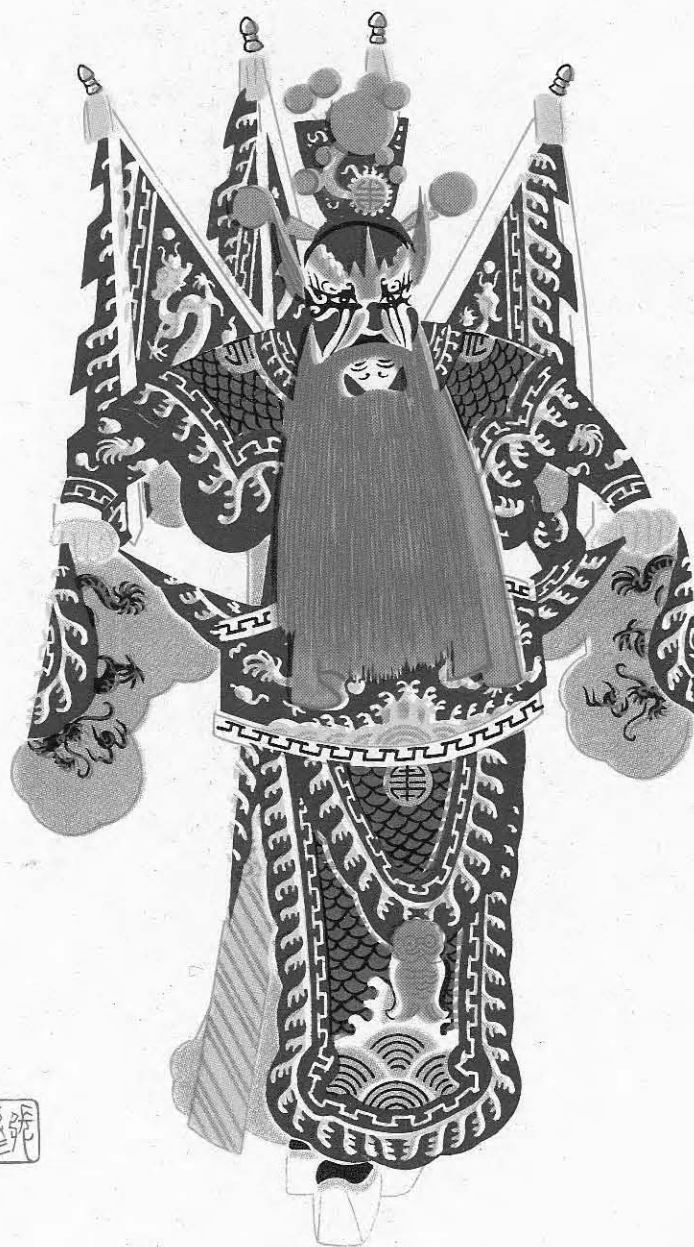


國 劇 行 頭



CHINESE OPERA GOSTUMES

錄 目

數 頁

Page

Fu-Kuei i	(19)	衣	貴	富
Mang	(20)			麟
Chia-Kuan Mang	(21)	蟒	官	加
T'ai-Chien Mang	(22)	蟒	監	太
Ta t'ai-chien i	(23)	衣	監	大
Kuan i	(24)	衣		官
Heh Kuan i	(25)	衣	官	黑
Hua p'i	(26)	帔		花
Ch'ing su p'i	(27)	帔	素	青
Su juan hsieh tzü	(28)	子	褶	素
Hua juan hsieh tzü	(29)	子	褶	花
Su ying hsieh tzü	(30)	子	褶	素
Hua ying hsieh tzü	(31)	子	褶	花
Lao-tou i	(32)	衣	斗	老
Pa-kua i	(33)	衣	卦	八
Hsiao i	(34)	衣		孝
Tai-chien i	(35)	衣	監	太
Ch'ing p'ao	(36)	袍		青
Tsao-li i	(37)	衣	隸	皂
An-êrh i	(38)	衣	兒	安
Cha i	(39)	衣		茶
Tou-p'êng	(40)	蓬		斗
Ho-ch'ang	(41)	髦		鶴
Hsüeh-shih i	(42)	衣	士	學
Fa i	(43)	衣		法
Ch'ia-sha	(44)	裳		袈
P'ien shan	(45)	衫		偏
T'ao-p'ao	(46)	袍		道
T'ao pei-sin	(47)	心	背	道
Sên pei-sin	(48)	心	背	僧
K'ao	(49)			靠
K'ao-ch'i	(50)	旗		靠
San chin & K'ao p'ai-tzû	(51)	子	牌	三
Chien-k'ao	(52)	靠	靠	箭
P'ai-sü chia	(53)	甲	鬚	排
Mao-ting chia	(54)	甲	釘	帽
K'a	(55)			鎧
Wei-t'o K'ai	(56)	鎧	陀	韋
K'ai-ch'ang	(57)	髦		開
Hua ying-hsiung i	(58)	衣	雄	花
Su ying-hsiung i	(59)	衣	雄	素
Shang-shou i	(60)	衣	手	上
Hsia-shou i	(61)	衣	手	下
Lung-t'ao i	(62)	衣	套	龍
Hsiao p'i-kua & Yung-tzû ma-ch'ia	(63)	甲	馬	小
Hu-P'i ch'ia	(64)	甲	字	虎
K'uai i	(65)	衣	皮	快
Lung Chien-i	(66)	衣	箭	龍
Hua chien-i	(67)	衣	箭	花

Su chien-i	(68)	衣	箭	素
Ch'ên K'ao chien-i	(69)	衣	箭 韋	素
Ch'ing mang-p'ao	(70)	袍	蟒 朝	素
Wai-kua	(71)	褂		素
T'uan-Lung ma-kua	(72)	褂	馬 龍	素
Hua ma-kua	(73)	褂	馬 兵	素
Ch'in-Ping i	(74)	衣	手 子	素
K'uei-tzu-shou i	(75)	衣	掛 披 鬼 小 及 甲 馬 紋	素
Kuei-wên ma-ch'ia & Siao-kuei Pi-kua	(76)	褂		素
Lu-tu	(77)	肚		素
K'uei-sing i	(78)	衣	星	素
Fêng-po i	(79)	衣	伯	素
Lèi-kung i	(80)	衣	公	素
Lien-hua ch'ia	(81)	甲	花	素
Shu-yeh p'i-kua	(82)	褂	披 葉	素
Hou i	(83)	衣		素
Nü fu-kuei i	(84)	衣	貴 富	素
Nü mang	(85)	蟒		素
Nü Kuan i	(86)	衣	官	素
Kung i	(87)	衣		素
Nü hua-p'i	(88)	帔	花	素
Nü su-p'i	(89)	帔	素	素
Kuei-mên p'i	(90)	帔	門	素
Kuan-yin p'i	(91)	帔	音	素
Su nü hsieh-tzu	(92)	子	褶 女	素
Hua nü hsieh-tzu	(93)	子	褶 女	素
Ch'ing nü hsieh-tzu	(94)	子	褶 女	素
Tao-ku i	(95)	衣	姑	素
Hua nü pei-sin	(96)	心	背 女	素
Heh nü pei-sin	(97)	心	背 女	素
K'ao-ao	(98)	襖		素
Chu-pu Kua-ao	(99)	襖	袴 布	素
K'an-chien & wei-tsz	(100)	嘴	圍 及 肩	素
Nü tou-pêng	(101)	蓬	斗	素
Ch'i-i	(102)	衣		素
Nü wai-kua	(103)	褂	外	素
Nü ta-kua	(104)	襖	大	素
Nü hsiao-i	(105)	衣	孝	素
Nü lao-tou i	(106)	衣	斗 老	素
Ku-chuang	(107)	裝		素
Hung kuan-ch'ün & Hsiu-hua Ch'ün	(108)	裙	花 繡 及 裙 官	素
Su pien-ch'ün	(109)	裙	便	素
Nü k'ao	(110)	靠		素
Nü pien-k'ao	(111)	靠	便	素
Nü ying-hsiung i	(112)	衣	雄 英	素
Yü-tai , Luan-tai & K'ou-tai	(113)	帶	扣、帶 帶、帶	素
Ssü-ti & Yiao-ching	(114)	巾	腰 及 絲	素
Tsai-k'u & Shui-i	(115)	衣	水 及 袴	素
P'ang-ao , Hu-ling & Hsiao-siu	(116)	袖	小、領 護、襖	素
Yün-chien & Ju-i chien	(117)	肩	意 如 及 肩	素
Kao-ti hsü & Chao-fang hsü	(118)	靴	方 朝 及 靴	素
Po-ti hsü & Tsai hsü	(119)	靴	彩 及 靴	素
Hsieh	(120)			鞋

前言

國劇爲中華國粹之一，起源可上溯漢之百戲，唐之梨園，歷宋、元、明、清凡千有五百年。縱以保守估計溯至宋眞宗時之雜劇言之，亦垂千年矣。以其爲大衆共同所愛好，流傳繁衍，迄今風行各地，不特爲我國各地方性戲劇之母，且蔚成東南亞戲劇發源地之一。目前國際藝壇甚寄重視，各方人士樂於瞭解其各類圖譜者更衆，惜此項整套之印刷物，乃省內過去所無。

值茲國際間文教交流工作，範圍日益廣泛，項目日見微細，而國內對於正統之資料及圖譜日見散佚，解說日趨紛雜。編印此項資料並期正本清源，已屬當前急務。本館乃自四十九年起列入工作計劃，商請專家合作，蒐集資料並詳加研訂，期作有系統之介紹，分別出版。對內用作策應文藝復興典禮，對外列爲文教交換書刊之一。

國劇資料約分之，計有「臉譜」、「行頭」、「盔頭」、「鬚」、「刀把」、「切末」、「道具」、「樂器」等類，均有其一定之譜式。「國劇臉譜」本館已於四十九年十月選編一百種出版，尙獲國內外人士好評、本輯「國劇行頭」之編印，可謂繼「臉譜」後之第二步工作。

國劇行頭中，同一式樣而顏色多至十餘者爲數甚多，本輯僅擇一介紹，作爲譜範。至所選之圖譜，採正統平劇行頭者爲準，他如各方戲劇，邇近在形式上及製造材料上，自加衍變者未列入。因之本輯發表之百二十種行頭圖譜，作爲範式言可謂已足。

張大夏先生，國民大會代表，業餘國劇研究家，曾任本館戲劇組主任及國立藝專國劇科主任。兼長國畫，擅工細人物宮室。襄助齊如山先生整理國劇史料及擔任編繪國劇圖譜有年。本輯編繪工作，承其主持，前後費時半年。

齊如山先生當代國劇大師，今年高齡已達八十有五，精神矍鑠，所著「國劇藝術彙考」都二十餘萬言，本輯圖譜及說明均出是書第六章「行頭」之內容，二書實可互爲表裡，彼此發明，故視本輯爲「國劇藝術彙考」之外編亦無不可。成書之後，並蒙齊先生一一詳加審定復撰長序，親爲題誌，益增本輯之光彩。

顧獻樑教授，藝術史學家，旅居國外從事藝術多年，見聞甚廣。年前自美返國，協辦選送故宮古物赴美展覽工作。本輯英文說明，承其百忙中撥冗校訂。

黃體培君，本館秘書，藝術雜誌主編。本輯編印工作由其策劃，中文說明由其恭繕。

本輯承亞洲協會補助部份編印費用新臺幣陸萬肆仟元，出版工作賴以順利如期完成。付梓前夕，謹綴數言以誌，並向協助諸君致謝。

in this book. All types of costume selected as models are taken from the standard costume used by Peiping opera troupes. Those dresses particularly adopted by local opera troupes and those having been altered through the use of different kinds of piece goods are excluded from this volume. The 120 kinds of illustrations selected are sufficient to serve our purpose.

Mr. Chang Ta-Hsia, a research fellow on Chinese opera, has been chief of Dramatics Division of this center and head of the Division of Chinese Opera in the National College of Art. He is also good at Chinese painting, specializing in human portraits and pictures of palace buildings. For a number of years he assisted Mr. Ch'i Ju-Shan in the compilation of historical material of Chinese opera engaging in the work of editing and painting of illustrations. The present volume is edited and illustrated under his direction, taking half a year for its completion.

Mr. Ch'i Ju-Shan, the living authority on Chinese opera is now eighty-five of age and still in good health and high spirit. He compiled a book of 200,000 words entitled "A Summary study of the Art of Chinese Opera". A good part of the illustrations and their explanations of this volume are adopted from chapter VI of Mr. Ch'i's book. So this one and his are really companion works which can be mutually explained and used as cross reference. It may be correct to call this volume a supplement to Mr. Ch'i's work. After the completion of editing this book Mr. Ch'i has taken the trouble to give its contents a careful review and to write a preface in his own handwriting. Surely this will enhance the value of this book.

Professor Ku Hsien-Liang, a historian of art who has lived abroad for many years in artistic profession. Last year he came back from the U. S. A. to assist in the work of selecting old art objects for the Chinese Art Exhibition in America. In spite of his busy hours he has edited the English explanations in this volume.

Mr. Huang Ti-Pei, secretary of the center and editor of Art Magazine, has made the plan for the compilation and printing of this book. The Chinese explanations herein are written by him with his excellent calligraphic work.

The Asia Foundation has generously give us a subsidy of NT\$ 64,000 for the expenses of compilation and printing this book so that we can finish our work per schedule. To all these gentlemen who have contributed their efforts we extend our deepest gratitude.

Taipei, Taiwan, October 1961

Teng Chang-Kuo

PREFACE

Chinese opera is one of the special excellencies in the field of national art and literature. Its origin may be traced back to the "Hundred kinds of Amusements" of Han dynasty and the Pear Garden Troupe of T'ang dynasty. It had been evolved through Sung, Yuan, Ming and Ch'ing dynasties for about 1500 years. Even if we put its origin on more conservative bases by dating it from the "Miscellaneous Drama" in the reign of Emperor Chen Tsung of Sung dynasty, it was also about 1000 years ago. Because Chinese opera is a favorite amusement for multitude of Chinese, its enchanting influence has been spread far wide to every corner of this vast country. It, therefore, not only has become the moving spirit of all local operas but also a source for the dramas of many southeastern Asiatic nations. Nowadays, the theatrical world in many foreign Countries are paying great attention to this form of Chinese dramatic art. Many people from all walks of life are trying eagerly to understand the meaning of illustrated things in books on Chinese opera. Unfortunately, so far we had no complete sets of such kind of illustrations.

During this time of interflow of cultures, the scope of work is gradually broadening and the items therein are increasingly in detail. Yet our orthodox materials and illustrative pictures are getting scattered day by day so that it makes the interpretations more and more divergent. Our urgent need is to have these materials compiled and published with the object to rectify wrong impression and to clarify misinterpretation. Since 1960 this center has enlisted this line of work in its project. With the enthusiastic cooperation of experts, the working process covers the collection of material to be studied in detail for the purpose of having these materials arranged systematically by different subjects and having the results published in separate volumes. Internally, these publications aim to make some contributions towards the renaissance of Chinese art, and, externally, they serve as a means of exchange of cultural publications.

The materials about China opera are classified under the subjects of painted mask patterns, costume, headgears, sword hilts, stage properties and musical instruments. In October, 1960 an illustrated book of 100 selected painted mask patterns was compiled and published, and that has been well received by the reading public here and abroad. This volume is compiled as the second book of the series.

In the category of stage costume for Chinese opera many of the styles are tailored with different kinds of colors. In such cases, only one of each style is chosen as a model

國劇的衣服本是舞衣的性質所以他不分朝代不分地域不分時季各國跳舞的衣服也多是如此並不新奇但國劇另有一種特別的情形就是某種品性的人穿什麼樣的衣服則確有一種道理在裏頭這也只可以說是道理並不能說是規定因為他沒有經過皇帝的命令或創辦人及本界人等的公同議決所以說他並沒有規定的他雖然沒有規定但經過七八百年的衍變而成了現在的這個樣子可以說定已成了定型國劇最初創始於宋真宗時之雜劇雜劇本是歌舞隊的一種只加添了扮演故事然仍與其他歌舞規矩一樣所以也須穿舞衣既是舞衣當然須與舞式配合雖然也要遷就故事但總以配合舞式為重要以國劇衣創始之原理也到了明朝故事越演情節越繁人員越多穿戴當然也就又有些變化有一個時期很近寫實這與現在一般人的思想大致相同不知他是舞衣總想於什麼時候的人便應該穿什

廢時候的衣服以看明朝傳奇中所注應穿衣服之文字便可知其大概大約有十分之七是規定住的十分之三似是時裝好在這種情形為期甚短以後各戲班都有了永備的戲箱其中的衣服都有了一準的規定一直傳到了清朝末年中間四五百年中雖然難免有些變化但都不能出了他的原則他的原則就是某種品性的人應該穿什麼樣的衣服這便是配合舞式蓋人品德性情不同則他的動作溫和劇烈安閒浮躁等、快慢的情形就不會相同所以給這些人安置舞式也必須配合他們的性格否則便不合他們的身份因種、舞式動作不同所以衣服等、也要与之呼應按既是有特別的規定則各演員似乎難免各人出各人的主意彼此發生歧見爭執了罷但也沒有蓋因各演員多明白其中的道理就是偶爾自己出點主意也不會背於原理這種情形一直傳到了清朝末年

還未破壞到清末以後上海的演員就有了出範圍的衣服近來台灣似乎更甚茲檢其細微者畧談幾種例如宇宙鋒的趙小姐春秋配的姜小姐都戴滿頭珠翠玉春娥姜秋蓮都穿白褶子姜秋蓮且穿坎肩老薛保戴羅帽穿青袍諸葛亮穿帔此外尚多不必盡舉不要以為這是小事殊不知這樣一來把國劇的原理整個給破壞了比方在未破壞之前倘有人問某人為什麼穿那樣的衣服便可充份的解釋回答自破壞之後則無法答覆了此事余另有文詳論之茲不多贅因為這些情形所以在民國四十八年與張君大夏計畫繪了一堂關於國劇的圖譜藉以提醒本界及觀眾的瞭解及注意因在余所著之國劇藝術彙考一書中各部門都考釋的相當詳細例如因於國行頭一門乃是斟酌二三百年来十幾個大戲班之行頭單子編訂者都可參看則畫圖似不必太多只

不過舉例的性質故只畫了三十八種其他部門也都畫的很少亦因於運往各處展覽時簡而易舉也茲鄧昌國張大夏二君以為畫的太少最好多畫幾種增壯觀瞻且易引入勝於又照國劇藝術彙考中所列者稍為酌減編成此組仍由大夏繪之每種說明務極簡單因在國劇藝術彙考中已經詳細解釋可以參看無需再多贅也 是

大夏賢弟畫完行將付印囑余寫一文介紹因述

經過如右

中華民國五十年歲次辛丑七月下澣

高陽齊如山時年八十有五識於台灣旅次



terization, too, otherwise they cannot show the disposition of each character. Since each character acts in different way of dancing, the stage costume for him should be made to suit his acts. As there was no iron-bound rules for stage dresses formerly, some actors might design their own costume from their own idea. If such condition occurred, confusion might be resulted out of difference of interpretative opinion. Fortunately, this kind of Condition has never been occurred because the actors understand the basic reason. Even there had been some divergence from the standard pattern, the design never went beyond the original principle. This condition remained unchanged until the last years of Ch'ing dynasty.

After Ch'ing dynasty, some Shanghai actors made some of their costume out of the conventional style. Such a condition seems to be more prevalent in Taiwan now let me just mention a few minor deviations. In principle, stage characters of poor station should wear simple dress and never should have precious ornaments on coiffure. Yet here in Taiwan, the character Miss Chao, a girl in distress in the play the Faked Insane Lady in Imperial Audience and the character Miss Chiang Chiu-Lien, a girl of poor family in the play the Match of Spring and Autumn, both adorn their coiffure with pearl and jade ornaments. Female characters like Wang Chun-O and Chiang Chiu-lien supposed to be in hard conditions, wear white, embroidered lined coat and Chiang even has a nice sleeveless jacket on. The old man-sevraut Hsueh Pao of a poor family puts on a silk gauze hat and a black robe. Chu K'e Liang, a heroic character of scholarly temperament, wears a cape. It is unnecessary to mention all such things in detail. Such slight alterations have already broken down the principle in Chinese opera. Before the breaking down of this convention, if one is asked about the reason why a certain character should wear such a dress he can be made clear by the traditional principle. After the convention is broken down no reasonable explanation can be given. In another essay I have discussed this point in detail, so it is unnecessary to say more about it here.

On account of the conditions described above, Mr. Chang Ta-Hsia and I thought in 1959 to have all things in Chinese opera presented through pictures with a view to call the attention of people in the theatrical circle as well as the theatre-going public. Many illustrations have been inserted in my book "A Summary study of the Art of Chinese opera. In all its chapters the things studied are treated in minute detail. The chapter on stage costume is based on lists of costume kept by more than ten noted theatrical troupes in the last two or three centuries. The illustrative pictures are used purely as examples. In the chapter on stage costume only thirty-eight pictures are selected. there are still fewer illustrations in other chapters. The purpose of having not too many pictures aims to let them be easily transported for exhibitions in other cities.

Now Messrs. Teng Chang-Kuo and Chang Ta-Hsia deem the number of pictures in my book too few and think of widen the scope to rouse people's interest. Then they renew the work of compilation and have Mr. Chang doing the painting of illustrations again. To each illustration a brief explanation is attached. If anyone interested in these things in detail please refer to my book for fuller explanation. After the completion of compiling work, this new volume is going out of press. It is my honor as well as pleasure to write few paragraphs as preface for it.

Ch'i Ju-Shan
Taipei August, 1961

INTRODUCTION

The costume used in Chinese opera was originally in the nature of dancing dress. That is the reason why there is no distinction in regard to difference of epochs, localities and seasons. Dancing dress of many other nationalities are of the same manner. So Chinese stage costume is not quite peculiar by its own. But a particular condition appears in Chinese opera that a certain type of dramatis personae requires a certain kind of dress. It surely has some good reason, and this convention is purely based on reason. There has been neither any imperial order nor any agreed decision by the founders of opera or men in theatrical circle to set this custom up. However, even there has not been any standard rules for stage costuming, after seven or eight centuries of development a kind of model patterns have been evolved and it is still in use at present.

Chinese opera was originated from the "miscellaneous drama" of the time of Emperor Chen Tsung in Sung dynasty. Its original form was a kind of song and dance acts with some kind of story to connect them. But the presentation still remained to be song-dance acts in the main, so the player had to dress up in dancing fashion. When they wore such costume their acts had to be performed in dancing manners. Although their performance had to conform to the plot, dancing actions were more emphasized. That is the principle of the origin of Chinese opera costume.

Down to Ming dynasty, more complicated details were adopted in the plot of a play; so more dramatis personae were added in the production. In order to differentiate the complexity of players, stage costume naturally underwent some changes. For one time, the Ming people, just like some of the modern men, forgetting the stage costume having originally been dancing dress, tended to have dramatis personae in the story of a certain period to wear the fashion of that period. This kind of thought can be seen from a reading of the explanatory notes in stage-plays of Ming drama which specify the dress to be worn by each character. In general, seventy percent of the stage costume was in conventional pattern and the remaining thirty percent followed the current style of the period. It was fortunate that such kind of condition did not last very long. Thenceforth, abiding by the old custom, all theatrical troupes had a standard set of costume in their wardrobe and the specifications of the costume were handed down to the last years of Ch'ing dynasty. During these four or five centuries, in spite of some occasional changes, the style did not go outside of the principle of representation of the personality and temperament of each type of characters on stage, and, at the same time, rendering stage actions in match with dancing movements.

Of course one man's personality and temperament differs from another's. Their suave or violent, calm or fickle disposition is expressed through slow or fast movements. so the arrangement of dancing acts should be compatible with this principle of charac-

國制服裝其性質與電影法劇以及西洋之戲劇不同彼等之記號皆為寫實大其對於曆史人物極力而形似者理不厭精而大規模之戲劇則於漢第一歷史人物時其且而法蘭西借用該人曾便服用之衣飾亦亦通真國制則不然同一黃幃圍於皇帝穿之衣飾皇帝穿之衣飾於皇帝亦不穿之富貴者亦不穿之最貧者亦不穿之服裝但仍不失其美觀也其所以然者此種作風以真實之服裝走視之似乎合理然自有其厚用在蓋國制之事源始自影舞故其服裝亦有若干成化胎息於舞衣之一性質中其不及時衣之不利則真其最大要點也蓋觀此而今舞照國制服裝中因藉此而形成本今日之風俗實不可與電影法劇歌舞用同一眼光衡量論也

國制服裝式樣雖多但無不以歸納不過情懷謂之章前衣著物大類其也其後皆由此衍變而來其代愈久品目愈繁但終不能違背其傳統原則美觀其配合章端

吾國右襟式代服之規定其嚴不但不服何等品級須穿何種顏色即使服亦不得僭越國制之中雖有時二種及此點但並不嚴格除黃免左臂長衣表帶以外他者忠臣之人穿紅有他之人穿像秀雅之人穿白而孝子之人穿黑老年之人穿紫而古銅色大第人穿穿湖色料伊免稍而不合例外但大體如此其例外之任之另有原因或為配合臉譜以求適宜之美觀或為配合劇情以求氣氛之加重或為根據部甲之記載或為強調劇中人之身分前一詳細研究皆不難獲得解釋 顏色之作用此在而不在于彼亦為國制服裝之獨特風格

吾國往時對衣服之花紋亦有其規定自有其穿之涵義大為明顯其補上之花紋用分以別文武及

有階級國制年對其並多不任意移之或予分有階莫辨此其九種服裝上之花紋乃為青碧
 橫使用之圖案且之有其命意例如帷帳多之有山所穿常備福壽國花以象徵其雍容開
 闊多為武官所穿常備虎豹獸形以象徵其威猛餘可類推

國制服裝形成今日之風俗及子成衣之規定軍士已歷過六七百年之衍變其依然被審判之
 不但認為合理且之成為習慣者亦以此故連受此難故戰界有穿穿破不穿新之語然改
 革之例固之有之如外洋扎帶時所穿之刺靴不過連數十年之產物前此皆用皮子履今若仍
 之惡靴系反覺刺目不知任何物素皆不能墨守成規國制服裝雖歷久遠久戰界雖保
 守成風偏能不肯上述之各種原則而作合理的改革仍能為群眾所接受也

是物圖譜及說明文字字字高陽 齊白石夫子所并國制服裝例章考第六頁行頭之

內容並參看實物及舊日檢工制照務求真實而不悖原理比較自炫皆在引起有
 志研究此之興趣而已

時中華民國五十年 中秋 大夏張樂則謹識



bringing on the stage as real an atmosphere as that wherein the story took place. In short, a careful study will reveal all the factors and backgrounds as to why certain characters have to wear costumes in certain colors. This is another of the unique characteristics of the costumes in the Chinese Opera.

In China's past, there were also rules prescribing the usage of designs on clothing. Rigid restrictions were especially imposed on the use of embroidered patches on official dress (Fig. 6, 官衣 Officials full dress with embroidered design). The various designs embroidered on such patches (i. e. the square design attached in the breast) were used to distinguish civil and military positions and ranks. Because attention is not fully directed to the historical facts in the application of such designs in the Chinese Opera, therefore they often can not signify a clear distinction between military and civil characters, or between high and low ranks. However, the figures on such patches in Chinese operatic costumes are shaped after their own traditional designs and also have their customary significance. For example, P'i (Fig. 8, 帔) is the usual costume for civil officials and is embroidered with a design of 'Flower Cluster of Happiness and Longevity', symbolic of peacefulness and gentleness; the K'ai Ch'ang (Fig. 40, 開氅, Cloak for military or heroic characters), decorated with embroidered figures of lion or tiger, is mostly worn by military generals and heroic officers, signifying their stateliness and fierceness. In summation, every other such design on the Chinese operatic costumes serves to characterize the personage who wears it.

The peculiar styles and patterns of the costumes in today's Chinese Opera as well as the unwritten rules associated therewith are all fruits of at least six or seven hundred years' incessant evolution, but not results of casual occurrence. In reality, the general audiences of Chinese operatic plays not only accept these as logical, but are also accustomed to them. In the event, any arrangements are found not in conformity with these traditional exercises, they would be severely censured. Further, there is even an axiom well popular in the Chinese operatic world which states: "To put on worn costumes rather than wrong ones." However, there are also instances of modification or reform. The Ts'ai Hsueh (Fig. 116, 彩靴 Parti-colored boots for women) worn by female generals or heroic characters when clothed in armor is an example. It is but a product of the past several decades. Prior to this change, Fu Tzu Lü (Fig. 117, 夫子履), had been used, which, if worn today, would look very disagreeable to the audience. It is believed that no established rules concerning any matter can be adhered to conservatively forever. Despite the long history and the conservative adherence to customs and traditions of the Chinese operatic costumes, appropriate and logical improvements of them, if not contrary to the principles as mentioned previously, would still be accepted by the general audience.

This article is written, based partly upon Chapter 6, 'Hsing T'ou' (行頭, Histrionic make-up and costumes in the Chinese Opera) of the "Study of the Art of Chinese Opera" by Ch'i Ju-Shan (齊如山), a native of Kao-Yang of Hopeh province, and partly on the examination and research of substantial items as well as the photos of former actors in full theatrical dress. It contains a systematic presentation of the Chinese operatic costumes based on factual data and in consonance with established principles. This writing is not intended for selfostentation but is aimed at exciting the interest of the general students of the Chinese Operatic Art.

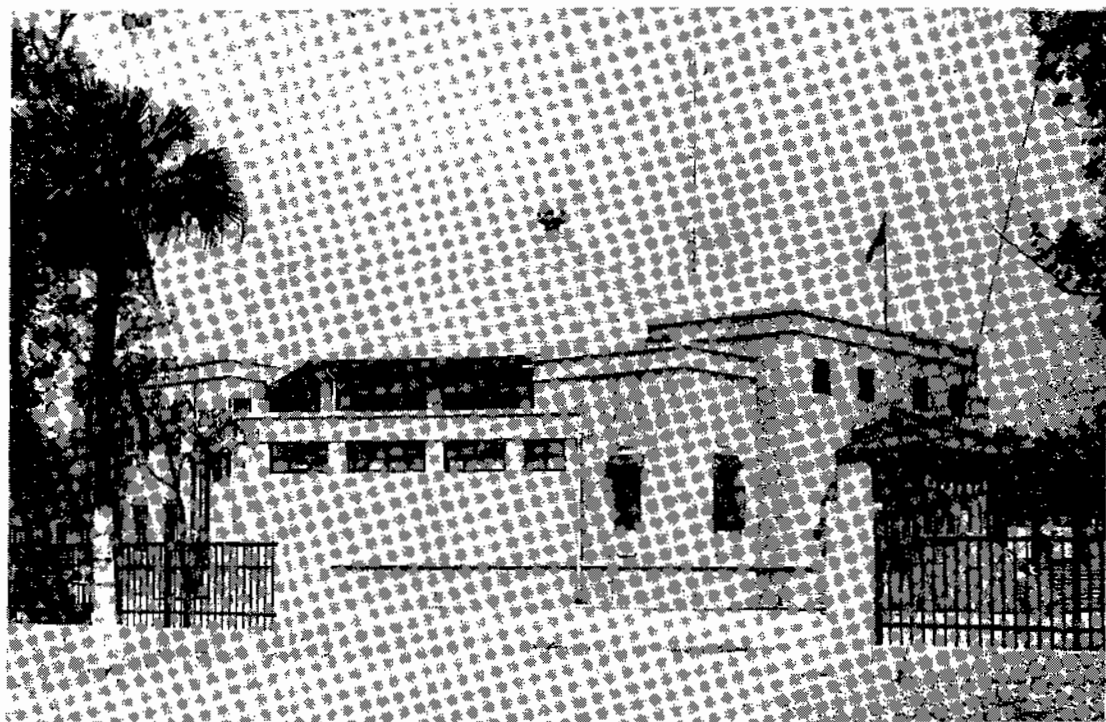
Chang Ta-Hsia
Taipei, August, 1961

FOREWORD

The costumes in the Chinese Opera differ completely from those seen in motion pictures, ordinary plays and Western operas. The make-up and dress of the latter three are designed to be realistic; especially, for the purpose of a lifelike representation of a historical personage, great preparatory efforts are usually spent in careful and detailed study as well as precise imitation of this character. Again, in many instances, for the sake of acting a role of certain historical character as true to life as possible, a large operatic troupe has even borrowed from the museum the real clothes and ornaments which had once been worn by this character. This is, however, not true of the Chinese Opera, wherein the same Huang Mang (Fig. 2, 黃蟒, Typical robes for emperors, Yellow in color, embroidered or woven with dragons) can be worn by an emperor of the Chow Dynasty, or an emperor of the Sung Dynasty, or even one of the Ch'ing Dynasty; the Fu Kuei I (Fig. 1, 富貴衣, Representative garments for beggars and other poor people) is the theatrical dress for the poorest characters, but it is also designed with beauty and absolutely not like the filthy and tattered garments worn by real beggars. Although such practice appears to be unreasonable in the view-point of realism, it has naturally not developed to its present status with no cause. As a matter of fact, since the Chinese Opera traces its origin to ancient lyrics and folk dances, its costumes were originally conceived in, and have since been patterned after, the ballet dress. The dancing costumes of old times were essentially devised for the exhibition of beauty and in harmonious coordination with the movement of dance, with little consideration given to the aspect of reality. Likewise, the Chinese operatic costumes, in inheritance of these two properties, have developed into their present types and styles. In view of this, they should not be appraised by the same standards with the costumes adopted in motion pictures, ordinary dramas and operas.

