



# 男裝長衫

歷史文化與工藝

MEN'S CHEONGSAM

History, Culture and Craft

李惠玲

BRENDA LI

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## 男裝長衫：歷史文化與工藝

## Men's Cheongsam: History, Culture and Craft

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### 封面圖片 COVER PHOTO

李美賢女士藏二十世紀初牡丹紋提花羅男裝長衫  
Early 20th-century men's leno jacquard cheongsam  
with peony motif. Collection of Ms Lee Mei Yin.

李惠玲攝 Photo by Brenda Li

## 作者簡介

## About the Author



李惠玲為香港大學中國文史學士，英國牛津大學西藏及喜馬拉雅研究博士。資深中國文史美術翻譯及寫作人，藏學研究者及作者，身兼多職及涉獵不同的學術範疇。香港歷史博物館、香港文化博物館特約研究、翻譯及編輯。2013年為香港歷史博物館「百年時尚：香港長衫故事」展覽研究女裝長衫並撰寫圖錄。2017年為該館研究其館藏男裝長衫。2019年為香港非物質文化遺產辦事處紀錄其與香港高等教育科技學院合辦的男裝長衫技藝傳承課程並撰寫有關圖錄。2015年開始任香港大學專業進修學院「長衫製作及設計證書課程」統籌及歷史文化導師。香港長衫協會顧問。自小喜歡自製衣服，親做男女裝長衫鑽研工藝並作教學示範，近年致力推廣長衫文化及培育承傳工藝的人才。

Brenda Li holds a BA degree in Chinese literature and history from the University of Hong Kong and DPhil and MPhil degrees in Tibetan and Himalayan Studies from the University of Oxford. She is a multi-disciplinary scholar: Tibetologist and author of Tibet-related books; Project-Based Researcher, Translator and Editor of the Hong Kong Museum of History (HKMH) and Hong Kong Heritage Museum (HKHM); Coordinator and Instructor of the Certificate Course in Cheongsam Design and Production at the HKU SPACE; Researcher of the HKMH 2013 exhibition “A Century of Fashion: Hong Kong Cheongsam Story” and their 2018 Men’s Cheongsam Research Project; appointed by the Intangible Cultural Heritage Office (ICHO) in 2019 to write a brochure recording their male-cheongsam-making course launched in association with the Technological and Higher Education Institute of Hong Kong (THE-i); Advisor of Hong Kong Cheongsam Association. Dr Li has been very keen on producing homemade clothes since her girlhood. She makes male and female cheongsams for research and demonstration purposes and has dedicated to promoting cheongsam culture and the transmission of cheongsam-making skill in recent years.

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# 序 言

## Preface

繼2017年榮登「香港非物質文化遺產名錄」後，「香港中式長衫製作技藝」2021年6月再獲殊榮，晉級成為「國家級非物質文化遺產」。

過去四年開展的傳承和保育工作，無可避免地都以女裝長衫為焦點。香港的女裝長衫老師傅固然極少，能百分百掌握男裝長衫經典形制又謹守傳統工藝的師傅更如鳳毛麟角。因此，男裝長衫的經典形制和工藝可謂極度瀕危。

男裝長衫無緣於五十年代跟隨女裝長衫時裝化，經典形制和工藝反而得以進入凝鏡，保存至今。但是隱退了大半個世紀後，雖然近年隨著女裝長衫的翩然回歸而開始受人注意，卻因為普羅大眾對其經典形制和工藝睽違太久，加上要降低成本，各師各法，以致坊間所見幾乎盡是「江湖味、戲裝化、粗簡化與時裝化」的成品，與經典形制的大氣恢宏、含蓄優雅相距遠甚。

儘管今天男裝長衫製作技藝已登錄為「非物質文化遺產」，若要搶救並有效傳承這極度瀕危的「文化遺產」，務必與時間競賽。本人撰寫此電子書並讓公眾免費下載，是希望把多年對男裝長衫歷史文化、形制工藝的研究所得與眾共享，為保育和傳承這寶貴的文化精粹獻出一己微力。

衷心感謝非物質文化遺產辦事處的啟迪與支持，以及多方機構與專家、資深長衫師傅和熱心人士提供的指導和支援。深恐掛一漏萬，恕未克在此逐一致謝。此書如有疏漏與不足處，敬希不吝指正。

李惠玲  
2021年6月

Following its inscription on the Representative List of the Intangible Cultural Heritage of Hong Kong in 2017, “Hong Kong Cheongsam Making Technique” has successfully gained a higher honour in June 2021 —being inscribed on the “National List of Intangible Cultural Heritage of China”.

Over the last four years, almost all the projects that have been launched to safeguard traditional cheongsam-making technique inevitably focused on the female cheongsam. While veteran tailors of female cheongsam are very few in Hong Kong, those who are thoroughly acquainted with the authentic form and craft of its male counterpart are even less. The classic form and traditional craft of men’s cheongsam are therefore critically endangered.

Lacking the luck to prevail alongside its female version in the 1950s, men’s cheongsam nevertheless serendipitously has its classic form and craftsmanship preserved in freeze frame. Despite enjoying increased public attention in the 21st century following the revival of women’s cheongsam at the turn of the millennium, men’s cheongsam after decades of hibernation has left the public a vague memory of its proper form and craft. Besides, to reduce the cost, different convenient methods have been employed to produce this dress. Consequently, nearly all so-called men’s cheongsams available in the market are products of “Gangster-style, Costume-style, Degeneration and Fashionisation”, lacking the dignity and subtle elegance characteristic of classic male cheongsam.

Although the traditional crafting technique of men’s cheongsam is now among the Intangible Cultural Heritage Items, we must race against time if salvaging of its critically endangered craft is to be carried out, and effective transmission to be achieved. The purpose of writing this e-book and letting the public to download it for free is to share with the public the results of my long-term research in the hope of more effectively promoting the preservation and transmission of this precious cultural heritage.

I would like to express my sincere gratitude to the Intangible Cultural Heritage Office for their edification and support. I also owe my thanks to many institutions, veteran cheongsam tailors, specialists and individuals for their kind assistance, advice and guidance, but please forgive me for not being able to acknowledge them here one by one. The readers are welcome to point out any inadequacies and errors in this book.

Brenda Li  
June 2021

【第一章】

## 探源篇

每一個文化都有其源頭，  
服裝文化也不例外。

要了解過去一個世紀男裝長衫的發展，  
要從歷史入手。



### CHAPTER 1

## Historical Perspective

Every culture has its origins and so does sartorial culture.  
To understand the development of men's cheongsam  
over the past century, history is the starting point.

## Defining *Cheongsam*

「長衫」這名詞，在廣東地區以至東南亞由來已久，專指男女裝中式長袍。1920年代開始，廣州及香港人所說的女裝「長衫」其實是指當時開始在上海流行的「旗袍」。至於男裝長衫，外省人普遍叫「長袍」，但也有說「長衫」的，北方地區也有「大褂」的叫法。一般而言，「單」層的叫長衫，例如「竹布長衫」、「青布長衫」等；兩層或以上的稱為「袍」，例如「棉袍」、「袷袍」等，也有兩詞混稱的。但是在香港，不論是單是袷，本地人都慣稱「長衫」。

不妨看看辭典中「長衫」、「長袍」、「大褂」的解釋。

**長衫**：長單衣。北周庾信《奉和趙王春日》：『細管調歌曲，長衫教舞兒。』後多指男子穿的大褂。...。魯迅《吶喊：孔乙己》：『孔乙己是站著喝酒而穿長衫的唯一的人。』

《漢語大詞典》，1987年

**長衫**：一種單層的長罩衫。北方稱大褂。《二十年目睹之怪現狀》第二回：『我看那人時，身上穿的是湖色熟羅長衫，鐵線紗夾馬褂。』...

《近代漢語大詞典》，2012年第六版

**長袍**：舊時男子穿的右開襟的中式長衣，也說長衫。

《現代漢語規範辭典》，2010年

**大褂**：有大襟的右開襟的中式單衣，長可過膝。也作『長衫』。

例：**青布長衫**：他穿青布長衫很有復古味道。

《兩岸通用詞典》，2015年

由此可知，不論是長衫或長袍，其實都是指右邊開襟的傳統中式袍服。

The word *cheongsam* was first included in the *Oxford English Dictionary* in the 1950s. It is a loanword derived from *Cheong Sam*, the Cantonese pronunciation for “long dress”. Although *Cheong Sam* in Cantonese is gender-neutral and refers to Chinese robes long been worn by both genders in Hong Kong and other Southeast Asian regions, the loanword *cheongsam* initially referred only to the female version of this dress form.

In the 1920s, a particular type of female Chinese costume called *qipao* (allegedly “Manchu robe”) came in vogue in Shanghai. When this fashionable dress form was picked up by Guangzhou and Hong Kong soon afterward, the locals abandoned the term *qipao* and called it by the gender-neutral name *Cheong Sam* which seemed to be more appealing to the Cantonese at that time.

While men's lined, unlined and padded long robes are traditionally known by different names (*changshan*, *changpao*, *dagua*, *zhaopao*, *mianpao*) in northern China, they have invariably been called *Cheong Sam* by the locals in Hong Kong. In this book, for convenience sake, the men's long robe will also be called *cheongsam* but prefixed with “men's” or “male” to differentiate it from its female counterpart.

In Chinese dictionaries, no matter what names they are called, lined or unlined, these traditional Chinese men's robes are characterised by a wrap-over closure fastened on the right side of the body.

## Traditional Sartorial Terms

### 【襟】 Closure (*jin*)

指上衣或袍的打開處，以便更衣時解開穿上，開口往往被形容為門，因此又稱「門襟」。內襟與外襟分別與後幅的右脇和前左幅相連。「襟」也專指右上身斜下扣繫的部位。

It is where a dress or robe is opened to allow the wearer to put it on. It may consist of two overlapping flaps—the inner closure-flap (or inner flap) and outer closure-flap (or outer flap). The former is attached to the right back panel by the side seam while the latter is a separately cut piece attached to the left front panel by the centre seam. In a narrower sense, *jin* often refers to the part of the closure slanting down the right chest.

### 【衽】 Right-fastened (*youren*) and left-fastened (*zuoren*)

指領下的衣襟，右邊開襟稱「右衽」，左邊開襟稱「左衽」，傳統漢服都是右衽的。

Traditionally, the front of Han-Chinese costume is folded over and fastened on the right side of the body, while non-Han costumes may be fastened on the opposite side.

### 【交領】 Cross-neck (*jiaoling*)

前襟左右相交而斜下，作「又」字形。

One side of the front panel wraps over the other side giving a V-shaped neckline.

### 【圓領】 Round-neck (*yuanling or panling*)

又稱「盤領」，其實是禿領的設計，右掩的衣襟，繞著頸沿於右邊肩頭扣繫，再斜下右腋前方。優點是衣襟護著胸前，不會敞開。

This is in fact a collarless design. The outer closure flap is closed around the neck, wrapped over, fastened at the right shoulder and then slopes toward the right armpit where it is secured by additional fastenings. This neck design prevents the front of the dress from flaring wide, thus better protects the chest.

### 【深衣】 “Deep dress” (*Shenyi*)

先秦時期流行的男女裝長袍，交領右衽，上衣下裳於腰間縫接成一體，外加腰帶。

A unique type of cross-neck right-fastened Han-Chinese robe prevailed in the pre-Qin period. The upper and lower parts of the dress were separately cut, joined by a waist seam and secured by a girdle.

### 【曲裾】 Triangular side-hem (*quju*)

又稱「繞襟」，右掩的交領衣襟向外加長成三角形，旋繞至背後，外加腰帶作固定。流行於先秦至漢代時期，用於男女服飾。

The outer closure-flap of the cross-neck robe has an elongated triangular hem on the right to allow it to roll around the body, first to the back and then to the front again. Then the closure is secured by a girdle below the waist. This design was common among male and female robes from the pre-Qin period to the Han dynasty.

### 【直裾】 Vertical side-hem (*zhiju*)

右掩的交領衣襟於腋下剪裁成垂直，衣裾在穿者右側或前右側，以腰帶固定。

The right edge of the outer closure-flap of the cross-neck robe is vertical and fastened down the right flank of the wearer, secured by a girdle.

### 【領襯】 Detachable inner collar (*lingchen*)

是加在圓領袍領口裡面的襯子，流行於五代至明代，除了避免外袍的領口與肌膚接觸而容易弄污，也起著裝飾的作用，乍看好像裡面多穿了一件交領或對襟的襯衣。

From the Five Dynasties to the Ming dynasty, a detachable collar was usually worn inside the round-neck robe. Apart from protecting the neck of the robe from being soiled through direct contact with the wearer's neck, it also served as a decorative element. At a glance it gave the impression of a cross-neck dress or a dress buttoned down the front being worn inside the robe.

## Traditional Sartorial Terms

### 【厂字襟】 *Chang-shaped closure (changzijin)*

用於近世的非正式名詞，是因為右前襟從喉頭向右方伸延的部分，邊緣輪廓有點像「厂」字而得名。此字讀音和解釋眾多，以當作「廠」字的簡體較易記。

This term used in recent times is by no means formal but derived from the “厂” shaped upper contour of the outer closure-flap running from the throat to the right clavicle and then the right armpit. Among its many meanings and pronunciations, the Chinese character “厂” is easier remembered as the simplified form of the character 廠 (*chang*).

### 【馬蹄袖】 *Horsehoof cuff (matixiu)*

又稱「箭袖」，滿族特色袖子，窄袖口前端接一個形如馬蹄的袖頭以覆蓋手背以禦寒。清代官服一律帶馬蹄袖，平時挽起來，朝見皇帝或拜見王公大臣時熟練地把袖子擰下來。

Also known as “arrow-cuff” (*jianxiu*). A cuff resembling the shape of a horsehoof was attached to the lower end of the sleeve to provide extra protection and warmth for the back of the hand. All official attires of the Qing dynasty were furnished with horsehoof cuffs which were turned back in ordinary times, but deftly brushed down when greeting the emperor, princes and higher officials.

### 【常服袍】 *Regular robe (changfupao)*

清宮服制之「常服」類，於嚴肅莊重場合如經筵大典、喪期內的吉慶節日、節日期間先皇帝后忌辰等穿的袍。

It belonged to the category of Regular Costume (*changfu*) in Qing imperial dress code. It was worn on solemn occasions including the Classic Lecture presided over by the emperor, festivals during mourning periods, and death anniversaries of former emperor and empress falling within festive seasons.

### 【便袍】 *Leisure robe (bianpao)*

「便袍」是清宮服制「便服」類中的休閒服，類似今天的便服。

It belonged to the category of Leisure Costume (*bianfu*) in Qing imperial dress code, similar to the casualwear of today.

### 【行服袍】 *Travel robe (xingfupao)*

又稱「缺襟袍」，是秉承滿族騎射傳統的實用服，設計方便跨腿上馬及開步射獵。特色是右幅下襬有單獨約一尺見方的一幅，以鈕扣與袍相繫。騎馬時將右下襟撩開並向上繫，使袍子的右邊比左邊短一、二尺，便於上下馬鞍。

Also called “Robe with incomplete closure” (*quejinpao*). It was a costume specially designed to suit the equestrian-archery tradition of the Manchus. The unique design allowed easy lifting of the leg to mount the horse or striding forward when performing archery. The detachable lower part (about 1.5x1.5 square feet) of the outer flap was connected to the robe by fastenings. When riding, it was flipped up and secured in place. The right side of the outer flap thus became 1 to 2 feet shorter than the left panel. Getting on and off the saddle was thus easier.

### 【馬褂】 *Ma Kwa (magua) jacket*

源自唐宋時期胡人的及肘對襟短襖，便於乘馬射獵。元、明、清使用於騎士，是「行服」的一種。清末民初，長衫與袖長及腕的馬褂配成一套正裝。馬褂也有大襟和琵琶襟的。

Like *Cheongsam*, *Ma Kwa* is a loanword derived from the Cantonese pronunciation of the Chinese term for “riding jacket”. The dress form is derived from the centre-fastened short jacket with elbow-length sleeves of the equestrian Hu peoples of the Tang and Song periods, and commonly worn as “travel costume” by equestrians in the Yuan, Ming and Qing times. During the late Qing and early Republican periods, cheongsam and long-sleeved *Ma Kwa* made up a set of formal menswear. *Ma Kwa* can also be right-fastened or uniquely fastened off-centre, a style known as *pipajin*.

## History as the Starting Point: Is Cheongsam of Manchu Origin?



早在1920年代，出現了「旗袍」這名詞，自此很多人理所當然地認為女裝長衫是源自清代滿族和旗人的女袍。儘管香港最地道的叫法是「長衫」，也難以擺脫這種觀念和聯想。至於男裝長衫，也因為驟看跟明代男子袍服形制有差異，也被斷言是來自滿族，是滿人服裝。究竟是否可信呢？

每一個文化都有其源頭，服裝文化也不例外。要了解過去一個世紀男裝長衫的發展，要從歷史入手。傳統中國在父權社會的觀念下，其實男裝才是服裝的主流，所以不妨從先秦時期開始探源，理出中國歷代男子主流袍服的脈絡，才能夠避免以偏概全，找出真相。

Ever since the first appearance of the term *qipao* in the 1920s, many people have presumed that the female cheongsam (known to many as *qipao*) was derived from the female robes of the Manchus and Bannermen of the Qing dynasty. Despite the popular use of the term Cheong Sam (cheongsam) among the locals in Hong Kong, it is difficult to get rid of this assumption and association. As for men's cheongsam, since at first glance it looks quite different from men's robe of the Ming dynasty, it is commonly believed to be of Manchu origin. How valid is this assumption?

Every culture has its origins and so does sartorial culture. To understand the development of men's cheongsam over the past century, history is the starting point. Due to patriarchal supremacy in ancient Chinese society, sartorial culture was actually dominated by menswear. To avoid overgeneralisation and to unveil the truth, let us start exploring from the pre-Qin period. By unravelling the evolution of men's mainstay robes in the past millenniums, it is hoped that the truth about men's cheongsam will come to light.

追源溯始：  
長衫真的是源自滿服嗎？

## 古代漢族右衽交領袍的遞變：

由「曲裾」至「直裾」

由「上下分幅」至「上下通幅」

Evolution of Han-Chinese Right-Fastened Cross-Neck Robe:  
From “triangular side-hem” to “vertical side-hem”  
From “waist seam” to “no waist seam”

春秋戰國時期（公元前五世紀至公元三世紀），中原漢族上層階級主要流行上衣與下裳相聯、交領右衽的「深衣」。儘管內裏沒穿袴褲，繞襟旋轉而下的「曲裾」設計讓席地而坐時下肢不外露。自此，「右衽」的開襟方式成為漢民族服裝的最大特色，二千多年後的今天仍然沿用。一個世紀以來的傳統男女裝長衫，正是右衽的代表。

During the Spring and Autumn period and Warring States period (5th to 3rd century BC), a dress form called *shenyi* (literally “deep dress”) prevailed among upper-class Han Chinese living in the Central Plain. It was a cross-neck right-fastened dress of which upper and lower parts were joined at the waist. Despite that no pants were worn inside, the “triangular side-hem” that wrapped around the body prevented the exposure of the lower limbs when the wearer sat down on the floor. Since then, the “right-fastened” closure format became the most distinctive Han-Chinese sartorial feature, and is still in use today after more than two millennia. This closure format is well represented by the traditional male and female cheongsam over the past century.



長沙子彈庫戰國楚墓帛畫中穿曲裾深衣男子。

Male figure wearing a *shenyi* with triangular side-hem depicted on silk unearthed from a Chu tomb of the Warring States period at Zidanku in Changsha.



長沙陳家大山戰國楚墓帛畫中穿曲裾深衣貴婦。

Noble woman wearing a *shenyi* with triangular side-hem depicted on silk unearthed from a Chu tomb of the Warring States period at Chenjia Dashan in Changsha.

但寬袖長袍畢竟只適合毋須勞動的上層社會，對經常勞動的普羅百姓和戰士來說，還是短衣窄袖較為實際。戰國時期戰亂頻仍，趙武靈王為更有效對付入侵的「胡人」（泛指游牧民族），提倡剪裁較短和緊窄、方便活動的「胡服」作為戎服，腰束革帶掛物，配短靴，於是有所謂「胡服騎射」的說法<sup>1</sup>，穿胡服成為風尚。

直至秦漢時期（公元前三世紀至公元三世紀），主流袍服仍是寬身闊袖，「曲裾」衣式仍存在，但「直裾」日漸流行。「直裾袍」特色是右掩的衣襟剪裁成垂直，衣裾在穿者右側，以腰帶固定。「直裾袍」初時也上下縫合，慢慢發展為上下通幅。「右衽直裾袍」自此成為中國後世男性袍服主要形制，今日的男裝長衫，基本上是繼承了這種有二千多年歷史的形制。

漢代（公元前206年至公元220年）自張騫通西域後，打開了與西域交流的途徑，得與中亞地區進行貿易往來，中原漢人泛稱西域與中亞民族為「胡人」。兩漢時期，西北遠近部族的基本衣著是窄身小袖而衣僅齊膝，與中原漢族皇孫公卿、百官儒生所穿的寬博長袍有很大差異。



甘肅武威漢墓出土西漢彩繪木雕弈棋俑，穿的是直裾袍。

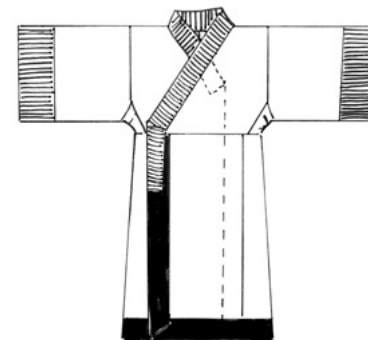
Painted wooden chess-playing figurines wearing robes with vertical side-hem unearthed from a Han tomb at Wuwei in Gansu.

李惠玲線描 Drawing by B. Li

After all, long robes with loose sleeves were only suitable for the upper class who did not need to labour. For the common folk and warriors who laboured often, short dresses with narrow sleeves were by far more practical. Necessitated by the need to combat the intruding Hu tribes (non-Han ethnic groups, often nomadic) during the war-pestered Warring States period, King Wuling of the Zhao state borrowed the idea of Hu costume and ordered his soldiers to change into a shorter, narrower and more convenient military outfit furnished with a leather belt for hanging various utility items, and short boots. “Wear Hu-style outfit to ride and shoot”<sup>2</sup> was advocated. Cladding in Hu-style outfit also became a fashion.

Up to the Qin and Han dynasties (3rd century BC to 3rd century AD), mainstay robes were still loose-fitting and wide-sleeved. “Triangular side-hem” still existed but “vertical side-hem” became increasingly popular. The latter is characterised by the vertical edge of the right-fastened outer flap which is secured by a girdle. Initially, the robes with vertical side-hem still had waist seam, but gradually the full length of the dress was cut from a single piece of fabric, abandoning the waist seam. Thereafter, “right-fastened closure and vertical side-hem” became the principal closure format of men’s robe of later ages in Chinese history. Men’s cheongsam of today has basically inherited this format passed down from more than two thousand years ago.

After the opening up of the Western Regions by the legendary diplomat Zhang Qian during the Han dynasty (206 BC to AD 220), trade and communication between China and Central Asia was carried out. The Han Chinese broadly called the peoples of the Western Regions and Central Asia “Hu”. During the Western and Eastern Han periods, the ethnic tribes beyond the northwest frontier typically wore knee-length close-fitting kaftan with narrow sleeves, which was distinctly different from the loose-fitting wide-sleeved robes worn by Han-Chinese dignitaries, officials and intellectuals in the Central Plain.



由上而下 From Top to Bottom

戰國楚墓出土的穿曲裾深衣彩繪男女俑。

Painted male and female figurines wearing *shenyi* with triangular side-hem unearthed from a Chu tomb of the Warring States period.

湖北江陵楚墓戰國中晚期直裾袍結構圖。

Sketch showing the structure of a robe with vertical side-hem unearthed from a Chu tomb of the mid to late Warring States period in Jiangling, Hubei.

李惠玲據沈從文《中國古代服飾研究》插圖描繪  
Drawing by B. Li based on illustrations in Shen Congwen's *Zhongguo gudai fushi yanjiu*

<sup>1</sup> 沈從文《中國古代服飾研究》頁66。

<sup>2</sup> Shen Congwen, *Zhongguo gudai fushi yanjiu*, p.66.

## 中國傳統男裝袍服兩大主流：

### 交領袍與圓領袍

#### Two Staple Styles for Men's Robe:

#### Cross-Neck Robe Versus Round-Neck Robe

東漢覆亡後，接著的魏晉南北朝時期（公元三至六世紀）經歷了三百多年政權大分裂、戰亂頻仍的局面。然而，政治動盪也成就了中原漢族和周邊民族的大融合和文化大交流。南北兩地流行的袍服形制並不一樣，南朝流行「褒衣博帶」，即是穿寬袍、繫闊帶，被視為儒服，飄逸出塵，蔚成風尚。北朝起初仍然沿襲胡人的短衣窄褲傳統，後來也受南方漢晉衣冠形式影響而出現改變。例如，鮮卑拓拔氏建立的北魏，日漸崇尚寬闊衣袍，代替緊窄的胡服。然而，南北兩地的服裝文化其實互相影響，漸漸地胡化漢服和漢化胡服難分彼此，胡人有穿上寬鬆飄逸的漢化袍服，不少漢人也穿上窄衣緊袖、下襠開衩和繫革帶的袍服。

The three centuries following the fall of the Eastern Han dynasty saw a unified China breaking up into many short-lived and co-existing small regimes collectively known in Chinese history as the Wei, Jin and Northern and Southern Dynasties (3rd to 6th century AD). Warfare was frequent during this period of division. Nevertheless, political turmoil also prompted ethnic integration and cultural exchange between the Han Chinese and the peoples of the surrounding regions. Robes of different styles prevailed in northern and southern China. "Roomy dress with broad girdle" was embraced in the Southern Dynasties, typically worn by Confucian scholars to manifest their literary elegance. Initially the Northern Dynasties

still maintained the Hu tradition of wearing short jackets and tight pants, but changes gradually took place after absorbing the sartorial culture of the Han Chinese in the southern regimes. For instance, the Northern Wei regime established by the Xianbei-Tuoba tribe increasingly preferred the roomy robes to their own close-fitting Hu outfit. However, the influence was

actually a two-way process. Han elements were gradually fused into Hu costume, and vice versa. The line of demarcation went blurred. There were Hu people wearing loose-fitting Han-style robes as well as Han people wearing close-fitting robes with narrow sleeves, side-slits and leather belts.

故宮博物院藏宋摹本東晉顧愷之《洛神賦圖》（局部），顯示魏晉南北朝崇尚「褒衣博帶」。

Partial view of *Luoshenfu tu* (Goddess of Luo River) ascribed to the Eastern Jin painter Gu Kaizhi in the Palace Museum Collection, showing the kind of loose-fitting dress favoured during the Wei, Jin, and Northern and Southern Dynasties.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum





久分必合，中國經歷三百多年的分裂局面後，終於再次統一。隋朝(581–618)國祚短暫，繼之而起的唐朝(618–907)不但是中國歷史上最輝煌的皇朝之一，更是漢胡、中外文化交融最盛的朝代。

眾所周知，唐宗室並非純漢族，唐太宗李世民的祖父、父親和他本人都是娶鮮卑女子為妻。現存台北的著名宋代摹本《唐太宗立像》，畫中人身穿右肩扣繫的窄袖圓領（盤領）直身袍，長及足踝，上下通幅，前幅明顯有中縫自領沿直通到底，下襪兩側開高衩，腰間束玉帶，腳蹬革靴，英氣逼人。他這身裝束正是胡漢服制交融的鮮明例子，是鮮卑人傳統服制結合西域胡人服制後，再與漢人服飾融合而來，隨著唐室的興盛流行於中原。窄袖原意是方便策馬、射箭和舞刀弄槍等活動；採用肩頭扣繫的圓領而非傳統漢服的「又」字形交領，是讓前襟緊護胸前，縱馬飛馳時不讓寒風鑽進衣襟；側衩方便提腿跨身上馬和大踏步拉弓；玉帶或革帶可以扣繫懸掛物件，是遊牧民族必備；靴子也是胡服的一部分。

After a dividing period of three centuries, China was unified once again by the short-lasting Sui dynasty (581–618). The Tang dynasty(618–907) to follow was not only one of the most glorious dynasties in Chinese history, but also the period when Han and non-Han peoples as well as Chinese culture and other cultures mingled most successfully.

It is well known that the royal members of the Tang dynasty were not pure Han Chinese. Emperor Taizong himself, his father and grandfather were married to women of Xianbei origin. The famous Song dynasty copy of the standing portrait of Emperor Taizong now kept in Taipei shows this emperor wearing a round-neck, narrow-sleeved, ankle-length robe fastened at the right shoulder. The robe apparently has no waist seam. The centre seam running down the front from the neckline to the bottom hem is clearly visible. Further enhancing the martial elegance of the image are the thigh-high side-slits, jade-embedded girdle and the pair of leather boots. The stylistic integration of Han and Hu sartorial elements is vividly demonstrated. Hu elements from

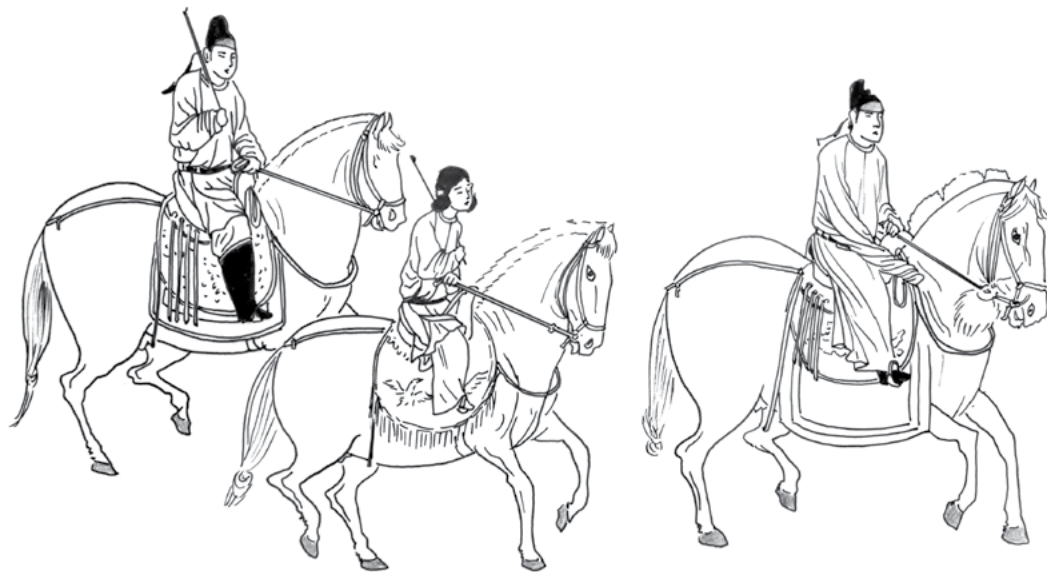
the Western Regions had been absorbed into traditional Xianbei costume and then further integrated with Han elements to give birth to this unique dress form which readily came into vogue in the Central Plain after the Tang court rose to power. The narrow sleeves were initially designed to facilitate riding, archery and manoeuvring of weapons such as spear and sword. Unlike the cross-neck design which would flare open when the wearer was galloping on horseback, the round-neck and shoulder-closure design ensured that the chest would be well guarded from the penetration of cold air. The side-slits allowed easier lifting of the leg when mounting a horse apart from rendering a bold stride easier before shooting an arrow. The jade or leather girdle was an indispensable nomadic accessory for hanging utility items. The pair of boots was an integral part of the Hu outfit.



據台北藏宋摹本《唐太宗立像》(小圖)所繪線圖。

Linear sketch based on a Song dynasty copy of the *Standing Portrait of Emperor Taizong* (see smaller image) kept in Taipei.

李惠玲線描 Drawing by B. Li



據遼寧省博物館藏張萱《虢國夫人遊春圖》後世摹本局部所繪線圖，顯示穿男裝出遊的唐代女子。

Linear sketch based on partial view of a later copy of Zhang Xuan's *Guoguoofuren youchuntu* (Lady of Guo on a spring outing) in the Liaoning Provincial Museum Collection, showing a Tang woman travelling in men's robe.

李惠玲線描 Drawing by B. Li



唐代朝服制度，名目與等級極為繁瑣，但是不論皇帝、皇子、文武大臣以至中級官員，平時都一律穿肩頭扣繫的圓領服作常服和公服，式樣差別不大，只以衣服顏色和腰帶上的裝飾區別等級。唐代宮廷貴婦及宮女也流行穿男裝，唐玄宗開元、天寶年間尤其盛行，這見於唐代壁畫和傳世的畫卷，例子有敦煌的《都督夫人禮佛圖》、張萱的《搗練圖》和《虢國夫人遊春圖》，描繪貴族女侍身穿男裝活動，貴婦穿男裝出遊。當時甚至流行士人妻子穿丈夫靴衫。

The court costume system of the Tang dynasty involved very elaborate designations and strict hierarchical order. However, on ordinary days, the round-neck shoulder-closure robe would be the regular attire and official outfit worn by individuals of all hierarchical levels, from the emperor and princes down to civil and martial ministers as well as all officials of medium rank. Although their robes were quite uniform in style, the rank and status of the wearer were distinguishable by the colour of the robe and the ornamentation on the girdle. It was also a fashion among the noble ladies and female attendants of the Tang court to wear men's outfit. This was particularly common during the Kaiyuan and Tianbao reigns of Emperor Xuanzong. Many evidences can be found on Tang murals and extant Tang paintings. Examples include the Dunhuang mural *Dudufuren lifotu* (The Commander's wife in worship), and Zhang Xuan's paintings *Daoliantu* (Preparing spun silk yarn) and *Guoguoofuren youchuntu* (Lady of Guo on a spring outing). In these works are female court attendants clad in men's outfit engaging in various activities, and noble women wearing men's robe going on an outing. It was even considered stylish for the wife of a scholar-official to dress in her husband's robe and boots.



1950、60年代「肩襟」設計的絲緞香港女裝長衫。

1950s–1960s silk satin female cheongsam of shoulder-closure design.

李惠玲藏品 Collection of B. Li

她們穿的就是這種肩頭扣繫的圓領袍，所謂肩頭扣繫，是第一對扣在右肩近頸處右耳下，第二對在右腋前側。香港女裝長衫所保留的獨特右衽「肩襟」設計，把門襟開在右邊肩頭，或可看作是這肩頭扣繫方式的延續。

The kind of men's robe embraced by these ladies was the round-neck robe with shoulder-closure. The topmost fastening device was at the right shoulder close to the neck under the right ear. The second one was near the right armpit on the front. The unique right-fastened shoulder-closure design preserved by some female cheongsams in Hong Kong can be seen as a continuation of the shoulder-closure style of the Tang dynasty.



1930年代海報所繪的「肩襟」設計女裝長衫，或可看作是唐代肩頭扣繫方式的延續和變奏。

1930s posters depicting women in cheongsam with shoulder-closure design. This may be seen as a continuation and variation of the shoulder-closure style of the Tang dynasty.

Photos courtesy of The University of Hong Kong Libraries





傳唐代張萱《唐后行從圖》局部所繪線圖，武后被身穿圓領袍的侍臣簇擁著。

Linear sketch based on partial view of *Tanghou xingcong tu* (The Tang Empress's entourage) ascribed to the Tang painter Zhang Xuan, showing Empress Wu surrounded by male attendants wearing round-neck robes.

李惠玲線描 Drawing by B. Li

傳世的唐代畫作和敦煌的唐代壁畫，可以清楚看到這類融合漢胡服飾文化，窄袖或較寬袖、圓領、肩頭扣繫、開側衩並配靴子的直身袍。傳為唐代張萱所繪的《唐后行從圖》是一例，武則天身旁十多名侍臣身穿代表不同官職等級的五色圓領袍，前幅隱約有直通到底的中縫或下襬接一橫欄，衫身和袖子較唐太宗所穿的寬，顯示漢胡服制融合並進一步漢化。

This type of round-neck shoulder-closure robes with narrow or wider sleeves and side-slits, to be worn along with boots, are evident of the integration of Han and Hu sartorial cultures. They are clearly depicted in extant Tang paintings and Dunhuang murals of the Tang period. *Tanghou xingcong tu* (The Tang Empress's entourage) ascribed to the Tang painter Zhang Xuan offers a good example. The group of male attendants clustering around Empress Wu Zetian are clad in round-neck robes of different colours designating their official ranks. The front of some robes faintly shows a centre seam extending right down to the bottom hem, while the front bottom of other robes shows a separate band of fabric. The body and sleeves of these robes appear looser than that worn by Emperor Taizong. These features attest to the integration of Han and Hu styles while showing stronger Han influence.

這服制與交領袍代表著公元六世紀以後中國男性袍服的兩大主流，經歷宋、明，直至清代才讓交領袍退下來，圓領袍一枝獨秀。現今男性長衫的形制，基本上仍保持著清代男性長袍的特徵，在西潮東漸的過去百多年裏，從未受西化影響，與唐太宗身上的一體直身袍無論在結構和外形上，可謂一脈相承。

因此，說「長衫」是源自滿人之服，與史實不符。如果說是有胡服元素，那倒說得對，但這「胡」並非指滿族，而應該追溯至千多二千年前活躍於中國北方與西北的遊牧民族，以至中亞民族。所謂「漢服」在漢代以後其實是不同的文化交融和碰撞出來的「混合服」。戰國以至魏晉，是漢胡服制交融的大時代；唐朝更進一步，在這基礎上再與西域以至世界文明交融。

The round-neck robe and cross-neck robe represent two staple styles for men's robe in China from the 6th century onward. They co-existed through the Song and Ming dynasties until the Qing dynasty when the cross-neck robe was substituted by the round-neck one. Men's cheongsam of today basically preserves the characteristics of men's robe of the Qing period. Its classic form has withstood Westernisation in the past century despite the predominance of Western influence over so many other aspects. The origin of its structure and form can certainly be traced back to the robe with no waist seam worn by Emperor Taizong.

