

中国美术学院出版社

INHERITANCE OF BEAUTY

美丽的传承

畲族传统服饰文化的开发运用

Development and Application of
Traditional She Costume
Culture

陈怡 裴海索 著



江苏工业学院图书馆

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藏书章

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序一

Preface 1

在中华广袤的大地上，各族人民生息于此，世世代代为了生活之道而不懈地劳作、创造，由此描出了万紫千红，结出了可以享用的丰硕的物质与精神文明的果实，成就了我们国家文化的实体。

各民族文化的发展都是在传承、交融中形成。在社会中所呈现的那些由人创造的文明，正是其民族文化再生的基因。各民族文化的基因决定了其文化的特质，赋予各民族文化以鲜明的个性。然而，在全球经济一体化的今天，多种个体特征鲜明的传统文化，在现代文明的快速发展中被无暇顾及，以至遭受冲击，乃至损毁。随着个体特征鲜明的传统文化的逐渐消失，在民族文化的发展上必然会出现传承上的择它性，一个民族文化的传承基因便会因此发生变化，从而带来民族文化特质的改变。

因此，“爱我中华”的一个行动，即是研究民族文化的传承问题。我以为在发现、整理和呈现民族传统文化上做些事情，并持自己的专业角度去做一些传承的研究，为现今可能适应的地方做些开发运

On the great Chinese land of vastness live all the ethnic groups from one generation to another, laboring and creating continually for living. They cultivate all that is varied and colorful and thus reap the plentiful fruits of both material and spirit. Finally the cultural entity of our nation is formed.

Through inheritance and hybridization does the cultural revolution of all the ethnic groups go. The created culture existing in society is just the renaissance gene of an ethnic group. A cultural gene of an ethnic group determines its cultural property and therefore distinctive quality is endowed with. Nowadays, however, a variety of distinctive traditional culture has been ignored in the rapid development of modern culture and thus encounters serious crisis or even destruction under the economic globalization. As the distinctive traditional culture has been vanishing, an alternative inheritance must be arising in cultural development, and eventually brings about the change of a nation's cultural property due to the consequential change of the inheritance gene of a nation's culture.

So the action of "Love My China" is just a study into the inheritance of the ethnic culture. I believe that it is a compelling obligation for me to do something on finding, arranging and presenting traditional national culture as well as some research on its inheritance to make it applicable to relative fields. As to the action of studying "inheritance", it is, as I see, as sacred and great as the action of

用的实践，便成为自己不可推卸的使命。对于“传承”的研究，在我看来犹如是对播种的催生繁衍一般神圣而伟大，因为它的意义在于当落入心田的种子会获得生命以及滋长生命的力量。当然，这些都需要爱的力量，源于对祖国文化热爱的力量，是在面对优秀的民族传统文化时产生的情感力量，乃至人们可以付诸行动，去传承发扬，创新出奇，化育天地。

1981年，当我还是一名浙江美术学院（现称中国美术学院）工艺系染织美术设计专业3年级的学生时，在尊敬的宋浩霖老师安排的由白崇礼先生执教的一段服装教学中，引发了我对“如何从民族民间传统的服装服饰文化中吸收养料，设计符合现代人生活需要的服装服饰”问题的思考和探索。1996年，我在宋建明师兄的引导下，有幸在尊敬的霍英东先生设立的，面对高校系统青年教师科研项目基金的申请中，因“中国各民族服装文化及开发运用研究”获得此项目基金奖，使得我拥有了进入民族地区进行民族服装考察的基本条件。在多次进入西南民族地区考察之时，我认识了一些人类学研究学者和博物馆的研究人员，在怎么去及如何做的问题上有了不少积淀。1996年我在中国美术学院的服装教学中开设了“民族风格服装设计”课程，在染织和服装专业基础和设计课程

sowing for reproduction, for its holy meaning that life is gained and so is the power for booming when a seed drops into the soil. It is, of course, originated from the power of love for the culture in motherland, which comes out from deep heart when facing the superiority of the traditional national culture and therefore will make one to practice, promote, innovate and foster.

