

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS  
CULTUROLOGY RESEARCH COLLECTION

# 服饰 与传播

The Research on Clothing &  
Adornments and Communication

丛书主编◎华梅 著◎要彬

中国时代经济出版社





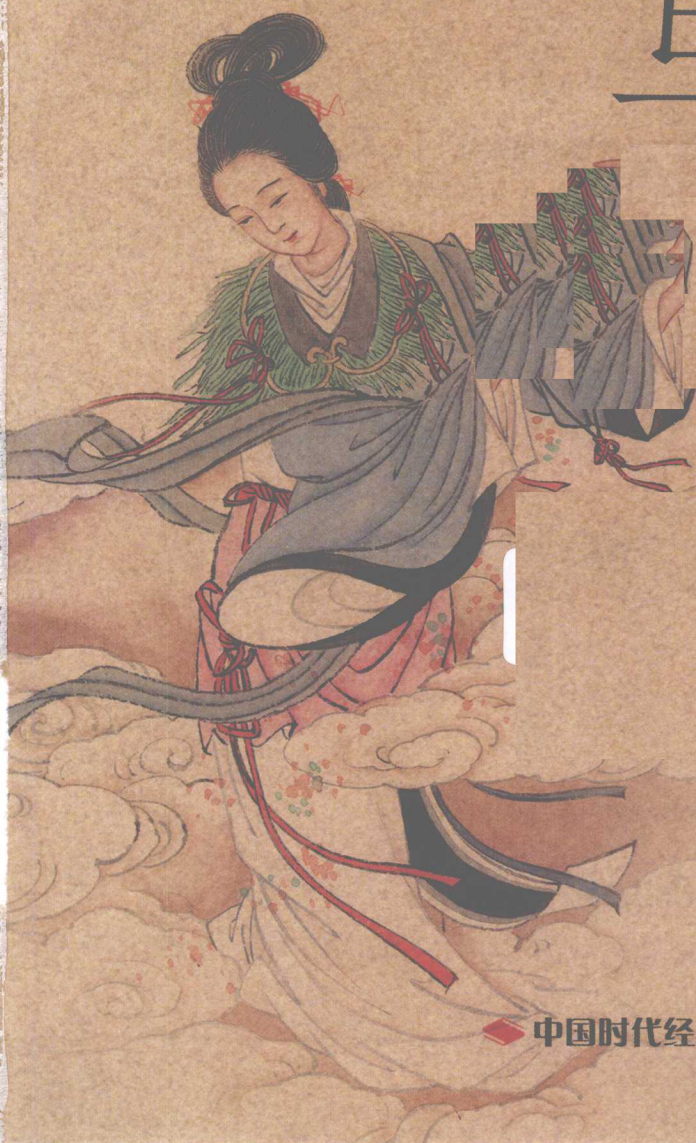
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## “互动”的价值

交流与传播可以说是文化最早、最重要的一种表现形式，是文化从积累到传承进而越发厚重、充实的重要因素。因为当归属于不同文化的人们走到一起，当他们真切地感到对方是“不一样”的时候，这种跨文化的“互动”便开始了，而在这一过程中那些参与者不只依赖自己的文化，同时也经历和了解着对方的文化。因此，所谓交流与传播的现代版时髦语汇——互动，既包括自我特征、认同感，也包括对方特征、新奇感；并且它以通过跨越地域或是文化体系的“经历”来告诉人们：不同文化背景下的人们交往的必要性。

互动相对于文化是较为困难与冒险的事情。因为不同文化背景的人们进行交往，就意味着相异的世界观、价值观、行为模式、审美观念等方面的碰撞，所以经常会产生各种各样的错误理解，甚至出现互动的障碍。因为“我们生活在文化交流中，在司空见惯的东西背后往往隐藏着一部十分复杂、十分曲折的文化交流史。”的确，人们的出发点会因各自受到的文化制约而大相径庭，就如同当年“互动”一词伴随着 Internet 成为家喻户晓的时尚新名词一样，文化之间的相互理解与沟通同样需要一个过程，而“把文化特征从一种文化或一种社会传到另一种文化或社会”的这个过程正符合互动性的价值与意义。或许正是因为未知的领域总是美妙的，在文化共通基础之上的这种差异才促使人们不断去挖掘、去探索，去做更有价值的事情——参与。

