



T H E
R E A L
H I S T O R Y
B E H I N D
M O V I E S
C O S T U M E
电影中的
服饰风尚

English Garden | 谭慧 编著

千年的华服丽影，成就银幕的时尚传奇



外文出版社
FOREIGN LANGUAGES PRESS

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COSTUME

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杨姗姗 译



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前 言

电影是光和影的奇迹。它对全世界的影响是其发明者卢米·埃尔根本无法预见的。电影的意义早就超越了其本身，而开枝散叶地向各个领域渗透开去。电影是我们的留声机，也是我们的百科全书。

这套知识性和趣味性兼具的双语读物，将以电影为媒介，通过电影的声光影像再现历史传说与真实生活的精彩纷呈。

《电影中的服饰风尚》一书旨在介绍世界历史长河中各个时期的服饰文化。从神秘简洁的古代服饰，到厚重别致的中世纪服饰；从精致浪漫的近代服饰，到经典优雅的现代服饰，服饰已经成为电影的一个精彩看点，是电影成功不可或缺的重要部分。《埃及艳后的任务》中，意大利美艳女星莫妮卡·贝鲁奇把埃及艳后穷奢极欲、性感丰韵的一面表现得淋漓尽致。遥远神秘的古代埃及服饰从面料到样式，从珠宝到假发，在片中都能略窥门径；曾获得79届奥斯卡最佳服装设计奖的《绝代艳后》简直可以用美轮美奂来形容。片中四处流转的洛可可风格，奢靡到极致的繁复之美，将法国宫廷生动地展现在我们眼前；而从《时尚女魔头》一片中梅丽尔·斯特里普的精湛表现，可以洞察到当代女强人对名牌服饰的追捧。她们穿梭于琳琅满目的时尚街头，每个人都钟情于名牌，Prada、Dior、Gucci、Channel等等，许多服饰都是永不退烧的经典。

本书以年代为体例编排，选取了最能代表各个时期的电影来介绍当时的服饰风格。选材浅显易懂、幽默风趣，适合爱好电影，也爱好历史的高中生、大学生，以及各类艺术专业的学生阅读。

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Asterix & Obelix: Mission Cleopatra

《埃及艳后的任务》

国别：France 法国 (2002)

导演：Alain Chabat

艾伦·夏巴

主演：Gerard Depardieu

杰拉尔·德帕迪约,

Monica Bellucci

莫妮卡·贝鲁奇



Introduction

The movie is adapted from the famous European cartoon story Asterix & Obelix. The 53-million-Euro Investment make it the most expensive French movie.

The story starts from a bet between Egyptian Queen, Cleopatra and Roman Emperor, Julius Caesar. To prove her ability to manage the country and the architectural talents of Egyptian nation, Cleopatra vowed to build a palace within 3 months. The ambivalent honor fell into to the architect Edifis. He had to seek help from the Priest. The Priest brewed a fantastic potion that gave supernatural strength to all workers so that they can work day and night.

However, he was envied by another architect, who tried various means to destroy their work. Julius Caesar, starred by Director Chabat, didn't hope that Cleopatra can win her bet, but was looking forward to meeting her in the new Palace...

The Italian actress Monica Bellucci starred the beautiful and sexy Egyptian Queen Cleopatra, who well expressed the queen's luxurious life.

The movie also reflects the mysterious ancient Egyptian fashion, from the material, style, jewelry to headgears.