In 1981, I was a junior student of Artistic Design of Dyeing and Weaving major in technology department of Zhejiang Academy of Fine Arts (now China Academy of Art). I picked up the idea of studying how to assimilate from clothing of traditional national culture to design clothing that is in accordance with the needs of modern life when I was having a clothing class given by Mr. Chongli Bai, which was arranged by my dear teacher, Haoling Song. In 1996, introduced by my senior fellow, Jianming Song, I was entitled to make national costume investigation in ethnic minority area owing to the research funds for my project "study on clothing culture and its exploitation to application of all Chinese ethnic groups", which I got in applying for young teacher research funds of higher education system that is established Mr. Yingdong Huo. During the investigation in minority area of Southwest China, I got acquainted with some anthropologists and museum researchers who enriched my knowledge on what to do and how to do it. In the same year, I opened the curriculum, Ethnic Style Clothing Designing, in the clothing teaching of China Academy of Art. Also, I embodied the traditional culture and its application in basic and designing curriculums of dyeing and weaving major. In 1996, I received an invitation for research on an ethnic minority group called She in Li Shui, Zhejiang Province, with a group of staff from the International Department of Hangzhou TV Station. It was the first time for us

中，我对传统文化的介绍和运用也总有涵入。1996年，我应邀与杭州电视台国际部的一组人员赴浙江丽水景宁畲族地区进行考察，在这第一次对畲族服饰文化的考察中，得到了县委广电厅、民宗局、文管会等部门领导的热情接待和有益安排，使我们直驱畲族迁徙至浙江的首个落户村寨和部分衍生村落，了解了有关畲族迁徙、民俗和县文管会所做的收集整理工作，初步了解了传统畲族服装的形制，还获得了非常宝贵的前人所作的一些研究文献，如《浙江景宁敕木山畲民调查记》、《畲族历史与文化》、《畲族》和县志、地名志等书籍。之后，我又参与了景宁畲族自治县建立20周年庆祝活动中关于民族服装表演暨民族服装设计大赛的一些策划工作。在畲人做畲族时装的同时，我也结合了一段本科生和硕士生的服装设计教学活动，将畲族服装的要素作为设计元素，展开了时装设计的构想和表达，在县庆活动和毕业展览上均有良好的表现。在我本人受到县领导表彰的同时，学生的参展作品也获得了创意奖和优秀设计奖。在景宁县领导的引见下，我又有幸与福建福安地区的一些畲族领导相识，并由此开辟了一个认识畲族文化的新视野。福安市民族与宗教事务局蓝廷和局长亲自带领我们赴福安地区深入畲村进行畲族传统服饰的调研，使我们收获

to do research on the culture of She's costumes. Thanks to the warm welcome and intended arrangement of leaders from various government departments, such as Radio & Television office, Civil Affairs Bureau, and Cultural Affairs Commission (County), we could directly drive to the first settled villages and some derivative tribes, which She migrated to. At the same time, we could know something about the migration of She group, their local customs, and the gathering and arrangement work done by Cultural Affairs Commission (County), something about the shape and making of She's costumes, and also something about the extremely precious research works written by predecessors, such as Investigation on The She People in Chimushan, Jingning, Zhejiang, The History and Culture of She and She etc. Then I participated in planning the National Fashion Shows and National Fashion Design Contest, which was part of the 20th anniversary celebrations for the establishment of the She group, Jingning Autonomous County. During the period of the locals making their own costumes, I associated it with one piece of my fashion design teaching activities for undergraduates and graduates and let the key element of their locals' design become my important design elements, aiming at expressing my own conception and schemes of fashion design. Finally, I performed well both in the celebration and in the graduation exhibition; not only was I praised by the indigenous leaders, but Creative Awards and Good Design Awards were awarded to my students for their outstanding works for the exhibition. In the introduction of local leaders, it was my honor to meet some leaders of the She group and I found a new land to broaden my vision of She's culture. Tinghe Lan, the head of National and Religious Affairs Bureau in Fu'an City, guided us himself, going deep in She villages, Fu'an, to carry

极大。

这本书中的大部分内容，是我在担任硕士研究生教学中，对设定课题：“畲族传统服饰文化及开发运用研究”所分享的教学成果，部分为民族地区委托我的服务项目和我在其他教学实验中的一些成果。本次硕士研究生陈怡在研读期间以饱满的热情投入到了学习和研究中，我三次带着她赴畲族地区考察，她对畲族传统服饰文化的研究方法和开发运用的方法都有了不少认识和把握，作了认真的整理和思考，并对富有民族风格的现代服装设计作品进行了选例和比较，还作了许多有益的开发运用的实践，付出了大量的劳动，取得了亮丽的成绩，它们一一展现在了书内，我为陈怡所取得的成绩而感到骄傲！此书也从另一个方面反映了如何实践爱护传统文化，如何学习和开发运用传统文化的方式方法。这些都将与读者进行分享，但愿能为读者带来一些启示。

做这些工作，也是我在教学生涯中履行“传承民族优秀文化基因，注重民族文化特质的保持”这一使命，是对启蒙于前辈师长的传承矢志隽永于心的外化行动，希望这个好风尚得以延续不断。

在此要特别感谢在我对畲族服饰文化调研之初给予我引导的杭州电视台台赵帮彦先生和景宁县广电局局长王思月先生，景宁县文化

out the research on traditional clothing, which benefited us a lot.

