

CHINESE MEN'S
WEAR

中华男装

丁锡强 编著

EDITED BY DING XIQIANG

学林出版社
ACADEMIA PRESS

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内容提要

本书通过对史存下来的及今天考古出来的大量第一手资料,如石器、玉器、青铜器、壁画、石雕、陶器、木俑、陶俑、绘画等实物图片,还有近现代社会男子服装沿革的历史照片进行归纳、整理、研究,大致反映了从原始社会人类服装的雏形一直到现代社会的男子服装变化,特别是比较系统、完整地介绍了中华男子服装演变发展的过程,从而表明中华男子服装应占有世界服装发展史一席之地。

作为专题研究中华男子服装发展史的书籍,图文并茂、内容丰富,史料翔实。除可用作服装专业教学和服装艺术设计工具书之外,对于其他相关美术创作,也有很好的参考价值。

Abstract

This book aims to present to readers an evolution of Chinese men's wear, from its birth to the present times, through a lot of first-hand information gathered by the writer, which includes plates of the stone implements, jades, bronzes, murals, stone sculpture, pottery wares, wooden and pottery figurines, as well as paintings, plus the pictures of modern and contemporary men's wear, to prove a fact that Chinese men's wear do have a foothold in the world history of clothing industry.

The book, as a monograph specialized in the history of Chinese men's wear, boasts nice pictures, detailed information, and rich content. Besides its role as a textbook for teaching and a reference for fashion design, it is also deemed important in other fields involving art creation.

錦秀中華

程十髮題



原上海中国画院名誉院长程十发题词 锦绣中华

序 一

人类历史自结束母系氏族社会以后,数千年来沧桑大地就主要由男子主宰一切。中华民族男子服装的产生、发展和传承,比女子服装更集中、更深刻地折射出它所处时代的观念、伦理,反映出当时社会各阶层地位和作用,同时也体现了它所处时代的生产力水平以及服装制作技能水平。对于中华民族男子服装的研究,不仅能进一步了解中华民族发展历史,继承和保留民族文化之精华,而且对于提高我国现代服装的设计制作水平都有一定的借鉴作用。

翻阅《中华男装》八百余幅精美的图画,你必定会被中华历朝历代男子服装种类之繁多、款式之丰富、图案之斑斓、工艺之精湛而折服。它们或峨冠博带、或华服霓裳,或珠光宝气、或朴实无华,或雍容华贵、或简衣陋裳。在感叹其绚烂多彩的同时会不由自主地联想到“天人合一”、“物必有意”等等森严的等级观念,耳旁仿佛会响起古代礼乐黄钟大吕的弦歌声声。各朝各代的文化从中可略见一斑,从而领略到中华男装形式与内容在整个历史发展的文化长河中的变化,不论是服装面料如丝绸、布帛、皮革的差异,还是服装款式上的宽窄、繁简、长短的错落无不显示着各个时代的社会政治、经济和文化的烙印。

综观《中华男装》可以看到,人类经历了漫长的赤身裸体愚昧岁月,后学会用羽毛兽皮裹身,山顶洞人使用的第一枚骨针,标志着我们祖先此时有了衣服的雏形。从春秋战国开始,深衣作为最早的服制形式成为当时男女的常服,它对以后整个中华民族服装的演变产生了很重要的影响。战国时期第一次接纳外域民族服装,例如在中原大地被赵武灵王采纳的“胡服骑射”,显示了中华民族虚心好学的博大胸怀。秦汉时期的交领大袍、魏晋南北朝的大袖长衫、隋唐五代的圆领袍服等等,都表明了中华男装的多元性。在唐代至宋代时期,包括辽、西夏、金、元等时期少数民族服装与汉族服装的相融共处,直至明清以后西洋文化在中华大地的融入,外来服装文化对中华男装的发展都起到了一定的推动作用。波斯式的大衫、六合靴,吐火罗式的窄袖袍、小口裤等等,都或多或少地被接纳或吸收。特别是在近代和现代,中华男装不但增加了西装的元素,而且穿着西装者比比皆是。因此,当我们今天浏览中华男装发展历程时,可以明显感到中华男装多民族、多元化的兼容性。

