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1 寒妈

Legend Han Ma

传说在清代嘉庆戊辰年间，一个雨雪纷飞的冬日，普宁云落附近山村的一位孝妇，恐其上山捡柴的家姑冻坏，亲送寒衣。奈何她体弱腹饥，衣衫单薄，攀越陡径时，失足跌倒而冻死在望天岭下。因山高路险，小径行人稀少，一时未被发现。

During Jiaqing period of the Qing dynasty (1808), on a snowy winter day, a widow who lived in a village near Yunluo (a town of Puning), feared that her aunt who went up the mountain to collect firewood would be frozen, so she went out to give her winter clothes personally. However, she was feeble and ragged. When crossing the steep path, she slipped and fell, and died of cold under the Wangtianling Mountains. This was a steep, desolate and untraversed place, so no one found the woman for a while.

恰巧在这时，上京赴试的赵厝寮村穷举子李光宪，途经这无名小径。当他冒着寒风前进时，骤见地上倒着一位妇人，意欲相救。走进一看，妇人已被冻僵。心底善良的他不忍村妇尸横荒径，备受日晒雨淋，顿起埋葬之念，但在这荒山僻岭之中，苦无工具可用，若下山找人相助又会耽误科期，左右为难间脱下蓝布长衫，遮盖于女尸之上，并许诺若金榜题名，必回来建宫庙铭谢，揖别后便匆匆起程。

Coincidentally, Li Guangxian, a provincial candidate from Zhao Cuoliao village, who went to capital for the imperial examination, passed through this nameless path. When he endured the cold wind and moved forward, he suddenly saw a woman lying on the ground and wanted to help her. But when he looked closely, he found that she was already frozen. He is so kind that could not leave the female corpse exposed to the weather in the steep path. He wanted to bury her. But in this wilderness, no tool could be found. If he went down the mountain to find someone to help him, he would be late for the imperial examination. In a dilemma, he took off his blue cloth gown and covered the female corpse. He promised that if he succeed in the exam, he would come back to build a temple to express his gratitude, and then he made a bow with his hands folded in front in a hurry before he left.

传说李光宪进京考试后，主考宗师查阅其考卷，虽文章超群，书法工整，却漏写了“馬”字一点，赞叹之余甚为惋惜。当他扬起朱笔要批为错字时，怎料那漏笔之处竟被填补。宗师揉眼细察，原来是一只蚂蚁填于失划地方，用中指弹去，重新要提笔打圈时，那只蚂蚁又

爬到失划地方。如此反复数次，宗师仍认为李光宪答案有错字，把考卷放于不录取的文档上。但是李光宪的试卷却再次出现在宗师台面前。宗师对此大为惊奇，传李光宪前来问话，才知道他上京途中，曾在风雪山径上，将寒衣遮盖一位素不相识的冻死妇人尸体，深为感动，连声称赞李光宪的美德，或许这是冻死妇女的报恩，也是文人之德。宗师朱笔签批，皇上纳意，李光宪名题金榜，官封翰林。

After the imperial examination in Beijing, the examiner looked up Li Guangxian's papers and found that his articles were superb, with neat calligraphy, but the word "馬 (horse)" was written with one stroke missing. Therefore, the examiner felt very regretful about it. When he raised the writing brush with cinnabar to mark that word was a mistake, he did not expect the missing strokes to be filled. The examiner rubbed his eyes and inspected it carefully, only to discover that it was an ant filling the missing stroke in "馬". He flicked the ant away with his middle finger. But when he re-raised the writing brush to circle the words, the ant had crawled back to where he was going to mark. After repeating this several times, the examiner still believed that Li Guangxian's answer was a mistake, and put the test paper into the rejected category. But Li Guangxian's test paper appeared again in front of the examiner's platform. The examiner was very surprised by this and then asked people to summon Li Guangxian to come for questioning. The examiner learned that on the way to Beijing, Li Guangxian had used a clothes to cover the body of an unknown woman who had been frozen to death on the windy and snowy mountain trail. The examiner was deeply moved by his kind deeds and praised Li Guangxian for his noble character. Perhaps this is the gratitude of the women who died of freezing, and it is also the virtue of literati. So after the chief examiner asked the emperor for instructions, Li Guangxian passed the imperial examination and became Hanlin Academician.

为了却承诺，李光宪专程来普宁望天石山下这无名小径，重寻冻尸收埋，但其已化为一堆白骨，上面围满一群蚂蚁。李光宪命侍从将骨骸拿到半山埋下，且在原地建成一庙，亲笔题了"冻媪寒婆"四字镌于石匾，镀上金色，挂于庙门以祀之。寒婆庙宇建成后，来往行人为了表示敬仰，必拾山草少许，放置庙侧，积多则焚火，以暖其寒。在后世流传中将村妇从“寒婆”改称为“寒妈”（má）。并且那条无名小径也被人们称为"寒婆径"，在流传中也改称为"寒妈径"。

In order to fulfill his previous promise, Li Guangxian came to the nameless path at the foot of Wangtianling Mountain in Puning to search for the frozen corpse again and bury her. But it has turned into a pile of bones, surrounded by a group of ants. Li Guangxian ordered the servant to take the bones to the middle of the

mountain and buried them, and built a temple in the original place. He inscribed the four characters "Dong Ao Han Po", which is used to express gratitude to Han Ma (Ma is the second tone in pinyin, má), on the stone plaque in person, plated with gold lacquer, and hung on the gate of the temple to worship Han Ma. After the Han Po Temple was built, pedestrians passing by would certainly pick up some firewood and place it on the side of the temple in order to show their respect for Han Ma. When enough firewood is piled up, light it to keep out the cold. In the spread of later generations, "Han Po" was renamed "Han Ma". Meanwhile, the nameless path was also called "Han Po path", and later renamed as "Han Ma path" in the circulation as well.



据普宁县志记载，清代举人林乔松曾为寒婆庙题对联“授衣千古事，遗迹万年香”。自古以来，寒妈的孝心和李光宪的善举在民间广为传诵，它启迪后人，行孝和行善是一种美德。

According to the annals of Puning County, Lin Qiaosong, a famous provincial candidate in the Qing Dynasty, once wrote a couplet for Han Ma temple, which said, "The coat deliver was a long ago donation, the virtue will perfume to each generation." Since ancient times, the filial piety of Han Ma and the good deeds of Li Guangxian have been widely read among the people. It enlightens later generations that filial piety and doing good deeds are a kind of virtue.

编译 温佳菲 丁叶枫 陆明滢

2 妃子笑

Legend of Guifei Litchi

谈起美人，世人皆知杨贵妃；说起南国荔枝，无人不晓“一骑红尘妃子笑”，贵妃和荔枝又是一个怎样美妙的传说呢？

When it comes to beauty in the ancient China, everyone knows Yang Guifei (Concubine of Emperor Xuanzong of Tang Dynasty); when it comes to litchi in the South China, everyone knows that “quick delivery of litchi without seeing running horse is for Yang Guifei’s beaming”. So, what fabulous story lays out between them?

荔枝是驰名的岭南佳果，味极美，需鲜食。杨贵妃出生于古代盛产荔枝的巴蜀，自小酷爱荔枝。此外，荔枝有些神奇利她的功效，不仅能够促进皮肤的新陈代谢，还能延缓衰老。荔枝虽妙，但万万不可贪嘴。广东民传“一啖荔枝三把火”，荔枝易热气上火，所以惯有荔枝蘸盐水的吃法。而同为巴蜀的文人“吃货”苏东坡听成了“日啖荔枝三百颗”，后有佳句“日啖荔枝三百颗，不辞长做岭南人”。

Particularly noted as Lingnan’s good fruit, litchi should be eaten in fresh, exceedingly delicious in taste. Yang Guifei comes from Bashu (now known as Sichuan Province) which was abundant with her favorite fruit--- litchi. She likes it ardently since childhood. Besides, it has some magical effects, which can promote the metabolism of skin, and delay the aging. While litchi is delicious, it should not be greedy to eat. Just as the Cantonese said “one litchi is equal to triple heatiness”, it is customary to reduce heatiness by dipping litchi in salt water. However, the literati of Song Dynasty and a renowned foodie, Su Dongpo, who was from Bashu too, misheard the Cantonese saying as “Having 300 lychees a day”, which became the masterpiece verses “having 300 lychees a day, then never hesitate to be a Lingnanese”.



为什么贵妃荔枝会名扬四方、流传千古呢？其一“妃子这一笑”可谓可歌可泣。其二，当时在长安吃荔枝着实不是一件容易的事情。相传唐明皇唐玄宗为满足美人杨贵妃的喜好，特令身边的红人高力士，从家乡进贡荔枝到京城长安，只为美人尝鲜。为博红颜一笑，唐明皇动用了当时所能动用的最极端的办法。

Why there have been too much publicity about Guifei Litchi? The first is that Tang's love to Yang Guifei is an epic love story. The second is that people found it really hard to eat litchi in Chang 'an at that time. It is on everybody's lips, in order to please Concubine Yang, Emperor Xuanzong of Tang ordered his favourite Gao Lishi to send litchi from his hometown to capital of Chang 'an, all for the beauty to taste in fresh. Tang resorted to the most extreme way of transportation available to get what she wants, which made him win the love from Guifei.



“妃子笑”荔枝便是应故事而生。远在广东高州有个根子镇，镇上有有个柏桥村，村里有个贡园，那里便是种满了贵妃独爱的南国珍品。每到成熟之际，负责进贡荔枝的驿使，便从贡园中将采摘下来的新鲜荔枝放进巨竹筒内，沿着荔枝古道，十万火急，直奔京城长安。因其“果实一离本枝，一日色变，二日香变，三日味变，四五日之外，色味尽去矣。”而素有“荔枝姑娘”之称。马不停蹄，人不喘歇，接力快传，以保鲜美。

And 'Feizixiao' Litchi has come into being to meet this epic love story. Far away in Genzi town of Gaozhou City, Guangdong Province, there is a Baiqiao village with a Gongyuan (an orchard for the royal) full of treasures of South China, which was deeply loved by Yang Guifei. When it was ripe, the courier was in charge of

delivering tribute of fresh litchis which were just pick from the Gongyuan into a giant bamboo tube, then delivered along the ancient Litchi Road at the highest speed to the capital Chang'an. Enjoying the reputation of "litchi girl", litchi is plucked from the branch, color will change in one day, aroma will change in two days, flavor will change in three days. The litchi will be tasteless in four or five days, which means not being storable and transportable. So, the horses have to run without a stop, and the riders proceed without a rest, only for keeping of litchi fresh.

“千年贡品”——茂名荔枝，历史气息可贵，游荔文化更是丰富。每当荔红时节，便有以荔枝会友、以荔枝吟诗、以荔枝促商、以荔枝兴游……然而，荔枝的价值远远不止这些。千百年来，多少果农的生计、助学等皆受益于古荔。随着时间的流逝，荔枝依旧是人们无法舍弃的南国珍品。如今岭南各地产区，每到丰收盛季都会举办荔枝节，广为人知的是经济道路重头戏。然而鲜为人知的是，荔枝殊于色味之外，文化之中。

As "Millennium tribute", Maoming litchi is rich in both history and tourism resources. When the litchi is ripe for harvest, the locals will celebrate by taking litchi to meet friends, to recite poetry, to encourage business, to go sightseeing, and so on. However, what the litchis bring to us is far more than these. For thousands of years, many fruit farmers have benefited from selling litchis for their livelihood and education. With the passage of time, litchi ---the treasure of South China---remains its irreplaceable flavor that people can't reject. Nowadays there are more various litchi festivals held in the harvest season than ever before in Lingnan. It is well-known that it aims to create more wealth. While it is little-known that litchi, the real treasure is not in its color and flavor, but in its culture.

编译 吴雄燕

3 湘子桥

Xiangzi Bridge

湘子桥，又名广济桥，坐落于广东省潮州市古城东门外，横跨韩江，是古代广东通向闽浙的交通要道，潮州八景之一，也是中国四大古桥之一，桥梁专家茅以升给予“世界上最早的启闭式桥梁”之称。

Xiangzi Bridge, also known as Guangji Bridge, is located outside the east gate of the ancient city of Chaozhou City, Guangdong Province, across the Hanjiang River. It is an important transportation route from Guangdong to Fujian and Zhejiang in ancient times. It is one of the eight scenic spots in Chaozhou and one of the four major ancient bridges in China. Bridge expert Mao Yisheng gave it the title of "the earliest open-close bridge in the world".

湘子桥的每一个桥墩至今都有好几百年的历史，从宋代建成第一个桥墩到形成“十八梭船廿四洲”的格局，前后共经历了300多年。在古代生产力落后的情况下，要建一座横跨大江的桥，人们认为这是天方夜谭，所以潮州民间便流传许多“仙佛造桥”的传说。

Each pier of the Xiangzi Bridge has a history of hundreds of years. It took more than 300 years from the completion of the first pier in the Song Dynasty to the formation of the "18 shuttle boats and 24 continents". In the ancient times when the productive forces were backward, it was necessary to build a bridge across the river. People thought it was a fantasy. Therefore, Chaozhou folks have spread many legends of "immortal Buddha building bridges".

据说，唐代韩愈被贬潮州后，经常去东门游玩。但受到大江的阻隔，就想着如果在中间有一座桥那就方便多了，但水深流急无法施工，便请八仙和广济和尚帮忙建造，广济和尚负责西岸，八仙负责东岸。为了早日把大桥建好，两边仙佛们都施法力，各显神通。

It is said that after being demoted to Chaozhou in the Tang Dynasty, Han Yu often visited the east gate. But being blocked by the big river, he thought that it would be much more convenient if there was a bridge in the middle. But the water was too deep and the water was too fast to construct, so he asked Baxian(eight immortals in Chinese legend)) and Guangji monk to help build it. Guangji monk was responsible for the west bank, and Baxian was responsible for the east bank. In order to build the bridge as soon as possible, the immortal Buddhas on both sides cast and showed their magical powers.

广济和尚跑到桑浦山来，把石头点化成羔羊。由广济和尚赶往潮州城来。东岸八仙则跑去凤凰山，把山上石头变成猪群，也赶向工地。八仙人多，分批赶猪，在铁拐李赶着最后一批猪下山时，那知半路碰到一个孝妇在一口坟前啼哭，被这丧气一冲，符法失灵，石头乌猪再也赶不动了。

Monk Guangji ran to Sangpu Mountain and turned the stone into a lamb. He drove a flock of lamb to Chaozhou city. The Eight Immortals on the East Coast ran to Phoenix Mountain, turned the rocks on the mountain into pigs, and rushed to the construction site. There were many Eight Immortals, and they drove the pigs in batches. When Tieguai Li was driving the last batch of pigs down the mountain, he met a filial woman crying in front of a grave on the way. He was frustrated by this. As a result, the spells failed and the stone pigs can no longer move.

广济和尚一人赶羊，顾此失彼，赶到潮州城，一数发现少了两只羊，急忙回头寻找。当他找到了羊又往回赶时，却碰到当地的一个恶霸地主，存心想夺取这些羊，便说：“你这和尚哪来的羊啊！分明是我家的。”广济和尚被纠缠得不耐烦，便说：“既然是你家的羊，便赶到你田里去吧！”地主把羊都赶到他自己的田里去，却变成一座座乌石山，把地主的良田压掉了。

Monk Guangji drove the lamb alone, and rushed to Chaozhou City to find two lambs missing and hurriedly looked back. When he found the lamb and drove back, he met a local bully landlord who deliberately wanted to seize the sheep, and said, "How can a monk get lambs? It is clearly mine!" Monk Guangji was entangled. Getting impatient, he said, "Since it is your lamb, hurry to your field!" The landlord drove all the lambs to his own field, but turned into a mountain of black rocks, crushed the landlord's fertile land.

八仙少了一群猪，广济和尚又掉了二只羊。大桥建到江心，便没有石头可把桥接起来，大江两岸照旧还是被水隔断。铁拐李急得直跺脚，结果把东岸桥墩踩低了一角，大家正不知如何是好，只见何仙姑把手中宝莲花抛下，花瓣在江心散开来，变成了十八条梭船，对岸广济和尚看了，急忙丢下手杖，手杖变成了一条长藤，把十八条梭船紧紧连成一条浮桥。这样，人们为纪念仙佛合力造桥的功绩，便把此桥既称为“湘子桥”，又叫“广济桥”。

The Eight Immortals lost a group of pigs, and the monk Guangji lost two more lambs. When the bridge was built to the middle of the river, there were no stones to connect the bridge, and the two banks of the river were still separated by water. Tieguai Li stomped his feet in anxious manner, and finally stepped on the east bank

pier by a corner. Everyone was not sure what to do, but He Xiang dropped her hand in the treasure lotus, and the petals spread out in the heart of the river, turning into eighteen. Shuttle boat, the other side Guangji monk looked at, and hurriedly dropped his stick, which turned into a long vine, connecting the eighteen shuttle boats tightly into a pontoon bridge. In this way, people call this bridge both "Xiangzi Bridge" and "Guangji Bridge" in order to commemorate the achievements of the immortals and Buddhas in building bridges.



湘子桥除了桥上的十八梭船和二十四楼台外，桥下更是暗藏玄机。清朝雍正时期，为防洪水，在湘子桥底西桥第八墩和东桥第十二墩各放置了一头銚牛，并在牛头刻了“镇桥御水”的字样。后来，韩江发大水把东边的銚牛冲走了，于是便有了“两只銚牛一只溜”的民谣。

In addition to the eighteen shuttle boats on the bridge and the twenty-fourth floor of the Xiangzi Bridge, there are hidden mysteries under the bridge. During the Yongzheng period of the Qing Dynasty, in order to prevent floods, two bullocks were placed on the eighth pier of the West Bridge and the twelfth pier of the East Bridge at the bottom of the Xiangzi Bridge. Each of the bullocks craved with Zhen Qiao Yu Shui four Chinese characters on the head, which means to protect the bridge and prevent it from the flood. Afterwards, Hanjiang River was in flood and washed away the bullocks in the east, so there is a ballad "two bullocks but one slipped away".

“潮州湘桥好风流，十八梭船廿四洲。廿四楼台廿四样，两只銚牛一只溜。”这首粤东地区广为传唱的民谣高度概括了湘子桥的主要风景与特色。

"Xiangzi Bridge in Chaozhou is fantastic, with 18 shuttle boats and 24 piers. The 24 piers boast 24 types. There were Two bullocks but one slipped away." This ballad widely sung in eastern Guangdong highly summarizes the main scenery and features of Xiangzi Bridge.

编译 黎嘉琪 杨玉华 黄苗桩

4 营老爷

Ying Lao Ye- Worshipping Activity in Chaoshan Region

潮汕人很喜欢拜神明，而神明的另一个尊称也便是“老爷”，在潮汕的各个乡镇都可以看到有村民自资建立起来的神庙，这些神庙供奉着老爷。每逢一个特殊的节日，乡里人总会进庙去拜神，庙里总是香火不断。以前拜神大多数是为了求风调雨顺，现今拜神的目的也各有千秋。总之，神明在他们迷茫时给予他们一定的精神支持。

People in Chaoshan are keen on worshipping Shenming (it refers to a variety of Gods), which are also named "Lao Ye ". In Chaoshan, you can find temples that are fund and built by villagers to worship Lao Ye in every town. When it comes to special days, the villagers will go to the temple to worship Lao Ye and an endless stream of pilgrims keep flowing in the temple. In the past, people mostly prayed for good weather. But now, there are various purposes to worship Lao Ye. In short, Lao Ye can comfort people when people are confused.

潮汕地区早在 5000 年前就有人类居住。当时的原住民为大闽越族，自秦汉以后，中原汉族后裔辗转南至潮汕，与当地闽越族人交融共生，经过上千年演变形成了今天的潮汕族群。移民至潮汕的居民把他们当地的神明带过来，而原住民也有自己的神明。经过时间的融合，两类不同的神明演变成今天潮州民俗文化里所存在的“老爷”。

As early as 5000 years ago, Chaoshan region was inhabited. At that time, the indigenous people were the Min-Yue nationality. Since Qin and Han Dynasties, the descendants of Han nationality from the central Plains migrated from the south to Chaoshan region integrating with the local, which formed into Chaoshan ethnic group. On one hand, the immigrants brought their Shenming with them. On the other hand, the indigenous people had their own Shenming. With the time went by, these two different Shenming combined into Lao Ye of Chaoshan's folk culture.

某种程度上讲潮汕话是最难学的方言之一，也一度被认为是古汉语的活化石。其原因是潮汕话保留了许多古汉字的用法。比如说“营老爷”的“营”字，“营”字在古汉语里面是指来回走动、飞来飞去的意思。《诗经》中“营营青蝇”，也就是说这个苍蝇飞回飞去。那么“营老爷”就是指抬着这个神像在村子里面兜几圈走来走去。

To some degree, Chaoshan dialect is considered as one of the most difficult dialects to learn and is regarded as a living fossil of ancient Chinese because it retains many usages of ancient Chinese characters. For example, the word "ying" from "Ying Lao Ye" means walking or flying around. For example, in the Book of Poetry, there is a phrase "Yingying Qingying", it means the fly flies back and forth. So "Ying Lao Ye " refers that the Lao Ye's josses are carried to parade around the village.

听老一辈的人说,为感谢"老爷"的保佑,每年的某一个特别日子,由自乡人以各种不同的形式将"老爷"请出庙,并在乡中主要街道的游行。人们会在那一天早早地在街道等候着,烧香迎接"老爷"的到来,营老爷的名字由此诞生并流传开来。每个村营老爷时,负责营老爷的大多是村里年轻力壮的青年,刚刚结婚的年轻人优先。

It is said by the elder that there is a special day of a year when the villagers invite Lao Ye to go outside the temple in various forms and carry their josses to parade on the street so as to thank them. People on that day will wait on the street early, and burn incense to welcome the arrival of Lao Ye. The meaning of the word "welcome" in Chinese is pronounced "Huan Ying", so the name of this worshipping activity "Ying Lao Ye" comes into being and passes on from year to year. When "Ying Lao Ye" is held in every village, it is the strong young man, especially the men who got married not long ago that has the priority to lift the josses.



营老爷所祭拜的最主要神明是“三山国王”。三山国王源自广东潮汕一带,建于隋朝的广东揭西县河婆镇的霖田祖庙,就是"三山国王"祖庙,距今已有 1400 多年历史。

The most important deity to worship in Ying Lao Ye is the "King of The Three Mountains". Originated from Chaoshan region of Guangdong, it was constructed at the Lintian Ancestral Temple, Hepo town, Jiexi county, Guangdong province during Sui Dynasty with a history of more than 1,400 years.

营老爷期间最重要的活动是游行。由几百人组成游行队伍,有敲锣打鼓的、有英歌锣鼓表演的,间有唱潮剧角色的。整条队伍沿着本乡镇、临近乡镇的主要干道以及村内集体产业的建筑进行巡演。村民手持纸钱和香烛迎接老爷,表示敬重和欢迎。

The most important event during Ying Lao Ye is parade. There are hundreds of people with drums and gongs, performing Yingge dancing and Chao Opera. The whole team will tour along the township, the main roads nearby and the village collective industry buildings. The villagers will greet Lao Ye with joss paper and incense to show their respect and welcome.

编译 何世晶 李玥潼 林润铎

5 卖身节

Selling Yourself Festival

云南傣族的泼水节颇负盛名，而在东莞市东坑镇也有一个特殊的民间传统节日——卖身节。卖身节，亦称遇仙节，翻身节，起源于明末清初，距今已有四百余年历史。每年农历二月初二，当地人们和游客就会涌向东坑，欢度庆典，祈求“卖身遇仙”。

The Water-Sprinkling Festival of the Dai people in Yunnan is quite famous, and there is also a special traditional folk festival in Dongkeng Town, Dongguan City --- Selling Yourself Festival, also known as Meeting-an-immortal Festival. It originated in the late Ming and early Qing dynasties and has a history of more than 400 years. Every year on the second day of the second lunar month, local people and tourists flock to Dongkeng Town to celebrate the festival, hoping to “meeting an immortal when selling yourself” (have good luck).

“卖身”充满农耕时代色彩。相传 400 年前，在东坑塘唇村有位卢姓大户，为了能赶在清明之前开耕，选在每年农历二月初二这个农产品交易集市日，在村前贴出请农耕长工的启示。自此之后，相沿成习，无业无田的青年，都在二月初二这天，坐在村前的围篱上，头戴斗笠，身披粗布以示“卖身”，等待财主雇请。卖身节因此得名和流传。

“Selling yourself” is a product of the agrarian age. It is said that 400 years ago, in Tangchun village of Dongkeng, a landlord surnamed Lu posted a notice of hiring long-term farm laborers in the village on the second day of the second lunar month, the local trading day of agricultural products, in order to catch up with the plowing before the Qingming Festival. Since then, young people who had no land and job sat on the fence of the village on that day, wearing bamboo hats and coarse cloths to show that they were selling themselves, which means selling their labor, and waited for the hire of the rich landlord. Therefore, the name of Selling Yourself becomes popular.

随着时间的推移，也有传说称，天仙下凡，到东坑观看“卖身”，并行善事，普救众生，因此，卖身节也有人叫遇仙节。流传甚广的传说如《曲磨臂》、《直鱼钩》、《金色的锄头》、《“东仔”故事》、《糖不甩》、《连天阴雨，天必半日晴》等，皆与“遇仙”有关。于是乎，二月初二这一天，百姓就会到街上行走以求遇见神仙。临归家之时，人人都要买一件物品带回去，以示遇到了仙人，带回去好运。

As time goes by, there are also legends that celestial immortals come down to the earth to watch laborers selling themselves in Dongkeng, and do good deeds to save all living beings. Therefore, Selling Yourself Festival is also called Meeting-an-immortal Festival. Popular legends such as *Bending and Grinding Arms*, *Straight Fishhook*, *Golden Hoe* and *Story of Dongzai*, are all related to immortals. On that day, people will go to the street hoping to meet the immortals. When leaving, everyone will buy and bring back an item, meaning that they have met the immortals, and will have good luck.