Therefore, it is against historical fact to presume that the cheongsam is of Manchu origin, though it is correct to say that this dress form consists of Hu elements. However, this "Hu" does not mean the Manchus. Rather, it refers to the nomadic tribes active in north and northwest China and even the Central Asian peoples of two thousand years back. The so-called "Han costume" that existed after the Han dynasty was in fact a kind of "fusion clothing" resulted from the collision and integration of different cultures. The period from the Warring States period to the Wei and Jin dynasties was a great era culminating in the blending of Han and Hu costumes. Upon this foundation, Chinese sartorial culture took a step further during the Tang dynasty to integrate with that of the Western Regions as well as other world civilisations.



莫高窟第130窟盛唐男供養像，圓領袍也非窄袖，下襠側面看似有開衩。

Linear sketch of donors' portrait in high Tang Mogao Cave 130 in Dunhuang. The round-neck robes have apparent side-slits, and the sleeve openings are far from narrow.

李惠玲據段文傑臨摹圖線描  
Drawing by B. Li based on Duan Wenjie's copy of the mural

中國文化史上，唐宋兩代相提並論。唐朝之後，中國雖然經歷五代十國（907–979）的分裂時期，但很快再迎來另一個文化璀璨的朝代。五代及兩宋（960–1279）的繪畫中，不論文人雅士或武將，穿圓領直身袍者比比皆是。例如五代周文矩的《韓滉文苑圖》其中四位官員和文人，以及《韓熙載夜宴圖》第二段的南唐宦官顯貴，穿圓領袍和交領袍共聚一堂。這些圓領袍的袖較寬長，顯示漢胡服制交融後進一步漢化。兩幅畫作的圓領袍，領圈上還露出少許交領中衣的領沿，顯示出圓領、交領兩種衣式其實關係緊密，可以同時穿在身上。



故宮博物院藏宋以後摹本五代周文矩《韓滉文苑圖》（局部），有穿圓領、交領袍的文士。

Partial view of a Song or later copy of the Five Dynasties painter Zhou Wenju's *Wenyuantu* (Literary gathering in a garden) in the Palace Museum Collection, showing scholars wearing round-neck and cross-neck robes.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum

The Tang and Song dynasties enjoy similar status in the cultural history of China. Although the Tang dynasty was followed by the Five Dynasties (907–979), a period of division, another great era of Chinese culture was soon to come. Images of scholars and military commanders in round-neck robe can be found in many Five Dynasties and Song paintings. For instance, the four scholar-officials depicted in the Five Dynasties painter Zhou Wenju's *Wenyuantu* (Literary gathering in a garden) and the Southern Tang dignitaries depicted in the

second section of *Han Xizai yeyantu* (Han Xizai's night banquet) are wearing either round-neck or cross-neck robes. The sleeves of their round-neck robes are relatively long and wide, indicating further Han influence after Han-Hu sartorial integration. The collar edge protruding from under the round-neck robe belongs to a cross-neck middle-garment, indicating the close affiliation between the round-neck and cross-neck dress form. Both could be worn at the same time.



故宮博物院藏五代顧闳中《韓熙載夜宴圖卷》（局部），有圓領、交領袍與僧袍。

Partial view of the Five Dynasties painter Gu Hongzhong's *Han Xizai yeyantu* (Han Xizai's night banquet) in the Palace Museum Collection, showing round-neck robes and cross-neck robes including monk's garb.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum

## Symbol of Status: Round-Neck Versus Cross-Neck, Long Robe Versus Short Dress



故宮博物院藏宋徽宗《聽琴圖》(局部)。

Partial view of Emperor Huizong's *Tingqintu* (Listening to *qin* music) in the Palace Museum Collection.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum

階級標識：  
圓領交領，長衫短衫

古代服飾是身份地位的標識，有嚴格的階級藩籬。唐初，雖然交領袍與圓領袍共存，無分軒輊，但漸漸地便出現了階級分野，穿圓領袍的人都可以穿交領袍，但不是所有穿交領袍的人都可以穿圓領袍，五代以至宋代、明代尤其明顯，圓領袍主要是有功名的士子、官員和上流社會男性的外袍，或者是公職人員的制服，例如宮廷的太監、侍衛、公差、樂工等。平民百姓、販夫走卒一般只穿交領服。穿圓領服作公服的人，閒居也會換上交領服，方便脫卸。

Clothes were symbols of class and status in ancient China. There were strict class barriers differentiating them. Although cross-neck and round-neck robes co-existed in the early Tang dynasty with little class distinction, gradually a class barrier came between them. Wearers of round-neck robe could also wear cross-neck robe, but not all wearers of cross-neck robe were entitled to wear round-neck robe. From the Five Dynasties to the Song dynasty, and especially later during the Ming dynasty, round-neck robe was a decorous outfit mainly worn by degree-holding scholars, officials, men of high-society, or worn as uniform by minor functionaries including eunuchs, guards, attendants and musicians. The commoners and the labouring class could only wear cross-neck dress. People wearing round-neck robe as official attire or uniform would also change into cross-neck dress at leisure times because the latter was easier to put on and take off.



據中國國家博物館藏南宋劉松年《中興四將圖》摹本局部所繪線圖，四大將的副將緊隨其後。

Linear sketch based on a later copy of the Southern Song painter Liu Songnian's *Zhongxing sijiangtu* (Four generals of dynastic revival) in the collection of the National Museum of China. Behind the generals are their respective aides.

李惠玲線描 Drawing by B. Li

宋代重文抑武，文人袍服兩袖越趨長大寬博，官員閒居或退職文士也崇尚交領袍，但是官服公服基本上仍是唐朝和五代留傳下來的圓領服式樣。例如北宋徽宗趙佶所繪的《聽琴圖》，戴道冠的奏琴者穿道裝（不一定是道士，只表示退隱），聽琴的兩位官員則穿下襠接橫襠（宋代特色）的大袖圓領袍。至於武人所穿的圓領服則中縫直通到底，袖管寬度適中，袖口保持緊窄，例如南宋劉松年《中興四將圖》所繪四名南宋大將，所穿的圓領窄袖袍於肩頭扣繫，形制結構與唐太宗立像所穿的如出一轍，顯示這形制的男袍流傳有緒，自唐初至南宋（1127–1279）的五百多年間少有變改。緊隨四人的副將，基本也是這衣式，只是長短有別，下襠略短或齊膝。

In the Song dynasty, the literati were held in much higher esteem than the military men. The sleeves of their robes grew longer and wider. Although officials off work and retired scholar-officials normally wore cross-neck robes, the round-neck design inherited from the Tang and Five Dynasties continued to dominate the official attire and uniform. For instance, in the painting *Tingqintu* (Listening to *qin* music) by Emperor Huizong of the Northern Song dynasty, while the *qin* player wears a Daoist cap and a so-called “Daoist garb” (not necessarily worn by a Daoist priest, but just alluding to retirement from officialdom), the two officials enjoying the music are clad in round-neck robes with long wide sleeves. The centre seam of their robes does not extend to the bottom hem; a separate piece of broad fabric is sewn across the lower part

of the robe (a Song characteristic). As for military men's round-neck robe, the centre seam did extend to the bottom hem, and the sleeves were neither too wide nor too narrow. For example, the four generals of the Southern Song dynasty depicted in Liu Songnian's *Zhongxing sijiangtu* (Four generals of dynastic revival) are all wearing round-neck robes with shoulder-closure and close-fitting sleeves, identical to that worn by Emperor Taizong in his standing portrait, evidencing that this dress form had been handed down almost unchanged for more than five centuries from the early Tang to the Southern Song dynasty (1127–1279). Similar but shorter dresses, either slightly shorter or knee-length, are worn by the four aides standing behind their respective superiors.



據明代山西省右玉縣寶寧寺《明官朝拜水陸畫》局部所繪線圖。

Linear sketch based on partial view of *Mingguan chaobai shuiluhua* (Ming officials at ritual redeeming the souls of the deceased) at Baoning Monastery in Youyu county in Shanxi.

李惠玲線描 Drawing by B. Li

明代文武官員的朝服和常服，式樣是圓領的寬袖長袍，前後織有以動物標誌區分等級的「補子」。明代歷朝皇帝的肖像畫可以仔細看到其圓領袍除了兩袖寬長、右肩也有鈕扣，基本結構跟唐太宗肖像所顯示的袍並無異致。那高高豎起的領襯更有著立領的作用。明代士子和退職官員則多穿交

領寬邊直身長袍。例子有明代山西省右玉縣寶寧寺《明官朝拜水陸畫》，前面官員穿圓領寬袖袍，後面的儒士穿交領袍，兩種袍式代表著不同的身份地位。

The court costume and regular attire of the civil and military officials of the Ming dynasty were in the form of round-neck wide-sleeved robe, woven or embroidered in the front and back with square insignia badge (*buzi*) featuring zoomorphic motifs emblematic of the wearer's rank. The round-neck, wide-sleeved robes with fastenings at the right shoulder worn by the Ming emperors as shown in their portraits are basically similar in structure to the robe worn by Emperor Taizong of the Tang dynasty in his standing portrait. The detachable inner collar protruding high from under

the round-neck of the robe also functioned as a stand-up collar. Ming scholars mostly wore cross-neck robes trimmed with broad facings. In the religious painting *Mingguan chaobai shuiluhua* (Ming officials at ritual redeeming the souls of the deceased) at Baoning Monastery in Youyu county in Shanxi, the officials in the front are donning round-neck wide-sleeved robes while the scholars behind them are in cross-neck robes. Two different robe styles indicate difference of class and status.



明代刻本《玉杵記》插圖局部，前方是穿圓領補服的官員及隨員，留意圓領袍領沿內翻出的軟領襯。後方為樂隊。

Woodcut illustration (partial view) in the Ming dynasty novel *Yuchuji* (Legend of the Jade Pestle). In the front is an official in a round-neck attire with insignia badge over the chest, followed by an aide also wearing a round-neck robe. Please note the soft inner collar rising above the neckline of their robes. Behind them is a music band.

李惠玲據沈從文《中國古代服飾研究》插圖線描  
Drawing by B. Li based on illustration in  
Shen Congwen's *Zhongguo gudai fushi yanjiu*



據元代山西洪洞縣廣勝寺壁畫《買魚圖》局部所繪線圖。

Linear sketch based on partial view of the Yuan dynasty mural *Maiyutu* (Buying fish) at Guangsheng Monastery in Hongdong county in Shanxi.

李惠玲據沈從文《中國古代服飾研究》插圖線描  
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衫袍的長短也是身份等級的標識。唐代文官的圓領袍長及足踝，武官略短或短至膝下。宋代還有所謂「長衣幫」和「短衣幫」的區分。所謂「短衣」，並非如今日所理解之短至臀部或以上；衣不及膝或衣僅過膝，都屬短衣。「長衣幫」指文人、商賈、官吏，其「長衣」包括交領和圓領袍，內穿長褲。「短衣幫」指屬於勞動階層的販夫走卒，穿交領或對襟短衫，衫短不及膝或僅及膝，衣袖和褲腿較窄，《清明上河圖》有很多例子。

元代(1271–1368)由蒙古人統治中原九十多年，典章制度並不完備，除了隆重的朝服外，男性公服仍是宋式的大袖圓領袍，圓領邊沿內附領襯，露出那斜邊看上去頗有近世長衫立領的影子；民間服飾基本仍依宋制，並繼續以長短區分階級。元代山西洪洞縣廣勝寺的壁畫《買魚圖》，描繪了五名穿宋式圓領袍的漢人，衣長僅過膝，估計是官府的執役，跟一個穿及膝短衫，似屬交領服的賣魚人計較秤價。執役雖非販夫，但屬走卒，階級雖然略高一點，但那長度僅僅過膝的圓領衫是執役公服，透露了社會地位。

The length of the dress and robe was also an indicator of class and status. The round-neck robes worn by Tang civil officials were ankle-length. Those of the military officials were of midcalf-length or just fell below the knee. In the Song dynasty, social class was also differentiated by the height of the hemline—“long-dress class” (*changyibang*) versus “short-dress class” (*duanyibang*). Here “short dress” does not mean hip-length as understood in modern concept. Any dress with above-knee or just-below-knee hemline was designated “short”. “Long-dress class” refers to the elite class including the literati, merchants and officials. Their “long dress” included round-neck and cross-neck robes worn over a pair of trousers. “Short-dress class” refers to the labouring class including street vendors and errand-runners. Their “short dress” could be cross-neck or buttoned down the centre front, above-knee-length or just knee-length, with relative narrow sleeves and trouser legs. Abundant examples can be found in the famous Song painting *Qingming shanghetu* (Along the river during the Qingming Festival).

For nearly a century when the Central Plain was ruled by the Mongols under the Yuan dynasty, institutions and systems were not

well codified. Except for ceremonious court costume, men's official attire still maintained the round-neck, wide-sleeve format of the Song dynasty. The sloping edges of the detachable inner collar protruding from inside the round-neck had the similar effect of the stand-up collar of the modern cheongsam. The commoners basically still dressed in Song style while the hemline continued to be a class indicator. Examples can be found in the Yuan dynasty mural *Maiyutu* (Buying fish) at Guangsheng Monastery in Hongdong county in Shanxi. Five Han-Chinese men, probably minor government functionaries, in Song-style round-neck robes reaching just beneath the knee are bargaining with the fishmonger who wears a knee-length and apparently cross-neck “short dress”. Although these minor functionaries are not street vendors and their social status is slightly higher than the fishmonger, they are still errand-runners. Despite the round-neck robe, the wearer's social status is betrayed by the just-below-knee hemline. Their robe is merely an errand-runner's uniform.

長袍是傳統社會有知識、有能力男性的服裝，是仕紳服。袍服的長度顯示階級與身份，明代(1368–1644)有不少以刻畫社會生活著名的畫作，例如描繪明代晚期北京街景的《皇都積勝圖》，是對時人衣裝的真實紀錄，還有大量的木刻插圖見於《天工開物》、《御世仁風》等，都證明穿圓領長袍的人大多有特殊的社會地位。

以長衫短衫作為階級的分野，持續到二十世紀。男裝長衫秉承了「長衣幫」的傳統，地位高於俗稱「短打」的短衫褲，縱使是粗衣麻布的長衫，其品位也高於綾羅綢緞的短衫。魯迅著名小說《孔乙己》對長衫短衫的階級分野有尖刻的描寫。上世紀前半葉，有資格和經常穿長衫作便服的人大多是文人或官員商賈，短打都是穿在長衫裡面作襯底的，有大襟有對襟，是家居服。體面的人外出時都會披上長衫，穿長衫的男性在社會上得到較高的禮遇。

明代《皇都積勝圖》內的局部人物線圖。騎馬背負聖旨的官員穿圓領長袍，前面舉羅傘的差役穿交領短衫。

Linear sketch of two images from the Ming painting *Huangdu jishengtu* (Splendour of the imperial capital). The official on horseback bearing the imperial decree wears a round-neck robe. The attendant in the front wears a cross-neck short dress.

李惠玲據沈從文《中國古代服飾研究》插圖描繪  
Drawing by B. Li based on illustration in  
Shen Congwen's *Zhongguo gudai fushi yanjiu*



明代《御世仁風》插畫。長衣短衣，明顯階級有別。

Two images from illustrations of the Ming work *Yushi renfeng* (Benevolent ways to rule the people). The length of the outer garment obviously shows social differentiation.

李惠玲據沈從文《中國古代服飾研究》插圖描繪  
Drawing by B. Li based on illustration in  
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Traditionally, the robe has been the clothing for men of knowledge and official duties, hence the outfit of the elite. The length of the robe was indicative of the social class and status of the wearer. There are many famous works depicting people's daily life among Ming dynasty (1368–1644) paintings. For instance, *Huangdu jishengtu* (Splendour of the imperial capital) is known for depicting street scenes of Beijing in the late Ming period. It provides an authentic record of people's clothing style of the time. Large numbers of woodcut illustrations compiled in the Ming books *Tiangong kaiwu* (Exploitation of the works of nature) and *Yushi renfeng* (Benevolent ways to rule the people) also prove that most wearers of round-neck robe enjoyed higher social status.

The practice of differentiating social class by the height of the hemline continued into

the 20th century. Having inherited the social prestige of the “long-dress class”, men's cheongsam was held in higher esteem than men's shirt-and-trouser ensemble. Even though a cheongsam is made of very coarse material, the social status it represents is still higher than that of a silken shirt-and-trouser suit. The social barrier between the long-gown upper class and short-dress lower class is vividly and sarcastically depicted in the short story *Kong Yiji* written by the early 20th-century writer Lu Xun. In the first half of the last century, men who were entitled to wear the cheongsam and often wore it as casualwear were mostly intellectuals, officials or merchants. A shirt-and-trouser suit fastened on the right side or down the centre front was worn underneath. It was a kind of loungewear for the elite who always put on the cheongsam when they went out. Cheongsam wearers were held in higher esteem in the society.

## Myth Unravelled: Outcome of Han-Hu Sartorial Integration and Betterment

### 領、襟、袂的演變

#### Evolution of the Collar, Closure Style and Side-Slits

明代中葉以前，中國傳統袍服是沒有立領的。交領袍講究其領口與中衣小衣的交領層疊有序，一般是三層。圓領袍在中唐以後大多露出白色交領中衣領沿或另附的軟或硬的「領襯」。明代中葉，開始出現在交領基礎上發展出來的立領，但主要見於女裝衫而非男裝袍。及至清代（1644–1911），男裝交領袍鑑於滿人的衣著習慣和服制而淡出，圓領直身袍變得一枝獨秀，但右肩的扣繫處降低至右鎖骨或稍低；襟頭扣垂直縫綴。其實這是更實用的細節改良，更方便穿者扣繫。初期這位置的襟線輪廓較圓，後來發展為較方，即所謂「厂」字襟，厂字襟和垂直襟頭扣自此成為男裝長衫經典形制。

Before the mid Ming period, traditional Chinese robes had no stand-up collars. The necklines of the cross-neck robe, middle-garment and undergarment were meticulously arranged to ensure that they overlapped in the right order. Usually three layers of necklines were shown. From the mid Tang onward, the edge of the white collar of the middle-garment and sometimes also a stiff or soft inner collar would be shown above the neckline of the round-neck robe. By the mid Ming period, stand-up collar began to appear on cross-neck costume, but it was mainly found on female dress rather than men's robe. During the Qing dynasty (1644–1911), men's cross-neck robe faded

out due to prevalence of Manchu dressing habit and style. The round-neck robe became the only staple style for men's robe but the fastenings at the shoulder descended to the right clavicle or a bit lower, and were vertically disposed. In fact this was an improvement in practicability because the clavicle fastenings were easier for the wearer to manage. The outline of the outer-flap where the knob of the fastening was attached was quite rounded in the earlier period but grew more angular over time, resulting in the so-called *changzijin* (厂-shaped *jin*-closure). Thereafter, this *jin*-closure style and the upright clavicle fastenings became the classic hallmarks of men's cheongsam.

發源於中國東北部的滿族，穿衣特色是緊身窄袖，方便騎射漁獵。入主中原後，清室把堅守滿族騎射傳統和尚武精神視為關乎社稷江山的頭等大事，並通過服飾制度體現出來，至清中葉以後才漸管制鬆弛。清室把漢族傳統紋飾與滿族傳統服制融合，豐富了後者的內涵。滿人或旗人穿袍，緊身窄袖，驟看跟明代的圓領直身袍頗有差異，但基本上仍以流行中原一千多年的圓領右衽直身袍為基礎，只是肩扣下移數寸成為襟頭扣，窄袖口加上「馬蹄袖口」設計。

按北京故宮所藏實物顯示，雖然清末受漢化和西化影響而有裝上立領的女袍，清宮男袍一直以圓領（禿領）為主。



The Manchus originating from northeast China were used to wear close-fitting and narrow-sleeved clothing to facilitate riding, archery, fishing and hunting. After entering the Central Plain, the Qing court considered upholding their equestrian-archery tradition and martial spirit the foremost important thing concerning the fate of the Qing regime. This was manifested through the dress code system. Strict control over the dress code only gradually slackened after the mid Qing period. The Qing court incorporated traditional Han decorative motifs into traditional Manchu costume, greatly enriching the connotation of the latter. At first glance, the close-fitting narrow-sleeved robes worn by the Manchus and Bannermen seemed to be quite different from the round-neck robes of the Ming dynasty. However, their basic construction was similar to the round-neck right-fastened robe prevailed in Central Plain for more than a thousand years, except that shoulder fastenings were replaced by clavicle fastenings, and horsehoof cuffs were added.

Extant examples in the collection of the Palace Museum reveal that although some female robes of the late Qing period were furnished with stand-up collars due to Han influence and Westernisation, imperial robes for males were predominantly collarless.

故宮博物院藏乾隆「絳色二則團龍紋暗花緞男棉常服袍」，馬蹄袖口，四開裾，有當時較罕見的高立領。

Regular robe with horsehoof cuffs, rare stand-up collar and slit in the front, the back and the sides, Qianlong period, in the Palace Museum collection.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum



香港藝術館藏清代織錦八吉祥紋龍袍（正面和背面），圓領，馬蹄袖口，前後左右四開裾。

Dragon robe (front and back view) of the Qing dynasty with brocade dragon roundels, round neck, horsehoof cuffs and four slits in the front, the back and the sides, in the Hong Kong Museum of Art Collection.

Photos courtesy of the Hong Kong Museum of Art



清宮服制，只有皇帝及宗室成員才能穿前後左右開衩（又稱「開裾」）的常服袍。非宗室人員無論官至幾品，即使權傾一方，袍子也只能前後開裾，除非皇帝賞賜，不得穿四開裾常服袍。其實唐代已有四開裾（前後左右），用於戎服，非滿人所創，在清代卻成為高貴身份的象徵。從清宮保存的清帝袍服，可以看到十七世紀末清初康熙帝的行服袍以至十九世紀末晚清光緒帝的常服袍，相距二百年，造型基本不變，都是典型的滿制袍，只是前者的「缺襟」具有更鮮明的滿族特色。

According to Qing imperial dress code, only the emperor and male members of his family were entitled to wear regular robes with a slit in the front, the back and the sides. Other nobility or state officials, regardless of their rank and status, could only wear robes with front and back slits, unless the robe was bestowed by the emperor. In fact, the “four-slit” robe was not a Manchu invention. The design was already adopted by military attire in the Tang dynasty, but later became a symbol of noble status in the Qing period. Imperial robes of the Qing emperors in the collection of the Palace Museum as exemplified by Emperor Kangxi’s travel robe of the late 17th century and Emperor Guangxu’s regular robe of the late 19th century have proved that the form of these robes was basically unchanged over two centuries. Both are typical Manchu robes, only that the “incomplete closure” (*quejin*) design of the travel robe is more distinctive.



由上而下 From Top to Bottom

故宮博物院藏清初康熙「紅色寸蟒妝花緞棉行服袍」，前右幅下方為「缺襟」設計。

Early Qing red silk padded travel robe with mini-dragon motif, Kangxi period, in the Palace Museum Collection. The lower half of the right front panel features the “incomplete closure” design.

故宮博物院藏清末光緒「草綠團萬字菊花雜寶紋理暗花緞男單常服袍」，圓領，馬蹄袖口，四開裾。

Late Qing grass green silk regular robe with round neck, horsehoof cuffs and slit in the front, the back and the sides, Guangxu period, in the Palace Museum Collection.

圖片由故宮博物院提供 Photos courtesy of The Palace Museum

光緒帝在寢宮閒居所穿的便服袍，據一畫像看也跟漢族袍服一樣沒有馬蹄袖，袖管袖口也較寬，前後都沒有衩，只是左右開裾（光緒帝的畫像沒有顯示便服後幅有否開衩，但按清宮便服形制推斷，後面應該沒有衩），顯示出騎射民族的衣衫特色隨著適應中原民族的生活模式而改變，儘管禮儀服和朝服仍刻意保持滿族元素，閒居便服已順應了滿漢融合的文化大潮流。

From a portrait showing Emperor Guangxu in a leisure outfit, we can see that his robe has no horsehoof cuffs and the sleeve openings are relatively wide. There are no slits in the front and back (the portrait of Emperor Guangxu does not reveal the back but other references suggest that there should be no slit in the back) as in the case of robes worn by the Han Chinese. These leisure robes indicate that the costume of the horseback people changed as they adapted to the lifestyle of the Central Plain. Although their ceremonial and court costumes still managed to preserve some Manchu elements, their leisure costumes had joined the big current of sartorial integration partaken by the Manchus and the Han people.



故宮博物院藏《清人畫弘曆獲鹿圖像軸》(局部)中穿著富有滿族特色「缺襟」行袍的乾隆帝。

Partial view of *Emperor Qianlong Chasing a Deer on a Hunting Trip*, in the Palace Museum Collection, showing the emperor wearing a typical Manchu-style travel robe with “incomplete closure”.

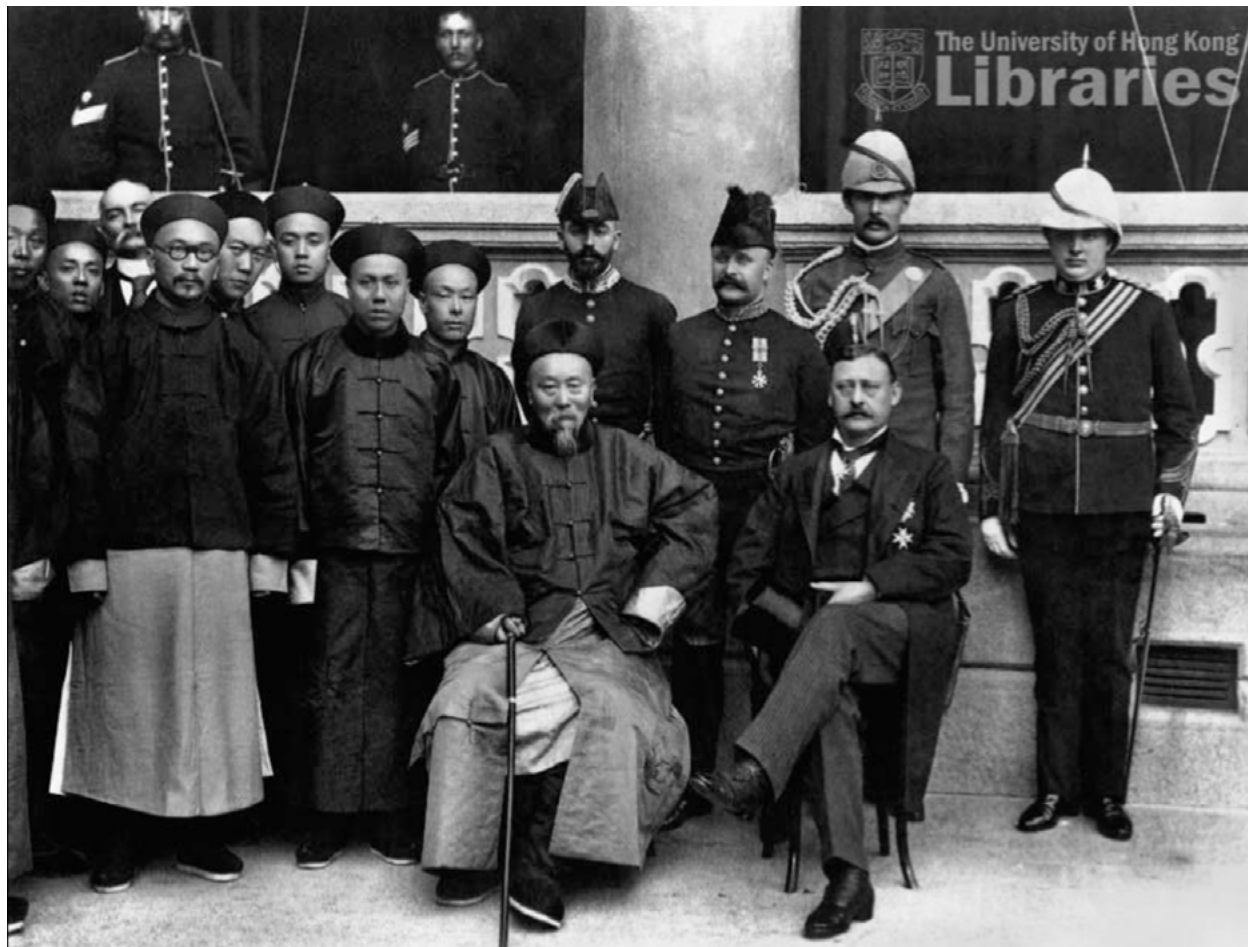
圖片由故宮博物院提供  
Photo courtesy of The Palace Museum



故宮博物院藏清末《清人畫載湉便服寫字像軸》(局部)，無馬蹄袖口，前中也沒有衩。

Portrait (partial) of Emperor Guangxu in leisure outfit, late Qing period. The robe has neither horsehoof cuffs nor slit in the centre front.

圖片由故宮博物院提供 Photo courtesy of The Palace Museum



1900

兩廣總督李鴻章於香港與港督卜力會面。他穿的也是滿制「行服」的「缺襟袍」。

Li Hongzhang, Viceroy of Guangdong-Guangxi Provinces, is invited by Governor Sir Henry Blake to Hong Kong for a discussion. Li is wearing a typical Manchu travel robe with “incomplete closure”.

Photo courtesy of The University of Hong Kong Libraries



1909

郡王載洵(前排左二)赴歐美考察海軍,所穿正是滿制「行服」,窄長馬蹄袖、四開裾、「缺襟」、腰束行帶,跟當時滿漢交融的便服袍有很大分別。

Prince Zaixun (2nd left in front row) on an inspection tour of Europe and America. In this photo he is wearing a Manchu-style four-slit travel robe with “incomplete closure”, long narrow sleeves, horsehoof cuffs, and a girdle. The style of his robe is very different from the leisure robe integrating Manchu and Han elements of the time.

Photo courtesy of the Hong Kong Museum of History

至於一般漢族男子的長袍，除了官服外不會有馬蹄袖，衩仍舊開在左右兩側，而且袖子明顯寬長。《清代學者象傳》一、二集所收錄的清初、清中葉、晚清學者的肖像畫，清楚顯示漢族儒士袍服的式樣和變化。他們的長袍都是右衽，在右鎖骨下方扣繫，但不少都是寬身闊袖，袖長過手，下襬有垂至腳面，或露出闊口褲，頗有「褒衣博帶」餘韻，甚見飄逸；偶爾腰束布帶，極少穿靴子，跟滿族或旗人所穿的衣裝明顯有別。初期全是圓領，十九世紀開始出現容易拆卸而不影響領圈結構的軟立領，整件長袍跟現時的男裝長衫並無異致。

以上對中國傳統男性圓領袍的探源和對其流變的闡述，是希望通過歷史文獻和文物證明所謂男裝長衫是「源自滿人的袍」這說法的不確。可以這樣說，男裝長衫形制是歷代漢族與周邊民族文化以至近世西方文化碰撞、借鑑、交融、演變、精簡和優化的成果，現今的男性長衫是可以代表中華民族身份的男子正裝。

The robes worn by the Han-Chinese had no horsehoof cuffs except for official attire. The slits were still restricted to the sides only, and the sleeves were obviously longer and wider. The portraits of many early, mid and late Qing scholars compiled in the book *Qingdai xuezhe xiangzhuan* (Portraits and biographies of Qing scholars) clearly reveal the stylistic evolution of the robes worn by Han-Chinese scholars. All their right-fastened robes have a pair of fastenings below the clavicle, but many of these robes are loose-fitting and wide-sleeved. The sleeves are so long that they conceal the hands when let down. The hemlines are almost floor-length, or allowing the bottom hem of the wide-leg trousers to peep out from underneath. The overall image is reminiscent of the flowing elegance of the “roomy dress with broad girdle” prevailed during the Northern and Southern Dynasties period. They occasionally wear cloth girdles but boots are rare. The robes worn by these scholars are obviously quite different from those worn by the Manchus and Bannermen. Initially their robes are all collarless, but soft stand-up collars that could easily be dismantled without affecting the intactness of the neckline begin to appear from the 19th century onward. Thereafter their robes are little different from men’s cheongsam of today.

The origin and evolution of men’s traditional Chinese round-neck robe elucidated so far is intended to invalidate through historical documents and cultural relics the claim that men’s cheongsam is “derived from the Manchu robe”. It can be concluded that the dress form of men’s cheongsam is an epitome of the collision, adaptation, integration, transformation, simplification and betterment of the sartorial cultures of the Han Chinese and the surrounding peoples and even Western culture in modern times. Today’s male cheongsam justifies as a formal attire emblematic of the wearer’s Chinese national identity.



錢謙益 Qian Qianyi  
十七世紀學者  
17th-century scholar



黃遵憲 Huang Zunxian  
十九世紀學者  
19th-century scholar



戴震 Dai Zhen  
十八世紀學者  
18th-century scholar

## 【第二章】 經典篇

男裝長衫自二十世紀中期後被冷落了半個世紀，卻不失矜貴。也因為無緣流行，又或一種解釋不了的抗衡能力，其經典形制、剪裁和工藝仿佛在一九五零年代進入了凝鏡，保存至今。

## CHAPTER 2

### Classic Elegance

Despite losing popularity after the mid-1950s, men's cheongsam never loses its privileged identity and has since become a symbol of status. Whatever the cause, lacking the luck to prevail or due to an inexplicable power of self-preservation, its classic form, cut and crafting technique seem to have been locked in freeze frame in the 1950s and remain well-preserved today.



## Westernisation Withstood: Men's Cheongsam of the Late Qing and Early Republican Periods



### 抗禦洪流，屹立不倒

#### Withstanding the Tide of Westernisation

清末因為國力衰弱而被列強欺凌，西方文化也大舉入侵，國人為了救亡不得不進行西化和現代化。十九世紀末至二十世紀初，正值清末民初，西化潮流席捲全國，服飾居「衣食住行」之首，衝擊自不能免，西洋以至東洋的衣裝在中國城市開始亮相，改變首先見於女裝。

Weakening of national strength in the late Qing period led to humiliation by foreign powers, followed by vast invasion of Western culture. In order to save the nation, the Chinese people had little choice but to seek transformation through Westernisation and modernisation. Around the turn of the 20th century marking the ending years of the Qing dynasty and the beginning of the Republican period, Western culture swept across China. Clothing as the foremost of the “four basic needs of Chinese people’s livelihood” (the other three being food, shelter and transportation) was inevitably subject to great impact. Western as well as Japanese clothing styles began to appear in Chinese cities, and changes were first seen in women’s clothes.

### 1890

福州太興洋行的買辦和職員。長衫禿領、袖寬長，無腰帶，只有側衩，配布鞋，大概是當時漢人的長衫形象。

Tai Hing comprador and staff in Fuzhou, Fujian. Their collarless cheongsams with long and wide sleeves, side-slits only and no waist belt, along with cloth shoes, probably provides a common image of Han-Chinese cheongsam wearers of the time.

Photo courtesy of the John Oswald Collection, University of Bristol Library

抗禦西化：  
清末民初的男裝長衫

傳統女服由寬身大袖的直身袍或裙褂漸漸變窄，終於演變出民初時期相對簡便俐落的兩件頭「文明新裝」。但是，儘管不少男性尤其知識分子和需要與洋人交往的各色人等也穿上洋裝，社會上男性穿西服不是主流。民初時期北京的大中小學教師多是外穿藍布長衫，下穿西式褲子，或穿改良自日本制服和學生裝的「中山裝」。男裝長衫雖然也偶爾採用舶來面料，其形制和剪裁竟然能抵禦西化的洪流，始終保持不變，長衫馬褂仍是最普遍、最得體和最為人受落的男服。

Traditional loose-fitting and wide-sleeved female robe or skirt gradually took on a slimmer silhouette and finally gave birth to the relatively simple and neat two-piece ensemble known as *wenming xin Zhuang* ("civilised new outfit"). However, despite support from many Chinese males especially intellectuals and people whose profession necessitated frequent contact with foreigners, Western-style clothing was not men's wardrobe staple of the time. In the early Republican years, the majority of the male school teachers of all levels in Beijing wore a blue cheongsam over a pair of Western trousers, or some wore centre-buttoned Zhongshan suits inspired by Japanese uniform and Japanese student clothing. Although imported fabrics were occasionally used, the form and cut of men's cheongsam still managed to withstand the strong tides of Westernisation and remained unchanged. The cheongsam and Ma Kwa (*magua*) jacket ensemble remained the most common, most decorous, and most well-received male outfit of the time.



### 1907 – 1915

一群估計是山西的基督徒在園中合照。半數長衫有立領，袖子明顯比1890年照片中的短窄。

A group of men, probably Christians in Shanxi, posing in a garden. Half the cheongsams have stand-up collars and most sleeves are obviously shorter and narrower than those in the 1890 photo.

Photo courtesy of the Sydney Smith Collection, University of Bristol Library



### 1919 – 1922

穿「中山裝」的孫中山先生與穿兩件頭「文明新裝」的宋慶齡。

Dr Sun Yat-sen in a Zhongshan suit and Soong Ching-ling in a blouse-and-skirt ensemble known as the "civilised new outfit".

