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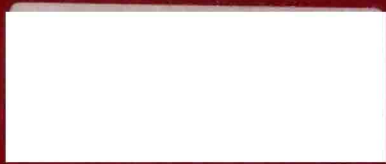
中国丝绸博物馆
China National Silk Museum

华装风姿

中国百年旗袍

A CENTURY OF CHEONGSAM

主编 薛彤



中国摄影出版社

 中國絲綢博物館
China National Silk Museum

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主编 薛雁

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序

服装是一个社会最有特征的符号。当天边的你来到我们眼前时，我们看到的一是你的面容和肤色，二就是你的衣冠装束。由此，你的民族和社会，你的年代和地位，基本就能一目了然，因为每个民族都有其不同的服装，服装已成为不同民族的符号。逐渐地，服装积淀成为一种制度和文 化。从中国历史上来看，不同的民族有着不同的服装，在不同民族之间的改朝换代之时，服装就成为新旧体制的重要分界线。所谓的“男从女不从、生从死不从”则是统治者宽容变通的一种和谐方式。从世界版图上看也是如此，每种信仰、每个民族都有自己的服装文化，特别是在历史悠久的文明古国中。古希腊、古罗马、古印度，到今天的日本、韩国、东南亚，即使是在欧美，所谓的西装革履也成为他们文化的一部分。即使是在民族大熔炉（big pan）的伦敦和纽约，来自不同地区的人们依然穿着具有民族特色的服装。

那么，作为一个多民族和谐相处的、复合型的中华民族，中国人有自己的服装吗？在五千年的华夏文明史上，在儒家正统的礼仪制度中，服装一直是最为重要的一部分。从黄帝垂衣裳而天下治起，周公的冠冕堂皇、孔子的恶紫夺朱，均在维持天道和礼制的严肃纯正，直到宋明之间恢复的宽袖大衫，作为中华民族主体的汉族依然在坚持自己的服装传统。一时入主中原或是成为华夏主人的其他民族等也都有着其自己的正式服装和特色，如鲜卑之帷帽、契丹之左衽、蒙元之姑姑冠、满清之马蹄袖等。即使到辛亥革命之后，西方服装极大地影响中国，但中国依然有着自己的国服，特别是女性服装，更有着自己的旗袍。这样，源于满族旗服、融合西方审美和技术、体现东方女性身材和体型的旗袍成为中国女性的特色服装。

百年旗袍见证了中华民族从封建走向共和的历史，见证了中国女性服饰从传统走向现代的过程。旗袍的原型是满族旗人的长袍，但从 1910 年起，封建体制崩溃，女性得到空前的解放，西方的设计和技术影响中国，理念的更新，技术的创新，使得新式旗袍在 1920 年 - 1930 年间得到空前的繁荣和发展，这种旗袍也被称为长衫（Cheongsam）。即使是在中国极为艰难的抗日战争期间，无论何种面料，无论什么色彩，只要一件旗袍在身，中国女子的风采、中国女人的优雅、中国女性的坚毅，那种简约朴素、从容不迫、温良谦让、刚柔相济，就会随时体现。旗袍之中，所蕴藏的是自古而来的风雅。随着华人在世界各地的迁徙，旗袍更成为世界各地华人的一种烙印、一种标志、一种共同语言、一种共同元素。

在文化复兴的中华大地，作为中华民族主要标志的服装也在成为人们日益关注的焦点。在这方面，院校的研究和民间的探索始终就没有停过。朝野之间，人们都在探讨国服的必要性，多种选择类型的可能性，高府深院多停留在理论的争论中，在民间则出现了一支支的唐装汉服队伍进行的自发实践，而一些知名的设计师和重要品牌企业，也在进行中华服装或新样旗袍的尝试。很显然，中国的经济已经足够强大，中国的科技也已得到了充分的进步，中国在世界政治舞台的地位也已经不可忽视，现在我们已经到了中华文化复兴的时刻，我们也应该为中华特色的服装进行设计和呼唤。

就在这个时刻，中国丝绸博物馆策划推出了《华装风姿——中国百年旗袍展》，选择了百余件近百年来的旗袍，其中包括满族的旗服，也包括 20 世纪上半叶最为经典的旗袍、20 世纪下半叶世界各地华人女性在旗袍上的改变和革新，更有世纪交替之间中国当代设计师对新旗袍的探索，其华丽程度更超出了人们对传统旗袍的传统理解。与此配套的，还有中国丝绸博物馆和中国美术学院共同发起与承担的《华装风姿》大型实践和宣传活动。所有这些服装，都在指向一个新的方向，即华装的确立。华装既是指中华服装，包括指多民族大家庭的中华服装，也是指风雅、精致、华美的中国服装。虽然今天我们在这里展示和呼唤只是中华女装，相信在不久的将来，我们也要为中华男装呼吁。

