

中華民族服飾文化



CHINESE NATIONAL CULTURE OF COSTUME AND ADORNMENT



責任編輯 李霞雲 李也貞

編 審 劉士弢 張永康

裝幀設計 陳萊官 何 建 由炳達 胡雪萍

封面設計 尚佩芸

印 製 何 建

校 對 溫 煉 姜娜琳

督 印 蔡維榮 許鑑泉

中華民族服飾文化

中央民族學院 韋榮慧主編

紡織工業出版社出版發行

(北京東直門南大街4號)

電話:4662932 郵編:100027

中外合資廣州三聯(粵陶)彩印廠印刷

各地新華書店經售

開本: 787×1092 1/8 印張:41.5 字數: 1082 千字

版次: 1992年9月第一版 印次:1992年9月第一次印刷

書號: ISBN7-5064-1181-2 / TS · 0796

版權所有 不得翻印

Edited by Wei Ronghui

CHINA TEXTILE PRESS

4 Dong Zhimen Nan Da Jie

Beijing, the People's Republic of China

Post Code: 100027

Tel: 4662932

All Rights Reserved

No Part of this book may be reproduced or transmitted

in any form or by any means without permission in writing from the copyright owner

ISBN 7-5064-1181-2 / TS · 0796

Printed in the People's Republic of China by the Guangzhou San Lian Printing Works

主 編 韋榮慧

顧 問 高占祥 朱瑪洪·尼牙孜

審 稿 趙玉池 匡世昭

撰 文 劉 軍 韋榮慧 馬新生 青 覺

丹珠昂奔 蘇儒光 再娜甫·尼牙孜

翻 譯 向紅笏 張 莉 王冬梅 關嶠林 田 工

攝 影 劉文敏 林 林 魯忠民 茹遂初 黃韜明 黃祿奎

高明義 高雲翔 王恩普 劉啓俊 李長捷 李春生

馮 斐 謝 軍 韋榮慧 杜殿文 成衛東 孫 軍

叢永泉 趙作慈 李有華 李九燕 王精業 錢衛東

劉 浪 劉 振 劉揚武 王竹軒 曾憲陽 孫樹清

孫志江 陳爭鳴 姜永剛 王德英 李玉龍 魏榮光

呂保和 梁景尚 滕 榮 韋壽山 張希成 金耀文

楊舜英 潘家萱 徐 訊 盧 山 李振廷 雷清平

劉亞民 楊秀雲 鄧永慶 胡起望 赫重運 曲維波

力 强 吐爾地 加爾肯 黎 軍 羅漢文 冷登億

朱于湖 陳海寧 龍光茂 周重要 余鵬飛 吳友誠

施志鎰 狄祥華 賀淮波 蔡健生 杜澤泉 寸時旭

譚 實 吳雅芝 哈 斯 曾湘敏 胡 陞

中華民族服飾文化

紡織工業出版社

序

這是一本很有特色的書。作者用精美的圖片和文字，也用自己的熱忱和心血，向人們展示了一幅秀麗的畫卷：各具風采的服飾樣式，各民族各類服飾演變的歷史軌迹，還有那與服飾有關的典故傳說……。

服飾是一種重要的文化現象。服裝的款式與嬗變，服飾面料的使用與搭配，服飾顏色的選擇和組合，記錄着特定歷史時期的生產力狀況和科技水平，反映着人們的審美觀念和生活情趣，也烙有特定時代的印痕。這本著作真實地、形象地從一個側面展示了中華民族文化的多姿多彩和博大精深。

服飾也構成一個民族重要的外部特征。人們往往可以從一個人的服飾上大致判斷其民族成份。因為服飾裏有這個民族智慧的閃光，有這個民族在歷史進程中前進的步伐，還有這個民族的不懈追求。我們可以從這些服裝中感受到一個民族旺盛的生命力、創造力，以及他們的性格特征。這本書，有助於我們從一個側面去了解中國各民族，因而對民族學的研究無疑也有一定的參考價值。

