

服饰

主编：王承才 卢继波

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of Zhuang Nationality

云南民族出版社



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# 简历

## Personal Information



王承才，男，壮族，1955年10月生，云南省丘北县人，1978年7月毕业于云南农业大学农机设计制造专业，同年10月参加工作，助理工程师，1984年10月加入中国共产党。第十、十一届全国人大代表，第八届省委委员，第九、十、十一届省人大代表，文山壮族苗族自治州第五、六、七次党代会代表，第八至十二届州人大代表。1978年10月至1986年7月历任丘北县农机研究所副所长、丘北县官寨区公所副区长、区长，1986年7月至2001年5月历任共青团文山州委书记，中共文山县委副书记、主持县人民政府工作副县长（正处级），中共文山州林业局党组书记、局长，中共麻栗坡县委书记，2001年4月至2007年12月历任文山壮族苗族自治州人民政府副州长、州委副书记、州纪委书记、州长，2007年12月任中共云南省民族事务委员会党组书记、主任。

*Wang Chengcai*, male, Chinese Zhuang Nationality, born in Qiubei County of Yunnan Province in October 1955, graduated from Yunnan Agricultural University in July 1978, majored in farm machinery design and manufacture. In October of 1978, he began to work as an assistant engineer. He became a member of the Communist Party of China in October 1984. He is a deputy to the tenth and eleventh National People's Congress, a member of the Eighth Yunnan Provincial CPC Committee, a deputy to the ninth, tenth and eleventh Provincial People's Congress, a delegate of the fifth, sixth and seventh CPC Congress of Wenshan Zhuang and Miao Autonomous Prefectural, a deputy to the Prefecture People's Congress from eighth to the twelfth sessions. From October 1978 to July 1986, he was appointed to act as the vice director of Qiubei County Agricultural Machinery Research Institute, and deputy head and head of Guanzhai District Office in Qiubei County. From July 1986 to May 2001, he had successively held the posts of secretary of Youth League Committee of Wenshan Prefecture, vice secretary of CPC in the County Committee, deputy county magistrate (department level) in charge of the work of county people's government, secretary of CPC leadership group and director of Wenshan Prefecture Forestry Bureau, and secretary of CPC Malipo County Committee. From April 2001 to December 2007, he served as lieutenant governor of the People's Government of Wenshan Zhuang and Miao Autonomous Prefecture, vice secretary of CPC Prefecture Committee, secretary of Prefecture Discipline Inspection Commission, and the governor of Wenshan Prefecture. From December 2007 to present, he is the director of Yunnan Provincial Ethnic Affairs Commission.



# 简历

## Personal Information



卢继波，男，壮族，生于50年代末。自幼读书兼耕作，间或作画为娱。80年代毕业于文山高等师范专科学校美术系，后在基层文化单位工作二十九载。历任文山州政协第八届、第九届、第十届委员；文山州文联委员；文山州美术家协会主席；文山州艺术研究所副所长。2007年调云南画院。

现为云南画院专职画家，国家一级美术师。中国美术家协会会员，中国少数民族促进会理事，中国水墨气派研究会副秘书长，云南美术家协会第四届、第五届理事，云南民族画院副院长。2001年获得中华人民共和国国务院政府特殊津贴，2006年获文山州委，州人民政府首届突出贡献人才奖。

*Lu Jibo*, male, Chinese Zhuang Nationality, born in the late 1950s. When he was young, he went to school and worked in field. He sometimes painted pictures for pleasure. He graduated from Art Department of Wenshan Normal College in the 1980s and worked at grass-root cultural units for 29 years. He has served successively as members of the 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> Chinese People's Political Consultative Conference of Wenshan Prefecture, the member of Literature and Arts Association of Wenshan Prefecture, the Chairman of Artists Association of Wenshan Prefecture and the Deputy Director of Art Institute of Wenshan Prefecture. He was transferred to work in the Painting Academy of Yunnan in 2007.

Now he is a full-time painter in the Painting Academy of Yunnan, national first class artist, member of the Chinese Artists Association, director of the Chinese Minority Association, deputy secretary general of China Ink Painting Style Research, director of the forth and fifth sessions of Yunnan Artists Association, and vice director of the Painting Academy of Yunnan. He received special governmental allowance from the State Council of the People's Republic of China in 2001 and was awarded first upon his outstanding contributions by Wenshan CPC Prefecture Committee and Wenshan People's Government in 2006.



