

■ DRESS ADORNMENTS

■ SHANGHAI PEOPLES FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS
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【服饰】





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■ 艺林撷珍丛书上海人民美术出版社

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Chinese dress

Clothing is the basic requirement for human subsistence as well as a sign of human civilization. It not only satisfies the people's needs for materials, but also represents the cultures of all stages of Chinese history. The politics, economy, culture, religion and customs deeply influence the development of Chinese dress.

Clothing, food, housing and transport are the most important needs of the people, and clothing is of the first importance. In ancient society people were living in the crude caves. All the ancestors were naked. During the New Stone Age the people invented the bone needle and began to sew the simple winter dress with the leaves and the animal skins. With the development of the society, people were engaged in agriculture, then they started to spin and weave, even sewed the coats with linen. As is known to all, our ancestors were also engaged in embroidery and used silk cocoons to make clothing.

With the development of economy and culture, the higher the living standard, the more the requirements for dress and adornment. In the class society the dress became the token of social estate. It was from the Xia and Shang Dynasties that the dress system came into being in China. In the Zhou Dynasty, the system was perfected. From then on the distinctions as to color,

design and adornment of the dress were made strictly among the emperor, officials and the common people.

China is a multi-national country. Each nation has the traditional culture of its own. The mutual support and inspiration among the different nationals made Chinese dress more plentiful and glorious.

During the Sui and Tang Dynasties, the economy boomed and the people led a quiet life. The feudal culture of the Central Plains was in a period of great prosperity. The people from different countries gathered in Changan and Luoyang to promote the international cultural exchange. Particularly the culture of middle Asia deeply influence Chinese dress system.

The advance of the society brought about the development of Chinese dress and adornment. Each dynasty has the special dress design of its own: For instance, during the Republic of China, the clothes of Man women were modified to cheongsams, which were in vogue at that time.

On the other hand the ideology also directly influenced the dress and adornment. During the Warring States period many little kingdoms were competing with each other, hence the patterns of dress and adornment became plentiful. During the Sui and Tang, the unity of a country and prosperous economy brought about new thoughts, and the dress became splendid, particularly the

decolletage appeared. Because of the intensity of the feudal ideology, the patterns of dress and adornment gradually became conservative from the Song and Ming Dynasties. Influenced by western cultures, the designs were more fitting and tasteful from late Ming, as well as shoe adornments including leather-shoes, heeled shoes and shoes decorated with foreign characters.

The patterns of ancient dress were classified into two groups: "coat-and-skirt" and "one-piece". "Coat-and-skirt" were mainly worn by women and "one-piece" by men.

Stringent rules are made for the color of ancient dress and adornment. Yellow is the most valuable color as a symbol of center. Green, red, white and black symbolize the East, the South, the West and the North respectively. Green, red, black, white and yellow are pure colors applied by the emperors and officials. The common people could only apply the secondary colors. With the development of the society, the colors of the dress, which are more harmonious and form a partial contrast, replace that of remote ages, which was very simple. These changes make the dress and adornment splendid.

The geometrical patterns, the pictures of animals and plants were widely adopted on ancient dress and adornments. Before Shang and Zhou, the patterns were primitive, succinct and abstract. After Zhou the

patterns became much neater. The compositions were balanced and symmetric. During the Tang and Song more attentions were paid to the compositions. From the Ming and Qing Dynasties most of the patterns were realistic, and the flowers, animals and mountains-and-waters were all really true to life.

The articles of clothing of past dynasties are one chapter of Chinese long history and culture. They are not only the reflection of the politics and economy of a given society, but also the great contributions for world civilization.