Photo courtesy of the John Thompson Collection, University of Bristol Library

1919年的五四運動由愛國抗日運動演變成一場浩蕩的新文化、新思潮運動，影響深遠。未知是因為覺得男性長衫比兩件頭的衫裙方便俐落，抑或要與男生看齊，爭取男女平權，部分女生披上男裝長衫上街示威去，跟著有不少前衛的女生仿效，女穿男袍成一時風尚。這情況令人聯想到唐代女穿男袍的風氣。穿男裝騎馬出遊或打馬球的貴婦英姿颯颯，穿男裝的侍女看來分外伶俐敏慧。女穿男裝，反映出以傳統男性為中

心的社會，以男性為強者，女性對男性尤其是有權力者產生崇拜意識，不自覺地嚮往男性的形象，甚至潛意識要跟男性看齊。這種心理因素體現於服飾上，最直接的就是換上男裝。因此，五四運動時女生穿上男裝長衫的動機其實不難理解。然而女性總是愛美，身上的男性化長袍很快便被改造過來，在形制和裝飾上加入女性化元素，有說所謂「旗人的袍」的「旗袍」大概由此而來。



### 1919

6月28日北京。「五四」愛國運動的學生與總統徐世昌會面。同日，中國代表團拒絕在《凡爾賽條約》上簽字把德國在山東的全部權益轉讓日本。男生們都身穿長衫，當年穿男袍上街遊行的女生，可能就是穿這些男生的長衫。

28th June, Beijing. Students of the patriotic May-Fourth Movement meet President Xu Shichang. On the same day, China's representatives refuse to sign the *Treaty of Versailles* to transfer Germany's interests in Shandong to Japan. The male students are wearing cheongsam. The female students who take to the street to protest in men's cheongsam are probably wearing the same.

Photo courtesy of Sydney D. Gamble Photographs Collection, Duke University Libraries

The May-Fourth Movement of 1919 started as an anti-Japanese patriotic campaign but soon turned into an overwhelming movement with a far-reaching impact, instigating new culture and new thought. Some female students donned the men's cheongsam when they took to the street to stage protest. It is still uncertain whether they had found the one-piece robe worn by men more convenient than their blouse-and-skirt ensemble, or they actually wanted to be on a par with the men and to fight for gender equality. Anyway, many bold female students followed suit, and female students donning men's robe became a fashion. This reminds us of a similar trend in the Tang dynasty. Noble ladies in men's robe riding on horseback for an outing or a polo game were admired for their valiant demeanour. Their maids in men's robe seem to look smarter and

more agile. In ancient patriarchal societies, men were considered the stronger sex. Women donning men's clothes was a phenomenon reflecting women's worship for men in particular men of power. Women unconsciously adored men's image and even subconsciously longed to keep abreast with men. When this psychological factor was epitomised in sartorial practice, the most direct expression was to change into men's clothes. Therefore, the female students' motive to put on men's cheongsam during the May-Fourth Movement is in fact not difficult to comprehend. However, before long, women's inherent tendency toward beauty prompted them to modify the shape of men's cheongsam and introduce decorative elements to make it look more feminine. The *qipao*, allegedly "Manchu robe", probably came from this.



### 1918

穿長衫的孫中山先生，攝於上海莫里哀路的公館。

Dr Sun Yat-sen in cheongsam, in his Rue Moliere home in Shanghai.

Photo courtesy of The University of Hong Kong Libraries

風靡上海的旗袍以至後來傳到廣州和香港而被稱為「長衫」的女服，過去一個世紀由平面發展至立體結構，經歷黃金時期、衰落以至韜光養晦階段，除了保留了右衽門襟、立領、側衩和蘊含歷代裁縫智慧的工藝外，其外觀和不少細節已極為西化。相反地，男裝長衫於1950年代以後雖然無緣流行，卻是塞翁失馬，焉知非福，至今除了仍然保持傳統中國袍服的「右衽直裾」、「連肩平袖」和「五身剪裁」的平面結構外，仍然沿用「厂字襟」和布直扣，袖長過腕，衣長幾及足踝，從保存傳統文化的角度來看，實屬彌足珍貴。男裝長衫形制倖免於西化，似非人力刻意所為，只可以說是異數。

No matter it was the *qipao* that took Shanghai by storm or the *cheongsam* that later found expression in Guangzhou and Hong Kong, this female dress form has seen great changes over the past century. It evolved from two-dimensional to three-dimensional in structure, enjoyed its Golden Age and then declined in popularity and thereafter kept a low profile. Despite preserving the right-fastened closure, stand-up collar, side-slits as well as the tailoring technique embodying the wisdom of Chinese tailors passed down through generations, the female *cheongsam* is in fact highly Westernised in appearance and details. On the contrary, although men's *cheongsam* ceased to be popular after the 1950s, there is actually a positive twist to the consequence. Fortuitously, its classic two-dimensional structure, “five-body” cut, right-fastened closure style with straight side-hem, omission of shoulder seams and armhole seams, as well as the *changzijin* closure design, straight fabric fastenings, wrist-concealing long sleeves, and the almost ankle-length hemline end up well preserved. This is indeed amazing from the perspective of cultural heritage preservation. That the classic form of men's *cheongsam* has escaped Westernisation seems to have little to do with human effort. It is a miracle perhaps.



### 1920s – 1930s

出席南京慶典的民國政要和教育家，前排左至右：蔡元培、孫科、伍朝樞、不知名者、胡漢民、不知名者，除了孫科外都穿長衫或加上馬褂。

Prominent Nationalist politicians and educationist attending a ceremony. First row left to right: Cai Yuanpei, Sun Ke, Wu Chaoshu, unidentified man, Hu Hanmin and unidentified man.

Photo courtesy of the Fu Bingchang Collection, University of Bristol Library



1. 蔡元培仍穿雙樑布鞋  
Cai is still wearing a pair of traditional cloth shoes with “double ridges” over the toes



2. 蔡、孫、伍、胡都手拿西式毡帽  
Cai, Sun, Wu and Hu have a Western hat in hand



早年大力擁護中裝的林語堂。  
Lin Yutang, an avid supporter of Chinese clothing in his earlier years.



別無更佳選擇而穿長衫的魯迅。  
Lu Xun had no better choice than accepting the cheongsam.

民初有不少學貫中西的學者，其中不乏曾留學歐美的，都欣然接受西式服裝，平日中西替換。但是，也有不愛西服而對以長衫為主的傳統中國男服推崇備至，其中最具代表性的是林語堂。這位曾留學德國、美國，有「幽默大師」之稱的大才子，1934年發表的〈論西裝〉把西裝說得一文不值，他認為中服的優點「正在不但能通毛孔呼吸，並且無論冬夏皆寬適如意，四通八達，何部癢處，皆搔得著...。將一切重量載於肩上令衣服自然下垂的中服是唯一合理的人類服裝」。他對西服的評價非常尖酸和誇大，但對「中服」（應該指長衫）的欣賞和恭維並非盲目，他確是對長衫的結構形制，與穿者身體的配合有獨到的觀察和認識。

1934年魯迅於《申報》發表的〈洋服の沒落〉一文說「所以改來改去，大約總還是袍子馬褂牢穩。雖然也是外國服，但恐怕是不會脫下的了」。他說「外國服」，明顯是以「唯漢族獨尊」的狹隘心態認定「滿清」是外邦，長衫是「滿人的袍」，所以是外國服。但似乎魯迅的舊照片中，他偏偏就是穿長衫最好看、最有學者風範，也難怪他不打算脫下來。然而，不論是林語堂的真心擁護，抑或魯迅的無奈接受，男裝長衫的優點實在不容忽視。

In the early Republican period there were many intellectuals who were well-versed in both Chinese and Western learnings. Those who had studied abroad in Europe and the United States gladly embraced Western sartorial culture and maintained a wardrobe consisting of both Chinese and Western clothing. However, there were also intellectuals who disdained Western suits and avidly supported traditional Chinese menswear especially the cheongsam. The most outspoken among this group was the great writer Lin Yutang who was hailed “Master of Humour” for having introduced the Western concept of humour to China. He had studied in Germany and the United States. In the essay “About Western Suit” (1934), he relentlessly jeers at the Western suit and heaps praises on men’s cheongsam which “not only allows the pores of the skin to breath, but also provides comfort in all seasons. The roomy construction also allows the hand to scratch whichever parts of the body that feel itchy.... The shoulder carries the entire weight of the dress, allowing it to drape naturally. Chinese dress (probably referring to cheongsam) is the only reasonable dress for human beings.” His attack on Western clothing is sarcastic and exaggerated, but his admiration and compliments for men’s cheongsam are

by no means irrational. He certainly had a keen observation and understanding of the structure and form of men’s cheongsam and their interaction with the wearer’s bodily form and movement.

Lu Xun’s famous essay “The Downfall of Western Clothing” published in the newspaper *Shenbao* in 1934 contains these lines: “Therefore, despite [the formal dress code] being changed again and again, after all the robe (men’s cheongsam) and *magua* (Ma Kwa) are probably the most reliable. Though foreign clothing they are, I am afraid we won’t do without them.” Calling the cheongsam and Ma Kwa “foreign clothing” blatantly discloses the narrow-mindedness and unduly pride generated from Han chauvinism. Since he considered the Manchus “foreign”, the cheongsam—a Manchu robe in his understanding—was “foreign costume”. Ironically, old pictures of Lu Xun in cheongsam best present his image and capture his scholarly demeanour. No wonder he had no intension of giving the dress up. Anyhow, no matter it was heartily embraced by Lin Yutang or reluctantly accepted by Lu Xun, men’s cheongsam indubitably has unneglectable merits.

## 中西混搭，格調獨特 Unique East-Meets-West Style



### 1920s

民初時期中西混搭的例子，穿長衫馬褂配西式帽的男子，攝於影樓。

East-meets-West style in the early Republican period. Two men posing in a studio wearing cheongsam, Ma Kwa and Western hat.

Photo courtesy of the Hong Kong Museum of History

男裝長衫的結構形制沒有經歷西化，但不表示與西服絕緣。民初時期的男裝長衫也跟女裝長衫一樣，流行中西混搭。當時大概受西服的影響，男裝長衫已很少採用女性化的顏色，中層階級人士一般不一定在長衫外再罩馬褂或坎肩，但會內穿西裝褲甚至西式襯衣，足蹬革履。比較早期內裡仍要以中式對襟短衫襯底的傳統穿法，這中西混搭相對簡單，又比穿整套西服隨便適意，更有民國初年知識分子特有的樸素和溫文爾雅氣質，中西融匯，不卑不亢而與時並進。有些較講究的，仍然穿上坎肩或馬褂，更配備西洋毯帽或巴拿馬草帽，手策「文明棍」（西方紳士手杖），甚至戴上金絲或玳瑁框眼鏡，冬天時外披西裝大衣等，看上去絲毫沒有不協調，這是民初男性中西混搭的另一典範，是一種「派頭」。當時男裝長衫就是以這些方式，在西化洪流中不但屹立不倒，還晉身國民政府禮服之列。

Although the structure and form of men's cheongsam have been spared the impact of Westernisation, it does not mean that it was completely immune to Western sartorial influence. Like its female counterpart of the time, early Republican cheongsam for men also joined the East-meets-West fashion trend. Likely due to the influence of the Western suit, men's cheongsam had largely avoided using fabrics of feminine colours, and most middle-class men no longer wore a Ma Kwa jacket or a waistcoat over their cheongsam. Rather, they would wear Western trousers and even shirts

underneath the cheongsam, along with a pair of leather shoes. Compared with the earlier practice of wearing a Chinese shirt-and-trousers ensemble as the underwear for cheongsam, this East-meets-West fusion outfit was relatively simple and at the same time more casual and relaxed than donning a full set of Western suit. This fusion style also emitted an air of modesty and scholarly elegance typical of early Republican intellectuals. It mirrored the integration of Chinese and Western cultures, suggesting neither overbearing nor self-deprecation while keeping abreast of the times. The more fastidious cheongsam

wearers would still wear a Ma Kwa or a waistcoat, complemented by a formal Western hat or Panama hat, a Western gentlemen's walk stick or even a pair of gold-rimmed or turtoiseshell-framed spectacles. In winter time, a Western topcoat would be worn over the cheongsam. Yet, the overall effect never suggested any dissonance. On the contrary, these trappings were considered very stylish and the paragon of trendiness. In this respect, men's cheongsam managed to withstand the strong current of Westernisation of the time. It was even designated men's formal attire by the Nationalist Government.



### 1940

著名民國政治家和外交官傅秉常（右）與王寵惠（左）攝於重慶巴縣獨石橋，身後為1934年產的別克（香港譯作標域）轎車。二人皆學貫中西，著裝也是中西混搭，是民國時期很有派頭的打扮。

Prominent Republican politicians and diplomats Foo Ping-sheung (Fu Bingchang) and Wang Chonghui in Dushiqiao in Baxian, Chongqing, with a 1934 Buick behind them. Foo and Wang are well versed in both Chinese and Western learnings. Their East-meets-West dressing style is considered stylish at the time.

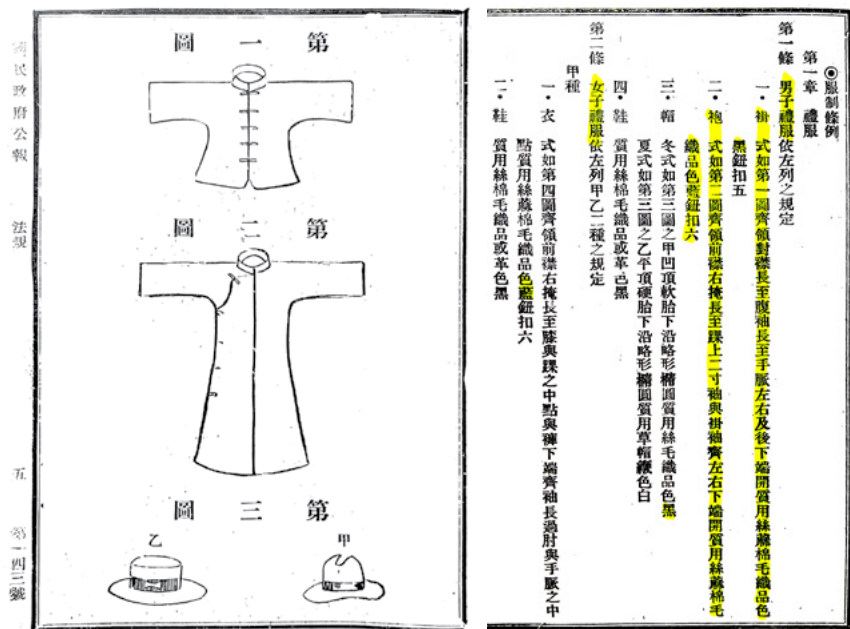
Photo courtesy of the Fu Bingchang Collection, University of Bristol Library

## 民國時期指定的男性禮服

### Men's Formal Attire Designated by the Nationalist Government

民國十八年(1929)四月十六日，國民政府頒布《服制條例》，圖文並茂，細節清楚列出，其中第一條為「男子禮服」：

In the illustrated *Fuzhi tiaoli* (Dress Code) promulgated by the Nationalist Government on 16th April 1929 (18th year of the Republican period), the specifications of “Men's Formal Outfit” are clearly stipulated as follows:



1929年(民國十八年)《服制條例》男子禮服規定和樣式。

請留意「第二圖」的襟頭扣不應傾斜，當是垂直的，因為與歷史圖片和實物中的長衫細節不符。

Specifications and illustrations of men's formal outfit in *Fuzhi tiaoli* (Dress Code) promulgated by the Nationalist Government in 1929 (18th year of the Republican period).

Please note that the clavicle fastenings in Figure 2 should be upright instead of slanting because historical photos and extant examples have proved so.

#### 一 褂 *Gua* (MA KWA)

式如第一圖，齊領對襟，長至腹，袖長至手脈，左右及後下端開，質用絲麻棉毛織品，色黑，鈕扣五。

See Figure 1. Square-ended collar; buttoned down centre front; belly-length; sleeves ending at wrist; slits in the lower part in the left, right and back; made of silken, linen, cotton and woollen materials; black in colour; five pairs of fastenings.

#### 二 袍 *Pao* (ROBE)

式如第二圖，齊領前襟右掩，長至踝上二寸，袖與褂袖齊，左右下端開，質用絲麻棉毛織品，色藍，鈕扣六。

See Figure 2. Square-ended collar; wrap-over closure with right fastenings; sleeves same length as the *Gua* (Ma Kwa); slits in the lower part in the left and right; made of silken, linen, cotton and woollen materials; blue in colour; six pairs of fastenings.

#### 三 帽 *Hat*

冬式如第三圖之甲，凹頂軟胎下沿略形橢圓，質用絲毛織品，色黑。

夏式如第三圖之乙，平頂硬胎下沿略形橢圓，質用草帽縵，色白。

Winter Hat: See Figure 3a. Soft hat with indented top and mildly oval brim; made of silken and woollen materials; black in colour.

Summer Hat: See Figure 3b. Stiff hat with flat top and mildly oval brim; woven out of straw; white in colour.

#### 四 鞋 *Shoes*

質用絲棉毛織品或革，色黑。

Made of silken, cotton and woollen materials or leather; black in colour.

這《服制條例》中的「男子禮服」，明顯是中西混搭，因為其中的帽並非傳統中式禮帽，也可以配革履，即是西式鞋子。條例中的「袍」就是當時社會上普遍叫「長袍」、「長衫」的男性著裝。這條例使當時直至第二次世界大戰後初期的男裝長衫享有相當崇高的地位，長衫馬褂也理所當然的中西混搭。男子公務員則穿改良的「中山裝」。至於勞動階層的男子，多是穿短衫褲和布鞋。

順帶一提，《服制條例》中「女子禮服」的「衣」，基本與「男子禮服」的「袍」同樣形制，只有長短和一些細節的差異，而且內穿

長褲，與當時流行的旗袍是兩碼子的事，因此後世流傳「旗袍是中華民國的國服」有商榷處。

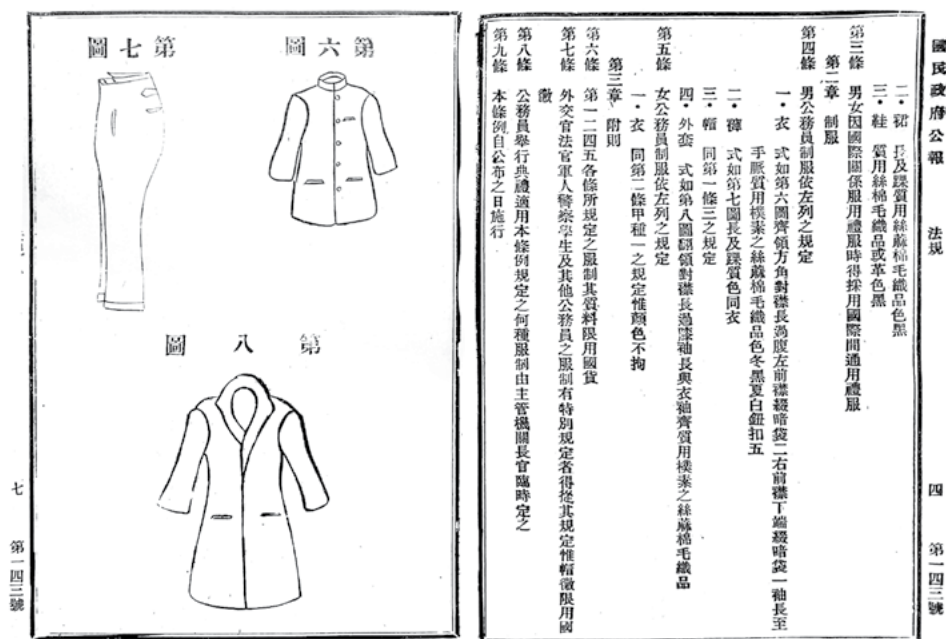
時至今日，不少人仍然把藍長衫配黑色對襟馬褂視為男裝中式禮服的首選配搭，例如2010年9月，台灣的馬英九和一群官員穿起藍長衫黑馬褂舉行祭孔大典；2014年10月元朗廈村鄉太平清醮，父老們都穿起藍長衫配黑坎肩或黑馬褂出席典禮；2015年及2018年香港舉辦的「清明祭祖大典」，主禮嘉賓均穿上藍長衫和黑馬褂作禮服，顯示這配搭作為禮服長衫的持續認受性。

The Men's Formal Outfit stipulated in the *Dress Code* is clearly a fusion outfit combining Chinese and Western sartorial elements. The hats are by no means traditional Chinese formal hats (or caps). Leather shoes are obviously Western. *Pao*, literally “robe”, refers to men's robe, commonly called *changpao* or *cheongsam* at that time. As a result of official endorsement, men's cheongsam enjoyed very high status from the 1920s to the early post-war period, and the East-meets-West style of the outfit became a matter of course. Male civil servants wore a modified suit called the “Zhongshan suit” as their uniform. The majority of the labouring class wore the Chinese shirt-and-trousers ensemble and cloth shoes.

It is worth noting that the main item constituting Women's Formal Outfit in the *Dress Code* is called *Yi*, literally “dress”. It is almost identical in shape and cut to the *Pao* in the Men's Formal Outfit, except differing in length and some details. A pair of trousers is required to be worn underneath this

“dress”, further differentiating this female formal attire from the prevalent *qipao* of the time. Therefore, the popular claim in later ages that “qipao was the national costume of the Republic of China” is dubious.

Today, many people still consider the blue cheongsam and centre-buttoned black Ma Kwa the most preferred Chinese formal outfit for men. To name a few examples, in September 2010, the Taiwanese politician Ma Ying-jeou and a group of officials put on the blue cheongsam and black Ma Kwa to officiate the Confucius Memorial Ceremony in Taiwan; in October 2014, the seniors of Ha Tsuen Heung in Yuen Long in Hong Kong attending the Taiping Qingjiao rituals also wore a blue cheongsam under a black waistcoat or black Ma Kwa; in 2015 and 2018, the lay officiants of the Ching Ming Ancestral Worship Ceremony in Hong Kong were largely clad in blue cheongsam and black Ma Kwa. The continuous recognition of this cheongsam and Ma Kwa ensemble as formal outfit is evident.



《服制條例》男子公服規定和樣式。

Specifications and illustrations of men's government uniform in *Fuzhi tiaoli* (Dress Code).

## 不妨比較一下這兩幅圖片

It is interesting to compare these two photos

左圖坐在洋人身旁三位穿西裝的中國男子，相信是高級職員，其他穿典型民國式樣長衫的可能是文職，也可能是廠房技工，但因為是頒獎典禮，所以都披上長衫出席（前排的可見到革履）。

The three men in Western suit sitting next to Mr Pulman in the left photo are believed to be senior staff of the company while the rest in typical Republican-style cheongsam could be clerks or factory workers. Undoubtedly, the cheongsam wearers have deemed their attire befitting the award presentation ceremony (leather shoes can be seen in the front row).



1930s

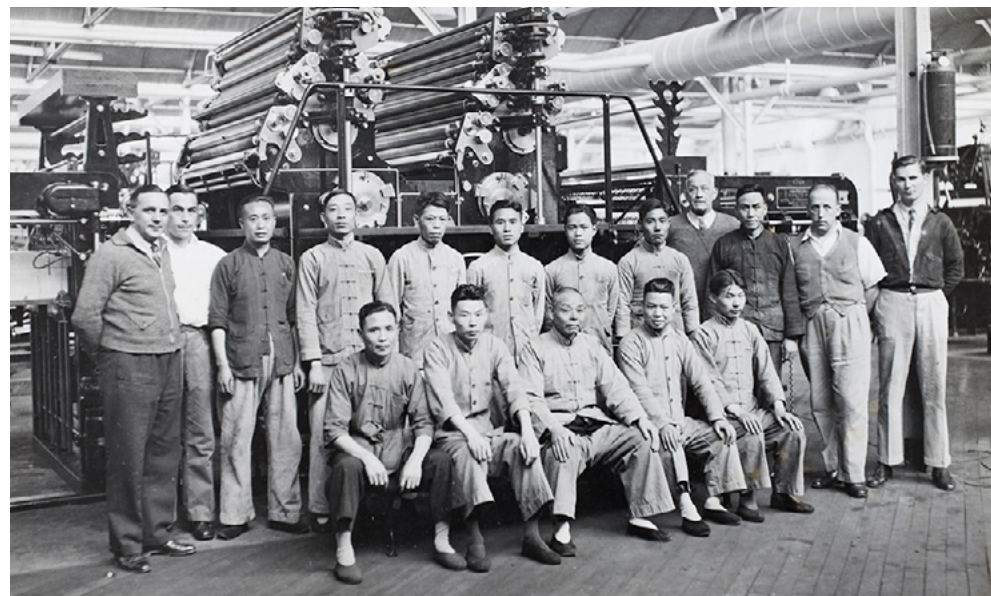
Mr Pulman與印刷廠員工及獎盃，估計攝於上海浦東首善印刷廠。

Mr Pulman with printing factory staff and a trophy cup, probably at Capital Lithographers Ltd in Pudong, Shanghai.

Photo courtesy of the Jack Ephgrave Collection, University of Bristol Library

右圖攝於廠內印刷機前，中國職工大部分穿俗稱「短打」的對襟衫褲，也有穿中山裝。兩幅照片是否有相同的人，暫不肯定，但左圖沒有人穿「短打」，右圖沒有人穿長衫，顯示長衫是正裝和出席慶典的得體著裝，衫褲則是實用的廠房工作服。說不定右圖的職工下班時也會披上長衫體面地踏出廠房。

The Chinese staff in the right photo taken in front of the printing machine are all wearing centre-buttoned shirts. It is not sure whether there are people appearing in both photos, but one thing for sure, nobody wears the shirt-and-trousers ensemble in the left photo, and nobody wears the cheongsam in the right one. This indicates that the cheongsam is a formal attire befitting ceremonial occasions while the shirt-and-trousers ensemble better suits handling the machine. Perhaps some of these factory workers would also put on a cheongsam before they decorously step out of the factory after work.



1930s

首善印刷廠職工攝於印刷機前。

Print workers of Capital Lithographers Ltd in front of the press.

Photo courtesy of the Jack Ephgrave Collection, University of Bristol Library

## Locked in Classic Freeze Frame: Men's Cheongsam in 20th-Century Hong Kong



**Circa 1875 – 1880**

一群留辮的青年攝於香港植物公園。所穿長衫都是禿領，袖寬長，只有側衩。

A group of young men wearing queues posing at Botanic Garden, Hong Kong. Their choongsams are round-neck, with long and wide sleeves, and side-slits only.

Photo courtesy of the Hong Kong Museum of History

### 十九世紀末及二十世紀初的香港男裝長衫 Men's Cheongsam in Hong Kong in the Late 19th century and Early 20th Century

香港昔日雖然曾由英國管治，早期人口卻絕大部分來自廣東，儘管身處中西交匯、華洋雜處的香港，依然與廣東家鄉保持密切聯繫，文化取向仍以國內為依歸，潮流文化唯內地大城市馬首是瞻。

十九世紀末至1912年民國初立，大部分華人男性仍然留辮，其後才陸續剪掉辮子。民國時期，普羅男性的服裝是對襟的「唐裝衫褲」，俗稱「短打」，教師、商賈和社會階級較高、較體面的人外出時都披上長衫，各行業樓面掌櫃等，也會穿長衫作常服示人。除了一小撮為洋人工作需要經常穿西服的人，或一些除了中裝也偶爾穿西服的時髦人士外，長期穿西服的華人極少。

Hong Kong was under British rule for more than a century but the vast majority of its early population were from Guangdong. Despite living in a city where Chinese and Westerners mingled, and different cultures co-existed, these Guangdong immigrants maintained a close bond with their hometown. Hong Kong's culture was still largely China-oriented, and people looked to the big cities in the Mainland for trendy inspirations. Throughout the late 19th century until the beginning of the Republican period in 1912, most Chinese men still wore a queue. It took some time for them to cut it off. During the Republican years, Chinese men's wardrobe staple was the so-called "Tang suit", a traditional centre-buttoned shirt-and-trousers ensemble. Teachers, merchants, men of higher social status and propriety would put on a cheongsam when they went out. Shop managers and sales persons of various trades would also wear cheongsam as their business attire. Other than a small bunch of people who worked for the Westerners and were therefore required to wear Western attire, or some fashion-conscious men who occasionally liked to wear Western clothes for a change, very few Chinese men were habitual wearers of Western clothing.

## 學府的男裝長衫身影

### Men's Cheongsam in Schools and University



1897

皇仁書院師生合照。除了三數名穿西服的學生外，其他都穿長衫或穿大襟、對襟短衫，款式顏色不劃一，相信都是當時的常服。

Staff and students of Queen's College. Except for a few who dress in Western clothing, the other Chinese are either in cheongsam or centre-fastened Chinese shirt of different colours and styles, which are believed to be the regular apparel of the time.

Photo courtesy of The University of Hong Kong Libraries

1912

民國元年三月，皇仁書院得獎學生大多於領獎日改穿西服，並不復留辮。

March 1912 (1st year of the Republican period), award winners of Queen's College. Most of them change into Western suit on Speech Day. Their queues are cut off.

Photo courtesy of Queen's College

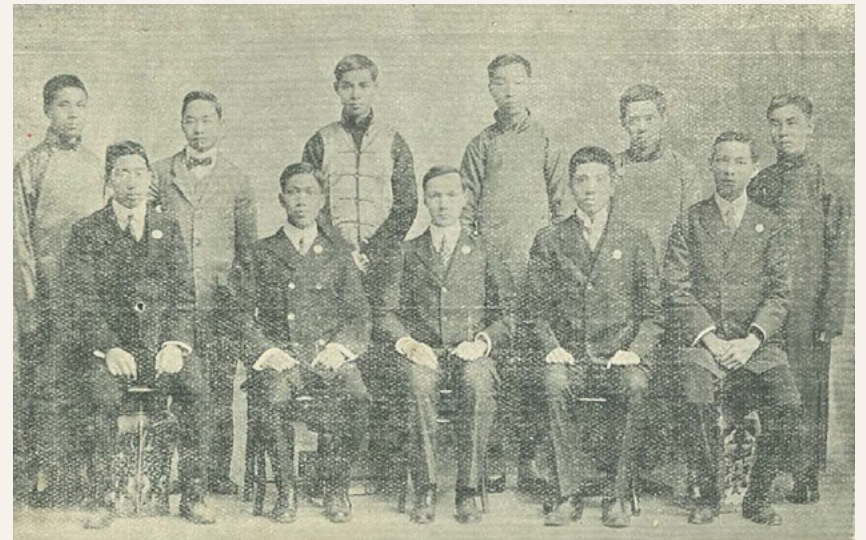


1911

皇仁書院的領袖生，顯示當時學生普遍穿長衫和留辮。

Prefects of Queen's College. Most of them are wearing cheongsam and a queue.

Photo courtesy of Queen's College



## 學府的男裝長衫身影

## Men's Cheongsam in Schools and University



1929

香港聖士提反學堂附設中西半夜義學師生合照。前排七名穿長衫闊管褲布鞋的相信是老師，學生們都穿對襟短衫褲（看放大圖）。

Teachers and students of St Stephen's House Free Night School, Hong Kong. Seven men wearing cheongsam, wide-leg trousers and cloth shoes in the front row are believed to be teachers. The students are wearing centre-fastened shirt-and-trousers ensemble (see closeup).

Photo courtesy of The University of Hong Kong Libraries



1937

應許地山邀請於香港大學教授中國文學的著名學者馬鑑與學生合攝。二人大概是當時香港大學極少數仍穿長衫的男學者。

Renowned scholar Ma Kiam (Ma Jian) and some of his students. He has been invited by Hsu Ti-shan to teach Chinese Literature at the University of Hong Kong. The two are probably among the very few male Chinese scholars at the University who still wear the cheongsam.

Photo courtesy of the University Archives, University of Hong Kong



1938 – 1939

香港大學教育學會師生合照，前排右一是許地山教授（見放大圖），也是唯一穿長衫的男性。

Group photo of teaching staff and undergraduates of the Education Society, University of Hong Kong. Professor Hsu Ti-shan (1st right of 1st row) is the only man wearing cheongsam. Also see closeup image.

Photos courtesy of the University Archives, University of Hong Kong



## 社會賢達的長衫身影

## Community Leaders in Cheongsam

1911

廣華醫院開幕典禮，出席的華人均穿上長衫，並大部分外加馬褂。

Opening Ceremony of Kwong Wah Hospital. All Chinese males in the photo are in cheongsam, most also with Ma Kwa.

圖片來源：東華三院文物館藏  
Photo courtesy of Tung Wah Museum

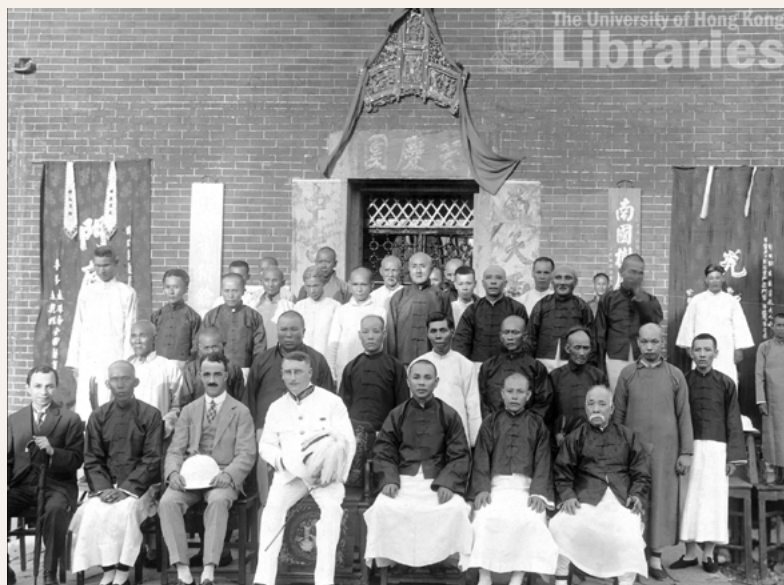


1925

5月26日，港督司徒拔親臨新界錦田吉慶圍正式交還英軍1899年強奪走的鐵門，鄧氏父老穿長衫馬褂禮服出席儀式。

26th May, Hong Kong Governor Sir Reginald Stubbs formally returns the iron gates to Kat Hing Wai walled village in Kam Tin, the New Territories. The gate was unlawfully seized by the British troops in 1899. The elders of the Tang Clan attend the ceremony in ceremonial cheongsam and Ma Kwa.

Photo courtesy of  
The University of Hong Kong Libraries



1910s – 20s

香港企業家和慈善家何東爵士。雖然他是歐亞混血兒，但在香港土生土長，生活方式與衣服完全中國化，長期穿長衫馬褂。

Portrait of Hong Kong entrepreneur and philanthropist Sir Robert Hotung. Although of Eurasian descent, he was born and raised in Hong Kong, and his lifestyle and wardrobe were Chinese in every way. Cheongsam and Ma Kwa were his staples.

Photo courtesy of the Hong Kong Museum of History



Circa 1937

香港企業家及慈善家陳符祥先生長衫照。

Hong Kong entrepreneur and philanthropist Mr Chan Fu Cheung in cheongsam.

Photo courtesy of The University of Hong Kong Libraries



Circa 1950s

何東爵士出席胡惠德醫生伉儷的結婚週年慶典，一貫的長衫馬褂。

Sir Robert Hotung in cheongsam and Ma Kwa attending the wedding anniversary of Dr and Mrs Arthur Woo.

Photo courtesy of The University of Hong Kong Libraries

## 韜光養晦，凝鏡存真

### Hibernate and Lock in Freeze Frame



1940年代末，因為政治氣候的轉變，男裝長衫在中國大陸跟女裝旗袍／長衫一樣，自此消失了幾十年。香港的女裝長衫卻適逢天時地利人和，反而得到契機而開展了1950至1960年代「香港長衫」的黃金盛世。然而當時香港始終是由英國管治，二十世紀下半葉男士衣飾迅速洋化，部份原因是為了謀生而不能落後於人，同時也是全球服裝漸由西方潮流主導的結果。因此1950年代時，男裝長衫和中裝在極短時間內被西服取代，很快便消失於日常生活中。時至今日，香港仍然有起碼十五間中學以長衫為女生校服，但戰後基本上所有男生都不再穿長衫作校服，穿長衫的男教師是有的，但極少。

#### 1931

辛未屆東華三院總理合照。大部分總理仍穿長衫馬褂。  
Directors of Tung Wah Hospital. Most Directors are still in cheongsam and Ma Kwa.

圖片來源：東華三院文物館藏  
Photo courtesy of Tung Wah Museum



#### 1952

壬辰屆東華三院總理合照。與1931年的合照對比，顯示五十年代初的香港男裝已基本全面西化。只有一名總理（左四）穿長衫布鞋，其他總理都穿西裝革履。

Directors of Tung Wah Hospital. A comparison with the 1931 photo shows that menswear in Hong Kong has basically Westernised in the early 1950s. Only one Director (4th left) wears cheongsam and cloth shoes while all others are in Western suit and leather shoes.

圖片來源：東華三院文物館藏  
Photo courtesy of Tung Wah Museum

Due to political changes in the late 1940s, the male and female cheongsams disappeared from Mainland China for decades afterward. Fortuitously, the female cheongsam was given every favourable condition to thrive in Hong Kong, subsequently entering its Golden Age in the 1950s and 1960s. However, Hong Kong was after all under British rule. Menswear Westernised rapidly in the second half of the 20th century, mainly due to the fact that men had to make a living and did not want to look outdated, apart from Western sartorial dominance over the global fashion trend. Thus, men's cheongsam and Chinese clothing of other styles were replaced by Western-style clothing within very short time in the 1950s, and quickly disappeared from daily life. While nowadays the female cheongsam still continues to be worn as uniform by at least fifteen secondary schools in Hong Kong, men's cheongsam was no longer worn as school uniform after the war. Cheongsam wearers could still be found among male teachers in the early post-war period, but extremely few in number.