服飾文化和其他文化現象一樣，永遠處於不斷的變化之中。這就向我們提出了一個很現實的問題：如何對待這種發展變化？那些有鮮明特色的傳統服飾在現代生活中將如何應用？中華民族的服飾文化是一份彌足珍重的文化遺產，很值得珍視。盡管當今“西裝風行、時裝如潮”，但民族服裝在服裝世界中自有它自己的地位和價值。可以斷言，民族服飾有輝煌的過去，也會有顯赫的未來。有的地方搞了民族時裝展示大受歡迎，一批又一批的民族服裝在海外展出引起人們的濃厚興趣，這就是很好的說明。可以毫不誇大地說，民族服裝中有時裝設計師創作的源泉，有中國服裝走向世界的內在力量。當然，時代在變，服裝潮流在變，我們在服飾文化上決不能固步自封。應當勇敢地面對現實、面對未來，應當以博大的胸懷對待其他地區的服飾文化，並勇敢地加以借鑒和吸收，從而使我國的民族服裝文化得到繼承、發展和創新，使民族服飾具有濃郁的民族特點和強烈的時代氣息，更臻完美。從這一點上來說，這本書的出版無疑也是一件很有意義的事情。



司馬義·艾買提

1992年4月於北京

Preface

This is an album with distinctive features. The authors have showed us a beautiful picture scroll with exquisite pictures, fine description, as well as their own warm-heartedness and painstaking care. From it, we can see the elegant styles of dress and adornment of each nationality in China, the trace of its evolutionary history and many literary quotations and tales related to its dress and adornment.

Dress and adornment is a very important cultural phenomenon. The dress styles and their alteration, the use and arrangement of dress materials and the choice and composition of colours have recorded the state of productive forces and the level of science and technology in a certain historical period, reflected people's aesthetic standards, their delight of life and the vestiges of specific historical times. It truly and vividly displays, from an indirect aspect, the richness, variety, wideness and expertise of the Chinese national culture.

Dress and adornment also represents an important external feature of a nationality. A person's national status can be roughly judged by his dress and adornment, for it reflects a nation's wisdom, its historical development and constant pursuit of new life. We can experience the vigorous vitality, creative ability and character traits of a nationality from its dress and adornment.

This album will help us to have a better understanding of all nationalities in China and will be of great value for reference in the research work on ethnology.

Like the other cultural phenomena, the culture of dress and adornment is always in constant change. This situation has raised for us a very realistic question: how should we deal with this development and change? How will the traditional dress and adornment exist in modern times? In my opinion, the Chinese national culture of dress and adornment is a very precious cultural heritage and worth cherishing. Nowadays, western-style clothing is getting more and more popular and fashion is changeable for chasing the trendy, but the dress and adornment of nationalities has its own status and value in the dress world. We are sure that dress and adornment of various nationalities has had a splendid past and will own a great future. The fashion displays of minority nationalities held in some places have been well received. A large variety of costumes of nationalities have been exhibited abroad and have attracted great interest. We can say, without exaggeration, that dress designers can make full use of dress and adornment of nationalities as their source of creativity. Chinese dress and adornment has its own potentiality to march into the world. Naturally, the times are changing, so is the tendency in dress. Therefore, we can not stand still and refuse to make progress in our culture of dress and adornment. We should bravely face the reality and the future, adopt a broad mind towards the other national and regional cultures of dress and adornment, and use and incorporate boldly their experience. In this case, our national culture of dress and adornment can be inherited, developed and created. And the dress and adornment of nationalities can maintain rich national features, keep strong flavour of the times and become more and more complete and perfect. From this point of view, the publication of this album is no doubt of great significance.



