

Crowning Glory:

The Beauty of Ladies' Ornaments from Asia and Europe

風華絕冠・東西匯流



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《風華絕冠·東西匯流》



LIANG YI MUSEUM

HONG KONG

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Foreword

Is there anything more deeply personal yet widely representative of a society than female beauty? In today's political environment, the very idea that women should be told what to wear, or how to style their hair, would be frowned upon. But for most of history, that was exactly the case. Women - seen first and foremost as someone's wife, mother, daughter or sister before being seen as a person in her own right - were given stipulations on how to present themselves, whether this was through specific edicts, or accepted social mores that were no less binding.

In *Crowning Glory: The Beauty of Ladies' Ornaments from Asia and Europe*, the first part of the exhibition looks at how this was doubly the case in traditionally Confucian societies such as China and Japan. With low literacy rates, minimal property rights, and a limited voice in affairs outside the domestic sphere, women - especially those in higher social strata - were seen mostly as ornaments, and were accordingly accessorised. Societal norms and beliefs were manifested through in the items deemed acceptable for women to adorn themselves with. Even hairstyles were not immune, and were visual markers of the female hierarchy: in 16th century Japan, for example, working-class women had their hair tied up near the waist; upper-class women had hair longer than their kimonos; while courtesans wore their hair in a top-knot. By the Edo period, however, the top knot was popular with women of all classes, and the aristocrats distinguished their top knots from more plebian ones by inserting elaborate hair combs and pins into theirs.

But if feminine beauty standards are a mirror of social norms, what happens when society is confronted with major upheavals such as war, revolution, or foreign invasion? This is what the second part of *Crowning Glory* looks at: in the late 1800s, China found itself infiltrated by foreign influences, whether through the dire results of the Opium Wars or development of port cities such as Shanghai and Tianjin; while Japan - under Emperor Meiji - encouraged its citizens to adapt to a Western lifestyle, even shunning the traditional samurai swords for guns.

Kimonos and *qipaos* gave way to European dress; women discovered that elaborate hairpins and combs no longer suited this newfound modernity; and in China, elaborate marriage dowries (with their exquisite accompanying objects destined for the boudoir, such as mirror stands, garment chests, and even six-poster beds) faded in significance. Women fell into two camps: the traditional ones holding fast onto their old styles of dressing and thinking; and the modern ones, rushing headlong into their new, Western-influenced lifestyles, reflecting the larger chasm between traditionalists and modernisers in wider society.

However, it is worth keeping in mind that culture and fashions are never a one-way street: just as the women of China and Japan modelled themselves on their European counterparts (at least in terms of attire) as a sign of modernity; European designers were also incorporating Chinoiserie and Japonism into their arsenal of ideas. And that is where the last part of this exhibition takes us: to the 1920s and 1930s European world of vanity cases for aristocratic European women, who were finally leaving their cocooned salons and putting on their armour (makeup) in very public spheres such as jazz clubs and restaurants. And how were they carrying all these symbols of progress? Why, in the chicest accessory at the time of course: a minaudière by Van Cleef or a Cartier nécessaire, adorned with jade, onyx and coral, and festooned with interpretations of "Asian" motifs such as dragons, landscapes, clouds, or even Buddhas.

We hope that this exhibit will be beautiful and dazzling but more importantly, we hope that it will encourage our viewers to examine more closely how the most seemingly trivial trimmings could be a magnifier of social issues of much higher importance.

Lynn Fung
Director
Liang Yi Museum
September, 2019

序

有甚麼比女性美更能代表一個社會，但又別具個人色彩？在現今政治環境下，若有規條指定女性該穿甚麼衣服或梳甚麼髮型，必然會遭到反彈。然而，在歷史長河中，女性被視為享有權利的獨立個體前，大部分時間都困在妻子、母親、女兒或姊妹這些身份當中。她們在展示自我時往往受到規限，被一些針對她們的法規或無形準則所束縛。

《風華絕冠・東西匯流》的第一部分將會探討在中國和日本這類奉行儒家思想的社會中，女性是如何變本加厲地受到壓制。由於女性知識水平低、財產權少以及對家庭事務外的發言權有限，使她們不論社會地位高低，皆淪為家庭的附屬品，地位卑微。婦女在裝扮自己時，某程度上反映出社會加諸她們身上的規範和信仰，髮型也不免俗地成為衡量女性地位的其中一個指標。例如在十六世紀的日本，工人階級的婦女會把頭髮繫在腰間位置；上流階層女性留著一把及地長髮；妓女則把頭髮高高盤起成頂髻。到了江戶時代，情況開始改變，頂髻風靡所有階層的女性。貴族會在頂髻中插入製作精良的梳和簪，與平民的區別一目了然。

如果說女性審美標準能反映社會風俗，那當社會面臨戰爭、革命或外國入侵等重大動盪時，情況又會怎樣呢？這就是展覽第二部分探討的地方。十九世紀末，中國意識到外國文化因鴉片戰爭和沿海城市如上海、天津的商業發展而滲入國土；反觀日本，在明治天皇統治下，鼓勵日本國民適應西方文化，更以槍械取代傳統武士刀。

和服及旗袍其後不敵西式衣裳，樣式複雜的髮簪和梳已不再適用於現代社會；而在中國，人們也漸漸不再重視繁複的嫁妝（那些通常用來裝飾閨房的精緻陪嫁物品，如鏡臺、衣櫥和架子床）。女性分為兩個陣營：傳統女性堅守舊式著裝和思想；現代女性則以急速步伐走向新潮、西式的生活方式，反映出廣泛社會中傳統主義者與現代主義之間的巨大鴻溝。

值得銘記於心的是文化和潮流從來就不是單向，正如中日女性模仿歐洲（至少從衣服層面上來說）標誌着現代化的來臨；但同時歐洲設計師也將中國風和日本風融入他們的設計理念中。有見及此，展覽最後一部分將會帶大家走進1920至1930年代歐洲上流女性的珠寶粉盒世界。她們終於在二十世紀初脫離封閉的沙龍，在公眾場合包括爵士酒吧和餐廳透過化妝打扮自己。當時流行的梵克雅寶或卡地亞化妝盒正正象徵這些進步。這些盒子鑲嵌了玉、縞瑪瑙和珊瑚，同時加入亞洲元素如龍、山水、雲，甚至佛像。

我們希望這次會是一個瑰麗奪目的展覽，但更重要的是，我們希望參觀者見微知著——在看似微不足道的飾品中發掘一道道值得關注的社會議題。

馮依凌
館長
兩依藏博物館
2019年9月

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倘若沒有上述專家和機構的支援，此次展覽和本圖錄之研究及預備工作將難以實現。

Introduction

Clothing and accessories: for nearly all of human history, they have been a mirror of aesthetic and cultural progression. When socio-economic reality shifts, so do they: perhaps best encapsulated by the hemline index, a theory presented by economist George Taylor (1901–72) in 1926 (when stock prices rise, so do women’s hemlines). One could even argue that the pursuit of beauty lies in the very root of human nature and civilisation. Our autumn 2019 exhibition *Crowning Glory: The Beauty of Ladies’ Ornaments from Asia and Europe* explores specifically the evolution of women’s clothing and accessories from the late imperial era in China and Japan to the early modern period, characterised by the shift in clothing especially among the urban dwellers in large cities such as Shanghai and Tokyo. Through looking at the material culture, we examine the fast-changing attitudes of that specific era, as both Japan and China were confronted by the influences of the West.



Fig. 1
A Beauty at Leisure: Watching
Snow Beside a Brazier
Anonymous
China, Qing dynasty
Provided by the Palace Museum
(Photographer: Liu Zhigang)

《十二美人圖：烘爐觀雪》
佚名
中國，清朝
故宮博物院提供
(攝影師：劉志崗)

Both Chinese and Japanese societies are deeply rooted in Confucian beliefs. Men provided the core of the family; and the rights of women were limited to being subordinates, or at best, satellites, to men - their wives, mothers, sisters, daughters or granddaughters. Marriages were often arranged and women had little or no economic independence; literacy rate was low among women and they were seldom invited to participate in public affairs. Even though rights greatly varied between social classes, with aristocratic women generally receiving more education and perhaps a tad



Fig. 2
A Beauty at Leisure: Distant
Thoughts among Antiquities
Anonymous
China, Qing dynasty
Provided by the Palace Museum
(photographer: Liu Zhigang)

《十二美人圖：博古幽思》
佚名
中國，清朝
故宮博物院提供
(攝影師：劉志崗)

more social freedom, life would still be described as constricted for women of all social strata. Powerful women such as Empress Wu (624–705) of Tang Dynasty China and Empress Suiko (554–628) of Asakusa Japan were very much the exceptions, rather than the norm.

Crowning Glory starts in the 17th century, when China and Japan were under the administrations of the Qing dynasty (1644–1911) and the Edo period (1603–1868) respectively. We start at a period when artefacts remained distinctively “Chinese” and “Japanese”; as modern Western values had yet to become viable cultural options. The Qing dynasty in China as well as the Edo to Meiji period Japan were bridges that connected the historical to the modern era of each country. Women of both cultures during this time period wore traditional clothing characterised by a loose fit that covered most parts of the body. Chinese robes and Japanese kimonos were the most common garments. Regardless of class, women were mainly confined to the domestic sphere and seldom left their houses.

Portraits of Beautiful Women

To orient the reader in this world, we start with a series of paintings on silk panels titled *Twelve Beauties at Leisure*, reproduced with permission from the Palace Museum in Beijing. The paintings were presented to Prince Yinzhen in 1709 - who later succeeded the imperial throne as Emperor Yongzheng (r. 1722–35) of the Qing dynasty - to decorate his Deep Willows Reading Hall in the Summer Palace. The series of paintings belong to the genre of *meiren hua* (paintings

of refined beautiful ladies), and each painting (figs. 1-4) depicts a beautiful woman dressed in layers of elaborate garments; adorned with fine jewellery and hair ornaments within an enclosed setting filled with carefully curated objects.

Each woman portrayed in the series is dressed in Han Chinese attire, characterised by the v-collar of the overdress; high collar of the robe and the overall loose fitting. They wear luxurious jewellery such as gold bracelets and kingfisher feather inlaid hairpins surrounded by furniture appropriate in a woman's chamber like the rose chair and canopy bed. The paintings offer an authentic visual documentation on the fashion and hairstyles popular during the Qing dynasty; as well as a glimpse into a lady's chamber.



Fig. 3
A Beauty at Leisure: Watching
Magpies from a Couch
Anonymous
China, Qing dynasty
Provided by the Palace Museum
(Photographer: Hu Chui)

《十二美人圖：倚榻觀鵲》
佚名
中國·清朝
故宮博物院提供
(攝影師：胡鍾)

The Japanese series *Mirror of Historical Eras* (*Jidai Kagami*) (fig. 5) by Yōshū Chikanobu (1838–1912), on the other hand, is a series of woodblock prints created in the 19th century. The series includes fifty portraits of women from previous historical eras from the Kenmu era in 1334 to the Meiji period (1868–1912), highlighting the evolution of women's makeup, clothing and hair ornaments.

In contrast to *Twelve Beauties at Leisure*, the women depicted in the paintings of *Mirror of Historical Eras* are from the past. Created in the late 19th century, Chikanobu's work is a documentation of history, and a reminder to his contemporaries of the traditional beliefs and values, which are being directly challenged by the influx of Western ideas during the Meiji period.

Both *Twelve Beauties at Leisure* and *Mirror of Historical Eras* present to the modern viewers the ideal physical beauty of premodern China and Japan in terms of makeup; hairstyle; clothing; and jewellery. Traditional garments from both cultures, compared to the Western models, are distinguished by their modest nature. The wide and voluminous robe composed of layers of undergarments inherently reveals the ideal of modesty - an ideology often emphasised in Confucian teachings - but in a sense is also democratic, as both bodily weaknesses and admirable figures were equally buried.

*"Obey your father before marriage; your husband after marriage; and your son after the death of your husband."
(The Book of Etiquette and Ceremonial)*

Confucian Roots

Confucianism is one of the most important belief systems in China. It laid out the foundations to a stable society by defining the ideal behaviour of all parties in a society based on ethics and moral responsibility. Confucian values were highly regarded throughout the history of China by the Han Chinese, and especially so under the rule of the Manchurian Qing emperors. The Qing imperial court actively promoted Confucianism to solidify their legitimacy to the throne, and by doing so, winning support from the Han Chinese scholar-elites.

For women, one important Confucian principle was "three-fold obedience" (*sancong*): "Obey your father before marriage; your husband after marriage; and your son after the death of your husband". The strict social order and hierarchy in imperial China were reflected in the separated spheres and roles of men and women. In the design of an architectural building, for example, while men had the freedom to enter any major space including the main hall; studios and chambers; a woman was confined to her living quarter which was at the rear of a house.

Confucianism was introduced to Japan from China in the 3rd century via Korea. It remained an important concept in Japanese society and became the most important philosophy in the Tokugawa administration during the Edo period. Neo-Confucianism, in particular, became the ruling doctrine of the Edo government to maintain peace among the powerful lords. Political, social and familial relationships were strictly maintained by means of dress, language and propriety. Like their Chinese counterparts, Japanese women were subordinate to men. *Greater Learning for Women* (*Kaibara Ekken*), a treatise which defined roles for women (published in 1762) documents that "the only qualities that befit a woman are gentle obedience, chastity, mercy and quietness."

The premodern era in China and Japan was dominated by the values of Confucianism which exerts

its influence on every aspect of life. Under such a rigid social structure, the limited freedom in selecting clothes and accessories was, perhaps, an escape from the normative social restrictions imposed by the Confucian virtues which would soon be contested in the modern era.

The Introduction of Western Values

The 19th century saw a phase of active modernisation in China and Japan, primarily in the political realm, which also filtered down to the field of visual self-representation such as clothing, accessories and hairstyles. Western technology; lifestyle; language; religion; and values were introduced to China and Japan from the West. While China was resistant to Europeans and their cultural influences, especially during the Opium Wars (1839–60) and the Boxer Rebellion (1899–1901), changes - some of which were no doubt in part due to a growing influence of the Europeans - was just around the corner. Empress Dowager Cixi (1835–1908) of the late Qing dynasty eventually broke the traditional Confucian segregation of men and women; abolished the centuries-old custom of women foot binding; and advocated modern education for women during the 1910s.

Meanwhile, Japan had already endured almost two centuries of isolationist policy (with few exceptions, trade with China in the port of Nagasaki being one of them), which only ended in 1853. Although there was anti-Western resentment due to the unequal trade treaties forced upon the country (similar to the situation in China), by the turn of the 20th century, Emperor Meiji (1852–1912) had started to encourage his people to adapt to a Western lifestyle, and under his rule, young girls were accepted into the Tokyo Woman School (Tokyo Jyogakko) established by the Meiji government in 1872. The introduction of modern education for women signified a general improvement in women's social status. Such a change also altered the traditional Oriental ways of life, and for women, the notion of beauty, and clothing and accessories were major visual signifiers of these changes.

Antiquated Tradition and New Fashion

During the early 20th century, generational change, as well as yet more major shifts in the political situation, resulted in an alteration in fashion - traditional Chinese robes and Japanese kimonos gradually gave way to Western clothing; elaborate hair accessories became obsolete with modern clothing, hairstyles and lifestyles.

In China and Japan, women were broadly categorised into one of two identities during the early 20th century - the traditional woman who followed the Confucius model to serve her family as a good wife or mother and persisted in wearing traditional costumes that covered most parts of her body; and the modern

woman who embraced the idea of freedom as well as the adaptation of a more Western lifestyle. The modern woman participated in public life; and increasingly challenged the Confucian ideal of male dominance and the patriarchy.

The modern woman stirred up mixed feelings: on the one hand, she was a direct threat to a society that was mostly still Confucian and patriarchal; on the other, she also became a symbol of modernisation, representing progress. She was depicted more routinely in modern literature and art; on magazine covers and spreads (fig. 6); and used in advertisements for commodities such as cigarettes. The change in what was acceptable as feminine beauty could be seen as another outlet of changing social consciousness due to major upheavals and events such as the May 4th Movement (1919) in China that attempted to subvert the Confucian patriarchal system; and the women's suffrage movement in Japan that began around the same time. Women's gradual rejection of their traditional gender became evident through a notable change in personal style. Mao and communism also played a major role, as his proclamation that "women hold up half the sky" allowed for women to take on roles and responsibilities historically reserved for men.

Chinese women abandoned the robes and dresses from the Qing dynasty and wore *qipao* - a transitional garment between traditional robes and full Western dress. Bearing a slight resemblance to Manchurian clothing, the *qipao* was originally a type of men's clothing. It was worn in the early 1920s, as the women's emancipation movement reached its peak. Eventually, the Clothing Regulations issued by the Nationalist government in 1929 declared that the *qipao* was an accepted type of formal dress for women.

Because modernity was firmly on the agenda of both the Chinese and Japanese governments in the early 20th century, the co-existence of Eastern and Western cultures emerged. Western ideas and lifestyles were worked into the traditional way of life, creating a unique hybrid in the more sophisticated cities of China and Japan; and bequeathing us with many artefacts that reflect this moment of cross-cultural exchange.

The Exhibition - *Crowning Glory: The Beauty of Ladies' Ornaments from Asia and Europe*

While our previous exhibitions focussed largely on scholars and the literati, who were mostly men, *Crowning Glory* looks at the aesthetic preferences of Chinese and Japanese women, and how their traditional preferences evolved under Western influences. The exhibition features 250 objects from the 17th to 20th century, including everyday objects such as traditional Chinese furniture associated with the boudoir; Japanese hair ornaments and silver pieces; and textiles from both cultures to explore the traditional and modern concepts

of feminine beauty. The objects on display provide visual guidance to the traditional concept of feminine beauty in the East; and the dilution and evolution of that concept thanks to the introduction of Western notions, morals and ideas. In addition to presenting an extensive introduction to the traditional notion of beauty in China and Japan and the reciprocal influences between the East and the West, the exhibition also aims to explore the major visual symbols of traditional China and Japan.

Geographical location, climate, culture, history and customs are some of the usual factors that shape each society's perception of beauty. The narrative of the exhibition unfolds in three parts - the first section provides a visual reference to the beauty standards of traditional women with paintings and illustrations from China and Japan. The second sees a display of selected objects used and worn by traditional Chinese and Japanese women from the 17th to 19th century which include wooden objects and furniture; and Japanese hair ornaments from the museum's permanent collection, as well as the following kind loans from local collections - textiles from collector Chris Hall; kimonos from collector Akemi Takahashi; and Chinese hair ornaments from collector Peter Chu. The exhibition also marks an exciting debut of the museum's recent acquisition of Japanese hair ornaments.

Cultural exchanges of ideas are never one-sided: the West was equally attracted by the exotic cultures of the East. Traders and missionaries based in the "Paris of the Orient", Shanghai, as well as the other designated port cities of China, absorbed Chinese fashions and introduced their versions of these trends back to their home countries. The first wave of desire for "Asian" goods began in the late 16th century. The Dutch East India Company, founded in 1602, opened up trade routes between Asia and Europe, and for two centuries, the Western market imported extensive and affordable Oriental goods. The company connected the East and the West via trading and commerce, contributing greatly to the popularity of Chinoiserie and Japonism in the West. Though these movements waxed and waned, they never varnished entirely from the European imagination, all the way up to the 20th century. It is also worth remembering that Guangzhou in China and Nagasaki in Japan were, in the 18th century, the only ports opened to Western traders.

The importation of Oriental goods such as textiles, lacquerware, furniture and porcelains into European and American markets allowed Westerners to learn about Asian motifs and aesthetic principles from the original source. The fascination with Orientalism resulted in the creation of Chinese- and Japanese-inspired arts. The terms "Chinoiserie" and "Japonism" were coined between the 1830s to 1870s to refer to the styles of art that reflect Chinese and Japanese elements. Western designers were inspired not only by the motifs,

but also by decorative techniques such as mother-of-pearl inlaying, enamelling and wood carving.

The popularisation of Chinoiserie and Japonism among major European and American jewellers led to the incorporation of exotic materials such as coral, jade, and lapis lazuli. Themes such as pagodas, pavilions, birds and flowers were frequently featured. The last section of *Crowning Glory* showcases a selection of European vanities from the museum's permanent collection, with a particular focus on objects influenced by the East.

Stephanie Fong
Curator
Liang Yi Museum
September, 2019



Fig. 4
A Beauty at Leisure: Wearing
a Fur-lined Coat, Looking in a
Mirror
Anonymous
China, Qing dynasty
Provided by the Palace Museum
(Photographer: Liu Zhigang)

《十二美人圖：裝裝對鏡》
佚名
中國·清朝
故宮博物院提供
(攝影師：劉志崗)

導言

在漫長的人類歷史中，服裝和配飾從來都是反映美學和文化進步的一面鏡子。當社會經濟發生變化時，衣飾也會隨之轉變。最好的例子或許是經濟學家喬治·泰勒（1901–1972年）於1926年提出的「裙擺指數」（Hemline index）：牛市時，女性的裙擺也會較高。這樣說來，人們對美的追求可算是紮根於其天性和文明之中。2019年秋季展覽《風華絕冠·東西匯流》探討君主制晚期到近代早期中國和日本女性，尤其是生活於上海、東京等大城市的都市麗人之衣飾演進。由於當時中國和日本皆受西方文化及思想影響，所以《風華絕冠》亦會通過一系列展品，重新審視那段時期中日人民快速轉變的服飾時尚品味。

儒家思想深植中國和日本社會，男人素來是家庭核心，女性僅有的權利使她們只能處於從屬地位，極其量充當男性的附屬品，扮演着他們妻子、母親、姊妹、女兒或孫女的角色。女性不但在婚嫁事宜上須聽從父母、媒妁之言，而且缺乏經濟獨立的能力。再者，識字率低令她們鮮少獲邀參與公共事務。不同階層的女性享有的權利各有不同，縱使貴族婦女一般能夠接受更多教育及擁有相對較多自由，但不管來自哪個階層，女性的生活仍然受到限制。雖然中日兩國都曾有女性執掌大權，例如唐朝女皇帝則天（624–705年）以及飛鳥時代的推古天皇（554–628年），但她們終究是個別例子。



本次展覽將會從十七世紀開始，其時中國和日本仍分別處於清廷（1644–1911年）和江戶幕府（1603–1868年）的統治之下。展覽以此時間段作為切入點，是因為現代西方價值在當時尚未廣受認同和接納，所以中日工藝品仍然保留濃烈本土色彩。中國清朝以及日本江戶到明治時期成為了接通過去和現在的橋樑。兩國女性在十七世紀都穿着剪裁寬鬆的傳統服裝，能遮蓋身體多數部位，中國長袍和日本和服就是最常見的例子。而且不論來自甚麼階層，當時的古代女性大多深居簡出。

美人肖像

《風華絕冠》以一組獲北京故宮博物院授權重新印刷，名為《十二美人圖》的絹畫作引子。這組絹畫於1709年獻給皇子胤禛，亦即其後的雍正（在位時期1722–1735年），用來裝飾圓明園的深柳讀書堂。《十二美人圖》屬於美人畫的一種，每幅畫（figs. 1-4）所描繪的女子俱穿着錦衣華服、配戴高級珠寶和頭飾，徜徉在精心鋪排、佈滿名物的美景當中。

從交領外衣、高領長袍和寬袍闊袖可辨別出畫中女子穿的是漢服，且配戴奢華珠寶如金鐲和點翠髮簪，周圍擺放着與閨房相稱的家具，如玫瑰椅和架子床。這些絹畫以圖像形式真實地呈現出清朝時裝和髮型潮流，也讓觀眾淺探閨房內部。

另一方面，楊洲周延（1838–1912年）（fig. 5）於十九世紀創作的浮世繪作品——《時代之鏡》，包括五十幅描繪不同年代的女性肖像畫，涵蓋了自1334年的建武時代到後來的明治時期（1868–1912年）。這系列突出了日本女性妝容、衣服和頭飾的發展進程。

有別於《十二美人圖》，《時代之鏡》描繪的大部分是明治時期以前的女性，所以楊洲周延相當於歷史的紀錄者；同一時間，傳統信仰和價值觀在明治時期正受西方思想衝擊，他的作品因此也起到警醒作用。

《十二美人圖》和《時代之鏡》通過化妝、髮型、衣服和珠寶，向現代觀眾展示了傳統中日人民理想中的外在美。與西方相比，這兩種文化背景下的傳統衣服多了一分端莊和樸素。在寬闊長袍底下，內衫層層重疊，反映了儒家思想中反覆強調的平實謙遜；但某程度上也可說是達到一視同仁，皆因外型上的優缺點也會被一併遮掩。

Fig. 5
Jidai Kagami (Mirror of Historical Eras): Annex Page
Yōshū Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：附錄
楊洲周延：松木平吉出版，1897年
兩依藏博物館藏

「未嫁從父、出嫁從夫、夫死從子。」

《儀禮》

儒家思想的女性美

儒學是中國其中一個至關重要的思想體系，根據道德倫理界定各方應盡之義務，從而使社會和諧穩定。儒家價值觀在中國歷史上一直受漢人推崇，在滿清皇帝統治下，其受重視程度更是有增無減。清廷為了鞏固皇權大力推廣儒家思想，並以此贏得漢人士大夫精英的支持。

對女性來說，「三從」是儒家一個重要的道德規範，即是「未嫁從父、出嫁從夫、夫死從子」。古代中國嚴謹的社會秩序和等級制度體現在男女各自的領域及角色中。就建築設計方面而言，男人可自由進出屋內主要空間，包括大廳、書房和臥室；相反，女人的活動範圍則局限於建在後院的起居地方。

