

中國傳統文化畫庫

中國傳統節日及傳說



CHINESE TRADITIONAL FESTIVALS AND THEIR LEGENDS

山東美術出版社

中國傳統文化畫庫

THE PICTURE TREASURY OF CHINESE TRADITIONAL CULTURE

中國傳統節日及傳說

題
惟
茂
宗

CHINESE TRADITIONAL FESTIVALS AND THEIR LEGENDS

金銘子 編文

岳海波等 繪畫

趙興國 英文翻譯

Compiled by Jin Mingzi

Painted by Yue Haibo and others

Translated into English by Zhao Xingguo

山東美術出版社

責任編輯：馬濟民
封面設計：童繼賢
封面題字：宗惟成

EXECUTIVE EDITOR: MA JIMIN

COVER DESIGNER: TONG JIXIAN

TITLE INSCRIBER: ZONG WEICHENG

魯新登字 04 號

中國傳統節日及傳說

金銘子 編文

岳海波 等繪畫

*

山東美術出版社出版發行

(濟南市經九路勝利大街 39 號)

山東新華印刷廠德州廠印刷

787×1092 毫米 20 開本 9.6 印張 4 插頁

1991 年 10 月第 1 版 1996 年 8 月第 2 次印刷

ISBN 7-5330-0356-X/J·357

定價:45.00 元

序

姜維朴

世界各國人民都有自己的傳統節日。我國是一個多民族的國家，每個民族也都有一些傳統的節日，而有些節日又是好幾個民族所共有的。傳統節日與民族的歷史發展、風俗民情、宗教信仰、倫理觀念有着密切關係。這些節日，有的是為了紀念歷史上的重大事件，以鼓舞人們繼承和發揚某種崇高精神和優良傳統；有的是為了歌頌他們中的傑出人物，以表達他們的哀思和緬懷之情；也有的是通過節日，使本民族的某些善良願望和美好追求得以傳播和繁衍。傳統節日是人民創造的產物，它閃耀着人民思想和智慧的光輝。

這本畫冊所編繪的中國傳統節日的故事，雖然祇是中國各民族傳統節日故事的一部分，但已可看到這些故事中，閃耀着的民族特有的光彩，蘊含着的追求光明、熱愛生活的熾熱情感。這些淵源久遠的傳統，在歷史的長河中不斷被人民加工、豐富、它曾經對我國的社會歷史產生過潛移默化的巨大影響，而這些影響，在今後勢必還將繼續下去。

以圖文並茂的連環畫來表現這些傳統節日故事，可以更有效地發揮連環畫的藝術特長。山東美術出版社的編輯們在開拓連環畫的選題上，進行了一次頗有見地的嘗試。編文的作者以簡練的文筆寫出了這些富於想象的傳說，而畫家們又以富有時代感和民族特色的手法，描繪了這些生動的藝術形象。這些作者都是山東的中青年畫家，有的在創作上已有一定的成就，這次他們的作品大都具有自己的風格，在藝術上有着一種探求的精神。他們有的借鑒於古代繪畫又不囿於古人；有的追求藝術誇張、變形又不游離於內容。連環畫藝術正面臨着如何進一步變革和提高的新課題，近期我們已經看到不少地區的連環畫作者，進行了大膽而有益的探索，並不斷獲得成功。山東的連環畫隊伍也在努力開創新的局面，大有新人輩出、長江後浪推前浪之勢。這本畫冊的編繪出版，又為百花競放的連環畫園地增添了具有特色的新花。祝願他們奮進不息，開拓不止，創造出更加繁榮的藝術局面。

1990年9月15日於北京

FOREWORD

Jiang Weipu

Every nation of the world has its own traditional festivals. So does each nationality of China, the multinational country, with some festivals shared by several nationalities. Traditional festivals are closely related to the historical development, custom and folkway, religious belief and moral principles of a nation. Of these festivals some are kept to commemorate certain historical events so as to inspire the people to succeed and carry out some lofty spirits or fine traditions, others to sing the praise of the outstanding persons and express people's grief for them and cherish their memory. And still others are celebrated to spread and multiply certain good aspirations and fine pursuits of the nation. Traditional festival is the result of the people's creation which radiates with the brilliance of the wisdom and ideal of the people.

