

CHINA QIPAO

袁杰英 编著

Written by Yuan Jieying

沈 蓁 译

Translated by Shen Zhen

中国旗袍



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内 容 简 介

在世纪之交,我们向广大读者朋友介绍一本新颖独特的新书——《中国旗袍》。该书以中、英文对照形式出版。全书对旗袍的过去、现在与未来进行全面系统地阐述;对旗袍的起源、演变、艺术价值、社会地位等进行概括综合地分析。内容丰富,图文并茂。既具有实用价值,更具有保存价值;既具有知识性、欣赏性特点,又具有很强的可读性。

该书的出版是著者、译者、出版者对祖国五十周年的献礼,也是对我国服装事业所做的一点贡献。

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An Introduction

China Qipao, a new book in bilingual edition of Chinese and English, is published during the change of the centuries. It is rich in contents and vivid in pictures and plates. The author makes a comprehensive description of the Qipao by looking into its past, present and future, as well as its origin, development, artistic value and social position.

The book, academically knowledgeable and practically readable, shows that it is successfully made by the author, translator and publisher through their cooperation as a creative present for celebrating China's 50th anniversary and also a contribution for developing China's apparel industry.

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袁杰英

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毕业于原中央工艺美术学院五年制本科,后从师历史学家沈从文先生,工艺美术教育家、图案学家雷圭元教授,研究中国历代服装史及民间服饰。

1960~1999年已从教39年,并为硕士研究生导师,著作有《中国历代服饰史》、《时装模特表演艺术》、《新潮服装设计》、《时装画技法》等;主编《现代服饰论坛》、《服饰丛书》等;合编《国际青年时装设计大赛中国参赛作品赏析》、《著名服装设计大赛获奖作品赏析》等。

设计作品有中老年服装设计作品专场;多次与他人合作举办时装设计作品展,作品先后在法国、日本、美国、香港、澳门等国家和地区展、演、销。并承担过国内多项专题设计项目。

多次参预国内国际学术、艺术交流与理论研讨活动,发表论文、承担设计作品的选拔与评判工作。业绩已被《中国当代美术家名人录》、《妇女名人录》等记载。

Yuan Jieying

Academy of Arts and Design, Tsinghua University of China.

A member of the Specialists Committee attached to the China Fashion Designers Association.

Graduated from China Central Academy of Arts and Design (five years in regular courses). Then researched history of China's apparel, folk garments and accessories of different dynasties, under the instruction of Shen Congwen, the historian, and professor Lei Guiyuan, the crafts and fine arts educator and pattern specialist.

Professor Yuan has taught for 39 years from 1960 to 1999 and is also the instructor responsible for the post-graduates studying for a Master's degree.

Yuan Jieying's published works included: *The History of China's Apparel and Accessories of Past Dynasties*; *Techniques of Fashion Graphing*; *Forum of Contemporary Apparel and Accessories*; *Apparel and Accessories Series* (chief editor); *About Chinese Contestants' Collections in the Brother Cup China International Young Fashion Designers Contest*; *About the Prized Collections of Famous Fashion Design Contests* (compiler).

By her own special shows of designs for seniors and the middle-aged, and also participating many times in the joint fashion design shows, her works have been exhibited and sold in France, Japan, the USA, Hong Kong, Macao and so on. She has also been in charge of many special fashion design projects in China, participated in the international academic conferences and exchanges for many times, and sat as a judge on panels of Chinese and foreign fashion design committees.

Yuan Jieying's name has been listed in *Who's Who of China Contemporary Artists* and *Who's Who of Chinese Women*.

写 在 前 面


旗袍是中华民族的传统服装,也是各区域华人共同拥有并引以为自豪的服装,又是深受世界人们喜爱的一种特色服装。对于它的优雅形象已经不仅仅为中国人民所熟知,更得到了世界人士的爱戴和赞誉。

对于旗袍这种具有十分典型东方色彩的衣装,深得众人的珍爱,这已经是公认的事实。许多人对它的起源、发展、过去、现在与未来均抱着极大兴趣,渴望在欣赏、服用的同时,能对它有一较为全面系统的了解。

我作为炎黄子孙之一员,又是生活在 20 世纪之中的耳闻目睹者,更是中国服装设计与研究的热心人,自觉应该起到弘扬与传媒作用。编著这样一本大众渴求的书,能让更多的朋友共同了解旗袍的过去;共同享受这绮丽的现在;共同祝福它独特的未来;共同编织更美丽的梦幻。

从龙的故乡,旗袍谱写出了一曲美丽的乐章,以它颂扬着东方服饰文化深厚底蕴的精髓,以它牵系着每一颗爱我中华人们的心。旗袍起源虽然是少数民族服装,但是如今它已摆脱了狭隘的羁绊。本书题名,虽然是“中国旗袍”,但是编著其意,确是东方文化的传播。