交流与传播在服饰文化进程中同样扮演着不可替代的角色。在漫长





的服饰文化发展进程中,我们的服饰文化广泛传播于海外,外域的服饰文化也传向中国本土,从而对各自的发展都产生了不小的影响。通过各种渠道传播而来的服饰文化,均被不同程度地吸收与融合,纳入到自身文化体系中来。所以,中国服饰文化发展的许多方面得益于对其他文化的摄取与借用,得益于传播之后有益的结合。当然这种效力反之亦然。进一步分析,我们就会理解,正是这种交流传播中的吸收、借鉴才使得中华服饰文化越发博大精深,同时也为与世界范围内其他服饰文化的进一步融合提供了现实可能性。

特别需要指出的,事实上各个层面文化要素的交流并非平行推进的,更不是平衡发展的。相比之下,作为体现部分物质和技术文化的服饰文化交流可以说起到了先锋的作用。而从另一个角度看,物质、技术文化的交流其意义并不仅局限于自身领域,它们更可能影响到人们的精神世界和生活方式,甚至产生其他意想不到的结果。因为这些看似外化的东西,往往能够体现出创作者的精神理念、审美情趣、价值趋向,从而展示出作为某一文化共同体成员所接受的文化传统的浸润和教育。换言之,它们能够间接地表达出这一共同体所蕴含的精神内容与文化内涵,继而使其作为文化整体的代表进行交流、传播,发生影响。

从古代到现代,从东方到西方,人类世界是一个由多种文化组成的巨大社会系统。多种文化的存在构成了我们这个丰富多彩的世界,各种不同文化之间的互动是人类文化发展的基本动力。对于21世纪的服饰文化发展来说,交流与传播意味着在多元文化中寻求“共存互补”,寻求“开放融合”;既要保持民族服饰文化的主体性,又要同其他异质文化相知共处,在并行不悖中相互渗透、相互参照,达到新的和谐与统一。

## The Charm of Interaction

Communication and dissemination are said to be the earliest and most important ways of expression of culture. They are the elements that ensure the development of culture from accumulation, inheritance, to enrichment in contents. The intercultural “interaction” started when people from different cultures came together and when they felt keenly that they were “different from each other”. In this process, the participants not only stuck to their own culture, but also experienced and understood the other’s culture. Therefore, interaction, the modern version of the so-called communication and dissemination, includes not only the characteristics of the self and the assimilation, but also the characteristics of the others and their novelty. And through trans-regional and trans-cultural experience people are told the necessity of communication between peoples of different cultural backgrounds.

Interaction in culture is somewhat difficult and adventurous because the communication between people of different cultural backgrounds means the collision from many angles: world outlook, concept of value, mode of behavior, aesthetic standard, etc. Therefore misunderstanding is unavoidable and quite often there are impediments in interaction. As “we live in the time of cultural exchange, quite often are there very complicated and intricate histories of cultural exchange hidden behind something very common”. In fact, the starting points which are under the restriction of culture are quite different from each other. It is in the same way that “Internet” becomes a fashionable well-known new word accompanied by the word “Interaction”, the mutual understanding between cultures also needs the process of some time. The process of “transmitting the cultural value from one culture or society to another” is in perfect consistence with the value and significance of Interaction. Possibly because of the charm of something unknown, this difference, on the basis of the general applicability of cultures, has been encouraging generations of people to the constant exploration, or something more valuable – participation.



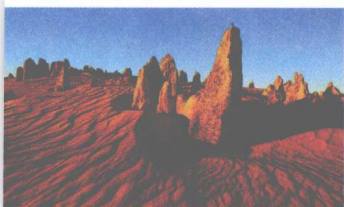


Communication and dissemination play the same irreplaceable role in the development of costume culture. In the long run, the costume culture of Chinese tradition has been spread abroad while that of the foreign countries has been transmitted to China. This exchange has its influence on the development of the world cultures. The different costume cultures transmitted from other countries are absorbed and assimilated into the self system, which results in a beneficial combination that Chinese costume culture developed rapidly. The borrowing and assimilating of the elements from others benefit the Chinese culture; while in the same way the cultures of other countries also benefit from that of Chinese. It is this borrowing and assimilating in communication and dissemination that made the Chinese costume culture so extensive and profound, which provides the possibility that costume cultures of the other countries are assimilated to a further extent.