Even though the patterns of the Chinese operatic costumes are many, if induced, they can be categorically classified into the following major types: Mang (Fig. 2, 蟒, Ceremonial robes with embroidered design of dragons to be worn by high officials or characters of great honor); P'i (Fig. 8, 帔, Long robes for men and women with no sleeves); Hsieh-Tzu (Fig. 10, 褶子, General dress for women), K'ao (Fig. 31, 靠, Accessories to armor to be worn by warriors and generals); and Chien-I (Fig. 50, 箭衣, Tight outfit for archers and other common knightly characters). All other patterns have evolved from these fundamental types and the number of such derivative forms has grown larger and larger in the course of time; nevertheless, the traditional principles-look of beauty and suitability for dancing movements-have never been violated.

During all the periods of monarchic sovereignty in the history of China, there were rules strictly governing the colors of dress, both official and ordinary, to be worn by officials of all ranks. In the Chinese Opera, although thought is also given to this respect, it is not a point of serious consideration. As a rule, in addition to "yellow" being representative of emperors, red dress is symbolic of loyal and righteous characters; a man of virtue is dressed in green; educated and graceful characters wear white costumes; black costumes are for vulgar, rude or rash persons; aged characters largely wear brown or dark brown costumes, while young individuals are dressed in light green or pink. Even though there are exceptions, the foregoing are the general customary practices. The exceptions are usually based upon the records in the composition of the play; or occasioned for the aim of emphasizing certain roles; or for agreement with the facial patterns with a view to the display of picturesque beauty; or by adjustment for



本館全景

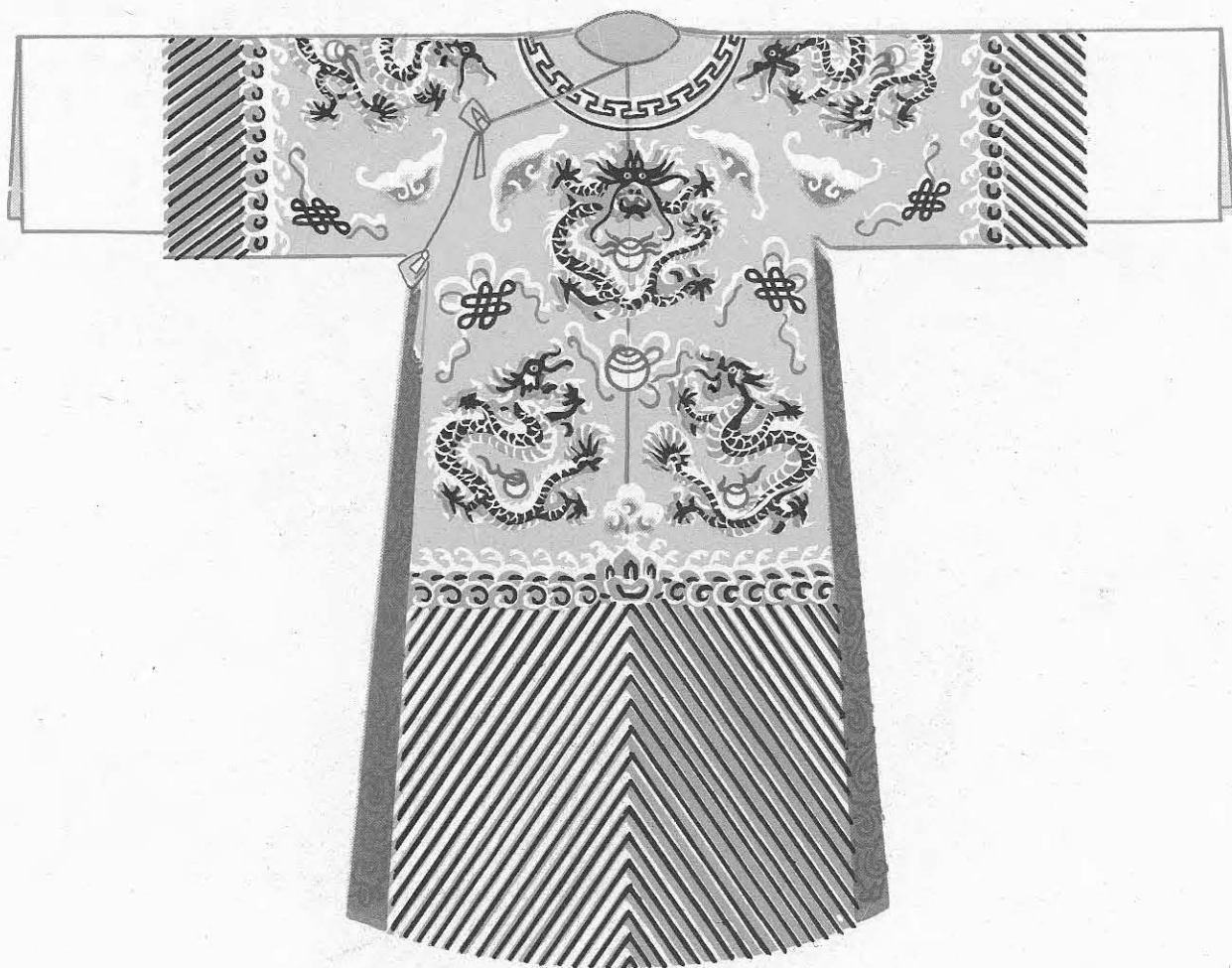


FU-KUEI I

Fu-kuei i (the garment of wealth and nobility), is a motley dress, usually worn by a literary character, poor and frustrated at the beginning, but successful at the end of the play. Thus, the meaning of *'fu-kuei* (wealth and nobility) is reversely-symbolic.

富貴衣

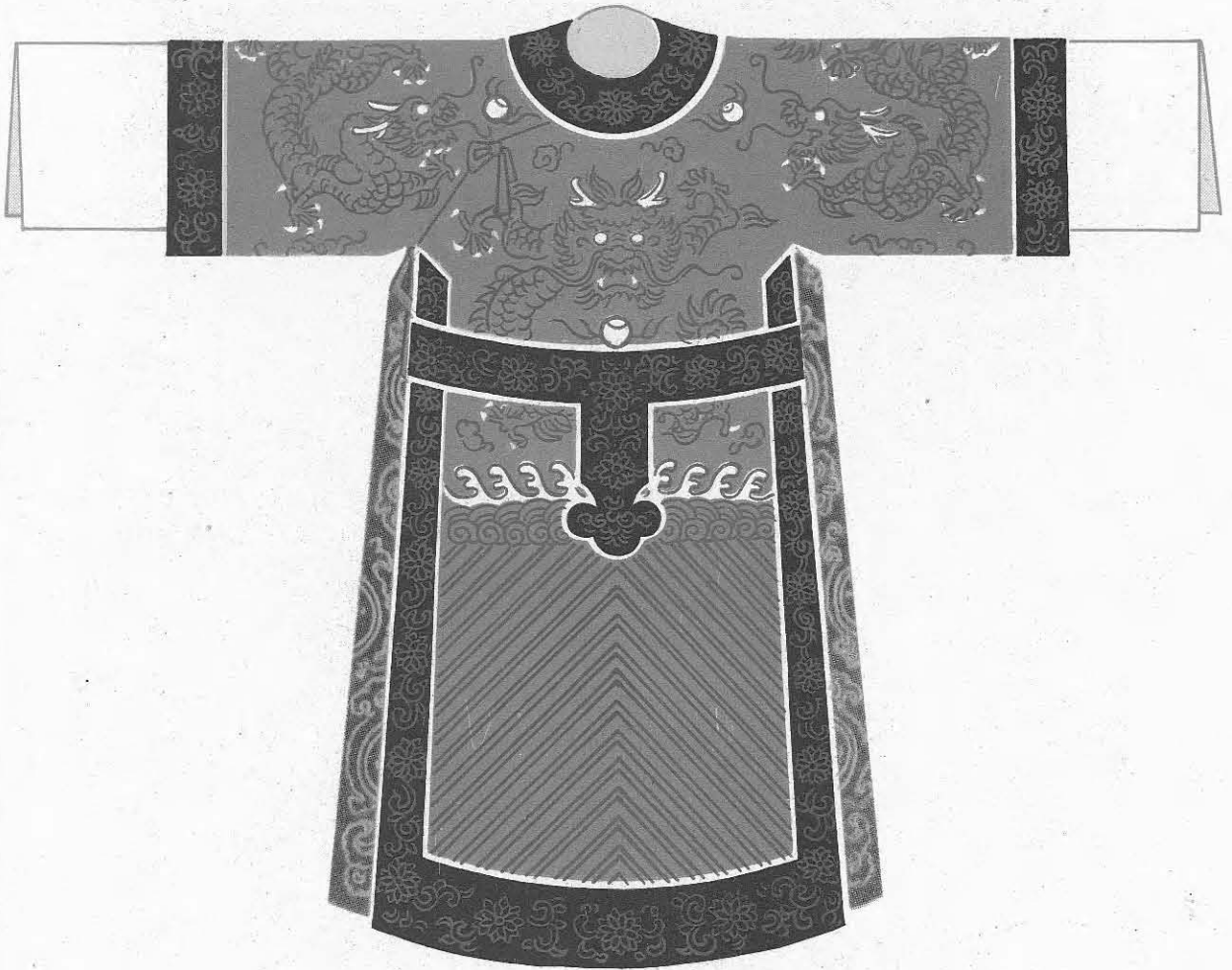
落魄之文人穿此，如狀元譜之陳大官是。因戲中穿此衣者，後來均發跡，故曰富貴衣。列戲衣箱中之第一件，頗足顯示國劇之平民化也。



MANG

Mang or *mang p'ao* (the python robe), is a dress worn of an high official. Python robes are distinguished by colors, purple, red, green, blue, yellow, black and white, according to ranks. Only the emperor is entitled to wear that in yellow which is traditionally the royal color.

位份最高者之公服，有紅、綠、黃、白等色，此黃色者為帝王所穿。明次禮符野獲編云：蟒衣為象龍之服，與至尊所御袍相肖，但減一爪耳。正統初以賞虜酋，迄弘治中賜閣臣。則蟒之未源當始自明朝，後遂為戲中所採用。



CHIA-KUAN MANG

Chia-kuan mang (the rank-promotion robe with python designs) is a color, embroidered dress worn by the mime dancer playing the prologue to open the theatre or performance. His role is one to bless the audience with the luck of rank-promotion since the higher hope of a gentleman in ancient China was a career in the officialdom. The dancer is called *chia-kuan* (the rank-promoter), who is one of the officials from the Heaven. Usually the robe is in red symbolizing wealth, nobility, and longevity.

加官蟒

跳加官之加官，賜福之天官
三者實為一人均服之。打金
枝之郭子儀亦穿此，以其富
貴壽考，古今無二也。此種
行頭，用途太少，今日戲箱
中多不預備，而紅蟒代之
矣。



T'AI-CHIEN MANG

T'ai-chien mang (the eunuch's python robe) is a formal color, embroidered dress with python designs worn by a top eunuch.

太監蟒

明史輿服志：「內侍入侍，服用飛魚，貴而用事賜蟒，太武一品官所不易得也。繡單蟒於左右，面皆斜向，繫以纓帶云々；與戲中之太監蟒畧同，太監品級極高者方得服之，如法門寺之劉瑾。今則多代之以普通蟒，因用途太少也。」



TA T'AI-CHIEN I

Ta t'ai-chien i (the senior eunuch's garment) is worn by the senior eunuch waiting upon the emperor at court. A senior eunuch is only next to the chief eunuch.

大太監衣

明史載：「太監公服，圓領，胸背皆繡葵花。戲中之大太監衣，與此畧同。穿此衣者之身份，較次於穿蟒者。如皇帝設朝時，隨侍之大太監，均應穿此；今則皆以花褶子代之矣。」



KUAN I

Kuan i (the official dress), is a robe worn by a junior official. It is also in different colors, like those of *mang p'ao*,

官衣

官衣亦為官員之公服，差次

於蟒，中茅以下官員穿之，

有紅、藍、紫、月白等色。



HEH KUAN I

Heh kuan i (the dark official robe) is a uniform worn by a city-gate keeper or officer, or a post-stage master, or any officer of the lower rank. Sometimes, it may be a surrendering officer.

有素服待罪之意。

宛城張繡投降時亦穿此，蓋

之官員所穿，多不帶補。戰

門官、守城官、驛丞等極小

黑官衣

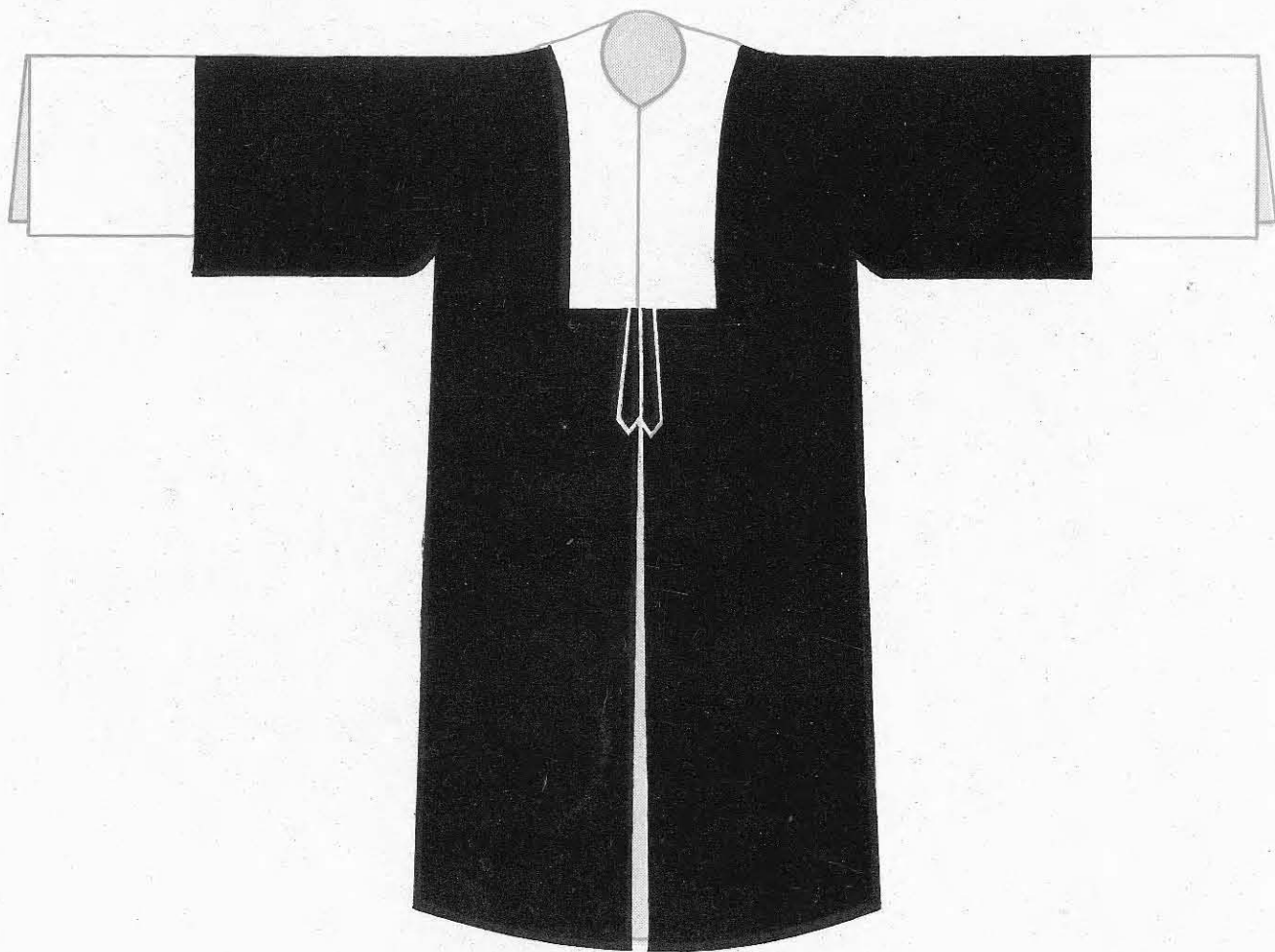


HUA P'I

Hua p'i (the embroidered cape) is worn by a man of high social standing or a retired official. It is an embroidered cloak with designs in different colors, like those of *mang p'ao* or *kuan i*.

花 帔

為身份較高人物之半官服。
宴居之官服，退職之鄉宦皆
可用之。如狀元譜之陳伯愚
，寶蓮燈之劉彥昌等是。亦
有紅、藍、黃、紫等顏色。
黃者帝王或太子始能服之。



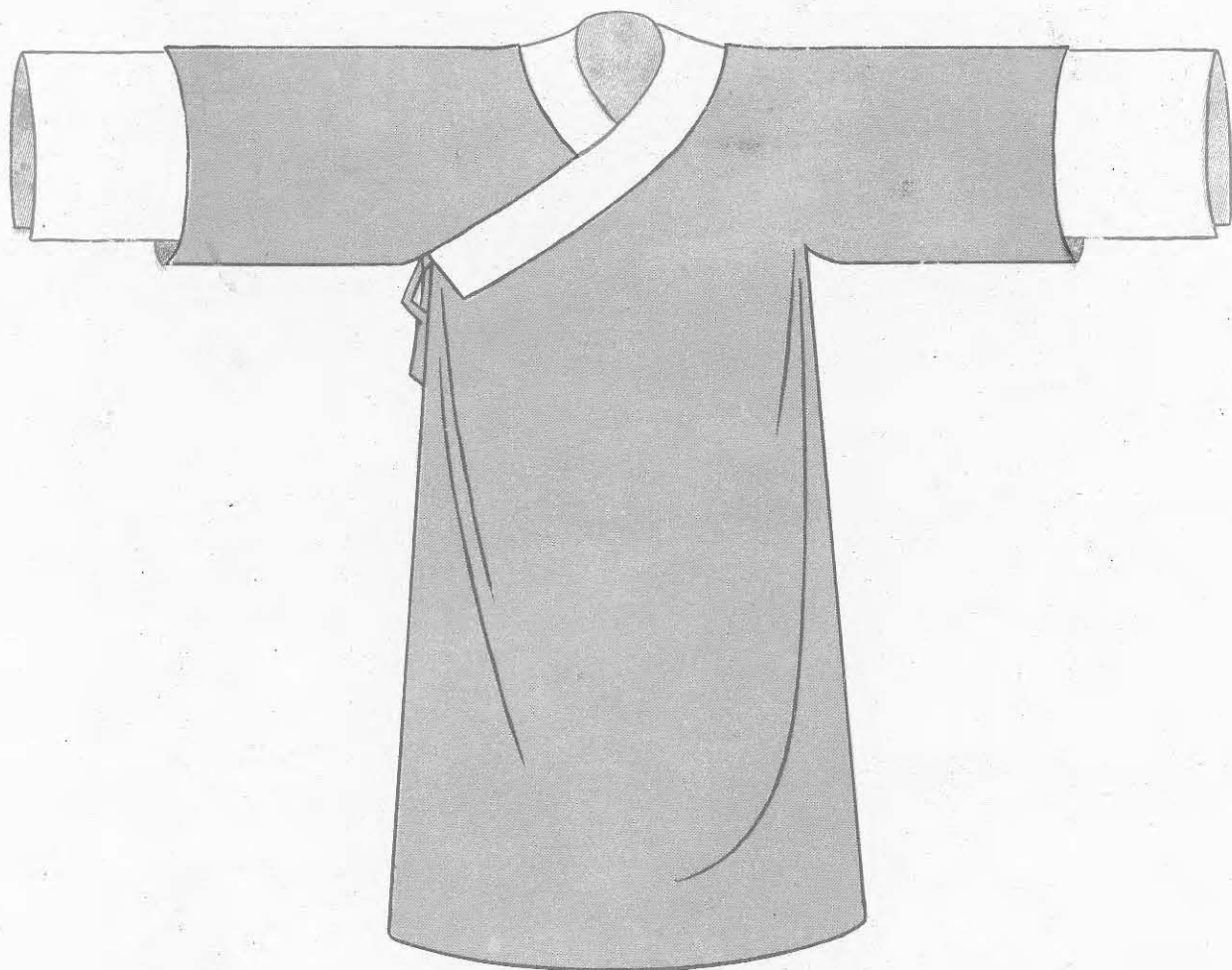
CH'ING SU P'I

Ch'ing su p'i (the dark, plain cape) is mostly a mourning dress.

青素帔

多用為素服。如硃痕記之朱

春登是。



SU JUAN HSIEH-TZŪ

Su Juan Hsieh-tzŭ (the plain, soft folded garment) is an informal color dress for an official, or a man of letters, or a merchant.

素軟褶子

褶子爲最隨便之衣服，官員

、士子、商人、武士等平時

皆可穿之。此種素軟褶子，

注：作爲襯蟒及帳之內衣。



HUA JUAN HSIEH-TZŪ

Hua juan hsieh-tzŭ (the embroidered, soft folded garment) is an informal color dress worn by a youth or cavalier.

鵬。
。

小生多用之，如拾玉鐲之傳

致為青年腳色所穿，武生、

顏色甚多，此種湖色者，大

花軟褶子



SU YING HSIEH-TZŪ

Su ying hsieh-tzŭ (the plain, hard folded garment) is an informal color dress mostly worn by a man of letters.

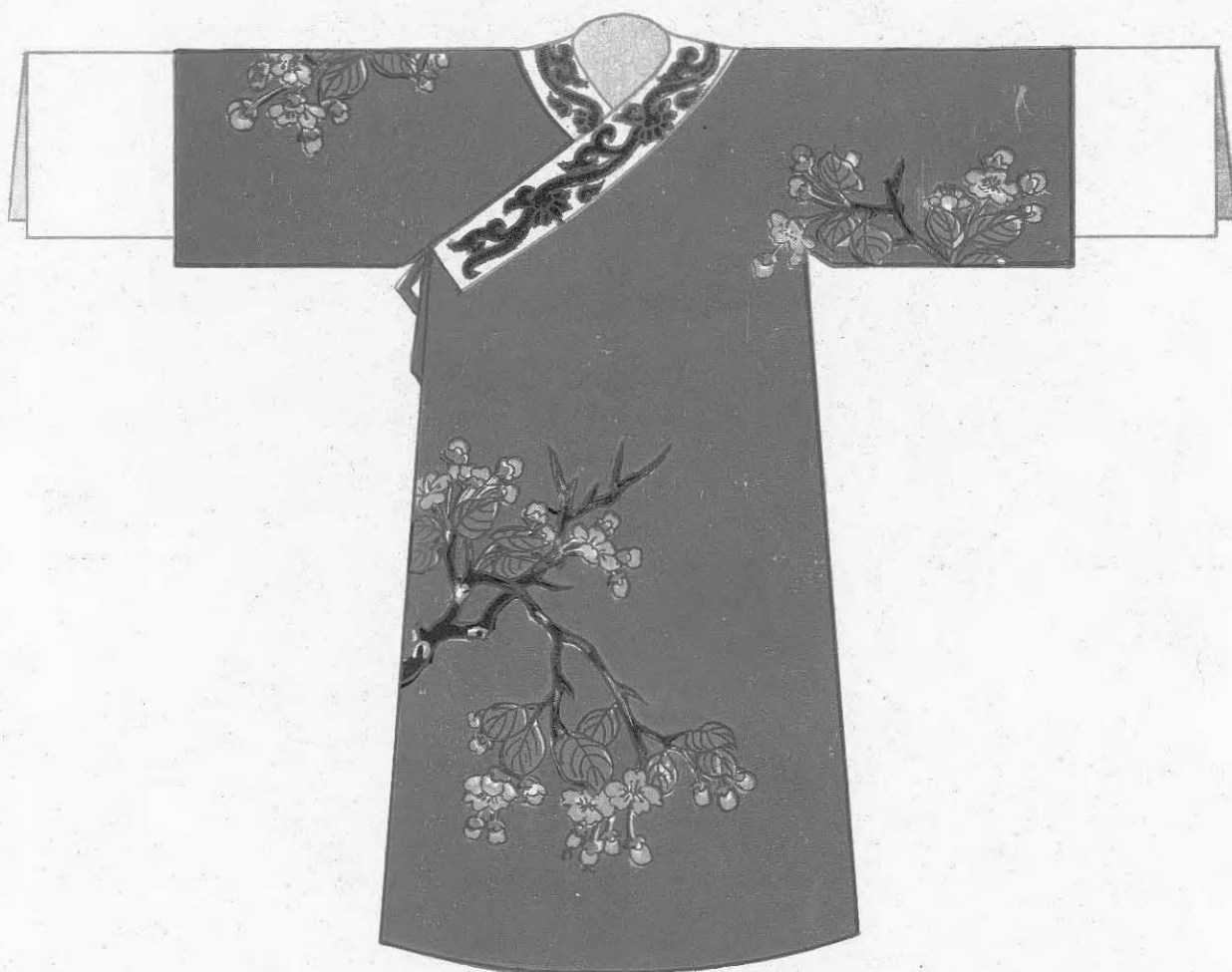
素硬褶子

有多種顏色，此種寶藍色者

，大致為文人平時所穿。如

捉放曹之陳宮，御碑亭之王

有道等是。



HUA YING HSIEH-TZÜ

Hua ying hsieh-tzū (the embroidered, hard garment), is an informal color dress worn by here an coxcomb.

多為貴公子所穿。

有多種顏色，此種紅色者，

花硬褶子



LAO-TOU I

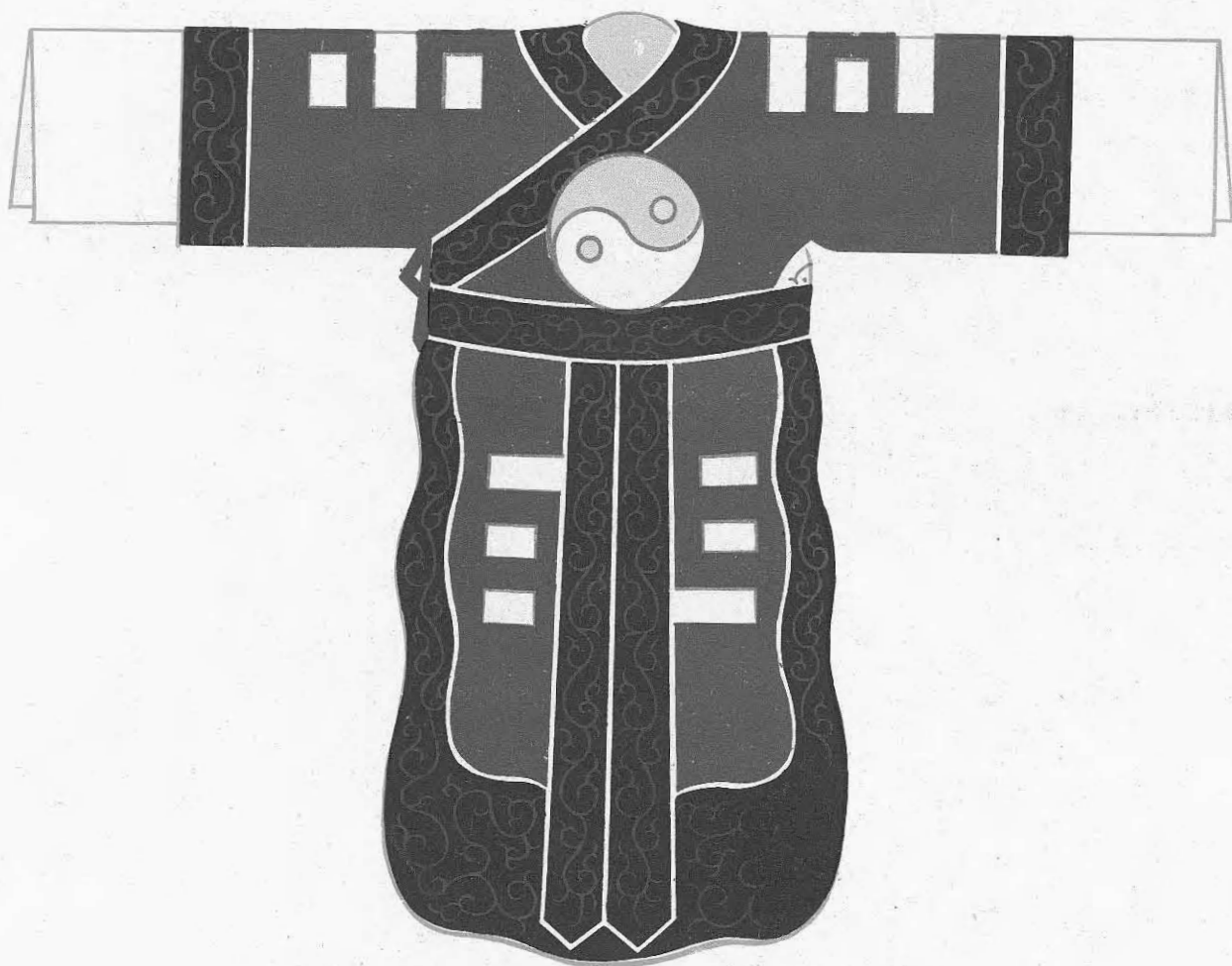
Lao-tou i (the purple, embroidered, garment for the old guy) is a loose, plain purple cloth worn by a country jack.

走斗衣

布質，馬鄉走所穿。如馬鞍

山之鐘元普，浩門寺之劉八。

道等是。



PA-KUA I

Pa-kua i (the eight hexagram garment) is a dress for a Taoist *monk*. or *priest*. The eight hexagrams are folk, primitive symbols coming down from the earliest times in China. See *The Book of Classic of Changes*.

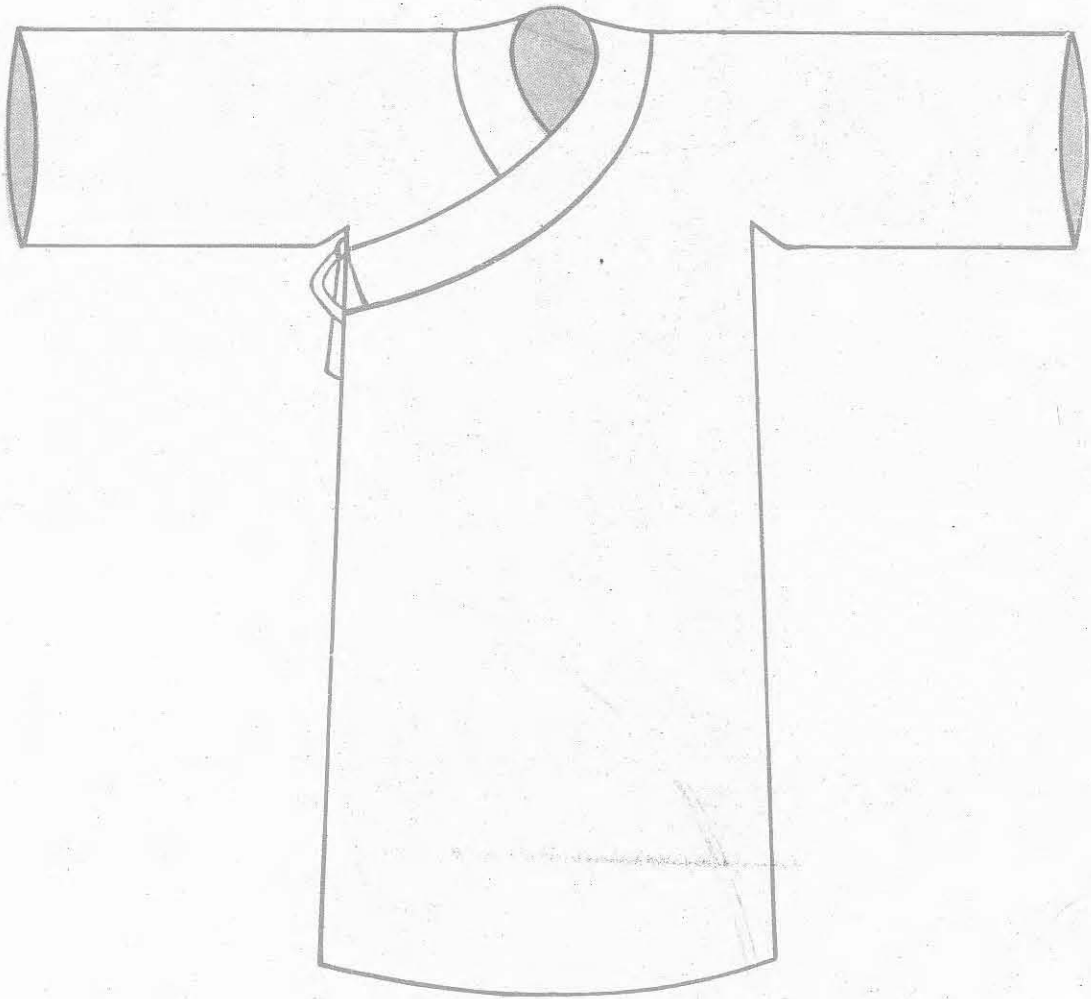
八卦衣

有道術之人所穿，有紫、藍

、白、黑等色，穿此衣最著

者為諸葛亮。他如劉伯溫、

徐楚功等軍師人物皆用之。



HSIAO I

Hsiao i (the filial garment) is a mourning dress in white worn by a near relative. White is the mourning color in China.

