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EVOLUTIONS OF THE LAST CENTURY CHINESE  
COSTUME FROM LATE QING TO PRESENT

# 时尚百年

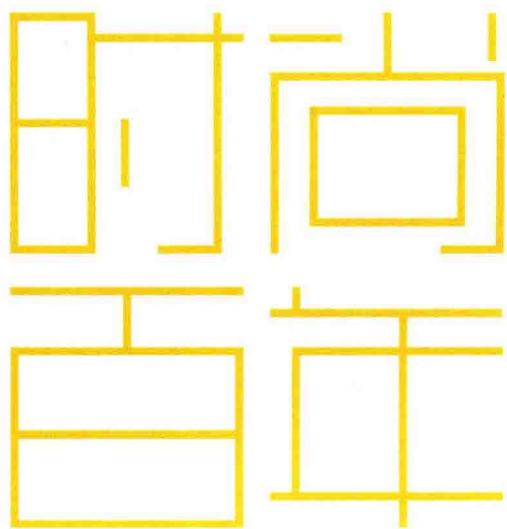
20世纪中国服装

薛雁主编  
Edited by Xue Yan

中国美术学院出版社  
China academy of art publishing house



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FROM  
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策 划: 包铭新 赵 丰 吴海燕  
责任编辑: 杨 英  
助理编辑: 杨轩飞  
封面设计: 毛德宝  
版式设计: 毛德宝  
英文翻译: 沈慧伟  
责任校对: 徐 铮  
图片拍摄: 李永嘉  
责任出版: 葛炜光

Supervisor: Bao Mingxin, Zhao Feng and Wu Haiyan  
Editor: Yang Ying  
Editor assistant: Yang Xuanfei  
Cover designer: Mao Debao  
Format designer: Mao Debao  
English Writer: David Huiwei Shen  
Collator: Xu Zheng  
Photographer: Li Yongjia  
Publisher: Ge Weiguang

## 图书在版编目(CIP)数据

时尚百年: 20世纪中国服装 / 薛雁主编: 沈雁等编著;  
沈慧伟译. —杭州: 中国美术学院出版社, 2004. 9  
ISBN 7-81083-346-4

I. 时... II. ①薛... ②沈... ③沈... III. 服装—  
中国-1900~2003- 图集 IV. TS941.2-64

中国版本图书馆CIP数据核字(2004)第088728号

书 名 时尚百年——20世纪中国服装

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出版发行 中国美术学院出版社

地 址 杭州南山路218号 邮编: 310002

制 版 杭州东印制版有限公司

印 刷 杭州东联广告印刷有限公司

版 次 2004年9月第一版

印 次 2004年9月第一印刷

开 本 787×1092 1/8

字 数 130千

图 数 221幅

印 张 20

印 数 1-2000

Fashions of the Last Century Chinese Costume  
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Publisher China academy of art publishing house

Address Nanshan Road 218, Hangzhou, 310002

Color Separation Hangzhou Dongying Plate Mak-  
ing Co. Ltd

Printer Hangzhou Donglian Advertizing & Print-  
ing Co. Ltd

First Version Sept 2002

First Print Sept 2002

Format 787×1092 1/8

Word count 130,000

Picture Number 221

Size 20

Printed Number 1-2000

ISBN 7-81083-346-4/J · 329

定 价 160.00元

ISBN 7-81083-346-4/J · 329

RMB:160.00

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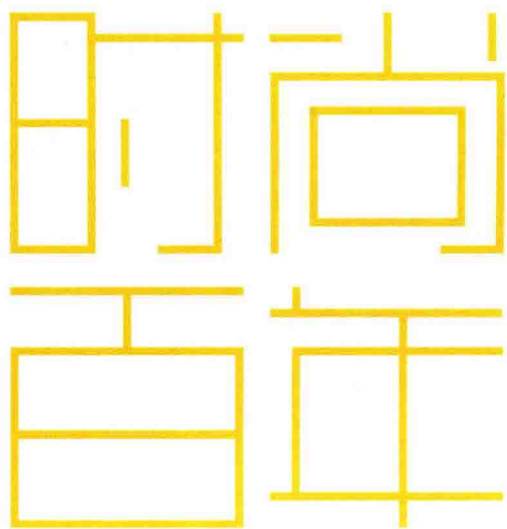
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# 序