Ismayil Ahmad

April 1992

前言

服飾是人類物質文明和精神文明的重要標志，它的形成、演變和豐富的過程反映了人類社會文明的不斷積累、發展和進步。

中華民族歷史悠久，文化燦爛，享有“衣冠王國”的美譽。早在山頂洞人時期，我們的祖先就懂得使用骨針穿孔，進行縫紉。夏、商、周時代，人們的衣冠服飾即已相當完備。漫漫數千年，風雨幾春秋。從史前時代到歷史時期，從生食穴居到宇宙火箭奔向太空，人們的服裝也從粗麻布衣到錦綉衣裳；從襦裙披帛到長袍馬褂，從旗袍到各種時裝……，逐漸進入一個款式日新月異的文明時代。

中華民族又是一個多元統一體。五十六個民族都創造了輝煌燦爛的服飾文化。同整個民族文化一樣，中華民族服飾文化在人類文明史上占有不可替代的重要地位。它既具有共性特征，同時又具有顯著的民族性和區域性、時限性、職業性等特點。尤其是民族性，構成了其璀璨奪目、繽紛多彩的鮮明特色。由於每個民族的生活環境、生產方式、風俗習慣、宗教信仰、民族性格、藝術審美的差異，服裝的面料、款式、鞋帽和穿戴方式、色彩圖案、首飾以及製作工藝等也都千姿百態、風格迥異。因此，欣賞、研究、繼承和發揚中華民族服飾文化，就成了一門富有意義的課題。

以頭飾為例，漢族婦女以笄簪綰髻，顯得雍榮華貴；苗族的銀冠富麗堂皇；瑤族的“鵝冠”則雅致大方；彝族的“鷄冠帽”清麗秀美；滿族的“兩把頭”高貴端莊；維吾爾族的“曼甫”是最小的帽，直徑不足 10 厘米。山地民族獨龍、阿昌喜歡用竹、藤作飾；海濱民族高山族則以貝珠為貴，一件衣服鑲貝 3~4 萬顆；藏族、蒙古族喜用寶石；苗族、侗族的盛裝銀飾琳琅滿目、光彩照人。

在服飾原料上，畜牧民族多偏重牲畜的皮毛，漁獵民族則多尚麕皮、鹿皮和魚皮，而農耕民族則喜歡用棉布、麻布和絲綢。在款式上，北方民族的袍服粗獷奔放，南方民族的衣裙則考究細膩；藏族的服裝長於人體，黎族的衣裙則極為短小；獨龍族的服裝由一條綫毯構成，瀟灑自如、簡潔大方，而苗族的衣裙則式樣繁多、綉工精緻；傣族的筒裙婀娜多姿，朝鮮族的衣裙則典雅端莊。

各民族的鞋也是種類衆多，花樣紛呈。北方民族多穿皮靴、靽鞢；南方民族多穿草鞋、木屐、綉花翹尖布鞋，每一個踩在地上的脚印，都是一個優美的藝術符號。從鞋靴的材料到製作工藝，各有千秋。特別是滿族的花盆底鞋尤為奇特，獨具韵味。

服飾紋樣圖案均來源於生活，人們將動植物紋樣、幾何圖形，經過抽象、寫實規範等幾個藝術階段的處理，應用在服裝的裝飾上。不少民族仍保留着古樸的民間風格，另一些民族則升華為嚴謹、工整、細膩和逼真的專門技藝。

受各種因素的影響，各民族對色彩的崇尚也不一樣。漢族長期以黃色為高貴；蒙古族尚白、藍色，視白色為乳汁，視藍色為天空；彝族、土家族則以黑色為美為貴；苗族、瑤族、土族則喜歡大紅、大綠搭配。各民族服飾在款式、色彩、圖案上的巧妙組合，給人以美的享受，象徵着人們對美好生活的憧憬和熱愛。

一套套精美的服飾，體現了中華民族婦女的智慧與才能。赫哲族的魚皮衣、鄂倫春族的

獸皮袍等，都要經過捶打、揉搓、染色等特有傳統工藝而製成，布依族的“蠟染”、侗族的“亮布”、維吾爾族的“艾得麗絲綢”、土家族的“西蘭卡普”織錦等在當今社會已成為搶手的工藝品，頗受各國朋友的青睞，暢銷海外。