孝衣

白布做成，為極重之喪服。草詔之方，存儒本應穿此，因其不吉利，多以斗衣代之。而虹霓關之丑中軍、蝴蝶夢之徒弟，乃必用之，為博觀眾一笑也。



TAI-CHIEN I

Tai-chien i (the eunuch garment) is the uniform dress of an eunuch of the Imperial palace.

太監衣

又名鐵勒衣，為小太監所穿



CH'ING P'AO

Ch'ing p'ao (the dark robe) with the dark collar is a black cloth dress worn by a policeman or court attendant or any junior servant.

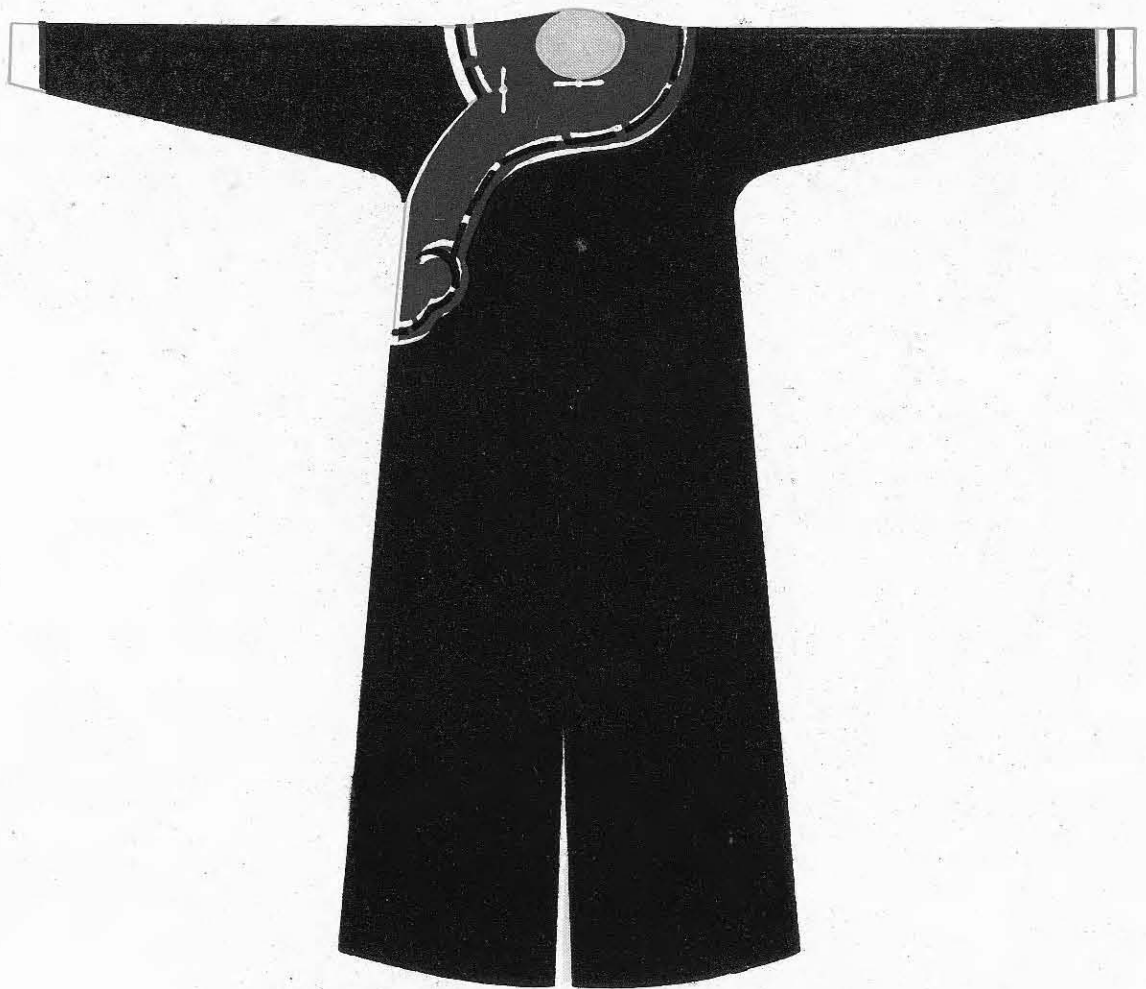
風也。

用之。蓋賤者所服，實存古

領亦青色，漸誤及下級奴僕

式如褶子，但係青布所製，

青
袍



TSAO-LI I

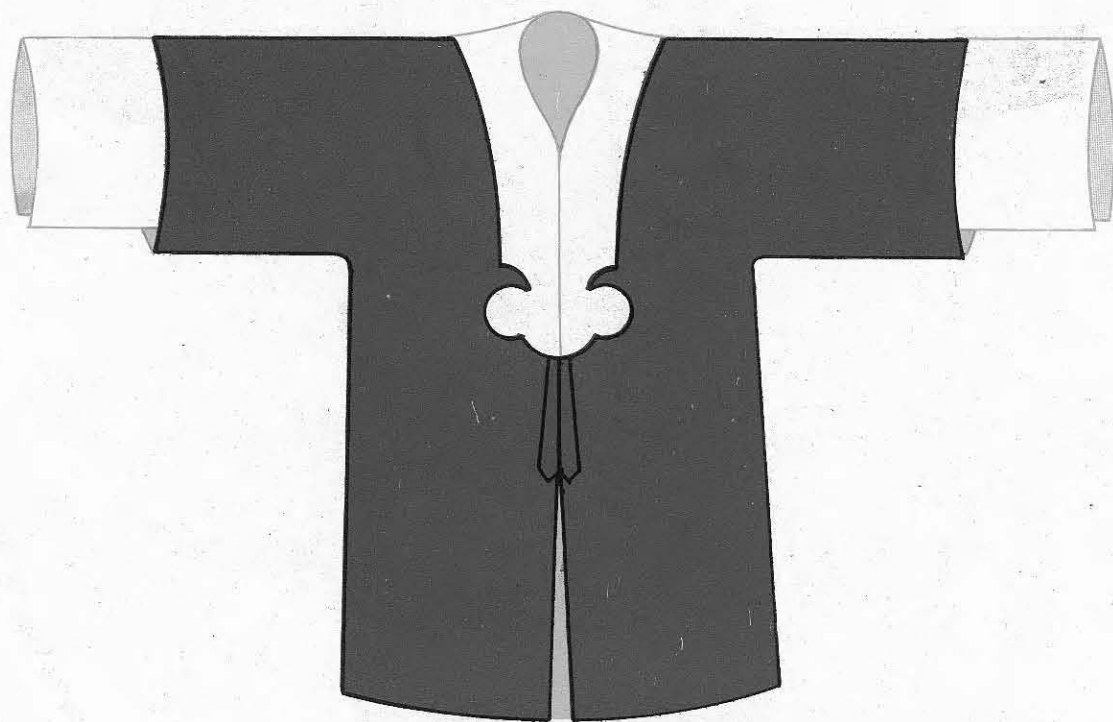
Tsao-li i (the policeman's garment) looks similar with *chien-i* (see 50, 51, 52, 53); and is always in black. The jailer in charge of prisoners wears it too.

皂隸衣

式如箭衣，黑色。班頭、解

差、禁子等穿之，如失印紋

火之白棧是。



AN-ÊRH I

An-êrh i (the "peace" child garment) is a child dress worn by a promising one who will be successful and prosperous when the drama develops.

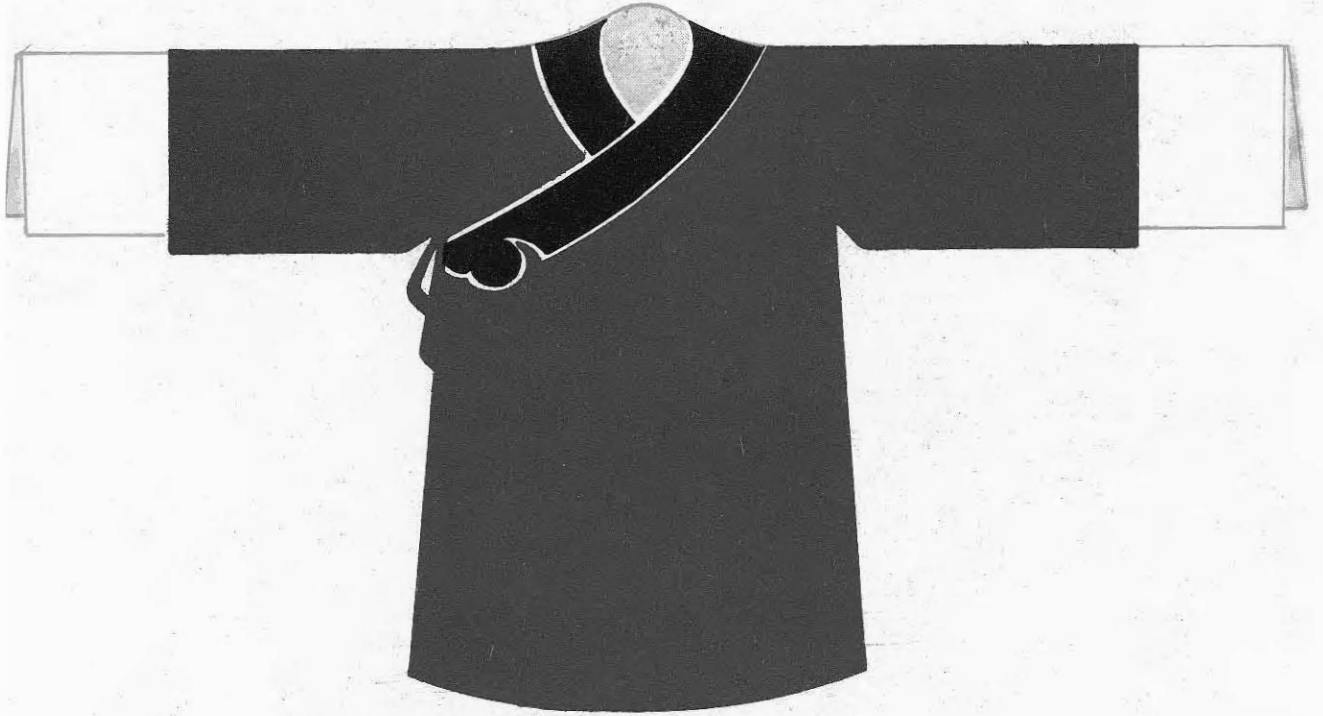
安兒衣

為小孩所穿，其式畧同於茶

衣，所異者此衣定係白領。

穿此者後來均能發跡，如戲

子之倚哥、汾河灣之丁山。



CH'A I

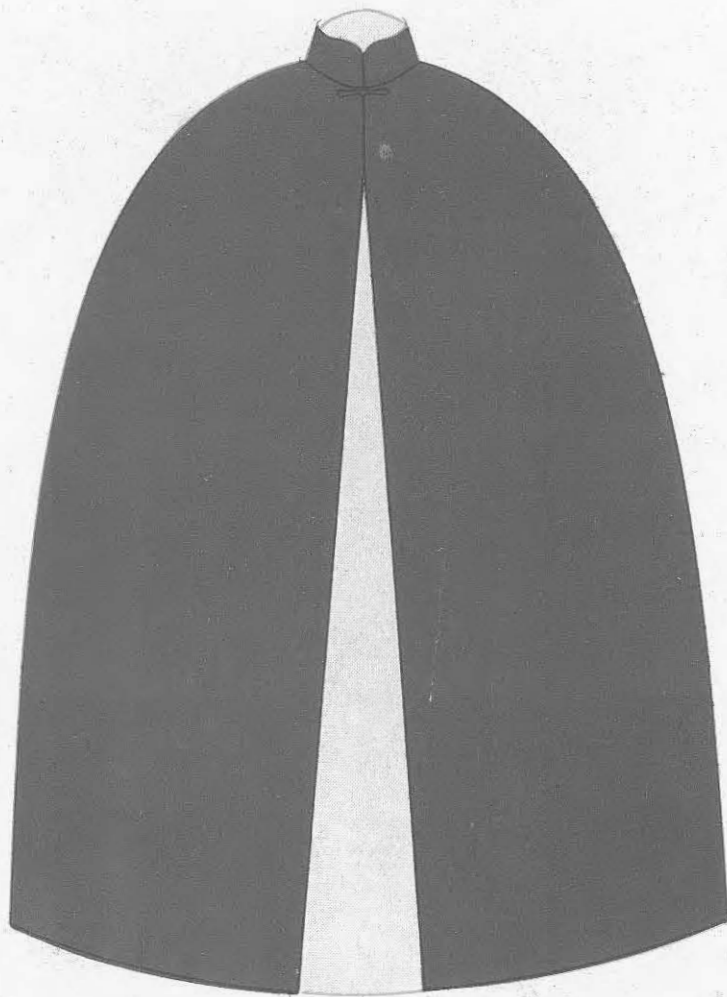
Ch'a i (the "tea" garment) is a dress for a man of the lower class, such as page, or waiter, or woodcutter. Tea is a necessity in the common, daily life, therefore, symbolizing the ordinary.

童等用之。

物所穿。如樵夫、酒保、書

乃褶子之短者，下等社會人

茶衣

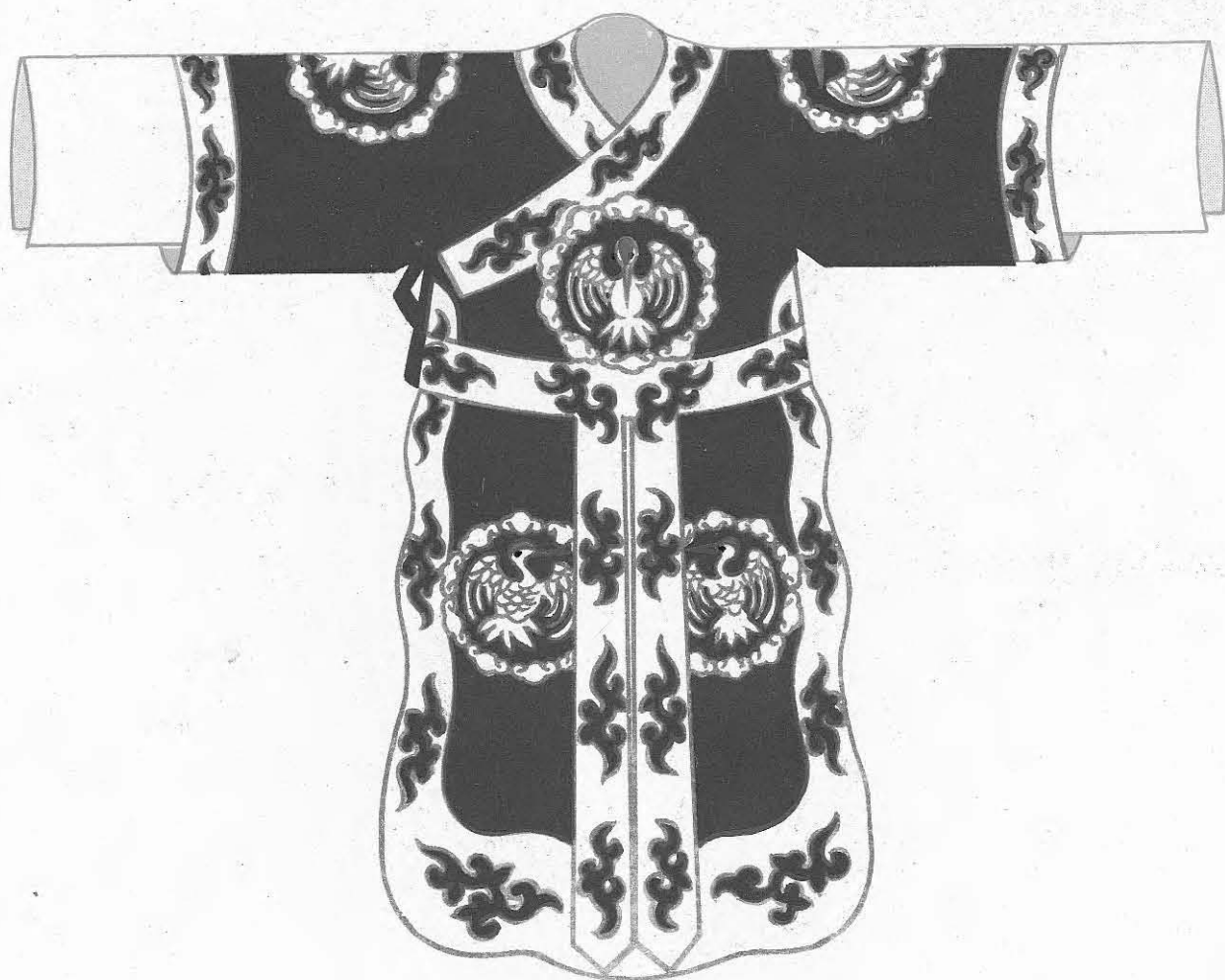


TOU-P'ÊNG

Tou-p'êng (the cloak or cape) is, just like that in the West, also called a bell. It is as long as the height of the wearer. It is worn by a king or emperor or any high official while traveling.

斗蓬

亦曰一口鐘，象其形也。長與身等，帝王、官員行路時用之，如黃鶴樓之劉備是。劉中扮監斬官者亦用之，殆有禦災然之意。



HO-CH'ANG

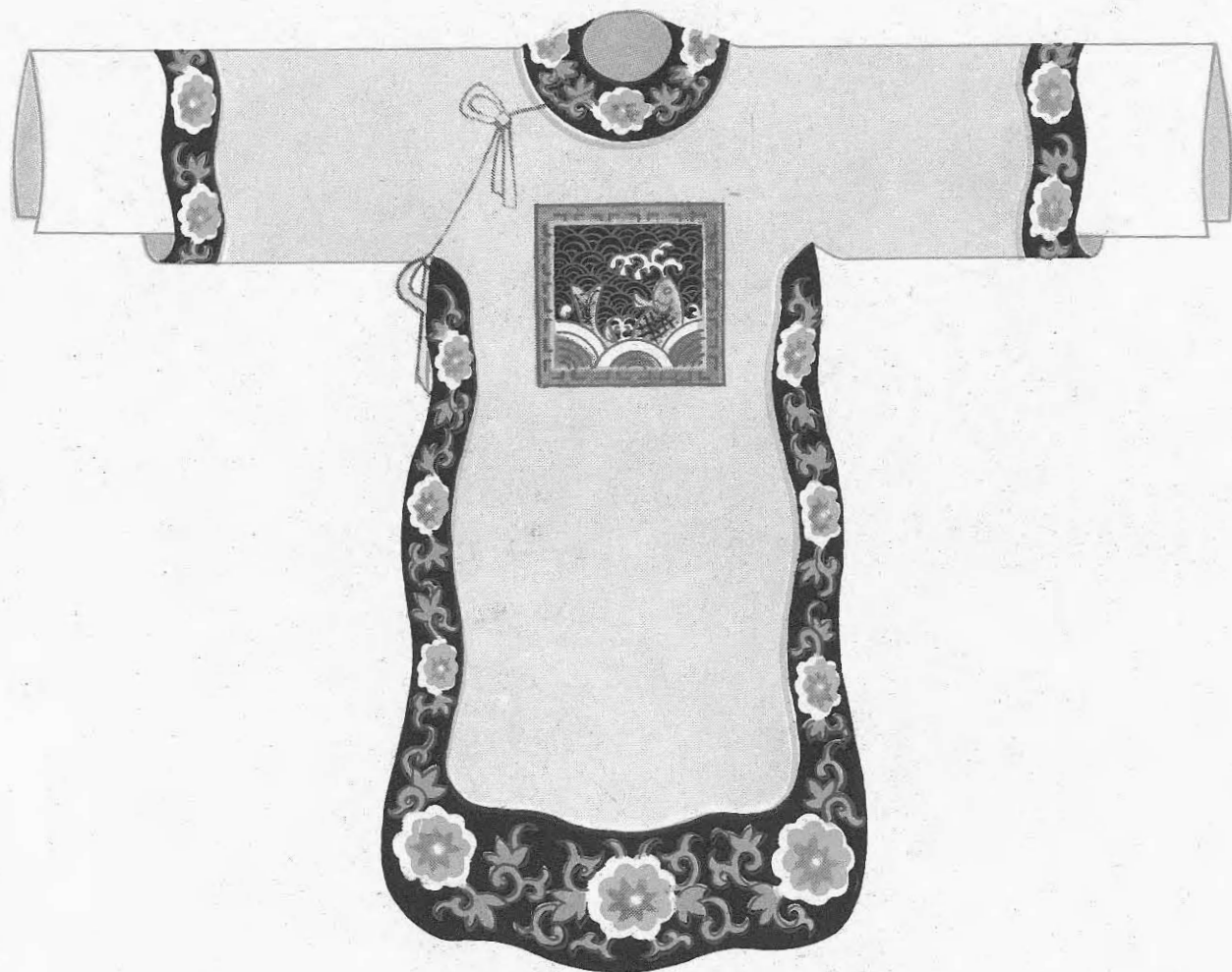
Ho-ch'ang (the crane's-down cloak) is a cape trimmed with crane's down, worn by Chu-koh Liang (A. D. 181-234), one of the most brilliant figures in the Three Kingdom period and dramatized in many plays about the period, or a Taoist.

庶均應服之。

道術之人所穿。姜子牙、徐

性質畧同於八卦衣，亦為有

鶴
裳



HSÜEH-SHIH I

Hsüeh-shih i (the scholar's garment) is worn by a poet or any man of letter. Li Po (A. D. 701-762), one of the great Chinese poets of the T'ang dynasty (618-906) wears it.

之李太白用之。

為錄邊之月白色官衣，醉寫

學士衣

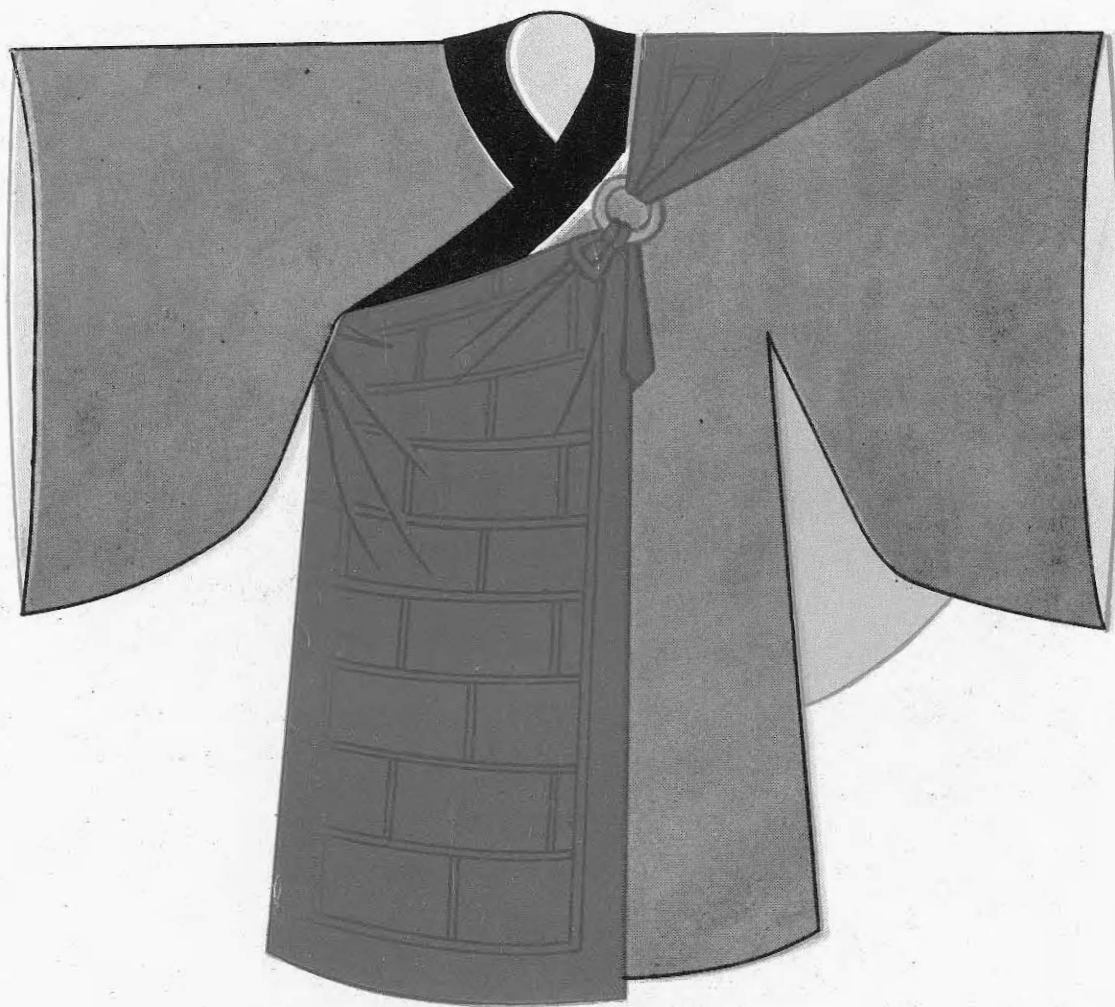


FA I

Fa i (the "law" garment) is a formal robe for a Taoist priest especially when he plays his magic art in capturing a demon or devil.

法衣

道士作法時所穿，如青石山捉妖時之王道士是。



CH'IA-SHA

Ch'ia-sha (originally a Sanskrit name) is a formal robe for a Buddhist monk especially when he plays his magic art in capturing a demon or devil.

之
法
海
是
。

僧人作法時所穿，如金山寺

袈
裟



P'IENT SHAN

P'ien shan (the slanting habit) is a surplice worn by a Buddhist monk or nun.

偏衫

僧人所服，與真者無異，如
翠屏山之海和尚服之。



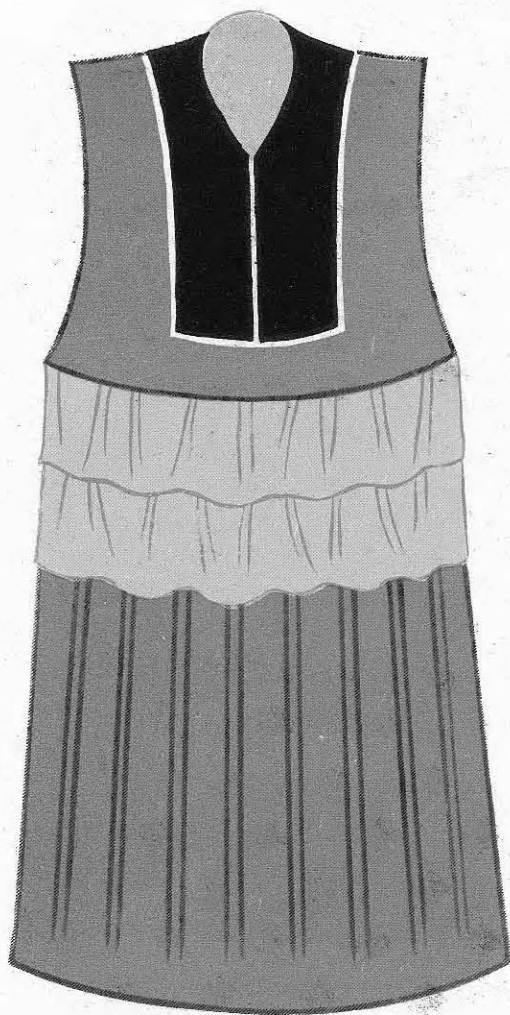
TAO-P'AO

Tao-p'ao (the Taoist's garment) is a robe worn by a Taoist. It is still very much the same today.

士是。

道士平時所穿，賣符之王道

道
袍



TAO PEI-SIN

Tao pei-sin (the Taoist back-and heart coverage) is a vest worn by a Taoist and long enough to cover the knee.

道背心

長可及膝，勇猛道士所穿，
如蜈蚣嶺之王道人是。



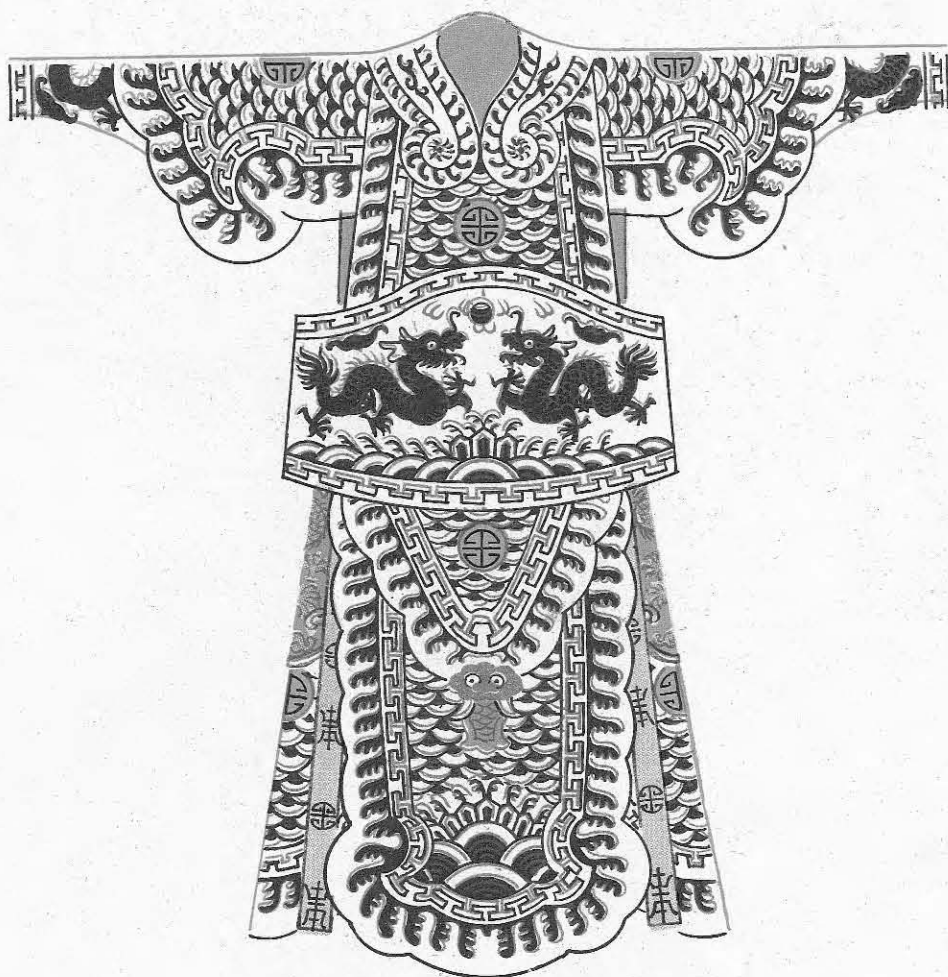
SÊN PEI-SIN

Sên pei-sin (the monk's vest) is supposed to be worn by a brave, fearless Buddhist monk.

僧背心

勇猛之僧人所穿，如花田錯

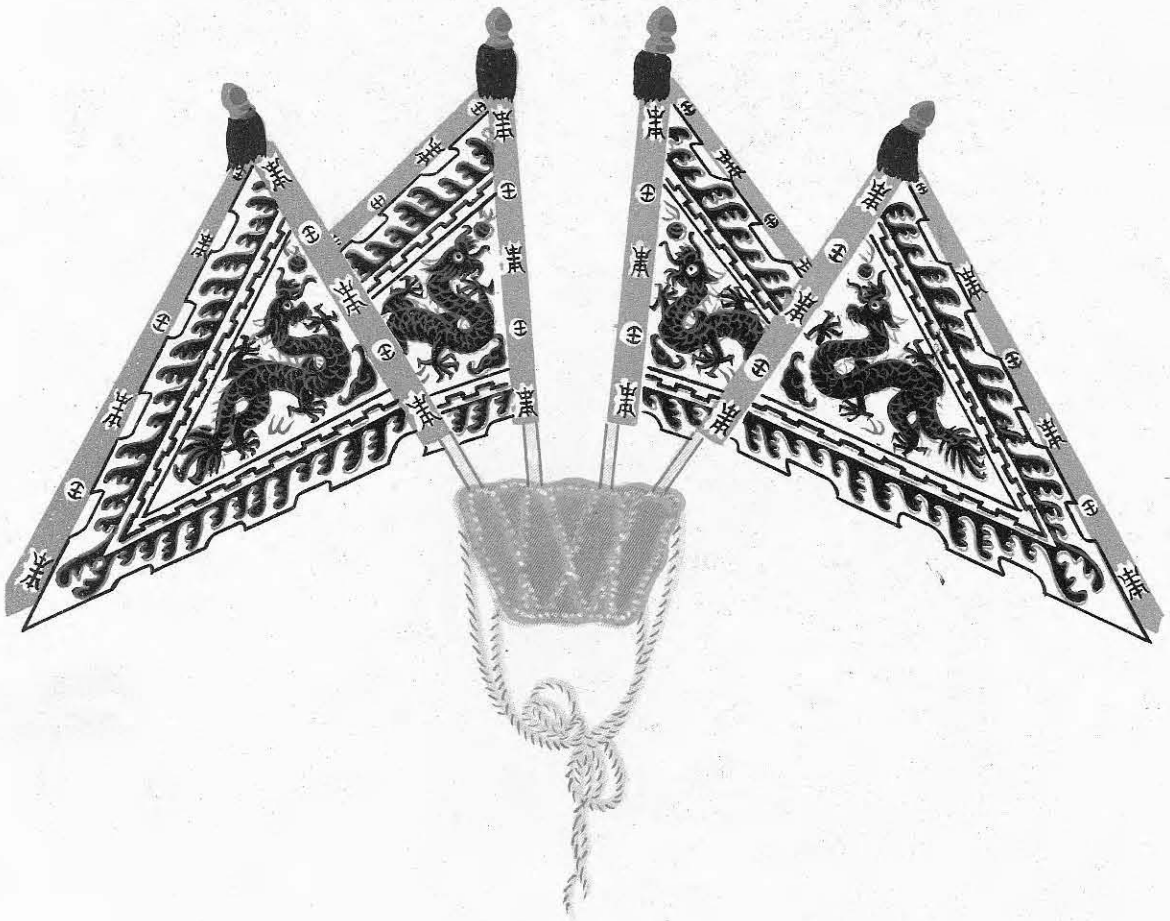
之魯智深是。



K'AO

K'ao—literally, something to lean on, here, as a background—is a kind of armors, worn by a general. It elaborately plays up his look and dignity, power and authority. It is very colorful with gorgeous and meticulous designs.

