爱我中华

Ai Wo Zhong Hua

中华五十六民族风貌

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爱我中华

翻开此书即进入一个花的世界，激发、扩展你的爱国热情和创造力，再加上精美绘图，详尽的民族介绍，一定能让你对祖国充满信心，得到美的享受。

书中介绍的56个民族女性服装，无不灿烂精美，引人顾盼。



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五十六个民族的“花仙子”

广州花仙子卡通有限公司正在做一件十分有意义的事情：创造一个美丽可爱的女孩形象，冠其名为“花仙子”，让她穿上五十六个民族服饰，展示中华民族的灿烂文化。

我想作者的创作冲动一定源自对这样一种现实的感慨：在中国这片广袤、丰腴的大地上生活着一个民族大家庭，历史长河的冲刷，现代化浪潮的席卷，没能让这些民族成员同化，他们依然保持其多样性，那丰富多彩的民族文化让人眩目、令人惊叹，值得大书特书！……

让“花仙子”穿上绚丽的民族服饰颂扬“中华民族”，灵感也许源于中国古代魏晋南北朝时的《魏书》和《晋书》，两书中，“华”通“花”，意谓文化灿烂，所谓中国有“服章之美”故谓之“华”。我想一定是的！……

东西走向的黄河、长江流域，早在二千多年前就形成统一的汉民族和文化，成为民族的大熔炉，而南北走向在横断山区奔流的六条大江——岷江、大渡河、雅砻江、金沙江、澜沧江、怒江，从青藏高原纵势而下，穿越高山峡谷，撒落平谷阶地，形成中国最丰富多样的自然区划带。这种自然带的复杂多样却形成了中国少数民族的孵化器，孵化出千姿百态的少数民族。

复杂多样的自然带催生多姿多彩的民族文化；国家的发展、执政党正确的民族政策让每个民族如沐春风，享受民族大家庭的温暖。

在“爱我中华”主题里，“花仙子”希望透过五十六个民族概况的介绍以及服饰的展示，让人们真正体验中华民族的历史进程和现实格局的色彩缤纷、生机勃勃，以及在多样性中保持的强劲凝聚力，借此唤起作为中华民族一员的自豪感和使命感。

末了，谨借以下两段名人名言作结：

“华为花之原字，以花为名，其以之形容文化之美，而非以之状态血统之奇。”（杨度《金铁主义说》）

“凡遇一他族而立刻有‘我中国人’之一观念浮于其脑际者，此人即中华民族一员也。”（梁启超《中国历史上民族之研究》）

以上为有感而发，不敢为序。

张钜明

2005年3月8日

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前　言

中国是一个多民族的国家，由五十六个民族组成，中华民族历史悠久．文化灿烂．各民族由于其本身的历史由来及居住环境的影响．产生了许多各色各样的生活习惯及民族特点。

服饰是人类物质文明和精神文明的重要标志，它的形成、演变和丰富的过程反映了人类社会文明的不断积累、发展和进步，中国更享有“衣冠王国”的美称。早在山顶洞人时期，我们的祖先就懂得使用骨针穿孔，进行缝纫。夏、商、周时代，人们的衣冠服饰即已相当完备。漫漫数千年．风雨几春秋，从史前时代到历史时期．从生食穴居到宇宙火箭奔向太空．人们的服装也从粗麻布衣到锦绣衣裳；从襦裙披帛到长袍马褂，从旗袍到各种服装……，逐渐进入一个款式日新月异的文明时代。

中华民族又是一个多元统一体。五十六个民族都创造了辉煌灿烂的服饰文化。同整个民族文化一样．中华民族服饰文化在人类文明史上占有不可替代的重要地位。它既具有共性特征．同时又具有显著的民族性和区域性、时限性、职业性等特点。尤其是民族性，构成了其璀璨夺目、缤纷多彩的鲜明特色。由于每个民族的生活环境、生产方式、风俗习惯、宗教信仰、民族性格、艺术审美的差异，服装的面料、款式、鞋帽和穿戴方式、色彩图案、首饰以及制作工艺等也都千姿百态、风格迥异。因此，欣赏、研究、继承和发扬中华民族服饰文化，就成了一门富有意义的课题。