中国服饰

● 悠远而多彩的中国服饰文化

一部人类服饰史,从某种意义上说,也是一部感性化了的人类文化发展史。

服饰是人类特有的劳动成果,它既是物质文明的结晶,又具精神文明的含意。人类社会经过蒙昧、野蛮到文明时代,缓缓地行进了几十万年。我们的祖先在与猿猴相揖别以后,披着兽皮与树叶,在风雨中徘徊了难以计数的岁月,终于艰难地跨进了文明时代的门槛,懂得了遮身暖体,创造出又一个物质文明。然而,追求美是人的天性,衣冠于人,如金装在佛,其作用不仅在遮身暖体,更具有美化的功能。几乎是从服饰起源的那天起,人们就已将其生活习俗、审美情趣、色彩爱好,以及种种文化心态、宗教观念,都积淀于服饰之中,构筑成了服饰文化精神文明内涵。

中国服饰如同中国文化,是各民族互相渗透及影响而生成的。汉唐以来,尤其是近代以后,大量吸纳与融化了世界各民族外来文化的优秀结晶,才得以演化成整体的所谓中国以汉族为主体的服饰文化。这正应验了美国人类学家英菲的论断:“一个文化项目是外来渗透的结果,还是自然独立发明的产物,这个问题对于那些注重历史遗产的人来说是非常关键的,对于那些运用比较研究方法的人来说也是很重要的。我们可以肯定地说,在所有文化中,百分之九十以上的内容,最先都是以文化渗透的形式出现的。”

要了解中国服饰那多样的款式、独特的风采、鲜明的色泽和精湛的工艺,首要的课题就应该浅知一点中华民族博大精深服饰文化发展轨迹,这样才能通过浏览,去着意开掘中国服饰文化的底蕴。

新中国建立后的考古学和古人类学的成就,已经把服饰文化的源流,科学地上溯到原始社会旧石器时代晚期的山顶洞人阶段。在此以前更遥远的时间,人类开始用捕猎所获的

兽皮来掩盖保护身体和保暖。夏天则拣取树叶遮掩阳光免受炎热。这标志着人类刚脱离了动物境界,原始服饰出现的雏形。而山顶洞人遗存中发现的生活用品和生产工具,已可证实那时的人们已创造出利用缝纫加工为特征的服饰文化。这时候的衣饰已不再是简单的利用自然材料,而演变成合乎人类生活需要的构造,开创了中华民族服饰文化的先河。

我国服饰文化的历史源流,若从古典中寻找,总会将其归结于三皇五帝。如战国人所撰《吕览》和《世本》记述,黄帝时“胡曹作衣”;或说:“伯余、黄帝制衣裳。”这个时代,从考古发掘的文化遗存对照,应该是在距今五六千年前的原始社会的母系氏族公社的繁荣时期。这个时期内出土的实物有纺轮、骨针、网坠等,又出土有纺织物的残片。我国中原甘肃出土的彩陶上的陶绘,已将上衣下裳及衣裳相连的形制生动而又形象地描绘出来了。

殷商时期,社会生产力的发展,在物质上又有许多物质文明的举措。从甲骨文中可见的象形文字就有桑、茧、帛等字样,可证明农业在当时的的发展。又从出土的商代武器铜钺上存有雷纹的绢痕和丝织物残片等,可见那时的工艺水平的高超和精湛。殷商甲骨文中,可见王、臣、牧、奴、夷及王令等,衣冠服饰随着生产力发展和社会的分工,开始打上了时代烙印,成了统治阶级“昭名兮、辨等威”的工具。尊卑贵贱的生产关系,促使服饰也开始形成其固有的制度。

周代是中国冠服制度逐步完善的时期。这时候,有关服饰的文字记载十分多见。青铜器铭文中,有关服饰的记载如“虎冕练里”(毛公鼎)、“女裘宝殿”(周·伯蔡文簋)等。随着等级制的产生,上下尊卑的区分,各种礼仪也应运而生。反映在服饰上,有祭礼服、朝会服、从戎服、吊丧服、婚礼服。这些服饰适应于天子与庶民,甚至被沿用于商周以来的二千年封建社会之中。