即古戰將之甲，乃最莊重之戎服，亦分紅、黃、白、黑、綠等色。此種白色者多為少年英俊之將官所穿，如趙雲、羅成等是。穿此者在最莊重之場合，如面君、點將等，須加穿披膊，即罩於外而偏露右臂。

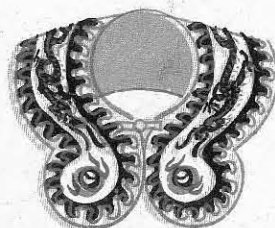


K'AO-CH'I

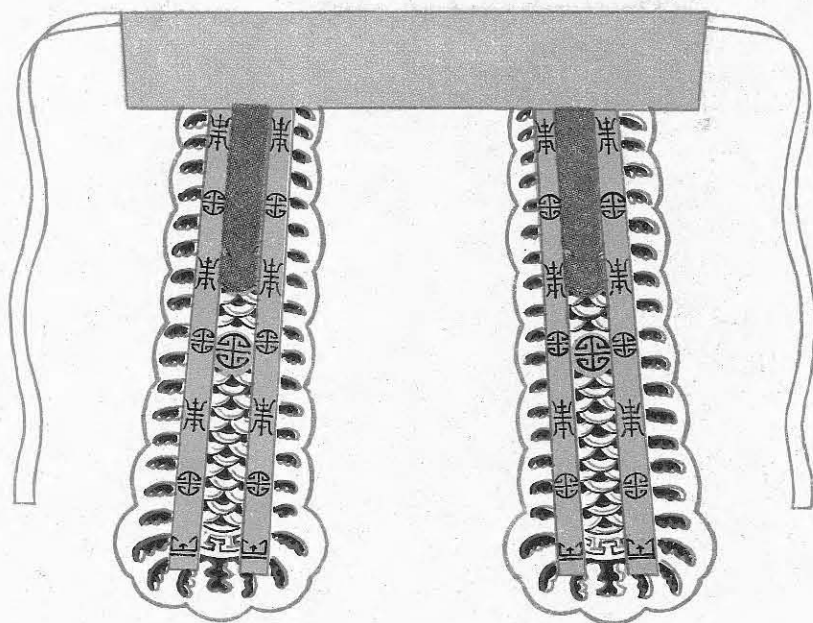
K'ao-ch'i (armor flags) is a set of flags attached to the armor. That with four flags is called *ying-k'ao* (the armor in the hard style) and that without flags, *juan-k'ao* (the armor in the soft style). The four flags must be of the same color as that of the armor. The flags were originally very small in size and more than four in number. They were used as symbols of order and command given by generals to their subordinates. But they are now used for decorative purposes on stage only.

靠旗

每靠四面，顏色與靠同。穿靠時不帶靠旗者，謂之軟靠，帶靠旗者，為硬靠，亦曰扒大靠。蓋靠旗不與靠相連，用時須以綬細扎於背上也。此旗真者甚小，亦不止四面，本為大將臨陣發號施令之用。茲為戲中所採用者，專為美觀也。



33.



34.

33.

SAN CHIEN

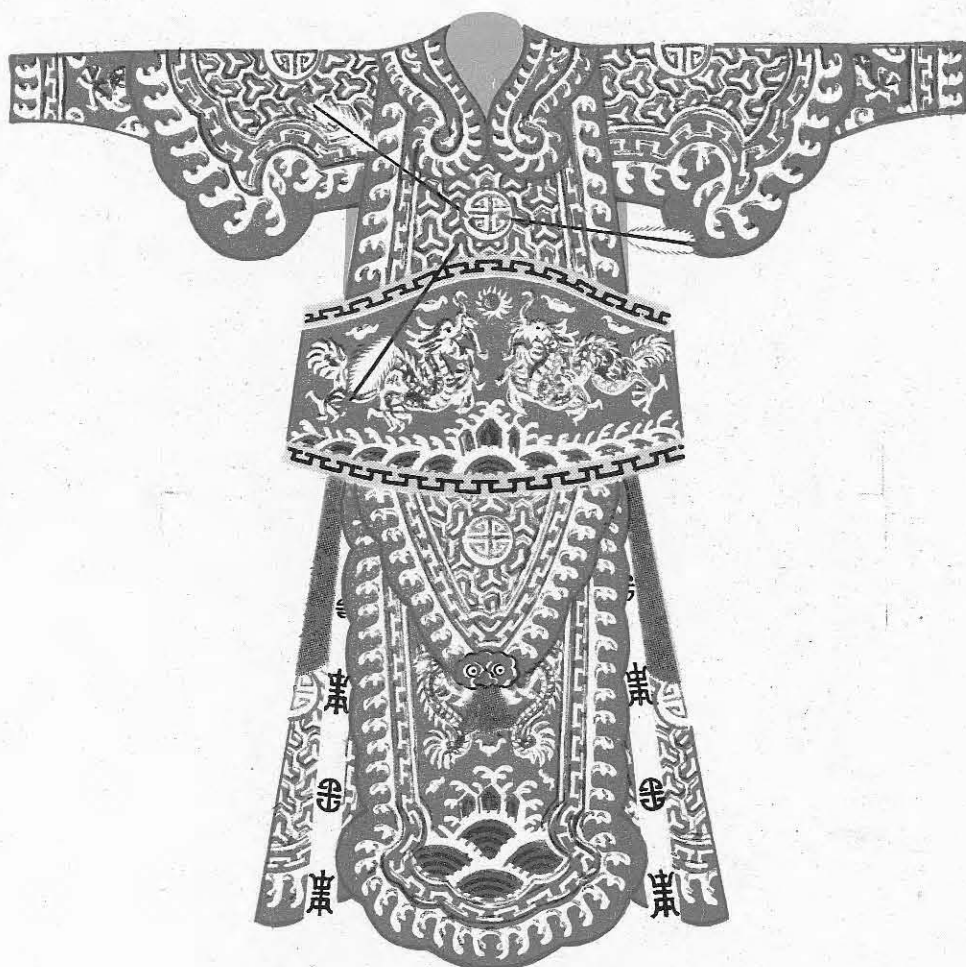
San chien (the three Points) is an attachment for *k'ao* (see 31). Its color must match that of *k'ao*. It revolves around the neck under *chien i* (see 50, 51, 52 and 53) or *ma-kua* (see 56 and 57). It is worn with *mang* (see 2) too.

34.

K'AO PAI-TZŪ

K'ao pai-tzū is the auxiliary part of *k'ao* (see 31) for tying the waist and covering legs before *k'ao* can be put on. But sometimes it may be worn just outside of *chien i* (see 50, 51, 52, 53) without *k'ao*. The former is a kind of armor a general wears in the easy manner in order to meet combat circumstances while the latter he who wears must either be captured or defeated. When he is deeply insulted either to be beheaded or chastised he also wears the latter.

三尖靠牌子
三尖(畫33)，為靠之附屬品，圍於領際，穿箭衣、馬褂時或武人穿蟒時常帶此。靠牌子(畫34)，亦靠之附屬品，繫於腰間，下垂腿際，然後再扎靠，亦有繫於箭衣外不加靠者。一係表示較為輕便之戎裝，一示大將戰敗或被擒之狼狽不堪狀者。被斬被責亦注，如此，意義同上。

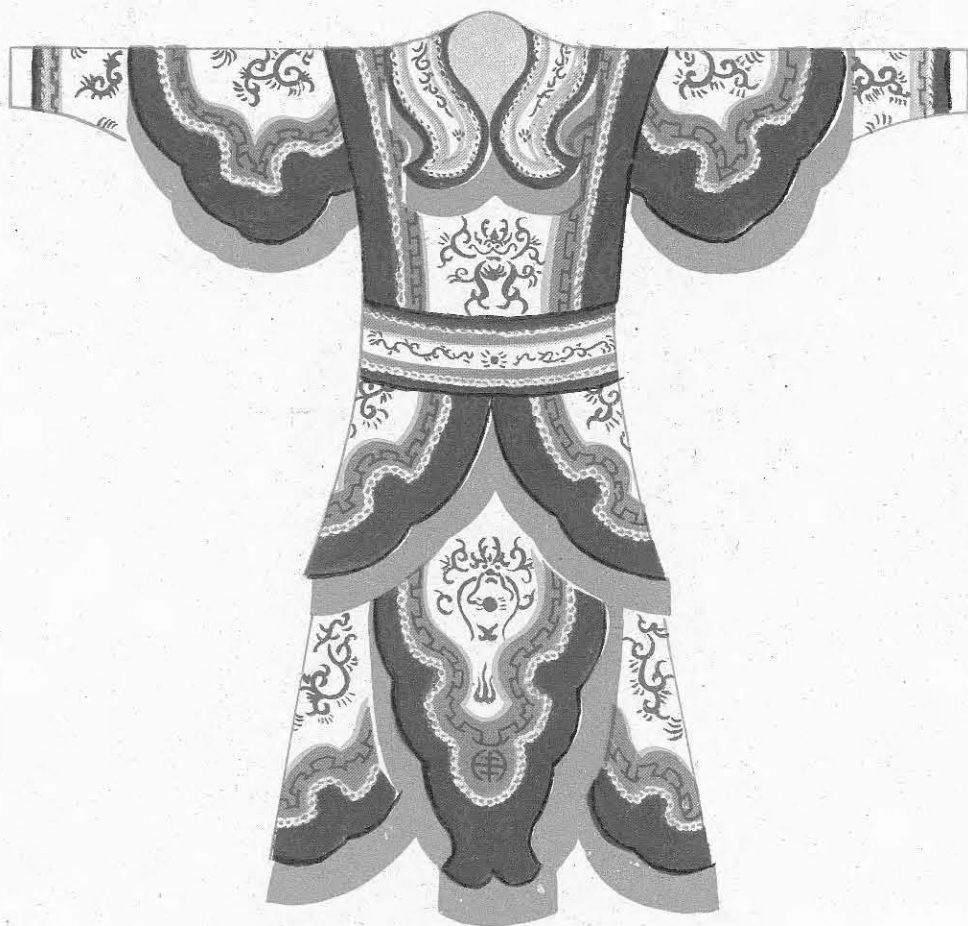


CHIEN-K'AO

Chien-k'ao (the arrowed armor) is *k'ao* specially made for General Chou Yu-chi when wounded in the play *Ning-wu Kuan*. (寧武關) It is with three arrows hidden in three tubes secretly installed under the chest part of *k'ao*. As the play proceeds until the arrows are shot, the character playing the role of General Chou (周遇吉) secretly pulls the wire letting the arrows go out. Thus, it is as if he were shot at the chest with the three arrows attached to *k'ao*.

為演寧武關之周遇吉所專用，胸前藏三暗管，內裝箭及弦。亂箭時，演員自拉其弦，箭即自衣內突出，似被射中，為帶彩之行頭。今日之戲箱中，已多不備矣。

箭
靠



P'AI-SÜ CHIA

P'ai-sü chia (the beared armor) is a special colorful and richly designed armor without flags for a young, handsome and elegant-looking general.

呂布即穿此。

顏色皆淡而艷，如鳳儀亭之

少俊之將官所穿，無靠旗，

排鬚甲



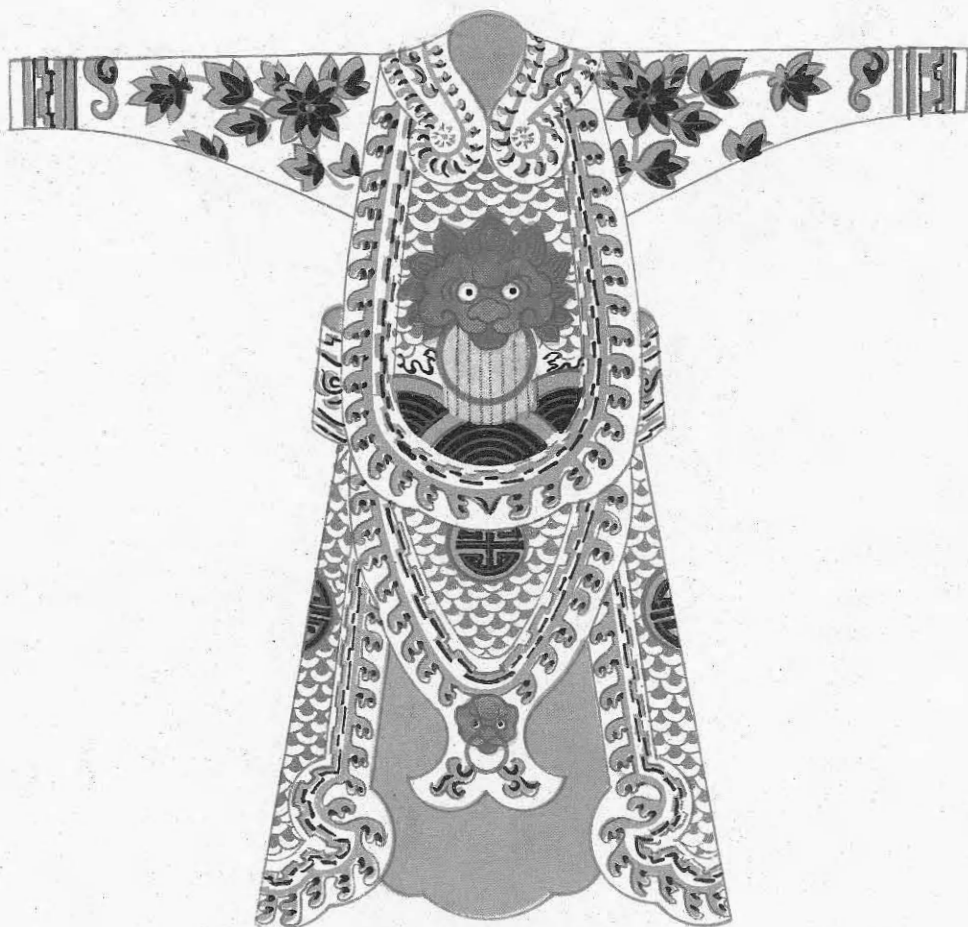
MAO-TING CHIA

Mao-ting chia (the cap-nailed armor) is worn by a junior general. Mu Lan or Hua Mu Lan, (花木蘭) the Chinese Jeanne d'Arc, wears it when she first joins the army.

帽釘甲

偏裨小校所穿，木蘭初從軍

時即穿此。

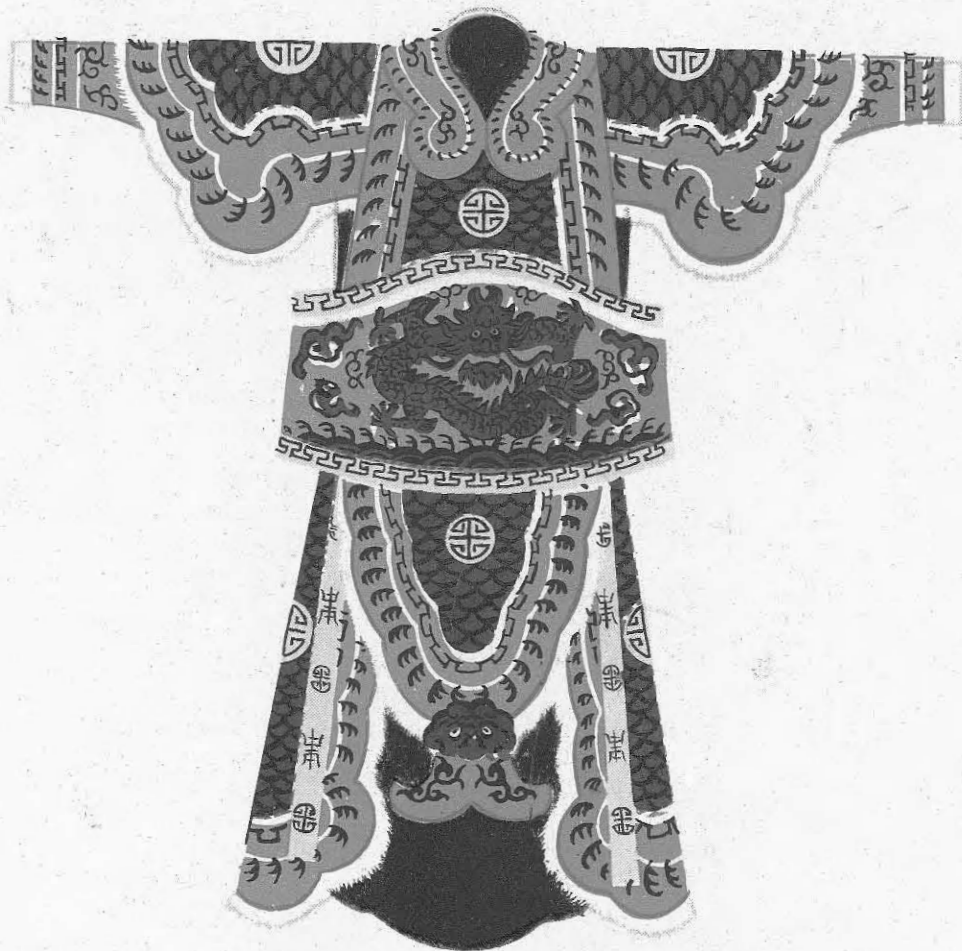


K'AI

K'ai (the coat of mail) is in color and in set of four as a unit.

似靠而無靠旗，式亦畧異，羽林軍及站堂軍官所穿，每堂四身，各色皆有。今則多以軟靠代之，蓋以此種行頭製時代費多而用途較少也。

鎧



WEI-T'O K'AI

Wei-t'o K'ai (Wei-t'o's coat of mail) is the special coat of mail for *Wei-t'o*, one of Bodhi-sattvas and eight grand generals in the Buddhist heaven. He looks boyish and handsome and especially good in walking, therefore in this particular costume. However, it is now replaced by *k'ao* in apricot-yellow.

韋陀鎧

戲中演韋陀所專用，今多不

杏黃靠代之矣。



K'AI-CH'ANG

K'ai-ch'ang (the open cloak) to a soldier is what *hua-ch'ang* (the embroidered cloak) to a literary man. It is colorful too. However, sometimes, robbers (as a matter of fact, folk heroes) and thieves also wear them. Here is a white one for a young general.

爲武人所服，性質畧同文人之帔，軍官於平時穿之。英雄、俠士、惡霸、山賊亦用之，有多種顏色。此種白色者，多爲少年將官所穿，如鎖五龍之羅成。

開
襖



HUA YING-HSIUNG I

Hua ying-hsiung i (the embroidered hero garment) is an embroidered dress for a hero or general who does not ride in the play. He who wears such a dress is usually good flying up over eaves and walking along in walls.

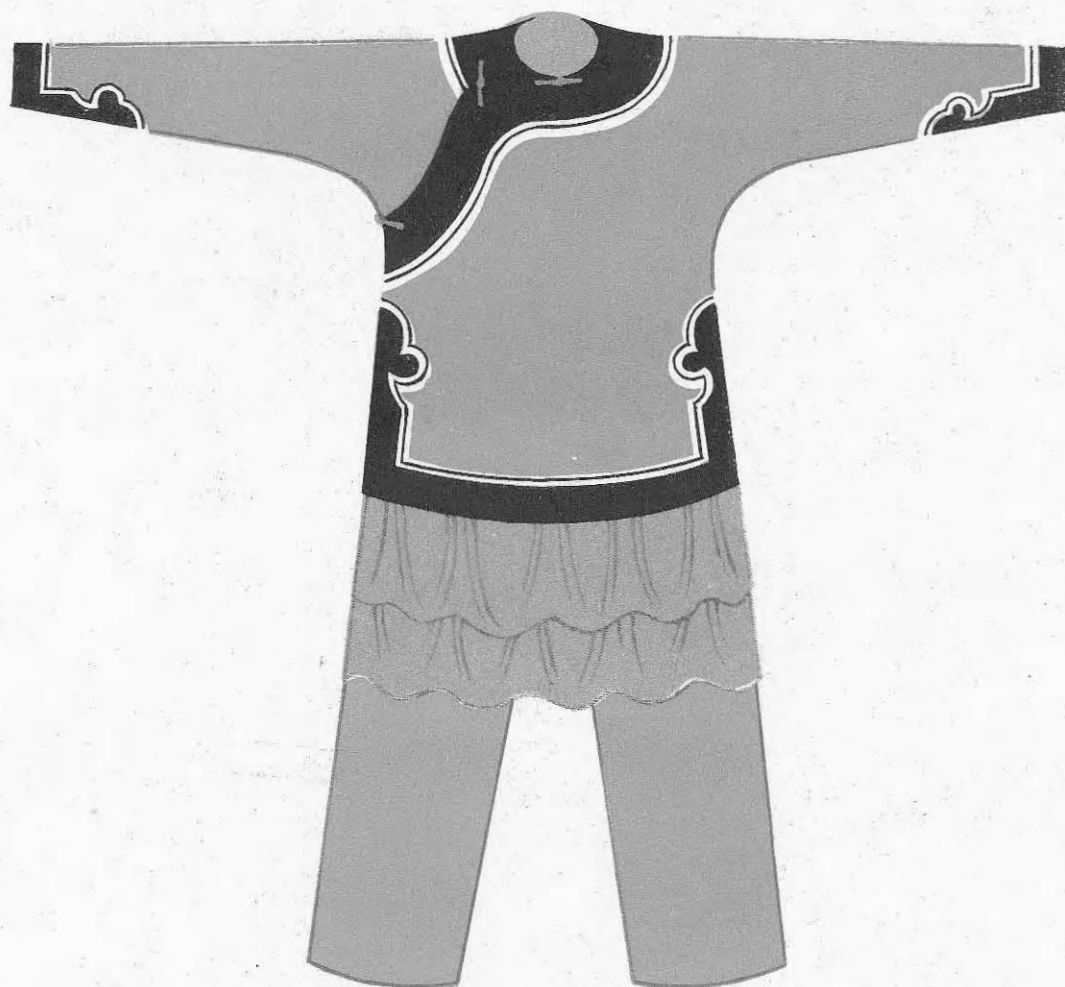
花英雄衣

英雄衣亦名豹衣豹袴，爲短

打武戲中之主要服裝。穿此

者多係飛簷走壁之派，如萬

君兆 白菊花等是。



SU YING-HSIUNG I

Su ying-hsiung i (the plain hero's garment) is a plain color dress worn by a fighter in a battle scene. Here is one in bronze color, usually for an aged warrior.

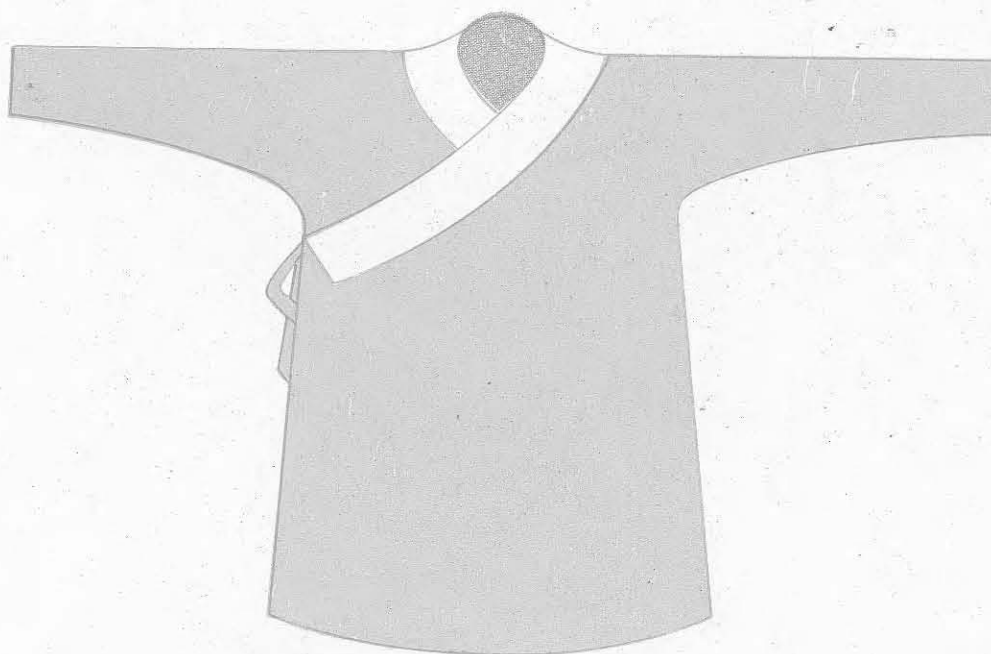
是。

英雄所穿，如西皇壯之褚彪

用，此種古銅色者，為老年

各色皆有，為短打武戲所恒

素英雄衣



SHANG-SHOU I

Shang-shou i (the upper-hand's garment) is a uniform worn by a guard or soldier under the command of an official general. It is always in yellow and made of cloth.

上手衣

武職中上手，為正派將官之

親兵或兵丁。其衣用黃色布

製成，短襟窄袖。



HSIA-SHOU I

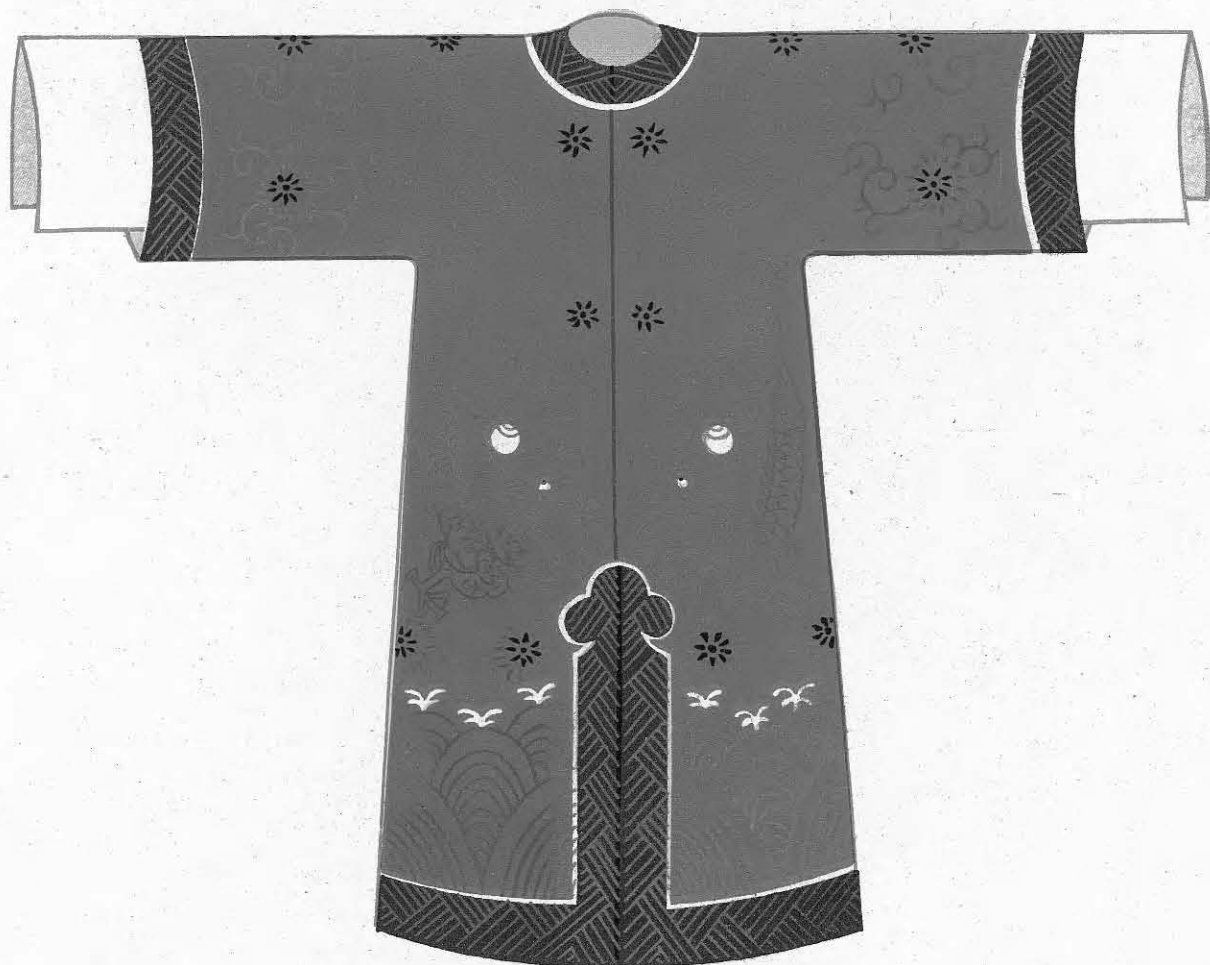
Hsia-shou i (the lower-hand's garment) is a uniform worn by a guard or soldier under the command of a rebellious general. It is always in black and also made of cloth.

衣，但為黑色。

大盜之嘍兵所穿，式如上手

下手衣係反派將官之部卒或

下手衣



LUNG-T'AO I

Lung-t'ao i (the "dragon" set garment) is a uniform for a foot soldier in color matching that of the dress worn by its general. Four suits of the uniform in one color make one set of costume. Four or eight sets make a complete set. It is called the "dragon" set because a scene presenting a king or an emperor, a general or commander, in a word, an important leader who is always symbolized by the dragon, is not complete without soldiers in uniform. Therefore, the soldier is called *lung-t'ao*. Each *lung-t'ao* holds a flag which is called *lung-t'ao ch'i*, in color matching that of the uniform.

為兵丁所穿，有各種顏色，應與主將之旗顏色相配合。每四員為一堂，其手執之門槍旗，通稱龍套旗，與衣色相同。

龍套衣



46



47

46. Hsiao P'I-KUA (OR TSU-K'AI)

Hsiao p'i-kua (the little draping-hanging) is an informal jacket uniform for a foot soldier. It is also called *tsu-k'ai* meaning the soldier's jacket.

47. YUNG TZÜ MA-CH'IA

Yung tzü ma-ch'ia (the vest with the character brave) is the uniform for an irregular soldier also during the Ch'ing dynasty. The character *yung* here means a "brave" soldier or warrior.