儒家思想在三世紀經韓國從中國傳入日本，在日本社會佔據重要地位，在江戶時代更被定為官方哲學，成為德川幕府的正統思想體系。江戶時期的大名手握重權，幕府為了維持他們之間的和平，遂以宋明理學作為管治規條。政治、社會以及家庭關係透過服裝、語言和禮儀嚴格約束；和中國女性一樣，日本女性的地位在男性之下。出版於1762年的《女大學》（根據十七世紀教育家具原益軒撰寫的《和俗童子訓》第五卷《教導女子法》為基礎所完成）界定了女性的定位，當中指出「女人唯一的品質是順從、貞潔、仁慈及寡言」。

中國和日本在步入現代社會前由儒家價值主導，生活上事無大小也受它影響。在這種僵化的社會架構下，女性挑選衣飾時掌握的有限自主權，或許能助她們暫時逃離儒家思想的壓制。然而，這種莫名的壓制在現代社會的構建下逐漸惹起爭議。

西方思想導入

中國和日本在十九世紀積極推行現代化，雖然側重在政治領域，但也滲透到外在的自我表現，如服裝、配飾和髮型。西方的科技、生活模式、語言、宗教和價值觀也傳到中國和日本。在鴉片戰爭（1839–1860年）和義和團運動（1899–1901年）期間，中國尤其抗拒被歐洲人和歐洲文化感染，但改變已悄然發生，有些無疑是由歐洲日益俱增的影響力所引致。清末時期，慈禧太后（1835–1908年）終於打破傳統儒家思想加諸在男女間的隔膜，摒棄持續了上千年的纏足陋習，還在1910年代倡導女性接受現代教育。

與此同時，日本人經過近兩個世紀的鎖國政策後（與中國在長崎港口進行貿易就是少數特例），該政策最終於1853年宣告結束。儘管日本因被逼接受不平等貿易條約（情況類似中國）而出現針對西方的憤怒情緒，但到了二十世紀，明治天皇（1852–1912年）開始鼓勵人民適應西方生活。在他的統治下，年輕女生入讀明治政府於1872年開辦的東京女學校，女性能夠接受教育，標誌着婦女的社會地位普遍提高。這種變化使東方社會革風易俗，女性的改變則具體表現在美容、服裝和配飾上。



Fig. 6
Page from *Ling Long* (Issue 30)
Published by *Hua shang san he gong si*
chu ban bu, 1931
Image courtesy Columbia University
Libraries

《玲瓏》（第30期）內頁
華商三和公司出版部，1931年
圖片提供：哥倫比亞大學圖書館

新舊交融

二十世紀初新舊交替，政局上的重大變動越來越多，令時裝也迎來轉變：傳統中國長袍及日本和服逐漸被西方服飾取代。現代衣裳、髮型和生活方式出現後，設計複雜的配飾如頭飾更顯得不合時宜。

中日女性在二十世紀早期大抵可分為兩類：一類是傳統女性，她們恪守儒家思想，以賢妻良母的身份服侍家庭，並堅持穿着可遮蓋大部份身體的傳統服裝；另一類是現代女性，她們接受「自由」的觀念，並開始適應西式生活。後者甚至積極參與公共事務，逐步挑戰儒家的男性主義和父權制度。

女性亦成為現代化的象徵，代表着向前邁進的步伐。她們成為現代文學和藝術中的常客、雜誌封面上和內頁（fig. 6）也能看到她們的面孔，或為香煙等商品拍攝廣告。女性步出閨閣走進社會，此轉變漸受大眾肯定。那時的中国社會正經歷諸如1919年的五四運動等動盪，這些變革為推翻儒家父權制度而努力，展現女性美就是社會意識改變的其中一項象徵。日本女性參政運動也在差不多時間發起。女性個人風格出現明顯改變，代表她們逐步拒絕傳統定型的性別角色。毛澤東和共產主義也為解放婦女出過一分力，他曾說過：「婦女能撐半邊天」，表示女性也能勝任過去屬於男性的角色和義務。

中國女性拋棄了清朝長袍和羅裙，在傳統服裝完全轉化成西式服裝前，她們便穿起旗袍這種過渡性的衣裳。旗袍出現在1920年代早期，當時正值女性解放運動的巔峰時期。國民政府更於1929年頒佈「服裝條例」，把旗袍定為禮服。

中國和日本在二十世紀初將現代化提上議程，中西文化的共存應運而生。西方思想和生活方式融入到傳統生活中，在某些底蘊深厚的中國和日本城市裏交匯混合，形成獨特文化。這個文化間相互碰撞的時刻就保留在遺存於世的藝術品中。

《風華絕冠·東西匯流》

兩依藏前次展覽主要圍繞學者和文人且大多是男性；本次展覽將會聚焦中日女性的審美偏好，以及她們如何在西方影響下與傳統漸行漸遠。是次展覽將會展出超過250件十七至二十世紀的物品以探討傳統和現代女性美，包括日常用品如閨房相關的傳統中式家具，另外還有日本髮飾和銀飾，以及中日紡織品。一系列展品不單讓傳統東方女性美的概念變得具體，而且為其在西方觀念、道德和思想傳入後的淡化和演變提供了深刻見解。除了廣泛介紹中日兩國傳統的審美觀以及東西方的相互影響外，展覽亦旨在發掘中日兩國不可或缺的視覺象徵。

地理位置、氣候、文化、歷史和風俗習慣是影響社會美學認知的一些常見因素。展覽分三個部分展開敘述——第一部分通過中日兩國的繪畫和插圖，向人們展示傳統女性的審美標準。第二部分展示了十七至十九世紀中國和日本傳統女性使用和穿戴的物件，包括木器家具、紡織品和髮飾。部分展品由本地收藏家慷慨借出：包括賀祈思的紡織品、高橋明美的和服以及朱傑榮的中國頭飾收藏。此次展覽也代表本館最近添置的日本髮飾藏品系列首次亮相予觀眾。

文化交流從來都不是單向，西方社會同樣受到東方異域文化所吸引。商人和傳教士於冠有「東方巴黎」美稱的上海和中國其他指定港口城市生活，吸收了當時的中式時尚後，便把它們帶回自己國家。對「亞洲」商品的第一波需求始於十六世紀末。成立於1602年的荷蘭東印度公司開闢了歐亞貿易路線，兩個世紀以來，西方市場進口了大量價格低廉的東方商品。該公司透過商貿聯繫東西方，大大促進中國風和日本風在西方世界的流行。儘管這陣風潮有起有落，但歐洲人一直到二十世紀仍對東方文化抱有幻想。事實上，在十八世紀只有中國廣州和日本長崎向西方商人開放港口。

東方商品如紡織品、漆器、家具和瓷器等進入歐美市場，使洋人得以從源頭上了解亞洲的圖案和美學原則。他們對東方主義的著迷，激發出不少以中日文化為靈感的藝術品。「中國風」（*Chinoiserie*）和「日本風」（*Japonism*）這兩個詞語創造於十九世紀30至70年代間，特指包含中國和日本元素的藝術風格。西方設計師的靈感不僅來自圖案，還來自裝飾工藝，如珍珠母鑲嵌、琺瑯和木雕。

中國和日本風格廣受歐美珠寶商歡迎，洋商從外地引入珊瑚、玉石和青金石等東方常用材料；工藝品亦常以寶塔、亭台樓閣、花鳥等作主題。展覽的最後一部分展示一系列本館的歐洲珠寶粉盒收藏系列，並重點介紹受中國風和日本風影響下設計的藏品。

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Adorning the Self: Feminine Enchantment and Social Changes in the Life of the Modern Woman

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Fig. 1
Garden in Spring, from Ladies' Etiquette Pictures
Yōshū Chikanobu, c. 1893
Image courtesy Clark Art Institute

《女禮式畫》：春園
楊洲周延，約1893年
圖片提供：克拉克藝術中心

Modern concepts of feminine beauty are sumptuously demonstrated in *Crowning Glory: The Beauty of Ladies' Ornaments from Asia and Europe* through objects from China, Japan and Europe, all meticulously selected with designs that embody traditional notions of feminine charm alongside progressive beauty standards and integrity. The exhibition presents woodblock prints from the series *Mirror of Historical Eras (Jidai Kagami)* by Yōshū Chikanobu (1838–1912) and an authorised reproduction of *Twelve Beauties at Leisure* from the Beijing Palace Museum that contextualise designs used and worn by Japanese and Chinese women from the 17th to the 20th century, including furniture, textiles and hair ornaments. European vanities from the museum's permanent collection, with a specific focus on Chinoiserie and Japonism between the 1920s and 1930s, are also on display.

Women's social roles transformed steadily in recent history and the complexity of the Modern Woman in different cultures has been much researched and discussed. In Asia, women were increasingly regarded as protectors of customs and virtue while men were expected to negotiate Western ideals and modernisation. Traditional values such as filial piety, restraint and respect for social hierarchies were highly emphasised when attitudes towards woman's social status altered

significantly. In the second decade of the Meiji period (1868–1912) in Japan, numerous books concerning proper behaviour for women were published. *Ladies' Etiquettes (Onna reishiki)* instructed women on how to dress and behave with specifications on hand gestures and body movements; the way to receive guests with the appropriate manner of hospitality; and how to eat gracefully. *Etiquette for Japanese Ladies (Nihon onna reishiki)* published by Tsuboya Zenshiro (1862–1949) in 1891 provided instruction on different aspects of women's lives and was enormously popular. It was in this context that Yōshū Chikanobu produced a series of triptych titled *Ladies' Etiquette Pictures (Onna reishiki no zu)* in 1893 (fig. 1) that depicts elegantly dressed women entertaining guests or preparing for festive celebrations. The kimonos are so beautifully designed and meticulously coloured that the prints likely functioned as fashion plates for affluent women. Sophisticated and wealthy ladies who possessed a sense of propriety and respect for tradition were the targeted viewers of these prints. Instead of rendering women of the pleasure quarters, Chikanobu portrayed sophisticated and wealthy individuals who were dressed elegantly and had an air of confidence. These women were the ideal contributors to the new nation that Japan was cultivating.

In more than three hundred prints that depict women of the past, Chikanobu maintained an idealised portrayal of women who are slender, youthful and elegant. He was likely inspired by Kitagawa Utamaro's (1753–1806) *Bijinga* (pictures of beautiful women) that illustrates mostly courtesans while Chikanobu chose to portray bourgeois women. He also added features that were distinctly from the Meiji period such as wedding rings, eyeglasses and newspapers, which updated the genre and enhanced the visual appeal of the portraits. His works reflect traditional values and social roles with figures that express emotions and intelligence. The emotive depth and inner feelings generated psychological ambiguities that echoed modern life in the Meiji period. *Mirror of Historical Eras* portrayed women who were fashioned distinctly to represent different social classes and narrative backgrounds. Subtle variations in facial features, hairstyles and gestures convey temperaments and inner states of mind. Combs and hairpins that distinguished the diverse hairstyles are boldly detailed and placed deliberately as the focal points in the prints, echoing the pieces selected for this exhibition that accentuate the beauty of the material and the superb artisanship in the execution of delicate patterns.

Dramatic social changes took place in modern times, especially in China and Japan where intellectuals began to challenge the viability of traditional culture, resulting in eventual emancipation that led to the pursuit of further education for women. The May 4th Movement (1919) in China that aimed to subvert the Confucian patriarchal system and the women's suffrage movement in Japan that rejected restrictive gender roles were integral in female self-assertion. Apart from various types of social reforms, modernity signalled a radical reshaping of both cultural character and individual identity. Women's appearances and fashion became the focus for debates about gender roles and identity at the turn of the 20th century. The commercialisation of womanhood deemed negative by many also helped women realise their social and cultural status in these increasingly capitalistic societies. Gradual introduction of Western garments and accessories brought about transformation of appearance, freedom of expression and redefinition of the self and self-presentation.

"Women were increasingly regarded as protectors of customs and virtue while men were expected to negotiate Western ideals and modernisation."

Urban educated females were the role model for the Modern Woman in the early 20th century. Their presence was notable in public domains such as school campuses, shops and cinemas. Female representation was also prevalent in newspapers, literature, films and popular adverts. In the past, only daughters from affluent and open-minded families were educated, typically by private tutors. This practice changed

with the establishment of public schools where women could study in a shared environment of mass education previously reserved only for men, challenging patriarchal social structures. This change marked a reformation of Chinese and Japanese societies that were based on a reinterpreted Confucian philosophical system, dictating how women ought to behave in different phases of life. Fervent calls to intensify progress became more frequent as young women became concerned with their new responsibilities as citizens. These transformations defied the antiquated familial structure that had kept women away from their social roles and rights until that point.

The rise of woman's adornment coincided with this re-evaluation of women's rights, and an expansion of their roles beyond the context of domesticity. By the late 19th century, women were encouraged to be physically strong and intellectually enlightened, anticipating an improvement in their education. Young women began to participate in sporting events such as gymnastics and swimming - unprecedented activities as they were rarely encouraged to show physical strength or expose their bodies. Redefining a woman's place became symbolic of a nation's struggle. 'For the rise and fall of the country', it was proclaimed by politicians and the intelligentsia, 'women's adornment bears responsibility'. While new feminine fashions became popular in the city; and debates about women's education strengthened, those living in the countryside did not benefit from the changes that were associated with urban improvements in education, social equality and wealth. Many continued to live under strict rules dictated by tradition and social constraints.

Politics sought to shape female appearances as men attempted to dictate feminine fashion styles; meanwhile women strove to make their own choices. Despite debates on gender equality that encouraged young women to improve themselves through education, many continued to focus on adorning themselves with makeup and jewellery. This focus on feminine appearances helped reinscribe traditional ideals of social behaviour: namely, a woman ought to display her feminine attributes that denoted her gender.

Evidently, many women were not keen to give up the luxury of adornment that was key in their self-presentation. Henrik Ibsen's (1828–1906) *A Doll's House* prompted a series of Chinese plays and novels in the 1920s that highlighted the dilemmas facing young women, such as the choice between love marriages and arranged ones; and the contrasts between progressive students and materialistic concubines. The latter theme echoed the prevalent idea amongst both conservatives and intellectuals that adornment was corrupting. Decorating the body was regarded as frivolous for it obstructs natural beauty and intellectual development. Women were encouraged to give up their imported perfumes, jewellery and high heels while plain garments

and simple hairstyles were advocated. Those who continued in their traditional garments could, therefore, be either viewed as serious young women focussed on improving their intellectual abilities and not fripperies; or unsophisticated rural dwellers not yet exposed to the bright lights and new fashions of the cities.

Body size during the early 20th century also changed significantly both in reality and in terms of ideological representation. Generally speaking, women in the 1910s were petite and delicate while their counterparts in the 1930s were robust and voluptuous. Euro-American images, such as those from Hollywood, combined with the promotion of physical health accounted for the change. Visual media emphasised femininity that empowered women but also exposed them to public scrutiny. The growing popularity of fashionable designs coincided with conflicting social developments and the symbolic nature of the women's appearance was palpable, particularly when coupled with the short hairstyle young women favoured.

Modern Women became in danger of being mistaken as prostitutes who also dressed stylishly and were exposed to the male gaze in public. Such views negated the constructive social impact generated by female consumers' purchasing power. Women were deemed marketable like the luxury items they desired and used. Despite social progress, they were considered equal to men only in the context of consumption; they could only modernise through the usage of products that beautified their appearances, either to please the opposite sex or aspire to become like the models featured in the pictorials. The new feminine modernity, turned women into shoppers, subjugated by a culture that used their appearance and sexuality. For some, the Modern Woman remained trivial and without any genuine social purpose. By the mid-1920s, popular magazines

regularly featured photographs of beauties. Deliberate interaction with the viewers was evident through the models' appeal, unlike docile female representation in traditional media. Stylish cover girls were role models for aspiring young women, who wanted to look desirable and attract the right suitors. Female representation and women's self-presentation became notable in cultural development. How a woman dressed not only reflected her taste, but also characterised social progress. Woman's liberation was thus restricted by a new set of rules: to be fashionable and to advocate traditional values at the same time.

The European vanities featured in the exhibition provide a glimpse of the designs that were integral to female self-presentation. The variety of designs reflects the divergent tastes and the luxurious materials combined with ingenious craftsmanship demonstrate that they were created to be objets d'art that symbolised woman's taste and social position. Several of the vanities were inspired by Asian-themes such as Chinese painting, furniture design and decorative techniques. Art Deco-style patterns and colours also prominently strengthened the visual allure of the designs. A few particularly notable designs include an early Qing *huanghuali* powder box (cat. no. 9) with inlay of multiple gems that imitates the appearance, decorative technique and motif of the lidded dressing chests (cat. no. 21). A rare silver-gilt powder compact (cat. no. 237) with a Makowsky ornamented panel top evokes a decorative motif commonly used in furniture design, which in turn is inspired by the bird-and-flower genre in Chinese painting. Lacloche Frères' rectangular powder compact (cat. no. 220) draws its inspiration from the intensity of the materials (gold, amber, carved jadeite, and diamond) that gives the design substantiality and a jewel-like quality.

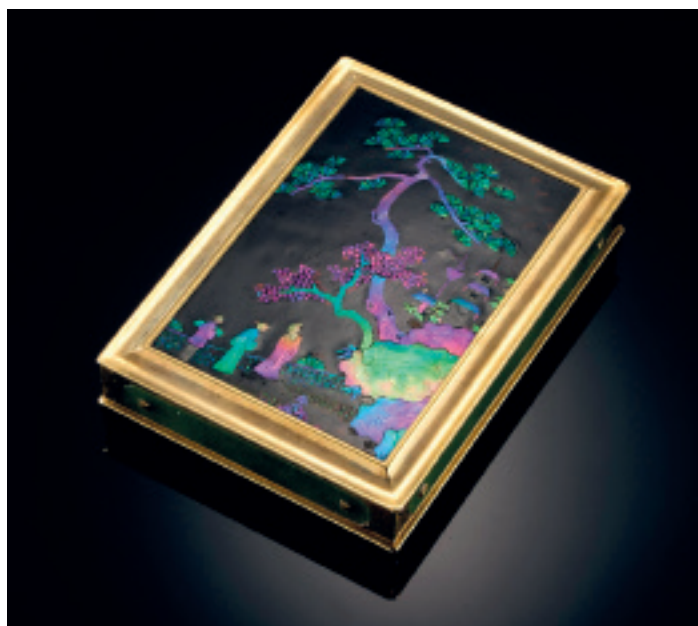


Fig. 2
Compact
Lacloche
c. 1925
Gold, lacquer, mother-of-pearl, diamond and tortoiseshell
Collection of Liang Yi Museum

粉盒
拉克洛什
約1925年
金、漆、珍珠母、鑽石和玳瑁
兩依藏博物館藏

In a rectangular powder compact (fig. 2), figures in landscape are depicted with mother-of-pearl and black lacquer that reinforce their visual presence. Lacloche's use of the landscape motif adheres to the European tradition of transferring popular painting genres to decorative objects. Depicting people from Asia (or what was known as "The Orient") was a popular subject in Chinoiserie-style designs in the 17th and 18th centuries. Cartier's complex combination of luxurious materials demonstrates superb craftsmanship and keen sense of colour contrast in a rectangular compact (cat. no. 231) made of gold, enamel, sapphire, jade and diamond. The design highlights the materiality of the object and mimic the structure on a *zitan* seal case (LYMF332, fig. 3) in the museum's collection of classical Chinese furniture.

As cultural and social values underwent immense transformations in recent history, the way women are now being regarded began to disengage with traditional boundaries and other age-old paradigms of virtue. Women became progressively liberated, educated and more aware of their rights and social roles. Adorning the female body in the modern era was crucial in redefining gender. The presence of the West compelled Chinese and Japanese intellectuals to examine how European ideology and modernisation could help build a stronger nation. Clothing and accessories did not simply create fashionable looks but they also reinforced a sense of individuality. Redefining the female gender became a metaphor for a process of cultural metamorphoses in which liberation from traditional roles ensured that women's bodies became the site of unending debates about how they could be best understood. Femininity as an emblem of culture is constantly interjected with hybrid versatility in which spectators were free to envisage their ideologies. Through modifications of appearance, Modern Women established their status with the freedom of choice that allowed them to emphasise parts of their bodies and identities that were hidden traditionally under layers of clothing.

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Fig. 3
Seal Case with Inlay Decoration
China, 19th century
Zitan and mother-of-pearl
Collection of Liang Yi Museum (LYMF332)

嵌螺鈿帶蓋方印盒
中國·十九世紀
紫檀和珍珠母
兩依藏博物館藏 (LYMF332)

現代女性魅力和社會變遷

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展覽《風華絕冠·東西匯流》的策展除了充分展示現代女性美外，當中展品的本身設計更體現出女性魅力的傳統指標，向觀眾傳達日漸成型的審美標準。這次展覽展示了由楊洲周延（1838–1912年）創作的浮世繪作品《時代之鏡》以及由北京故宮博物館授權複製的《十二美人圖》。一系列作品反映出中日女性在十七至二十世紀期間使用和穿著的物品，包括家具、紡織品和髮飾。除此之外，展覽亦會展出博物館永久收藏的一系列歐洲珠寶粉盒，並重點介紹二十世紀20至30年代受「中國風」和「日本風」影響的藏品。

女性的社會角色在近代歷史中持續轉變，現代女性在不同文化中的複雜性也得到了廣泛研究和探討。在亞洲男性與西方思想及現代化接軌的同時，人們越加視女性為傳統習俗和美德的守護者。當人們明顯改變對女性社會地位的態度時，傳統價值觀如孝道、謹言慎行和對社會階級的尊重也會獲得相應程度的重視。到了明治時期（1868–1912年），日本出版了大量關於女性行為規範的書籍。《女禮式略畫》指導女性的著裝方法和行為舉止，其中更深入概括手勢和身體動作，以及教授款待客人及優雅進食的方式。坪谷善四郎（1862–1949年）於1891年出版了深受歡迎的書籍《日本女禮式》，書中涵蓋有關女性生活的資料。在這樣的時代背景下，楊洲周延在1893年製作出一系列名為《女禮式書畫》的三聯畫（fig. 1），當中描繪了衣著優雅的女性招待客人及準備慶祝的場景。畫中的和服設計亮麗、色彩細緻，使得這系列作品成為富裕女性的時裝指南。這些三聯畫的新目標對象正是那些久經世故、家財萬貫、端莊有禮，並尊重傳統的女性。楊洲周延並沒有把畫中的女性描繪成只懂享樂的人，在他筆下的女性大多穿著高雅，給人一種自信的感覺。對當時仍在建設階段的日本社會來說，這些女性無疑是理想的貢獻者。

在三百多幅描繪歷代女性的版畫中，楊洲周延的審美觀始終如一：苗條、年輕及優雅。這些女性特質可能是受喜多川歌麿的「美人畫」所啟發，不同的是，「美人畫」多半描繪妓女，但楊洲周延則偏好繪畫資產階級婦女。他在畫中加入了別具明治時代特色的物品，例如結婚戒指、眼鏡和報紙，這些元素非但令畫風不再單調，還增加了畫作的視覺魅力。透過展示畫中人情豐沛和聰慧的一面，影射出傳統價值觀及社會角色。當中的情感深度和內在感受產生了模糊心理，呼應著明治時期的現代生活。《時代之鏡》塑造了來自不同社會階層和敘事背景的女性形象，例如通過面部特徵、髮型和手勢的細微變化顯露出她們的性格和內心狀態。畫中的梳子和髮簪通常用來區分不同髮

型，並在畫中佔據着重要位置，與展覽中所展出的頭飾作品相呼應。展出的藏品除了強調材質之美，還可從它們精緻的圖案中感受到精湛工藝。

中日兩國在現代社會中曾經歷巨變。知識分子開始質疑傳統文化對社會的價值，最終引發社會解放，亦促使女性獲得追求教育的機會。1919年中國的五四運動旨在顛覆儒家父權制度；同時期日本的女性參與政權運動否定了深植於她們思維的性別限制。除了各類的社會改革，現代化還標誌著文化特徵和個人身份的徹底重塑。在二十世紀初，女性的外表和時尚成為性別角色和性別認同辯論的焦點。許多人視之為負面的女性商業化也令女性意識到在日益資本化的社會中，她們的社會及文化地位。另外，當時的人逐漸引進西方衣裳和配飾，此舉不單帶來了外觀的轉變和表達的自由，亦重新定義了自我和自我表現。

「男性與西方思想及現代化接軌的同時，人們越加視女性為傳統習俗和美德的守護者。」

受過教育的城市女性是二十世紀初現代女性的榜樣，她們在學校、商店和電影院等公眾場所出現；而她們的儷影也常在報紙、小說、電影和流行海報中出現。從前只有來自富裕和開明家庭的女孩才能接受教育，並由私人教師教授知識。這種現象後來隨著公立學校的興起而改變，女性可在以往只接納男性的共有環境中學習，儼然挑戰了傳統父權社會結構。此改變標誌著中日社會之革新，以重新詮釋儒家哲學體系為基礎，決定女性在不同人生階段該如何自處。隨著年輕女性開始關心她們新的公民責任，她們強烈要求加快革新進程。傳統家庭結構使婦女不了解自己的社會角色和權利，但以上轉變的發生隨之推翻這種不合時宜的結構。

伴隨女性裝飾興起的是女性權利的重新審視，以及她們在家庭以外所擔當的角色。到了十九世紀晚期，社會鼓勵女性擁有強壯的身體和敏慧的頭腦，並期盼她們的教育能有所改善。年輕女性開始參加體育活動，如體操和游泳。舊社會制度通常不鼓勵女性展示力量和暴露身體，因此這種情況前所未有。重新界定女性地位代表着一個國家的掙扎。政治家和知識分子如是說道：「國家的興衰，女性的服飾也得負上責任」。雖然女性時尚在城市變得流行，關於女性教育的爭論也更加激烈，但那些生活在農村的人並沒有從城市教育、社會平等和財富改善的相關變革中受益，許多人仍然生活在傳統社會的嚴格約束下。

