

中国民族服饰博览

CHINESE NATIONALITIES' COSTUMES AND ORNAMENTS

首届中国民族服装服饰博览会执行委员会 编

云南人民出版社·云南民族出版社



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与身相随的文化 超越时空的艺术

很多年前,人们曾幻想,如果中国所有的民族都穿上自己的传统服装,从山野林莽里走到一起来,那会是什么情景?如果她们开口讲述衣裳上的故事,又将意味着什么?要是这样,我们见到的,不仅是世界艺术的大奇观,而且是民族文化的大解谜。

2000年夏天,首届中国民族服装服饰博览会在如春的昆明举办,一次展示了中国自唐以来历代传统服装服饰和56个民族的服饰共15000余件,创意民族服装服饰及时装更是不计其数,同时伴以内容丰富的展演、展销、学术研讨、旅游观光和民族大联欢。本届博览会创造了四项世界记录,即数量最多的民族服装服饰陈列展;最大尺寸、最多数量、最多款式、民族最全的民族服装;民族风格时装设计参赛数量之最;参加民族最多、人数最多的模特大赛。可以毫不夸张地说,自从盘古开天地,这是第一次全面、系统地展示了中国不同地区、不同历史时期的民族服装服饰,超越时空地展示了这一“写在身上的历史,穿在身上的艺术”。

中华民族服(服装)饰(饰品)文化的历史,真可以寻源至盘古开天地的神话时代;各民族自述的历史,甚至追溯到混沌未分的创世时代,追溯到人神合一的图腾始祖那儿。从石器时代遗址的出土器物看,我们的原始先民,喜好佩饰粗大的骨镯和鹿角,石琢陶制的纺轮,骨镞角磨的针锥,折射出他们服饰的古朴风韵。用文字记录的神话和古史,曾述及上古中国几大族群体的服饰文化现象,如苗——盘瓠系统族群喜“五色斑衣”,善用植物纤维及染料制作色彩丰富的衣服,氏羌系统族群多“衣皮服毡”善用动物皮毛制“珍怪鬻鬻”,濮越系统族服饰的服饰与阳光、雨林和水相谐;炎黄系统族群则更重服饰的社会文化特质,“黄帝、尧、舜垂衣裳而天下治”,建立了一套完整的“舆服制度”。后来,这些分布在不同地方的原始人群,逐渐分化融合,形成不同的族群。多少世纪以来,他们在这片美丽神奇的土地上来来去去,创造过许多“正史”所记不详的历史。这许多服色各异的人群里,隐匿着多少历史的谜。而谜底,往往就在那些口述的神话古歌或村姑野老裙边衣脚的图纹之中。在这一令人赏心悦目的斑斓“文化”上,我们不仅可以看到美的丰富样式,而且可以读到民族服装服饰在适应自然生态和经济生活,记述神话或古史,反映民俗风情,规范社会角色,象征宗教信仰的独特方



法。可以说,民族服装服饰是民族文化的一部形象的“百科全书”。

中国各民族由于社会发展的不平衡,各自的社会形态和历史文化传统,都差异很大。仅从服饰上看,即已显露了多重的“活化石”意义。仅仅一个世纪前,边疆有的民族,还“衣木叶,茹毛饮血,宛然太古之民”(清·道光《云南通志》卷一百八十五),直到现在,彝、羌、纳西等民族的披羊皮或毛毡,独龙、怒族的披麻毯、竹片绑腿、木片遮阴板,壮族的草衣,黎族的树皮衣等,或许都可以看作原始披兽皮、衣木叶的遗制;赫哲族的鱼皮衣、鱼皮靴,珞巴、达斡尔族的兽头帽,反映了渔猎民族的生活史;彝、黎、瑶、布朗等民族的贯头衣、檳华布和火草褂,渊源也是相当久远了;而冠服制度较完备的汉、满、藏、傣等民族,对什么人能穿什么样的衣服、纹绣什么样的图案,都有严格规定。显而易见,服饰的规范与社会的规范,是可以互为参照的。被称为“活的历史博物馆”的各民族服饰文化,为译解消失的历史之谜,提供了许多史录不足的生动直观的材料。它们就像一部用象形的或象征的方式“写”出的书,或记述了远古的神话,或描绘了图腾始祖的影像,或叙录了民族迁徙的往事,或暗示了传统文化的种种事象。在社会生活中,民族服饰又像一部形象的社会法典,规定了性别、年龄、民族、社会等级及分工等结构关系和社会角色。随龄换装的人生礼俗,也用服饰这形象的方式,规定了人从生到死的各个阶段和社会规范。而用冠服制度作为社会政治、军事、经济等的补充和象征,更成为民族集体意识和社会制度的形式化标签。

中国是一个多民族的国家。几千年来,各个族群或部落你来我往,分化融合,改名易号,换装变服,衍生出众多的民族群体。他们生活在不同的自然环境里,用不同语言说话,有不同的风俗习惯和文化传统,但在根本处你中有我,我中有你。到中华人民共和国成立,经国家确认的民族共有56个,即汉、蒙古、回、藏、维吾尔、苗、彝、壮、布依、朝鲜、满、侗、瑶、白、土家、哈尼、哈萨克、傣、黎、傈僳、佤、畲、高山、拉祜、水、东乡、景颇、纳西、柯尔克孜、土、达斡尔、仫佬、羌、布朗、撒拉、毛南、仡佬、锡伯、阿昌、普米、塔吉克、怒、乌孜别克、俄罗斯、鄂温克、德昂、保安、裕固、京、塔塔尔、独龙、鄂伦春、赫哲、门巴、珞巴、基诺等民族。而同一民族,又因地区而变,有不同的支系称谓,不同的服饰、语言和习俗。有些民族的支系称谓,竟多达上百种。服饰作为“辨族别异”的外在标志之一,便也由此而千姿百态,洋洋大观。

