



## 项目二 土家族服饰认知

### Project Two Awareness on Costumes of Tujia

#### 任务一 土家族服饰起源与发展

##### Task One Origin and Development on Costumes of Tujia

###### 1.4: 演变阶段-改土归流时期

###### 1.4: Evolution stage - period of bureaucratization of native officers

所谓的“改土归流”就是这种权力伸展的结果。由于中原统治者的插入，土家族地区先后出现了羁縻制度、土司制度、流官制度。著名民族学家潘光旦先生对土家族历史上社会制度方面做过探讨。他指出：“祖国各少数民族成分在和中原族类接触以前，是各有他们自己的政治组织与领导关系的，而参加组织与处领导地位的也无疑都是他们自己人。及至发生接触后，中原统治者开始把自己的权力伸展到他们中间去，形势就起了变化。”

The so-called “bureaucratization of native officers” was the result of power extension. Due to the insertion of the rulers of the Central Plains, the shackled system, the chieftain system, and the elusive official system appeared successively in the Tujia area. Mr. Pan Guangdan, a famous ethnologist, discussed the social system in the history of Tujia. He pointed out: "Before the contact with the Central Plains class, each minority group in the motherland had its own political organization and leadership relationship, and those who participated in the organization and leadership position were undoubtedly their own people. After the contact, the rulers of the Central Plains began to extend their power among them, and the situation changed. "

尽管这一时期伴随着中国封建王朝的灭亡，但却是封建文对土家族影响最全面的时期。自改土归流政策实施以来，受中原族类传统文化的影响，中原统治者以服饰宜分男



女为由，下令禁止男性穿花衣服，而改穿裤装。男子不再穿八幅罗裙，并且不再允许编发推鬓椎髻，但男子仍喜头包巾帕。青年男子穿袖小而长的对襟短衣和宽大的裤子。上衣胸前布扣对排，数量较多，七对、九对、十一对不等，俗称蜈蚣扣，腰则缠花板带。中老年男子上衣多数保留对襟，大袖、立式小领或无领特点，也有的穿右开襟上衣。与男子上衣相区分的典型特征在于女子上衣多用左右开襟的大襟样式，且少有青年男子的对襟样式。其裙子式样，则包括八幅罗裙、百褶裙、筒裙以及大脚筒裤。筒裙等也仍用八幅布片缝制，两幅间的缝合处和下摆处均以黄蓝色小花条装饰，腰上不缝死，用两对扣子和两根带子紧腰，总体看，“改土归流”后的最大革新是裙子改为裤子，男女之间的服饰悬殊越来越大。土家服饰男女一式形式的改变，是各民族的文化相互影响尤其是与汉族服饰文化相互影响的结果。在这种背景下，桑麻棉种技术和纺织印染技术被引进，土家族地区的纺织业进一步发展，妇女勤耕桑麻喜种棉，出现了女勤于织，户多机声，为土家族服饰的发展打下了坚实的物质基础。土家族服饰件件趋于丰富和完善，并出现了家机布，聪明的土家人们采五倍子朱砂自制染料，染成蓝黑二色，后多制蓝底印花，缝衣裙，织土花铺盖，有的地方出现了花衣裙。衣裙的出现，使土家族服饰出现了形体和规范，开始注重追服装原料制作和服装款式之美，最后逐步趋于汉化。自“改土归流”政策以来，在统治阶层，官家更是土流不分。土官喜以穿流官的服装为荣，并借此标榜自己地位的提高，表明自己进入统治阶级范畴。明清两代的补子、补服系列直接成为官家的主体服饰。

Although this period was accompanied by the demise of the Chinese feudal dynasty, it was the period when the feudal literature had the most comprehensive influence on Tujia. Since the implementation of the policy of bureaucratization of native officers, influenced by the traditional ethnic culture of the Central Plains, the rulers of the Central Plains had ordered that men should be banned from wearing floral clothes and changed to wear trousers on the grounds that clothing should be divided into men and women. Men were no longer allowed to wear eight Luo skirts, and were no longer allowed to braid their hair and buns, but they still liked to wrap their heads with scarves and handkerchiefs. Young men wore short-sleeved shorts and wide trousers. The front of the jacket had a large number of cloth buttons in rows, ranging from seven pairs, nine pairs, and eleven pairs, commonly known as centipede buttons, and the waist was wrapped around a flower plate belt. Most middle-aged and elderly men's coats retained the features of a pair of fronts, large sleeves, vertical small collars or no collars, and some wore coats with a right front opening. The typical feature that distinguished it from men's coats was that women's coats mostly used the style of the left and right open fronts, and there were few young men's double-breasted styles. Its skirt styles included eight Luo skirts, pleated skirts, tube skirts and big-leg pants. Tube skirts, etc. were still sewn with eight



pieces of cloth. The seams between the two pieces and the hem were decorated with small yellow and blue stripes. The waist was not sewn dead, and two pairs of buttons and two straps were used to fasten the waist. Overall, the biggest innovation after "bureaucratization of native officers" was that skirts were changed to trousers, and the disparity in costumes between men and women was getting bigger and bigger. The change in the form of Tujia costumes for men and women was the result of the mutual influence of the cultures of various ethnic groups, especially with the Han costume culture. In this context, mulberry, hemp and cotton seeding technology and textile printing and dyeing technology were introduced, and the textile industry in the Tujia area was further developed. Women were diligent in cultivating mulberry, hemp, and cotton. The development had laid a solid material foundation for Tujia costume. Pieces of Tujia costumes tended to be rich and perfect, and home machine costumes appeared. Smart Tujia people used gallnut cinnabar to make their own dyes, dye them blue and black, and then make blue background printing, for sewing dresses and weaving printed bedding. There were floral dresses in some places also. The emergence of dresses made Tujia costumes changes in shape and specification, and they began to pay attention to the production of costumes raw materials and the beauty of costumes styles to sinicize finally and gradually. Since the policy of "bureaucratization of native officers", in the ruling class, the official family was even more indistinguishable from the locals. The native officials were proud to wear the costumes of ordinary officials, and used this to advertise the improvement of their status, indicating that they had entered the category of the ruling class. The Buzi and Bufu series of the Ming and Qing dynasties directly became the main costumes of the official family.