在男性試圖支配女性的時尚風格，操控政策試圖塑造女性外表的同時，女性仍努力做出自己的選擇。儘管不少有關性別平等的辯論都鼓勵年輕女性通過教育來得到提升，但當中大部分堅持依靠化妝品和珠寶來裝飾自己。她們的選擇迎來了兩種聲音：聚焦於女性外貌的行為使得傳統行為及觀念捲土重來；女人應該展示她的女性特徵。

顯然，許多女性不願意放棄奢侈的裝飾品。亨里克·易卜生（1828–1906年）的《玩偶之家》啟發了1920年代一系列中國戲劇和小說的創作，突出了年輕女性面臨的困境，比如在愛情和盲婚啞嫁之間做出抉擇，以及對比持續進步的學生和偏好物質主義的情婦，而後者反映了裝扮在當時被視為道德敗壞的表現。女性裝飾自己是不必要的，因為這不利於自然美和心智發展；甚至社會上有一些保守聲音鼓勵婦女放棄進口香水、珠寶和高跟鞋，提倡樸素服裝和簡單髮型。因此，那些仍穿著傳統服裝的女性可被劃分為兩類：其一是著重提升內涵修養而非外在打扮的年輕女性；另一類則是未曾感受城市新時尚的淳樸農民。

二十世紀初，女性體型不論在外觀上還是意識上都起了巨大變化。總的來說，1910年代的女性嬌小玲瓏，而1930年代的女性則比較結實和豐滿。如來自荷里活的歐美形象，以及社會對強身健體的推廣都促成了女性體型的改變。聚焦女性特質雖然一方面賦予女性權力，但另一方面也讓她們暴露在公眾的審視之下。時尚設計的日益流行恰逢社會發展的矛盾，同時女性的外貌特徵顯而易見，尤其當時的年輕女性偏好短髮。

由於現代女性穿著時髦且於公共場合暴露在男性的注視之下，因此有被誤認為妓女的風險。這種觀念否定了女性消費者購買力對社會建設的作用，但其實女性是具有市場購買潛力的，這一點由她們對奢侈品的渴求和使用可以看出。儘管社會進步了，但男女平等在大多數人眼中只體現在消費方面，女性可通過使用美化外表的產品來取悅異性或者渴求成為畫報上的女模。新現代女性實際上把女性變成了購物者，駕馭她們的外表和性別。對一些人來說，現代女性仍然微不足道，沒有任何真正的社會目的。到1920年代中期，流行雜誌定期刊登美女照片。與傳統媒體中溫順的女性形象不同，觀眾可以明顯感受模特的感染力和互動。年輕女性也視時尚的封面女郎為榜樣，想要像她們那般看起來迷人，吸引合適的追求者。可以說，女性代表與女性自我表現在文化發展中是值得注意的一點：女人的穿著不僅反映了她的品味，也反映了社會的進步。婦女解放受到一套新規則的限制：既要時髦，又要提倡傳統價值觀。

透過這次展覽中的歐洲珠寶粉盒，我們得以一窺能體現女性表達完整自我的設計。各種設計反映多元特點、奢華用料與巧妙工藝相結合，證明了它們具非凡價值，象徵著女性的品味和社會地位。其中一些珠寶粉盒的靈感來自

亞洲主題，如中國繪畫風格、家具設計和裝飾技術。裝飾藝術風格的圖案和色彩敏感度也非常突出，加強了設計上的視覺吸引力。值得注意的設計包括製於清朝早期鑲嵌多種寶石的黃花梨粉盒（cat. 9），還有嵌百寶官皮箱（cat. 21）的裝飾手法與裝飾圖案。此外，一件鍍金粉盒（cat. 237）上的裝飾使人聯想到家具設計中常用的花鳥主題。還有拉克洛什兄弟的化妝盒（cat. 220），以名貴材料包括黃金、琥珀、翡翠和鑽石中獲得靈感，並賦予它寶石般的質感。

另外，一件粉盒（fig. 2）上裝飾的山水景物以珍珠母和黑漆裝飾，令整體燦爛奪目。拉克洛什對山水圖案的運用秉承了歐洲傳統，將流行的繪畫風格轉化為裝飾。在作品上描繪的是十七和十八世紀中國風設計的人物主題。另一件卡地亞出品的化妝盒（cat. 231）組合了各種豪華材料，包括金、琺瑯、藍寶石、玉和鑽石，展現了高超工藝和強烈色彩對比。此化妝盒的設計突顯了鑲嵌在上面的材料，同時與兩依藏的明清家具收藏系列中的嵌螺鈿帶蓋方印盒（LYMF332, fig. 3）的裝飾相似。

由於文化和社會價值在近代史上經歷了巨大變化，人們開始打破傳統界限和其他陳舊的美德規範，以全新角度看待女性。婦女逐步獲得解放並接受教育，並更加了解自己的權利和社會角色。這些情況在歷史長河中從未發生，因此女性在現代社會的裝扮對重新定義性別可謂相當重要。西方的崛起令中日精英知識分子不得不審視歐洲如何憑藉意識形態和現代化理念建立一個更強大的國家。服裝和配飾不僅限於打造時尚外觀，更強調展示個人特色。文化蛻變的過程隱含在對女性的重新解讀之中，她們在此過程中擺脫了傳統角色，而了解女性成為無休止辯論的題材。女性特質作為一種文化象徵，不斷與多元混合文化互相融和，觀眾可以自由暢想箇中觀念。現代女性通過改變外表確立了自己的地位，且擁有選擇的自由，把那些埋藏在層層衣服下的身體部位和個性展露出來。

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The Culture of Japanese Women's Hairstyles and Hair Ornaments

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"A female's life is her hair."

(Japanese proverb)

'Keppatsu' (topknot) and 'Suibatsu' (long straight hair)

The culture of styling hair can be traced back to ancient times in Japan. Wooden combs were excavated from the shell middens of the Higashimiyu site in Saga Prefecture dating to around 7,000 years ago during the early Jōmon period (c. 14,500–300BC). These combs are 11.5cm in length and the widest measures 7.2cm in width. They are constructed of thin wooden sticks tied together and folded in half; and seemed more likely to have been used as hair decorations rather than practical brushing tools.

The creation of *haniwa* figurines (clay figures made for ritual and burial purposes) of *miko* (shrine maiden) during the 5th to the 6th century (fig. 1) confirmed the existence of combs. The terra-cotta figure has her hair set in a *shimada-mage* (a kind of topknot style that was popular during the Edo period (1603–1868) with a comb inserted into the topknot.

During the 8th century, Chinese fashions pertaining



Fig. 1
Seated *Miko* (Maiden in Service of God) (Terra-cotta Tomb Figurine)
Japan, Kofun period (c. 250–538)
Tokyo National Museum Collection (J21160)

坐姿埴輪（祭祀陶俑）
日本・古墳時代（約250–538年）
東京國立博物館藏（J21160）



Fig. 2
Screen Panels with Bird Feathers
Decorating a Lady under a Tree
Japan, Nara period (710–794)
Collection of Shōsō-in

《鳥毛立女屏風》
日本・奈良時代（710–794年）
正倉院藏

to makeup, clothing and updos were introduced in the Nara period (710–794) of Japan. The *Torige Ritsujo no Byōbu* (Screen Panels with Bird Feathers Decorating a Lady under a Tree) (fig. 2), a set of folding screen panels made in the Tenpyō era (729–749) now housed at the Shōsō-in in Nara; as well as the Buddhist painting of Kichijoten (fig. 3) from the Yakushi-ji collection, both reflect the fashion at that time. During the Heian period (794–1185), however, diplomatic missions to China were aborted. With less influence from China, Japan began to focus on developing its own unique culture. Up until the Nara period, the dominant trend in hairstyling was the *keppatsu* style (bound-hairstyle) but gradually shifted to the *suibatsu* style of wearing women's hair long and straight becoming dominant.

The *suibatsu* hairstyle was worn when wearing the *jūnihitoe* (a type of traditional Japanese clothing originating from the Heian period). It was a hairstyle believed to embody the very essence of feminine beauty, and for nearly 600 years from the Heian period towards the end of Muromachi period (1392–1573), it was considered the beauty standard. In an excerpt from *Makura no Sōshi* (The Pillow Book) written by Sei Shōnagon (c. 966–1017?) during the mid-Heian period, it records that 'envious...one with long and beautiful hair straight down at the back...' - depicting a hairstyle worn long at the back with a neatly-cut forelock that touches the shoulders.

The chapter *Hatsubana* (First Flower) from the famous Heian *Eiga Monogatari* (Story of Splendour) also precisely records:

'the eldest princess who is turning seventeen to eighteen years old has hair that is around fifteen centimetres longer than her

height, and the second princess who is turning fifteen or sixteen years old has hair around nine centimetres shorter than her height. Both of their hair is well-treated and elegant.'

However, according to another reference from *Makura no Sūbi*, working women such as servants wore their hair up to ensure that their chores can be executed. This can be seen from the pictorial scrolls of the same period in which upper-class women are depicted with hair longer than their kimono; while the working class women have their hair tied up around the waist area.

Towards the end of the Muromachi period, the *suibatsu* hairstyle trend gradually shifted back to the top-knot *keppatsu* style. During the Azuchi-Momoyama period (1573–1603), aside from upper-class women, women in general tied their hair up on a daily basis, especially while they worked. Some would roll it at the back and tie it with a white ribbon, known as *tamamusubi* (thread knot). Folding screen paintings often focussed on depicting the everyday life of this period, but little emphasis was put on hairstyles. Women such as *yūō* (women of pleasure) and courtesans began to set their hair in a high topknot otherwise known as *karawa-mage* during the Tenshō era (1573–92). Such style is also known as “wheel of Tang” as it was believed to have been strongly influenced by Tang China.

Edo Period: The Beauty of Black Hair

In terms of Japanese women's hairstyles, the Edo period was the pinnacle, with hundreds of different styles and techniques in vogue. A lady's hairdo and makeup depended on a variety of factors including her age, occupation, birthplace and marital status. During the early Edo period, noblewomen or those from the warrior class kept the traditional straight hairstyle; while “vulgar” women such as *kabuki* theatrical performers and women of pleasure began to set their hair up in chignon styles such as *hyūō-mage*, *shimada-mage* and *katsuyama-mage* which later gained great

popularity among the common people.

Hyūō-mage is a topknot hairstyle that came into fashion at the beginning of the Kan'ei era (1624–44) (fig. 4) as a simplified form of a contemporary Chinese hairdo. The name *hyūō-mage* is believed to have named after a woman of pleasure from the Settsu province; as well as a type of bucket that the hairstyle resembles. In the beginning, only women of pleasure were wearing such a hairstyle. In 1686 during the third year of the Jōkyō era (1684–88), the novel *Kūboku Ichidai Onna* (The Life of an Amorous Woman) written by Saikaku Ihara (1642–93) was published. An excerpt comments on the *hyūō-mage* style which was then going out of fashion. It reads:

‘the low Shimada topknot and sūuri hairstyle are trending nowadays... sometimes the hyūō-mage style returns, sometimes even a five-layer topknot - it is not beautiful.’

Shimada-mage is a topknot hairstyle transformed from the boy's *wakashu-mage*, and it was said to have been created by a *yūō* from the Shimada-juku of Tōkaidō (present-day Shimada in the Shizuoka prefecture). In the Edo period, *shimada-mage* was worn by single women with variations and it remained popular for over two centuries.

Katsuyama-mage, on the other hand, is a topknot hairstyle developed throughout the Jōkyō to the Meireki era (1655–58) (fig 5). Also developed by a *yūō*, this one named Katsuyama from Edo Yoshihara (present-day Taitō in Tokyo). She took the end of her ponytail and brought it up on to the top of her head, tying it with a white ribbon resembling a samurai style, while embarking on a journey. A trend was then created with others copying this hairstyle, which came to be known as *katsuyama-mage*.

Hyūō-mage, *shimada-mage* and *katsuyama-mage* are all distinctive topknot hairstyles of the Edo period, popular at first only amongst the *yūō* and *kabuki* actresses but gradually drew the attention of the general public. For those from the upper class, they incorporated hair ornaments into these existing hairstyles and created distinctive new looks. One example is *kūyai-mage*. The style began in the Muromachi period (1392–1573) when court ladies used *kūyai* (hairpin) to roll and hold their hair up, which later filtered down to the general public from the Jōkyō to the Genroku era (1684–1704) (figs. 6-7). Although in some cases, a *kūyai-mage* requires more accessories and techniques than the single use of a *kūyai*.

From “Mage” to “Tabo”

Hyūō-mage, *shimada-mage*, *katsuyama-mage*, and *kūyai-mage* were the dominant hairstyles during the Edo period. There were times, however, when the emphasis was placed on the *tabo* or *tsudo* (hair on the back of the head).

Maegami (forelock), *bin* (sections of hair on both sides of the face), *tabo* and *mage* (central section of hair



Fig. 3
Buddhist painting of Kichijoten
Japan, Nara period (710–794)
Collection of Yakushiji Temple

《吉祥天像》
日本・奈良時代（710–794年）
薬師寺蔵



Fig. 4
Jidai Kagami (Mirror of Historical Eras): Beauty of the Kan'ei Era
Yōshō Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：寛永年間の美人
楊洲周延；松木平吉出版，1897年
兩依藏博物館藏

up in a knot) are four basic parts of a hairstyle. The distinctions between the four were not solid during the early Edo period. During the Enpō era (1673–81), women wore the hair on the back long and eventually by the Genroku era (1688–1704), a new style was formed called *kamome-tapo* with a long strand of hair loose on the back that resembles the tail of a seagull. The woodblock prints from this period often depict a *yūjū* with *hyōgo-mage* set low with loose hair at the back.

Towards the end of the Kyōhō era (1716–36), a hair ornament known as *tabo-zashi* was introduced to lift the hair up to avoid hair oil staining the kimono collar. The hair ornament, mainly made from whale whiskers, was used to set hair that had been plied with *bintsuke-abura* (soy based wax) to create the ideal *tabo* shape. The wax was first used by the *yūjū* in the Meireki era (1655–58) and soon after women in general also began to use wax to set their hair. This technique of adding a hair ornament along with the application of hair wax continued throughout the Meiwa to Anei era (1764–81). In a series of *bijin-ga* (portraits of beautiful women) by Harunobu Suzuki (1725–70), an active Japanese woodblock artist from the 18th century, women in the paintings are often drawn with their hair set in *kamome-tapo* or *sekirei-tapo*. However, as these hairstyles required complex skills in setting, they were not everyday hairstyles and the trend eventually dwindled.

Tōōbin: From “Tapo” to the “Bin” Style

In the Meiwa to Anei era (1764–81), the *bin*



Fig. 5
Jidai Kagami (Mirror of Historical Eras): Beauty of the Meireki Era
Yōshō Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：明曆年間の美人
楊洲周延；松木平吉出版，1897年
兩依藏博物館藏

style made its first appearance and gained popularity simultaneously as the *tabo* hairstyles. They were introduced in the essay *Waga Koromo* (My Robe) by Kato Eibian (1763–?). The *toro-bin* hairstyle was popular from the Hōreki era (1751–64), and there were a variety of *bin*-hairstyles during the Meiwa era. An excerpt from the illustrated essay *Morisada mankū* (Morisada's Sketches) by Morisada Kitagawa (1810–?) reads:

‘...up until the Hōreki period, women dressed their hair up every day, when the *tūūbin* trend started, women dressed their hair up every few days... A published printing from the Meiwa period of female hairstyles in a brothel ...*susume*, *kinshōjo*, *noberashi*, *nijyu*, *tūūbin* and so on...’

The *tūūbin* was in vogue throughout the Tenmei (fig. 8) to Kansei era (1781–1801). *Tūūbin* is named so because of its resemblance to scenery seen through a *tūū* lantern when the sides of the hair are loosely adjusted and the light goes through. Women depicted on woodblock prints by Utamaro Kitagawa (1753–1806) often wear their hair in the *tūūbin* style with *bin-zashi* or tiny bells as accessories. The perceived beauty of jet-black hair was most effectively presented by such hairstyle.

Returning to “Mage”

The *tūūbin* style was gradually phased out in the Bunka era (1804–18) (fig. 9). By the end of the Edo period, hairstyles using *bin-zashi* also went out of fashion; and the trend returned to putting the emphasis



Fig 6
Jidai Kagami (Mirror of Historical Eras): Beauty of the Jōkyō Era
Yōshū Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：貞享年間の美人
楊洲周延：松木平吉出版・1897年
兩依藏博物館藏



Fig. 7
Jidai Kagami (Mirror of Historical Eras): Beauty of the Genroku Era
Yōshū Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：元祿年間の美人
楊洲周延：松木平吉出版・1897年
兩依藏博物館藏

on *mage*. These hairstyles are different than the predominant four mentioned earlier and were mainly worn by the common people. However, as with all styles, the *mage* style eventually went out of style.

The hairstyle culture during the Meiji period (1868–1912) ventured in yet another new direction. As Japan began to modernise, hairstyles were influenced by the West. Yet, the admiration for long, black hair remained unchanged. Until the end of the Taishō period (1912–26), Japanese women kept their long hair, along with the saying, ‘a female’s life is her hair’.

Hair Ornaments from the Edo Period

The mainstream *suibatsu* style in the early Edo period meant that hair ties and paper strings were required to tie hair up. It was only in the later period that *kushi* (hair comb), *kanzashi* (ornamental hair piece) and *kōgai* (hair pin) were introduced. Meireki-era literature records that *yūjō* used hair ornaments such as *tsuge-kushi* (comb made from boxwood) and *kujira-kōgai* (hairpin made from whale); while wives of daimyō (powerful Japanese feudal lords) and women from the upper class used combs and accessories made from tortoiseshell.

In addition to tortoiseshell, hair accessories were made of wood, ivory, metal, glass and horse hoof; and produced in different sizes and shapes. To decorate these hair accessories, craftsmen applied the techniques of lacquering, inlaying and openwork carving on the

limited surface with themes inspired by the scenery and landscape of the four seasons; auspicious motifs; literature; and daily living tools. Hair ornaments such as *kōgai* eventually became more ornamental than practical.

Kanzashi is considered as one of the most glamorous hair ornaments, with a history dating back to the Nara period with influences from Tang China. Combs and hairpins were mainly imported. *Kanzashi* depicted in the Buddhist paintings of Kichijoten from Yakushiji is possibly the same kind that originated from the Chinese dual-legs hairpin known as *saishi* in Chinese. These hair ornaments were used to bring vitality to hairstyles. However, when long and unbound hairstyle became the predominant trend, the use of hair ornaments also became obsolete. *Kanzashi* only began to reappear during the Kyōhō era (1716–36). The varieties of *kanzashi* include *tama-kanzashi* (hairpin decorated with a coloured glass, coral or jade ball; cat. no. 99), *hirauchi-kanzashi* (hairpin decorated with a round openwork decoration; cat. no. 106), *birabira-kanzashi* (hairpin with dangling decoration; cat. no. 102), *hana-kanzashi* (flower-shaped hairpin made of pinched textile; cat. nos. 103-105) and *matsuba-kanzashi* (pine needle-shaped hairpin usually made of tortoiseshell; cat. nos. 90-91).

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日本女士髮型與髮飾文化

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「女人的頭髮好比她們的生命。」

（日本諺語）

結髮和垂髮

日本女姓髮型文化始於遠古時期。在距今七千年，位於今天日本九州佐賀市的繩文時代（公元前約14,500–300年）東名遺跡內的貝塚出土了一批木梳。這批梳子長11.5公分，最闊有7.2公分。它們以半折的幼小木條捆綁而成，推斷作為頭飾的機會大於日常梳理頭髮所用。

梳存在的確切證據可見於公元五到六世紀（fig. 1）的人形埴輪（儀式用陶俑）上。當中巫女形象的埴輪盤上江戶時代流行的島田髷（一種頂結髮型），頂結上更插有一把梳子。

公元八世紀，日本在妝容、服飾到梳理頭髮的風俗都受中國唐朝（618–907年）所影響。我們能夠從天平時代（729–749年）正倉院的工藝品如「烏毛立女屏風」（fig. 2）及藥師寺「吉祥天像」（fig. 3）佛像畫中可見一斑。然而，自平安時代（794–1185年）日本停止派遣遣唐使到中國，中國文化對日本的影響力隨之逐漸減弱，而日本亦開始發展其獨特文化。奈良時期（710–794年），最流行的髮型為中國的結髮（將頭髮撥上打結）髮型，其後轉為將頭髮垂放的日本垂髮風格。

垂髮結合十二單（平安時代日本傳統服裝），為平安時代至室町時代（1392–1573年）接近六百多年來突顯出女性美態的髮型，可被視為日本女性美的標誌。從平安時代中期清少納高（約966–1017?年）的《枕草子》中提到：「羨慕...背面垂落，長而美麗的秀髮...」可見背後長髮配以長及臉頰到肩膀的整潔額髮是當時推崇的髮型之一。

平安時代著名文學作品《榮花物語》的章節〈初花〉提到：

「大姬約17、18歲，她有著比身高長15公分的頭髮，而中姬約15、16歲，有著比身高短9公分的頭髮。她們的頭髮都悉心打理和顯得優雅。」

然而，據《枕草子》另一章節記載，當時的勞動女性如侍從會將頭髮綁起以方便工作。我們不難從當時日本繪卷中發現上流女性頭髮比其身穿的和服更長，但勞動女性會將其頭髮綁於腰間。

戰亂後的室町時期重新流行結髮式。在安土桃山（1573–1603年）時期，除上流社會女性外，大部份女性日常工作時會將頭髮綁起。她們以白色帶子把頭髮於背後綁成「玉結」髮式。當時不少日本屏風畫描繪了各社會階層的日常生活，但甚少注重描畫秀美的頭髮。在天正年間（1573–1592年），如遊女等女子開始將其頭髮設成高頂結，名為「唐輪髷」，推斷此髮型為模仿中國唐代婦女。

江戶時代：黑髮之美如花綻放的時代

江戶時代可謂日本歷史上女性髮型最具魅力的時代，有著過百種不同的技巧和髮式。髮型和妝容會因年齡、職業、地區背景及婚姻狀況而有所不同。在江戶時代初期，公家或武士出身的婦女會留長髮，垂而不打結；而歌舞伎及遊女以結髮打扮，如「兵庫髷」、「島田髷」（及「勝山髷」）。這些髮型其後更受到群眾的青睞。

「兵庫髷」為中國結髮風格的簡化版，始於寬永年間（1624–1644年）（fig. 4）。相傳得名於一位攝津兵庫的遊女；以及其外形酷似兵庫桶（一種單手桶）。起初只有遊女選擇束兵庫髷。井原西鶴（1642–1693年）在貞享三年（1686年）出版的小說《好色一代女》述：

「現今的下嶋田和惣釣髮型...有時會回歸兵庫髷，甚至有時會變成五段曲，這並不美。」

由此可見，在這段時期，兵庫髷已顯得過時。

「島田髷」是從男子的若眾髷轉變而來的結髮髮型，據說由東海道島田宿（現今的靜岡縣島田市）的遊女首創。在江戶時期，島田髷是單身女性採用的髮型，後來也產生不少變體，並持續風行了超過二百年。

另一方面，「勝山髷」在承應至明曆年間（1652–1658年）（fig. 5）興起，源自一名來自江戶吉原（現今東京都台東區）的遊女勝山。她在一次出遊途中，把馬尾辮的尾端扎到頭頂，並以一條白色絲帶固定，猶如武士的造型。後來，女性紛紛模仿這個髮型，勝山髷的風格就傳開去了。

前文所述皆為江戶時期的特色結髮風格，由遊女及歌舞伎帶起，再受廣大女性的關注。至於上流社會的女性則有另一種結髮風格。她們會在既有的結髮髮型插上髮飾，其中一種風格是「笄髷」。這種風格始於室町時期

（1392–1573年），當時宮中女性會以笄（髮簪）捲起及固定頭髮。在貞享至元祿年間（1684–1704年），這種風格在民間流行。然而，在頭髮插上笄並不代表所束的髮型為笄髻風格。

從「髻髮」到「髻髮」

雖然「兵庫髻」、「島田髻」、「勝山髻」和「笄髻」是四種江戶時期主要的女性結髮髮型。不過，偏重髻形（背部垂放的頭髮）和髻型（臉旁兩側的頭髮）的結髮髮型，也曾主導風潮。

前髮、髻、髻和髻是日本髮型中的四個要素。江戶時代初期對此仍未有分野。延寶年間（1673–1681年）大眾女性流行將髻髮留長，直至貞享（1684–1688年）和元祿年間（1688–1704年）（figs. 6-7），長長的髻髮儼如海鷗的尾羽，因此這種風格在當時稱為鷗髻。這段時期的浮世繪描繪的遊女通常束長髻髮的髮型。

享保年間（1716–1736年）晚期，為避免和服領子沾上髮油，女性頭髮開始往上梳，再以髻插固定。髻插主要由鯨鬚制成，能將已塗上髻付油（主要成份為蠟和硬化甘菊油）的頭髮固定在指定位置上。髻付油最初為明曆年間（1655–1658年）的遊女所使用；後來也流行於民間女子。這種添加髻插和使用髻付油的技術一直流行至明和和安永年間（1764–1781年）。活躍於該時代的版畫家鈴木春男（1725–1770年）所創作的《美人畫》作品中，女性經常束上鷗髻和鵝髻髻示人。不過，因為髻型的結髮髮型要求一定技巧，難以每天保持，所以這種風格後來被漸漸淘汰。

從「髻髮」到「髻髮」：風靡一時的「燈籠髻」

在明和、安永年間（1764–1781年），髻髮盛行的同時，髻型也首次亮相，並漸漸流行起來。具體而言，髻髮是由加藤曳尾庵（1763–?年）在其著作《我衣》中正式引進，並有變化多端的髻型結髮髮型。喜田川守貞（1810–?年）所著的《守貞謄稿》中，摘錄了如下：

