



## 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

###### 1.1: 土家族传统服饰简介

###### 1.1: About the traditional costumes of Tujia

服饰是一个民族的皮肤和旗帜，它装扮着民族，也张扬着民族的精神和文化。在斑斓的中华民族服饰史册中，土家人用自己的智慧写下了光辉夺目的一页。

Costumes are the skin and flag for a nation, which dress up the nation and also flaunt its spirit and culture. In the history of Chinese folk costumes, the Tujia people have written a glorious history with their wisdom.

吊脚楼里的女人，用银亮的牛角梭，把每一枚日子织成一挂飞瀑，把每一段思念编成一匹缱绻。灵巧的双手，丝经棉纬，将日月山川、花鸟鱼虫、水车磨盘……或扎或挑，梦魅般地幻化为诗画：翠鸟儿站在枝头啁啾，海棠花儿凝露吐蕊，柳条儿摆弄窈窕柔美……<sup>[1]</sup>未婚的女子，尽情地打扮自己。她们大红大绿，花枝招展。头裹刺花巾帕，衣为大襟，尽绣花边。逢那节庆和赶集，土家的女儿盛装前行。“举纺纱动裙摇铃响，多姿女儿有金声。裙铃本是依情系，谁欲解铃当细听。”<sup>[2]</sup>妹儿走过，就是一道移动的风景：女儿水灵，裙儿灿烂，铃儿细碎，音画一体，俏丽风情。一个个结<sup>[3]</sup><sup>[4]</sup>伴而行，在小桥流水<sup>[5]</sup>间留下倩影，在柳陌街巷中飘逸彩云。然而，最具香艳和诱惑力的还是妹儿做



新娘子时穿戴的“露水衣”：上穿土红避邪长衣，下抹多褶直缀的八幅罗裙，脚着花鞋锦袜。明珰红妆，珠光宝气，艳溢香融。

The woman in the stilted building, with silver horn shuttles, weave every day into a waterfall, and every thought into an embrace. They use their dexterous hands, silk warp and cotton weft to prick or pick the sun, moon, mountains, flowers, birds, fishes, insects, water wheel millstone, etc., and magically transform them into a poetry: the kingfishers are standing on the branches chirping, begonia flowers are core-pulling, willows are waving ..... unmarried women dress themselves up. They are gorgeously dressed in red and green. Their heads are wrapped in flowered scarfs and handkerchiefs, and their garments are buttoned on the right and embroidered with lace. On festival and market day, the women of Tujia go forward in costumes. “The bell rings when the spinning skirt moves, and all colorful women have a golden voice. The skirt bell is originally a strong affection, who wants to untie the bell to listen carefully.” Wherever they walk by, it is a moving landscape: they are beautiful in splendid skirts with pretty bells, integrating sound and picture into a pretty style. They are walking in small bridges and flowing water together, their pretty images are just like the flowing clouds in Liumo Street. However, the most luscious and seductive is still the "dewy costumes" worn by the girl when she is a bride, who wears a long coat of red to avoid evil, equipped with eight robe multi-pleated skirt, flower shoes and brocade socks. They are dressed pearlescent and fragrant.



女人结婚后，除了打扮自己，还得打扮男人。土家俗语“男人妻，身上衣”。清雍正前，男女皆穿花衣，服饰大体相同，只不过男装雄健豪放，女装清新雅丽。土家地区，山高林密，刀耕火种，平日劳作，素朴简洁，不尚衣冠，短衣跣足，或着一双偏耳草鞋。男人以青布包头，以防芒叶、荆棘刺伤头颅；上山时兴打绑腿，将裤筒裹成“人”字路，既显利索又显精神——这种兵战装束，带有明显的“兵农合一”的历史印痕。为便于洗涤，色调以青蓝为主。男衣为“琵琶襟”，裤脚短而大。当然，在前胸、后背、衣襟、膝部等



地方，也要以花卉图案点缀，这样不仅美观而且耐磨。

When women get married, in addition to dressing themselves, they must also dress their men. There is a Tujia saying that "a man's shirt can show his wife's level". Before Qing Yongzheng, both men and women wore flowery costumes, and the costumes were generally the same, except that men's costumes were robust and bold, but women's costumes were fresh and elegant. In the Tujia region, the mountains were high and dense, they had slash-and-burn life, and their usual work was simple and uncomplicated, they were not well dressed, but with short costumes and bare feet, or a pair of partial sandals. Men wrapped their heads in green cloth to prevent their heads from being stabbed by leaves and thorns; when they went up to the mountains, they tied their legs and wrapped their pants into a "human" road to show both their sharpness and their spirit - this kind of soldier's attire bore the obvious historical mark of "unity of soldiers and farmers". In order to facilitate washing, the color was mainly green and blue. Men's costumes were "Pipa collar" with short and large trouser legs. Of course, the parts in the front chest, back, lapels, knees and other places were embellished with floral motifs, which was not only beautiful but also wear-resistant.



