

# 天朝衣冠

故宫博物院藏  
清代宫廷服饰精品展

The Splendors of Imperial Costume  
Qing Court Attire from the Beijing Palace Museum



紫禁城出版社  
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## 序言

《天朝衣冠》是故宫博物院在举世瞩目的2008年北京奥运会开幕之际举办的清代宫廷服饰精品特展。这是故宫博物院建院八十多年来举办的规模最大、质量最精、规格最高的服饰展览，其中绝大多数是经年深藏宫中的珍品首次面世。

在奥运会隆重举行的这个黄金时间段举办如此大型展览，我们旨在与中国人民第一次在自己这片古老国土上向世人精彩地诠释“更快、更高、更强”的现代奥林匹克竞技精神的同时，也向世人提供一个展示中华民族独具特色的更精、更巧、更美的古代优秀灿烂文化的窗口和平台，促进中国与世界各国人民之间的友好文化交流。可以说，她们都是人类文明的共同组成部分，都是人类精神家园的宝贵财富。

包括清代宫廷服饰在内的中国古代宫廷服饰，最具有表现魅力的是制作服饰的丝绸。丝绸自古即以其优良的服用性能和华丽的装饰效果而备受人们的青睐。中国古代帝王无不以其为奢侈生活的珍贵之物。大量的田野考古资料已证明，中国是丝绸的发源地，它与具有五千年岁月的中国古代文明几乎同时产生并同步发展。公元前5世纪，中国丝绸已开始远播海外。到汉唐时期，举世闻名的“丝绸之路”将中国丝绸源源不断地传到了世界各地。它犹如一条蜿蜒万里的绚丽丝带，把欧亚大陆和东西方文明紧紧地联系起来，促进了东西方政治、经济和文化的广泛交流，对人类的进步和繁荣做出了巨大贡献。因此，丝绸也赢得了中国古代的“第五大发明”的美誉。

清代是中国最后一个封建王朝，经济和文化也达到相对繁荣的阶段。当时宫廷服饰所用的丝绸面料几乎都来自于江南的南京、苏州和杭州三处皇家御用的织造机构。这些机构的产品主要用于满足封建统治者豪华奢侈生活的需要，在制作上不惜工本，极力追求珍贵奢华和丰富多样，因此无论是工艺质量，还是花色品种都代表了清代织造技艺的最高水平。虽然此次展览的展品数量有限，尚远不足以反映清代织造技艺水平的全貌，但以微见著，它们在很大程度上显示出清代织造绚丽多彩和技艺高超的一面，同时也是中国数千年服饰文化辉煌灿烂的一个缩影。

服饰不仅是物质文明的结晶，而且也是精神文明的产物，是人类精神和文化生活的映照。几乎是从服饰起源的那天起，人们就已将生活习俗、审美情趣、知识经验，以及种种文化心态、宗教观念和社会意识等都积淀于服饰之中，构筑成服饰文化十分丰富的内涵。在中国古代，服饰是礼乐文明的一个重要组成部分。唐人孔颖达在为《尚书》所作注疏中说：“中国有服装之美，谓之华；有礼仪之大，故称夏。”这表明中国自古以来就以衣冠礼仪的美誉“华夏”作为族称。服饰制度以其具有礼治教化和等级辨识等重要功能而备受历代统治者所重视，他们无不在改朝换代时制定有别于旧朝的新的服饰制度，以作为王朝

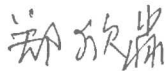
更替的象征及维护巩固新兴政权统治秩序的工具。

清代也不例外。满族统治者在取代明朝而统治全中国后，全面废除了中国古代汉族传承了上千年的冕服制度和宽衣博袖式服饰，而强制推行本民族具有骑猎特色的紧身窄袖式服装，给中华传统服饰以前所未有的巨大冲击和改变，由此奠定了清代服饰风格迥异历朝的鲜明特色与时代个性。这一方面反映了清朝统治者以衣冠服饰的改变来作为王朝兴替的重要标志，另一方面也反映了他们对本民族文化的高度重视和坚定持守。但是，满族统治者毕竟置身于源远流长、博大精深的汉文化氛围之中，清代宫廷服饰也继承和吸收了大量历代汉族传统服饰的特点。可以说，清代宫廷服饰从一个侧面反映了满汉文化的相互影响与交融，集中体现了满汉服饰文化的主要特点，呈现出中华民族服饰文化多元发展的丰繁竞采的时代特点。

清代统治者制定的服饰制度体系之庞杂、条律之琐细在中国历代服饰史上无出其右。这无非是要通过服饰这种在社会生活中形式最为外露直观、最易标明身份地位的物质载体来处处体现皇家身份地位的无比显赫尊贵及神圣不可侵犯，处处体现君臣官民及上下等级之间“贵贱有级，服位有等”的严格的等级思想，以维护封建集权专制下森严的等级制度。中国古代服饰所被赋予和承载的强烈政治色彩和礼制意义在有清一代的宫廷服饰中可谓臻于极致。

清代宫廷服饰，反映出古代中国人民高超精湛的丝织技艺水平和丰富的创造力，凝聚着他们无尽的聪明才智，也折射出我们民族精神文化的灿烂光辉，是我们足可引以为豪的珍贵的民族文化遗产。无论岁月沧桑变幻，她的华美之彩丝毫磨蚀不去，独特的文化魅力历久不衰。我们为之欣赏和赞誉，更为之继承并创新。

文化部副部长 故宫博物院院长



2008年6月



## Preface

The exhibition “The Splendors of Imperial Costume: Qing Court Attire from the Beijing Palace Museum” will open on the occasion of the inauguration of the 2008 Beijing Olympics.