# 序 言

文化是一个民族的灵魂，集中体现着一个民族的品格。少数民族文化是中华文化的重要组成部分，是中华民族共有的宝贵资源和精神财富；各民族在漫长的历史进程中创造和积淀的灿烂、丰富而厚重的传统文化，蕴涵着各族人民的价值观念、伦理道德、行为规范和审美情趣，是各族人民共有的精神家园，也是各民族生命力、凝聚力和创造力的重要源泉。在新形势下，不断加大对少数民族传统文化的挖掘、保护和传承力度，是贯彻落实科学发展观的必然要求，对于增强民族团结、构建和谐社会、促进民族文化大发展大繁荣具有十分重要的意义。多年来，各级党委、政府和社会各界就此做了大量工作，取得了显著成效。

壮族是中国人口最多的少数民族，有着悠久的历史 and 绚丽的文化，为中华文化的形成和发展作出了不可磨灭的贡献。蜚声中外的壮锦是壮族传统文化的典型代表之一，迄今已有1000多年的历史，以其造型丰富多姿、色彩缤纷艳丽、制作工艺严谨精致而深受世人喜爱，堪称壮族传统文化中的璀璨明珠。清代沈日霜在《粤西琐记》中对当时壮锦的生产和销售情况有详细记述：“壮妇手艺颇工，染丝织锦五彩灿烂。凡贵客富商，莫不争相购之。”

身为壮族同胞，我对壮锦有着特别的关注和特殊的感情，工作之余也留意收集了其中的一些精品、珍品、孤品。我的同胞卢继波先生是一位画家，长期在壮乡从事艺术创作，致力于壮族文化的研究和保护，在数十年的艺术生涯中，他也收藏了大量的壮族服饰图案。一次偶然的的机会，我们萌生了将收藏的壮族服饰图案整理分类、编辑成书的想法，并合力付诸实施，《壮族服饰图案大观》由此面世，得以奉献给广大读者，我们甚感欣慰。该书所收录的壮族服饰图案具有典型性和代表性，有一定的欣赏价值、学术价值和研究价值。

保护、传承和发展民族传统文化是一项长期的工作，任重而道远。我们相信，随着全社会保护民族传统文化的意识不断增强，会有更多的人投身到这项工作中。让我们共同努力，守护好共有的精神家园，为云南建设民族文化强省作出应有的贡献。

是为序。

王承才

2012年6月



# Preface

By *Wang Chengcai*

June 2012

Culture is a soul of a nation and a concentrated reflection of its character. The culture of ethnic groups is an important part of the Chinese culture, and valuable resources and spiritual wealth of the Chinese people. All ethnic groups in China have created and accumulated their colorful, rich and splendid traditional culture implying their opinions of value, ethics, morality, manner and aesthetic temperament. Traditional culture is a spiritual home and important source of cohesion and creation of all nationalities. Under the new circumstances, it is necessary to tap, protect and inherit ethnic traditional culture for implementation of scientific development. It is very much significant to strengthen the national unity, to build harmonious society and to promote the development and prosperity of national culture. CPC committees and governments at all levels and various sections of society have done a lot over years and made remarkable achievements.

Zhuang nationality is the most populous ethnic group in China and, with Zhuang's long history and colorful culture, has made an indelible contribution during the course of the form and development of the Chinese culture. Zhuang Brocade which is well known in the world is one of typical representative for traditional culture of Zhuang nationality and has a long history of more than one thousand years. With various styles, a riot of color and exquisite workmanship, Zhuang brocade is well-liked by people. It is a shining pearl of Zhuang traditional culture. Mr. Shen Rishuang in Qing Dynasty described in detail the production and sales of Zhuang brocade in his book of *Trifles in West Guangdong*: "The Zhuang Women are good at handwork. They dye colorful threads and weave beautiful cloth which is eagerly bought up by rich people and wealthy merchants."

As a Zhuang people, I pay close attention to and have special feelings for Zhuang brocade. I have kept my eyes open on and collected some great pieces, treasure and unique handcrafts of Zhuang brocade after work. My fellow countrymen Mr. Lu Jibo is a painter. He had been engaged in artistic creation in the areas inhabited by Zhuang people for a long time, and worked at research and preservation of Zhuang culture. In his art career of several decades, he has also collected a large amount of Zhuang Costume designs. By a pure chance, he and I sprouted on the idea of sorting our collected designs of Zhuang costumes and compiling them in a book. We pooled our efforts to edit the book of *Collection of Costume Designs of Zhuang Nationality*. We are pleased that the book has been published and dedicated to our readers. The designs collected in this book are typical of Zhuang Costume designs with values of appreciation, academy and research.

Preservation, heritage and development of ethnic traditional culture are a long-term arduous task and the road is long. However, we believe that more and more people will join the work as the awareness of traditional culture preservation in the whole society is growing increasingly. Let's ward out spiritual home with our joint efforts and make a due contribution to the development of Yunnan into a province with characteristics of colorful ethnic culture.



