

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS
CULTUROLOGY RESEARCH COLLECTION

服饰 与自然

The Research on Clothing &
Adornments and Nature

丛书主编◎华梅 编著◎华梅 赵静 王春晓

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服饰与自然

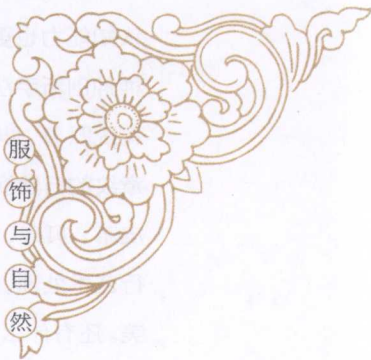
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天赐和谐



人与自然的关系是一个不断演化的过程,可以说,在这个世界上的万物之中,只有我们人类会有自我意识与智慧,能够感知四周的环境,对自然界的万千生物有一种态度,继而发生疑问,进而探索秘密,寻求真实意义所在。

日夜与晨暮的更替是自然的;春雨、夏雷、秋风、冬雪是自然的;树苗儿发新芽是自然的;孔雀、鹦鹉、金丝雀或有着美丽的颜色,或有着清脆的鸣声,这也是自然的;喷火的山口、雄奇的山峰、幽静的湖泊……还有许多人类意想不到、也不能企及的事物都是自然而然的。

对于眼前可见的事实而言,大自然的一切都是有章可循又不拘泥于形式的,一切的声音、颜色、式样、精神乃至气氛,都是天然而无穷的。我们只是做出了自己的选择,把人类的精神与想象融合到自然世界中,于是,所有的自然万物多了色彩与灵性,人类也学会了从中享受自然。

享受大自然,应该是一种利用的艺术,在某一时刻怎样去享受一树、一花或一石,并没有规则和界定。而我们人类又是那么具有艺术天性和非凡想象,极尽所能地利用自然界的事物,装点着自己的生活。身上的服饰就是一种外在形式的最佳体现。

依水而生的春草,让人们在嬉水的时候,无意识地围在了身上,即使远离水域,也能感觉到那似水荡漾的柔美,草裙时代就此拉开了服饰历史的序幕。我们徜徉在服饰的历史长河中,漫谈着棉花的起源与发展,思绪飞舞,眼前金丝缕缕,编织着不老的民族传说,经纬之间,树皮也能制成锦绣服饰。即使在茹毛饮血的原始社会,毛皮也不会仅仅是人们



生活所需，它可以是地位的象征、力量的展示、美丽的装饰。裘皮极尽能事地展现着芳华本色，带纹鱼皮成为身上的奇幻之衣，百鸟纷飞间，人们竟然就学会了采集羽毛来织练彩衣。

时光就是这么美妙，春秋几度更迭，风云万重变幻，人们对自然的认知能力也更为深刻。身边的花花草草成为天然的染料，扎染、蜡染等种种创新手法染出了世间的红黄橙绿青蓝紫。牡丹、紫萝、玫瑰……群花跳跃着、伸展着进入了人们的衣袖间，可谓“使我衣袖三年香”。十二章纹的自然演绎，“衣画而裳”的四大名绣，龙飞凤翔穿越了千年的文明。皮革、贝壳、木料、石头、金玉、宝石等，人们以其新奇的手法着意进行艺术处理，赋予原始材料一种全新的内涵，制成的佩饰记载着永恒之美。还有什么能比这些更美好的呢？

于是，享受大自然也就是回归人与自然的本原关系，从这个意义上来看，我们试图探究的是服饰与自然的深层次渊源，在这种背景下去亲近自然乃是一种内心的深刻需求，是对人和自然之间的调节与平衡。

此刻，我们以自然做筏，看见的不只是缓慢展开的服饰历史，还有一幕幕人类与自然和谐相处的生动画面。正如林语堂说的：“花不可以无蝶，山不可以无泉，石不可以无苔，水不可以无藻，乔木不可以无藤萝……”——人不可以无服饰。

God-Sent Harmony

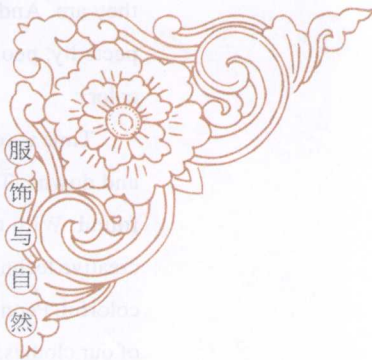
The relationship between human and nature is a process of constant evolution. In the world of living things, only we human beings have self-consciousness and wisdom, being capable of sensing the surroundings, holding a kind of attitude towards the living things in nature. Why are things like that? People began to explore the secret of that and look for its essence.

