

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS  
CULTUROLOGY RESEARCH COLLECTION

# 服饰 与演艺

The Research on Clothing &  
Adornments and Performance

丛书主编◎华梅 编著◎要彬 李小虎



中国时代经济出版社



中国服饰史研究系列  
HUMAN CLOTHING & ADORNMENT  
ETHNOLOGICAL RESEARCH COLLECTION

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## 图书在版编目(CIP)数据

服饰与演艺 / 要彬, 李小虎编著. —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 978-7-80221-834-5

I. 服… II. ①要…②李… III. 服饰—文化—关系—表演艺术—研究 IV. TS941. 12

中国版本图书馆CIP数据核字(2008)第208335号

人  
类  
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书

**服  
饰  
与  
演  
艺**

要彬 主  
梅 编  
李  
小  
虎  
编  
著

出 版 者	中国时代经济出版社
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
电 话	(010)68320825 (发行部) (010)68320498 (编辑部) (010)88361317 (邮购)
传 真	(010)68320634
发 行	各地新华书店
印 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
印 张	13
字 数	200千字
印 数	1~1500册
定 价	46.00元
书 号	ISBN 978-7-80221-834-5

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## 亦真亦幻

演艺，即表演艺术，是通过人的演唱、演奏或人体动作、表情来塑造形象、传递情绪、表达情感从而展现生活的艺术。代表性的艺术门类主要是音乐和舞蹈，其他还有影视、话剧、戏曲、杂技等。它们都来源于对人的各种生活、情感动作以及大自然各种运动形态的模拟，但又是对现实生活动作及大自然运动形态的提炼、凝聚与升华。基于表演艺术来自生活这一亘古不变的真理，我们便生出这样的“想象”，服饰作为人类生活重要的组成部分，在塑造演艺形象时起到什么样的作用，服饰与表演艺术关系如何……或许，正是五色斑斓的服饰包裹着那充满灵性而跃动的生命，为我们展现出亦真亦幻，令人着迷与欣羡的演艺世界！

在远古时代，舞蹈已有了萌芽。那时舞蹈只是手舞足蹈，还没形成固定动作，可就是简简单单的尾饰就能使舞蹈变得整齐划一，初露美感。带有巫术性质的拟兽舞、执羽而舞的祭祀乐舞、长袖飘洒的宫廷乐舞，穿戴在舞者身上的服饰都令舞蹈熠熠生辉。至今一袭设计好的舞服，仍是舞蹈家美化舞姿、表情达意必不可少的辅助手段。一支霓裳羽衣舞，“飘然旋转回雪轻，嫣然纵送游龙惊”不知迷倒多少帝王将相，“霓裳羽衣”又令多少现代人对月宫仙人产生了联想。舞蹈与服饰是相辅相成、相得益彰，舞蹈通过服饰得以升华，而服饰在舞蹈中焕发生命。

音乐与服饰，犹如双生之花，曼妙的音乐需要各色服饰相伴才能沁人心脾；而绚丽多彩的服装则在音乐声中迷倒众生。音乐会上的燕尾礼服，时装秀上的感性韵律，音乐与服装和谐共生，呈现一场“视觉盛宴”。摇滚乐铿锵有力，用它的反叛精神影响了美国的一代人，而它震撼心灵







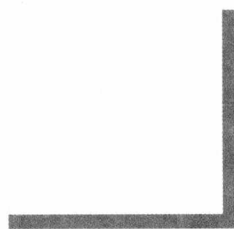
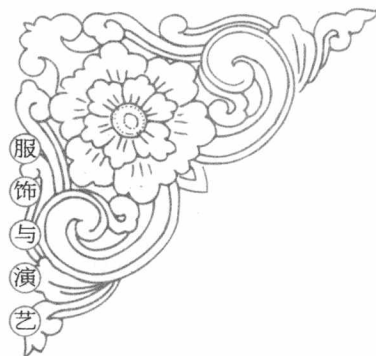
的强音对服装的影响却至今未变。不论是嬉皮还是朋克，嘻哈还是重金属，音乐形式依旧狂躁不安，可乐迷身上那古怪灵异、夸张变形的服饰样式却花样翻新，频频亮相时尚舞台。摇滚乐奏响了音乐与服饰完美结合的最强音。服装是视觉化了的音乐，而音乐可以使服装有更深层次的精神表达。

电影作为一种文化力量所驾驭的时髦风，大概从1912年开始影响服饰潮流。相对音乐、舞蹈，电影出现较晚，可它借助光影变幻制造的电影幻境对现代人的影响却不可小觑。它不仅改变了现代人的生活，也拉近了现代人与时尚的距离。在电影制作人、服装设计师的推动下，电影明星的装束成了时尚的标杆，电影颁奖典礼的红地毯成了明星们展示服装的T台。人们追逐电影，但追逐电影带来的时尚胜过电影本身。电影大规模地影响和塑造着时装潮流，电影借助服装，令角色生动；时装透过电影，来寻找灵感，引领潮流。不论中外，越来越多的导演不惜出巨资打造电影服装，以达到服装和电影双赢的默契。

