

earflaps; this hat may be fabricated from velvet, cloth, cotton, or fur and the brims may be turned up.

Although men and women share general costume, there are differences that distinguish the sexes. Women are more likely to wear the *uudji*. Women's *omudun* are never visible. Women may also wear a highly decorated separate neckpiece, the *ningdjala*, which is worn so that only its stand-up collar is visible. Waistsashes or *bous* are worn with *debel* by men and unmarried women; married women wear unbelted *debel*. Other costume is used to signify marital status and varies tribe to tribe. One special costume piece is often called the "elephant ears" or "mountain-goat horn" headdress. Sleeves on a married woman's *debel* have a tall, stiffly padded sleeve cap; married women also wear embroidered boots with felt uppers, and a red dot on each cheek. Married women wear much jewelry, including earrings, bracelets, pendants, necklaces, and hair ornaments; the jewelry is part of the wealth of the family.

Special costumes also exist for lamas, shamans, and wrestlers. Lama costumes are usually red or yellow, and many items are deliberately pieced or patched together. The *orkimdzi* is a toga-like garment draped asymmetrically around the body leaving the right shoulder bare. Other lama costumes include a leather *debel*, a *khoshiya* or petticoat, a shawl-collared patchwork jacket, and a *dagham*, a full-length, pleated cloak with a red collar; a helmet with a red or yellow plume is also worn for certain ceremonies. Ritual costumes include the skeleton dress, a two-piece red and white costume representing a stylized skeleton; this is worn with a mask. Other ritual lama robes are similar to Qing court costume and include a dragon robe; many of these robes do not have closures and slip on over the head. Masks are worn for many ritual dances.

Shaman costumes include leather tunics and pants; the tunics have no closures and slip on over the head. They are embellished with a number of materials, including metal objects, shells, beads, animal fur, horn, and stuffed animals. Shaman costumes also include stylized animal masks. Wrestling matches are an important part of Mongolian festivals, and wrestlers accordingly have a costume that is very different from standard male costume. Wrestling costume includes a short-sleeved jacket that exposes the breast, very full trousers; embroidered leggings, a loincloth of embellished silk, and leather boots with upturned toes.

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Further Reading

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CLOTHING, TRADITIONAL—SOUTHEAST ASIA, TRIBAL Six colorful tribal groups in Thailand are the Karen, Hmong, Mien, Lahu, Akha, and Lisu. All have migrated from southwest and south-central China and have been mountain dwellers for many generations. All but the Karen can still be found in southern China, as well as in bordering countries. These groups have remarkable artistic skills, which the women express in the production of beautiful clothing for themselves and their families, providing their only relief from the rigors of subsistence agriculture. Although these six tribal groups live as neighbors, the techniques and skills they use in producing their clothing are unique for each group.

Karen

Karen girls and unmarried women typically wear simple white shifts with red trim. Married women typically wear red skirts and indigo-dyed blouses. Young boys typically wear red-striped shirts that hang down below their knees. Men wear red hip-length shirts that resemble those of boys', along with loose black pants. The upper garments for men, women, and children are basically of the same style: two strips of material folded lengthwise and stitched together with openings for the head and arms. Various lengths and embellishment indicate age, gender, and marital status.

While little girls' simple shifts have only a minimum of red at the waist, seams, and hemline, teenaged girls, who weave their own clothing, add color and attractive designs to their dresses. When they are betrothed, they weave their married woman's two-piece costume. The upper part of the blouse will be plain, but the lower third will either be beautifully embroidered or have an intricate woven design if the girl is a Sgaw Karen. If the girl is a Pwo Karen, the woven design will be in the upper part.

Karen women reign supreme among the tribes as skilled weavers. Skirts of the oldest style are woven of homespun thread. Some of the thread is tied with jungle grass, and then dyed with a rust-colored vegetable dye. When woven, this results in ikat patterns that are alternated with stripes of rust-colored thread. Some skirts are woven of commercial thread into very intricate colorful designs, with red predominant. Their distinctive embroidery is mainly created using the satin stitch, tastefully embellished with white rice-shaped Job's-tear seeds.

