

The Festivals and Costume of the Ethnic Groups

少数民族节庆与服饰

中国·贵州·

黔东南



in QianDongNan Prefecture of Guizhou China



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贵州省黔东南自治州

少数民族 | 节庆与服饰巡礼

黔东南是一块盛产激情、释放浪漫的土地。这里缤纷迷人的节日、靓丽的服饰、古朴典雅的吊脚楼、雄浑的鼓楼、灵动的花桥是贵州原生态民族文化的具象符号；这里高亢激越的苗族飞歌、婉转和谐的侗族大歌和柔情百转的苗族情歌、侗族琵琶歌、水族双歌是诠释贵州原生态民族文化精神内涵的表现形式；这里奔放豪迈的木鼓舞、轻盈飞扬的芦笙舞、庄重肃穆的铜鼓舞是贵州原生态民族文化张扬激情和释放浪漫的载体。千百年来，生活在这块土地上的苗族、侗族、水族、布依族、畲族、土家族、仡佬族、壮族和瑶族等各民族劳动人民，以歌舞传承文化，以服饰记载历史，以芦笙渲染生命，以木鼓张扬豪情，将原生的民族文化、原始的自然生态和原貌的历史遗存巧妙地融合成了绚丽多姿、神秘独特的黔东南原生态民族文化圈，被中外游客、专家学者赞誉为“人类疲惫心灵的最后家园”，“为高素质人群准备的文化盛宴”。

黔东南的民族传统节日是品鉴原生态民族文化的丰盛宴席的“筷箸”，是饱尝黔东南原生态民族文化大餐的“杯盏”，是窥视黔东南原生态民族文化全貌的“窗口”。各民族的传统节日，集中地反映了各族人民的道德风尚和灿烂的文化，是传承民族文化



的载体，模塑民族心理的平台，是民族文化身份的“条形码”和民族情感认同的黏合剂，是多元文化地区文化融合的催化剂和文化和谐的润滑剂。黔东南是名副其实的“百节之州”，这里是“三里不同风，五里不同俗，大节三六九，小节天天有”。黔东南是全国少数民族人口最多，比例最高的自治州，州内世居的少数民族都有自己独具特色的节日，万人以上的节日集会就有100多个。苗族著名的节日有“苗年”、“鼓藏节”、“吃新节”、“施洞独木龙舟节”、“飞云崖四月八”、“姊妹节”、“凯里舟溪芦笙节”、“凯里香炉山爬坡节”、“黄平谷陇九月芦笙节”、“茅人节”等等；著名的侗族节日集会有“萨玛节”、“侗年”、“吃新节”、“接亲节”、“三月三讨葱节”、“四十八寨歌会”、“花炮节”、“摔跤节”；水族的“借端”、瑶族的“盘王节”、畲族的“冬至节”等等。每逢佳节吉日，少数民族群众身着彩纹密布的蜡染和刺绣花衣，披戴各式各样的金钗银饰，唱着飞歌、情歌、大歌，跳芦笙舞、木鼓舞、板凳舞、多耶舞，吹芦笙、弹牛腿琴、演侗戏、抢花炮、斗牛、斗鸡、斗鸟，赛马、赛龙舟……争奇斗艳，异彩纷呈，叫人流连忘返。这些节日集中体现了民族风俗、民族歌舞和民间工艺，是包容了从古到今苗侗民族文化和生活习俗的民族民间乐园，是“一部活生生的民族大词典”、“一座立体化的民族博物馆”。

黔东南的民族节日最迷人的风采，是节日集会所展示的民族服饰。黔东南的服饰文化是黔东南民族文化中最为耀眼的一项，是黔东南少数民族“物质化”了的精神文化世界，是黔东南少数民族“精神化”了的物质文化缩影，是黔东南少数民族的物质文化和精神文化最精妙的复合体，是黔东南少数民族劳动人民将精神文化附丽于具体物质，用具体物质体现精神文化世界的伟大创举，在每一块绣片上、在每一款银饰上，在方寸之间，记录了苗族、侗族每一个支系的图腾和每一个氏族的族徽，记录了苗族、侗族的每一项重大的农耕文明，记录了苗族、侗族一次次惊心动魄的征战，记录了苗族、侗族一次次的迁徙，记录了苗族、侗族一次次的失败和一次次的奋起。正是因为黔东南苗族、侗族服饰沉淀了太多的苗族、侗族的历史和文化信息，沉淀了苗族、侗族人民太多的对辉煌历史的记忆和对美好未来的企盼，沉淀了苗族、侗族太多的苦难经历和对民族压迫制度进行抗争的坚强不屈的精神，使黔东南苗族、侗族银饰成了历史文化的“档案馆”，成了苗族、侗族“以美丽之心面对苦难”的文化人格的最好注脚。