# 壮族服饰图案简论

人类在社会历史发展的过程中，创造了物质文明和精神文明。由于各个民族所处的自然和社会环境不同，其生产方式、生活习俗、思维模式、价值观念和民族性格也不尽相同，其文明类型和文化特色自然也就不同。从这个意义上讲，文化是一个民族的标志性符号，即识别民族的重要标识。而装束风格迥异的民族服饰，从不同角度和侧面，反映了世界上各个民族的社会、历史、政治、经济、宗教及风俗习惯，被认为是民族传统文化内涵的外在表现，也是民族群体联系的重要纽带。因此可以说：服饰是祖先的图腾，是“穿在身上的历史”，是族群识别的身份证，具有“族徽”的意义。

壮族是我国华南和西南地区的土著，聚居于珠江流域，古代被称为濮、西瓯和骆越，他们首创了稻作文明，具有悠久的历史；汉、晋以后，壮族先民多称为僚，至宋代始称为僮（壮）；现有人口1700多万，为中国人口最多的少数民族。壮族服饰的各个部位不仅有具象的花、草、鱼、虫等图案，还有抽象的云纹、雷纹、旋纹、绳纹、网纹、齿纹、圆涡纹及鸟纹、蛙纹、鼉纹等纹样，这些图案有的源自远古时代的崖画，有的源自青铜文明时代的铜鼓纹饰，还有的则是后人在传承中不断创造的，均寄托了他们的感情和愿望。

## 一、壮族服饰图案的出现

从文化遗址中出土的陶纺轮看，壮族先民早在新石器时代中期就已经学会了纺织，至秦汉时期，壮族先民的纺织业已相当发达，并出现了丝织业和印染业，这从广西贵县罗泊湾一号西汉墓出土的陪葬品实物中有成匹的缙、布及西林县普驮西汉铜鼓墓中有“珠襦”即可证明；墓葬中出土的发簪、发针、发箍、耳环、项链、胸牌、扣饰、挂件、带钩、手镯、戒指和钏等饰品还说明，壮族自古以来就有重视衣着和饰品的传统。我们还从汉晋时期大量的青铜器及铜鼓纹饰图像中看到，当时的壮族先民有着“椎髻、高冠、羽饰、著尾”等独具特色的服饰装束。

壮族服饰以自产、自制、自用为主，有一套独特的制造工艺，尤以棉纺织造最为发达，主要由妇女传承。她们先是将棉花轧去棉籽，之后弹松，再根据需要用纺车纺成正



纱和反纱，而后经过浆洗，再以斜织机织成布。织好的布还要以蓝靛印染，再用米浆和白芨等植物块根汁浆洗，之后还要用特制的石板滚压，使布面更为平整、柔软、紧缩，随后即可以之缝制衣服。

壮族服饰图案自汉代以后大量出现。《汉书·地理志》载：华南和西南地区的原住民“男子耕农，种稻麻，好蚕桑织绩”。《后汉书·西南夷传》亦说其境“土地沃美，宜五谷蚕桑”。《魏书》则载：“僚者，……能为细布，色玉鲜净”。晋人常璩的《华阳国志》也讲：“兰干细布。兰干，僚言纒也，织成文如绫锦。”《中国纺织科学技术史》（科学出版社，1984年版）说：唐宋时期，壮族纺织的壮锦、水绸等已经成为名品，其中最著名的有两种：一种为用斜纹、平纹组织织成的小提花锦，这种锦当时已可利用小型提花机织造；另一种叫挑花锦，是在平纹的经组织上彩纬挑花，构成整幅大型花纹壮锦。明清以后，壮族手工纺纱织布的技术不断提高，并有了一套成熟的蜡染、扎染、绞缬等技术，他们还以金银、珍珠、宝石为饰品，做成各种服饰，使其绚丽多姿。《云南通志》引《伯麟图说》云：当时的壮族以“男衣彩布，女服绣褐”而为世人侧目。

## 二、壮族服饰及其图案的品种

壮族服饰，因各支系不同，其制作衣服的布、帛、锦、绣及采用的花色亦多不相同，其中又分为便装、专用装和盛装。便装为日常用装，图案比较简单；专用装指孝服、祭祀用服、戏服等，图案或素或艳；而盛装则以饰绣繁复、图案精致华贵而著称，尤以女装为最，体现了壮族服饰工艺的最高水平。

壮族妇女盛装因支系不同而异，大致情况如下：

濮依支系（依人）妇女盛装为：头戴镶金嵌玉的绣花额箍，外裹两端缀有彩色缨穗的锦帕；上衣为青蓝或紫色立领左衽细袖窄腰紧身短衣，领襟、袖口、下摆通常都要镶花边；腰部系一块镶边、绣花的红布或蓝布围腰；下身穿黑色筒裤，外罩百褶长裙，裙摆往往被收束扣于臀部，状如鸟尾一般；脚穿圆口或半高统绣花钩鼻鞋。着盛装时要戴饰品，计有发簪、耳环、项圈、项链、胸牌、手镯、手箍、各种挂坠等等，琳琅满目。值得注意的是依人又有道依、锦依、仰依、督依之别，道依佩戴锦帕时以帕裹头而将两端竖露于外，视之如角，古代被称为“花角蛮”；锦依、仰依和督依的头帕则下垂，锦依的头帕上着壮锦，仰依的头帕全为青色，督依的头帕则饰坠缨；后3种依人妇女的上衣均为对襟衣，衣服上的纽扣，一般安有9~12对，用银质半圆球做纽，银制梅花形做扣，还用银子做成相互对应的蝴蝶状钩扣，在其扣上加挂数个细小的小长铃，对襟衣上紧、下摆宽、脚边圆、左右两侧向上跷，前后衣脚镶花边；离袖口约2寸的袖子上缝有一段约2寸的绣花材料。



