



An Illustration to the Body
Adornment in Ancient China



郑婕·编著

世界图书出版公司

中国古代人体装饰





中国古代人体装饰

An Illustration to the Body
Adornment in Ancient China

编辑出版委员会

主 任 李 峰

副主任 张栓才

委 员 赵天堂 薛春民 王新民

刘学武 冀彩霞 踪训国

郑仁甲 海 洋 徐秀澎

编 著 郑 婕

世界图书出版公司

西安·北京·广州·上海

图书在版编目 (CIP) 数据

图说中国古代人体装饰 / 郑婕编. —西安: 世界图书
出版西安公司, 2006. 1

ISBN 7-5062-7550-3

I. 图... II. 郑... III. 人体—服饰—中国—古代
—图集 IV. K875. 22

中国版本图书馆CIP数据核字 (2005) 第133838号

图说中国古代人体装饰

总 策 划 薛春民
编 著 郑 婕
责任编辑 王新民 冀彩霞
整体设计  J-REN design

出版发行 世界图书出版西安公司
地 址 西安市南大街17号
邮 编 710001
电 话 029-87214941 87233647 (市场营销部)
029-87232980 (总编室)
传 真 029-87279675 87279676
经 销 全国各地新华书店
印 刷 北京华联印刷有限公司
开 本 787×1092mm 1/16
印 张 13
字 数 100千字
图 幅 510

版 次 2006年5月第1版 2006年5月第1次印刷
书 号 ISBN 7-5062-7550-3/G · 152
定 价 52.00元

如有印装错误, 请寄回本公司更换



总 策 划 薛春民

责任编辑 王新民 黄彩霞

整体设计



前言

人体装饰，是人类消费的重要主题，只要有人类存在，就会有人体装饰存在。但是，最初的人体装饰是实用性的，缺乏审美性。自从人类对美的感觉混沌初开，人们便无不对自身的装饰表现出浓厚的兴趣。人类社会每向前跨进一步，我们的先辈都为我们留下一批宝贵的人体装饰艺术财富。

中国是人类的重要起源地之一，据考古资料表明，距今一百七十万年以前，生活在我国云南省元谋县大那乌一带的元谋人，已经使用粗制石器。工具的使用，是人类脱离动物界的开端，它使人的双手越来越灵活，大脑也相应地发达起来。在漫长的社会发展过程中，人类的审美意识逐渐萌芽。到了旧石器时代晚期，生活在我国辽河、黄河、长江等流域的远古人类，已经懂得在胸前坠挂染成红颜色的项链了。当时人们已掌握钻孔、磨制和刻画技术，并能主动地运用上述技术对小砾石、动物牙齿、动物骨、蛋壳、河蚌、贝壳等小型天然物品进行加工。在辽宁海城小孤山、金牛山，宁夏水洞沟，河南小南海，河北虎头梁，北京山顶洞等处，均出土有当时人使用过的装饰品。这些装饰品，被学者视为我国最古老的艺术创作。说明人体装饰在艺术起源中占有多么重要的地位，闪烁着远古文化的光芒。

人类对自身的装饰，并不是与生俱来的，它是人类发展到一定阶段，大脑中形成潜在的审美意识后的产物。当原始人为生存的需要而不得不向自己的身上涂抹动物膏血、植物汁液以寻求保护时，那些附着在人身体上的光泽、色彩、芳香气味便会刺激人的精神世界，开发其潜在的审美意识，从而产生一种愉悦的感觉。

从远古时代起，民族的迁移、氏族间的相互通婚、经济往来以及掠夺战争，使得由东到西、由南到北各地文化相互融合、相互渗透。在云南的西双版纳地区，曾出土过穿孔海贝饰品，云南远离海滨，这种装饰品的出现，显然是通过一定的方式传入的。1979年在内蒙古准格尔一座西汉时期的匈奴墓

葬中，发掘出一对耳坠饰。这对耳坠饰的上部，各为一块鹿纹金牌，下部分别连以龙纹和凤纹透雕玉坠。金牌是匈奴民族的特色饰物，而龙凤玉坠则具有典型的汉族装饰风格，两者结合，体现了民族文化的交融，而这种交融也正是许多人体装饰得以流行于世界各个角落的重要因素之一。