Although the stories of Chinese traditional festivals included in this picture-story book are only part of them of the Chinese nationalities, they shine with the characteristic national radiance and are permeated with the enthusiasm of pursuing the bright prospect and loving of life. These stories of age-old origin have been treated and enriched successively by the people in the long history. They have exerted on Chinese social history a subtle and profound influence which will inevitably last in the future.

It will bring into full play to the artistic peculiarity of the picture-story book to depict these traditional festivals in books excellent both in pictures and literary compositions. The editors of Shandong Fine Arts Press showed sound judgement in their attempt to open up new topics of the picture-story book. The literary composers described the imaginary legends in a terse style while the painters drew those vivid images by means of artistic expression which are full of national characteristic and the sense of times. The painters of this book are all young and middle-aged ones from Shandong Province. Some of them have attained certain achievement in artistic creation. Most of the paintings in this book bear the distinctive style of their own and demonstrate an explorative vigour in artistic creation. Of these painters some draw on the experience of paintings of the ancient times yet are not constrained by them. Others seek artistic exaggeration and deformation but do not dissociate their drawing from the content. At present the art of picture-story book is faced with a new task of further transformation and improvement. We notice that picture-story painters in quite a few districts have made bold and valuable explorations and achieved continuous successes. The picture-story painters of Shandong Province are too trying to open up a new prospect. As in the Changjiang River the waves behind drive on those before, new talents are coming forth in large numbers. The compilation and publication of this book will add a characteristic new flower to the field of the picture-story book where all flowers are vying for beauty in full bloom. I wish sincerely they forge ahead incessantly and open up still more flourishing prospects in artistic creation.

Beijing, September, 15, 1990

目 錄

CONTENTS

序

FOREWORD

春 節.....	1
THE SPRING FESTIVAL	2
年的傳說.....	3
THE LEGEND OF YEAR	
元宵節.....	17
THE SWEET DUMPLING FESTIVAL	18
燈節的傳說.....	19
THE LEGEND OF THE LANTERN FESTIVAL	
清明節.....	33
THE CLEAR AND BRIGHT FESTIVAL	34
清明節的傳說.....	35
THE LEGEND OF THE CLEAR AND BRIGHT FESTIVAL	
端午節.....	49
THE DRAGON BOAT FESTIVAL	50
端午節的傳說.....	51
THE LEGEND OF THE DRAGON BOAT FESTIVAL ..	
七夕節.....	65
THE SEVENTH EVENING FESTIVAL	66
七夕節的傳說.....	67
THE LEGEND OF THE SEVENTH EVENING	

FESTIVAL	
中秋節.....	81
THE MID-AUTUMN FESTIVAL	82
中秋節的傳說.....	83
THE LEGEND OF THE MID-AUTUMN FESTIVAL	
重陽節.....	97
THE DOUBLE NINTH FESTIVAL	98
重陽節的傳說.....	99
THE LEGEND OF THE DOUBLE NINTH FESTIVAL	
潑水節.....	113
THE WATER-SPRINKLING FESTIVAL	114
潑水節的傳說.....	115
THE LEGEND OF THE WATER-SPRINKLING FESTIVAL	
歌墟節.....	129
THE SINGING FAIR FESTIVAL	130
歌墟節的傳說.....	131
THE LEGEND OF THE SINGING FAIR FESTIVAL	
火把節.....	143
THE TORCH FESTIVAL	144
火把節的傳說.....	145
THE LEGEND OF THE TORCH FESTIVAL	
沐浴節.....	157
THE BATHING FESTIVAL	158
沐浴節的傳說.....	159
THE LEGEND OF THE BATHING FESTIVAL	
古爾邦節.....	171
THE CORBAN FESTIVAL	172
古爾邦節的傳說.....	173
THE LEGEND OF THE CORBAN FESTIVAL	