男裝長衫自從二十世紀中期快速消失於普羅大眾的眼前，儘管不再流行，卻自此成為身份地位的象徵。雖然被冷落了半個世紀，卻不失矜貴。也因為無緣流行，又或一種解釋不了的抗衡能力，男裝長衫的經典形制、剪裁和工藝彷彿在1950年代進入了凝鏡，保存至今。戰後至今，那些能夠經常穿得體的長衫作為禮服、常服以至便服的男性，都非普羅大眾，而是有身份地位的男士。碩果僅存的老師傅們仍謹守傳統的一套，為這些顧客製作經典形制的長衫。新界的鄉紳父老，遇上特別慶典也會從衣櫥中翻出舊長衫披上。

直至二十一世紀來臨之前，男裝長衫都沒有得到普羅社會的真正關注，不像女裝長衫早已翩然回歸，新形勢帶來無限商機之餘，還某程度上成為政治符號。然而禍福通常難以從眼前的景象判別，近年風潮所及，香港的女裝長衫和中國大陸旗袍面臨「粗簡化」的情況，男裝長衫卻因為沒有條件時裝化，甚至便服化，基本上倖免於難，起碼那右衽門襟還存在，不曾後面長出一道拉鍊，也不曾變了短袖。

Men's cheongsam vanished fast from the eyes of the public in the mid-20th century. Despite losing its popularity, this dress form has since become a symbol of status. Although being forsaken for half a century, it never loses its privileged identity. Whatever the cause, lacking the luck to prevail or due to an inexplicable power of self-preservation, the classic form, cut and tailoring technique of men's cheongsam seem to have been locked in freeze frame in the 1950s and remain well-preserved today. From the post-war period to this day, those men who often wear a decorous cheongsam on formal, informal and leisurely occasions were no

ordinary people but men of status. Their bespoke classic cheongsams were made by very few surviving master tailors who still adhered to the strict definition of traditional tailoring. On special festive or ceremonial occasions, the senior members of the rural communities in the New Territories would retrieve old cheongsams from their closet and put them on.

Unlike the female cheongsam whose much earlier return has created a new sartorial scene, unlimited business opportunities and even a political symbol to some extent, the male cheongsam has not received the

true attention it deserves until the arrival of the 21st century. However, there may be a silver lining to an adverse situation. In recent years, the female cheongsam in Hong Kong and Mainland China is widely challenged by “degeneration” of form. The male cheongsam has basically been spared these threats because it lacks the elements to become fashionised or to be worn as casualwear. At least the right-fastened format still functions; a zipper has not been planted into the back; and the dress has not become short-sleeved.



Photo courtesy of New Asia College, CUHK

### 學府僅餘的男裝長衫身影 Rare Image of Men's Cheongsam in University

這是新亞書院成為香港中文大學成員書院前，深水埗桂林街時期（1950–1956）照片，其創辦人錢穆先生身穿長衫坐在第二排中央。錢穆先生上世紀五六十年代任教於新亞書院和香港中文大學時，是極少數仍穿長衫的男學者之一。

1950–1956, picture taken at New Asia College at Kweilin Street in Sham Shui Po before the College joins the Chinese University of Hong Kong. Mr Ch'ien Mu (Qian Mu) in cheongsam is seated in the centre of the second row. He is among the extremely few male scholars who still wears cheongsam in New Asia College and the CUHK in the 1950s and 1960s.

## 男裝長衫作為禮儀服

## Men's Cheongsam as Ceremonial Attire



Circa 1960

一新界慶典儀式上眾鄉紳與時任理民官鍾逸傑(中)及嘉賓合照。

A group of New Territories village seniors posing with guests and Sir David Akers-Jones (centre), then Secretary for the New Territories, on a ceremonial occasion. Four elders are in cheongsam.

圖片來源：《幾許風雨：香港早期社會形象1911-1950》，獲作者鄭寶鴻授權轉載  
Photo reprinted from *Images of Early Hong Kong Society: 1911-1950*, courtesy of the author Cheng Po Hung



1965

東華三院永遠顧問鄧肇堅爵士穿長衫馬褂於文武廟主持秋祭典禮。

Sir Shiu-kin Tang, Permanent Advisor of Tung Wah Group of Hospitals, in cheongsam and Ma Kwa, officiating the Autumn Sacrificial Rites at Man Mo Temple.

圖片來源：東華三院文物館藏  
Photo courtesy of Tung Wah Museum

## 技藝不繼，傳承瀕危 Crisis of Inheritance and Transmission

二十世紀五十年代或之前，香港仍有不少人穿長衫和各類中裝如棉襖、大襟或對襟唐裝衫褲等。不論是本土的廣東師傅或南來的江浙地區「上海師傅」，只要是中裝師傅，基本都是中裝通才，不但懂得做女裝長衫，還會做各式男女中式服裝如男裝長衫馬褂，滿足市場需要。

然而五十年代開始，男裝長衫馬褂快速衰落，女裝大襟衫褲亦越來越少人穿，女裝長衫卻方興未艾，於是女裝長衫佔中裝裁縫生意的八成。此外，四十年代前後從中國大陸南來香港的男士，不少都帶上一批以前在國內訂做的、面料上乘而做工精緻的優質長衫。要知道一件優質的男裝長衫，就像一套優質的西服，可以穿上十年八載，甚至更長的時間。長衫帶來香港後還可以穿上一段日子，不一定要經常訂做新的，故此他們也較少光顧裁縫訂做長衫，師傅做男裝長衫的機會亦越來越少。

此外，當時流行簡約的女裝長衫，熟練的師傅一天可以完成三兩件，簡直應接不暇。相比之下，做男裝長衫費時費力得多，影響營生，於是大部分師傅或工場都不願意接男裝長衫的生意，有些規模較大的工場也許會指派其中一名師傅在做女裝長衫之外，兼做男裝長衫。一些五六十年代才開始「學師」或出道的中裝裁縫，絕大部分都沒機會學做男裝長衫，對經典男裝長衫形制規格不甚了了，又或做得不精。因此，今時今日懂得傳統女裝長衫工藝的老師傅固然極少，懂得經典男裝工藝的老師傅更如鳳毛麟角。

所謂「男裝長衫師傅」，其實並非一個專門裁縫類別，只是泛指也掌握男裝長衫技藝的裁縫師傅。兼做男裝長衫的師傅，其「學師」過程、裁縫生涯、行規，工場經營模式等，基本與其他長衫師傅無異。<sup>1</sup>

In the first half of the 20th century, many people in Hong Kong still wore cheongsam or Chinese clothes of various styles such as padded jacket, women's right-fastened blouse-and-trousers ensemble, and men's centre-buttoned shirt-and-trousers suit. Tailors who made these clothes were generally called "Chinese costume tailors" no matter they were local tailors of Guangdong origin or "Shanghai tailors" who came south from around the Jiangsu and Zhejiang provinces. They were basically adept at making Chinese clothes of all styles. Apart from female cheongsam, they also made other Chinese outfits for men and women including men's cheongsam and Ma Kwa, to meet market demands.

However, from the 1950s onward, men's cheongsam and Ma Kwa declined rapidly. Women's blouse-and-trousers ensemble also gradually lost popularity. On the contrary, female cheongsam thrived and accounted for 80 percent of the bespoke Chinese tailoring business. Moreover, many men who immigrated to Hong Kong from the north around the 1940s also brought along their wardrobe of fine-quality bespoke men's cheongsam commissioned from the Mainland. These dresses were exquisitely tailored from superior fabric. Like a good suit, a good cheongsam for men can last a decade or even longer. After being brought to Hong Kong, these dresses could still be worn for some more years. The wearers felt no urgency to commission new ones or to visit the cheongsam tailors often. The tailors

were given less and less chance to make men's cheongsam.

Moreover, the prevalence of female cheongsam of minimalist style in those days allowed an adept tailor to produce two to three dresses a day. These orders alone had kept the tailors busy enough. In contrast, making men's cheongsam required much more time and energy, and did not justify the tailor's livelihood. As a result, most tailors and workshops were unwilling to accept orders of male cheongsam. Some sizable workshops may assign one of their tailors to take care of the male cheongsam in addition to making female ones. Most tailors who started serving apprenticeship or entered the trade in the 1950s and 1960s seldom had the chance to learn making men's cheongsam. Either they knew little about its classic form and specifications, or their works were of an inferior standard. Today, surviving veteran tailors adept at making traditional female cheongsam are certainly very few in number, yet still rarer are tailors who can make authentic men's cheongsam.

The so-called "men's cheongsam tailor" is in fact not a specific category of professional tailors. It is only a generic term referring broadly to tailors who also possess the skill of making men's cheongsam. These tailors' apprenticeship, tailoring career, codes of trade and mode of practice are basically similar to other cheongsam tailors in general.<sup>2</sup>

<sup>1</sup> 詳情可參閱2013年香港歷史博物館出版的《百年時尚：香港長衫故事》展覽圖錄內「香港的長衫師傅和長衫工藝」章節。

<sup>2</sup> For more details, please refer to the chapter "Hong Kong's Cheongsam Tailors and Their Craft" in *A Century of Fashion: Hong Kong Cheongsam Story* Exhibition Catalogue published in 2013 by the Hong Kong Museum of History.

## 經典重臨，求過於供

## Demand Exceeds Supply for Men's Classic Cheongsam

九 港 表 目 價 會 總 工 職 業 縫 海 上									
一九四九年十一月十八日實行									
男 (計身光)					女 (計身光)				
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖

## 1949

1949年的中裝工錢價目表。男女裝單長衫的標準工錢分別是港幣10元和5元。

Piecework wage sheet of 1949 showing the standard wages received by piecework tailors for making male and female Chinese-style clothing. The respective wages for making an unlined male/female cheongsam are HK\$10 and HK\$5.

直至八十年代之前，訂做男裝長衫其實價錢並不很高，衣料豐儉由人，所以當時不穿長衫不是價錢問題，是風氣問題，說是供過於求也無不可。

據港九上海縫業職工總會的工資表顯示，工場老闆付給件工師傅的標準工錢，男裝由1949年單長衫港幣10元起，到1979年的180元，升了十八倍。之後再升至1996年的1,050元，是1979年的六倍。如果工場老闆的承做價錢是加一倍的話，九十年代客人便要付2,000多元，衣料還未算在內，工序越繁複工錢越高，可見傳統男裝長衫已成為小眾的矜貴衣裝。

Until the 1980s, commissioning a bespoke male cheongsam did not cost much. It was all up to the wearer to decide whether he wanted to use expensive or less costly fabric. Not wearing cheongsam was therefore not a matter of affordability but a general trend. Demand fell short of supply.

According to piecework wage sheets published by the Hong Kong Shanghai Tailoring Workers General Union, the standard wage paid by the contractor for making an unlined male cheongsam rose from HK\$10 in 1949

to HK\$180 in 1979, an eighteen-fold increase; and further to HK\$1,050 in 1996, another six-fold increase. If the contractor charged his patron a tailoring fee double that of the piecework wage, the patron would have to pay more than HK\$2,000 to commission an unlined cheongsam in the 1990s, not counting the fabric cost. The more elaborate the construction of the cheongsam, the higher the tailoring fee. Men's cheongsam thus became a high-end apparel for the elite.

九 港 表 目 價 資 工 會 總 工 職 業 縫 海 上									
★致一結團友工場工各★來起結團友工業縫體全★									
男 (計身光)					女 (計身光)				
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖
單長衫	拾元	夾長衫	拾元	棉襖	單長衫	拾元	夾長衫	拾元	棉襖

## 1955

1955年的中裝工錢價目表。因經濟受韓戰影響，男女裝單長衫的標準工錢分別降至港幣9元和4.5元。

Piecework wage sheet of 1955. Due to economic downturn caused by the Korean War, the respective wages for making an unlined male/female cheongsam drop to HK\$9 and HK\$4.5.

## 1979

1979年的中裝工錢價目表。男女裝單長衫的標準工錢分別是港幣180元和90元，比1949年升了十八倍。

Piecework wage sheet of 1979. The respective wages for making an unlined male /female cheongsam rise to HK\$180 and HK\$90, eighteen times that of 1949.

[illegible]

千禧年以後，訂做男裝長衫的工錢越見高昂，事隔二十年後的今日，一件經典男裝長衫的工錢動輒八千至過萬港元，看來也頗合理。只是苦無足夠的合格師傅，優質的傳統男裝長衫出現求過於供的現象，穿者付出比女裝長衫起碼貴兩三倍的工錢，得到的卻不一定是經典規格和傳統優質工藝。

男裝長衫傳統技藝作為非物質文化遺產，如果有效地傳承，延續傳統所採用的高規格形制，儘管未必會大受歡迎，肯定仍會有小眾市場。掌握了這門獨到的手藝的年輕一輩，肩負文化傳承重任之餘，若果也有經濟收益的回報，也可直接成為延續這種傳統技藝的原動力，同時也應考慮推動男裝長衫作為禮服的其中一個選擇，以挽救瀕危的寶貴傳統裁縫工藝。

[illegible]

價目表由港九上海縫業職工總會提供，李惠玲攝

After the year 2000, the price for commissioning a bespoke cheongsam for men surged still higher. Today, two decades into the new millennium, it sounds quite reasonable that a tailoring fee of HK\$8,000 to 10,000 is charged for making a classic cheongsam for men. However, there is a lack of qualified tailors to answer this demand. Even if the wearer is willing to pay a tailoring fee of at least double or triple of that of female cheongsam, there is still no guarantee that he can get a cheongsam of authentic classic form and superior traditional craftsmanship.

If the traditional technique of making men's cheongsam as an intangible cultural heritage can be effectively transmitted, allowing the traditional form and superior craftsmanship to sustain, certainly this dress will find a market among the elite despite lacking popularity. Apart from shouldering the important mission of safeguarding cultural heritage, if the younger generation who successfully inherit this unique skill can also make some profit in return, it will probably create a direct incentive contributing to the sustenance of this skill. At the same time, we should also consider promoting men's cheongsam as an option of ceremonial attire in order to save this precious and endangered traditional tailoring craft.

## 1996

1996年的中裝工錢價目表，一件男裝單長衫的標準工錢再升至港幣1,050元，女裝單長衫為500元，是1979年的六倍。

Piecework wage sheet of 1996. The respective wages for making an unlined male/female cheongsam are HK\$1,050 and HK\$500, six times that of 1979.

## 二十一世紀男裝長衫馬褂作為禮儀服

### Men's Cheongsam and Ma Kwa as Ceremonial Attire in the 21st Century



2015

東華三院乙未年董事局成員與嘉賓在秋祭典禮完畢後，於文武廟外合照留念，不少成員都穿上得體的長衫馬褂，顯示長衫馬褂作為禮儀服的需求增加。

Board of Directors of the Tung Wah Group of Hospitals and guests posing in front of Man Mo Temple after performing the Autumn Sacrificial Rites. Many Directors are decorously dressed in cheongsam and Ma Kwa, indicating an increased demand for this traditional outfit as ceremonial attire.

圖片來源：東華三院文物館藏  
Photo courtesy of Tung Wah Museum



2015

4月5日，香港聖賢教育學會「清明祭祖大典」，主禮人士大都穿上藍長衫黑馬褂禮服。

5th April, Ching Ming Ancestral Worship Ceremony organised by Sage Education Association Limited. Most officiants are in ceremonial attire comprising a black Ma Kwa over a blue cheongsam.

圖片由聖賢教育學會有限公司提供  
Photo courtesy of  
Sage Education Association Limited



2018

4月5日，香港佛陀教育協會的清明祭祖大典，主禮人士大都穿上長衫馬褂禮服。

5th April, Ching Ming Ancestral Worship Ceremony organised by Hong Kong Buddhist Education Foundation. The lay officiants are also wearing ceremonial attire comprising a blue cheongsam and a black Ma Kwa.

圖片由香港佛陀教育協會有限公司提供  
Photo courtesy of Hong Kong Buddhist Education Foundation Limited

## Surviving Rarity: Master Ting Chao Wen: An Adept in Men's Cheongsam

已屆七十八高齡的丁兆文師傅不但是享譽的女裝長衫大師傅，更是行內公認的男裝長衫高手，也是碩果僅存熟悉男裝長衫經典規格和傳統工藝的老師傅。丁師傅2012年已退休，但仍偶爾接受委託做長衫，例如2017年香港歷史博物館向丁師傅訂製傳統絲綢男裝長衫馬褂作藏品，並錄影工序存檔。

Master tailor Ting Chao Wen (Ding Zhaowen), aged 78, is not only well known for his fine skill in making women's cheongsam, but also unanimously acclaimed for being an expert in making men's cheongsam. He is also among the extremely few surviving master tailors thoroughly acquainted with the classic form and craftsmanship of men's cheongsam. After retiring in 2012, Master Ting still occasionally offers bespoke service including making a set of men's cheongsam and Ma Kwa in traditional Chinese silk commissioned by the Hong Kong Museum of History in 2017 for collection sake. The production process was also videotaped for archiving purpose.



2017年，丁師傅為香港歷史博物館訂製的絲綢男裝長衫縫上直扣。

2017, Master Ting attaching straight fastenings to the male silk cheongsam commissioned by the Hong Kong Museum of History.

李惠玲攝 Photo by B. Li



丁師傅接受作者訪問。

Master Ting being interviewed by the author.

碩果僅存：  
男裝長衫專家丁兆文師傅

丁師傅也曾教授短期的長衫課程，例如2018年非物質文化遺產辦事處與香港高等教育科技學院合辦的「香港中式長衫製作技藝傳承計劃2018」中的女裝長衫班。

Master Ting has also been instructor to some female cheongsam-making short courses including one under the “Transmission Scheme for Hong Kong Cheongsam Making Technique 2018” jointly organised by the Intangible Cultural Heritage Office (ICHO) and the Technological and Higher Education Institute of Hong Kong (THE-i).



2018年，丁師傅向香港高等教育科技學院的學員示範縫製長衫的技巧，周素梅師傅在旁協助。

2018, Master Ting demonstrating the sewing technique of cheongsam-making at THE-i, assisted by Master Chow So Mui.

Photo courtesy of the Intangible Cultural Heritage Office



2018年，丁師傅攝於香港高等教育科技學院，身旁為協助他授課的周素梅師傅（右）以及該學院設計系特任導師李頌詩女士（左）。

2018, Master Ting at THE-i with his assistant Master Chow So Mui (right) and Ms Eunice Lee (left), Teaching Fellow of Department of Design.

圖片由李頌詩女士提供  
Photo Courtesy of Ms Eunice Lee

以下丁師傅的訪問內容，是以受訪者自述的形式分享，是珍貴的口述歷史，讓讀者通過他的裁縫生涯，窺見過去大半個世紀香港社會的變遷和中裝裁縫的艱苦奮鬥。

The account given by Master Ting in his interview will be told in his own words, which is valuable oral history. His tailoring career spanning over half a century allows us a glimpse of the vicissitudes of the Hong Kong society and the perseverance and struggles of the Chinese costume tailors.

「我的一生都給了這行業，  
回想起來，也是為了生計，  
正如家鄉的說法：總得有一門手藝。」

### 丁兆文師傅自述裁縫生涯 Master Ting's Tailoring Career Told in His Own Words



丁師傅住家的工場。

Master Ting at his home workshop.

圖片由丁師傅提供  
Photo courtesy of Master Ting

我1943年出生於江蘇靖江(現屬泰州)，祖父和父親都是裁縫。祖父在家鄉營生，父親丁啟榮則隻身前往上海的裁縫店打工，抗戰勝利後不久便與同業結伴，跟隨一些裁縫店老闆到香港謀生。鄉間生活艱苦，靠耕種過活，我有兩弟兩妹，我唸完小學便下田工作。

1957年，父親成功申請得虛齡十六歲的我，和十四歲的二弟到香港。比我小四歲的三弟是後來才到的。我來港不到三個月，父親便安排我到銅鑼灣道64號的榮記服裝店「學師」。老闆王榮川是安徽人，來港多年，共收過四名學徒，我是最後一個。我學師時，只剩下兩名學徒。王老闆明言，店鋪對學徒包食包住，學徒要服務所有師傅和負責諸般雜務，師傅除了示範「挑邊」(挑縫收邊)外，不會特別教授裁縫技巧，想學東西要靠自己觀察。

“ My whole life has been dedicated to this trade.  
Looking back, I would say it is but my livelihood.  
Just like an old saying in my hometown:  
After all one must learn a craft to make a living.”

I was born in 1943 in Jingjiang (now under Taizhou) in Jiangsu. My grandfather and father were both tailors. Grandfather worked in our hometown while my father Ting Kai Wing (Ding Qirong) travelled alone to Shanghai and worked in a tailor shop there. Soon after the war ended he and some fellow tradesmen followed some tailor shop owners to find a living in Hong Kong. Life in our village was hard and people's livelihood depended on farming. I have two younger brothers and two younger sisters. I had to work in the field after finishing primary school.

In 1957, my father successfully applied for permits to take me and my next younger brother, respectively aged sixteen and fourteen (nominally), to Hong Kong. My youngest brother who was four years my junior joined us later. After hardly three months, under the arrangement of my

father I took up apprenticeship at Wing Kee Tailor Shop at No.64 Causeway Road on Hong Kong Island. Wong Wing Chun (Wang Rongchuan), owner of the shop, was a native of Anhui province and had been in Hong Kong for many years. He had trained up four apprentices and I was the last one. When I was serving apprenticeship there, only two apprentices remained. Master Wong made it very clear from the very beginning that his shop would only provide meals and boarding while the apprentices had to serve all the tailors and do all kinds of chores. The tailors would not make special effort to teach the apprentices any cutting or sewing techniques except simple slip-stitching. The apprentices had to rely on their own observation if they wanted to acquire any tailoring skill.

父親很有見地，安排我們三兄弟進入不同的服裝行業，分散風險。我學做中裝，二弟學做男裝西服，三弟學做女裝西服。父親不讓我跟他學師，是因為教自己兒子是很難教得好的。

我學師三年，除了每月港幣八元的零用外，沒有工資。每天清早起來準備妥當七八位師傅開工所需如煮漿糊等，晚上十時待老闆返回閣樓的住家後，大家才可以收工，沒有假期。師傅們不是未婚就是妻子在鄉間，所以都住在店內，收工後學徒要收拾裁床上的東西，騰出地方給師傅們作睡床。我有時睡在裁床下，或把一塊窄床板架在兩凳上作睡床。

王老闆的店鋪什麼中裝都做，但沒有衣料供應，客人訂製衣服都要自攜衣料。學師一年後，由於我的挑邊工夫頗有成績，老闆把我叫到身旁，拿了一位年老女客的衣料，示範簡單的剪裁，然後著我依尺寸自己試裁，我也應付得來。之後老闆見我成績不錯，逐步讓我做一些較複雜的衣服外，還陸續交託我其他工作。例如每天開工前，師傅們把當天要剪裁的衣料剪下一小角連同緹條色辦釘在一起，老闆會差我到西區石塘咀水坑口陸煥記配絲裡和緹條。不用付現款，貨款細項都記在一本小簿上，逢五月節、八月節和年尾才須找清貨款。如果衣服有花紐，用剩的緹條會送去做花紐。三年後，我已經

有能力自己做一般的男女中裝，但始終沒有機會做男裝長衫。

三年滿師後，我留下來工作了兩年，每日工資港幣五元。之後便到位於九龍彌敦道的古都絲綢公司當裁縫。工場在店鋪後面，老闆是北方人，絲綢主要從北方入口。我在古都工作五年，期間二十三歲回鄉娶妻，之後夫妻多年分隔兩地，我每年都會回鄉探望，長女長子要待1976年才成功申請來香港，妻子和兩名幼女更多待三年才能夠來港一家團聚。我跟父母同住，父親一直在銅鑼灣波斯富街的聯合服裝店任裁縫。

My father was very insightful. He sent his three sons to be trained in different tailoring trades to spread the risk. I learned to make Chinese-style clothing, my younger brother Western-style men's clothing, and my youngest brother Western-style women's clothing. My father did not take me as his apprentice because it was difficult to train up one's own son.

During my three-year apprenticeship, I had no wages except HK\$8 per month as pocket money. I got up at dawn to get ready all things including preparing starch paste for seven to eight tailors. We all worked until Master Wong left for his residential quarters in the attic around 10 o'clock in the late evening. We had no holidays. The tailors, either still single or married with wife

staying in the Mainland, lived in the shop. The apprentices had to clear the things on the cutting beds to make room for the tailors to sleep on. Sometimes I slept under the cutting bed, or on a narrow wooden plank placed atop two stools.

Master Wong's shop made all styles of Chinese clothing but did not supply fabrics. Patrons had to bring their own fabrics. After my first year there, my slip-stitching was quite satisfactory. Master Wong called me to his side, took a piece of fabric belonging to an elderly female patron, and demonstrated some simple cutting. Then he gave me some measurements and asked me to try cutting on my own. I managed quite well. Afterwards, satisfied with my performance, Master Wong progressively let me handle more complicated clothes. He also entrusted me with other tasks. For instance, every morning before starting work, the tailors would cut a small corner from the fabrics that required cutting that day, and pin a sample binding of matching colour to it. Master Wong would then asked me to take these samples to the accessory shop Luk Wing Kee at Possession Street in Shek Tong Tsui on the west part of the Island to buy silk lining and binding strips of matching colour. No cash was paid on the spot. The purchase details were noted down in a small booklet, and payment would be settled three times a year: before the Dragon Boat Festival in the 5th lunar month, before the Mid-

Autumn Festive in the 8th lunar month and before Chinese New Year. If the clothes were to have ornamental fabric fastenings, I would deliver surplus bindings to the frog-fastening makers. After three years, I was able to make male and female Chinese clothing of general styles independently. However, I had not been given any chance to make men's cheongsam.

After completing the three-year apprenticeship, I stayed for two more years on a daily wage of HK\$5. Afterwards I worked as a tailor in the back room of the Ancient Capital Silk Store on Nathan Road in Kowloon selling mainly silks from North China. The owner was also from the North. I worked there for five years, during which I returned to my hometown to get married at the age of 23. My wife and I lived apart for many years afterward though I would make annual trips to visit her. My eldest son and daughter successfully immigrated to Hong Kong in 1976 but my wife and the two younger daughters had to wait for three more years before the whole family could reunite in Hong Kong. I lived with my parents. My father was a tailor working for Union Tailor Shop at Percival Street in Causeway Bay.

離開古都後我先後在不同的服裝店工作過。1985年，聯同父親、黃新年師傅、商榮堂師傅，還有幾位同業向香港上海縫業職工總會（上縫工會）租用了佐敦文英樓一個一千多平方呎沒有間隔的大單位，分別承接各國貨公司如大華和中藝等的中裝訂單，並各自聘請師傅。旺角大華國貨公司的訂單由我承接。大華的疋頭部如有客人訂做中裝，便約我去量身，然後我把衣料帶回工場交師傅們製作。妻子來港後，成為我的得力助手，每天除了為整個工場下廚準備兩餐外，還協助針線工作。全盛期這工場共有二十多名師傅，但沒有收學徒，因為已經沒有人願意做裁縫學徒。

由於中藝多年贊助無線電視的「香港小姐選舉」，參選佳麗的長衫都交由我們工場製作。

文英樓時期，我才開始做男裝長衫馬褂。雖然我父親是男裝長衫高手，我沒有讓他教我，而是觀察旁邊的師傅怎樣做而自學的。男裝長衫的客人比女裝的少得多，但平均一個月也做三四件，年晚會較多，一般三個星期可以交貨。至於衣料，以絲綢居多，也有西裝料的，絲綢長衫以裕衫為主，呢絨長衫則有單也有裕的，客人中有不少北方人，也有廣東人，大都是上了年紀的，有的是為了做壽，有為了過年，也有純粹貪玩。也有訂製馬褂與長衫配套的。

After leaving Ancient Capital I worked for various other shops. In 1985, my father, Master Wong Sun Nin, Master Sheung Wing Tong, a few other fellow tailors and I jointly rented a spacious (over 1,000 square-foot floor area) and unpartitioned flat at Man Ying Building in Jordan in Kowloon from the Hong Kong Shanghai Tailoring Workers General Union. Each of us solicited business from different sources and hired our own tailors. My patron was the Chinese Merchandise Emporium Limited (CME) in Mongkok while others' patrons included various branches of Chinese Arts and Crafts Limited and other fabric stores. Whenever their customers required bespoke Chinese clothing, CME would ask me to go to their Fabric or Silk Department to take the customers' measurements. Then I would bring the fabrics back to my workshop and pass them to my tailors. After my wife came to Hong Kong, she became my right hand. In addition to preparing two meals daily for the entire workforce, she also helped with stitching. In its heyday, the workshop had over twenty tailors, but there was no apprentice because no more people were willing to be tailoring apprentice at that time.

Since for many years Chinese Arts and Crafts Limited was the sole sponsor of the

cheongsams worn by the contestants of the Miss Hong Kong Pageant organised by Television Broadcasts Limited (TVB), our workshop was responsible for making these dresses.

I only started making men's cheongsam and Ma Kwa after running the workshop at Man Ying Building. Although my father was an adept in men's cheongsam, I did not let him teach me but preferred to learn on my own by closely observing the procedures when other tailors were making men's cheongsam. The demand for men's cheongsam was much less than that of women's, but still there were three to four pieces to be made each month. Demand was higher before the end of the year. Normally the patron had to wait for three weeks to get the cheongsam. As for the fabrics, silk was the most popular but suiting fabric was also used. Silk cheongsams for men were mostly lined while those made of suiting fabric could be lined or unlined. Many wearers were northerners but there were also Cantonese. Most were elderly; some commissioned the cheongsam to celebrate their birthday, some wore it during Chinese New Year, and some wore it for pure fun. Some patrons also commissioned a Ma Kwa to match their cheongsam.



丁師傅（前排左一）與香港上海縫業職工總會眾理事近年在慶祝五一勞動節的聯歡晚會上祝酒。

Master Ting (1st left of front row) and Committee Members of the Hong Kong Shanghai Tailoring Workers General Union toasting at a Gala celebrating the May 1 Labour Day a few years ago.

圖片由周素梅師傅提供 Photo courtesy of Master Chow So Mui

七八十年代，師傅做一件男裝單長衫的工錢只是一百多元，但不包括做盤扣（一字直扣），除非額外付費。後來件工的工錢提高了，但另外找人做扣（連縫扣）起碼二十元一對，一件長衫六對直扣，仍然貴得不成比例。師傅們也不負責改衣服，客人說成品不合身的話，我要拿回工場自己動手改，所以有些工場會另外聘請專門做扣和修改衣服的長工。

時下坊間很多所謂男裝長衫都沒有法度、隨意簡化形制，手工馬虎，真是看不下去。男裝長衫一定是在右邊開襟；一定是用「大裁」（前後有中縫）的，不能用小裁（取消中縫）；「駁袖」處一定是在下臂，不可以在上臂；領圈要先上了緞條才裝立領，那緞條還要滾圓結實，不能扁扁「沒有肉」；襟位和兩脇要貼「帶條」（牽條），否則會拉長變形；領口一定要扣上；整件衫除了布扣外，不用釘綴一顆啪鈕；有襯裡的長衫要周身「打圍」（紵線）防止襯裡鬆垂；「含胸」的穿者要在前幅領圈做「熨拔」（歸撥）工夫，才可以減少前幅肩膀兩側的皺摺。

我十九歲滿師後便馬上加入上縫工會，九十年代初成為工會的理事。2012年退休後，也偶爾接受委託做長衫，也曾教授短期的長衫課程。我的兒子對這行業沒興趣，我也不會讓他入行，因為既辛苦又收入不多，沒什麼前景。我的一生都給了這行業，回想起來，也是為了生計，正如家鄉的說法：總得有一門手藝。

In the 1970s and 1980s, the tailor received no more than HK\$200 for making a men's cheongsam excluding the straight fastenings. Extra wage was required to make these fastenings. Later on although the piecework rate was raised, the cost for making and sewing on six pairs of fastenings, at least HK\$20 a pair, was still disproportionately high. Neither would the piecework tailors take care of any alteration work. If the wearer reflected that the dress did not fit, I would bring it back to the workshop and alter it myself. Therefore, some workshop would hire long-term workers to specialise in altering clothes or making fastenings.

Many so-called men's cheongsam now available in the market are unauthentic, degenerated in form and crude in workmanship. I find them very distasteful. Men's cheongsam must be right-fastened, and use "big-cut" (with centre seams front and back) instead of "small-cut" (abandoning centre seams). The sleeve-extension seam has to be at the lower arm instead of the upper arm. The neckline has to be reinforced with a binding before mounting the stand-up collar, and the binding has to be rounded and sturdy rather than flattened and weak. The *jin*-closure and side seams have to be reinforced with strips otherwise they will stretch and deform. The fastenings under the throat must be closed. The entire dress does not need any snap button other than cloth fastenings. The shell fabric and lining of the cheongsam must be tacked all round to

prevent the lining from sagging. The front neckline needs to be reshaped by pressing if the wearer has slouching shoulders, so as to minimise the wrinkles between the neckline and the armpits in the front.

As soon as I completed my apprenticeship at the age of nineteen, I joined the Hong Kong Shanghai Tailoring Workers General Union as a member. In the early 1990s, I became a Committee Member. After retiring in 2012, I still occasionally accept orders to make cheongsams. I have also taught some cheongsam short courses. My son is not interested in my trade. I had never wanted him to join me because this profession is all hard work, brings little income and has

not much prospect. My whole life has been dedicated to this trade. Looking back, I would say it is but my livelihood. Just like an old saying in my hometown: After all one must learn a craft to make a living.



2015年，丁師傅（右二）與香港上海縫業職工總會眾理事出席假香港大學美術博物館舉辦的長衫講座後與講者李惠玲博士（藍色長衫）及該館總監羅諾德博士合攝。

2015. Master Ting (2nd right) and Committee Members of the Hong Kong Shanghai Tailoring Workers General Union joined by Dr Florian Knothe, Director of the University Museum and Art Gallery, HKU after attending a cheongsam talk delivered by Dr Brenda Li (in blue cheongsam).

圖片由長衫薈提供 Photo courtesy of Cheongsam Connect

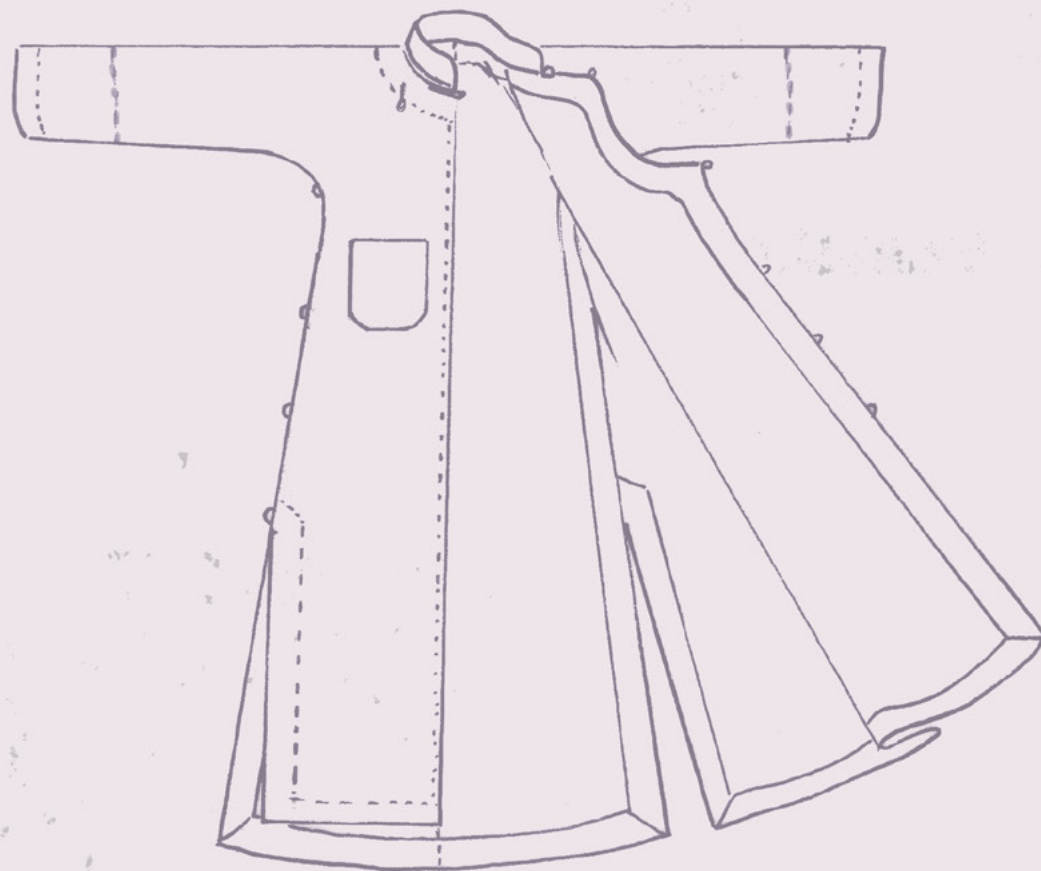
## 解構篇

要做到活態傳承，  
必須認真從結構、形制和工藝入手，  
對男裝長衫的製作技藝  
進行全面研究、整理、保育和推廣。

### CHAPTER 3

## Deconstructing Men's Cheongsam

The structure, form and tailoring technique of men's cheongsam must be comprehensively researched, documented, preserved and promoted if active inheritance is to be attained.