以头饰为例，汉族妇女以笄簪绾髻．显得雍荣华贵；苗族的银冠富丽堂皇；瑶族的“鹅冠”则雅致大方；彝族的“鹅冠帽”清丽秀美；满族的“两把头”高贵端庄　；维吾尔族的“曼甫”是最小的帽，直径不足10厘米。山地民族独龙、阿昌喜欢用竹、藤作饰；海滨民族高山族则以贝珠为贵，一件衣服镶贝3～4万颗；藏族、蒙古族喜用宝石；苗族、侗族的盛装银饰琳琅满目、光彩照人。

在服饰原料上．畜牧民族多偏重牲畜的皮毛．渔猎民族则多尚狍皮、鹿皮和鱼皮，而农耕民族则喜欢用棉布、麻布和丝绸。在款式上，北方民族的袍服粗犷奔放，南方民族的衣裙则考究细腻；藏族的服装长於人体，黎族的衣裙则极为短小；独龙族的服装由一条线毯横成，潇洒自如、简洁大方，而苗族的衣裙则式样繁多、绣工精致；傣族的筒裙婀娜多姿，朝鲜族的衣裙则典雅端　。

各民族的鞋也是种类众多．花样纷呈。北方民族多穿靴、乌拉；南方民族多穿草鞋、木屐、绣花翘尖布鞋、每一个踩在地上的脚印，都是一个优美的艺术符号　从鞋靴的材料到制作工艺，各有千秋。特别是满载花盆鞋底鞋尤为奇特、独具韵味。

服饰纹样图案均来源於生活、人们将动植物纹样、几何图形，经过抽象、写实规范等几个艺术阶段的处理，应用在服装的服饰上。不少民族仍

保留着古朴的民间风格．另一些民族则升华为严谨、工整、细腻和逼真的专门技艺。

受各种因素的影响，各民族对色彩的崇尚也不一样。汉族长期以黄色为高贵；蒙古族尚白、蓝色，视白色为乳汁，视蓝色为天空；彝族、土家族则以黑色为美为贵：苗族、瑶族、土族则喜欢大红、大绿搭配。各民族服饰在款式、色彩、图案上的巧妙组合，给人以美的享受，象征着人们对美好生活的憧憬和热爱。

一套套精美的服饰，体现了中华民族妇女的智慧与才能。赫哲族的鱼皮衣、鄂伦春族的兽皮袍等，都要经过捶打、揉搓、染色等特有传统工艺而制成，布衣族的“蜡染”、侗族的“亮布”、维吾尔族的“艾得丽丝绸”、土家族的“西兰卡普”织锦等在当今社会已成为抢手的工艺品，颇受各国朋友的青睐，畅销海外。

每一个民族的服饰是它的民族文化的象征和积淀，然而，服饰又往往是通过节日、宗教、婚姻、丧葬、社会制度体现它的审美心态。正是这些方方面面，构成了中华民族灿烂的服饰文化。尽管社会迅速发展，千变万化，但中华民族的传统服饰仍保留着它的民族特色，以极其丰富、优美的款式和精湛的工艺著称於世。

多年来，中华民族服饰文化．越来越受到国外文化界人士的关注。这里列出的民族历史、特点、及各自的生活、衣着特点，在科技迅猛发展的今天，发掘、搜集、研究中华民族文化服饰文化，对於弘扬我国民族传统文化，继承中华服饰文化遗产，推动中华现代服饰文化的发展，增进中国与世界各国的服饰文化交流具有十分重要的意义。

中华民族各少数民族支系众多、分布广阔．几乎是十里不同风，百里不同服，不少民族的服装款式多达上百种，限于篇幅，我们不能将所有的资料一一展现出来，又由於我们学识浅薄，所掌握的资料有限，书中难免有错漏之处，静候专家、读者匡正。

编者

2004年8月

From The Editors

Costume and adornment islan important sign of human material and spiritual civilization.The course of its fromation,evolution and enrichment reflects the constant accumulation,development and progress of civilization of human scoiety.