「直至寶曆年間，女性每天也為自己的頭髮造型，當燈籠髻興起後，女性每數日才為頭髮造型一次……明和年間出版一本關於妓寨女性髮型的印刷品提到不同的髻型…髻ノ風八雀、錦祥女、ノベウカシ、十八バウビン、二重、燈籠髻等…」

簡而言之，燈籠髻在天明至寬正年間（1781–1801年）（fig. 8）風靡一時。這種髮型之所以被稱為燈籠髻是因為其蓬鬆的髻髮可透出光線，看起來像燈籠的燈罩般。

喜多川歌麿（1753–1806年）所繪畫的美人畫中常見女性以燈籠髻示人，在尾髮插上髻插，或在頭上掛上小鈴鐺。這造型輕盈清新，深受當時女性的喜愛，能有效地展現黑髮之美。

從「髻髮」回歸到「髻髮」

在文化年間（1804–1818年）（fig. 9），燈籠髻風潮漸漸淡退。江戶時期晚期使用髻插的髮型已過時，取而代之的是髻髮風格的復興。這些髻髮風格多為民間百姓採用，造型亦與前文所提到的髻髮髮型有所不同。

髻髮開始愈來愈少出現。江戶時期可謂為日本髮型史寫下了第一章，在後來時間不斷改良，建立起日本獨特的髮型美學標準。

直至明治時期（1868–1912年），日本髮型文化走向與以往不同風格。在日本開始走向現代化的進程中，髮型亦受到西方的影響。然而日本人對秀長黑髮的喜愛並沒有因此而改變。據說，直到大正（1912–1926年）晚期，日本女性亦未曾剪短過她們的頭髮，也正如俗語所言：「女人的頭髮好比她們的生命。」

江戶時期的頭飾

江戶初期垂髮風格仍然是主流，頭髮多以紙製元結和丈長綁起，後來才發展出櫛、簪、笄等頭飾。參考明曆年間的文獻，當時遊女使用黃楊木製櫛和鯨笄等頭飾；而大名（古代封建領主）的妻子及社會地位較高的女性則使用玳瑁製成的梳子飾品。

除玳瑁外，頭飾還會以木、象牙、金屬、玻璃及馬蹄等材料製成各種形狀和尺寸。在裝飾方面會運用到漆藝、螺鈿及透彫等工藝技術，在頭飾有限的空間上以不同圖案。圖案靈感取自四季風景、吉祥圖案、文學作品、以及日常生活中的工具等。起初，頭飾製作偏重於其實用性；後來，漸漸被其裝飾性蓋過。

簪一直被視為最迷人的髮飾，其歷史可以追溯至奈良時期，受中國唐朝文化影響深遠。當時日本的梳和簪飾主要進口自中國。簪源自中國的「釵子」，是一種雙叉的髮飾。藥師寺的《吉祥天像》中描繪的髻髮髮飾上的頭飾推斷可能是釵子。使用髮飾能將活力注入到頭髮造型之上。後來，當垂髮成為主流趨勢後，使用髮飾的潮流日漸消失。直至享保年間（1716–1736年），使用髮飾的潮流再現。簪的種類繁多，包括玉簪（cat. no. 99）、平打ち簪（cat. no. 106）、びらひら簪（cat. no. 102）、花簪（cat. nos. 103-105）、松葉簪等（cat. nos. 90-91）。製作簪的材料亦一併製作笄和櫛。



Fig. 8
Jidai Kagami (Mirror of Historical Eras): Beauty of the Tenmei Era
Yūshō Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：天明年間の美人
楊洲周延；松木平吉出版，1897年
兩依藏博物館藏



Fig. 9
Jidai Kagami (Mirror of Historical Eras): Beauty of the Bunka Era
Yūshō Chikanobu; Publisher: Matsuki Heikichi, 1897
Collection of Liang Yi Museum

《時代之鏡》：文化年間の美人
楊洲周延；松木平吉出版，1897年
兩依藏博物館藏

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Japonism in Art and Fashion

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For much of its history, Japan and its cultural riches were hidden from the Western world. Strict trade policies and self-imposed isolation meant that few examples of Japanese artworks and textiles made their way to Europe. It was not until the late 1850s that Japan officially reopened its ports to international trade, and from then on, a myriad of Japanese products reached Western shores.¹ Many artists and clothing designers were captivated and inspired by Japanese motifs, patterns, and techniques, which they encountered for the first time. These new sources transformed their works beyond the traditional bounds of European art and fashion of the time. This embrace of Japanese aesthetics and the resulting explosion of new creative expression in Western art and fashion came to be known as “Japonism.”

“All my work is based to some extent on Japanese art.”
(Vincent van Gogh, 1888)

Japan’s Impact on Western Painting

Japonism emerged in both Western art and fashion.² As Japanese artworks began to spread through Europe, many painters employed “exotic” objects such as fans, kimono, and woodblock prints (ukiyo-e) as props. In *Young Women Looking at Japanese Articles* (1869), the French artist Jacques-Joseph James Tissot (1836–1902) painted two women looking closely at a model of a Japanese boat. The Japanese items in this painting are treated as foreign and out of context: a lavishly embroidered kimono is repurposed as drapery, while Japanese dolls are incongruously exhibited in an ornate black-lacquered Buddhist altar. In 1876 the French Impressionist painter Claude Monet (1840–1926), who collected more than 200 Japanese prints, captured his wife, Camille, posing in an elaborate red *uchikake*, or padded outer robe, with a design of a mustached samurai-like figure unsheathing his sword. Camille holds a Japanese folding fan and stands before a wall decorated with many round Japanese fans.

In the early stages of Japonism, artists were simply depicting beautiful foreign objects and imitating Japanese woodblock prints. The Dutch artist Vincent van Gogh (1853–1890), another avid collector of ukiyo-e, modelled several of his paintings on such prints, an example being *Courtesan*, which he based on a print by Keisai Eisen (1790–1848) that in 1886 had been reproduced on the cover of the magazine *Paris Illustré* (*Paris Illustrated*) (fig. 1).³ Van Gogh created

a frame around his subject, filling it with Japanese-inspired motifs—a pond with water lilies, bamboo, cranes, and frogs—that added hidden meanings alluding to the central figure (the French words for “crane” and “frog” were common slang for prostitutes at that time).

Following the initial contact with Japanese objects, Western artists moved away from direct copying and began to analyse Japanese artistic principles. Many of the techniques taken up by these artists can be seen in *Mannen Bridge, Fukagawa* by the Japanese printmaker Utagawa Hiroshige (1797–1858). He achieved surprising contrast and an interesting viewpoint with the juxtaposition of a turtle hanging from a rope in the foreground and a small, distant Mount Fuji in the background. The handle and basin of a wooden bucket, almost completely cropped out of the picture, and the edge of the window have been employed to subtly frame the scene. Below the turtle, glimpses of a boat and a man wearing a straw hat with a pole in hand suggest that the figure is a boatman steering with an oar. The bold contour lines, novel style, and exciting compositional techniques used in this print were rarely seen in Western paintings before the late nineteenth century.

Western artists began applying unusual viewpoints, asymmetric compositions, extreme foreground close-ups, flatness created by bold outlines and colours, and radically cropped objects to create something new in their art. For example, the French artist Henri de Toulouse-Lautrec (1864–1901) frequently incorporated Japanese compositional techniques. In his 1892–93 lithograph *Divan Japonais*, Lautrec depicted Jane Avril (1868–1943) watching fellow actress Yvette Guilbert (1865–1944) performing on stage at Divan Japonais, a café-concert in Paris. The presence of the orchestra is implied by the arms of the conductor and the tops of string instruments. Although the artist cropped Guilbert’s head out of the frame, fans would have recognised the performer by her trademark long black gloves. There is no Japanese object or motif present in this poster, yet the impact of Japonism can be felt through Lautrec’s dramatic composition, unusual viewpoint, bold outlines, and flattened forms.

Late-nineteenth-century Western art critics were excited about these fresh ideas and commented on the compositional approaches commonly found in Japanese prints. In an 1878 essay French art historian and critic Ernest Chesneau (1833–1890) remarked on “the unexpected compositions, the science of form, the

richness of tone, the originality of picturesque effect"⁴ in Japanese art. In 1898 the French critic Louis Gonse (1846–1909) commented on Japanese art's "bold and unprecedented way of framing a composition" and how earlier European artists would not have thought to use the boundaries of the canvas to "cut off the subject of a painting as they do today."⁵ Around the same time, the German art historian Richard Muther (1860–1909) noted Japanese artists' ability to suggest "the whole by a part" and their "manner of giving the impression of the object without the need for the whole of it being executed."⁶ This represented a break with traditional European oil painting, where each canvas usually represents a completely independent and self-contained scene. The aesthetic of the fragment to suggest what is beyond the edges of the canvas was a revelation to European critics.

Artists were as enthusiastic about the Japanese aesthetic as the critics. Van Gogh expressed his passion in an 1888 letter, saying, "All my work is based to some extent on Japanese art."⁷ The American painter Arthur Wesley Dow (1857–1922) wrote in a 1890 letter: "One evening with Hokusai gave me more light on composition and decorative effect than years of study of pictures. I surely ought to compose in an entirely different manner."⁸ In a conversation with a critic in 1909, Monet stated, "If you insist on forcing me into an affiliation with anyone else...then compare me with the old Japanese masters; their exquisite taste has always delighted me, and I like the suggestive quality of their aesthetic, which evokes presence by a shadow and the whole by the part."⁹



Fig. 1
Cover page of Paris Illustré "Le Japon",
Volume 4 (May 1886).
巴黎插画月刊封面·第4册(1886年5月)

Japonism in International Fashion

In the same way artists adopted motifs, principles, and techniques from Japanese art, fashion designers learned from newly introduced Japanese models. The process was similar, but Japonism in fashion evolved more gradually at the turn of the twentieth century. Considered exotic garments, kimono imported from Japan were first used as dressing gowns. Some kimono made of beautiful textiles were taken apart and remade into Western dresses. Like the painters, Western clothing designers imitated Japanese motifs as their initial way of incorporating those elements into their works. An anonymous fashion designer, for example, employed appliqués of embroidered fabrics with samurai-helmet (*kabuto*) and cherry-blossom motifs on his 1890s visits. In addition to using Japanese motifs, the designers of this time created kimono-shaped garments. A dress from the 1920s by French designer Paul Poiret (1879–1944), who was first inspired by kimono in the early 1900s, exemplifies this new form, incorporating details such as kimono sleeves, an obi-like belt, and overlapping kimono closures.

Designers eventually grasped the core principles of kimono design and moved away from mere imitation. They particularly responded to the flat, T-shaped structure of the kimono, which creates a simple, straight-lined silhouette without decorations such as frills, lace, ribbons, and tassels. Designers also focussed on the fabrics of the kimono in order to create original outfits. In 1923 Madeleine Vionnet (1876–1975), an influential French fashion designer and collector of Japanese woodblock prints, pioneered a loose-fitting look that departed from the restrictive, corset-board silhouette common at the turn of the century.¹⁰ She applied the flat construction of kimono to Western garments, which were traditionally tailored to fit individual body shapes. The pattern for the dress makes clear the linear cut of the garment, and the shimmering gold and silver textiles of this dress are reminiscent of the gold and silver leaves applied to Japanese folding screens (*byōbu*). These details acknowledge highly sophisticated craftsmanship as one of kimono's unique features.¹¹

Since the 1920s the flat construction, shapes, motifs, and fabrics of kimono have inspired the creation of exciting new garments. Contemporary Japanese and Western fashion designers such as Issey Miyake (b. 1938), Rei Kawakubo (b. 1942), John Galliano (b. 1960), and Sarah Burton (b. 1974) continue to incorporate kimono elements into their designs today. Miyake, in particular, went a step further with his 132 5. collection, applying an origami-like flat kimono construction to his multidimensional dresses. He explained that one (1) piece of cloth becomes a wearable three-dimensional (3) garment, and then is folded back into its two-dimensional (2) form. According to Miyake, the number five (5) in the title of this collection symbolises “the temporal dimension that comes into being when the clothing is worn by people.”¹² The principles of kimono have continued to stimulate not only Western, but also Japanese contemporary fashion designers to create new garments.

Conclusion

The importance of cultural borrowing is acknowledged in a statement by Siegfried Bing (1838–1905), a German-French dealer of Japanese art and the publisher of the illustrated journal *Le Japon artistique* (*Artistic Japan*): “Unless we strengthen ourselves by a transfusion of fresh blood, how can we maintain our energy? And where is the civilised country - ancient or modern, far or near - that has not borrowed even a small bit of its artistic culture?”¹³ As Bing noted, cultural borrowing has occurred in many places and times; still, Japonism in art and fashion was an exceptional phenomenon. It inspired many of the most famous Western artists and fashion designers to break away from tradition and take a different point of view, and it left a lasting mark on Western aesthetic and transformed the international world of art and fashion.

Note: This text originally appeared in Yuki Morishima and Rie Nii, ed., *Kimono Refashioned: Japan's Impact on International Fashion* (San Francisco: Asian Art Museum, 2018), 27–31. Reprinted by permission of the Asian Art Museum of San Francisco.

1. Goods from Japan, such as lacquers and porcelains, had been exported to the West in the sixteenth century and even during the period of self-seclusion from 1630s to 1850s. The opening of Japan to trade led to a much greater flow of Japanese goods into the West.
2. The nineteenth-century understanding of Japonism as “a craze for Japanese art and culture” has today shifted to “the Japanese influence on Western art.” Art critic Philippe Burty (1830–1890) used the French term *Japonisme* for the first time in “Japonisme,” *La Renaissance littéraire et artistique*, May 1872, 25.
3. Van Gogh also painted *Flowering Plum Orchard* (1887) and *Bridge in the Rain* (1887), copies of the prints *Plum Estate, Kameido* (1857) and *Sudden Shower over Shin-Hashi Bridge and Atake* (1857) by Utagawa Hiroshige (1797–1858).
4. Ernest Chesneau, “Le Japon à Paris,” *Gazette des beaux-arts*, September 1878, 387.
5. Louis Gonse, “L’Art japonais et son influence sur le gout Européen,” *Revue des arts décoratifs*, April 1898, 112.
6. Richard Muther, *The History of Modern Paintings* (London: Dent; New York: Dutton, 1907), 104.
7. Vincent van Gogh to Theo van Gogh, July 15, 1888, letter 640, <http://vangoghletters.org/vg/letters/let640/letter.html>.
8. Richard J. Boyle, “Arthur Wesley Dow in Japan,” *Archives of American Art Journal* 52, nos. 1–2 (Spring 2013): 60.
9. Roger Marx, “‘Les Nymphéas’ de M. Claude Monet,” *Gazette des beaux-arts*, June 1909, 528.
10. Designers such as Poiret and Vionnet moved away from the corset. In addition to kimono, the cylinder form can be attributed to ancient Greek garments: the chiton, peplos, and himation. Although the source of inspiration for these styles cannot be precisely and positively identified, it is apparent that their flat construction draws on traditions outside nineteenth-century Western fashion.
11. Japanese textile artisans developed a wide range of luxurious fabrics to embellish kimono, in part possibly because of its simple structure.
12. MIYAKE DESIGN STUDIO website, <http://mds.isseymiyake.com/mds/en/collection/>.
13. Siegfried Bing, introduction, *Le Japon artistique* 1 (May 1888): 5.

日本風藝術與時裝

森嶋由紀博士

日本藝術副策展人，舊金山亞洲藝術博物館

觀照歷史，日本的豐富文化長期被西方世界所忽略。嚴厲的貿易及鎖國政策導致只有少數日本工藝及紡織品能傳到歐洲。直至十九世紀50年代日本正式開放國際通商港口作貿易，日本商品始進駐西方彼岸。¹眾多藝術家及時裝設計師開始著迷及受啟發於首次接觸的日本圖案及工藝。這些新思潮令這群創作者的作品突破了當時歐洲藝術及時尚的傳統。這一股擁抱日本美學及對西方藝術、時尚作全新創意演繹的風潮成為了「日本風」。

「我的所有作品某程度上都基於日本藝術。」
(文森·梵谷，1888年)

日本對西方繪畫的影響

「日本風」均展現在西方藝術及時尚方面。²自日本工藝品於歐洲廣傳起，不少畫家以富異國情調的物品如扇、和服及浮世繪等作畫中道具。在法國畫家詹姆斯·迪索（1836–1902年）作品《Young Women Looking at Japanese Articles》（1869年）中描繪了兩名女性細看著一艘日本船的模型。畫中一件華麗的和服用於覆蓋小几，後方黑漆佛壇上放置了日本娃娃被。畫中的日本器物充滿異國風情並與主題抽離。收藏多於200幅日本畫作的法國印象派畫家莫奈（1840–1926年），在1876年的畫作《穿和服的卡米爾》中描繪其妻子卡米爾身穿紅色和服手持日本摺扇並站於一道掛滿日本扇的牆前，和服上圖案是一個帶鬚鬚的武士出鞘。

日本風風行的早期，藝術家通常只會簡略地描繪美麗的異地物品或模仿日本版畫風格。另一位熱衷於收藏日本版畫的荷蘭名畫家梵高（1853–1890年）亦曾以版畫風格創作。其作品《藝妓》以溪齋英泉（1790–1848年）的版畫作靈感，在1886年被巴黎畫報刊為封面（fig. 1）。³畫中不乏富日本色彩的圖像，如池蓮、竹、鶴及青蛙，為畫中央人物添加隱喻（法語中鶴及青蛙為當時指妓女的常用用語）。

隨著與日本事物的初接觸，西方藝術家進而由直接臨摹進展至開始分析日本審美原則。從歌川廣重（1797–1858年）所描繪的《深川萬年橋》中，我們能了解不少西方藝術家常採用的日本技巧。歌川廣重在畫中創作了深刻的描繪，作品的近景是被局部木桶重疊的窗框和一隻懸掛在繩上的烏龜，被框住的景物有一艘船及頭戴稻草帽並手執長竿的男子，相信是船家以船槳轉向，及遠方細小的富士山作背景。畫作粗大的輪廓線條、新穎的風格及巧妙的構圖技巧在十九世紀末前的西方繪畫相當少見。

西方藝術家開始以獨特視點、不對稱構圖、前景特寫、粗大線條、大膽用色和裁剪等新元素創作。例如法國藝術家亨利·德·土魯斯-羅特列克（1864–1901年）經常以揉合日本藝術技巧進行創作。在其1892–1893年創作的版畫《日本舞廳》。描繪法國演員珍·艾薇兒（1868–1943年）觀看依維·格伯特（1865–1944年）在巴黎的一間咖啡廳劇場的舞台上表演。樂團指揮家的手臂及直管樂器的頂部暗示了樂團的存在。雖然依維·格伯特的頭像於畫面外，觀者仍然能從其標誌性長黑手套意識到畫中人物的身份。雖然該畫沒有日本器物或符號出現，然而它受到日本風影響的地方仍能從羅特列克的構圖、視角和線條中感受得到。

十九世紀末西方藝術評價對上述意念感到興奮，並對日本版畫常見的構圖方式作出評價。在一篇由法國藝術史學家歐內斯特·切斯諾（1833–1890年）出版於1878年的論文提到日本藝術「出乎意料的構圖，科學化的形式，色調豐厚且畫面具原創性」。⁴另一篇由法國藝評家路易·貢斯（1846–1909年）於1898年撰寫對日本藝術的評論提及日本藝術的「大膽及前所未有的構圖方式」，而且早期歐洲藝術家從未想到以畫布邊緣切割畫中主體。⁵與此同時，德國藝術史學家理查·穆特爾（1860–1909年）留意到日本藝術家對「部分表達全部」的能力（“manner of giving the impression of the object without the need for the whole of it being executed”）。⁶傳統歐洲油畫的畫布代表獨立的場景，而以上概念代表了一次與傳統的脫離。以超出畫布邊緣的「碎片的美學」（Aesthetic of the Fragment），對歐洲藝評家具啟示作用。

藝術家對於日本美學的熱衷與藝評家如出一轍。梵高在1888年的一封信中表達了其熱情，當中提到：「我的所有作品某程度上都基於日本藝術」。⁷美國畫家亞瑟·維斯萊道（1857–1922年）在一封1890年的信中亦提到：「與北齋先生相處一夜後，在構圖及裝飾技巧上的啟發勝過經年累月學習作畫。我絕對應以全新的方式繪畫」。⁸而莫奈在1909年與藝評家的一段對話中亦提到：「如果你決意要我與他人對比…那就以我與日本的先賢名畫家作比較吧：他們精致的品味常使我神馳，而且我喜歡他們隱喻性的美學」。⁹

國際時尚中的日本風

如同藝術家採用日本藝術的圖案、原則及技巧，時裝設計師亦學習新引進的日本風。其探索過程相近，但時裝中的日本風在二十世紀初期以更快速度演進。和服被視為

富有異國情調的服裝，起初用作晨衣。部份以精緻布料製作的和服被切裁並縫製成為西方裙子。如同畫家，西方服裝設計師起初以模仿日本圖案結合其作品。例如一位十九世紀90年代的時裝設計師利用了武士頭盔及櫻花圖案的繡花面料製成女性外衣。除使用日本圖案外，設計師當時創作出和服型的服裝。其中一件由在二十世紀初受和風啟發的法國設計師保羅·波烈（1879–1944年）於上世紀20年代初設計的裙子結合了和服衣袖、腰帶及重疊的襟法等。其後西方設計師掌握和服設計的主要原則，而不必再純粹模仿。眾設計師特別參照和服的T型平整結構，創造了簡潔、垂直的輪廓，排除了褶邊、蕾絲、緞帶和流蘇等裝飾。設計師同時專注於和服的布料以創作出原創時裝。在1923年，著名法國時裝設計師及日本版畫收藏家瑪德琳·維奧尼（1876–1975年）開創出有別於過往常見的束身及緊身胸衣的鬆身服裝。¹⁰她將和服的平整性應用到西方服裝，顛覆傳統的度身訂造。裙上的圖案也展現出服裝的線條及剪裁，而布料亮麗的金銀色令人聯想到日本屏風上的金箔和銀箔。這些細節突顯出和服特有的超細緻工藝特點。¹¹

自上世紀20年代起，和服的平整切裁、外形、圖案及布料皆啟發了設計師創造出令人驚喜的新服裝。當代日本及西方時裝設計師如三宅一生（生於1938年）、川久保玲（生於1942年）、約翰·加利亞諾（生於1960年）及莎拉·波頓（生於1974年）持續將和服元素帶到其設計之中。當中以三宅一生最為突出，在其132 5.系列中，將和服的摺紙結構應用到其多層的服裝之中。132 5.的意思是由一件衣服[1]變成可穿著的三維立體服裝[3]，再將其摺回成二維平面形態[2]。據言，系列名稱中的數字[5]代表了人穿著衣服時的時間維度。¹²和服的原則不但持續啟發西方設計師，同時亦影響當代日本時裝設計。

結語

文化借用的重要性，可以由日本藝術代理人及畫報雜誌《日本藝術》出版人西格弗萊德·賓（1838–1905年）的陳述可見一斑：「除非灌輸新血，否則我們如何維持自身的能量？哪一個文明國家，不論古今遠近，從沒有借用其一點點的藝術文化？」¹³如他所言，文化借用在不同地域及時代均有發生；而日本風在藝術及時尚上，啟發了不少西方知名的藝術家及時裝設計師以打破傳統框架並以新視角創作，為西方美學留下持久印記並改變了國際的藝術與時尚風潮。

註：此篇章錄自由森嶋由紀及新居理繪主編《Kimono Refashioned: Japan's Impact on International Fashion》（舊金山亞洲藝術博物館出版）頁27至31。經舊金山亞洲藝術博物館許可轉載。

1. 商品如漆器及瓷器，自十六世紀一直出口西方，甚至包括1630至1850年的鎖國時期。日本開國貿易令更多日本商品得以外銷到西方國家。
2. 十九世紀對「日本風」的理解為「對日本藝術及文化的狂熱」；而現今則解作「日本對西方藝術的影響。」藝評人Philippe Burty（1830–1890年）是首個以法語詞彙「Japonisme」形容「日本風」的人，《La Renaissance littéraire et artistique》，1872年5月，頁25。
3. 梵高的畫作《日本情趣：梅花》（1887年）和《雨中橋（仿廣重）》（1887年），均仿自歌川廣重（1797–1858年）作品《龜戶梅屋舖》（1857年）《大橋安宅驟雨》（1857年）。
4. Ernest Chesneau，〈Le Japon à Paris〉載自《Gazette des beaux-arts》，1878年9月，頁387。
5. Louis Gonse，〈L'Art japonais et son influence sur le gout Europeen〉載自《Revue des arts décoratifs》，1898年4月，頁112。
6. Richard Muther《The History of Modern Paintings》（倫敦：Dent；紐約：Dutton，1907年），頁104。
7. Vincent van Gogh to Theo van Gogh，1888年7月15日，信件640，<http://vangoghletters.org/vg/letters/let640/letter.html>。
8. Richard J. Boyle，〈Arthur Wesley Dow in Japan〉載自《Archives of American Art Journal 52》，1–2號（2013年春）：頁60。
9. Roger Marx，〈Les Nymphéas' de M. Claude Monet〉載自《Gazette des beaux-arts》1909年6月，頁528。
10. 設計師如保羅·波烈及瑪德琳·薇歐奈均突破於傳統緊身胸衣。除和服外，設計能夠追溯至古希臘服裝的長袍和披風。雖然這風格的靈感來源難以確切斷定，但平整結構無疑超脫出十九世紀西方時尚的傳統之外。
11. 和服工匠因應和服的簡約結構，發展出多種奢華的布料以作點綴。
12. 三宅設計工作室網頁，<http://mds.issey Miyake.com/mds/en/collection/>。
13. Siegfried Bing，〈Le Japon artistique 1，導言〉（1888年5月）：頁5。

Chinese Furniture

中國家具

For centuries, the manufacture, acquisition and collecting of Chinese furniture has been closely related to politics; culture; customs; belief systems; and lifestyles. Rituals and customs, in particular, had profound influences on the design and placement of furniture. Chinese culture is deeply influenced by Confucianism, and furniture used by a person revealed his place in the social order. For example, when the Chinese was still practising “low-seating” culture during the Han dynasty (206BC–220), low platforms of various lengths were used for seating. Longer platforms that accommodated two to four were for less important people; and seats that fit only one person was reserved for the person of highest status. The seniority and gender of a person defined the types of furniture he or she was allowed to use.