The Pilgrimage of the Minorities' Festivals and Costume in QianDongNan Prefecture, Guizhou Province

QianDongNan prefecture, in the southeast of Guizhou, is a land of rich emotions and romance. In this land, there are various interesting festivals, beautiful costume, unique architecture such as the graceful old fashioned wooden stilted houses projecting along the hillsides (DiaoJiaoLou 吊脚楼), and the splendid drum tower (GuLou 鼓楼), and flower bridge (HuaQiao 花桥). These are the symbols of indigenous ethnic culture in Guizhou. Guizhou resounds with the sound of Miao people's flying song (FeiGe 飞歌), which is full of emotions, Dong people's big song (DaGe, 大歌), which has beautiful intonation and harmony, Miao love songs which are soft and graceful, Dong PiPaSong (琵琶歌), and Sui ShuangGe (双歌). These express the spiritual world of the indigenous ethnic culture. This land has produced various dances such as MuGuDance (木鼓舞), which depicts bravery, LuShengDance (芦笙舞) which is cheerful and light, and TongGuDance (铜鼓舞) which is modest and solemn. These enrich the emotions of the ethnic culture and create a romantic atmosphere in Guizhou province. The Miao, Dong, Shui, Bu yi, She, Tu jia, Ge lao, Zhuang and Yao, who have lived in this land from ancient times, have passed down their culture through songs and dances, recorded history in their costume. By playing their musical instruments, LuSheng (芦笙) and MuGu (木鼓), they have expressed their noble feelings.

By uniting the indigenous ethnic culture, the natural ecology and well-maintained historical relics, they have created various indigenous ethnic cultures, which are mystical and unique in this province. Thereby, it was praised by tourists, specialists and the scholars in and out of the country, suggesting it to be "the last garden which heals the weary heart", and "the grand party where various cultures are displayed".

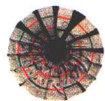
There are abundant festivals in southeast Guizhou. Their traditional festivals are described as "chopsticks" with which, one can enjoy an excellent cuisine of the indigenous ethnic culture, acting as "cups (of alcohol)" that can be used to enjoy a gorgeous meal, and as "windows" through which we can look into various aspects of Guizhou ethnic culture. Traditional Festivals of each minority deeply reflect the ethnic people's morality, customs and dazzling culture. Seasonal festivals are the tools with which they have passed down their ethnic culture. They are also the foundations on which the people form their ethnic consciousness. At the same time, they are also the "bar codes" which attest to their culture, and are the adhesives for combining their ethnic feelings. Moreover, they serve as catalysts of cultural fusion in culturally diverse areas, and as lubricant in producing the culture which is able to create harmony. Southeast Guizhou is a state with many

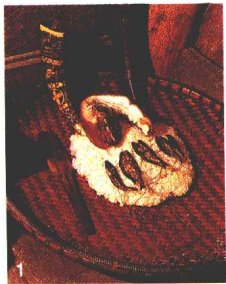


festivals. Here, Customs differ even in 3 Li (里, 1.5km) away, and cultures are different in 5 Li (里, 2.5km). There are many different kinds of important seasonal festivals, and small festivals take place every day". Southeast Guizhou is the autonomous state with the largest ethnic minority population and its the highest ethnic ratio in the whole country. The ethnic minorities, who have lived here from generation to generation, have their own original festivals, and in these festivals the religious rituals, songs and dances, costumes, and food and drink are expressed fully. There festivals show their celebrating agricultural, historical, religious, social aspects of their lives. There are more than 100 festivals during which 10,000 or more people gather together. Famous Miao seasonal festivals are "Miao peoples New Year (MiaoNian 苗年)", "GuZang Festival (GuZangJie 鼓藏节)", "Eating New Rice Festival (ChiXinJie 吃新节)", "Canoe Dragon Boat in ShiDong (ShiDong DuMu LongZhouJie 施洞独木龙舟节)", "Eighth of April in flying clouds cliff (FeiYunYa SiYueBa 飞云崖四月八)", "Sister Festival (ZiMeiJie 姊妹节)", "LuSheng Festival in ZhouXi, KaiLi (KaiLi ZhouXi LuShengJie 凯里舟溪芦笙节)", "Climbing Hills Festival in KaiLi (KaiLi XiangLuShan PaPoJie 凯里香炉山爬坡节)", "LuSheng Festival in Septebmer in GuLong, HuangPing (HuangPing GuLong JiuYue LuSheng Jie 黄平谷陇九月芦笙节)", and "MaoRen Festival (MaoRenJie 茅人节)" etc. Famous Dong festivals include "SaMa Festival (SaMaJie 萨玛节)", "Dong People's New Year (DongNian 侗年)", "Tasting New Rice Festival (ChiXinJie 吃新节)", "Meeting Relatives Festival (JieQinJie 接亲节)", "Ask for Green Onions on 3rd of March (SanYueSan TaoCong Jie 三月三讨葱节)", "Songs Ceremony for forty-Eight villages (SiShiBaZhai GeHui 四十八寨歌会)", "Crackets Festival (HuaPaoJie 花炮节)", "Wrestling Festival (ShuaiJiaoJie 摔跤节)". Other famous festivals are "Jie Duan Festivl (JieDuan 借端)" of Sui, "Pan King