春秋战国时期,各国间不全遵周之制度。七国崛起,各自独立。其中除秦国因处西陲,与其它六国在衣冠制度上有差

异外,其它六国均因各诸侯的爱好和奢侈,以及当时兴起的百家争鸣之风,在服饰上也各显风采。春申君的三千食客中的上客皆着珠履;平原君后宫百数,婢妾被绮縠;卫王宫的卫士穿黑色戎衣;儒者的缁服长裙褰袖、方履等等。

汉初服饰,与民无禁。西汉虽有天子所服第八诏令的服饰制度,但也不甚明白,大抵以四季节气而为服色之别,如春青、夏赤、秋黄、冬皂。汉代妇女的日常之服,则为上衣下裙。

魏晋南北朝以来,由于北方各族入主中原,将北方民族的服饰带到了这一地区。同时,大量民族服饰文化也影响和同化了北方民族的服饰。妇女的日常衣服仍以上身着襦、衫,下身穿裙子。襦、裙也可作礼服之内的衬衣衫。

隋统一全国,重行厘定汉族的服饰制度,然而也难以摆脱其由北向南统一而带来北族服饰形制的影响。只是到了唐代帝国的建立,才以其长时期的统治,加上其强盛的国力,令其服饰制度上承历代制度,下启后世冠服制度之经道,同其社会一样,呈现出繁荣景象。唐人与西北各民族的交往频繁,各民族同唐人杂居内地的也很多,因此,唐人穿胡服的装束常会在该时代的文物中见到。隋唐时妇女的日常服饰是衫、袄、裙,多见是上身着襦、袄、衫,而下身束裙子。裙子以红色最流行,其次为紫、黄、绿色。唐代妇女的鞋子多将鞋头作风形,尺码同男子相似。宫人侍左右者皆着红锦鞞靴,歌舞者也都着靴。妇女的日常服饰名目繁多,有如袄、衫、袍、腰巾、抹胸、裙、裤、膝裤、袜、鞋、履、靴等等。

宋代北方大片土地沦为女真族贵族统治领地,服饰文化也因其政治和经济因素而发生交互影响。《续资治通鉴》记载:“临安府风俗,自十数年来,服饰乱常,习为边装……”可见南宋京都也尚北服。宋代妇女的日常服饰,大多上身穿袄、襦、衫、背心、半臂,下身束裙子、裤。其面料为罗、纱、锦、绫、縠、绢。尤其是裙子颇具风格,其质地多见罗纱,颜色中以石榴花的红色最注目。褶裥裙也是当时裙子中有特点的一种,有六幅、八幅、十二幅不等,贵族妇女着裙的褶裥更多。

元代是蒙古族人统治中原的时代。其服饰既袭汉制，又推行其本族制度。元朝初建，也曾令在京士庶须剃发为蒙古族装束。蒙古族的衣冠，以头戴帽笠为主，男子多戴耳环。然至元大德年间以后，蒙、汉间的士人之服也就各从其便了。妇女服饰，富贵者多以貂鼠为衣，戴皮帽。一般则用羊皮和毳毡作衣冠材料。当时的袍式宽大而长，常作礼服之用。元末，因贵族人家以高丽女子的装束为美，又流行起衣服、靴、帽仿高丽式样。

朱元璋推翻元朝，建立大明帝国后，先是禁胡服、胡语、胡姓，继而又以明太祖的名义下诏：衣冠悉如唐代形制。明朝的皇帝冠服、文武百官服饰、内臣服饰，其样制、等级、穿着礼仪真可谓繁缛。就连日常服饰，也有明文规定，如崇祯年间，皇帝命其太子、王子易服青布棉袄，紫花布袷衣，白布裤，蓝布裙，白布袜，青布鞋，戴皂布巾，装扮成老百姓样子出外活动，然也印证了当时平民百姓的衣饰。明代妇女服饰规定民间妇女只能用紫色，不能用金绣。袍衫只能用紫绿、桃红及浅淡色，不能用大红、鸦青、黄色。带则用蓝绢布。明代的衣衫已出现用纽扣的样式。明代妇女的鞋式仍为凤头加绣或缀珠。宫人则着刺上小金花的云样鞋。