为配合第七届中国艺术节“时尚百年——20世纪中国服装艺术回顾展”，中国丝绸博物馆编写了《时尚百年——20世纪中国服装》展览图录。

它提纲挈领将中国百年服装的发展演变概括划分为皇朝背影（1900-1911年）、缤纷世像（1911-1949年）、理想年代（1950-1965年）、红装素裹（1966-1978）、春意盎然（1979-2003年）五个时期，选取了每个时期主要有影响的流行于当时社会的服装款式，采用图文互衬的方式向读者作了介绍与阐述，并且还采用链接手法，穿插着介绍了与每个时期一并流行的相关物品，使得重点突出，层次分明。这样一种介绍方式既利于读者留下直观的印象，又使读者较易把握中国百年服装发展的脉络，读来轻松而有益。

图录除了上述显而易见的作用外，还能从另一个侧面认识了解那个时期一定的社会政治、经济、文化、审美和价值追求的状况。因为，事实上人们对服饰的要求，折射出的是基于当时社会发展状态下的生活和精神层面的双重追求。服装是一个国家民族文化的组成部分，从广义来说，包含的信息内容是多方面的，既有物质的，也有精神的，以及社会风尚与道德伦理等等。

图录的策划、编著者有较厚实的专业基础，主编薛雁跟随陈娟娟和我学习与研究中国古代丝绸服饰已十余年，又长期在中国丝绸博物馆工作，其他几位作者也是东华大学服装学院包铭新教授的硕士研究生，在杭州这个“苦夏”季节里，短时间内就奉献出此书，其敬业精神和工作效率之高令人起敬！

本图录的出版，对于读者“观古今于须臾，抚四海于一瞬”了解20世纪中国服装的基本面貌有着积极的意义。

是以为序。

清华大学美术学院教授

黄能馥

2004年8月于北京



# FOREWORD

To complement the exhibition "FASHION FROM THE LAST CENTURY - CHINESE COSTUME FROM LATE QING TO PRESENT" held in conjunction with the Seventh China Art Festival, the China Silk Museum has compiled this catalogue titled "FASHION FROM THE LAST CENTURY - CHINESE COSTUME FROM LATE QING TO PRESENT." The book outlines five stages of development of Chinese costume during the last century in the following five chapters:

A Reflection of the Imperial Dynasty (1900-1911)

A Flurry of Images in a Changing Society (1911-1949)

The Time of Idealism (1950-1965)

Clothing during the Cultural Revolution (1966-1978)

Spring Is Here (1979-2003)

Concrete with ample illustrations and side-by-side explanatory texts, the catalogue presents to the reader the most popular and distinctive costume modes and styles prevailing at the times, along with some particular items of interest familiar but unique to certain historical periods. Such a presentation enables the reader to have a good grasp of the major trends in fashion of the past 100 years. It will most likely give him or her several highlights of history to remember and a strong visual impression of the costumes to keep in mind. What a delightful and beneficial way to learn.

In addition to the apparent interests in costumes, the catalogue also provides excellent references to the political situations, the economy, culture, aesthetic standards and social values of the times. As a matter of fact, the qualities that people seek to have in a costume reflect both the physical and spiritual aspirations of the people under their own social circumstances. In a broader sense, the costume of a nation, as part of its culture, contains information in various aspects including substantial, spiritual, customary, ethical and moral contents.

All members of the editorial staff who participated in the compiling of the catalogue have solid professional backgrounds. Ms. Xue Yan, the Editor in Chief, has been studying traditional Chinese silk costume for over 10 years under Chen Juanjuan and me and working in Chinese National Silk Museum for a long time. Also, the other contributors are post-graduates with MA degrees who studied under Professor Bao Xinming in the Fashion Design Department of the Donghua University. To have completed the book in such a short time in the notoriously "miserable summer days" in Hangzhou, they have accomplished a task that commands respect with the kind of dedication to and efficiency of work they put in.

The publication of this catalogue provides a great instrument for those who want to know the basic facts of 20th century Chinese costume, an instrument that would allow the reader to "view events ancient and recent in an instant and to gain insight into the four seas at a glance."

I am please to provide this foreword.