The main contents of this book are some teaching achievements shared in the project "study on traditional clothing culture of She ethnic minority and its application", which was proposed in my graduate teaching and some service projects entrusted by minority area as well as some other teaching achievements. In this graduate teaching period, I would like to mention Miss Yi Chen who achieved splendid results which is also contained in this book. She devoted herself to study and research with great passion. During the three times I took her to the area of She ethnic minority for investigation, she gained a lot on study method and exploitation method of traditional clothing culture of She ethnic minority and then made earnest organization and thinking. She also made sampling and comparison of modern clothing design works of ethnic style as well as some practice of exploitation applications. I really appreciate and am proud of the great job and achievements Yi Chen has made. On the other hand, this book is an indication of how to put into practice protecting traditional culture and of the way of studying and exploiting it. I hope all these in this book can be an illumination for you.

All the work I have done is in accordance with a life-long mission in my teaching career 'inherit superior genes of national culture and preserve the property of national culture'. It is an external practice that is originated from internal ambition inherited from my teachers, which I hope to be passed down on and on.

Special thanks to those who offered guidance when I first made investigation of clothing culture of She ethnic minority. They are Mr. Bangyan Zhao from Hangzhou TV station, Mr. Siyue Wang, the chief of

局副局长蓝石花女士，景宁县委宣传部科长蓝良明先生，云和县坪垵岗村村长蓝观海先生，福安市民族与宗教事务局局长蓝廷和先生等，因为在他们的热心支持和帮助下，才使我们有了宝贵的田野调查机会并有了很多收获，也为我的研究生教学工作提供了直接的帮助。还要感谢蓝玲女士提供了她珍藏的畲族服饰照片。感谢邱彦余先生和潘丽娟女士等一批热心于民族文化和发展的人们，因为你们的热心策划才使“中华畲族服饰风格设计大赛”成为20周年县庆中令人难忘得一次畲族传统服饰文化展示、畲族社区时装交流和创意设计展示的盛会，它给我和我的本科学生们和硕士生们都提供了一次很好的学习机会和展示的舞台。

在此还要感谢景宁县的蓝陈契大妈，云和县的蓝荣清先生，云和县黄处村的雷贤士老大爷，福安市的几位大姐雷莲凤、蓝石梅、雷金梅、蓝章莲、雷莲娇和八十多岁的钟成姿婆婆，因为你们欣然接受我们的采访，使我们通过你们了解到不少畲族传统服饰文化的内容。我六次走入畲乡，得到过很多人的帮助，要道谢的人真是不胜枚举！我是在认识中被感动，在感动中认识他们的宝贵。“我尽心临摹了每一片花瓣，又如何传达它当下的清芳？”¹

Bureau of Radio and Television in Jingning county, Miss Shihua Lan, the deputy director of Bureau of Culture in Jingning county, Mr. Liangming Lan, the chief of Publicity Section of Jingning county, Mr. Guanhai Lan, the head of Pingyanggang village, Yunhe county, Mr. Tinghe Lan, the chief of Bureau of ethnic and religious service and so on. Their kind help and assistance enabled us to get this precious field investigation and obtained a great deal. Direct help was provided to my graduate teaching as well. I will also give thanks to Miss Ling Lan for the pictures of She clothing that she treasured up and Mr. Yanyu Qiu and Miss Lijun Pan and those who are keen on the construction and development of national culture. Their earnest planning made "The Chinese She style clothing designing competition" an impressive show of She's traditional culture clothing as well as the distinguished meeting of fashion clothing and creative designing in this twenty-year anniversary of the county, which provided me and my students with a great chance to study and a stage to perform.

