

清代服飾展覽圖錄

## 序

衣冠之制，義在區貴賤，示尊卑，明倫序，嚴禮儀而敷治道也。自三代袞冕黼黻，迄有清補服頂戴，其制代有不同，而其爲用則一。至於服飾，五采彰施之外，古君子頗佩玉比德，所以去非辟，嚴威儀。後世踵事增華，佩飾之物遂不可勝數矣。

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中華民國七十五年十月十日秦孝儀序於國立故宮博物院

# FOREWORD

The significance of a system of costume lies in distinguishing high and low status, manifesting social rank, clarifying classes and orders, enforcing rules of etiquette, and applying the means of regulation. From the period of the three dynasties (Hsia, Shang and Chou) in ancient times when ritual clothing was worn by the emperor during sacrifices and ceremonies, down to the Ch'ing dynasty which used embroidered official squares and ceremonial officials' hats, although the details of the system were not the same in each dynasty, yet the function was always identical. As for costume accessories, along with the many colors and patterns, gentlemen of old wore jade which was likened to virtue. Thus it could avert evil and manifest dignity and majesty. Later these precedents were followed and added to, until costume accoutrements became almost limitless.

The costume system employed in the Ch'ing dynasty had major differences with the preceding dynasties, but where costume accessories were concerned, there were only slight differences from ancient times. The objects in the National Palace Museum's collection are for the most part those actually used by the emperors and princes, empresses and consorts of the imperial family. There are court hats and belts, court necklaces, hat finials, court-hat bands, silk kerchiefs, bracelets, buttons – in all more than 30 different types of objects displayed in this exhibition. These objects were made of many different precious materials like gold, silver, pearls, jade, precious stones, kingfisher feathers, fruit pits and fragrant woods. All were skillfully engraved and finely inlaid, crafted with minute parts. The objects in the exhibition can be enjoyed as representative of the exquisite workmanship of the Ch'ing dynasty, which will strike the viewer in wonder and appreciation. The exhibit also forms a synopsis of the Ch'ing period costume accessory system, and much can be learned from it as such.

In order to better explain the manner of wearing the costume accessories in the exhibition, an appendix has been added to the catalogue in which are selected illustrations of paintings of Ch'ing emperors and empresses in court costume. In addition, there are tables of Ch'ing dynasty costume accessories for references. The exhibition and the catalogue were planned and organized by Mr. Cheng Chia-hua and staff, under the able supervision of Ms. Chen Hsia-sheng and Ms. Chi Jo-hsi. Wang Hsin-kong was responsible for design and layout, while Lin Chieh-jen and Ts'ui Shyue-kuo took the photographs. Translation into English was done by Ken Ganza and Rob Linrothe. The contributions of all these individuals is recognized and appreciated.

October 10, 1986

Ch'in Hsiao-Yi

Director

## 清代服飾展覽簡介

本院服飾藏品多為清宮舊藏，除玉製飾物有清朝以前遺留者外，其餘幾乎皆為清代服飾。目前院藏服飾文物中，包含大批清代王室男女佩戴的飾物，上自髮髻飾物，下及腰帶佩件，可謂琳琅滿目，應有盡有。

我國歷代均相當重視輿服制度，「易服色」遂形成新朝代建立的表徵。因此，歷代官服各不相同，至於日常便服也隨著時代的演進而有所損益。由是之故，人物服飾之不同，成為鑒定某些繪畫或器物的佐證。反之，從這些繪畫或器物上人物的服飾，也讓今人得以進一步瞭解古人衣飾的變化。

自隋唐起，帝室崇尚黃色，臣民皆不得僭越。降及清代，亦不例外。除色彩外，清朝更以服飾上的花紋、嵌飾珠寶之類別或數目，來區分品級。例如：文職一品補服，前後綉鶴，文職二品則綉錦雞，即以紋飾區分品秩；皇帝朝冠頂嵌飾十五顆東珠，上銜大珍珠，皇太子的朝冠頂僅可嵌飾十三顆東珠，上銜大東珠，即以所嵌珠寶之類別與數目區分品級。清代皇族服制繁瑣，品官與命婦的服制也相當複雜，不但有四季服色，且更以帽頂、翎子、朝珠等區別品級，令人一望即知其官品，有關這方面的規制，「皇朝禮器圖式」一書載之甚詳，可供參閱。此外，清人筆記中有關當時服飾之記載，也是瞭解當時服飾制度的途徑。