历年来节日当天必定半晴半雨。水者财也，故近年来，每逢卖身节，来自四面八方的游人成群结队，肩挂水枪，在东坑指定区域内射水作乐，把节日的福气带回家。这是延续多年、游人自发、“以水为财、湿身为乐”的一项民间特色娱乐活动。“射水”已经演变成为卖身节的代名词，是节庆必不可少的主项目。前来射水狂欢的游客，都希望在这一天，让东坑之水洒一身吉祥，带回一身好运。当然，节日当天不止有射水，还有舞狮表演、各种各样的特色小吃。

Over the years, on the day of the festival, it must be half sunny and half rainy. Water means making money, so in recent years, groups of tourists from far and wide, hanging water guns on their shoulders and arms, shoot water in the designated area of Dongkeng to bring home the blessings of the festival. Water for money, and wet for pleasure. This folk characteristic entertainment activity has lasted for many years and is spontaneous by tourists. Water shooting has evolved into a symbol for Selling Yourself Festival, and it is indispensable for that tourists all hope the water can bring back good luck. Of course, there is not only water shooting, but also lion dancing and a variety of special snacks.



古时农耕卖身，今日创业兴邦。如今，卖身节已逐渐演变成展示“坑土农耕文化”与“中华大地民俗风情”相融相通的文化盛典，成为一年一度的“莞邑文化大节”。这一民间传统节日带动了当地经济发展，焕发出勃勃生机。2007年，卖身节成功被列为广东省非物质文化遗产保护名录，申报过程中更被历史学家美誉为中国岭南民间流传最早的“劳务集市”。这是东坑传承和守护历史文化的里程碑。

In ancient agrarian age, there was selling oneself to make a living. Today we start a business to prosper our country. Selling Yourself Festival has gradually become a grand cultural integration of Dongkeng farming culture and Chinese folk customs, and also the annual Dongguan Cultural Festival. It has driven the development of local economy, glowing with vitality. In 2007, Selling Yourself Festival has been listed in Intangible Cultural Heritage Protection of Guangdong Province. And in the process of declaration, it has been praised by historians as the earliest “labor market” in Lingnan area. This is a milestone in the inheritance and preservation of history and culture in Dongkeng.

编译 陈劲松 安妍颖 赖晓丹 吴秋蕾

6 七月七水

Taishan's Water on July 7th

农历七月初七，俗称七夕节。在广东台山民间，有取七月七水贮藏的习俗，七月初七在太阳升起前，各家即到山坑或河边取水储藏。

July 7th on the Chinese calendar is Chinese Valentine's Day. In China we call it Qixi Festival. In Taishan, Guangdong province, there is another folk custom of storing the water on that day. On July 7th, each family goes to the mountain pit or river for water storage before the sun rises.

在台山民间传说中，每年农历七月七日这一天，七个仙女脱光衣服在河里裸泳，这时凡间的河水和井水因沾了仙气，水不仅不会变质，还可辟邪治病延寿。因此，人们纷纷到河边、山坑或者水井将水挑回家，用罐子贮存起来，这挑回来的水叫七月七水。又听闻台山人说道，农历七月七日七仙女下凡日，七仙女下凡救济凡人洒仙水，只要七月七日那天人们将井水或山间水装进容器保存起来，这天的水经过多年也不会变质，并且不用煮就可以喝。

According to Taishan folklore, on the 7th day of the 7th lunar month every year, seven fairies strip off their clothes and swim naked in the river. With fairy breath, the river and well water on earth will not only not deteriorate, but also can ward off evil spirits, cure diseases and prolong life. Therefore, people carry water home from rivers, pits, or wells and store it in jars. This water is called the water on July 7th. Taishan people also said that the 7th day of the 7th lunar month was the day when the seven fairies went down to earth to help the mortals and sprinkle fairy water on them. As long as people put well water or mountain water into containers on that day and keep it, the water would not deteriorate for many years and they could drink it without boiling.

传说七月七水功效神奇，洗头能醒脑，擦眼能明目，搓澡能壮阳，饮用能健胃。七月七水可以用来治疗中暑、感冒、痱子等多种疾病。因而，台山人汲七月七水为药饵，用来和药，还用来酿酒。此外，在台山民间传统习俗中，冬瓜放入七月七水罐中储存，并放在阴凉处，3年后开埕饮用可清热解暑，去热清毒。

It is said that the effect of the water on July 7th is magical. It can refresh the brain by washing the hair, brighten the eyes by wiping, tonify the kidney by rubbing the body, and strengthen the stomach by drinking. It can be used to treat heat stroke, cold, prickly heat and other diseases. Therefore, Taishan people draw the water of July

7th as bait for medicine and wine. What is more, in Taishan folk custom, store the wax gourds in jars of water on July 7th and place it in a cool place for three years, and then drink it can clear away heat and detoxify the body.



七月七水在民间有史书记载。清道光年间《苍梧县志》：(七夕)取河水、井水贮瓮，经久不变味，谓之“银河水”。民国年间《阳江县志》：(七夕)正午时，取新汲井水贮之，以备和药，经岁不腐，谓之“神仙水”。民国二十年《罗定志》亦记七夕水云：是日汲水，谓之“天孙圣水”，以备醢酱、药饵之用。民国二十四年《贵县志》：(七夕)汲河水贮藏瓮中，名曰“七月七水”，中热毒者每以之调药。

The water of July 7th is recorded in the folk history. Cangwu County Annals in the year of Daoguang in Qing Dynasty says that store the river and well water in a urn during Qixi Festival, we called that water “Yinhe Water”(means water from the Galaxy), and after a long time it’s taste will not change; Yangjiang County Annals in the Republic of China says that at noon on the Qixi Festival, people store new water to knead pharmaceuticals, after the age is not rotten, known as “the immortal water”. Luoding Annals(1931) also says that the water extracted on this day is called “Divine holy Water” and is used to prepare sauces and pharmaceutical baits. Gui County Annals(1935) says that the water stored in urn on Qixi Festival is known as “the water of July 7th”, and use it to adjust the heat poison.

过去台山隆文村曾经广泛流传一句话“七月七入河洗邪气”。台山人普遍认为农历七月七这天河溪的水特别清凉，父母都会叫孩子去河里洗身，寓意七月七水冲去小孩子身上的污浊。更有传说，七月七

民间故事与传说

傍晚在河里洗澡，人们可以看到七仙女在河里洗澡的影子。

In the past, Longwen village which located at Taishan, has been widely circulated a saying, “Wash away evil spirits by bathing in the river on the 7th of July”. It is generally believed in Taishan that on the 7th day of the 7th lunar month, the water in the rivers and streams is so cool that parents will ask their children to wash themselves in the rivers, which means the water will wash away the dirt from their children. It is also said that in the evening of July 7th, people can see the seven fairies bathing in the river.

台山民间七夕节取七月七水虽然带点神话色彩，但也反映了人们对幸福追求的善良愿望，也不失为一道独特的民俗风景。

Though the custom of storing water on the 7th day of the 7th lunar month in Taishan is a bit mythological, it also reflects people's good wishes for the pursuit of happiness, and can be regarded as a unique folk scenery.

编译 李思恩

7 潮汕“闹热”

Naore——A Folk Custom of Chaoshan

“闹热”，也叫“劳热”。这令每个潮汕人民都倍感亲切的词语，是他们对一种节日的表达。“劳热”在潮汕话里是“热闹”的意思，“闹热”便是其正字。闹热也称“营老爷”，是潮汕人民最重视的游神祭祀活动，也是潮州的非物质文化遗产之一。它庄严又喜庆，严肃又热闹，这样的活动对于潮汕人民来说往往比过年还要重要。

"Naore" is also called "Laore". These words which make every Chaoshan people feel cordial, is an expression of a festival. "Lao re" means "lively" in Chaoshan dialect, and "Nao re" is its proper character. It is also called "Ying Laoye", which is the most important sacrificial activity of Chaoshan people and one of the intangible cultural heritages of Chaozhou. It is solemn and festive, serious and lively. To Chaoshan people, such activities are even more important than the Chinese New Year.

春节前后，一般在农历正月至二月期间，潮州乃至临近的汕头、揭阳等地区的各个乡村都会举办这个民俗庆典活动，且不同村子的庆祝时间不同。人们用游神赛会的形式庆祝丰收年，表达了对新年新气象，国泰民安的美好愿望，祈求来年风调雨顺。

Around the Spring Festival, usually from the first month to the second month of the lunar calendar, Chaozhou and other villages in neighboring areas such as Shantou and Jieyang will hold this folk celebration, and the celebration time of different villages is varied. People celebrate the harvest year in the form of Youshen(god pageant ceremony) to express their good wishes for the new year, the country and the people, and pray for good weather and good harvest in the upcoming year.

“闹热”民俗起源于潮州人民对土地的无比崇拜，在潮汕地区的传承已有上千年的历史。每逢“闹热”活动，村民们会自发地将村子装饰打扮漂亮，沿路彩缎灯笼高挂，家家户户张灯结彩，并在祠堂前搭梁立柱，构造一个放置神像的“神前”，用饰物装饰得满堂喜庆。人们还会在神像前摆放“八仙桌”，家家户户将五牲、红桃粿等各色祭品盛放于一个个红盘里，再整齐地供奉于神像前。村子中预先挑选出来的“壮丁”将“老爷”（神像）请上神轿，再以标旗、仪仗队、醒狮、大锣鼓、潮乐队等为前导，由本村村民自发组成的游神队伍喜庆地穿梭在村子里的各个小巷，男女老少齐上阵，吹唢呐的、打鼓的、敲锣的、扛大旗的、推游神车的等等，走遍乡镇的各条主要道路，最后回到“神前”，祭拜仪式就开始了。

The folk custom of “Naore” originated from Chaozhou people's worship of land, which has been passed down in Chaoshan area for thousands of years. During this activities, villagers will spontaneously decorate the village, hang colorful satin lanterns along the road, decorate every household with colorful lights. In front of the ancestral temple, beams and pillars are put up to construct a "Shenqian(god front)" where gods are placed, and ornaments are used to make the house full of joy. People will also put the "Eight Immortals Table" in front of the statue, and every family will put the five sacrifices, red peach and other kinds of offerings in a red plate, and then consecrate them neatly in front of the statue. The pre-selected "strong men" invited the "Laoye" (Joss) to a sedan, and then led by the flag, honor guard, lion, gongs and drums, tide band, etc., a group of wandering spirits formed by villagers of the village happily shuttled through the alleys of the village. Men and women, old and young all joined in it by playing suona horn and drum, gongging , carrying the flag and carting sedan. People go all over the main roads of the town, and finally back to the ancestral hall, then the worship ceremony began.



在这一天里，每个村子从白天到黑夜都是锣鼓喧天、烟雾缭绕的，祠堂前更是人山人海！村民们搭起好几个戏台，唱起潮剧，玩起木偶戏，老少村民都沉浸在这份祥和喜庆的氛围中。“闹热”当天的午餐也是相当重要的。每家每户会请大厨到自家制办宴席，邀请亲朋好友一起来参加自己村子的这个活动并且在主人家用餐，在这一天，许多远在他乡的潮汕人，都赶回自己的家乡参加这个活动，也就是人们口

中的“食劳热”。“闹热”，这富含潮州文化韵味的活动，将潮州千年历史民俗文化演绎得淋漓尽致。

On this day, every villages from day to night is full of gongs, drums and smoke. At the same time, the front of the ancestral hall is full of people. The villagers set up several stages, sang Chao opera and played puppet shows. All the villagers, no matter old and young, were immersed in this peaceful and festive atmosphere. The lunch on this day is also very important. Every family will invite the chef to hold a banquet in their own home, and invite relatives and friends to participate in this activity in their own village and have dinner at the host's house. On this day, many Chaoshan people who are far away from home will come back to their hometown to participate in this activity, which is known as "Shi Laore". This activity, which is very Chaozhou style, fully interprets thousands of years of Chaozhou folk culture.

编译 黄汶

8 石龙木屐

Clogs in Shilong

据史料记载，东莞尚绣花屐，以轻为贵。其中东莞石龙镇的传统手工红漆描花木屐，选料精，颜色艳，图案美，有着步步高升、一帆风顺、花开富贵、吉祥长寿等好意头，深受人们喜爱。不仅是日常行走、乘凉的必需品，更是东莞人办结婚、乔迁、外出谋生活求学时必不可少的行头。而且岭南地区湿热多雨，贫乏年代，人们经常赤脚行走，很少能穿着鞋袜出行。而鞋底较高的木屐非常适合岭南地区梅雨天气较多的气候特点，人们穿着木屐上街不湿鞋不湿脚，通风方便，比草鞋、布鞋和皮鞋都实用，走在青石板上还会发出清脆的响声，让人心情舒畅。

According to historical records, Dongguan is still embroidering, and light is more important. Among them, the traditional hand-painted clogs in Shilong Town, Dongguan, with fine selection of materials, bright colors and beautiful patterns, are well-intentioned and well-liked, such as rising step by step, smooth sailing, blooming and prosperous, and good luck and longevity. It is not only a necessity for daily walking and enjoying the cool, but also an essential outfit for Dongguan people to get married, move, and go out for a living and study. Moreover, the Lingnan area is humid, hot and rainy. In poor times, people often walk barefoot, and rarely travel in shoes and socks. The clogs with higher soles are very suitable for the climatic characteristics of rainy weather in Lingnan area. People wear clogs without wet shoes and feet, which is more practical than straw sandals, cloth shoes and leather shoes. Walking on the bluestone board will make a crisp sound and make people feel Jennifer.

说起木屐，不得不说起春秋五霸之一的晋文公与介子推的故事。晋文公为逼隐居绵山的介子推回来，放火烧山，谁料孝子介子推并没有背母下山，反而抱树而死。晋文公后悔莫及，命工匠用那树根做成一双“木屐”，不时套在脚上，呼为“足下”以示敬之。从此，木屐和清明寒食开始走进了人们的生活中，“足下”也成为敬辞，运用至今。

Speaking of clogs, we have to tell the story of Jin Wengong and Jie Zitui. Duke Wen of Jin is one of the five tyrants in the Spring and Autumn Period. In order to force Jie Zitui who lived in mian mountain to return, Duke Wen of Jin set fire to the mountain. Unexpectedly, the filial son Jie Zitui did not carry his mother down the mountain, but he died holding a tree. Duke Wen of Jin was too late to regret it, and ordered the craftsman to use the tree roots to make a pair of clogs, from time to time on the feet, called "under the foot" to show respect. From then on, clogs and cold food on Tomb-sweeping Day began to enter people's life, and "under the foot" has also

become a wordy and is still in use today.

东莞石龙镇的传统手工红漆描花木屐，选料要精，颜色要鲜艳，图案精美，非常喜庆，加上木屐（底）比较高，有着步步高升的好意头而深受东莞人喜欢。尤其在过去，它可是东莞人办结婚、乔迁、外出谋生活求学时必不可少的行头。每当有新人要成婚，按照东莞旧习俗，天还未亮，姑娘早已梳妆打扮完毕，等待来接亲的丈夫。浩浩荡荡的接亲队伍行至门口，姑娘穿着红色木屐缓缓走出家门，从此成为人妻。新婚满一个月，新人的房间内又多了两对小木屐，意为求子求福。纯手工做一双好看的木屐并非易事，从制板到最后完工，需要近20个工序，而石龙全手工红漆描花木屐制作更难，需要在木屐上绘制松鹤、太阳、龙凤等传统山水花鸟花样元素，相互组合为寓意“一帆风顺”“花开富贵”“吉祥长寿”等好意头的国画作品，需要有一定的美术功底和美学修养。



In Shilong Town, Dongguan, the traditional hand-painted clogs painted with red paint are very festive, with bright colors and beautiful patterns. In addition, the clogs (bottom) are relatively high, and they are well-intentioned and popular among Dongguan people. Especially in the past, clogs are the essential things for Dongguan people before wedding, housewarming and going out for earn a living and study. Whenever a new person wants to get married, according to the old custom in Dongguan, before dawn, the girl has already finished dressing up and waiting for her husband to meet her relatives. The mighty wedding procession went to the door, and the girl walked out of the house wearing red clogs and became a wife from now on. One month after the wedding, two pairs of small clogs were added to the couple's room, meaning seeking happiness for their children. It is not easy to make a pair of beautiful clogs by hand. It takes nearly 20 working procedures from board making to final completion, but it is more difficult for Shilong to make wooden clogs painted with red paint by hand. It is necessary to draw traditional landscape flower-and-bird

pattern elements such as pine crane, sun, dragon and phoenix on the clogs, and combine them into Chinese paintings with good intentions such as "smooth sailing", "blooming wealth" and "good luck and longevity"

入行近 30 年、与木屐为伴，与油漆为伍，辛苦了半生的梁锦泉，虽然一如往昔，每天重复着打磨、画样、钉屐面等木屐制作步骤，但作为东莞唯一会这门技艺的人，他对其技艺的传承忧心忡忡：再过几年就不做了，也做不动了，随着年龄的增长，我的制作技艺如果还是后继无人，以后也许就再也看不到这种木屐了。

Liang jingquan, who has been in this business for nearly 30 years, has worked hard for half his life with wooden clogs and paint. Although he repeats the steps of making clogs such as grinding, painting and nailing every day, as the only person in Dongguan who knows this skill, he is worried about the inheritance of his skills. He said, "I won't do it in a few years, and I won't be able to do it anymore. As I grow older,, if my production skills still have no successors, you may never see this kind of clogs again."



为了把这种传统文化保存下来，并让更多人认识它，梁锦泉在材料、绘画内容、包装等做了诸多新尝试，近年来，更是时常出入各类课堂教学，频繁亮相各大“非遗”活动传艺。

In order to keep this traditional culture, and let more people know it, Liang Jingquan had tried many new attempts in materials, painting content, packaging, ect. In recent years, he has frequently visited various classroom teaching and frequently appeared in major “intangible cultural heritage” activities to convey art.

编译 胡雯心

9 巫氏传说

Surname-----Wu

巫氏是一个多民族、多源流的姓氏群体。从上古开始的巫氏家族，几千年来，主要在平阳繁衍，古之平阳是巫氏族人的发源地。虽然历史上称为平阳的地方有许多处，但是巫氏族人的原始源地平阳，是指今山东邹县。

Wu (a surname) is a multi-ethnic group with multi origins. For thousands of years, the Wu family has mainly multiplied in Pingyang County, which is the birthplace of the Wu. Although there are many places called Pingyang in history, the original place of the Wu family is Pingyang County, which refers to today's Zou County, Shandong Province.

从《巫氏族谱》记载，巫氏之由来与其所司之职巫师、卜筮之官有关。巫氏是古代的名门贵族，与中华几千年历史同流同源，是中国古老的姓氏。在上古时代，巫族曾有过辉煌灿烂的年代，其影响极大、流传甚广、历史之长。古代巫氏的地位是很尊贵的，巫氏和政治分不开的，巫族从三皇五帝到商朝，社会地位一直都是很高的。在商朝有巫贤父子宰相主持国家政务，大权在握，还有一些大夫级别的官员。这些巫氏先辈们博通各艺，辐相国家，此乃巫氏的鼎盛时期。

According to Wu's Genealogy, the origin of the Wu is related to the sorcerer or divinatory official. It is an ancient Chinese noble family with the same origin as the Chinese history of thousands of years. In ancient times, the Wu had a glorious period, which had a great and spreading influence and a long history. The positions of the Wu were very noble, which was inseparable from politics. From the Three Emperors and Five Emperors to the Shang Dynasty, the Wu ranked high on the social scale. In Shang Dynasty, there were two prime ministers, Wu Xian and his son, who were in charge of the state affairs, and there were also some scholar-bureaucrats of Shang Dynasty. These ancestors of the Wu had a wide range of skills and influenced the country, which was the heyday of the Wu.

巫氏的发源地主要有四个：“山西平郡县”，巫乾为平阳始祖；福建省宁化县，巫罗俊为宁化始祖；福建省永定县，巫祈为始祖；广东省兴宁县，巫禧为兴宁始祖。不论是哪里的巫氏，都是从这四个地方迁出的，所以这四个地方称为巫氏的发祥地。而在巫氏族人的第二次兴旺期，即南宋绍兴年间，十七世巫大郎的七个儿子分别从福建永定县迁居广东韶关（今曲江县）杨梅，七子后裔散居在福建、广东各地。至今，广东的肇庆、中山、阳江、台山等多地都有几百到几千的巫氏。而肇庆的高要、怀集、广宁、四会等县都分布有巫氏族人。而

民间故事与传说

我就是定居在怀集县的巫氏族人之—。

There are four main birthplaces of the Wu: Pingjun County Shanxi Province, Wu Gan is the ancestor; Ninghua County Fujian Province, Wu Luojun; Yongding County Fujian Province, Wu Qi; Xingning County Guangdong Province, Wu Xi. No matter where the Wu is, they all emigrated from these four places, so these four places are called the birthplace of the Wu. In the second prosperous period of the Wu, that is, the Shaoxing Period of Emperor Song Gaozong in Southern Song Dynasty. Seven sons of the Wu XVII –Wu Da Lang moved from Yongding County of Fujian Province to Yangmei County Shaoguan City (today's Qujiang County) of Guangdong Province, and their descendants scattered all over Fujian and Guangdong. Up to now, there are hundreds of thousands of Wu clansmen in Zhaoqing City, Zhongshan City, Yangjiang City, Taishan City and other places in Guangdong Province. What's more, the descendants of Wu distribute among Gaoyao District, Huaiji County, Guangning County, Sihui District of Zhaoqing City. I am one of Wu descendants who settled down in Huaiji County.



巫姓是客家人的大姓，子孙散布世界各地，各地族人常设家庙祭祀巫罗俊公。根据客家族谱的系统分析，表明了客家人起源的主体是北方中原汉人，很多传统大姓，如巫、伍、伊等都是来自北方的。记忆中，怀集县族人每年的下半年都会有一个固定的时间跟广宁县族人一起祭拜巫罗俊公等祖先，一般是每一户人家派代表去参加。而我家中一般都是父亲参加这类型的活动。由于怀集县族人迁居，现在我们基本上都不怎么讲客家话了，但是在祭祀祖先这一天我们还是会用客家话问候对方。

Wu is the main surname of the Hakkanese. Their descendants spread all over the world, and the people of different places set up temples to worship ancestor Wu Luojun. According to the systematic analysis of Hakka Genealogy, it is indicated that the origin of Hakkanese is mainly from the Han nationality in the Central Plains of North China and many traditional surnames, such as Wu (high-level tone), Wu

(falling-rising tone) and Yi, came from the north. In my memory, in the second half of each year, descendants of Wu from Huaiji County and those from Guangning County would have a fixed day to worship ancestors such as Wu Luojun. Generally, every family would send representatives to participate in such worshipping activities, while my father usually joins in such activity on behalf of my family. Since descendants of Wu from Huaiji County migrate, we hardly speak Hakka anymore, but we still greet each other in Hakka on the day of ancestor worshipping.

虽然我们分布在不同的地方，但是我们还是会互相挂念，无论是有什么喜事，都会通过电话等邀请族中兄弟前来庆祝，比如 2019 年我的升学宴。每一年的清明节，怀集县族人会去广宁县那边会合，一起祭拜各祖先。而定居得稍微远一点的族人，如在广州和惠州等，由于距离的限制，虽然没有办法那么频繁的会合，但是我们也是会在一些重大的日子里相约见面、一起叙话家常的。

Although we live in different places, we still miss each other. Whenever there is any happy event, we will invite our clansmen to come to celebrate by phone, such as my entrance banquet in 2019. Every year on Tomb-sweeping Day, descendants of Wu from Huaiji County would meet in Guangning County and worship their ancestors together. However, descendants of Wu who live a little farther away, such as in Guangzhou City and Huizhou City, may not meet one another so frequently due to the limitation of distance, but we will meet and talk with each other on some important days.

编译 巫小倩

10 年例寄乡思

Reposing Nostalgia on Nianli Festival

粤西年例，中国独一无二的民俗，是粤西地区一个独特的传统节日，所谓年例，即是年年有例。这是广东茂名、湛江地区民间过年最隆重的一个节日。各地举办年例的时间各不相同，集中在过完春节的农历正月和二月。

Nianli festival, the Chinese unique custom, is a special transitional festival in the west of Guangdong. As for Nianli, it represses there are festivals every year. It is the most ceremonious festival in the New Year of Maoming and Zhanjiang areas in Guangdong. The time of holding Nianlie is the first and the second month of the lunar calendar after the Spring Festival. However the exact time are varied from place to place.

年例节一般会维持三天，第一天叫“起年例”，第二天叫“正年例”，第三天叫“年例尾”。农村年例大多以土地庙为中心，周围几个村子一起举办。少数地方一年中还会举办两次年例。

Nianli festival usually lasts for three days: the first day is called the beginning of Ningli festival, the second day is called the middle of Nianli festival and the third day is called the end of Nianli festival. The Nianli festival is usually held in a temple and villages around the temple will hold the festival together. In a few paces, Nianli festival is held twice a year.

年例的由来历史悠久。据说年例和冼夫人有关联，史料中记载年例是由冼氏家族所兴起的长期演变成为今天的年例。冼夫人在茂名地区具有很大的影响力。她为国家统一、民族团结做出了巨大贡献。所以在年例的游神活动中都会有冼夫人的神像，意在希望冼夫人能够保佑当地村民幸福安康，风调雨顺。

Nianli festival has a long history. It is said that Nianli is connected with lady Xian. Historical records shows that Nianli festival was started by the Xian's family and evolved into today's Ninali. Lady Xian has a great influence in Maoming region. She has made a great contribution to the nation and ethnic unity. Therefore, the statue of the Goddess of lady Xian will be present on the god pageant, which means that lady Xian can bless local villages with happiness, good healthy and good weather.

在粤西地区有这样一个说法“年例大过年”。一年一度的年例期间，在外工作、生活的人在年例时都会赶回来团聚。同操一种语言，

乡音乡情交融，气氛热烈，著实让常年在外、难得相见的家乡人别有一番享，很大程度促进了人们对家乡的情怀。

There is a saying in western Guangdong that “Nianli festival is more important than the spring festival”. During the annual Nianli festival, people who work and live outside will come back for a reunion. The same language with the same local accent, the atmosphere is warm, which really gives those who are away from home all the year round and rarely meet with each other a unique experience of feeling their hometown.

著名的年例活动有在大街小巷游行的“飘色”，信宜镇隆、吴川黄坡的飘色是民间艺术的珍宝。飘色是由两三个小孩化着妆，站在固定的板上扮演神话故事和历史传奇人物。另外还有“贺丁灯”，“贺丁灯”也俗称“点灯”。指的是如果某村有男丁出生，该户必须在村里的庙前点一盏花灯，且在年例期间，灯内必须一直亮着长寿灯灯芯。该户还需在年例的前一天摆“点灯酒”宴请亲朋好友。其次还有“睇大戏”（粤剧），是各地年例必备的表演节目。



The famous Nianli activities including “Piaose”, “Heding Deng” and “Ti Daxi”. Piaose means two or three children in makeup parading on the street while standing on the settled board to impersonate mythical and historical figures. Piaose of Zhenlong(a town of Xinyi) and Piaose of Huangpo (a town of Wuchuan) are the treasures of folk art. Heding Deng us also commonly known as “Dian Deng”(He means congratulate, Ding or Dian means light, Deng means lamp). If a boy was born, this household must keep the longevity wick in a festive lantern light during the whole

Nianli festival in the front of the temple. The household also need to invite friends and relatives to “lighting feast” in the day before Nianli festival. Besides, Ti Daxi(means watching Guangdong opera), is the necessary performance on various region during Nianli.

