

Hua Mei

© Cultural China Series

Chinese Clothing

Translated by Yu Hong & Zhang Lei



CHINA
INTERCONTINENTAL
PRESS

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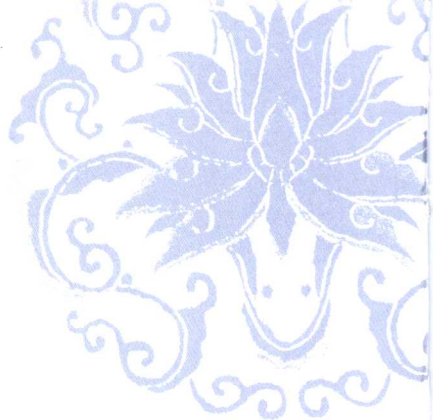
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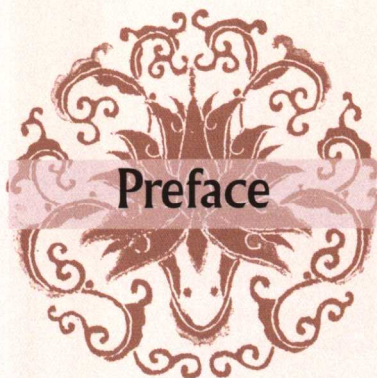
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Preface



From the day garments became part of people's lives, they have been given different significance of social status, lifestyle, aesthetics and cultural concepts. Garments have always been the truest and most straightforward reflection of the social and historical scenes of any given time. In this sense, the history of garments is at the same time a vivid history on the development of civilization.

In the Chinese way of describing the necessities of life, clothing ranks at the top of "garments, food, shelter and means of travel." In this country with a long history of garments and ornaments, there is a wealth of archeological findings showing the development of garments, as well as their portrayals in ancient mythology, history books, poems and songs, novels and drama.

The development of the Chinese garments can be traced back to the late Paleolithic age. Archeological findings have shown that approximately 20,000 years ago, the

The Sui Dynasty lady dress, mostly were short jackets with short sleeves and long skirts. They tied the skirts over chest, which made them look very elegant. This way of dressing can be still seen in Korean lady dress. (Painted by Gao Chunming, selected from Lady Garments and Adornments of Chinese Past Dynasties written by Zhou Xun and Gao Chunming)

primitives who lived in the now Zhoukoudian area of Beijing were already wearing personal ornaments, in the form of tiny white stone beads, olive-colored pebbles, animal teeth, clam shells, fish bones and bone tubes, all meticulously perforated. Archeologists have attributed these to be body ornaments. Aesthetics might not have been the only concern when people wore ornaments at that time – ornaments were used as a means of protection against evil. The unearthed bone needles were still intact with oval shaped needle hole, a sign that people at that time were no longer satisfied with utilizing animal and plant materials. They already learned the technology of sewing together animal skin.

Over 1,000 archeological sites of the Neolithic age (6,000 B.C.-2,000 B.C.) have been found in China, geographically covering almost the entire country. The major means of production have transformed from the primitive hunting and fishing to the more stable form of agriculture, while division of labor first appeared in weaving and pottery making. Ancient painted pottery pots from 5,000 years ago were found in Qinghai Province of western China, decorated with dancers imitating the hunting scene. Some dancers wear decorative braids on their heads, while others have ornamental tails on the waist. Some wear full skirts that are rarely seen in traditional Chinese attire, but more similar to the whalebone skirt of the western world. In the neighboring province of Gansu, similar vessels were excavated, with images of people wearing what the later researchers called the “Guankoushan,” a typical style found in the early human garments: a piece of textile with a slit or hole in the middle from



A relic of 5600 years history, the colored pottery bottle with a “head” shape bottle neck excavated in Dadiwan, Gansu Province in 1973. The pottery bottle is about 31.8 centimeters high, made of fine red china clay. The facial features of the figure are clear with hair bang and a high nose. The bottle is painted with 3 rows of black color pattern composed of camber line triangle pattern and willow leaf pattern. (Photo by Li Zhanqiang)



The picture shows the colored pottery basin excavated in Tongde County, Qinghai Province in 1975. The pattern is people wearing “distended” skirts dancing hands in hands. This kind of skirt is seldom seen in traditional Chinese garments. (Photo by Li Zhanqiang)