布越支系（沙人）妇女盛装为：在椎髻发式上戴各种银饰女帽，帽后垂一绣花锦带，上钉金银饰牌；上衣为左衽斜领束腰短衣，上衣腰部至下摆缝上一圈宽锦条，上绣花，并钉满银牌、佛串和银坠等饰品，与肩上披挂的银牌披肩相对应，极为华丽；衣袖、领襟、下摆等处都直接以锦条镶边或绣花镶边为饰；下装里穿筒裤外套百褶筒裙，还系一条做工精美的锦带于右侧；脚穿半高统尖头绣花钩鼻鞋。壮族布越支系又被称为沙人，其中又有黑沙、白沙、泐沙之分，黑沙人盛装极为重视银饰，尤以银牌、银坠最多，加以项圈、项链、手镯等，头部及上身几乎被银饰覆盖；白沙人头戴勒子，包锦帕或花巾，内衣衣袖较小，外衣衣袖宽大，袖筒绣有繁缛的花边，多数不着裙装，下着青色筒裤，裤脚多绣花，脚穿绣花鞋；泐沙人则由于生活在勐腊和景洪一带，其服饰已与当地傣族一样。

布傣支系（土僚）妇女盛装为：头裹两块锦帕，里面一块为青色，呈长条形，将头发扎紧，外面一块由绣有边栏的红缎子制成，两端用五色线扎成花朵纹，面上边沿部分绣有吉祥字样，两端分别留有青、红、黄、紫色穗须。锦帕前包住额头上半部，后包住双耳并理拉至脑后打结。包裹样式有搭头、尖头、平头、偏头之分，故当地汉族直接称呼他们为搭头土僚、尖头土僚、平头土僚、偏头土僚。土僚人亦以此头帕包裹样式不同相区别。她们的上衣多为纯青或青紫色，矮领左衽，衽以布带系结，或以一枚纽扣，前胸后背缝以由各色碎布拼镶而成的方锦，色彩鲜艳，古代谓之“穿胸”。在衣领、胸前、背后、袖口皆有红、青、蓝、紫等颜色组成纹饰镶边，布纽扣，衣短仅齐脐部；下身里裤外裙，裤为黑色筒裤，裙为黑色筒裙，长及踝，用一长两米的布条系裙子腰部；脚穿船形尖头钩鼻半高统绣花鞋，皆着两端镶有各种颜色的脚套；土僚人一般挂饰较少，除耳环、项链、项圈、手镯外，其他一般直接缝钉于衣物上，尤以银泡最多，在上衣前襟上钉成三排相对称的三角形犬牙状图案。这种图案显然是从青铜文明时代传承下来的，壮族地区传世的铜鼓就多有这类图案。

### 三、壮族背带、童帽及小孩裤袜纹饰图案的特点

壮族特别重视后代的繁衍，对小孩关爱有加，因而十分重视制作儿童背带、花帽及裤袜，其纹饰图案内容丰富、寓意深广。

壮族称背带为“恩达”，其中又有“达给”、“达瓦”、“达斗”、“达翻”等数种，其纹饰图案有水、云、花、草、虫、鱼、鸟、兽及回纹、斜纹、方格纹、铜钱纹等，还有大小五彩花、连柄石榴、群龙舞云、凤蝶通宝、鸳鸯戏水、马鹿穿山、五福捧寿、乾坤孕蛙等传统花样，此种工艺作为文化形态，可以提到生命哲学的高度，充分反映了壮族人民淳朴健康的审美情趣。

壮族儿童花帽的特点是：模仿各种鸟兽缝制而成，如孔雀帽、虎头帽、鸭尾帽和斗箍帽



等。其做工精致，图案鲜明。帽的前沿一般都要镶一块宽约一寸见方的金边带，上下则饰有齿形纹，中绣花草，以示吉祥如意；有的则镶嵌普渡贤仁（3个佛祖）或十八罗汉，以示驱邪。帽的其他边沿则用各色花线及金银丝线镶成，并留有一定的余地，悬挂一些银制的小动物，如鱼、虾和小响铃等，使之既光彩夺目，又能发出悦耳的响声，深受儿童喜爱。