Manners and Customs for Daily Life written in the 11th century by Sima Guang (1019–86) records that: “the men are in charge of all affairs on the outside; the women manage the inside affairs. During the day, without good reason the men do not stay in their private rooms nor the women go beyond the inner door.” During the Ming and Qing dynasties, men and women used different furniture. While men used formal chairs such as horseshoe armchairs or southern official armchairs; women used the smaller rose chairs. It was also said that the lower back of the rose chairs allowed these chairs to be placed right up to the windowsill, where women could look out into the larger world. This section explores furniture that a woman used within her living chamber, and through these objects one can gain valuable insight into the everyday life of women in premodern China.

數世紀以來，中國家具的製作、購置及收藏都與政治、文化、習俗、信仰體系和生活習慣息息相關，而儀節及習俗特別對家具的設計及放置有深遠的影響。中國家具深受儒家文化影響，而使用者亦以家具彰顯其社會地位。例如在漢朝（公元前206年–220年）時中國人是席地而坐的，當時有不同長度的坐具。可容納二至四人的坐具為身份較低的人使用，而只能容許一人的固然留為地位較高的人使用。由此可見，人物的階級資歷及性別限定了他們可使用的家具。

十一世紀司馬光（1019–1086年）的著作《居家雜儀》提到：「男治外事，女治內事。男子晝無故不處私室。婦人無故不窺中門，有故外出必掩蔽其面。」在明清時期，男性及女性使用不同的家具。當時男性使用正式椅子如圈椅或南官帽椅，女性則只使用體積較小的玫瑰椅。另一說法為玫瑰椅的矮靠背令這些椅的高度剛好到窗台，讓女性可以一窺窗外萬千世界。以下部分將與大家探討女士主要使用的起居家具，以及透過這些物品探索古代中國女性日常生活。

Bed 床

The patriarchal structure of a Chinese family means that a woman was confined to the domestic sphere; and hence she would have spent most of her time in her private chamber - a space where she slept; ate; received guests; played games; and embroidered. For a woman, a bed was the most important part of her dowry, and was one of the very few objects that would remain in her possession regardless of divorce or the death of her husband. It was also the symbol of her status within the family.

中國社會的父權結構代表著女性只能留守家事領域，因此她們絕大部份時間都是在其私人起居室度過，因此她的閨房是進行睡覺、進餐、待客、玩樂及刺繡的活動空間。對女性而言，床是她們最重要的嫁妝，亦是她們在面對與丈夫離異或成為寡婦時僅能擁有的財產之一。床更是她們家庭地位的象徵。



1

Canopy Bed

China, 18th century

Huanghuali

Height 227cm x Width 221cm x Depth 157cm

黃花梨六柱架子床

中國，十八世紀

黃花梨

高227 x 寬221 x 深157公分

Chair and Stool 椅凳

Paintings and illustrations often depict women sitting on stools; benches; and beds, but seldom on big formal chairs. Rose chairs are the smallest standard chair design in the category of armchairs in classical Chinese furniture. They were used indoors and outdoors; and due to the smaller size of the chair, they were also considered appropriate for ladies. Stools were another type of seating furniture popular among upper-class women in ancient China.



2

Hexagonal Stool

China, 18th century

Zitan

Height 53.5cm x Diameter 44cm

紫檀六方坐墩

中國，十八世紀

紫檀

高53.5 x 直徑44公分



3

A Pair of Rose Chairs

China, 18th century

Huangbuali

Height 88cm x Width 57.5cm x Depth 44cm (each)

黃花梨玫瑰椅一對

中國，十八世紀

黃花梨

高88 x 寬57.5 x 深44公分（每件）



4

A Pair of Spindle-Back Armchairs

China, late 18th to early 19th century

Zitan

Height 91cm x Width 55cm x Depth 42cm (each)

紫檀梳背扶手椅一對

中國，十八世紀末至十九世紀初期

紫檀

高91 x 寬55 x 深42公分（每件）



5

A Pair of Square Stools

China, 19th century

Huangbuali

Height 51cm x Width 47.5cm x Depth 47.5cm (each)

方凳一對

中國，十九世紀

黃花梨

高51 x 寬47.5 x 深47.5公分（每件）



6

A Pair of Square Stools

China, 19th century

Zitan

Height 53cm x Width 47.5cm x Depth 47.5cm (each)

紫檀有束腰馬蹄方凳一對

中國，十九世紀

紫檀

高53 x 寬47.5 x 深47.5公分（每件）



7

Spindle-Back Armchair

China, 19th century

Huangbuali

Height 84cm x Width 52.5cm x Depth 43cm

黃花梨梳背扶手椅

中國，十九世紀

黃花梨

高84 x 寬52.5 x 深43公分



8

Armchair

China, late 19th to early 20th century

Zitan and bur wood

Height 87.5cm x Width 52cm x Depth 45cm

紫檀瘿木扶手椅

中國，十九世紀末至二十世紀初

紫檀和瘿木

高87.5 x 寬52 x 深45公分

Mirror Stand, Dressing Chest and Washbasin Stand 鏡臺、官皮箱及面盆架

During the early Qin dynasty in the 3rd century BC, only imperial court members and high officials were allowed to use mirror stands. They were the symbol of high social status, and it only became more common for people to own mirror stands by the Song dynasty (960–1279). There are three major styles of mirror stands, including the folding mirror stand (cat. no. 12-13); throne-form mirror stand (cat. no. 10); and mirror stand with panel screens (cat. no. 14-16). Cosmetics and accessories were stored in powder boxes (cat. no. 9, 26) or the drawer units of the mirror stand. A *guanpixiang*, or table-top dressing chest (cat. no. 20-25), evolved from the mirror stand of the Song dynasty. Literally translating as “official leather chest”, a *guanpixiang* is a versatile storage unit that could be used by a scholar-official to carry documents and stationery; or to store a woman’s cosmetics and jewellery. The top of a *guanpixiang*, when lifted, can be used to hold a folding mirror stand.

A washbasin stand with towel rack (cat. no. 27), or separately made washstand and rack, were essential components in the bedroom of the affluent. Placed on the side of the bed, the washbasin stand and towel

rack formed a complete set of dressing furniture. On a daily basis, servants would bring the wash basins to their masters or mistresses to wash their hands. A brass basin filled with water would have been placed on the stand and towels hung on the rack.

在公元前三世紀的先秦時期，只有皇族成員及大臣能使用鏡臺。它象徵高尚的社會地位，直到宋朝（960–1279年）才開始流行於民間。鏡臺主要有三種款式，包括可摺鏡臺（cat. no. 12-13）、寶座式鏡臺（cat. no. 10）及屏風式鏡臺（cat. no. 14-16）。化妝品及首飾會置於粉盒（cat. no. 9, 26）或鏡臺抽屜內。而官皮箱（cat. no. 20-25）是由宋朝的鏡臺演化而成。如其名，官皮箱為當時士人收納文玩、公文及文具之處；又或收納女性化妝品及首飾之用。官皮箱的上蓋打開時能放置摺疊鏡架。

面盆及毛巾架組合（cat. no. 27），或獨立的面盆架及毛巾架為富裕家庭當時必備的睡房置物。它們大多被置於床邊，以組成完整的更衣家具組合。在日常生活，侍從會將洗面盆帶到主人前面，以供清洗雙手。盛滿水的銅盆會放於架上，而毛巾亦會掛於架上。



9

Powder Box

China, 18th century

Huanghuali, coral, ivory and mother-of-pearl

Height 3.9cm x Diameter 8.63cm

黃花梨百寶嵌化妝盒

中國，十八世紀

黃花梨、珊瑚、象牙和珍珠母

高3.9 x 直徑8.63公分



10

Throne-Form Cosmetic Case and Mirror Stand

China, Late 16th to early 17th century

Huangbuali

Height 48cm x Width 39cm x Depth 22.5cm

黃花梨寶座式鏡臺

中國，十六世紀末至十七世紀初

黃花梨

高48 x 寬39 x 深22.5公分



11

Mirror Case

China, Qing dynasty

Huangbuali

Height 9.6cm x Width 23.6cm x Depth 23.8cm

黃花梨鏡箱

中國，清朝

黃花梨

高9.6 x 寬23.6 x 深23.8公分



12

Folding Mirror Stand

China, 18th century

Huangbuali

Height 39cm x Width 37cm x Depth 44.5cm

黃花梨折疊鏡架

中國，十八世紀

黃花梨

高39 x 寬37 x 深44.5公分



13

Folding Mirror Stand

China, 18th century

Zitan

Height 23cm x Width 30cm x Depth 29.5cm

紫檀折疊鏡架

中國，十八世紀

紫檀

高23 x 寬30 x 深29.5公分



14

Mirror Stand

China, 18th century

Huangbuali

Height 79cm x Width 56cm x Depth 33.5cm

黃花梨五屏鏡臺

中國，十八世紀

黃花梨

高79 x 寬56 x 深33.5公分



15

Mirror Stand

China, 18th century

Huangbuali

Height 100cm x Width 70cm x Depth 36cm

黃花梨五屏鏡臺

中國，十八世紀

黃花梨

高100 x 寬70 x 深36公分



16

Mirror Stand

China, 18th century

Hardwood

Height 94cm x Width 74cm x Depth 42cm

硬木五屏鏡臺

中國，十八世紀

硬木

高94 x 寬74 x 深42公分



17

Cosmetic Chest with A Folding Mirror Stand

China, 18th century

Zitan

Height 21.2cm x Width 41.7cm x Depth 41.5cm

紫檀帶折疊鏡箱

中國，十八世紀

紫檀

高21.2 x 寬41.7 x 深41.5公分



18

Cosmetic Case with Foldable Mirror Stand

China, 19th century

Zitan

Height 13cm x Width 24.5cm x Depth 31cm

紫檀帶折疊鏡箱

中國，十九世紀

紫檀

高13 x 寬24.5 x 深31公分



19

Cosmetic Case with Foldable Mirror Stand

China, 19th century

Zitan

Height 13cm x Width 28cm x Depth 39cm

紫檀帶折疊鏡箱

中國，十九世紀

紫檀

高13 x 寬28 x 深39公分



20

Table-Top Dressing Chest

China, 17th century

Huangbuali

Height 32cm x Width 34cm x Depth 23cm

黃花梨官皮箱

中國，十七世紀

黃花梨

高32 x 寬34 x 深23公分



21

Table-Top Dressing Chest

China, 18th century

Huangbuali, tieli wood, mother-of-pearl, agate, coral, ivory and lapis lazuli

Height 36cm x Width 36cm x Depth 26cm

黃花梨嵌百寶官皮箱

中國，十八世紀

黃花梨、鐵力木、珍珠母、瑪瑙、珊瑚、象牙和青金石

高36 x 寬36 x 深26公分



22

Table-Top Dressing Chest

China, 18th century

Zitan

Height 32.5cm x Width 35cm x Depth 29cm

紫檀官皮箱

中國，十八世紀

紫檀

高32.5 x 寬35 x 深29公分



23

Table-Top Dressing Chest

China, 18th century

Zitan and huangbuali

Height 32cm x Width 32cm x Depth 26.5cm

紫檀黃花梨官皮箱

中國，十八世紀

紫檀和黃花梨

高32 x 寬32 x 深26.5公分



24

Table-Top Dressing Chest

China, 18th century

Huangbuali

Height 37cm x Width 34.5cm x Depth 30.5cm

黃花梨帶鏡架官皮箱

中國，十八世紀

黃花梨

高37 x 寬34.5 x 深30.5公分



25

Table-Top Dressing Chest

China, 18th century

Huangbuali

Height 22.8cm x Width 30.7cm x Depth 22cm

黃花梨官皮箱

中國，十八世紀

黃花梨

高22.8 x 寬30.7 x 深22公分



26

A Pair of Powder Boxes

China, 19th century

Zitan, jade and gold

Height 5cm x Length 10cm x Depth 9cm (each)

嵌玉石粉盒一對

中國，十九世紀

紫檀、玉和金

高5 x 寬10 x 深9公分（每件）



27

Washbasin Stand with Towel Rack

China, 18th century

Huangbuali

Height 206cm x Width 66cm x Depth 62cm

黃花梨面盆架

中國，十八世紀

黃花梨

高206 x 寬66 x 深62公分

Framed Reverse Painting on Glass

China, 19th century

Huangbuali and glass

Height 96cm x Width 49cm

黃花梨木框鏡畫

中國，十九世紀

黃花梨和玻璃

高96 x 寬49公分



Reverse paintings on glass was one of the many objects exported from China to the West during the 18th and 19th centuries. The technique of reverse glass painting, however, was not native to China. Instead, it originated from medieval Europe, where it was used primarily to depict religious subjects and was introduced to China by the Jesuits in the mid-17th century. Emperor Qianlong (1711–99) was especially fond of this art form and gathered artists from Guangdong to Beijing to produce reverse paintings on glass; he also commissioned the Jesuit missionaries and imperial painters Giuseppe Castiglione (1688–1766) and Jean Denis Attiret (1702–68) to paint on glass for the Summer Palace.

Due to the complex techniques required to master glass painting, domestic production of reverse paintings on glass in Europe had declined. Concurrently, export painting artists including Spoilum, Puqua, Chitqua and Fatqua in Guangdong started to produce high-quality reverse paintings on glass and ironically, soon became one of the most popular forms of export paintings. This type of export painting often references *meiren hua* and combine both Western painting techniques such as perspectives and outline with Chinese figures in traditional costumes.

鏡畫是十八世紀和十九世紀從中國出口到西方的主要外銷產品之一。然而，此項玻璃工藝並不是源自中國，而是起源於中世紀歐洲，主要用來描繪宗教主題，並在十七世紀中葉由耶穌會傳入中國。乾隆皇帝（1711–1799年）尤其喜歡這種藝術形式，召集廣東和北京的藝術家創作鏡畫。此外，他還任命耶穌會傳教士及宮廷畫家郎世寧（1688–1766年）和王致誠（1702–1768年）在頤和園的玻璃上作畫。

由於鏡畫製作要求複雜技術，歐洲的鏡畫產量有所下降。與此同時，史貝霖、普呱、錢呱、發呱等廣東外銷畫家開始創作高質量的鏡畫，很快便成為最受歡迎的出口畫作。這類外銷畫往往借鑒美人畫，同時結合西洋繪畫技法如透視和輪廓，和富中國傳統風俗特色的人物。

Chinese Clothing and Accessories 中國服裝與首飾

The development of clothing and costumes richly reflects a culture's economy, political background and way of life. They are often highly symbolic and illustrate each individual's position in society. Up until the late imperial period, Chinese women wore loose-fitting garments – sometimes a robe; other times a coat with a skirt. As a multi-ethnic culture, it was not uncommon for women to mix-and-match garments from other ethnic groups within China. For instance, Han and Manchu clothing co-existed during the Manchurian-ruled Qing dynasty. Traditional clothing includes robe; vest; skirt; and ankle covers that functioned to cover the bandages used for foot-binding. Very often, robes and vests were not designed with functional pockets, hence, purses were used to carry valuables.

Affluent families spent fortunes on materials and embroidery for their garments. Intricate patterns; auspicious symbols and motifs were embroidered onto the clothes to show-off both the skills of the seamstress and the status of the family. Collars (cat. no. 36-38), in particular, were made and sold separately. Robes and jackets from the late dynastic periods were made with round neck, and the separate collars were then added to display wealth and status.

The mid to late 19th century saw an increase in foreign contacts in China due to the various treaty ports established along the coastline. Not only was foot-binding abolished along with men cutting off their queues; there was also a change in clothing. From the 1910s onwards, garments became narrower; and darker colours replaced bright hues. And before long, mass-produced clothes started to replace labour-intensive handmade garments. Such a shift in the fashion of clothing was in parallel with the increased mobility of women after the abandonment of foot-binding and the gradual loosening of the Confucian virtue in *nugong* (women's work), with weaving regarded as the preferred pastime for a wife or a daughter since time immemorial.

服裝的發展能反映社會的文化經濟、政治背景及生活模式。服裝是個人社會地位的象徵及體現。直到中國帝制末期，中國女性多以鬆身衣著為主，時而長袍，時而外套配以裙子。中國社會包含多種族文化，不難發現中國女性會將不同族裔的衣裳混搭穿著。例如在滿族統治下的清朝時，同時存在了漢及滿族服飾。傳統衣服包括長袍、上衣、長裙及膝褲，當中腳踝蓋用於遮蓋纏足用的布條。長袍及上衣經常不配以外衣袋，因此需以荷包或小包攜帶貴重物品。

富裕家庭常花費錢財於衣服的材料及刺繡上。他們會把複雜的圖案和吉祥符號繡於衣物上以彰顯其刺繡技巧及家勢，更會穿戴獨立製作及售賣的雲肩（cat. nos. 36-38）。

長袍及外套在帝制末期多以圓領設計，而獨立的雲肩會加配於衣物上以展示其財力及地位。

十九世紀中到末期，中國因沿海有通商港口增加而與西方接觸日漸頻繁。除了男性剪辮和女性不再纏足外，衣服亦隨之改變。由1910年代起，服裝變得修身及以深色調取代光亮色調。以往極度依賴人力製作的衣裳亦開始被大量生產的衣物取代。有別於當時文化，刺繡紡織在古代曾被認為是媳婦或女兒首選的消遣。衣物流行的轉變，與女性不再纏足後活動能力提高以及儒家女工文化沒落息息相關。



29

Lady's Informal Robe on Voided Velvet

China, late 19th century

Height 107cm x Width 144cm

The Chris Hall Textile Collection

長袍

中國，十九世紀末期

高107 x 寬144公分

賀祈思紡織珍藏



30

Lady's Jacket

China, mid-19th century

Height 99cm x Width 119cm

The Chris Hall Textile Collection

對襟女褂

中國，十九世紀中葉

高99 x 寬119公分

賀祈思紡織珍藏



31

Lady's Robe Embroidered on Velvet

China, mid 19th century

Height 108cm x Width 170cm

The Chris Hall Textile Collection

長袍

中國，十九世紀中葉

高108 x 寬170公分

賀祈思紡織珍藏



32

Lady's Robe

China, early 20th century

Height 100cm x Width 134cm

The Chris Hall Textile Collection

長袍

中國，二十世紀初

高100 x 寬134公分

賀祈思紡織珍藏



33

Lady's Vest

China, 19th century

Height 46cm x Width 55cm

The Chris Hall Textile Collection

坎肩

中國，十九世紀

高46 x 寬55公分

賀祈思紡織珍藏



34

Lady's Vest

China, 19th century

Height 60cm x Width 60cm

The Chris Hall Textile Collection

坎肩

中國，十九世紀

高60 x 寬60公分

賀祈思紡織珍藏



35

Lady's Vest

China, 1900–08

Height 76cm x Width 86cm

The Chris Hall Textile Collection

坎肩

中國，1900–1908年

高76 x 寬86公分

賀祈思紡織珍藏

Empress Dowager Cixi (1835–1908) was born into a family of Manchu government officials. Unlike girls from the Han ethnic group, Cixi was not obliged to bind her feet; and her opinions were valued by her father as highly as a son's. After being chosen as a concubine for Emperor Xianfeng (r. 1850–61) in 1852, she gave birth to Zaichun (who later became Emperor Tongzhi, r. 1861–75) four years later, the only surviving son of Emperor Xianfeng. After Emperor Xianfeng's death in 1861, the 5-year-old Tongzhi succeeded the throne with the widowed Cixi presiding over meetings from behind a curtain. Even though Cixi never set foot in the foremost section of the Forbidden City, she ruled and controlled China's fate for almost fifty years.

During her rule, Empress Dowager Cixi advocated partial Westernisation; and led China through waves of internal and external turmoil including rebellions, foreign invasions and wars. Modern industries; railways; electricity; telegraph; and an army with state-of-the-art weapons were developed in China. She was, however, hesitant in the expansion of textile factories as she feared its development would negatively affect women's livelihoods. More importantly, she promoted women's liberation, modern education and abolished the custom of foot-binding. This vest, given by Empress Dowager Cixi as a gift, represents both her appreciation in the manual skills of traditional Chinese seamstresses; and her openness towards the West.

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To whom it may concern,

I inherited this Chinese velvet and silk coloured jacket from my grandmother, Constance Anne Malet (nee Kidston) who was given it by the Dowager Empress in Peking in about 1904. My grandmother was staying at the British Legation in Peking and was invited to tea with the Empress when she was given the jacket. As far as I know it has never been worn and has remained in the back of my grandmother's and mother cupboards and then mine when I inherited it after my mother's death.

Sarah Bangor

Sarah Bangor

慈禧太后（1835–1908年）生於滿族官員之家。她與漢族女孩的命運截然不同：她不必纏足，而且其父親對她的意見如同對待兒子般重視。1852年，她被選為咸豐皇帝（在位時期1850–1861年）的妃子。四年後，她誕下咸豐皇帝膝下唯一的皇子載淳（即其後的同治皇帝，在位時期1861–1875年）。1861年，咸豐皇帝駕崩，五歲的同治登上帝位，慈禧太后垂簾聽政。儘管慈禧從未涉足紫禁城的重要大殿，她統治並控制了中國近50年的命運。

她領權期間提倡局部西化，亦帶領中國歷經內憂外患，包括叛亂、外國列強入侵和戰爭。在她的統治下，中國發展出現代工業，包括鐵路、電力、電報機及擁有先進武器的軍隊。不過，她對擴大紡織廠始終持猶豫態度，因她擔憂此舉將對婦女的生計帶來影響。無論如何，她促進了女權解放、發展了現代教育，並廢除了纏足的習俗。這件坎肩既體現了慈禧對中國傳統女性手工藝的欣賞，亦象徵了她對西方的開放態度。



36

Lady's Back Collar

China, 18th to 19th century

Height 56.5cm x Width 34cm

The Chris Hall Textile Collection

雲肩

中國，十八至十九世紀

高56.5 x 寬34公分

賀祈思紡織珍藏



37

Lady's Back Collar

China, 18th to 19th century

Height 46cm x Width 29cm

The Chris Hall Textile Collection

雲肩

中國，十八至十九世紀

高46 x 寬29公分

賀祈思紡織珍藏



38

Lady's Back Collar

China, mid 19th century

Height 29cm x Width 38cm

The Chris Hall Textile Collection

雲肩

中國，十九世紀中葉

高29 x 寬38公分

賀祈思紡織珍藏



39

A Pair of Embroidered Ankle Covers

China, mid 19th century

Height 26cm x Width 32cm (each)

The Chris Hall Textile Collection

膝褲一對

中國，十九世紀中葉

高26 x 寬32公分（每件）

賀祈思紡織珍藏



40

A Pair of Ankle Covers

China, late Qing dynasty

Height 12cm x Width 22.5cm (each)

The Chris Hall Textile Collection

膝褲一對

中國，清末

高12 x 寬22.5公分（每件）

賀祈思紡織珍藏



41

Pair of Ear Muffs

China, 1851–74

Height 9cm x Width 9cm (each)

The Chris Hall Textile Collection

暖耳一對

中國，1851–1874年

高9 x 寬9公分（每件）

賀祈思紡織珍藏



42

Pair of Ear Muffs

China, late Qing dynasty

Height 9cm x Width 9cm (each)

The Chris Hall Textile Collection

暖耳一對

中國，清末

高9 x 寬9公分（每件）

賀祈思紡織珍藏



43

Pair of Ear Muffs

China, late 19th century

Height 7.5cm x Width 6cm (each)

The Chris Hall Textile Collection

暖耳一對

中國，十九世紀末

高7.5 x 寬6公分（每件）

賀祈思紡織珍藏



44

Incense Holder

China, 1800–70

Height 13cm x Width 7.5cm

The Chris Hall Textile Collection

香囊

中國，1800–1870年

高13 x 寬7.5公分

賀祈思紡織珍藏



45

Purse

China, 19th century

Height 44cm x Width 13cm

The Chris Hall Textile Collection

荷包

中國，十九世紀

高44 x 寬13公分

賀祈思紡織珍藏



46

Purse

China, 19th century
Height 12cm x Width 12cm
The Chris Hall Textile Collection

荷包

中國，十九世紀
高12 x 寬12公分
賀祈思紡織珍藏



47

Purse

China, late 19th century
Height 11.5cm x Width 12cm
The Chris Hall Textile Collection

荷包

中國，十九世紀末
高11.5 x 寬12公分
賀祈思紡織珍藏



48

Embroidered *Da Lian* Purse

China, late 19th century
Height 37cm x Width 9cm
The Chris Hall Textile Collection

褡褢小包

中國，十九世紀末
高37 x 寬9公分
賀祈思紡織珍藏



49

***Da Lian* Purse**

China, 1850-1900
Height 25cm x Width 9cm
The Chris Hall Textile Collection

褡褢小包

中國，1850-1900年
高25 x 寬9公分
賀祈思紡織珍藏



50

***Da Lian* Purse**

China, mid 19th century
Height 15cm x Width 8cm
The Chris Hall Textile Collection

褡褢小包

中國，十九世紀中葉
高15 x 寬8公分
賀祈思紡織珍藏



51

Da Lian Purse

China, 3rd quarter of 19th century

Height 15cm x Width 8cm

The Chris Hall Textile Collection

褡褢小包

中國，十九世紀中下旬

高15 x 寬8公分

賀祈思紡織珍藏



52

Vase-Shaped Purse

China, 1850-80

Height 16.5cm x Width 9cm

The Chris Hall Textile Collection

花瓶形荷包

中國，1850-1880年

高16.5 x 寬9公分

賀祈思紡織珍藏



53

Purse

China, 19th century

Height 9cm x Width 7.5cm

The Chris Hall Textile Collection

荷包

中國，十九世紀

高9 x 寬7.5公分

賀祈思紡織珍藏



54

Partly-Made Embroidered Purse

China, late Qing dynasty

Height 11cm x Width 12cm

The Chris Hall Textile Collection

半成品刺繡荷包

中國，清末

高11 x 寬12公分

賀祈思紡織珍藏



55

Pair of Pre-Embroidered Purse Flaps

China, late Qing dynasty

Height 6.5cm x Width 11cm (each)

The Chris Hall Textile Collection

未刺繡荷包一對

中國，清末

高6.5 x 寬11公分（每件）

賀祈思紡織珍藏



56

Partly-Made Embroidered Purse

China, late Qing dynasty

Height 9cm x Width 9cm

The Chris Hall Textile Collection

半成品刺繡荷包

中國，清末

高9 x 寬9公分

賀祈思紡織珍藏

The *qipao* (cat. nos. 57-60) eventually replaced traditional gowns and skirts and became the daily staple of urban women in big cities like Shanghai. The establishment of the Republic in 1912 required government officials to dress in the Western style. The traditionally bulky top and skirt worn by women became more fitted; and gradually merged into one piece. Coinciding with the political movements during the same period, the *qipao* became an iconic garment representing the modern Chinese women who embraced suffrage and freedom. In terms of accessories, European-style handbags were also fabricated in China during the early 20th century (cat. nos. 63-65).