It must be pointed out that the exchange of cultural elements is not parallel in progress. This development is imbalanced. To a certain extent, the exchange of costume culture which partially represents material and technical culture plays the role of a pioneer. From another perspective, the significance of the exchange of material and technical culture is not limited to the field of itself. It may influence people's spiritual world and life style, or have some unexpected results. Frequently, the seemingly external things may represent the spiritual concept, aesthetic taste and value orientation of the designers. Then what they manifest is the education of the traditional culture which is accepted by all the members of a culture community. In other word, they manifest indirectly the spiritual contents and the cultural connotation of this community; therefore they act as a representative of the whole culture to have influence in communication and dissemination.

From ancient time to the present, from the East to the West, the world of human beings has always been a huge social system consisting of many cultures. The existence of this multi-culture makes the world a colorful one. The basic motivation of the cultural development is the interaction between different cultures. As for the development of costume culture of the 21<sup>st</sup> century, communication and dissemination indicate the seeking of "coexistence and complementation" and "acceptance and assimilation". That's to say, while maintaining the predominance of the traditional costume culture; we should understand and coexist with that of others. With a mutual reference and mutual infiltration, different cultures develop together to reach a harmonious unity.





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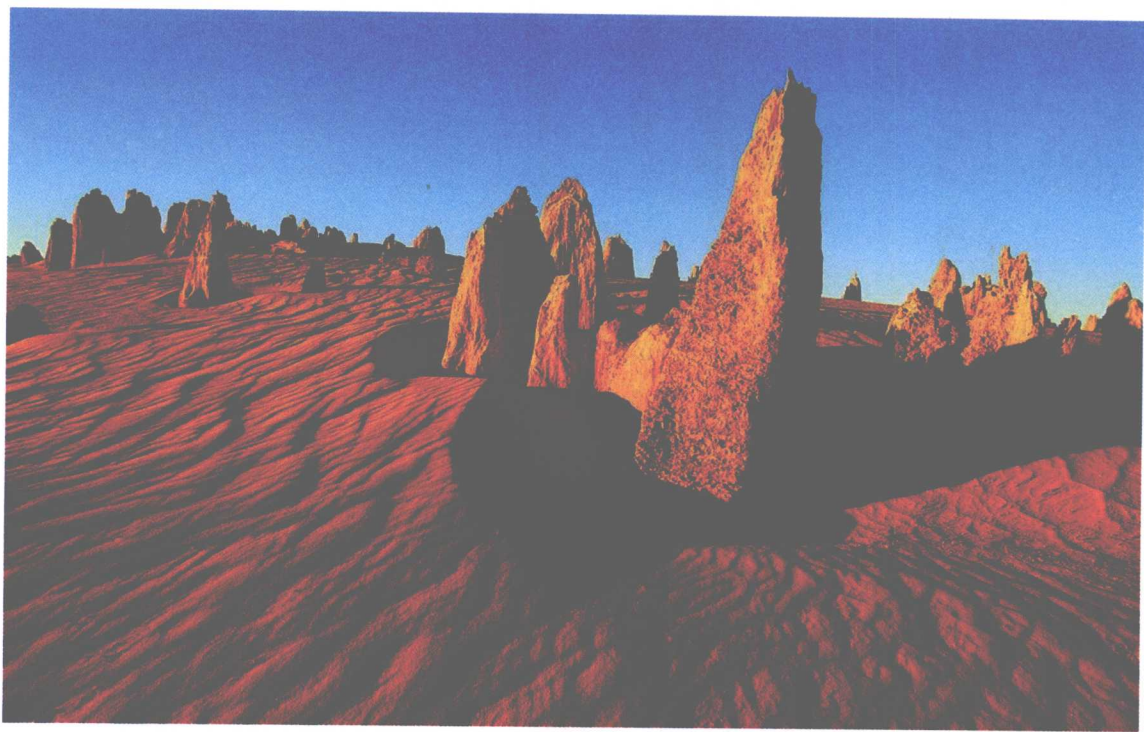
Reference