正因为中国自然生态的多样特色,几千年历史传统的多重来源,各民族文化结构的多元格局,造成了中国民族服装服饰艺术百花竞放的态势。

民谣说:“苗族住山头,瑶族住箐头,傣族住水头,汉族住街头……”住在不同地方的人,看天穿衣,择地(物产)作服。人们的服饰,依天象地势之变而千变万化,形成与自然同构的审美风范。雪域雄奇,康巴汉子袍长袖广,动则走尘运风,静则浑厚沉雄;水乡秀丽,傣家少女裙柔衫薄,清新灵动,举手投足,皆如行云流水;西北高原“胡服”矫健,一披一挂掩去大漠风沙;东南海滨“夷装”神奇,丝丝缕缕藏尽热带雨林的秘密……这既是有关民族服饰艺术的美学描述,也是“自然之子”受惠于自然的直观写照。“立体”地分布在中华广阔大地不同高山大漠、草原河谷或滨海平原里的不同民族,衣服的质地、式样、图案、色彩等,差异很大,正是对中国差异极大的海拔、地理、天象、物产等“自然规定”作能动适应的结果。人们观象制物,因地取材,创造了形式和风格都丰富得令人惊叹的服饰艺术。

中国民族服装服饰的采料,主要来自山乡特产:木叶衣、





兽皮围、麻毯、葛鞋、竹屐、笋帽、棕蓑、棉裙、火草褂、木棉布、石棉布、羊皮袄、牦牛毡、拓蚕丝以及用于装饰的野花碧虫、青竹黄藤、荆钗石镯、鸟羽兽牙、松石玛瑙、铜扣银泡等等。山野的物产有多少,民族服饰艺术的品类就有多少。许多渊源古远的民族服饰,历史上就因其特殊的形式风韵,而使世人惊叹;其质地的独异,也在古今服饰艺术中,显示了强烈的审美个性。例如,“衣木菇皮”和羽角之饰,反映出神话荒朴的原色;麻毯葛鞋、笋笠棕蓑,透出一种“心远地偏”、清悠澹永的气韵;至于皮袄的粗犷,织锦的富丽,披毡的古拙,丝纱的清雅,皆因不同地区不同民族世代代的穿服,而成为和不同民族服饰艺术“与身相随”的美学特征了。

中国民族服装服饰的用色,大多取于身边自然物的丰富色彩:蓝靛、红花、茜草、黄石、紫藤、蜂蜡、牛血、锅炭、石灰、土碱、树脂、皮胶、蛋清等等,在各民族服饰上灿然生色。许多民族自古“性喜华彩”,神话时代的苗瑶等民族,即擅“织绩木皮,染以草实,好五色衣服”(《后汉书·南蛮西南夷列传》),为的是与“其毛五彩”的盘瓠祖先同色。靛染、藤染、蜡染等,也是民族服饰艺术中较有特色的印染工艺。靛草染土布,其蓝色泽沉着,朴质醇厚;藤黄、茜草、树脂染的黄色和红色,透明而雅致,当配以褐色纱线在淡灰黄色土布上织出花纹时,尤有动人的调子。蜡染以冰纹肌理的自然意趣,色彩的素静淡泊,以及贴体养生的特殊药效,深为人们所喜爱,千百年久盛不衰。这些出自山野的天然染料和印染方法,增强了民族服饰艺术的乡土气息。它们特殊的文化意趣和美学韵味,是难以用其他材料代替或复制的。“观象制物”、“道法自然”,是“自然之子”创造服饰艺术的自然哲学,也是中国民族服饰艺术形成的现实依据。它使中国民族服饰艺术,显出山野之美的本色。

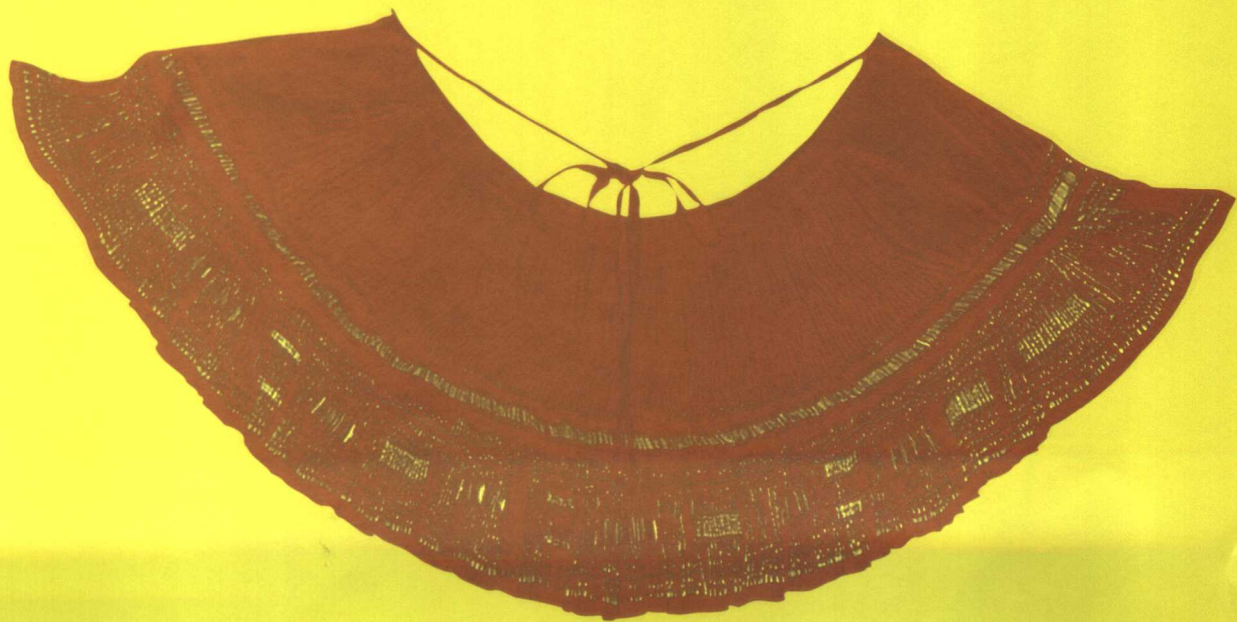
中国各民族差异极大的自然环境,文化传统和生活习惯,形成了各民族文化丰富多彩的局面,也造就着各民族服装服饰文化的诸多层次。