隨著懂做男裝長衫的老師傅們陸續離世，  
加上坊間所見盡是各師各法的所謂男裝長衫，  
經典男裝長衫的製作技藝處於極度瀕危狀態。

上一章提到近年男裝長衫的經典形制和工藝受到威脅，至於其「江湖味、戲裝化、粗簡化與時裝化」會在下一章再作探討。究其傳承危機的根源，主要是現時大眾對傳統男裝長衫的結構、形制、工藝及穿衣方法認識不足，而長衫師傅只受聘做衫，有時也只好順應潮流。其實二十世紀中期以後男裝長衫市場已極度萎縮，女裝長衫卻剛相反，蓬勃得不得了，因此當時入行的中裝裁縫，絕大部分都只集中做女裝長衫，沒有學過或做過男裝長衫，有些只憑男裝對襟短衫的形制和工藝推想男裝長衫的做法。隨著懂做男裝長衫的老師傅們陸續離世，加上坊間所見盡是各師各法的所謂男裝長衫，經典男裝長衫的製作技藝處於極度瀕危狀態。儘管今天「香港中式長衫製作技藝」已榮登「國家級非物質文化遺產名錄」，如要做到活態傳承，就必須認真地從結構、形制和工藝入手，對男裝長衫的製作技藝進行全面研究、整理、保育和推廣。

男裝長衫的歷史沿革可以從文獻和文物中探究，但具體的結構、形制和工藝，一定要通過研究大量實物才可以理出端倪。此書作者致力研究香港長衫歷史文化和工

藝，2017年曾對香港歷史博物館所藏的百多件晚清至二十一世紀的男裝長衫和三十多件馬褂/馬甲進行詳細研究，並參與紀錄老師傅製作男裝長衫馬褂的錄像過程，最後根據研究所得，親自製作了一些示範作品。這一章會借助這些實物扼要解釋男裝長衫的結構、形制和工藝，希望能給保育和傳承工作提供一些基本的依據。

While the threats faced by the classic form and craft of men's cheongsam have been discussed in the last chapter, its “gangster-style, costume-style, degeneration and fashionisation” in recent years will be further explored in the next chapter. The chief underlying cause of the crisis is the public's inadequate understanding of the structure, form, tailoring technique and dress code of men's cheongsam while the tailors who are only hired to make the cheongsam sometimes have little choice other than following the trend. In fact, the demand for male cheongsam has shrunk radically after the mid-20th century while its female counterpart, on the contrary, thrived tremendously. Therefore, almost all the Chinese costume tailors who entered the trade at that time were given an

With the passing away of old tailors proficient in making men's cheongsam, and the swamping of those so-called “men's cheongsam” with little regard for authentic form and workmanship, the classic tailoring technique of the male cheongsam is in a critically endangered state.

apprenticeship focusing on the female cheongsam. Most of them have never been taught or given any chance to make a male cheongsam. As a result, when these tailors were asked to make one, some would use methods borrowed and modified from that of the centre-fastened Chinese shirt. With the passing away of old tailors proficient in making men's cheongsam, and the swamping of those so-called “men's cheongsam” with little regard for authentic form and workmanship, the classic tailoring technique of the male cheongsam is in a critically endangered state. Although traditional cheongsam-making technique is now inscribed on the List of the National Intangible Cultural Heritage of China, the structure, form and tailoring technique of men's cheongsam must be comprehensively researched, documented, preserved and promoted if active inheritance is to be attained.

While the sartorial history of men's cheongsam can be explored through textual research and cultural relics, the detailed structure, form and tailoring technique of this dress cannot be truly revealed without having studied large

numbers of genuine samples. The author of this book has spent years exploring the history, culture and tailoring technique of the Hong Kong cheongsam. In 2017 she conducted an in-depth research on men's cheongsam and some thirty pieces of Ma Kwa dating from the late Qing dynasty to the 21st century in the collection of the Hong Kong Museum of History were analysed and studied. She also partook in the videotaping of the production process of men's cheongsam and Ma Kwa demonstrated by master tailors. Some samples of men's authentic cheongsam were then made using the technique and specifications gathered from the research. These samples will be used in this chapter to illustrate the structure, form and tailoring technique of men's cheongsam. It is hoped that they will provide useful references for safeguarding this intangible cultural heritage item.

## 結構、輪廓與剪裁

### Structure, Silhouette and Cut



據故宮博物院藏十七世紀初明代陳洪綬《晉爵圖卷》局部所描繪之線圖，顯示古人揖拜的姿勢。

Linear sketch based on partial view of the 17th-century Ming painting *Jinjie tujuan* (Congratulations on promotion of rank) by Chen Hongshou, in the Palace Museum Collection, showing the greeting gesture in ancient China.

李惠玲線描 Drawing by B. Li

#### T形結構與鐘形輪廓 T-Shaped Structure and A-Line Silhouette

香港男裝長衫珍貴之處，是其形制在過去一個多世紀以來從沒有西化過，仍然保存著中國幾千年來的T字形平面「連肩平袖」結構，即是前後幅於肩膊相連，而且肩袖平展。這種中國傳統袍服的基本結構一直未有朝「立體化」的方向轉變，原因之一是要方便躬身做「拜」和「揖」等問好動作，可以從容把上臂抬高至肩膀，同時不會破壞分佈在肩臂部分花紋的構圖。這種剪裁方式讓肩臂有較大的活動空間，又能適應各種寬窄厚薄的肩膀。此外，平面結構還有利折疊收藏。

連肩平袖的T形結構雖然做成腋下皺摺，但傳統中國審美觀認為這是自然無礙的，不像西裝以斜肩解決這問題卻有礙雙臂抬起。

The most cherished aspect of the male cheongsam is its classic form which has never succumbed to Westernisation over the past century and more. It still retains the T-shaped structure typical of traditional Chinese robe, with neither shoulder seams nor armhole seams. The front panels continue onto the back, and the sleeves grow out directly from the body forming a T-shape. In other words, the basic structure of men's cheongsam originating from traditional Chinese robe has never evolved toward three-dimensionality. One of the reasons accounting for this was to facilitate the wearers bowing low, cupping the hands and raising the arms to shoulder level as a gesture to greet or to pay obeisance. The grown-on sleeves allow the arms to raise with ease. Omitting shoulder and armhole

seams also avoids disrupting the decorative motifs around these areas. This structure allows more room for the arms to move about apart from suiting shoulders of different widths and thicknesses. Moreover, the two-dimensional structure facilitates folding and storage.

Although wearing a dress of T-shaped structure will result in lines of wrinkles between the neckline and the armpits, this was neither unnatural nor unbecoming in traditional Chinese aesthetics. The Western suit employs sloping shoulder and set-in sleeves to eliminate these wrinkles but the Westernised cut prevents the arms from lifting high with ease.

除了連肩平袖的T形平面結構外，長衫外型特色是衫身上窄下寬呈鐘形（即所謂A字形），不修腰，袖長至手背，下襬兩邊外撇，底襬兩邊略拋高呈弧形，左右高衩以便開步。男裝長衫最具特色處是保存了具深厚歷史文化底蘊的右衽開襟直裾，整件長衫可以從右邊打開，只用樸素的一字布扣，加上凝聚著傳統裁縫工藝的智慧結晶，整件衣服簡約挺拔卻又舒展，與西裝的拘謹束縛大相逕庭。無論粗布或綢緞，只要剪裁適體，形制合乎法度，同樣可以穿得溫文爾雅，恢宏大氣。

In addition to a T-shaped structure free of shoulder and armhole seams, another stylistic characteristic of the male cheongsam is the A-line silhouette, known as “bell-shape” in Chinese sartorial term. The waistline is unidentified; the sleeves extend to the back of the hand. The flared bottom of the dress has a gently arched hemline and a high slit on either side to facilitate striding. The most distinctive characteristic of the male cheongsam is the right-fastened closure with vertical side-hem, which has endured millenniums of Chinese sartorial history and culture. The dress can be completely opened from the right side. Only straight toggle-and-looped fabric fastenings of basic design are used to close the dress. Adding to the value of this dress is the exquisite workmanship epitomising the wisdom of generations of Chinese tailors. The entire dress looks simple, upright yet relaxed, which set it apart from the rigidity and restraint imposed by the Western suit. No matter it is made of coarse fabric or silken material, as long as the cheongsam is well-cut, well-fit and classic in form and specifications, the wearer will look cultured, elegant, poise and majestic in this dress.



#### 1940s – 50s

祖籍廣東順德的何日東先生（左二穿長衫者）與三名穿西裝的男子合照。垂臂時，西裝上衣肩臂部分的確觀感較好，長衫腋下冇皺摺，但無礙中國傳統審美觀，而且「平袖」結構方便臂膀的提高和轉動。

Mr Ho Yat Tung, a native of Shunde in Guangdong, in cheongsam, posing with three other men in Western suit. When the arms hang down, the shoulders and armholes of the Western jacket do look more structured. The fabric between the neckline and the armpits of the cheongsam gathers into lines of wrinkles, but this is not against traditional Chinese aesthetics. The grown-on sleeves allow the arms to lift high and swing around with ease.

Photo courtesy of the Hong Kong Museum of History

## 「五身」剪裁與內外襟

### “Five-Body” Cut, and Inner and Outer Closure Flaps

「五身」剪裁，又稱「五幅裁」，師傅普遍叫「大裁」。前後幅於肩膊處相連，面料分割與接駁減到最少。名為「五身」或「五幅」，實際長衫的主體只是由三幅衣片構成：前左與後左連成一幅，前右的內襟（也稱小襟、底襟）與後右連成一幅，右邊外襟（也稱大襟、面襟）另成一幅。前後正中均有垂直的接縫，結構端正，大氣莊嚴，如果以傳統「比德」審美觀解釋，可視之為承上啟下、中規中矩、正直無偏。

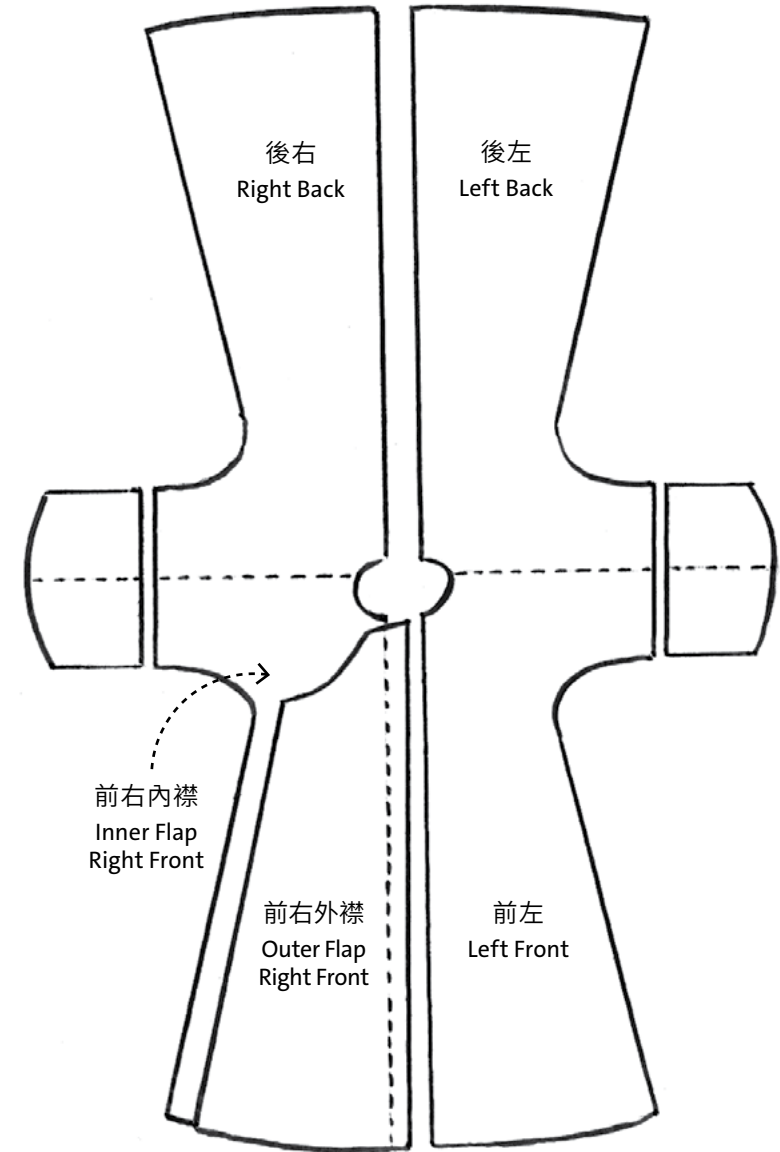


平展兩袖的男裝長衫，呈T字形，衫身上窄下寬呈鐘形。

Men's cheongsam with spreading sleeves showing the T-shape structure and A-line silhouette.

李惠玲製 Sample by B. Li

The cut of men's classic cheongsam is traditionally referred to as *wushen*, literally “five-body”, or *wufucui*, “five-panel cut”, while tailors used to call it *dacai*, “big-cut”. There are no shoulder seams. The number of cut-pieces and seams has been reduced to the minimum. The terms “five-body” and “five-panel” are somewhat misleading because the body of the cheongsam comprises only three rather than five cut-pieces. The left front and left back panels form one cut-piece. The inner flap (or under-flap) of the right front and the right back panels form another. The outer flap is cut separately. The left and right panels are joined by a seam running vertically down the centre front and back of the cheongsam, giving the dress an upright, majestic and symmetric look. If the concept of “virtue ethics” in traditional Chinese aesthetics is used to decipher its symbolism, the structure of men's cheongsam would symbolise “inheriting the past and ushering in the future”, “abiding by the norm” and “upright and non-biased”.



傳統「五身」結構。如果減去前右身的外襟，剩下「四身」，就是對襟衫袍的剪裁。

Traditional “five-body” construction. Removing the outer flap on the right front makes a “four-body” construction typical of the short dress or long coat with symmetrical centre-front closure.

李惠玲製圖 Diagram by B. Li

網購和坊間的男裝長衫為了省工省料，又或者不懂何謂「大裁」，導致絕大多數不會有中縫，而是用省去中縫的「小裁」。又或者覺得西式剪裁也無不可，於是破肩插袖等，這些都不是正規的男裝長衫結構和形制。

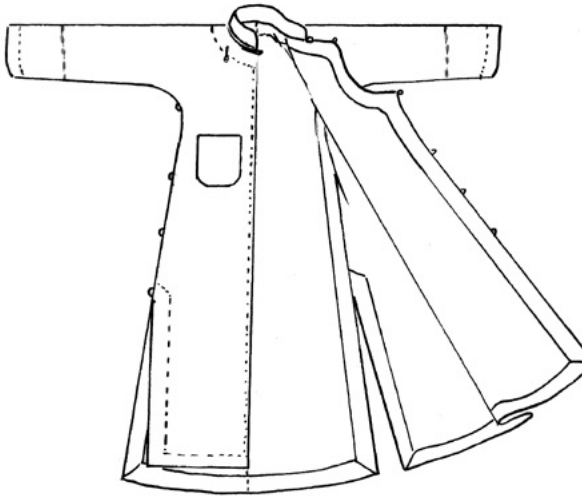
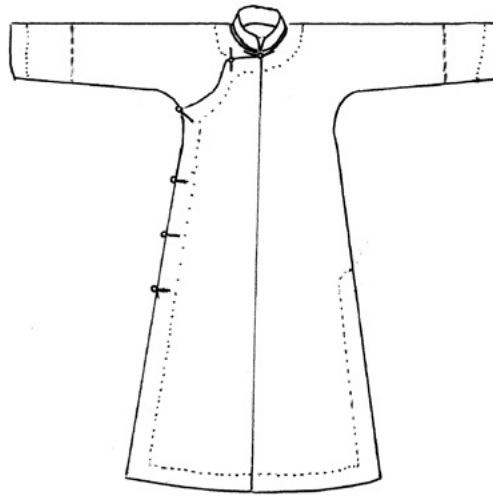
傳統長衫基本上是前後幅等寬、等長，可以折疊規整。但偶爾也會有前幅下襠稍寬稍長的，估計是為了配合腹部較為突出的穿者。

然而為了穿上長衫後右脇內襟下襠不外露，內襟一般會短5-10厘米不等，右沿自衩口以下更是垂直而非外撇。

To save labour and material or simply due to ignorance of the “big-cut” method, almost all men’s cheongsams available from online or shops in town have no centre seams because the *xiaocai* (“small-cut”) method has been used. Some even have shoulder seams and set-in sleeves, possibly because the makers believe that Western tailoring method makes little difference. All these cheongsams are by no means authentic in structure and form.

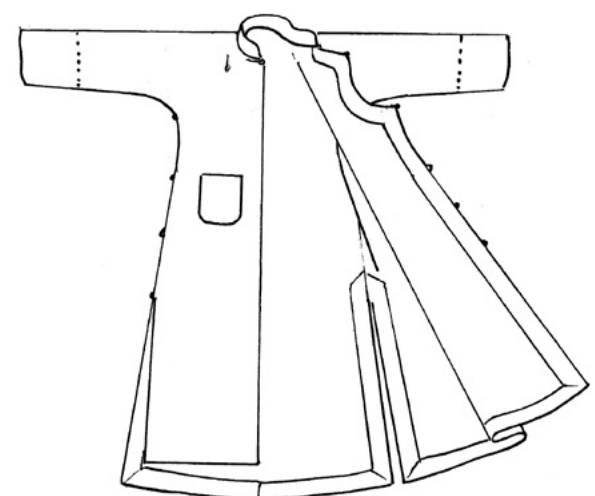
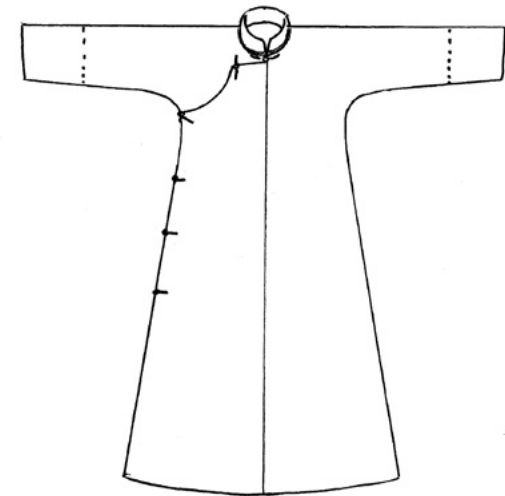
Traditionally, the front and back of men’s cheongsam are equal in width and length. The dress can be folded up neatly and flatly. However, occasionally the front front sweep of some cheongsams is slightly wider or longer, probably for wearers with a protruding belly.

To prevent the lower part of the inner flap from peeping out from the side-slit after the right side of the dress is closed, the inner flap is normally shortened by 5-10 cm, and its right edge from the top of the side slit downward is perpendicular rather than slanting outward.



男裝單長衫基本造型線描。

Basic form of men's unlined cheongsam.



男裝袷長衫(有襯裡)基本造型線描。留意少了一些貼邊。

Basic form of men's lined cheongsam. Please note that it has less facings.

Aesthetics and  
Practicability

傳統領圈是先包緹條加固，立領則另外上下邊沿縫綴完整。立領基本保持長方形，上沿平直，1970年代以後略有改良，下沿兩邊稍呈弧形以適應人體頸項前傾的實況。領口小圓角，領裡比領表稍緊，讓領片自然向內捲。這件長衫領圈裏了幼骨繩。

Traditionally, the neckline is reinforced by a binding before a stand-up collar with well-finished upper and lower edges is mounted onto it. The collar is basically rectangular in shape, with straight upper edge. From the 1970s onward, its lower edge is made to curve up slightly at either end to conform with the forward posture of the human head. The collar has round-off ends. The lining of the collar is slightly made tighter so that it will curl in naturally. A stiff cord has been inserted into the neckline binding shown here.

李惠玲製 Sample by B. Li

領圈與立領  
Neckline Binding and  
Stand-up Collar

領和襟是一件長衫最當眼的部位，也是最顯裁縫功夫的地方，長衫是否合乎法度和工藝好壞，單看這兩個部分已知七八。所謂「提綱挈領」，首先說領圈和立領。

昔日的長衫可以穿很多年，穿衣、脫衣，以至掛衣的過程，領子很多時要負起整件長衫的重量，領圈做得不結實，容易拉扯變形，影響整件長衫的結構。立領是晚清才普遍出現在長衫上，未有立領之前，為防領圈散口，也為了美觀和加固，領圈邊沿會包上緹條。其中要注意的是傳統領圈緹條，其作法與一般緹條不同，程序較複雜，以滾圓和幼細結實為尚，也有裹繩以加強效果，看上去不但精緻，還讓穿衣者給人一種精神奕奕的感覺。

The collar and *jin*-closure of the cheongsam are the most noticeable parts of the dress, and also where the tailor's exquisite craftsmanship are best displayed. Whether a cheongsam is authentic in form or well-made, a glance at these two parts will obtain the answer to a great extent. As the Chinese saying goes, "pick up a dress by its collar", let us start with exploring the neckline binding and stand-up collar.

In the olden days, a cheongsam was expected to last many years. When putting on, taking off and hanging up the cheongsam, the neck opening often had to bear the weight of the entire dress. If the neckline had not been firmly reinforced, it would easily

deform due to frequent tension and thus affect the structure of the entire dress. The stand-up collar only became common in the late Qing period. Prior to its popular use, it was a common practice to bind the edge of the neck opening to prevent fraying and for strengthening and aesthetic reasons. It is important to note that the traditional method of sewing on the neckline binding is different from that of ordinary binding. More elaborate procedures are involved. The neckline binding is typically narrow, rounded and firm. Sometimes a cord is inserted into it. Not only does this binding look exquisite, it also adds charm and spirit to the dress.

立領在清中葉以後出現，初期只是薄薄的雙層長方布片，未能用於鞏固領圈，因此領圈仍舊要先按傳統方法加固，綴好後才與完整的立領底沿縫合。領片與穿者頸部經常接觸，份外容易磨損和被汗漬沾污，先緹領圈再綴上立領，拆換領片時就比較容易，拆去領片時也不影響領圈的完整，甚至可以當作禿領長衫來穿。以傳統技藝做出的領圈緹條因為形似滾圓狹長的豆角，師傅們也稱之為「豆角」。因此這「豆角」並非純用作裝飾，而是有實際的功能。

The stand-up collar that began to appear on the male cheongsam after the mid Qing dynasty was initially made up of two flimsy sheets of rectangular fabric, and thus not very effective in strengthening the neckline. Therefore, the neckline still had to be reinforced using traditional neckline-binding method before the bottom edge of a well-finished stand-up collar was mounted onto it. Since the collar often came in contact with the wearer's neck and would easily become worn or get stained by sweat, from time to time it was necessary to replace the old collar with a new one. Binding the neckline before mounting the collar made the replacement of collar easier. After the old collar was removed, the neckline binding remained intact. Even without a new collar, the cheongsam could still be worn as a collarless one. Since traditional neckline binding is narrow and rounded like a string bean, it is so nicknamed. This "string bean" is not only an aesthetic element, but a functional component.



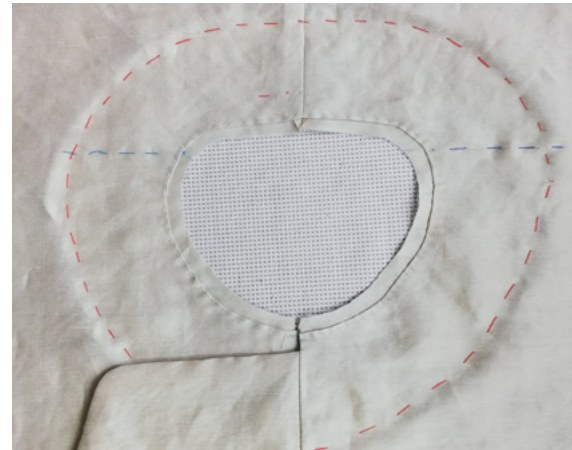
這片立領內納了稍硬的尼龍芯，配合滾圓結實的「豆角」，看上去精神奕奕。

The stand-up collar has been reinforced with interfacing of medium stiffness. The "string bean" appears rounded and sturdy. Together they add charm and spirit to the dress.

李惠玲製 Sample by B. Li

## 傳統緹領圈

### Traditional way of making neckline binding



#### 步驟一 STEP ONE

講究的作法是不用散口緹邊，而是面料領圈與貼邊(或襯裡)均預出縫份，面料領圈先向內折，讓領圈更結實。

Seam allowance is allowed around the neckline of both the shell fabric and the facing (or lining). The allowance of the shell fabric is tucked under to add extra strength to the neckline.

#### 步驟二 STEP TWO

緹條也是邊沿先向內折才與領圈縫合，進一步增加穩固度和「豆角」質感，然後把領圈貼邊(或襯裡)縫份包捲緹條邊沿(很厚重的面料，此縫份可剪掉)，再把緹條緊緊捲向反面，從緹條正面底沿縫隙落針，穿透至反面並以回針鎖緊緹邊。

Pre-fold the edge of the binding strip and sew it to the pre-folded neckline to further strengthen the neckline and add firmness and fullness to the "string bean". Then fold the edge of the facing over the binding (for very thick fabric, this edge can be trimmed away) before tightly folding the other edge of the binding to the wrong side of the neckline. Sturdy back stitches piercing through the seam underneath the binding is used to lock the binding in place.

李惠玲製 Sample by B. Li

二十世紀五十年代之前，大部分男裝長衫都按這傳統做法先緹領圈再安裝領片，但是二三十年代開始出現一種簡化做法，領圈不再先包緹條，而是散口的縫份直接與立領領表的底沿縫合，領圈縫份夾進領表和領裡中間，領表下沿則做出看似緹邊的效果，驟眼看會以為這緹條是包著衫身的領圈，細看才知不然。拆卸領子的話，領圈便會散口，長衫穿不得，當然這做法是預計領子不會拆卸。從美學角度，這條假的領圈緹條當然沒有「豆角」的滾圓度和結實度。

直至二十世紀初期，男裝長衫立領只是雙層長方布片，或夾有薄薄的領芯，領口為方角或小圓角，前後一般高，領裡除了用本料也有用其他衣料。戰後的女裝長衫領片漸漸擺脫長方形，而變成上下沿呈弧形以求切合頸項前傾的情況和營造特別視覺效果。但是絕大部分男裝領片仍保持長方形，高矮隨頸項長短而定，領口小圓角。直至大約七十年代後，才出現底沿兩端略拋高的領片，但上沿仍然保持平直，否則彎彎的領片穿上來很女性化，不夠大方。

領表與領裡中間有些會納有芯片，有些沒有，芯片厚薄軟硬不一，視乎個別長衫質料和穿者的喜好，但以透氣為尚。傳統是多層白布以漿糊黏合而成的軟薄芯，或用麻朴、馬毛朴作芯，穿起來較舒服，近年也會採用厚薄不一的尼龍硬芯。

Prior to the 1950s, the neckline of most male cheongsams was reinforced with binding before the collar was mounted onto it. However, an abridged method began to be used around the 1920s and 1930s. Instead of binding the neckline first, the raw edge of the neckline was directly stitched to the bottom edge of the collar. The seam allowance of the neckline was thus sandwiched between the exterior and interior layers of the collar. A narrow raised edge shamming a binding was created along the exterior bottom edge of the collar. At first glance, it did suggest a traditional neckline binding, but a closer look would reveal the truth. Removal of the collar would expose the raw edge of the neckline, and the cheongsam was no longer fit for wearing. Of course this method was used on the condition that the collar would not have to be dismantled. Aesthetically, this sham neckline binding lacks the firmness and fullness of the classic “string bean”.

Until the early 20th century, the stand-up collar of the male cheongsam only comprised two sheets of rectangular fabric; some stiffened with thin interfacing; with square or small round-off ends; front and back of equal height; self-fabric or other fabric can be used for the collar lining. In the post-war period, the stand-up collar of the female cheongsam gradually abandoned the rectangular shape and transformed into an elongated “eye” shape with arched upper

and lower edges to suit the forward posture of the human neck and for aesthetic reason. However, the collar of the male cheongsam remained rectangular in shape with small round-off ends. Its height depended on the length of the wearer's neck. The bottom edge of the collar did not curve up at either end until around the 1970s. The upper edge of the collar remains straight in order not to look feminine and unbecoming.

Some cheongsam collars are stiffened with a layer of interfacing. The stiffness of the interfacing depends on the shell fabric of individual cheongsam and the wearer's personal preference, but breathable material is always preferred. Traditionally, several layers of white cotton cloth were glued together to form a soft, thin interfacing. The moderate stiffness of hemp or horsehair interfacings also ensures comfort. Vinyl interfacings of various degrees of stiffness are also used in recent years.



這件長衫的領圈沒包緹條而直接與立領的底沿縫合，只是領表下沿做出看似緹邊的效果，不是正宗做法。留意縫於立領內的白布領襯沒有高於立領，是正確的做法。

The neckline of this cheongsam has no binding. It is directly sewn onto the bottom edge of the stand-up collar. The binding-like bottom edge of the collar is a sham. This is not an authentic way of finishing the neckline. Please note that the white collar liner does not rise higher than the collar, which is correct.

李惠玲製 Sample by B. Li



馬毛朴軟硬適中而且透氣，是領芯的理想物料。Breathable horsehair canvas of medium stiffness is a desirable interfacing material for the stand-up collar.

李惠玲製 Sample by B. Li

整體說，立領宜矮不宜高，  
宜寬不宜緊，宜軟不宜硬。

昔日男性長衫內一般穿淺色對襟立領短衫或底衫，因此領子邊沿往往隱約露出一圈淺色內領。近年因為穿衣習慣的改變，長衫內不再穿立領短衫，為了保護領裡免沾汗漬，往往會加綴白布領襯。但傳統的師傅都知道這領襯不應刻意高於長衫立領，從外面只是隱約看到便可。現時坊間往往刻意讓白領襯整整一圈地露出來，其實並無必要，也不太好看。

男裝長衫衫身順著面料的經紋直向剪裁，領子也是。故此直條子圖案的長衫上，會看到呈橫條子的領，不似五十年代後期的女裝長衫，直條子衫身刻意配上直條子立領，以營造長頸的視覺效果。男裝長衫的立領也較女裝的寬鬆，尤其預計裡面穿西式襯衣的，多留有一點空間沒有那麼拘謹。



**The rule of thumb for the male stand-up collar is —  
better be lower than higher, looser than tighter,  
and softer than stiffer.**

In the past, men usually wore underneath their cheongsam a light-coloured Chinese-style shirt or undergarment buttoned down the centre. Very often the upper edge of the stand-up collar of the inner garment could be seen from outside. Due to change of sartorial habits in recent years, inner garment with stand-up collar is not worn under the cheongsam. To protect the collar lining from being soiled by sweat, a white liner is often stitched over it. However, seasoned cheongsam tailors are aware that this liner should not rise conspicuously from behind the cheongsam collar; only a glimpse of it from the outside is allowed. Currently, many male cheongsams in town are often furnished with a white collar liner whose upper edge distinctly protrudes above the cheongsam collar. This is unnecessary apart from unbecoming.

The body panels of the male cheongsam are cut out lengthwise along the grain line of the shell fabric, and likewise for the collar. Therefore, a cheongsam of vertical-striped fabric will have vertical stripes shown on the body but horizontal stripes shown on the collar. This is quite distinct from the aesthetics of the female cheongsam collar from the mid 1950 onward. To make the wearer's neck look longer, a female cheongsam with vertical stripes on the body would also have a collar showing vertical stripes. More ease is allowed for the male cheongsam collar than its female counterpart, especially when a Western collared shirt is expected to be worn underneath it. A looser collar will make the wearer feel less restrained.

留意衫身的直條子與立領的橫條子。

Please note the direction of the pinstripes on different parts of the cheongsam: vertical on the body and horizontal on the collar.

李惠玲製 Sample by B. Li

## 襟與鈕扣

### Jin-Closure and Fastening Rules

現時女裝長衫右衽襟線有很多種形狀和線條設計，鈕扣的釘綴方法和位置也是五花八門。但是經典男裝長衫仍保持著從千多年前圓領長袍的肩頭扣繫方式演變和優化而來的「厂」字襟。開襟方式會影響喉頭和襟頭鈕扣的位置，需要依從嚴謹的法度，其中實在大有學問，沿用老辦法不可看成是因循造作。

十七世紀後，圓領袍由肩頭扣繫降至喉頭右方的鎖骨位置，再發展為近世的厂字襟。厂字襟的寬度跟襟頭鈕扣的位置、方向，與人體肩臂活動規律以及力學、美學息息相關。男裝長衫整幅外襟的上截就是靠喉頭右方一副垂直「一字」布扣（又稱「直紐」、「直扣」）挽起來。

The *jin*-closure of modern female cheongsam comes in different shapes and outlines. The sewing method and placement of the buttons are also variegated. However, the male cheongsam still maintains the 厂-shaped closure (*changzijin*) evolved and perfected from the shoulder-closure of round-neck robe that began to prevail more than a millennium ago. The closure style of the male cheongsam determines the placement of the neck and clavicle fastenings, which are governed by rigorous rules defended by sound rationale. These classic rules should not be dismissed as stereotyped or pretentious.

After the 17th century, the shoulder fastenings of the round-neck robe descended to near the clavicle to the right of the throat and then further evolved to become the *changzijin*. The distance between the knobs of the neck and clavicle fastenings as well as their placement and orientation are closely related to the movement of the human shoulders and arms, mechanics and aesthetics. The entire upper portion of the outer flap of the male cheongsam relies on a single pair of upright clavicle fastenings to hang in place.

釘綴於圖中紅色虛線以內的垂直一字扣最為穩定，最不受皺摺影響。喉紐和襟紐距離過遠會導致中間鬆墜。

The pair of upright clavicle fastenings affixed within the red dotted line is the most stable and least affected by the wrinkles. Too wide a distance between the knobs of the clavicle and neck fastenings will cause the middle part to sag.

李惠玲製 Sample by B. Li



戰前高檔長衫也有領、襟、袖口包邊或嵌邊的做法，戰後基本已極少見。包邊或嵌邊可以用本料，也可以別出心裁用其他布料或顏色。

Although binding and piping at the collar, *jin*-closure and sleeve openings were not uncommon among men's high-end cheongsams in the pre-war period, these decorative elements were rarely seen after the war. Apart from using self-fabric, binding and piping can also be made from other fabric of the same or different colour to achieve special visual effect.

李惠玲製 Sample by B. Li

無肩縫的「大裁」袍，垂下手臂時，肩膀至腋下位置會自然出現皺摺，避開皺摺靠近喉頭的垂直一字扣最為穩定，最能發揮力學原理（垂直最能負重，有些長衫厚重，外襟頗重），可以把外襟繫穩而不起皺。外觀上喉頭和襟頭扣一橫一豎，符合幾何構圖的協調美，還讓整件長衫看來更挺拔，有男子漢大丈夫頂天立地的象徵意義。現時坊間所見的男裝長衫，大多襟頭扣距離喉頭太遠，而且不少襟頭扣還是45度斜向的，更有把襟頭扣的扣襻（扣耳）釘綴在領圈貼邊以外小襟的單薄處，導致小襟容易被扯破，凡此種種，都有違力學、美學與邏輯。

其實戰前「厂」字襟女裝長衫襟頭所用的短直扣和花式小盤扣也是垂直的。戰後因為演變成立體結構和貼身剪裁，襟頭不再單靠一對鈕扣固定，女裝襟線才變得自由，即

使有盤扣也是斜向的，只用作裝飾。由於襟線是斜向而下裁剪的，不論是任何形狀的男女裝長衫襟線都容易拉扯變形，因此襟位免不了要貼上牽條加固。

“Big-cut” robes with no shoulder seams naturally have lines of wrinkles between the neckline and the armpits when the arms hang down. Advantageously positioned to stay away from these wrinkles, the pair of clavicle fastenings enjoys the greatest stability and best testifies the principle of mechanics (perpendicular hook has the maximum load-carrying capability; the outer flap of a cheongsam made from bulky fabric can be quite heavy). This allows the outer flap to drape comfortably and smoothly over the wearer's body. Aesthetically, the pair of horizontal neck fastenings and the vertical clavicle



傳統長衫工藝講究每一個細節：領圈正前端下方與襟的頂沿之間要留半厘米虛位（圖中插針處）以便釘綴喉扣。

Traditional cheongsam tailoring is very punctilious in every detail. A gap of around 0.5 cm has to be reserved immediately below the meeting point of the neckline binding (the point indicated by the needle in the photo) and above the top edge of the *jin*-closure to allow room for affixing the neck fastenings.

李惠玲製 Sample by B. Li



fastenings bespeak geometric harmony. The charm of the cheongsam is also enhanced, further invoking the exemplary integrity and uprightness in a man's character dearly cherished throughout Chinese history. Today, most male cheongsams seen in town are having the knobs of the neck and clavicle fastenings too wide apart, and many of these clavicle fastenings are oriented at 45 degree rather than upright. Some even have the button loop at the clavicle attached to the unreinforced area of the inner flap outside the neck facing, rendering this part of the inner flap easily get torn. All these are against the principle of mechanics, aesthetics and logic.

In fact, the petite straight or frog fastenings positioned on the right clavicle of the *changzijin* of pre-war female cheongsam were also upright. After the female

cheongsam became three-dimensional in structure and close-fitting in the post-war period, the outer flap no longer relied on a single pair of fastenings to be hung in place. The outline of the *jin*-closure of the female cheongsam was then given more freedom of expression. Thereafter, ornamental fastenings are placed at an angle straddling the *jin*-closure. Since the sloping *jin*-closure of the male or female cheongsam is prone to deform and stretch due to frequent handling, a reinforcing tape has to be glued along its edge to maintain its shape.



男裝長衫的鈕扣，全部有實際用途，並非裝飾。千姿百態的花式盤扣是女裝的專利，男裝長衫只用簡單樸實的直扣，以幼細結實為尚，紐條大多用本料，也有用不同布料或顏色；斜開成窄條後縫合而成。若面料太軟薄，紐條可裹紗布甚至幼繩以增加結實度。一對或一副直扣由紐頭和紐襻兩部分組成，紐頭釘綴於大襟上，紐襻在小襟上及右脇的後方。紐頭也可用其他物料如玉、珠、銅鈕等替代。

The fastenings of the male cheongsam are all functional rather than decorative. Frog fastenings of variegated shapes and colours are exclusively reserved for the female cheongsam. The male cheongsam only uses simple and modest straight fastenings, preferably slenderly and sturdily braided. They can be prepared from self-fabric or other fabric of the same or different colour. The strips for braiding these fastenings are cut on the bias and stitched into narrow tubes. If the material is too soft, a gauze strip or even a cord can be inserted to add substance and firmness. A pair of straight fastenings comprises two elements—a knotted button and a loop. The button is affixed onto the outer flap while the loop is stitched onto the inner flap and the right edge of the back panel. The knotted button can be substituted by other materials such as jade, bead and brass buttons.



原圖片說明為「十九世紀中國青年考狀元」。左邊青年的大襟馬褂立領上額外綴了一對直扣（看放大圖），只用布紐頭。留意馬褂中縫兩邊「對花」完美，這樣大面積的不規則圖案也有可能是入口的寬幅印花布，但要對花也要多耗不少布量。

The original caption of this 19th-century photo reads “Chinese young examination candidates”. The young man on the left wears a Ma Kwa; its stand-up collar with an extra pair of straight fastenings with fabric knotted knob (see closeup). Please note that the large irregular patterns on both sides of the centre-seam are perfectly matched (see closeup). Much extra yardage must have been used to achieve this though the fabric is possibly an imported one of much broader width, with printed rather than jacquard patterns.