Huang Nengfu

Professor

College of Art

Qinghua University

August, 2004 Beijing

# 前言

中国服饰文化历史悠久，经历了几千年不断的演变，形成了各个时期独特的风格。而服装变化之频繁，莫过于中国社会政治、经济、文化发生巨大变化的20世纪。

20世纪是一个缤纷的世纪，在这一百年里，我们推翻了中国最后一个封建王朝，建立了新中国。中国的20世纪也是风云变幻的世纪，是从封建社会走向现代社会，从传统走向开放的世纪，正是在这世纪中，中国的服装摒弃了清朝森严的等级制度，吸收了西方的服饰文化，形成了中国百年服饰新时尚。

“时尚百年——20世纪中国服装艺术回顾展”及其图录中展示和收录的服装，为我馆多年来的收藏和杭州市民的无私捐赠，荟萃了20世纪中国各个时期具有代表性的服装，展现了中国百年服装文化艺术发展的历程。

借第七届中国艺术节在浙江举办之际，我们把展览和图录呈献给大家，希望与大家共同回顾和欣赏中国百年服装艺术，同时也对热情的捐赠者表示诚挚的谢意！

中国丝绸博物馆  
常务副馆长

徐小明

2004年8月



# PREFACE

The history of Chinese costume goes way back. In its course of several thousand years of evolution, Chinese costume has accumulated a great wealth of styles and modes distinctive to each historical period. The most frequent changes in apparel however, took place in the 20th Century, coincided by the drastic changes in China's political systems, economy and culture.

The 20th Century was an eventful one, during which the last feudal dynasty of China was overthrown and a new China was established. China of the 20th Century saw a whirlwind of events, which led the country from a feudal society into a modern society, from a traditional society into an open society. It was during this period that Chinese dress rid itself of the strictly hierarchical ranking system imposed by the Qing Imperial Court, adopted features from Western costumes and formed new styles and modes of its own that spoke for Chinese clothing of the past one hundred years.

Shown here in this exhibition, "FASHION OF THE LAST CENTURY - CHINESE COSTUME FROM LATE QING TO PRESENT," along with pictures and illustrations, are costumes currently in the collection of our museum, acquired through many years of efforts in collecting as well as from selfless donations made by the people of Hangzhou. This ensemble represents the most distinctive Chinese costume modes featuring each period of the 20th Century, and at the same time outlines the aesthetic trends of China's fashion that evolved throughout the last 100 years.

In conjunction with the Seventh Annual China Art Festival now being held in Zhejiang, we are pleased to present to you this exhibition along with a complete catalogue of the exhibits. It is sincerely hoped that by sharing these wonderful items with you, we will be able to look back into Chinese costume of the past hundred years together and appreciate their aesthetic values. I hereby also wish to express our sincere gratitude to those who have made heart-warming donations.

Xu Deming

Executive Deputy Curator  
China Silk Museum

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# 1900-1911

## 皇朝背影

### Reflection of the Imperial Dynasty

#### 1900-1911

新世纪的晨曦依然留着旧皇朝的背影，革命的浪潮风起云涌，晚清政府摇摇欲坠，这个统治中国近三百年的皇朝即将被颠覆。在服饰上，虽然革命党人和一些接受过西方教育的人士开始脱离清代的服装制度，但是占主导地位的仍是传统的服饰。一方面，封建社会的等级制度仍旧比较森严，尊卑有秩的典章舆服制还是在执行，皇室人员和文武百官的服装，仍严格按制度穿着。另一方面，受西方服饰文化和风俗的影响，一些留学生和其他人士，开始剪去辫子穿上西装。而大多数的男性还是以长袍马褂为主。在女装方面，满族女子着宽大传统旗袍，戴大拉翅头饰，穿花盆底鞋。而汉族妇女则秉承中国传统的上衣下裳制：上着衫袄下着裙，宽衣大袖将女性曲线掩盖，梳简约的发髻，行走时隐隐露出一双三寸金莲。服装款式平板不变，注重繁琐与艳丽的装饰效果，“一个三百年服装都没有大变化的时代，一个没有时装的时代”，是人们对清朝服装的认识。

It was at the dawn of a new era, but shadows of the imperial dynasty were still there. The Manchu government was getting increasingly shaky under successive waves of revolution. The Imperial Court that had ruled China for nearly three hundred years was now about to be overthrown.

