

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS
CULTUROLOGY RESEARCH COLLECTION

服饰 与异化

The Research on Clothing &
Adornments and Alienation

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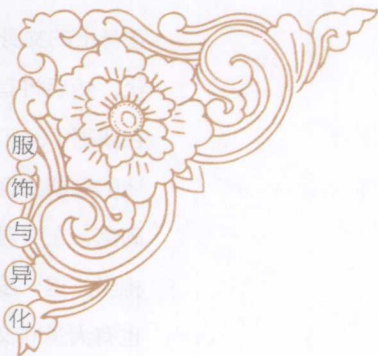
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人体的重塑



早在原始社会，人类就已经有了美和丑的观念，这从装饰品的大量出现上就可以得到证明。在古老的山顶洞人的遗址中，就发现了装饰品，并且在山顶洞人的尸骨上，还发现撒有红色赤铁矿石粉，表明史前人类从旧石器时代晚期就开始美化自己。而到了新石器时代，在各类文化的遗址中，装饰品的出现，不论在种类上还是数量上都急剧增加，而且在世界各地原始社会遗址中都有发现。我们从一些民族学资料也可以看到，似乎除了住在北极的民族不得不有全套的衣服外，世界上现存的原始部落里的人们大多是装饰多于衣服，这种爱美的观念贯穿于原始民族的生活之中。

原始人体装饰主要分为两大类：其一，固定的装饰。即直接在人的皮肤上刺绘纹饰，或人为使局部肌肉结疤及人体局部变形、缺损等人体装饰的总称。如文身，割痕，安置耳、鼻、唇饰，拔牙等。其二，不固定的装饰。即指一切人体上穿戴、佩戴或附系于人体上的经人工制作的装饰品的装饰。如在人体上佩戴各种带饰、条环等等。另有绘身之俗，一种介于二者之间的并可能是人类最早的装饰。

从出土的资料能够证明史前人类有着涂朱或绘面的风俗。而从民族学资料来看，古罗马的风俗，凯旋的将军身上搽红，欧洲人的军服也常常是红色的，据说红色最能影响人的情绪，因为它使人联想到血的颜色。此外，原始民族也常用黄色来涂搽身体，澳洲土人的旅行袋中常备有红、黄、白等色的土块，平时只在颊、肩、胸等处点几点，但每逢重大节日或有重大事情时便搽抹全身，他们在成丁时开始绘身，出战时常



绘红色，服丧绘白色，最隆重的当属跳舞节时的盛饰。另外，塔斯马尼亚人，安达曼岛人，非洲布须曼人，美洲佛伊哥人等也都有著名的绘身习俗。

由于身体上的绘画容易褪色，因此就产生能够使纹饰永久性地保留在身上的文身，其方法是用带尖锋的工具点刺皮肤，使其成为连续的点状，然后将有色的颜料渲染点内，待发炎过后，便显出纹样不再褪落。在我国1986年安徽蚌埠双墩新石器时代中期遗址出土了一件模拟男童塑造的陶塑文面人头像，额头正中用小圆头杆戳印一字形排列的5个小酒窝，左右对称，以表示文面，其年代与西安半坡仰韶文化遗存的年代相当。这一发现证明了早在新石器时代中国已有文面的风俗。古文献中也有大量对文身的记载，例如《汉书·西南夷传》中就记载西南地区少数民族“刻画其身，像龙纹。”《隋书·东夷传》载台湾的“妇人以墨黥手，为虫蛇之纹。”而在当今一些后进民族中，文身亦屡见不鲜。新中国成立前，我国的一些少数民族如黎族、布朗族、傣族、独龙族等也有文身的习俗。甚至今天，生活在文明社会中的人也有文身的。

早在六千年前在原始社会时期，人类便在自己身上穿孔。从我们的考古发现中我们可以发现，在新石器时期便出现了耳环这种饰物，后来在面部又发展到鼻环、唇环等。由此可见，在远古时期便存在多种多样的穿孔装饰形式，时至今日，在印度、东南亚和南太平洋上的不少民族乃至非洲的许多原始部落，都保留着这种原生态的人体穿孔习俗。最初在身体上穿孔，是为了祭祀、增强体质、美化身体……

人体的钻孔自古便有，并且钻孔的位置五花八门。自古至今，人们想改变自己身体的念头便一直没有停止过，人们总是不满足于自然的身体状态，总在不断的发掘自己身体上能够打孔的位置。