The chinese nation has allong history and splengdid culture and enjoys a high reputation as "The kingdom of Dress".In the cave period, our ancestors already learned how to use bone needles to do sewing work. In the periods of the Xia、 Shang、 Zhou Dynasties, the costume and adornment was already quite developed. During the long years from the prehistorrical age to the historical period, from living on raw foodstuff and in caves to rockets flying into space, costume and adornment has gradually entered a civilized period . During this period,the styles changed greatly from coarse ramie cloth to brocade clothing, from wearing skirts and cotton cloth to robes and mandarin jackets and from mandarin dress to various fashionable styles of dress.

The Chinese nation is a pluralistic unity. Each of 56 nationalities has creatad its own splendid culture of costume and adornment. Like the entire national culture, Chinese costume and adornment occupies a prominent position in human civilization, which not only has its general character, but also has some distinctive characteristics according to nationality, region, time period and occupation. The nature of the nationalities has especially contributed to the dazzling, colourful and distinctive characteristics. Each nationality has its own living conditions, modes of production, customs, habits, religious beliefs, national character and aesthetic sense, so the ways of wearing clothes, dress materials, designs, colours,patterns, ornaments and manufacturing techniques differ greatly and vary in styles. Therefore, it is significant to appreciate, research, carry on and enhance the Chinese national culture of costume and adornment.

Take headdress as an example.The Han women usually like to coil their hair into buns and adorn them with hair pins, which makes then elegant and poised; the silver coronets worn by the Miao people are splendid; the headdress called "Erguan" by the Yao people is refined and tasteful; the "Cockscomb Hat" worn by the Yi people are very beautiful; the headdress called "liangbatuo" by the Manchu people looks noble and dignified; the smallest hat called "Manpu" by the Uighur people has a diameter of less than 10cm. The Tulung and Achang people living in the mountain areas like to use bamboo and rattan as their adornments, while the Gaoshan people, who live near seashores, consider shells as precious adornments, some jackets are adorned with 30,000 to 40,000 shells. The Tibetan and Mongolian people have a fancy for gems. The silver ornaments adorning the splendid attire of the Miao and Tung people are a feast for the eyes and dazzlingly brilliant.

As for the dress materials, the nationalities engaging in livestock farming usually have a fancy for animal fur, those who go in for fishing ang hunting like roe deer, deer and fish skin. And those who do farming work are fond of cotton or ramie cloth and silk. There are some differences in dress styles. The robes worn by the nationalities in the north are straightforward and gallant and the jackets and skirts worn by the those in the south are exquisite. A Tibetan robe is longer than the height of a body, while the jackets and skirts worn by the Li people are very short. The clothing worn by the Tulung people is made of a cotton blanket, which is natural, unrestrained, simple and tastsful. The jackets and skirts worn by the Miao people vary in style and delicately embroidered. The straight skirts favoured by the Dai people are graceful and the jackets and skirts worn by the Korean people are elegant and poised.

The shoes worn by each nationality are of great variety and many styles. The nationalities in the north usually wear fur(leather) boots. "Wula" shoes (a kind of leather shoe with "Wula" straw as its linings),those in the south are fond of wearing straw sandals, clogs and embroidered cloth shoes with upward points. Each footprint on the ground represents a graceful artistic sign. There are great differences in both shoe materials and manufacturing techniques. The flowerpot shoes worn by the Manchu people are very peculiar and show their special characteristics.

The patterns of costume and adornment all take their source from daily life .Designs of animals, plants and geometric figures adorn their clothing after the artistic process of abstraction, realistic painting and standarization. Many patterns favoured by some nationalities still remain simple folk styles, while the patterns of other nationalities are getting more and more rigorous, neat, exquisite and lifelike.

Under the influence of various factors,the colours favoured by each nationality are quite different. The Han people have long regarded yellow as precious one. The Mongolian people have a fancy for white and blue, regarding white as milk and biue as the sky. The Yi and Tuchia people think black is beautiful and precious. And the Miao, Yao and Tu people like to arrange scarlet and bright green colours together. The ingenious combination of style,colur and pattern in their clothing gives the people a feast of beauty, symbolizing great longing and love of the people for a happy life.