人们常说:越是民族的越是世界的。中华男装是中华民族传统文化的重要组成部分,与世界其他民族相比它有着独特的民族特点,不论在面料使用还是

裁剪制作工艺上都有其独到之处。它汇聚了中华各民族的智慧与艺术精华,它是以汉族文化为核心,容纳了多民族服饰文化的综合体。同时,在其发展过程中,还从外国文化中兼收并蓄、丰富自身。

服装是人类文明进化的产物,中国改革开放三十多年来,包括服装文化在内的中华文化发展到一个新的阶段,中华民族所特有的不断发展的人文精神,成为新时期中华民族引以自豪的凝聚力和创造力。中华男装也以其造型线条的优美、面料图案的斑斓、表现形式的多姿多彩体现了现代男子的英姿飒爽,显示了新时代的审美价值。如何传承中华民族服装的优良传统,使中华男装在新时期推陈出新,更现中华男子民族的仪表与气魄?本书对此作了阐述。作者认为日本有和服,英国、美国有西服与燕尾服,泱泱大国的中国也应该有自己的代表服装。曾经兴盛的“国服”中山装风光一度不再,2001年上海APEC会议20位中外领导人身穿唐装重新唤起人们对中国传统服装的激情,以其丝绸织锦面料、特色工艺制作、穿着舒适等特点赢得世人的喜爱,从而风靡中华大地。作者建议以唐装为新世纪中华男装代表,其目的是希望能够引起方方面面对于唐装的关注。

《中华男装》不可能尽善尽美地揭示中华民族男装的全貌,但它是一部具有较高学术价值和鉴赏价值的专著,填补了有关男子服装理论研究的空白,对服装专业和其他相关领域的人员都有参考作用。希望它的出版能进一步推动我国对中华民族服装的研究和发掘,共创整个中华服装的美好未来。

上海艺术研究所所长、研究员



2008年元月18日

Preface One

When the matriarchy ends, men starts to have the primary authority over the society that lasts for several thousand years. The birth, growth and heritage of Chinese men's wear reflects more intensely and deeply than women's wear, the people's notions and ethics, social strata and its function, the production forces, and garment-making techniques. The study of Chinese men's wear, not only furthers our knowledge of the evolution of Chinese people, and helps carry forward and preserve the best of our national culture, but also enhances the design and making level of the contemporary fashion industry.

Watching these finely printed plates of over eight hundred pieces in this catalogue, one must be amazed at the men's wear though Chinese history for its variety, styles, patterns, and producing techniques. These garments, either highly ornate or simply unadorned, call to mind the ancient hierarchical notions of "the harmony of man with nature" and "everything has its connotation", the fair sounds produced by chime bells in ancient ritual system, and customs and practices of the past dynasties. Reading this catalogue, one will have a visual experience in the evolution of Chinese men's wear in both form and content, and realizes that any differences in clothing materials (i.e. silk, cotton, or leather) or styles (i.e. wide or narrow, plain or ornate, long or short) will definitely reflect the politics, economy and culture of the then society.

The book visually conveys a message that Chinese ancestors used to be naked for a long period of time, without covered by clothes. They then learned to coat their body in feather and fur, and started to use a primitive bone needle in sewing clothes, which symbolizes the birth of Chinese clothes. From the Spring and Autumn period as well as the Warring States, a robe called shenyi as the earliest form of Chinese clothes, become commonly dressed by men and women. This robe exerted a far-reach influence upon the later evolution of Chinese garments. The Warring States saw the first acceptance of introduced clothes when King Wuling of the Zhao State advocated wearing clothes of northern ethnic groups and taught his subordinates to ride horses and shoot arrows (literally called hu fu qi she), which shows Chinese people's willingness to accept or learn strengths from other people. The large robe with crossed collar in the Qin and Han dynasties, the long gown with loose sleeves in the Wei, Jin and Northern & Southern dynasties, and the round-collar robe in the Sui, Tang and Five Dynasties, all showcased a great diversity of Chinese men's wear. During the period of the Tang and Song dynasties, ethnic groups' costumes from the Liao, Xixia, Jin and Yuan dynasties co-exist with the Han-people clothes. In the Qing dynasty when the Western culture introduced to China, foreign costumes played a positive role in the development of Chinese men's wear. Various ethnic features,

including large sizes seen on Persian robes, the liuhe boots (boots made of six pieces of leather), the narrow sleeves in Tocharian robe and the small ends of Tocharian trousers, are all integrated to Chinese men's wear more or less. In modern and contemporary times, not only some Western suits' elements are introduced to Chinese clothes, but also many Chinese wear Western garments. When browsing the history of Chinese men's wear, one can obviously sense the great variety of ethnic-groups clothing in China.

