



中国节庆文化丛书

Chinese Festival Culture Series

The Tomb-Sweeping Day

主 编 李 松
副主编 张 刚 彭新良



李 李 石 田
建 力 甜 阡
军 军 甜 阡
译 著

清明节

全 国 百 佳 图 书 出 版 单 位



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Our Common Days

(Preface)

The most important day for a person in a year is his or her birthday, and the most important days for all of us are the festivals. We can say that the festivals are our common days.

Festivals are commemorating days with various meanings. There are national, ethnic and religious festivals, such as the National Day and Christmas Day, and some festivals for certain groups, such as the Women's Day, the Children's Day and the Labor Day. There are some other festivals closely related to our lives. These festivals have long histories and different customs that have been passed on from one generation to another. There are also different traditional festivals. China is a country full of 56 ethnic groups, and all of the ethnic groups are collectively called the Chinese Nation. Some traditional festivals are common to all people of the Chinese Nation, and some others are unique to certain ethnic groups. For example, the Spring Festival, the Mid-Autumn Day, the Lantern Festival, the Dragon Boat Festival, the Tomb-Sweeping Day and the Double-Ninth Day are common festivals to all of the Chinese people. On the other hand, the New Year of the Qiang Ethnic (a World Cultural Heritage), for example, is a unique festival to the

我们共同的日子

(代序)

个人一年一度最重要的日子是生日，大家一年一度最重要的日子是节日。节日是大家共同的日子。

节日是一种纪念日，内涵多种多样。有民族的、国家的、宗教的，比如国庆节、圣诞节等。有某一类人的，如妇女、儿童、劳动者的，这便是妇女节、儿童节、劳动节等。也有与人们的生活生产密切相关的，这类节日历史悠久，很早就形成了一整套人们约定俗成、代代相传的节日习俗，这是一种传统的节日。传统节日也多种多样。中国是个多民族国家，有五十六个民族，统称中华民族。传统节日有全民族共有的，也有某个民族特有的。比如春节、中秋节、元宵节、端午节、清明节、重阳节等，就为中华民族所





共用和共享；世界文化遗产羌年就为羌族独有和独享。各民族这样的节日很多。

传统节日是在漫长的农耕时代形成的。农耕时代生产与生活、人与自然的的关系十分密切。人们或为了感恩于大自然的恩赐，或为了庆祝辛苦劳作换来的收获，或为了激发生命的活力，或为了加强人际的亲情，经过长期相互认同，最终约定俗成，渐渐把一年中某一天确定为节日，并创造了十分完整又严格的节俗，如仪式、庆典、规制、禁忌，乃至特定的游艺、装饰与食品，来把节日这天演化成一个独具内涵和迷人的日子。更重要的是，人们在每一个传统的节日里，还把共同的生活理想、人间愿望与审美追求融入节日的内涵与种种仪式中。因此，它是中华民族世间理想与生活愿望极致的表现。可以说，我们的传统——精神文化传统，往往就是依靠这代代相传的一年一度的节日继承下来的。

Qiang Ethnic Group, and there are many festivals celebrated only by minorities in China.

The traditional festivals are formed throughout the long agrarian age, during which the relationships between life and production and between the people and the nature were very close. To express the gratitude to the nature for its gifts, or celebrate the harvests from hard works, or stimulate the vitality of life, or strengthen the relationships among people, people would determine one day in a year as a festival with complete and strict customs, such as ceremonies, rules and taboos, special activities, decorations and foods to make the festival a day with unique meanings and charms. More importantly, people would integrate their good wishes into the meanings and ceremonies of the festivals. Therefore, the festivals could represent the ideals and wishes of the people in the best way. It is safe to say that our traditions, more specifically, our spiritual and cultural traditions, are inherited through the festivals year by year.