春 節

農曆正月初一是春節，又叫陰曆（農曆）年，俗稱“過年”。這是我國民間最隆重、最熱鬧的一個古老傳統節日。

春節是漢族最重要的節日。然而，我國是個多民族的國家，除漢族外，還有滿、蒙古、瑤、壯、白、高山、赫哲、哈尼、達斡爾、侗、黎等十幾個少數民族也有過春節的習俗。

春節的歷史很悠久，它起源於殷商時期年頭歲尾的祭神祭祖活動。有關年的傳說也很多。古代的春節叫“元日”、“元旦”、“新年”。辛亥革命後，才將農曆正月初一正式定名為春節。

漫長的歷史歲月，使年俗活動內容變得異常豐富多彩。其中，那些敬天祭神的迷信內容，已逐漸被淘汰，而那些富有生活情趣的內容，像貼春聯、貼年畫、貼“福”字、剪窗花、蒸年糕、包餃子、燃爆竹、除夕守夜、拜年等習俗至今仍很盛行。我國最早的春聯，是五代時期孟昶寫在桃木板上的：“新年納餘慶，嘉節號長春”。用紅紙寫春聯始於明朝。年畫源於唐朝的門神，它和燃爆竹一樣，在古代都是用來驅鬼避邪的，現在却成了專為增加喜慶氣氛的習俗了。貼“福”字在宋朝以前就有了，人們把寫在紅方紙上的“福”字，故意倒貼在門、窗、傢俱上，取其“福到（倒）了”之意。除夕守歲是最重要的年俗，這在魏晉時期就有記載。除夕晚上，舉家老小熬年守歲，歡聚酣飲，共享天倫之樂，這是炎黃子孫至今仍很重視的年俗。待第一聲雞啼之後，新的一年開始了，男女老少均着節日盛裝，先給家族中的長者拜年祝壽，然後走親串友，相互道賀祝福。此時的神州大地，處處閃光溢彩，從初一到十五，人們一至沉浸在歡樂、祥和、文明的節日氣氛中。

THE SPRING FESTIVAL

The first day of the first lunar month is the Spring Festival. It is also called the Lunar Year, and another popular name of it is Celebrating the New Year. The age-old traditional festival is the most grand and lively festivity among the Chinese people.

The Spring Festival is the most important festivity among the Han people. As China is a multinational country, however, the people of Manzu, Mongol, Yaozu, Zhuangzu, Baizu, Gaoshan, Hezhe, Hani, Dawoer, Dongzu and Lizu besides the Han people all keep up the custom of celebrating the Spring Festival.

The Spring Festival has a long history. It originated from offering sacrifices to gods and ancestors at the beginning of the year in the period of the Shang Dynasty in China's history. There are quite a few legends about year. In ancient times the Spring Festival was called "the first day", "the first morning" or "the new year". It was after the 1911 Revolution that the 1st of the 1st lunar month was officially named the Spring Festival.

Long years of history have turned the custom of celebrating the new year into extraordinary rich and varied activities, of which the superstitious contents of worshipping Heaven and gods have been sifted out gradually while those full of the delight of life such as sticking Spring Festival Couplets, New Year pictures, the Chinese character for happiness and paper cut for window decoration, steaming New Year cake, making dumplings, letting off firecrackers, staying up late on New Year's Eve and paying New Year's call are still in vogue to this day.

The earliest Spring Festival Couplet was written on a mahogany board by Meng Chang of the period of the Five Dynasties in China's history, which reads, "The new year is to receive the celebration of a bumper harvest, the happy festival greets a lasting spring." And the red paper had not been used to write the Spring Festival Couplet on until the period of the Ming Dynasty. The New Year pictures originated from the door-god of the Tang Dynasty, which, together with the firecrackers were used originally to expel the evil spirit in ancient times. And today sticking New Year pictures has become a custom only to add to the festive atmosphere. The custom of sticking the character of happiness can be traced back as early as before the Song Dynasty, when people wrote the character of happiness on a piece of square red paper and stuck it upside down on the doors, windows and furnitures purposely, meaning that happiness has come up. Staying up late on New Year's Eve is a most important custom to celebrate the New Year. It was on record as early as in the Wei and Jin Dynasties. Up to now the Chinese people take seriously the custom of staying up late on the New Year's Eve for the whole family to enjoy the family happiness while drinking the wine together joyously. When the new year begins with the first crow of the cock, people, men and women, old and young, all dressed in their holiday best, first wish the seniors a happy New Year, and then go to visit their relatives and friends to offer congratulations with one another. At the time, the Divine Land of China is decorated with rich colors. From the 1st to the 15th of the 1st lunar month people are immersed in the festive atmosphere of jubilation, auspiciousness and civilization.