每到年例各个乡镇都会搭好戏台，张灯结彩，请粤剧团来演出。大戏一般都会从年例开始前演出一直到年例结束后，深受人们喜欢。年例的活动除了上述外还有跳花棚、八音、花龙船等。

During Nianli festival, every town will set a stage, decorating with lanterns and streamers, and invite Guangdong opera troupe to perform. Opera is usually performed from the beginning of Nianli festival to the end of the Nianli festival, and are very popular with people. Nianli activities also including: Huapeng Dance, Bayin Sing, Flower Dragon Boat and so on.

对年例的庆祝和重视，寄予了人们美好的夙愿。人们祈祷这一年能够风调雨顺，幸福安康。更使得人们牢记着传统文化习俗，也让更多的年轻人认识和接触传统文化，围绕年例的冼夫人文化、潘茂名文化、“好心文化”，都逐渐被人们所了解，促进了繁荣新农村文化的发展。年例打开了粤西的大门，成为了粤西地区的明信片。年例使茂名在广东的知名度越来越高。

The celebration and attention of Nianli festival, expresses people's long-cherished wish. People pray for good weather, healthy and happy. It reminds people of traditional cultural customs and lets more young people to know and touch the traditional cultures. Madam Xian's culture, Pan Maoming culture, “Good-hearted culture” that related to Nianli festival are gradually understood by people, which promotes the development of a prosperous new rural culture. Nianli festival has introduced the western region of Guangdong to the other places, becoming the postcard of the western Guangdong area. Nianli festival also makes Maoming more and more famous in Guangdong.

编译 莫晓君 李怡

1 潮剧

Teochew Opera

潮剧又被人们叫做潮调、潮州戏、白字戏等，是以方言为媒介，对传统故事进行演唱的传统戏剧。主要是在潮汕地区以及在讲潮汕方言的华侨、华裔聚居地区流行。据史料记载，潮剧在明朝时期已经形成并且完善，流传至今已有 400 余年的历史。

Teochew Opera is also called Chaodiao, Chaozhou Opera and Baizi opera which is a traditional opera with dialect as the medium to tell traditional stories. It is mainly spread in Chaoshan area and the places inhabited by Chinese speakers of Chaoshan dialect. According to historical documents, with a history of more than 400 years, Teochew Opera has been formed and perfected in the Ming Dynasty.

潮剧是文化碰撞与融合之后的产物。在元明时期，宋元南戏传入潮汕地区后，盛行一时。于是，潮汕艺术家在汲取了宋元南戏精华的基础上，结合了潮汕本土的优秀传统文化后创造出独具潮汕韵味的戏剧——潮剧。而流传于海外的《班曲荔镜戏文》、《新刻增补全像乡谈荔枝记大全》等的明代刻本以及《琵琶记》和《刘希必金钗记》这 2 本手抄剧本的出土证明了这一点。

Teochew Opera is the product of culture collision and fusion. During the Yuan and Ming Dynasties, Southern Opera of Song and Yuan Dynasties became current after being introduced to Chaoshan area. Absorbing the cream of it and combining the excellent traditional culture of Chaoshan, the artists created the charms of Chaoshan opera——Teochew Opera. This can be proved by the Ming Dynasty editions of Banqu Lijing Opera and A Complete Collection of Litchi Stories in Xiangtan spreading overseas and the unearthed hand copied scripts such as the Tale of Pipa and the Story of LIU Xibi.

潮剧的表演内容主要取材于两部分。一部分是来自于宋元南戏里的剧本，如：《刘希必金钗记》、《琵琶记》等，另一个则是基于潮汕民间传说或世俗实事进行改编的故事。如：在潮汕地区非常有名的一部戏《陈三五娘》，便是根据陈伯卿和黄五娘的爱情故事改编的。

There are principally two sources for the contents of Teochew Opera. Some are originated from the Southern Opera of the Song and Yuan Dynasties, such as the Story of LIU Xibi, the Tale of Pipa, etc. Others are based on Chaoshan folklore or adapted from secular matters. For example, Chen San and Wu Niang is adapted from the love story between Chen Boqing and Huang Wuniang which is an extraordinary famous

opera in Chaoshan area.



潮剧是以真声进行表演的，它的用调多样。主要有轻松愉快的轻三六调，悲伤哀怨的活三五调，庄严肃穆的重三六调，凄惨哀伤的斗鹤鹑调，曲调沉闷的锁南枝调。还有轻三六调的变体调——反线调，它所适用的情景也是和轻三六调一样的。而由轻三六调，活三五调，重三六调与反线调4个调混用而成的犯腔犯调，则被俗称为四斗臭（凑）。

Teochew Opera is singing with real voice and has various tunes. It mainly consists of relaxed and happy soft three or six tune, sorrowful and plaintive vibrating five tunes, dignified and solemn heavy three or six tune, sad quail tune and dull south branch of the lock tune. It also has variant of the soft three or six tune---the variant tune which is used in the same scenarios. The four tunes that are composed of soft three or six tune, vibrating five tunes, heavy three or six tune and variant tune are commonly known as Sidouchou (Cou).

但现在潮剧也面临着没落的局面。在现代，人们讲究的是高效率，潮剧的慢节奏已不能符合人们的需求。且潮剧是以潮汕方言进行表演的，局限于听得懂潮汕方言的人，所以要推广潮剧是特别难的。此外，潮剧的内容仍停留在古时候的故事，与时代脱钩，相较于其他新颖的有趣的娱乐方式，显然潮剧不能满足年轻人的胃口。而年轻人正是文化继承的主力军，潮剧受众群体局限于中老年人，现状堪忧。因此，对潮剧的改革势在必行。潮剧所具备的是古典的功能，而改革是要在保留原有的精华的基础上为其注入新的元素。比如潮剧的曲调可保留，但内容不能老生常谈，要注入一些现代的理念。既要重视中老年人的诉求，也要挖掘具有发展潜力的年轻团体。除此之外，我们还要

挖掘潮剧的社会功能。潮剧是连接海外潮籍华侨与潮人之间的沟通桥梁，潮剧对于华侨的影响还是举足轻重的，它能够慰藉华侨们的思乡之情。因而我们要发扬潮剧的世界功能，将潮剧推广到海外。

But now Teochew Opera is also confronted with a declining situation. In modern time, people are particular about high efficiency and the slow rhythm of Teochew Opera cannot accord with the needs of people. Moreover, Teochew Opera is performed in Chaoshan dialect, which is limited to those who understand Chaoshan dialect. Therefore, it is very difficult to popularize Teochew opera. In addition, the content of Teochew Opera remains stories of ancient times, which is out of style. Compared with other novel and interesting forms of entertainment, Teochew Opera cannot satisfy the appetites of young people. Young people are the principal force of cultural inheritance. The present situation of the Teochew Opera is worrying since its audience is limited to the middle aged and elderly people. Therefore, the reform of Teochew Opera must be enforced. Teochew Opera has classical functions, and the reform is to retain the original essence based on its injection of new elements. For example, the tune of Teochew Opera can be retained, but the content should not be platitude, and some modern ideas should be poured into. We should not only attach importance to the aspirations of middle-aged and elderly people, but also tap young groups with development potential. Besides, we must excavate the social functions of Teochew Opera. Teochew Opera is a bridge between Chaozhou overseas Chinese and Chaoshan people, and its influence on overseas Chinese is still very important. It can comfort overseas Chinese's homesickness. Therefore, we should carry forward the world function of Teochew Opera and extend it overseas.

编译 陈钰敏 赖林忆

2 紫金花朝戏

Zijin Hua-Chao Opera

花朝戏是河源市紫金山区成长起来的地方戏剧，2006年5月20日，经中华人民共和国国务院入选第一批国家级非物质文化遗产名录，成为了国家级非物质文化遗产之一。

The Hua-Chao Opera is a local opera that has grown up in The Zijin mountains of Heyuan city. On May 20, 2006, it was included by the State Council of the People's Republic of China in the first batch of national intangible cultural heritage list and became one of the national non-material cultural heritage.

据紫金的史料康熙二十六年的《永安县次志·永安县四十四图》记载，花朝戏萌芽地永安县（今紫金），那时当地爆发病疫，人们纷纷祭拜神佛，以保平安。因而有许多民间巫师会在祭祀时以边歌边舞的形式请神遣将，这种活动形式被人们称作“神朝”。由此可见，紫金花朝戏至少有300多年历史。

According to the historical artefact of Zijin, the forty-fourth Chart of Yong'an County, in the twenty-sixth year of Kangxi's reign, there was an outbreak of epidemic in Yong'an County (today's Zijin), where the Hua-Chao opera originated. People worshipped the gods and buddhas in order to keep safe. Therefore, an increasing number of folk witches and wizards would invite the gods to dispatch their generals by singing and dancing during the ceremony, which was called the "a ceremony of worshipping gods". It is thought that the Zijin Hua-Chao opera has a history of at least 300 years.

花朝戏的传统剧目约有一百五十多出，代表剧目有《卖杂货》、《秋丽采花》、《苏丹》等，花朝戏创作取材多种多样但主题特征较为突出，主要取材于人们生活、广为人知的民间传说故事或者耳熟能详的历史题材以此去表现当地人民的民俗风情、生产生活和内在的精神追求，极具生活气息。

There are about 150 Hua-Chao plays, including Sell Groceries, Autumn Beautiful Flower Picking, Sudan and so on, created with various materials but distinctive characteristics, mainly based on people's life, well-known folklore stories or familiar history subject in order to show the local people's customs, production and living, and the inner spiritual pursuit, life extremely.

花朝戏在粤东客家地区广为流传，且在后来不断发展壮大曾有万人争看的盛况。从最开始只是以简单的当地的小曲和说唱音乐相结合方式，到后来花朝戏唱腔曲牌发展到 100 多种，其中主要以神朝腔和民间小调和客家山歌为主。唱调朴素健朗、抒情流畅，旋律优美。主要以一人开腔领唱，众人帮腔和唱，唱念相间结合的演唱方式，花朝戏具有强烈的表演性，在演唱过程中用高胡、二胡、扬琴、昆、喷呐等乐器为其伴奏，载歌载舞使之营造出既喜庆又欢快的舞台氛围。

The Hua-Chao Opera was widely spread in the Hakka region of eastern Guangdong, and in later development, there were ten thousand people to see the grand spectacle. At the very beginning, it was a simple combination of local ditty and talking-and-singing music. Later, Hua-Chao Opera developed to more than 100 types of ditty, mainly composed of Shenchao tunes, folk ditty, and Hakka folk songs. Singing tone is simple and light, lyrical and fluid, and beautiful melody. In addition, it is a combination of singing and reading where one person leads the singing, and all join the chorus. Hua-Chao Opera is characterized by strong performance because Gao Hu, Erhu, Dulcinea, Kun, Pinna and other instruments are used to accompany it during the singing and the performance of singing and dancing makes it create a festive and cheerful atmosphere on the stage.



上个世纪，花朝戏以它独特的民俗性、通俗性，朴实优美唱腔，诙谐幽默唱词，和大量客家语言的俚语、歇后语、双关语等口头语运用深受乡村民众喜爱，从而催生出一大批流动的戏班子。但是后来由

于花朝戏为集镇赌场服务增多被认为有伤风化了，屡遭禁演，加上战乱和灾荒，花朝戏一度濒临泯没。直到新中国成立后才恢复发展，但是，在文化大革命初期被当作“四旧”又再次惨遭打压。直到1977年后才再度发展且重新出现繁荣景象。后来，1988年中国戏曲家协会主席曹禺为花朝戏题书为“山沟里的山茶花”。

In the last century, Hua-Chao Opera, with its unique folkways and customs, simple and graceful singing, humorous lyrics, and a large number of hakka slang, a two-part allegorical saying, pun and other colloquial language, was deeply loved by the rural people, thus giving birth to a large number of mobile troupe. Later, however, as more and more Hua-Chao Opera served the casinos in the market town, it was considered indecent and was banned repeatedly as well as in times of war and famine, which was once on the brink of extinction. Until the founding of the People's Republic of China, but it was suppressed again at the beginning of the Cultural Revolution for it was regarded as the "four olds". It was not until 1977 that it developed again and flourished again. Later, in 1988, Cao Yu, the chairman of the Chinese Opera Association, wrote a book entitled "Camellia in the Valley" for the Hua-Chao Opera.

花朝戏作为中国独一无二的稀有剧种，是紫金山区流传下来的古老民间表演艺术，不仅只是一种戏曲，而且还是一种文化，它承载传播了早期紫金人民的生活方式，在表演中融入了许多民间文化元素，将舞蹈与音乐完美结合。如今，在响应习近平总书记提出的文化自信，推进社会主义文化繁荣兴盛的口号下，紫金花朝戏已经正担负起引领文化振兴的历史使命，积极在粤港澳城市巡演，成为紫金文化融湾的靓丽文化名片。

As a unique and rare type of opera in China, Hua-Chao Opera is an ancient folk performing art handed down from the Zijin mountains. It is not only a kind of opera, but also a kind of culture. It carries and spreads the life style of the early Zijin people, blends many folk cultural elements into the performance, and perfectly combines dance and music. Now, in response to the slogan of promoting socialist culture prosperity and cultural confidence put forward by General Secretary Xi Jinping, Zijin Hua-Chao Opera has undertaken the historical mission of leading the cultural revitalization. It has been actively touring in Guangdong, Hong Kong and Macao cities, and has become a beautiful cultural card that Zijin Culture integrates into the Greater Bay Area.

编译 钟文铃

3 《正字戏》——南戏的“活化石”

Zhengzi Opera -- "Living Fossil" of Southern Opera

正字戏是广东省汕尾市陆丰市地方传统戏剧,2006年5月20日,正字戏经中华人民共和国国务院批准列入第一批国家级非物质文化遗产名录。

Zhengzi Opera is a local traditional opera in Lufeng District, Shanwei City, Guangdong Province. On May 20, 2006, Zhengzi Opera was approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list.

正字戏,本名正音戏,用“中州官话”唱念,是一个多声腔古老稀有剧种。明初南戏的一支流入粤东,后扎根海陆丰。并曾在港澳、台湾、东南亚等地传播、演出。

Zhengzi Opera, whose real name is Zhengyin Opera, was performed in "Zhongzhou Mandarin". It is an ancient and rare opera with various tunes. In the early Ming Dynasty, a branch of southern opera spread to eastern Guangdong and took root in the Hailufeng area. It has spread and been performed in Hong Kong, Macao, Taiwan, Southeast Asia and other places.

正字戏有传统剧目2600多个,分文戏和武戏两类。文戏有唱腔,以正音曲和昆腔(唱牌子)两种唱腔为主、杂以乱弹、小调等。正音曲以“奚琴”(别称二胡)领奏,昆腔以笛子、大小唢呐伴奏。武戏以做工尤其是打斗为主,没有或少有唱腔,用吹打牌子伴奏,渲染气氛。

Zhengzi Drama has more than 2,600 traditional repertoire. It can be divided into the military plays and the singing plays. Wenxi (Chinese operas characterized by singing and acting) has vocal music, consists largely of Zhengyin opera and tunes of Kunqu opera, two types of singing mainly, mixing with strumming, ditty and so on. Zhengzi opera is led by "Xilinx" (also known as the Erhu fiddle), and the tunes of Kunqu opera is accompanied by flute and suona horn. Military plays consist largely of action and expression of opera, especially fighting action, have no or little vocal music, with the accompaniment of beating plank, rendering the atmosphere.

正字戏传统有红面、乌面、白面、正生、武生、白扇、正旦、花旦、帅主、公末、婆、丑等十二行当。

The tradition of Zhengzi opera includes Red pattern of the make-up (a symbol of loyalty, integrity, and the hot-blooded), Black pattern of the make-up (the expression

character is serious, is a neutral role, represents the courage and wisdom), White pattern of the make-up (show suspicious, containing derogatory sense, representing fierce fraud), Zhengsheng (the hero in Chinese operas), Wusheng (an actor playing a martial role in Chinese operas), Baishan (the military counselor in a clique), Zhengdan (main female role in Chinese operas), Huadan (female role in Chinese opera), Shuaizhu (General), Gongmo (duke), Po (an old female character type in Chinese operas), Chou (funny characters in Chinese opera) and so on.



正字戏脸谱有毛面、水龟目、鹰咀、虎目等 200 多种图案。

The painted faces concerned include more than 200 patterns including hairy face, terrapin eye, eagle beak, and tiger eye.

文戏剧目,明代有宣德七年《正字刘希必金钗记》、嘉靖年间《蔡伯皆》出土的南戏抄本。另外,今仍保存着一批较完整的清代、民国抄本,以及 20 世纪 50 年代的记录本。有“四大喜戏”《三元记》、《五桂记》、《满床笏》、《月华缘》,“四大苦戏”《荆钗记》、《蔡花记》、《琵琶记》、《白兔记》,“四大弓马戏”《义忠烈》、《千里驹》、《铁弓缘》、《马陵道》,统称十二真本戏。

In the Ming Dynasty, there are transcript of Southern Opera: the remarriage of Liuxibi in the seventh year of the reign of Ming Emperor Xuande, and Caibojie in the reign of Ming Emperor Jiajing. In addition, a number of relatively complete

transcripts of the Qing Dynasty and the Republic of China are still preserved today, and records from the 1950s. The four comic operas: "Won Three Trophies", "the five guangxi", "full bed wat", and "stripe edge". The "four tragic operas: "the Romance of A Hairpin", "Sunflower", "The Story of Pipa", and "White Rabbit". The "four big bow circus": "the Valiant Ones of Righteousness", "Stallion", "Romance of the Iron Bow " and " Malingdao ", generally referred to as the twelve intact operas.

其他传统剧目中，正音曲戏属弋阳腔、青阳腔系统，其中有《封神榜》、《古城记》等史传戏和《目连救母》、《金印记》等传奇。

Among the other traditional operas, Zhengyin opera belongs to the system of Yi-yang and Qing-yang cavity. There are the historical operas: the Legend of Deification and the Tale of The Ancient City, the legendary drama: Deliverance of Mulian's Mother, and the Mark of Gold.

牌子以大锣、大鼓、大唢呐演奏，应用于武戏，善于制造气势磅礴的古战场气氛。

The Kunqu opera plays on big gongs, big drums and big suona, which is good at creating the magnificent atmosphere of the ancient battlefield, used in military plays.

正字戏表演风格古朴、气派宏大，特别擅演“三国”连台本戏。武戏气氛热烈火爆，有独特、精彩的抖靠旗、抖肌肉、抖髯口、追赶以及古老的跑布马、独特的南派武功等表演程式，和逼真的对阵、开打形式。各种排场运用自如，善于表现各种历史、军事场景。

Zhengzi Opera performance style is simple, grand, especially good at "Three Kingdoms" series. Military opera has warm atmosphere, and has a unique and excellent performing form, like shake KaoQi, shaking muscles, shake RanKou, pursuit and horse that made of cloth, and has realistic encounter and perform fighting. can use all kinds of ostentatious freely, good at showing a variety of historical, military scenes.

在我的家乡陆丰，每逢春节，中元和中秋等佳节，村里人都会“捡丁钱”（一种筹钱的方式）到戏团里请戏班子过来唱上整夜的戏。春节期间，常在正月初八设戏，人们管它叫“开丁戏”，寓意祝贺添丁。正字戏分两场：上半夜和下半夜，上半夜晚上8点到12点，主要唱的是武戏。下半夜为凌晨1点到5点，唱文戏。每逢佳节，戏坛那块区域便是最为热闹喜庆的地方，大人小孩酣赏一场戏曲盛宴，遇上重头戏时常常拍腿叫绝，场下座无虚席。

In my hometown, Lufeng, at every Spring Festival, Ghost festival, Mid-Autumn Festival and other festivals, the villagers will "collect Ding Qian" (a way to raise money) to the troupe invited the them to sing the play all night. During the Spring Festival, they are often operas on the eighth day of the first lunar month. People call it "Kaiding Opera", which means congratulations on the birth of a child. There are two scenes: "before midnight", which is from 8 p.m. to 12 p.m., mainly play military operas. "and the "after midnight" is from one to five in the morning. Every festival, drama altar that area is the most lively and jubilant place, adults and children heartily appreciate a drama feast, the highlight of opera is stunning, all seats are occupied.

正字戏历史悠久，风格古朴，具有浓厚的岭南特色和丰富的遗产价值；同时，正字戏是古老南戏的变体，为戏曲声腔的流变和地方文化对戏曲的影响等研究提供了珍贵的材料。具有很大的传承价值。

Zhengzi Opera has a long history, primitive style, strong Lingnan characteristics and rich heritage value; at the same time, Zhengzi opera is a variant of the old Southern opera, which provides precious materials for the study of the changes of the opera tune and the influence of local culture on the opera. It has great inheritance value.

编译 林倩婷

4 揭阳“皮猴戏”

Jieyang Iron-stick Puppet Show

揭阳铁枝木偶俗称“皮猴戏”，又称“纸影戏”，是中国汉族木偶艺术的稀有品种，系由南宋时期随中原移民传入的皮影戏演变而来。木偶戏（揭阳铁枝木偶戏）已于2011年入选第三批国家级非物质文化遗产代表性项目名录。揭阳铁枝木偶戏因其剧目、唱腔与表演都具有潮剧的特色，故有“微型潮剧”之称。

Jieyang Iron-stick Puppet Show, commonly known as "Monkeys Play", or "Paper Shadow Theatre", is one of the rare puppet arts of Chinese Han nationality. It evolved from the shadow play introduced by immigrants from the Central Plains in the Southern Song Dynasty. Puppet Show (Jieyang Iron-stick Puppet Show) has been included in the third batch of national intangible cultural heritage representative projects list in 2011. It is called "mini-Chao Opera" as well, since it features the Chao Opera in terms of list of operas, types of singing and performance.

清代以后，为满足观众视觉欣赏需要，纸影戏台也改“现影”为“现形”——艺人们把舞台蒙上的白纸去掉，把皮影人物改为皮手木足，头部由细泥塑成，面部用油彩绘成潮剧各种角色的脸谱，躯干用稻草扎成，腿臂用布帛裹连，身着戏服。木偶体高为24cm-45cm，两手及背后均连有铁线及部分为细竹所包裹的“皮猴筷”，供幕后艺人操纵。在当时称为“圆身纸影”。戏班演出时先要搭建舞台，台上铺着草席，操纵木偶的人盘膝而坐。这一重大改变，纸影戏已变化为铁枝木偶戏。

After the Qing Dynasty, to satisfy the visual appreciation of audience, the station for Puppet Show was changed not to "show the shadow" but to "show the appearance"——Artists removed the paper-made white backdrop from the stage and changed the paper figures into the ones with leather hands and wooden feet. Their heads are made of fine clay, their faces are painted into masks of various characters in Chao opera, their trunks are bounded with straw, and their legs and arms are wrapped in cloth and costumes. At about 24cm to 45cm high, those figures' hands and back are connected with iron wire, except for some bamboo-legged "Monkeys Chopsticks" being operated by backstage artists. Due to these features, it was called "Round Body Paper Shadow". Prior to the show, a stage should be built up with straw mats where performers can sit, cross-legged, to make performances. These major changes have turned the Paper Shadow into Iron-stick Puppet Show.

铁枝木偶偶像由连在后面的三枝铁枝操纵，保留了皮影操纵特点；剧目、表演动作、音乐唱腔与潮剧相同；表演时，台内仅有五、七个人，包揽了生、旦、净、丑各行角色的表演唱和鼓乐，故潮俗有

“手打鼓、脚打锣、口唱歌、头壳撞深波”；基本表演手法有：推、拉、提、拨、抖等，表演过程根据人物行当和剧情需要表演飞天、入地、点火、射箭、骑马、张扇、划船、武打等动作，呈现独特的操纵技艺。

The Iron-stick Puppet, braced by three iron sticks in the back, has the same operation as the Paper Shadow, and similar list of operas, types of singing and performance as the Chao Opera. While playing, only five to seven people sing or play drums in the stage, covering all the roles of Sheng, Dan, Jing and Chou. Therefore, there was a popular saying that "beating drums by hands, beating gongs by feet, singing by mouth, hitting gong by head (to describe someone who is very busy with his hands, feet, mouth and head.)". Pushing, pulling, lifting, plucking and shaking are the basic performance techniques. But these can be evolved into flying in the sky, coming down to the ground, firing, archery, horseback riding, fanning, rowing, martial arts and other movements based on characters and plots. All of these are of high skills.



揭阳铁枝木偶在明代中期以前，是唱正音的，即以中州音为标准，所以叫“正音戏”或“正字戏”。明代中期，潮音戏开始形成。清代中期潮音戏已很普及，但很多纸影戏仍保留唱正音戏。清末“竹窗纸影”改为“阳窗纸影”以后，才大多改唱潮音戏。民国初年至本世纪三、四十年代，揭阳铁枝木偶戏班虽已唱潮音戏（潮剧）了，但还保留眉幕上绣上“正音班”三个大字，以表示他们对正音戏的怀念和尊崇，向观众说明他们的剧种是来自梨园正宗的。

Before the mid Ming Dynasty, Jieyang Iron-stick Puppet Show was also called "standard pronunciation opera" or "standard words opera" as its pronunciation was based on the Zhongzhou accent. In the middle of Ming Dynasty, Chao Opera came into being. In the middle of Qing Dynasty, though Chao Opera was very popular, many Paper Shadow Operas still retained the standard pronunciation opera. At the end of the Qing Dynasty, especially when "bamboo window paper shadow" was changed to "balcony window paper shadow", Chao pronunciation opera was mostly adopted. From the early years of the Republic of China to the 1930s and 1940s, though Chao opera was integrated into the Jieyang Iron-stick Puppet Show, the characters of "standard pronunciation class" were still embroidered on the grand valance, showing their memory and respect for standard pronunciation opera and also showing the audience that their opera was from the orthodox school of Liyuan.