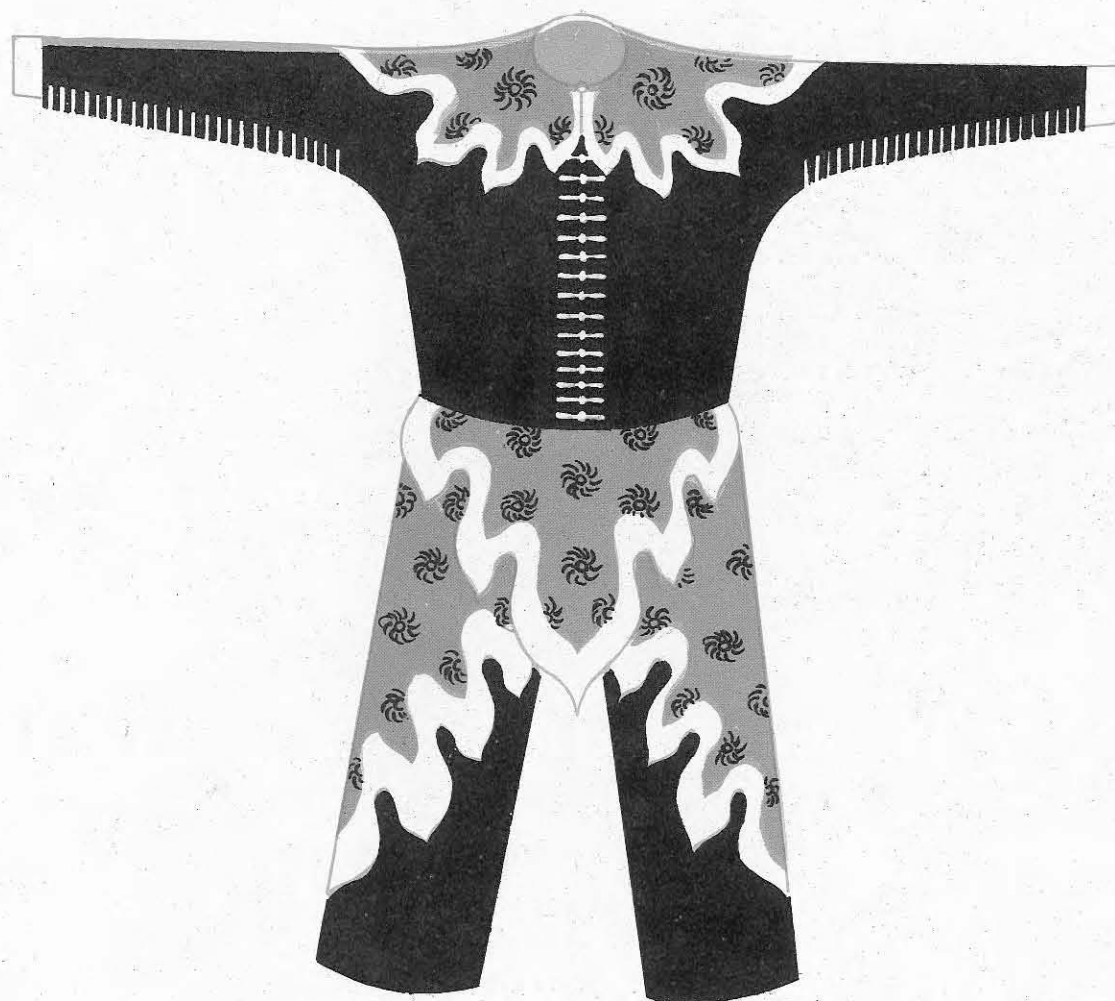
47, 爲演清朝戲兵丁所穿。

之夫軍即穿此。勇字馬甲(圖)

坎，爲兵卒所穿，如空城計

小披掛(圖46)，又名卒鎧或卒

小披掛及勇字馬甲



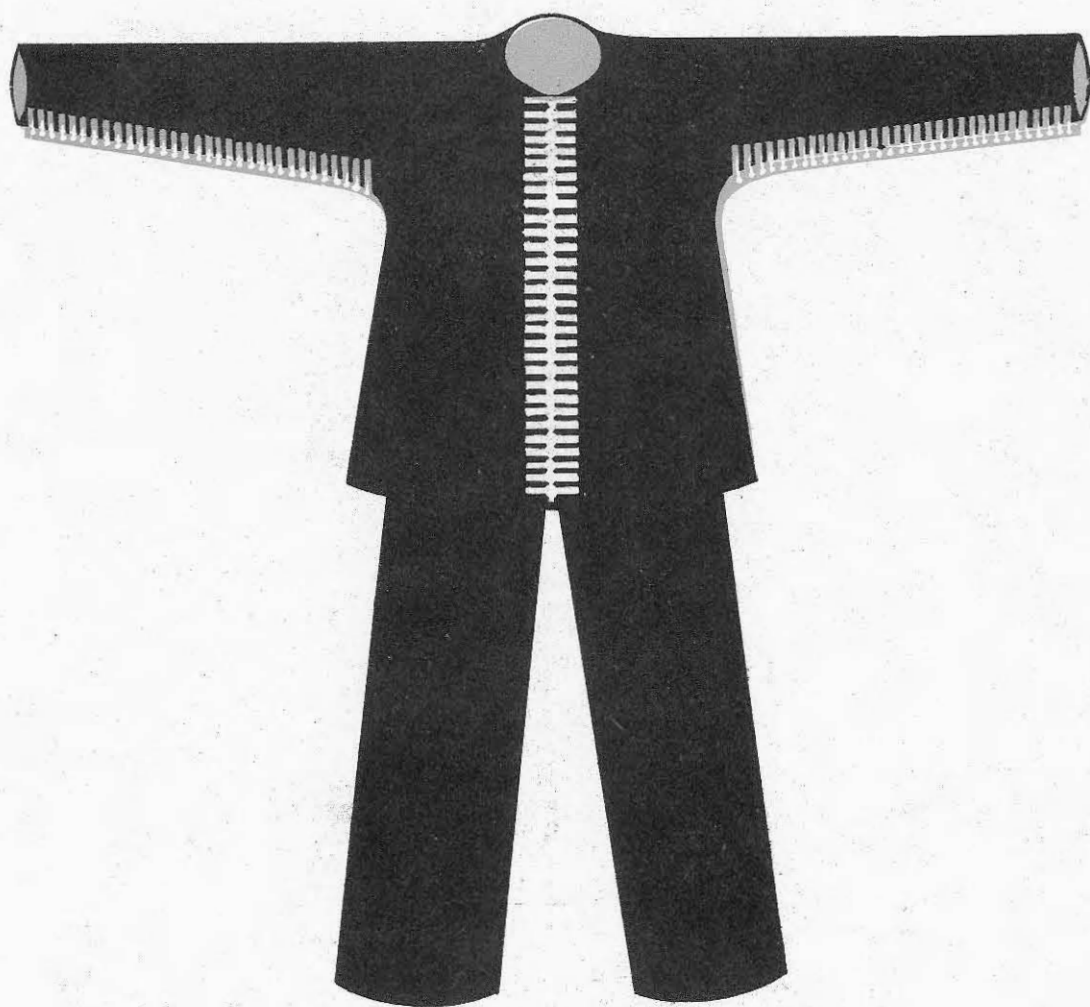
HU-P'I CH'IA

Hu-p'i ch'ia (the tiger-skin coat of mail) is usually worn by a devil or demon, or ghost soldier, but sometimes a hunter.

虎皮甲

妖魔、鬼卒皆可穿，有時獵

人亦穿此。



K'UAI I (OR K'UA I)

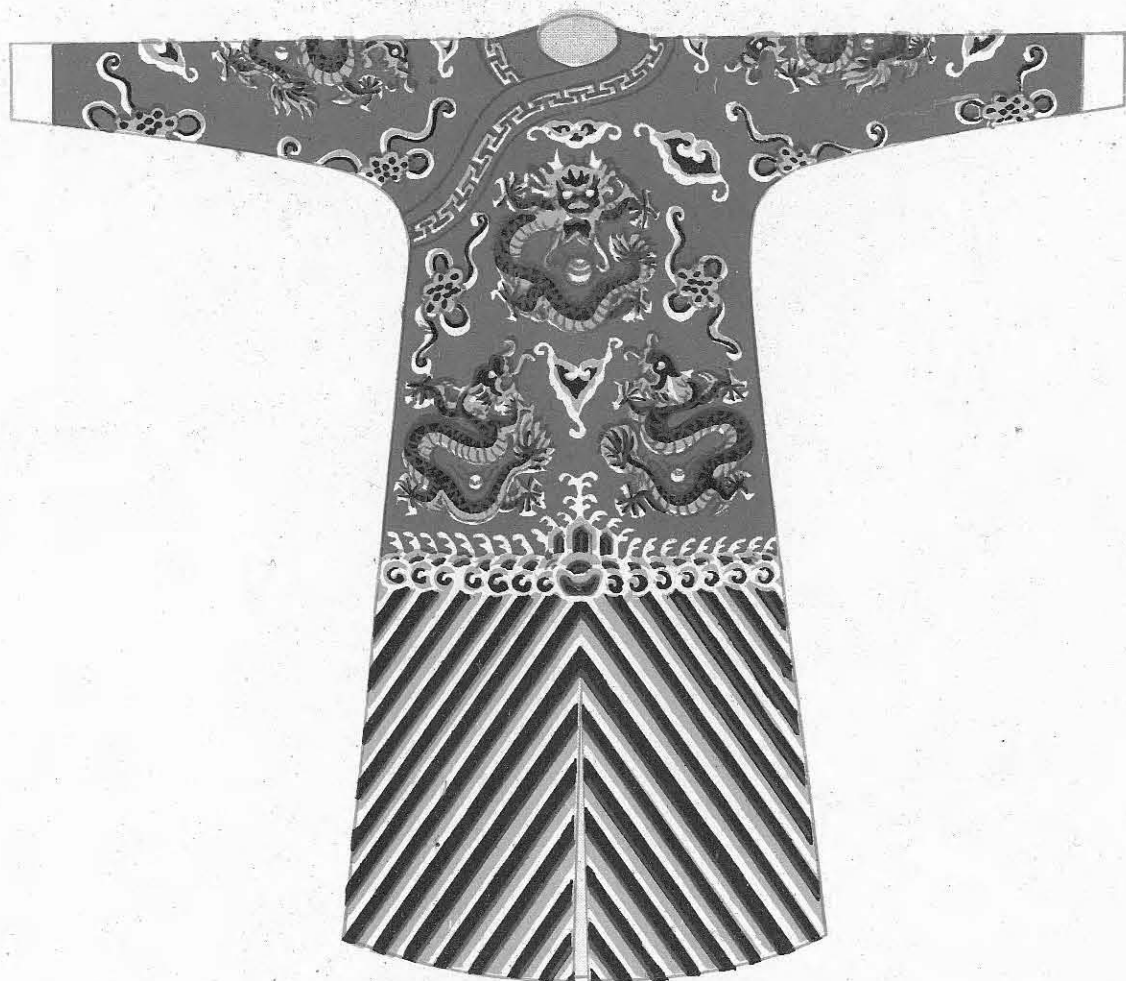
K'uai i (the "speed" garment) is an informal dress for a capable outlaw mastering military art. *k'uai* (speed) means alertness and swiftness. *K'ua* might be a phonetic corruption of *k'uai* (*k'ua* itself means uncivilized or uncultured).

鈞之朱光祖等用之。

服裝。如十字坡之武松、盜

一名倭衣，亦為短打武戲之

快衣



LUNG-CHIEN I

Lung-chien i (the "dragon arrow garment") is also an informal military uniform for the highranking officer or even king or emperor. It is worn while traveling or battling. Ordinarily, there are in two colors, red and yellow--the latter for a king or emperor and the former for a general commander.

龍箭衣

箭衣亦係戎裝，武將不穿靠者用之。此種龍箭衣，為帝王、將帥等身份甚高之人物，於行路或臨陣時所穿。普通戲箱中，大約僅有紅黃二色：帝王用黃色，如鳳凰山之唐太宗。將帥用紅色，如戰太平之花雲。

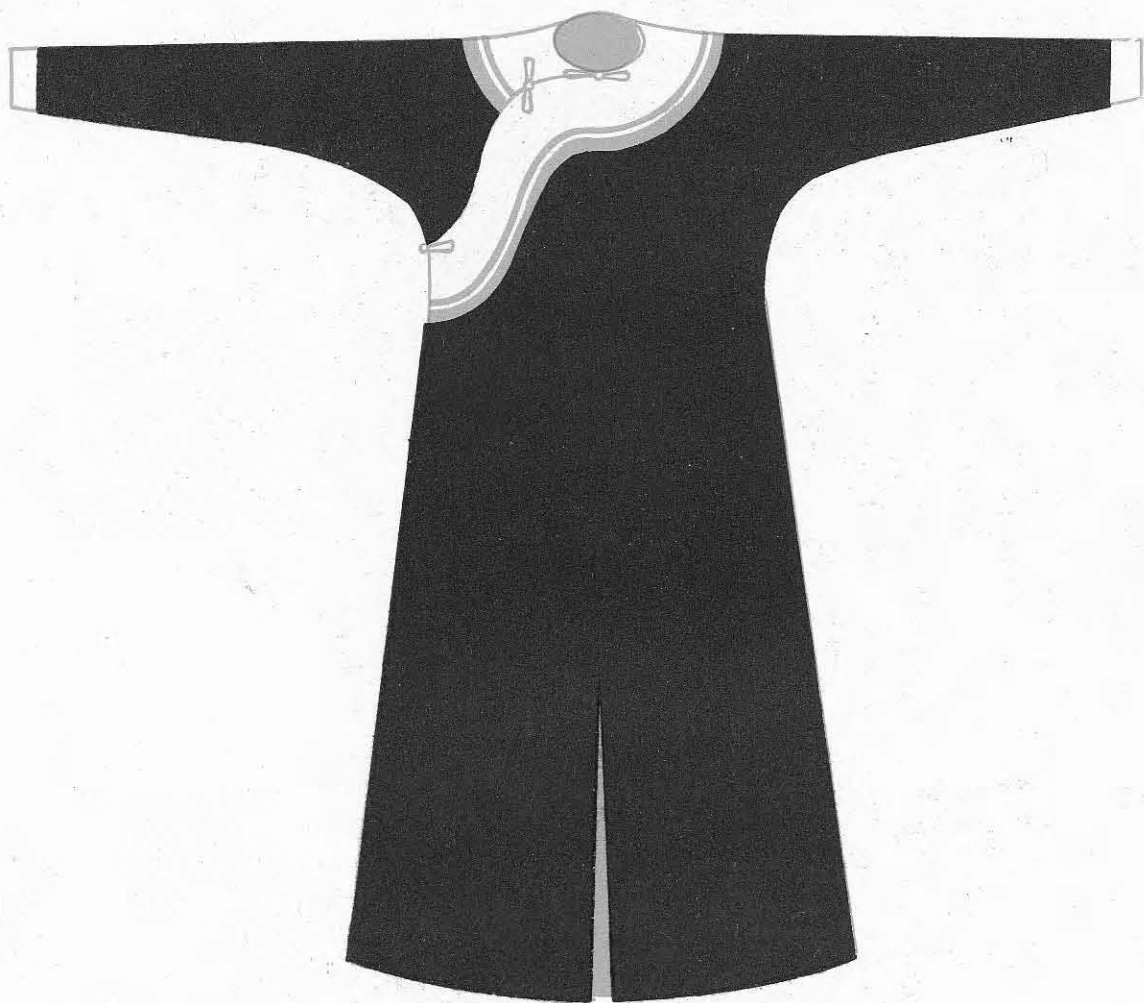


HUA CHIEN I

Hua chien i (the embroidered arrow garment) is a widely used dress worn by any fighter, like warrior, general, knight, highwayman, robber, thief, etc.

花箭衣

用途頗廣，將官、俠客、武士、盜賊等，均可用之。



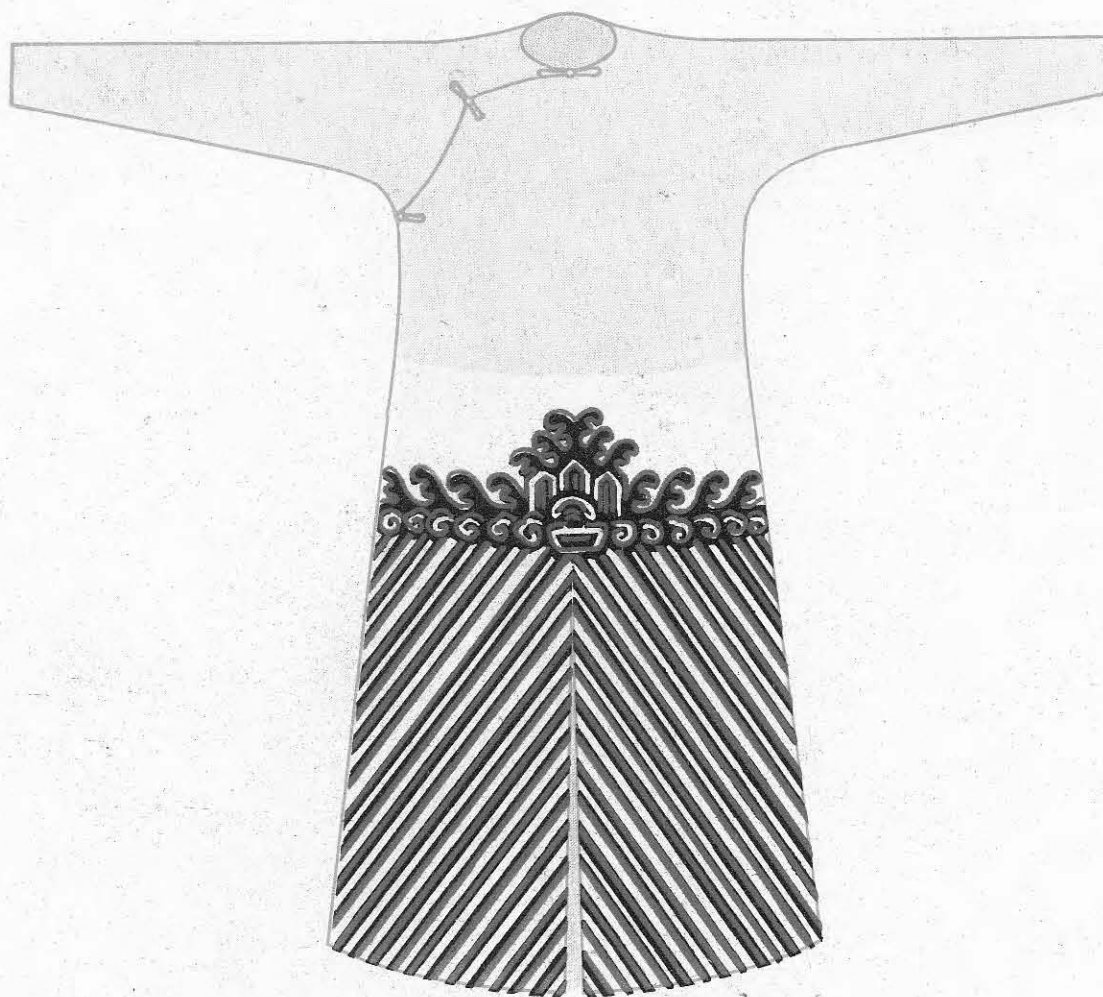
SU CHIEN I

Su chien i (the plain arrow garment) is also widely used as *hua chien i* (see 51) by any inferior fighter, like aged warrior, household guard, scout, watchman, etc.

素箭衣

各色皆有，偏將、走軍、家

將、探子、更夫等皆用之。

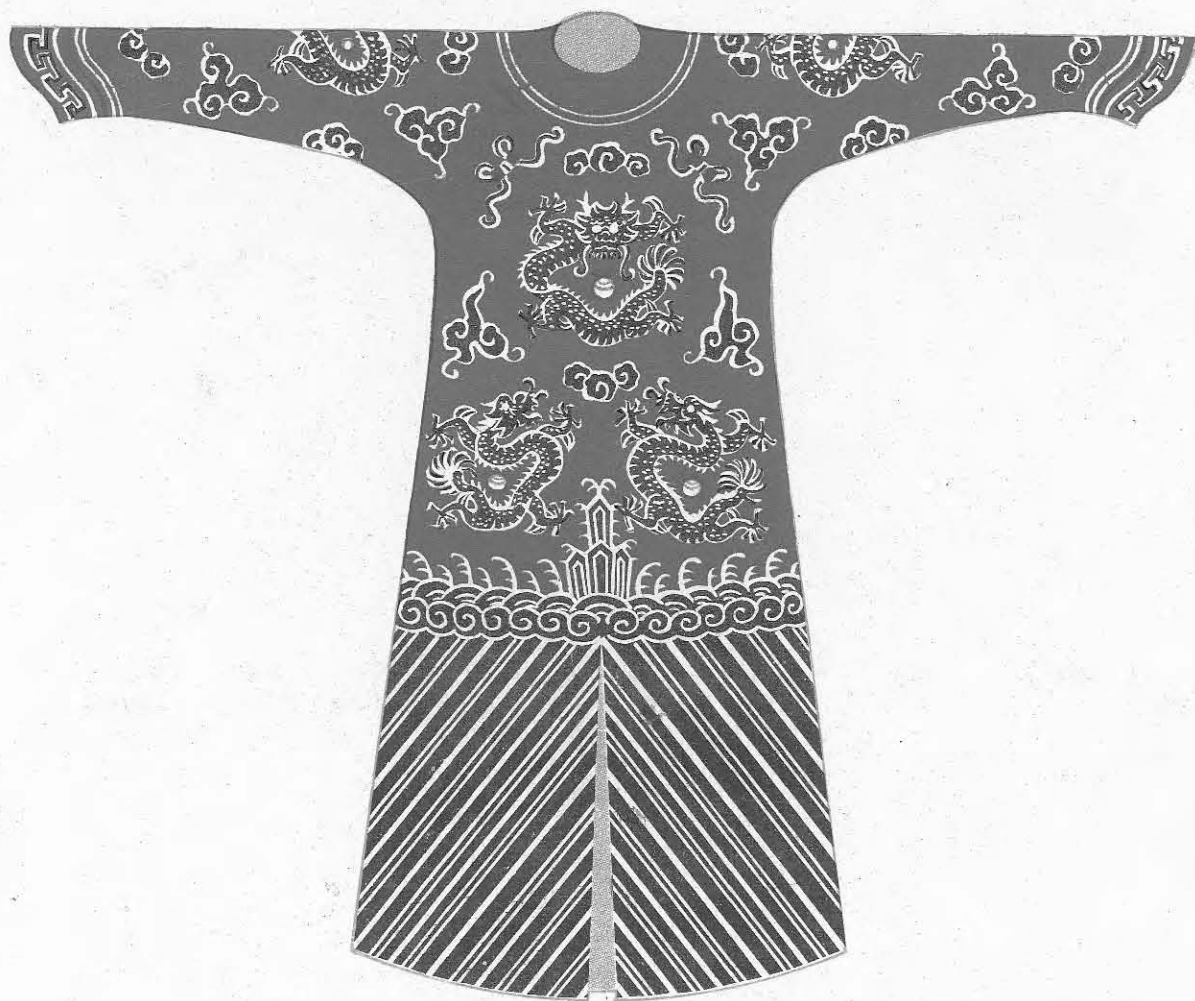


CH'ÊN K'AO CHIEN I

Ch'ên k'ao chien i (the arrow garment as under-dress for armor) is made of cloth for the upper half to be hard enough to support *k'ao* (armor) and silk for the lower half embroidered with monstrous waves or flowers. Colors match those of *k'ao*.

。 扎靠時內須襯以箭衣。此種
專為襯靠用者，上半為布質
，取其粗澀便於扎縛；下半
為緞質繡海水，其花地顏色
，均與靠同。今則除演員自
備者外，箱中已無此行頭矣

襯靠箭衣

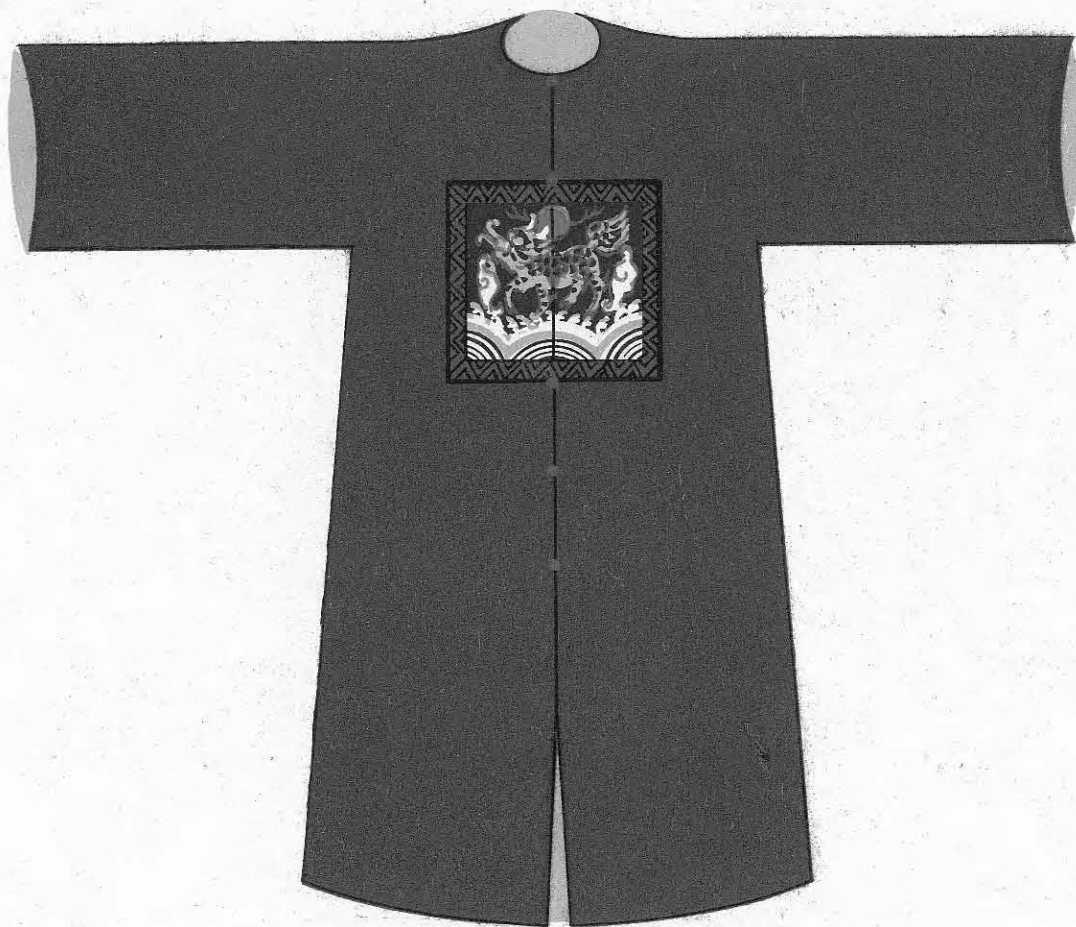


CH'ING MANG P'AO

Ch'ing mang-p'ao (the python robe of the Ch'ing dynasty: A. D. 1645-1911) looks like *chien i* (50, 51, 52 and 53) plus horse-hoof sleeves. It was said that when Manchuria was still a tributary of the Ming Empire of China she asked the Ming emperor to grant her a national dress pattern and a national god. Regarding her as a barbaric tribe, Ming gave her this costume but with horse-hoof sleeves as an insult and the God of Land, the lowest among gods. However, the Manchurians had a different view. They thought that the God of Land was a symbol of fortune and the costume though with horse-hoof sleeves was still a pride, therefore, they willingly accepted both. Now all *chien i* in the Chinese opera are with horse-hoof sleeves as a rule.

相傳滿人臣附明朝時，表請服式及神祇。明人卑視外夷，乃以武人所服之箭衣加馬蹄袖頒賜之，神則與以最微末之土地神。滿人以土地為告兆，遂並服式受之，故為清朝獨有。然今之戲中箭衣多帶馬蹄袖，蓋已淆混不清矣。

清朝蟒袍



WAI KUA

Wai kua (the overcoat) is a male Manchurian style costume. It must be worn with a necklace of 108 "court" pearls.

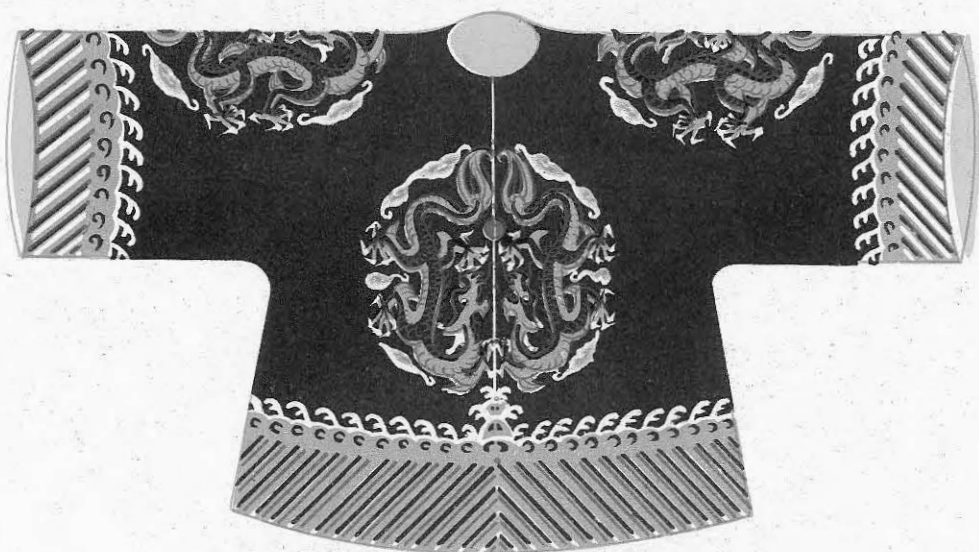
外褂

演清朝戲所用，服此者須帶

朝珠。四郎探母之二國舅亦

用之，蓋隨太后、公主之旗

裝也。

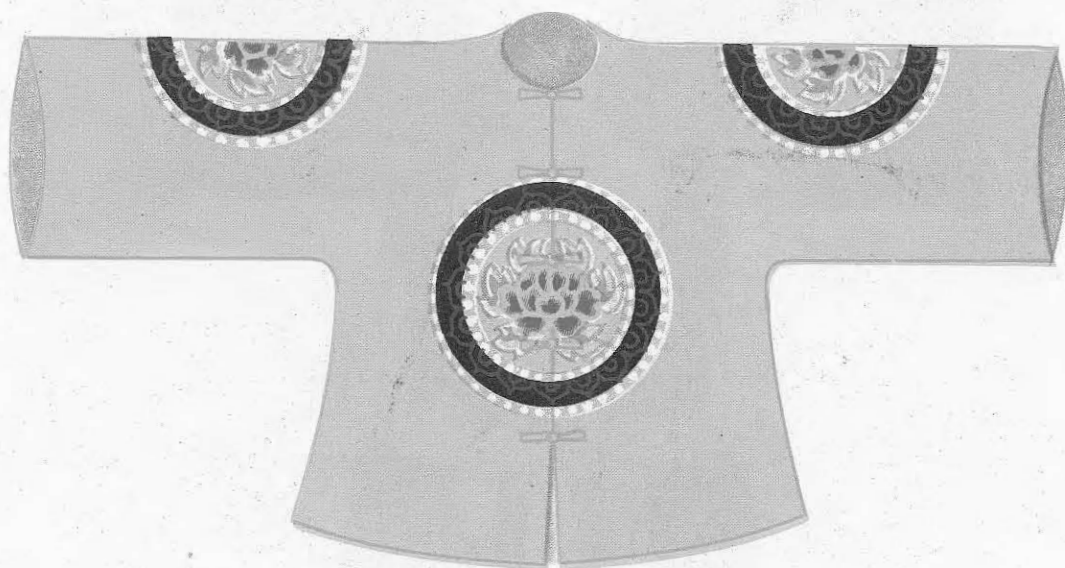


TUAN LUNG MA-KUA

T'uan-lung ma-kua (the jacket with embroidered dragons-in-circles) is a jacket worn over *lung-chien i* (see 50).

團龍馬褂

馬褂為罩於箭衣之外之服裝，此種繡團龍者，亦係帝王及高級武官行路或上陣所穿。如長坂坡之劉備，探母之楊延輝等是。



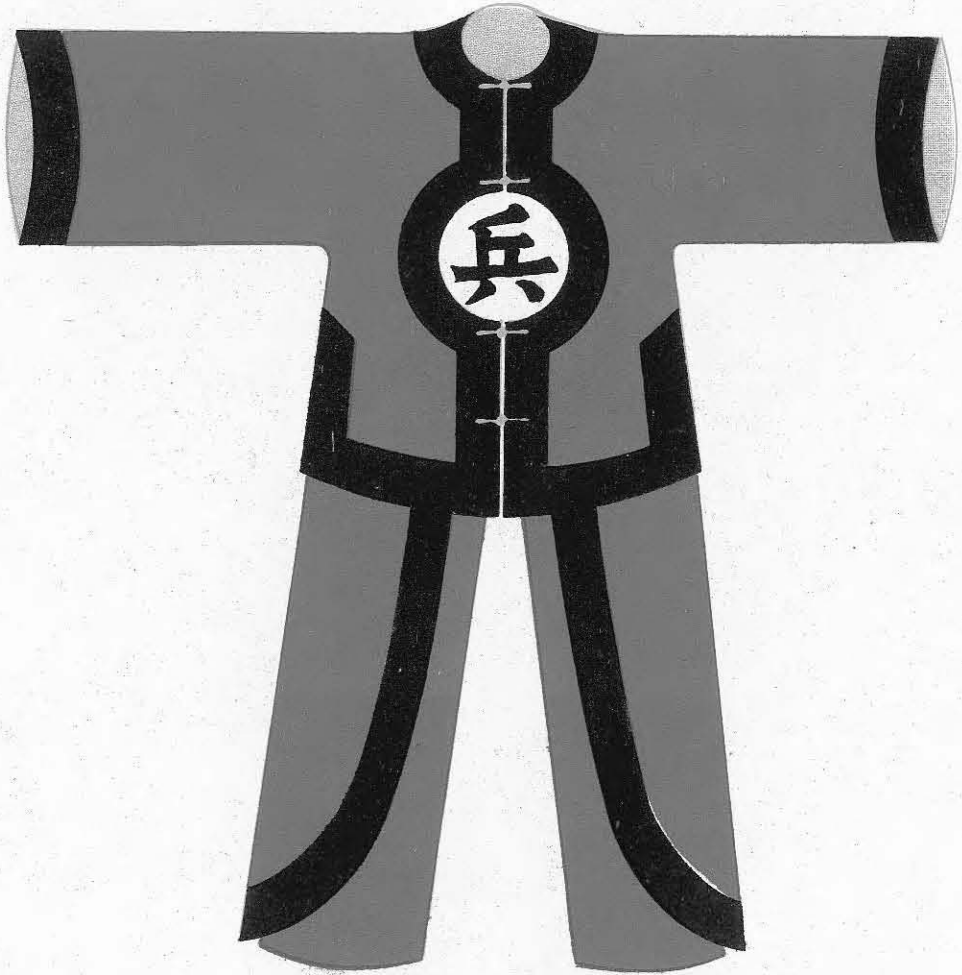
HUA MA-KUA

Hua ma-kua (the embroidered over-coat) is proper for a minor official who is not qualified to wear *tuan-lung ma-kua* (the overcoat with embroidered dragons-in-circles—see 56).