Festival (PanWangJie 盘王节)" of Yao, and "Winter Coming Festival (DongZhiJie 冬至节)" of She people etc. They put on the garment, clothes filled with beautiful batik and embroidery, and adorn themselves with gold bracelets and silver ornaments at every auspicious festivals. They sing flying songs (FeiGe 飞歌), love songs and big songs (DaGe 大歌) withs all kinds of dances, like LuSheng dacne (LuShengWu 芦笙舞), bench dance (BanDengWu 板凳舞) and DuoYe dance (DuoYeWu 多耶舞). They play LuSheng (LuSheng, 芦笙), plucked instrument like the ox's foot (NiuTui Qin 牛腿琴), and perform Dong drum (DongXi 侗戏), and fight crackets and firworks (HuaPao 花炮). Further, bullfighting, cockfighting, bird fighting, horse racing and dragon boat racing are commonly seen. In these seasonal festivals, they compete for beauty and express various charms. As a result, people get enchanted, and lose track of time. These traditional customs of Miao and Dong have been passed down from ancient times to today. They are "the living ethnic dictionary", and "the living ethnic museum."

Costumes are the most outstanding part of these minority peoples. They represent and embody their ethnic spiritual world, fusing material and spiritual culture. These costumes crystallize their history and culture, condensing their beautiful reminiscence of their past and hope for a wonderful future. In their embroideries and silver ornaments, Miao and Dong have preserved the totem of their collateral lines, the symbols of their clans, their great agricultural civilization, the movements, the victories, the defeats of battles long ago. Their costumes depict their hardships, and their struggles under ethnic oppression. The silver ornaments of Miao and Dong have become the "archive" of their historical culture, and are the most suitable materials for understanding their values of "fighting against hardship in a graceful attitude."





魂牵梦萦向东方 苗族“鼓藏节”

Alingering Aspiration for the East-miao's Guzang Festival

月亮山，很漂亮的名字，位于榕江、从江、荔波三县交界，传说“人立山顶，伸手可摘月亮”，山名就是由此而来了。

2000年的时候，从贵阳到榕江还是很不方便，经过一晚十多个小时的颠簸，快接近时，石桥被雨水冲垮了，我们只得换车前行，一心一意要去在高山之巅的加去苗寨，那里将要举行苗族最古老最神奇的鼓藏节。

“鼓藏节”，也称“吃鼓藏”，或称“刺牛”、“鼓社祭”、“翻鼓节”、“踩鼓节”，是苗族人民以“姜略”（社或盟）血缘氏族为单位，共同祭祀祖宗的大典，整个仪式包含旋牛堂、砍牛祭祖、祭鼓等一系列离不开牛和鼓的宗教礼仪，旨在不忘祖宗当年从东方迁徙而来的创业艰辛，希冀

祖宗显灵，赋予在世后代六畜兴旺，生活美满幸福。砍牛则是把牛敬献给祖先，让魂归东方的先祖和他们一样有牛这样忠实、勤劳的伙伴。祭鼓，源于苗族的女性始祖——妹榜妹留最初是从万物的生命树，枫树木心里孳生的，由此苗族先民认为人死后灵魂只是一种转移，而枫木牛皮制成的木鼓就是祖先灵魂的归宿之地，只有敲击木鼓，才能唤醒祖先的灵魂。因而祭祀祖宗就用砍牛祭鼓的方式来表现。

鼓藏节因耗资巨大，每13年举行一次，时间一般在立冬前后，枫木叶还没落完的农历九月下旬至十一月上旬，每个村寨的具体时间由祭师占卜、打卦决定。有着700人的加去苗寨已和这个古老节日久违了55年，为了这个隆重盛大的节日，他们