Those that belong to the nation, belong to the world. Chinese men's wear, as indispensable part of Chinese cultural heritage, boasts its unique features both in material and tailoring. An embodiment of Chinese wisdom and refined art, it is deemed a compound that combines a variety of ethnic elements and the Han-nationality culture. Moreover, it also draws nutrients from foreign cultures for enrichment.

Clothes are a product of human civilization. Since the policy of reform and opening up was adopted in China, Chinese civilization, including the clothing culture, has evolved to a new stage, and the humanist spirit of persistence uniquely seen in the Chinese nation, has become the cohesion of Chinese people and their pride in the new era. Chinese men's wear, exhibits a new aesthetic value that nicely brings out men's bearing, by elegant cutting, colorful patterns and various forms. As to how to carry forward the refined heritage of Chinese national costumes and produce more men's wear in succession in this new era, to reflect the appearance and verve of contemporary Chinese men, this catalogue gives us an answer. It is widely known that Japanese have kimono and English-spoken countries have suits as well as tuxedo. China shall also have its own national costumes. Zhongshanzhuang (a suit designed by Dr. Sun Yat-Sen) saw its prime in modern China, and tangzhuang (traditional Chinese garments) dressed by top leaders of various countries at the 2001 APEC, aroused the passion for traditional Chinese clothes, as they boasts using silk textiles of top quality, tailor-made craftsmanship, and comfortable wearing experience. The writer of this catalogue proposes tangzhuang to be the typical Chinese costume of the new century, while hoping that it will draw more attention from various walks of the society.

Although this book is unable to cover all details of Chinese men's wear, it is, however, a monograph with fairly high academic and aesthetic value. It fills the vacancy of the theoretical study in Chinese men's wear, and will be a useful reference for costume specialists as well as people in other art fields. It is my sincere hope that the catalogue will push the study and discovery of Chinese national costumes, thus to create an even brighter future in this field.

By Gao Chunming
Curator and Director of Shanghai Arts Institute
Dated 18th January of 2008

序 二

中华民族历来以“衣冠文明”、“礼仪之邦”著称于世，证明“衣冠”服装不仅具有实用的价值，更具有“礼仪”的价值、审美的价值，直观地标志着人类文明进化的历程。

“佛靠金装，人靠衣装”，虽然是经常挂在我们口头的一句俗语，但我们对于自己的服装，它究竟“从哪里来？到哪里去？”其实并不是十分地了解。尤其是长期主宰着社会生活的男子，在服装被作为“女红”的观念形态下，更是“不识庐山真面目，只缘身在此山中”。

现在，丁锡强先生筚路蓝缕，积数年之功，广为搜集文献资料、实物图像，请益于专家、同行，把这一部《中华男装》奉献在人们面前，使我们对于自己的“衣冠文明”，终于有可能获得一个系统的认识。

全书十六章，从史前开始，历经夏商周、春秋战国、秦汉、魏晋南北朝、隋唐五代、宋代、辽金元、明代、清代、民国时期、新中国前期、“文革”时期，一直到当代改革开放时期和少数民族。时间跨度长，空间覆盖面大，且涉及56个民族。全书以图文并茂的形式，通过简明、扼要而又全面、详尽的论述，把中华男子服装与时俱进的演变史，生动清晰地展现出来，给人们以一个鲜明多彩、直观的文脉。

服装，首先是物质生活的实用品。不同的时代、不同的民族；同一时代、同一民族、不同的人等，其物质生活包括劳动生活的形态各不相同，适应并服务于不同的生活，他的服装形态也必然不同。所以，实用的价值，是服装的第一价值，最基本的形而下的价值。

服装，还是精神生活的礼仪标志，不同的时代、不同的民族；同一时代、同一民族，不同的人等、同一人等在不同的场合，其精神生活的礼仪各不相同，适应并服务于不同的礼仪，他的服装形态也必然不同。所以，礼仪的价值，是在服装基本价值上提升起来的形而上的价值。