在服色上,尚白或贵黑,体现了与神灵或祖灵相交感的原始观念;着色的五彩,不是与天界神域之色相对应,就是与命相或五行达成虚幻的契合。例如,藏、蒙古、回、羌、白、普米、纳西等民族服饰尚白,因为在传说和信仰中白色是圣洁的象征;彝、哈尼、傈僳、景颇、拉祜等民族尚黑(或青),因为黑色在他们的宗教中是庄严的祭色,祖骨之精和玄牝之门。哈尼族的红色是神域之色,所以常佩于头上;纳西族的青、赤、白、黑、黄五色,被认为与人的生辰相有深刻关系,因此,什么属相的人宜穿什么颜色的衣服,在东巴卜书里是一一写明的。



在服制上,繁饰或简服,浓装或素扮,都有俗定的规矩。它们或象征天界的秩序,或标示人间的某些价值观念。过去,如果佤族男子包起了红布包头,女子戴上红毛树叶头饰,便意味着一次祭神祀典的开始;景颇族祭司“脑双”如果身穿长袍,头戴饰有犀鸟嘴、孔雀翎和野兽牙骨的高冠,那他一定是在一年一度的“木脑”盛典上,正领着群舞的族人象征性地与祖灵相会;随着王朝的更迭,“胡服”、“夷装”、“满衫”、“旗袍”,各领风骚数百年;而在“化外”之地的广大自在之民,更依着自己的本性和传统去穿服,在桑间野地夺尽风流。

在服饰图案上,民族服饰所寄寓的意味,更是不可穷尽。民族服饰的图案,是对自然之相的拟形,也是对造化之幻的写意。她们把放眼能望到的太阳、月亮、星辰、白云、高山、河流织到锦中,把伸手可触及的树木、飞鸟、走兽、虫鱼、花草绣在衣上。她们想像彩虹是天地交通的桥梁,便把七彩霓虹绣成头巾或腰带,希望它带着自己飞升;她们把梦境描绘在身上,希望此身能像在梦中一样自由自在。她们相信梦是真的,相信大自然会呈现无数种“本相”,因而也相信自己一针一线织绣的图像不是虚构的,而是自己眼中或心中世界的显影或幻形,是一种真实的存在。她们为孩子缝绣虎形帽、虎形肚兜,是为了证实孩子的血脉出自虎裔(彝族);她们为年过甲子的老人镶嵌饰有105颗银泡的头饰,为的是让这吉祥的“极数”永远为老人祝福(哈尼族);她们头戴鸡冠帽或背披绣有双眼图案的团毡,据说雄鸡的盛阳和背后的眼睛,可以照见并驱除隐匿的阴邪恶灵。这些图案,就像美丽的“巫符”,或为祈福,或为驱邪,经妙手织绣绘染的“点化”,附“灵”在七色斑衣之上。民族服饰艺术的灵魂,不仅体现在“与身相随”的美的形式上,更体现在“与心相映”的悟的神韵上。



我们曾谈过,任何服装,不管它有什么文化内涵,只要有图、形、色、质等形式要素存在,就是一个自足的审美形式结构,就是一件“美饰”。而人们对某种服饰的选择、制作、观看以至产生愉悦,也就是一个包含着寄喻、择形、欣赏、想象以至产生某种程度的审美快感的审美心理和审美实践过程。

源远流长的中国民族服装服饰艺术,在长期的历史发展中,形成了自己独特的构图方式、透视关系、线与块的造型方式、色彩关系、时空关系以及对质感的审美趣味,它们和其他民间美术一样,是与西方美术、中国传统美术这两大造型艺术体系不尽相同的另一种造型体系,有人称为“第三造型体系”。

正像我们在前面已经看到的那样,不同的民族,不同的文化,不同的需要和“感觉”,创造了不同的服装“艺术”,表现了不同的“审美”格调。披裹式服的粗朴风味,皮袍的旷达豪放,裙衫的飘逸秀美,被毛插羽的神奇,纹身涂面的怪异,僂耳结发的朴野,繁饰的富丽,素妆的清纯,美的神韵,美的形式,均在山乡田舍、村姑野老中,有意无意地表现了出来。

在造形方式上,中国民族服装的型制,大体可算一种以自然生态和人体为参照的立体造型,其艺术效果类似“软雕塑”。民族服饰艺术的图案基本以平面造型为主,即使是具有浮雕效果的堆绣,也主要采用平面造型的原则;民族服饰艺术的色彩尤具独特的创造能力,民族民间那些大胆而丰富的色彩想象,那些富于激活色彩造型的勃勃生机,常使专业色彩大师也深为赞叹;民族服饰艺术的质感,主要靠织物或饰物的质地及工艺制作的各種技术处理来实现,它们对民族服饰艺术风格的形成,无疑有极实在的影响。

总的来讲,中国民族服饰艺术,大体可以算作一种相对集了几种造型手段的综合型的艺术。它的外在尺度,是人的自然生态和人体的生理结构,它的内在尺度,是人的文化传统和心理规范。这以人为核心的造型方式,使民族服饰艺术,无论拟形还是象征,实用还是幻化,平面构成还是立体造型,都具有了一种与人的生理和心理更为自然协和的审美特性。