年的傳說

THE LEGEND OF YEAR



李 勇: 1963年生, 山東濟南人, 現任山東省美術館專職畫家。

LI YONG, born in 1963, is a native of Jinan, Shandong Province. He is at present a professional painter at Shandong Art Gallery.

(1) 相傳, 中國古時候有一種叫“年”的怪獸, 頭長觸角, 凶猛異常。“年”長年深居海底, 每到除夕纔爬上岸, 吞食牲畜傷害人命。

Legend goes that in ancient China there lived a monster named Year who, with a horn on the head, was extremely ferocious. Year lived deep at the bottom of the sea all year round and climbed up the shore only on New Year's Eve to devour the cattle and kill people's lives.



(2) 因此，每到除夕這天，村村寨寨的人們扶老携幼逃往深山，以躲避“年”獸的傷害。

Thereupon on the day of every New Year's Eve people from all villages and stockaded villages would flee, bringing along the old and the young, to the remote mountains so as to avoid the calamity caused by the monster of Year.



(3) 這年除夕，桃花村的人們正扶老攜幼上山避難，從村外來了個乞討的老人，只見他手拄拐杖，臂搭袋囊，銀鬚飄逸，目若朗星。

On the day of that New Year's Eve the people of Peach Blossom village were bringing along the old and the young to take flight when there came from outside the village an old beggar. With a stick in his hand and a bag hanging upon his arm, he had eyes twinkling like stars and a graceful beard as white as silver.



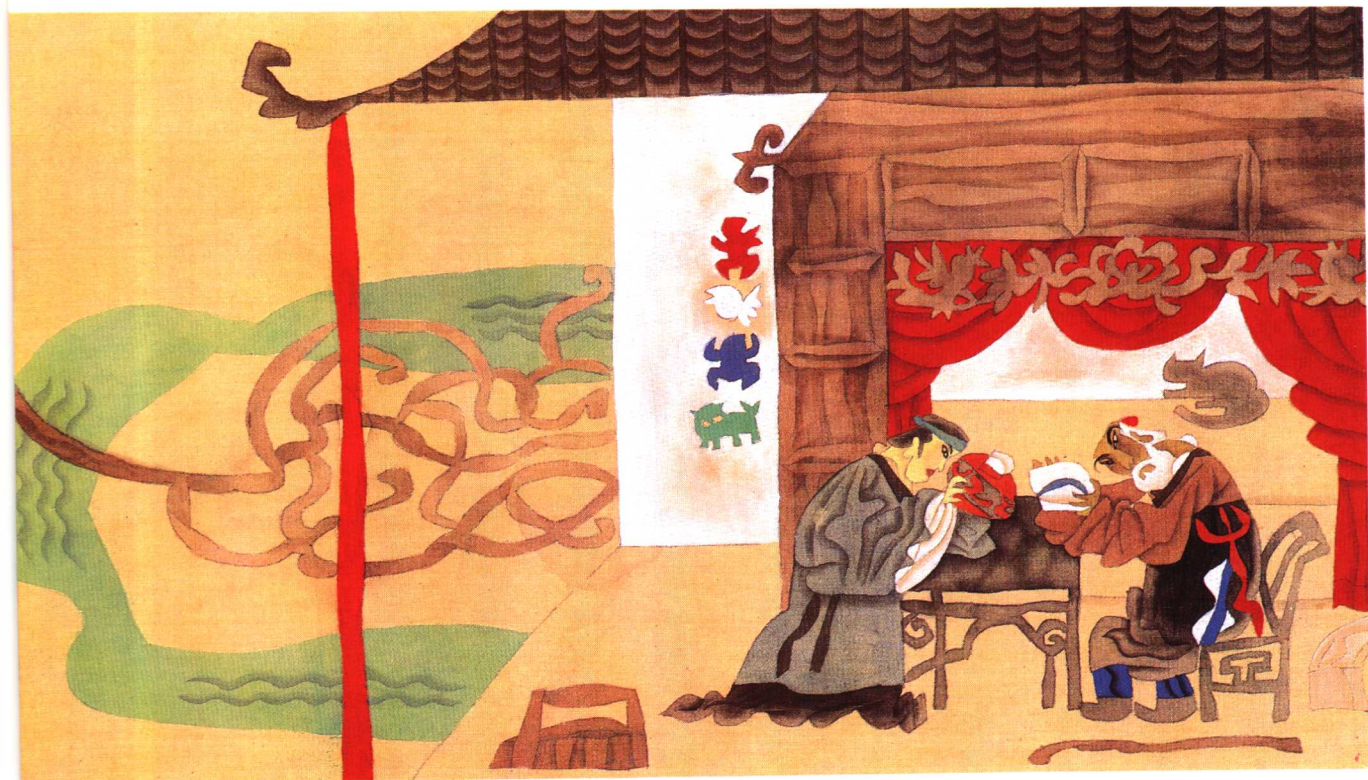
(4) 鄉親們有的封窗鎖門，有的收拾行裝，有的牽牛趕羊，到處人喊馬嘶，一片匆忙恐慌景象。這時，誰還有心關照這位乞討的老人。