剧情梗概

本片改编自欧洲著名的系列漫画《阿斯泰里克斯与欧拜力克斯》，以5300万欧元的投资成为最昂贵的法国电影。

故事讲述埃及女王为了显示自己的治国才能和埃及民族的建筑才华，与罗马凯撒大帝打赌，要在3个月内建成一座豪华皇宫。建筑师埃迪菲斯负责这项不可能的任务，于是他只得求助于祭司。祭司以他的神力饮料，让所有工人精神百倍、夜以继日的工作。但是另一位建筑师心存嫉妒，想尽了办法来破坏。而由导演夏巴饰演的凯撒大帝一方面不希望埃及艳后达成任务，但又期待着与她在新的王宫中相会……

意大利美艳女星莫妮卡·贝鲁奇在片中饰演艳丽诱人的埃及艳后克娄巴特拉，把埃及艳后穷奢极欲、性感丰韵的一面表现得淋漓尽致。

遥远神秘的古代埃及服饰从面料到样式，从珠宝到假发，在该片中都能略窥门径。

精彩看点

The Mysterious Ancient Egyptian Fashion

Clothing Materials

Manners of Dress

Footwear

Tattoos

Cosmetics

Perfume

神秘多彩的古埃及服饰风尚

服装面料

服装样式

鞋履

文身

化妆

香水

The Mysterious Ancient Egyptian Fashion

神秘多彩的古埃及服饰风尚

Ancient Egyptian fashion consisted of a variety of colors and was generally adorned with precious gems and jewels. While ancient Egyptian fashions were primarily constructed for the purpose of comfort, this apparently did not mean that ancient Egyptians felt they should sacrifice beauty for comfort.

Most ancient Egyptian fashion, regardless of the gender or society level for which it was intended, was constructed for the purposes of keeping cool in the hot, dry desert.

Fabric was generally constructed of linen, made of the flax plant, which allowed the wearer to remain comfortable in the hot climate. Most ancient Egyptian fashion costumes usually included a kilt. The kilt

could serve a variety of purposes, including indicating the respected age of its wearer or social position.

The ancient Egyptian fashion for women typically included a straight caftan or shift. This changed very little throughout the history of Egypt. The sleeves might either be short or long, although it was quite common for the caftan to simply be constructed with strap sleeves to best benefit the heat. In addition, the length of the skirt worn by women might vary depending on the point in history as well as the woman's social status.

Ancient Egyptian fashion did not include the use or wear of much footwear. In the hot climate, it is probable that there was not much need for warm shoes. Those who could afford them wore leather sandals; others went barefoot. Sandals were commonly adorned with jewels and beads.

Jewelry was extremely popular throughout the history of Egypt. Excavations of tombs have shown that queens of Egypt were almost always buried with jewelry to be used in the afterlife. The amount of jewelry worn by an individual often indicated their social position and level of wealth. Jeweled collars, such as the one depicted on the Nefertiti costume of the statue uncovered and now on display in Berlin, were very popular and usually made of very brightly colored gems. The clothing of Nefertiti was not displayed on the statue, save the headdress; however it is quite easy to imagine that her dress was just as elaborate and bejeweled. Rings, anklets and bracelets were also part of the normal ancient Egypt fashion. Earrings, even in ancient Egypt, were common among wealthy women.

Even the poor, who could not afford much, attempted to adorn themselves with as much jewelry as possible. While not nearly as expensive, the commoner's jewelry was usually very brightly colored and was constructed of materials such as pottery.

The full costume of Cleopatra dressed as Venus has almost become an icon. It is obvious from this much renowned tale that Egyptian women, at least Cleopatra, was well aware of how to use ancient Egypt fashion to its full advantage. Costumes Cleopatra wore never fail to elicit a response and as a result, her costumes have become quite popular.

The Pharaonic headdress quite commonly seen in depictions of Egyptian kings was just one of the many headdresses common to ancient Egyptian fashions. The various gods of Egyptian mythology had their own headdresses. Ancient Egyptian women also commonly styled their hair in elaborate fashions and donned headdresses.

While ancient Egyptian fashion may well be thousands of years old, age has not stopped modern day fashion inspired by ancient Egyptian clothing. Jeweled sandals, fabric featuring hieroglyphics and scarab jewelry are just a few of the modern day fashions that have taken a twist on ancient Egyptian costumes.