民族服饰审美的基本形式因素是形。千变万化的民族服饰,创造了许多让人惊叹的艺术杰作。它们犹如一组组变幻莫测的雕塑,绘出的审美空间使人神往;它们还像一曲曲流动的乐曲,其辽远深沉的时间概念,反映着遥遥悠久的历史美的知觉想象。而这种最初的“作品”,尽管主要是“不自觉的艺术方式”的产物,由于通过按一定“感觉”设计的形制表现出来,便暗含着与实用价值同时俱存的审美价值。当我们分析民族服饰的图形色与中国形态多样的自然生态环境和民族经济



生活的关系的时候,民族服饰图形色山野情态和田园意象,就已不仅只是一种纯粹物质形态的化合物了。在服装上,哪怕最原始的衣皮茹叶,也是按一定形式进行制作的人化的产品;在穿服者心里,当他面对自然物如叶、皮、麻等的时候,就对制作后它们将出现形制,作了大致的设计和构思。这可以算作一种最初的审美实践了。



中国民族服装服饰艺术,只是博大精深的中华民族文化的一个光斑,它们的璀璨夺目,已使人不胜赞叹。中华各民族多元文化的互动与融合,使民族服装服饰呈现出万紫千红的格局,它们既是各族人民顺应自然的实用物品,又是传统文化的象征载体,同时还是民族精神气质、社会意识、审美心理等等的形象反映。通过这些服装服饰,我们或许可以从某种程度上,了解中国各民族差异极大的生存环境、生活习俗和历史文化传统,看到丰富多彩的民族服饰艺术形式构成、审美风格等方面的心理基础。

文化内涵丰富的中国民族服装服饰,是我们开启中华民族文化之谜的一把钥匙;形式风格多样的中国民族服装服饰,则是我们探究民族民间艺术之美的一个角度。

ART BEYOND TIME AND SPACE - CULTURE
CARRIED ON THE BODY

Many years ago, people wondered what kind of scene it would be if all nationalities, dressed in their traditional costumes, walked out of the deep mountains and forests and got together. If they talked about the stories of their dresses, what it would mean to us?

In the summer of 2000, this dream came true - the First Chinese Nationalities' Costumes and Ornaments Exposition was held in Kunming - the city of eternal spring. It exhibited more than 15,000 pieces of traditional costumes and ornaments of the 56 nationalities in China from the Tang Dynasty to today, along with countless newly designed nationalities' costumes, ornaments and fashion clothes. At the same time, there were shows, exhibitions for sales, seminars and an all nationalities' get-together. This exposition created 4 world records, which were, the exhibition with the most numerous ethnic costumes and ornaments; the largest - sized ethnic clothing, being most numerous in number and style, and incorporating all the nationalities; the most numerous designs competing in the ethnic - style fashion design contest; the contest with the most numerous models from the most numerous nationalities. It is no exaggeration to say that it was the first time that ethnic costumes and ornaments of different places in China and from different historical times have been completely and systematically displayed since Pan Gu, creator of the universe in Chinese mythology, created the universe. The exposition presented the history written on the body and the art dressed on the body.

The imbalance of social development makes great differences in each nationality's social formation, history, culture and tradition. Viewed from the costumes and personal adornments only, we have found that they are a kind of "living fossil". Until now, the original way of making clothes, wrapping in animal's fur or dressing with tree leaves, still can be seen in ethnic groups, such as the Yi, Qiang, Naxi nationalities' goat skin or woolen felt wrappings, the Drung nationality and Nu nationality's sackcloth wrapping blanket, bamboo sheet puttees and wood loincloth, the Zhuang nationality's straw clothes and the Li nationality's kapok clothes. The fish - skin clothes and boots of the Hezhen nationality and the hide hats of the Lhoba nationality and the Daur nationality reflect the history of the nationalities who make their living by fishing and hunting; the pullover, kapok tree cloth and 'fire weed' sleeveless jacket of the Yi, Li, Yao, Blang nationalities have a very long history; as for the nationalities with a complete dressing system, such as the Han nationality, Manchu nationality, Tibetan





nationality and Dai nationality, they have strict regulations about who should wear what kind of dress and what kind of pattern should be embroidered on the dress. The ethnic costume art, known as the living history museum, supplies numerous vivid materials to explain the missing historical enigma lacking in historical records.

China is a multinational country. Over several thousand years, ethnic groups joined together, broke up from a group, annexed other groups, changed their names and clothes, and finally derived multitudinous nationalities. Although they live in different natural environments, speak different languages, have different customs and culture, in substance, they penetrate each other. By the time of the founding of the People's Republic of China, there were 56 nationalities confirmed by the state. But even in one nationality, different branches living in different places have different names, costumes and personal adornments, languages and habits. Some nationalities' branches have more than 100 names. Their costumes and ornaments are one of the outer marks to distinguish ethnic groups, resulting in many designs, colors, shapes, materials and forms.

The materials of Chinese nationalities' costumes and ornaments mainly come from the specialties of the places they live, such as tree leaves clothes, hide aprons, sackcloth blanket, arrowroot shoes, bamboo shoes, bamboo shoot hats, coir raincoat, cotton skirt, 'fire weed' sleeveless jacket, kapok cloth, asbestos cloth, sheepskin jackets, yak felts, silk and ornamental materials such as wild flowers, bamboo, vine, thorn hairpins, stone bracelets, bird's feather, animals' teeth, agate, copper button and silver baubles. The ethnic costume art has as many varieties as the number of products that can be found in the natural environment.

