



历史活化石

Chi-pao 旗袍

「优雅风韵，
花样年华」

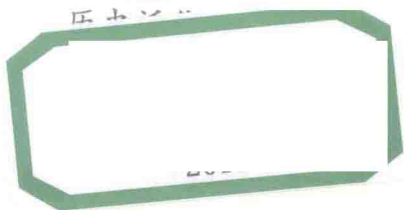
徐冬◎编著

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五十年



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旗袍是中国传统女性服饰的代表，是最能体现女性身材曲线和女性魅力的服装之一。旗袍，具有含蓄的东方式的美，能够表现出女性的独特韵味，给人留有丰富的遐想空间。旗袍，线条简洁、色彩灵动、风格优雅，细腻的面料贴身适体。没有哪种服装能像旗袍一样，巧妙地衬托出女性的曲线美，把女人优雅、柔美、贤淑、妩媚的风情和气质尽显无遗。

旗袍从清代开始发展到今天，已经有三百年的历史。现在，它更是以崭



Chi-pao, a close-fitting woman's dress with high neck and slit skirt, is a representative of traditional Chinese dresses for women. It is one of the costumes that can best accentuate women's body profile and charm. Chi-pao reflects the reserved oriental beauty and can demonstrate the unique grace and elegance of women while leaving a huge space for imagination. It has simple lines, flexible colors, graceful styles, and refined fabrics. No other costumes perform better than Chi-pao in setting off women's figure so finely

新的面貌出现在世界各大时装展台，显示着蓬勃的生命力和迷人的魅力。

本书将全面地展示旗袍的独特魅力，包括旗袍的演变历史、精湛的制作工艺、多变的配饰，以及穿着旗袍时应该注意的事项。

期待旗袍的美，由你来演绎……



and displaying women's grace, beauty, virtue, and charm so completely.

Since its advent in the Qing Dynasty (1644–1911), Chi-pao has been developing for three hundred years. Now, in a brand-new appearance, it shines on all major fashion stages in the world, fully demonstrating its strong vitality and charming glamour.

This book will showcase the unique charm of Chi-pao by touching upon all aspects related to it, including its history, exquisite techniques for its making, diversified adornments, and tips for its wearers.

You are the right person to display the beauty of Chi-pao.

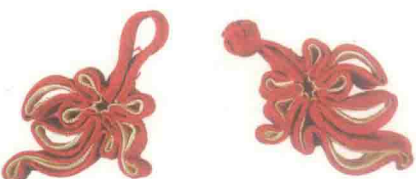
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旗袍的由来

Origin of Chi-pao

中国素有“衣冠王国”之称。中国人以自己的聪明才智，创造出无数具有中国特色的衣冠服饰。由于中国的民族众多，不同地域的民俗风情各具特色，衣着习惯也有所差异，因此可以说中国的服饰文化，是多民族服饰融合的结果。

China has long been referred to as the Kingdom of Dresses. The Chinese people have created countless dresses and adornments with Chinese characteristics using their wisdom and talents. China has many ethnic groups and different places have their own folk customs, including those in clothing. It is safe to say that the clothing culture of China is the result of the merging of the costumes of all the ethnic groups in the country.





> 历史上的袍服

旗袍由清代满族妇女所穿的袍服演变而来。袍服是中国古代的传统服饰之一，有着悠久的历史，早在先秦时期（公元前221年以前）就已出现了。

袍服作为正式的服装始于东汉（25—220），汉代定袍服为礼服。唐太宗年间（627—649）诏定全国



> Gown-style Dresses in History

Chi-pao has evolved from the gown-style dress (gown sounds like *pao* in Chinese) worn by Manchu women in the Qing Dynasty (1644–1911). In fact, the gown-style dress is one of the traditional Chinese dresses. It appeared even before the Qin Dynasty (established in 221 BC).