Photo courtesy of The Hong Kong University Libraries

喉頭布扣緊貼領圈之下，讓領口合攏。男裝長衫（或馬褂）一般不會在立領上釘綴紐扣，雖然清末舊照也曾見立領上有直扣，上世紀三四十年代的男裝長衫也曾短暫流行高領並有在立領上多綴一對紐扣的例子，但最底下的一對喉扣一定維持在領圈之下，跟女裝分別開來。但不論男女裝長衫，喉扣一定要扣上，絕不能鬆開，男裝對襟短衫也是，否則便是衣衫不整。

The pair of neck fastenings for closing the collar is affixed right below the meeting point of the neckline binding. Normally speaking, men's cheongsam (or Ma Kwa) does not have fastenings stitched onto its collar although examples of straight fastenings being sewn to the stand-up collar can be seen in late Qing dynasty photos, and high collar affixed with an extra pair of fastenings was a fad for men's cheongsam in the 1930s and 1940s. However, the pair of fastenings right under the neckline binding remained the staple no matter how many extra fastenings were stitched onto the collar front, which differentiated the male cheongsam from its female counterpart. Nevertheless, regardless of male or female, the neck fastenings of the cheongsam by all means must not be left unbuttoned. The same rule applies to men's centre-buttoned Chinese shirt or coat. Loosening this button is considered indecorous and uncivil.



紐條以斜開的窄布條縫合而成，裡面可以裹紗布。長短粗細要均勻，紐頭要盤得緊密、結實、滾圓。

The tubes for braiding the fastenings are prepared from strips cut on the bias. A gauze strip can be inserted to add firmness. The tubes have to be even in thickness. The knotted button has to be compact, firm and spherical in shape.

李惠玲製 Sample by B. Li



釘綴紐扣到長衫上很考功夫，針步要細密均勻，扣襻大小適中，不能讓底下衣襟起皺，釘綴完畢後整對紐扣要呈「一字」筆直。

Stitching the straight fastenings onto the cheongsam is a challenging task. The stitches have to be dense and even. The eye of the loop is just big enough for the button to pass through. The stitches must not cause the fabric underneath it to pucker. The finished piece has to be ruler-straight.

李惠玲製 Sample by B. Li

除了橫向的喉扣和垂直的襟頭扣，長衫右邊腋下至衩口也有紐扣，數目沒有硬性規定，但一般四對已足夠。腋下第一對紐扣既不是直也不是橫，而是40至50度斜置，也是基於力學原理，能發揮吊起外襟的脇邊作用，又兼顧衣片實際結構情況。現時長衫一般總共六對紐扣（1+1+4），全身除此外完全不需要額外啪鈕、暗扣之類。

In addition to the horizontal neck fastenings and the upright clavicle fastenings, there are additional pairs of fastenings between the armpit and slit opening on the right side of the male cheongsam though their number is not mandatory. The one right under the armpit is neither upright nor horizontal but obliquely positioned at an angle of 40–50 degree, which according to mechanical principle lifts up the side-hem of the outer flap most effectively while taking into consideration the actual structure of the related panels. Presently, men's cheongsam is usually furnished with six pairs of fastenings (1+1+4). Apart from these six pairs of fabric fastenings, no snap buttons, hook-and-eye and any other kind of fastenings are required.



右脇鈕扣數目沒有硬性規定，但一般四對已足夠。除了腋下第一對扣是斜向外，其餘的都是橫向。

The number of fastenings down the right flank of the cheongsam is not mandatory. Normally four is sufficient. Except for the first one under the right armpit which is obliquely positioned, the rest are horizontal.

李惠玲製 Sample by B. Li

二十世紀開頭的一二十年，很多男裝長衫仍沿襲晚清遺制，右脇只有三對鈕扣，也不一定等距，一般第一、第二對扣距離較遠。及至二十年代，不少長衫右脇釘綴五對直扣，一般第二對以下等距。三十年代開始，右脇大都採用四對直扣，大抵跟1929年國民政府頒布的《服制條例》中男裝禮服的「袍」規定的「鈕扣六」有關，即是喉頭一、襟頭一、右脇四對鈕扣。一般也是第二對以下等距。

一字扣講究左右長短粗細對稱，紐條順直。紐腳是否越長越好看？存世實物顯示，清初一字扣的紐腳只長約4厘米或更短；清中葉至清末，不少一字扣的紐腳都長逾5厘米，民初甚至有長達7厘米，但二三十年代開始又規範化了，男裝衫紐腳平均長5厘米，女裝的更短些。其實中國男性一般身量不高，紐腳越長，越顯得穿者身量矮。此外，紐腳長短還要配合襟沿和脇沿的貼邊寬度，過長會伸到貼邊外，不好看也不受力。再且，釘綴直扣講究筆直，紐腳越長難度越高，越易露瑕疵破綻，所以長短適中便可。

釘裝鈕扣還有一小竅門，就是先釘綴喉扣和襟扣才把立領與領圈縫合。這樣做讓喉扣和襟扣的釘綴更就手，襟扣的定位也更準確，以後若要換領片也不影響喉扣的完整。

In the 1900s and 1910s, many male cheongsams were still furnished with three pairs of fastenings on the right side following the late Qing tradition. These three pairs of fastenings were not necessarily equidistant. Generally speaking, the first and the second ones were wider apart. By the 1920s, many cheongsams were furnished with five pairs of fastenings; usually the second to the fifth were equidistant. From the 1930s onward, four pairs of fastenings on the right side became the norm. This is probably related to the *Fuzhi tiaoli* (Dress Code) promulgated by the Nationalist Government in 1929, which stipulates that the *pao* (robe) constituting men's formal outfit should be furnished with "six pairs of fastenings" — one at the throat, one at the clavicle and four down the right side. The fastenings on the right side are generally equidistant from the second one downward.

Traditional craftsmanship requires the legs of the straight fastenings to be straight, smooth and even in length and thickness. Some people believe that the longer the legs of the fastenings, the more elegant they look. A close study of some extant sartorial examples reveals that the legs of the straight fastenings of the early Qing period only measure around 4 cm or shorter. They grow longer, some exceeding 5 cm on most mid and late Qing examples. Some early Republican pieces are as long as 7 cm.

However, from around the 1920s and 1930s, the length of these fastenings became quite standardised. The average length of the legs of the fastenings on men's cheongsam is 5 cm, and shorter on the female cheongsam. In fact, since the average Chinese men are not tall, the longer the legs of the fastenings will only make the wearer look shorter. Besides, the length of the legs has to match the width of the facings along the side-hem of the cheongsam. Too long a fastening will result in its legs protruding beyond the facing, which is not only unappealing, but also prone to rip the shell fabric outside the facing-reinforced area due to tension. Moreover, the fastenings have to be ruler-straight. The longer their legs, the more challenging will be the stitching and less easy to hide flaws and defects. For these reasons, fastenings of moderate length are advisable.

There is a knack to mount the neck and clavicle fastenings — stitch these two pairs of fastenings onto the cheongsam *before* sewing the stand-up collar to the neckline. This makes mounting both pairs of fastenings easier and ensures more accurate positioning of the clavicle fastenings. Besides, the neck fastenings will not be affected if the collar is to be replaced in future.

## 衫長、袖長與衩高

### Length of Dress and Sleeves, and Depth of Side-Slits



男裝長衫下襠幾及足踝，袖長過腕。衫長至足踝上約4–5厘米最理想，太長不方便上落梯級，稍短亦無妨，但如果衫長只及膝，傳統上會被視作短衫，看來像是店小二或堂倌的制服，並不得體。民國的歷史圖片中常見到短至腿肚的男裝長衫，是因為民國初年的長衫禮服（官方只叫「袍」）有分晝服和晚服，晝服可以短至腿肚，晚服則差不多長至足踝。但大多數男性穿長衫，仍然是一律偏向長過腿肚。

長衫的袖子太長不方便，太短又不好看，標準是垂至手背的中間，袖口寬度約為張開手時拇指與尾指之間的距離，上世紀開頭二十年曾經流行緊窄的衫身，袖子狹長而袖口窄小，可能是受當時西服影響之故，應該是當時部分人為追求時尚而特別訂製，不是普遍現象。過了二十年代，衫身、袖子和袖口又回復寬鬆，但比清末時候相對的窄。

男裝長衫是氣度恢弘的長袍，至今仍然保持袖長過腕，衫長幾至足踝的形制。

Men's cheongsam is an elegant and majestic robe which still maintains the classic features of having sleeves extending beyond the wrist and an almost ankle-length hemline.

李惠玲製 Sample by B. Li

Men's cheongsam has an almost ankle-length hemline and wrist-concealing sleeves. The most desirable hemline is around 4–5 cm above the ankle; too long will make ascending and descending stairs inconvenient. A slightly higher hemline is acceptable but knee-length is indecorous because traditionally such a length belonged to the category of “short dress”, while knee-length cheongsams were typically worn as uniform by shopkeepers and waiters. The mid-calf-length cheongsam often appearing in Republican photos were men's “day robe” designated in the Republican *Dress Code* as opposed to the almost ankle-length “evening robe”. However, most cheongsam wearers still preferred a hemline falling below the mid-calf on all occasions.

Too long a sleeve is inconvenient while too short looks unbecoming. The standard length is reaching the middle of the back of the hand. The most desirable width of the

sleeve opening is about the distance between the tip of the thumb and that of the little finger when the fingers are spread out. The close-fitting cheongsam with tube-like narrow sleeves and small sleeve openings in vogue in the 1900s and 1910s was likely inspired by Western fashion. They were probably specially commissioned by some fashion-minded men rather than a norm of the period. After the 1920s, the body, sleeves and sleeve openings of men's cheongsam once again became roomy though relatively narrower than in the late Qing period.

由於傳統面料門幅頗窄，衣袖下臂必需接駁。現時儘管有門幅很寬的面料，但排布時若把布幅對折，左右身平排，袖子下截也需接駁，而且要按布幅的經紋接駁。接駁處與手肘或袖口的距離，也有講究，太貼近手肘或袖口都不好看，一般是距離袖口15–20厘米。袖口可以是平齊，但講究的會呈弧形向下收。

側衩是為了方便開步和提腿上樓梯，衩口大約位於腋彎與衫腳之間的中間點。較簡

易定高低的方法，是把右邊腋下第一枚鈕頭與右邊下襠衫角對折，取中點。由於有些長衫垂至腳面，有些則在足踝上若干距離，衩口跟臀部的距離難有硬性規定，但太高太低都不適宜。講究的量身訂做長衫，量身時師傅會讓穿者手臂自然垂下並將食指彎曲成直角，以此定衩高。穿者上樓梯時不用彎身便可以勾著衩口撩起下襠，既方便又保持儀態和瀟灑風度。禦寒的棉袍和厚重的鑲毛皮長衫，也許會衩口較低，減少冷空氣入侵。

Due to the narrow width of traditional Chinese fabric, an extra piece of shell fabric has to be sewn to the lower part of the sleeves to make up the desired length. Although fabric of “double width” is much wider, forearm extensions are also required if the fabric is folded in half along the grain line to allow the left and right body panels to be cut out side by side. The grain line of the forearm extension runs in the same direction as the rest of the sleeve. The distance between the extension seam and the elbow or the sleeve opening is largely defined by aesthetics. Too close to either one is considered unbecoming. 15–20 cm from the sleeve opening is the norm. The edge of the sleeve opening can be straight but sophisticated ones will curve in toward the underarm seam.

The function of the side-slits is to facilitate walking and lifting the legs when climbing stairs. The slit normally begins from around

halfway between the armpit and the bottom hem. A convenient way to identify this halfway point is to fold the right corner of the bottom hem up to the fastening immediately under the right armpit. However, since the bottom hemline may vary from touching the wearer's instep to some distance above the ankle, it is hard to tell how far should the top of the slit be from the hipline, though too high or too low are both considered inappropriate. Tailors of high-end bespoke cheongsam may ask the patron to hang his arm down naturally and flex his index finger. The flexed knuckle will set the depth of the side-slits. The wearer can easily lift up the front sweep of his cheongsam by inserting his index finger into the slit opening without bending his body when ascending stairs, thus maintaining a composed and elegant posture. Padded and fur-lined cheongsams worn in cold weather may have lower side-slits to reduce the intrusion of cold air.



下臂接駁處的紋理要跟袖子同一方向，與袖口的最理想距離是15–20厘米。袖口可以是平齊，但講究的會呈弧形向下收。

The grain line of the forearm extension runs in the same direction as the rest of the sleeve. The most desirable distance between the extension seam and the hem is 15–20 cm. The edge of the sleeve opening can be straight but sophisticated ones will curve in toward the underarm seam.

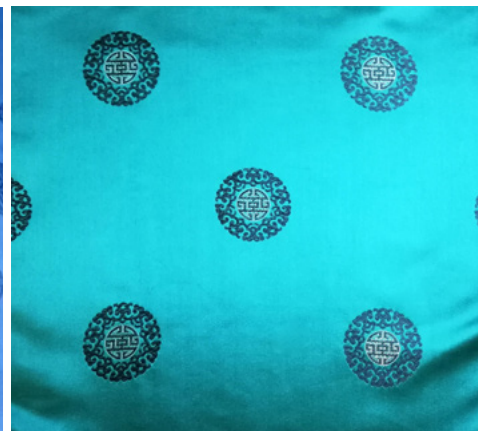
李惠玲製 Sample by B. Li

## 外內兼顧，一絲不苟

### Impeccable Finish Inside and Out

一件優質的男裝長衫，不單造型要合乎法度、剪裁要適體、穿起來平服挺拔、表面手工精緻而完全不顯露車縫線，還要做到裡外工藝同樣嚴謹。打開衣服，無論是單衫或袷衫，所有縫份要收納整齊俐落，貼邊完備規整，挑邊細密，才算合格。傳統長衫工藝講究內外兼顧，首先從「外」說起。

A high-quality cheongsam for men not only has to maintain an authentic form, fit well, drape smoothly, look handsome, demonstrate exquisite workmanship and show no machine-sewn stitches on the exterior surface, but is also meticulously finished both inside and out. To fulfil the basic requirements, the inside of a cheongsam, whether lined or unlined, must have all seam allowances concealed or tidied, all facings neatly lying in the right place, and slip-stitches densely executed. Traditional cheongsam tailoring pays great attention to both the outside and inside of the dress. Let us start with the Outside.



國產絲綢的圖案，一般排列頗有序，每組圖案重複面積不大，「對花」較容易。

The patterns on Chinese silks are usually regularly distributed and with not too large repeat size, which makes pattern-matching easier.

李惠玲攝 Photos by B. Li

### 追求完美和諧的「對花」 Pattern-Matching: Perfection and Harmony

雖然男裝長衫以素色居多，但是如果客人選擇了有圖案的衣料，不論明花暗花，而布量充足的話，嚴謹的師傅會盡量周身「對花」，讓前後幅左右圖案連貫，大小襟、駁袖處圖案連貫，領口圖案左右對稱，內襟的貼袋也要對花，一絲不苟，務求整體和諧完美，精緻工整。

除了拼接中縫講求圖案連貫或對稱之外，還要留意採用的圖案有否「倒順」問題。傳統國產絲綢的圖案，大都是一些吉祥紋樣，不論疏密，一般排列頗有規律，很多團花和組花都是正看和倒看都不拘的，但有些紋樣會有「倒順」之分。

Although the majority of men's cheongsam are made from plain fabric, if the material provided by the patron is figured, whether self-figured or not, as long as yardage allows, a conscientious tailor would try his best to have the patterns accurately matched throughout the dress, so that the patterns will continue across the centre seams of the front and back, the outer and inner closure flaps, and the sleeve extensions. The patterns on the front ends of the collar also have to be symmetrically disposed. Pattern-matching also applies to the patch pocket sewn to the inner flap. Every detail is impeccably matched to attain perfection and harmony, and a neat and sophisticated look.

In addition to ensuring the continuity or symmetry of the patterns across the centre seams, it is also necessary to find out whether there is an "up and down" or "misorientation" to the patterns. Most patterns on traditional Chinese silks are auspicious motifs with a regular layout no matter they are densely or generously spaced. While many floral medallions or bouquets can be viewed right side up or upside down, other patterns may be directional.

有些花鳥、花樹、花瓶、鯉魚等，或一些特定吉祥圖符，只能正看，倒看便不順眼。要知道男裝長衫是連肩的，前身的端正紋樣翻過肩頭到了後身便倒了過來。例如，原本花枝向上的梅花會變成花枝向下，「倒梅」跟「倒霉」諧音，當然犯禁忌。又例如，頭向上的魚兒代表「鯉躍龍門」，祝願飛黃騰達，變了魚頭向下當然不妥當。因此，選購有紋樣的中國絲綢做男裝長衫，要選沒有「倒順」問題的面料。

Some motifs including flowers-and-birds, flowers-and-trees, vases and carps as well as some specific auspicious symbols can only be viewed right side up. They will look disagreeable upside down. Since men's cheongsam has no shoulder seams, the top of the pattern on the body front will become the bottom of the pattern over the shoulder. For instance, the upward branches of the plum blossoms will be pointing downward on the back of the cheongsam. "Inverted plum blossom", *daomei* in Chinese, is homophonous with "bad luck", hence a taboo. Another example is the leaping carp with head pointing upward, known as "Carp leaping over the Dragon's Gate", which is an allusion to "gaining success and heading toward a brilliant future". Of course no one welcomes the sight of a carp with head pointing down. Therefore, if figured Chinese silk is selected as the material for making men's cheongsam, one must make sure that the motifs have no orientational restrictions.

這件夏衫的面料是義大利提花紗羅，有大面積不規則圖案，但只要肯花工夫和多耗一兩碼面料，一樣可以做到前後完美「對花」。

This summer cheongsam is made from Italian leno jacquard with irregular patterns of large repeat size. Perfect pattern-matching is not a problem if laborious effort and 1–2 extra yards of material are to be committed.

李惠玲製 Sample by B. Li



「對花」需要很仔細的功夫，  
要很有耐性，講求完美，馬虎不得，  
尤其是前後身的中縫，  
對得不好會很礙眼，  
破壞了長衫的整體觀感。

不「對花」的多數是一些較不明顯或紛雜、  
細碎的圖案，有些不是「不能」對花，只是怕  
麻煩而已。一些入口的面料有大面積重複  
的不規則圖案，「對花」沒有傳統中國絲綢  
那樣容易，要做到前後中縫圖案連貫的話  
需要一點技巧和多費一點時間和面料，但  
為求效果完美，也是值得和有必要的。

有直條子、橫條子、格子紋等的面料，也要  
條子拼條子、格子拼格子的逐一拼對妥當，  
領口的圖案也要對稱，才見完美。



李惠玲製 Sample by B. Li

Pattern-matching demands elaborate skill and great patience. Perfection is the goal. Every detail has to match, especially the patterns across the front and back centre seams. Poorly matched patterns will be an eyesore besides affecting the overall appeal of the cheongsam.

Cheongsams skipping pattern-matching usually have less obvious or small, irregular patterns. These patterns are in fact “matchable”, but apparently the tailor did not want to take the trouble. The pattern-matching process of some imported fabrics with irregular patterns of large repeat size is more challenging than figured Chinese silks. More tailoring skill, time and material are required to attain perfect continuity of the patterns across the front and back centre seams. However, it is necessary and worth the effort for the sake of perfection.

Vertical and horizontal stripes or check patterns also require to be matched accurately and laboriously. The patterns on the front ends of the collar also have to be symmetrically disposed.

## 體現內在美：縫份收納、貼邊與襯裡

### Neatening the Inside: Seams, Facings and Lining

跟著說「內」。長衫可以有襯裡，也可以沒有襯裡。前者叫「袷衫」，後者叫「單衫」。單衫因為沒有襯布遮蓋縫份，所以要求更仔細的收納縫份和更繁複的手縫挑邊工序。單衫裡面周身鑲貼邊，除了加固長衫的邊沿不易破損外，還穩定整件長衫結構。單衫尤其兩脇有曲尺形貼邊，由後幅衩腳向上伸延至腋彎，再伸延至袖口，防止脇邊因經常穿脫而拉扯變形。厂襟由喉頭至腋下的斜開邊沿，要黏貼「牽條」加固。兩脇尤其是腋彎容易拉扯變形的部位，視乎面料是否結實，也要全部或局部貼「牽條」加固。「牽條」一般是絲裡沿縱紋撕下的窄薄條，沒有伸縮力，寬2–2.5厘米不等。

打開傳統的單長衫並把袖子反過來，不會看見中縫和駁袖的縫份露出毛邊，不論縫份是左右攤開抑或全撥向一方，毛邊都會向下扣並穩穩地以斜針與衫身縫合；兩脇更完全看不見縫份，因為都收納於曲尺形貼邊內。

Next, let us take a look at the “Inside” of the cheongsam. Men’s cheongsam can be lined or unlined. Since the unlined one has no lining to hide its seam allowances, it demands more meticulous neatening of the seam allowances and more elaborate hand-finished slip-stitching for all the hems and facings. The edges of an unlined cheongsam are furnished on the wrong side with facings, which not only strengthen the edges and protect them from wear and tear, but also serve to stabilise the structure of the entire dress. This is particularly true with the L-shaped facings unique to the unlined cheongsam. They run all the way from the bottom hem to the armpit and then the sleeve opening on either side of the back panel to prevent the side seams from deforming due to tension. A reinforcing tape has to be glued along the raw top edge of the outer flap for the same reason. Since the side seams around the armpit are also susceptible to distortion, they need to be entirely or partially reinforced with tapes depending on the density and sturdiness of the fabric. These reinforcing tapes are



長衫外襟反面看到的貼邊和縫份。  
Facing and seam allowance shown on the wrong side of the outer flap.

李惠玲製 Sample by B. Li

usually non-stretchable narrow strips of 2–2.5 cm in width, torn off from thin silk lining fabric along the selvedge grain.

When an unlined cheongsam is fully open and the sleeves turned inside out, no raw edges of the centre seams and sleeve extension seams will be exposed. No matter the seams are pressed open or pushed to one side, the raw edges will be tucked in and firmly slip-stitched in place. The side seams are completely concealed by the L-shaped facings.



打開單長衫，內裏所有縫份收納整齊。這件衫的周身貼邊特意鑲了深色嵌條，是為了教學示範用。

The cheongsam fully open, showing the neatened seams. The edges of the facings have been highlighted with dark-coloured piping for demonstration purpose in class.

李惠玲製 Sample by B. Li



長衫右身。把袖子翻出來，可以看到後幅脇邊由衫腳伸延到袖口的曲尺形貼邊。

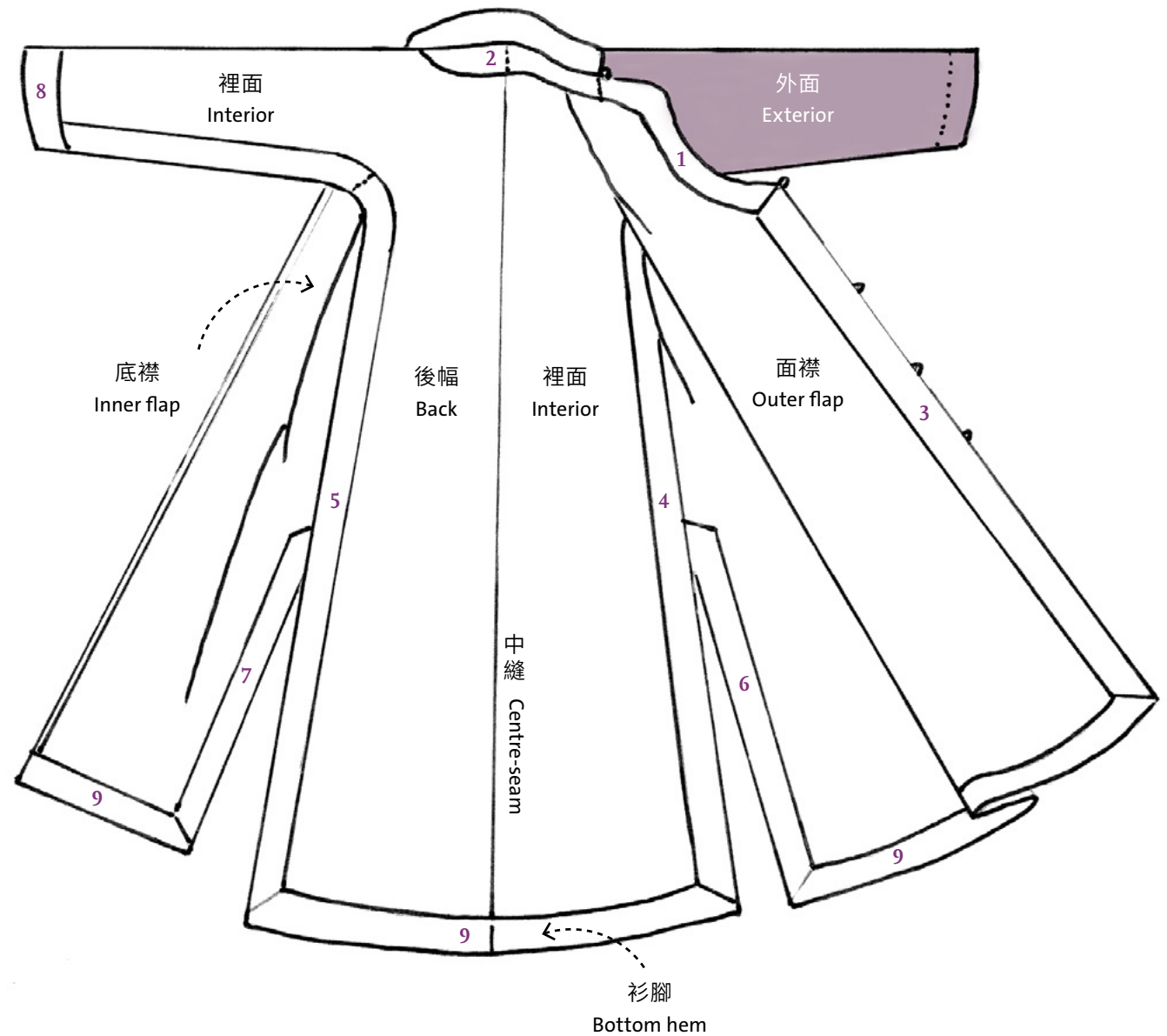
Right half of the cheongsam with sleeve turned inside out, showing the L-shaped facing running up from the bottom hem to the sleeve opening.

李惠玲製 Sample by B. Li

## 男裝單長衫貼邊一覽

## Facings Inside Men's Unlined Cheongsam

- 1 厂襟貼  
厂-shape facing
- 2 領圈貼(左右分裁)  
Collar facing (left and right halves)
- 3 大襟右沿貼  
Side-hem facing on right front
- 4 & 5 後幅左右曲尺貼  
L-shaped facings on back
- 6 前幅左衩貼  
Side-slit facing on left front
- 7 底襟右衩貼  
Side-slit facing on right of inner flap
- 8 袖口貼 x 2  
Sleeve hem facing x 2
- 9 衫腳無需貼邊, 原身向內翻  
No facings. Just turn up the bottom hem.

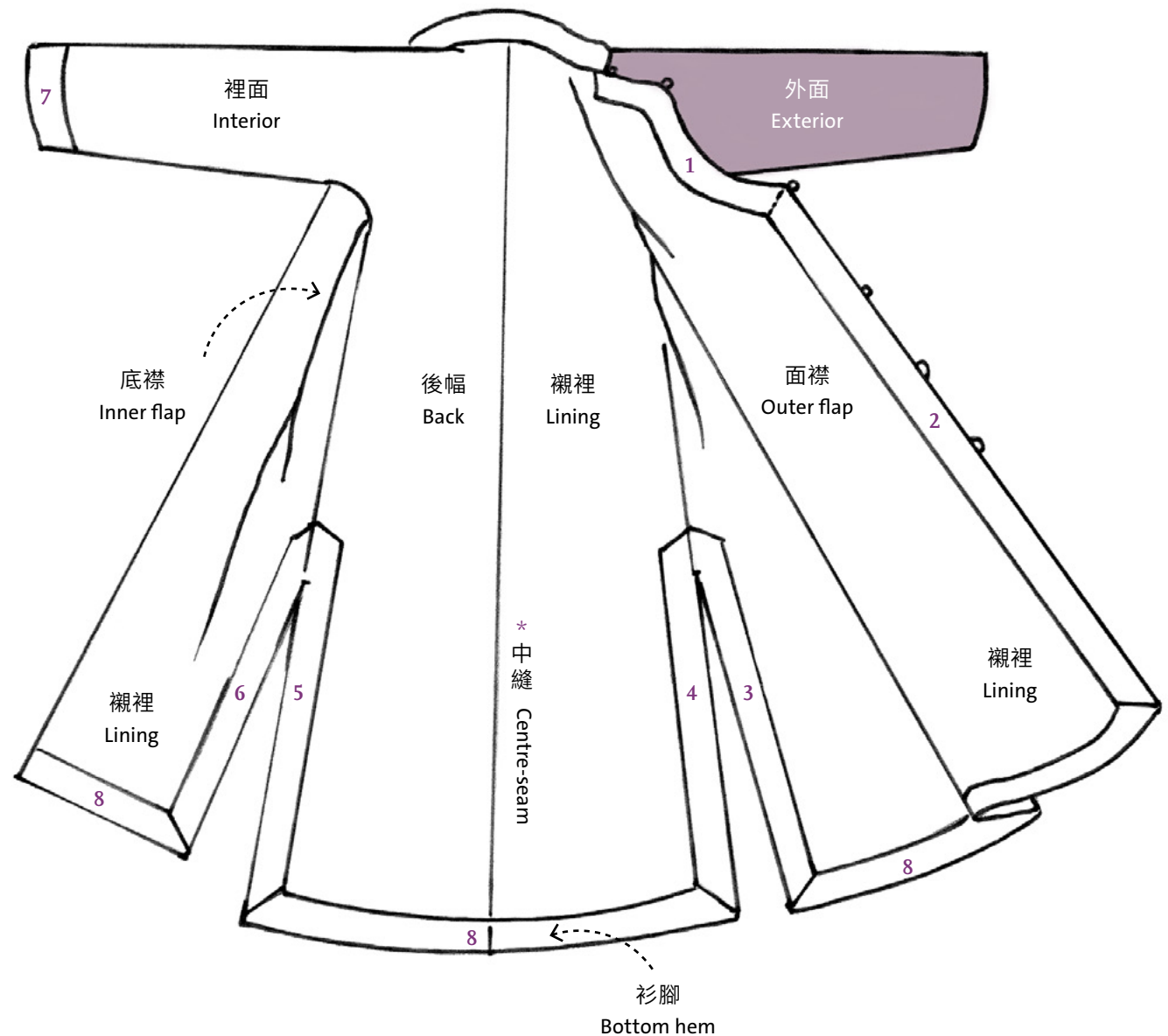


## 男裝袷長衫貼邊一覽

## Facings Inside Men's Lined Cheongsam

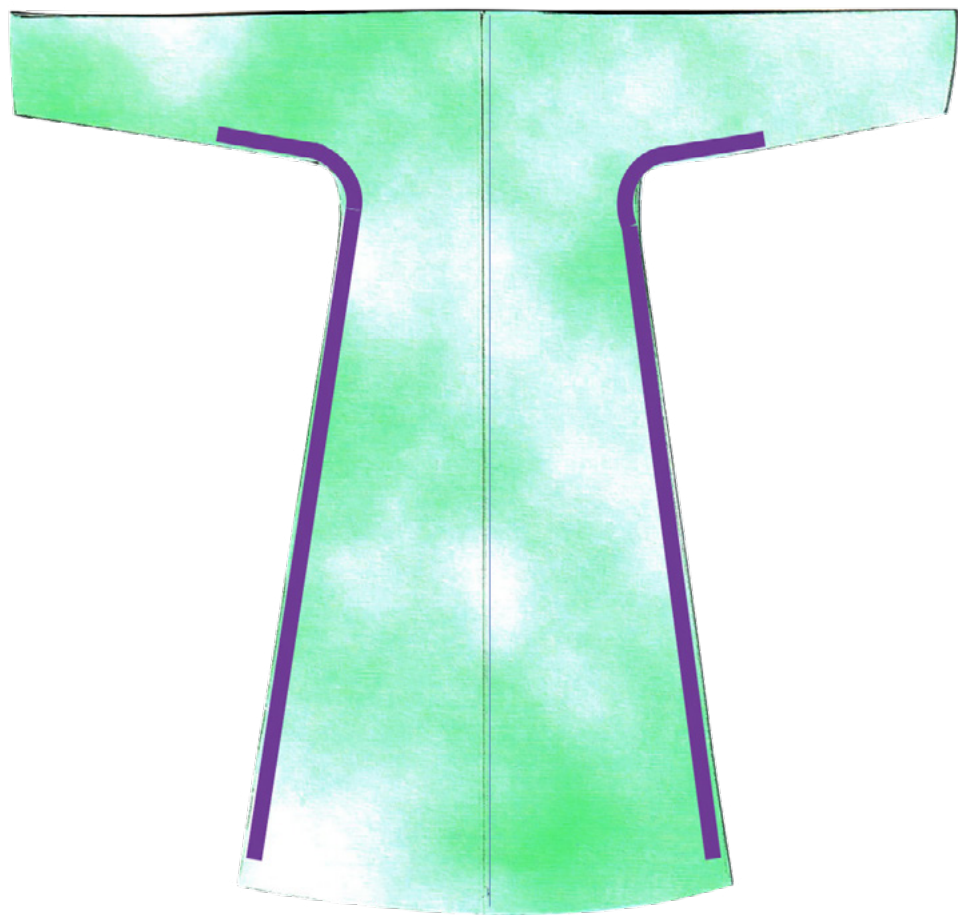
- 1 厂襟貼  
厂-shape facing
- 2 大襟右沿貼  
Side-hem facing on right front
- 3 & 4 左袷貼一對  
A pair of left side-slit facings
- 5 後幅右袷貼  
Side-slit facing on right back
- 6 底襟右袷貼  
Side-slit facing on right of inner flap
- 7 袖口貼 x 2  
Sleeve hem facing x 2
- 8 衫腳無需貼邊，原身向內翻  
No facings. Just turn up the bottom hem.

\* 小裁襯裡沒有中縫  
No centre-seam for small-cut lining

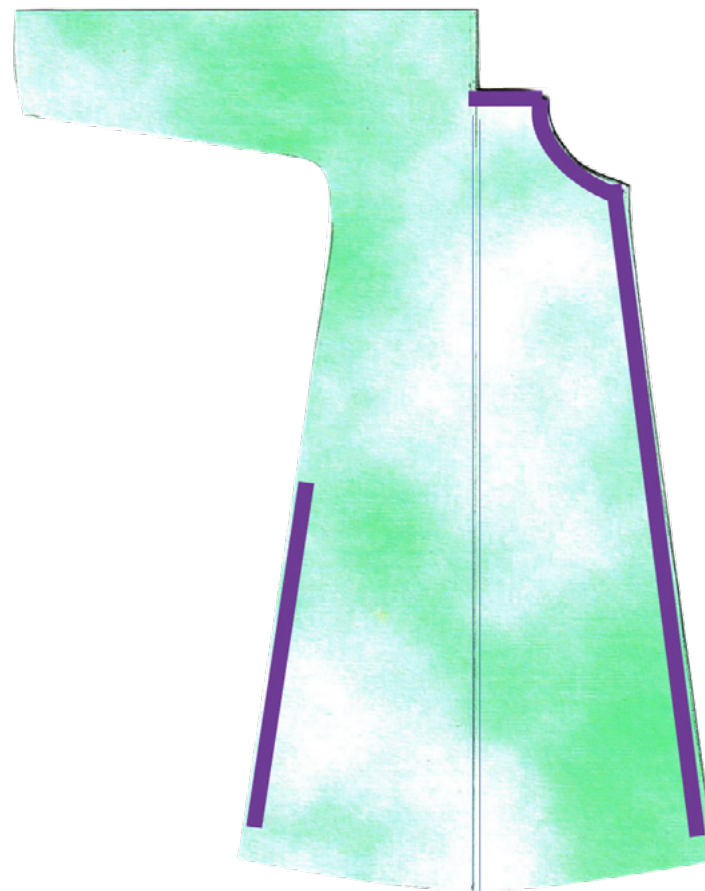


### 男裝長衫需要貼牽條的部位

Parts of Men's Cheongsam to be Strengthened with Reinforcing Tapes



後幅反面  
Reverse side of back



前幅反面  
Reverse side of front

據存世實物看，清末民初的裕長衫內不流行周身貼邊，襯裡顏色也不講究與面料協調，以淺藍、彩藍最普遍。1920年代前後，才開始在長衫內周身以本料貼邊，包括袖口。襯裡的顏色也較多樣化，漸漸講究與面料同色系。裕長衫不論是用薄絲裡或較厚的絨裡，縫份全被密封著，除了部分棉袍採用所謂「飛裡」，一般衫腳也是底面縫合。衫內後幅兩脇沒有單長衫的曲尺形貼邊，貼邊止於衩口稍高處。一般領圈也省卻貼邊。

襯裡也分「大裁」和「小裁」。「大裁」就是長衫面料所用的「五身」剪裁，有中縫拼接，前文已述。「小裁」又叫「偷襟」或「挖襟」，女裝長衫由平面結構發展至立體結構的過渡期，正是用這種剪裁方式。「小裁」的襯裡，前後幅都沒有中縫，前幅右方斜斜挖出襟線並接駁一截內襟，兩袖也需接駁。這做法減少了面料的分割，也較為省料。「小裁」的

襯裡還有一個好處，昔日有些講究的裕長衫，襯裡也有圖案，用「小裁」可以讓圖案連貫，也省了「對花」的工夫。為防襯裡鬆垂，要以手針沿著中縫和大部分貼邊內沿仔細「打圍」（紵線），外面不著痕跡。

As shown by antique examples, the interior of the lined cheongsams of the late Qing and early Republican periods rarely have facings. The colour of the lining does not necessarily match that of the shell fabric; pale blue and bright blue are the most common. Men's cheongsam from around the 1920s begin to have self-fabric facings around the interior edges including the sleeve opening. Linings come in diverse colours and occasionally match that of the shell. The seam allowances of the lined cheongsam, no matter lined with thin silk or thicker woollen fabric, are completely sealed up within the lining. Except for some padded cheongsams with

semi-attached lining, the bottom hems of the lining and the shell are normally sewn together. The inside of the lined cheongsam has no L-shaped facings flanking the back as in the case of unlined cheongsam. The facings of the side-slits do not extend further up. Often the neck facing is also omitted.