在编著与译制工作之中,得到了很多热心朋友的关心与帮助,对此,我表示衷心感谢。尤其是中国高级翻译沈蓁先生和中国文学出版社英文专家余薇芳女士对保证本书的出版质量给予了极大支持与协助,在此一并表示由衷的谢意。



1999 年 10 月

Foreword

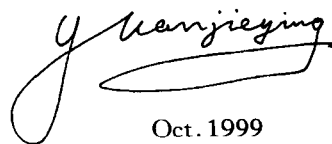
The Qipao is a traditional dress of China, the apparel proudly possessed by the Chinese all over the world, and also loved by the people of the world. The graceful image endowed by the dress is not only possessed by Chinese people, but also by people all over the world.

It is a fact generally recognized that the Qipao with its unique Eastern style has been loved by the masses. Many people are very interested in knowing more about the Qipao, and its origins and development, its past, present and future. They like to wear this dress, and at the same time, want to have a more systematic understanding of it.

As a descendant of the Yan Di (Yan Emperor) and Huang Di (Huang Emperor), also a member who sees and hears in the 20th century, and also an enthusiast of designing and studying Chinese apparel, inevitably I have the responsibility to consciously interpret and promote this traditional Chinese dress. To publish this book is to let us, along with friends in China and all around the world, to have more understanding of the Qipao's past, enjoy its beautiful present, bless its unique future, and weave more beautiful dreams.

In the homeland of the Dragon, Qipao, the traditional Chinese dress, is just like a beautiful legend singing praises of the quintessential, profound connotation in Eastern culture of clothing and accessories, and links together all the Chinese people who love China. The Qipao, though with an origin from a minority nationality in China, has liberated itself from its narrow fetters. This book, though with the title of Qipao, is a dissemination of Eastern culture, an original idea of the author.

During the writing and translating, many enthusiastic friends who are concerned with this book have contributed their suggestions and help, and the author is grateful to them, especially to Mr. Shen Zhen, senior translator in China, and Ms. Yu Weifang, English consultant for the Chinese Literature Press, Beijing, who have made great contributions towards ensuring the quality of this book.



Oct. 1999

序

人类从茹毛饮血的原始时代,以兽皮、树叶护身就不仅仅是为了御寒,更不用说兽骨、贝壳做成的项链,已是纯粹的装饰物了。服装应是人类最早的审美意识和文化的表现。

随着不同地域不同种族的生产发展和生态环境气候的差异,形成各民族不同的服装。一种服装就如同一种语言,它本身也在不断地发展变异。有人说,语言是思想感情的包装,那么服装便是不同种族的人们更具体的文化包装了。

自然,一种服装的发展变异有时要比语言的变异快得多,大得多。譬如,中国共产党领导的革命成功,在 1949 年所引起的社会变革,使得中国妇女很快抛弃了五彩缤纷的旗袍,而普遍地穿起蓝灰色上衣长裤的“列宁装”来了。

旗袍,顾名思义,是指清朝满人入关前后八旗妇女的衣袍,即以满、蒙为主体的关外妇女的常服。其基本样式是:立领,右大襟,全身较宽松,长袖,上下直线剪裁,下摆宽大,不开衩。通常在领口大襟袖边下摆处,镶饰刺绣花边或其他颜色的边。这种旗袍主要在北方流行,南方妇女仍多数沿袭明朝风俗习惯穿着较长的上褂,下露长裙。三百多年来,除满族已汉化外,至今蒙古族的妇女仍着长袍,只不过是骑马方便而加缚腰带罢了。

辛亥革命后,虽然新潮女青年多数穿着白色或绿色上衣、黑色短裙,但一般家居妇女无论南北方,普遍穿着较简化的旗袍,尤其是棉旗袍已成为老少必备、人人宜穿的冬日服装了。

记得,我在北平读小学和初中时,那是 20 世纪 20 年代,学校的制服是白衣、黑裙,可是在家时,特别是假日有客人来或跟随父母出门作

客时,都要换穿旗袍。这种长袍下摆较大,不开衩,成宝塔形,袖口也较宽,呈喇叭形。若是素色,则在领口大襟下摆处镶小花边。当时已能买到较廉价的机织花边了,无须刺绣。若有花纹的衣料,则周身滚深色细边。母亲和长辈中的中年妇女依时尚也有穿长裙和齐腰、圆下襟短上衣的,但多数仍穿旗袍。