壮族小孩裤袜的制作也十分特别：一般都是裤、袜、鞋合为一体，开裆用柔软的丝棉织品制成，既保暖又方便使用；其纹饰图案也有云纹、雷纹、齿纹、斜纹、网纹及变形的花、鸟、鱼、虫等图案，与背带、花帽的纹饰图案协调一致。

#### 四、壮族服饰图案的源流

壮族是一个历史悠久而又充满艺术灵性的民族，其服饰图案的源头可以追溯到古代的崖画和铜鼓纹饰。

壮乡的崖画集中分布在广西南明花山和云南文山州各地，有人物、日月、山水、花草和各种动物形象，图案多达数千幅，皆用动物鲜血和红色的铁矿粉做颜料进行绘制，这是壮族先民将鲜血和红色视为象征生命及血亲关系的具体体现，它凝聚着原始艺术家聪慧的艺术才干和顽强的精神毅力，所表现的是一种天趣神秘、古朴自然的文化特性，渗透着复杂的人为观念意识，具有“永久的魅力”。

壮乡的铜鼓以炉铸精工、造型端庄、文化内涵深邃而蜚声海内外，其鼓面、鼓身、鼓耳都有华美的纹饰图案，既有抽象的点（乳钉纹）旋纹、锯齿纹、回（云雷）纹、圆涡纹、水波纹、绳纹、网纹、编织纹，又有具象的太阳纹、翔鹭纹、船纹、牛纹、鹿纹、羽人纹、菱角和蛙饰等纹样，以及反映壮族先民住“干栏”、敲编铎、击铜鼓、跳芦笙舞、祭祀、捶牛、宴饮、竞渡等生活和娱乐情景的画面，其构图有简有繁，变化多端，千姿百态。这些文饰图案既反映了当时人们的自然崇拜、心理诉求、宗教观念，又反映了当时人们社会生活的方方面面，是中华文明中的艺术瑰宝之一。至今，滇东南和桂西壮族仍在承传和使用铜鼓，他们把铜鼓当成祖宗基业的标志及后代命脉所在、精神所在的心灵圣殿。

源自崖画和铜鼓纹饰的壮族传统服饰图案，是通过创造性的视觉形象去反映自然物象或社会生活的，跟他们的崇拜和信仰相关，沉淀着极深的母题含义，它为我们了解该民族的社会历史及生产生活，乃至其风俗礼仪、思维取向提供了一道重要的窗口。

#### 五、壮族服饰图案的制作与加工工艺

壮族服饰图案，包括儿童背带、花帽及裤袜的纹样，多与五颜六色的壮锦相关。壮锦以细纱为经，丝线作纬织造；经线一般为原色，纬线则按构思配织不同色彩。其纹饰、图案和色彩则是由妇女用棉线、丝线、金丝、银线精心加工而成，具有浓烈的民族特色。



壮族服饰图案及其纹样的结构主要有三种形式：一是几何骨骼内以自然形，属四方连续的结构；二是底纹上织自由花，属二方连续的结构；三是平纹（布纹）上织地纹结构。色彩多用重彩，以红、黄、绿、蓝、紫为基本色，其余是补色。以红为背景，显示热烈、活跃、欢腾的气氛；用绿做烘托，则有开朗的情调；以黄绿配置，则艳丽而动人。壮族服饰图案及其纹样，常用几种甚至是十几种颜色搭配组成，一般不凭借直觉的色彩去做机械的模仿自然，而是从丰富复杂的自然色彩中加以提炼、夸张、强化或换色，使自然形象的特征更集中、更鲜明突出，富于变化，其色相的浓淡对比、明暗对比、冷暖对比及大小色块的对比，都运用得非常纯熟自如。由于配置得当，对比和谐，古艳深厚，因而华而不俗，显示了壮族人民热情、爽朗、勇敢、朴实的性格。

壮族服饰图案及其纹样的制作方法，主要是挑花和刺绣两大类。挑花以单面挑、双面挑、素面挑、彩色挑为主，辅以绣、扣、缀相结合；刺绣则有平绣、络绣、辫绣、包筋绣、错针绣、贴布绣、镂空内贴布绣、连物绣、泡花绣、挑边加绣等。其加工工艺也十分复杂，计有走针、走边、走筋、针绣、刺绣、挑绣、穿绣、扣绣、穿花、贴花、包花、贴布、贴金、镂空等数十种。