The gown-style dress had been recognized as formal attire since the Eastern Han Dynasty (25–220). In the Tang Dynasty, Emperor Tai Zong (in throne

• 明代杜堉的《宫中图》（局部）

图中描绘了明朝时，宫廷中嫔妃们的日常生活：宫廷画师正在画像，周围五人或坐或立，神态各异。侍女们身着直身宽筒形袍服。

Inside the Palace, a painting(partial) by Du Jin in the Ming Dynasty (1368–1644)

The painting depicts a daily-life scene of the imperial concubines inside the palace of the Ming Dynasty (1368 – 1644). An imperial painter is drawing a portrait. The five female figures around him have different expressions on their faces but they all wear straight loose cylindrical gown-style dresses.



除元旦、冬至的朝会及祭祀外，一律着袍服。随着袍服之制的普及，袍服逐渐成为一种稳定的传统服装样式，并为历代沿用。

历代袍服在形制上有所变化，早期中原地区通用的袍服一般衣身宽博，衣长至脚踝，袖肥阔，在袖口处收缩，臂肘处形成圆弧状，大袖翩翩，造型美观；而流行于北方少数民族地区的袍服与中原袍服恰好相反，一般为圆领、窄袖，紧身合体。

随着中原地区与少数民族地区的文化交融，少数民族的袍服传入中原，被汉民族所接受，并发展成大众服饰，旗袍就是其中的一种。

• 宋代宫廷画

此图右侧为穿长裙的贵妇，左侧为穿袍服的侍女。

A Court Painting of the Song Dynasty (960-1279)

In the picture, the noble woman on the right wears a full-length skirt while the maid on the left wear gown-style dresses.



from 627 to 649) issued an imperial edict to the effect that all people in the country should wear the gown-style dress except on the New Year's Day, court meeting on the Winter Solstice, and sacrifice-offering ceremonies. With its popularization, the gown-style dress gradually developed into a stable traditional costume that was accepted from dynasty to dynasty.

The gown-style dress had varied forms in different dynasties. In the early period, the gown-style dress in the Central Plains had a spacious design. Its hem dropped to the wearer's ankles and its loose and spacious sleeves had contracted cuffs and curved elbows. Its design was indeed beautiful. Totally different from it was the gown-style dress popular among northern minority ethnic groups, which had a round collar, narrow sleeves, and a close-fitting design.

With cultural merging between the Central Plains and the areas inhabited by minority ethnic groups, the gown-style dresses of the minority ethnic groups were spread to the Central Plains and accepted by Han people. These dresses then developed into popular clothing and Chi-pao was one of them.



> 清代的旗袍

旗袍，泛指旗人所着之袍。
1616年，满族首领努尔哈赤建立了后金政权，推行八旗制度（八旗制度：清代满族的社会组织形式，将

- 清代初期的女性画像（叶衍兰 绘）
A Female Portrait in the early period of the Qing Dynasty (by Ye Yanlan)



> The Chi-pao in the Qing Dynasty

Chi-pao derived its name from the fact that it was worn by the Manchu people, who called themselves the Chi people (banner people). In 1616, Nu' er Hachi, head of the Manchu people, established the Later Jin Dynasty and adopted the Eight Banners System[Annotation——Eight Banners System: It was a social organization form of the Manchu people in the Qing Dynasty(1644-1911). According to it, the Manchu people were categorized into eight groups, or eight banners, namely Yellow, White, Red, Blue, Bordered Yellow, Bordered White, Bordered Red, and Bordered Blue.] The clothes worn by the Chi people were called Chi-clothing.

The Manchu people became the ruler of the entire China in 1644. Before that, they lived in the Changbai Mountain and

满族人编制在各旗内，包括正黄、正白、正红、正蓝、镶黄、镶白、镶红、镶蓝等八旗。）通称“八旗”，满族人也因此被称为旗人，旗人所穿的服装统称为旗装。

满族人在1644年入关以前，长期居住在中国东北部的长白山、松花江流域，以游牧、渔猎为生。因此早期的旗袍，样式和结构都比较简单，不分上下、宽身直筒，与汉族的上衣下裳的两截衣裳有明显区别。旗袍的基本款式是圆领，大襟，窄袖，带纽扣，束腰带。袖口窄小是此时最明显的特征，袖头形状与马蹄类似，又称“马蹄袖”，也称“箭袖”，冬季或作战时，袖子能罩住手背，既保暖又不影响拉弓射箭，袖子平时绉起来，还能作为装饰；四面开衩，便于骑马；束腰带，既可以增加暖意，起御寒作用，又可以在前襟内存放干粮。

