

中国少数民族风情博物馆 CHINESE ETHNIC CUSTOMS MUSEUM
FESTIVALS AND COSTUMES OF ETHNIC GROUPS IN GUIZHOU

贵州少数民族 节庆与服饰

精品集萃

卢现艺等 摄影 王铁兰 撰文



中国旅游出版社 CHINA TRAVEL & TOURISM PRESS



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1. 吹响芦笙意味着欢乐来
1. Blowing Lusheng (a bamboo wind instrument)
to await the arrival of happiness.





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贵州少数民族精品节日与华丽彩衣

TRADITIONAL FESTIVALS AND GORGEOUS COSTUMES OF ETHNIC GROUPS IN GUIZHOU

每个人都有属于自己的记忆，纯粹的记忆往往不是时间的过程，而只是一些光阴的碎片，它只在不经意间就来了，隐隐地陪着你，温暖着你，偶尔，它会在心里泛着波光，却不再有任何声响。

对于我，对于节日与服饰的最初记忆来自于“过新年穿新衣”。在1978年的除夕

之夜，曾经应该有无数个和我一样的小女孩，把自己初一要穿的新衣服折地好好地放在枕边，边躺边看着，在新衣服的特殊味道中，一边希望自己快快睡去又早早醒来，一边又不断幻想着自己穿上新衣服的模样，一遍又一遍，直到睡意袭来……

20年后，也许是一个偶然的机缘，也

许是一种未知的力量，在凯里施洞清水江边，一群群参加“姊妹饭”节的苗族少女，披挂着重达二三十斤的银饰和古朴精美的绣衣，在简单的鼓点上踏步而舞时，华美的服饰与清贫的环境形成强烈的反差，为什么她们有如此古老的盛装？神秘的图纹上隐藏着多少历史的记忆？艳丽的颜色里是



2. 弯弯的银角汇集，甜甜的笑容绽放
3. 瑶族的绘画

2. A gathering of silver horns and sweet smiles.
3. Paintings of the Yao ethnic group.

有多少自由的情感？炫目的银饰上篆刻着多少美好的祈福？

我有一种感觉，一种想走近她们的感觉，这种感觉简单而又直接，就如同那晚穿透夜幕的天籁之声。

八年来，不间断地走走停停，在高山之巅，在林木之深，在清水之畔，无数令人目眩神迷的民族节日，依着千百年来的悠久传统，一次又一次地举行，一轮又一轮地参与，盛装、节日、仪式、舞蹈融合在一起，如同潮起潮落，永不停息。

在贵州这片面积为17.61万平方公里的土地上，大小节日居然多达1000多个。虽是令人眼花缭乱，但基本上分为季节性、纪念性和祭祀性三大类，分别承载着他们的祈愿、情感、信仰和追求。其主要节日有苗族的“粘脏节”、“吃新节”、“姊妹饭”节，布依族、苗族的“三月三”、“四月八”，布





依族的“六月六”对歌节，水族的“端节”、“卯节”，土家族腊月二十八或二十九的“过赶年”，彝族的“火把节”，仡佬族三月三日的“祭神树”，瑶族的“达努节”，侗族的“萨玛节”等。每逢节日，各族人民穿上节日盛装，举行唱歌、跳舞、吹芦笙、击铜鼓、斗牛、赛马、斗雀、摔跤、赛龙舟、舞龙灯、演地戏等活动。

而作为整个节日的亮点——服饰，如同一篇篇无字的史书：苗族妇女飞针走线下的龙竟有蚕龙、蛇龙、牛龙、鱼龙、鸟龙、鸡头龙、蜈蚣龙等十余种，这是对崇拜的记忆；蜡染中的数百种图案及其组合都大胆夸张，先看是鱼、再看是鸟，远了看又像是蝴蝶，顺看倒看，正看反看，虚实之间变化无穷，这是对自然的记忆；衣裙上极简单的

线条，却是一条条曾经走过的河流，那是长江，那是黄河，这是对迁徙的记忆；隆重的嫁衣、缜密的背扇，精致的花带，这是对情感的记忆。

也许还有很多东西，遗忘在一只铜鼓里，一块绣片上，或是一缕山风中……

如果眼睛可以摄影，心灵可以显影，灵魂可以记忆，在行走之间，许多亲眼目睹的



生动片断，汇集成这本书——《贵州少数民族节庆与服饰》。

Everyone has memories of his or her own. A pure memory is not a process of time, but a deposit of time fragments. It appears soundlessly and embraces you with its warmth calmly. From time to time, it ripples in your heart, producing zero sound.

To me, the initial memory of festivals and costumes comes from my childhood when I wore new clothes to celebrate the New Year. On the eve of the 1978 Chinese New Year, like numerous other little girls, I folded up my new clothes for the forth-coming grand festival and put it beside my pillow. Looking at the clothes and enjoying the specially inviting smell as I lay on bed, I was eager to fall asleep so that I could wake up earlier in the morning of the New Year Day. I also could not help but imagine my appearance when I wore new dress. Time and again, I indulged in these

4. 牯脏节中的祭祀狂欢

5. 苗族的绘画

6. 锦平隆里五龙贺春，其中龙的舞者全由女性组成

4. A sacrificial carnival during the Guzang Festival in Jiaqu.

5. Paintings of the Miao ethnic group.

6. "Five Dragons Herald Spring" in Longli, Jinping. All the dragon dancers were local women.





imagination, until I finally fell asleep.