在各种艺术形式中，人体装饰复杂而零碎，可遍布全身每一个部位，有大面积的涂抹，也有精制小巧的点缀，有琳琅满目的垂珠挂链，甚至通过损伤肌肤来达到审美的效果。它反映了人们在不同历史时期及特定环境中的审美意识及审美情趣。当你涉足人体装饰世界时，会发现许多装饰形式是神秘的，在我们今天看来是不可思议的装饰，而在当时人们看来却是非常美丽的。比如原本秀美的面容，为何要黥纹，整齐洁白的牙齿为何要涂黑或打掉，健康的双足为何要缠裹，等等，乍看起来这是一种奇异的装饰，是一种令人费解的艺术，但其中却包含着一定的信仰和含义。首先必须弄清不同历史时期的生产与生活水平、宗教信仰、伦理道德观念、节庆习俗以及人生、婚姻礼俗等，才能对古代人体装饰有深刻的理解和认识。

我对古代人体装饰有着浓厚的兴趣，这与我的工作经历是分不开的。早先我曾在沈从文先生主持的中国社会科学院中国古代服饰研究室工作过，记得当时我年龄还小，主要是学习。沈先生对我十分关心，谈及他与我祖父郑振铎的私交，又说祖父学识渊博，应该后继有人，让我认真学习服饰历史，先从搜集资料、整理绘制古代服装饰品入手。沈先生的话，使我终生难忘，并且作为我致力于服饰研究的动力。

后来我又到中国历史博物馆，主要从事古画的复制、摹绘工作，还曾多次参与绘制各类文物器物图，有幸接触到大量的历史文物，尤其是各朝代的服装饰品及其有关资料。在这些工作实践中，我努力做到两点：第一，时时注意搜集古代的服饰资料，积少成多，受益久远；第二，边工作边学习，阅读了大量历史文献和考古资料。事实上，做学问、搞科研，除了必要的理论修养之外，主要是积累资料，消化资料，使自己的认识不断走近科学的彼岸。

古代人体装饰历史的资料，主要来源于地下发掘的考古资料、地上保留的古代遗迹、古代各种文献记载以及社会的活化石——民族学资料四个方面。要想对古代人体装饰尽可能全面而准确地了解，单一学科的取材是不够的，需要各方面资料的相互印证，但仅凭现有资料却倍感欠缺。因为首先是考古发掘的实物数量有限；其次是文献记载中的诸多附会、误解及谬传，如在关于纹身绘体起源问题上，史学界多认为，源于远古先民对身体的保护，但由于没有文献依据，我们只能从史前人类的葬俗中及史前岩画、彩陶、雕塑中的人物形象身上去寻找些许痕迹，并通过民族学的有关资料来分析它的发生与发展。关于周礼中的玉佩，据古文献记载，当为上层社会所用之物，具有一定地位、品格高尚的人方可佩带。当时还定有一套完整的佩玉制度，但从考古发掘中的大量周代组佩看，却很难找到严格的定式，其组合件与组合形式也往往与记载相距甚远。再如有关耳饰的来历，据《释名·释首饰》云：“穿耳施珠曰瑱，此本出于蛮夷所为也。蛮夷妇女轻淫好走，故以此琅玕锤之，今中国效之耳。”而大量的考古资料则表明，人类的穿耳戴饰之风，早在史前时代即已普遍流行，且蛮夷妇女绝无礼教约束，更不可能“琅玕锤之”。很显然，《释名》的作者也正是因为史料的不足，及对当时少数民族的风俗习惯缺乏了解而造成了认识上的失误。诸如此类问题还有很多，给我们今天进一步探索古代人体装饰文化带来了一定的困难，尚需不断地认识和鉴别。

从二十世纪九十年代初开始，我系统地整理了我国古代的妇女服饰资料。曾完成了《中国古代妇女服装图谱》的绘制工作（两百幅）。后来又发现目前国内外出版的古代服装方面的著作较多，而专写人体装饰品方面的著作却极少，因此，近几年我又侧重搜集我国古代人体除服装以外的其他附加装饰方面的资料，开始着手编写成册，这就是奉献给广大读者的《图说中国古代人体装饰》一书。此书时间跨度较大，上自史前，下及明清，并对我国古代人体装饰进行了分门别类的探索、研究，内容包括头饰、面饰、肢体饰、文身绘体、佩饰等。为了编写好这本书，我翻阅了大量的文物和考古方面的书