However, since the 20th century, with the transition from the agricultural civilization to the industrial civilization, the cultural traditions formed during the agrarian age have begun to collapse. Especially in China, during the process of opening up in the past 100 years, the festival culture, especially the festival culture in cities, has been impacted by the modern civilization and foreign cultures. At present, the Chinese people have felt that the traditional festivals are leaving away day by day so that some worries are produced about this. With the diminishing of the traditional festivals, the traditional spirits carried by them will also disappear. However, we are not just watching them disappearing, but actively dealing with them, which could fully represent the self-consciousness of the Chinese people in terms of culture.

In those ten years, with the fully launching of the folk culture heritage rescue program of China, and the promotion of the application for national non-material cultural heritage list, more attention has been paid to the traditional festivals, some of which have been added to the central cultural heritage list. After that, in 2006, China has determined that the second Saturday of June of each year shall be the Cultural Heritage Day, and in 2007, the State Council added three important festivals, namely the Tomb-sweeping Day, the Dragon Boat Festival and the Mid-Autumn Day, as the legal holidays. These decisions have showed that our government

然而，自从二十世纪整个人类进入了由农耕文明向工业文明的过渡，农耕时代形成的文化传统开始瓦解。尤其是中国，在近百年由封闭走向开放的过程中，节日文化——特别是城市的节日文化受到现代文明与外来文化的冲击。当下人们已经鲜明地感受到传统节日渐行渐远，并为此产生忧虑。传统节日的淡化必然使其中蕴含的传统精神随之涣散。然而，人们并没有坐等传统的消失，主动和积极地与之应对。这充分显示了当代中国人在文化上的自觉。

近十年，随着中国民间文化遗产抢救工程的全面展开，国家非物质文化遗产名录申报工作的有力推动，传统节日受到关注，一些重要的传统节日列入了国家文化遗产名录。继而，2006年国家将每年六月的第二个周六确认为“文化遗产日”；2007年国务院决定将三个中华民族的重要节日——清明节、端午节和中秋节





列为法定放假日。这一重大决定，表现了国家对公众的传统文化生活及其传承的重视与尊重，同时也是保护节日文化遗产十分必要的措施。

节日不放假必然直接消解了节日文化，放假则是恢复节日传统的首要条件。但放假不等于远去的节日立即就会回到身边。节日与假日的不同是因为节日有特定的文化内容与文化形式。那么，重温与恢复已经变得陌生的传统节日习俗则是必不可少的了。

千百年来，我们的祖先从生活的愿望出发，为每一个节日都创造出许许多多美丽又动人的习俗。这种愿望是理想主义的，所以节日习俗是理想的；愿望是情感化的，所以节日习俗也是情感化的；愿望是美好的，所以节日习俗是美的。人们用合家团聚的年夜饭迎接新年；把天上的明月化为手中甜甜的月饼，来象征人间的团圆；在严寒刚刚消退、万物复苏的早春，赶到野外去打扫墓地，告慰亡灵，

emphasizes and respects the traditional cultural activities and their heritages. Meanwhile, these are important measures to protect festival cultural heritages.

Festivals without holidays will directly harm the festival culture. Holiday is the most important condition for the recovery of a festival, but holiday does not mean that the festival will come back immediately. Festivals are different from holidays because festivals have unique cultural contents and forms. Therefore, it will be necessary to review and recover the customs of the traditional festivals that have become strange to us.

For thousands of years, our ancestors created beautiful and moving customs for each festival based on their best wishes. The customs are ideal, since the wishes are ideal. The customs are emotional, since the wishes are emotional. The customs are beautiful, since the wishes are beautiful. We have the family reunion dinner to receive a new year. We make moon cakes according to the shape of the moon in the mid-autumn to symbolize the reunion of our family. We visit the tombs of our ancestors in the early spring and go outing to beautiful and green hills to express our grief. These beautiful festival customs have offered us great comfort and peace for generations.





To ethnic minorities, their unique festivals are of more importance, since these festivals bear their common memories and represent their spirits, characters and identities.

Who ever can say that the traditional customs are out of date? If we have forgotten these customs, we should review them. The review is not imitating the customs of our ancients, but experiencing the spirits and emotions of the traditions with our heart.