中国丝绸博物馆馆长 赵丰

2012 年 2 月 5 日



FOREWORD

Costume has been a most characteristic symbol of a society. When you come to us from afar, the first thing go into our eyes is your countenance and complexion, while the second is your attire. As each nation has its own traditional accoutrements, they can tell of your origin, age and social status all at once. Gradually, costumes accumulated to become a kind of social system and culture. In the Chinese history, different nations had different costumes. When the ruling power was taken over by one nation from another, costume became an important division between the new and former regime. The policy of “male shall obey the dominant dressing style while female don’t need to, and the living shall obey while the deceased don’t need to” became a harmonious compromise between the rulers and common people. From ancient Greece, ancient Rome, ancient India, to today’s Japan, Korea and south-east Asia, it’s a universal phenomenon that each nation holds its own dressing culture, especially among time-honored ancient civilizations. Even in Europe and USA, the business suits with leather shoes have become part of their culture. And in big ethnic pans like London and New York, people from different regions still wear their own traditional costumes.

Then, does the Chinese nation, which enjoys harmonious coexistence among multiple ethnic groups, possess its costumes? In the 5,000 years Chinese history, costume has always been one of the most essential elements in the mainstream Confucian rites and system. The story of the Yellow Emperor made China peaceful by putting on clothes, the majestic coronets of Duke Zhou, and Confucius’ averseness of purple infecting vermilion, are all examples of maintenance of solemnity and purity of traditional law and rites. The Han people, which constitute the main body of the Chinese nation, had preserved their traditional costumes till the Song and Ming dynasties, through the restoration of loose gowns with wide sleeves. Other ethnic groups which reigned China for a certain period, all had their characteristic costumes, such as the curtained hat of the Xianbei people, the left openings of the Khitan people, the gugu coronet of the Mongolian people, and the Manchu hoof-shape sleeves. Even after the Revolution of 1911 when considerable influences came from the west, China still possessed its own national costume. In particular, the cheongsam originated from the Manchu costume, which also integrated western aesthetics and technology, and fully displayed the stature and figure of eastern women, became the representative costume of Chinese female.

The centennial history of cheongsam witnessed the transformation of China from feudal society to a republic, as well as the course of Chinese women from tradition to modernity. The prototype of cheongsam was cheongsam the cheongsam gown of Manchu people. However, since the collapse of the feudal system in 1911, the Chinese female was unprecedentedly liberated. The influence of western design and technology, the renovation of ideas and innovation of craftsmanship resulted in the unparalleled prosperity of new cheongsam styles during 1920-30, which were also called Cheongsam. Even during the hardship of anti-Japanese war in the first

half of the 1940s, the charm, elegance, perseverance, and all other merits of Chinese women could be revealed simply by putting on a cheongsam, in whatever material and colour, as it's the time-honored Chinese grace that is wrapped by cheongsam. And with the migration of Chinese people to other parts of the world, cheongsam became an impression, a symbol, a common language and attribute for Chinese people everywhere.

Along with the cultural renaissance in China, costume, as a significant icon of the Chinese nation, has become a focus of people's concern, and academic studies and nongovernmental explorations in this regard have never stopped. People in and out of the government are discussing the necessity of national costumes and possible options. When governmental officials and scholars are still making theoretical arguments, practices have already been carried out by grassroots teams to design traditional Tang and Han style costumes, while some famous designers and companies are also experimenting on producing costumes with distinct Chinese features or new cheongsam styles. It's obvious that with China's rising economic, scientific and political power, now it's the time for us to embrace the cultural renaissance of the Chinese nation, while we shall also spare no effort in designing and welcoming costumes with Chinese characters.