清人入主中國後，曾下令改易服帽，終清一代，清廷皆厲行漢人著滿裝。但是這種情形僅及於男子，漢家女子的禮服依然是鳳冠霞帔，便裝仍是上衣下裳。由於清朝二百多年間，滿、漢女子的服飾一直不同，清宮中的婦女多作滿裝，故本院所藏清朝婦女服飾，多為滿族女子的飾物。

清初男女身上佩戴的飾物並不十分繁雜，隨著時日而漸增多，品類也日漸增加，在此次展覽中，即有男、女朝冠、鈿子、便帽、簪、釵、步搖、耳挖簪、扁方、鈿花、鐲、搬指、香包、荷包、珮飾、錶、手串、數珠、腰帶、腰飾、朝帶、吉服帶、朝珠、帽頂、帽花、翎管、金約、領約、遮眉勒、綵帨、團扇、戒指、鈕扣、鈕子、耳環、耳墜、胸針、挑牌、指甲套等三十餘種。

這些服飾有承繼前人遺風者，如簪、釵、步搖、鐲、搬指、團扇、珮飾等。也有滿族裝扮中特有的飾物，如扁方，即是滿族婦女將頭髮完全往上盤梳後，支撐頭髮的飾物，屬於笄簪一類，但為一字長條形。需戴「扁方」的「大拉翅」式滿族婦女髮式，大約成熟於晚清同治、光緒時期。

清朝后妃喜歡蓄指甲，指甲太長又容易斷裂，於是必須用「指甲套」（或稱「護指」）來保護。當時婦女除了大姆指外，通常其餘各指皆可戴，且可成對戴飾，亦可單手戴飾。每指所戴的指甲套，不論質材與紋飾皆可不同，以相輝映。

明末清初，西洋的鐘錶隨著傳教士東來，初期的鐘錶皆來自海外，後來我國已能自製。此次展出的

錶有瑞士製品，也有本國「貽拿」、「利噉」兩廠的出品，藉以說明清朝皇室與官員（尤其是男性）隨身佩戴懷錶的風氣。

中國人隨身攜帶扇子的習俗，在明朝已漸形成，清朝時此風更甚，清季男子腰間繫戴的飾物，俗稱「活計」。當時，扇套成爲男子常用活計之一。男子所用之扇多爲摺扇，女子所用者有摺扇和團扇兩類。此次僅展出一件團扇，以資代表。

清朝與蒙古、西藏關係密切，清宮中也收存了不少頗富蒙藏風格的服飾，此次選展一件「銀嵌珊瑚松石大耳墜」和三件「銀嵌珊瑚松石戒指」，供同好參考。

此次陳列的展品爲數甚夥，其質材亦相當多樣化，有絲綢、金、銀、銅、珠、玉、紅、藍寶石、碧璽、珊瑚、水晶、瑪瑙、青金石、綠松石、琥珀、料石、果核、翠羽、椰子、碑磬及各種香木等。在製作技巧方面，包括雕刻、金工、點翠、織綉及瑛瑯製作等。

這些服飾，有些出自清朝內廷工匠與宮女之手，有些是封疆大吏的獻禮，更有邊疆民族的貢品，後二者皆由各地工匠製作，再呈入內廷。例如一對「金鑲絲花卉龍紋鐲」，內鑲「粵東」、「昌興」、「足金」字樣，可知這對金鐲乃是廣東一家店號「昌興」的銀舖之傑作。當時宮廷內外的工匠運用這些精緻的製作技巧，配上五彩繽紛之質材，創作出瑰麗無比之飾物。

此外，不少展品仍懸繫著清宮內務府標記收件日期的黃籤。從這些黃籤上所書寫的文字，今人可以知道製作這件服飾的下限時間，以及當時何以名之。例如鈿花，清宮中曾名爲「結子」或「面簪」。又如展出的一件清朝皇帝夏朝冠，所繫黃籤上寫著：「高宗純皇帝御用清涼絨纓朝冠一頂」。由此可知，這件夏朝冠曾經乾隆皇帝御用。原件缺帽頂及金佛等飾件，展出時已另行配上一件清朝皇帝御用的朝冠頂。這件朝冠頂不一定經乾隆皇帝御用。

例如翠玉、碧璽、松石製挑牌，爲縫綴於衣帽或步搖上的飾物，「挑牌」一名即爲清朝內務府的原名。

黃籤上的文字應是當時宮內執事人員的筆跡，這些人的錯別字並不少，例如「挑牌」常作「桃牌」，「鑲嵌」則寫成「廂嵌」，真是不一而足。雖然如此，這些黃籤仍然可以將不少訊息傳達於後人。在這本圖錄中，即選印出某些展品上黃籤的文字，以供有關人士研究、參閱。

（嵇若昕）

## INTRODUCTION TO THE EXHIBITION OF CH'ING DYNASTY COSTUME ACCESSORIES

The most important objects in the National Palace Museum collection of costume accessories are those from the Ch'ing dynasty imperial collection. Apart from some jade ornaments that pre-date the Ch'ing period, nearly all of the costume accessories are from the Ch'ing dynasty itself. The objects presently within the National Palace Museum collection include a great many accessories worn by both men and women of the royal household, from hair ornaments to belt dangles, representing an incredible degree of opulence.