During the course of history, customs are changing, but the essence of the national tradition will not change. The tradition is to constantly pursue a better life, to be thankful to the nature and to express our best wishes for family reunion and the peace of the world.

This is the theme of our festivals, and the reason and purpose of this series of books.

The planning and compiling of the series is unique. All of the festivals are held once a year. Since China is a traditional agricultural society,

表达心中的缅怀，同时戴花插柳，踏青春游，亲切地拥抱大地山川……这些诗意化的节日习俗，使我们一代代人的心灵获得了美好的安慰与宁静。

对于少数民族来说，他们特有的节日的意义则更加重要。节日还是他们民族集体记忆的载体、共同精神的依托、个性的表现、民族身份之所在。

谁说传统的习俗过时了？如果我们淡忘了这些习俗，就一定要去重温一下传统。重温不是表象地模仿古人的形式，而是用心去体验传统中的精神与情感。

在历史的进程中，习俗是在不断变化的，但民族传统的精神本质不应变。这传统就是对美好生活的不懈的追求，对大自然的感恩与敬畏，对家庭团圆与世间和谐永恒的企望。

这便是我们节日的主题，也是这套节庆丛书编写的根由与目的。

这套书的筹划独具匠心。所有节日都是一年一次。由于我国为传统农





耕社会，所以生活与生产同步，节日与大自然的节气密切相关。本丛书以一年的春、夏、秋、冬四个时间板块，将纷繁的传统节日清晰有序地排列开来，又总揽成书，既包括全民族共有的节日盛典，也把少数民族重要的节日遗产纳入其中，以周详的文献和生动的传说，将每个节日的源起、流布与习俗，亦图亦文、有滋有味地娓娓道来。一节一册，单用方便，放在一起则是中华民族传统节日的一部全书，既有知识性、资料性、工具性，又有阅读性和趣味性。这样一套丛书不仅是对我国传统节日的一次总结，也是对传统节日文化富于创意的弘扬。

我读了书稿，心生欣喜，因序之。

冯骥才
2013.12.25

the life is synchronized with production, and the festivals are closely relevant to the climates. In this series, all of the traditional festivals in China will be introduced in the order of the four seasons, covering the common festivals as well as important ethnic festivals that have been listed as cultural heritages. All of the festivals are described in detail with texts and images to introduce their origins, customs and distribution. Each book of the series is used to introduce one festival so that it is convenient to read individually and it may be regarded as a complete encyclopedia if connected with each other. Therefore, it is not only intellectual, informative and instrumental, but also readable and interesting. The series could be used as a tool book or read for leisure. It is not only the summary of the traditional festivals of our country, but an innovative promotion of our traditional festival culture.

I felt very delighted after reading the manuscript, so I wrote this preface.

Feng Jicai
December 25th, 2013





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第一章 起源



“清明时节雨纷纷，路上行人欲断魂。借问酒家何处有，牧童遥指杏花村。”唐代大诗人杜牧的一首《清明》，流传至今。作为中华民族的传统节日，清明节期间扫墓祭祖的习俗一直被人民群众所继承。但是，扫墓祭祖并不是从来就有的，而清明节的活动也不只是这两项。事实上，现在的清明节是融合了古代的上巳节、寒食节和春祭，在历史的长河中慢慢演变而来的传统节日。

Chapter One

Origin



“A drizzling rain falls ceaselessly on the Mourning Day;
The mourner’s heart is breaking on his way.

‘Where can I find a tavern, please?’

‘Over there.’ A cowherd points to Almond Flower Village in the distance.”

This is a poem entitled *Qingming* by the great Tang Dynasty poet Du Mu, which is still popular today. As a traditional Chinese festival, the practice of sweeping the ancestral tombs and honoring their ancestors during the Qingming Festival has been inherited by the Chinese people. However, tending to the graves of the departed ones or offering sacrifices to the ancestors didn’t exist at all times, nor were the Qingming activities just limited to these two, either. In fact, the present-day Qingming Festival is the integration of the ancient Shangsi Festival, Hanshi Festival and spring offerings and has evolved gradually into a traditional festival in the long process of history.