Sets of exquisite costumes and adornments represent the Chinese wimen's wisdon and talent The Hoche and Olumchun people make their fish and animal skin clothing in peculiartraditional techniques, such as thumping, rubbing and dyeing. The "batik" of the Puyi people,the "bright Cloth" of the Tung people, the "Adelis Silk" of the Uighur people and the "Xilankapa" .of the Tuchia people are best-sellers. They are favoured by foreign friends all over the world and sell well on world market.

The costume and adornment of each nationality is symbol and accumulation of its national culure. However, their cosumes and adornments always give expression to their aesthetic sense through festivals, religions, marital and funeral ceremonies, and social systems. It is these aspects that have contributed to the aplendid chinese national culture of costume and adornment. Society has developed rapidly and changed greatly, but the Chinese national culture of costume and adornment has still retained its national character,and is world-famous for its rich and excellent styles and exquisite techniques.

The chinese national culture of costume and adornment has recently attracted the attention of more and more people in literary and art circles at home and abroad. And today, with the rapid development of fashionable dress, it has become very signficant for us to tap, collect and research the Chinese national culture of costume and adornment so as to expand our traditional national culture, inherit the cultiral heritage of thr Chinese national culture of costume and adornment, promote the development of a modern culture of costume and adornment, and enhance cultural exchange in the field of costume and adornment between China and other countries all over the world.

As space is limited, we can not display all the materials. We are sure that this album will inevitably have some mistakes and oversights. We shall sincerely welcome any criticism or suggestion from experts and readers.

March 2004、8

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01、满族

满族有人口982.1万，以辽宁省人口最多，其他散居在黑龙江、吉林、河北、北京等省市。

“白山黑水”的东北地区是满族的故乡，史书记载的“肃慎”、“女真”是其直系先民，17世纪中叶建立清王朝。满族有自己的语言文字，现通用汉文，信仰萨满教。

满族是我国历史悠久的民族，他们在我国历史上具有显要地位，为祖国的统一和文化的发展都做出了重要贡献。

满族主要从事农业，居住在城市中的满族从事各行各业。住砖木房屋，睡火炕，喜吃小米、粘米饭。



满族女子顶髻，佩戴耳环。一般妇女衣装也以袍褂为主，褂是与袍齐长的长褂，衬衣和敞衣都挽袖上，袖口很大，形似喇叭，上绣花边，青年妇女一般穿绣八团衣装，即衣的前后胸，左右两间织绣一团，两襟各一团。

满族妇女还擅长刺绣，他们喜欢在衣襟、鞋，荷包枕头等物品上刺绣花卉，芳草，鹤鹿，龙凤吉祥等图案。鞋为木质底，底高达15~20厘米，其底上宽而下圆，形似花盆，俗称“花盆鞋”。底的中部凿成马蹄式，踏地时印痕如马蹄，也称“马蹄鞋”。

重要节日：中秋节（农历八月十五日）

满族仙子

01、The Manchu nationality

The Manchu women comb the bun on the top of the head and wear earrings. They generally dress in gowns and robes. The robes are as long as the long gowns. The sleeves of the underclothing shirt and outwear are rolled out. The cuffs are big and in the shape of horn with embroidery laces. The young women normally wear 8-embroider clothes, which have embroidery parts on the front and back chests, left and right shoulders, and the fronts.

The Manchu women are good at embroidery. They are fond of embroidering patterns such as flowers, grasses, cranes, deer and dragons and phoenixes in harmony on the clothes, shoes, pouches and pillows etc. Their shoes have woods soles sized around 15-20 centimeters. The upper part of the soles are of square and the under parts round, a bit similar to a flowerpot, commonly called " flower pot shoe". The central parts of the soles are carved into the shape of a horse's hoof. And the footprints are just like horse's hoofs. Therefore they are also called the " horse's hoofs shoe"