花馬褂

身份較低，不能穿團龍馬褂

者，即應穿此。



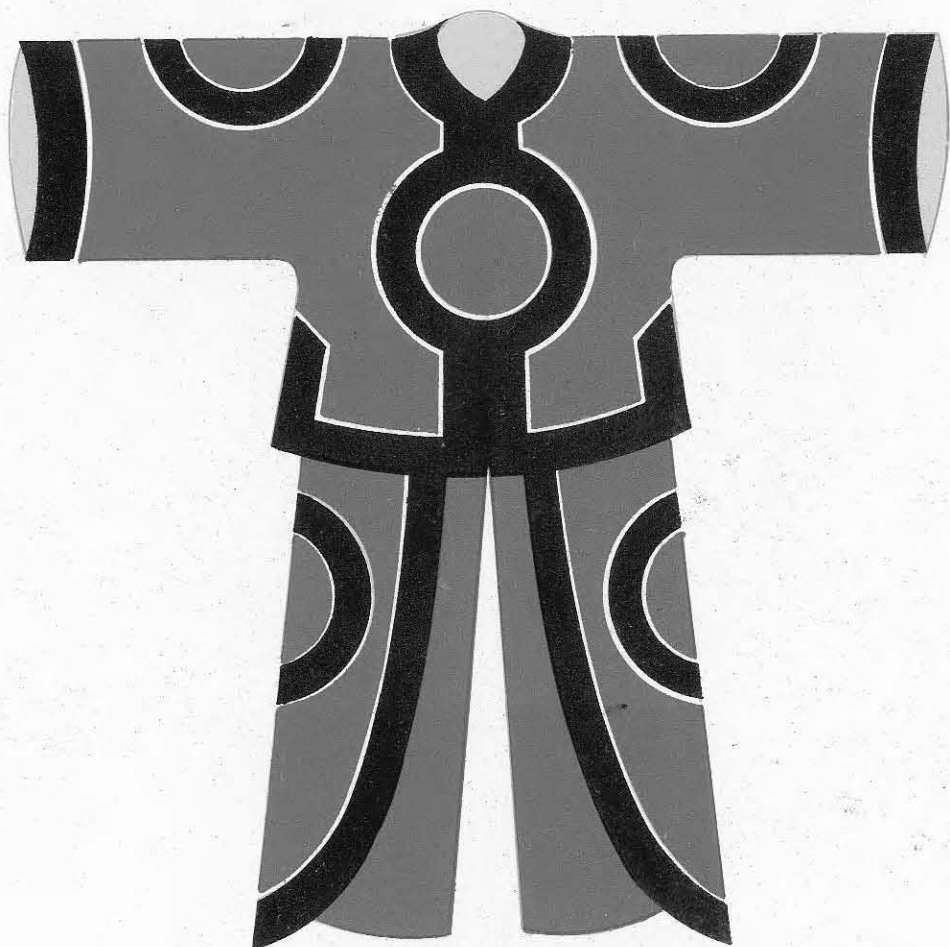
CH'IN-PING I

Ch'in-ping i (intimate soldier garment) is a kind of uniform worn by a regular soldier during the Ch'ing dynasty (A. D. 1645-1911).

穿。

演清朝戲如鐵心雞之兵丁所

親兵衣



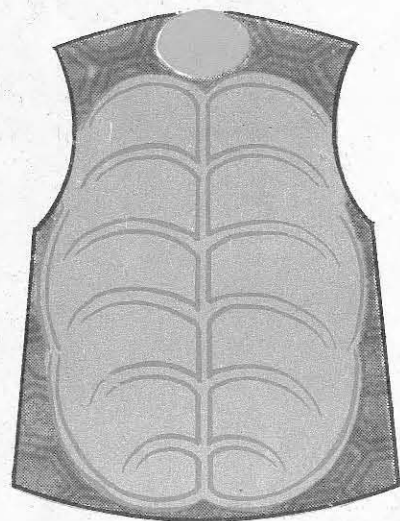
K'UEI-TSŪ-SHOU I

K'uei-tzū-shou i (the executioner's uniform) is a dress worn either by an executioner in beheading or hanging convicts or an assassin.

之。

專為割子手或刀斧手所用，
如六月雪、鎖五龍等戲均有

割子手衣



60



61.

60. KUEI WÊN MA-CHIA

Kuei-wên ma-chia (the vest with turtle-shell design) is worn by a junior demon or devil while a senior one wears a robe or armor like that of a general.

61. SIAO-KUEI P'I-KUA

Siao-kuei p'i-kua (the little devil's scarf) is worn by an inferior ghost.

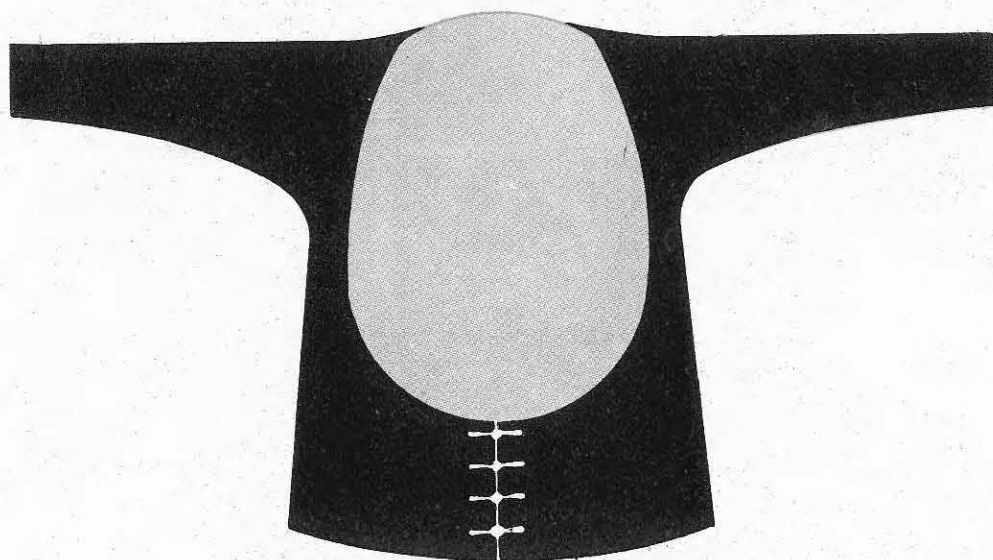
中演小鬼所穿。

魚將。小鬼披掛(圖61)，馬戲

員所穿。常見者如金山寺之

魚紋馬甲(圖60)，為妖怪之兵

魚紋馬甲及小鬼披掛



LU-TU

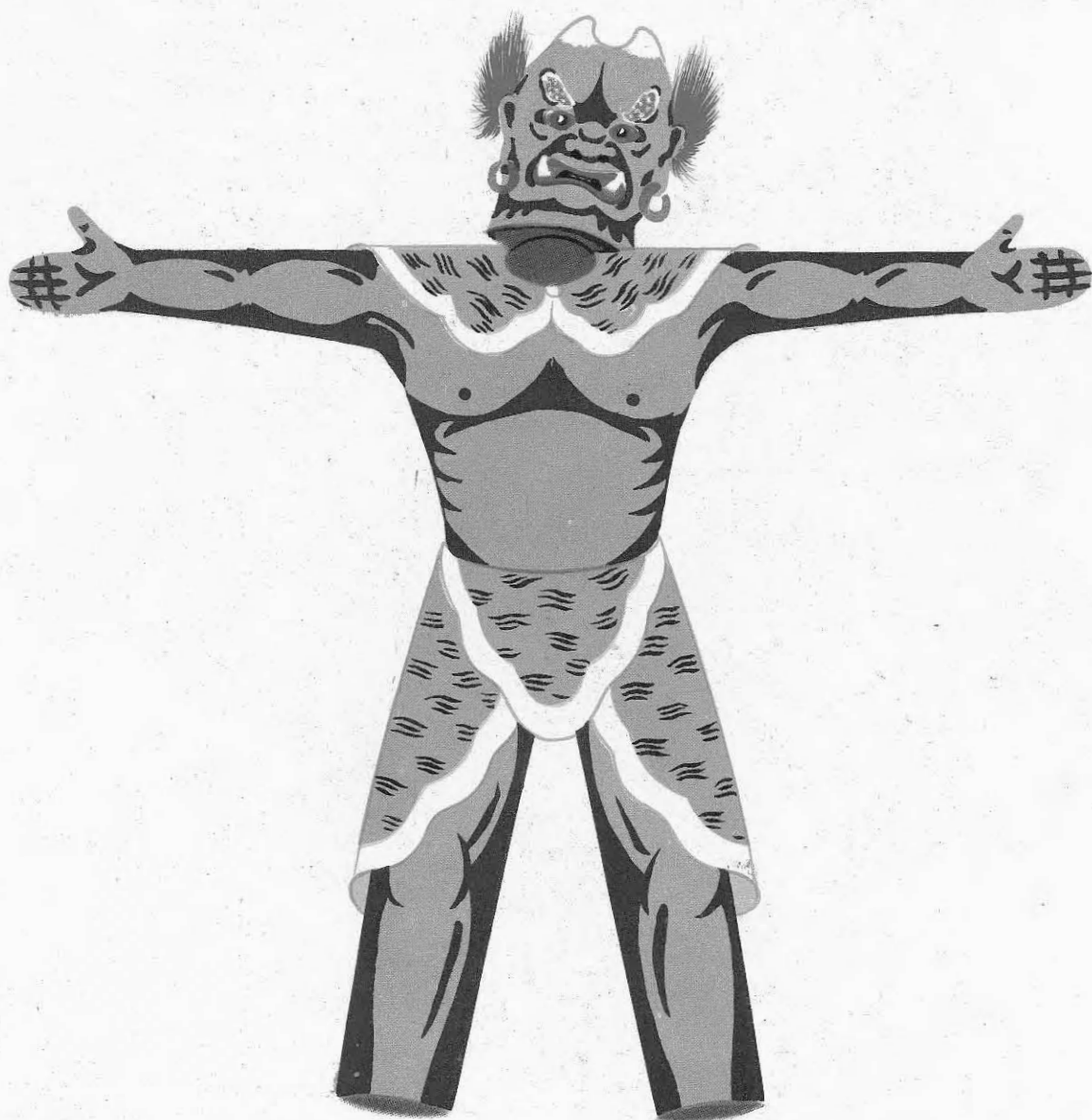
Lu-tu (the naked-belly garment) is an open-breast dress which was traditionally one of the daily costumes of lower-class people in ancient China.

露
肚

似快衣而露胸，短打武戲中

恒用之，但多為下級人物所

穿。



K'UEI-SING I

K'uei-sing i (the chief Dipper star garment) is the dress with a mask for the actor playing the personified role of K'uei-sing, symbolizing the star of literature. Now it is so simplified that he wears the mask without the dress since the former is supposed to serve the purpose.

魁星衣

與面具相連，套着於身上。

目前戲班，多不備此，有亦

僅備面具而已。



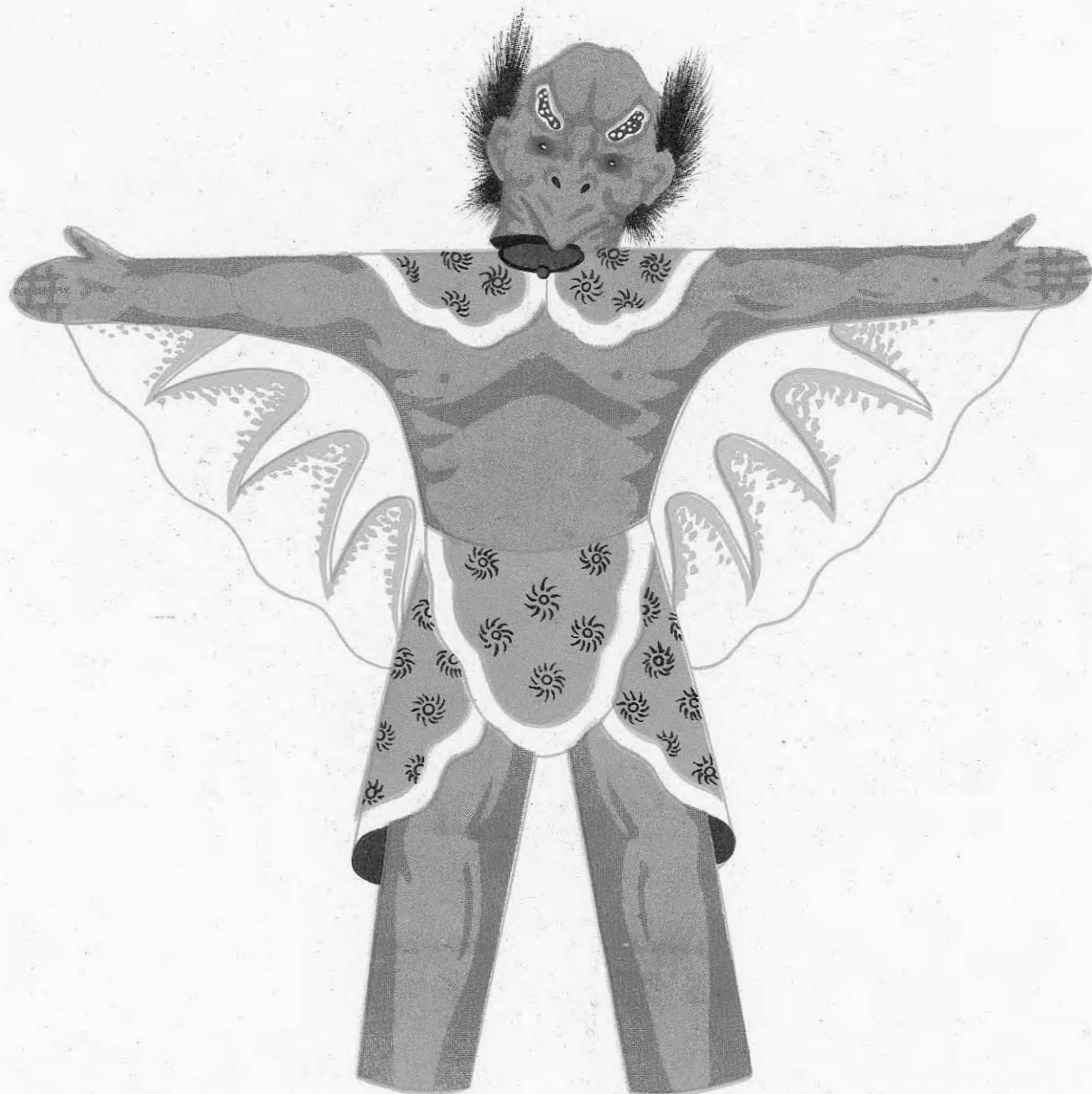
FÊNG-P'O I

Fêng-po i (Uncle Wind's garment) is the dress for the Wind God. It looks a tiger at the back. It is now disappearing too from the stage.

少見。

背負虎形，與衣相連，今已

風伯衣



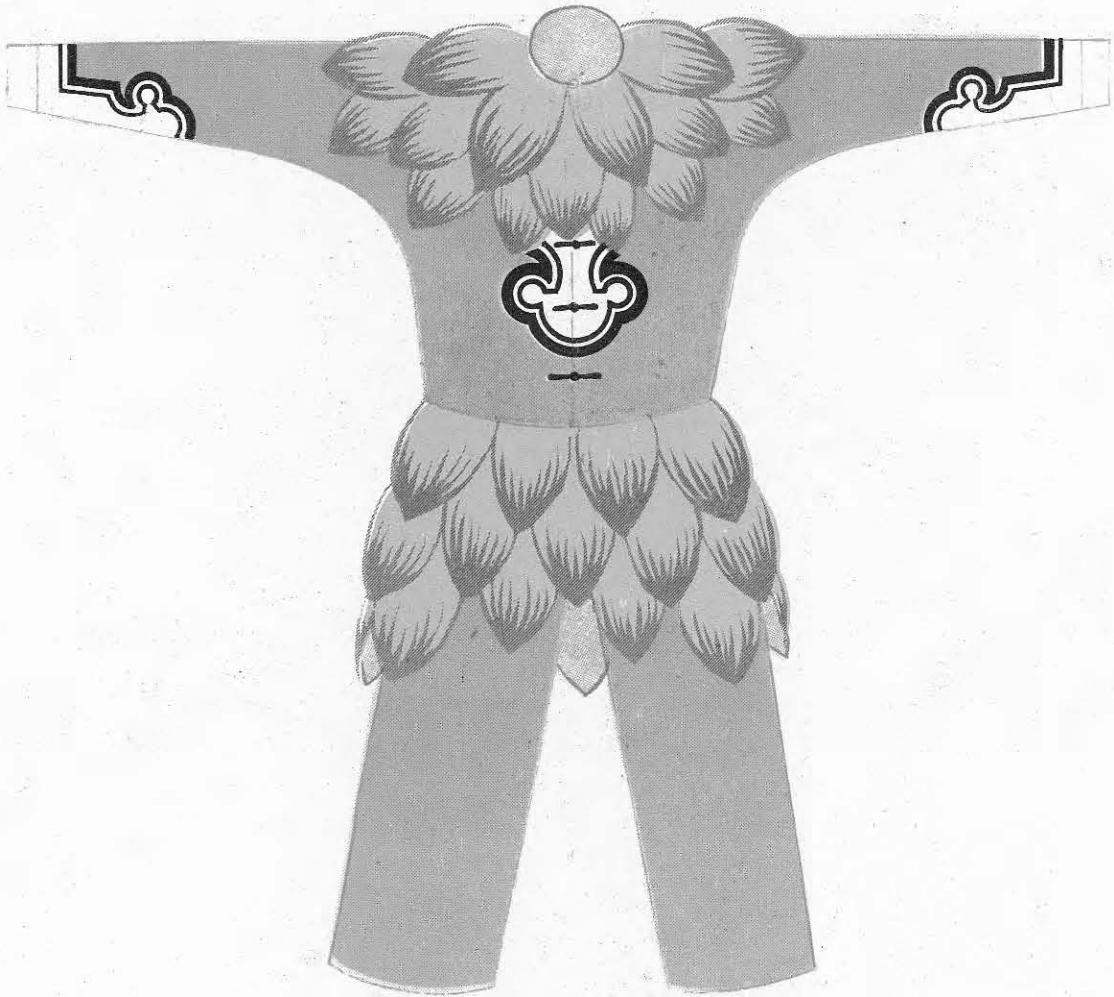
LEI-KUNG I

Lei-kung i (Lord's Thunder's garment) is the dress for the Thunder God Like K'uei-sing i (see 61), *Lei-kung i* is now disappearing from the stage.

見。

其性質與魁星衣同，今亦少

雷公衣



LIEN-HUA CH'IA

Lien-hua ch'ia (the lotus-flower coat of mail) is a special costume for Prince No-cha or No-cho, son of the Pagoda-holding Heaven King and disciple of the Goddess of Love and Mercy.

蓮花甲

戲中演哪吒及蓮花童用之。



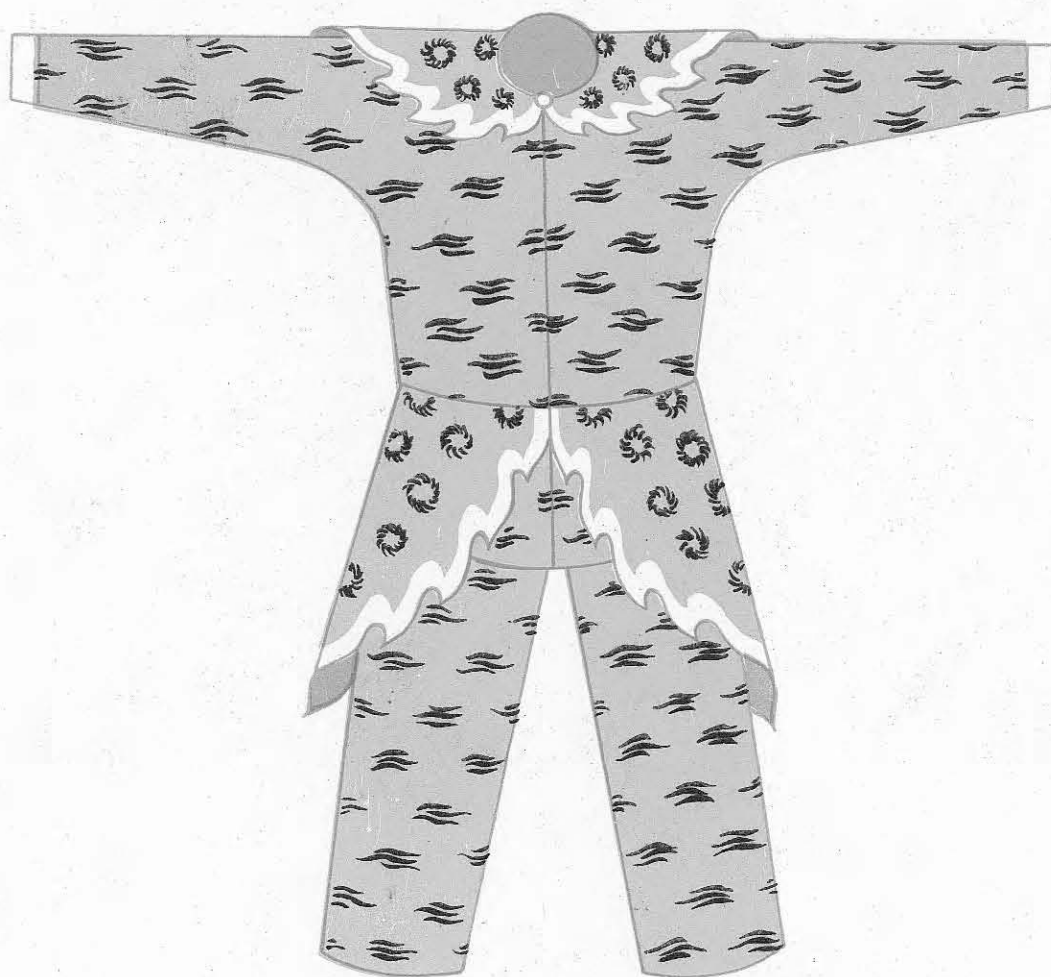
SHU-YEH P'I-KUA

Shu-yeh p'i-kua (the tree-leaf scarf) is worn by a junior supernatural being, like fairy, tree spirit, divine warrior, etc.

所穿。

戲中演仙童、神將、樹精等

樹葉披掛

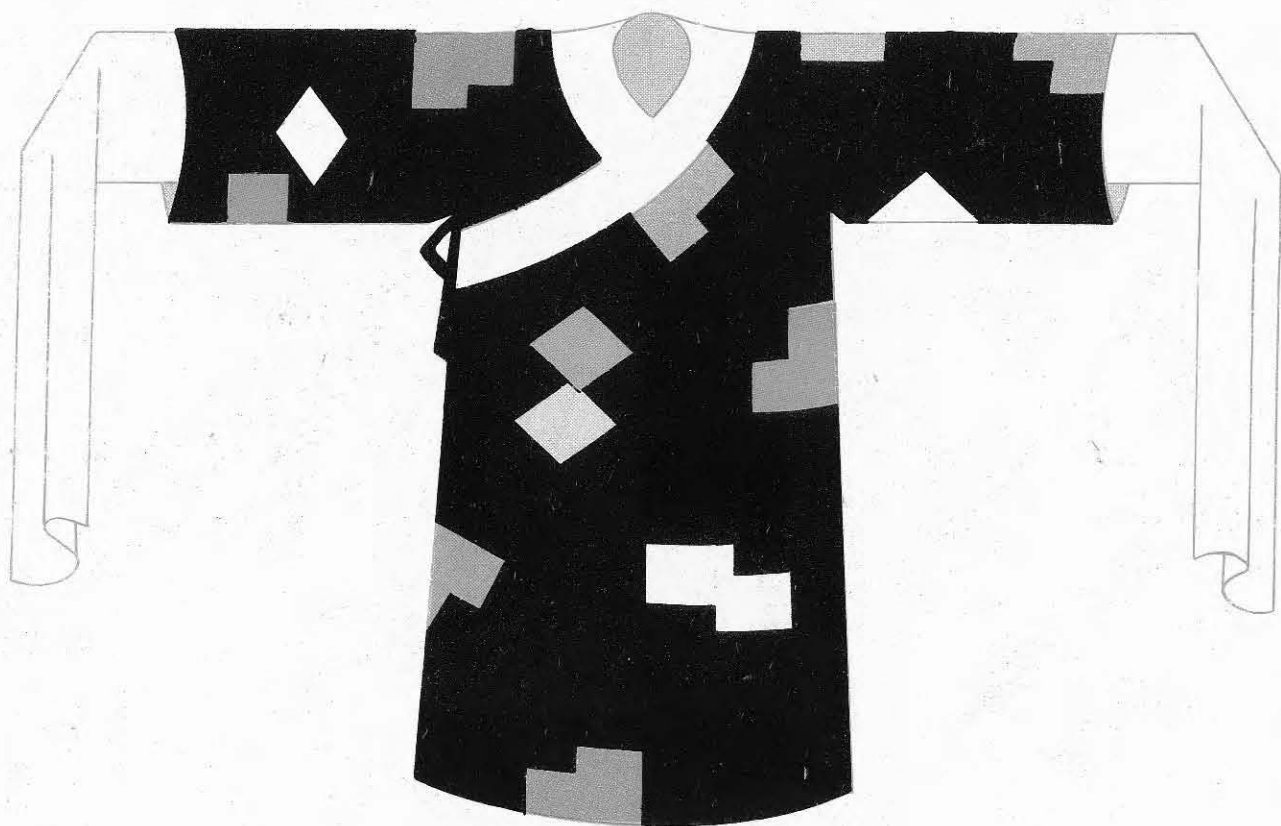


HOU I

Hou i (the monkey garment) is also something new, worn by the great monkey in the plays adapted from *Hsi yu chi* ("The Romance of a Trip to the West"), a fiction masterpiece by Wu Ch'êng-ên of the late Ming dynasty.

猴
衣

近時始有，師孫悟空者服之



NÜ FU-KUEI I

Nü fu-kuei i (the lady's garment of wealth and nobility) is similar with *fu-kuei* (see 1), the man's counterpart. But, nowadays, it is replaced by *ch'ing hsieh-tzŭ* (the blue, folded garment).

女富貴衣

意義與男富貴衣同。採窠之寶釧，本應穿此，今則多代以青褶子，為美觀也。故目下戲箱多不預備，穿者益鮮矣。

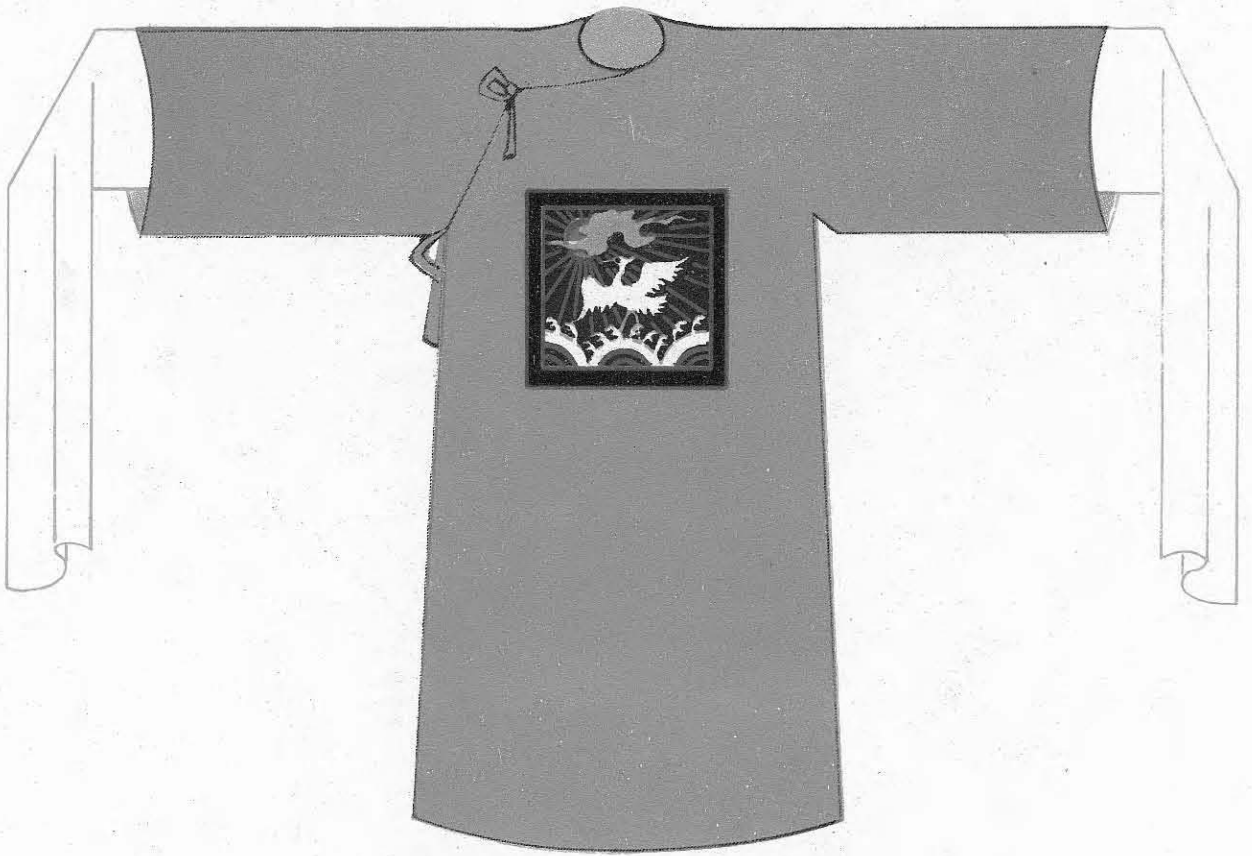


NÜ MANG

Nü mang (the lady's python garment) is a color, embroidered dress with python designs. It is shorter than that for the man since she wears a skirt under it. It is the formal costume for a wife of an high ranking man. It is of various colors. But a red one is for a young lady only.

女蟒

式如男蟒而短，因下身須懸裙也，為有身份女性之禮服。其色有二：紅色為青年貴婦所穿。如大登殿之王寶釧。香色者為夫旦所穿，如龍鳳呈祥之吳國太孃服之。



NÜ KUAN I

Nü kuan i (the lady's official garment) is a gown in red or yellow for a wife of an high-rank official. The red is for a young or middle-aged woman and the yellow for an old one, however, it is replaced now by *nü mang* (see 70).

女官衣

命婦所穿，僅有紅色，香色兩種，穿紅色者為青年或中年婦女，此種香色者，則為老年命婦如余太君等。今多改穿女蟒矣。



KUNG I

Kung i (the palace garment) is an highly formal dress for a noble woman. It is very colorful and elaborate in design.

皆服之。

楊玉環，打金枝之昇平公主

為極莊重之服着，如醉酒之

宮衣



NÜ HUA-P'I

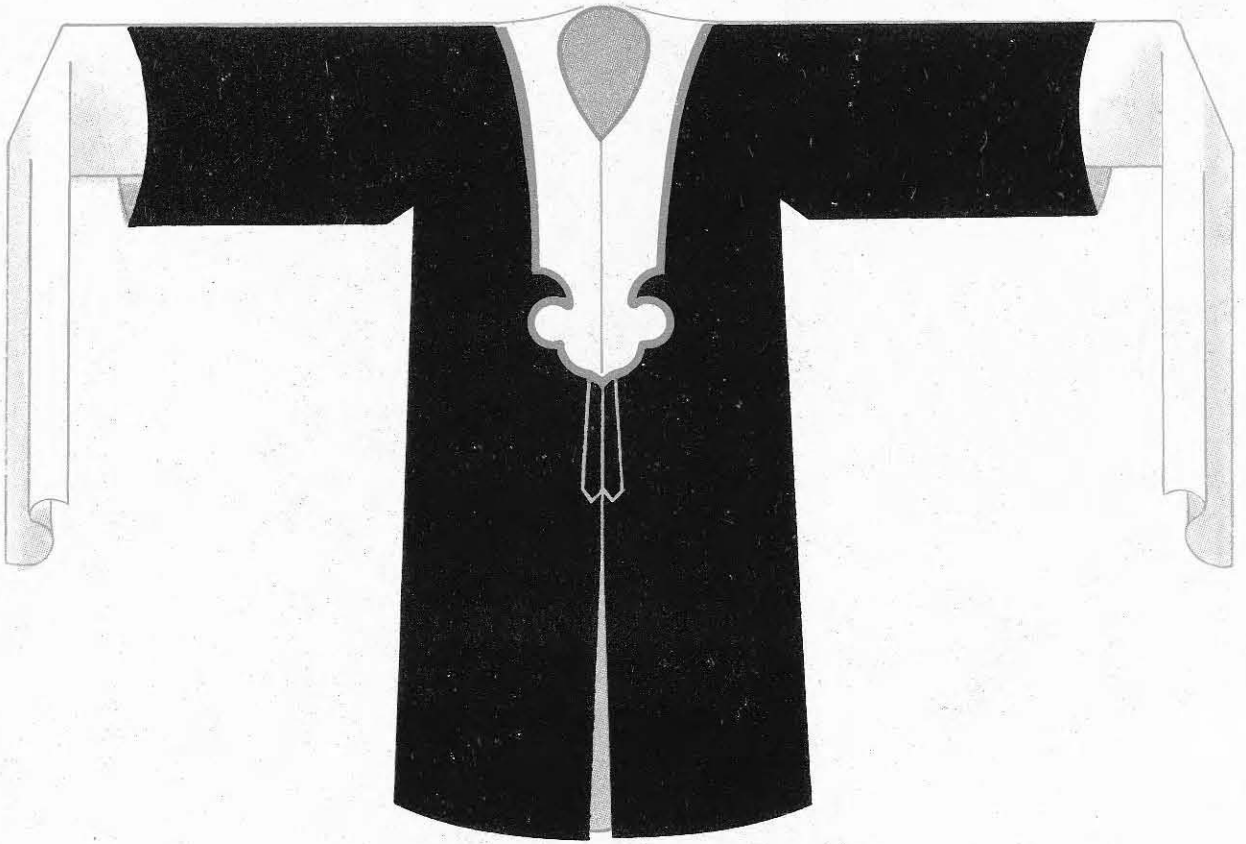
Nü hua-p'i (the lady's embroidered cape) is a color, embroidered cape without sleeve. A red one is worn by a bride or some lady under a lucky star.