Sgaw women wear many colorful waist-length strands of beads around their necks and silver bangles on their wrist. Pwo Karen women, on the other hand, wear large quantities of beads wrapped layer upon

layer around their necks and tiered down to their waists. Their arms, both above and below their elbows, are lined with metal bracelets. Both Sgaw and Pwo women wear cup-shaped earrings with a cylindrical post that is inserted into large holes in their earlobes.

Hmong (Meo)

Unique among Blue Hmong women are their indigo-colored batiked skirts with bright cross-stitched and appliquéd borders. This full, accordion-pleated skirt swings gracefully from the waist. Women's jackets, with bold patterns of red appliqué and embroidery, large showy collars that hang in the back, and batiked and embroidered aprons with magenta tassels, are among the spectacular tribal costumes in Thailand. Although the white pleated skirts of the White Hmong women are not as spectacular as those of the Blue Hmong, the delicate embroidery, appliqué, and reverse appliqué that grace their jackets reveal unexcelled artistry.

The clothing worn by Blue and White Hmong men and children on special occasions is particularly splendid. At the New Year's festival, all the splendor of Hmong costumes can be seen. Family members, including the smallest children, don their finest clothing, enhancing it with the family's silver jewelry and ornamentation. Heavy chains with pendants of various shapes, four or five-tiered neck rings, finger rings, and earrings are worn, with the most elaborate pieces going to young men and women of marriageable age. The New Year's celebration is of utmost importance in each young person's life, since it is the time for courtship.

While everyday garb is less spectacular, most village Hmong people wear their traditional garb all the time. Little children nearly always wear beautiful caps, such as the rooster cap, bird cap, or flower cap, that showcase their mothers' finest skills.

Mien (Yao)

Mien women typically wear solidly embroidered pants and black tunics with red ruffs. While women of all tribes embroider, the Mien are most noted for their embroidery skills. Mien girls are taught to embroider from the age of five or six; by the time a girl enters her teens she can embroider a large assortment of designs, perhaps even inventing new ones. After her betrothal, she will use her finest embroidery skills to make her own wedding garments, as well as embroidered pants for her groom's mother.

Spectacular appliqué work is another skill of Mien women. Elaborate patterns of symmetrical shapes with many lobes and curlicues in red, black, and blue are

edged with white braid and appliquéd to women's aprons (also used as baby-carrying cloths), boys' caps, and saddlebags for horseback riders.

Elaborate caps are made for small children. The black or indigo homespun material of girls' caps is covered with beautiful embroidery. A large red, doughnut-shaped pompon circles the top, and ball-shaped pompons are sewn over each ear and in front. Other decorations may include silver buttons or coins, silk tassels, and small black and white beads. These caps are designed to make the little girls look like flowers. Boys' caps may boast bold appliquéd designs on panels of red and black cloth, an embroidered border, red pompons, and silver buttons.

Lahu

The Chinese-style Lahu woman's ankle-length black tunic opens on the sides, which are split to the waist. The edges of the split sides are embellished with neat bands of cut fold-and-stitch geometric piecework in primary colors, with red predominating. Around the neck and crossing the chest to the fastening under the right arm is a band encrusted with small silver buttons and dangles, some of which may be in the form of fish. Red and blue bands add a touch of color on the sleeves. The Lahu woman's sarong-style skirt is made of black homespun cotton or commercial cloth. The modern-style sarong is often brightened with strips of red and other colors appliquéd to the lower part of the skirt in decorative patterns. Each woman devises her own pattern, such as flowers, scallops, and zigzag designs. The short Chinese-style jacket of the Lahu man's black or indigo suit will have lines of red embroidery edging the jacket. Clusters of silver ball-shaped buttons will be inserted into loops to close the jacket. Very wide pant legs have lines of red embroidery on the cuffs.

Both men and women carry shoulder bags of the same appliquéd design that is on the woman's tunic. At New Year's, men carry bags that are decorated with an abundance of wool tufting and pompons to augment the gaiety of New Year's dancing. There are three other subtribes of Lahu in Thailand, but the Lahu Na, described above, are considered to be the group from which the others have branched out, both genealogically and fashion-wise.