The alternation of day and night, the spring rains, summer thunders, autumn winds, and winter snow are all quite natural. And so is the budding of the saplings. The melodious sound and beautiful color of parrots or canaries or peacocks are natural. All the things of nature, such as erupting volcanoes, magnificent mountains, tranquil lakes, and those that are beyond our scope of imagination are also quite natural.

For what can be seen, everything in nature follows its own principles rather than its form. All the sounds, colors, styles, spirits and atmosphere of nature are infinite. We just made our choices to merge the human spirits and imagination into the natural world. Thereupon, all natural things have been brought with more vitality and spirit, and the human beings have learned to enjoy the nature.

The enjoyment of nature is an art of use. There is no clear definition as how to enjoy the beauties of nature. Human beings have acquired an instinct for art and mighty power of imagination so that they will make use of what ever they can to decorate their lives. Clothes are the best embodiment of the external form.

The grass beside the water was used occasionally to cover the body when ancient people were playing by the river. Thanks to this kind of clothes, even while being away from waters, they could still feel the softness and ripple of the river. It is such hula skirt that raised the historical curtains of clothes. Walking through the history of clothes, we find the origins of cotton and observe its development. Our thoughts fly as if we saw the golden threads being woven in



front of our eyes and tree barks could be made into beautiful clothes. Even if in the primitive barbarism, fur was not only required for life, but also needed as a symbol of social status, a manifestation of strength, and a decoration of beauty. Fur garments, with exceeding change of color and style, actually show what they are. And striped fishskin is also made into fantastic clothes, and unexpectedly, people have learnt to collect feather to make clothes with brilliant color.

Time is so marvelous, with the alteration of spring and fall, with all the ups and downs. The cognitive capacity of humans is even more broad and profound. With the surrounding flowers and grass as the natural dyes, various creative techniques, such as, tie dyeing, wax printing, and so forth, dye our life colorful. Peony, violets, rose, and groups of flowers leap, stretch into the sleeves of our clothes, which is so-called "making my sleeves fragrant for three years". The natural presentation of twelve patterns, the four famous embroidery styles of "cloth-pictured garments", traveled, like dragon and phoenix, through the history of human civilization of thousand years. Human beings deal with those natural materials, such as leather, shells, wood, stones, jade, jewels and so on with novel techniques, endowing them with a brand-new connotation. These ornaments keep an account of the ever-lasting beauty. Whoever could tell the splendid garments are made from all the things in nature? Can anything be better than that?

Therefore, to enjoy nature means the recurrence of the primitive relation between human and nature. In this sense, what we are trying to explore is the deep root of the clothing and nature. Being close to nature, under such circumstance, is a kind of demand from the inner most, and an adjustment and balance between human and nature.

At this moment, we are just like rafting the nature, what is visible is not only the slow-unfolding history of garments, but scenes of the vivid pictures revealing the harmonies of human and nature. It is just as Lin Yutang's words, "Flowers cannot be without butterflies, mountains cannot be without springs, stones cannot be without moss, waters cannot be without algae, arbor cannot be without wisteria...." Man cannot go without garments.



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一、问有水生何地 草裙依傍而生

漫谈棉花丝絮

“桂布白似雪，吴绵软于云。布重绵且厚，为裘有余温……”

这是唐代伟大诗人白居易身穿棉布裘袍时吟咏《新制布裘》里的前四句话，充分描述了诗人身穿桂布和丝绵做的裘袍，感到肢体温暖而惬意。诗中所说的桂布，其实就是当代桂管地区所产的棉布。在当时并没有“棉”字，通常都把“棉”称为“绵”。而在棉最初从边夷地区向内地传播时，人们把这种新鲜事物按照自己的理解创造出“櫛”字，直到宋元时，才逐渐衍化为“棉”。