The lining can be of “big-cut” or “small-cut”. “Big-cut” refers to the “five-body” cut applied to the shell fabric, with a centre seam down the front and back, as previously explained. “Small-cut” is also called *toujin* (“shift-closure”) or *wajin* (“gouge-closure”). This was the characteristic cut of the “transitional” female cheongsam when two-dimensional structure was evolving toward three-dimensional. Lining of “small-cut” has no centre seam in the front and back. The closure line is cut in the right front, and the inner flap is added. Sleeve extensions are also required. This cutting method

minimises the division of fabric parts, and also saves fabric yardage. The “small-cut” lining also has another advantage. Some sophisticated cheongsams of the olden days were lined with figured silk. Omitting the centre seams could ensure the continuity of the decorative motifs and save the trouble of pattern-matching. To prevent the lining from sagging, tacking will be carried out discreetly along the centre seams and the inner edges of most facings using a hand needle.



一般下襠毋須另加貼邊，只是把弧形的衫腳縫份向內折，然後收納毛邊便成。單衫下襠兩角的處理可以較簡單，完成所有縱向貼邊後把衫腳縫份向上覆蓋，兩邊交角重疊，毛邊收納整齊便可。

Normally, instead of adding a facing, the curved edge of the bottom hem is turned up to the desired width and then the raw edge folded inward. The treatment of the corners of the bottom hem can be relatively simple for unlined cheongsam. After finishing the vertical facings, just turn up the bottom edge of the dress, mitre the corners and conceal the raw edges.

李惠玲製 Sample by B. Li



裕衫的貼邊和衫腳由於要與襯裡縫合，交角處理的工序較繁複，縱向貼邊車縫到底前，要先與倒折的衫腳縫份交角縫合並「攤骨」（左右攤開縫份），才把貼邊縫合到底。與襯裡縫合後省卻挑邊的工夫。

Since the facings and bottom hems of the lined cheongsam have to be attached to the lining, the treatment of the mitred corners is more complicated. The vertical facings are machine-sewn onto the body until the last few inches at the bottom. The bottom hem is folded outward and the corners mitred against the lower ends of the vertical facings. Spread open the mitred seams and finish off the vertical facings. After the facings join the lining, a lot of slip-stitching work will be spared.

李惠玲製 Sample by B. Li

## 手縫、車縫與挑邊

### Hand-Finish, Machine-Finish and Slip-Stitching

上世紀三十年代之前，所有男女裝長衫都是手縫的。雖然不少三四十年代的長衫已經有車縫痕跡，其實當時腳踏縫衣機並未如戰後普及，絕大部分長衫還是全手縫的。車縫主要見於中縫、接袖和脇邊，其他地方都是手縫。縫衣機普及後，跟女裝長衫一樣，男裝長衫仍然講究以手縫結合車縫，因為很多縫合工序是機器代替不了。儘管車縫的部分，針步也以細密為尚。時至今日，老師傅做的高檔男裝長衫仍然堅持這原則。長衫表面尤其不能露出車縫線，以車縫代替手縫挑邊的男裝長衫都是坊間的粗糙製品。

袷衫由於縫份全被襯裡隱藏起來，加上貼邊與襯裡的縫合另有一套方式，所以毋須手縫挑邊，雖然安裝襯裡比較複雜，卻大大省卻挑邊的工夫。至於單衫，要收納縫份並要把貼邊和衫腳的內沿以手縫挑邊與面料結合，因此挑邊工夫比袷衫多得多，並要求更高。大半個世紀之前，挑邊的針步細密而牢固，平均每吋12針，也有密至每吋16針的，當然有些較馬虎的，例如每吋10針以下，但不多，因此可以理解為何一件優質的長衫可以穿著多年，實在是因為工藝的精細和嚴謹。六十年代開始，有些師傅為了省工，女裝長衫衫腳和袖口收邊時，以西式時裝慣用的「人字」挑邊代替細密得多的傳統斜針挑邊。但是，「人字」挑邊從不會用於工藝嚴謹的傳統男裝長衫。

Prior to the 1930s, all male and female cheongsams were handsewn. Although many extant examples from around the 1930s and 1940s already show evidences of machine-work, the sewing machine was not as popular as in the post-war period. The vast majority of the cheongsam were finished by hand. Machine-sewn stitches were mainly found at centre seams, sleeve extension seams and side seams. Other parts were all handsewn. After the sewing machine became popular, like its female counterpart, men's quality cheongsam was still finished by handwork and machine-work combined because many sewing processes could not be substituted by the machine. Despite machine-work, dense stitches are always maintained. To this day, men's quality cheongsam made by master tailors still adheres to this principle. In particular, no machine-sewn stitches should be visible on the exterior. Men's cheongsams with machine-sewn overstitch instead of hand-finished slip-stitch are low-end products in the market.

Since the seam allowances of the lined cheongsam are all hidden inside the lining, and the lining joins the facings in a unique way, slip-stitching is unnecessary. The complication of furnishing the lining is offset by greatly saving the trouble of slip-stitching. Since finishing the seam allowances and facings of the unlined cheongsam involves

laborious slip-stitching, much higher slip-stitching skill is demanded. More than half a century ago, the standard density for slip-stitching was 12 stitches per inch, though some may reach 16 stitches per inch. Sparse ones such as less than 10 stitches per inch did exist though not common. This explains why a high-quality cheongsam can last many years. Exquisiteness and punctiliousness of craftsmanship count. From the 1960s

onward, some tailors began to finish the bottom hems and sleeve hems of the female cheongsam with herringbone stitch (catch stitch) borrowed from Western tailoring in order to save time and labour. However, the herringbone stitch is never applied to men's finely tailored classic cheongsam.

長衫外襟反面，貼邊和縫份的挑邊細緻，每吋10針，與昔日的平均每吋12針比較，已經是較疏了。

Wrong side of the outer flap showing the facing and seam allowance finished with 10 slip-stitches per inch, though this is relatively sparse compared with 12 stitches per inch in the past.

李惠玲製 Sample by B. Li



## 暗袋和衩結

### Hidden Pocket and Bar-Tacking

縫於內襟的貼袋，位置隱密，昔日是用來放置需要貼身收藏的錢財或文件等。越是早期的長衫，這貼袋越靠胸膛中央，讓穿者的右手從襟扣與腋下扣之間探進去取物，外人從右脇伸手進去根本無法取得，正好發揮保護貴重財物的功效。二十年代以後，貼袋逐漸向右移，高低大小不一。近年傾向較接近右脇，方便探手取物。雖然大部分貼袋都是手縫的，也有不少採用車縫的。嚴謹的師傅們連這個外面看不見的小口袋都會堅持「對花」，很多時不留意的話，打開衣襟也不容易察覺這個口袋的存在。

The patch pocket discreetly sewn to the inner flap was for keeping money or papers close to the wearer's body in the past. The earlier the cheongsam, the closer was the patch pocket to the centre of the chest. To extract the content of the pocket, the wearer's right hand had to glide in through the gap between the clavicle and armpit fastenings. Others could not access the pocket from his right flank. This pocket thus had the function of safeguarding the valuables. After the 1920s, the patch pocket gradually moved toward the right though it could be set higher or lower, and its size varied. In recent decades, this pocket tends to move closer to the right flank to allow easy retrieve of its contents. Although most patch pockets are handsewn, there are also machine-sewn ones. Punctilious tailors would insist on matching the pattern of this concealed pocket with that of the inner flap. The existence of this pocket may skip the inattentive eye when the cheongsam is opened.

圖中長衫的貼袋比一般的高，因為腰間另有插袋。就像早期一些接近腋下的貼袋，右手要從襟扣和腋下第一對扣之間探進去取物。高檔的長衫連這外面看不見的袋子都要對花或對條子，驟看根本不留意有貼袋存在。這貼袋也是用手針縫綴到內襟上的。

The patch pocket of this cheongsam is relatively high because there is a side pocket below the waistline. To reach this patch pocket, the wearer's right hand has to glide in between the clavicle and armpit fastenings. High-end cheongsam is punctiliously crafted to the degree that even the concealed patch pocket cannot skip "pattern-matching". One can hardly notice its existence at a glance. This pocket is also handsewn to the inner flap.

李惠玲製 Sample by B. Li





除了貼袋以外，不少長衫兩側還有插袋，非常實用。

In addition to the patch pocket, many cheongsams also have very practical in-seam side-pockets.

李惠玲製 Sample by B. Li

除了內襟的貼袋外，不少長衫尤其是較厚重的衿衫和棉袍等，都有插袋，袋口在脇邊腰部和臀部之間，有些只是一邊有插袋，但大部分都是左右都有插袋，除了放置物件，冷天還可以把手插進去保暖。

男裝長衫的傳統技藝還有一些重要的細節不容忽視，衿結（俗稱「打棗」、「打蟲籽」）是其一，用於加固衿口和插袋的袋口上下端，減少這些部位撕裂的機會。

In addition to the patch pocket on the inner flap, many lined cheongsams especially the heavier ones or padded ones are also furnished with in-seam side-pockets between the waistline and the hipline. Some only have one side-pocket but most have a pair, one on either side. Apart from holding things, the side-pockets also keep the hands warm in cold weather.

There are some other important details about men's traditional cheongsam that should not be overlooked. An example is the handsewn bar-tack reinforcement at the slit opening as well as the upper and lower ends of the side-pocket opening to reduce the chance of ripping under tension.



1. 插袋的袋口上下端也會用衿結加固，防撕裂。

Bar-tacking is also necessary for preventing the upper and lower ends of the side-pocket opening from ripping.

李惠玲製 Sample by B. Li



長衫衿口必然以衿結加固。

The top of the side-slits of the cheongsam must be reinforced with bar-tacking stitch.

李惠玲製 Sample by B. Li

【第四章】

穿衣篇

不懂穿衣法則，  
保育了經典男裝長衫也無用武之地，  
就像鑄造了寶劍而未見劍譜，  
缺乏章法下只能亂舞一通。

CHAPTER 4

The Art of Wearing Men's Cheongsam

Safeguarding men's classic cheongsam without knowing the rules of wearing it is like having forged a sublime sword but the sword manual is missing. Without the manual, the sword will never be able to manifest its true strength.

衣裝是穿者性格和品味的外在伸展。

**You are what you wear. Your clothes speak.**

衣服有很多功能：除了最基本的禦寒護身、蔽體遮羞外，還具裝飾和禮儀作用，在古代尤其是判別身分地位的標識。服制作為階級藩籬的現象在現代社會雖已淡化，卻並非不存在。衣服已成為重要商品，服裝設計和製造業不但有龐大商機，推動社會經濟發展，更提供了平台讓人實現對美的追求，讓創意得到發揮。

可以說，衣服是強大的文化載體，是個人心理、生理的折射，以至社會文化、經濟政治、民族民生的象徵符號和真實映照。

長衫，不論男女裝，都有鮮明的民族特色，背後有深厚的文化底蘊。「穿好一件長衫」雖不至於是一門學問，但也需要一些常識，男裝長衫尤其如是。當然，若深諳「人穿衣」之道，穿長衫也可以是一門藝術。本章除了探討男裝長衫質料的選擇、舉出坊間一些男裝長衫造型與穿衣習慣的毛病、概談其穿衣法則外，還加插了一篇二十世紀初經典長衫的賞析，希望加深讀者對男裝長衫的認識。

In addition to fulfilling the basic function of protecting the wearers' body from environmental hazards and concealing their private parts, dress also serves decorative and ritual purposes, and in particular in ancient times, as an indicator of personal identity and social status. Although social barriers defined by sartorial codes have largely faded in recent times, they have never vanished. Dress has become an important commodity. The industry of clothing design and manufacturing not only has enormous commercial potential and helps promote social and economic development, but also provides a platform for people to realise their aesthetic pursuit and express their sartorial creativity.

Thus it can be said that dress is a powerful cultural carrier; a manifestation of personal psychological and physiological state apart from symbol and true reflection of culture and society, economy and politics, ethnicity and people's livelihood in general.

The cheongsam, men's or women's, bearing distinctive characteristics of Chinese sartorial culture, is endowed with profound cultural connotations. Although "to wear a cheongsam well" does not require any expertise, one does need to grasp some basic knowledge, especially for men's cheongsam. Certainly, for seasoned wearers who know how to be the "master of their dress", wearing the cheongsam can become an art. In addition to exploring the fabric choices of men's cheongsam, discussing some unbecoming styles and dressing habits related to this dress form, and summing up the dos and don'ts, this chapter has also included a section on the connoisseurship of an early 20th-century men's cheongsam of classic style and craftsmanship to help the readers better understand men's classic cheongsam.



棉麻長衫  
Cotton-linen cheongsam

李惠玲製 Sample by B. Li

## Fabrics for Men's Cheongsam

衣服是用來穿在身上的。  
對穿者來說，  
「做衣服」的目的是為了「穿衣服」，  
「做」一般是交託裁縫完成，  
「穿」卻是穿在自己身上，  
所以長衫衣料一定是自己挑選，  
不會假手於裁縫師。

由於二十世紀中期以後男裝長衫已經不再是普羅百姓的衣裝，跟八十年代以後女裝長衫衰落後卻變得更矜貴一樣，所用面料大多以絲綢為主，讓人錯覺以為絲綢是男裝長衫的一貫選擇。其實並非如此，昔日男裝長衫就跟其他中裝一樣，可以是綾羅綢緞，也可以是較廉宜或耐穿的其他物料如棉、麻、毛絨等，視乎穿者的年齡、身份地位、場合、目的、經濟條件等。作為禮服的長衫以絲綢作面料是很自然的事，顏色也可以較為華貴。但如果是常出遠門的商賈或行人，可耐風霜和深色結實的面料應是首選。學界師生的長衫當然以樸實耐穿為尚。



Since men's cheongsam was no longer popular after the mid-20th century yet still embraced by the elite as in the case of its female counterpart after the latter's decline in the 1980s, silk has become the most preferred fabric for men's cheongsam. This has created the wrong impression that men's cheongsam has always been made of silken materials. In fact, this is hardly true. Like other Chinese clothing, men's cheongsam in the past could be made of various kinds of silk fabrics as well as other cheaper or more durable materials such as cotton, linen or wool, all depending

on the age, status, occasion, purpose and affordability of the wearer. Cheongsam for ceremonial occasions naturally favoured silken material and more luxurious colour. However, durable, windproof and rainproof fabrics of dark colour would be most preferred for merchants or people who often travelled long distance. Cheongsam worn by teachers and students certainly had to be modest and durable.

**Dress is made for wearing.**

**The making of the dress is generally the task of the tailor while the wearer is the one who owns and puts on the dress.**

**Therefore, choosing the fabric for men's cheongsam is always the privilege of the wearer rather than that of the tailor.**

昔日選擇單衫、袷衫、袷棉或絨裡，甚至鑲毛皮的，完全要看氣候而定。夏天以顏色淺淡輕薄紗羅單衫最為通爽涼快，春秋兩季宜穿袷衫或袷薄絨，或外加坎肩（馬甲）與馬褂保暖，入冬以後少不了棉袍，有在外面再披上寬大的罩袍或西式大衣都可以。一般用薄絲作襯裡，也有較厚的。昔日的鑲毛皮長衫也是豐儉由人，貂鼠、狐狸、狼、兔以至狗毛皮都可以禦寒。昔日穿毛皮，縱使是非常昂貴的品種，都是鑲在袍內的，穿在外會被視為庸俗的暴發戶。況且出遠門的，總

以低調為尚，穿得太張揚沒甚麼好處。還有一個古老說法，是男性三十歲之前不應穿絲綢，大概意思是年輕人不宜奢侈。

上世紀一二十年代有些面料顏色頗豔麗如紫藍、杏黃的男裝長衫，配上貼身窄袖的剪裁、方角高立領，可以想像是當時一些公子哥兒的時尚衣裝。然而，這並非普及的長衫面料顏色和剪裁，絕大多數男性仍是穿款式較樸實，顏色較素淨如藏青、深藍、淺藍、深灰、淺灰，淺杏等的長衫，縱使有圖案都是頗含蓄低調。



Men's cheongsam of the olden days could be unlined, lined, padded or even fur-lined. The option depended solely on the climate. Unlined cheongsam made of breathable gauze or leno of light colour best suited the hot summer while cheongsam with thin lining or flannel lining was suitable for spring and autumn. A waistcoat or a Ma Kwa could be worn over it for extra warmth. Cheongsam padded with cotton or silk floss was indispensable in the cold winter. A surcoat or a Western-style topcoat may also be worn over it. Usually thin silk was used for the lining but sometimes thicker silk fabric was used. Different types of fur lining could be used to suit different budgets. Mink, fox, wolf, hare and even dog



fur could protect the wearer from cold. In the past, fur was always sewn to the inside of the dress even if it was a very expensive type of fur. People wearing fur on the outside would be regarded as uncultured upstarts. Besides, it was wise for long-distance travellers to maintain a low profile; showing off would not do any good. There is also an old saying that men should not wear silk before their thirties, probably suggesting that young people should avoid being extravagant.

Some male cheongsams of the 1910s and 1920s were made of fabric of vibrant colours such as violet and apricot yellow, with a close-fitting silhouette, narrow sleeves and a high stand-up collar with square ends. One can imagine these were fashionable dresses favoured by some privileged young men of the time rather than the norm. Most men still wore modest cheongsam of plain colour such as dark or light blue, dark or light grey, and light beige. Even if figured fabrics were used, the patterns were usually modest and subtle.

二十世紀上半葉，鑲毛皮男裝深藍色緞絲長衫，穿者據稱是一名珠寶商。面料顏色樸素沉實，與內裡的華貴毛皮形成強烈對比。除了領沿露出些微毛鋒外，外面不見半點痕跡，可見當時鑲毛皮做法的含蓄低調。

First half of 20th century, men's dark blue fur-lined silk cheongsam. The wearer is said to be a jewel trader. The shell fabric of modest and sedate dark blue colour contrasts sharply with the luxurious fur lining. Other than some hairs peeping out from behind the stand-up collar, no sign of fur can be seen from the exterior, suggesting the subtlety typical of fur-lined cheongsam of the time.

Collection and photos courtesy of The Technological and Higher Education Institute of Hong Kong

晚清時期，中國被迫對外通商導致洋貨大量進口，國產布大受打擊。洋布雖然不及土布耐穿，但較土布細密平滑，而且色澤鮮艷，品種多樣，門幅比國產的寬，於是穿洋布成為新時尚。二十世紀初又有不少圖案與傳統紋飾迥異的絲綢面料，有抽象的，有帶東洋風的，相信其中有來自歐洲或日本的高檔舶來品。除了傳統國產絲綢外，以各種檔次進口洋布做的男裝長衫大概也不少。

三十年代以後，歐洲尤其是英國進口的呢絨不但是西服的不二之選，更是男裝長衫

的熱門面料。呢絨耐穿而不易皺、不易弄污，精紡羊毛呢絨更是含蓄中見氣派，是常服和便服長衫的最佳選擇。呢絨顏色以沉實居多，不少是混色絨，縱使有圖案也大多是幼條紋、人字紋或千鳥紋。有些布邊有機織商標，或布幅上戳上金印。五十年代末，還出現了新品種合成纖維布料如滌綸、特麗翎、的確涼等，由於不皺而耐穿，更方便洗滌，儘管訂製男裝長衫的人已經大幅減少，這些面料仍屬佳選。

After China was forced to open its door to foreign trade in the late Qing period, large quantities of imported goods caused heavy blows to domestic textiles. Although imported fabrics were less durable than domestic product, they were denser and smoother besides more brilliantly coloured, wider in variety and broader in width. Wearing imported fabric thus became a fashion. The early 20th century also saw the availability of many silken fabrics with distinctly unconventional patterns including abstract motifs and Japanese designs. Some

were likely high-end products imported from Europe or Japan. In addition to traditional silks, imported fabrics of different qualities were also used for making men's cheongsam.

From the 1930s onward, not only were European fabrics especially British wool the most preferred suiting fabrics, but also the most welcomed fabrics for men's cheongsam. Woollen fabrics were durable, less likely to wrinkle or get stained. Worsted wool in particular, a type of fabric cherished for its subtle elegance, was the most sought-after material for making men's cheongsam intended for casual or more solemn occasions. Most worsted wool fabrics were modest in colour. Quite a large proportion were heather fabrics with interwoven yarns of mixed colours. Patterns were rare and usually limited to pinstripe, herringbone or houndstooth. Some had trademarks woven along the selvedge or stamped on the fabric. At the end of the 1950s, innovative synthetic fabrics such as Polyethylene, Terylene and Dacron became popular. Since these fabrics were wrinkle-free, durable and easy to wash, they were still much preferred although male cheongsam patrons had decreased significantly.



不同質料、顏色、圖案、厚薄的長衫面料。

Cheongsam fabrics that vary in material, colour, pattern and thickness.

李惠玲攝 Photo by B. Li



高檔的長衫當然用高檔的衣料，戰前香港島的乍畏街（即蘇杭街）和九龍的上海街，是售賣蘇杭綢緞和呢絨等高級衣料的集中地。普通布疋則集中於荷李活道、伊利近街，以及被稱為「花布街」的永安街。戰前香港除了先施、大新、永安、中華這四間被稱為「四大百貨公司」外，還有昭信、瑞興、麗華、惠羅等，集中於皇后大道中和德輔道中一帶，都有售賣高檔衣料和訂做衣服的部門，是頗熱門的選購或訂做長衫地點。男裝長衫成衣雖然數量不多，也有一定的市場。

High-end cheongsam of course had to be made of high-end fabric. In pre-war times, Jervois Street on Hong Kong Island and Shanghai Street in Kowloon were the hubs of high-end fabrics including silks manufactured in Suzhou and Hangzhou. Mediocre fabrics were mainly sold along Hollywood Road, Elgin Street and Wing On Street (nicknamed “Floral Fabric Street”). Many large emporiums or department stores in pre-war Hong Kong had sections selling high-quality fabrics and offering bespoke tailoring service. In addition to Sincere, Dah Sun, Wing On and Chung Hwa which were collectively known as the “Four Big Department Stores”, there were also some smaller ones such as Chiu Shun, Shui Hing, Lai Wah and Whiteaway Laidlaw. They were chiefly located on Queen’s Road Central and Des Voeux Road Central. These department stores were popular spots providing fabrics and bespoke cheongsam service. Although men’s cheongsam was seldom bought off-the-rack, there was still some demand for it.

### Circa 1950s

香港島皇后大道中疋頭店林立，圖中左邊有上海老介福綢緞莊、上海綢緞莊，右邊有先花綢緞批發、大中華公司環球疋頭、廣安號土布疋頭，可見當年買布做衣服的風氣盛行。

Queen’s Road Centre on Hong Kong Island is clustered with fabric stores. On the left side of the photo are signboards reading Shanghai Laojiefu Silk Store and Shanghai Silk Store. On the right are signboards reading Xianhua Silk Dealer, Great China International Fabrics and Guang’an Chinese Fabrics. Obviously it was a trend in those days to buy fabrics to have clothes made.

Photo courtesy of The University of Hong Kong Libraries



國產和進口的絲綢、棉、麻、毛絨等都是男裝長衫的理想面料。

Domestic and imported silks, cotton, linen and wool are also desirable fabrics for making men's cheongsam.

李惠玲攝於美華絲綢有限公司  
Photos by B. Li at Mei Wah Silk and Fabric Company Ltd

縱使時移勢易，今日選擇男裝長衫面料，不論是單色、多色或雜色；素身或提花、傳統或現代化圖案、條子或格子，仍然以顏色大方、圖案雅致、透氣舒適而不太容易起皺的優質面料為佳。莨綢和莨紗（「香雲紗」，其染整技藝名列國家級非物質文化遺產）也是不錯的選擇。夏天穿較淺色和輕薄的單衫，冬天不妨穿稍厚的面料或袷衫。

今日室內和交通工具一般都有空調，抵禦嚴寒的厚重袷衫已派不上用場，否則只會讓穿者在冬日也汗流浹背。



進口歐洲精紡呢絨在1930年代以後大行其道，除了做西服，也是男裝長衫的熱門面料。

Imported worsted wool fabrics became very popular from the 1930s onward. Apart from making suits, they are also very desirable for making men's cheongsam.

李惠玲攝於利來呢絨行  
Photos by B. Li at Lee Loy Piece Goods Company

Despite nearly a century later, the most desirable cheongsam materials of today are still high-quality fabrics of tasteful colour, elegantly patterned (if any), breathable and comfortable, and not easy to wrinkle. They can be single-coloured, multi-coloured or heather; plain or figured, with traditional or modern motifs, striped or checked. Plain-weave or leno-weave gambiered Guangdong silks (also called *xiangyunsha*, whose dyeing technique is a National Intangible Cultural Heritage item) are also good choices. Unlined cheongsam of light-coloured and lightweight fabric is suitable for summer

while lined or unlined ones of slightly thicker fabric are good for winter.

Today, since indoors and vehicles are generally air-conditioned, thick and heavily lined cheongsams worn in the olden days to withstand severe cold weather are no longer desirable, otherwise the wearer will sweat profusely even on winter days.

## Gangster-Style, Costume-Style, Degeneration and Fashionisation

香港的經典男裝長衫雖然仍得以保存著百年前的剪裁和形制，卻不表示其威嚴大氣的形象絲毫無損。事實上，男裝長衫已沾上不少江湖氣，千禧年後問題更為嚴峻。當年懂得穿長衫的男性絕大部分已經離世，除了博物館藏品，坊間基本上看不見經典的實物，對何謂經典形制一知半解，能百分百掌握男裝長衫技藝的裁縫屈指可數，技藝極度瀕危。

上世紀七八十年代開始，本來離開眾人目光已久的男裝長衫形象忽爾通過螢幕和銀幕上的上海江湖爭鬥故事重臨亮相。普羅大眾對經典長衫的穿衣法度

本已頗為模糊，看到江湖英雄們的長衫盡是翻捲起衣袖露出一大截白色袖口，久而久之便認定長衫本該如此，連帶一些師傅也主動替客人在袖口內套上白袖襯，並把袖子做長一點，袖口內的貼邊做深數寸，以便向外翻捲。

這時期部分男裝長衫形制漸走向江湖化和舞台化，有些人甚至把影視中上海黑幫形象跟經典長衫混為一談。舊日上海確有一些二流子和小混混等，盛行所謂「捲袖開懷」的穿衣風尚，即敞開對襟衫的胸口或鬆開喉扣，並刻意把「短打」的袖口翻出來，標榜江湖氣。

「...可是如果創意只著重打破傳統模式和既定框框，為提出與別不同的方式來表現或解決問題，並不是真正創意，只是譁眾取寵的戲法。」<sup>1</sup>

——劉文英

“ [...] if creativity only emphasizes breaking the traditional model and the established framework, and suggesting a different way to express or solve a problem, that is not a real creative idea, but just a trick of grandstanding.”<sup>2</sup>

— JANET LAU

Although Hong Kong's classic male cheongsam has managed to preserve the cut and form of a century ago, it does not imply that its dignified image remains intact. In fact, men's cheongsam has been tainted by gangster-style, which is increasingly worrying after the beginning of the new millennium. Those men who knew the proper way to wear a cheongsam have largely gone. Except in museum collections, physical examples of men's authentic cheongsam can hardly be seen in town. The public have little idea what is meant by “authentic”. Besides, only extremely few master tailors are proficient in making men's cheongsam. This technique is thus critically endangered.

From around the 1970s and 1980s onward, the long-absent images of men's cheongsam suddenly reappeared on TV and cinema screens through intriguing stories of gangsters fighting for power in old Shanghai. Since the public only had a hazy idea of the dress code of men's

classic cheongsam, after repeatedly seeing gangster heroes wearing cheongsam with white turn-up cuffs (actually they were the sleeves of the centre-buttoned shirt being folded over that of the cheongsam), they readily accepted it as “authentic”. Eager to imitate this, some tailors without being asked, took the initiative to lengthen the sleeves, broaden the hem and insert a detachable white liner to facilitate turning up as a cuff.

During this period, some male cheongsams were increasingly affected by this gangster culture shown in visual media. Some people even identified classic cheongsam with the image of the old Shanghai gangsters appearing in TV and movies. “Roll-up sleeves and unbuttoned shirt” was indeed the dress code of the rogues and hooligans of old Shanghai. These people deliberately unbuttoned the neck or the entire front of their shirt and purposely rolled up their sleeves to show off their gangster identity.

<sup>1</sup> 《想·創·訪：香港廣告的創意詮譯》（2020）頁5。作者劉文英是公開大學人文社會科學院高級講師。

<sup>2</sup> *Creativity in Cultural and Creative Industries: Creative Interpretation of Hong Kong Advertising* (2020), p.5. The author Janet Lau is Senior Lecturer of the School of Arts and Social Sciences, Open University of Hong Kong. English translation provided by Janet Lau.



城中著名品牌為電影紅星所製的中式對襟上衣，左胸有一個袋口呈豎弓形的暗袋，造工非常精緻，與「月亮袋」異曲同工。

Jet pocket with bow-shaped opening sewn vertically onto the left chest of a centre-fastened shirt made by a famous brand in town for a well-known movie star. The opening is exquisitely crafted. This pocket serves the same function as the “crescent-moon pocket”.

李惠玲攝 Photo by B. Li

又有所謂「白相人」，他們多是專事嬉樂玩耍的有閒子弟，身穿長衫卻偏把袖子連內裡短衫的袖口一併外翻，以增添「玩味」。如果說是保護長衫袖口免受污損，也有點說不通，難道為了保護西裝外套袖口也要把襯衣的袖口向外翻捲？其實飽學之士、殷實世家、有社會地位的人都不會作這扮相，縱使吃飯伏案時需要把袖口上翻，之後必會把兩袖恢復原狀，不至失禮。除非是江湖中人又刻意標榜其江湖身份，否則何須畫蛇添足，翻出一截白色的袖口。細看昔日上海老照片中的青幫大佬杜月笙、張仁奎、張嘯林、黃金榮等，都刻意穿得斯文得體，穿長衫未見把裡面的袖口翻出來。

有身份的老上海們和香港上一輩慣穿長衫的社會賢達，自然不會跟風，但經過影視的渲染和誤導，讓大部分人誤以為這種「洋場惡少」的流裡流氣穿法才是正宗。由於顧客至上，很多老師傅儘管知道箇中分別，也不方便解釋，只是順著客人的要求，做出翻袖長衫。

近年還有些新晉裁縫師不諳箇中含義，刻意在左邊襟頭挖出彎月形的袋口。這「月亮袋」昔日甚受江湖人士或二世祖之輩青睞，是專用來放懷錶的，錶頂繫有金鏈，金鏈另一頭扣繫於對襟衫的胸前或大襟衫的右襟上，很有江湖味和「撈家」風範。這「月亮袋」再次出現在近年的男裝長衫上，加上翻出白袖口，「江湖味」日益明顯。

There were also layabouts called *baixiangren* in Shanghai. They were mostly dandies from quite affluent families, who were good at nothing except pleasure seeking. They liked to fold up their cheongsam sleeves along with that of the white shirt worn underneath to add panache to their outfit. Some people may assert that turning up the cheongsam sleeves along with the white cuff liner can protect the former from getting soiled. There seems little ground for this. Should the sleeves of the Western suit jacket be protected likewise by folding the shirt cuffs over the sleeves of the jacket? Learned scholars, men of decent upper-class families and high social status never wore their cheongsam in this manner. They may turn up their sleeves while taking a meal or working at the desk, but afterward they would let the sleeves down so as not to contradict propriety. Unless the wearer was a “man of the world” and wanted to advertise his identity as such, there was no point at all adding frivolous white cuffs to the cheongsam. As shown in old photos of Shanghai, the Green Gang magnates Du Yuesheng, Zhang Renkui, Zhang Xiulin and Huang Jinrong always appeared in decorous cheongsam, never allowing the sleeves of their inner garment to be shown over their cheongsam sleeves.

Seasoned cheongsam wearers among elite Shanghai immigrants and the older generation of community leaders in Hong Kong naturally did not follow suit. However, the exaggerated and misleading messages spread through the visual media were so

influential that most people came to believe that this kind of “gangster” dressing style favoured by the “layabouts of old Shanghai” was authentic. To respect the preference of their patrons, many bespoke tailors would rather keep silent even though they knew the difference. They simply added a turn-up cuff with white liner to the cheongsam as requested.

In recent years, some young tailors would add a jet pocket with slit opening resembling a crescent moon to the left chest of the cheongsam to add a touch of panache. This so-called “crescent-moon pocket” was much favoured by the gangsters and affluent idlers of the olden days. It was sewn onto the left chest of the garment for holding the pocket watch. The golden chain at the top of the watch was secured to the chest of the centre-fastened upper garment or the clavicle fastening of the right-fastened garment. These trappings were typically favoured by the gangsters and “men of the world”. The reappearance of this “crescent-moon pocket” along with the turn-up white cuffs on men’s cheongsam in recent years indicate an increased prevalence of gangster-style.



另一類穿上翻捲白袖口長衫的人士是舞台上的表演者，例如相聲先生，拿著折扇或同時披著白領巾，又或是戲曲唱家、中樂的樂師等，形象鮮明。也有不少影視紅星穿上名牌「改良」男裝長衫出席盛典，配上白袖口與刻意外露的白色領襯。對影視中人來說，現實生活可以是舞台的伸延，所以不妨把這些長衫看成是舞台以外的舞台服。然而，江湖味和戲裝化的長衫形制越來越有正規化的趨勢，沒有多少人關心正統的長衫形制究竟是何模樣。不但影視的角色和舞台上的表演者如是，現實生活中，大眾以至一些長衫師傅都跟風，坊間和網上的廉價男裝長衫成衣更以此為抄襲對象。

Another group of men wearing cheongsam with turn-up white cuffs were stage performers such as the *xiangsheng* (traditional Chinese talk show) artists typically carrying a folded fan and draping a white scarf; Chinese opera singers, and musicians of Chinese orchestras. Their cheongsams were distinctly stage costumes. There are also famous TV and movie stars showing up at promotional events wearing “reformed” men’s cheongsam with white cuffs and white collar-liner whose edge conspicuously rises above the stand-up collar. For artists of the show business, since their off-stage activities can also be regarded as an extension of their stage performance, one might as well see their cheongsam as stage costume off the stage. Unfortunately, what becomes customary is accepted as authentic. Gangster-style and costume-style tend to become the norm. Few people truly care about what authentic male cheongsam is like. In addition to showbiz and stage artists, some people among the general public and even some cheongsam tailors also follow suit indiscriminately, and so do low-priced ready-made male cheongsam sold in shops or online.

### 1978

名伶新馬師曾穿上隆重的中式禮服接受港督麥理浩頒贈員佐勳章(MBE)，正好向公眾示範了長衫馬褂的正規和得體穿法，其義演籌款時經常穿的加上一大截白袖口的長衫，其實只是其舞台形象。

Governor Sir Murray MacLehose presents the famous Cantonese opera singer and actor Sun Ma Sze-tsang (Tang Wing Cheung) with an MBE. The awardee is wearing a ceremonial cheongsam and Ma Kwa set, demonstrating to the public what is meant by authentic and decorous cheongsam; the cheongsam with turn-up white cuffs he often wears when performing for charity on stage is only his stage costume.

Photo courtesy of The University of Hong Kong Libraries

傳統男女裝長衫工藝登上國家級非物質文化遺產名錄後，引起社會上的關注，然而基於成本效益，加上合格的男裝長衫裁縫又如鳳毛麟角，而縱使是有心人卻又無奈對男裝長衫缺乏認識，坊間及影視作品盡是所謂「改良」長衫，乍看頗類傳統形制，細看才發覺沒有中縫而用了戰前女裝長衫流行的「小裁」，右邊的內襟大多不成幅；又或索性用西式剪裁，前後身衣片不相連，插袖，當成時裝。這些形制可以節省達四成面料，以成本效益計是划算的。至於工藝，也跟傳統長衫技藝沾不上邊，只把不同部分按西式做法拼合而成，應該手縫的細部則多以車縫替代。

現今網上雖然有廉價至三五百元一襲的所謂男裝長衫，坊間售賣的成衣其實並不便宜，不過絕大部分形神俱欠，手工馬虎，鈕扣粗糙，毫無法度。例如襟頭扣傾斜，外襟形狀和尺寸怪異，或長度僅過膝等。不僅如此，還有女性化的立領和襟線，有些還胡亂加上一些時裝元素等等，甚至有左衽的。這些「粗簡化」加上「時裝化」的男裝長衫成品，充斥市場，再加上「江湖味」和「戲裝化」，著實令人憂慮，深怕退隱半個世紀的經典男裝長衫一旦重出江湖，會對種種衝擊難以招架，不但其體現中華服裝文化精粹的經典形制不保，凝聚著歷代裁縫師智慧的工藝也可能會湮沒。原本大氣恢弘、溫文爾雅的長衫會被弄得不倫不類。

最可惜的是有些男裝長衫的縫工的確挺用心，卻因為對經典形制和剪裁缺乏認識而落得非驢非馬。穿衣之道和穿衣格調的高低在反映出對歷史文化的認識、個人涵養和品味的高下，穿傳統服裝更關乎民族尊嚴，不容忽視。

Although the listing of the traditional cheongsam-making technique among the National Intangible Cultural Heritage of China has aroused social attention, many hurdles have yet to be crossed. Cost-effectiveness is a concern. The extreme rarity of qualified tailors of men's cheongsam is another. People who aspire to preserve and safeguard this heritage are checked by their lack of knowledge about this dress form. Many so-called "reformed" cheongsams thus appear in the market and on TV and movie screens. They may appear quite traditional at first glance, yet a closer look will discover that they have no centre seams. The *xiaocai* ("small-cut") method incurring less wastage of fabric typically used by pre-war female cheongsam is used. The lower part of the inner closure flap on the right is often missing. Or, the dress is restructured using Western tailoring method, introducing shoulder and armhole seams, and becomes "fashionised". Since up to 40 percent of the yardage can be saved, such a "reform" is indeed cost-effective. As for workmanship, these "reformed" cheongsams involve little or

no traditional tailoring technique. Different parts are sewn together using Western tailoring methods, and parts that should be handsewn are largely machine-finished.