民国时期，揭阳铁枝木偶剧更为兴盛。1945年，仅渔湖一乡就有纸影戏班22班。可以说村村有纸影戏班，多的还有二至四个班。新中国成立后，揭阳铁枝木偶戏班和铁枝木偶戏的演出，显著减少。现在只有在一些重大祭神期间会请戏班来演出，但也是越来越少。

During the Republic of China, Jieyang Iron-stick Puppet Show was more prosperous. In 1945, Yuhu town alone boasted 22 paper shadow play classes. It was no exaggeration to say that every village has at least one paper shadow play class and each of some has even two to four classes. However, after the founding of People's Republic of China, Iron-stick Puppet troupes and the performance of Iron-stick Puppet Show in Jieyang have seen a significant decrease. Now a troupe is only hired to play during major festivals, but it's getting less and less.

随着人们艺术欣赏时尚的改变，演出市场日益萎缩；木偶戏班大多为半农半艺，是松散形业余艺术团体，对木偶戏的研究传承具有一定难度，特别是一些高难表演技艺面临失传，必须采取有效措施加以保护、传承。

As people have been changing their artistic tastes in fashion, the market for puppet performance has been shrinking accordingly. Most of the puppet show performers are loosely organized amateur art groups, because they usually play aside from farming. It, therefore, is difficult to carry on the research of puppetry, let alone the dying highly-skilled performance skills, which should be protected and carried on more effectively.

编译 陈依雯

5 龙川手擎木偶戏

Longchuan Hand Puppet Show

木偶戏具有悠久的历史。根据史料记载，木偶戏始于汉代，唐代时盛行，在两宋时期快速发展，到了明清时期木偶戏在全国普及。随着木偶戏的发展，不断出现了晋江布袋木偶戏、漳州布袋木偶戏、临高木偶戏、龙川手擎木偶戏等具有地方特色的传统木偶戏。龙川手擎木偶戏的表演生动形象，故事精彩有趣，很受龙川人民的喜爱。

The puppet show has a long history. According to historical records, the puppet show derived from the Han Dynasty, prevailed in Tang Dynasty, developed in the Song Dynasty and popularized throughout the country in the Ming and Qing Dynasties. With the development of the puppet show, there appeared various traditional puppet shows with local characteristics, such as Jinjiang glove puppet show, Zhangzhou glove puppet show, Lingao Puppet show, and Longchuan hand puppet show. Longchuan hand puppet show is particularly favored by its locals due to the vivid performance and the fascinating stories.

龙川手擎木偶戏是龙川县的民间传统戏剧。1914年，木偶戏由骆七和骆三从福建泉州传入龙川，传入时是提线木偶、杖头木偶的形式，经过一百多年的不断创新发展，形成了现在龙川特有的手擎木偶戏。在发展初期，出现了许多木偶班。其中，黎咀虎口村的两个提线木偶班——“兆丰年”和“贺丰年”最为出名。

Longchuan hand puppet show is a traditional folk drama of Longchuan county. It was introduced by Luo Qi and Luo San in 1914 to Longchuan from Quanzhou, Fujian Province. Back then, it was stringed puppet and stick puppet. Through hundred years of development and innovation, the show has gradually evolved into what we now know “Longchuan hand puppet show”. At the initial stage of its development, many troupes appeared, among which "Zhao Fengnian" and "He Fengnian" are the best known puppet troupes in Hukou village, Lizui.

龙川手擎木偶戏的表演具有丰富的地方特色。木偶戏有很多不同的角色，例如生、旦、丑、公、婆等。其伴奏音乐也有多种形式，例如民间小调、采茶调等，而唱腔一般以客家山歌唱腔为主，所唱之词及对白多采用客家方言，表演风格极具地方特色。表演的剧目也有很多，但主要传统剧目有：《苏小妹三难新郎》、《夜打登州》、《梁山伯与祝英台》、《孙悟空大闹天宫》等。

The performance of Longchuan hand puppet show has rich local characteristics. Puppet shows have many different roles, such as Sheng, Dan, Chou, Gong and po. Its accompaniment music also has many forms, such as folk ditty, tea picking tune and so on. Generally speaking, the singing is mainly Hakka folk song, and the words and

dialogues are mostly in Hakka dialect, so the performance style has local characteristics. There are many operas performed, but the main traditional operas are: *Su Xiaomei's Three Difficulties with the Bridegroom*, *night fighting in Dengzhou*, *Liang Shanbo and Zhu Yingtai*, *Monkey King's havoc in Heaven*, etc.



手擎木偶戏在龙川的发展是曲折的。1955年，“龙川县线剧团”被广西收编后，曾经风靡一时的手擎木偶戏在龙川销声匿迹。直到骆锦标从广西回来，组建了“龙川黎咀木偶剧团”，龙川木偶戏才逐渐回到龙川人民的视野。但后来又因为编制的问题，剧团解散，木偶戏的声音再一次消失在龙川的街头。直到2004年，龙川黎咀木偶剧团才再次成立。

The development of Longchuan hand puppet show has seen many twists and turns. Since "Longchuan County line Opera Troupe" was incorporated by Guangxi Zhuang Autonomous Region in 1955, the hand puppet show, once extremely popular in Longchuan, disappeared. It was not brought back to Longchuan only until Luo Jinbiao came back from Guangxi Zhuang Autonomous Region to organize the "Longchuan Lizui Puppet Troupe". But later the hand puppet show disappeared here once again due to the troupe's improper running and disorganization. Until 2004, the Longchuan Lizui Puppet Troupe was finally established again.

龙川木偶戏传承到现在已经有四代人的历史。骆锦标是手擎木偶戏的第三代传人，他不仅延续了传统木偶艺术，而且促进了地方戏剧的发展，丰富了地方的文化特色。在2017年时，他的儿子骆志鸿也被评为广东省第五批非物质文化遗产代表性传承人。为了传承和发扬木偶戏这个传统艺术，骆氏传承人做出了巨大的贡献。

Longchuan puppet show has, by far, been witnessed by four generations. As the inheritor for the third generation, Luo Jinbiao not only passed down the traditional puppet arts, but also promotes the development of local drama, enriching the characteristics of the local culture. In 2017, Luo Zhihong, the son of Luo Jinbiao, was also rated as the fifth batch of representative inheritors of intangible cultural heritage in Guangdong Province. In order to enrich the traditional art of puppet show, the Luos have devoted all their lives.

龙川手擎木偶戏的发展是传统戏剧的传承，更是文明的进步，它对反映当地人民生活 and 丰富当地文化起着积极的作用。同时，手擎木偶戏的发展与龙川木偶戏的发展息息相关，对岭南文化的发展也有重要意义。

The development of Longchuan hand puppet show not only represents for the inheritance of traditional drama, but also the progressiveness of civilization. It plays an active role in reflecting local people's lives and enriching their culture. At the same time, it is also of great significance to the development of Longchuan puppet show as well as Lingnan culture.

编译 黄蓉

6 潮汕社戏

Chaoshan Village Opera

《三国志》记述“祭南北郊”，南城郊外祭天，北城郊外祭地。这边以酒肉祭神，同时，另一边以演戏祭社，这样的戏就叫“社戏”。显而易见，这就是人办给神看的戏，神明一高兴，村里风调雨顺，村民也自然安居乐业。人们将自己喜欢的事物投射到神明的崇拜中，也是祈求美好的一种愿望。

According to *the Annals of Three Kingdoms Records*, "the southern and northern suburbs of the city were places for worship". While the god of heaven was sacrificed in the southern suburbs with the Chinese spirit and meat, the god of land was worshiped in the northern suburbs with opera. And such opera is called "village opera". It apparently was designed for pleasing the gods. If the gods are pleased, everything in the village would go on well and villagers there would live and work in peace and contentment. It is also people's wishes for happiness to add their favorites into worship.

潮汕社戏一般被认为兴盛于唐宋时期，几乎每个村庄、寨子或社区都立有“土地庙”、“土谷祠”或祖宗的祠堂。潮汕民间以祭社为中心形成了居民社会组织逐步形成村落或社区。社戏就是这些村落或社区中每年所演的“年度大戏”。“社戏”一般有庙会戏、祠堂戏、喜庆戏等，大部分以庙会戏为主。每逢如关帝、妈祖、城隍、土地等的诞辰，神庙所在的乡村会举办祭祀活动，请来剧团演戏。

Chaoshan village opera has been believed to be flourished during the Tang and Song dynasties, when almost every village or community had "Temple of the land god", "Tugu ancestral Hall" or ancestral temple. Around these places, social organizations for residents were established by Chaoshan folks and they gradually turned into villages or communities. There, village opera was performed annually as the "Opera of the Year". It generally contains temple opera, ancestral temple opera, festival opera, etc., most of which are temple fair operas. On each and every birthdays of Guan Di, Mazu, Cheng-Huang and The earth, the villages which boast these temples will hold sacrificial activities and invite theatrical troupes to perform.

社戏除了潮剧之外，还有木偶戏和皮影戏，现在还会放一些现代电影等，为了让神明看了高兴，大多是些吉利戏。值得一提的是，随着时代的变化，潮剧不但有了现代新编的剧，在艺术形式上也与时俱进，受到一些年轻人的喜爱。

In addition to Chaozhou opera, village opera also came with puppet shows and shadow puppet shows. Nowadays, some modern movies, mostly auspicious movies,

are shown to make the gods happy. Most of all, Chaozhou opera not only renews with modern scripts, but also adopted the latest art forms. It therefore is favored by youngsters.

比较盛大的社戏是农历三月廿三日庆祝祭妈祖生辰的日子。传说妈祖曾经多次解救海上遇难的渔民，帝王也多次赐匾颂扬，沿海渔民祈盼出海一帆风顺，渔业兴旺，商贸发达，为了纪念这个民间道教的奇女，于是将其奉为神明崇拜。戏台上，穿着光鲜华丽戏服的女子或凄凉或轻巧的唱着潮音，戏台旁隐去的潮乐跟随着主角的情绪奏出摧情的旋律，戏台下的老人用心倾听着主角的故事，时而眉头紧锁，时而拍手叫绝，戏台上主人公的一举一动都牵动着他们的心。

The grand village opera falls on March 23rd of the lunar calendar to celebrate the birthday of Mazu. Legend has it that Mazu has rescued fishermen from distress on the sea many times and thus received plaques awarded by the emperor. Coastal fishermen prayed to her for smooth sailing, prosperous fisheries and flourishing trade and commerce. In order to commemorate this legendary Taoist girl, people worshiped her as a god. Theretofore, a glamorously-dressed women sang the tide sounds desolately or lightly on the stage with changing background melodies to create similar atmosphere, while the elders under the stage listened to it with rapt admiration. They sometimes frown, sometimes clap and exclaim, and was affected by every move of the actor.



戏台之上，有的是善良美好的化身，也有保境安民，为国家作出贡献的忠臣良将、民族英雄。潮汕人以庙会祭祀的方式寄托着对忠勇正义的先圣前贤的敬仰之情。有人说，举办庙会演唱社戏浪费人力财力，庆祝庙会时点燃的鞭炮更是污染空气，这种没有科学依据的迷信活动应该消失。

On the stage, some roles are embodiment of goodness and beauty, some are loyal ministers and others are national heroes. The people of Chaoshan pay tribute to saints and sages for their loyalty, bravery and justice by offering sacrifices to the temple fair. Some people claim that such superstitious activities should be discarded as holding temple fairs and singing social operas is a waste of manpower and financial resources and the firecrackers lit during the celebration of temple fairs pollute the air.

潮汕社戏不能只看到迷信的一面，还应该理解其洋溢着文化生活和联谊的良性一面。这是人们庆祝农业、渔业、商贸的丰收，祈盼风调雨顺，安居乐业的美好愿望；是人们辛勤劳作商暇后的心灵慰藉，也是农村、社区的文化生活享受。应该好好的传承下去。

People shouldn't just fixate on superstition of Chaoshan village opera. Instead, they should understand that it also reflects the benefits of culture, life and friendship. It is a good wish for people to celebrate the bumper harvest of agriculture, fishery, commerce and trade, and to live and work in peace and contentment. It is both the spiritual comfort for people after tedious labor work or trade affairs, and the enjoyment of cultural life in rural areas and communities. All these make it critical to be passed down.

编译 黄泳思 罗丽珊 余泽娜

7 潮州歌册

Chaozhou Folk Songs

潮汕歌册，也称为歌仔、笑歌（呱），是用潮汕方言说唱的歌词本子，为潮州俗文学中最流行的说唱文学。主要流行于潮汕、闽南地区以及东南亚的潮人群体中。曾是潮汕地区街头巷尾随处可见的演唱，如今却不见踪迹。

The Chaozhou folk songs, also known as the Song or Laughing Song (quack), is a book of lyrics singing in Chaoshan dialect. It was the most popular pros metric and verse narrative in Chaozhou and Shantou, (abbreviated to Chaoshan), Southeastern Guangdong Province. It enjoyed great peculiarities among Minnan and Southeast Asian communities. It used to be seen everywhere in Chaoshan, but now it is traceless.

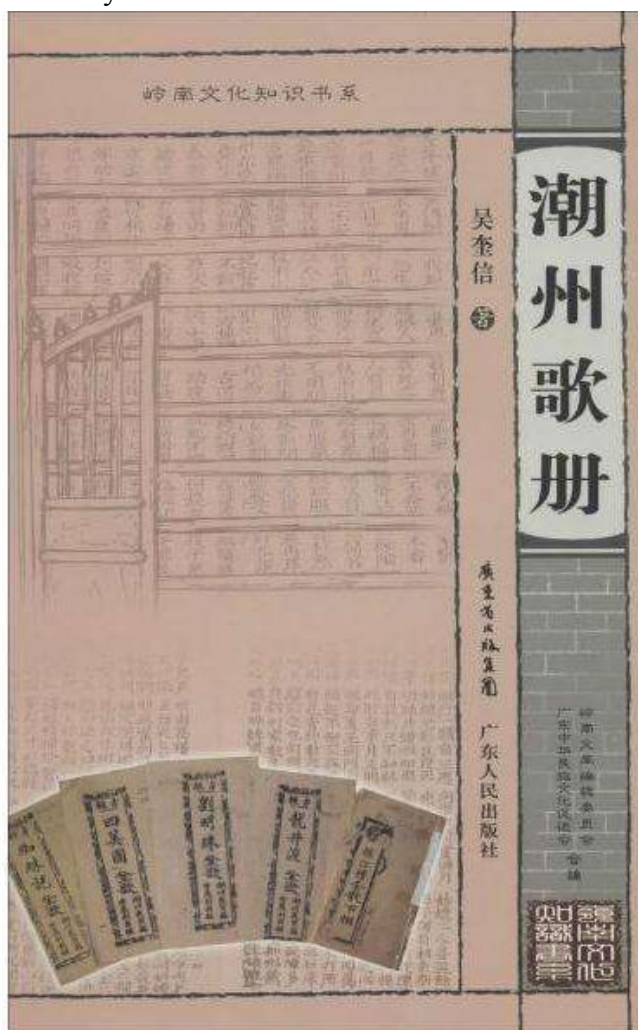
据学者考究，歌册形成于明代，盛行于清乾嘉年间，由唐朝的潮州弹词演变而来。歌册大多是七个字一句，以潮汕话押韵，古风古韵。潮州歌册的题材大致可分为四大类：一、由历史演义小说改编，如《隋唐演义》；二、由历史知名公案编写，如《七尸八命》；三、由才子佳人的故事编写，如《西厢记》；四、由地方故事民间传说编写，如《苏六娘》。这四类题材都属于一种传奇故事体的体裁，还有一种体裁是歌行体，有些碎片化，以介绍某一事物或以某一社会现象为题材，如《戒赌歌》、《百花名》等。

Scholars in this regard reported that the folk song, evolved from the Chaozhou storytelling in the Tang Dynasty (618-907), was formed in the Ming Dynasty (from 1368 to 1644) and prevailed during the ruling of Emperor Qianlong and Emperor Jiaqing in the Qing Dynasty (about 1736 to 1796). The folk songs boast ancient charm as each line of most songs contains seven words and rhymes with the Chaoshan dialect. Chaozhou Folk Songs can be classified into four categories: firstly, songs adapted from historical novels, such as *The Romance of the Sui and Tang Dynasties*; secondly, songs compiled from famous historical cases, such as *Seven Corpses and Eight Lives*; thirdly, songs from stories of gifted men and elegant ladies, such as *the Romance of the Western Chamber*; fourthly, songs compiled according to local stories and folklore, such as *Su Liuniang*. All these belong to the legendary int terms of its types. Another genre is fragmented song form and it often themed on things or social phoneme like the *Song of Quitting Gambling* and *The Name of a Hundred Flowers*.

潮州歌册对潮州妇女的精神熏陶、普及文化教育起到无法估量的作用。由于古代私塾只培养预备考取功名的学生，潮汕人便创造出歌册来弥补女性的教育缺失。歌册的传唱者多数是女性，不仅主唱者是女性，听唱的群体也是妇女儿童。从学唱歌册的年龄来看，大多数女

性是在 20 岁时候开始的,而且其唱歌册最痴迷的时期大都是在 15-22 岁之间。民国时期是潮州歌册发展最兴盛的时代,出版业的发展加上新学堂招收女学生,认识字的女孩自发充当老师,教同辈认字,没机会读书的女孩儿则在歌册里面了解历史,接受文化,歌册的教育功能更加彰显。历史学家称其为“潮汕历史上独有的女子文化”。

Chaozhou Folk Songs play an inestimable role in popularizing general knowledge for women and enriching their spirits. As private schools were exclusively established for competent male talents devoted to emperor in ancient times, Chaozhou Folk Songs was created by Chaozhou people for women to acquire knowledge. These songs were largely passed on by women, both singers and listeners. Most women began to learn Chaozhou Folk Songs at the age of 20 and most of them were fascinated by the songs from age 15 to 22. Due to the rapid development of publishing industry and the permission to admit female students into schools, folk songs came to its full radiance during the period of Republic of China and played increasingly important role in education. The literate female voluntarily teach their peers and those female who had no chance to go to school could also learn the history and other knowledge from the songs. As such, historians regarded it as “the unique female culture in the history of Chaoshan.”



歌册的流行也促进了经济的发展。人们传阅歌册带动了书店开展出租歌册的业务；媒婆在婚礼上也要来上几句，甚至是乞丐若能唱上几句，那天的伙食可能会改进；抗日革命的年代，它们也用来当作宣传工具。

The popularity of folk songs has also boosted the economy. Book rental popped up in bookstores. Matchmakers were hired to sing a few words at the weddings and even beggars could have a better meals if they can sing several lines. People fought against the enemies during Anti-Japanese Revolution through these songs.

不幸的是，文革时期，歌册被打为“四旧”，被完全禁止。歌册不比通俗小说，它是一种小众文化，潮汕外的地区难以寻觅，烧一本少一本。歌册实体被彻底消灭之后，几乎以肉眼可见的速度在潮汕地区消亡。同时，新生活方式的冲击下，古旧潮汕传统文化瓦解，歌册的生存土壤也不复存在了。

Unfortunately, the folk songs was alleged to be one of the "Four Olds"—— old ideas, old culture, old customs and old habits during the Cultural Revolution (May in 1966 to October in 1976) and was thus banned completely. Unlike novels, folk songs, a minority culture, exclusive in Chaoshan region were getting less and less if burned. After the books of folk songs was completely wiped out, folk songs vanished at a uncontrollable speed. And the introduce of new life style only added fuel to the collapse of traditional Chaoshan culture, which made it impossible for folk songs to be recovered.

2008年，潮汕歌册被列入第一批国家级非物质文化遗产扩展录项目名单。幸存的歌册被小心翼翼放进博物馆、图书馆古籍库里保护起来。

In 2008, Chaoshan folk song was included in the first batch of national intangible cultural heritage expansion list. The folk songs survived protected in museums and stockroom for rare books of libraries.

编译
许诗婷 朱芬
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8 惠东渔歌

The Song of Huidong's Fishermen

惠东县位于广东省东南部，惠州市东部，东临汕尾市海丰，北临河源市紫金，西临惠阳区，南临南海的大亚湾和红海湾。惠东有着丰富的文化底蕴，其中渔歌尤为著名，是广东传统民间艺术之一，具有大海般的韵味和南方滨海文化特色。惠东当地人沿海而居，靠打鱼为生，他们独特的方言和音律节奏形成独特的渔歌文化，歌词深入浅出地表达出渔民的生活与情感。

Huidong County is located in the southeast of Guangdong Province and the east of Huizhou City, bordering Haifeng of Shanwei City in the east, Zijin of Heyuan City in the north, Huiyang District in the west, and Daya Bay and Honghai Bay of the South China Sea in the south. Huidong has affluent cultural deposits, among which the fisherman's song is particularly renowned. As one of the traditional folk arts of Guangdong, the fisherman's song embodies the charm of the sea and the cultural characteristics of the southern coastal area. The local people in Huidong live along the coast and make a living by fishing. Therefore, they form a unique fishing song culture with their distinct dialect and singing rhythm. And the lyrics express the fishermen's life and feelings in simple words.

据《惠东县志》记载，惠东渔民的远祖又称“后船蜑民”，宋代迁居福建、潮州一带。渔歌也随蜑民迁徙而来，并逐渐衍变为具有独特的曲调、风格和表演形式的惠东渔歌。惠东沿海一带的渔村风俗，是蜑家渔民流传千年的文化模式和行为习惯，与我国其他民间风俗比较，既有相似的一面，也有不同的地方。比如，与端午吃粽、春节对联等静态风俗不同，与划龙舟、赛马等动态传统相似，惠东蜑家渔村风俗大多是仪式性的群体动作场合，像“祭妈祖”“平海鲤鱼灯舞”等，其仪式性、集体性、动作性、观赏性、参与性是蜑家风俗的基本特征。

According to *Huidong County Annals*, the ancestors of Huidong's fishermen were also known as “people living in the back boat”. In the Song Dynasty, they moved to Fujian and Chaozhou. Their song also came with them and gradually formed the Huidong song of fisherman with unique tune, style and performance. The fishing customs along the coast of Huidong are the cultural mode and behaviour habits that has remained for thousands of years, which has differences as well as similarities compared with other Chinese traditional folk customs. For instance, being different from those static customs like eating Zongzi on the Dragon Boat Festival or

pasting Spring Festival couplets, their customs are similar to those dynamic traditions like rowing dragon boats or racing horse. Most of them are ceremonial group activities, such as “commemorating Matsu” and “Lantern Dance of Pinghai carp”, whose ritual, collectivity, movement, appreciation-deserving and participation are the basic characteristics of the customs of Huidong’s fisherman.

据记载，在旧社会，惠东渔民受尽欺压和凌辱，他们生活在极度艰难的环境之中，因而只能写歌表达内心的忧伤。中秋夜晚，他们对月而歌；在婚嫁时也有唱歌、斗歌的习俗；亲人分离、相聚，或是老人与世长辞等时候都是以歌代言。新中国成立后，渔民翻了身，生活一天天好起来。随着渔民生活水平的提高，惠东渔歌也在不断更新和发展，内容不断丰富，旋律日臻优美。

According to the records, in the old days, the fishermen in Huidong suffered unlimitedly oppression and abuse and lived in an extremely tough environment, and they could do nothing but express their inward anguish by writing songs. On the mid-autumn night, they sing to the moon. When holding a wedding ceremony, they sing and compete with others in singing. When the family members are separated and reunited or the elders passed away, they also sing songs to show their deep feelings. After the founding of new China, the fishermen were liberated and their lives got better day by day. With the development of their living standard, their songs are also constantly developed and updated, with richer contents and more beautiful melodies.



惠东渔歌因曲调品种多样，旋律韵味独特，为音乐创作提供了丰厚而珍贵的素材。许多词曲作家先后来到惠东渔村采风，创作了大量

渔歌题材的作品。惠东渔歌是我国地域文化中的一份珍贵遗产，但面临着失传的危险。以前耳熟能详、人人会唱的渔歌渐渐只有在渔村祭祀、节庆等场合上才能听到。现如今，渔歌已被惠东县政府重视并实施拯救对策。在许多音乐人的重视下，惠东渔歌得到了发展，一度享誉全国。如今，在惠东巽寮湾一带，每年的重要节日，当地的渔民便唱起渔歌浩浩荡荡地庆祝、祈福。这样万人空巷的场面，谁看到都会感到震撼。作为土生土长的惠东人，我认为当我们对西方的交响乐和钢琴顶礼膜拜的时候，不妨回首去品位那一首首经典的渔歌——这些流传已久的歌曲犹如一颗颗散落于民间的珍珠，拂去岁月的轻尘，它们依然摇曳生辉。

The song of Huidong's fisherman offers rich and precious materials for music creation owing to a variety of tunes and unique melodies. Many songwriters have come to Huidong's fishing villages to collect folk songs and create a large number of fishing songs. Huidong fishing song is a valuable heritage of regional culture in China, but it is in danger of being lost. Those renowned fishing songs that everyone can sing gradually can only be heard in commemorative ceremonies, festivals and other special occasions. Now, the Huidong County government has attached importance to it and implemented protection measures. With the attention of many musicians, Huidong fishing song has developed and became famous all over the country. Today, in the Xunliao Bay area of Huidong, local fishermen sing fishing songs to celebrate and pray for blessings every year on important festivals. No one is not shocked by the sight of the spectacular. As a native of Huidong, I think when we worship western symphonies and pianos, we might as well look back and taste the classic fishing songs. Those songs are like pearls scattered among the people for a long time, which will still sway and shine when the dust of the years is shaken off.

编译 周绮倩 李运娣 杨梓樱

9 四会民歌

Sihui Folk Songs

《四会民歌》是流传于肇庆市四会市客家人的抒情民歌。民歌具有客家人民歌特色，因此《四会民歌》也被称之为客家山歌。这些客家山歌由于受到四会白话的影响，发音和声调与传统的客家话有所不同，加上长时期的与地方民歌的交融，形成了浓郁的四会市地方特色，民歌与梅州、惠州，以及江西和广西等地的客家山歌也就有了明显的区别，形成了有地方特色的《四会民歌》。

Sihui Folk Songs are spread in Sihui City, Zhaoqing Area, which belongs to a kind of lyrical ballads. As Sihui Folk Songs have the features of the Hakka's characteristics, so they are also called Hakka folk songs. Time on and time over, these Hakka folk songs influenced by the Sihui's colloquialism, which has differences in the pronunciation and intonation of the traditional Hakka tone. After a long period of time of folk songs integrating, Sihui Folk Songs have formed folk songs with distinctive local characteristics, making it has significant difference among the folk songs of Mei Zhou City, Hui Zhou City, Jiang Xi Province and Guang Xi Province.