要在十一月十三日的凌晨砍69头水牯牛。祭祖用的水牯牛，在挑选上有着严格的标准，选中的鼓藏牛不耕田，主要是角斗，其饲养方法与一般的耕牛不同。家里专门有人上山割嫩草，每天煮两大碗米稀饭和草一起喂，3年中绝对喂得膘肥体壮。

据村里的老人说，鼓藏节将持续13天，由于场面宏大，程序繁杂，被寨民推选出的鼓藏头，将会是整个节日中的灵魂人物。鼓藏头的推选也有着严明的规定，不仅要德才兼备，子女双全，家庭富裕，生辰八字好，还必须能解开祭师用草系的五个结，方能过关斩将，获此殊荣。

加去苗寨的鼓藏头名叫余老尼，当年37岁，妻子名韦老丫，和他同岁，膝下有一双儿女。他家的吊脚楼的房顶角插着一面

红旗和一根缀满白色羽毛的竹枝，这便是鼓藏头人家的明显标志了。

十一月初八下午五时，鼓藏头家便杀了一头猪，砍成小块，按全村总户数，用竹篾条穿成140串，分别送到各鼓藏户，表示节日的到来。每户人家从收到这串猪肉开始到节日结束，便忌食任何蔬菜，只能吃肉和豆制品，同时必须运用一些特殊的“鼓藏语”，如吃饭叫“叹嚷”（即吃草），喝酒改叫“秋行”（即清沟）等等。鼓藏头夫妇从这个仪式开始，便五天五夜不能睡觉，专门有祭师和亲戚轮流陪伴他们，好让他们身体力行，为全寨的人祈求温饱富足。

十一月初八晚，全村的每家每户都需要蒸7斤糯米用以祭祀活动，之所以不多不少只需7斤，其寓意是一个家庭有父母二人，儿子三人，女儿二人，即家里有人耕田织布，是加去苗族人丰衣足食的美好梦想。

糯米饭蒸好后，做成糍粑状置于簸箕中央，糯米饭上平放五个干鱼，两只雌雄各一的牛角，雄角装烧酒，雌角盛泡酒，呈自立状插在饭上，旁边还有一块约3斤重的肥瘦肉，一个装着生米的竹筒和一把麻绳也放在糯米饭旁，簸箕旁有一小木凳，上面放着折好的衣服。所有这些东西

都是给祖先享用的。

一切准备妥当，晚饭后，15个祭师也头绑干鱼，怀抱砍牛刀，挨家挨户地面对着簸箕、牛角，一遍又一遍地念起古老的祭词，为每家每户召唤祖先。

初九主要是迎客，鞭炮声此起彼伏，据说每家的客人有百人以上。要在节日中杀牛祭祖的人家，已经在门口边摆放了牛



■
1.祭祀品
Sacrifice
2.榕江加去捕鱼
Fishing in Jiaqu, Rongjiang

角，要杀几头牛，就放几个牛角，让人一目了然。

初十下午，三声巨大的铁炮声响过后，在鼓藏头旁边的空地上，一年老的鬼师（苗族男性巫师）身着橙红色的长袍，包红色头巾，双手下持四个铜铃，上握两束芭茅草，随着他左右摇晃的古朴舞步，铃铛作响三声后，盛装的苗族小伙子也和着节奏，边舞边吹起了芦笙，音色清脆明快，紧接着芒筒吹起，声音雄浑低沉，高音低音在刹那间融为一体，产生一种震撼人心的明快旋律，一种浩然磅礴的气势油然而生。

他们就这样吹着、舞着，一直到了芦笙坪。在每个人的眼前，好像出现了绵延的队伍，在雄壮的行进声中，有披甲持刀的武士，有环佩铃铛的少女，有白发苍苍的老人，有眼睛乌亮的孩子，他们以同一种步调远涉千山万水，黄河远去了，长江远去了，但他们坚韧的步伐一直走，走过千年岁月的悲和喜，走过万里征途的云和月，一直走啊，走啊，走进悠远的乡愁，走进恒古的寂寞……

十二日，按节目的程序，是进行“奴嘎榜”（敬客饭），各鼓藏户抬着簸箕饭，跟着鬼师、芦笙队和鼓藏头，列队前往鼓藏坪，旋堂三周后，由寨佬宣布，把110份簸



3.牛角酒
Alcohol in ox horn

4.送礼
Sending gifes

5.头绑麻绳干鱼的祭师

A master of sacrificial ceremony with dried fish and hemp cord tied on head.