但作为物质生活实用品的服装，它并不仅仅以实现了实用的价值为尽到了服装的全部能事，作为精神生活礼仪标志的服装，它也并不仅仅以实现了礼仪的价值为尽到了服装的全部能事。所谓“爱美之心，人皆有之”、“文质彬彬，然后君子”，所以，实用的服装，又必然与审美的价值相关联，使实用的“质”与审美的“文”冶为一体；礼仪的服装，也必然与审美的价值相关

联，使礼仪的“质”与审美的“文”冶为一体。

关于服装的“质”与“文”的关系，自古就有两种不同的追求。一种是以“适身体和肌肤而是美”，满足于“质”而拒绝“文”，荀子认为这是“蔽于用而不知文”；另一种是“锦绣绮纴”、“文采靡曼”，固“文”而害“质”，墨子认为是“乱君之所造也”，“其为衣服，非为身体，皆为观好”，结果是“其民淫僻而难治，其君奢俊而难谏”。这两个极端，一个是“质胜文则野”，一个是“文胜质则史”，真所谓“过犹不及”。所以，儒家的观点是取“中庸”，务求“文质彬彬”，“质”而有“文”，“文”不害“质”，在“和而不同”中，构建人与社会的和谐，人与自然的和谐。一部中华男装史，大体上正是反映了或“质”胜于“文”、或“文”胜于“质”，而最终一定达到“质”、“文”平衡、彬彬君子的民族精神。从中，我们可以形象地看到不同时间、不同空间、不同人等的先民们，相应的物质生活、精神生活和审美追求的价值观念，无论粗布陋衣，还是华裳霓服；无论朴实无华，还是锦绣华彩，繁多的种类，丰富的款式，冀的纹饰，多样的工艺，不同的材质，“变尽沧海阅桑田，不变民族性特殊”。

认识历史的目的是为了启迪今天和明天。同样，这部《中华男装》的意义，也不仅仅在于使我们认识到中华男装的“从哪里来”？更在于启迪了我们中华男装应该“到哪里去”？

中国改革开放以来，包括服装在内的民族文化发展到一个新的阶段，中华民族所特有的自强不息的人文创造精神，更在服装的设计、制作、生产、销售领域，焕发出空间的生命活力。但是，相对而言，这种活力在女装的领域表现得更加充分，而在男装的领域则显然还有待进一步的拓展。相信此书的出版，一定可以引发有识之士在这方面的努力。此外，受“走向世界，接轨国际”大潮的趋动，当前的服装界更多地注重汲取国外的最新潮流，而对自己民族源远流长、丰富多彩的传统则不免有所隔膜，至少没有引起足够的重视。相信此书的出版，也一定可以引发有识之士在这方面的关注。

且让我们拭目以待：中华男装的明天更美好！

上海大学教授、博士生导师



2008年7月18日

Preface Two

Chinese nation is widely renowned for civilized clothing and people of etiquette. Garment not only has a practical function but also aesthetic worth in etiquette, which visually reflects the course of human civilization.

Everyone knows the saying “apparel makes the man”, but very few people, especially men, know where our clothes come from and what they will be. Men assume the major responsibility of our society and always associate clothes with women’s needlecraft (nhong), so they hardly have knowledge of Chinese men’s wear.

Luckily, we have this valuable book finally compiled by Mr. Ding Xiqiang, who collects the textual documents and plates as well as consults specialists for years to make it possible. Through this book, we will established a systematic knowledge of Chinese costume civilization.

The book includes cases of both Han-people and ethnic groups’ spread in sixteen chapters, covering a long history dated from the prehistory all the way to the present. It boasts a long span of time, a vast coverage of space, and a rich content associated with fifty-six nationalities. It also presents readers nicely shot pictures with concise but detailed descriptions, to clearly and visually showcase the evolution of Chinese men’s wear.

Garment is first, a practical item in our material life. Forms of a material life (including labor and life) vary to eras and nations, or individuals if in the same era and nation, as they must suit and serve different lives. Therefore, garments of people must also vary. Etiquette is of a super-organic value that is derived from the underlying value of clothes.

As a practical item, however, clothes do not merely target fulfilling its practical function; as an etiquette token of our spiritual life, clothes neither target fulfilling its etiquette value as its solo goal. There are sayings related to both clothes and etiquette, such as “everybody appreciates his/her own beauty” and “be gentle before being a gentleman”. Costume, as closely related to aesthetic value, combines both its tangible entity and intangible aesthetic elements, whether judged by practical function or etiquette value.