旗袍 (cat. nos. 57-60) 慢慢取代傳統長袍及裙子，並成為大城市如上海等都市女性的日常基本衣著。1912年成立的中華民國要求政治官員以西服示人。由此，傳統累贅的上衣及裙的設計慢慢變得貼身及漸成為一件式。旗袍亦成為了代表現代中國女性獲得參政權及自由的標誌衣物。而首飾方面，歐洲款式的手袋在二十世紀初期的中國亦風靡一時 (cat. nos. 63-65)。



57

Qipao

China, 1910s

Height 127cm x Width 138cm

The Chris Hall Textile Collection

旗袍

中國，1910年代

高127 x 寬138公分

賀祈思紡織珍藏



58

Qipao

China, 1920s

Height 129cm x Width 138cm

The Chris Hall Textile Collection

旗袍

中國，1920年代

高129 x 寬138公分

賀祈思紡織珍藏



59

Qipao

China, 1920s

Height 129cm x Width 86cm

The Chris Hall Textile Collection

旗袍

中國・1920年代

高129 x 寬86公分

賀祈思紡織珍藏



60

Qipao

China, early 1930s

Height 129cm x Width 81cm

The Chris Hall Textile Collection

旗袍

中國・1930年代初期

高129 x 寬81公分

賀祈思紡織珍藏



61

Fabric for Purse Making

China, early 20th century

Height 32cm x Width 20cm

The Chris Hall Textile Collection

製作荷包用布料

中國，二十世紀初

高32 x 寬20公分

賀祈思紡織珍藏



62

A Pair of Drawstring Purses

China, c. 1900

Height 24.5cm x Width 35cm (each)

The Chris Hall Textile Collection

荷包一對

中國，約1900年

高24.5 x 寬35公分（每件）

賀祈思紡織珍藏



63

Handbag

China, c. 1920s

Width 20cm

The Chris Hall Textile Collection

手袋

中國，約1920年

寬20公分

賀祈思紡織珍藏

64

Handbag

China, c. 1920s

Width 21cm

The Chris Hall Textile Collection

手袋

中國，約1920年

寬21公分

賀祈思紡織珍藏



65

Handbag

China, c. 1920s

Width 18cm

The Chris Hall Textile Collection

手袋

中國，約1920年

寬18公分

賀祈思紡織珍藏

66

Cigarette Box

China, Republican period

Height 8cm x Width 5cm

The Chris Hall Textile Collection

煙盒

中國，民國時期

高8 x 寬5公分

賀祈思紡織珍藏

Hairstyling was an important ritual for Chinese women. Hours were spent combing and styling fashionable hairstyles. Tang dynasty poet Duan Chengshi (?–863) in his *Jipin Bin* (Notes on Hairstyles) recorded hundreds of varieties of hairstyles created with techniques such as combing; coiling; and twisting to form buns and topknots and finishing off with hair ornaments including hairpins, headbands and crowns. Complex hairstyles were favoured by Chinese noblewomen and the hair accessories were essentially just another type of jewellery. Hair ornaments were both decorative and functional - often made with precious materials like gold, silver, coral and jade; and used to pin elaborate hairstyles in place. Beautiful women with exquisite hair ornaments were often made the subject of poetry, for example in *Song of Everlasting Sorrow* by Bai Juyi (772–846) mentions “Hairpins like flowers flung to the ground, with no one to catch them; a kingfisher crown, golden birds and hair tassels of jade.”

The earliest hairpin was made more than four thousand years ago with jade during the Neolithic period. A simple hairpin was multi-functional, it serves as an ornament; an ear pick; and a scalp scratcher. Hair ornaments in the Ming and Qing dynasties splintered off into a rich variety, including hairpin; hair clasp; crown; and headdress. The hair ornaments were styled into different forms of birds and insects, and the materials used to produce and decorate hair ornaments were also highly sumptuous, such as gold; precious metal alloys; jade; kingfisher feather; and coral. Coral, for example, was imported from Central Asia and the Chinese believed that coral flowers only once every one hundred years in the sea, hence it symbolises health, longevity and career advancement.

The technique of kingfisher feather inlay, on the other hand, has more than two thousand years of history in China. Also known as *diancui*, meaning “a dip of blue”, an object decorated with the inlay of kingfisher feather required the laborious efforts of a craftsman to cut and glue the feathers onto the metal base with extreme precision. The feather of kingfisher was scarce as it was very difficult to capture a kingfisher in the wild; and rearing them in captivity was not easy, either. Consequently, the striking blue colour of kingfisher feather became a symbol of wealth and social status.

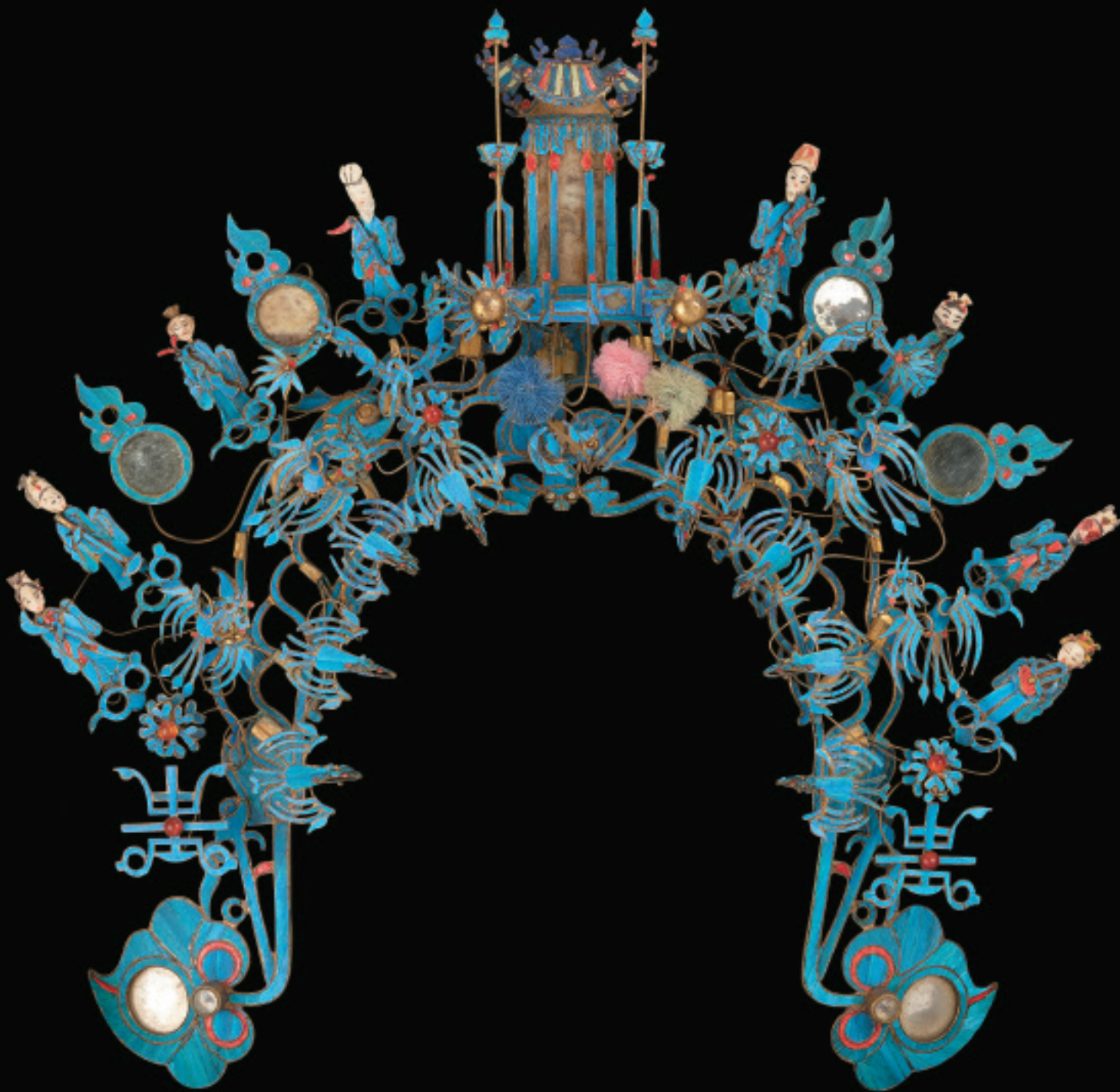
However, with the rise of popularity of *qipao* and Western-style clothing during the early 20th century, and the corresponding shift in hairstyle, traditional hair ornaments became antiquated when short hair and simpler hairstyles became fashionable.

髮式造型是中國女性重要禮節。她們不惜花費以時計的時間梳理及定型流行髮型。唐代詩人段成式（？–863年）在其作品《髻鬟品》中紀錄了數以百計的髮型及技巧如梳理、繞圈及頂結，或以頭飾如髮簪、頭帶或冠裝飾髮型。繁複的髮型及如珠寶般貴重的頭飾受到中國上流女性喜愛。髮飾同時兼具裝飾之用及功能性，它們經常以貴重物料如黃金、銀、珊瑚及玉石製成，並用以固定精緻的髮型。配以精巧髮飾的美女經常成為詩歌的主題，如白居易（772–846年）《長恨歌》提到的「花鈿委地無人收，翠翹金雀玉搔頭」。

最早出現的髮簪可追溯到四千年前新石器時代的玉製髮簪。髮簪有多項功能，不但可作為頭飾，亦可作耳挖及刮擦頭皮之用。明、清時期的頭飾發展多樣，如髮簪、髮鉤、冠及帽。頭飾會設計成不同形態的蟲鳥，而製作頭飾用的材料亦十分豪華，如黃金、貴金屬合金、玉石、點翠及珊瑚。其中珊瑚通常由中亞入口，而中國人相信珊瑚花只會百年一現，因此象徵了健康、長壽及事業有成。

翠鳥羽毛鑲嵌的工藝在中國有超過二千年的歷史，又名點翠。點翠，意指一蘸的藍。以翠鳥羽毛裝飾的物品需要匠人以極精細手法進行切割並貼上羽毛到金屬表面。因翠鳥在野生環境罕見，且飼養牠們亦不容易，所以翠鳥的羽毛極為稀少。由此，翠鳥亮麗的藍羽毛成為財富與社會地位的象徵。

然而，隨旗袍及西服在二十世紀初日益流行，以及髮型的相應轉變，短髮及簡潔髮型開始成為主流，令傳統髮飾變得過時。



67

Phoenix Crown

China, Qing dynasty

Parcel-gilt, kingfisher feather and ivory

Height 30cm x Width 29.5cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

鳳冠

中國·清朝

鑲金、點翠和象牙

高30 x 寬29.5公分

朱傑榮先生收藏



68

A Set of Hairpins

China, Ming dynasty

Parcel-gilt

Dimensions vary

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪一套

中國，明朝

鑲金

多種尺寸

朱傑榮先生收藏



69

A Set of Hairpins

China, Qing dynasty

Parcel-gilt, amber, jade and tourmaline

Dimensions vary

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪一套

中國，清朝

鑲金、琥珀、玉和碧璽

多種尺寸

朱傑榮先生收藏



70

A Set of Hairpins and Headband

China, Qing dynasty

Parcel-gilt, amber, pearl and kingfisher feather

Dimensions vary

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪和勒子一套

中國，清朝

鑲金、琥珀、珍珠和點翠

多種尺寸

朱傑榮先生收藏



71

Fan-Shaped Head Ornament with Kingfisher Feather Inlay

China, Qing dynasty

Velvet, tourmaline, pearl and kingfisher feather

Height 40.5cm x Width 21cm x Depth 11.9cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

點翠旗頭

中國，清朝

絨、碧璽、珍珠和點翠

高40.5 x 寬21 x 深11.9公分

朱傑榮先生收藏



72

Forehead Ornament

China, Qing dynasty

Textile, parcel-gilt, pearl and kingfisher feather

Height 7.7cm x Width 43cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

額帶

中國，清朝

紡織物、鑲金、珍珠和點翠

高7.7 x 寬43公分

朱傑榮先生收藏



73

A Set of Hairpins

China, Qing dynasty

Silver, coral and semi-precious stone

Height 18cm (each)

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪一套

中國，清朝

銀、珊瑚和半寶石

高18公分（每件）

朱傑榮先生收藏



74

Head Ornament

China, Qing dynasty

Parcel-gilt

Height 16cm x Width 6cm x Depth 3cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

頭冠

中國，清朝

鑲金

高16 x 寬6 x 深3公分

朱傑榮先生收藏



75

A Pair of Hairpins

China, Qing dynasty

Parcel-gilt

Height 14.1cm x Width 5.7cm (each)

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪一對

中國，清朝

鑲金

高14.1 x 寬5.7公分（每件）

朱傑榮先生收藏



76

Hairpin

China, Qing dynasty

Parcel-gilt

Height 14cm x Width 10cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪

中國，清朝

鑲金

高14 x 寬10公分

朱傑榮先生收藏



77

Hairpin

China, Qing dynasty

Silver and enamel

Height 22.2cm x Width 12cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

步搖

中國，清朝

銀和琺瑯

高22.2 x 寬12公分

朱傑榮先生收藏



78

A Set of Hairpins

China, Qing dynasty to early Republican period

Silver

Dimensions vary

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

髮簪一套

中國，清朝至民國初期

銀

多種尺寸

朱傑榮先生收藏



79

Forehead Ornament

China, early Republican period

Textile, kingfisher feather, jade and parcel-gilt

Height 10.6cm x Width 40.5cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

額帶

中國，民國初期

紡織物、點翠、玉和鑲金

高10.6 x 寬40.5公分

朱傑榮先生收藏



80

Forehead Ornament

China, early Republican period

Textile, Parcel-gilt, kingfisher feather and amber

Height 8.8cm x Width 37.7cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

額帶

中國，民國初期

紡織物、鑲金、點翠和琥珀

高8.8 x 寬37.7公分

朱傑榮先生收藏

A phoenix crown was a key ornament in ancient China, serving as an indicator of a woman's power and status. The number of dragons, phoenixes and pheasants represents her rank: empresses' were decorated with dragons and phoenixes; imperial concubines and princesses had pheasants on theirs; whereas noblewomen's had pearls and stones.

This exceptional example is decorated with a rising sun motif using a round amber with a pair of dragons on the side; and underneath, it has nine pheasants, indicating the imperial origin of this crown.

鳳冠在古代中國飾品中非常重要，能代表女性的權力和地位。一個女性的階級可從頭冠上的龍、鳳和翟反映出來：龍與鳳只用於裝飾皇后的頭冠；妃子和公主的頭冠以翟作點綴；而命婦佩帶的頭冠則鑲有寶石珍珠。

這個華美鳳冠的中央部分嵌有琥珀，象徵「旭日初升」；兩旁神龍飛騰，下方九翟並列，表示此鳳冠出自皇室。

81

Phoenix Crown

China, Qing dynasty

Parcel-gilt, kingfisher feather, amber and pearl

Height 27cm x Width 23.5cm x Depth 13cm

Collections of Mr. Chu, Kit Wing Peter, Hong Kong

鳳冠

中國，清朝

鑲金、點翠、琥珀和珍珠

高27 x 寬23.5 x 深13公分

朱傑榮先生收藏



Japanese Clothing and Accessories

日本服裝與首飾

Like Chinese clothing and accessories, Japanese garments and ornaments also reflect a wearer's cultural identity and social status. Prototypes of courtly dress were introduced from China in the 7th century when the Japanese imperial court adopted Chinese clothing - from there, various forms of Japanese garments evolved from the Chinese model, distinguished by long sleeves and a high collar. In the 8th century Nara period (710–794), it became the fashion for noblewomen to wear layered garments of different colours and lengths, sometimes up to fifteen or sixteen layers.

During the Heian period (794–1185), the fashion pendulum swung the other way, and the layering of garments was reduced to only wearing an undergarment and a long skirt - *hada-kosode*, which became the prototype of the present-day kimono. The garments of the Edo period (1603–1868) developed in two directions - courtesans and women of the merchant class wore robes with heavy embroidery made of luxurious materials, while conversely, women of the samurai class wore simple garments.

Different types of garments are worn according to different seasons and occasions. The 11th-century epic *Tale of Genji* by Murasaki Shikibu (c. 973–c. 1014) writes “When the colours of a robe do not match the seasons... then the whole effort is futile as the dew.” Matching textures, colours and motifs to the appropriate season was given thorough consideration by the wearer. Lined kimonos are worn when it is cold; whereas unlined kimonos and *yukata* are generally worn in the summer months. Originally denoting women's use of a plain white undergarment with an overlayer of a coloured robe, the term “kimono”, literally means “something to wear”. The term gradually came to refer to all types of garments indigenous to Japan, to differentiate traditional Japanese clothing against Western clothing.

The Meiji period (1868–1912) was a period of reformations. Western clothing such as Victorian-style dresses with bustles began to be sold in traditional kimono shops. The adaptation of Western clothing also affected the hairstyles of women. Kimono and hair ornaments soon became old-fashioned, worn only at ceremonial occasions.

如同中國，日本衣服及配飾也會反映穿戴者的文化身份及社會地位。宮廷禮服雛型於七世紀由中國引進，當時日本皇族服裝也採用了中國的服飾設計。由此開始，多種不同形態的日本服裝由中式演變而成，特別是其長袖及高領設計。在八世紀的奈良時期(710–794年)，公家女性流行穿著多層配搭的衣裳，配以不同顏色和長度，有時可多達十五至十六層。

在平安時代(794–1185年)，裝飾潮流轉向另一方向，多層衣裳亦減少至只穿著底層衣服及長裙，成為今日和服的原型 – 肌小袖。江戶時代(1603–1868年) 服裝發展出兩個方向：藝妓及商家女性穿著奢華刺繡裝飾的禮服，而武家女性只穿著簡樸衣裳。

不同的季節及場合自有不同的衣裳。十一世紀紫式部(約973–約1014年)的巨著《源氏物語》中寫道「當長袍顏色不合季節...整件事猶如朝露一樣不值一提」。穿衣者會詳細考量布料、顏色及圖案如何配合季節。「和服」一詞原指著物，為女性以白布作底衣配上顏色長袍之衣著。及後，「和服」逐漸代表了所有日本傳統衣裳，以分辨傳統日本服裝及西方裝服。

明治時代(1868–1912年)是個革新的時代。西服如維多利亞式裙及裙撐開始在傳統和服店中販賣。西服的融入同時影響女性的髮型。和服及髮飾被西服取代成為日常衣飾，而和服成為少數正式場合的禮服。



82

Lined *Komon*

Japan, late Showa period

Height 143cm x Width 64cm

Collection of Akemi Takahashi, Hong Kong

衿小紋

日本・昭和末期

高143 x 寛64公分

高橋明美私人收藏



83

Lined *Komon*

Japan, late Showa period

Height 160cm x Width 63cm

Collection of Akemi Takahashi, Hong Kong

衿小紋

日本・昭和末期

高160 x 寛63公分

高橋明美私人收藏



84

Lined *Tukesage*

Japan, late Showa period

Height 153cm x Width 65cm

Collection of Akemi Takahashi, Hong Kong

袷付け下げ

日本・昭和末期

高153 x 寛65公分

高橋明美私人收藏



85

Unlined *Houmongi*

Japan, late Showa period

Height 155cm x Width 65.5cm

Collection of Akemi Takahashi, Hong Kong

薄物訪問著

日本・昭和末期

高155 x 寛65.5公分

高橋明美私人收藏



86

Unlined *Houmongi*

Japan, late Showa period

Height 152cm x Width 64.5cm

Collection of Akemi Takahashi, Hong Kong

夏物訪問著

日本・昭和末期

高152 x 寛64.5公分

高橋明美私人收藏



87

Yukata

Japan, late Showa period

Height 157cm x Width 63cm

Collection of Akemi Takahashi, Hong Kong

浴衣

日本・昭和末期

高157 x 寛63公分

高橋明美私人收藏

Hairstyling was considered a very important component in the Japanese ideal of beauty. Styles varied among women of different occupations and social status. When Japanese women shifted their hairstyle from straight and long to elaborate updos of topknots, they began to use hair ornaments to hold their hair in place. Hair ornaments, known as *kanzashi*, were made of a variety of materials, such as lacquered wood; metal; tortoiseshell; and silk. The Edo period (1603–1868) saw the pinnacle of the production of hair ornaments as craftsmen produced objects of superior quality, and continued demand as trends changed rapidly.

Simple ribbons were used at the early Edo period, but during the Meiwa (1764–72) and Anei (1772–81) eras of the early Edo period, hair ornaments made of tortoiseshell and ivory became popular. Towards the end of the 18th century during the Tenmei era (1781–89), swaying hairpins made of metal (cat. no. 102) became fashionable and they were used at the back of the head. By the end of the Edo period, *tama-kanzashi* (hairpins decorated with coral or jade balls, cat. no. 99) became highly sought-after. Celluloid was introduced to Japan during the mid-Meiji period, which was a cheap alternative to creating tortoiseshell-like hair ornaments; at the same time, Western clothing and hairstyles were also introduced to the East and hair ornaments were made to suit both traditional Japanese and Western clothing.

Similar to kimonos, the choice of hair ornaments was also season-sensitive. With distinctive seasons in

Japan, Japanese craftsmen often utilised the visual vocabulary of each season as decorative inspiration. For example, cherry blossom and butterflies are symbols of spring; fans represent summer; chrysanthemum symbolises autumn; and pine tree stands for winter.