每一個民族的服飾是它的民族文化的象徵和積澱，然而，服飾又往往是通過節日、宗教、婚姻、喪葬、社會制度體現它的審美心態。正是這些方方面面，構成了中華民族燦爛的服飾文化。盡管社會迅速發展，千變萬化，但中華民族的傳統服飾仍保留着它的民族特色，以極其豐富、優美的款式和精湛的工藝著稱於世。

多年來，中華民族服飾文化，越來越受到國內外文化界人士的關注。在時裝迅猛發展的今天，發掘、搜集、研究中華民族服飾文化，對於弘揚我國民族傳統文化，繼承中華服飾文化遺產，推動中華現代服飾文化的發展，增進中國與世界各國的服飾文化交流具有十分重要的意義。

本畫冊的編寫內容具有下列特點。其一，資料豐富真實。作者自1982年以來，先後去過民族地區進行深入調查，在民族服飾方面，收集了大量第一手資料和照片。全國各地的攝影作者以及地方博物館等也提供了很多珍貴照片。畫冊中的彩色圖片是從這些上萬張的照片中精選出來的，其中有很多是首次發表。選入畫冊中的照片都真實地展現了各民族的民間生活服飾，而且照片上的人物都是本民族的，使人倍感親切。其二，文字敘述有一定的深度和廣度。作者在撰寫過程中參考了大量的歷史文獻，主要是各民族歷史調查資料，各民族風俗誌，自治區、州、縣誌，民族知識叢書等，對各民族服飾力求從歷史的角度挖掘其內涵。既闡明了該民族服飾的特點，又介紹了其服飾的歷史發展過程，分析了服飾與歷史典故、傳說之間的有機聯係。其三，畫冊中不僅收集了各民族不同年齡、不同性別、不同時期以及反映婚姻狀態的常服和盛裝，而且還注意選入一些民族的戰服、戲裝和宗教服裝等。

本書在編寫過程中承蒙國家民族事務委員會主任司馬義·艾買提、文化部副部長高占祥、以及中央民族學院的領導的關注和美籍華人韓豐女士的幫助；北京民族文化宮、內蒙古自治區博物館、貴州省博物館、新疆維吾爾自治區博物館等為我們提供了珍貴的文物資料照片，謹此表示由衷的感謝。尤其我們要感謝紡織工業出版社的鼎力相助，讓這本書盡早與讀者見面。

中華民族各少數民族支系眾多、分布廣闊，幾乎是十里不同風，百里不同服，不少民族的服裝款式多達上百種，限於篇幅，我們不能將所有的資料一一展現出來，又由於我們學識淺薄，所掌握的資料有限，書中難免有錯漏之處，靜候專家、讀者匡正。

編者

1992年3月

From The Editors

Costume and adornment is an important sign of human material and spiritual civilization. The course of its formation, evolution and enrichment reflects the constant accumulation, development and progress of civilization of human society.

The Chinese nation has a long history and splendid 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 and Zhou Dynasties, the costume and adornment was already quite developed. During the long years from the prehistorical 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 created 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 them 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 Uygur people has a diameter of less than 10 cm. The Drung 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 Dong 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 and 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 those in the south are exquisite. A Tibetan robe is longer than the height of body, while the jackets and skirts worn by the Li people are very short. The clothing worn by the Drung people is made of a cotton blanket, which is natural, unrestrained, simple and tasteful. The jackets and skirts worn by the Miao people vary in style and are 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 standardization. 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 a precious one. The Mongolian people have a fancy for white and blue, regarding white as milk and blue as the sky. The Yi and Tujia 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, colour and pattern in their clothing gives the people a feast of beauty, symbolizing the great longing and love of the people for a happy life.