戏曲是我国独有的传统的戏剧形式，经过八百多年不断地丰富、革新与发展，形成了比较完整的戏曲艺术体系。传统戏曲服装，俗称“行头”，是中国服饰宝库中又一朵奇葩，它是古代服装的美化和艺术再创造，通过颜色、花纹的变化来表现各色各样的剧中人物，形成一套戏曲服装套式系列。传统戏曲服装来自生活，但又不同于生活，与生活服装相比，它更具装饰性，也更注意全身协调性。为了给观众更多的美感享受，戏曲服饰多缀美丽饰物，如珠花、绒球、丝绦、雉尾等，使得戏曲舞台上满台锦绣、七彩纷呈，美不胜收。脸谱是传统戏曲特有的装扮形式，它那五颜六色的图案，变幻莫测的谱式不仅增加舞台人物的可视性，也使戏曲演绎更趋生活化。

中外演艺舞台上的精品很多，服装更是异彩纷呈。它们或质朴、或华丽，或性感、或婉约，形式多样但都是世界各族人民对本民族文化的传承与弘扬，同时也是人们崇尚自然、追求美好与和谐的精神体现。当然，由此带动的服饰文化交流也在广泛展开……

演艺舞台的服饰之所以精妙，不是因为它的样式，也不是因为它的色彩，那是文化内涵赋予舞台表演的灵动与力量。无论是霓裳羽衣舞出人们对羽化升天的畅想，伎乐飞天涤荡人们对极乐世界的期盼，还是面具勾勒出人们对神灵的崇拜、感叹，衣饰已无形，舞台即人间。





## Reality and Illusion

Performance, known as performing arts, is a kind of demonstration of people's lives by way of singing, music instruments playing, body movements or facial expressions to build images and express feelings. Typical art is mainly categorized as music and dance. And there are also others, like movies, TV programs, plays, drama, opera, folk arts and acrobatics. They all come from the simulation of people's daily life, emotions, actions and movement patterns of nature, but also condensation and distillation of people's life and nature. Based on the everlasting truth that performing arts come from the real life, we begin to probe into the questions: what is the function of clothes in the portrayal of artistic characters and what is the relation between clothes and performing arts.... Possibly it is the spirituality covered by colorful and gorgeous clothes under which the active life shows us a fascinating and illusionary world of performing arts!

Dance sprouted as early as in the distant past. At that time dance was simply some movements of the limbs without any fixed patterns. However, it was just the simple tail decorations that made the dance in perfect uniform with a faint sense of beauty. In those dances like the animal imitation dance with witchcraft and sorcery, the musical dance holding feathers in hand in sacrificial ceremonies, and the royal court dance with long sleeves waving in the air, dancers' costume played an important role in making the dances more colorful and brilliant. Today, a suit of well-designed dancing costume is still an indispensable supplementary means for dancers to beautify their motions and express their feelings. The beautiful dance of *The Raiment of Rainbow and Feather* held its audience spell-bound, including the emperors as well as many high-ranking officials, while even many modern people couldn't help imagining the fairy palace in heaven. Dancing and costumes are inseparably inter-



connected, each improving by association with the other. Dancing is the distillation of costumes, while costumes are endowed with life in dancing.

Music and clothes are like twin flowers, as the marvelous music touches people's hearts with the help of beautiful clothes, the latter attracts the audience with the pleasant music. Just as the tailcoat at the concert and the sentimental music on the fashion show, the harmonious coexistence of music and clothes presents us a feast for sights. Rock music, which influenced a whole generation of the Americans with its rebellious spirit, is still leading the fashion in clothes with its powerful shock on mind. The form of music, no matter hippie or punk, Hip-hop or Metallica, is still restless. But the vogue and dazzling dresses on the music fans frequently appear on the catwalks since rock music rang the strongest sound of a perfect combination of clothes and music. Clothes are the visualized music and music helps to express the spiritual connotation of clothes.

Movie as a fashionable trend, driven by a force of culture, began to influence the trend of clothes ever since 1912. Compared with music and dance, movie is a relative latecomer. However, by creating a dreamland with the aid of light and shadow, its influence on the modern people was rather great. Movies not only changed the life of modern people, but also bridged the gap between people and fashion. Promoted by film-makers and fashion designers, film stars began to lead the fashion and the red carpet of the award ceremony became the catwalk of fashion shows. The pursuit of fashion from movies is more than the movies themselves. Movies, through their vivid characters under the charm of clothes, had a long-standing influence on fashion trends, while fashionable clothes inspired by movies, took the lead in fashion trend. Nowadays, in order to get mutual benefit of both movie and clothes more and more movie directors, both home and abroad, spend millions of dollars on making fashionable movie costumes.