Historically, China has always attached considerable importance to sumptuary regulations regarding carriage and formal costume decorum, and the dynastic symbolic color was always chosen soon after the dynasty was established. Because of this, each dynasty's official clothing was not the same. As for everyday clothing, this varied with the times. Therefore, it is necessary to examine the evidence on paintings and art objects which depict people's clothing in order to advance our understanding of the changes over time in costume fashions.

Since the Sui (A.D. 581-618) and T'ang (A.D. 618-906) dynasties, the emperor even appropriated for himself the color yellow and forbade his ministers the prerogative of wearing it. This prohibition was in effect without exception even down to the Ch'ing dynasty. In addition to regulation of color, the Ch'ing dynasty also differentiated according to rank the types of decorative patterns that could be worn on costumes, as well as the varieties and numbers of precious materials that comprised them. For example, the semi-formal dark outer robe worn at court by a first degree civil official was embroidered front and back with a crane, that of a second degree civil official with a golden pheasant, and so on with a different pattern assigned to each rank. The finial of the emperor's court hat consisted of fifteen smaller pearls surmounted by one large pearl, that of the imperial heir of thirteen smaller pearls and one large one, and so on also with types and numbers of precious stones determined by station.

The system of attire for the Ch'ing imperial household was intricate. Ranking officials and women of high station also had a system of attire which was relatively complicated. The system not only covered clothes and colors for each of the four seasons, but also hat finials, feathers, court necklaces, etc. By differentiating in classes, one could tell at a glance the rank of an official. Concerning the rules of this system, please consult the *Huang-ch'ao li-ch'i t'u-shih*, which gives a detailed account. There are also records by Ch'ing dynasty authors concerning contemporary costume accouterments, which provide another avenue for the understanding of the systems at work.

In addition, quite a few of the objects still retain the original inventory slips which were tied on to them. They give details about when they entered the Imperial Household Department. From what is written on an object's inventory tags, one can also know the later limit of its dating — that is, it had to have been made before that point. The contemporary name for the object can also be discovered from these inventory slips. For example, terms current in the Ch'ing for headdress ornaments were *chieh-tzu* or *mien-tsan*. A further example included in the exhibit is the emperor's summer court hat. The inventory

slip which is still attached reads: "Emperor Kao-tsung's personal hot weather flossed court hat". From this we know that this summer court hat was used by the Ch'ien-lung emperor (A.D. 1736-1795). Originally it had a finial and a gold Buddha image in the front, as well as other ornaments now missing. For this exhibition, the finial from another Ch'ing emperor's court hat has been attached, though it was not necessarily ever used by the Ch'ien-lung emperor.

Another example is that jadeite, tourmaline, and turquoise ornaments, sewn onto clothing, caps or dangling hairpins, were all referred to as *t'iao-p'ai*.

The inventory slips reveal traces of being written by palace secretaries. They made quite a few copying errors, writing characters in an incorrect way, or mistakenly substituting similar-sounding characters. Nevertheless, these inventory slips are still very informative. This catalogue is publishing a selection of these inventory slips in order to offer up materials for study and comparison.

(Chi Jo-hsin)

(Translated by Rob Linrothe)

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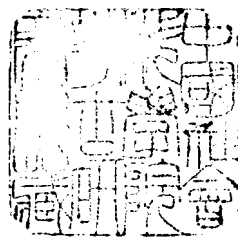
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# 清代服飾展覽圖錄

CATALOGUE OF THE EXHIBITION  
OF CH'ING DYNASTY COSTUME ACCESSORIES



國立故宮博物院 台北

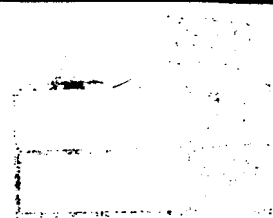
民國七十五年

NATIONAL PALACE MUSEUM

TAIPEI, 1986



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