Sets of exquisite costumes and adornments represent the Chinese women's wisdom and talent. The Hezhen and Oroqen people make their fish and animal skin clothing in peculiar traditional techniques, such as thumping, rubbing and dyeing. The "Batik" of the Bouyei people, the "Bright Cloth" of the Dong people, the "Adelis Silk" of the Uygur people and the "Xilankapa" of the Tujia 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 a symbol and accumulation of its national culture. However, their costumes 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 splendid 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 significant 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 cultural heritage of the 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.

The contents of this album possess the following characteristics. First, there are rich and original materials. Since 1982, we have made thorough investigations in minority areas and have collected a great deal of firsthand information and photos about national dress and adornment. The photographers and local museums have offered many precious photos. The colour photos in this album were meticulously selected among tens of thousands, many of which are being published for the first time. The photos selected in this album will truly reveal the daily costume and adornment of each nationality and the persons in the photos are members of the nationalities themselves. Secondly, the written accounts are broad and in-depth. In the course of compilation, we read a number of historical documents for reference, most of which were research materials on the history of each nationality, and also looked over historical documents about national customs, habits and the histories of counties, prefectures and autonomous regions, and series of books introducing the history and culture of nationalities. We have tried hard to find the intention of the costume and adornment of each nationality from the point of view of history, revealing their characteristics, introducing the course of their historical development and analyzing the organic links between their costume and adornment and historical allusions and tales. Thirdly, in this album, we have not only collected daily wear and splendid attire representing different ages, sexes, periods and marital status, but also selected some combat uniforms, theatrical costumes and religious clothing.

We are indebted to the concern showed by Mr. Ismayil Ahmad, Chairman of the State Nationalities Affairs Commission, Mr. Gao Zhanxiang, Vice-minister of Ministry of Culture, and the leaders of the Central Institute for Nationalities, and the help given by the American Chinese Ms. Han Feng. The Cultural Palace of Nationalities and the museums of the Inner Mongolia Autonomous Region, Guizhou Province and Xinjiang Uygur Autonomous Region have also offered some precious photos of cultural relics. We extend our heartfelt thanks for this. We are extremely grateful to the China Textile Press which helps us to offer this album to readers as early as possible.

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 1992

目 錄

CONTENTS

滿 族	Manchu Nationality	10
朝鮮族	Korean Nationality	18
赫哲族	Hezhen Nationality	24
蒙古族	Mongol Nationality	28
達斡爾族	Daur Nationality	38
鄂溫克族	Ewenki Nationality	44
鄂倫春族	Oroqen Nationality	50
回 族	Hui Nationality	54
東鄉族	Dongxiang Nationality	58
土 族	Tu Nationality	62
撒拉族	Salar Nationality	68
保安族	Bonan Nationality	72
裕固族	Yugur Nationality	76
維吾爾族	Uygur Nationality	82
哈薩克族	Kazak Nationality	90
柯爾克孜族	Kirgizs Nationality	96
錫伯族	Xibe Nationality	102
塔吉克族	Tajik Nationality	106
烏孜別克族	Uzbek Nationality	112
俄羅斯族	Russian Nationality	116
塔塔爾族	Tatar Nationality	120
藏 族	Tibetan Nationality	124
門巴族	Monba Nationality	132
珞巴族	Lhopa Nationality	136
羌 族	Qiang Nationality	140
彝 族	Yi Nationality	146
白 族	Bai Nationality	156
哈尼族	Hani Nationality	162