With a development of over 800 years, the unique form of the traditional drama, Chinese opera, has formed a relatively complete artistic system. The traditional theatrical costume, known as "Xingtou", is another wonderful flower in the treasure house of the Chinese clothes. Xingtou is the beautifica-





tion and artistic recreation of ancient clothes. It presents characters by various colors and different patterns. Thus it forms a whole set of particular stage costume style. Traditional costumes of Chinese opera came from daily life, but with more decorative function. In order to provide the audience with better aesthetic enjoyment, stage costumes are decorated with many beautiful things such as bead embroidery, pompons, tassels and feather, which, as a result, make the stage more splendid.

Costumes, as other good things on the stage, carry unique features with distinctive national styles. No matter what style it is, clothes are the inheritance and promotion of the nation's cultural heritage as well as the embodiment of people's worship of nature and their pursuit of the happiness and harmony. Then there are exchanges of clothing culture.

The excellence of the stage costumes is not in its style, nor in its color, but lies in the energy and agility inspired by its cultural connotation. No matter the imagination of flying to the heaven expressed by the colorful feathered costumes, the dream of the Elysium represented in the dance of flying angels, or the worship of God displayed in masks, stage has become the representation of the mortal world through various clothes.



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一、丝竹何以惊心 长袖奋而生风

## 舞服缘起拟兽装

翻开描述关于舞蹈的各类书籍，很容易找到出自《尚书·舜典》的句子——“予击石拊石，百兽率舞”，它所反映的是远古先民在狩猎成功之后，用狩猎工具和石头相互击打，发出有节奏的声响，装扮成野兽的模样，模拟其动作舞于旷野之地的场景。



老版彩绘《武松打虎》





戴狗头冠的瑶族少女

这种舞蹈脱胎于原始先民的狩猎活动。原始社会时期由于生存环境险恶，人们为了保护自己，也为了猎取更多猎物，就利用惟妙惟肖的百兽装扮，模拟它们的动作，致使其迷惑，当鸟兽靠近时易于捕获。当然，这种方式还可以使人们规避一定的凶险。这种方法后来还成为猎人们普遍使用的一种狩猎方式。在名著《水浒传》中也曾有这样一段描述，当武松醉酒将那只吊睛白额大虎费尽力气打死之后，刚要离开，在他的附近又出现了两只老虎，武松惊愕万分，“老虎”此刻却变成了人形。原来，这“两只老虎”是巡山猎人为了打老虎同时保护自己而装扮成的。这种头顶老虎头、身穿老虎

皮的狩猎方式，正是原始先民拟兽狩猎的延续。

然而，原始先民不满足于仅仅以狩猎这种方式表达成功的喜悦，他们还要将它进一步升华，那就是获得生存利益的同时，将欣喜若狂的激情以舞蹈的形式加以表达。于是这种模拟动物狩猎的过程，就自然而然地变成了原始先民庆贺胜利、宣泄快乐的原始舞蹈。

进行舞蹈时，人们用猎获的兽皮直接或经过简单拼凑“穿”在身上，将兽头兽角顶在头上，扮作猛兽；或将鸟喙挂在头上，然后再满身满头地装饰羽毛，拟作禽鸟；动辄模拟鸟兽的显著特征和步伐，并配以鸟兽的声



内蒙古阴山岩画《狩猎者与猎获物》纹样



鹿角巫师





彝族鸡冠帽头饰

音踮踮而舞。不仅如此，人们还将动物或鸟类图案文于身上，以佩戴捕获鸟兽的牙齿或骨片的方式，来达到形似进而神似的境界。

发现于法国莱斯·特洛亚·菲莱尔洞穴岩壁上的头戴鹿角、具有法术或巫术性质的鹿人舞蹈形象，便是世界上已知最早的原始先民模拟鸟兽舞蹈的形象。在我国许多岩画中，也能看到人们头插鸟羽、头戴兽角、身披兽皮，模拟鸟兽舞蹈的场面。

最初这种模拟鸟兽方式的舞蹈只是一种欢庆形式，但随着这种方式为先民获得更多的生存利益后，逐渐使得先民认为这一活动与狩猎活动的结果之间建立了一种神秘的联系，将模拟动物的形式逐步神化，于是产生了巫术。人们认为通过巫师在舞蹈中模仿打猎、捕获猎物或自然现象，便能使他们在狩猎过程中获得某种特殊能力，捕获更多的猎物并且保全自己。在人们与自然界的斗争中，由于认识自然界的能力有限，无法解释某种自然现象或无法克制对某



土家族“茅谷斯”舞装