I will also thank Aunt Chenqi Lan from Jingning county, Mr. Rongqing Lan from Yunhe county, Uncle Xianshi Lei from Huangchu village, Yunhe county, Sister Lianfeng Lei, Shimei Lan, Jinmei Lei, Zhanglian Lan, Lianjiao Lei and eighty-year-old Grandma Chengzi Zhong. Thanks for their readily acceptance of our visit, which helped us get plenty of what traditional culture of She clothing is. The sixth time when I was in She village, I was given a great deal of help by many people - there are still many that I can not completely list out here! I was moved through getting acquainted with them and was aware of their preciousness through being moved. "I try my best to copy every petal, but what about its

1 [印度]克里希那穆提 爱与思——生命的注

出书是一个良好的传播方式，因此要特别感谢名郎（福建）鞋业有限公司和杭州万通贸易有限公司对出版此书所给予的部分经费支持。感谢我的母校和我工作、成长、发挥的平台——中国美术学院。以及一直以来给予我无微不至关怀支持的家人们。

在此，深切缅怀敬爱的霍英东先生，是他对我国教育事业的支持才有我辈受惠于中国民族服饰研习的好机会和奠定我辈研究与培育后人的基础。

愿我们传承中华民族优秀文化的神圣工作得以永续，愿永葆中华民族优秀的文化特质。我为勇于求索创新、热心传承，发扬光大中华优秀传统文化的青年们喝彩！是有序！

裘海索 教授

中国美术学院 染织与服装系

2009年5月26日于杭州

fragrance?"¹

Books are an effective way of spreading thoughts. Here, I would like to thank Fujian Minglang Shoes Co., Ltd and Hangzhou Wantong Trading Company Ltd who financially supported the publishing of this book. Also, I would like to thank my alma mater, China Academy of Art, the place where I work, grow and contribute. Last but not the least, I would like to thank my family who gives me the best care and support all the way.

In addition, I would like to recall sincerely Mr. Yingdong Huo who supports China's education. Thanks to his support, we are able to benefit from the great chance to study Chinese national clothing and consolidate the basis of study and education for the descendants.

I hope the inheritance of superior national culture and preservation the property of national culture will go on forever. I acclaim for the young who are courageous to innovate, enthusiastic to inherit and to spread the Chinese superior national culture!

Professor Haisuo Qiu

Department Of Textile And Fashion
Design, China Academy of Art
May 26th, 2009 in Hangzhou

释[M], 北京, 华东师范大学出版社, 2007

1 [India] JIDDU KRISHNAMURTI
Commentaries on Living: Series I ,
Beijing, East China Normal University
Press, 2007

序二

Preface 2

畲族传统服饰是畲民自古就普遍穿戴的，代表了该民族的传统文化和民族精神的服装。它是一个民族的外在符号，是区别于另一个民族的标志之一，其重要性不言而喻。畲族是我国55个少数民族之一。畲族服饰是我们的一块瑰宝，如何将我们宝贵的民族文化遗产保护、传承并发扬光大，是我们的责任和义务。

作为畲族的一员——我非常感谢裘海索教授和陈怡对畲族传统服饰的关心、支持和帮助。陈怡从研究生时期一直致力于畲族传统服饰的研究，历时六年，积淀了很多一手资料。本书主要选取了较为典型的三个畲族聚居地进行研究，从浙江的景宁、云和到福建福安，不辞辛苦，抱着尊重历史尊重文化的严谨态度，进行深入的实地考察，收集到了很多宝贵的资料，为发掘、呈现、梳理、研究和运用畲族传统服饰奠定了结实的基础。特别在我们福建福安地区裘教授一行跋山涉水深入畲村、寻访畲民进行服装比较、去粗取精、去伪存真、认真比对。

The She traditional clothing has been worn by the She people since the ancient time, which represents the traditional culture and spirits. It is one of the external signs of an ethnic group that distinguishes from another. Its importance is therefore self-evident. As the She ethnic group is one of the 55 ethnic minorities in China, the She clothing is a treasure of our nation. It is our responsibilities and obligations to preserve, inherit and spread cultural heritage of our nation.

As one of the She people, I appreciate the concern, support and help Professor Haisuo Qiu and Teacher Yi Chen have given to traditional clothing of She. Yi Chen has devoted herself to the study of traditional clothing of She since graduate time, and after six years of study a great deal of first-hand data has been accumulated. A study of three typical settlements of the She people is presented in this book, which is in Jingning of Zhejiang Province, Yunhe of Zhejiang Province and Fu'an of Fujian Province. Through on-the-spot investigation, valuable data has been collected with great care and in the respect of history and culture. This enhances the basis on which the traditional clothing of She can be exploited, presented, organized, researched and applied. In our area, Fu'an of Fujian Province, Professor Qiu and her colleagues made an arduous journey to go deep into the She village and visit the She people to do clothing comparison and to discard the false and retain the true of them.