在20世纪90年代初，现代人体穿孔艺术引入中国，最早是由一些摇滚歌手、艺术青年带入国门，从此人体穿孔艺术在中国的发展便一发不可收拾。刚开始时，年轻人喜欢选择在耳垂、鼻翼、眉角、肚脐这些传统的部位穿孔。而到今天，穿孔的部位可以说是五花八门。年轻人不



再局限于传统的穿孔，甚至有些人想把孔洞打到哪里就打哪里，所以嘴唇，舌头、乳头乃至隐秘的生殖器……只要是能下得去手的地方，都被当作打孔的试验场。

爱美之心人皆有之，特别是女性在这方面更是不惜牺牲自己的身体。自隋代出现缠足以来，这种改变人的生理结构的扭曲美就成为中国女子近千年来的审美标准，直到民国初年随着妇女觉悟的提高，而逐渐消失，我们通过对这一现象的分析，不单是介绍一种异化现象，更多是展现在历史的长河中我们一段特殊的审美历程。

自文艺复兴以来，禁欲主义的藩篱被突破，人们终于开始正视男女两性的差别。如何在这新的前提下构筑两性关系，又成了一个棘手的难题。在西方文明史上，以生理上的性来截然划分男、女两性，并以此为基准谈论男、女特质与男、女在社会分工上的位置，不过是最近几百年的事。尤其是到19世纪时，女人的身体成为重新定义男、女关系的战场。然而令人悲伤的是，在这战场上进行的交锋，输家永远是女性。以女性的第二性征来吸引男性，本来是无可厚非的事情，然而在男权的语境下，这种吸引变成了献媚，本身平等的展示与观察，变成了一边倒的受与施。

紧身胸衣的流行正演绎着这种逻辑怪圈：男性将自己的审美眼光强加于女性，而女性为了博得认同，不得不放大其中某种期待，男性觉察到自己被满足后，回馈的是更多要求。几轮过去，不论男性和女性，大家都陷入这种愈演愈烈的误解中无法自拔。最后的结果就是，紧身胸衣的系带越来越紧，紧得肋骨都折向后方。

异化现象更多的表现在我们的身体装饰上，表达了人的内在思想情感或是某些远古的崇拜。现代人的异化已不再是简单的模仿或对祖先的敬仰，他们通过文身、穿孔、整容等手段不断地使自己改变着原先的模样，一次次将自己心境通过外在的装饰展现在世人面前，我们相信这种现象还将继续下去，在此虽然进行了有限的描述，但更多的异化现象还有待我们深入挖掘。



Physical again figure

In as early as primitive society, human beings already had the notions of beauty and ugliness, which can be seen from the discovery of large amount of unearthed decorations. In the remains of Upper Cave Men (a type of primitive man who lived ten or twenty thousand years ago and whose fossil remains were found in 1933 at Zhoukoudian near Beijing), articles for decoration were discovered. Besides, on their skeletons, red iron ore powder was detected, which showed that the pre-historic humans began to beautify themselves ever since the Paleolithic Period. While, when it came to the Neolithic Age, in the various cultural relics, the appearance of decorations, regardless of the variety or the amount, increased greatly. Besides, they were found in the remains of primitive society all over the world. It is also shown in the materials of ethnology that except for those peoples living around the North Pole having to wear complete set of clothes for keeping warm, in the primitive tribes existing in the world, people wearing clothes mainly for decoration. And the notion of "loving of beauty" went through the whole period of primitive peoples' lives.

The decorations of the primitive people are divided into two main categories. One decoration is fixed to human body. That is to carve and paint ornamentations on the skins directly, or to make a scar, or partial deformation of human body as decoration, such as tattoos, colorful scars left by knife cut, or to wear some decorations in ears, lips and nose, or to pull out some teeth. The other decoration is unfixed. That is all the man-made decorations that people wear, gird or attach to the body, such as all kinds of ornamental strings, rings and so on. There is another custom of body painting, which is between the two types mentioned above and probably the earliest decoration of human beings.