据四会市史料记载：南宋淳熙年间（1174年至1189年），四会知县苏建邦修建县衙时，掘得一古碑，乃鹿鸣燕士诗，有“龙岭行歌龙以化，凤头将见凤齐鸣”之句。由这句诗歌可见，在南宋淳熙年之前，《四会民歌》已经在当地十分盛行。由此可见，四会民歌至少已经有800多年历史了。2015年经广东省人民政府批准；《四会民歌》被确定为第六批省级非物质文化遗产。

According to the historical records of Sihui, during the Chunxi period of the late Song Dynasty (1174-1189), it was told when Su Jianbanghe, a magistrate of Sihui, was building the county government, he found an ancient monument with a poem carved on it, "the singing style of Longling has the dragon's spirit, if a phoenix heard it, it will also sing." From this poem, we can learn that before the Chunxi year of the late Song Dynasty, the folk songs of Sihui had been very popular in the local area. It can be seen that Sihui Folk Songs has a history of more than 800 years. Sihui Folk Songs has been identified as the sixth batch of provincial intangible cultural heritage by the People's Government of Guangdong Province in 2015.

受到南朝民歌和唐诗的影响《四会民歌》继承了诗歌的比兴传，基本上是四句七字体，每首山歌采用各种修辞手法，音乐上押韵合拍，

唱起来朗朗上口，高亢嘹亮。民歌题材广泛，歌词淳朴生动，主要通过“口传心授，上辈传下辈的方式，在民间广泛传唱，演唱者多触景生情、歌由心生、问字拿腔，是客家人抒发情感、交流情谊、鼓舞志气、教育后辈的表现形式，具有浓郁的地方特色。《四会民歌》中的白话民歌最有名的是“啼哭歌”。“啼哭歌的代表曲目是《哭嫁歌》、《哭丧歌》，它们主要在婚礼和葬礼上传唱，演唱的时候还伴有哭泣。这与许多地方民歌有共同性。

Sihui Folk Songs inherits the traditional buesching style, it is influenced by the folk songs of the Southern Dynasty and Tang's poetry form. Basically, it is a four-sentence seven font and various rhetorical devices are used. Every folk song embodies rhyme in tune, which is catchy, loud and clear. Folk songs cover a wide range of themes and the lyrics are simple and vivid, which are widely sung among the people by oral teaching from the heart and passed on from one generation to the next. The singers are often moved by the scenery, the songs are born from the heart, and use the words in rhyme and take them in cavity. It is a form of expression for Hakkas to express feelings, exchange friendship, inspire ambition and educate future generations with strong local characteristics. Among Sihui Folk Songs, the most famous one is "Crying Song". The representative repertoire of the Crying Songs are "The Marriage Song" and "The Funeral Song", which are mainly sung at weddings and funerals, accompanied by crying. This has something in common with folk songs in many other places.



《四会民歌》是一种传承演唱形式，其中传承谱系最为明显、最有代表性的是四会市迳口镇元龙岭的李氏家族，云龙岭的客家山歌被

称之为《四会民歌》中的“元龙调”。据迳口镇元龙岭的《李氏族谱》记载，李重明家族的祖辈都是当地“客家山歌王”，到李重明这一代，四会客家山歌元龙调已被传唱了九代人。李重明虽已是78岁高龄，但是他唱起山歌时抒情悠扬、委婉动听，流露出极强的声乐功底。出于对《四会民歌》的热爱，他搜集、整理和创编了100多首客家山歌，其中《明日带你转涯家》等曲目入选《广东客家山歌大典》。客家山歌对唱《玉翠桔红》，获得了广东省旅游文化节民间艺术汇演金奖，2008年，由李重明领衔主唱的四会客家民歌，夺得国际广东小曲争霸赛冠军。

Sihui Folk Songs is a form of inheritance and singing among the numerous heritage performances, Li's family, which is in Yuanlongling, Jingkou Town, Sihui City, has the most outstanding and representative heritage pedigree. The Hakka folk songs in Yunlongling is hailed as the "Yuanlong tune" in "Sihui Folk Songs". The four-club folk song is a form of inheritance and singing. Some of the colloquial auxiliary words, such as "Luo", "Ho", "Yu" and so on, have been added to Yuanlong tune, "some of them are added to the beats, which makes the" prolong tune "of Sihui Folk Songs more unique." According to Li's Genealogy in Yuanlongling, Jingkou Town, the ancestors of Li Chongming's family were all the local "king of Hakka folk songs". The generation of Li Chongming is the ninth generation of Sihui Hakka folk singing with Yuanlong tune. Although Li Chongming is 78 years old, he is hale and hearty with a silver head and a loud voice. His folk songs is melodious and beautiful, showing that he has a strong vocal skill. Because of his love for Sihui Folk Songs, he has been collecting more than 100 Hakka folk songs in his spare time, among which Tomorrow Takes You to My Home and other tracks have been selected into "Guangdong Hakka Folk Song Classic. The antiphonal style of Hakka folk song---The Green Emerald and Red Orange won the gold medal of folk art performance of Guangdong Tourism and Culture Festival in 2008.

编译 何愉桦 王泽熙

10 咸水歌

Salty Water Song

咸水歌是珠江三角洲渔民（又称为“疍家”）用粤语演唱的一种渔歌，又称为“白话渔歌”“中山民歌”。咸水歌是疍家文化的精华之一，与惠东渔歌、客家山歌统称为广东民歌的三颗璀璨明珠。

Salty Water Song is a kind of fishing song in Cantonese by fishermen from the Pearl River Delta (also known as Tanka), also known as “Cantonese Fishing Song” and “Zhongshan Folk Song”. Salty Water Song is one of the finest products of Tanka culture, also being regarded as the three shining pearls of Canton folk songs together with Huidong fishing songs and Hakka hill songs.

为什么要称作“咸水歌”？一般认为这与疍家人的生活地域有关。疍家人生活在珠三角沿海地区，他们常年捕鱼谋生，所唱之歌也与大海脱离不了关系，在咸水边所唱的歌便叫“咸水歌”。唱咸水歌是疍家不可缺少的日常乐趣，表现出疍家渔民对劳动生活的热爱与积极的生活态度，形成了鲜明独特的艺术特色。

Why is it called “Salty Water Song”? It is related to the living area of the Tanka. The Tanka people live in the coastal area of the Pearl River Delta and make a living by fishing through years. What they sing is inseparable from the sea, which also known as Salty Water, and therefore is called “Salty Water Song”. Singing songs is an important part of Tanka people’s daily life, which shows their enthusiasm and positive attitudes towards their labor working, thus providing Salty Water Song with a distinctive artistic characteristic.

咸水歌种类繁多，不同的场合有不同形式的咸水歌。其中“高堂歌”是在结婚、满月等喜庆的场合所唱，其轻松的旋律、婉转的音调为节日增添了氛围。而“大板歌”则是在渔民休息期间为寻乐趣所唱，因为其每句的末尾都有“姑呀妹”的押韵点缀，也被称为“姊妹歌”，展现出独具一格的方言特色和语言文化。

According to a variety of occasions, Salty Water Song comes in many forms. For example, Gaotang songs appear on festive days, such as wedding ceremony and a baby’s completion of its first month. Its light melodies and tones add festival atmosphere. And Daban songs are sung for fun during the fishermen’s rest time, which is also known as “Gumei songs” because it is punctuated with the rhyme “Gu Ya Mei” (local dialect) at the end of each lyric, showing their unique dialect and local

culture.



根据相关史料记载，咸水歌流传至今已经有三百余年的历史。明代文学家屈大均所写的《广东新语诗语》中记载，“昼人亦喜歌，婚夕两舟结合。男歌胜则牵女衣过舟也。”由此可见，咸水歌早在明末清初时期就已经很流行了。

According to relevant historical records, Salty Water Song boasts a history of more than 300 years. In *The New Canton Dialect* written by Qu Dajun, a writer of the Ming Dynasty, it is recorded that “Tanka folks are fond of singing songs. If the bride sings better than the groom when their boats are met on the wedding day, he can bring his wife home.” As can be seen, Salty Water Song was very popular in the late Ming and early Qing dynasties.

不同时代的昼家人所演唱的咸水歌有不同的形式，节奏也有快有慢，从而反映了他们当时的生活状况。昼家人择水而居，历史上他们曾长期受到歧视，甚至在民国时期有严格规定昼家人不能在岸上居住，只能以海为家。海上生活环境恶劣，他们只能以唱歌的形式去传递信息、相互鼓励，所以当时咸水歌的节奏与速度相对缓慢，绵长悲切。而新中国解放之后，昼家人被允许上岸生活，日子开始稳定起来，所以这时咸水歌的节奏相对轻快，更具丰富的动感及节奏，更具感染力，由此可见他们当时生活的稳定以及新中国解放后昼家人的喜悦。

In different ages, Salty Water Song is sung in different styles and at different rhythms, reflecting Tanka people's living conditions at that time. In the past, they have been discriminated for a long time. Even in the Period of the Republic of China, there are strict regulations that the Tanka people were unable to live on the land, but

only to take the sea as their home. They lived in a tough environment in the vast sea, so they could only convey information and encourage each other by singing. Therefore, the rhythm and speed of Salty Water Song are relatively slow, long and full of sorrow. After the liberation of New China, the Tanka folks were allowed to go on shore, and their lives began to be stable. Therefore, the rhythm of Salty Water Song was relatively brisk, with more dynamic and more infectious rhythm, which indicated the stability of their life and their joys of the liberation of New China.

到了改革开放的现代，随着社会的发展、当代文化思潮的影响，以及咸水歌老艺人的相继去世，咸水歌却面临着后继无人的窘境。面临濒危的状况，如何传承和保护咸水歌成了重中之重的问题。2006年5月20日，中山咸水歌被国务院批准纳入第一批国家级文化遗产名录，不仅使当代年轻人认识了咸水歌，还推动了其世界知名度。

In the modern era of reform and opening up, under the influence of social development and contemporary cultural trends, Salty Water Song faces the situation of no one to spread and no one to sing, especially after the old artists of Salty Water Song passed away one after another. Under the circumstances, how to inherit and protect Salty Water Song is our top priority. On May 20, 2006, Zhongshan Salty Water Song has been approved by the State Council into the first batch of national cultural heritage list, which making it known not only to contemporary young people, but also to promote its worldwide popularity.

咸水歌是岭南文化的艺术精髓之一，更是我国非物质文化遗产的重要部分。我们不仅要继续传承与发展咸水歌，更需要在这一过程中有所创新、有所突破，结合当代的精神和时代的发展，在咸水歌中加入新元素，让人们更好地理解 and 接受。如此一来，才会有更多的歌者喜欢和传唱咸水歌，咸水歌才能得到真正意义的传承和发展。

Salty Water Song is one of the artistic essence of Lingnan culture and an important part of China's intangible cultural heritage. We should not only continue to inherit and develop Salty Water Song, but also make innovations and breakthroughs during this process. What's more, we should also add new elements to Salty Water Song and combine it with modern spirits and social development, thus enabling it to be better accepted by people. Only in this way can more singers enjoy and spread Salty Water Song and can it be truly inherited and developed.

编译

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11 汝湖渔歌

The Song of Ruhu's Fisherman

汝湖,民间传说是七位仙女下凡来游玩,到此地被景色所吸引忘记返回天庭,故命名仙女湖,再到后来变成汝湖。在汝湖传唱着一种民间歌谣,那就是汝湖渔歌。汝湖渔歌是惠州传统民间艺术之一,它是汝湖镇水上社区渔民以惠州方言演唱的淡水渔歌。渔歌历史悠久,在清代中期就已开始传唱,民国至上世纪60年代,渔歌仍盛行于汝湖一带,但现今只有少部分中老年人会唱。

Ruhu is located in Huizhou. According to a folk tale, seven fairies visited Ruhu and were attracted by the scenery that forgot to return to the paradise. So the place was named Fairy Lake and later became Ruhu Lake. There is a kind of folk song by fisherman in Ruhu and that is Ruhu Fishing Song. As one of Huizhou's traditional folk arts, it is a freshwater fishing song in Huizhou dialect by fishermen in the aquatic community of Ruhu Town. Fishing songs boast a long history, which began to take shape and became popular in the mid-Qing Dynasty. During the period of the Republic of China to the 1960s, fishing songs were still popular in the Ruhu area. But today only a few middle-aged and elderly people know how to sing.

汝湖位于气候温和的东江上游,生活氛围悠然自得,造就了渔民逍遥自得的轻吟浅唱,渔歌轻盈欢快的旋律附和着船桨拍打水面的声音舒缓地漂流于云水间。温和的惠州方言使得汝湖渔歌不同于沿海渔歌般刚烈和雄壮。穿梭在东江河上的汝湖渔歌用歌声描绘着一方水土,一地风情,一份心绪,从容地释放,委婉地倾诉。

Ruhu is located in the upper reaches of the Dongjiang River, where the climate is comfortable and the living atmosphere is leisurely. As a result, the fishermen sing in a relax and happy way. The light and cheerful melody of fishing songs is accompanied by the sound of the paddles slapping on the water and drifting slowly among the river. The Huizhou dialect is very gentle, thus making Ruhu fishing songs be different from other fishing songs that are powerful and majestic. The songs spread across the East River area, gently and euphemistically showing the features of this land, the local customs and a leisure mood.

不同于客家山歌、闽南歌和粤语歌,汝湖渔歌是惠州方言语系唯一的淡水歌,且主要在东江水域传唱。汝湖渔歌主要由词、曲、儿歌组成,演唱形式丰富多样,包括独唱、对唱、斗歌等。曲调简单易唱,朗朗上口。歌词内容广泛,多与渔民的日常生活相关,主要分为九类,

分别是劳作歌、生活歌、风景地名歌、婚嫁歌、白事歌(农村办丧事时的歌曲)、情歌、乐唱歌、儿歌、杂歌。由于是在小船上临时创作的歌曲，所以歌唱时无乐器伴奏。

Being different from Hakka folk songs (folk songs in Hakka language by the Hakka people), Minnan folk songs (folk songs developed in southern Fujian Province) and Cantonese folk songs, Ruhu fishing song is the only freshwater song in Huizhou dialect, which is mainly developed in the Dongjiang River area. Mainly composed of lyrics, tunes and children's songs, it boasts various forms, such as solo, antiphonal singing and competing with others in singing. Its melody is simple and easy to sing. Its lyrics are wide-ranging, mostly related to the daily lives of fishermen, which can be divided into nine categories: labor working songs, daily life songs, landscape songs, wedding songs, funeral songs, love songs, tunes, children's songs and miscellaneous songs. There is no accompaniment of musical instrument when singing because those songs are temporarily composed on the boat.



汝湖渔歌产生和发展的原因主要有三，首先是清政府对渔民的限制十分苛刻：不允许他们识字读书、不允许他们参加科举考试。渔民不能像岸上人家那样享受同等的文化生活与教育的权利。从出生到离世，渔民每天都在一条狭窄的船上，过着漂无定所的生活。在精神与物质生活压力的双重挤压下，渔歌自然产生并盛行，成为渔民精神生活的重要寄托，成为他们艰难打渔生活的调味剂。与此同时，按渔家风俗，渔民家的女儿嫁作人妇时一定要唱渔歌哭嫁，不唱哭嫁歌就意味着对父母不恭不孝。此外，有亲人离世，后辈也要以唱歌的形式送行。

There are three main reasons for the emergence and development of the fishing songs in Ruhu. At first, the government of the Qing Dynasty has very strict restrictions on fishermen: they are not allowed to accept education and take imperial examinations (a civil service examination system in Imperial China to select candidates for the state bureaucracy.) Fishermen cannot enjoy the same cultural life and education as the people living on the land. From birth to death, they live a wandering life on a narrow boat every day. Under the double pressure of spiritual and material life, fishing songs are naturally produced and prevailed, becoming an important sustenance of the spiritual life of fishermen and the entertainment of their difficult fishing life. Furthermore, according to the local customs, the daughter of fisherman's family must sing fishing songs and cry when she gets married. If not singing the songs, she will be regarded as not showing filial piety to her parents. In addition, when family members passed away, the younger generations must see them off by singing.

汝湖渔歌对于研究惠州方言、惠州人生活生产史、惠州民间文学与民间音乐、惠州文化史、惠州民俗等方面有重要的鉴赏价值。如今，汝湖渔歌成为了内河渔民的一种集体记忆，他们虽然改变了以前水上漂泊的生活方式，但他们仍然传唱着渔歌。每一个音符每一个词汇，都在重构这段凝结先民水上生活的历史，填补了惠州方言语系渔歌史的空白，一定程度上更是弥补了惠州历史的缺失。现在渔民们都上了岸，扛起了锄头，五谷杂粮，布衣华服，裹挟在烟火人情中，感受着花开四季，春夏秋冬节气的变化。

The song of Ruhu's fisherman possesses extremely high appreciation value for the research on the dialect, people's life and production history, folk literature and music, cultural history and local customs of Huizhou. Nowadays, those songs have become a kind of collective memory of the fishermen in inland river. Though they had changed the way they used to lived over the lake, their songs were still very popular. Every note and lyric of those songs is reconstructing the history of their ancestors used to live on boats, filling in the blank of the history of fishing songs in Huizhou dialect and, to some extent, making up for the lost of Huizhou's history. Now the fishermen have returned to the land, working in the fields and eating grains. They are in fine clothes, living a comfortable life, feeling the changing seasons and appreciating flowers blossoming all the year round.

编译 梁静 林妍津 黄丽

12 余音绕梁之广东汉乐

The Tune Lingers in the Mind —Guangdong Traditional Chinese Music

广东汉乐有过许多称谓，例如客家音乐、外江弦、儒家乐、汉调音乐等，是流行于广东省梅州市一带的传统音乐。它历史悠久，有“中州古乐”之称，是一千多年前由客家先民南迁时带来的中原古乐，在梅州大埔至少有五百年以上的历史。而且，大埔县于2004年被广东省文化厅授予“汉乐之乡”荣誉称号。

As a traditional music being popular in Meizhou City, Guangdong Province, Guangdong Traditional Chinese Music has many appellations, such as Hakka Music, Waijiang Strings, Confucian Music, Music with Han Melody, etc. It has a long history and is called “Zhongzhou Ancient Music”. It is also an ancient music brought to the south by Hakka ancestors more than one thousand years ago, which has a history of at least five hundred years in Dabu County, Meizhou City. In addition, Dabu County was awarded the title of “Hometown of Guangdong Traditional Chinese Music” by the Cultural Department of Guangdong Province in 2004.

回顾历史，我们不难发现——自秦始皇时期开始，汉族就发生过多次大规模南迁，到粤东、闽西、赣南等地定居，而这些南迁的汉族称自己为“客家人”。并且，历史上汉族南迁的主要原因是躲避战乱。客家人的到来不仅给南方带来了异乡习俗，还带来了《中州古调》、《汉皋旧谱》等中原古汉乐乐谱。这些古汉乐与当地的民间音乐、庙堂音乐等乐种融会贯通，形成极具地方特色的音乐流派——广东汉乐。根据传统的演奏形式、长期沿革的演奏习惯和用途的不同，广东汉乐可以分成五个类别，它们分别是丝弦乐、清乐、汉乐大锣鼓、中军班音乐、庙堂音乐。

Looking back at history, it is not difficult to find that since the time of Qin Shihuang (the first emperor in Chinese history who unified China in 221 BC), the Han nationality has moved to the south on a large scale for many times and settled in the eastern part of Guangdong, the western part of Fujian and the southern part of Jiangxi. They call themselves “Hakkas”. Moreover, in history, the main reason for the Han people to move to the south is to escape from the war. The arrival of the Hakka brought both the customs of foreign lands to the south and the music scores of the ancient Han music in the Central Plains, such as *Zhongzhou Ancient Melody* and *Hangao Ancient Music Score*. These ancient Han music assimilated local folk music,

temple music and other types of music and then formed a music genre with distinctive local characteristics — Guangdong Traditional Chinese Music. According to the traditional form of playing, the long-term evolution of playing habits and different uses, Guangdong Traditional Chinese Music can be divided into five categories, which are String Music, Music for Literati Activities, Music for Traditional Festivals, Ceremonial Music and Temple Music.



广东汉乐是一种移民文化，它不仅具有深厚的民族文化底蕴，而且还蕴含弥足珍贵的历史价值。在长期的继承与发展中，广东汉乐既继承了中原地区的宫廷音乐和民间音乐的精华，又吸收融合了客家地区传统的民间音乐。同时，它还吸纳了另外一种传统音乐——潮州音乐的某些成份，形成了既独特又完整的音乐体系，在中国民间音乐史上的研究价值极大。

Guangdong Traditional Chinese Music emerges from immigrant culture, which not only has profound national cultural deposits, but also contains an extremely precious historical value. In the long-term inheritance and development, it not only inherited the essence of court music and folk music of the Central Plains, but also absorbed and integrated the traditional folk music of the Hakka region. At the same time, it also assimilated some elements of another traditional music — Chaozhou Music, forming a unique and complete music system. Therefore, Guangdong Traditional Chinese Music is of great research value in the history of Chinese folk music.

但是现如今，广东汉乐面临着不容乐观的发展与生存状况。造成这种现状的原因有四个：一是社会基础发生变革导致广东汉乐失去了

赖以生存和发展的基础。二是现代娱乐产业发展变化快、娱乐形式呈现多元化发展，导致学习广东汉乐的人愈来愈少。而且，老一辈乐手已然年迈或相继谢世，有些绝技后继无人。三是广东汉乐中的庙堂音乐活动锐减，导致能演奏此类乐曲的乐手相对较少。而且，它与平时乐手们自娱自乐的愉快气氛不符合，所以能演奏庙堂音乐的人就更屈指可数了。四是大部分广东汉乐资料都散落在社会和个人手中，有关部门没有建立一个完整的资料库，导致缺乏广东汉乐的系统资料。通过以上分析，我们可以发现广东汉乐人才队伍青黄不接，面临濒危。因此，广东汉乐亟待加强传承与保护。

However, Guangdong Traditional Chinese Music is confronted with a discouraging situation of survival and development at present. There are four reasons for this situation. First, the social foundation has been reformed, which has led to the loss of the foundation on which Guangdong Traditional Chinese Music has relied for its survival and development. Second, the rapid progress of modern entertainment industry and diversified development of entertainment forms have resulted in fewer and fewer people learning it. Moreover, due to advanced years and demise of the older generation of musicians, some unique skills of Guangdong Traditional Chinese Music have no successor. Third, the sharp decrease of Temple Music activities of Guangdong Traditional Chinese Music gives rise to relatively few musicians capable of playing this kind of music. Furthermore, it does not match the ordinary pleasant atmosphere of entertainment by musicians, so there are less people who can play Temple Music. Fourth, the majority of Guangdong Traditional Chinese Music data have been scattered in the hands of the society and individuals, and the relevant departments have not established a complete database about it, resulting in the lack of systematic data of it. Through the above analysis, it can be seen that the talent team of Guangdong Traditional Chinese Music is in short supply and in danger of extinction. Therefore, it is urgent to strengthen the inheritance and protection of Guangdong Traditional Chinese Music.

编译 蔡茹娴 莫琪琪 郭海凤

13 傩舞—岭南地区民间舞蹈的奇葩

Nuo Dance -- A Wonder Folk Dance in Lingnan Area

广东岭南地区是一个民间艺术丰富多彩的地区,据统计全区共有各种传统民间舞蹈 60 余种。傩舞—又称(湛江傩舞)是流行在湛江地区的一种古老的民间传统舞蹈。古代人利用舞蹈的表演形式去祭雷遣灾、祷神求安。傩舞经历了上千年历史沉淀,不断地融入了湛江当地的民俗民风,发展至今,形成了独特的湛江地区民间舞蹈风格,具有宗教、民俗、历史文化等多方面的价值,被称为“舞蹈活化石”。2008 年经国务院批准傩舞(湛江傩舞)列入第二批国家级非物质文化遗产。

The Lingnan Prefecture of Guangdong Province is a district with rich and colorful folk art. According to statistics, there are more than 60 kinds of traditional folk dances in various parts of the area. Nuo Dance -- also known as (Zhanjiang Nuo Dance), is an ancient folk traditional dance popular in Zhanjiang. The ancient Chinese used the folk dance to offer sacrifices to Thunder God, to ward off evil and epidemics and to pray for peace. Nuo Dance has experienced thousands of years of historical precipitation, and has been continuously integrated into the local folk customs of Zhanjiang. It has developed into a unique style of folk dance in Zhanjiang area with religious, folk, historical and cultural values, which is called "living fossil" of Chinese dance. In 2008, Nuo Dance (Zhanjiang Nuo Dance) was approved by the State Council to be included in the second batch of national intangible cultural heritage.

据相关记载:(湛江傩舞)每年从正月十三开始连续表演十五夜,每夜大街小巷张灯结彩,表演者三五百为一队,放爆竹,烧烟火,锣鼓声声,游人熙熙攘攘。传统的傩舞主要进行祭雷遣灾保平安表演,表现内容以雷公与五方雷神活动为主。傩舞的表演形式大至分为奏请、誓师、遣灾、押灾与庆功五个内容:

According to relevant records: Nuo Dance will be shown in most parts in Zhanjiang, and the performances continuous for 15 nights every year from the thirteenth of the first lunar month. Every night, the streets and alleys are decorated with lights and colors. The performers form a team of three to five hundred to set off firecrackers and fireworks, and to strike gongs and drums. Everywhere, tourists are bustling. The traditional Nuo Dance is mainly performed to offer sacrifices to thunder gods and to drive away the evils for peace, and the content of the performance mainly focused on the activities of Thunder God and the five thunder gods. Nuo Dance can be divided into five procedures: petitions, oaths, evil elimination, disaster relief, and

celebrations.

表演者们手执宝剑舞动自己的身体,跟着锣鼓音乐的节奏移动着脚步:右左,上下,侧身,转身,上跳下跳、指挥五雷公将、艄公婆、土地公婆往村点将坛前集中,各路将神的表演者绕坛走3圈后高呼“尽职尽责”后就奔各家各户驱除邪恶,各家各户设供桌迎接。五雷公将驱除邪恶在船上由艄公婆押走,烧纸和放炮,并将纸船点燃放入河中,预示着厄运的离去。随后土地公婆进入送子孙送财宝,以求平安。

The performers dance their bodies with swords in their hands, and move in accordance with the rhythm of the gongs and drums: right and left, up and down, and sideways. They turn around, jump up and down, and command the five thunder gods, Boat God, and Earth God to gather in front of the altar in the village. The performers of the gods walk around the altar three times before shouting "endeavour and responsibility" and rush to each house to dispel evil. Each household will set up a table to greet them. The five thunder gods will drive away the evil and Boat God will take it away on the boat. They will burn papers, set off firecrackers, and fire the paper boats into the river, indicating the departure of bad luck. Then, Earth God will enter to give away treasures to children and grandchildren for safety.