髮型是日本理想美學中非常重要的部份。不同職業及社會地位取決了女性的髮型。當髮型由直長髮轉換成精心設置的頂結，日本女性亦開始用髮飾固定髮型。髮飾可以不同物料製成，如漆木、金屬、玳瑁及絲綢。江戶時代（1603–1868年）見證髮飾製作的巔峰時期。當時工匠造出了超卓品質的製品；同時急速轉變的流行也令需求持續。

於江戶時代初期，大多人使用簡單的頭帶。到了明和（1764–1772年）及安永（1772–1781年）時期，玳瑁及象牙製的髮飾開始受歡迎。直至十八世紀末天明時期（1781–1789年），搖曳的金屬製髮簪（cat. no. 102）成為潮流並會用於腦勺位置。在江戶末期，玉簪（以珊瑚及玉珠裝飾的髮簪統稱cat. no. 99）備受追捧。在明治中期，樹脂被引進日本，成為廉價的替代品去製成仿玳瑁髮飾；與此同時，西服及髮型亦傳到東方，髮飾開始轉向能迎合傳統日本及西方服裝二者之用。

髮飾的選擇如和服般亦會隨季節轉移。日本四季分明，故此工匠也會利用不同季節詞彙作靈感來源。例如櫻花及蝴蝶象徵春天；扇代表夏天；菊象徵秋天；和松樹代表冬天。



88

A Set of Comb and Hairpin (Marked Eisai)

Japan, 20th century

Maki-e lacquer over tortoiseshell and mother-of-pearl

Comb: Length 9.1cm

Hairpin: Length 16.7cm

梳和髮簪一套（「英哉」款）

日本，二十世紀

玳瑁、蒔繪和珍珠母

梳：長9.1公分

髮簪：長16.7公分



89

Hairpin

Japan, 19th century

Tortoiseshell

Length 14cm

髮簪

日本，十九世紀

玳瑁

長14公分



90
A Pair of Hairpins
 Japan, 19th century
 Tortoiseshell
 Length 20.5cm (each)

髮簪一對
 日本，十九世紀
 玳瑁
 長20.5公分（每件）



91
Hairpin
 Japan, 19th century
 Tortoiseshell
 Length 23.7cm

髮簪
 日本，十九世紀
 玳瑁
 長23.7公分



92
Hairpin
 Japan, 19th century
 Tortoiseshell
 Length 23.3cm

髮簪
 日本，十九世紀
 玳瑁
 長23.3公分



93
Comb
 Japan, 19th century
 Tortoiseshell and jade
 Length 9.4cm

髮梳
 日本，十九世紀
 玳瑁和玉
 長9.4公分



94
Comb
 Japan, 19th century
 Metal, glass and tortoiseshell
 Length 11.5cm

髮梳
 日本，十九世紀
 金屬、玻璃和玳瑁
 長11.5公分



95
Comb
 Japan, 19th century
 Wood, enamel, lacquer, gold and tin
 Length 11.5cm

髮梳
 日本，十九世紀
 木、琺瑯、漆、金和錫
 長11.5公分



96

Comb (Marked Kogyoku)

Japan, 19th century

Maki-e lacquer over wood

Length 9cm

髮梳（「交玉」款）

日本，十九世紀

木胎蒔繪

長9公分



97

Comb

Japan, 19th century

Maki-e lacquer over wood

Length 8.1cm

髮梳

日本，十九世紀

木胎蒔繪

長8.1公分



98

Comb

Japan, 19th century

Maki-e lacquer over wood and mother-of-pearl

Length 11.9cm

髮梳

日本，十九世紀

木胎蒔繪和珍珠母

長11.9公分



99

Hairpin

Japan, 19th century

Metal and jade

Length 14.5cm

髮簪

日本，十九世紀

金屬和玉

長14.5公分



100

Hairpin

Japan, 19th century

Jade

Length 22.3cm

髮簪

日本，十九世紀

玉

長22.3公分



101

Hairpin

Japan, 20th century

Tortoiseshell and silver

Length 12.6cm

髮簪

日本，二十世紀

玳瑁和銀

長12.6公分



102
Hairpin
Japan, 20th century
Copper and silver
Length 18.8cm

髮簪
日本，二十世紀
銅和銀
長18.8公分



103
Comb
Japan, 20th century
Wood and silk
Length 14cm

髮梳
日本，二十世紀
木和絲綢
長14公分



104
Comb
Japan, 20th century
Wood and silk
Length 11.7cm

髮梳
日本，二十世紀
木和絲綢
長11.7公分



105
Hairpin
Japan, 20th century
Wood and silk
Length 14cm

髮簪
日本，二十世紀
木和絲綢
長14公分



106
A Pair of Hairpins (Marked Mitsuharu)
Japan, 20th century
Silver and shakudō
Length 20cm (each)

髮簪一對（「光春」款）
日本，二十世紀
銀和赤銅
長20公分（每件）



107
A Set of Comb and Hairpin (Marked Eishun)
Japan, 20th century
Maki-e lacquer over tortoiseshell
Comb: Length 10cm
Hairpin: Length 16cm

梳和髮簪一套（「永俊」款）
日本，二十世紀
玳瑁和蒔繪
梳：長10公分
髮簪：長16公分



108
A Set of Comb and Hairpin (Marked Mitsuharu)
 Japan, 20th century
Maki-e lacquer over tortoiseshell and pearl
 Comb: Length 9cm
 Hairpin: Length 16.8cm

梳和髮簪一套（「光春」款）
 日本，二十世紀
 玳瑁、蒔繪和珍珠
 梳：長9公分
 髮簪：長16.8公分



109
A Set of Comb and Hairpin (Marked Hideo)
 Japan, 20th century
Maki-e lacquer over tortoiseshell
 Comb: Length 9.8cm
 Hairpin: Length 16.5cm

梳和髮簪一套（「秀生」款）
 日本，二十世紀
 玳瑁和蒔繪
 梳：長9.8公分
 髮簪：長16.5公分



110
Hairpin (Marked Yoshihiko)
 Japan, 20th century
 Silver
 Length 12.4cm

髮簪（「美彥」款）
 日本，二十世紀
 銀
 長12.4公分



111
A Set of Comb and Hairpin (Marked Hashiichi)
 Japan, 20th century
 Tortoiseshell, lacquer and silver
 Comb: Length 8.8cm
 Hairpin: Length 14.5cm

梳和髮簪一套（「はしー」款）
 日本，二十世紀
 玳瑁、漆和銀
 梳：長8.8公分
 髮簪：長14.5公分



112
Comb
 Japan, 20th century
 Tortoiseshell, mother-of-pearl and coral
 Length 10.3cm

髮梳
 日本，二十世紀
 玳瑁、珍珠母和珊瑚
 長10.3公分



113
Comb
 Japan, 20th century
 Tortoiseshell, coral and mother-of-pearl
 Length 10.1cm

髮梳
 日本，二十世紀
 玳瑁、珊瑚和珍珠母
 長10.1公分



118
A Set of Comb and Hairpin (Marked Youkei)
 Japan, 19th century
Maki-e lacquer over wood and mother-of-pearl
 Comb: Length 10.2cm
 Hairpin: Length 16.4cm

梳和髮簪一套（「楊溪」款）
 日本，十九世紀
 木胎蒔繪和珍珠母
 梳：長10.2公分
 髮簪：長16.4公分



119
Comb (Marked Yoyusai)
 Japan, 19th century
 Wood, lacquer and coral
 Length 9.4cm

髮梳（「羊遊齋」款）
 日本，十九世紀
 木、漆和珊瑚
 長9.4公分



120
A Pair of Hairpins
 Japan, 19th century
 Silver, copper and coral
 Length 18.6cm (each)

髮簪一對
 日本，十九世紀
 銀、銅和珊瑚
 長18.6公分 (每件)



121
A Set of Comb and Hairpin (Marked Eikou)
 Japan, 20th century
Maki-e lacquer over tortoiseshell and mother-of-pearl
 Comb: Length 10.2cm
 Hairpin: Length 16.6cm

梳和髮簪一套（「永幸」款）
 日本，二十世紀
 玳瑁、蒔繪和珍珠母
 梳：長10.2公分
 髮簪：長16.6公分



122
Hairpin (Marked Houmin)
 Japan, 20th century
Maki-e lacquer over tortoiseshell
 Length 14.4cm

髮簪（「抱民」款）
 日本，二十世紀
 玳瑁和蒔繪
 長14.4公分



123
A Set of Comb and Hairpin
 Japan, 20th century
Maki-e lacquer over wood and ivory
 Comb: Length 10cm
 Hairpin: Length 15.7cm

梳和髮簪一套
 日本，二十世紀
 木胎蒔繪和象牙
 梳：長10公分
 髮簪：長15.7公分

Winter 冬



146
Comb
Japan, 19th century
Maki-e lacquer over wood
Length 13cm

髮梳
日本，十九世紀
木胎蒔繪
長13公分



147
Hairpin
Japan, 19th century
Tortoiseshell and ivory
Length 8.4cm

髮簪
日本，十九世紀
玳瑁和象牙
長8.4公分



148
Comb (Marked Yoshihiko)
Japan, 20th century
Silver
Length 9.5cm

髮梳（「よし彦」款）
日本，二十世紀
銀
長9.5公分



149
Comb
Japan, 20th century
Maki-e lacquer over tortoiseshell, mother-of-pearl and coral
Length 10.4cm

髮梳
日本，二十世紀
玳瑁、蒔繪、珍珠母和珊瑚
長10.4公分



150
A Set of Comb and Hairpin (Marked Syusei)
Japan, 20th century
Maki-e lacquer over wood and mother-of-pearl
Comb: Length 9.6cm
Hairpin: Length 16.7cm

梳和髮簪一套（「秀生」款）
日本，二十世紀
木胎蒔繪和珍珠母
梳：長9.6公分
髮簪：長16.7公分



151
Comb
Japan, 20th century
Tortoiseshell and mother-of-pearl
Length 12cm

髮梳
日本，二十世紀
玳瑁和珍珠母
長12公分



152
Comb
Japan, 20th century
Tortoiseshell, lacquer and ceramics
Length 11cm

髮梳

日本，二十世紀
玳瑁，漆和陶瓷
長11公分



153
Comb
Japan, 20th century
Maki-e lacquer over tortoiseshell and mother-of-pearl
Length 10.2cm

髮梳

日本，二十世紀
玳瑁、蒔繪和珍珠母
長10.2公分



154
A Set of Combs
Japan, 18th century
Maki-e lacquer over wood
Dimensions vary

髮梳一套

日本，十八世紀
木胎蒔繪
多種尺寸

Different from the other combs in the museum collection, the spines of this set of combs (cat. no. 154) are relatively narrow, leaving limited space for decoration. One major reason for such a difference is because this set of combs was intended for practical use rather than being an ornamental piece placed on the head to secure a hairstyle.

This type of comb sets is rarely seen. It was generally used by a servant to comb the hair of a lady from the aristocratic class. The sequence of use was from the widest teeth to the finest teeth to smooth and untangle the hair; and to remove dirt or dandruff. As combs enhance the beauty of a lady, they were highly treasured and would have been included as part of her dowry.

有別於博物館收藏的其他髮梳，這套髮梳 (cat. no. 154) 的梳脊比較淺，因此裝飾空間有限。一個主要的原因是因為這套髮梳偏重實用性，而非用作固定髮型的裝飾類髮梳。

這類型的髮梳套裝比較罕見，通常是僕人為貴族家庭的女士梳理頭髮時使用的。她們先以梳齒最疏的髮梳梳理頭髮，直至以梳齒最密的髮梳梳理完畢為止，以整理頭髮，和清除髮上的污垢及皮屑。由於髮梳有助美化外觀，所以女士對它們珍而重之，並會作為嫁妝的一部分。

155

A Set of Cosmetic Tools

Japan, Edo period

Silver, lacquer and mother-of-pearl

Dimensions vary

化妝用具一套

日本・江戸時期

銀、漆和珍珠母

多種尺寸







156

A Handy Box (*Tebako*) Containing Toiletries with Travelling Writing Utensils

Japan, Edo period

Maki-e lacquer on wood

Dimensions vary

攜帶型梳妝與書寫用具及用具箱

日本・江戸時期

木胎蒔繪

多種尺寸

The way in which modern Japanese women apply their makeup is rooted in the Edo period. According to *Metropolitan Custom Makeup Book* (*Miyako fūoku kewaiden*), a manual on skincare, hair care, makeup, hairstyle and how to put on a kimono published in 1813 by Hanshichimaru Sayama (1767–1823), the fashionable makeup trend during the late Edo period was to have a pale white face with blackened teeth. Cosmetics used to create the ideal look mentioned in the book include *oshiroi* (white face powder); and *obaguro* (teeth blackener). Towards the 20th century, different shades of powder and lipsticks were developed to embrace feminine individuality; and with increased mobility, there was also a demand for portable cosmetics tools and simpler makeup.

Lavishly decorated toiletry boxes such as hairdressing boxes (*kakage-no-bako*) or lidded comb boxes (*kushi-bako*) were made to store cosmetics, makeup utensils and hair ornaments during the Edo period. Cat. no. 156 is an example of a full set of cosmetics tools including powder boxes; combs; brushes; trays; and an inkstone that is part of the portable cosmetic box, all decorated with *maki-e* lacquer.

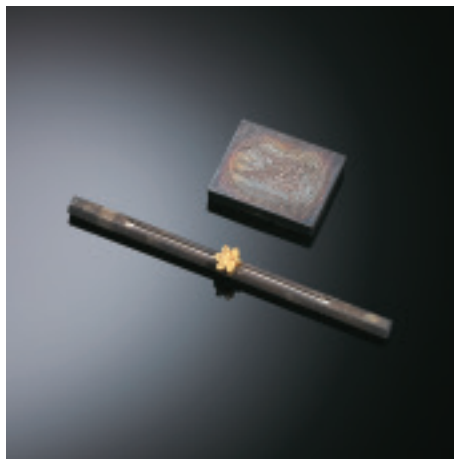
現代日本女性化妝的技巧可追溯到江戶時代。由佐山半七丸（1767–1823年）撰寫的《都風俗化粧傳》（1813年出版）是當時的美容指南。內容包括護膚、頭髮護理、化妝、髮型及和服穿法等。書中提及江戶末期流行的化妝風潮是雪白粉臉配以黑齒。以米、麥等穀物甚至大理石或白鉛磨成的白面粉及把牙齒染黑的漿液成為當時女性必備的化妝品。直到二十世紀，適合個人需要和喜好的各種色調粉餅及唇膏紛紛發展，展現每位女性的獨特性；且女性當時開始多外出活動，對可攜行的化妝用具的需求同時上升，也趨向化上較簡單的妝容。

江戶時代，一些配以華麗裝飾的化妝品盒如櫥箱用以收納化妝品、化妝用具及髮飾的用具。Cat. no. 156正是一套以蒔繪裝飾的完整化妝用具，當中包括粉盒、梳、刷、盤及硯。



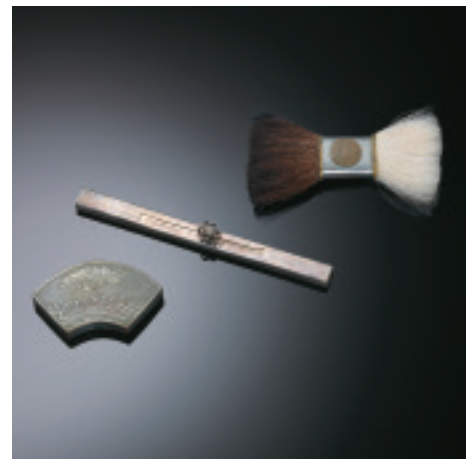
157
A Set of Cosmetic Tools
Japan, Edo period
Silver and gold
Compact: Height 4cm x Width 3.1cm x Depth 0.3cm
Brush: Length 9.7cm

化妝用具一套
日本，江戶時期
銀和金
粉盒：高4 x 寬3.1 x 深0.3公分
刷子：長9.7公分



158
A Set of Cosmetic Tools
Japan, Edo period
Silver and gold
Compact: Height 3.5cm x Width 2.8cm x Depth 0.4cm
Brush: Length 11cm

化妝用具一套
日本，江戶時期
銀和金
粉盒：高3.5 x 寬2.8 x 深0.4公分
刷子：長11公分



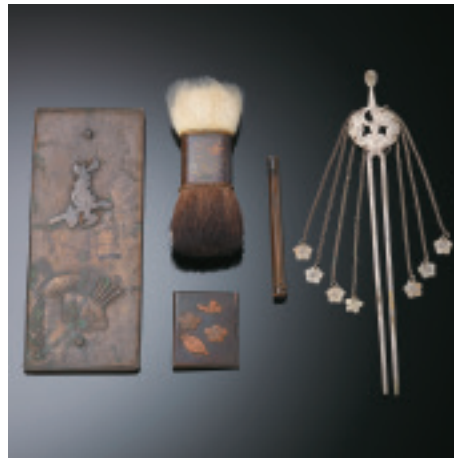
159
A Set of Cosmetic Tools
Japan, Edo period
Silver and brass
Dimensions vary

化妝用具一套
日本，江戶時期
銀和黃銅
多種尺寸



160
A Set of Cosmetic Tools
 Japan, Edo period
 Silver, silk and paper
 Dimensions vary

化妝用具一套
 日本，江戸時期
 銀、絲綢和紙
 多種尺寸



161
A Set of Cosmetic Tools
 Japan, Edo period
 Silver, silk and silver-gilt
 Dimensions vary

化妝用具一套
 日本，江戸時期
 銀、絲綢和銀鍍金
 多種尺寸



162
A Set of Cosmetic Tools
 Japan, Edo period
 Silk, copper, silver and lacquer
 Dimensions vary

化妝用具一套
 日本，江戸時期
 絲綢、銅、銀和漆
 多種尺寸



163
A Set of Cosmetic Tools
 Japan, Edo period
 Metal, *maki-e* and bone
 Dimensions vary

化妝用具一套
 日本，江戸時期
 金屬、蒔繪和骨
 多種尺寸



164
Evening Bag
 Japan, c. 1900
 Metal, ivory and embroidered cloth
 Length 33cm x Width 14cm

手袋
 日本，約1900年
 金屬、象牙和刺繡布料
 長33 x 寬14公分



165
Vanity
 Japan, Meiji period
 Silver
 Height 5.2cm x Width 3.4cm x Depth 0.5cm

粉盒
 日本，明治時期
 銀
 高5.2 x 寬3.4 x 深0.5公分



166
A Set of Cosmetic Tools
 Japan, Meiji period
 Silver and brass
 Dimensions vary

化妝用具一套
 日本，明治時期
 銀和黃銅
 多種尺寸



167
A Set of Cosmetic Tools
 Japan, Meiji period
 Silver
 Compact: Height 4.3cm x Width 1.9cm
 Brush: Length 5cm

化妝用具一套
 日本，明治時期
 銀
 粉盒：高4.3 x 寬1.9公分
 刷子：長5公分



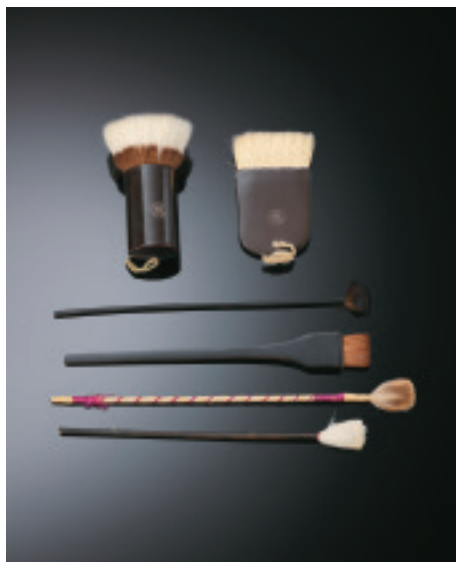
168
A Set of Cosmetic Tools and Accessories
 Japan, Taisho period
 Silver, wood, glass and tortoiseshell
 Dimensions vary

化妝用具和飾品一套
 日本，大正時期
 銀、木、玻璃和玳瑁
 多種尺寸



169
A Set of Cosmetic Tools
 Japan, Taisho period
 Silver and metal
 Dimensions vary

化妝用具一套
 日本，大正時期
 銀和金屬
 多種尺寸



170
A Set of Cosmetic Tools
 Japan, Taisho period
 Wood and lacquer
 Dimensions vary

化妝用具一套
 日本，大正時期
 木和漆
 多種尺寸



171
A Set of Cosmetic Tools
 Japan, Taisho period
 Silk, plastic, metal and lacquer
 Dimensions vary

化妝用具一套
 日本，大正時期
 絲綢、塑膠、金屬和漆
 多種尺寸

European Dressing Sets and Vanities 歐洲梳妝套裝及珠寶粉盒



172

An Assembled French Silver Dressing Table Set

Gustave Keller

France, early 20th century

Silver

Dimensions vary

化妝套裝

Gustave Keller

法國，二十世紀初

銀

多種尺寸

A lady's dressing room, or boudoir, is a private sphere for self-expression; and houses materials for contemplation. It was also a popular subject in literature of the 17th and 18th century as a vehicle to explore topics such as female autonomy and gender roles.

Western women's use of cosmetics before the late 19th century was frowned upon; putting on makeup was regarded as a prostitute's way of advertising her profession. Even so, the trend of using cosmetics and putting on makeup can be traced back to ancient times. For example, people of the 16th century believed that beauty amplifies female power. Queen Elizabeth I (1533–1603), who reigned from 1558 until her death, was scrupulous about her appearance - from hair, makeup to costumes - in order to validate her claim to the throne. In a dressing room of the same period, one can easily find essentials such as mirrors; combs; brushes; and dressing trays.

From the 18th century onwards, female cosmetics and costumes became more extravagant than their male counterparts. Makeup in this period was distinguished by the bright red blush on a white powdered face, complementing the ornate garments in Rococo style. Art Nouveau prevailed in the late 19th century and makeup trended more naturalistically. It was only by the 20th century that women could use cosmetics freely without social restrictions, a freedom that was once seen in

ancient Egypt. With increased social mobility, portable cosmetic tools such as compacts and lipstick tubes were also produced first by jewellers for women of the upper class; and later by cosmetics companies for all.

閨房，不單是一處自我表現的私人空間及供人沉思的居室，同時是十七到十八世紀西方文學中流行的載體以表達女性自主及性別角色的主題。

在十九世紀末前，西方女性化妝並不為大眾所接受，因為化妝被視為妓女自我宣傳的方法。儘管如此，使用化妝品及化妝的潮流可追溯到古代。如十六世紀的歐洲人相信美態能展現女性的力量。伊利沙白一世（1533–1603年）由1558年登基至離世時都把自己打扮得一絲不苟，由頭髮、化妝到服裝，以體現其皇位繼承權。在同時代的女性化妝間中也不難發現鏡、梳、刷及梳妝盤。

由十八世紀開始，女性化妝品及服裝變得比男性更為奢侈。該時代的化妝特點是亮紅色腮配上雪白的臉，與華麗的洛可可風服裝相得益彰。新藝術運動在十九世紀末盛行而化妝潮流亦日趨自然。直到二十世紀女性能夠不被社會約束地自由使用化妝品，這自由只曾見於古埃及。隨社會流動性上升，可攜式的化妝用具如粉盒及唇膏開始由珠寶商製作予上流社會女性，及後大眾化的化妝品公司亦開始生產一般女士能負擔的化妝品。

173

A Victorian Silver-Mounted Lady's Travelling Dressing Table Set

Mark of Thomas Whitehouse

England, 1862

Silver

Dimensions vary

維多利亞時期便攜化妝套裝

Thomas Whitehouse

英國，1862年

銀

多種尺寸





174

Two Arts and Crafts Dressing Table Trays

Mark of William Snelling Hadaway

England, 1904

Silver, enamel and gem

Dimensions vary

美術工藝化妝托盤兩件

William Snelling Hadaway

英國，1904年

銀、琺瑯和寶石

多種尺寸



175

Dressing Table Set

Designed by Arno Malinowski with the mark of Georg Jensen

Denmark, 1933–44

Silver and ebony

Dimensions vary

化妝套裝

Arno Malinowski為喬治傑生設計

丹麥，1933–1944年

銀和烏木

多種尺寸



176

A Composite Danish Silver Dressing Table Set

Designed by Harald Nielsen with the mark of Georg Jensen

Denmark, 1933–44 or 1945–77

Dimensions vary

丹麥化妝組合套裝

哈拉爾德·尼爾森為喬治傑生設計

丹麥，1933–1944年或1945–1977年

多種尺寸



177

An Elizabeth II 18ct Gold Vanity Set

Maker's Mark KW Conjoined

England, 1983

Gold

Dimensions vary

伊利莎白二世化妝套裝

KW

英國，1983年

金

多種尺寸

During the early 20th century, Chinoiserie and Japonism greatly influenced European art and literature. Elements of Chinese and Japanese arts and crafts were incorporated into designs, with European and American designers in thrall to the exotic Oriental cultures and reinterpreting traditional motifs into their own works. Using Chinese and Japanese aesthetic and techniques, jewellers and gem setters in this period created works inspired by the East, using motifs such as Chinese landscape paintings and Japanese woodblock prints; the Chinese symbol for “longevity”; the iconic key fret pattern originally used on bronze objects; and the Japanese flying crane. Decorative materials distinct to the East such as jade, coral and pearl were also adapted to the designs of vanity cases and jewellery.

Europeans have a long history of incorporating Chinese subjects into their designs. The Dutch East India Company introduced Chinese motifs to the West through trade and commerce. The fascination with Chinese culture created a boom in Chinoiserie in all aspects of arts and crafts including textile; fine art; and furniture. King Louis XV in France (1715–74) decorated rooms at Chateau de Chantilly in the Chinoiserie style. The introduction to Japanese arts and crafts came a century later. The Exposition Universelle held in Paris in 1867 revealed to the world (for the first time after a span of isolation which lasted two centuries) the

craftsmanship of Japan including textiles, porcelain, *netsuke* and wooden artefacts; and the Meiji restoration in 1868 marked the end of Japan’s isolation to the rest of the world by opening up trade with the West.