重要节日：中秋节
（农历八月十五日）

满族仙子

02、朝鲜族

朝鲜族有人口192万，主要分布在吉林、黑龙江、辽宁3省，以吉林省延边朝鲜族自治州为主要聚居地。18世纪初至19世纪末陆续从朝鲜半岛迁入我国，有本民族语言和文字，信仰基督教和儒教。

主要从事农业，擅长种植水稻，经济、文化发展水平较高。住房多为砖木结构，睡火炕，喜食泡菜和辛辣食物。能歌善舞多喜穿素白衣服，有“白衣民族”之称。



朝鲜族妇女多穿短衣长裙，上衣短小，袖筒长而窄，飘带很长，多以红、紫等色的绸缎制成。青年妇女的袖口及衣襟处多镶以彩色绸缎边，冬天外穿大衣。老年妇女冬天外面加穿皮为裘。绸缎为面的坎肩。长裙分缠裙和筒裙两种，中老妇女多穿缠裙，年轻姑娘和少女多穿背心式的带褶筒裙，裙长过膝盖，便于劳动。除老年妇女习惯用白布包头外，一般妇女都普遍戴花色头巾，将半米见方的四角巾对折叠起，从前额往后系上。过去妇女还常佩戴盛装香粉或小物件的绸布荷包。妇女多穿白色或天蓝色的，鞋头尖而跷起的船形胶鞋，白布袜子。

重要节日：梳头节（夏历六月十五日）

朝鲜族仙子

02、The Korean nationality

The Korean women mostly wear the long skirt and the short up-wears, which have long but narrow sleeves and long ribbons. The ribbons in majority are made of red and purple silks. There are colorful silk laces on the cuffs of sleeves and the bottom dress edges. In winter, they wear coats. And the old-age women wear sleeveless jacket with inner leather pad and silk surface, the long skirt they wearing has 2 kinds as the wraparound skirt and the tube-shaped skirt. The old age women normally wear the wraparound skirts. The young women and girls often wear tube-shaped vest skirt. The skirt reaches to the knees so as to work easily. Only the old women use the white cloth as headband. Usually the women wear the color headbands, which is a folio half-meter-long-square scarf to cover the forehead and tied on the back of the head. From the past till now, the women still often wear the silk pouch full of aromatic powders or small articles. White and sky blue are the main colors the women in. They wear the boat shaped plastic shoes with sharp and up-pointing heads and white socks.



重要节日：梳头节
（夏历六月十五日）

朝鲜族仙子

03、赫哲族

赫哲族有0.4万人，主要聚居在黑龙江和乌苏里江沿岸的同江、抚远和饶河等市县。

史称“黑斤”、“黑真”，与东北古代“黑水”、“野人女真”等有族源关系。有自己的语言、无文字，多数人通用汉语，信仰萨满教。

赫哲族过去主要从事捕鱼和狩猎，是我国北方惟一的以捕鱼为主，使用狗拉雪橇的民族。有少数在汉族的影响下兼种少许土地，近年又发展了多种经济。夏季构木而居，鱼是衣、食的主要来源。

民间文学丰富多彩，图案装饰、刺绣、雕刻等传统工艺颇具特　。



赫哲族长衣居多，主要是妇女穿用，款式如同旗袍，袖子短肥，腰身窄瘦、身长过膝，下身肥大，领边、衣边、袖口、前襟、背后等处多用刺绣或用鹿皮补贴上云纹或动物图案，并用鱼骨磨制的扣子装饰。妇女还比较注意发型和首饰。

姑娘一般梳一条辫子，婚后则改梳成两条垂于颈后。

重要节日：中秋节
（农历八月十五日）

03、The Hoche nationality

The Hoche women generally wear the long dress, similar to the Mandarin gown with short but wide sleeves, narrow and slim waist, embroiders or moiré and animal patterns made of deerskin on the color edges, clothes edges, cuffs, front and the back of the dress and polished fish bone buttons as decorations. The dress is as long as to be over the knees. And its lower part is wide and big. The Hoche women do also care much of the hairstyle and ornaments.

The young girl combs one plait generally, then combs 2 behind the neck after married.



重要节日：中秋节
（农历八月十五日）

赫哲族仙子

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