Ethnic costumes mostly use the natural colors of their surrounding: indigo plant, safflower, madder, velvet vine, wax, buffalo's blood, carbon, lime, alkali, colophony, glue made of animals' skin and egg white. These colors make the ethnic clothes bright and colorful. Indigo dye, rattan dye and wax printing are special dye crafts used in ethnic costume art. The blue color of the hand woven cloth dyed with the indigo plant is very pure; the yellow and red color on materials dyed with gamboges, madder and colophony are transparent and elegant. It is very beautiful to weave the light gray yellow russet with brown yarn. Wax printed objects are favored by many different people groups and have been popular for hundreds of years for their white patterns, plain colors and special health - preserving medical effects. These natural dyestuffs and dyeing crafts strengthen the local flavor of the ethnic costume art.



The great differences in natural environment, cultural tradition and living habits between the ethnic groups form the rich and colorful ethnic culture and the multiple levels of the ethnic costume culture.

In respect of color, the dominance of white or black, originates from the idea of the interaction with the gods and the spirit of the ancestors; colorful colors mean that if it is not corresponding to the color of the heaven or god's world, it should be in keeping with the fortune or the five elements. Such examples are, the Tibetan, Mongolian, Hui, Qiang, Bai, Pumi and Naxi nationalities who prefer to use white because white is the symbol of sanctity in their legends or belief; the Yi, Hani, Lisu, Jingpo, Lahu nationalities favor black (or dark blue),

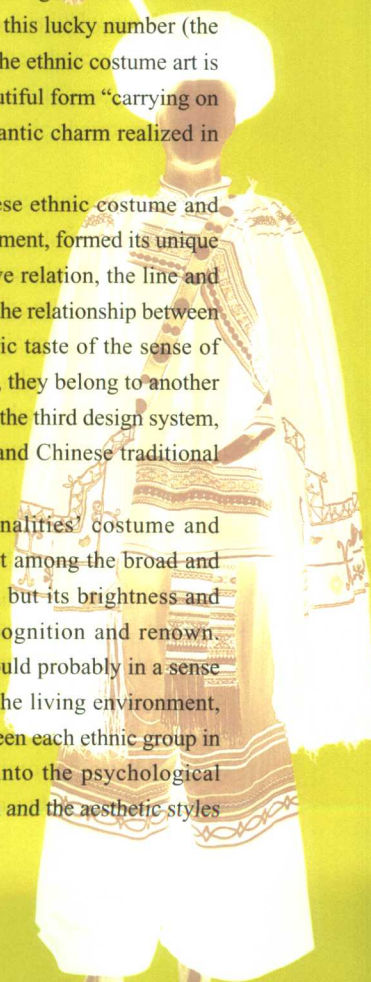
because black in their religion is the solemn color for sacrifice, the spirit of their ancestors' bones and the place where man is born.

As for design, there are traditional rules to decide to be heavy and complicated or to be simple, and use rich color or plain color. Designs are the symbol of the heaven's order or some value concepts of human beings. With the alternation of the emperors, Hu dress (non - Han nationalities living in the north and west of China in ancient times), Yi (a name for the ancient tribes in the east) dress, Manchu nationality dress and cheong - sam prevailed for several hundred years respectively. But for the common people living outside, they dressed according to their environmental conditions and tradition.

Also with design, there is no limit of the meanings that can be assigned to the ethnic costumes. The designs of the ethnic costumes are the imitation of the natural things and feelings of nature's fantasy. They weave the things that they can see, such as the sun, the moon, stars, clouds, mountains, and rivers on the brocade and embroider the things they can touch, such as trees, birds, beasts, worms, fishes, flowers and grasses on their clothes. They sew a tiger - shaped hat and make underwear for children to show that they are the descendants of the tiger group (the Yi nationality). They give the elderly who are over sixty years old, headgear inlaid with 105 silver baubles to grant these senior citizens good luck forever with this lucky number (the Hani nationality). The spirit of the ethnic costume art is not only represented by the beautiful form "carrying on the body", but also by the romantic charm realized in the mind.

The long - standing Chinese ethnic costume and ornament art, during its development, formed its unique picture composition, perspective relation, the line and diamond design, color relation, the relationship between time and space and the aesthetic taste of the sense of reality. Similar to other folk art, they belong to another design system, which some call the third design system, different from the western art and Chinese traditional art.

The art of Chinese nationalities' costume and ornaments is only a small facet among the broad and deep Chinese nation's culture, but its brightness and dazzle have gained much recognition and renown. Through these costumes, we could probably in a sense know the great differences of the living environment, habits, history and culture between each ethnic group in China and obtain an insight into the psychological background of the art formation and the aesthetic styles of the colorful ethnic costumes.



衣装款式的多样,意味着族群文化的发展,也是人的文化性需要强化的标志。原来仅以满足于护体保暖等实用需要的衣服,在形制、种类等方面,日渐丰富起来,附着上政治、伦理、宗教、审美等诸多文化功能。在形制上,已由单层整块裹体或局部遮护,变为多层分装穿着,包括内衣、外衣、上衣、下衣、头衣、足衣等,衣服的材质、色彩、图案、装饰等,也越来越多样;在种类上,则将衣着分为若干类型,比如,按性别和年龄有男装、女装、童装、青年装、中老年装等,按人生礼仪有婴(诞生)服、成年(换装)装束、婚礼服、寿衣和丧服等,按社会角色有不同等级的朝服、公服、戎服(军装)、宫服、祭服或法衣,以及形形色色的礼服便装和行业服装,而在分布广阔、社会形态多样的少数民族之中,服装的款式更是不拘一格,异彩纷呈。