1644年，满族入关，定都北京，建立了清王朝。随着政权的初步稳固，统治者开始制定和完善清朝的衣冠制度，并强制推行服制改革，规定除了汉族女子家居时不必穿着旗装外，不分男女、不分满汉一律着旗装。

the Songhua River Valley in the northeast of China. As a nomadic people, they made a living by fishing and hunting. The earliest Chi-pao had a simple style and structure, with one straight and



• 《孝庄文皇后常服像》（清）

清代满族女性的常服袍是旗袍的前身。这幅画像反映了清代初期旗袍的基本款式，圆领、大襟、左右开衩，但衣身已变得宽松，衣摆掩足。边饰十分简洁，只在衣摆处加了条黑色镶边。

A Portrait of Empress Dowager Xiaozhuang in an Informal Dress (Qing Dynasty)

The informal gown for Manchu women in the Qing Dynasty was the predecessor of Chi-pao. This portrait reveals some basic features of the Chi-pao in the early period of the Qing Dynasty: round collar, large front piece, and slits at both sides. The Chi-pao at that time was loose and its hem covered the wearer's feet. Its edging was simple, with only a black lace along the hem.



• 清代身穿各式旗袍的宫廷贵妇

清朝末年，旗袍的风格由简洁变得繁复，讲究装饰，还采用汉族的刺绣工艺和吉祥纹样，在衣襟、袖口、衣摆等部位都会有刺绣，颜色、品种、图案都十分丰富。

Noble Women in Various Styles of Chi-pao in the Qing Dynasty (1644 - 1911)

In the final years of the Qing Dynasty, the design of Chi-pao turned from simple to complex and laid more stress on decoration. The embroidery techniques and various auspicious patterns of the Han people were adopted. These new decorations were on the front piece, cuffs, and hem of the Chi-pao.

满族人进入中原后，生活方式发生了很大的变化，由游牧、狩猎变为稳定的农耕，再加上满汉文化的不断交流和相互影响，使得满族的服饰也悄然地发生着变化。

旗袍的袖口由紧窄逐渐转为宽松，称为“倒大袖”；四面开衩变为两面开衩或不开衩；圆领口或带有较低的立领变为较高的立领；在用料上，从以前的厚重而耐磨的毛

cylindrical piece covering the whole body. It was apparently different from the two-piece design of the Han clothing. A typical Chi-pao at that time had a round collar, a large front piece, narrow sleeves, several buttons, and a waist belt. The narrow cuff was the most obvious feature. The cuff shaped like a horse hoof, hence its two other names as Horse Hoof Cuff and Arrow Cuff. In winter, the sleeves could cover the back of the wearer's hands, keeping the warmth but not hampering arrow shooting. In normal times, the sleeves could be rolled up as a decoration. In addition, the Chi-pao had slits on four sides, a feature good for horse riding. Its waist belt could not only help preserve warmth, but allow storage of food in the front piece.

In 1644, the Manchu people entered Han area and established the Qing Dynasty, with Beijing as its capital. After their regime getting stabilized, the Qing rulers began stipulating and improving the clothing institution of the Qing Dynasty by forcing a clothing reform on

皮，变为以轻便的棉布、绸缎为主；在用色上，由色调自然淡雅，到后来逐渐讲求花色搭配，色彩光鲜亮丽；在装饰上，由纹饰简洁，到后来在衣领、衣袖、衣襟等部分镶、滚花边。



the people. They ordered that all people, regardless of their sex and nationality, should wear Chi-clothing, with only one exception: Han women did not have to wear Chi-clothing in their homes.

After entering the Central Plains, the Manchu people experienced a huge change in their life style. They turned from a nomadic and hunting life style to a stable farming life style. In addition, the nonstop cultural exchange and mutual influence between the Han and Manchu peoples also contributed to the change of Manchu clothing.