具有雷州民俗艺术特色的湛江傩舞是一种带着面具表演舞蹈。现有的保存完好的雷傩面已有600年了。表演者带上象征着各路神灵彩绘脸谱,有木质的、有牛皮及一些其他材料的。跳傩舞的人根据自己的想象,及对雷公和祖先的崇拜、对自然的敬畏和对雷图腾文化融合在一起,模拟他们心目中的五方雷将,并用青、赤、白、黑、黄五种颜色来绘制人物面具,完美的表现了舞蹈者的人物形态。湛江傩舞具

有强烈的表演性，在舞蹈过程中可以用锣鼓、堂鼓、高边锣、大钹、小锣、小铃及古老的陶鼓等为其伴奏。保留了古代的“击鼓逐疫”，“以乐送神”的古礼乐制，呈现了强烈的原始粗犷神秘的氛围。

Zhanjiang Nuo Dance is a dance performed with masks. The Lei Nuo Masks have been preserved for almost 600 years. The performers wear painted masks made of wood, leather and other materials, which symbolize various gods. Nuo Dance performers imitate the five thunder gods in their minds with the combination of their own imagination, the worship of the thunder gods and ancestors, the reverence for nature, and the culture of thunder totem. Usually, they use green, red, white, black and yellow colors to draw their masks, perfectly representing the dancer's character, and showing us a perfect performance. The performers are accompanied on gongs, drums, high-side gongs, big cymbals, small gongs, small bells, and ancient pottery drums during the dance. It retains the ancient ritual music system of "beating the drum to drive away the epidemics" and "praying to gods with music", presenting a strong primitive, wild and mysterious atmosphere.

湛江傩舞是湛江地区流传下来的古老的民间表演艺术，它反映了各个历史时期湛江地区及雷洲半岛的人民敬雷崇雷的宗教活动、民俗、民间文化及表演艺术手法。傩舞不仅是一种舞蹈，还是一种文化，它承载传播了早期人类的社会生活方式，在表演中又嵌入了许多的民间元素，将舞蹈与音乐完美相结合，是岭南地区民间舞蹈的奇葩。

Zhanjiang Nuo Dance is an ancient folk performance art throughout countless generation in Zhanjiang area. It reflects the religious activities, folk customs, folk culture and performing arts techniques of people in Zhanjiang area and Leizhou Peninsula in various historical periods. Nuo Dance is not only a kind of dance, but also a kind of culture. It carries and spreads the social lifestyle of early humans and also embeds many folk elements in the performance, which perfectly combines dance and music. It is a wonder folk dance in Lingnan area.

编译 潘利锋 赵小莉

14 春牛舞

Spring Cattle Dance

春牛舞在河源市紫金县东部及瓦溪镇一带较为流行。1974年瓦溪乡的《春牛歌舞》参加惠阳地区业余文艺汇演获优秀节目奖。春牛舞曾多次参加河源市和本县民间艺术巡游表演活动。1997年县花朝戏剧团排练春牛舞赴香港屯门、大埔、元朗等地演出，获得好评。2007年，春牛舞列入第一批河源市非物质文化遗产名录。2015年春节期间，龙窝镇春牛舞除了在本镇各村演出外，还应邀五华、惠东、揭西等地演出。

Spring Cattle Dance is popular in the eastern part of Zijin County and Waxi Town, Heyuan City. In 1974, "Spring Cattle Singing and Dance" in Waxi Town won the Excellent Program Award in the amateur art performance in Huiyang area. Spring Cattle Dance has participated in folk art parades in Heyuan City and this county many times. In 1997, the County Huachao Drama Troupe rehearsed the Spring Cattle Dance and performed in Tuen Mun, Tai Po, Yuen Long and other places in Hong Kong, which was favorably reviewed. In 2007, Spring Cattle Dance was included in the first batch of Heyuan City Intangible Cultural Heritage List. During the Spring Festival in 2015, in addition to performing in the villages of the town, the Spring Cattle Dance in Longwo Town was also invited to perform in Wuhua, Huidong, Jiexi and other places.

春牛舞是以打击乐为伴奏乐的民间舞蹈。其表演形式，是双人钻进竹扎的春牛肚子里合舞，由牧童牵牛上场，表演骑牛、逗牛等滑稽动作戏耍春牛。歌词内容以二十四节气和相关农事活动为主，唱腔是紫金特色的春牛调音乐主要是打击乐，由唢呐、笛子伴奏。

Spring Bull Dance is a folk dance accompanied by percussion. Its performance form is that two people get into the belly of spring cattle tied in bamboo to dance together, and the shepherd boy leads the cattle to play, performing funny actions such as riding cattle and teasing cattle to play the spring cattle. The lyrics are mainly composed of twenty-four solar terms and related farming activities, and the singing is spring cattle tune with Zijin characteristics, mainly percussion, accompanied by Suona and flute.

春牛舞是一种运用采茶舞的表演形式，借鉴师公的唱赞形式的综合表演。舞春牛旧时为官方举办的春耕春播仪式，县衙举办这个活动，寓意是春耕即开始，并预祝当年风调雨顺，农家取得大丰收。旧时县官每逢开春，便带僚属和县民，肩挑祭品，牵着牛到五谷庙祭祀神农，祈求风调雨顺，五谷丰登。祭祀后，县官下田扶犁驱牛，谓之“示耕”。后来，舞春牛活动成为一种民间的娱乐活动，演化为春牛舞。每当丰

收年景，村民们便与牛共舞，与牛同乐，期望开春又有好收成。

Spring Cattle Dance is a comprehensive performance that uses tea things' performance form and draws lessons from the singing and praising form of Shigong. In the old days, Dancing Spring Cattle was an official spring ploughing and sowing ceremony. The county government held this activity, which meant that the spring's ploughing began, and wished the farmers good weather and a bumper harvest. Every spring, county officials took their relatives and county people, shouldered sacrifices, and led cattle to the Wugu Temple to worship Shennong, praying for good weather and good harvest. After the sacrifice, the county officials went to the fields to plow and drive cattle, which is called "showing cultivation". Later, spring cattle dance became a kind of folk entertainment and evolved into Spring Cattle Dance. Whenever the harvest is good, the villagers dance with the cows and have fun with them, expecting a good harvest in spring.



如今表演形式和道具又有新变化，春牛则用竹扎、纸糊牛头，布身，双人钻进牛的肚子里合舞，表演默契。开场时，春牛锣鼓响起后，由牧童牵牛上场，表演骑牛、逗牛等滑稽动作戏耍春牛，春牛则从艺术上加以塑造，模仿牛的形态、神态、动作，活灵活现地表演，使它更具人性化，憨厚、可爱。牧童用喂草、洗刷、抚背等表演动作，表现对牛的呵护。牧童表演完后，男队头裹毛巾，肩扛锄头，女队戴凉帽，肩挑花篮分别从两边舞上。表演时，两队边跳边舞转一个圆圈后。男女对唱，绕圆场后，每舞一圈唱一段。唱词内容以二十四节气和相关农事活动为主，是三句式，第三句是第二句的重复。唱腔是紫金特

色的春牛调，如《脚踏泥水春耕忙》、《贺新年十大恭喜》等。音乐主要是打击乐，由唢呐、笛子伴奏。春牛舞属自娱性表演，既可在村寨进行联谊活动，也可在门坪、广场、街道表演或舞台上演出。

Nowadays, there are new changes in the performance form and props. Spring cattle tie their heads with bamboo and paper, and then cloth their bodies. Two people get into the belly of cattle and dance together, thus performing tacitly. At the beginning, after the gongs and drums of Spring Cattle sounded, the shepherd boy led the cattle to play the Spring Cattle, performing funny actions such as riding and teasing cattle. The Spring Cattle was shaped in art, imitating the shape, manner and movements of cattle, and performing vividly, making it more humane, simple and lovely. Shepherd boys show their care for cattle by feeding grass, washing and caressing their backs. After the shepherd boy's performance, the men's team wore a towel on their heads and a hoe on their shoulders, while the women's team wore a cool hat and a blue flower on their shoulders. During the performance, the two teams danced and turned around in a circle. Men and women sing in pairs. After circling the circus, sing one paragraph for each dance. The lyrics are mainly composed of twenty-four solar terms and related farming activities, which are three sentences, and the third sentence is the repetition of the second sentence. Singing is a unique spring style of Zijin, such as *Busy Spring Farming with Mud Feet* and *Ten Congratulations on the New Year*. Music is mainly percussion, accompanied by Suona and flute. Spring Cattle Dance is a self-entertainment performance, which can be used for social activities in villages, as well as performances in gates, squares, streets or on the stage.

编译 黄嘉莹 赖易安 吴咏斯

15 杯花舞

The Beihua Dance

“客家妹子客情长，情甜甜过冬蜜糖。杯花声声迎客来，欢天喜地乐洋洋。”几十个美丽的姑娘身着客家传统服饰，双手敲打着两个改良后的白色“伯公杯”，在优美的音乐中翩翩起舞。人们都知道茶杯是用来泡茶的，却没想到茶杯竟还被编成舞蹈元素，这样的舞蹈是不是很有特色？这说的就是我们家乡独有的一种舞蹈——杯花舞。

“The girls of Hakka people are fond of each other, and their love is sweet as honey in winter. The sound of Beihua dance greets the guests, and they are filled with joy.” Dozens of beautiful girls dressed in traditional hakka costumes, her hands beat the two improved white “Bogong Cup”, dancing in the beautiful music. People know that the teacup is used to make tea, but they do not expect that the teacup has been wovend into dance elements. Isn’t this dance unique? This is a dance unique in our homeland – Cup Flower Dance.

杯花舞,是广东省兴宁市的传统舞蹈,广东省级非物质文化遗产之一。杯花舞是道教一类的传统舞蹈艺术,表演时原是用五句板说唱的竹板进行拍的,后来经人改革以兴宁产的白色瓷质“伯公杯”替代了。在清朝年间,杯花舞始于兴宁流行,经过长期、反复地创新、演练和发展,如今已有 100 多年的历史,也成为了兴宁文化事业的象征。2007 年,杯花舞被列入广东省第二批省级非物质文化遗产名录,是兴宁颇具客家风情的传统节目。2008 年 12 月,兴宁被中国文化部命名为“中国民间艺术杯花舞之乡”。

Cup Flower Dance, a traditional dance in Xingning city, Guangdong Province, is one of the intangible cultural heritages in Guangdong Province. Cup Flower Dance, a traditional Taoist dance, was originally shot with a bamboo board made of five-sentence board. It was later reformed and replaced with white porcelain “Bogong Cup” made in Xingning. During the Qing Dynasty, Cup Flower Dance began to be popular in Xingning. After long-term and repeated innovation, practice and development, it has a history of more than 100 years and has become a symbol of Xingning's cultural undertakings. In 2007, Cup Flower Dance was listed in the second batch of provincial intangible cultural heritage list in Guangdong Province, which is a traditional program with Hakka customs in Xingning. In December 2008, Xingning was named "Hometown of Flower Dance in Chinese Folk Art Cup" by Chinese Ministry of Culture.

杯花舞是以客家山歌为基调,通过客家民俗舞蹈“杯花舞”来展现客家人劳动和生活的情景,极具客家文化特色。它那优美婀娜的舞蹈动作,欢乐明快的音乐节奏,加上杯花相撞击时清脆悦耳的声音,

配上浓郁客家特色的山歌，使得杯花舞成为民间舞蹈艺术的一朵奇葩，经久不衰，令人百听不腻。

Cup Flower Dance is based on the folk song of Hakka people, through the folk dance to show the working and living scenes of the Hakka people, which is characteristic of Hakka people's culture. With its graceful dance movements, cheerful and lively musical rhythm, the clear and melodious sound of cup-flowers colliding with each other, and the rich and distinctive folk songs of Hakka people, Cup Flower Dance has become a wonder of the folk dance art, lasting for a long time, and people



never get tired of hearing it.

杯花舞中无论是它的表演动作还是舞步种类都令人眼花缭乱——杯花舞的表演动作有杯花出手、转杯、摇杯等；而舞步有云步、横步、跪步、下板腰等。表演时在独特的曲调和锣鼓点的伴奏下，用流畅的舞步、多变的节奏和“摇、甩、打、磨、转”等敲击舞杯的技艺，相互赛杯、献艺，给人们带来一种艺术的享受。

In Cup Flower Dance, there are dazzling performances such as cup flower throwing, cup turning and shaking, as well as cloud step, cross step, kneeling step and bending waist. The dance performs in the unique melody and gongs and drums of the accompaniment, with smooth dance steps, variable rhythm and “shake, shake, beat, grinding, turn” and other percussion cup skills, cup competition, dedication, which brings people a kind of artistic enjoyment.

杯花舞自改革以来就没有停止过创新的脚步，不断推陈出新。无论是歌曲以青年男女的爱情到反映兴宁人民欢乐生活为主题，还是对“伯公杯”道具的改进，使杯花舞更富有技巧性，表演更加灵活，甚而之，舞曲饱含的情绪变得更加热烈，旋律变得更为欢快。这归功于杯花舞的传承人潜心挖掘，收集客家民间舞蹈素材，吸收杯花舞的创新型表演技巧，进行大胆地创新。最终，为人们呈现出高尚的视听盛宴。

Cup Flower Dance has not stopped the innovation step since the reform, unceasingly pushing the old to bring out the new. Whether it is the theme of young men and women's love to reflecting the happy life of the people of Xingning, or the improvement of the props of the "Bogong Cup", which makes the dance more skillful, more flexible and even more, the mood of the dance become more intense and the melody become more cheerful. This is due to the efforts of the inheritors of Cup Flower Dance, who have made bold innovations by collecting materials from the Hakka people folk dance and absorbing the innovative performing techniques. At last, it presents a noble audio-visual feast for the people.



在夜深人静的夜晚里，梦里似是渐渐浮现出女子手执小巧“伯公杯”，伴随着悠扬的音乐，轻轻摇晃、敲杯，杯子清脆的声音响起，弯下双膝、仰起头来，执杯的人迈着轻快的步子翩翩起舞……

In the dead of night, the people's dream seems to emerge gradually a girl holding a small "Bogong Cup", accompanied by melodious music, gently shaking, knocking the cup. With the sound of the cup ringing, the girl with holding the cup, bent knees, head up, and dances with a light step.

编译 黎翠翠 王颖 林少珍

16 鹤起翩翩舞

A Crane Dancing Trippingly

广东省中山市沙溪镇的申明亭村是鹤舞的诞生地。以前，申明亭村是一个山清水秀、淙淙流水、鱼虾成群的地方。这里景色优美，具有丰富的鱼虾资源，十分适合白鹤在此生活。因为申明村有很多白鹤，村民便将此地称为“鹤地”。有趣的是，当地方言的“鹤”字与“学”字同音，而且为了发扬先祖的勤奋好学之风，村民便创作了独具特色的鹤舞来祝贺学有所成的乡民。

The village of Shen Mingting located in Shaxi Town, Zhongshan City, Guangdong Province, is considered to be the birthplace of Crane Dance. In the past, the village was a place with beautiful scenery, murmuring water and flocks of fish and shrimps. Therefore, it was very suitable for the cranes to live here. The villagers called it "Crane Land" since there are many cranes in Shen Mingting. Interestingly, the word "crane" in the local dialect has the same pronunciation as the word "learning". And in order to carry forward the diligence and studiousness of the ancestors, the locals created a unique crane dance to congratulate the villagers on their success in learning.

鹤舞是根据白鹤的动作姿势和生活习惯所创作的一种动物道具的舞蹈，含有祈福之意和好学向上之意。它起源于明朝，盛行于清朝和民国。在明清时代每十年举办一次舞蹈大会，名为“出鹤”。

The Crane Dance is a dance of animal props created according to the movements, postures and living habits of the cranes, which contains the meaning of blessing and studious upward. It originated in the Ming Dynasty and flourished in the Qing Dynasty and the period of the Republic of China. This dance was held every ten years in the Ming and Qing dynasties in a convention called "Out of the Crane".

鹤舞所用的道具是用竹蔑编织的一只大型的白鹤。村民用竹条制作了白鹤的骨架，用白布包裹着骨架，再以彩墨点缀眼睛，在头顶插上红花。已制作完成的大型白鹤需要到村里的寺庙进行祭祀，祈求神灵保佑。最后，找舞者来演绎出白鹤活动的优美姿态。

The prop used for the Crane Dance is a large white crane woven from bamboo strips. The locals make the crane's skeleton out of bamboo strips, wrap it in white cloth, decorate its eyes with colored ink and put red flowers on its head. The large crane which has been made needs to be worshiped at the village temple in order to pray for the blessing of the gods. Finally, dancers are asked to perform the postures of the cranes in motion.

一开始，鹤舞的形式和伴奏音乐是相对单一的，只有一只白鹤跟着鹤歌在跳舞。经过后来人们的不断改善，到如今，鹤舞形式多样，丰富多彩，更具有独特的民间文化魅力，展示了特有的表演艺术形式。其主要有 14 个动作，如：走圆场、展翅高飞、鹤蚌同嬉等。在过去，出鹤时，是以鹤歌和传统的敲击节奏作为伴奏。鹤歌是当地特有的民间歌曲，用当地方言演唱，主要以七言绝句为基础，不受平仄韵律限制。而现在，出鹤不仅有鹤歌，还增加了大锣、大鼓等敲击乐器和广东传统音乐为其伴奏。

In the early days, the form of the Crane Dance and background music were relatively simple. Only one crane dances to a crane song. Nowadays, with continuous improvement by people, the Crane Dance has a variety of forms and a unique charm of folk culture, showing a distinctive form of performing arts. There are 14 main movements, such as walking in a circle, flying with wings and playing with clams. In the past, the dance was performed to the accompaniment of crane songs and traditional percussion rhythms. The crane song is a unique local folk song, sung in the local dialect, mainly based on the seven-word stanza, with no restrictions on the rhythm of the level and obliquity. Now, not only the crane song but also percussion instruments such as gongs and drums, and traditional Cantonese music are added to accompany the cranes dancing.



鹤舞出巡，在申明亭被当作是最隆重的盛事。在过去，鹤舞出巡时，有明珠引路，由村中有名望的人开路，再让几个人扮演角色配合出巡。其中一个人打扮成紫薇星君，表示驱除妖魔；另一个人拿着木盒，木盒里放着书本，表示村民崇尚学习；还有古代人物扮相的文巡

和武巡相随两边。鹤舞出巡时，歌者歌唱鹤歌，有八音锣鼓队吹奏音乐，场面十分壮观。鹤舞巡游队伍经过时，村民都要在自己家门口备上茶水、茶果等迎接巡游队伍的到来。

The Crane Dance's parading is regarded as the grandest event in the village of Shen Mingting. In the past, when the crane went on parading, a person holding a pearl would guide the way, a person of renown in the village would lead the way and some people would play roles in the parade. One dressed as the Deity Zi Wei, which means to drive away demons; another person carried a wooden box with books in it, indicating that the villagers were devoted to learning; and some ancient figures dressed as Wen Xun, a civil office and as Wu Xun, a military officer followed on either side. Both past and nowadays, when the Crane Dancing is on parading, singers will sing crane songs, and there is a team playing music with eight categories of musical instrument in ancient orchestra, which is a spectacular scene. When the crane dance parade passes by, the villagers have to prepare tea and fruits at their own doorstep to welcome the parade's arrival.

可惜的是，现在的鹤舞濒临失传。由于受到现代文化和商品经济的冲击，年轻人热衷于外来舞蹈，如：街舞、韩舞、拉丁舞等。同时，企业缺乏热情，觉得鹤舞无利可图，便没有对鹤舞进行太多投资。目前，在沙溪镇内，表演传统鹤舞的艺人越来越少，并且大都是年事已高的老人了，年轻人对鹤舞毫无兴趣，所以很少主动了解学习鹤舞。如果越来越年轻人不积极了解和传承鹤舞，或许在未来的某一天，鹤舞这一民俗舞蹈便会被人遗忘，彻底失传。

It is a pity that the Crane Dance is on the verge of extinction now. Due to the impact of modern culture and the commodity economy, young people are more interested in foreign dances, such as street dance, Korean dance, and Latin dance and so on. In the meantime, enterprises do not invest much in it because they lack of enthusiasm for it and find it unprofitable. At present, there are fewer and fewer performers to do the traditional Crane Dance in Shaxi, and most of them are old. Young people have no interest in the Crane Dance and rarely take the initiative to understand and learn it. It is likely that one day this folk dance will be forgotten and completely extinct if fewer and fewer young people do not learn and pass on the dance.

编译 林锶琪 刘洁华 唐媚凤

17 塘厦舞麒麟

Tangxia Kylin Dance

2013 年 11 月 22 日，广东省人民政府批准并公布了省文化厅确定的第五批省级非物质文化遗产代表性项目名录（共计 39 项）和省级非物质文化遗产代表性项目扩展名录（共计 28 项），东莞市一项名为麒麟舞（又名塘厦舞麒麟）的传统舞蹈入选扩展名录。

On November 22, 2013, the People's Government of Guangdong Province authorized and published the Fifth Representative List of Provincial Intangible Cultural Heritage determined by the Provincial Department of Culture, which includes 39 programs and 28 extended programs. Kylin Dance (also Tangxia Kylin Dance), as one of the traditional dances of Dongguan City, was listed in the extended programs.

民国《东莞县志》记载：“元旦至晦，结队鸣征鼓，以纸糊麒麟头，画五采。缝绵被为麟身，两人舞之，舞罢，各演拳棒，曰舞麒麟。”历史上，珠江三角洲麒麟舞以东莞最为鼎盛。塘厦镇位于东莞市东南部，毗邻港澳，塘厦舞麒麟至今已有三百多年历史，兴盛于 20 世纪初。主要流传于镇内石潭埔、石马、清湖头、石鼓、横塘、林村、莲湖等多个村落。

According to *Dongguan County Annals* in the Republic of China (1916), from the New Year's day to the end of the month, the dance teams would gang together, beat the drum, paste Kylin heads with paper and paint them with five colors, and quilt their body. There are two performers for each Kylin. After performing Kylin, the performers would perform martial arts, which is called dance the Kylin. In history, the Kylin Dance of Dongguan City is the most prosperous one in the Pearl River Delta. Tangxia Town is located in the southeast of Dongguan City, adjacent to Hong Kong and Macao. The Tangxia Kylin Dance, flourished in the early 20th century, has a history of more than 300 years, and mainly spread in many villages in the town, such as Shitan, Shima, Qinghutou, Shigu, Hengtang, Lincun, Lianhu, etc.

塘厦镇传统的麒麟队通常只有一只麒麟、一套锣鼓、一根队旗，队旗上面都标有队伍的姓氏或堂号，每支队伍有二十多人。表演时乐队站在队旗前面，舞麒麟随音乐节奏而动，一人舞麒麟头，一人舞麒麟尾。麒麟舞动时又结合特色基本武术，分为上下两大套路，上套主要是表现麒麟玩耍动作，包括：舔脚，舔身、耍尾等，下套主要以表现麒麟寻青、惊青、闻青、试青、采青、找青、逗青为表演主题，动作上即兴发挥、风趣幽默、谐趣横生；上下套路配合，演绎着麒麟晃头、张望、舔脚、舔尾、搔痒、滚地、嬉戏、见青、抢青、嚼青、吞

青,活灵活现的表达出麒麟的喜、怒、哀、乐、惊、疑、思等神态。麒麟舞之后有武术表演,一般包括莫家拳、南拳和龙拳,又辅以刀、剑、棍、盾板、戟、藤牌、大钹等十八武器。塘厦舞麒麟的场面热烈,深受当地群众喜爱。



Usually, in a traditional Kylin team in Tangxia Town, there is only one Kylin, a set of gongs and drums, and a team flag, on which the team's family name or hall name was marked. Each team has more than 20 members. During performing, the Kylin performers dance to the music of the percussion playing in front of the team flag, one performing Kylin's head and another Kylin's tail, and also perform some basic martial arts with characteristics. Two routines, upper and lower, are included in the martial arts. The upper routine mainly shows Kylin's playing, which consists of such movements as licking feet and body, shaking tail, etc.. The lower routine mainly shows such themes through improvised and humorous movements as xunqing (looking for the greens), jingqing (being afraid of the greens), wenqing (smelling the greens), shiqing (feeling the greens), caiqing (plucking the greens), zhaoqing (seeking the greens), douqing(playing with the greens). The two routines coordinately interpret a series of Kylin's behavior: shaking head, looking around, licking feet and tail, scratching, rolling, playing, jianqing (seeing the greens), qiangqing (grabing the greens), jiaoqing (chewing the greens), tunqing (swallowing the greens) and bearing: being happy or angry, sad or joyous, surprised, suspicious, thinking etc.. Generally, other martial arts like Mojia Quan (Mo's Boxing), Nan Quan (Southern Style Boxing), Long Quan (Dragon Style Boxing) would follow the Kylin Dance, which are performed with the help of 18 weapons: sabre, sword, staff, shield, halberd, cane shied, Da Bo(a kind of cymbals used as weapons), etc..

麒麟舞融音乐、舞蹈、工艺美术、武术、杂技于一体,既有美学的欣赏价值,又有艺术、宗教、民俗、历史的研究价值,是节庆喜庆活动的重要民间习俗。塘厦舞麒麟是当地逢年过节的传统节目之一,

其代表性传承人黄汉光先生认为，要将这项传统技艺传承下去，必须与时俱进，让年轻人接受和喜爱。“传统的舞麒麟只有一条麒麟，视觉效果单调，节奏也比较缓慢，年轻人不喜欢”，他将一条麒麟独舞改为2条、4条、6条甚至9条，提速表演节奏，增加动作，制造冲突看点等等，还吸取舞狮舞龙的一些元素，提升表演难度。同时，黄汉光先生通过整理和归纳，将锣、鼓、唢呐、麒麟等舞麒麟涉及到的东西用不同符号代表，以通俗易懂的形式把上一辈只能口口相传的乐谱“写”下来。

Kylin Dance, as an important festive folk custom, combining music, dance, arts and crafts, martial arts, acrobatics, has the aesthetic value as well as research value of art, religion, folkways and history. Tangxia Kylin Dance is one of the local traditional festival programs, whose representative inheritor, Mr. Huang Hanguang, believes that inheriting this feat must advance with the times and make it being acceptable and enjoyable among the young people. “Traditionally, there is only one Kylin. The monotonous visual effect and slow rhythm make Kylin Dance less popular among young people”, he says. Therefore, the solo dance to were changed to 2,4,6 or even 9 Kylins dancing together; the rhythm sped up; the motions added; conflicts created etc.. Some elements of Lion Dance and Dragon Dance were also assimilated to increase the performing level. Besides, Mr. Huang Hanguang collates and concludes the notations in the former generation and changes them into score by using different simple symbols of gongs, drums, suona, Kylin and other tools.