有了孩子，女人便将大部分心思倾注于孩子身上。土家崇虎，如生下男孩，帽为虎头帽，鞋为虎头鞋，寓意虎头虎脑、虎虎有生气、生龙活虎。此外，还有兔儿帽、菩萨罗汉帽、八仙帽、猫儿袜、观音兜、绣花勒子、抱褓裙、围裙等。孩子的帽儿、鞋儿、衣儿，哪怕一块兜肚，一片鼻涕帕，一双布袜，也会费尽母亲的心思。她要选那吉祥喜庆的喜鹊、紫燕、凤凰、牡丹等或是福禄寿喜类字样，描锦挑丝，把自己的想象、期待、欢乐、母爱，一针针，一线线，殷殷地密密地织绣进去。家里一旦有蚰鲤邻居上门，她定会搬出叠放整齐的孩子的衣物，一件件展示给客人，任由客人品头评足。客人的欣羡和夸赞，会让她心田蓬勃起一种骄傲和满足。

The woman with a child would pour most of her heart into the child. Tujia worshiped





tigers. If a boy was born, he would have tiger head hats, tiger head shoes, which meant tiger head tiger brain, he would be alive. In addition, there were also rabbit hats, Bodhisattva Luohan hats, eight immortal hats, cat socks, Guanyin bibs, embroidered strings, hug skirts, aprons and so on. The child's hat, shoes, costumes, even a piece of bib, a piece of snotty handkerchief, a pair of cloth socks, would also take a lot of mother's thought. She would choose the auspicious magpies, purple swallows, phoenixes, peonies, etc., or the characters of happiness, longevity and longevity, and then she would embroider the silk with their imagination, expectation, joy and motherly love densely. When neighbors visit, she would bring out the children's costumes and show them to the guests one by one, allowing them to judge. The guests' admiration and praise would make their heart flourish with a sense of pride and satisfaction.



远古的土家先民，同其他民族一样，也曾以草蔓、树皮、野兽皮毛简单加工制作成衣，以御寒护身。后来学会以麻织就“兰干细布”，彩绣如绫锦。随着经济的发展和文化的交流，如五代时，江西酋彭碱就率千余工匠进入土家山区，大力促进了土家地区的服饰文化的发展，进而出现“女勤于织，户有机杼”之景象。当然，内在的因素还是主要的。土家山歌道：“白布帕子四只角，四只角上绣雁鹅；帕子烂了雁鹅在，不看人才看手脚。”土家人是把织绣视为了智慧的象征女子出嫁，得自己织绣嫁妆；新娘的父母也以精美的织绣，特别是土花铺盖为荣耀。当一种习俗浸润时，当一种念头进入心灵潜滋暗长、盘根错节时，土家的女子便理所当然地视织绣为事业而倾注心力了。就这样，土家女人靠着一双传承千古的巧手和一颗七窍玲珑的心，将古老的织绣工艺培育得花团锦簇、硕果累累。土家的这种服饰艺术，一旦诞生后，就犹如醇浓的美酒，尽管藏于深巷，其香却能随风而走，竟然逗引得封建朝廷为之垂涎，视之为玉露琼浆，必得索半瓢饮，故自宋代始便作为朝廷的贡品，号为“密布”。<sup>[1]</sup>而今，随着土家山门的敞开，土家女人织就的美丽，更加花样翻新、旖旎动人，像纷飞的花蝶，色块流动，芳香四溢。土家织锦以及



挑花刺绣、扎染蜡染已变成走俏的商品，甚至漂洋过海，去装点更多人的生活。

The ancient Tujia ancestors, like other ethnic groups, also used to make costumes from grass, bark and beast fur to protect them from the cold. Later on, they learned to weave the "Langan fine cloth" with hemp, and embroidered it to be damask silk. With the development of economy and cultural exchange, such as the Five Dynasties, Jiangxi chief Peng Jian led more than 1,000 craftsmen into the Tujia Mountains, vigorously promoted the development of costumes culture in the Tujia region, and then the scene of "women diligent in weaving, household with loom" appeared. Of course, the internal factors were still dominating. The Tujia mountain song says: "White cloth handkerchief has four horns embroidered with geese; even though the handkerchief is rotten but the geese are still there." The Tujia people regard embroidery as a symbol of wisdom. When a woman gets married, she has to embroider her own dowry; the bride's parents also take pride in the exquisite embroidery, especially the earth flower coverings. When a custom is infiltrated, when a thought enters the mind and grows, the women of Tujia would rightly regard embroidery as a career and devote themselves to it. In this way, Tujia women have cultivated the ancient weaving and embroidery skills with a pair of skillful hands that have been passed down through the ages and a delicate heart. Once born, the art of Tujia dress was like a mellow wine, although it was hidden in the deep lane, its fragrance went with the wind, and even attracted the feudal court to salivate over it, treating it as jade dew, and having to ask for half a scoop to drink. Therefore, since the beginning of the Song Dynasty, it was used as a tribute to the imperial court, and its name was "Dense Cloth". Nowadays, with the opening up of the Tujia mountain gate, the beauty woven by Tujia women is more fancy, charming and moving, like a flurry of flowers and butterflies, with flowing colors and overflowing fragrance. Tujia brocade, cross-stitch embroidery, tie-dye and batik have become popular commodities, and they have even crossed the ocean to decorate the lives of more people.