傣 族	Dai Nationality	168
傈僳族	Lisu Nationality	174
佤 族	Va Nationality	180
拉祜族	Lahu Nationality	184
納西族	Naxi Nationality	188
景頗族	Jingpo Nationality	192
布朗族	Blang Nationality	198
阿昌族	Achang Nationality	202
普米族	Pumi Nationality	208
怒 族	Nu Nationality	212
德昂族	De'ang Nationality	216
獨龍族	Derung Nationality	220
基諾族	Jino Nationality	224
苗 族	Miao Nationality	228
布依族	Bouyei Nationality	238
侗 族	Dong Nationality	244
水 族	Shui Nationality	252
仡佬族	Gelao Nationality	258
壯 族	Zhuang Nationality	262
瑤 族	Yao Nationality	270
仫佬族	Mulao Nationality	278
毛南族	Maonan Nationality	282
京 族	Jing Nationality	286
土家族	Tujia Nationality	290
黎 族	Li Nationality	298
畬 族	She Nationality	304
高山族	Gaoshan Nationality	310
漢 族	Han Nationality	316

滿族

Manchu Nationality

滿族歷史悠久，文化發達。其服飾高雅華麗，在我國民族服飾文化中獨樹一幟，歷史上曾對我國的服飾發展有過很大影響。

滿族服飾的基本式樣為袍式、立領、窄袖、右開大襟、釘扣袷、兩側開衩。同滿族歷史文化一樣，其服飾也經歷了一個漫長的歷史發展過程。

早期的滿族服飾，其男女老幼一年四季皆穿普通袍褂，冬季穿棉袍，腰中束帶，下穿套褲，夏季穿長衫。男子頭頂半部留髮，束辮垂於腦後，戴圓頂帽，腳穿雙鼻皮條布鞋，冬季穿靰鞡（用整塊獸皮做幫底，內墊捶軟的烏拉草的靴子）。女子頭頂盤髻，佩戴耳環。當時服裝面料多為獸皮，明朝時不少地區滿漢雜居，民族貿易和文化交流始終不斷，滿族服飾開始用布匹製作。努爾哈赤在統一女真各部落，建立後金政權，推行八旗制度以後，滿族人均在旗，故他們所穿的袍服便稱為“旗袍”。滿族貴族入關統治全國後，清太宗皇太極認為清朝帝王應當維持本民族的生活方式和傳統習慣，尤其是維持統治者的民族標誌的服飾制度，以此作為固國之本。於是便着手製定和完善清朝的衣冠制，并三令五申，不許親王大臣學漢人穿褒衣博帶、寬袍大袖等。要求在宮廷裏的侍女奴僕都着滿族服裝，漢人成年男子衣着髮式必須遵從滿族的習慣，祇有在死後入斂殯葬時方可用漢人衣冠。

清代衣冠制對上至皇帝、下至奴僕的衣着都有明確的規定。皇帝的衣冠分為禮服、吉服、常服和出行服。文武官員按其不同的品級穿着補服，一般文官的補服前後綉飛禽，武官的補服前後綉走獸。男子服裝以長袍馬褂為主，式樣分出行服與常服。出行服又有行袍和行褂之分，行袍與長袍式樣基本相同，即圓領、右衽、箭袖，四面開衩，惟右襟的右下角比左襟剪短一尺左右，不騎馬時，將這一尺布用紐扣紐上，騎馬時取下來，所以又稱缺襟袍。行褂則是穿在袍外的罩裝，長與坐齊，袖長至肘彎，便於彎弓射箭。隨着歷史的發展，馬褂漸漸被用作常服。上層婦女服飾也分禮服和常服，封建時代因婦女不能隨意外出，所以沒有出行服。一般婦女衣裝也以袍褂為主，褂有別於男裝的短馬褂，是與袍齊長的長褂，婦女的襯衣和敞衣都挽袖上卷，袖口很大，形似喇叭，上綉花邊。青年婦女一般穿綉八團衣裝，即衣的前後胸、左右兩肩各織綉一團，兩襟各一團。