Seized with a panic, the villagers were in a great hurry to run away. Some were closing the windows and locking the doors, some were packing, and others were urging the cattle and driving the sheep. At a time when the people were shouting and the horses were neighing, no one was in the mood to care for the old beggar.



(5) 只有村東頭一位老婆婆給了老人些食物，並勸他快上山躲避“年”獸。那老人捋髯笑道：“婆婆若讓我在家呆一夜，我定把‘年’獸攆走！”

Only a grandmother living in the east end of the village gave the old man some food and advised him to hurry up the mountains to avoid the Year monster. But the old man stroked his beard and said smiling, “If you allow me to stay at your home for the night, I’m sure to drive away the monster of Year.”



(6) 老婆婆驚目細看，見他鶴髮童顏，精神矍鑠，氣宇不凡。可她仍繼續勸說，乞討老人笑而不語。婆婆無奈，只好搬下家，上山避難去了。

The old woman was surprised to hear this. She looked at him scrutinizingly only to find that, with white hair and ruddy complexion, the old man had a bearing out of the ordinary. She went on to persuade him to take flight. But he only smiled without reply. Thereupon the grandmother could not help but leave her home to go up the mountains.



(7) 半夜時分，“年”獸闖進村。牠發現村里氣氛與往年不同：村東頭老婆婆家，門貼大紅紙，屋內燭火通明。“年”獸渾身一抖，怪叫了一聲。

Around midnight the monster of Year rushed in the village. He found the atmosphere was quite different from that of the previous year. The house of the grandmother in the east end of the village was brilliantly illuminated, with bright red paper stuck on the door. Greatly shocked, the monster gave a strange loud cry.



(8) “年”朝婆婆家怒視片刻，隨即狂叫着撲過去。將近門口時，院內突然傳來“砰砰拍拍”的炸響聲，“年”渾身戰慄，再不敢往前湊了！

The monster of Year stared angrily at the house for a moment. And then, howling furiously, he made a pounce on it. As he approached the door, there came all of a sudden the exploding sounds of bang-bong. Trembling all over, the monster dared not make a step forward.



(9) 原來,“年”最怕紅色、火光和炸響。這時,婆婆的家門大開,只見院內一位身披紅袍的老人在哈哈大笑。“年”大驚失色,狼狽逃竄了。

It turned out that the red colour, flame and exploding were what Year feared the most. And when the door of the grandmother's house was thrown open and an old man in a red robe burst out laughing in the courtyard, the monster of Year was scared out of his wits and fled helter-skelter.