一、再回首  
穆王西狩丝为先



## 穆王西行传说对服饰文化交流的意义

中国文化向西方的早期开拓可以追溯到新石器时代。例如从仰韶文化开始的中原彩陶文化，在中国境内曾广泛播散。其西支由甘肃、宁夏西入新疆，上起公元前5000年，下迄公元前1000年。新疆西部的和阗、皮山、沙雅、伊犁河流域是现在所知的中原彩陶文化西传的终端。众所周知，黄河中下游的中原地区是中国古代文化的发源地。中原文化在它诞生以后，遂呈现出向周围拓展的趋势，而在西部地区则表现为由东向西的传播。由此值得研究者关注的是，仰韶文化的彩陶与西方各地彩陶文化有相似之处，似在说明这些新石器时代的居民是相互往来，有一定联系的。



西去之路

日本学者石田幹之助在其《中西文化之交流》一书中提出，新石器时代，欧亚大陆即有交通。在中国的古史传说中也约略可见中国与西方交往的早期踪迹：《史记》卷一《五帝本纪》中载黄帝西至于空桐，登鸡头。《庄子·在宥篇》亦称黄帝立为天子十九年，令行天下。闻广成子在于空同之上，故往见之。空桐（空同）在肃州东南60里，鸡头即空桐别名。中国古籍载黄帝西巡之行踪就有昆仑。《山海经·海内西经》第十一中说：“海内昆仑之墟在西北，帝之下都”；《山海经·西山经》第二中又说：“昆仑之丘，实惟帝王之下都。”《庄子·天地篇》中记黄帝曾登昆仑……尽管此时所谓“西”的概念很局限，但却能说明文化传播的真实存在。

据一些学者推测，在青铜时代，中国与西方之间已经有了一定的联系，这种联系反映在器物上。如西方学者詹斯（O. Jause）就曾在其研究中证明从商代以前直至周代，欧洲和中国在器物方面有实质上的一致性，并以在草原地带广泛流行的刀剑具体样式为例进行了论证。此后，随着周代对外交通、关系的扩大，“穆王西行”一说成为中国上古时代重要的中西文化交流依据。

据史书记载，我们可以确信周穆王曾在3000年前西征犬戎，打开了通往草原丝绸之路的门户。公元281年，一个叫不准的盗墓人潜入河南汲县战国魏襄王的墓穴中，用墓中竹片燃火照明，使得当时的西晋王朝获得了数十车古竹简文献，其中就有战国时成书的《穆天子传》。据《穆天子传》所述，周穆王在即位的第十三年（公元前989年），以伯夭为向导，乘造父驾的八骏马车，带着大量精美丝织品西行。他从王都宗周出发，入河南向北至滹沱之阳（今山西北部），来到犬戎地区。他又向西行至崩人居住地，受到崩人首领柏絮的盛情款待。穆王再溯黄河而上，经河西走廊登昆仑，上春山，到达周太王古公亶父女婿后裔赤乌人居住地。春山，据《山海经》记：“边春之山多葱”，可能指的是葱岭。赤乌氏在昆仑山北麓，即今和田、叶城、莎车一代，是著名的和田玉产地，正所谓“赤乌氏，美人之地也，瑶玉之所在也”。周穆王因此“取玉版三乘，载玉万只”继续西行，后经曹奴人、劓闾氏、韩氏部落，最后来到西王母之邦。周穆王向西王母赠送了丝绸，西王母在瑶池设盛宴热情款待穆王一行，并高歌到：“白云在天，山陵自出；道里悠远，山川间之；将子无死，尚能复来。”西王母之地称西极，与觚竹、北户、日下并称“四荒”，这应是塞族人的居住地。周穆王返回的路线是顺黑水向北行两千里到达中亚草原，然后取道伊犁河谷经天山北路返回。若黑水是指锡尔河，那么，





西行沿途

周穆王显然是到了葱岭以西的中亚地区。这段往返三万五千里的行程表明，远古的中西文化交往已有相当的规模，而在服饰文化方面亦展现端倪。试想，当一群打扮独特的人行走于陌生的地域，那种异样的目光、欣羡的心态是何其微妙，而又当让他们看到从包裹

中掏出的乍现眼前的美丽丝绸（制作服装的质料）时，那种视觉冲击恐怕是今天的我们难以想见的。

在战国时成书的《穆天子传》，虽然被认为有许多附会因素，属传说性质，是人类早期社会的产物，但它毕竟不同于故事，更有别于传奇和神话。传说的真实性有两方面的含义，即古代思想、感情的真实性和作为反映小至日用器



蚕茧图