此后,旗袍的剪裁样式有了很大变化。

20世纪30年代我家移居上海,经常可以从画报电影传媒中看到服装时尚。还有月份牌、香烟画片、广告等,都以时装美人为题材。旗袍的样式逐渐有了很大改变:衣袖从原来的长袖过肘变成短袖到肘以上,再后来更短,甚至到肩,成为无袖了。衣长都在膝以下,最长直到脚跟,只有穿高跟鞋才能不拖地,显得亭亭玉立。最大的变化是剪裁,依腰身曲线完全贴身,下摆窄,左右开衩到膝部。这首先是流行于上海十里洋场,无疑是受西方晚礼服裸露曲线的影响。

1934年我在南京“中大”艺术系就读时,开始喜欢穿自己设计、自己手制的服装。记得我在夏天就穿过自制创新的旗袍:取消了高领和大襟,露颈的圆领滚边,肩部开口,肩下短袖,膝下开衩,既凉爽,又缝制省事、省料。直到20世纪90年代的今天,无论在国外或国内,这仍然是常见的最简单的夏日便服样式。20世纪40年代后的旗袍还曾流行衣长短到膝以上,这也是受了迷你(MINI)裙的影响。

第二次世界大战以后,随着国际间的频繁交往、对话和文化交流,服装潮流已经成为世界性的。近年以意大利、法国为首的服装展和欧美流行的时装趋势,很明显看出中国旗袍的影响,晚礼服的流行基本形态就是紧身长袍式。连便服长裙也流行窄下摆在后面或侧边开衩了。

在香港、台湾,半个多世纪以来旗袍始终是中国妇女的标准服装,而且成为婚丧、外交等正式场合的礼服。在样式上比起20世纪30~

40年代的旗袍除了在襟领上的设计花样有变化以外,普遍的大变化就是旗袍的开衩提高到膝以上的臀部。国内从20世纪80年代改革开放以来,凡晚会典礼仪式的主持人和礼仪小姐以及茶楼酒馆的接待人员,也多流行这种旗袍。

中国旗袍从清代样式发展到如今已经相去甚远。相信我国新兴的服装业和新一代优秀的设计师,会以这基本样式为基础,吸收中国各民族装饰艺术的精华,创制出更美、更新、更合理的中国旗袍。

如前所述,一种民族的服装样式也是一种文化的包装,就像语言是思想感情的表现一样,它担负着与人交流沟通的任务。如同听到自己的母语,就会产生特别的亲切感,同样,中国旗袍的基本样式也引向中国文化的意趣,使人产生如母语般的亲切感。

郁 风

1998年12月13日于布里斯本

(郁风女士为中国著名美术家、艺术评论家)

Preface

Yu Feng

In prehistoric times, aside from using animal bones and shells as decorative necklaces, human beings used hides and leaves not only for protecting themselves against cold weather, but also for personal adornment. Thus apparel became our earliest aesthetic and cultural manifestation.

Different national garments around in the world have been tailored according to the development of different regions and different people along with environmental differences. One line of garment is just like one kind of language with its own consistent changes and developments. Some say that if language is a kind of packaging for thinking and feeling, then garments would be the more substantial cultural packaging for different peoples.

Of course, the development of one line of garment, sometimes, is faster than that of language. For example, when the revolution led by the Chinese Communist Party won its victory in 1949, it gave rise to the social reformations which made Chinese women give up their colorful Qipao (cheongsam) and put on the blue and grey Lenin style suit of jacket and trousers.

Qipao (Qi is Chinese for banner, and Pao, gown) was originally the common dress worn by the Manchu women of Eight Banner (the Manchu organized all people in a military fashion, namely Eight Banner) around the time when Manchu military forces entered into China proper by route of the Shanhaiguan Pass in the northeast, and Qipao was also worn by the Mongolian women.

The basic style of Qipao is a standing collar, right-side-buttoning front, long sleeves, and straight tailoring from top to bottom only with a wider lower hem. Usually there is floral embroidery around the collar, front and bottoms of sleeves and lower hem. This kind of Qipao was at

that time a fashion in the north of China, while most of the women of south China still wore Chinese-style jackets and skirts inherited from the Ming Dynasty. After more than three hundred years Mongolian women still wore gowns fastened with sash for the convenience of horse riding.

After the Revolution of 1911 female students adopted the fashion of wearing jackets in white or green and short skirts in black, but ordinary women whether in the north or the south used to have their simplified Qipao, especially the cotton-padded Qipao as a must against the bitter winters.

Looking back 20 years , during my elementary and junior-middle-school education in Beiping (now Beijing), the school uniform was a white jacket and black skirt, but when I was at home or receiving guests on holidays or visiting relatives with my parents, I had to wear Qipao which used to have a wider lower hem without a slit in a pagoda-like form, and the sleeves were also in a trumpet style with wider cuffs. If this Qipao were in white or other solid color, the collar, the front and the lower hem had to be trimmed with small-floral embroidery appliques. At that time there were already cheap machine-made embroidery appliques instead of hand embroidery. If the fabric had decorative pattern, this suit of Qipao must then be trimmed with piping in dark color. Sometimes, my mother and other middle-aged female relatives were also in fashionable long skirts and jackets, but most of the time they wore Qipao.