Akha

Akha women are distinguished by their short dark skirts and ornate headdresses. Several styles of headdresses are lavishly decorated with silver ornaments, beads, Job's-tear seeds, buttons, feathers, and coins. Their dark jackets and colorful leggings are resplendent

with embroidery and intricate appliqué in bright colors and are edged with Job's-tear seeds or white beads. Quantities of glass beads hang around their necks and are slung from one shoulder to the waist on the opposite side. Men's indigo-dyed jackets are of a smart cut and are brightened with colored embroidery and appliqué. Silver medallion buttons or silver balls fasten them. A young man going courting wears a turban at a rakish angle, with silver rings threaded into it; he also wears heavy silver chains with dangles in the forms of fish, butterflies, and wheels. Children wear a miniature version of adult clothing, except for their close-fitting caps that have been embroidered and appliquéd by their mothers and studded with coins, silver ornaments, feathers, and pompons.

Lisu

Young Lisu women are characterized by their colorful blue or green tunics, full black pants, and bright red leggings. Their tunics have a wide yoke that consists of numerous narrow strips of bright-colored cloth. Similar multicolored bands are sewn to the red sleeves at the shoulders. They wear a wide black sash tightly wound around their waists, with two long tassels hanging in the back. These extraordinary tassels consist of a bundle of long strands made of tightly rolled cloth in bright colors with small pompons at the ends.

At New Year's the young women wear neatly wound turbans with red and yellow wool yarn attached at the front to fall over the crown and down to the shoulders in back. They wear velvet vests encrusted with silver buttons and ornaments over their tunics, and rings with a multitude of dangles around their necks. Young men wear velvet jackets studded with silver buttons, blue knee-length pants, and white turbans. They also wear black sashes with tassels like the women, but they wear them in front. Some young men wear "courting bags" over their shoulders. These bags are covered with a network of small beads, and silver dangles hang from the top border.

Most of the tribal people continue to wear their traditional clothing with some modern adaptations, but may wear them only at festive occasions. For convenience sake, many have adopted Thai or Western dress for daily wear, although there are those who still wear their own distinctive dress all the time.

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CLOTHING, TRADITIONAL—TAIWAN

The clothing worn by indigenous Taiwanese people was traditionally manufactured from locally available materials derived from plants and animals, and was of crude construction when compared with the garments of the mainland Han Chinese. Later, when Taiwan was incorporated into China during the Qing dynasty (1644–1912), Taiwan was subjected to the same dress regulations as the rest of China, and Taiwanese aboriginal groups were largely assimilated into the society of the mainland emigrants. Taiwanese dress began to diverge from mainland dress when Taiwan was occupied by Japan between 1895–1945.

Some traditional dress of the Paiwan and Puyama aboriginal tribes of southwest Taiwan has survived and can be seen at the Musée de l'Homme, Paris. A man's black cotton top made of rectangles of fabric with brightly colored embroidered edges, fastened with frog fastenings and silver buttons, was worn with a narrow, indigo-dyed, double ikat waist tie. Multicolor leg coverings made of strips of red, yellow, and green fabric, with insets of indigo-dyed double ikat around the crotch, were tied tightly with black braids around the knee and calf. The front thigh and calf area of the machine-stitched leg coverings were decorated with lozenges of geometric-patterned embroidery in red, yellow, blue, white, and black. A narrow, braided linen waist tie with embroidered ends and fringing was attached to the top of the leg coverings and tied twice around the waist; a second waist tie held an eighteen-inch-long dagger in place. A rectangular weft-faced linen cape—probably a woman's mourning cape—is also exhibited. Made in three sections, the cape has a cream background with red double stripes and edging, and is embellished with navy blue geometric embroidery. The cape ties with a thin braid around the neck. It is displayed with a padded, geometrically embroidered headband that resembles a simple turban and has an overlap allowing for size adjustment at the back.

Women wore a *zhanpao*, a long robe that fastened on the right and left and was decorated with a line of embroidery on both arms and brass bells. The *zhanpao* was worn with geometrically embroidered hand covers tied with cerise braids. Leg covers, similar to those worn by men, were made of indigo-dyed fabric with a double ikat spot motif. The below-knee length apron/skirt had an ikat spot motif, indigo-dyed edging, vertical bands of royal blue, and a central panel of geometric and stylized plant motif embroidery in black, red, and blue on an un-dyed linen ground. An older band in brown, red, and blue (possibly using natural dyes) was set in nearer the waist. Strands of conch