The cuffs of Chi-pao have gradually turned from tight to loose and were known as “reversed large sleeves”. The four-side slits became two-side slits and some Chi-pao had no slit at all. The low round collar became higher. The previous heavy and wear-resisting fur was replaced by lighter cotton cloth and silk. The color of Chi-pao also changed from simple to diversified and bright. At first, there were simple pattern adornments. Later, the lace trimmings and embroidered borders were seen on the collar, cuff, and front pieces of the clothes.

• 清代汉族女性的裙套装

A Dress for Han Women in the Qing Dynasty (1644-1911)





• 清代慈禧太后的画像

画面中的慈禧珠光宝气，穿着一件杏黄色绸缎寿字纹旗袍，工艺精细，装饰华丽，上面点缀着数颗又大又圆的珍珠。

A Portrait of the Empress Dowager Ci Xi in the Qing Dynasty

In the portrait, Ci Xi is adorned with brilliant jewels and pearls. She wears an apricot yellow silk Chi-pao with the patterns formed by the Chinese character for longevity. The Chi-pao shows refined tailoring and gorgeous adornment. It is mounted with several big and round pearls.



• 清代中后期汉族女子的日常装扮

画面中的汉族女子衣着上袄下裙，发髻低矮，服饰色彩亮丽，装饰华美。上身穿圆领、大襟、宽袖袍服，下为裙。袄的衣缘带有大镶边，两侧有明显的如意云头纹。衣摆过膝，体现了满汉融合的趋势。图中的女子缠足，穿一双尖而窄的鞋子，形如弯弓。

Daily attire of Han women in the middle and late periods of the Qing Dynasty

The Han woman in the picture wears a jacket and a skirt. Her hair is made into a low bun and her clothes have bright colors and gorgeous decorations. Her jacket has a round collar, a large front piece, and loose sleeves. The jacket has a large laced hem with obvious auspicious cloud patterns on both sides. The jacket hem drops far below her knees, demonstrating the trend towards the merging of the Han and Manchu styles. On her bound feet is a pair of narrow, tapered, and bow-shaped shoes.



领：早期的清代旗袍多为圆领。

Collar: Most Chi-pao in the early period of the Qing Dynasty had a round collar.

袖：衣袖短且宽直，与衣身相接，此时的旗袍均为连袖。

Sleeves: Short, wide, and straight, the sleeves and the main part of the Chi-pao form an integral whole, a typical type of Chi-pao at that time.

襟：衣襟从领口直通衣摆。

Front Piece: The front piece is the part from the collar to the hem.



“团龙纹”图案整齐划一，十分精美。

The Round Dragon Pattern is neat, complete, and extremely beautiful.

袖口绣有蝶恋花图案。

The cuffs have the Butterfly Loving the Flower patterns.

• 清代的典型旗袍样式

旗袍是清代满族女子日常穿的袍服，这件旗袍用料考究，做工精细，色泽艳丽，衣身宽博，线条平直，是典型的清代贵族女子服饰。

A typical Chi-pao style in the Qing Dynasty

Chi-pao is a daily gown for Manchu women in the Qing Dynasty (1644 – 1911). This Chi-pao is made of the first-class materials and showed refined tailoring. With bright colors, a loose design, and straight lines, it is a typical dress for noble women in the Qing Dynasty.



• 油画《江南女子》（作者：姜迎久）

清代中期以后，满族和汉族女性的服装互相影响和仿效，发生了很多细微的变化。比如，旗袍从宽博变得窄身，袖子由狭窄的马蹄袖变得宽大，还在领口上加了一寸多高的立领。

The Canvas *A Girl from South of the Yangtze River* (by Jiang Yingjiu)

After the middle period of the Qing Dynasty, the Han and Manchu women's dresses influenced and imitated each other and underwent many minute changes. For example, Chi-pao changed from loose to tight and its sleeves were much wider than the previous narrow ones in horse-hoof shape. A standing collar was added.