崇德三年(公元1638年)曾下令：“有效他国(指汉族)衣冠束发裹足者，重治其罪。”清代又实行逼令剃发易服，按满族的习俗制度实行剃发改服。服饰制度坚守旧制，尤其在男子服饰上，保持满族特点而延续极长的时期。尽管清代三令五申废除明代服饰，然其官服上的补子却仍采用了明朝的样制。命妇冠上所缀的金凤、金翟也仍承前制。清代的官服等级差别主要反映在冠上的顶子、花翎及补服上所绣的禽鸟和兽类。若排列名次可从皇帝开始，依上而下有皇太子、皇子、亲王、奉恩将军、公主、驸马等皇族宗室戚属。异姓封爵的有公、侯、伯、子、男、文武一品至九品官员，未入流的品官，以及进士、举人、贡士、贡生、监生、外郎耆老、从耕农官。此外还有一等、二等、三等蓝翎侍卫、侍臣等等，其冠服均有严格区别。

清代男子的服饰以长袍马褂为主,此风在康熙后期雍正时期最为流行。妇女服饰在清代可谓满、汉服饰并存。满族妇女以长袍为主,汉族妇女则仍以上衣下裙为时尚。清代中期始,满汉各有仿效,至后期,满族效仿汉族的风气颇盛,甚至史书有“大半旗装改汉装,宫袍截作短衣裳”之记载。而汉族仿效满族服饰的风气,也于此时在达官贵妇中流行。妇女服饰的样式及品种至清代也愈来愈多样,如背心、一裹圆、裙子、大衣、云肩、围巾、手笼、抹胸、腰带、眼镜……,层出不穷。

1840年以后进入近代,西洋文化侵袭着中国本土文化,许多沿海大城市,尤其是上海这样的大都会,因华洋杂居,得西方风气之先,服饰也开始发生潜在的变革。早期,服装式样变异甚少,民间仍然是长袍马褂为男子服饰;女子则上袄下裙。之后,商业贸易日渐昌盛,洋货大量倾入,羽纱、呢绒、洋绸、花布等充斥市场,使传统的服饰穿着有所变动。外国衣料因价廉渐为人所欢迎,费工费时,工艺考究的滚、镶、嵌、绣等传统手工艺渐渐地衰落,西方缝纫方式开始流行起来。尤其是女性的时装,由于缝纫精致、款式合乎时代潮流,影响尤大。风行于本世纪20年代的旗袍,脱胎于清代满族妇女服装,是由汉族妇女在穿着中吸收西洋服装式样不断改进而定型的。当时尚无专业服装研究中心,服装式样的变化经过千家万户,在时代风尚的影响下不断变化。从20世纪20年代至40年代末,中国旗袍风行了20多年,款式几经变化,如领子的高低、袖子的短长、开衩的高矮,使旗袍彻底摆脱了老式样,改变了中国妇女长期来束胸裹臂的旧貌,让女性体态和曲线美充分显示出来,正适合当时的风尚,为女性解放立了一功。青布旗袍最为当时的女学生所欢迎,一时不胫而走,全国效仿,几乎成为20年代后期中国新女性的典型装扮。值得一提的是,当时作为领导服装潮流的十里洋场中摩登女郎、交际名媛、影剧明星等,在旗袍式样上的标新立异,也促进了它的发展,其中如交际花唐瑛等人,最早在上海创办的云裳时装公司便是。自30年代起,旗袍几乎成了中国妇女的标准服装,民

间妇女、学生、工人、达官显贵的太太，无不穿着。旗袍甚至成了交际场合和外交活动的礼服。后来，旗袍还传至国外，为他国女子效仿穿着。



1 清代朝冠帽

A coronet-shaped hat (Qing)

2 童帽 (浙江)
Children's hat
(Zhe jiang)



3 彝族花帽 (云南)
A hat of the
Yi nationality
(Yunnan)