《周易·贲》云：“观乎人文，以化成天下。”文化是时代的产物，亦是人类改造世界、认识世界并与自然和谐发展的成果。现在全世界都在讲：“文化多样性对人类发展而言就像生物多样性对维持生物平衡那样必不可少；文化的自我认识、相互理解、相互宽容是文化多样性的核心价值观念；文化的多元传承和创造已经成为并将继续成为人类社会生存、发展的基石和智慧源泉。”王承才、卢继波二位先生怀着深厚的民族感情，在百忙中利用业余时间搜集整理的这本大型画册及其从数千幅照片中精选出来的壮族服饰图案，从一个侧面深入揭示了壮族丰富多彩而又博大精深的历史文化内涵，充分展示了该民族特有的一种存在形态或生存模式，为我国少数民族文化遗产的保护和传承做了一件十分有意义的事情。应该说这本《壮族服饰图案大观》是壮族服饰文化的根和魂，是壮族人民智慧的结晶，也是中华民族优秀传统文化的瑰宝之一，具有很高的学术研究及审美价值，对启迪心智、教育后代、增强文化的创造性，都是极其有用的，对促进国内外各民族间的文化交流和友好往来，也必将能够发挥积极的作用。

云南省民族学会副会长 何正廷

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# Brief Introduction to the Costume Designs of Zhuang Nationality

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**H**uman beings have created both material and spiritual civilization during the social and historical development. With different nature conditions and social environment, the mode of production, living habit, thinking mode, concepts of values and characters of each ethnic group are different from each other. Consequently, their cultural style and characteristics are different. In this sense, culture is a symbol of an ethnic group, an important identification to distinguish one ethnic group from another. Various ethnic costumes mirror different characteristics of society, history, politics, economy, religion and folklore of nationalities from different respects. Dress is an external manifestation of ethnic traditional cultural connotations. It is also the significant ties binding ethnic communities of a nationality. Therefore, ethnic costumes can be deemed as totems of their ancestors, their history worn on body, and their ID card to distinguish race and ethnic communities. The costumes serve the mark of ethnic groups.

Zhuang people are the natives in South and Southwest China, inhabiting in the Pearl River Basin with a long history. Zhuang nationality was known as Pu, Xi Ou or Luo Yue in ancient times. They are pioneers of rice cultivation. After Han and Jin Dynasties, the ancestors of Zhuang people are known as Liao. In Song Dynasty, the ethnic group began to be called Zhuang. Now Zhuang is the most populous minority in China, with a population of more than 17,000,000. There are both realistic designs of flowers, birds, fish and insects, and abstract patterns of cloud, thunder, string, fly, netlike, teeth, circular and vortex motifs, as well as bird, frog and Tuo (Yangtze crocodile) motifs on all part of their clothes. Ideas of some patterns were derived from cliff paintings drawn in the earliest times. Some of them stemmed from the decorations on bronze drums in Bronze Age. Some are created by the later generations to become an anchorage of their feelings and desires.

## *1. Advent of Zhuang Costume Designs*

The pottery spinning unearthed from cultural relics showed that the ancestors of Zhuang people were able to weave early in the middle of the Neolithic era. The weaving industry of Zhuang ancestors had been developed well and silk weaving and dyeing industries emerged in Qin and Han dynasties. The proof includes rolls of silk and cloth among funerary goods unearthed from No. 1 tomb of the Western Han Dynasty in Luopowan, Guixian County, Guangxi Province and the “Zhu Ru (pearl semi coat)” in

Putuo Bronze Drum Tomb of the Western Han Dynasty in Xilin County. The hair stick, hairpin, hair band, earring, necklace, breast pieces, bracelet, pendant, strap hook, bangle, finger ring and arm band in ancient tombs indicate that Zhuang people have paid attention to their dress and fashion accessories down the ages. The designs on a lot of bronze pieces and bronze drums in Han and Jin dynasties show that, in ancient times, Zhuang people decked up themselves with Zhui Ji (hair done up in a shape of mallet), high crown, featherings and tail decorations.

Zhuang people make their costumes mainly for themselves with a special technological process. Zhuang women are good at cotton spinning. First, they gin cotton ball to remove seeds. Then, they fluff cotton. They spin twist yarn and back twist yarn as required with carriage and weave thread into cloth with inclined handloom after thread is washed and starched. The cloth is dyed in indigo and washed and starched again in rice milk and root tuber juice of some plants such as Bletilla, and then, wheeled and pressed by a purpose-built flagstone in order to make them flat, soft and tight. Finally, the cloth is sewed to be dresses.