本书全面而深入的展现出畬族传统服饰，不仅为后人提供了宝贵的素材，而且在开发运用方面建立了很好的模式，如从畬族现代的正装、艺术服装等多方位多角度切入。

希望你们今后继续在继承的基础上创新畬族服饰，弘扬民族传统文化。我们也会一如既往的支持你们，让畬族服饰这朵奇葩开的更加艳丽。

蓝廷和
福安市民族与宗教事务局局长
2009年4月

This book makes a whole presentation of traditional clothing of She, which provides descendants precious materials. It also builds models in respect of exploitation and application. For example, modern formal dresses and art clothing of She are mentioned from different view.

I hope that you can go on spreading national traditional culture by bringing new ideas into She clothing based on inheritance. We will support you as we always do to make the She clothing blooming in the world.

Tinghe Lan
Chief of the Ethnic and Religious
Service Bureau of Fuan City
April 2009

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前言

畲族服饰是畲族文化的重要组成部分，它不仅是畲族文化的主要外在特征，它也是畲族风情面貌的鲜明标志。本书旨在通过对畲族传统服饰文化的研究，梳理、呈现近代浙江景宁、云和与福建福安畲族传统服饰的主要形象和文化内涵，以丰富对我国民族传统服饰文化体系的研究，弥补我国目前对畲族传统服饰文化研究的一些缺憾。并结合现代中外服饰设计的方法，提出对畲族传统服饰文化进行开发运用的途径和理论依据，为畲族优秀传统服饰文化的承前启后与继往开来，为中国民族服饰文化的发展尽一份绵薄之力。

选择该课题主要有三个方面，其一，是当今在国际纺织美术界，由中国文化带来的经济价值已使国际时装行业、饰品行业等，在文化经济的国际舞台上掀起了一次又一次的“中国风”。在这种国际形势下，作为华夏子孙更应对我国的民族服饰文化进行研究，探索、发现、整理和呈现优秀的民族服饰文化，以引导相关行业的有识之士关注、热爱、传承和弘扬优秀的民族文化，发展我国的文化和经济建设。其二，是在我国对各民族传统服饰文化的研究中，还有许多空白；对富有生态现象的民族传统服饰文化体系还需有人去针对其可持续发展的问题作研究，为民族服饰文化在中国人文发展的历史进程中，留住她生命的痕迹。再是，尽管中国民族服饰文化是如此的丰富多彩，但是从服装专业的角度来研究畲族传统服饰文化还尚欠缺，对其开发运用的实践和理论研究也相应缺乏。

畲族是我国较为古老的一支独特的族群，也是浙江省境内唯一设有自治县的少数民族。对于畲族的研究已在一些学者的努力中有了一些宝贵的积累。像德国学者哈·史图博、李化民，在三十年代，曾对部分畲族地区做过田野调查，用德文发表过《Die Hsia-min vom tse-mu-schan》，即后来翻译过来的《浙江景宁敕木山畲民调查记》；建国以来有一些民族地区的民族宗教研究工作者，也做过不少田野调查，著有《畲族》、《畲族风俗志》、《畲族历史与文化》等著作。但它们都是从社会学或是民俗学的角度对畲族的族源、生产、生活和民俗等方面进行了调查研究，而对畲族传统服饰文化的发现、记录、整理和分析做得还不够系统和深入，对开发运用的研究做得就更少了；虽有一些国内学者在近些年里做了大量的有关民族服饰文化的研究工作，著有《中国民族服饰文化图典》、《中国衣经》和《中国织绣服饰全集（少数民族服饰卷）》

等著作，但多定位在汉族和西南、西北少数民族的服饰文化方面，对畬族传统服饰文化所作的研究很少。本论文将阐述畬族传统服饰文化，主要是浙江景宁、云和与福建福安畬族的传统服饰文化，呈现其现象、内涵，结合现代中外服饰设计的方法，寻找和建立对畬族传统服饰文化开发运用的途径和理论依据，并结合实践案例，探索畬族传统服饰在当今的传承和运用的问题，填补我国目前对畬族传统服饰文化研究的一些空白。