Unearthed materials prove that pre-historic humans had the customs of red-painting or face-painting. While observing from the materials of ethnology, as a custom of Ancient Rome, the generals would be painted red all over the body at the time of a triumphant return. The uniforms of European army were usually red. It's said that red color has the greatest influence on human emotions, as it is associated with the color of blood. In addition, primitive people

also liked to paint the body yellow. In the traveling bags of the primitive Australian aboriginals were there soil blocks of red, yellow and white color. Ordinarily they only spotted their cheeks, shoulders and chest with a few colors, but whenever there were big events or important festivals, people would paint all over the body. When boys became adults, they began to paint the body; when soldiers went for battle, they painted themselves red; when in mourning ceremony, they painted white. Nothing is so grand as an emblazonment at the time of dancing. Besides, Tasmanians, Andaman Islanders, African Bushmen and American Field all had their famous customs of body painting.

Due to the easy fading of body painting, there appeared tattoo that marked the emblazonry permanently on the skin. The method of tattooing is to prick the skin with continuous spots, then paint the spots with color. After the inflammation, patterns on the skin turn up, never to fade. In 1986 a pottery sculpture of a virtual boy's head was unearthed from the remains of the middle Neolithic Age in Shuangdun, Bengbu of Anhui Province. In the middle of the boy's forehead were five little dimples that were lined by fine poles, each having a small round head standing in bilateral symmetry. This is a representative of facial tattoo which is around the same time of the Yangshao cultural relics of Banpo in Xi'an. This discovery proves that China had the custom of facial tattoo in as early as Neolithic Age. In the ancient documents, there were a number of written materials about tattoo. For example, in the book *The History of the Han Dynasty : Stories of the Southwestern Barbarians*, there is the record that the national minorities in southwest China painted dragon-like pictures on the body. The book *The History of the Sui Dynasty : Stories of the Eastern Barbarians* records that in Taiwan, women's hands were tattooed with the shapes of insects and snakes. Nowadays tattoos can be frequently found in some underdeveloped people. Before liberation, some national minorities such as Li, Bulang, Dai, and Dulong also had the custom of tattooing. Even today, people living in the civilized society bear tattoos too.

In the primitive society of six thousand years ago, human beings began to punch holes in their bodies. It could be seen from the discoveries of archeology that there were decorations like earrings in the Neolithic Age. Afterwards, there were nose rings and lip rings. So it is clearly seen that in remote antiquity, there were various decoration forms of perforation. Up to now, in India, Southeast Asia, some nations in South Pacific Ocean, and many primitive tribes of Africa,



people still keep the custom of the primitive body perforation. Originally, people punched holes on their bodies to offer sacrifices to gods and ancestors, to build up their health, and to beautify themselves.

Body perforation dates back to the ancient times, and the positions of the holes varied greatly. Ever since the ancient times, the human desire of changing their body has never changed. Human beings have never been satisfied with the physical appearance of their natural body, and they have never stopped exploring the potential positions to be punched.

In the beginning of 1990s, the art of modern body perforation was introduced to China, and the earliest practitioners were those youths of art as well as rock and roll singers. Since then, the development of the art of body perforation in China has been beyond imagination. At the very beginning, young people liked to choose traditional positions as earlap, nose wing, the corner of eyebrow and belly button to punch the hole. While nowadays, the positions of perforation are various. The modern youths would not confine themselves to the traditional perforation and some even punched holes wherever they liked. Taking lips, tongues, nipples even secret genitals for example, as long as the place can be punched, it would be a trial spot.

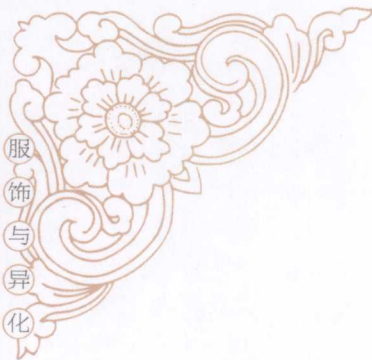
The love of beauty is a nature of all human beings. In the process of seeking this beauty women often practice at the sacrifice of their bodies. Since the foot binding appeared in the Sui Dynasty, the twisted beauty that caused the deformation of human physiological structure had been the aesthetical standard of Chinese women for nearly a thousand years. It was not until the early Republic of China when women's awareness was heightened that this standard began to vanish gradually. The analysis of this phenomenon is not only an introduction to the alienation, but also a demonstration of the special aesthetic process in the long history.