尽管各民族斑衣绣纹使人眼花缭乱,但是,它们终究还是依着一定方式或样式来制作的,这便是以人体为标尺并蕴涵有各民族文化所指内涵的传统规范。它们构成了服装款式的形式要素。这些形式要素按一定文化的传统模式所作的编码,便是服装款式的结构。这一切,都为服装文化的符号化,奠定了形式的基础,使其日愈丰富的“词汇”,能够在特定时代和特定群体中,通过与其他形式要素的结合(如神话、仪式、巫术、习俗等),起到负载意义、传达信息的文化符号的作用。只有当

服装的形式要素逐渐从历史文化观念的重负中离析或独立出来,其形式的要素才有了独立的意义,即形式的审美。

为了更好地欣赏中国各民族的服装艺术,我们不妨对纷繁多样的民族服装,做一简约的分类:

1. 头服

包括各种式样的冠、帽、笠、巾、帕等。头服在中国民族服装艺术中,常常是最引人注目的部分。它们的造型方式,也往往是集中体现民族服装艺术的个性、特色、风格等的关键部位。

头服的种类大致可归纳为冠帽型和巾帕型两大类,而巾帕型头服是中国民族头服中最常见的形式,造型的方式也极为丰富,主要有缠、披、搭几种。

2. 上衣

中国各民族的衣装,形形色色,表现了丰富的想象力和造型能力。较有特色的,有以下几类:

原始的披裹式衣,当是远古“衣皮茹血”的残留形式。独龙族“独龙毯”的披法,基本还是整布披裹的古式。还有一种服装款式,如纳西、门巴、羌、彝、普米等民族习用的羊皮披肩、披毡等,应是上古披裹兽皮的遗俗。

披裹式衣蔽后为披,遮前为围。蔽后之物除羊皮披肩、披毡等,还有一些特殊款式,介于服与饰之间,如云南巍山彝族妇女腰背处的人面白团毡,其实用功能是背物的垫子,幻化功能则是“看”着背后,以防邪灵袭击。遮前之围多为胸腹式,上端系挂脖头,中间系于腰后,一般叫“围腰”、“兜兜”或“兜肚”,原为贴身内衣,过去男、女皆可服。这种服式后来穿服于外,上面绣花描凤,成为许多民族女装常有装束。

短衣在农耕民族中使用广泛,形制也很多样。最常见的有对襟衣、斜襟衣、无襟衣及各式短褂,其长一般能遮住腰股。也有极短的,如朝鲜族女子短衣仅有20厘米长;傣族女子小褂,刚及肚脐;哈尼族女褂,只遮住胸乳极有限的部位。

袍衫式总承古代“深衣”制,有交领、贯头、大襟、对襟等种。其中,古老的服装款式交领衣已经少见,主要在南方一些少数民族如侗、黎、高山、基诺等民族中还有保留。贯头衣也是一种古老的样式,在彝、瑶、布朗、佤、苗、珞巴等民族中都很流行,主要型制为整布披挂,中挖一孔,以头贯之。宽袖大襟袍大部为生活在山区或寒冷地区的民族所常服,较有特色的有鄂伦春、鄂温克、达斡尔和藏族的兽皮袍,赫哲族的鱼皮袍,满、蒙、锡伯、土、羌、普米等民族的棉、绸大袍。

3. 下装

少数民族妇女多穿裙,主要有连衣裙、长裙、桶裙、百褶裙和带裙几种。

裤,古称袴。形制为两个裤筒,套于两腿,上端以绳带系在腰带上,前后无档,形如套裤或腿套。穿这种无档裤,外面要罩以裙、袍之类。西北较寒,东乡、哈萨克等民族妇女,大都喜欢在长裤外,再套绣花套裤,便于活动而又保暖。

北方少数民族因气候关系,大都穿较宽松的长裤。为御寒,还有棉裤、皮裤、毛裤等类。这类长裤形制肥大,如不塞入皮靴,便用带子把裤脚扎紧,叫

款式 STYLES





“灯笼裤”，一般年老者才扎，如回、锡伯等民族。塔塔尔族长裤称“两截裤”，以膝为界，上下不同色，少女裤下半截用红，已婚妇女用蓝。南方少数民族裤式极多，肥瘦长短各不相同。一般而言，瘦裤腿较少，仅在傣（旱傣）、阿昌等族的少女中较为流行。另一种形制较宽，状如直筒，裤长及踝。最普遍的款式是宽脚裤，沿海及西南许多民族都喜欢穿。

4. 绑腿和鞋袜

绑腿和鞋袜又称足衣。居于山野林莽的民族为避山石荆棘的伤害，多于小腿缠裹绑腿（类似古代的“邪幅”）。最早的绑腿，为竹木所制，较典型的有怒、独龙等族的竹片绑腿。绑腿的捆法、材料、色彩等各不相同，有的将长裤扎束进绑腿，有的则直接在小腿上缠裹，上着短裤或短裙；有的民族的绑腿取色淡素，如普米、彝、怒、独龙、德昂、纳西、羌等民族，有的民族的绑腿绣花缀图，如苗、侗、景颇、基诺、阿昌、哈尼、畲等民族。还有一种绑腿，不用布条绑扎，而是用布整片裹扎，两端用带子捆牢。

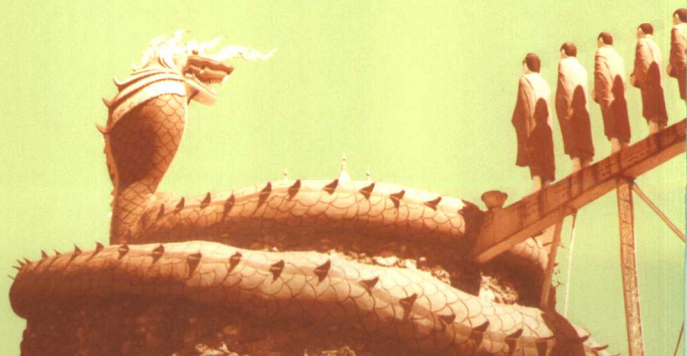
革靴或毡靴可以算作护腿与护脚（即绑腿与鞋）合一的型制，一般而言，牧区多穿皮靴，农区多穿毡靴。