花女帔

為女子之半官服，顏色甚多

。寶藍色者，為中年婦女所

穿，如寶蓮燈之王桂英是。



SU NÜ P'I

Su nü p'i (the lady's plain cape) is similar with *ch'ing su p'i* (see 9), the man's counterpart.

應穿此。

素服之意，採母之四夫人即

與青色男素帔性質相同，有

女素帔



KUEI-MÊN P'I

Kuei-mên p'i (the maiden's chamber cape) is an informal dress for an unmarried woman.

閨門帔

軟料鑲邊，專為未出嫁少女所穿，如遊園之杜麗娘是。



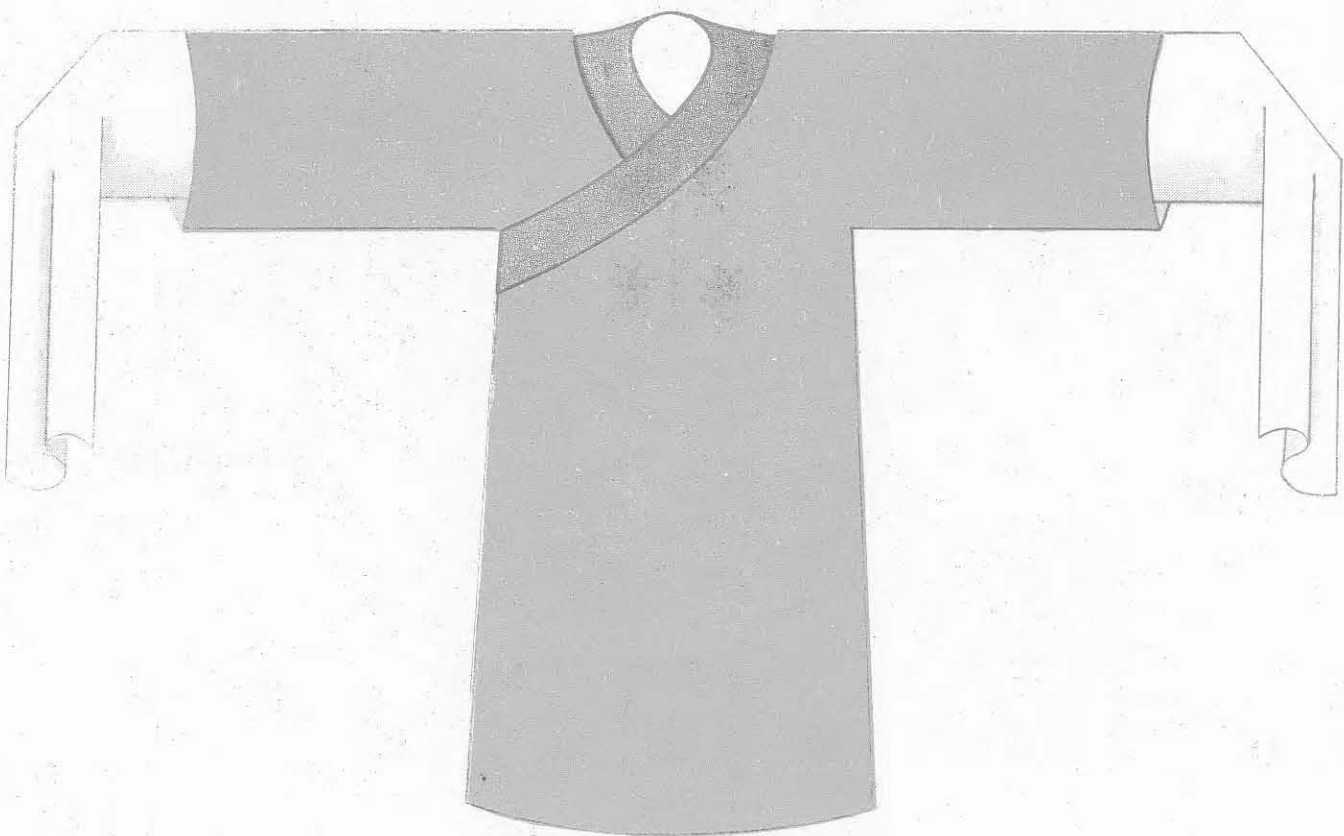
KUAN-YIN P'I

Kuan-yin p'i (the Goddess-of-Love-and-Mercy's cape) is a white, silk robe for the Bodhisattva.

所用。

又名大士衣，專為觀音大士

觀音帳



SU NÜ HSIEH-TZŪ

Su nü hsieh-tzŭ (the girl's plain folded garment) is now worn by a chamber-maid of the imperial palace or household-maid, or sometimes Buddhist nun or an old wife.

素女褶子

今日此種汗頭，已為時式褶

子所代替。僅宮女之繫及道

姑子用之，元旦有時尚用之

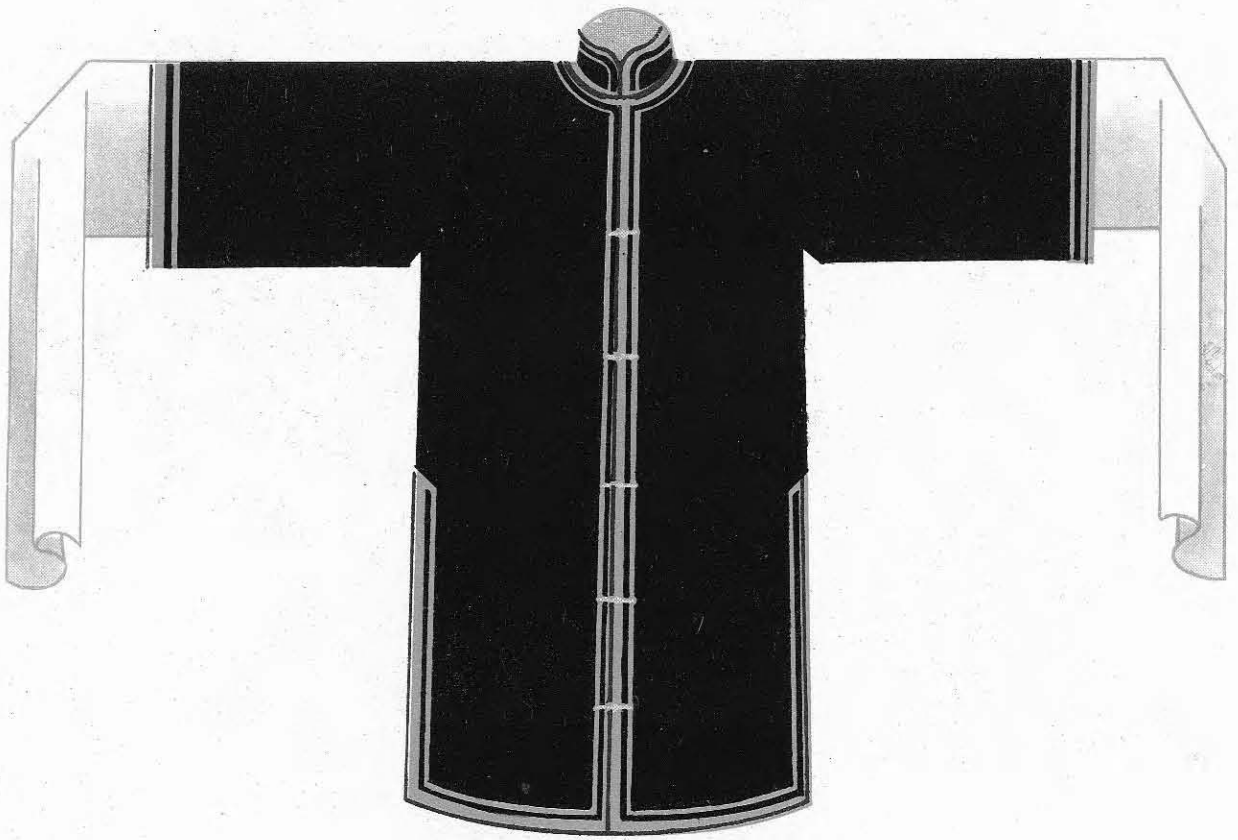


HUA NÜ HSIEH-TZŪ

Hua nü hsieh-tzŭ (the lady's embroidered folded garment) is also worn by a chamber-maid of the imperial palace or household-maid or Buddhist nun. No other character wear it today.

花女褶子

與素着同，係宮女、丫鬟
道姑等用之。



CH'ING NÜ HSIEH-TZŪ

Ch'ing nü hsieh-tzŭ (the woman's dark folded garment) is an ordinary dress for a lower-class woman. It may be used as a blouse.

舊時名時式褶子，以其小領封襟也。今則箱中已甚少大領大襟之女褶子，有之僅為官女子輩所穿，而女褶子遂為此種時式褶子所獨佔。貧寒女子多服之，如戲子之王春娥是。其另一用途為襯蟒褂帳之內衣。

青女褶子



TAO-KU I

Tao-ku i (the Taoist nun's garment) is a set of a robe with vest. The robe is a plain folded dress.

道姑衣

水田式之女褶子或背心，均
為道姑所用，用背心時加於
素色褶子上。



HUA NÜ PEI-SIN

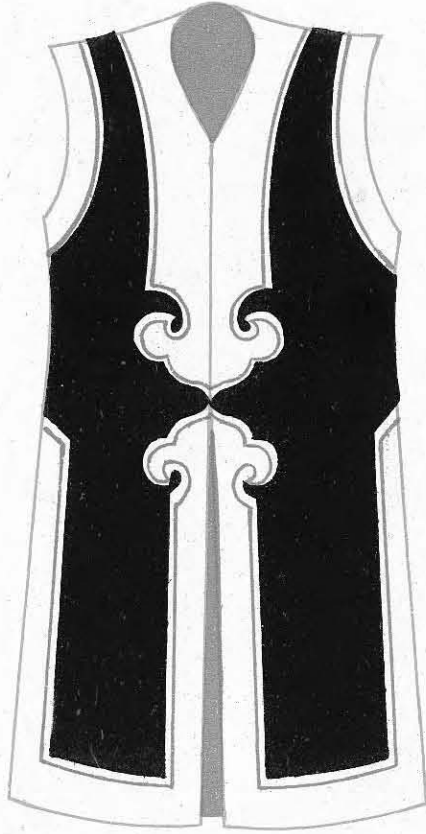
Hua nü pei-sin (the woman's embroidered vest) is a color, embroidered dress, long enough to cover knees, usually worn by a chamber-maid or slave-girl in the imperial palace or a rich house. It is customary for her to wear a silk girdle.

繫腰巾。

宮女、丫鬟所用，穿此者恒

長可過膝，雜色繡花，亦罵

代女背心



HEH NÜ PEI-SIN

Heh nü pei-sin (the girl's black vest) is mostly worn by an aged maid-servant, or ugly chamber-maid or woman.

之。

夫女僕、丑了繫、丑婆等用

黑女背心

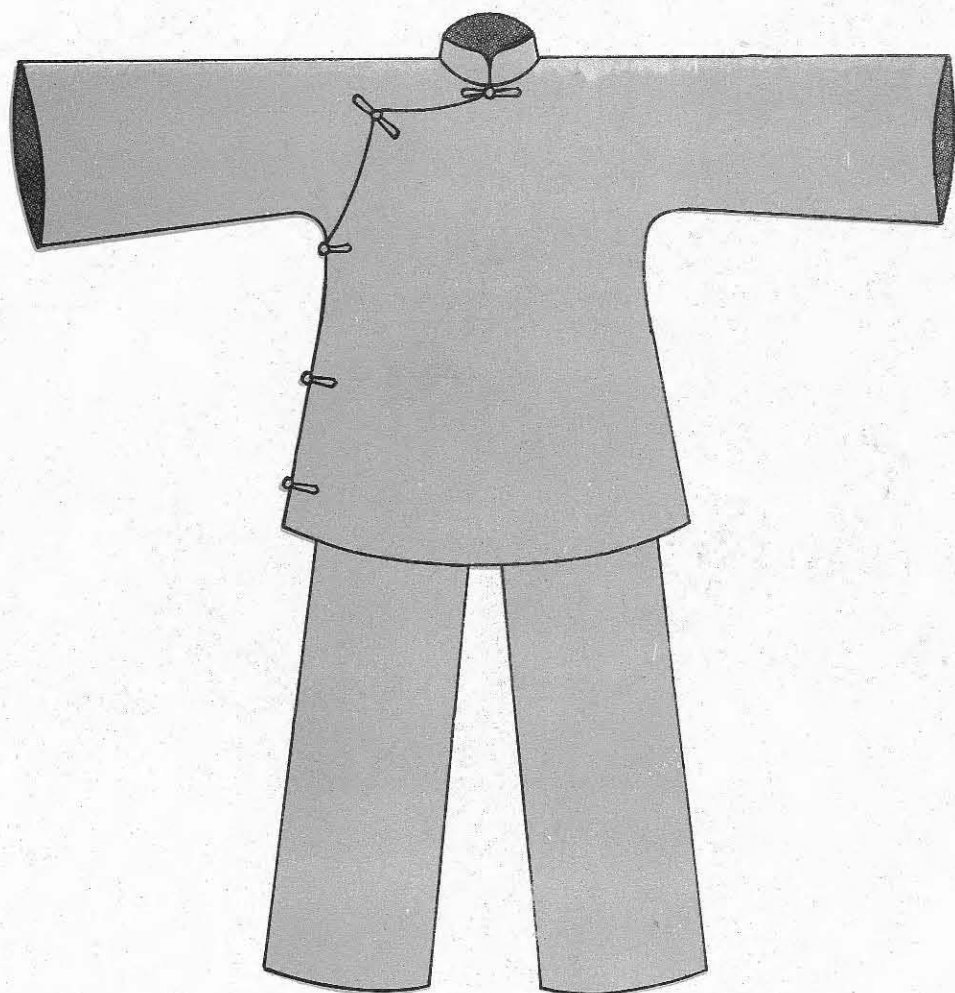


K'UA-AO

K'ua-ao (the woman's coat and pants) is a new variation adapted from the current fashion about the turning of the century. It is worn by a glamorous or coquettish girl and never otherwise.

袴 襖

此種行頭為戲裝中之變態，始見於清代，此服即就當時婦女之流行衣服加以藻飾者。惟花旦類型之腳色穿之，而青衣、正旦，決不用此。

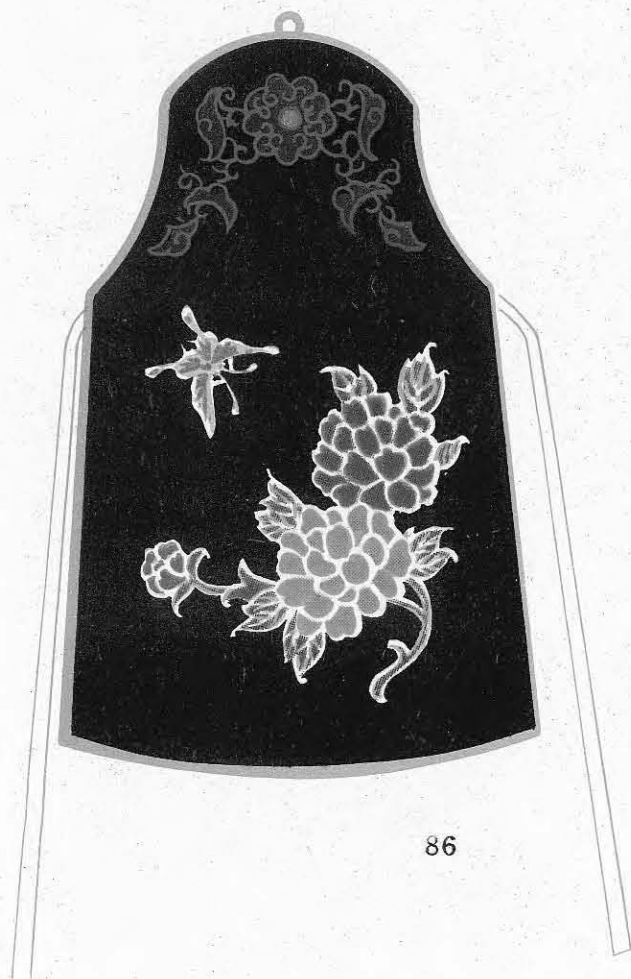


CHU-PU KUA-AO

Chu-pu kua-ao (the bamboo-cloth trousers and short garment) is worn by a poor girl and mostly with an apron.

竹布袴褂

小家婦女用之，穿此者多帶圍嘴，如梅龍鎮之李鳳姐是



86



85

85.

K'AN-CHIEN

K'an-chien (the woman's vest) is similar in form with *pei-sin* (see 81) but much shorter (up to the waist only). It is worn by a slave-girl in coat and by any female character over *chi-i* (the Manchurian or Flag gown).

86

WEI-TSUI

Wei-tsui (the apron), of course, is worn by a housewife or maidservant.

坎肩及圍嘴
坎肩(圖85)，式如背心而短僅齊腰，雜色綉花，為穿袴襖之丫紮所用，旗裝戲亦有罩於褂後上者。圍嘴(圖86)，亦曰飯罩。為常操作之女性，用以防免贓污衣服者，如戲鳳之李鳳姐用之，其他演小家婦女亦多用之。

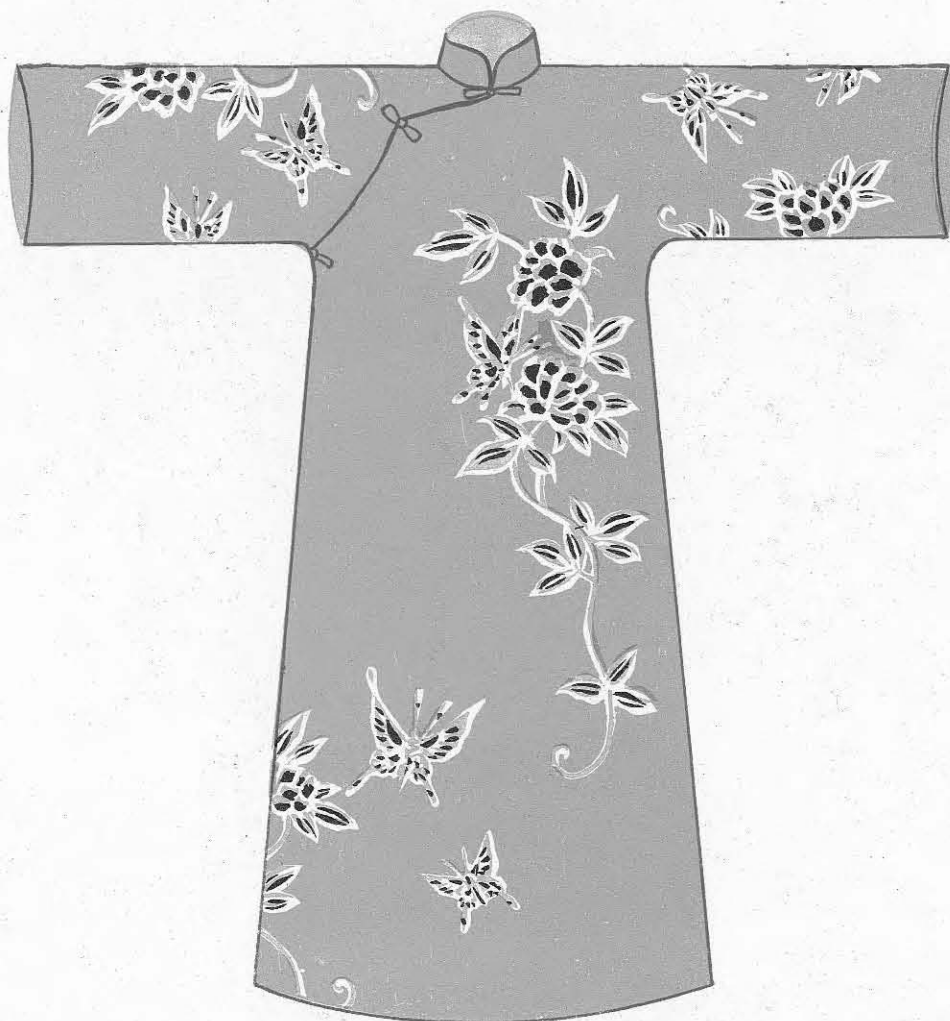


NÜ TOU-PÊNG

Nü tou-pêng (the lady's cloak) is a kind of long, outer garment without sleeves worn by any woman on a journey, or in sickness, or just out of bed in cold weather.

女斗蓬

女子行路時用之，在家有病或睡起禦寒亦用之。



CH'II

Ch'ii (the Flag gown) is a Manchurian woman's color dress. The Manchu people was historically divided into three eight-tribes according to the color flags they filed, therefore, they were called by other Chinese peoples as *Ch'i-jên* (the Flag people) and their women's gown, *ch'ii*. (The current Chinese woman's gown is a much simplified but stream-lined variation of the original style.)

羊之胡阿雲等。

色均有，如採母之公主，牧

即旗袍，為旗裝戲所用。各

旗
衣



NÜ WAI-KUA

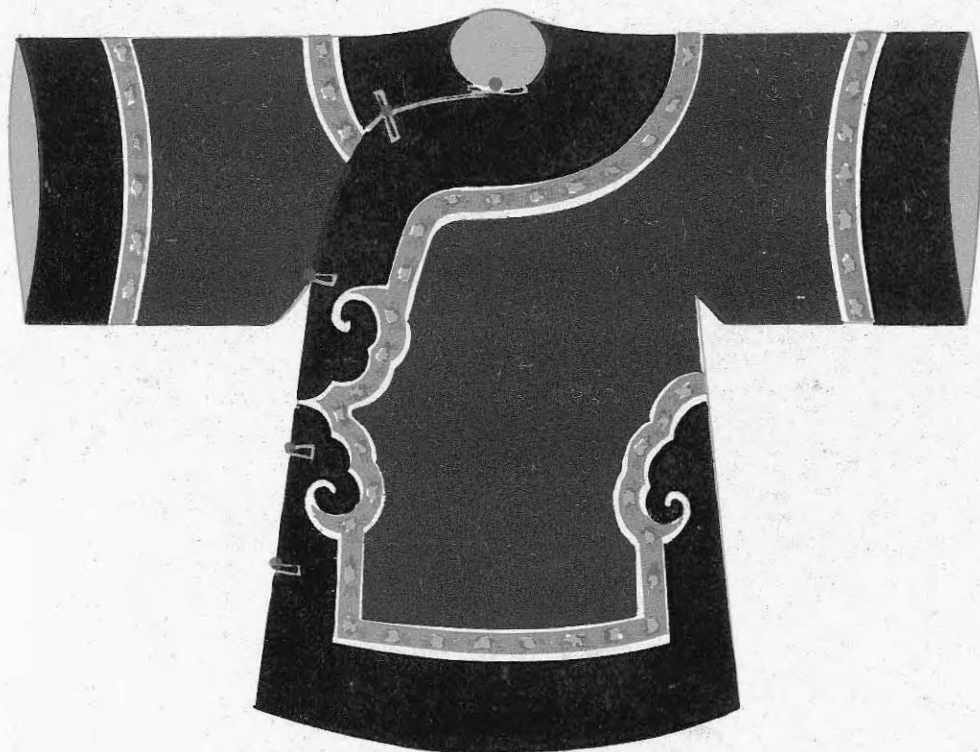
Nü wai-kua (the lady's outer gown) is a formal dress of the Han woman during the Ch'ing or Manchu dynasty. She who wears it usually plays the role of *tsai-t'an* (the "colorful" feminine role). The dress is worn with a necklace of 108 "court" pearls.

之魚氏。服此者須帶朝珠。

穿此者多係私旦，如浣花溪

清代漢族婦女之禮服。戲中

女外褂

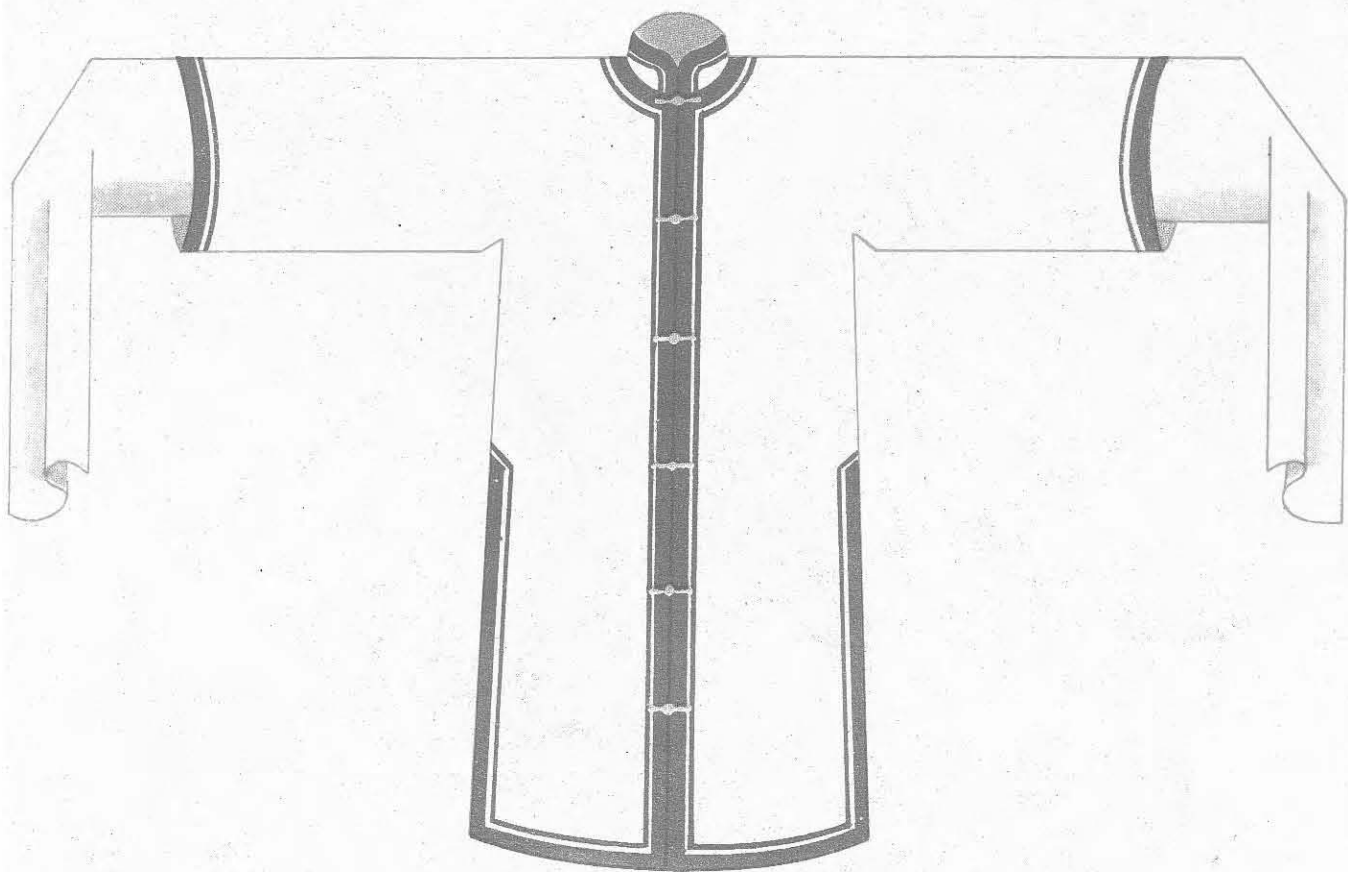


NÜ TA-KUA

Nü ta-kua (the lady's "big" gown) is an informal, plain dress of the Han woman during the Ch'ing or Manchu dynasty. It looks like *nü wai-kua* (see 89) but shorter.

女大褂

由女外褂變代而來，形式畧同，但較短而無補耳，為清代漢族婦女較方突之便裝。戲中師丑婆恒用之，以具全係寫實，可博觀眾一笑也。戲班中俗稱衫旦衣。



NÜ HSIAO I

Nü hsiao i (the lady's filial garment) is a mourning dress for a woman. It is always made of white cloth. But in the modern theatre, it is often in the *de lux* version of white silk in stead of cloth.

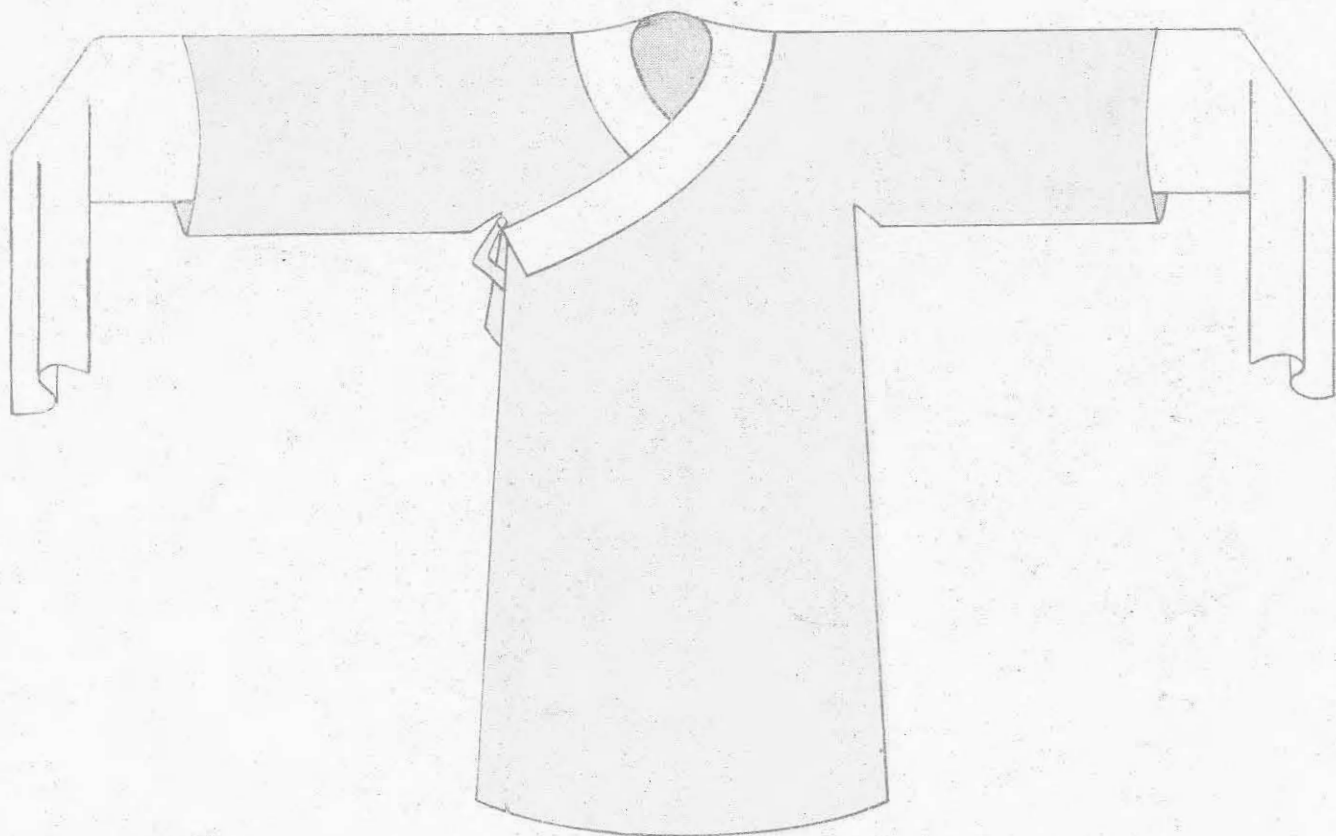
場即服此。

。如虹霓關之東方氏靈堂一

不美觀，改用白時式褶子矣

舊時為白布女褶子，後以其

女衣



NÜ LAO-TOU I

Nü lao-tou i (the woman's old peck garment)
is worn by an old, poor woman.

康氏是。

老年貧婦所穿，如釣金龜之

女老斗衣



KU-CHUANG

Ku-chuang (the so-called "ancient costumes") is a kind of generalized variation of woman's dresses survived from the dynasties. The word, "ancient" should not be taken too seriously. The Chinese opera is a tradition of over a thousand years and most of its costumes are not strictly dated for artistic reasons. Here, it is a regular dress for a female character in an historical play.

古裝

以今日言，戲衣殆無一非古裝者；此之所謂古裝，乃抽象的，別於一般之裙褶子及女帔而言。觀古畫中之仕女，着褶帔者，不過元明時始見。唐宋作品均係長袖高裙，即所謂古裝也。穿此者必梳高髻，如奔月之嫦娥、葬花之黛玉等是。

94.