Many changes took place in the tailoring methods of the Qipao.

In the 1930s when my family moved to Shanghai, from magazines, pictorials, movies, calendars, and advertising cards in cigarettes packs I discovered a lot of changes in the style of Qipao. For example, the long sleeve was shortened, even up to the shoulder in a sleeveless style. The dress length was extended even down to the heel, and only by wearing high-heeled shoes could the Qipao not drag on the ground. The most outstanding change in tailoring was the bias of the Qipao began to closely follow the curves of the graceful female figure with a narrower lower hem and right as well as left side-slits up to the knees. This kind

of Qipao was prevalent first in Shanghai's upper-class society, and undoubtedly it had been influenced by the Western-style evening dress with the feature of exposing the curves of the female figure curves.

In 1934 when I was studying at the Art Department of Nanjing Central University I began to be interested in designing and making dresses on my own. As I remember, that summer I wore a Qipao I made myself, which was without a standing collar and right-sided-buttoning front, only with neck-baring round collar with piping and short sleeves with slits on the shoulders and around the knees. It was a dress that was easy to cut and let the wearer feel cool. Up to now in the 1990s it is still the simplest and commonest style prevalent in the summertime both in China and foreign countries. After the 1940s the fashionable length of the Qipao became shorter and shorter, even going above the knees and it was, of course, influenced by the mini.

After World War II with the increase of visits and dialogue between different countries as well as cultural international exchanges, fashion trends have become globalized. In recent years fashion shows with Italy and France playing the lead and the fashion trends in Europe and America have all explicitly presented the influence of the Qipao. The fashionable style of evening dress is basically the close-fitting gown, and even the casual long skirt has taken on a style of narrow lower hem with slits in the back or on both sides.

For the past 50 years the standard garment for Chinese women in Hong Kong and Taiwan has been the Qipao which is also the formal dress for special occasions such as the weddings, funerals, and diplomatic activities. As for the style of the Qipao since the 1930s and 1940s the most popular change has been the height of the slits rising nearly to touch the buttocks. Since the 1980s in Mainland, China with the implementation of the reform and opening policy to the outside world, the Qipao has been the fashionable dress for those women who host special performances or ceremonies or those maitre d's in high-class hotels and restaurants.

The present Qipao has made its own great developments from its

original style in the Qing Dynasty. Taking the traditional style as the foundation China's newly emerging garment industry and the top fashion designers of the new generation will naturally integrate the quintessence of the Chinese art of clothing and accessories to create a more beautiful and more effective Qipao.

As said earlier, national dress is also a kind of cultural packaging which can take on the role of communicating with other peoples. As people feel emotional and nostalgic upon hearing one's own mother tongue, so does the same feeling arise with the Qipao's basic style which manifests the meaning and charm of Chinese culture.

In Brisbane, Dec. 13, 1998

(Ms. Yu Feng is China's famous fine artist and critic on arts)

目 录

Contents

绪言	(1)
Introduction	
由来	(7)
Origins	
印象	(13)
Impressions	
雏形	(17)
Embryonic Form	
特征	(21)
Characteristics	
演化	(29)
Development	
配饰	(37)
Accessories	
融入	(43)
Evolution	
进发	(49)
Transformation	
延续	(65)
Continuity	
传播	(71)
Promulgation	
开花	(83)
Blossoming	
继承	(95)
Inheritance	

体验.....	(107)
Integration	
氛围.....	(115)
Environment	
特性.....	(129)
Essence	
设计.....	(141)
Design	
技艺.....	(153)
Technique	
展现.....	(185)
Exposure	
模式.....	(197)
Modeling	
改良.....	(213)
Reform	
未来.....	(225)
Prospects	
彩色图例	(237)
Colour Photos	
清代旗袍	(239)
Qipao of the Qing Dynasty	
20 世纪 20~30 年代的中国旗袍	(253)
Chinese Qipao in 1920s and 1930s	
宋庆龄的着装	(263)
The attire of Madame Sun Yatsen	
20 世纪 40~60 年代的旗袍	(266)
Qipao in 1940s to 1960s	
魏文乔设计的作品	(279)
Collections designed by Wei Wenqiao	

台湾设计师设计的作品	(286)
Collections designed by Taiwan fashion designers	
香港设计师的作品	(295)
Collections designed by Hong Kong fashion designers	
影视明星的着装	(308)
The attire of the movie and TV stars	
群众着装	(320)
Masses' attire	
现代中国设计作品	(324)
Collections designed by contemporary Chinese fashion designers	
国外设计作品	(358)
Collections designed by the foreign fashion designers	
跋	(403)
Author's Epilogue	