舞麒麟从最初的不起眼到现在所拥有的荣誉，这背后也经历了很多的艰辛。除了政府大力支持等因素外，最重要的是这些传承人的坚持，让气势磅礴的舞麒麟走到现在。

A lot of hardships had seen the process of the Kylin Dance from a noteless program to a famous one. In addition to the government's support and other factors, the inheritors' persistence is the key to today's majestic Kylin Dance.

编译 陈宇珊 杨雯雯 倪煜琪

18 惠州龙门—舞火狗中的期盼

Longmen, Huizhou— the Expectation in Fire Dog Dance

蓝田瑶族乡位于广东省惠州市龙门县北部，有龙门县“北大门”之称，东南与龙田镇连接，西南与天堂山交界。蓝田瑶族乡群山环抱，历史悠久，许多传统的民俗都经历住了时间的考验，没有在历史长河中淹没。由于地理环境，瑶族呈现出了与其他民族不同的风格，更有着独具一格的民俗习惯。在群山围绕的环境下，蓝田瑶族展现出了不同于中原文化的民族风格，保存度良好的民族风俗和节目，让信息交流便利的世人耳目一新。

Located in the north of Longmen County, Huizhou City, Guangdong Province, the Lantian county of Yao nationality is taken as the “North Gate” of Longmen County, on the southeast of which lies Longtian town and southwest Mount Heaven. Surrounded by mountains, it is long-standing and many traditional customs have stood the test of time. The special geographical location makes the Yao nationality distinctive from others in style as well as customs. The well-kept customs and programs leave an refreshing impression on people, which display a distinguished ethnic style from that of the Yellow River culture.

中秋节，一个团圆的节日，每个民族都有不相同的庆祝方式，而蓝田瑶族为这个节日赋予了一层新的意义，最大的体现便是舞火狗这个传统民间习俗。相传，很久之前，外族来犯，皇帝多次派兵迎战，都被打败。于是，皇帝出榜招贤御敌，宣布：“能退敌者，无论是谁，可任选三位公主中的一位为妻。”两天过去了，无人敢揭榜。到了第三天晚上，有一条毛发俊逸，龙腰虎背的狗来到皇帝前面。敌军来袭，皇帝就命令这条狗去迎战。狗口中喷出火，大败敌军。但皇帝不愿意将自己女儿嫁给一条狗，但那最小的女儿被这神犬折服，执意要嫁给神犬。在农历八月十五晚上，神犬与公主举行了盛大的婚礼。婚后他们有了四个孩子，但是奶水不够孩子喝，于是就挤狗奶给孩子喝，四个孩子平安长大，一代一代地繁衍下去。

Each of the nationalities has its own way to celebrate the Mid-autumn Festival, a festival of reunion, while the Yao give a new significance to it mainly by performing the traditional Fire Dog Dance. It is said that before long, the emperor sent troops to fight against invaders, but ended in defeat. So the emperor ordered a proclamation to summon skillful men to fight against the enemy and announced whoever repelling the enemy can marry one of the three princesses. Two days passed, no one came forward. On the third day night, a dog, with supple and elegant bright hair and strong body, came to the emperor. The dog was ordered to fight against the striking enemy and crushed them all by spitting fire. However, the emperor did not want to marry his

daughter to a dog while his youngest daughter was convinced by the dog and insisted on marrying the dog. On the fifteenth night of the eighth lunar month, the dog and the princess held a grand wedding. After marriage, they had four children, but there was no enough mother's milk, they feed the children with the dog's milk instead. The four children grew up safely and multiplied from generation to generation.

据说这神犬便是蓝田瑶族的始祖。为了纪念祖先，要瑶民永远记住狗作为“再生之母”的恩德，规定每年农历八月十五团圆节（中秋节）之夜，举行舞火狗活动。每个少女要参加2到3次的“舞火狗”方能向族人宣示自己已经成年，进入谈婚论嫁的行列。由此在特定的“团圆节”上，以少女为主体形成了社会性的群体活动，从而形成了蓝田瑶族独具特色的“舞火狗”民间舞蹈。

It is said that the dog is the ancestor of the Lantian Yao nationality. In order to commemorate their ancestors and the grace of rebirth, the Yao stipulated to perform Fire Dog Dance on the night of Reunion Festival (Mid-Autumn Festival) on the 15th day of the 8th lunar month. Each of the Yao's girls must take part in this performance two or three times to show her qualification to be an adult and talk about marriage. Thus, in the special Reunion Festival, the social group are mainly formed by young girls, then formed the unique folk dance of Lantian Yao nationality — Fire Dog Dance.



“舞火狗”在瑶族文化中是独一无二的，它只属于蓝田瑶族。“舞火狗”是为少女成人而举行的活动，是少女的成人礼。少女长到16岁，就要举行成人礼了，一年一次，举办到18岁。成人礼上，母亲要给少女盛装打扮，头上要戴斗笠，斗笠上插满了香；手、腰、脚3个部位包满了黄姜叶。拜祠堂、拜菜地，到各家各户拜灶神，之后来到已架起篝火的开阔地上，举行仪式，做代代沿袭下来的传统动作，

然后举着火把，围着篝火跳起舞，唱起歌。围着火跳舞，叫“舞火狗”，舞中唱的歌叫火狗歌。最后瑶族少女们汇集到溪河边，把卸下的香火和黄姜叶抛入河中，并与对岸的瑶族少年进行情歌对唱。

Fire Dog Dance is unique in the Yao culture, it only belongs to the Lantian Yao nationality. It is an event for young girls' adult ceremony. It is annually performed for the 16-year old girls until 18-year old. Mothers would dress up their girls for the adult ceremony with a bamboo hat full of incenses and ginger leaves covering hands waist and feet. Then the girls would worship at the ancestral temple and vegetable field and pay obeisance to the Kitchen God of each family. Next, they come to the open ground where the bonfire has been set up to attend the adult ceremony and do the inherited traditional actions. After that, they would dance around the bonfire holding torches and sing songs. The dance is called Fire Dog Dance the song Fire Dog Song. At last, the Yao girls gathered by the river, threw the incense and ginger leaves into the river, and antiphonally sing love songs to the Yao boys on the other side.



“舞火狗”这种独特的民间艺术蕴含着民间对自然的敬畏和感激之情，也包含了对古老传说的一种精神传承，让感恩这一良好品质一直传承下去。这一民族习俗更体现出了长辈对于晚辈的期望，希望晚辈能好好成长，变得独立；也蕴含老者的敬重。但是，在新思潮的冲击下，很多瑶族村民淡薄了传统的祖先崇拜观念。同时，旧有的以歌传情的情感表达方式也慢慢被年轻人摒弃。舞火狗，这门独特的民间艺术面临着失传的危险。据传承人谭松娣说，如今的瑶族少女只知道

“舞火狗”这个仪式，却不了解其中的文化内涵。现在的年轻人也羞于在大庭广众之下对歌传情了。年轻人对传统的淡薄加上近年来民间艺人陆续离世，致使舞火狗处于濒危状态，传唱者越来越少。对于这种状况，我们需要将保护非物质文化遗产的关注提高。国家政府重视，现代人有意识地去学习、发扬，那么“舞火狗”这独一无二的民间习俗就不会消失。

This unique folk art displays not only the awe and gratitude of the people towards nature, but also the spiritual inheritance of ancient legends, that is, to passed on the good quality of paying gratitude. What's more, it reflects the elders' expectation for the younger generation that they can be well-developed and independent and also the respect for the old. However, due to the impact of the new trend, the traditional concept of ancestor worship of many Yao villagers have been weakened. Also, the traditional way of expressing emotions by singing is gradually abandoned by the young people. Thus, Fire Dog dance, as a unique art, is in danger of being lost. According to one of the inheritor, Lin Hedi, today's Yao girls only know the ceremony instead of its meaning. Young people, nowadays, are too shy to express their love through singing to each other in public. Their indifference coupled with the death of folk artists in recent years led to the endangered status of Fire Dog Dance, so there are fewer and fewer singers. In view of this situation, we need to pay more attention to the protection of intangible cultural heritage. Government's attaching importance and modern people's conscious learning and promoting will stop Fire Dog Dance fading away.

编译 胡佳浩

19 佛山无影脚

Foshan Shadowless Kick

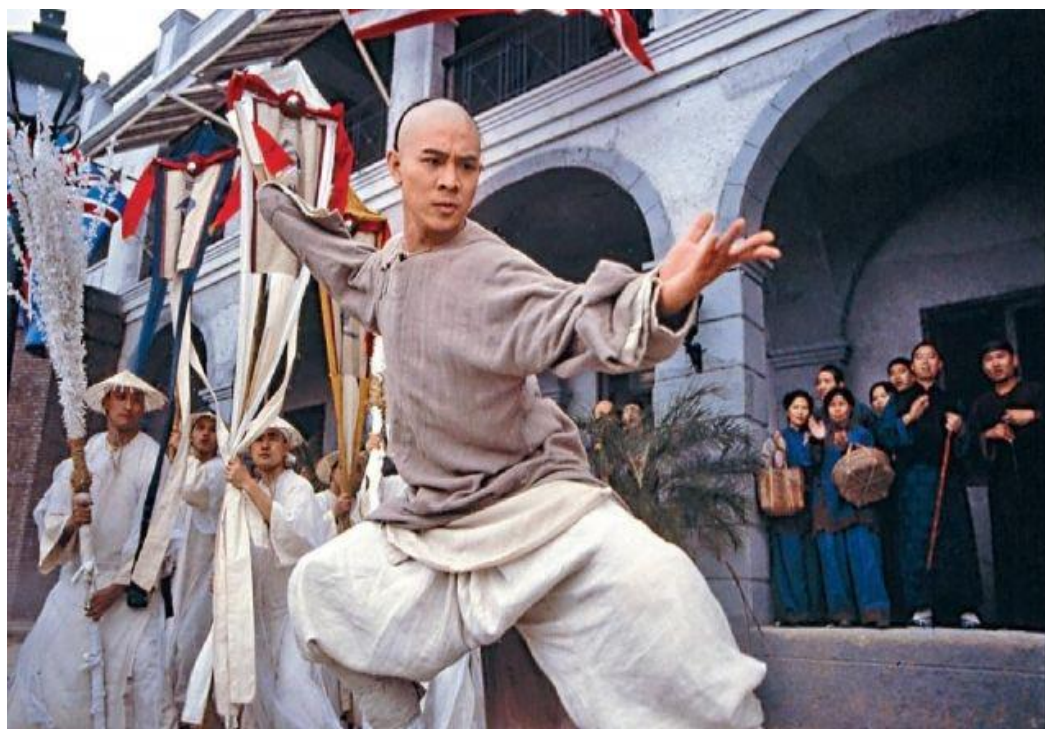
一说佛山无影脚，很多人第一反应就是黄飞鸿的武功绝技。在南方，武术绝大多数以腰、手为主，很少运用脚的方面，忽略了脚的功夫。黄飞鸿多年的卖武生涯，使他学习到了很多南方北方的武术文化，通过多地交流，黄飞鸿将北方的一些脚法与南方拳术融合，进行创新，创出了“佛山无影脚”。无影脚强调的是脚法，在以快制敌的同时，保证脚下方寸不乱，只有脚下沉稳才能出手敏捷，才能抵挡和消解外来的攻击。因此扎实的马步功底是这项绝技的根本。确切地说，无影脚是一种声东击西的做法。在武术上这应该不算什么独门绝技，特殊的地方就是突出了攻击身体下盘的技巧。

When it comes to Foshan Shadowless Kick, Huang Feihong's martial arts stunt would firstly come into many people's minds. In the south, martial arts are mostly related to waist and hands and less to feet. Years of making living through martial arts give Huang a lot of chances of learning of martial culture of both the south and the north. Foshan Shadowless Kick was created after communications and his integration of northern footwork and southern boxing. Shadowless Kick emphasizes footwork, which ensures the body balance while attacking the enemy quickly. Only when it is steady at feet can a person make a quick move and defend against the attack. Therefore, solid horse stance is the foundation of this stunt. To be precise, shadowless kick aims at creating a diversion, which is not a normal stunt in martial arts but an outstanding technique of attacking the lower part of the body.

扎马步是“佛山无影脚”的根本，是因为在扎马步过程中，可以锻炼身体的平衡感，熟悉掌握身体的重心，以达到“盘根”结实，从而下盘稳如泰山。其次，扎马步还可以锻炼下肢的力量感和肌肉感。脚的功夫顾名思义是大腿与小腿、脚的较量。扎马步时，身体腰背部挺直、重心下压、大腿与地面平行等，在这个过程中，身体的全部重量就下放到了腿上。如果能够坚持下去，腿部肌肉越来越发达，双腿的力量会不断加强，从而在面对敌人时，腿部力量也有急速上升。最重要的是练武之人要求心态平和，遇事不慌不乱。扎马步还能稳定情绪，培养坚强的毅力。当一个人处于一个非常放松、安静的心态时，时间越久心境会越来越平静，做事也会更加有毅力。因此只有当一个人下盘稳定，面对敌人时临危不乱才能达到出手快狠准，尽快击倒敌人的水平。

Horse stance is the foundation Foshan Shadowless Kick because in the process doing that, body balance and gravity would be trained and mastered, and thus the lower part of the body can be as stabilized as the Mount Tai. What's more, horse

stance can also exercise the lower limbs' sense of strength and muscle. The footwork, is the trial of strength among thighs, shins and feet. When doing horse stance, the back should be straight, the center of gravity pressed down, and the thighs parallel to the ground, so all the weight is placed on the legs during this period. If persisted, the legs will be more muscular and stronger. In the end, the strength will also be increased rapidly when attacking enemies. The most important thing is that a martial artist should have a peaceful mentality with no rashness, panic or mess. Thus, doing horse stance set one's mind at rest and cultivate his strong will. When one in a relaxed and calm spirit, the longer the more peaceful and determined he will be. Therefore, only with a stable lower body can one launch fast, aggressive and accurate attacks against the enemy quickly and calmly.



黄飞鸿第三代传人余志伟的师傅曾说：“无影脚是很厉害，但是如果你没有结实的基本功，就算教给你也没用。根本打不出来，余志伟扎了12年的马步才有一个“稳”字才被师傅教予无影脚的基本功。”除了脚的功夫了得，手上功夫也不可忽视，在无影脚发招前，大多是先以手出招，让敌人眼花缭乱，等其被上身吸引时，再趁此机会起脚攻击他的下部，达到一招制敌的效果。

The master of Yu Zhiwei, the third generation successor of Huang Feihong, once said, “shadowless kick is sharp yet useless without solid basic skills. It took Yu Zhiwei 12 years to be in a solid status before being taught the basic skills of shadowless kick.” Strong footwork is needed, sleights of hand cannot be ignored, most of which were used before shadowless kick to confuse the enemy and subdue him by shadowless kick after he was attracted to the hands.

从“佛山无影脚”的练成我悟出了一个道理：“只要功夫深，铁杵磨成针。”做一件事要有坚定不移的意志和相信成功的信念。只要有决心，肯下功夫，无论是多大的困难都能克服。在生活和学习中也一样。成功的彼岸并不遥远，只要相信自己，坚持不懈，坚持的后面就是成功。

From the practice of Foshan Shadowless Kick, I have realized a truth that constant grinding turns an iron rod into a needle. To do a thing successfully requires an unshakable will and confidence to success. As long as you are determined and willing to work hard, you can overcome any difficulty. So it is in life and study. It is not far from success, as long as you believe in yourself and keep doing, success can be achieved.

编译 高紫晴

1 隐秘的炮台

A Covered Fort

说起崎碌炮台，许多人可能不甚了了；但谈起《天津条约》，人们可能还颇有些印象。据史册记载，十九世纪中期，第一、二次鸦片战争爆发，腐败无能的清朝政府战败后与美、英、法等列强签订了丧权辱国的不平等条约：《天津条约》。其中，《中英天津条约》和《中法天津条约》均要求清朝政府新增通商口岸，妄图进一步打开中国的大门。而当时的潮州，也就是现在的汕头，便是当时新增的十大通商口岸之一。

Speaking of the Qilu Fort, many people may not know much about it; but when it comes to *Treaty of Tientsin*, one may still have some impression on it. According to the historical records, the First and Second Opium Wars broke out one after another in the mid-19th century, the corrupted and incompetent Qing Government signed the unequal treaty that humiliated the nation and forfeited the sovereignty after being defeated: *Treaty of Tientsin*, which was signed with the United States, Britain and France and other great powers. Among the treaties, both *Treaty of Tientsin between Britain and China* and *Treaty of Tientsin between French and China* required Qing Government to add some new trading ports in an attempt to further open the door of China. At that time Chaozhou which is named as Shantou currently, was one of the ten new trading ports.

当时，外国商船纷至沓来的情景随处可见，海防布局结构松散。驻潮州总兵方耀为顺应民意，故以“邻分不净，潮海严防”为由，奏请清廷建筑崎碌炮台，也就是后来我们所称的石炮台。

At that time, influx of foreign merchant ships could be seen everywhere, and layout of coastal defense was unfirming. Fang Yao, the commander-in-chief garrisoned in Chaozhou, pleaded with the Qing Government for building Qilu Fort on the ground of “the tidal sea should be strictly guarded” and so as to comply with the public, which was known as the Stone Fort later.

崎碌炮台于清代同治十三年开始建造，光绪五年竣工（即1874-1879年），历时五年，耗资八万银元，这在当时是一笔不小的财政开支。崎碌炮台位于当时旧汕头（当时称为“潮州”）的东南角。从上往下俯视，它属于环圆形城堡建筑，与当时隔岸苏安山上的炮台相呼应，扼住汕头海湾出入口。地理位置十分险要，是清代粤东地区的主要海防建筑。

The construction of Qilu Fort began in the 13th year of Tongzhi Emperor of Qing Dynasty. The project had lasted for five years and finally completed in the fifth year of Guangxu Emperor of Qing Dynasty (1874-1879), taking 80,000 silver dollars which was a considerable financial expenditure at that moment. Qilu Fort was situated at the southeast corner of Old Shantou (then known as Chaozhou). Looking down from the above, it was a circular castle building, echoing the fort on The Su'an Mountain across the shore at that time, and occupying the vital entrance and exit of Shantou Bay. Its geographical position was very dangerous but crucial, which was the main costal defense building in the eastern Guangdong region in Qing Dynasty.



炮台独具建筑特色，环圆状带形墙体的城堡，墙体以贝灰、沙煮烂，再以糯米粥、红糖调和夯筑，配以花岗岩石料；台面跑道用贝灰和糯米浆混合夯筑，炮台底层坑道与十字交叉拱窟窿全部用非风化花岗岩规格石砌筑，垛口炮位均铺上花岗岩石条，石缝严密，砌筑坚固。

The Qilu Fort's wall is in the shape of circular cone and its barbette has unique architecture features. The wall is built with overcooked shell ash and sand, and rammed with glutinous rice porridge, brown sugar and granite stones. The counter surface is set up with a mixture of shell ash and rice paste. The bottom pit road of the fort and the cross-arch hole are constructed with non-weathered granite specification stone. The stacking emplacement is covered with granite tightly and firmly.

炮台占地总面积 19607 平方米，有一条宽 23 米、水深 3 米的护台河环绕炮台一周。要知道，炮楼过去肯定是没有桥的，内城与外围隔着这么一条河，即使想游到炮楼里也不是一件容易的事情。炮台分上下两层，各设 18 个炮位和若干枪眼，底层的炮巷 4.1 米，长约 300 米深邃迂回。

Covering a total area of 19,607 square meters, the fort is surrounded by a river which is 23 meters wide and 3 meters deep. It is acknowledged that there must have been no bridge in the past, and the inner city and the outside are separated by such a river, it is not easy to swim to the turret. The Fort is divided in to two layers, each with 18 guns positions and a number of gun holes. The gun lane at the bottom is 4.1 meters long and about 300 meters deep and roundabout.

小道上，“崎碌炮台”四个大字内嵌于炮台石壁，异常显眼。进入炮台内道，几十个通风口，大的小的，或分布于石壁上方，或设立在石壁两侧，紧密而整齐。从内道穿过洞口来到内城，你会看见内城有一道 27 级波纹型石阶。由于当时正处战争频发之时，波浪型的石阶设计便于士兵将炮械循级推上台面；台阶较隐蔽，是作战时的快速通道，便于作战时疏散及向台面运送弹药。台面上，18 个炮塔坚固严密，对海而设，其上“大清光绪制造”“乙卯年”九个大字清晰可见。五千斛前膛洋炮属炮台里最大的一座，射程可达十五、六华里，对入侵者有一定的威慑作用。有趣的是，台面上有 72 个通风报话塔，每三个为一组，呈品字型鼎立，用于炮塔上下报信通话联络及供底层的通风采光，与炮台内道的几十个大小通风口相得益彰。炮台广场东北角设有一口淡水井，其水质甘醇清甜，是当时清兵生活饮水的重要来源。炮台东北面有一月牙型点将台，是当时兵丁们操练、听从指挥的操场。想象一下，阳光炽烈，照得青铜铠甲泛起一片金黄色的光，操场上士兵们快速移动的脚步整齐划一，坚定有力。如今这片绿油油的草场，正是当时战士们体现英雄本色的地方。

On the path, the four characters " Qilu Fort " are embedded in the wall of the fort, which is very conspicuous. Entered the inner tracks of the fort, dozens of air vents, large and small, are distributed on the top of the stone wall, or set up on both sides of the stone wall, close and neat. From the inner passage through the opening to the inner city, you will find a 27-step corrugated stone staircase. It was a time of war that the wavy stone steps made it easier for soldiers to push their cannon machinery on the platform. The stairs are covered, which is a fast track for evacuation and ammunition transportation. On the platform, the 18 turrets are firm, and set against the sea, with nine visible characters "Made in Guangxu Emperor of Qing Dynasty" and "Year of

Yimao". Wu Qian Hu Qian Tang Western Cannon is the largest one of the forts, with a range of 7.5~6 kilometers, which has a certain deterrent effect on the invaders. What is interesting is that there are 72 ventilation towers on the platform, three in a group, standing in the shape of letters, which are used for communication between the turret and the ground floor, and for ventilation and lighting, which complement the dozens of vents of different sizes in the inner tracks of the fort. There is a freshwater well in the northeast corner of the fort square, whose water is sweet and clean. It is an important source of drinking water for Qing soldiers at that time. There is a crescent-shaped military parade platform in the northeast of the fort, which is the playground for soldiers to drill and obey commands. Just imagine, the sun shines on the bronze armor into golden, the soldiers on the playground move fast with uniform and firm step. And now the green meadow is where the soldiers showed their fortitude and hero character.

崎碌炮台兴建至今已有一百多年，但整座建筑尚未发现裂缝和崩塌现象，是清末粤东海防设施的代表作。如今，改造后的崎碌炮台，也称为石炮台公园，是一座环境清幽、古朴的公园。走在那里，你会领略到古人在建筑方面的“工匠精神”，这在今天，也是让我们难以望其项背的。

Qilu Fort has been built for more than 100 years, but the whole building has not been found cracks and collapses, which is a representative of the eastern Guangdong coastal defense facilities in the late Qing Dynasty. Presently, after the transformation of the Qilu Fort, also known as the Stone Fort Park, is a quiet and simple park. Walking around there, you will appreciate the ancient people's "craftsman spirit" in architecture, which is hard for us to catch up today.

编译 林冬宜

2 古韵顺德，碧江金楼

Bijiang Golden House in Ancient Shunde

碧江金楼坐落于“中国历史文化名村”北滘碧江。又名赋鹤楼，于清代嘉庆、道光年间所建，已有几百年历史。金楼古建筑群由泥楼、职方第、金楼、南山祠、见龙门、亦渔遗塾、慕堂祠、三兴大宅等多座建筑物组成。集中了宅第、祠堂、书塾、书斋、园林等功能，保留着干打垒、蚝壳墙、水摸墙、水磨砖、“镬耳山墙”等等岭南特色的古建筑实物。

Bijiang Golden House is located in Bijiang, Beijiao, a "Chinese Historical and Cultural Village". Also known as Fuhe House. It was built during the Jiaqing and Daoguang reigns of the Qing Dynasty and has a history of several hundred years. The ancient building complex of the Golden House is composed of mud buildings, Zhifangdi, Jinlou, Nanshan Temple, Jianlongmen, Yiyu Ruins, Mutang Temple, Sanxing Mansion and other buildings. Concentrating the functions of the mansion, ancestral hall, school, study, garden, etc., it retains the ancient architectural objects with Lingnan characteristics such as dry base, oyster shell wall, water touch wall, water mill brick, "wok gable" and so on.

晚清时期，慈禧的干女儿、法务大臣戴鸿慈的女儿戴佩琼，下嫁时任兵部员外郎的碧江人苏丕文的孙子苏伯雨。当时这座金楼还只是苏家的私人藏书阁，为了迎娶这位“格格”，苏家特意将其贴金改造，以作结婚之用。苏家大少苏伯雨将戴佩琼安置在金楼之中伴读，夜夜有美人红袖添香，故传有金屋藏娇的佳话。首层前廊停放的官轿以及楼内上下所有家具摆设和古董字画，全部是旧时原物，其中精美的八宝床是金楼稀世珍宝之一。这些景点近年拂尘惊世，被专家和游客总结出古、博、精、真四大特点。明清时期广府地区的民居结构形式可以在这里找到活标本，数百年顺德人从耕读文化到儒商文化再到积累吸收外地文化的轨迹，在这里历历可寻。

In the late Qing Dynasty, Dai Peiqiong, goddaughter of Empress Dowager Cixi and daughter of Minister of Justice Dai Hongci, married Su Boyu, the grandson of Su Piwen from Bijiang who was a member of the military department at the time. At that time, this golden house was only the private library of the Su family. In order to marry this "princess", the Su family specially modified it with gold for marriage. Su Boyu, the first young master of the Su family, placed Dai Peiqiong in the golden building as a companion to read. With a beautiful woman accompany every night, there is a gossip of *a beauty hidden in a golden house*. The official sedan parked on the front

porch on the first floor, as well as all the furnishings and antique calligraphy and paintings in the upper and lower floors of the building, are all old originals, among which the exquisite eight-treasure bed is one of the rare treasures of the Golden House. These scenic spots have shocked the world in recent years, and experts and tourists have summed up the four characteristics of ancient, rich, refined and true. Living specimens can be found here for the residential structure of the Guangfu area during the Ming and Qing dynasties. For hundreds of years, the people of Shunde have gone from farming and reading culture to Confucian merchant culture to accumulating and absorbing foreign cultures, which can be found here.

