

HUMAN CLOTHING & ADORNMENTS CULTUROLOGY RESEARCH COLLECTION



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用息意新

中国时代经济出版社

图书在版编目(CIP)数据

服饰与节俗/华梅,纪向宏编著一北京:中国时代经济出版社, 2010.1

(人类服饰文化全书/华梅主编) ISBN 978-7-80221-839-0

I. 服··· II. ①华···②纪··· III. 服饰-文化-关系-节日-风俗 习惯-研究 IV. TS941.12

中国版本图书馆 CIP 数据核字(2009) 第 000895 号

人 服 类 服 饰 文 化 全 书 纪 向 宏 编 著

地 址 北京市西城区车公庄大街乙5号 鸿儒大厦 B座 邮政编码 100044 话 (010)68320825 (发行部) (010)68320498 (編辑部) (010)88361317 (邮购) 传 真 (010)68320634 发 行 各地新华书店 ED 刷 北京鑫海达印刷有限公司 开 本 787 × 1092 1/16 版 次 2010年1月第1版 印 次 2010年1月第1次印刷 张 15.5 印 字 数 207 千字 ED 数 1~1500 册 定 价 54.00元 书

号 ISBN 978-7-80221-839-0

出 版 者 中国时代经济出版社

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岁时祝福

对于一个国家、一个民族、甚至一个人来说,假如没有节日,那生 与 活势必缺少了节奏感、新鲜感与色彩感。节日是人类社会文化的产物, 它集中积淀了人类的创造、想象、企图抵御自然的决心和渴望生活更美 好的信念。

服饰,是一个民族最直观的外在标志。莎士比亚说过:如果我们沉默不语,我们的衣裳与体态也会泄露我们过去的经历。法朗士也有"妇女之装束能告诉我未来的人文,胜过于一切哲学家、小说家、预言家及学者"之说。

服饰,是节日活动中的主体道具,"节日盛装"是节日中必不可少的 风景线。在热烈的歌舞之中,透过姑娘小伙的一颦一笑,举手投足,服 饰之形式美得以淋漓尽致地展示。

岁时民俗中,用一些约定俗成的服饰来装扮自己,已成为节日的标志。中国春节的聚宝盆绒绢花,正月七日(八日)的人骑虎形饰物,清明节的头插杨柳枝,端午节的长命缕和艾花、艾虎以及集大成的老虎搭拉,都成了节日的惯用服饰。如果一年中的这一天未戴这些特定饰物,就好像没过节似的;而忙得忘记节日的人,一看到这些服饰,立刻会想到佳节华诞;那些身在异国他乡的人,只要想到这些服俗,就会联想到节日,不禁引起一缕乡愁。

大部分节日是欢乐的,人们欣喜愉悦,不禁手舞足蹈。这就出现了歌舞的专用服饰。人们通过身体动作,制造一种足以表达自己心情的氛



围,而形体动作怎能离开有声有色有动态的服饰!在墨西哥生活的印第安人,每逢宗教节日都要跳面具舞:身穿勇士服,头戴羽饰帽和面具,再披上拖地大斗篷,一手持盾牌,一手摇铃,脚上戴着哗哗作响的脚镯,全部服饰真是有声有色!

各民族服饰或因生存环境、生产生活发展水平,或因图腾标志、纪念祖先、追忆历史等文化传承与审美趣味等原因,在色彩、饰物、纹样等方面层层叠叠地堆积了自然、社会、历史等诸多内质。服饰以最为直观的穿戴反映着一个民族的民族特征,因此就形成了少数民族特有的服饰。比如居住在高寒山区的民族服饰相对繁冗,偏重深色,注重刺绣,色彩鲜艳且对比强烈,纹样繁多;而生活在气候较热的坝区的白族、傣族等衣饰则较为简便,偏好浅色,色彩趋于协调相近,不尚纹样。彝族小孩的虎头帽、虎头鞋,侗族的龙蛇银质背牌等衣饰与其民族的图腾崇拜相关。苗族服饰中千年不变的每一个传统纹样,均记载着一段或伤感或激越的故事传说,折射着民族的迁徙征战史。

一个民族的节俗中的服饰,聚集了该民族的民俗、风情、文化、体育、宗教之大成,是民族传统的积淀,是民族精神的荟萃,一年一度或一年几度的汇展、重演,形成了一种习惯势力,形成了一种本民族所固有的文化和心理的融合体,它既是物质的,又是精神的。秘鲁中部的古印加国在太阳节时的太阳祭,有金光闪烁的上衣下裳加佩饰,使神圣与权威显示出非凡的强大。

节俗孕育了服饰文化,同时服饰文化又丰富了岁时民俗文化。节俗作为体现服饰文化发展的一种载体, 反映出不同历史时期的服饰文化; 而服饰文化又基于很多礼仪和教化的严格规范和内涵,对节俗文化有一定的影响和作用。二者相互包容、影响和转变。于是,中国的服饰文化呈现出多彩而绚烂的风貌。

时代在前进,服饰在年节礼俗中的重要作用,值得我们去发掘和研究。

Blessings of the Seasons

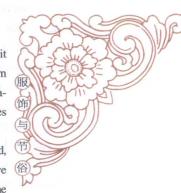
If life is without festivals, for any country or nation, or even for a person, it will certainly lose sense of rhythm and lack freshness and color. Festivals are born out of the cultures of human society. They reflect human creativity and imagination, and they include the determinations of the human beings to defend themselves against nature, as well as their good wishes to life.

Clothes are the most direct external manifestation of a nation. Shakespeare once said, "even if we keep our mouths shut, our clothes and posture will reveal what we have experienced in the past." In France there is similar saying that women's attire can predict the future of the human beings, better than any philosopher, novelist, prophet or scholar.