籍，对以往考古发掘出土的历代装饰品实物及历代雕塑、绘画中有关装饰的资料进行绘制、临摹、拍照，并大力搜集古代文献中有关人体装饰的资料，涉及史书、志书、礼仪论著、游记、诗词歌赋、杂记、杂说、类书、字书、笔记、书信、小说、传说、戏剧、歌舞以及国内外民族学、民俗学资料，等等。该书有若干特点：第一，以形象的图画为主，配以简要的文字说明，既可以字释图，又可以图释文。第二，书中不仅有大量的历史考古资料，还配备不少民族学资料，把“死化石”与“活化石”结合起来研究。第三，按专题展开，又把握了历史秩序，给人一种浓厚的历史感、形象感。当然，这是一个浩大的工程，仅凭自己的努力是不够的。在编著过程中，宋兆麟先生给了我很多的指导和帮助，并且提供了不少资料。我的民族学、民俗学知识，是宋先生多年耐心指点的结果。在此对宋先生表示衷心的感谢。

由于此书的特点是图文并茂，因此还有很多古代的人体装饰，如绞面、压扁头、染齿、镶齿、灭眉、剃光头、染甲、敷粉、施朱、画眉、点唇，等等，皆因缺乏直观的形象资料而无法收录其中，甚感遗憾。不过，研究古代装饰文化，揭示古代人体装饰的奥秘，了解过去，认识历史，无疑对现代人体装饰的开发有着重要的意义。

郑婕

2005年10月于北京

Foreword

Human body adornment is an important part of human consumption. Where there are human beings, there exists body adornment. Nevertheless, the adornment was for practical use in the beginning, lacking a sense of aesthetic judgment. Since man's first sense about beautiful things, they have shown their interests in body adornment. With every step upward in human history, our forefathers left behind a great amount of art treasures of body adornment for us.

China is one of the important cradles for human beings. According to archaeological data, the Yuanmou Man, living in Danawu area, Yunnan, China 1.7 million years ago, began to use crude stone wares. The use of tools marked the beginning of separation of human beings from animals, making man's hands more and more flexible and correspondingly man's head. During the long process of social development, the sense of aesthetic judgment originated. By the end of late paleolithic age, the ancient human being, living in the Liaohe, Yellow River and Yangtze River drainage area of China, began to wear necklace dyed in red on their breast. People of that age started voluntarily using the techniques like drilling, grinding and scoring to process little stones, animal teeth, animal bones, egg shells, clams, shells and so on.

From ancient times, clan movement, intermarriage, economic exchanges and war served to culture merging in every place. In Xishuangbanna of Yunnan, a pierced seashell was unearthed. Sea is far away from Yunnan, and it is clear that the shell was transferred to Yunnan by some means. In 1979, a pair of ear drops was discovered in a Hun Tomb of Western Han period. The upper part is deer shaped golden shield, a typical adornment of Hun ethnic group, while the rest part is a jade drop shaped in dragon and phoenix, a typical adornment

of Han ethnic group. This reflects the communication and merging of the two ethnic cultures, which is an important factor why many body adornments are spread wide all over the world.

Among the various kinds of arts, body adornment is a complicated art and is composed of many parts. It can be applied to all parts of the body, including rough daubing, refined and small paintings, all kinds of beautiful drops and laces, and even achieving such aesthetic results through damaging the skin. They all reflect the various aesthetic values of different stages of history. Once you step into the world of body adornment, you will find that many of the adornments are mysterious and some even incredible from the aspect of people today, yet they are beautiful for people of the specific age. For example, people today would wonder why should man tattoo characters and dark them (in Chinese Qing, a punishment of branding a criminal) on beautiful faces. Why should man break or dark fine and white teeth? Why should they bind healthy feet? etc. From the first sight, you will decide that this is a strange dress and an impenetrable art, but behind these, there exists belief and profound meaning. To understand and recognize in depth body adornment of ancient times, people must first know the production and living standards, religion, ethics and moral beliefs, festivals, etiquette, marriage custom and so on.

I had a strong interest in ancient body adornment, which was unalienable from my work. I used to work in the Research Office of Ancient Chinese Clothes under China Academy of Social Sciences, with Mr. Shen Congwen in charge. At that time, I was still very young, and the main task was to learn. Mr. Shen was a friend of my grandfather who is deemed very knowledgeable, and Mr. Shen was very concerned about me. He told me to start from collecting materials and processing the ancient cloth adornments and study the history of clothing. The instructions of Mr. Shen became an impetus for me to study clothes throughout

my life.