尽管西南亚热带地区的民族多跣足，但鞋履的种类，也还有一些较有特色的类型。如毛南族的竹篾鞋、羌族的麻窝子鞋、布依族的细耳草鞋、侗

族的无跟草鞋、白族的厚底板布雨鞋、仡佬族的元宝鞋和勾勾鞋等。

彝族的布鞋，最有特色的是勾尖绣花布鞋。这种鞋为船形，尖头向上内勾，鞋帮绣有花草鸟兽，流行于云南西部和南部地区，又称“嫁妆鞋”。其他民族的布鞋，也喜在鞋帮上绣花，鞋口有圆口、方口、剪子口（尖口）等。

少数民族过去穿袜子的不多，打赤脚的多，穿鞋也光足而履。惟穿长筒皮靴者，为保暖也偶有加服毛袜、布袜或毡袜，如俄罗斯、普米、怒族等穿羊毛线袜，哈萨克、塔吉克等族穿毡袜；东乡、锡伯、侗、水等族穿布袜。在水族中，有一种叫“蛮亚”的布袜，用棉线纳布壳为底，用双层育布或白布为帮，高至半腿。



STYLES

The diversity of the dress is a significant part of the development of an ethnic culture, as well as being symbolic of people's greater demand for culture. Clothes, originally designed to meet the practical needs for protecting the body and keeping warm, have developed more and more forms and varieties, which have been influenced by politics, ethics, religion and aesthetics. In respect of the form, clothes have changed from being one piece of single - layer cloth covering the whole body or part of the body to several layers covering different parts of the body respectively, which may include undergarments, outer garments, upper garments, lower garments, head dress and foot wear. In addition, the materials, colors, designs of clothing and the ornaments have become more and more various. Dress may be classified into various categories: such as sex and age: which can be broken down into such categories as men, women, children, youngsters, middle - aged and elder people's dress; ceremonial use: baby - wear (or new - born baby clothes), adult clothes (or the clothes used at adult initiation ceremonies), wedding dress, grave and mourning apparel; according to the social role: there are dresses for people of different levels, such as court dress, work clothes, military uniform, imperial harem's dress, sacrificial dress or religious dress and multifarious ceremonial dresses, casual suits and trade uniforms. With a wide distribution of ethnic groups with different social systems, their clothes are not limited to one style, but are rich in color and style.

In order to appreciate the costume art of Chinese nationalities better, we may simply classify the numerous and complicated ethnic costumes into the following four kinds:

Headdress

The headdress is the most attractive part of

Chinese ethnic costume art. The design of the headdress is often the most prominent part presenting the specific property, features and style of the ethnic costume art.

There are two kinds of headdress, hats (or caps) and kerchiefs. The latter one is the commonest form of Chinese ethnic headdress. Among kerchiefs there are many and varied forms, with twining, draping and hanging types being the main ones.

Upper garment

The various Chinese ethnic dresses employ rich imagination and creativity of this part of the clothing. The following styles are of particular note.

Primitive draping dress It is a form left over from ancient times when human beings still lived by eating animal's raw meat and dressed in animal's fur. The draping method of the "Drung blanket" used by the Drung Nationality basically follows this ancient way of draping.

Short upper garment Short jackets have many forms, which are widely worn by the nationalities engaged in farming work. The most common jackets are the garment with buttons down the front, the garment with a front slanted opening, the garment without any opening at the front and sundry short sleeveless jackets, which usually cover only the upper body above the waist or the thigh. Some short jackets are very short, such as the short garment of the Korean Nationality, which is only 20 centimeters long; the short gown of the Dai Nationality, which only reaches the naval ; women's gown of the Hani Nationality, which simply covers the upper body over the chest.

Gown or robe The gown or the robe follows the ancient Chinese "Shenyi" clothes style - a kind of ancient Chinese robe which is a combination of an upper garment and a lower garment. These can also include the overlapped - collar garment (similar to kimono), pullover, garment with buttons on the front - left or front - right, garment with buttons down the front, etc. Among them, the archaic overlapped - collar garments are now rarely seen but can still be found in some ethnic groups in the south part of China, such as the Dong Nationality, the Li Nationality, the Gaoshan Nationality and the Jino Nationality.

Dress for the lower part of the body

Most ethnic women wear skirts. The main styles of skirt include

one - piece, long skirt, straight skirt, pleated skirt and strip - skirt - the part below the waist are strips or ribbons.

Trousers were called Kua in ancient times and had two trousers legs, the top being tied to the waistband by string. They had no crotch and looked like leggings or leg covers. This kind of crotch - less trousers were covered with a skirt or gown. In northwest China where the weather is cold, most women of the Dongxiang Nationality and Kazak Nationality like to wear embroidered leggings over the trousers, which is practical for easy movement and good for keeping warm. These kinds of trousers are hardly seen among the nationalities living in southwest China, except the Shui Nationality's leggings called "hongba". Most ethnic groups in the north of China wear loose trousers which are more suitable for the northern climate, while the ethnic groups in the south have many styles of trousers, which can be loose, tight, long or short.

Leg wrappings and footgear

The leg wrappings and footgear are also called footwear in China. The ethnic groups living in mountains or wild jungle usually use leg wrappings on the shank to prevent been hurt by rocks or thorns.

Leather boots or felt boots can be regarded as the combination of leg wrappings and shoes. Generally, the ethnic groups in pasture areas usually wear leather boots, while those living in farming areas wear felt boots.