Clothes are the main props in festival activities. People dressing in their holiday best are the most splendid view of every festival. In the cheerful singing and dancing little lads and young maids twinkle and smile merrily, the beauties of their costumes brought into full play.

It has become a symbol of the festival to be dressed according to the accepted practice in folk custom. Examples are the treasure troves and artificial flowers of thin silk during the Spring Festival, the ornament that resembles people riding on the tiger on the seventh day of the first Chinese lunar month, willow branches as head-ornament on the Qingming Festival, and the cloth tiger filled with moxa worn by children during the Dragon Boat Festival. All of these make the traditional dress and adornment of festivals. If you do not wear these specific accessories on that particular day you won't feel the atmosphere of being on a holiday. For those in the alien land, the very sight of the clothes associated with holidays will cause a kind of homesickness.

Most festivals are celebrated with gaiety, when people feel delighted and dance with joy. Consequently, it developed into the costume specific for the occasion of singing and dancing. With the motions of the body, people create an atmosphere which is exciting enough to express their feelings. But how can physical motions live without impressive clothes which are full of sound and color? The Mexican Indians dance with masks to celebrate religious events: with warrior clothes, feather cap and masks, floor-length cloak, holding shields on the one hand and



ringing a bell on the other, their feet with jingling anklets and bangles. How impressive the clothes are!

The living environment and living standard for different nationalities are different. They have different ways of expression in terms of cultural heritage and aesthetic taste shown in memorizing their ancestors, elaborating the past and totem worship. The essence of nature, society, as well as history, has piled up upon their particular color, ornament and patterns. Clothes directly reveal the distinctive features of a nation and form the unique identity of the minority groups. For instance, the clothes for people living in high and cold areas tend to be complicated and dark-colored with embroidery of contrasting bright-color and intricate patterns; for the Bais and Dais living in hot and dam areas, their clothes are inclined to be simple and light, well-matched in color without many patterns. Both the tiger hats and shoes for the Yi children and the ornamental medals on the Dong's clothes originate from the totem worship of their nations. Every traditional pattern on the Miao's clothes, which will never change, recording either a sentimental legends or a passionate story, reflects its history of migration and battles.

The clothes for the festivals of a nation reflect a comprehensive expression of the ethnic folklore, customs, culture, sports, and religion. They are the accumulation of the national tradition and the aggregation of the national spirit. The joint performance once or several times in a year has become a convention, an integration of the culture and psychology inherent to that nation, which is both substantial and spiritual. During the Sun Festival of the ancient Inca Empire in central Peru, people wear clothes and adornment with golden sparkles, which signifies extraordinary power of the holy authority.

It is not easy to change a person who has been under the nurturing influence of national festivals from infancy to adulthood because under constant accumulation and attraction of the special culture, he has already become an element of that. As a close-related component of the national culture, the clothes for the traditional festivals will definitely have an eternal vitality.

Festivals nurse costume culture. In turn, the latter enriches the contents of the former. As a carrier of the development of the costume culture, festivals reflect the change of clothes in different historical periods. While being strictly regulated by many etiquettes and customs, costume culture is bound to have great influence on festival culture. In this way costumes and festivals include and interact with each other. Therefore, Chinese costume culture is sure to manifest a more colorful and splendid feature.

Time is always on its constant progress and the important role that costumes play in festivals is worth further research and exploration.













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中国传统节日中的服饰形象

中国传统节日总是伴随着大量的信仰内容和诸多礼仪,其中某些信仰和礼仪往往从节日服饰上反映出来。中国的礼法强调,吉日须穿吉服。中国人的观念里,也把一身好的服饰当作预示一个良好开端的因素。因此,在喜庆的节日中,人们总要对服饰更加重视,尽可能地与节日的要求保持一致。

南朝人宗懔在《荆楚岁时记》中记载当时的风俗,说元旦这一天"长幼悉正衣冠"。 民国《平谷县志·岁时》记载正月初一的情况是:"卑幼盛装饰,拜尊长为寿;亲朋交贺,旬日乃止。"《东京梦华录》描述了宋朝汴京过年时市面上服饰、买卖的热闹,并说即使是很穷的老百姓,这时也要穿上干净的新衣。

《东京梦华录》还记载了元宵节前后的盛况,连深坊小巷的居民也"巧制新妆,竞夸华丽"。人们在节日的服饰上相互攀比自然是人间俗情,也是常事。西晋时,到洛水边去祓的上巳节是当时极为重大的节日,以至于在去洛水的路上,"男则朱服耀路,女则锦绮糜烂"。当然这一派花团锦簇,是只有贵族们才做得到的,普通老百姓只能想方设法换上一套干净的新衣,显示出吉庆的气氛,就算尽到过节的心意了。

今天,人们大概是在春节期间最为讲究穿着,平时较为随便。不过,若是节日中安排了集体娱乐活动。大家又会盛装出场,只是这时的吉服在礼仪上的意义更为明显些,与节日本身倒没有太大的关系了。

吉服是盛大节日里的一个意味深长的意象,它不但制造出喜庆的氛围,表达出人们的祈望,还往往被当作吉祥的征兆。山东农村在立春日有集体出村子迎春的风俗。迎春者以见到穿红衣或戴红帽、系红巾、提红包的人为吉利,因为他们认为红色是春的象征,遇见穿着红色服饰的人,便意味着把春迎接回来了,这一年必会五谷丰登。

中国传统节俗与服饰融为一体,美轮美奂,构成民俗的特有韵味的内容,既是服饰的闪光点,又是民俗的亮点。

人类服饰文化全书 002