Twenty years later, probably by accident, or, probably due to a kind of unknown power, I met groups of girls of the Miao ethnic group gathering by the Qingshui River in Kaili, Guizhou Province, observing the traditional Sisters' Meal Festival. Wear-

ing silver ornaments weighing more than a dozen kilograms and delicate embroidered clothes, the girls danced by the simple rhythm of the drum, and their gorgeous silver ornaments formed a great contrast with the local impoverished environment. Why did the women have these ancient-styled attires? How

many historic memories were hidden in the mysterious designs? What were the emotions conveyed by the splendid colors? What were the beautiful prayers inscribed on the dazzling ornaments?

I had a feeling—a feeling of trying to get closer to them, and this feeling was simple and straight,



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like the sound from heaven penetrating the curtain of night that day.

Over the past eight years, I have traveled around the fantastic land of Guizhou, leaving my footprints on the mountain summits, in the depth of forests, and on the banks of rivers. I have also experienced

the diverse ethnic festivals, which carry forward the time-honored traditions, and witnessed the brilliant blending of costumes, ceremonies, and singing and dancing. Like tides rising and falling, the various festivals come one after another without end.

Observed on the 176,100 square kilometers of

7. 从江潘里苗年盛况

8. 榕江滚仲苗王节

7. A Miao's New Year celebration in Panli, Congjiang.

8. A Miao's King Festival in Gunzhong, Rongjiang.



land of Guizhou are more than 1,000 holidays and festivals. Primarily divided into seasonal, memorial, and worshipping categories, these festivals convey the local ethnic peoples' wish, emotion, belief, and pursuit. The more prevailing festivals include Miao's Guzang Festival, New-Rice Tasting Festival, and Sisters' Meal Festival; Buyi's and Miao's Sanyuesan (Third Day of the Third Month) and Siyueba (Eighth Day of the Fourth Month); Buyi's Liuyueliu (Sixth Day of the Six Month); Shui's Duan Festival and Mao Festival; Tujia's Chasing New Year; Yi's Torch Festival; Gelao's Holy Tree Worshipping Festival; Yao's Danu Festival; and Dong's Sama Festival. Whenever a festival falls, people of different ethnic groups take on their traditional attires to participate in a diversity of activities, including singing, dancing, blowing Lusheng (a bamboo wind instrument), beating drum, bull fight, horse racing, dragon boat racing, wrestling, dragon lantern performance, and local drama performance.

Their dazzling costumes and ornaments, like pages of a wordless historic book, are considered brilliant highlights of the festivals. Thanks to the intelligence of the Miao women, the dragon-design embroideries on their clothes alone can be devoted to more than 10 kinds, including the silkworm-dragon, snake-dragon,

9. 丹寨排调的苗族服饰宛如16世纪的宫廷贵人
10. 苗年中的欢歌笑舞

9. In their traditional costumes and ornaments, the Miao women in Paidiao Town, Danzhai County, look like nobles of the 16th Century.

10. Singing and dancing in celebration of the Miao's New Year.



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ox-dragon, fish-dragon, bird-dragon, and centipede-dragon, all being memories of worshipping. The wax-printing designs exceed several hundred kinds, being unconstrained and even exaggerated. Some of the designs look like fish at first glance but more like birds by a closer look, and might resemble butterflies when viewed from afar. These variable designs are memories of nature. The simple lines on

their dresses symbolize rivers, like the Yangtze River and the Yellow River; these are memories of migration. And, the gorgeous wedding dress, the delicate back fans, and graceful ribbons are memories of emotion.

There are probably many other things that have been lost in a copper drum, on a piece of embroidered cloth, or in a blast of mountain wind.

If eyes can photograph, heart can project images, and soul can commit to memory, many of the vivid moments and fragments would have been witnessed and recorded as I journeyed around this enchanting place. All the images and stories I collected in my experience here have now contributed to this book—Festivals and Costumes of Ethnic Groups in Guizhou.



11. 苗族盛装

11. Gorgeous attires of the Miao ethnic people.



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12. 彩衣爭艷

12. Colorful clothes compete in beauty.



13. 雷山苗族女装

14. 黄平苗族女装

13. Miao's dress in Leishan.

14. Miao's dress in Huangping.





15. 榕江苗族女装

16. 台江苗族女装

15. Miao's dress in Rongjiang.

16. Miao's dress in Taijiang.





魂牵梦萦向东方 苗族“牯脏节”

A LINGERING 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牯脏节。

“牯脏节”，也称“吃牯脏”，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，赋予在世后人畜兴旺，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



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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，枫树木心里孪生的，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。

牯脏节因耗资巨大，每13年举行一次，

时间一般立冬前后，枫木叶还没落完的农历九月下旬至十一月月上旬，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，选中的牯脏牛不耕田，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，三年中绝对

喂得膘肥体壮。

据村里的老人说，牯脏节将持续13天，由于场面宏大，程序繁杂，被寨民推选的牯脏头，将会是整个节日中的灵魂人物。牯脏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。