1

上巳节

The Shangsi Festival

The Shangsi Festival refers to the first Si day in March, that is, the third day of the third month of the Chinese calendar. The emergence of this festival was originally related with Taoism. In the Chinese folk tales and legends, Xiwangmu (the Queen Mother of the West) is a fairy living in mythical Kunlun Mountains of the West, who has three ferocious birds named Qingniao (Blue or Green Bird) serving her. According to the records of *Zhen Zhong Shu*, or *Book in a Pillow* by Ge Hong, a minor southern official during the Jin Dynasty of China, at a time of pre-Creation when the Universe was still null and the cosmos was in disorder, the Spirit of Heaven and Earth, called Yuanshi Tianwang, literally “Heavenly King of the Primordial Beginning” was roaming in the midst of where Heaven and Earth were once inextricably commingled (hun-dun). Later, Liangyi, or Yin and Yang, were produced. Yuanshi Tianwang, residing above the center of Heaven, inhaled Heavenly air, drank Earthly springs. After being

上巳，指农历三月第一个巳日。上巳节的出现，最初与道教有关。在中国民间传说中，西王母是住在西方昆仑山的仙女，有三只名为“青鸟”的猛禽伺候她。晋朝葛洪的《枕中书》记载，混沌未开之前，号称“元始天王”的天地之精游走于混沌之中，后来二仪化分，元始天王居天中心之上，吸天气，饮地泉，又经数劫，与太元玉女通气结精，生天皇西王母。因而，每年三月初三是西王母的生日。王母娘娘的蟠桃园里有三千六百株蟠桃树，她每年生日的时候都会举办蟠桃会，而瑶池蟠





桃会又引出了“麻姑献寿”的故事。

麻姑是南北朝时期的一位北方少数民族姑娘。她自幼失去母亲，与父亲相依为命。她从小就学了一手好针线活，为有钱人家做活。有一天，主人赏给了她一个大桃子，麻姑舍不得吃，想带回家给父亲。在回家的路上，她看见路边围了一群人，走过去一看，发现地上躺了一位身着黄衫的老婆婆，奄奄一息。有人说，老婆婆饿坏了，如果吃点东西，就好了。麻姑拿出桃子给老婆婆吃，老婆婆很快就醒来，对麻姑说：“孩子，你可不可以再给我喂点粥汤？”麻姑答应了，她把老婆婆扶到街边的屋檐下坐着，之后回家生

through suffering Karma, Yuanshi Tianwang mated with Taiyuan Yünü (the Virgin of the Great Origin) and produced Tianhuang (the God of Heaven) and Xiwangmu, the possessor of the garden of the 3600 sacred peach trees. March the third is the birthday of Xiwangmu. Xiwangmu would celebrate her birthday, the third day of the third lunar month, by hosting a Pantao (Chinese flat peach-immortality peach) banquet at the Pond of Jade each year. And the assembly also brought about the story of Ma Gu, who presented her birthday gift to Xiwangmu.

Ma Gu was a northern ethnic minority girl during the Southern and Northern Dynasties. She lost her mother when she was very young and lived with her father ever since. She was very good at needle work and served as a maid for the rich families. One day, her mistress gave her a peach as a reward. Instead of eating it all by herself, she wanted to take it home to her father. On her way back home, she saw a crowd of people along the roadside. She went over and found an old woman in yellow lying there dying. Some said that the old woman was starving to death and that she would be all right if she ate something. Ma Gu took the peach out to feed the old woman. Then the woman awoke immediately and asked if she could kindly feed her some porridge. Ma Gu said yes. She helped the old woman sit under the roof on the street for a rest and went back home, lighting the fire to cook the porridge. When Ma Gu's father came back home, he got to know what happened. It turned out that he wouldn't allow his daughter to bring the porridge to the old woman nor





let her out.