箕饭以户为单位，分发给本寨前来过节的客人与亲戚，算是对他们送来贺礼的公开答谢。

十二日将会举行场面浩大的鼓藏牛旋堂。随着三声炮响，众人的目光齐刷刷地往鼓藏头家望去，雄壮的乐声从头顶上响起，鬼师带着芦笙队、芒筒队、锣手、祭师队，沿着曲折的山路鱼贯而下。根据寨佬手中的《牛排队名单》，69头牛将按五六头一队分为十多组，由鼓藏头家的牛带头，按每家买牛的先后顺序，率众牛开始旋堂。

每家的主人客人全体出动，走在前面的是近十个青年男子，他们有的牵牛鼻子，有的抓牛犄角，有的按身子，有的扯尾巴，簇拥着鼓藏牛出来，后面是穿戴整齐的女人，用长长的竹竿担着新崭崭的对襟衣、精美刺绣的盛装和花花绿绿的被面、毛毯，还有一个男子担着米和猪脚，一起向众人展示着家庭的富足。每家的队伍中，有些展示已故亲人的衣服，猎枪，鸟笼，据说这些东西都是家中过世亲人的喜爱之物，旋堂时，把这些留下来的物品拿出来祭祀逝去的亲人，让他们能重新用上

自己的心爱之物。

旋堂之后，人们用两只银项圈，分别套住牛角，再用布带把项圈打结系住，象征着这头牛是敬献给祖先的。与此同时，有人把泥土抹在牛背上，再抓一把米撒在泥土上。据说这样做是因为怕牛胆小害怕，走不了路，用泥土给牛一种力量，让牛能走到东方，回到他们祖先那儿去。抓米则是表示抓人(添丁)、抓牛(添牛)，抓富贵(添富贵)。待到整个旋堂仪式结束，全寨即封芦笙，此后三年不许吹奏。

而后，鼓藏户的舅佬要上山砍树，用来做一种叫“抵”的杀牛工具。做好“抵”后，家里的人便要坐在旁边，一直守到次日凌晨砍牛。淡淡的星光下，走家串户的祭师分别来到各家各户，对祖先和牛念两段祭词，念完祭词，主人家会用竹条快速抽打舅佬，把早先放在门边的牛角拿起来，去和“抵”相碰一下，希望“抵”能迅速地把牛送到祖先那儿去，同时也用原来的牛角，在今晚指引着鼓藏牛，顺利踏上返回东方家乡的归途。

十三日凌晨四点二十分，三声铁炮声划破了寂静的夜空，表示鼓藏头家已经开始砍牛了。睡着的人们一跃而起，点起火把，把牛牵了出来，牛头朝着东方按在“抵”上，枫木杆落下，几个人紧紧地压住



牛头，舅佬用手蘸着流出的鲜血，抹在牛角上，然后弯下腰，掏出牛舌，用细竹签猛地扎穿过去。这样牛就不会“说话”了，也不能向阎王爷告状了。

家里人拿出大红的被面，轻轻地盖在牛的身上，然后用枫木枝叶掩住伤口，鞭炮声此起彼伏，69头牛，就在短短的12分钟内全部倒下了。

九点左右，祭师怀抱砍牛刀对着牛念着：“一开得儿，二开得女，三开得铜鼓，四开得大坝田……”念完后，用刀挑起被面，在牛颈处浅浅地划一刀，这头牛便可以开膛破肚了。并按客人送礼的轻重，把牛肉还礼给各位亲戚。

十五日上午，69个牛头按上下两寨集中摆放，在上寨的40个牛头中，鼓藏头家的牛戴着纸扎的凤凰，位列第一，随后的三个是在大翻牯(牛打架)中最为英勇善战的牛，其他的牛再依次列队排开，但所有的牛头都必须朝向东方。这样，鼓藏头家的牛，将带着全寨的牛，浩浩荡荡地回到寨民们魂系梦萦的东方去了。

十五的月亮升起来了，皎洁而又明媚，如温润的手抚着每个角落，风轻轻地掠过沙树林，一切都已发生，一切都已过去，牛儿也应该走到东方了，那里的月亮，也和这里的一样吗？







6. 摆簸箕饭，招待来宾

Reception of the guests with the rice in BoJi.

7. 砍牛祭祖，共享幸福

Offering ox-heads to ancestors to pray for happiness.

8. 敬客饭

Meals for guests

9. 榕江摆贝苗寨“吃鼓藏”仪式

“Guzang festival” ceremony at Miao village in Baibei, Rongjiang.