Since the Renaissance, the hedge of asceticism has been broken through, making it possible for us to envisage the difference between men and women. But under this new premise how to construct the relationship between men and women become a tough issue. In the history of western civilization, it had only been hundreds of years to divide humans into such categories as male and female according to the psychological sex and talk about the features of the male and female, as well as the positions of their social division of labor on this basis. When it came to the 19th century, women's body became the battlefield

where the relation between male and female was redefined. However, to our sadness, the losers on the battlefield were always women. Attracting men by means of women's secondary sexual characteristics was taken for granted. However, in the context of male chauvinism, this attraction became coquetry. The original equal illustration and observation became one-sided giving and accepting.

The popularity of corselets is now deducing this kind of logical vicious circle: the males impose their own taste for beauty on the females, while, female, in order to win the recognition, have to enlarge some kinds of expectation. With the awareness of this satisfaction, the males will feed back with even more demands. After a couple of rounds like this, both of them, whether male or female, are so deep in misunderstanding, which then becomes more and more fierce. The final consequence is that corselet becomes tighter and tighter, to the degree that ribs are tightened backwards.

The alienation shown on our body decorations expresses the inner emotions of human beings or some adoration for remote antiquity. The alienation of modern people is no longer the simple intimation or respect for their ancestors. They employ such methods as tattoo, hole-punching and face-lifting to have a constant change of what they used to be. In this way, again and again, their inner feelings are presented through their external decorations in front of people. It is believed that this phenomenon will go on. Limited as the description presented here, the phenomenon of alienation is waiting for a further exploration.





When discussion between male and female was restricted, however, to our
understand the focus on the difference between women. Attraction from the
nature of women, a secondary sexual characteristic, was taken for granted.
However, in the context of male chauvinism, this attraction became a source
The original social function and evolutionary meaning of a skirt giving and
accepting.
The popularity of corsets is now denoting this kind of female virtue
classical, the males imagine that only a man far better on the female, while





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Reference

一、悠悠千载文身史
历尽沧桑始见真

刻录在身体上的远古文明

文身，是人类最古老、最普遍，也是传承和持续时间最长久的文化形态之一。1991年10月，当一具冰冻了五千年的文身男尸在奥地利和意大利两国间的一座高山上被发现时，它成为轰动全球的头条新闻。这具尸体除了前所未有的完整性以外，该尸体的皮肤极具意义，因为上面出现了几种具有明确含义的文身，包括一个十字架和数条平行线。研究者根据考古资料判断，这些文身可能与疾病的治疗有关。除此之外，还有一些用于文身的工具被同时发现。根据这些证物的推断，文身早在旧石器时代后期就已经出现。世界的很多地方都出土过带有文身的木乃伊，这其中就包括出土于埃及的“阿木纳特”木乃伊，这是一具文有平行线和椭圆形形线的木乃伊，这些线条据说代表了“肉欲”。也就是从这个时期开始，世界各民族的文身历史便拉开了序幕。

中国各民族的文身历史可以追溯到新石器时代，当时的人们已将文身作为一种非常普遍的文化现象而广泛的传播开来。汉文“文身”一词最早出自西汉戴圣所编《礼记·王制》一篇中，文中是这样记载的：“东方曰夷，被发文身，有不火食者矣。南方曰蛮，雕题交趾，有不火食者矣。”描述了封建文明统治下的边疆蛮夷少数民族生活习惯的知识。记载了少数民族的装扮和生活习惯与中原地区汉族的不同，披头散发有别于束发戴冠，文身黥面有别于中原地区“身体发肤受之父母”的儒家文化，在饮食上更是茹毛饮血，食用未经烹调的生食。由此我们可以了解到，文身是当时边疆少数民族与中原汉族相区别的重要标志之一，这一行为被当时的人们认为是不甚文明的代表。

在中国关于“文身”的称谓还有很多，如雕题、雕身、雕青、题额、黥墨、黥刺、黥面、黥颊、黥肌、黥涅、涅面、涅身、髡肤、绣面、绣脸、扎青、刺青、刺面、镂身等。

后来，随着人类的进步和社会的发展，文身之俗逐渐减少。但直到近代，传统文身依然在世界许多民族中广为流传。如今天的黎族、傣族都是中国历史上非常有代表性的文身民族。

在这里我们通过几段故事将文身的不同起源和使用目的进行简要的描述，希望读者通过我们的故事，能够更深入地了解这些古老民族的伟大与文明。