After Han Dynasty, a large number of Zhuang costume designs emerged. The *Book of Former Han – Geography Chronicle* says that among the native residents in South and Southwest China, “men work on the farm to grow rice and sow jute, and women produce cocoon and weave cloth”. The *Book of Latter Han – Records of Ethnic Minorities in Southwest China* says: The land in Southwest China is fertile and suitable to crops and mulberry. The *Book of Wei* says: Liao people ...are good at weaving fine cloth in bright and pure color.” Mr. Chang Qu in Jin Dynasty said in the book of *Hua Yang Guo Zhi* (Chronicle of State Huayang): “Lan Gan is fine cloth. Lan Gan is the name of cloth in Liao language. The finished Lan Gan looks like damask silk.” The *History of the Chinese Textile Science and Technology* (published by the Science Press in 1984 describes that the Zhuang brocade and watered silk weaved by Zhuang women were well known in Tang and Song dynasties. Among these, two products are most famous. One is dobby brocade with twill or calico weave. At that time such brocade could be weaved with small jacquard machine. Another is called as cross-stitch brocade. It is made by means of colorful filling cross-stitch work on calico warp weave to form large size Zhuang brocade with figuring pattern. From Ming and Qing dynasties, the manual textile technology of Zhuang people went on getting better and their skills of wax printing, knot dyeing and tie dyeing were popular. Zhuang people use gold, silver, pearl and gem to decorate their dresses so that their colorful costumes were very beautiful. The book of *Yunnan Tong Zhi* (Yunnan Historic Record) quoted the sentences from the book of *Bo Lin Tu Shuo* (Tutorial Pictures of Bolin) as: Zhuang attracted the gaze of people because “Men are wearing colored clothes and women’s dresses are finely embroidered.”

## ***2. Varieties of Zhuang Costumes and Designs***

different branches of Zhuang nationality have different costumes made of different cloth, silk, brocade,



embroidery in different color and designs. Zhuang costumes can be divided into casual clothes, special-purpose dresses and splendid attire. Casual clothes with simple design are worn everyday. Special-purpose dresses include mourning garment, vestment, and stage costume. The designs may be simple or colorful. The splendid attire is made with complicated designs and embroidery. The patterns are more delicate and the dresses are luxurious, especially those for women, showing the highest level of Zhuang costume hand making skills.

The splendid attire is different for various branches of Zhuang women. It is substantially as follows:

Splendid attire for women of Pu Nong Branch (or Nong people): Pu Nong women wear embroidered forehead hoop veneered with gold and jade pieces, and wrap a brocade head kerchief with colorful tassels at two ends. Their dark blue or purple dress is featured with fully stand collar, left fly, sheath sleeve, tight waist, and close-fitting short coat. Collar, cuff and bottom are laced. A red or blue laced embroidered apron is tied on waist. Black straight pants are covered with long pleated skirt. The bottom of the skirt is often hooked up on breech like a bird tail. The curved top shoes or half boot with nose are embroidered. Splendid attire is worn together with beautiful accessories such as hair stick, earrings, necklet, necklace, breast pieces, bracelet, arm buckle and various pendants. Attention should be paid to the difference between Dao Nong, Jin Nong, Yang Nong, and Du Nong of Nong people. Dao Nong people like to stretch the two ends of brocade head kerchief upward which looks like horns so that Dao Nong was called as Hua Jiao Man (flower horn ethnic). But the head kerchief of Jin Nong, Yang Nong and Du Nong people hung down. The head kerchief of Jing Nong is made of Zhuang brocade, and that of Yang Nong is fully in blue color. The head kerchief of Du Nong is decorated with fringes. The dresses of the latter three Nong people are mandarin jacket with nine to twelve pairs of buttons on the foreparts. The buttons consist of silver semi-spherical knots and silver quincunx buckles, or silver matched buckles in the shape of butterfly with several small long bells hung from them. The upper part of mandarin jacket is tight but the bottom is wide with laced curved edge on both flap and back. The lower corners at both right and left sides are curled upward. A section of two cun (about 2.62 inches) wide embroidered belt are sewed on sleeves two cun away from the sleeve bottom.

Splendid attire for women of Bu Yue Branch (or Sha people): Bu Yue women wear hats on their Zhui Ji. Their head dress is decorated with various silver pieces. An embroidered brocade strap hung from the rear of hat is inlaid with gold or silver flakes. Their dress is a short tunic with left fly and crossover V-neckline. There is a wide embroidered brocade circle on the dress from waist band to the bottom, which is nailed fully with silver flakes, glass beads and silver pendants. The decoration matches with the silver flakes on shoulder cape. It is an excellent work with highest beauty. Sleeves, collar, bottom of dress are directly decorated with brocade strap or embroidery lace. Straight pants are covered with a pleated skirt that is tied by a delicately made brocade strip at right side. The half boots are of embroidered sharp toe. Bu Yue branch of Zhuang nationality are also called as Sha people, who were divided into Black Sha, White



Sha and Le Sha. Black Sha attaches tremendous importance to silver jewelries, especially silver flakes and pendants. Together with necklet, necklace, and bracelet, the head and the upper garment of Black Sha women in splendid attire are almost covered with silver jewelries. White Sha wraps Le Zi (snood) on head and covered with brocade kerchief or colored cloth outside. The sleeves of shirt are of sheath but those of jacket are loose. Sleeves are embroidered over-elaborate lace. White Sha wears no skirt but rather blue-black straight trousers with embroidered leg bottom and embroidered shoes. Le Sha dresses are similar with the costume of local Dai people because they live in Mengla and Jinghong which are mostly inhabited by Dai people.