古埃及服装色彩丰富，并且常用珠宝装饰。古埃及的服饰设计主要以舒适为主，但是古埃及人显然也不会为了舒适而牺牲美丽。

多数的古埃及服饰，除了能够体现性别和社会地位差异外，在设计上也尽量考虑如何让人在埃及炎热干燥的沙漠中保持凉爽。

当时的布料通常是亚麻质地，由亚麻植物做成的布料可以让穿着者在炎热的天气中感觉舒适。大多数古埃及服饰中经常会搭配一条短裙。短裙的作用有很多，可以暗示穿着者的社会地位或者暗示其年事已高。

古埃及典型的女性服饰中有一款直身的束腰带长袖长袍。这种衣服在整个埃及历史上也没有发生过多大变化。它的袖子要么很短，要么很长，但是最常见的情况是将袖子简单地设计成系带袖，以更好地散热。此外，女性裙子的长度也根据不同的历史时

期有所变化，并且还取决于穿着者的社会地位。

古埃及服饰中并没有太多的鞋。在炎热的气候中，可能没有太大的必要来穿鞋保暖。有钱人通常穿皮质的拖鞋；其他人则赤脚上路。拖鞋上通常也会用宝石和珠子来进行装饰。

珠宝在古埃及整个历史时期都极受欢迎。从古埃及女王的墓穴中几乎总能发掘出陪葬珠宝。个人佩戴的珠宝数量也经常能显示其社会地位和财富积累。镶宝石的领口，正如在柏林展出的埃及女王奈费尔提蒂的雕像上的那种，在当时极为流行，并且通常都要用十分耀眼的彩色宝石镶嵌。除了头饰外，奈费尔提蒂的其它服饰并没有在雕像中体现出来，但是我们还是可以很容易地联想起她的裙子一定会是高贵典雅、珠光宝气。戒指、脚镯和手镯通常都是古埃及时尚的组成部分。在古埃及，富裕的女子甚至还佩戴耳环。

甚至是那些花不起太多钱的穷人们，也尽可能用自己仅有的一些首饰来装饰自己。平民们的首饰并不贵重，但也是色彩鲜明，只不过质地是陶瓷等材料而已。

全身“维纳斯”装扮的克委巴特拉几乎已经成为了一个经典的形象。从这个尽人皆知的故事中，可以明显看出古埃及女人，至少是克委巴特拉，已经能很好地掌握了将古埃及的服饰运用到极致的技巧。埃及女王克委巴特拉的服装总是能够引起轰动，因此在历史上她的服饰一直十分流行。

在埃及法老像中常见的头饰也是古埃及服饰中较为常见的一种头饰。古埃及神话中的诸神也有他们各自的头饰。古埃及女人通常也会戴一些头饰，将头发装扮得时髦典雅。

古埃及服饰已经有几千年的历史了，但是岁月并不能阻止今天的时尚风潮从古埃及服饰中受到启发、获得灵感。镶嵌珠宝的凉鞋、印有象形文字的布料和甲虫形状的珠宝都是今天的时尚界从古埃及服饰中获得灵感而设计出的流行单品。



Clothing Materials

服装面料

Materials

The Egyptian climate with its hot summers and mild winters favoured light clothing made from plant fibers, predominantly linen and in Roman times occasionally cotton, an import from India. Wool was used to a lesser extent.

Small amounts of silk were traded to the eastern Mediterranean possibly as early as the second half of the second millennium BCE and traces of silk have been found in Egyptian tombs.

Animal skins, above all leopard skins, were sometimes worn by Priests and by Pharaohs in their role as first servants of the God. Such outfits were found in Tutankhamen's tomb and were depicted quite frequently on the walls of tombs. At times kings and queens wore decorative ceremonial clothing adorned with feathers.

Production

The manufacture of cloth was mostly women's work. It was generally done at home, but there were workshops run by noblemen or other men of means. By beating and combing the flax plants were turned into fibers, which could be spun into thread.

At first the cloth was woven on horizontal looms, which were often just pegs rammed into the ground, where the workers had to crouch on the floor, and later during the New Kingdom on vertical looms. These new looms were physically more demanding and were generally operated by men.