Concerning the issue of being “tangible” and “intangible”, there are always two views. The first view holds that so long as a garment suits your body and skin, it is deemed beautiful and satisfying for its tangible qualities, with no intangible aesthetic need. The other view lays emphasis on highly ornate motifs, pursuing the nice appearance instead of function, as advocated by decadent kings. Such clothes are not made to the need of human body but of visual pleasure. Against such social background, subjects are hardly ruled and kings are hardly admonished. Both views go to extreme. The Confucian doctrine of the mean advocates “mild and gentle”, welcoming the

mutually constructive “tangible” and “intangible” elements to a state of harmonious co-existence. The evolution of Chinese men’s wear showcases the alternative overwhelming role of the tangible or the intangible before achieving a balance of both sides to establish a gentleman-like national ethos finally. Through the costumes included in this book, we can sense the material life, spiritual aspirations and aesthetic values of the people from different periods, regions and ethnic groups, whether they are luxuriously or poorly made. Chinese men’s wear seen in this book boasts ornate motifs, various categories, rich styles, great techniques, carrying a typical Chinese flavor.

History illuminates the present and the future. The book *Chinese Men’s Wear*, similarly not only tells us from where but also points out where to go.

Since the policy of reform and opening up adopted in China, the Chinese national culture, including the costumes, has evolved to a new stage. The persistence and creativeness uniquely seen among Chinese people, plays an even more active role in designing, tailoring, producing, and selling of clothes. Comparatively speaking, however, women’s wear sees more growth in China than the men’s wear that required to be further improved. I strongly believe, publishing this book will arouse more efforts in this field from men of insights. Pushed by the trend called “walk to the world and connect the international market”, the contemporary fashion industry will surely emphasize on drawing more nutrients from the latest foreign fashions while standing off Chinese heritage that boasts a long, rich tradition, if not neglect. We believe, however, that more attention will finally be paid to the traditional Chinese wear by publishing this book.

Let us wish a bright future for Chinese men’s wear.

By Xu Jianrong

Professor and PhD Candidate Supervisor

Shanghai University

Dated 18th July 2008

序 三

男子服装，是人类文明进步的一个重要标志。尤其是中华男子服装历经几千年，独步世界民族服装之林，魅力无尽，丰采舞台。然系统整理总结中华男子服装，以前没有。现在，丁锡强先生以他的学识和勇气，做了这件“功德无量”的事情，将《中华男装》一书编著出版，可喜可贺。

《中华男装》力争统揽目前有关男子服装的文献资料、图样款式，从人类社会早期男子服装雏形直至现代高度发达的社会男子服装的成熟样式；从古代中国石器玉器、青铜壁画、石雕木桶、陶器瓷器、织锦丝绸，秦汉陶俑、隋唐三彩、宋元图画、明清绘画以及近现代历史照片等等，加之作者曾参加了2001年上海APEC会议领导人服装设计制作及担任技术总监，有了这样条件、机会，他立志要把体现中华男子风采的中华男装书编写出来，以表明中华男子服装占有世界民族服装一席。

俗话说：“十年磨一剑”。经过多年努力，丁先生终于磨成了这把“剑”。《中华男装》出版，不仅是从事服装设计制作专业，甚至是美术绘画、舞台美术创作及其他研究设计人员，可以从中寻找范本摹本，获得一个系统的参照，创作出符合各个时代特征风貌，有血有肉栩栩如生的人物形象。

《中华男装》从一个侧面表明，服装是代表着一个人的精神面貌、举止仪表，而男装更是一个代表男人的精、气、神。以前男子服装也分之三六九等，什么样的人穿什么样的衣服。而现在同样有这样的问題，一个人的衣着体现了这个人文明程度、礼仪风范。所谓“相貌堂堂”、“坐相立相”，从某种程度上，就是指这个人的衣着是否得体，是否压得住“台面”。所谓待人接物，走亲访友；所谓应聘面试，人际交往；所谓商场谈判、节目主持、礼仪主持等等，没有一件得体衣着，是很难展示一个人、一个企业乃至一个民族或一个国家应有的礼仪风采，更谈不上去吸引人、打动人，展示自己应有的礼仪风范，使得他人信任你，与你交朋友，与你做生意。