有关土家族服饰的介绍，可以从土家族服饰歌说起，土家服饰歌分五段歌词，再配上土家族喜闻乐听的传统民歌小调进行演唱，富有浓郁的民族风情，是土家族原始服饰文化的缩影，歌词是：

About the introduction of Tujia costumes, we can start from the Tujia costumes song



with five paragraphs of lyrics, which are sung with the traditional folk songs that the Tujia people like to hear and listen to. It is rich in ethnic customs and it is the epitome of the original costumes culture of Tujia, the lyrics are:

“世人如树桩，全靠穿表裳，棕披袁。棕围裙，耍须子耍，多漂亮，棕编的衣裳，不怕风雨狂

"People in the world are like a stump, all depends on costumes and brown apron. Brown apron, playing with beards is very beautiful, brown woven costumes are not afraid of wind and rain;

世人如树桩，全靠穿衣裳，苞壳叶，编衣装，耍须子耍，多漂亮，草编的衣裳，冬天暖洋洋

People in the world are like a stump, all depends on costumes, bush leaves, knitted costumes, playing with beards is very beautiful, straw woven costumes are warm in winter;

世人如树桩，全靠穿衣裳，麻围裙，麻草鞋，耍须子耍，多漂亮，麻编的衣裳，穿起走四方

People in the world are like a stump, all depends on costumes, hemp apron, hemp sandals, playing with beards is very beautiful, hemp woven costumes can walk around;

世人如树桩，全靠穿衣裳，竹帽子，竹套装，耍须子耍，多漂亮，竹编的衣裳，走路响叮铛

People in the world are like a stump, all depends on costumes, bamboo hat, bamboo set, playing with beards is very beautiful, bamboo woven costumes walk like ringing the bells;

世人如树桩，全靠穿衣裳，土家人，鸦鹊服，耍须子耍，多漂亮，土家鸦鹊服，古今有名望”

People in the world are like a stump, all depends on wearing costumes, the Tujia people, magpie costumes, playing with beards is very beautiful, Tujia magpie costumes are famous in ancient and modern times”

歌词中反复出现“世人如树桩，全靠穿衣裳”和“耍须子耍，多漂亮”的这两句，前者是土家族地区的一句谚语，大意是说衣服乃身之章，具有修饰人的作用。后者乃是土家民歌中常出现一个衬句，反映的是土家人的审美观。从这首民歌中，我们可以看到土家人对服饰美的执著追求。有关土家族的历史，早在宋代就已经有文献记载，但在宋代及宋之前，所有文献都没有专门谈及土家族服饰，直到清代，土家族服饰才被正式载入文献。清代“改土归流”后，官府采取了严厉手段，对土家族民俗进行改革，致使



土家族在服饰上进行了普遍改革，改革的结果是土家族男子不再穿裙子，改穿裤装，妇女穿裙子的也逐渐减少，土家族的传统服饰也有一个发展演变的过程。

The words "People in the world are like a stump, all depends on wearing costumes" and "playing with beards is very beautiful" are appeared repeatedly in the lyrics. The former is a proverb in the Tujia area, to the effect that costumes are the decorative pattern of the body and have the power to decorate people. The latter is a liner line often found in Tujia folk songs, reflecting the aesthetics of the Tujia people. From this folk song, we can see the Tujia people's persistent pursuit on beauty in costumes. The history of the Tujia has been documented as early as the Song Dynasty, but in the Song Dynasty and before, all the literature did not specifically talk about Tujia costumes until the Qing Dynasty, when Tujia costumes was officially included in the literature. After the Qing Dynasty "bureaucratization of native officers", the government took severe measures to reform the folk customs of the Tujia, resulting in a general reform of the Tujia's costumes, which resulted in the Tujia men no longer wore skirts but pants, and the women wearing skirts gradually decreased. The traditional costumes of Tujia also had a process of development and evolution.