未被采摘的棉花

我国是世界上最大的产棉国之一，但据史料考证，棉是从国外传入的，在各种植物原料中发展最晚，却发展最为迅速。棉原产于印度和南美，为草本灌木植物，果实如茧，絮纳于衣可御寒冷，棉絮纤维经纺织成布，也就是所谓的棉布。现在已知的有二十几个原生棉种，以后培育为亚洲棉、非洲棉、陆地棉、海岛棉四个栽培品种。

棉传入我国大约有三条不同的途径。第一条途径是印度的亚洲棉经由东南亚传入我国的海南岛及两广地区。《尚书·禹贡》中有“岛夷卉服，厥篚织贝”之载，古今不少学者认为“卉服”就是指棉布所制之衣，故成为沿海地区向当时不产棉的中原地区的贡品。如果说这一说法还有待考证的话，那《后汉书·南蛮传》中



天然的彩棉

记载：“武帝末，珠崖太守会稽孙幸调广幅布献之……蚕不堪役，遂攻郡杀幸。”珠崖即今海南岛东北部，广幅布就是棉布。据此说法可以看出，秦汉时海南岛已经植棉产棉了。第二条途径是由印度经缅甸传入我国云南地区。《后汉书·西南夷传》记载：“哀牢夷，有梧桐木华，绩以为布，幅广五尺。”左思《蜀都赋》记载：“布有橦华”，李善注引张揖曰：“橦华者，树名橦，其花柔毳，可绩为布也，出永昌。”上述记载中的哀牢、永昌，均指今滇南地区，而“梧桐木华”“橦华”就是指棉。第三条途径是非洲棉经由中亚传入我国新疆地区，再到河西走廊。《梁书·西北诸戎传》记载：“高昌国，多草木，草实如茧，茧中丝如细卢，名白叠子，国人多取织以为布。布甚软白，交市用焉。”高昌就是今天盛产棉花的吐鲁番。由于新疆地区干燥的自然环境，给我们留下了不少古代的棉织品遗物。截至1979年4月，在新疆已出土了自东汉至唐代的棉布与棉布制品共十批（根据《农史研究》第二辑《中国农业考古资料索引》统计材料）。特别是在吐鲁番的晋代墓葬中发现了已炭化的棉籽，经鉴定是非洲棉。

彩棉



棉布



印花棉布

棉通过以上三条途径传入我国之后，长期停留在边夷地区，未能广泛传入中原。著名的阿拉伯旅行家苏莱曼在851年其《苏莱曼东游记》中这样记述，在今天北京地区所见到的棉花还是在花园之中作为“花”来观赏的。而在边疆地区，棉织物的生产却异常发达。1959年，新疆民丰发掘东汉合葬墓，出土文物中有蓝白印花布、粗布男裤和黄粗布女用手帕等，都是棉织品，证明早在1700多年前，新疆地区就已经存在棉织印染业了。后来，棉作为边夷地区进贡朝廷的贡品，也作为贸易交流的商货，逐渐流入中原，被称为“白叠布”。随着帝王士绅纷纷使用，棉布开始紧俏而昂贵，进一步刺激了棉在中原地区的种植与生产。

时间推移到宋元时期，棉彻底在中原地区发展并逐渐普及开来。宋代周去非的《岭外代答》、赵汝适的《诸蕃志》、方勺的《泊宅编》等书，都有关于“南人”“闽广之人”如何纺绩棉花的记载，证明当时中原对棉花已有相当清楚的认识。由于棉花“比之桑蚕，无采养之劳，有必收之效；埤之泉苎，免绩缉之工，得御寒之益，可谓不麻而布，不茧而絮……此最省便”（王桢《农书·农器图谱集之十九·木棉序》），因而得到了比桑麻更快的发展。元代官修的《农桑辑要》称：“苧麻本南方之物，木棉亦西域所产。近岁以来，苧麻艺于河南，木棉种于陕右，滋茂繁盛，与本土无异。二方之民，深荷其利。”王桢《农书》亦称：“木棉，其种本南海诸国所产，后福建诸县皆有，近江东、陕右亦多种，滋茂繁盛，与本土无异。”由这两条记载可以明显看出宋元时期棉花由西南迅速传入中原地区的史实。目前，在中



土家族镶边男服

新疆民丰发掘东汉合葬墓