dynasty, the Bodhisattva Lotus Crown was still a programmed form handed down from overseas; while in the Sheng Tang Dynasty, the Bodhisattva Lotus Crown was shaped as three blooming lotus flowers in the middle (**Figure 11.**), which was very similar to the flower-pinning make-up prevalent among Tang women at this time, and such a change made people feel the tenderness of women, and the feminization of the Bodhisattva decoration reflected the aesthetic ideals and artistic pursuits of the Tang people^[28]. In the Middle and Late Tang dynasties, the lotus flower crown maintained a similar form (**Figure 12.**), but added more elaborate



Figure 11. Shengtang Bodhisattva Head



Figure 12. Middle and Late Tang Bodhisattvas

makeup, and its style change is a vivid example of the Tang aesthetic culture being influenced by the aesthetics of the Central Plains makeup. Second is the local cultural heritage. Although the Tang Dynasty Buddhist art from India, and by the influence of India, Persia, Buddhist character makeup has obvious foreign characteristics, but in the “Records of the Western Regions of the Great Tang Dynasty” recorded in the image of Indian aristocrats dressed: “the king, ministers dress play good different, flower garland crowns for jewelry,”^[29], showing the cultural exchanges. Tang Dynasty Buddhist art did not stop at simple imitation, but with the depth of local aesthetic culture integration. For example, the hairpin makeup of the feeders in the murals of Dunhuang in the Tang Dynasty not only retained the traditional aesthetic culture of the Central Plains, but also skillfully fused with the aesthetic elements of the Western regions and overseas, fully demonstrating the diversity of aesthetic culture in the Tang Dynasty.

Tang Dynasty aesthetics are all-encompassing, so the aesthetics of Tang women are also diversified, which is in line with the Tang Dynasty’s social atmosphere of diversified thoughts, cultures and values. This diversified aesthetic style makes the aesthetic culture of Tang Dynasty more colorful, showing stronger inclusiveness and innovation. Tang women’s pursuit of beauty is no longer limited to a single standard, but to show their love and admiration for a variety of beauty, thus promoting the Tang aesthetic culture to a more colorful, profound and broad direction.

5. Conclusions and Outlook

The formation of the hairpin fashion in the Tang Dynasty was influenced by many factors such as political economy, social customs and public aesthetics. From the simple beauty of the early Tang Dynasty, it developed into the extraordinary beauty of the Sheng Tang Dynasty, and then gradually returned to the beauty of simplicity. This change not only reflects the development trend of aesthetics from the heyday to the calm, but also reflects the aesthetic preferences of different historical periods, and has become a dominant aesthetic trend.

Hairpin makeup is a vivid portrayal of the aesthetic ideals and spiritual outlook of the Tang Dynasty. First

of all, under the background of prosperity and openness of Tang Dynasty society, the aesthetic style of hairpin makeup is magnificent and full of tension, highlighting the splendor and confidence of the era. Secondly, the elegant and noble court aristocratic aesthetic is another important feature of the hairpin art. The cultural and aesthetic interests of the court nobles directly affect the direction of the hairpin decoration, the precious materials and fine craftsmanship on the hairpin decoration, reflecting the elegant temperament of the court nobles. Moreover, the confident and calm female aesthetic is an integral part of the hairpin makeup. Women in the Tang Dynasty had a relatively high status, and they pursued self-expression and individuality, and this self-confidence and calmness was also reflected in the hairpin makeup. Hairpin makeup is not only the headdress of women, but also an important carrier for them to show themselves and convey their emotions. Its various shapes and rich colors not only reflect the softness and grace of women, but also show their inner confidence and calmness. In short, the hairpin makeup of the Tang Dynasty combines the grandeur given by the era, the elegance and luxury pursued by the aristocracy, and the self-confidence shown by the women themselves, and these qualities complement each other to shape the unique charm of the Tang Dynasty hairpin makeup.

The unique aesthetic style of Tang Dynasty hairpin and flower makeup shows the aesthetic concept of openness and self-confidence, and embodies the aesthetic spirit, concept and interest of the Chinese nation. They are atmospheric, gorgeous and dynamic, especially in the art of the Sheng Tang Dynasty^[30]. In contemporary society, people’s enthusiasm for traditional culture is increasing day by day, and the phenomenon of experiencing the activity of hairpin makeup reflects people’s identification with and confidence in traditional culture. The study and dissemination of hairpin makeup in the Tang Dynasty can help deepen later generations’ understanding of traditional culture, enhance national aesthetic pride, and boost Chinese cultural self-confidence. By reflecting on the aesthetics of the Tang Dynasty, especially the historical experience represented by the hairpin makeup, the aesthetic and cultural values of that era can be better understood. Further excavation and inheritance of the art of hairpin makeup will not only provide a glimpse into

the subtle heart and soul of the users, but also enhance the understanding of the aesthetic concepts and social

and cultural background behind them, thus laying a solid historical foundation for enhancing cultural confidence.

Disclosure statement

The author declares no conflict of interest.

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