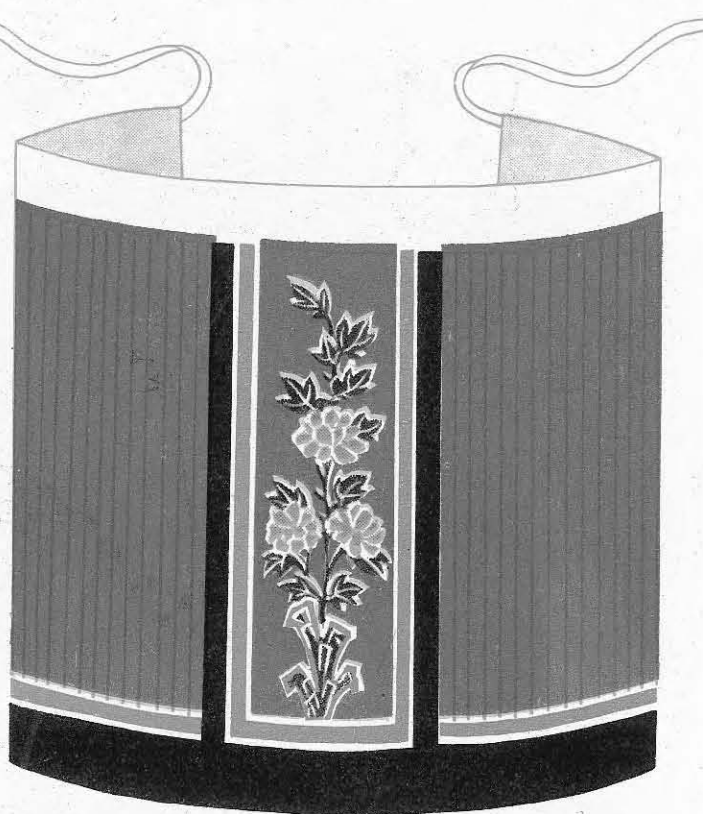
HUNG KUAN CH'ÜN

Hung kuan ch'ün (the red official skirt) is worn by an lady of the high rank under a python or official robe. But now a white embroidered silk skirt is used instead, and by a *ts'ai-tan* only.

95.

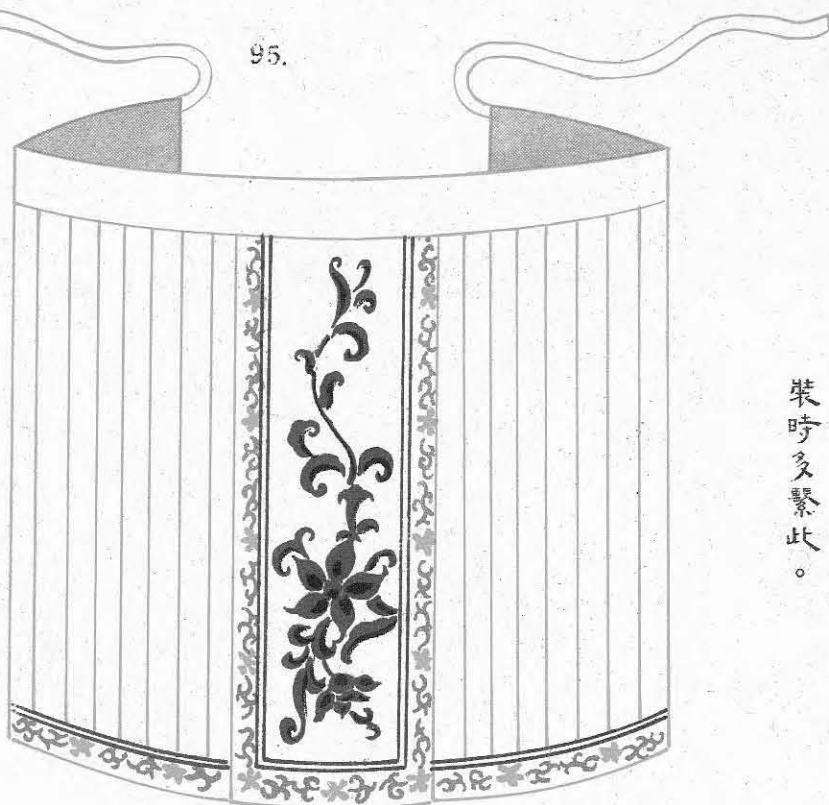
HSIU-HUA CH'ÜN

Hsiu-hua ch'ün (the embroidered skirt) is worn by an high-class lady.



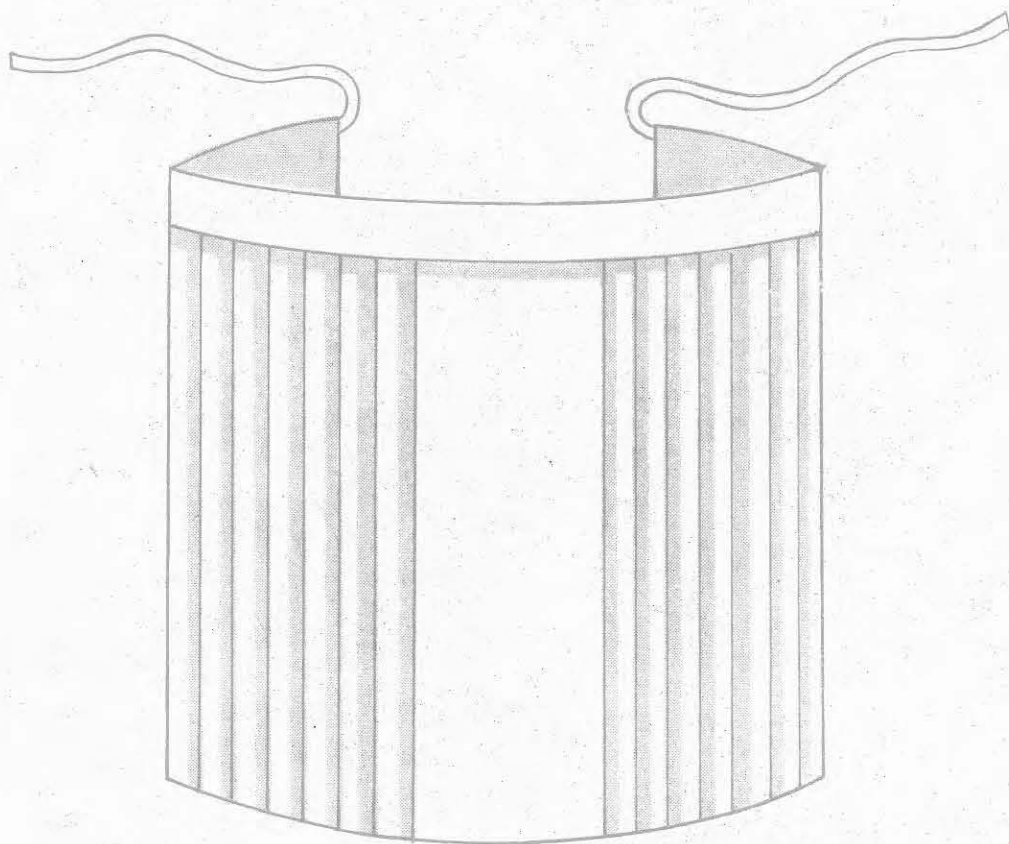
94.

95.



紅官裙(圖94)，以往女子穿蟒或官衣時必須繫此，後則多改用白繡花裙，此裙幾為彩旦穿外掛時所專用矣。繡花裙(圖95)，大家年輕女子，靚裝時多繫此。

紅官裙及繡花裙

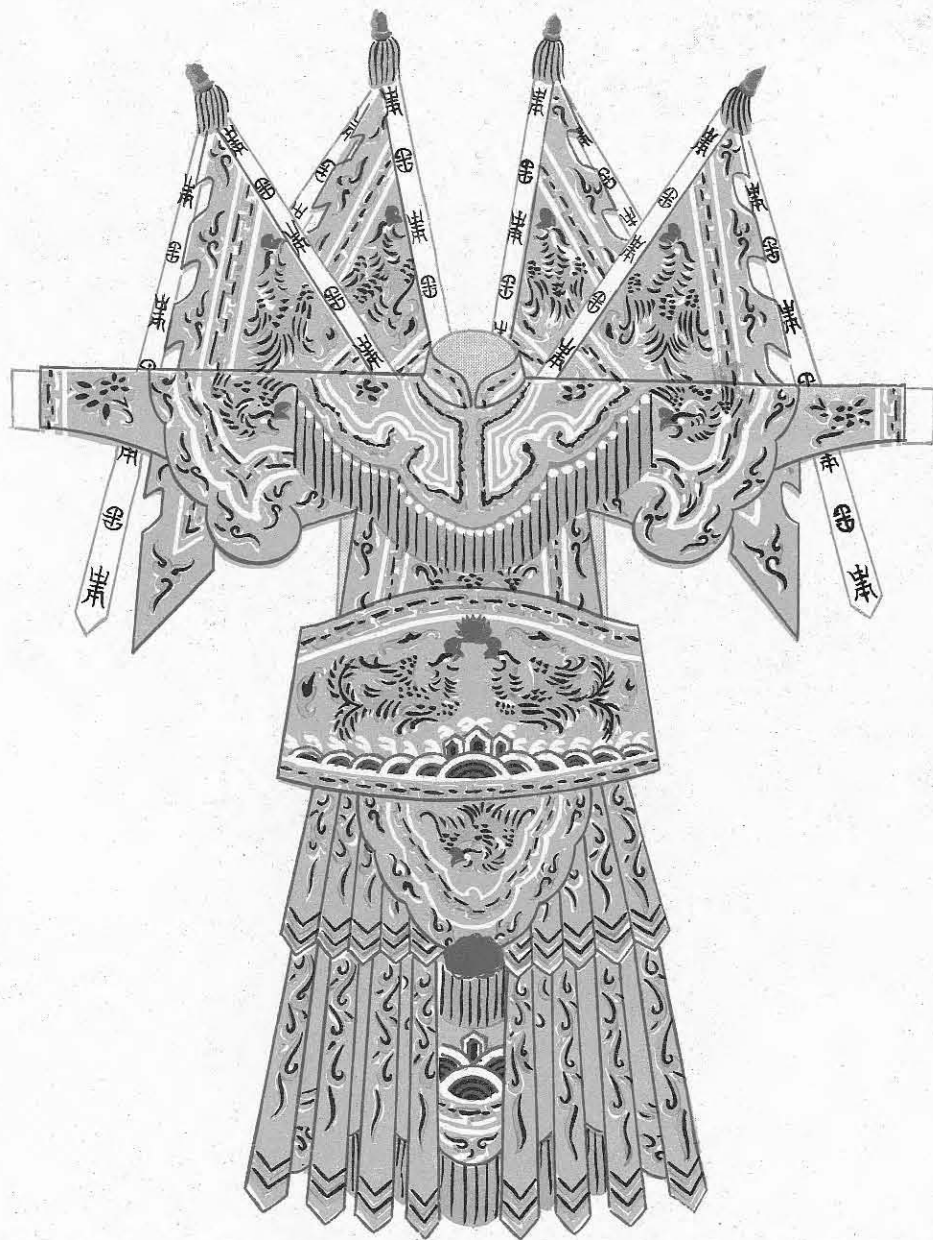


SU PIEN-CH'ÜN

Su pien-ch'ün (the plain informal skirt) is worn by either man or woman. But for a man he is usually in sickness. While for a poor woman, she is likely on a journey. A wineshop waiter, or fisherman, or woodsman may wear it too. In these cases, it is always in white while an old wife may wear a green or light blue one though scarce nowadays.

用途頗廣，白色者普通女子均用之。繫於衣外曰腰裙，男子有病時用之，貧寒女子行路時亦用之，均示倉皇狼狽，衣服不整意。布質者曰布裙，酒保、漁夫等用之，亦繫衣外。綠色者老嫗用之。湖色亦有，惟今不多見。

素便裙



NÜ K'AO

Nü k'ao (the woman's armor) is a kind of armor, worn by a female general. It is usually in pink or red, and with a set of four flags.

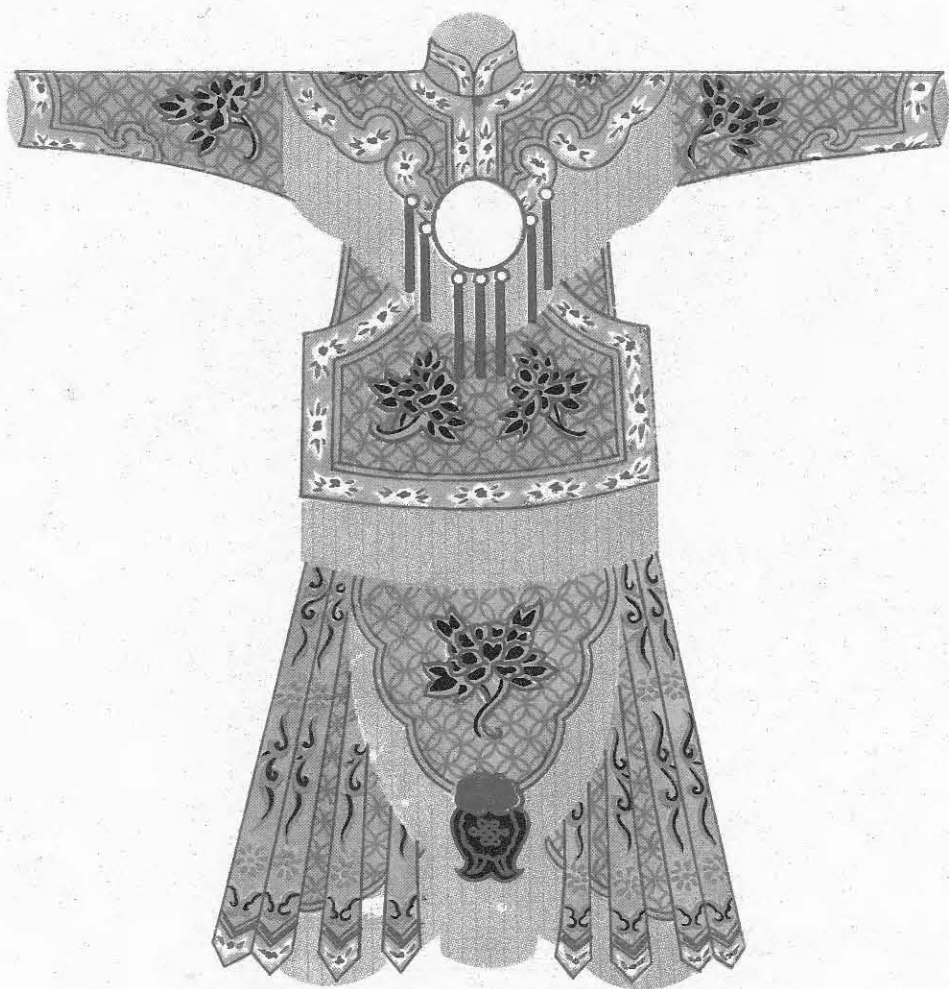
江關之樊梨花皆用之。

較多。穆柯寨之穆貴英，樊

色，大致紅及粉紅二色用途

女將臨陣所穿，亦有多種顏

女
靠



NÜ PIEN-K'AO

Nü pien-k'ao (the woman's informal armor) is different from *nü k'ao* (see 97) in that it has a protective plate for her chest and without flour flags.

女便靠

亦曰玻璃肚子，以其當胸有

一甚大之護心鏡也，服此者

不扎靠旗。樊江關之薛金蓮

，棋盤山之竇仙童皆服之。

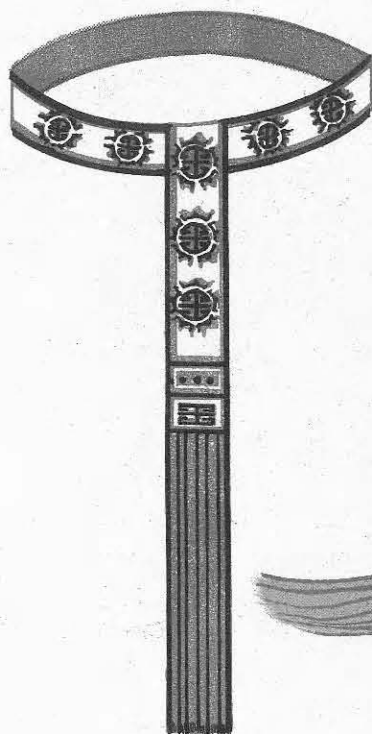


NU YING-HSIUNG I

Nü ying-hsiung i (the female hero's garment) is a color dress with skirt, worn by a female warrior, or outlaw, or witch.

女英雄衣

一名戰衣戰裙，各色皆有，女俠、女盜、女妖恒用之。如十三妹之何玉鳳，迷人館之九花娘，金山寺之白蛇等是。

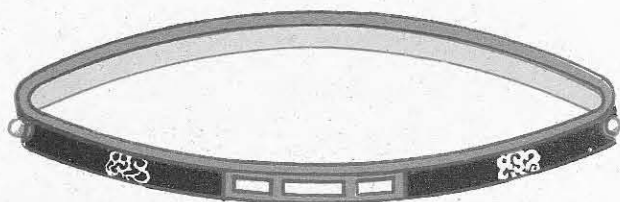


102.

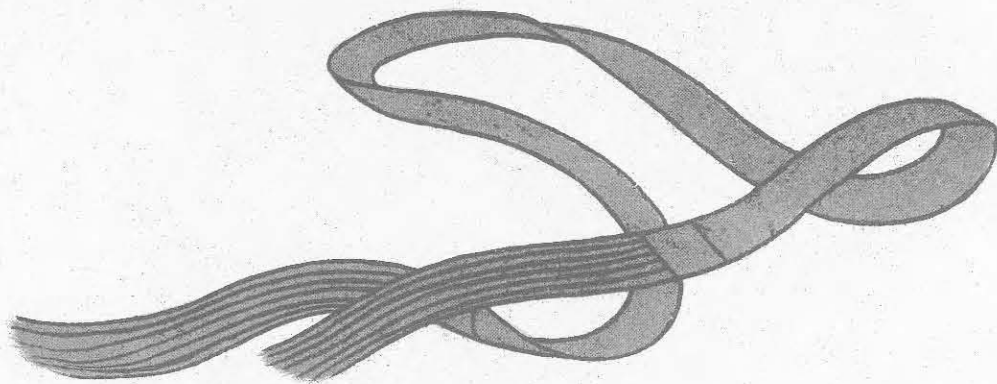
YÜ TAI

100.

Yü tai (the jade belt) is worn with python robe or an official robe.



100.



101.

LUAN TAI

101.

Luan tai (the young phoenix sash), made of silk and embroidered is widely worn by a warrior in *chien-i* (see 50) or *ying-hsiang i* (see 41)

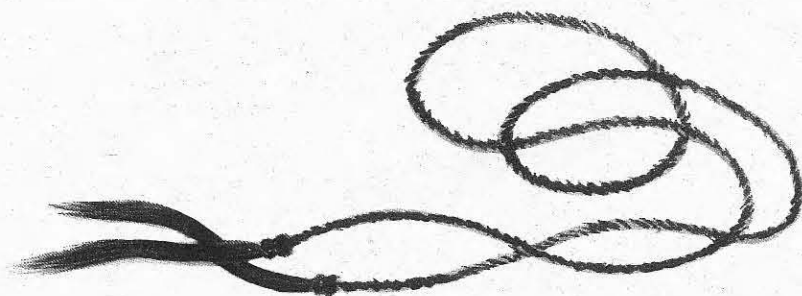
HUA K'OU-TAI

102.

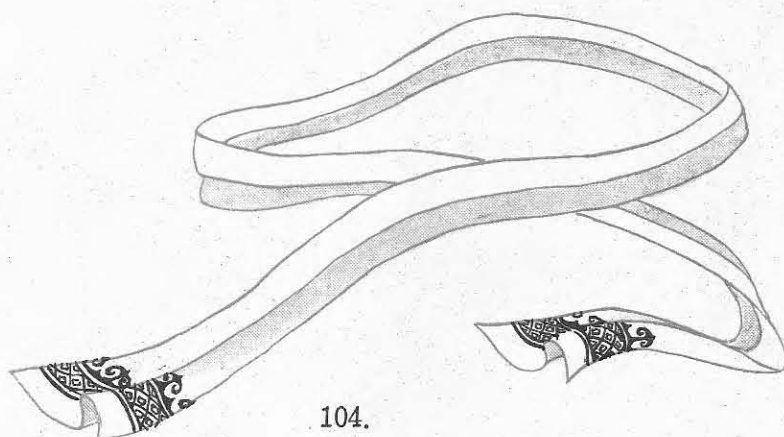
Hua k'ou-tai (the embroidered sash) is similar with *luan-tai* (see 101) the silk sash in the name of a phoenix but more beautiful. Anyone who wears *ying-hsiung i* (see 41) or *chien i* (see 50, 51, 52 and 53) uses it.

玉帶(圖100)，穿蟒或官衣時，掛於腰際。帶帶(圖101)，用途極廣，穿箭衣、英雄衣者，必須束此。扣帶(圖102)，用途與帶帶同，但較美觀。

玉帶·帶帶·扣帶



103.



104.

103.

SSÜ-TI

Ssü-ti (silk braid) is worn around the waist with the folded garment or for tying the chest over *lung-chien i* (see 50) or *ying-hsiung i* (see 41).

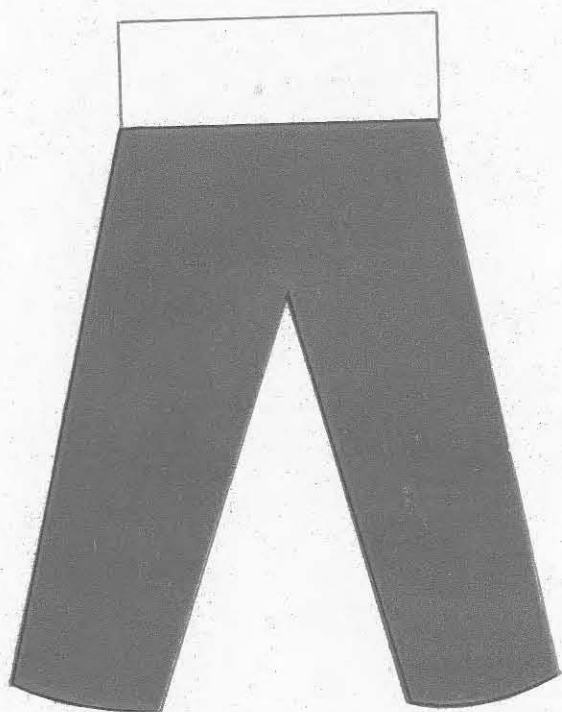
104.

YIAO CHIN

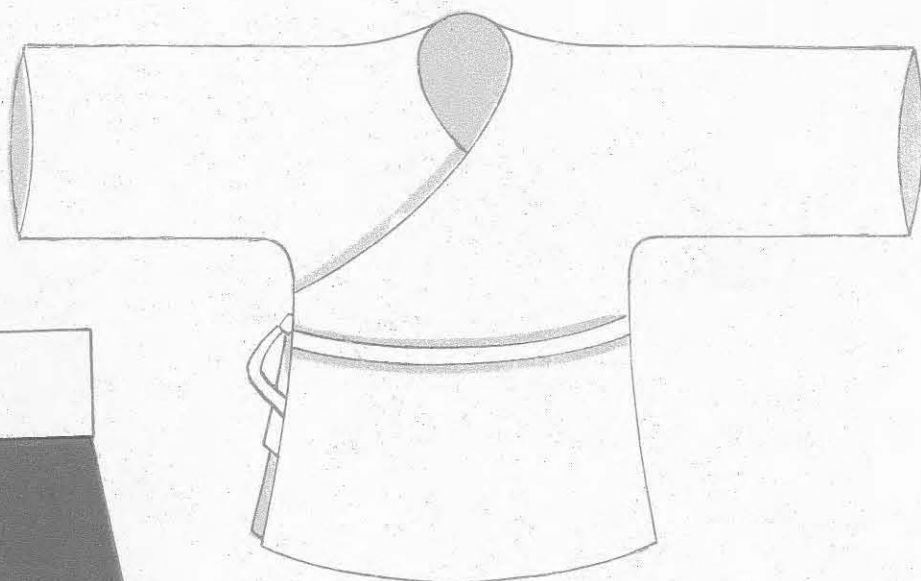
Yiao chin (the waist belt) is a sash worn by a woman doing manual work or on a journey when she is in a folded or short garment (see 78,82) and or a man when in dark garment.

絲縹(音103)，用途甚多，穿褶子看行路時用之，穿前衣或英雄衣絆胸亦用之。腰巾(音104)，穿褶子或袴襖之旦角於操作或行路時多用之，男用穿快衣時亦可用之。

絲縹及腰巾



105.



106

105

TSAI-K'U

Tsai-k'u (colorful trousers) could be in red or black in the past but now may be in white, pink, light green or any other color. It is worn by a young handsome intellectual.

106.

SHUI I

Shui i (the "water" garment) is a kind of underwear made of coarse cloth for absorbing sweat lest perspiration might spoil the outer garment,

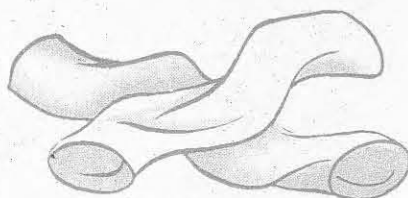
彩袴及水衣
彩袴(105)為一般角色所必穿
用者，以往僅紅、黑二色，
後又增白、粉紅、淡青等色
，但僅為小生所用。水衣(106)
(106)，粗布所製，着於貼身，
防汗污行頭也。



108.



107



109.

107

P'ANG AO

P'ang ao (the fat coat) is a cotton-padded cloth dress. There are two kinds of it: the thick one worn by the *ching* actor and thin one worn by the *sheng* actor. The *ch'ou* actor wears it sometimes.

108.

HU-LING

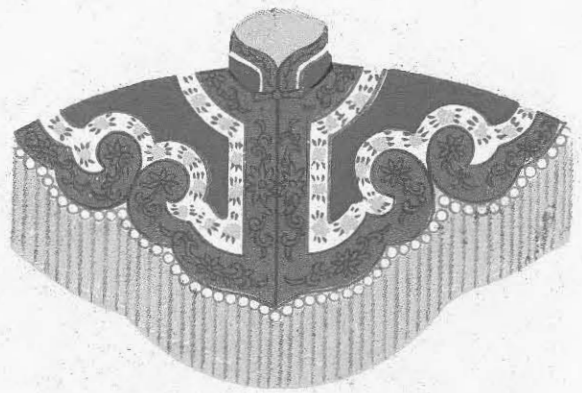
Hu-ling (protective collars) are attached to round or large collars so that collars of the outer garments can be protected from dirt. It is for both man and woman.

109.

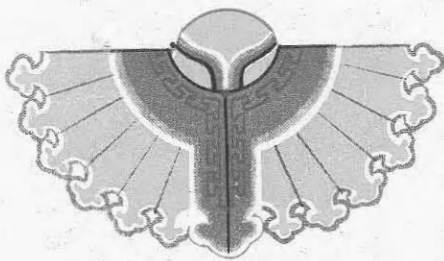
HSIAO-SIU

Hsiao-siu (the "little" sleeves) are tight sleeves for tightening the sleeves of *k'ao*, *chien i* and other garments for warriors in order to make the wearers easy to move the hands and arms and to keep clean and thus look more stylish. It is the recent trend that the tight sleeves are gradually dropped.

胖襖·護領·小袖
 胖襖(圖107)，布質墊棉，有厚薄兩種：厚者淨角用之，薄者生角用之，丑角有時不用。護領(圖108)，穿圓領、大領衣服時，無論男女均用之。小袖(圖109)，穿靠、箭衣、英雄衣者均應用此，一以束緊袖口取其美觀、便利，一以防袖際為油汗所污。



110.



111

110

YÜN-CHIEN

Yün-chien (the cloud shoulders) is a shawl for a lady in *mang* (see 69). It is also worn by a chamber-maid of the imperial palace and a general in *k'ao* (see 31) and *ma-kua* (see 54 and 55).

111

JU-I CHIEN

Ju-i chien (the "as-one-likes-it" motif shoulder) is *yün chien* in miniature. It is also worn by a royal chamber-maid.

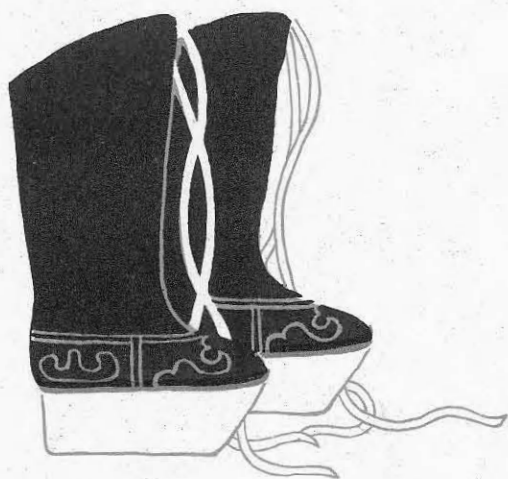
（圖 111），小於雲肩 宮娥用之

，穿馬褂時亦用之。如意肩

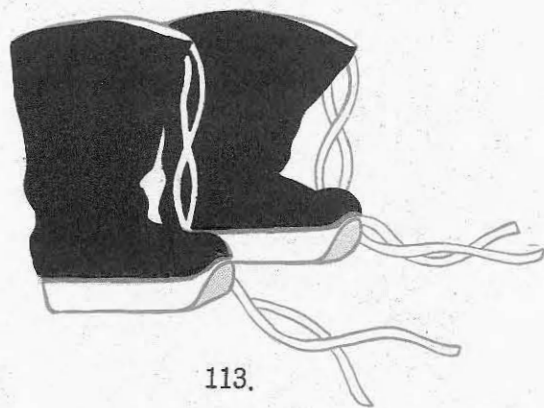
或扎靠時均用此，圍於領際

雲肩（圖 110），婦女穿蟒、宮衣

雲肩及如意肩



112.



113.

112. KAO-TI HSÜ (OR HSUEH)

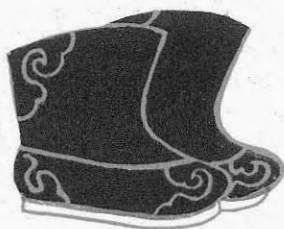
Kao-ti hsü (or *hsueh*) (the high-sole boots) are worn by all male actors except *ch'ou* (the clown).

113. CHAO-FANG HSÜ (OR HSUEH)

Chao-fang hsü (or *hsueh*) (the boots) are worn *ch'ou* (the clown.) But sometimes an official or a literary also wears it.

高底靴(圖112)，用途最廣，除丑角外，穿蟒、官衣、帔、靠者均必用之，較莊重之人員，便裝時亦用之。朝方靴(圖113)，為丑角所用，大致有官階者及文人多穿此。

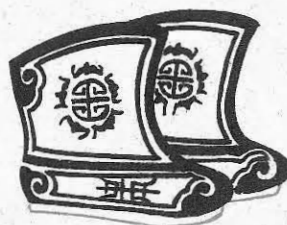
高底靴及朝方靴



114



116.



115.

114

PO-TI HSÜ

Po-ti hsü (the thin-sole boots) are worn by fighters in a battle scene.

115.

HUA PO-TI HSÜ

Hua po-ti hsü (or *hsueh*) (the embroidered thin-sole boots) are something recent. They are worn somehow to show off. Their color should match that of the garment.

116.

 TSAI HSÜ

Tsai hsü (or *hsueh* the colorful boots) are something new on the stage. They are worn by a female fighter.

薄底靴(圖114)，短打武戲中恒用之。(圖115)為花薄底靴，舊時無此，後來所興者，為美觀也，其顏色往往與衣色相同。(圖116)名為彩靴，武裝女子罕用，為舊日所無者。

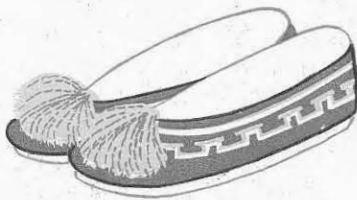
薄底靴及彩靴



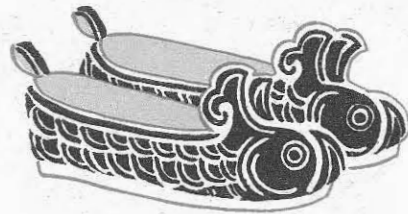
119.



117.



120



118.

117. FU-TZŪ LŪ

Fu-tzŭ lŭ (the "fu" character shoes) are old-fashioned shoes designed with the character "fu" (meaning "fortune" or "happiness") worn by man or woman, especially of age. But sometimes a poor scholar may wear it.

118. SA HSIEH

Sa hsieh (the "casual" shoes) are informal shoes worn by rude warriors from the country.

119. PIEN HSIEH

Pien hsieh (the "convenient" shoes) are informal shoes worn by *ch'au* (the clown) Playing the role of a restaurant-waiter, woodcutter, page, etc.

120. TSIA HSIEH

Tsai hsieh (the colorful shoes) are worn by a girl.

夫子履(117)，為普通百姓所穿，老年及寒儒用時較多，走旦亦用之。洒鞋(118)，多為草野武人所穿，用時須打綁腿。便鞋(119)，身份較低之丑角，如酒保、樵夫、書童等所穿。彩鞋(120)，為旦角所用，各色皆有。

鞋