The linen they produced could be exceedingly delicate. By 3000 BCE the Egyptian weavers were capable of weaving the finest of cloth with 64 warp threads and 48 weft threads per centimetre. During the 11th dynasty the width of the cloth measured 160 to 180 cm. The cloth

was often bleached and sometimes dyed. It was generally sewn into sacklike kalasiris or wrapped around the hips and worn like a kilt.

Linen was the fabric of choice for the living, the dead were also buried in it. The mummifiers, after removing the inner organs and dehydrating the corpse with the help of salt and natron, anointed it with oils and finally wrapped it up with narrow strips of linen. Arms, legs and even fingers were wrapped separately. This swaddling afforded them the protection of the goddess Tait.

面料

由于埃及的气候夏天炎热、冬天温润，所以埃及人喜欢用植物纤维制成的轻薄布料，主要以亚麻为主，罗马时期有时也会使用从印度进口的棉布。羊毛的使用范围较窄。

可能最早在公元前 15 世纪到公元前 10 世纪，少量的丝绸生意就已经在地中海东部出现了，并且在当时的埃及墓穴里也发现了丝绸的痕迹。

祭司或法老有时会穿戴动物的皮毛，尤其是豹皮，以象征他们作为神灵第一仆人的身份。这些装束都能在图坦卡蒙的墓穴中找到，并且经常出现在他墓穴墙壁上的绘画中。有时国王和王后在庆典仪式上穿的礼服还会用羽毛进行装饰。

制作

布料制作基本上都是女人的工作。一般都是在家里自制，也有一些贵族或有钱人开办作坊织布。捶打梳理亚麻植物形成植物纤维，之后就可以纺织成线。

最开始布料是在水平式织机上纺织的，机器通常被固定在地上，工人们需要蹲在地板上作业。后来到新王国时期，出现了直立式织机。这种新的织布机十分耗费体力，因此通常由男人来操作。

他们织成的亚麻布极其精细。到公元前 3000 年，埃及的织布者织出的最好的布料的经纬纱分别达到了每厘米 64 支和 48 支。到十一王朝时期（公元前 2040 年到公元前 1991 年），布料的宽度已经达到了 160 到 180 厘米。人们还经常将布料漂白，有时还会染

色。然后缝制成麻袋一样的卡拉西里斯长袍，或者将布裹在臀部，像短裙一样穿着。

不仅活人穿着亚麻布，就是死人也要用亚麻布包裹下葬。制作木乃伊的技师在将木乃伊的内脏掏干后，用盐和泡碱使尸体脱水，然后涂上油脂，最后用窄条亚麻布包裹躯干。胳膊、腿，甚至手指都要分别包裹。这种围裹方式据说可以让他们得到织神泰特的保护。

Manners of Dress

服装样式

The clothes were generally made of linen and kept simple: a short loincloth resembling a kilt for men, a dress with straps for women. These basic garments with minor variations accounting for social status and wealth did not change much through Egypt's history. The length of the kilts varied, being short during the the Old Kingdom and reaching the calf in the Middle Kingdom, when it was often supplemented with a sleeveless shirt or a long robe. The cloth, which was sometimes pleated, was wrapped round the waist and held in place by a belt. Very little sewing was done.

Tutankhamen's tomb yielded many pieces of clothing: tunics, kilts and sashes, socks, headdresses, caps, scarves, gauntlets and gloves, some of them with fine linen linings, others with separate index and middle fingers and a hole for the thumb. Underwear in the form of a triangular loincloth was also found.

The robes worn by both sexes in Ancient Egypt were called *kalasiris*. Material and cut varied greatly over the centuries. The *kalasiris* might cover one or both shoulders or be worn with shoulder straps. While the top could reach anywhere from below the breast to the neck, the bottom hem generally touched the ankles. Some had short sleeves, others were sleeveless. The fit might be very tight or quite