At midnight, Ma Gu sneaked out. She looked for the old woman everywhere but only found a peach pit under the roof. She picked it up and brought it back home. The next night, Ma Gu dreamed of the old woman in yellow who said to her, "Thank you, my dear. That peach is very tasty. I will live long enough after eating it. Please rest assured." Ma Gu woke up and planted the peach pit in her own yard. One year later, a big peach tree grew out. In the first month of the lunar calendar every year, the peach tree would be blooming and bear a lot of big and red peaches in lunar March. Ma Gu gave the peaches to the poor old people. After eating the peaches, not only would they not feel hungry without eating for days, they were also recovered from diseases. Everybody said that Ma Gu is an immortal from Heaven. In every lunar March, she would present peaches, which was called Ma Gu Xian Shou, literally Ma Gu Offers Longevity. Ma Gu didn't know until then that the old woman in yellow was Lishan Laomu or Mother Goddess of Mt. Li, the revered Taoist goddess in ancient times who guided Ma Gu to cultivate herself and become an immortal. From then on, Ma Gu would distribute peaches among poor old people in every lunar March.

In addition, based on the ancient legends, Nüwa handcrafted seven animals in seven days which were

火煮粥。麻姑的父亲回家后，听说了这件事情，既不许麻姑给老婆婆送粥，也不许她外出。

半夜，麻姑偷偷溜出去找老婆婆，却见屋檐下只有一颗桃核在那里，就捡起来带回家。第二天晚上，麻姑梦见黄衫老婆婆对她说：“孩子，谢谢你，那桃子很好，我吃了已经足够益寿延年了，你放心吧。”麻姑醒来，把桃核种在自家院子里，一年之后就长成一棵大桃树。这棵桃树每年正月里开花，三月里就结出又大又红的桃子。麻姑将桃子送给穷困的老人们，老人们吃了麻姑送的桃子之后，不仅几天不吃饭都不觉得饿，而且原来的病也都好了。大家都说麻姑是天仙下凡，每年三月送桃时就称之为“麻姑献寿”。后来麻姑才知道，那位黄衫老婆婆是道教远古尊神骊山老母，她带麻姑去修道成仙了。从此以后，每年三月，麻姑还是经常送桃给贫困的老人们。

此外，根据古代传说，女娲娘娘在七天之内





捏制出七种动物，并且分别给它们安排了日期，初一是鸡日、初二是狗日、初三为羊日、初四为猪日、初五为牛日、初六是马日、初七为人日。但是，按照天干地支的排序法，初七又是地支巳日，所以巳日即人日。巳对应的生肖和神兽是蛇，蛇象征着生殖和生命。在人日这一天，人们制作“七宝羹”和“薰天”两种食物。七宝羹是用七种菜做的菜肴，薰天是露天做的煎饼。此外，还要用五彩丝品剪成人形或用金箔刻成人形挂在屏风或帐子上，以保平安。

早在先秦时期就已经有对上巳节的庆祝了。郑国以三月上旬的巳日为其祭高禘、大会男女的节日。人们在野外或水边召唤亲人亡魂，《诗经·郑风·溱洧》曰：“谓今三月桃花水下，以招魂续魄，祓除岁秽……三月上巳之辰，此两水之上招魂续魄，拂除不祥。”当时，郑国的风俗是要在这一天，去水边“招魂

respectively designated as the days of the rooster, dog, sheep, pig, cow, horse and man. However, based on the sequential method of the Tiangan Dizhi, or Ten Heavenly Stems and Twelve Earthly Branches, the seventh day is also the Si Day of the Earthly Branches, so Si Day is called Man's Day. The corresponding Chinese Zodiac animal is snake, a symbol of reproduction and life. On Man's Day, people would make two kinds of foods. One is called Qibao Geng, a dish made of seven vegetables; the other is Xun Tian, a kind of pancake made outdoors. Apart from this, figures were cut or carved out of five-colored silk or gold foil to be hung on the screens or bed curtains for the purpose of peace and safety.

As early as the Pre-Qin Period, the remote antiquity before Emperor Qinshihuang united China for the first time in 221 B.C., the Shangsi Festival