Splendid attire for women of Bu Dai Branch (or Tu Liao people): Bu Dai women wrap two layers of brocade kerchief. The inside rectangular one is in blue to tie tightly their hair. The outside one is made of red satin with embroidered borders. The satin kerchief is tied as flowers with colorful thread at two sides. The patterns of the Chinese characters meaning luck and happiness are embroidered in the front margin with blue, red, yellow and purple tassels at two sides. Brocade kerchief covers upper half forehead and ears, and then, is pulled to and tied at the rear head. The wrapping types of head kerchief include lapped type, peaked type, flat type and offset type. The Han people just call them lapped wrapping Tu Liao, peaked wrapping Tu Liao, flat wrapping Tu Liao or offset wrapping Tu Liao. Tu Liao people use their wrapping type to recognize their communities. Most of their upper dresses are in blue or blue violet with low collar and left fly. The fly is tied with cloth strap, or only one button. There are square rags of brocades in bright colors sewed on front and back chest, which was called as “Chuan Xiong (which means putting on chest)” in ancient times. Collar, chest, back and cuff are laced in patterns of red, emerald, blue and purple colors. Buttons on dress are made of cloth. Jacket is short only to navel. The lower garment of splendid attire is black trousers being covered with black tube skirt that is long downward to ankle and is tied on waist with a two-meter long cloth band. Embroidered boat shoes are of sharp toe with nose in front and colorful covers at two sides. Only little jewelry is used on the dress of Tu Liao people. Apart from ornaments of earring, necklace, necklet and bracelet, some jewelry are sewed directly on clothes. Most of these are silver bubbles. On the front facing of dress there are three symmetrical rows of silver bubbles in zigzag pattern. The pattern is apparently derived from those in civilized Bronze Age. The pattern often appears on the designs of bronze drums in the areas inhabited by Zhuang people.

### ***3.Characteristics of Designs for Baby Sling, Children’s Cap and Pantistockings of Zhuang People***

Zhuang Nationality pays great attention to the multiplication of later generations. They concerns greatly their children and embodies their deep feelings and hopes for children in the designs of baby sling, cap, and pantistockings.

Zhuang people call their baby sling “En Da”, or name the slings “Da Gei”, “Da Wa”, “Da Dou” or “Da Fan”. The designs include images of water, cloud, flower, grass, insect, fish, bird and animal, as well as



motifs of meander, diagonal, chequer and copper coin. In addition, there are traditional designs to show big and small colorful flowers, stem-to-stem pomegranates, dragons flying among clouds, phoenix and butterfly coin, mandarin ducks tumbling merrily about in water, red deer on hill, Wu Fu Peng Shou (bats flying around a character which means a long life), and the world is pregnant with frog. As a cultural type, workmanship used to make these designs express fully the philosophies of life and the simple and healthy aesthetics and temperament of Zhuang people.

The characteristics of Zhuang Children' embroidered cap are as follows: They are made elaborately in bright color in the shape of birds or animals, such as peacock cap, tiger head cap, duck tail cap, and Dou Gu cap. Generally there is a one cun (about 1.31 inch) wide gold bordered belt sewed on the front brim of cap, in which flowers and grass are embroidered with upper and lower edges in tooth shape to mean good luck and happiness to children. Some cap may be inlaid with Pu Du Xian Ren (three Lord Buddha) or eighteen Luo Han (arhat) to ward off ill luck and evil. Cap brims on other sides are decorated with colorful thread and gold and silver cannetille. Space is provided along the cap edge to hang silver animals such as fish, shrimp or small bell so that the cap is bright-colored and dazzling with jingled sound. Such caps are loved by children.

Zhuang children's pantistockings are designed with special characteristics. Generally, pant, socks and shoes are integrated into a union suit. The open-seat of pant is made of soft silk-cotton cloth so that it is warm and convenient for use. The designs include patterns of cloud, thunder, teeth, diagonal and netlike motifs, as well as deformed motifs of flower, bird, fish and insect. The designs are in harmony and uniformity with those on cap and sling.

#### ***4.Source of Zhuang Costume Design***

Zhuang nationality is an ethnic group with a long history and artistic sympathy. The source of Zhuang costume designs can be traced back to the cliff paintings and the designs on bronze drums in ancient times.

Zhuang cliff paintings are distributed in areas of Huashan Mountain, Ningming County, Guangxi province and Wenshan Prefecture, Yunnan Province. The cliff paintings depicted human beings, the sun, the moon, mountains, rivers, flowers and grass, as well as various animals. There are more than several thousands of pictures drawn with the paint made from animal blood and iron ore powder. For Zhuang ancestors, blood and red color are the symbol of life and their blood relatives. The cliff paintings embody the artists' wisdom, spirit and willpower in ancient times. They are the expression of naturally interesting, and simple culture with complicated human concepts and consciousness. They "have constant charms".