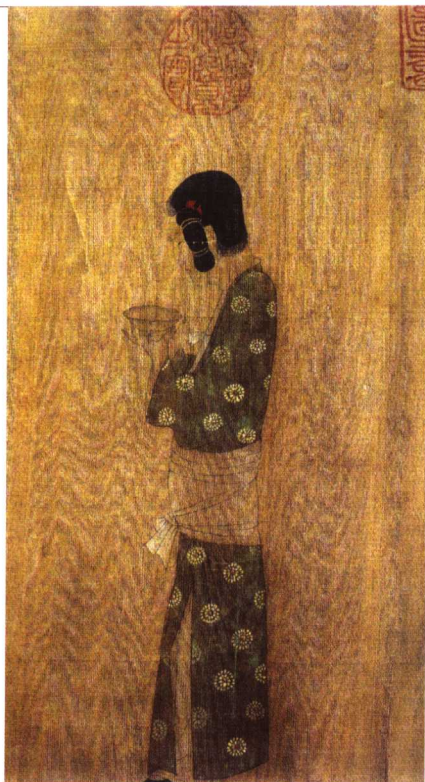


The neck adornments, butterfly shape jade plate and jade excavated in a Neolithic site.
(Photo by Li Zhanqiang)

which the head comes through. A rope is tied at the waist, giving the garment a dress-like appearance. Another vessel portrays an image of an attractive young girl, with short bangs on the forehead and long hair in the back. Against the delicate facial features and below the neck a continuous pattern is found with three rows of slanting lines and triangles. It may well have been a lively young girl in a beautiful dress with intricate patterns on the mind of the pottery maker. In addition to the clay vessels, images of primitive Chinese garments were found in rock paintings of the early people wearing ear ornaments. In the Daxi Neolithic site of Wushan, Sichuan, historical artifacts were found including ear ornaments made of jade, ivory and turquoise in round, oblong, trapezoid and even semi-circle shapes.

Along with the establishment of the different social strata, rituals distinguishing the respectable from the humble came into being, leading eventually to the formation of rules and regulations on daily attire. The Chinese rules on garments and ornaments started taking shape in the Zhou Dynasty (1,046 B.C.-256 B.C.), regulating the royalty down to the commoners, and these were recorded in the national decrees and regulations. As early as in the Zhou Dynasty, garments were already classified into sacrificial attire, court attire, army uniform, mourning attire and wedding attire. This tradition was once broken during the Spring and Autumn Period (770 B.C.-476 B.C.) and the Warring States Period (475 B.C.-221 B.C.), in which numerous war lords fought for power and a hundred schools of thoughts contended. As a result, rigid rules on garments and ornaments were replaced by diversity of style, and the aristocratic class went after extravagance.

The rulers of the Han Dynasty (206 B.C.-220 A.D.) used the *Zhou Li* – book on Zhou Dynasty Rituals as the



*The picture shows a Tang Dynasty lady with "double-drooping-bun" and wide waist cloth-wrapper. In 8th century, Chinese Tang dresses were spread into Japan and then exerted great influence on Japanese kimono. The kimono styles at that time under the names, such as "Tang grass", "Tang flower" and "Tang brocade" continue to be used even today. (Part of the Tang painting *Tuning Qin and Drinking Tea*, selected from *Lady Garments and Adornments of Chinese Past Dynasties* written by Zhou Xun and Gao Chunming)*

blueprint and promulgated categorical rules on garments and ornaments. Dress colors were specified into spring green, summer red, autumn yellow and winter black to be in harmony with the seasons and the solar calendar, all in a style of sober simplicity. Women's upper and lower garments became the model for the Han ethnicity of later generations.

The Wei, Jin and Southern and Northern Dynasties (220-589) was a period of ethnic amalgamation with, despite the frequent change in power and incessant wars, ideological diversity, cultural prosperity and significant scientific development. In this period, there was not only the Wei and Jin aristocratic style that the intelligentsia took delight in talking about, but also the shocks and transformations on the traditional Han culture brought about by the northern nomadic tribes when they migrated into the central plains. These ethnic minority people settled down with the Han people. As a result, the way they dressed influenced the Han style, while at the same time it was influenced by the Han style.

When China was reunited in the Sui Dynasty (581-618), the Han dress code was pursued again. In the Tang Dynasty (618-907) that followed, the strong national power and an open social order led to a flourishing of garment and ornament style that is both luxuriant and refreshing, typically with women wearing low cut short shirtdress or narrow-sleeved men's attire. By Song Dynasty (960-1279), the Han women developed the habit of chest-binding, giving popularity to the popular overcoat *beizi*, whose elegant and simplistic style was favored by women of all ages and all social strata. Yuan Dynasty (1206-1368) was established by the Mongols when they unified China. As Mongols at that time wore *maoli* or triangular hat, and men commonly wore earrings, the official dress code became a mixture of the inherited Han system with the Mongol elements. When power again changed hands to

the Han people, the Ming Dynasty (1368-1644) rulers promulgated decrees prohibiting use of the previous dynasty's Mongol attire, language and surnames, returning to the dress style of the Tang Dynasty. The official uniform of the Ming Dynasty was intent on seeking a sense of dignity and splendor, as shown in the complex forms, styles and dressing rituals of the emperor down to officials of all levels.