In matters of dress, although the revolutionaries and those who got trained in the West began to deviate themselves from the Manchu dress system, traditional Chinese dress was still the mainstay. This was due to the fact that the system of dress according to rank which had been strictly imposed by the imperial court was still in effect, members of the court and its civil and military officials were still following the system. On another aspect, some students who had studied abroad and accepted Western customs and culture began to cut off their queues and put on Western suits. The majority of males continued to wear the long-gown and the riding-jacket.

In female costume, Manchu women wore loose traditional dressing-gowns or *qi-pao*, large hairdressing with flaring wings and shoes with raised soles, while Han females continued to wear their bodice-skirt traditional outfit. It was a combination of a blouse or jacket or padded jacket for the top and a skirt at the bottom. The rather loose garment was meant to conceal the curves of the female. The hairdressing for the Han female was simple. As she walked, a pair of “three-inch golden lotus” occasionally exposed from underneath the loose skirt. The cut of her garments was rather flat, with attention paid to the details in decoration on the fabric instead. In terms of costume, the Qing dynasty was a period that “did not see much change in costume for three hundred years, nor any form of fashion,” a commonly acknowledged evaluation.





# 森严的等级制

封建社会等级森严，不仅在政治权力上如此，它也反映在社会的方方面面，包括在服饰上。满族入关后，清太宗皇太极为了统一天下，巩固其统治地位，以满族传统的服饰为基础，对明朝服制作了较大的改变，制定了一系列区分贵贱等级、尊卑有秩的典章舆服制度，于崇德元年（公元1636年）开始初步定制，其后历经修订。顺治九年（公元1652年）制定《服色肩舆永例》。康熙九年（公元1670年）定民公以下有顶戴官员以上者，禁止穿五爪蟒缎。雍正四年（公元1726年）及八年（公元1730年）定大小官员帽顶等级。雍正十年（公元1732年）校刊《大清会典》。乾隆五年（公元1740年）敕撰《大清律例》。乾隆二十六年（公元1751年）敕撰《大清会典·会典则例》。乾隆三十一年（公元1756年）校勘完成《皇朝礼器图式》。此时，清朝的冠服制度基本确定。从清宫流传下来的一些画像和19世纪80年代传入中国的照相技术后流传下来的写真照片，以及各博物馆收藏的清宫服饰中，我们可以了解封建社会的礼仪等级制度。

## The Feudal Hierarchy System

Ranks of office and political power associated with them were explicitly defined in feudal societies. In the hierarchy of the Qing imperial system, different levels of authority were not only strictly observed in official business but also clearly reflected in all aspects of social life including the clothes to wear. After the Manchus broke through the Great Wall, Emperor Taizong (1636-1644), in his attempt to consolidate control over the whole of China, established a series of dress codes based on traditional Manchurian styles of clothing, greatly modifying the formats of dresses set by the previous Ming dynasty. Clear indication of class and rank in the hierarchy of the imperial court through the use of color and pattern were a common feature of the various dress codes issued, some details of which can be found in the following announcements of rules and regulations: The initial announcement in 1636, (Year 1, Reign Chongde). *Colors Codes for Dresses and Collars*, 1652 (Year 9, Reign Shunzhi). Civilians as well as appointed officials were banned from wearing five-clawed dragon brocade, 1670 (Year 9, Reign Kongxi). Specifications for hat finials and colored top buttons on official headgear indicating rank were set forth, 1726 and 1730 (Year 4 and 8, Reign Yongzheng). *Collection of Codes of Great Qing*, 1732 (Year 10, Reign Yongzheng). *Rules and Regulations of Great Qing*, 1740 (Year 5, Reign Qianlong). *Complete Collection of Codes, Rules and Regulations of Great Qing*, 1751 (Year 26, Reign Qianlong). *The Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court*, 1756 (Year 31, Reign Qianlong), a comprehensive documentation of ritual vessels, ceremonial objects of all materials, costumes for the imperial family, formal dresses for government officials and noblemen. This encyclopedic book set the standards for all attire of the Qing imperial court. From the painted portraits and



穿朝袍的皇帝像 清代  
Painting of emperor in court robe, Qing dynasty



穿补服的官员 清末  
Official in surcoat with rank badge, late Qing dynasty