Although men's cheongsam bought online may cost just a few hundred Hong Kong dollars, ready-made ones sold in shops are by no means cheap. Unfortunately, these products are largely characterised by inauthentic shape and cut, inferior workmanship, sloppy fabric fastenings and disregard for classic specifications. For instance, the clavicle fastenings are slanting instead of upright, the outer flap is oddly shaped and sized, or the dress is only of knee-length. In addition to this, some have feminine-style stand-up collar and *jin*-closure with S-shaped outline. Others may be arbitrarily adorned with some fashionable elements, or even fastened on the left side. The market is swamped with this kind of "degenerated" and "fashionised" men's cheongsams whose classic form has already been threatened by "gangster-style" and "costume-style". The scenario causes grave concern. If men's cheongsam after resurfacing from a half-century-long hibernation fails to withstand this kind of "invasions", not only will it lose the classic hallmarks embodying the essence of Chinese sartorial culture, the tailoring technique epitomising the wisdom of generations of Chinese tailors will also

vanish. The dignified, elegant and debonair image of men's cheongsam will certainly be ruined.

It is really a pity that some male cheongsams are indeed quite exquisitely crafted but the finished works are hardly presentable due to ignorance of the classic form and cut. The way one dresses and the image it projects honestly reflect the wearer's understanding of history and culture, and the level of his self-cultivation and aesthetic taste. The traditional costume of a nation is also related to national pride and dignity, deserving high regards and great attention.



典型網購的粗簡不合法度長衫。

Typical cheongsam of degenerated form and workmanship bought online.

圖片由圖中奏樂者提供  
Photo courtesy of the musician in the photo

## 男裝長衫「粗簡化」的實例

### Example of a “Degenerated” Men's Cheongsam

圖中紅色長衫是城中商鋪售賣的「改良」男裝絲質袷長衫，售價並不便宜，卻完全無視傳統法度：用上「小裁」而沒有中縫，底襟只有半截，領圈沒緼邊而直接綴上立領，襟頭扣傾斜得不像話，右脇第一對直扣變了水平而非斜置，襟紐與喉紐距離太遠導致中間鬆墜，竟然要補上啪鈕；襟扣與腋下第一對扣之間也須補上啪鈕遮掩露出的「偷襟」接縫。

The red cheongsam shown in the photo is a “modified” lined silk cheongsam for men sold in a shop in town. The marked price is not cheap but the dress has no regard at all for the traditional specifications of the dress form: “Small-cut” is used and there are no centre seams; the lower half of the inner flap is missing; the neck of the dress has no binding but directly attached to the stand-up collar; the clavicle fastenings are absurdly slanting instead of upright; the first pair of fastenings under the armpit is horizontal instead of angled; the neck and clavicle fastenings are too wide apart, causing the middle part to sag and thus requires a snap button to hold it in place; another snap button is sewn halfway between the clavicle fastenings and armpit fastenings to hide the seam of the inner flap derived from the “small cut”.



# 穿男裝長衫的基本法則

## The Dos and Don'ts of Wearing Men's Cheongsam

繼承了歷代中華服裝形制和工藝精粹的經典男裝長衫，是凝聚著歷代服裝文化精粹以及裁縫師智慧的文化遺產。男裝長衫體現中國士人的溫煦謙厚，具包容性，是體面的常服、外出服，是「正裝」，穿起來雍容大氣，溫文爾雅。在西方穿衣禮儀(Dress code)角度考慮，無論是要求穿便服、常服以至禮服(Black Tie)甚至大禮服(White Tie)的場合，男裝長衫都適合，是西服以外一個理想的禮服選項。

穿衣法則第一項是挑選合適的衣服，女裝長衫固然如此，男裝長衫更不例外。質料華貴抑或普通，顏色亮麗抑或沉實、圖案傳統抑或現代，要求保暖抑或通爽，都要配合穿者的年紀、身分、場合和氣候。寒冬與酷暑、隆重與輕鬆、歡慶與肅穆、是主是客等，都是主要考慮因素。一位認真的穿者，衣櫥裡不會只有一件長衫，因為縱使制服也有冬夏之分，實在難以找到能夠滿足以上種種要求的「百搭」長衫。

穿衣的品味和格調也因人而異，相當程度上關乎穿者的見識和學養，但過分隆重或過分隨意都屬「失禮」。如果

任何場合的衣著都是千篇一律，這就無法表現人的能動性，以及人對衣服的駕馭能力，也只能說是「衣穿人」，不是「人穿衣」。

As a dress form inheriting the essentials of Chinese costumes and tailoring skills passed down through millennia, men's classic cheongsam justifies being a cultural heritage epitomising the essence of Chinese sartorial culture and the wisdom of Chinese tailors. It embodies the characteristic geniality, modesty and comprehensiveness of Chinese literati. It is a decent dress bespeaking dignity, elegance and taste, to be worn as regular, semi-formal and formal attire. From the perspective of Western dress code, men's cheongsam suits any occasions from Casual and Semi-Formal to Black Tie and even White Tie, offering a sophisticated alternative to Western dinner suits or tuxedos.

The first rule of thumb for dressing is to choose the right dress. This is true for women's cheongsam and even more so for its male counterpart. Whether the material is luxurious or ordinary, the colour vivid or sedate, with traditional or modern patterns, to keep warm or



由左至右：分別用進口呢絨、國產絲綢、進口棉麻、進口提花紗羅製造的四件男裝長衫。

From left to right: Men's cheongsam made of imported worsted wool, Chinese silk, imported cotton / linen and imported leno jacquard.

李惠玲製 Samples by B. Li

to reduce heat, a cheongsam should agree with the wearer's age and status as well as the occasion and climate. Whether it is for cold winter or hot summer, for ceremonial or casual, festive or solemn occasions, and whether the wearer is the host or the guest are all major factors to be taken into consideration. A serious cheongsam wearer certainly needs more than one cheongsam in his wardrobe because even a uniform has to come in summer and winter versions. It is unrealistic to expect that there is an "all-purpose cheongsam" to answer every need.

Sartorial taste and stylistic preference vary between individuals. They are largely related to the wearer's insight, experience and level of self-cultivation. Overdressed and underdressed are both considered inappropriate. Wearing the same clothing on all occasions only indicates the lack of human initiative and the wearer's inability to master clothing. In other words, instead of being the master of his clothing, the wearer is mastered by his clothing.

## 男裝長衫折疊和懸掛法

### Proper Ways of Folding and Hanging Men's Cheongsam

長衫不穿時要妥為存放。不少上世紀中期的長衫後領圈都綴有掛耳，以便暫時掛在牆上，但這樣會讓領圈太受力，厚重的長衫尤其不宜。但不論是利用掛耳抑或用衣架像其他斜肩衣服一樣懸掛，領片也容易變形，長衫也特別的皺。最好的做法是把長衫端正地折疊起來，平放或以衣架掛起，如果存放較久，可以放在特製的透氣衣袋內。

When the cheongsam is not worn, it should be properly handled or stored. Many cheongsams of the mid-20th century are furnished with a loop at the back of the neck for temporary hanging on the wall. However, this will cause too much stress to the neck of the dress, especially for thick and weighty cheongsam. No matter the cheongsam is hung on the wall or on a coat hanger like other dress with sloping shoulders, the collar will easily deform and the entire dress will crease unnecessarily. The best way is to fold the cheongsam up neatly and then lay it flat or hang it up with a hanger. For long-term storage, the cheongsam can be put into a purposefully made garment bag of breathable material.



平肩的男裝長衫，掛衣方法不同於一般斜肩的衣服，理想做法是依右文所述方法折疊後以衣架（但不要用鐵線衣架）這樣懸掛。

Unlike clothes with sloping shoulders, the T-shaped men's cheongsam requires a different way of hanging. The proper way is to fold it following the said steps and then hang it up with a clothes hanger (but not a wire one).



#### 男裝長衫折疊法

#### METHOD OF FOLDING MEN'S CHEONGSAM

長衫鋪平，後幅向上，把左右兩側向內覆，衣袖垂下，然後頭尾對折再對折。

Spread the cheongsam on a flat surface, back side up. Then fold the left and right sides toward the centre and let the sleeves point downward. Lastly, fold the cheongsam in half, twice and widthwise.



## 「衣裳常常顯示人品。」

—— 梁實秋引莎士比亞《哈姆雷特》名句的中譯

長衫本來就是斯文人的體面著裝，更可以作禮儀服。穿長衫的人都會添上幾分儒雅和莊重，有相應的儀態去配合這件衣裳，不宜大搖大擺讓人側目，也不應為了別出新奇，崇尚市井氣至貽笑大方，或蔑視法度以嘩眾取寵。誠然，傳統並非一成不變，男裝長衫多個世紀以來流傳有緒的經典形制和工藝儘管得以保持基本原貌，其實造型細節也有與時並進的微調，面料選擇也變得更寬。這些經得起時間考驗的「改良」，實無損男裝長衫造型和技藝的經典地位。

前文已提到時下男裝長衫面臨的江湖氣、戲裝化等的威脅，但是有時候並非長衫的剪裁和形制出問題，而是穿法出了問題，普羅大眾對長衫文化不了解所致。縱使有經典的長衫穿在身上，穿者也要懂得長衫的穿衣法則，才能穿得溫文爾雅、大氣得體，讓人賞心悅目，由衷欣賞，體現「人穿衣」的藝術，發揮衣服作為重要文化載體的功能。事隔大半個世紀，昔日隨時隨地可以向周遭的長衫穿者借鑑的機會不復存在。除了

探查文獻實物和訪問碩果僅存的老師傅，以努力搶救和恢復經典長衫形制和工藝之外，還要向公眾推廣穿衣法則，否則保育了經典男裝長衫也無用武之地，就像鑄造了寶劍而未見劍譜，缺乏章法下只能亂舞一通。

Men's cheongsam is a decorous dress worn by the cultured individual besides being a ceremonial apparel. It lends the wearer an air of scholarly elegance and dignity if his demeanour matches that of his dress. Swaggering along to raise eyebrows is considered lacking propriety. Pursuing vulgar novelty will expose oneself to ridicule. Ignoring classic specifications to impress others is also unseemly. Certainly, "traditional" does not mean "resisting all changes". Although the classic form and tailoring technique of men's cheongsam have been well-preserved over the past centuries, its form and some details have in fact undergone fine-tuning to keep pace with time. The choice of fabric has also much widened. These time-tested

## “For the apparel oft proclaims the man.”

— Famous quote from Shakespeare's *Hamlet*

adaptations are in fact improvements rather than changes undermining the classic form and tailoring skill of men's cheongsam.

The threats of “gangster-style” and “costume-style” confronting men's cheongsam have been discussed in the previous section. However, often the problem does not lie in the cut and form of the cheongsam, but in the way the cheongsam is being worn because the general public have little knowledge of it. Even if a classic cheongsam is available, the wearer must understand the rules of wearing it if he wants to carry the dress in a cultured, elegant, dignified and respectable manner. If the wearer can master the art of dressing, he and his cheongsam will afford a pleasant sight, invite hearty admiration and attest to the role of clothing as an important carrier of culture. More than half a century ago when male cheongsam wearers abounded in Hong Kong, standard bearers could be seen and consulted everywhere. Unfortunately we no longer have such an opportunity today. Therefore, in addition to researching into historical

documents, studying antique cheongsams and interviewing the few surviving master tailors, we must strive to salvage and re-establish the form and tailoring technique of men's classic cheongsam. It is also necessary to advocate the rules of wearing men's cheongsam among the public. Safeguarding men's classic cheongsam without knowing the rules of wearing it is like having forged a sublime sword but the sword manual is missing. Without the manual, the sword will never be able to manifest its true strength. What a shame if the same happens to men's cheongsam.

「在中裝固然比較隨便，但亦不可太隨便，例如脖子底下的鈕扣，在西裝可以不扣，長袍便非扣不可。」

——梁實秋〈衣裳〉

假定有能力因應場合和氣候選擇顏色、圖案和厚薄皆配搭得當的面料，並由師傅製成剪裁合身和合乎前文所列舉的經典法度的男裝長衫，穿上時還需要注意以下一些法則：首先，喉扣一定要扣上（長衫短衫都是），著名散文家梁實秋1941年在〈衣裳〉一文中說：「在中裝固然比較隨便，但亦不可太隨便，例如脖子底下的鈕扣，在西裝可以不扣，長袍便非扣不可。」

其次，白布領襯不需刻意高於立領。如果裡面穿西式襯衣，長衫的白布領襯可以索性拆掉。不需要刻意在袖口安裝一截白色的袖襯並把袖口翻捲起來。除非是舞台上的相聲先生，不要仿效他們的方式披搭圍巾。穿上長衫，無論是靜是動，是坐是立是走路，都要盡量氣定神閒，不卑不亢，減少小動作與大動作，挺直腰板，溫煦雍容的風度自然而生。穿者泰然，旁觀者也看得自在。一襲著裝能潛移默化，改變心態儀態，重塑個人自信與社會形象，正是無價的物質與非物質文化遺產的精神所在。

“Chinese costume is indeed more relaxed, but the wearer should not appear too casual. Take the button under the throat for instance, although the Western outer garment allows this to be undone, definitely it must be closed in the case of a Chinese robe.”

— LIANG SHIQIU, *Yishang* (Clothes)

Suppose the right fabric with pattern, colour and thickness suiting specific climate and occasion has been selected and tailored into a well-fitting cheongsam with regard for classic specifications aforementioned, the wearer still has to observe the following etiquettes. First of all, the fastenings under the throat (for both cheongsam and centre-buttoned Chinese clothes) must be closed. In his 1941 essay *Yishang* (Clothes), Liang Shiqiu the renowned essayist writes, “Chinese costume is indeed more relaxed, but the wearer should not appear too casual. Take the button under the throat for instance, although the Western outer garment allows this to be undone, definitely it must be closed in the case of a Chinese robe.”

Next, the white liner inside the stand-up collar should not intentionally protrude above the collar. If a Western collared shirt is worn inside the cheongsam, the white collar liner can simply be removed. Adding

a white cuff liner to the sleeve and folding it over the sleeve is totally unnecessary. Unless the wearer is a *xiangsheng* talk show performer, there is no point imitating the way these performers wear their scarf on stage. No matter staying still or in motion, sitting or standing or walking, the cheongsam wearer must try his best to maintain composure and poise, self-assured without seeming arrogant, and to reduce habitual minor gestures and exaggerated bodily expressions. Always maintain a good posture by keeping the back upright. By observing these etiquettes, the wearer will look naturally debonair. The more composed is the wearer, the more at ease will be the on-lookers. Imperceptibly, the cheongsam can change the wearers' mindset and deportment, raise their self-confidence and recast their social image. The very essence of the invaluable tangible and intangible cultural heritage is fully manifested.

【人穿衣】之古與今

## Master of One's Dress: Past and Present

### 百年前的佳例 A Century-Old Fine Example

檔案稱這位家僕作「鴻」(Hung音譯)，自小伙子時期已為這家庭服務。他的絲質長衫(應是袷絲綿)看來質料上乘，剪裁適體，細節講究，提花雅緻，配上清秀的眉目，整齊的儀容，挺直的腰板，氣定神閒，溫文爾雅，不卑不亢，除了是個人素質，或許也是長期受僱主家庭薰陶所致，是賞心悅目的「人穿衣」佳例。

According to the archive, the man in the photo was called “Hung” and he began serving the Kelsey family since his boyhood. The photo shows Hung wearing a well-fitting silk cheongsam (probably padded with silk floss) of fine quality, with exquisite details and tasteful jacquard motifs. The cheongsam well complements his handsome features, well-groomed appearance, upright posture, suaveness, and self-assurance without seeming arrogance. Apart from being his personal quality, this was likely also resulted from the long-term influence of the respectable family he served. A fine example of how to be “the master of one’s dress”.

### 1915

倫敦傳道會天津新學書院主任Freer Kelsey的家僕攝於影樓。

Studio photo of a domestic servant serving Freer Kelsey, Secretary and Registrar of the Tienjin Anglo-Chinese College founded by the London Missionary Society in Tianjin.

Photo courtesy of the Kelsey Family Collection, University of Bristol Library

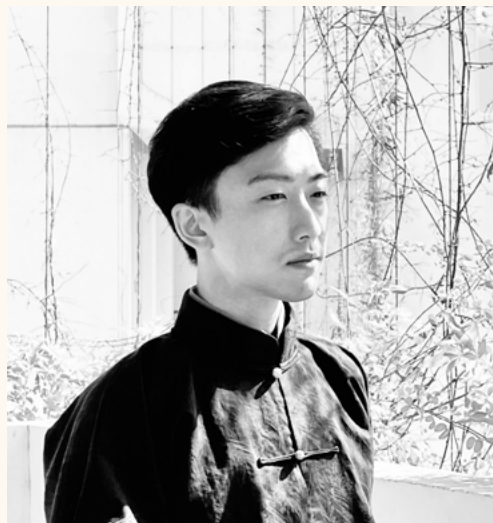


## 今日的「人穿衣」 Elegant Examples of Today

### 藉此表現人的能動性和對衣裝的駕馭能力 To manifest human initiative and the wearer's ability to master his dress

高等學府的男裝長衫身影，睽違大半個世紀，大概也是時候重現風華了。一個世紀前，遊走於中裝和西服之間、深諳中西混搭竅門的知識分子，當然是得風氣之先。百年後的今天，隨著長衫技藝榮登「國家級非物質文化遺產名錄」，不少人驀然回首，才發現燈火闌珊處佇立已久的男裝長衫。兩位香港高等院校的學者，正努力為長衫經典形制和技藝的傳承打造一個可持續發展的基礎，不但認真鑽研男裝長衫馬褂的製作方法，還身體力行，穿上長衫馬褂作示範，讓巍峨學府的校園重現莊重而儒雅的男裝長衫身影。

More than half a century has gone before men's cheongsam was last seen in the universities of Hong Kong. Perhaps it is time for it to stage a comeback. A century ago, Chinese intellectuals who maintained a bi-national wardrobe and effortlessly demonstrated East-meets-West dressing style were certainly trendsetters. Today, a hundred years later, with the cheongsam-making technique being inscribed on the List of National Intangible Cultural Heritage of China, many people suddenly realise that men's cheongsam has been waiting in solitude in the dim light for long. Two academics in Hong Kong are working hard to build a sustainable base for the preservation of the classic form and craft of the cheongsam. Not only have they delved into the technique of making men's cheongsam and Ma Kwa, they also put on this outfit in the university campus to demonstrate the proper way of wearing it, allowing the dignified and elegant silhouette of men's cheongsam to appear once again in the local universities.



#### 吳國禧博士

香港理工大學紡織及服裝學系助理教授（研究）

灰布長衫經常讓人聯想到窮酸士子、落魄文人，其實那是有諸內而形諸外，是冤枉了灰布長衫。文質彬彬的吳博士穿上典型的學者灰色長衫，倍添書卷氣之餘，還彰顯了「人穿衣」的效果。披上黑色提花馬褂後，合成一套正裝，更是溫煦儒雅中透著貴氣。



#### DR HAZE NG

Research Assistant Professor, Institute of Textiles and Clothing,  
Hong Kong Polytechnic University

Men's cheongsam of sober grey fabric often reminds us of the poor and disillusioned scholars of the olden days. In fact, the sober grey fabric is not to be blamed; the sour scholars themselves gave the unpleasant image. Apart from enhancing the literary grace of the wearer, the scholarly grey cheongsam worn by Dr Ng also affords a fine demonstration of how to be "the master of one's dress". The black jacquard Ma Kwa jacket and the cheongsam make up a formal outfit and add sophistication to the overall debonair image.

## 今日的「人穿衣」 Elegant Examples of Today



### 陳亞彬博士

香港高等教育科技學院設計學系講師

男裝長衫一般選用較含蓄的中性顏色，原因之一是因為鮮艷的顏色不容易駕馭，駕馭不來便會喧賓奪主，被衣服所支配，帶來「衣穿人」的反效果，抵銷了長衫的大方優雅。然而，活力非凡的陳博士完全能夠駕馭身上的紫色長衫，披上黑色提花馬褂後莊重大氣中見風采。

### DR ARTHUR CHAN

Lecturer of Department of Design, Technological and Higher Education Institute of Hong Kong (THE-i)

One of the reasons that men's cheongsam is usually of neutral and subtle colour is because bright and vivid hues are difficult to carry. Failure in carrying it may bring countereffect—the wearer being overpowered by his dress, thus nullifying the poise and elegant image expected of the cheongsam. The lively demeanour and stamina of Dr Chan has allowed him to carry this purple cheongsam with perfection. The black jacquard Ma Kwa jacket adds charm and dignity to the overall image.



吳博士和陳博士示範的提花葉紋對襟黑馬褂，前後及兩側均有衩，是傳統的「四開裾」形制。

The black jacquard Ma Kwa jacket with foliage motif demonstrated by Dr Ng and Dr Chan is centre-buttoned and has slits in the front, the back and the sides — a typical “four-slit” jacket.

李惠玲製 Sample by B. Li



鏤空卷雲紋鍍金仿古金屬鈕。

Gilt metal button with reticulated archaic scrolling cloud motif.

「時間的印記」設計  
Design by l'impression du temps

## 今日的「人穿衣」 Elegant Examples of Today



李漢樑先生  
設計品牌創辦人

李漢樑先生穿上自家出品的深藍長衫，配二十世紀初的古董黑馬褂（李美賢女士藏品），合成一套非常大氣得體的中式禮服，出席任何正式和隆重的場合，不比西式禮服遜色。

MR HERMAN LEE  
Design brand founder

Mr Herman Lee in a dark blue cheongsam of his own brand and an early 20th-century antique black Ma Kwa jacket (collection of Ms Lee Mei Yin). This decorous and elegant cheongsam and Ma Kwa ensemble is fit for any formal and ceremonial occasions defined as Black Tie or White Tie in Western Dress Code.



2016年。女穿男袍也可以很帥氣。香港大學專業進修學院「長衫設計及製作課程」的導師傅雅君師傅（左四）和李惠玲博士（左五）與部分畢業學員，各人身上長衫都是自製，展示了過去一百年女裝長衫形制由平面的「大裁」經歷過渡期的「小裁」而至今日經典「立體結構」的變化。其中三人穿上男裝長衫，形制與二十世紀初如出一轍。最右為香港長衫協會副會長、「長衫薈」創辦人之一的曾舜恩女士。

2016. Women wearing men's cheongsam can be very elegant. Instructors Ms Ellen Fu (4th left), Dr Brenda Li (5th left) and some 2016 graduates of the HKU SPACE Certificate Course in Cheongsam Design and Production, all wearing cheongsam made by themselves, demonstrating the evolution of women's cheongsam from two-dimensional "big-cut" (with centre seam) through the transitional "small-cut" (no centre seam) to the three-dimensional modern classic cut over the past hundred years. Three ladies are in men's cheongsam no different in construction from the early 20th-century ones. Farthest to the right is Ms Anita Tsang, Vice-Chairman of Hong Kong Cheongsam Association and co-founder of Cheongsam Connect.

## 年青人的長衫身影

### Young Cheongsam Wearers

穿上得體的長衫和傳統中裝，對年輕人來說是很好的體驗，讓他們在西式服裝以外多一個選擇，並通過穿長衫認識中國傳統服裝的形制、工藝與智慧，學習相應的舉止儀態和禮儀，並有助傳承寶貴的非物質服裝文化遺產。

Wearing a decorous cheongsam or traditional Chinese costume offers the young people a good experience and an alternative to Western clothing. It gives them a more concrete idea of the form, craftsmanship and wisdom of traditional Chinese costume, and teaches them the corresponding etiquette and manner, thus contributing to safeguarding the precious intangible sartorial cultural heritage.



2015年，作者兒子與兒媳攝於蒙嘉模師傅的壽宴。沛澄的長衫和外套是作者所製，淑芬的長衫是她自製。

2015, The author's son and daughter-in-law at master tailor Mong Kar Mo's birthday banquet. Pui Ching's cheongsam and Chinese jacket are made by the author while Shuk Fan's cheongsam is made by herself.



2018年，農曆新年，二人給外公拜年。沛澄的長衫是作者所製，淑芬的長衫是她自製。

2018, The couple paying respect to Pui Ching's maternal grandfather on Chinese New Year's Day. Pui Ching's cheongsam is made by the author while Shuk Fan's cheongsam is made by herself.

## An Early 20th-Century Stylish Cheongsam



男裝米白地牡丹折枝紋提花羅單長衫  
Men's unlined milky-white silk cheongsam  
with leno jacquard peony sprays

估計年代：1900–1920年  
李美賢女士藏品

Estimated period: 1900–1920  
Collection of Ms Lee Mei Yin

通長(連立領)：137厘米  
通寬：178厘米  
底襠寬：75厘米  
袖口寬：15.5厘米  
立領高：4.5厘米

Overall length including stand-up collar: 137 cm  
Width between sleeve hems: 178 cm  
Width of bottom hemline: 75 cm  
Width of sleeve opening: 15.5 cm  
Height of stand-up collar: 4.5 cm

這件古董男裝長衫的造型屬清末民初典型時尚風格：衫身呈修長的鐘形，秀氣挺拔；袖窄而特長，垂手時大抵蓋過指尖；提花羅絲質面料講究而新穎，雖然米白色因為久經年月而略變灰黃，仍不減其矜貴雅致；造工精湛，針步緊密，細節考究。可以猜想這件瀟灑飄逸的夏衫，應是當年公子哥兒的時尚典雅衣裝。感謝研究民族服飾文化和傳統織物的專家李美賢女士讓這件長衫藏品的圖片用於是書的封面和作為本節插圖。

This antique dress is typical in form and style of the fashionable men's cheongsam of the late Qing and early Republican periods. The slim A-line silhouette appears upright and urbane. The narrow and extra-long sleeves well conceal the hands. Although the exquisite and innovative milky-white leno silk jacquard fabric has turned slightly greyish yellow with time, it still looks sophisticated and refined. The craftsmanship is superb, the stitches dense, and the details punctiliously observed. It is believed that this charming and elegant cheongsam was the fashionable summer dress of a stylish young man of the privileged class. Thanks to Ms Lee Mei Yin, a specialist in ethnic sartorial culture and traditional textiles, for allowing the pictures of this cheongsam in her collection to be used on the cover of this book and as illustrations in this section.

設計品牌創辦人李漢樑先生在古色古香的室內示範穿上這件長衫，重現前人穿上這件夏衫的爾雅風采。原穿者身量不一定矮得多，只是二十世紀初的男裝長衫大都是這般長度。特長的袖子設計是為了可以隱藏雙手，也是那個時期的風尚。

Demonstration by design brand founder Mr Herman Lee in a room with retro decor, recreating the debonair image of this elegant summer cheongsam being worn a century ago. The original wearer may not be much shorter; the apparently shorter hemline was a norm of the early 20th century. The extra-long sleeves were intended to conceal the hands, also a fashion of the time.

圖片由陳恭敬先生提供 Photo courtesy of Mr Albert Chan



## 傳統與創新的結合

### A Fusion of Tradition and Novelty

這件優雅精緻的古董長衫不但富有美感，其面料、細節和工藝還很有研究價值。感謝香港絲綢專家陳恭敬先生細心研究這件長衫的面料，並發圖請國內專研旗袍面料的龔建培教授提供意見。以下是陳先生對面料的總結：

This elegant and exquisite antique cheongsam is not only admired for its aesthetic appeal, its details and craftsmanship also offer great research value. Thanks to Mr Albert Chan, a silk specialist in Hong Kong, for studying the fabric of this cheongsam and sending some closeup images to obtain the opinion of Professor Gong Jianpei who is known for his research on *qipao* and textiles. Mr Chan has summed up his observation as follows:



浙江省桐鄉市絲廠的「雙宮繭」，可以看到繭內有兩個蠶蛹。雙宮繭的絲稱為「雙宮絲」，由於是兩條蠶擠在一個繭裡吐絲，吐出來的絲較不均勻和粗糙，會堆成粒和節，因此多用於絲棉被或只織平紋布，布料的不規則疙瘩和特有光澤是其特色。

“Double-cocoon” showing two silkworm pupae sharing one cocoon, from a silk manufactory in Tongxiang, Zhejiang province. “Dupion silk” is the silk from a double-cocoon jointly spun by two silkworms. Since the silk fibres are relatively uneven and fluffy, and with specks and slubs, they are usually used for silk quilts or plain weaving. Dupion fabric is cherished for its unique texture and sheen.

圖片由陳恭敬先生提供 Photo courtesy of Mr Albert Chan

#### 名稱

米白地牡丹折枝紋提花羅

#### NAME

Leno jacquard with peony sprays on milky-white plain-weave ground

#### 材質

全真絲，緯線用雙宮絲

#### MATERIAL

Pure silk, weft using dupion silk

#### 生產年代

約1900–1930年

#### PRODUCTION PERIOD

Circa 1900 – 1930

#### 產地

蘇州絲織廠

#### PLACE OF ORIGIN

Silk manufactories in Suzhou

#### 特點

這面料是二十世紀初吸收外來風格的提花織物，以折枝牡丹花為紋飾題材，原白素色顯高貴大氣的形象，豐滿生動清晰。工藝結構方面，層次表現上加入了浮長<sup>1</sup>起花並以平紋實地，是典型的蘇州絲織廠工藝「浮」和「羅」的結合，質地透孔，雅致簡潔而富有趣味，是中西設計觀念交融的典型面料。

#### CHARACTERISTICS

This jacquard fabric produced in the early 20th century demonstrates a style suggesting foreign influence. It is finely patterned with peony sprays on a plain white ground to look resplendent and elegant. The motifs are opulent, vivid and clearly defined. As for its weave structure, floats<sup>2</sup> have been used to accentuate and enrich the layers of the motifs against a plain-weave ground. The combined use of “floats” and “leno-weave” has been typically employed by the silk manufactories in Suzhou to produce exquisite and charming mesh openwork patterns. The fabric is a fine example integrating Chinese and Western fabric design.

<sup>1</sup> 在織物組織中，某根經或緯紗上有連續的紗線浮在另一紗線上的長度，稱為「浮長」。蘇州絲織廠多用於大提花面料織造。

<sup>2</sup> In weave structure, a length of warp or weft yarn that lays over another yarn is called “float”. The technique is commonly used by silk manufactories in Suzhou to produce large jacquard patterns.

圖案揉合了牡丹這寓意吉祥的傳統主題紋飾和西方藝術的寫實表現風格，以精湛提花技術把牡丹花葉刻畫得紋理分明，並凸顯明暗對比和光影效果，讓圖案更立體和富質感，充滿動態，新穎多姿。



面料反面的折枝牡丹紋結構。

Structure of the peony motif as seen on the wrong side of the fabric.



While the peony is a traditional Chinese auspicious motif, the realistic rendering of the images reveals the influence of Western art. Superb jacquard technology has been used to produce distinctly defined petals and leaves, create the effect of light and shadow, enrich the texture of the images and heighten the illusion of three-dimensionality. The resulting pattern looks vivacious and innovative.

面料正面的折枝牡丹紋。

Peony motif as seen on the right side of the fabric.



迎光可以清楚看到紗羅的典型網孔。

Mesh openwork typical of leno weave is clearly visible when the fabric is held against the light.

根據中縫與下臂接袖處的距離，並預計了緯紗縮水率（真絲面料縮水率頗高），可以推算出面料幅寬起碼74-75厘米，跟當時國產絲綢普遍為76厘米幅寬吻合。由於牡丹圖案面積頗大，縱48厘米和橫26厘米才重複一次，比傳統紋飾的重複面積大得多，這大概是導致前後中縫與接袖處難以完美「對花」的原因。然而，縱使未能完美對花，中縫兩邊的牡丹花頭已盡量做到對稱，裁縫師肯定也花了不少心思。

Judging from the distance between the centre seam and the sleeve-extension seam on the lower arm, and taking shrinkage of the weft yarn into consideration (pure silk fabric has relatively high shrinkage rate), the original width of the fabric should be no narrower than 74-75 cm, which coincides with the 76-cm (30-inch) width of many domestic silks of the time. Since the repeat size of the peony motif is 48 (H) x 26 (W) cm, much larger than most patterns on traditional Chinese fabrics, this is perhaps why “pattern-matching” has not been observed along the centre seams and sleeve-extension seams. However, although the patterns do not continue across the centre seam, much effort has been exerted to bring the peony flower-heads to appear in pairs down these seams.



## 經典細節賞析

### Classic Details

長衫的領和襟。領圈先以幼細結實的緹條加固，再裝上縫合完整的立領。立領是以兩層薄薄的長方形面料合成，沒有領芯，領口小圓角，中等高度（前後均高4.5厘米），是當時流行的立領形制。「厂」字襟，喉頭和襟頭直扣一橫一豎，神氣悅目。立領沿和襟沿飾有纖細本料緹邊，是當時不少男裝長衫的做法。

**Collar and jin-closure.** The neckline is first reinforced with a narrow but sturdy binding before a well-finished stand-up collar is mounted onto it. The collar comprises two rectangular sheets of shell fabric, ends slightly rounded, and no interfacing — prevailing collar style of the time. The outline of the *jin*-closure is typically angular. The horizontal neck fastenings and vertical clavicle fastenings look handsome and spirited. The edges of the collar and upper *jin*-closure are delicately adorned with very narrow self-fabric binding, a decorative method favoured by men's cheongsam of the time

袖口邊沿也飾有「前包後嵌」的本料纖細緹邊。「後嵌」可以減少緹條與穿者的皮膚或內裡衣物的直接接觸，從而減低緹條磨損或沾汗漬的機會，是經驗累積的智慧。最下方圖片袖底的貼邊由後幅袖口一直伸延至衫腳，發揮收納縫份和加固脇邊的作用，是單衫的標準做法。

The edge of the sleeve opening is also adorned with binding that wraps over the fabric on the right side but almost hidden behind the facing on the reverse side. The largely hidden “piping” on the back minimises direct contact with the wearer's skin or other clothing worn underneath, and is thus less prone to fraying or staining caused by sweat — a wisdom acquired from accumulated experience. The underarm facing shown in the lowest photo runs from the sleeve hem of the back panel all the way to the bottom hem of the dress to conceal the raw edges of the side seams and reinforce the flanks. This is a standard treatment of unlined cheongsam.



外面看接袖和袖口。  
Exterior of sleeve extension and sleeve hem.



翻出袖管看接袖和袖口。  
Interior of sleeve extension and sleeve hem.

長衫全以手縫完成，內裡同樣講究，所有縫份都收納整齊細緻，貼邊各就其位，挑縫密致。

The entire cheongsam is hand-sewn. The interior is also neatly finished. The seam allowances are either concealed by facings or their raw edges tucked under and densely slip-stitched in place.





長衫上下六對直扣，四對釘綴於右脇。腋下第一對直扣與斜下的襟線成直角，並與第二對直扣距離較遠。5.5厘米長的紐條纖細但滾圓結實，釘綴筆直，看上去很秀氣。

The cheongsam has all together six pairs of straight fastenings, four of which down the right flank. The pair right under the armpit is positioned at right angle to the slanting edge of the *jin*-closure and farther away from the second pair of fastenings. The 5.5 cm long legs of the fastenings are rounded, firm and ruler-straight, looking very exquisite.



除了右邊最低的直扣用布紐頭外，其餘五對都以金屬圈綴上鑲金鑿花鈕，非常精緻講究，是當時的高級風尚。也有可能金屬鈕是來自舊衣的古董鈕釦，而更早期的袍子一般不會超過五枚鈕，因此這件長衫最下方的直扣唯有用布紐頭。

Except for the lowest pair of fastenings which has a knotted cloth knob, the other five pairs are each furnished with a gilt metal button with chiselled design, secured by a metal ring. These sophisticated accessories were the high fashion of the time. It is possible that these metal buttons were antique buttons removed from old clothing. Since clothes of still older times usually had no more than five buttons, perhaps this is why the sixth one on this cheongsam has to be substituted by a cloth knob.

長衫內縫有貼近內襟左沿的貼袋，袋口高於腋下第一對鈕扣。明顯穿者要從這對鈕扣和襟扣之間探手進去才可以取物或把東西放進暗袋，也是上世紀初長衫的特色，是妥善保管貴重財物的設計。

A patch pocket has been sewn next to the left edge of the inner-flap. Its opening rises higher than the fastening right under the armpit. Obviously the wearer's right hand has to glide in between the clavicle and armpit fastenings to extract the content of the pocket. The design safely guards the valuables kept inside the pocket from easy access by others. This is a characteristic of the cheongsams made in the early 20th century.



長衫前幅(左)和後幅(右)下襬的反面。可以看到底沿是以窄窄的「捲邊縫」收邊，跟二十年代開始將下襬內折4-5厘米後再收納毛邊的做法很不一樣。這也是那個時代的特色，對判斷長衫年代頗有幫助。

The wrong sides of the front (left) and back (right) panels of the cheongsam show a very narrow double-fold hem. The method is quite different from that of the 1920s and onward when the bottom of the cheongsam is folded over for 4-5 cm and the raw edge tucked under. This characteristic hemming method of the period is quite useful in determining the date of the cheongsam.



前幅下襬的反面。  
Wrong side of the front panel of the cheongsam.



後幅的反面。  
Wrong side of the back panel of the cheongsam.

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