Later I entered China History Museum, taking charge of the duplication and copying of old painting works. Also I had taken part in drawing the pictures of various culture relics which gave me the chance to see many cultural relics, especially those data about dressing adornments of different dynasties. In the process, I tried my best to do well two things: first, pay attention all the time to collect data on ancient clothes. I believed many a little makes a mickle, and this would have a farreaching benefit; second, I decided to work and study at the same time. I had read a large number of historical literatures and archeological data. In fact, besides necessary theories, the main task of research work is to accumulate data, study and understand them and make a continuous approach to truth.

I began to systematize data on ancient Chinese women clothes from early 90's and finished the drawing work (two hundred pictures) for *Pictuses on Ancient Chinese Women Clothes*. Later, I found that published works about ancient clothes were a lot, but those for body adornment was few. Therefore, I focused on collecting data on other body adornment of ancient China (i.e. adornments except for clothes) and began to compile a book, which is *An Illustration to the Body Adornment in Ancient China*. This book covered a long span, from prehistory to Ming and Qing dynasty, and conducted exploration and research on ancient Chinese body adornment by classifying them. The content includes Head Adornment, Face Adornment, Limb Adornment, Body Painting, Baldric and so on. To make this book a good one, I had referred to a large number of culture relics and archeological books and took copy, imitation and photos about archeological findings and the adornment related data in sculptures and paintings of all historical stages. Besides I had tried my best to collect data on body adornment in books of ancient times, including book on history, zhi, etiquette, travelogue, poetry and music, miscellanea, essay, *Leishu* (encyclopedia of ancient China),

Poetry and music, miscellanea, essay, Leishu (encyclopedia of ancient China), Zishu (dictionary of ancient China), notes, letters, novel, legends, dances and ethnological, folklore data of both abroad and domestic. The features of this book includes: first, vivid pictures take the main part of the book, with a few brief illustrations; second, there are not only a lot of historical, archeological data but also a large number of ethnological data, changing the dead fossil to living fossil and combine them for research; third, the book develops on the basis of specific topics while taking historical logic into consideration, creating a strong sense of historical sentiment and vividness. It is certain that the effort of one single person, that is I, is not sufficient for such a big task. During the compiling process, Mr. Song Zhaolin gave me a lot of instructions and assistance and data. Mr. Song has instructed me on ethnology, folklore for many years. Therefore, I would like to deliver my sincere thanks to Mr. Song herein.

Because this book is the combination of pictures and words, so a lot of ancient body adornments are not collected in it, like Jiaomian (a method for women to beautify their faces), Yapiantou, Ranchi (teeth dying), Xiangchi (put in a false tooth), Miemei, Bare Head, Nail Dying, Fufen (powder), Shizhu (paint red the face), Eyebrow Painting, Dianchundue to lack of direct data. It is a great pity. Nevertheless, it is still very meaningful to research on ancient adornment culture, unveiling the secret of ancient body adornment and know the history.