Although many ethnic groups living in the southwest sub - tropical area do not wear shoes, they have some special varieties of shoes such as the bamboo strip shoe of the Maonan Nationality, the Mawozi shoe (shoes stuffed with hemp to keep feet warm) of the Qiang Nationality, thin buckle straw of the Buyi nationality, heelless straw sandals of the Dong nationality, protruding toe cap shoe and falcate toe cap shoe worn by the Gelo nationality.

In the past, ethnic groups seldom wore socks, but had bare feet. They even wore shoes without socks. Only the ethnic groups wearing boots wore socks made of wool, cloth or felt. The Russian nationality, Pumi nationality, and Nu nationality wear woolen socks; The Kazak and Tajik nationality wear felt socks; the Dongxiang nationality, Xibe nationality, Dong nationality and Shui nationality wear cloth socks.



汉族

HAN NATIONALITY

汉族人口1042482187人(1990年),是我国也是世界上人数最多的民族,占全国总人口的90%以上,为中国的主体民族。分布于全国各地。汉语为全国通用语言,属汉藏语系;汉文为全国通用文字。

汉族服饰在式样上主要有上衣下裳和衣裳连属两种基本的形制,大襟右衽是其服装始终保留的鲜明特点。不同朝代、不同历史阶段又有不同的特点。过去妇女穿上衣下裳式的服装较多,男子则穿上下连属的袍衫。现代男装以中山装为代表,女装以旗袍为代表。汉族服饰色彩以青、红、皂、白、黄等五色为“正色”,原料主要有麻布、丝绸、棉布、毛呢、皮革等。



多元文化融合的产物

也许,在所有服装中,最难描述的就是汉族服装了。历朝历代一次次变换服饰,或颁诏大量引进异域异族的服式,认为“服者所以便事,礼者所以便事”(如春秋战国时期的赵武灵王);或强令划一换装,“衣冠皆遵本朝制度”,“留发不留头”(如清朝顺治帝);忽而“女为胡妇学胡妆,长安街头尽番帽”,忽而“自从贵主和亲后,一半胡风似汉家”(《全唐诗》,陈陶《陇西行》),谁还知哪是“汉装”的“正源”!要是几千年理下来,那将是一本大部头书的事。

但要说当代汉族服装,似乎是无话可说又一言难尽。还有真正意义的“汉族服装”吗?满大街的西装不是,夹克不是,T恤不是,牛仔裤运动衣不是,休闲服婚纱装健美裤不是。好不容易点出旗袍却是满族的,点出中山装没人穿了,点出小脚绣花鞋长衫马褂更成了文物,懂行的说“礼失而求诸野”,到乡下去看,所谓“汉化”的服装,除了满镜头晃着被淘汰下来的绿军帽外,好像也找不出多少正宗的“汉装”。

于是想起句自我安慰的话:汉装,不正像汉文化一样,本来就是多元文化融合杂交的产物吗?而汉族服装的发展史确也证明,交流开放的程度越高,服装款式越多,时尚流动的频率也越快。

但首届中国服装服饰博览会还是让我们大开了眼界,知道汉文化本身也是层次丰富的,传统与现代,主流和边缘也会共存于一个空间。在北方,汉族典型的服装款式是陕北汉子的白肚巾、羊皮袄、对襟老棉袄、老棉裤和女子的花头巾、胸兜兜、蓝花衣;在南方,汉族的服装款式更是殊异于世。广东海丰县汕尾沿海一带的渔民妇女,穿两种颜色拼接的无领大襟肩连袖上衣,领口镶绣七彩花边,沿襟边钉银纽扣,下穿浅蓝或灰色宽脚长裤,发髻圆圆的挽在脑后,黑发中银钗闪亮,矫健而洒脱;广东惠安女服装款式与此相似,只是上衣更短,露出一截肚腹,头戴笠帽,内披一块花头巾,只露脸庞,有一种特殊的韵味;江苏苏州的农村妇女,从上年纪的婆婆到年青的姑娘,都戴头巾,穿士林蓝或浅蓝大襟衫,系深蓝绣花腰兜,穿绣花鞋或翘头“朱公鞋”,衣袖接拼一段花布罩袖,称之为“接衫”;苏州吴县前戴村的妇女流盘盘头,扎包头巾,穿拼接衫、裤,束襦裙,穿绣花鞋。夏季,妇女都在胸部至小腹贴身处挂一个“肚兜”,有些尚未成年的女孩和老年妇女,上身就只挂这种肚兜而不穿上衣;水乡农妇的服饰,多为古代汉民族劳动妇女服饰的遗风遗俗。而在云南,由于天高地偏,汉族服装在很多地方都沿袭旧制,如滇南、滇西北的汉族妇女,仍喜穿蓝布大襟衫,绣花围腰和布底绣花鞋;就在昆明近郊的麻园村及呈贡小板桥,任凭城里时尚风起云涌,老太太的阴丹蓝头帕、大襟衣和灯芯绒领褂,却是岿然不动;滇西的一些山区,甚至可以见到一些自称“大汉族”的人,她们头缠宽如斗笠的青布大包头,穿大襟短衣和长裤,系绣花围腰,说祖上来自南京槐树湾,为遵守祖制才这样穿服。

Dress and ornaments of the Han Nationality has two main basic styles. One is a jacket and an ankle-length skirt, and the other is a robe, maintaining the distinctive feature of buttons on the front-right. Styles have differed through various dynasties and historical stages. In the past, most women wore jackets and ankle-length skirts, while men wore robes. The modern representative dress for a man is a style known as 'Sun yatsen' s uniform and for a woman is a cheong-sam. The main colors of this nationality dress are cyan, red, black, white and yellow. The main materials include sackcloth, silk, cotton, wool and leather.