除了旗袍和馬褂外，還有獨具特色的坎肩。滿族的坎肩鑲有花邊，綉有花卉圖案，做工很精致，在清代曾經成為滿族的時髦服裝，各部官員見上司及平民節日會朋友都要穿。式樣有大襟、對襟、琵琶襟、一字襟等。曾為八旗子弟喜愛的一字襟坎肩，在前襟上裝有排扣，兩邊腋下也有紐扣，套在袍子裏穿很方便。脫坎肩時祇需要解開前面和兩邊的扣子，不需要脫長袍，這種坎肩叫“勇士坎肩”。後來在袖窿處加了兩只袖子，變成了“鷹膀褂子”。

早期富人都穿貂、狐皮衣，窮人則以麕、鹿皮為衣。後來富人多穿綢緞、羅紗，平民則以棉布製衣。他們多喜用天藍、玫瑰紫、石青、淺灰、深絳等色，深絳色又稱為福色。

此外，滿族有尚白習俗，以白為潔，白色象徵吉祥如意，所以，他們常在紅色或其他顏色的旗袍上鑲有白花邊。

在滿族的服飾中，頭飾很有特點。過去，男子都要留頭髮、結辮。婦女髮型富於變化，同男子一樣，成年後留髮、結辮，或綰或髻。髻的名稱和式樣也有多種，其中兩把頭最有特點，流傳至今。兩把頭即將頭髮梳理整齊後，束在頭頂上，然後分成兩綰，並梳成一個橫的髻，再將其餘的頭髮梳成一個呈燕尾形的扁髻，壓在頸脖的後面，行走時脖子不隨意轉動，與旗袍相配很是協調，顯得莊重、高雅。上層社會的婦女對頭飾很講究，不僅要戴鈿子（一種青絨、青緞做成飾有珠翠的頭冠），而且要插上各種各樣的銀飾，如壓髻針、花針、大耳挖子、小耳挖子等，並習慣於一耳戴三環。現在東北地區的滿族婦女仍保留着這種古老的習俗。

滿族婦女還擅長刺繡，她們喜歡在衣襟、鞋、荷包和枕頭等物品上綉花卉、芳草、鶴鹿、龍鳳吉祥等圖案。鞋為木質底，底高達 15 至 20 厘米。其底上寬而下圓，形似花盆，俗稱“花盆鞋”。底的中部鑿成馬蹄式，踏地時印痕如馬蹄，也稱“馬蹄底”。

In early times, most of the Manchu people lived in northeastern China. They used to live as hunters, so their dress and adornment had typical characteristics of nationalities who were fond of horseback riding and archery. The basic style of their clothing is robe with high neck, tight sleeves and buttons with loops down the right. There are slits on both sides of bottoms. After the establishment of the system of the "Eight-Banners", all the Manchu people belonged to the banner. So the robes worn by them were called "Qipao" ("Qi" means banner, and "pao" has the meaning of robes, women's close-fitting clothing).

Men usually wear long robes and mandarin coats. There are two styles for travelling and daily use, while ceremonial robes have different styles according to social status. Women wear ceremonial or daily clothes, characterized by robes. Women's mandarin dress was initially long bodice-shaped, and later on, it became straight, ankle-length robe with wide lace-edged collars, fronts and sleeves. Different from men's short mandarin coats, their mandarin coat and robe have the same length. Besides mandarin coat and robe, both men and women like wearing vests with buttons down the front or arranged diagonally on the front. In early times, dress and adornment was made of animal skins, but later on, made of silk, gauze and cotton cloth. The Manchu people are fond of blue, rose-purple, deep-red, light grey and white as well. Most of the mandarin robes are edged with white lace.

The Manchu people are particular elegant about headdress. In the past, all men used to keep long hair and suspended in pigtailed on the back of their heads. Women also kept long hair and pigtailed. They wore their hair in a bun or coiled it up and adorned it with all kinds of silver ornaments.



滿族婦女的傳統服飾，現在一般在節日裏穿用
 Woman's traditional dress and adornment, only worn on festive occasions now

遼寧北鎮滿族婦女現代裝束
 Women's present-day clothing in Beizhen, Liaoning Province





清代皇帝朝服 Emperor's court robe in the Qing Dynasty