Zheng Jie

Oct. 2005

Beijing



目 录

Contents

前 言

Foreword

头 饰

Head Adornment 001

第一节 束发装饰

Section 1 Snood Adornment 002

发 簪

Hair Bow 002

冠形饰

Tiara 007

第二节 插发装饰

Section 2 Hair Adornment 010

簪 钗

Hair Pin 011

发 梳

Hair Comb 020

第三节 步 摇

Section 3 Buyao 027

第四节 彩 胜

Section 4 Caisheng 029

第五节 天然头饰

Section 5 Natural Head Adornment 031

花叶头饰

Flower Head Adornment 031

兽牙头饰

Animal Teeth Head Adornment 034

羽毛头饰

Feather Head Adornment 034

第六节 发卡与缀饰

Section 6 Hair Clips and Pendants 038



面 饰

Face Adornment 043

第一节 凿 齿

Section 1 Hole-Drilling in Teeth 044

第二节 穿 鼻

Section 2 Piercing Nose Cliff 046

第三节 花 靥

Section 3 Face Painting 046

第四节 耳 饰

Section 4 Ear Adornment 058

耳 珰

Er Dang(Ear Spool) 059

耳 环

Ear Ring 061

耳 坠

Ear Drop 064

耳 珠

Er Zhu(Ear Pearl) 072



珥 瑱

Er (a kind of ear ornament) 076

肢体饰

Limb Adornment 077

第一节 镯

Section 1 Bracelet 078

手 镯

Bracelet 078

臂 镯

Armlet 079

腿 镯

Anklet 079

第二节 戒 指

Section 2 Ring 091

第三节 缠足与反缠

Section 3 Foot Binding and Antibinding Foot

足运动

Movement 095

缠足的历史

History 095

缠足的发展

Development 097

缠足的过程

Process 102

各类小脚的名称

Varions Binding styles 103

缠足的两种作用

Two Functions of Footbinding 103

反缠足运动

Anti-Binding Foot Movement 104

小足遗迹

Relice 107



绘体文身

Body Painting and Tattoo 109

第一节 绘 体

Section 1 Body Painting 110

第二节 文 身

Section 2 Tattoo 117

佩 饰

Baldric 129

第一节 胸项配饰

Section 1 Breast and Neck Adornment 130

第二节 腰 佩

Section 2 Waist Adornment 147

尾 饰

Tail Adornment 147

腰 坠

Waist Drop 151

玉 佩

Jade Plate 157

日用挂件

Adornment for Daily Use 164



参考文献

References 182

结 语

Conclusion 188



第一章 头饰



古人头部的装饰形形色色，千变万化，不论挽发成髻，还是披发垂肩，均以饰品点缀。其种类大至可分为束发装饰、插发装饰、步摇、彩胜、天然头饰及发卡与缀饰等。饰品虽有繁简贵贱之分，但其目的是相同的，都是为了固发和美发。可以想象，当人们将这些五彩缤纷的饰品装扮于鬓发间，插饰在髻撮中，会是何等的艳丽动人、神采奕奕。

束发装饰

束发装饰是指各类箍束头发的饰品，包括发箍及冠形饰。

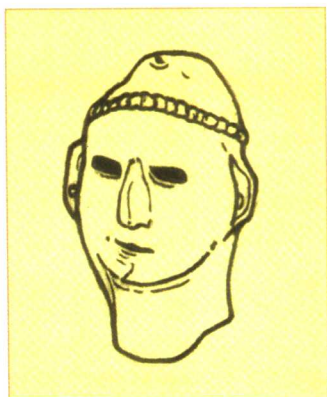
发箍

发箍又称头箍，用纺织品做成的发箍又称发带、额带，宋元时期称额子，明清以后称勒子、遮眉勒子，用动物皮毛制成的发箍则称卧兔儿或貉覆额等。

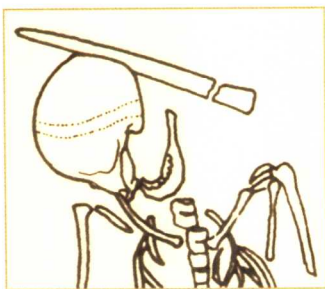
发箍的遗迹最早发现于新石器时代的墓葬中。仰韶文化高寺头遗址中出土一件陶塑人头像，在其额顶至脑后，围有一圈类似麻绳的发箍（1-1-1）。陕西元君庙仰韶文化墓地中，一具尸骨的额头上，有一圈带状痕迹，推测死者生前也以发箍箍束头发（1-1-2）。山东宁阳大汶口文化遗址出土多件发箍实物，有些出土时散落于人头骨四周（1-1-3）。内蒙古出土的红山文化陶人像中，有头戴发箍的女神像。赤峰兴隆洼文化墓葬中，亦发现有头饰发箍的蚌雕人像，人像额部的发箍呈斜网状，大概表示的是以麻或草编织而成的发箍（1-1-4）。

新石器时代的发箍可归纳为两种形式：一种为以麻草类物质编织而成的带状发箍。元君庙人骨头部的发箍印迹，为一条由前额抄向脑后的带状印迹。

红山文化女神像、兴隆洼文化蚌雕人像的额部及高寺头陶人像的额部的发箍也都属带状发箍。另一种是由各种石质、骨质小装饰品穿孔串联而成的串式发箍。山东宁阳大汶口文化遗址共出土串饰发箍六组。有的出土时散落于头骨周围。串饰均为石质，有的以长方形石片组成，有的是由不规则的石块组成，有的以大小不等的石环组成。佩戴时将石串连成环状，箍在头顶。



1-1-1



1-1-2