More than 200 years of the Qing Dynasty (1644-1911) was a period with the most significant changes in garment style. The Manchu dress style which the rulers tried to force on the Han people was met with strong resistance, but a later compromise by the



At the end of 19th century, sewing machines imported from western countries had already been applied in traditional garments processing industry. (As Beautiful as Evening Primrose painted by Wu Youru)

6 (left page, left top) The traditional image of a peasant wearing a front closure Chinese jacket. (Photographed in 1950, provided by Xinhua News Agency photo department)



(left page, right top) The students of Beijing University wearing Scotland checked skirts in 1950s. (Photographed in 1954, provided by Xinhua News Agency photo department)



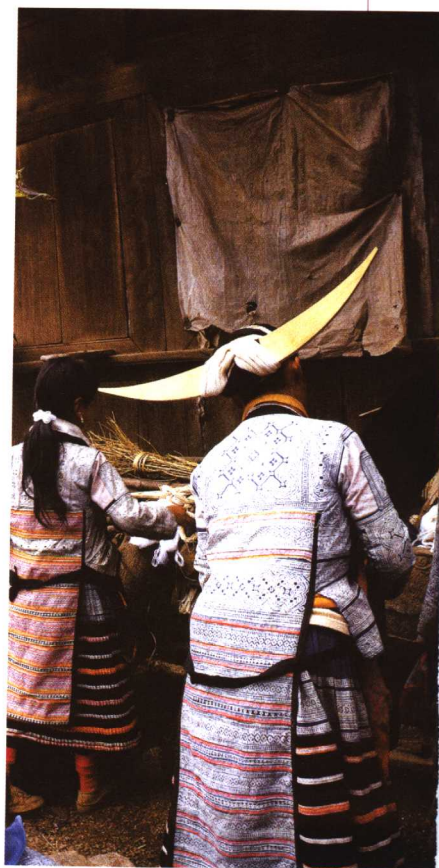
(left page, bottom) A foreign model wearing a red Chinese cheong-sam in Chinese Garments International Fair. (Photo by Wu Hong, provided by Imaginechina)



(right page, left top) Fashionable young people on the street. (Photo by Chen Shu, provided by Imaginechina)

(right page, right top) With more and more international famous clothing brands opening their stores in all parts of China, the Euro-American fashion trends influence more directly the dressing style of Chinese people. (Provided by Imaginechina)

(right page, bottom) Women of "Long Horn Miao" group in Guizhou Province combed their huge coiled hair. (Photo by Li Guixuan, provided by image library of Hong Kong Traveling in China)





government led to a silent fusion of the two dress styles. The mandarin long gown (*changpao*) and jacket (*magua*) style has become the quintessential Qing style whenever the topic of Qing dress is brought up.

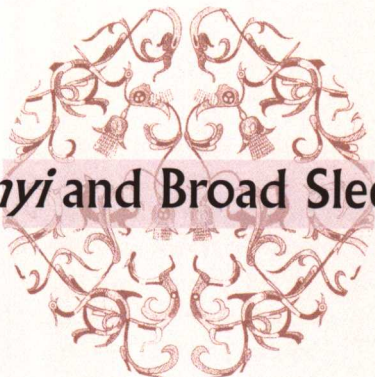
After 1840, China entered the contemporary era. Seaport cities, especially metropolis like Shanghai, led the change towards western style under the influence of the European and American fashion trends. Industrialization in the textile weaving and dyeing in the west brought about the import of low cost materials, gradually replacing domestic materials made in the traditional way. Intricately made and trendy ready-to-wear garments in western style also found their way into the Chinese market, gaining an upper hand over the time-consuming traditional techniques of hand rolling, bordering, inlay and embroidery with its large scale machine operated dress-making.

Looking in retrospect at Chinese garments of the 20th century, we see an array of styles of *qipao*, Cheongsam, the Sun Yat-sen's uniform, student uniform, western suits, hat, silk stockings, high heels, workers' uniform, Lenin jacket, the Russian dress, army style, jacket, bell-bottoms, miniskirts, bikinis, professional attire, punk style and T-shirt, all witnessing the days gone by... The *qipao* dress, now regarded as the typical Chinese dress style, only became popular in the 1920s. Originating in the Manchu women's dress, incorporating techniques of the Han ladies' garments and absorbing styles of the 20th century western dresses, it has now evolved into a major fashion element to be reckoned with in the international fashion industry.