在二十世紀初期，中國風及日本風深深地影響大量歐洲藝術及文學創作。一些沉醉於異國文化的歐美設計師在他們的作品中詮釋了傳統東方圖樣，並將中國及日本藝術的元素融入到其設計之中。該時期的珠寶師及寶石鑲嵌師受東方啟發，使用中國及日本的美學及技巧，以中國山水畫及日本浮世繪、中國的吉祥圖案、常見於青銅器上的回紋及日本飛鶴等創造出嶄新的作品。富有東方特色的裝飾材料，如玉、珊瑚和珍珠亦被用於化妝盒和珠寶的設計上。

歐洲對於利用中國物品融入其設計有長遠歷史。荷蘭東印度公司透過商貿將中國圖案帶到西方。這種對中國文化的著迷逐步發展出應用在藝術及工藝各領域中的中國風熱潮，包括紡織品、藝術品及家具。法國國王路易十五（1715–1774年）將尚蒂伊城堡的房間以中國風風格裝飾。1867年於巴黎舉辦的世界博覽會，日本首次向世界展現其工藝，包括布藝、瓷器及木器。而1868年的明治維新標示了日本結束近兩個世紀的自我封鎖並開始與西方國家進行貿易，亦讓日本藝術及工藝引進西方世界。



178
Inro-Shaped Vanity
Unknown maker
c. 1915
Ivory
Length 10cm

印籠形化妝盒
無名工匠
約1915年
象牙
長10公分



179
Compact
Unknown maker
c. 1920
Gold, diamond, enamel and mother-of-pearl
Height 1.1cm x Width 7.3cm x Length 4.7cm

粉盒
無名工匠
約1920年
金、鑽石、琺瑯和珍珠母
高1.1 x 寬7.3 x 長4.7公分

Auspicious motif 吉祥圖案



180
Compact
Lacloche
c. 1920
Gold, enamel and diamond
Height 1.2cm x Width 8cm x Length 6.3cm

粉盒
拉克洛什
約1920年
金、琺瑯和鑽石
高1.2 x 寬8 x 長6.3公分



181
Nécessaire
Cartier
c. 1920
Gold, enamel and diamond
Height 1.7cm x Width 11.3cm x Length 4.2cm

化妝盒
卡地亞
約1920年
金、琺瑯和鑽石
高1.7 x 寬11.3 x 長4.2公分



182
Compact
Lacloche
c. 1920
Onyx, enamel, diamond and gold
Height 1.4cm x Width 6.8cm x Length 4cm

粉盒
拉克洛什
約1920年
縞瑪瑙、琺瑯、鑽石和金
高1.4 x 寬6.8 x 長4公分



183
Compact
Attributed to Janesich
c. 1920
Gold, enamel and diamond
Height 0.9cm x Width 6cm x Length 4.2cm

粉盒
(傳) 傑尼斯
約1920年
金、琺瑯和鑽石
高0.9 x 寬6 x 長4.2公分



184
Nécessaire
Lacloche
c. 1920
Gold, enamel, diamond, jadeite and crystal
Height 1.2cm x Width 8.7cm x Length 4.6cm

化妝盒
拉克洛什
約1920年
金、琺瑯、鑽石、翡翠和水晶
高1.2 x 寬8.7 x 長4.6公分



185
Compact
Cartier
c. 1925
Silver, enamel, diamond and platinum
Height 1.5cm x Diameter 5.4cm

粉盒
卡地亞
約1925年
銀、琺瑯、鑽石和鉑金
高1.5 x 直徑5.4公分



186
Compact with a Lipstick Container
 Boucheron
 c. 1930
 Gold, silver, enamel and diamond
 (Compact) Height 1cm x Width 6.8cm x Length 4.3cm

粉盒和口紅管
 寶詩龍
 約1930年
 金、銀、琺瑯和鑽石
 (粉盒) 高1 x 寬6.8 x 長4.3公分



187
Compact
 Unknown maker
 c. 1935
 Gold, lapis lazuli, diamond, platinum and ivory
 Height 1.7cm x Width 8cm x Length 5cm

粉盒
 無名工匠
 約1935年
 金、青金石、鑽石、鉑金和象牙
 高1.7 x 寬8 x 長5公分



188
Minaudière
 Van Cleef & Arpels
 c. 1950
 Stryptor, gold and diamond
 Height 1.9cm x Width 15cm x Length 11.9cm

化妝盒
 梵克雅寶
 約1950年
 銀錫合金、金和鑽石
 高1.9 x 寬15 x 長11.9公分



189
Evening Bag
 Cartier
 c. 1950
 Silk, gold and sapphire
 Width 20cm x Length 13cm

晚宴袋
 卡地亞
 約1950年
 絲綢、金和藍寶石
 寬20 x 長13公分



190
Nécessaire
 Cartier
 c. 1920
 Ivory, white gold, enamel and coral
 Height 2.8 x Width 9.4 x Length 4.5cm

化妝盒
 卡地亞
 約1920年
 象牙、白金、琺瑯和珊瑚
 高2.8 x 寬9.4 x 長4.5公分



191
Minaudière
 Van Cleef & Arpels
 c. 1950
 Gold, silver, ruby and enamel
 Height 3.2cm x Length 9.8cm x Depth 10.2cm

化妝盒
 梵克雅寶
 約1950年
 金、銀、紅寶石和琺瑯
 高3.2 x 寬9.8 x 長10.2公分

Oriental landscape 庭樓山水



192
Carnet de bal
Attributed to Jean Ducrollay
1752
Lacquer and gold
Height 1.2cm x Width 9.2cm x Length 6cm

舞會筆記本
(傳) Jean Ducrollay
1752年
漆和金
高1.2 x 寬9.2 x 長6公分



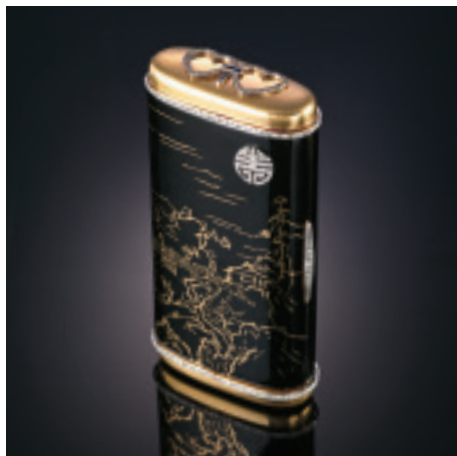
193
Compact
Unknown maker
c. 1920
Gold, enamel and diamond
Height 0.7cm x Width 3.4cm x Length 2.3cm

粉盒
無名工匠
約1920年
金、琺瑯和鑽石
高0.7 x 寬3.4 x 長2.3公分



194
Compact
Unknown maker
c. 1920
Gold, jadeite, agate and diamond
Height 1.2cm x Width 7.3cm x Length 4.9cm

粉盒
無名工匠
約1920年
金、翡翠、瑪瑙和鑽石
高1.2 x 寬7.3 x 長4.9公分



195
Nécessaire
Lacloche
c. 1920
Gold, diamond, enamel and sapphire
Height 1.5cm x Width 8.2cm x Length 4.1cm

化妝盒
拉克洛什
約1920年
金、鑽石、琺瑯和藍寶石
高1.5 x 寬8.2 x 長4.1公分



196
Compact
Attributed to Lacloche
c. 1920
Enamel, gold, diamond and pearl
Height 1.1cm x Width 8.6cm x Length 4.8cm

粉盒
(傳) 拉克洛什
約1920年
琺瑯、金、鑽石和珍珠
高1.1 x 寬8.6 x 長4.8公分



197
Compact
Lacloche
c. 1920
Gold and enamel
Height 1cm x Width 8.5cm x Length 6.1cm

粉盒
拉克洛什
約1920年
金和琺瑯
高1 x 寬8.5 x 長6.1公分



198
Compact
Lacloche
c. 1920
Gold, diamond, enamel, pearl and jade
Height 2.2cm x Width 9cm x Length 4cm

粉盒
拉克洛什
約1920年
金、鑽石、琺瑯、珍珠和玉
高2.2 x 寬9 x 長4公分



199
Compact
Cartier
c. 1920
Gold, mother-of-pearl, enamel, coral and ruby
Height 1.6cm x Diameter 5.4cm

粉盒
卡地亞
約1920年
金、珍珠母、琺瑯、珊瑚和紅寶石
高1.6 x 直徑5.4公分



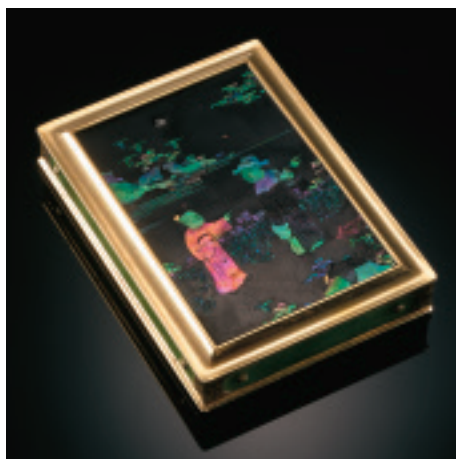
200
Nécessaire
Attributed to Janesich
c. 1920
Gold and enamel
Height 1.2cm x Width 8cm x Length 4.5cm

化妝盒
(傳) 傑尼斯
約1920年
金和琺瑯
高1.2 x 寬8 x 長4.5公分



201
Vanity
Unknown maker
c. 1920
Gold, silver, mother-of-pearl and coral
Height 0.5cm x Width 8.8cm x Length 6.4cm

小盒
無名工匠
約1920年
金、銀、珍珠母和珊瑚
高0.5 x 寬8.8 x 長6.4公分



202
Compact
Lacloche
c. 1925
Gold, lacquer, mother-of-pearl, diamond and tortoiseshell
Height 1cm x Width 7.1cm x Length 5.4cm

粉盒
拉克洛什
約1925年
金、漆、珍珠母、鑽石和玳瑁
高1 x 寬7.1 x 長5.4公分



203
Compact
Lacloche
c. 1925
Gold, enamel, diamond and pearl
Height 1cm x Width 8.2cm x Length 3.8cm

粉盒
拉克洛什
約1925年
金、琺瑯、鑽石和珍珠
高1 x 寬8.2 x 長3.8公分



204

Compact

Unknown maker

c. 1925

Gold, enamel and diamond

Height 0.6cm x Width 6.5cm x Length 3.7cm

粉盒

無名工匠

約1925年

金、琺瑯和鑽石

高0.6 x 寬6.5 x 長3.7公分



205

Compact

Janesich

c. 1925

Gold, enamel, diamond, ruby, onyx and silk

Height 1.1cm x Width 7.9cm x Length 5.4cm

粉盒

傑尼斯

約1925年

金、琺瑯、鑽石、紅寶石、縐瑪瑙和絲綢

高1.1 x 寬7.9 x 長5.4公分



206

Nécessaire

Unknown maker

c. 1925

Gold, lacquer, diamond, onyx, ivory and mother-of-pearl

Height 2.2cm x Width 7.9cm x Length 3.5cm

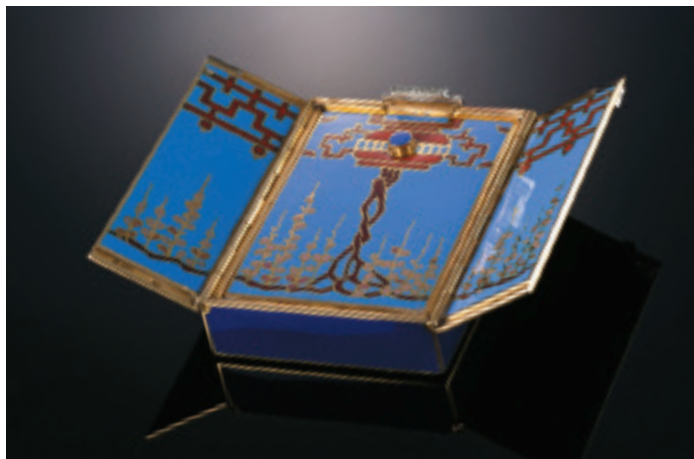
化妝盒

無名工匠

約1925年

金、漆、鑽石、縐瑪瑙、象牙和珍珠母

高2.2 x 寬7.9 x 長3.5公分



207

Compact

Unknown maker

c. 1925

Gold, enamel and diamond

Height 1.1cm x Width 4.5cm x Length 3.3cm

粉盒

無名工匠

約1925年

金、琺瑯和鑽石

高1.1 x 寬4.5 x 長3.3公分

Jade 玉石



208
Nécessaire
Cartier
c. 1920
Gold, enamel, jadeite, diamond and onyx
Height 1.1cm x Width 11.1cm x Length 3.2cm

化妝盒
卡地亞
約1920年
金、琺瑯、翡翠、鑽石和縞瑪瑙
高1.1 x 寬11.1 x 長3.2公分



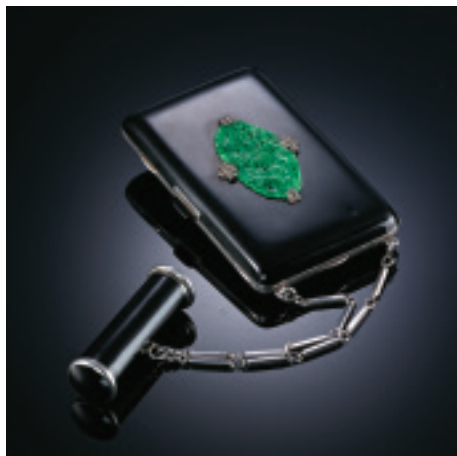
209
Compact with a Lipstick Container
Boucheron
c. 1920
Jade, gold, diamond, ivory and pearl
Height 1.4cm x Diameter 6.4cm

粉盒和口紅管
寶詩龍
約1920年
玉、金、鑽石、象牙和珍珠
高1.4 x 直徑6.4公分



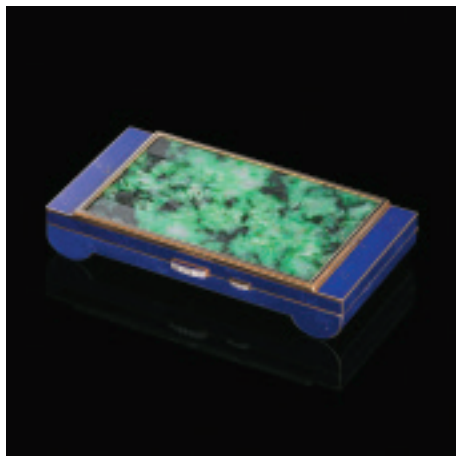
210
Compact
Wedderien
c. 1920
White jade, gold and ruby
Height 2.2cm x Diameter 6.9cm

粉盒
Wedderien
約1920年
白玉、金和紅寶石
高2.2 x 直徑6.9公分



211
Compact with a Lipstick Container
Unknown maker
c. 1920
Jade, enamel, diamond and gold
Height 1.4cm x Width 8.4cm x Length 5.3cm

粉盒和口紅管
無名工匠
約1920年
玉、琺瑯、鑽石和金
高1.4 x 寬8.4 x 長5.3公分



212
Nécessaire
Berlioz-Leroy
c. 1920
Gold, enamel, jade, diamond and ivory
Height 1.7cm x Width 9.6cm x Length 5.1cm

化妝盒
柏遼茲·樂華
約1920年
金、琺瑯、玉、鑽石和象牙
高1.7 x 寬9.6 x 長5.1公分



213
Compact
Cartier
c. 1925
Gold, enamel, jade, lapis lazuli and diamond
Height 1.8cm x Width 8.5cm x Length 5.6cm

粉盒
卡地亞
約1925年
金、琺瑯、玉、青金石和鑽石
高1.8 x 寬8.5 x 長5.6公分



214

Compact

Van Cleef & Arpels

c. 1925

Gold, enamel, jade and diamond

Height 1.2cm x Width 8.2cm x Length 4.2cm

粉盒

梵克雅寶

約1925年

金、琺瑯、玉和鑽石

高1.2 x 寬8.2 x 長4.2公分



215

Compact

Rozanes

c. 1925

Gold, enamel, jade, diamond and onyx

Height 0.7cm x Width 7.6cm x Length 4.5cm

粉盒

羅贊

約1925年

金、琺瑯、玉、鑽石和縞瑪瑙

高0.7 x 寬7.6 x 長4.5公分



216

Compact

Cartier

c. 1925

Gold, enamel, jadeite, diamond and onyx

Height 1.3cm x Width 8.2cm x Length 4.6cm

粉盒

卡地亞

約1925年

金、琺瑯、翡翠、鑽石和縞瑪瑙

高1.3 x 寬8.2 x 長4.6公分



217

Compact

Berlioz-Leroy

c. 1925

Gold, jade, enamel and diamond

Height 0.6cm x Diameter 6.1cm

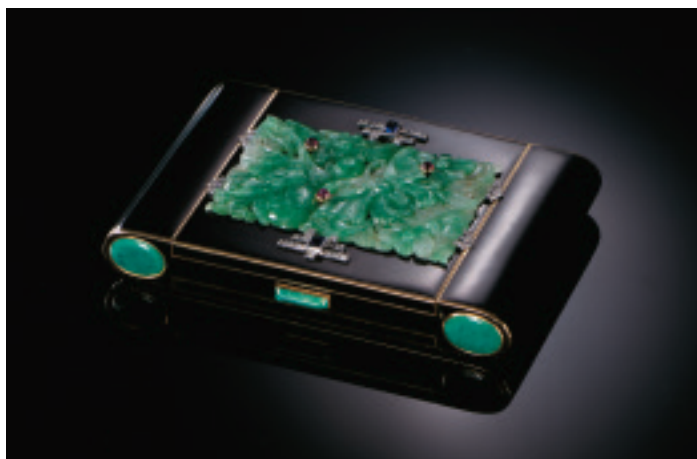
粉盒

柏遼茲·樂華

約1925年

金、玉、琺瑯和鑽石

高0.6 x 直徑6.1公分



218
Compact
 Bourdier
 c. 1925
 Gold, jade, ruby, diamond and enamel
 Height 1.3cm x Width 7.6cm x Length 5cm

粉盒
 寶爾迪耶
 約1925年
 金、玉、紅寶石、鑽石和琺瑯
 高1.3 x 寬7.6 x 長5公分



219
Evening Bag
 Cartier
 c. 1925
 Silk, jade and gold
 Width 22.5cm x Length 16.5cm

晚宴袋
 卡地亞
 約1925年
 絲綢、玉和金
 寬22.5 x 長16.5公分



220
Nécessaire
 Lacroche
 c. 1925
 Gold, enamel, jade, diamond and ivory
 Height 3.7cm x Width 9.1cm x Length 4.1cm

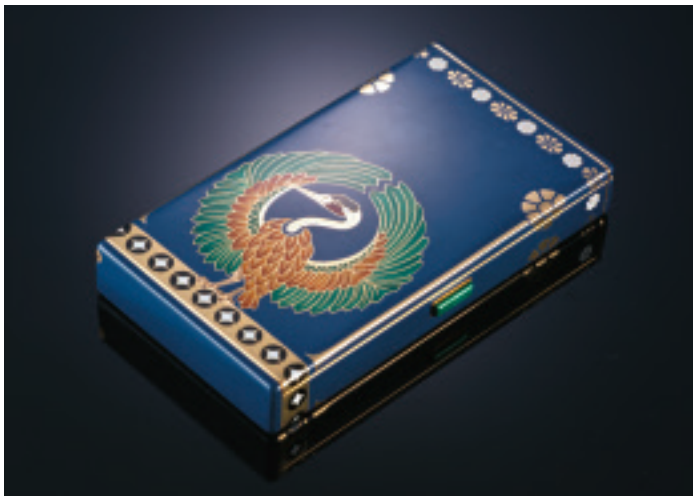
化妝盒
 拉克洛什
 約1925年
 金、琺瑯、玉、鑽石和象牙
 高3.7 x 寬9.1 x 長4.1公分



221
Nécessaire
 Cartier
 c. 1925
 Gold, enamel, diamond, jade, onyx and ivory
 Height 2.7cm x Width 8.3cm x Length 4.7cm

化妝盒
 卡地亞
 約1925年
 金、琺瑯、鑽石、玉、縞瑪瑙和象牙
 高2.7 x 寬8.3 x 長4.7公分

Bird and flower 花鳥



228

Nécessaire

Unknown maker

c. 1920

Gold and enamel

Height 1.3cm x Width 9cm x Length 5cm

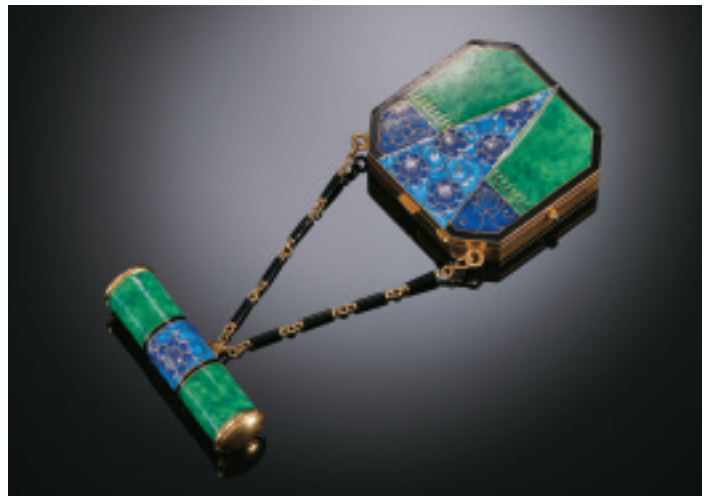
化妝盒

無名工匠

約1920年

金和琺瑯

高1.3 x 寬9 x 長5公分



229

Compact with a Lipstick Container

Unknown maker

c. 1920

Enamel, gold and sapphire

Height 1cm x Width 5.2cm x Length 4.9cm

粉盒和口紅管

無名工匠

約1920年

琺瑯、金和藍寶石

高1 x 寬5.2 x 長4.9公分



230

Compact

Black, Starr & Frost

c. 1920

Gold and enamel

Height 0.9cm x Width 7.1cm x Length 4.5cm

粉盒

Black, Starr & Frost

約1920年

金和琺瑯

高0.9 x 寬7.1 x 長4.5公分



231

Compact

Cartier

c. 1920

Gold, enamel, sapphire, jade and diamond

Height 0.9cm x Width 7cm x Length 4.2cm

粉盒

卡地亞

約1920年

金、琺瑯、藍寶石、玉和鑽石

高0.9 x 寬7 x 長4.2公分



232

Compact

Cartier

c. 1920

Gold, enamel and diamond

Height 1cm x Width 7.2cm x Length 4.4cm

粉盒

卡地亞

約1920年

金、琺瑯和鑽石

高1 x 寬7.2 x 長4.4公分



233

Compact with a Lipstick Container

J. Chaumet

c. 1920

Gold and enamel

Height 1.1cm x Width 4.8cm x Length 4.8cm

粉盒和口紅管

尚美

約1920年

金和琺瑯

高1.1 x 寬4.8 x 長4.8公分



234

Compact

Cartier

c. 1920

Gold, enamel, jade, diamond and lapis lazuli

Height 1.4cm x Width 7.7cm x Length 5.4cm

粉盒

卡地亞

約1920年

金、琺瑯、玉、鑽石和青金石

高1.4 x 寬7.7 x 長5.4公分



235

Compact

Unknown maker

c. 1920

Gold and lacquer

Height 1cm x Width 4.6cm x Length 3.4cm

粉盒

無名工匠

約1920年

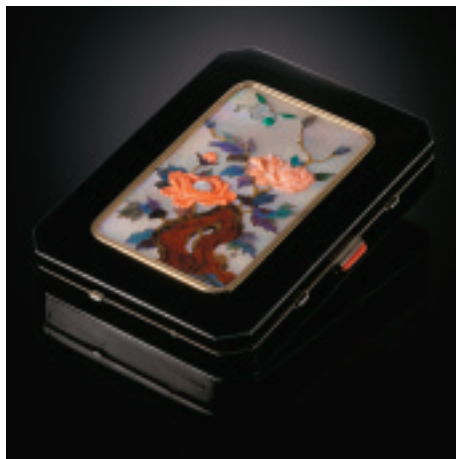
金和漆

高1 x 寬4.6 x 長3.4公分



236
Compact
 Cartier
 c. 1925
 Gold, enamel, coral, emerald and diamond
 Height 1.4cm x Width 6.3cm x Length 4.2cm

粉盒
 卡地亞
 約1925年
 金、琺瑯、珊瑚、綠寶石和鑽石
 高1.4 x 寬6.3 x 長4.2公分



237
Nécessaire
 Makowsky
 c. 1925
 Silver, enamel, tortoiseshell and coral
 Height 1.5cm x Width 9.2cm x Length 6.9cm

化妝盒
 Makowsky
 約1925年
 銀、琺瑯、玳瑁和珊瑚
 高1.5 x 寬9.2 x 長6.9公分



238
Compact
 Unknown maker
 c. 1925
 Gold, diamond and enamel
 Height 0.9cm x Width 6cm x Length 4.5cm

粉盒
 無名工匠
 約1925年
 金、鑽石和琺瑯
 高0.9 x 寬6 x 長4.5公分



239
Compact
 Van Cleef & Arpels
 c. 1930
 Gold, diamond, lacquer and enamel
 Height 1.5cm x Width 9.2cm x Length 6.1cm

粉盒
 梵克雅寶
 約1930年
 金、鑽石、漆和琺瑯
 高1.5 x 寬9.2 x 長6.1公分



240
Compact
 Van Cleef & Arpels
 c. 1930
 Gold, diamond, turquoise, ruby and enamel
 Height 1cm x Width 8.4cm x Length 4.5cm

粉盒
 梵克雅寶
 約1930年
 金、鑽石、綠松石、紅寶石和琺瑯
 高1 x 寬8.4 x 長4.5公分

Coral carving 珊瑚雕刻



241

Compact

Cartier

c. 1920

Gold, enamel, diamond and coral

Height 1.4cm x Width 9cm x Length 5.5cm

粉盒

卡地亞

約1920年

金、琺瑯、鑽石和珊瑚

高1.4 x 寬9 x 長5.5公分



242

Compact

Lacloche

c. 1920

Gold, enamel, diamond and coral

Height 1cm x Width 8.5cm x Length 4.8cm

粉盒

拉克洛什

約1920年

金、琺瑯、鑽石和珊瑚

高1 x 寬8.5 x 長4.8公分



243

Compact

Attributed to Auguste Peyroula

1930

Silver-gilt, enamel and coral

Height 1.3cm x Width 7.4cm x Length 4cm

粉盒

(傳) Auguste Peyroula

1930年

銀鍍金、琺瑯和珊瑚

高1.3 x 寬7.4 x 長4公分



244

Compact

Cartier

c. 1930

Yellow gold, enamel, diamond and coral

Height 1.7cm x Diameter 5.3cm

粉盒

卡地亞

約1930年

黃金、琺瑯、鑽石和珊瑚

高1.7 x 直徑5.3公分



245

Compact

Cartier

c. 1930

Gold, enamel, diamond and coral

Height 1.4cm x Width 6.6cm x Length 4.5cm

粉盒

卡地亞

約1930年

金、琺瑯、鑽石和珊瑚

高1.4 x 寬6.6 x 長4.5公分



246

Compact

Attributed to Ghiso

c. 1940

Gold, diamond, silver and coral

Height 1.1cm x Width 7.6cm x Length 5.1cm

粉盒

(傳) Ghiso

約1940年

金、鑽石、銀和珊瑚

高1.1 x 寬7.6 x 長5.1公分



247

Compact

Cartier

c. 1950

Gold, enamel, diamond and coral

Height 1.8cm x Width 6.7cm x Length 4.7cm

粉盒

卡地亞

約1950年

金、琺瑯、鑽石和珊瑚

高1.8 x 寬6.7 x 長4.7公分

248

Lipstick Container with Integral Clock

Cartier

c. 1930

Silver and enamel

Length (including the tassel) 16.9cm

口紅管嵌時鐘

卡地亞

約1930年

銀和琺瑯

長度（包括流蘇）16.9公分



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