我们在从事绘画创作、服装设计，如果不去客观了解当时社会的风土人情、人们的衣着状况，就很难准确表现出当时人物的个性及精神面貌，就很难准确反映当时历史故事、历史事件，衣着弄了“张冠李戴”，或“夸张过度”地进行了艺术想象艺术加工，弄出“贻笑大方”的事来。

吾在进行《水浒传》等相关历史题材的创作时，就是去设法了解当时期的

事件背景、人物衣着表现，来还原人物的精神状态，因而所创作《水浒传》中人物造型，吾还比较满意的。

改革开放已三十年，我们的生活有了可喜惊人的变化；人们的服装有了大大的改观，已超出我们的想象，男子服装也呈现出千姿百态，款式造型不一而足，而什么的样式才能更好地代表今天男子服装？人们议论、争论很多，丁先生的《中华男装》中也提出了自己的看法，希望引起同行、同仁的重视，这是一个好的愿望，抛砖引玉，期待中华男装闪耀世界舞台。

上海交通大学教授、画家

戴敦邦
二〇〇一年七月十八日

Preface Three

Men's wear is a significant mark of human civilization. Although Chinese men's wear boasts a long history for several thousand years, there has been no monograph to sort it out to a system. Fortunately, we have Mr. Ding Xiqiang compile the book *Chinese Men's Wear* by using a variety of knowledge and verve.

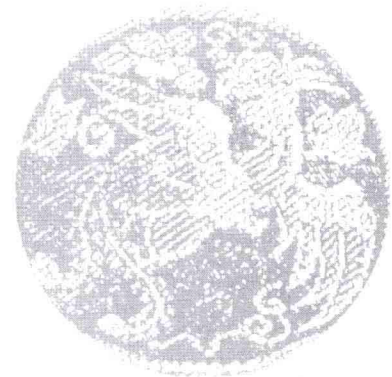
The writer comprehensively includes into this book the documents, patterns, and styles of men's wear, covering the primitive form of early China to the mature case tailored in a developed society. The book also showcases ancient Chinese cultural relics as the background information of men's wear, such as stone wares, jades, bronzes, murals, stone sculpture, wooden figurines, ceramics, silk textiles, pottery figurines dated the Qin and Han dynasties, polychrome pottery of the Sui and Tang dynasties, paintings from the Song, Yuan, Ming and Qing dynasties, an modern photos as well. The writer, as the designer and technical supervisor of the leaders' costumes of the 2001 APEC, compiles this book to declare that Chinese men's wear did have a foothold in the international costume world.

It takes ten years to sharpen one sword. Through years' hard work, Mr. Ding finally makes the "sword". *Chinese Men's Wear*, not only benefits fashion designers, but also those involved in painting, stage art, and other fields, who can definitely use the book for reference in creating vivid figures of ancient China.

To some extent, clothes including men's wear, convey one's mental outlook, manner and appearance. Men's wear varies to various ranks in ancient China; everybody wears his/her own clothes that imply his/her social status. A man's wear reflects the extent of his civilized background as well as demeanor of etiquette. The so-called "impressive-looking" and "sitting or standing manner" refer to, in a way, whether one's clothing is appropriate, decent or not. Proper clothes are a must for meeting people, visiting relatives, interviews, social occasions, business negotiations, presiding over programs or large events. Without a proper dress, it is hard to exhibit the etiquette of a person, an enterprise, a nation, and even a country, not to mention to draw the attention from others so as to win trust, make friends and do business.

When drawing paintings or designing clothes, we will find it very hard to express the personalities and spiritual outlook of a figure in ancient times if not taking into consideration the then customs and practices, and his clothing. In such cases, mistakes are easily made by painting the wrong clothing or by over exaggeration, which will definitely cause laughters from experts.

When creating a work of art, such as the one-hundred-and-eight outlaws in the *Tale of Water Margin*, I use every source to find out the then background of an event and the clothing of leading roles, to restore these outlaws' mental outlook. As a result, the images of these outlaws come out satisfyingly.



It has been over twenty years since the policy of reform and opening up was adopted. Great changes have taken place in both our life and people's wear, beyond our expectation. Chinese men's wear exhibits a great variety in both form and styles. What is the garment form, however, to typically represent contemporary Chinese, is an issue people keep arguing. Mr. Ding puts forward his own views on this issue, aiming to arouse the attention and better ideas from his peers and colleagues. We are looking forward to a classical form of men's wear coming out soon.

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