This is the Museum’s finest, largest and most prestigious costume exhibition since the Palace Museum was established in 1925. The vast majority of the exhibits are being shown for the first time. While the Olympics embody the spirit of “faster, higher and stronger”, this exhibition is a window on the Chinese nation’s splendid traditional culture that aspires to be more exquisite and more beautiful. Both are part of civilization and are treasures of the human spirit.

The salient feature of Chinese court costume, including Qing court costume, lies in their fabric – silk – which has been favored since time immemorial for its excellent quality and magnificent decorative effect. It was cherished by Chinese emperors as part of their luxurious lifestyles. Abundant field archeology has demonstrated that silk originated in China almost at the same time as the birth of her civilization 5,000 years ago and developed alongside the latter. By the 5th century BCE it had spread overseas. From the 2nd century BCE to the 10th century CE (from Han to Tang dynasties), the world-famous Silk Road provided a continuous supply of silk to various parts of the world, connecting Eurasia with Western and Eastern civilizations. It helped the advance of science and technology, and promoted extensive political, economic and cultural exchanges between East and West, making a tremendous contribution to mankind’s progress and prosperity. As a result, silk was acclaimed as “the fifth invention” of ancient China.

Over thousands of years, ancient Chinese silk led the world in silk technology thanks to an enduring vitality achieved through continuous technical innovation. As the last dynasty, the Qing dynasty (1644-1911) saw the culmination of politics, economics and culture of traditional China. Almost all the silk for court dresses came from the imperial silk production agencies in Nanjing, Suzhou and Hangzhou south of the Yangtze River. As these costumes were made as luxury for the highest rulers, diversity and magnificence were pursued at all costs. As a result, they represent the summit of Qing silk technology in workmanship and variety. Although the limited number of exhibits cannot provide a full picture of that technology, they may exemplify the flamboyance and craftsmanship of Qing dynasty silks as well as that of China’s millennia of splendid silk culture.

Costumes embody not only material civilization, but also spiritual civilization. Almost since their adoption, they have carried rich spiritual and cultural meanings that include customs, aesthetics, knowledge and experience as well cultural, religious and social connotations. In ancient China, costumes formed a crucial part of the culture of ritual and music. “China is called Huaxia because of the beauty (hua) of her costumes

and grandeur (xia) of her rites” (Kong Yingda’s annotation to “Biography of Master Kong”, Classic of History). Costume regulations were very important throughout the dynasties because of their use in government for rites and the identification of status. The founder of each new dynasty established new dress protocols different from that of the previous one as a symbol of the transfer of power and as a vehicle for consolidating the new regime.

The Qing dynasty was no exception. After they conquered the Ming dynasty (1368–1644), the Manchu rulers virtually abolished the Han-style crown-costume code with broad-sleeved loose robes that had been in use for a thousand years. Their imposition of the Manchu narrow-sleeved and fitted nomadic dress made a huge impact on traditional Chinese costume, establishing unique features of Qing costume as distinct from those of previous dynasties. On the one hand, this reflected the Qing rulers’ use of the change of dress as a crucial sign of the transfer of power; on the other hand, it reflected their high regard for and staunch protection of their Manchu culture. However, the environment of the age-old and profound Han culture led to the incorporation of many features of traditional Han costume into Qing court dress. Thus it can be said that Qing court costumes reflect the interaction and fusion of Manchu and Han cultures, manifest the main characteristics of Manchu and Han clothing, and demonstrate a tendency toward diversity in China’s clothing culture.

The dress code established by the Qing rulers surpassed those of any other dynasty in detail and complexity. As the most obvious symbol of status, costume was used to display the supreme prestige and sacredness of the imperial family and the strict distinction between classes and ranks in order to maintain the rigid hierarchy under imperial autocracy. The strong political and ritual implications of traditional Chinese costume culminated in Qing court dress.

As a precious cultural heritage that engenders pride, Qing court costume reflects craftsmen’s consummate skills, creativity and intelligence as well as the splendor of the national spirit and culture. The passage of time has not diminished their magnificence and unique appeal that stimulate admiration, require preservation, and inspire innovation.

Zheng Xinmiao  
Vice Minister of Culture of the PRC  
Director of the Palace Museum  
June 2008

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