China, as a country made up of 56 ethnic groups that continually influenced each other, has undergone continuous transformation in dress style and customs. The distinction not only existed among dynasties, but also quite pronounced even in different periods within the same dynasty. The overall characteristics of the Chinese garments can be summarized as bright colors, refined artisanship, and ornate details. Diversity in style can be seen among different ethnic groups, living environments, local customs, lifestyles and aesthetic tastes. Chinese folk garments are deeply rooted in the daily life and folk activities of the common people, full of rustic flavor and exuberant with vitality. Many of the folk dresses are still popular today, for example the red velvet flower hair piece, the embroidered keepsakes between lovers, coil hats and raincoats made of natural fiber, not to mention the handmade tiger hats, tiger shoes, pig shoes, cat shoes and the child buttock shields.

The progress of modernization is effacing the ethnic characters of the urban dress style. However in the vast rural areas, especially in areas with a high concentration of ethnic minority people, a wide array of beautiful garments and ornaments are still part of the local lifestyle, offering a unique folk scene together with the local landscape.

Shenyi and Broad Sleeves



The ancient Chinese attached great importance to the upper and lower garments on important ceremonial occasions, believing in its symbolism of the greater order of heaven and earth. At the mean time, one piece style co-existed starting from the *shenyi* of the Warring States Period, and developed into the Han Dynasty robe, the large sleeved *changshan* of the Wei and Jin Period, down to the “*qi pao*” of the contemporary times, all in the form of a long robe in one piece. Therefore, Chinese garments took the above-mentioned two basic forms.

Shenyi, or deep garment, literally means wrapping the body deep within the clothes. This style is deeply rooted in the traditional mainstream Chinese ethics and morals that forbid the close contact of the male and the female. At that time, even husband and wife were not allowed to share the same bathroom, the same suitcase,

The picture shows the lady dress of the Han Dynasty with overlapping garment pieces and triple collars. The dress body was embroidered with cloud pattern and the sleeves and collar were decorated with brocade edgings that made the wearer look very tall and straight. (Painted by Gao Chunming, selected from Lady Garments and Adornments of Chinese Past Dynasties written by Zhou Xun and Gao Chunming)

(Right) The lacquer wood tomb figures excavated in Xinyang in Henan Province. The figures wore long dresses with curved garment pieces, decorative plates and angel sleeves. This type of sleeve was often used afterwards to make the movement of elbow and wrist flexible. Jackets and skirts were their everyday clothes with the skirt pieces overlapping in the behind and decorative jade plates in front of the waist. (Photo by Li Zhanqiang)
(bottom) Garment pictures painted by Gao Chunming according to lacquer wooden figurines unearthed in Luoyang, Henan Province.



or even the same clothing lines. A married woman returning to her mother's home was not permitted to eat at the same table with her brothers. When going out, a woman had to keep herself fully covered. These rules and rituals were recorded in great detail in the Confucian Book of Rites.

The *shenyi* is made up of the upper and lower garment, tailored and made in a unique way. There is a special chapter in the Book of Rites detailing the make of the *shenyi*. It said that in the Warring States Period, the style of the *shenyi* must conform to the rites and rituals, its style fit for the rules with the proper square and round shapes and the perfect balance. It has to be long enough not to expose the skin, but short enough not to drag on the floor. The forepart is elongated into a large triangle, with the part above the waist in straight cut and the part below the waist bias cut, for ease of movement. The underarm section is made for flexible movement of the elbow, therefore the generous length of sleeves reaches the elbow when folded from the fingertips. Moderately formal, the *shenyi* is fit for both men of letters and warriors. It ranks second in ceremonial wear, functional, not wasteful and simple in style. *Shenyi* of this period can be seen in silk paintings unearthed from ancient tombs, as well as on clay and wooden figurines found in the same period, with clear indications of the style, and often even the patterns.