At this very moment, the China National Silk Museum curates and presents the Century of cheongsam Exhibition, where more than a hundred cheongsam over the century has been selected. Among them, there are the original cheongsam of Manchu people, the most classic cheongsam from the first half of the 20th century, the modified and renovated cheongsam by Chinese women all over the world during the second half of the 20th century, and the latest explorations on cheongsam by contemporary Chinese designers. The magnificence of the exhibition far exceeds people's normal understanding of traditional cheongsam. Concurrently, there is also the large-scale practice and dissemination program entitled Feast of Chinese Costumes co-organized by the China National Silk Museum and the China Academy of Art. All these costumes lead to one direction, the establishment of Chinese-style costume, which refers to both the costume of the Chinese nation embracing multiple ethnic groups, and exquisite and graceful costumes produced by China. At the same time, though today we are only displaying the female Chinese costumes, we firmly believe that we'll welcome the male Chinese costumes in the near future as well.

Zhao Feng, Director, China National Silk Museum

Feb. 5th, 2012

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前言

华装绮丽，风姿绰约，这便是穿上旗袍的中国女性形象，百年来，已成为东方女性的经典造型。

旗袍（Cheongsam）继承了中国古代的袍服元素，吸取西洋服装裁剪方法，是一种东西方服饰文化结合后的产物，自 20 世纪 20 年代起流行至今，被公认为最具代表性的中国女性服装。

线条简洁流畅、风格雍容华贵、制作工艺精良的旗袍，恰如其分地呈现出中国女性秀丽柔和的曲线和美丽独特的韵致，成为服装史上的经典而超越潮流。

今天，旗袍追随着时代的风尚，承载着中华的文明，在古典与潮流之间寻求平衡，在传承和发展中连接过去和未来，继续演绎着她的精彩。

本次展览展出的不仅是中国旗袍的百年历史，还有中国设计师们为探索中华服装、寻求强国之梦的不懈努力。

让我们一起呼唤华装：中华服装，华美之装。

Preface

Gorgeous and graceful, that's the image of Chinese female attired in cheongsam, and it has been a classic image of oriental ladies for over a century.

Cheongsam, also known as Qi-pao, is a fruit of eastern and western cultural integration by inheriting elements of traditional Chinese robes and absorbing western tailorship. It has been in fashion since 1920's, and is widely recognized as the most representative costume of Chinese females.

Featuring simple and smooth lines, magnificent and refined styles and exquisite craftsmanship, cheongsam appropriately reveals the elegant curves and exceptional charm of Chinese women, and has become a classic in the costume history that surpasses all temporary vogues.

Today, cheongsam continues its pursuit for the fashion of the era, while carrying the Chinese civilization. It looks for balance between classicality and modernity, serves as a bridge between the past and future by inheritance and development, and its glory goes on.

This exhibition not only displays the centennial history of Chinese cheongsam, but also the unswerving efforts of Chinese designers in exploring the revitalization of Chinese costumes.

Let's call for the future of Chinese costumes, glorious Chinese costumes.

自 20 世纪上半叶开始流行的旗袍是在参考古代袍服、旗人女服和西方服装的基础上设计并形成的一种新型女性服装，它既包含有传统的中国元素，又吸收了西方的设计理念，被称作“中国礼服”（Chinese dress）。

这种旗袍最初以马甲的形式出现，马甲长及足背，穿在倒大袖短袄的外面。后将长马甲与短袄合二为一，成为旗袍的雏形。

20 年代初的上海等地出现了身着旗袍的汉族女性。据当时媒体报道，上海女学生是旗袍流行的先锋。

Cheongsam, which became popular in the first half of the 20th century, was a new female fashion style created by absorbing elements from ancient robes, gowns of Manchu women, as well as concepts of western costume design, and was then called “Chinese dress”.

Cheongsam first appeared in form of sleeveless long vest, which goes to the dorsum of feet, and was worn over the long-sleeve lined jacket. Then the long vest was combined with the lined jacket to form the rudiment of cheongsam.

In early 1920's, Han women began to wear such qi-pao in Shanghai and other places. According to the media report then, it was the girl students in Shanghai who pioneered in the popularization of cheongsam.

“在满清三百年的统治下，女人竟没有什么时装可言！一代又一代的人穿着同样的衣服而不觉得厌烦。”

—— 张爱玲《更衣记》

◆ 清代中国女性的常见装束

满族旗服

清代中晚期八旗家庭中的女性成员，所穿的直身長袍一般长至膝下或踝，圆领或立领，大襟。有衬衣和氅衣两种，衬衣不开衩而氅衣两边开衩至腋下。袍身及衣襟、领、袖边常用精美而繁复的刺绣和花边装饰。



清末满族旗服款式图



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清末

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