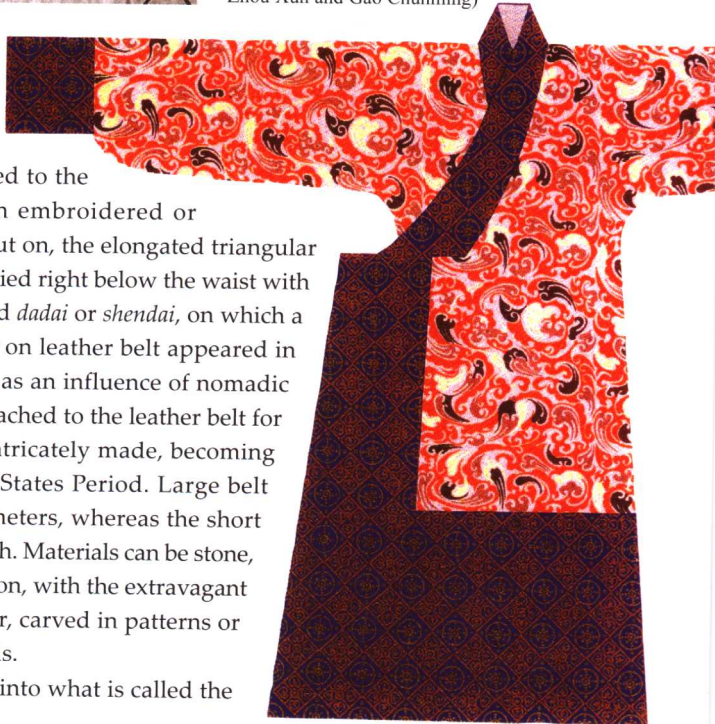


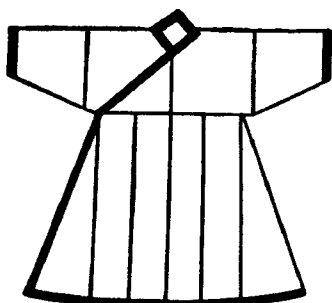
The copy drawing of colored embroidering pattern of dragon, phoenix and tiger. (Selected from Research on Ancient Chinese Clothes and Adornments written by Shen Congwen)

A printed Han Dynasty brocade robe. (Painted by Gao Chunming according to the material object excavated in Mawangdui Han Tomb in Changsha, selected from Lady Garments and Adornments of Chinese Past Dynasties written by Zhou Xun and Gao Chunming)

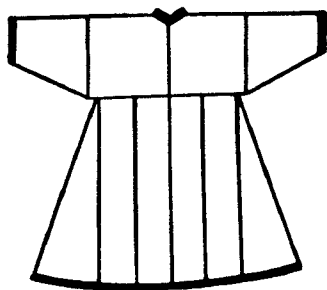
Material used for making *shenyi* is mostly linen, except black silk is employed in garments for sacrificial ceremonies. Sometimes a colorful decorative band is added to the edges, or even embellished with embroidered or painted patterns. When *shenyi* is put on, the elongated triangular hem is rolled to the right and then tied right below the waist with a silk ribbon. This ribbon was called *dadai* or *shendai*, on which a decorative piece is attached. Later on leather belt appeared in the garment of the central regions as an influence of nomadic tribes. A belt buckle is normally attached to the leather belt for fastening. Belt buckles are often intricately made, becoming an emerging craft at the Warring States Period. Large belt buckles can be as long as 30 centimeters, whereas the short ones are about 3 centimeters in length. Materials can be stone, bone, wood, gold, jade, copper or iron, with the extravagant ones decorated with gold and silver, carved in patterns or embellished with jade or glass beads.

By Han Dynasty, *shenyi* evolved into what is called the





The front piece



The back piece

The sketch drawings of the front and back piece of Shenyi. (Provided by Zang Yingchun)

qujupao or curved gown, a long robe with triangular front piece and rounded under hem. At the mean time, the straight gown or *Zhijupao* was also popular, and it was also called *chan* or *yu*. When straight gown first appeared, it was not allowed as ceremonial wear, for wearing out of the house or even for receiving guests at home. In Historical Records, comments are found on the disrespectful nature of wearing Chan and Yu to court. The taboo may have come from the fact that, before Han Dynasty, people in the central plains wore trousers without crotches, only two legs of the trousers that meet at the waist, similar to the Chinese infant pants. For this reason, the wearer may look disgraceful if the outer garment is not properly wrapped to cover the body. When dressing etiquette is discussed in Confucian classics, the outer garment is said not to be lifted even in the hottest days, and the only occasion allowing for lifting the outer garment is when crossing of the river. People of the central plains had to kneel before they sit. There were written rules on not allowing sitting with the two legs forward. This rule has to do with the clothing style of the time, when sitting in the forbidden posture may result in disgrace. Later on, along with the close interaction with the riding nomadic, people of the central plains started to accept trousers with crotches.

Historical evidence, be it Han tomb paintings, painted rocks or bricks, or clay and wooden figurines, all portray people wearing long gowns. This style is found most commonly in men, but sometimes in women as well. The so-called *paofu* refers to long robes with the following features. First of all, it has a lining. Depending on whether it is padded, the garment can be called *jiapao* or *mianpao*. Secondly, it most often