清代道光年间，苏家有子苏鹤，号二悟坡道人，作二十四咏，概括碧江当地的人文自然景观，并以此咏为线索，雕作铜壁，重现历史上的繁华碧江，被誉名为碧江版清明上河图。这幅碧江版的“清明上河图”23·8米长，1·5米高，上面所绘风景栩栩如生，是不可多得的珍品。

During the Daoguang period of the Qing Dynasty, Su He, a son of the Su family, also known as Erwu Slope Taoist, made a twenty-four chant, summarizing the local cultural and natural landscape of Bijiang, and using this chant as a clue, he carved the bronze wall and reproduced the history. The prosperous Bijiang is known as the Bijiang version of the famous painting *Riverside Scene at Qingming Festival*. This Bijiang version painting is 23.8 meters long and 1.5 meters high. It is a rare treasure with vivid scenery.



金楼所有装饰都取用了中国民间的木雕艺术，并巧妙渗入了外来的艺术风格，庭院内保留了清末年间名士如刘塘、宋湘等为这个家庭题写的木、石匾额及题赠的书画翰墨真迹，还陈设着清代的官轿、踱步床、酸枝制作的家具，可以体会到当时珠三角富庶人家的生活，也看到岭南文化在建筑艺术的建树。

All decorations of the golden house adopt the Chinese folk woodcarving art, and cleverly infiltrate foreign artistic styles. In the courtyard atrium retained from the late Qing celebrities such as, Liu Tang, Song Xiang etc. inscribed for the family, such as the wood and stone plaques, the original painting and calligraphy, the official sedan chairs, pacing beds, and furniture made of rosewood. You can experience the life of the wealthy families in the Pearl River Delta at that time, and you can also see the achievements of Lingnan culture in architectural art.

如今，碧江村古韵犹存。泥屋背后的蚝壳墙，还排列得非常整齐。这些具有冬暖夏凉、防风防火功能的蚝壳墙，在古代珠三角富有阶级甚为流行。泰兴大街的古祠堂群，古宅生辉。傍晚，夕阳铺洒在栳比的瓦阵上，与金楼的光辉映照，怀古的悠悠情，如诗如画的流光溢彩晚霞，更能让人忘却尘世中的喧嚣。

Today, the ancient Bijiang Village still exists. The oyster shell wall behind the mud house is also very neatly arranged. These oyster shell walls, which are warm in winter and cool in summer, windproof and fireproof, were very popular in the ancient Pearl River Delta wealthy class. The ancient ancestral halls on Taixing Street are shining. In the evening, the setting sun spreads on the tile array, reflecting the brilliance of the golden house, the leisurely feeling of nostalgia, and the picturesque sunset glow, making people forget the hustle and bustle of the world.

编译 钟敏婷

3 肇庆宋城墙

City Wall of Song Dynasty in Zhaoqing

肇庆是历史悠久的岭南名郡，位于广东省中西部，西江流域中下游，扼两广交通咽喉，控西江干道，历代为兵家必争之地。现如今已成为当地的旅游胜地。

Zhaoqing is a famous county of Lingnan with a long history. It is located in the middle and lower reaches of Xijiang River basin in the central and western part of Guangdong Province. It dominates the traffic throat of two regions of Guangdong and Guangxi and the main road of Xijiang River. It has been a battleground for military strategists in the past. Now it has become a local tourist attraction.

在宋代以前，肇庆没有城墙，1041年，广西部落首领侬智高起兵反宋。1052年，他率军沿西江挥师连续攻陷南宁、封开、德庆等州府后直逼端州当时的端州守臣丁宝臣，因无城可守而竟仓惶而逃。后来，朝廷派大将军狄青才平定了这场叛乱。

Zhaoqing had no city walls before the Song Dynasty. In 1041, Nong Zhigao, a tribal leader from Guangxi, rebelled against the Song. In 1052, he led his troops along the Xijiang River to successively capture Nanning, Fengkai, Deqing and other provincial capitals, and then directly forced Ding Baochen, then governor of Duanzhou, to flee in panic because he had no city to defend. It was only later that the rebellion was put down by the imperial general Di Qing.

鉴于这一历史教训，为抵御敌兵，知州江東之在宋皇祐三年根据建城要依山靠水的原则，修筑土城。城池坐北向南，背靠将军岭，面向西江河。将州衙、县署所在的两个小土岗及南面部分溪塘用城墙围起来，并在城西三台岗建真君堂、三圣堂等道教寺院，开始了官廨与道观为主的府城建设，当时土城也叫“子城”，主要目的是为了守护府衙。

In view of this historical lesson, in order to resist the enemy soldiers, Mayor Jiang Jianzhi built the terra city in the third year of the Song Dynasty according to the principle that the city should be built by mountains and water. The City sitting north to south, back to the General Mountain range, facing the West River. The two small mounds where the Prefectures and county offices were located and the southern part of the river pond were enclosed with city walls. Taoist temples such as The Zhenjun Temple and the Three Saints Temple were built in the west of the city. These marked the beginning of the construction of official halls and Taoist temples. At that time, the

the terra city was also named "Zi City", and its main purpose was to protect the government office.



城墙体上有宋、元、明、清、民国历代的青砖，甚至保留了整段宋砖筑砌的城墙，宋代青砖有九种不同的规格，是历史上多次修葺的证据，明清两代历经近 20 次修葺，堪称“砖的博物馆”。

There are black bricks from the Song, Yuan, Ming, Qing, and the Republic of China on the city wall, and even a whole section of the Song Dynasty brick wall is preserved. Black bricks in Song Dynasty embody nine different specifications, which is the historical evidence of many repairs. The Ming and Qing Dynasties experienced nearly 20 repairs, which is called a "brick museum".

宋代的城墙开四门：东曰宋崇、西曰镇南、南曰端溪、北曰朝天。城门之上各有城门楼 1 座，四门之外有瓮城，城墙四角各有角楼 1 座，城外还有护城河。端州宋城墙因保留了广东唯一的、全国极少见的主体及城周基本完整的宋代砖城墙，于 2002 年被列为第五批全国重点保护单位。

The city wall in the Song Dynasty had four gates: Song Chong in the east, Zhen Nan in the west, Duanxi in the south and Chaotian in the north. Above the city gate each has a gate tower, four outside the gate has a weng city, four corners of the city each has a turret, outside the moat. The Duanzhou Song city wall was listed as the fifth batch of national key protection units in 2002, because it retained the only part

rarely seen in Guangdong province and the basically complete brick city wall of Song Dynasty in the whole country.

古城墙在历史上防水患多于御敌，所以从明代开始，便将河堤与城墙相连，这样对保护城里百姓的人身和财产安全起到了很大的作用。从筑墙后的 777 年间，记载西江洪水为患的有 104 次，联围缺口 13 次。特别是在民国四年，西江河水暴涨，城外是汪洋泽国，城内却安然无恙，可见古城墙的建造不但起到了御敌作用，更显抗击洪水的功能。

In history, the ancient city walls suffered more from water-proof than against the enemy. Therefore, from the Ming Dynasty, the river bank was connected with the wall, which played a great role in protecting the safety of the people in the city. During the 777 years after the construction of the wall, 104 floods were recorded in the Xijiang River, and 13 times were linked to encircle the gap. Especially in the fourth year of the Republic of China, the river of Xijiang river rose sharply. Outside the city was the flood, but the inside was safe and sound. It can be seen that the construction of the ancient city wall not only played a role in defending the enemy, but also in fighting against floods.

肇庆宋城墙作为肇庆历史文化的重要组成部分，是肇庆历史长河中的一块瑰宝，在肇庆旅游城市的建设中起到举足轻重的纽带作用。对宋城墙的保护与开发利用将对肇庆现在和未来的发展有着积极作用。

As an important part of Zhaoqing's history and culture, the City wall of Zhaoqing in Song Dynasty is a treasure in the long history and plays an important role in its tourist city construction. The protection, development and utilization of the city wall of Song Dynasty will play a positive role in the present and future development of Zhaoqing.

编译 张锦如 贾宇新 郭译文

4 嵌瓷——镶嵌在屋顶上的一颗明珠

Inlay Porcelain——A Pearl Inlaid on the Roof

嵌瓷，又称“贴饶”或“扣饶”，是潮汕特有的一种传统建筑装饰技艺，与潮州木雕、潮州石雕三者形成最具代表性的潮州民间传统建筑艺术。主要分为大寮嵌瓷和普宁嵌瓷两类，且有平嵌、浮嵌和立体嵌等形式。

Inlay Porcelain, also known as "Tie Rao" or "Kou Rao", is a unique traditional architectural decoration technique in Chaoshan, forming the most representative traditional Chaozhou folk architectural art together with Chaozhou wood carving and Chaozhou stone carving. It is mainly composed of two types of porcelain, Daliao embedded porcelain and Puning embedded porcelain, including the flat inlaid form, floating inlaid form and stereoscopic inlaid form.

从明代至今，嵌瓷发展日久岁深，已流传了 400 多年。明神宗时期，勤劳与智慧的潮汕匠人得灵感于雕塑，采用破碎瓷片加以改造塑型，首创碎瓷制为花卉器品并嵌于屋檐以装饰的方法。清代嵌瓷之风盛行，据嘉庆《澄海县志》中描述：“望族喜营屋宇，雕梁画栋，池台竹树，必极工巧。大宗小宗，竞建祠堂，争夸壮丽，不惜资费。”嵌瓷之发展应用由此可见一斑。

Since the Ming Dynasty, Inlay Porcelain has been developed profoundly with a history of more than 400 years. During the reign of Ming Shenzong, the Chaoshan artisans, who were industrious and intelligent, took inspiration from the sculpture and used broken porcelain pieces to create a new piece of artwork, Inlay Porcelain. They are the first to make broken porcelain pieces into flower ornaments and inlay them on eaves for decoration. In the Qing Dynasty, the trend of Inlay Porcelain prevailed. According to the description of Chenghai county annals in Jiaqing period, "The well-known families like to build houses, carve beams and paint buildings. Pools and gardens must be built and bamboos and other trees must be planted with superb craftsmanship. Clans of different sizes compete with each other to build magnificent ancestral halls regardless of the cost." The development and application of Inlay Porcelain is evident here.

作为潮州建筑的标志，嵌瓷不仅造型各异，且蕴意美好。取材于民间传说，历史典故，传统戏剧，神话故事等等，按造型嵌瓷可分三类：瑞兽类，人物类以及动物花草类。瑞兽常为龙凤，麒麟，鹤鹿等等，寄寓富贵吉祥，福寿安康；人物类则表现人物的品德精神，气势

风貌；而动植物类则为飞鸟走兽、花卉瓜果等，寓意和平美好。妆点于祠堂，宗庙，或民间屋舍的厝头，屋角，屋脊，或是门壁，墙壁上，这些色彩缤纷、琳琅满目的嵌瓷以点睛成龙之笔与潮州建筑融为一体，为之增添颜色，点缀其中。



As a landmark of Chaozhou architecture, Inlay Porcelain is not only diverse in shape, but contains good implications. Based on folklore, historical allusions, traditional dramas, myths and so on, Inlay Porcelain can be divided into three categories according to the shapes: auspicious beasts, figures, animals and plants. Auspicious animals are often dragons and phoenixes, kylin, cranes and deer, etc., meaning wealth and luck, longevity and health; the character category embodies the character's moral spirit and imposing manner; the last kind is for birds, animals, flowers and fruits, implying peace and beauty. Put on the pediments, corners, ridges, doors and walls of ancestral halls, temples, or folk houses, these colorful and dazzling porcelain inlays are integrated with Chaozhou architecture as a finishing touch, adding color and embellishment to it.

嵌瓷可简单的分为构图，塑体，钳剪，和嵌贴几个步骤。根据立意，师傅预先对作品进行整体的构图设计，从形态结构、特征大小、再到色彩搭配。塑体时期，用以熟石灰和毛边纸为主要原料制成的纸灰泥堆砌塑形，决定成品大体。钳剪则指用剪钳将瓷片裁成大小合适，线条和谐流畅的形状。等各个零碎的瓷片背后涂上纸灰，依序填补，经细致调整后，一件惊才绝艳的作品便问世了。

In a nutshell, Inlay Porcelain can be divided into composition, molding, shearing, and inlaying. According to the intention, the masters pre-designed the overall composition of the work, from shape and structure, features and size, and then to the

color matching. During the molding process, the paper plaster, which mainly made of hydrated lime and moben paper, is used to shape and determine the overall shape of the finished product. Shearing refers to the cutting of ceramic chips to a proper size and smooth edges with the cutting pliers. Before a stunning work came out, every piece of porcelain must be coated with paper plaster, filled in order, and carefully adjusted.



嵌瓷的流传可归于三大原因：其一，瓷器色彩明丽，历久弥新。作为室外装饰，饱经风霜而不受侵蚀是嵌瓷得以延续至今的关键因素。其二，瓷器生产地的底蕴。嵌瓷不可或缺的原料就是瓷片，而潮州作为瓷都，其运输与生产中产生的大量碎瓷为嵌瓷的诞生和发展奠定了基础。其三，潮州重视祠堂的态度与匠人爱财惜物和别出心裁创作思维的结合。在匠人手中，碎瓷变废为宝，具有审美价值，得以重焕新的生命力。

There are three reasons why Inlay Porcelain can be passed on from generations to generations: firstly, porcelain is characterized by its brilliance and durability. As a kind of outdoor decoration, the key to the continuation of Inlay Porcelain is that it experiences wind and rain without erosion. Secondly, the historical background of the porcelain production place. The essential raw material of Inlay Porcelain is porcelain shards, and in Chaozhou, the capital of porcelain, a large amount of broken porcelain pieces can be collected in the process of transportation and production, which laid a foundation for the birth and development of Inlay Porcelain. Thirdly, the combination of attitude that Chaozhou attaches importance to ancestral temple and thinking that craftsman's cherish wealth and treasure things and creative. Under the craftsman's

skillful hands, broken porcelain is transformed into treasure, which has aesthetic value and glows with a new vitality.

“破而后立，晓喻新生！”可谓是嵌瓷的真实写照。从零散的碎瓷片，到精美的工艺品，嵌瓷已不单是一项传统的民间建筑装饰技艺，它更是潮人精神信仰的凝聚，是潮州街头巷尾里不可或缺的“一出好戏”。如今，嵌瓷虽因时代变化导致的建筑文化差异而衰落，但在新一代潮州匠人的不懈努力下，在每一个传承者的手中，嵌瓷仍散发着它勃勃的生命气息。

"Break and then stand up, get a new life and breakthrough!" can be described as a true snapshot of Inlay Porcelain. From scattered ceramic chips to exquisite handicrafts, Inlay Porcelain is not only a traditional architectural decoration technique, but also the cohesion of Chaozhou people's spiritual beliefs, and it is an indispensable "good show" in the streets and lanes of Chaozhou. Nowadays, changes taking place in the present era have led to the decline of Inlay Porcelain due to the differences in architectural culture, but with the unremitting efforts of the new generation of Chaozhou crafters, in the hands of every heir, the Inlay Porcelain technique still smells of life.

编译 陈艺 杨立珊

5 客家“围龙屋”

Hakka Dragon House

被称为“世界客都”的梅州，群聚着这么一种人：“他们讲着客家话，住着围龙屋。他们热情好客，他们勤劳能干。”早在西晋（永康元年）开始，他们不断地南迁，直至两宋才定居下来。一部分客家人定居在了广东，以梅州为中心，以放射状向周围扩散。

Meizhou, known as the "Hakka capital of the world," is crowded with people who speak Hakka and live in Hakka Dragon House. They are hospitable, hardworking and capable. As early as the Western Jin Dynasty (the first year of Yongkang), they continued to move south until the Song Dynasty, and then they finally settled down. Some of them stayed in the present Guangdong province and now their descendents' living area radiates to different places in Guangdong province with Meizhou as the center.

“围龙屋”其历史源远流长，始于唐宋，盛于明清。它主要隐蔽于山区，亦或丘陵，故有“无客不住山，逢山必有客。”由于是客家人的主要建筑，又有客家楼、客屋等昵称。

"Hakka Dragon House" has a long history, starting from the Tang and Song dynasties, flourished in the Ming and Qing dynasties. It is hidden in the mountains, or hills, when it is built. So it is said that where there are mountains, there are Hakka people. As it is the main building of the Hakka people, it also has the nickname of Hakka building, Hakka house and so on.

“围龙屋”用抬梁式与穿斗式相结合的建筑技巧，适合于山区搭建出“一围二厅三卧”等各具特色的样式。在历史长河中，因战乱频繁，盗贼盗窃，地域限制等众多原因，“围龙屋”便有着易守难攻（营垒式风格，楼高墙厚）的特点。

"Hakka Dragon House" combines post and lintel construction technique, and, column and tie construction technique, which is suitable for people living in the mountainous area to construct buildings of "a circle, two halls, three bedrooms" and other distinctive building styles. In the long history, due to frequent wars, burglary, geographical restrictions and many other reasons, "Hakka Dragon House" has the characteristics of being easy to defend and difficult to attack (fortress-style, high buildings and thick walls).

民间建筑与文化

从外部视角看，“围龙屋”以祖堂为中心，环环相套，层层围合，是一个封闭式外部结构。

From the external perspective, the "Hakka Dragon House" is a closed external structure with ancestral hall as the center, enclosed in circles and surrounded by layers.

从内部结构角度看，其里厢间功能齐全，大厅，卧室，厨房，厕所，浴室，水井，鸡窝，猪圈，仓库应有尽有，是典型的自给自足，自得其乐的大本营。

From the internal perspective, its compartments are fully functional, hall, bedroom, kitchen, toilet, bathroom, well, chicken nest, pigsty, warehouse and everything for living. It's a classic stronghold where you can feed yourself and enjoy yourself.



从文化角度看，“围龙屋”呈现一种对称模型，像一个圆，这也就反衬出了客家人主次分明，尊卑有序的思想。他们供奉祖先祠堂就如教徒在教堂忠诚的祈祷一般，神圣而又庄严。

From the cultural perspective, "Hakka Dragon House" presents a symmetrical model, like a circle, which reflects Hakka people's emphasis on the distinction of primary and secondary respects, and hierarchical order. They worship ancestral hall as sacredly and solemnly as a believer of a religion can in the church.

“围龙屋”呈现的庞大也映射出客家人的群居性，形成以一个“祠堂”为中心的一个大家庭，各得其所，优雅舒适。是古人所追求的天伦之乐，也是团团圆圆的合家团聚。当然，也反映了客家人的性格特

点,热情好客(遇到远方客家,我们都会热情来句“日莱食碧茶”‘客家话’)、团结互助(遇到邻居有难,都会主动过去“等亿哈,诶莱帮泥”‘客家话’)、尊老爱幼、知情达理、勤劳能干……等。

The large size of "Hakka Dragon House" also reflects the gregarious nature of hakka people, forming a large family with an "ancestral hall" as the center, each sub-family in its own place, elegant and comfortable. It is the happiness of family and family reunion ancient people pursued. Of course, it also reflects the characteristics of hakka people, such as hospitality, (when encountering a Hakka visitor from afar, we would warmly say "Come in and have a cup of tea." (Hakka dialect)), solidarity (when encountering difficulties with neighbors, we would take the initiative to say "Wait a minute, let me help you" (Hakka dialect)), respect for the elderly and care for the young, being sensible, diligent, capable and so on.

“围龙屋”作为客家建筑,随着社会发展,逐渐被高楼大厦取代。作为一种客家文化,梅州正以“客家围龙屋”申报世界文化遗产。其申报,对于提高梅州文化软实力具有重大意义,也是尊重文化多样性的表现。客家围龙屋,给浓厚的中华文化增添了浓厚的色彩。

As a Hakka architecture, "Hakka Dragon House" was gradually replaced by high-rise buildings with the development of the society. At the same time, as a symbol of Hakka culture, Meizhou is launching the "Hakka Dragon House" declaration for world cultural heritage. It is of great significance to improve the cultural soft power of Meizhou and also shows respect for cultural diversity. The Hakka dragon house has added a strong color to the profound Chinese culture.

编译 李灯辉 陈靖熙 谭泽榆

6 开平灰雕——碉楼上永不凋零的花朵

Kaiping Grey Carving—The Flower that Never Withers on the Watchtowers

开平灰雕源于清代中叶，已经有将近三百年的历史，首先出现在建筑讲究的礼堂，庙宇的墙上，作为一种寓意吉祥的装饰物。后来，随着开平乡村中大批用砂质青砖建造民居的出现，人们将灰雕工艺广泛地运用于墙上装饰，灰雕也因此成为了民间建房中的一项必备的工序。

Kaiping Grey Carving originated from the middle of the Qing Dynasty (1728-1820) and have a history of about three hundred years. They first appeared on the walls of architecturally exquisite auditoriums and temples as a kind of decorative object implying auspiciousness. Afterwards, with the appearance of a large number of residential houses built with arenous grey bricks (a kind of stone fired from clay and used for building houses) in Kaiping villages, the technology of Grey Carving was widely used for decoration on residents' walls and Grey Carving became a necessary procedure in the construction of folk houses.

灰雕又称“灰批”，以经过特别处理的石灰作为主料，用批刀直接雕贴于墙上或者檐下，干结以后形成的各种图案，如山水、雀鸟、花草人物画等，具有浮雕的艺术效果。它有操作易，耐久存等特点，常用于檐宇，楼堂，房屋的装饰中。

Grey Carving is also called “grey modifications”. The raw material for creating Grey Carving is mainly lime. The craftsman will affix the basic model to the wall or the eaves and refine it with a carving knife. Various patterns such as landscape, bird, and plant paintings, and, portraits of human beings, etc. can be seen after the the Grey Carving gets dry, which can present the effect of embossment art. It is often used in the decoration of eaves, halls and houses because it has some unique characteristics, like being easy to operate and durable.

因灰雕材料以石灰为主，又经过特别处理，所以具有耐酸、耐碱、耐高温等特点，适应岭南潮湿、炎热及多雷雨、台风侵袭的自然气候。至今，在开平的乡村中，不少的灰雕经历了百年风霜，依然屹立，其工艺精巧，经历了时间的考验。而在碉楼的装饰上，灰雕一般用于外墙立面，室内则多用于门楣、神位、天花等装饰。

民间建筑与文化

Because the material of Grey Carving is mainly lime, after special treatment, it has the characteristics of acid resistance, alkali resistance and high temperature resistance and can adapt to Lingnan's damp, hot, thundery and typhoon climate. So far, in Kaiping's villages, a lot of Grey Carving survived after they had experienced one hundred years of wind and frost and they were so exquisitely made that they successfully passed the test of time. On the decoration of the watchtowers (a special type of Chinese residential building and it is named for its shape like a pillbox), Grey Carving is generally used on the exterior walls, while on the interior, they are mostly used for lintels, shrines, ceilings and other decorations.



开平灰雕题材广泛，通俗易懂。图案一般以吉祥意义为主，如猴子对球、双凤朝阳、鸟语花香、八仙过海、福禄寿三仙献瑞等。后来，随着华侨从海外带回了新的建筑材料和图案，传统的开平灰雕工艺融入了西方绘画的元素和用料，如用红毛泥（水泥）混合石灰使灰雕更坚固而圆滑。在内容上增加了西方题材，如巴洛克风格的山花图案，当时的新兴事物火车、轮船、高楼大厦等，形成了中西结合的侨乡特色。

Kaiping Grey Carving has a wide range of themes and are easy to understand. The patterns are generally based on auspicious meanings, such as monkeys on the ball, two phoenixes flying to the sun, birds singing and flowers radiating their fragrance, the eight immortals crossing the sea, and the three immortals of fortune, prosperity and longevity offering auspicious fortune. Afterwards, as the overseas Chinese brought back new building patterns and materials, traditional Kaiping Grey Carving technique became integrated with western painting elements and materials. For example, lime was mixed with cement to make the Grey Carving stronger and

smoother. Moreover, western themes were added to the content, such as the baroque style of mountain flowers, the new things of that time like trains、ships、skyscrapers and so on, forming the architectural characteristics of the hometown of overseas Chinese by combining Chinese and Western styles.

开平灰雕的制作首先是将石灰用水泡成灰浆，将干稻草剪碎成段。然后将稻草段用石灰浆一层层浸泡，制成“草筋灰”。后加上水泥、沙，用作灰雕的底部用料。其次得制作“纸筋灰”，将草根灰浸泡 20 天左右，打磨成浆后加入糯米粉、红糖等材料，混合便成“纸筋灰”，用作灰雕的表层材料。如果需着色，就在“纸筋灰”中加入矿物颜料。灰雕的材料制作好以后，必须在墙壁上进行施工。匠人需根据图案的造型需要，在墙上用钢钉、铜线作筋线做坯，再用草筋灰一层一层指引，最后用纸筋灰做成灰雕图案的表层，经过细致的批修，栩栩如生的浮雕便呈现眼前。

The procedure of creating Kaiping Grey Carving is as follows: First, soak the lime into mortar and then cut the dry straw into sections. Then, soak the straw sections in lime slurry layer by layer to make “grass gluten ash”. Further then, add cement and sand to be used as the bottom material for the grey sculptures. Next, we have to make “paper bar ash”, soak the root ash for about 20 days, grind it into pulp, add materials such as glutinous rice flour and brown sugar, and mix it into “paper bar ash”, which will be used as the surface material of Grey Carving. If the Grey Carving needs to be colored, mineral pigment will be added into “paper bar ash”. After the material for the Grey Carving is ready, it must be constructed on walls. According to the pattern and the modeling, the craftsman needs to use steel nails and copper wire to make the base on the wall, and then cover the layers with grass gluten ash, and finally, make the top layer of Grey Carving’s pattern with paper bar ash. After carefully repair, a lifelike relief will come into view.



灰雕工艺，不仅注重图案的形式美，还重视图案的意义美，作品既神情兼备，雅致多彩，又风格独特，饱含深意，反映人们对美好生活的追求和祈求吉祥纳福的愿景。绚烂多姿的灰雕之于形态各异的开平碉楼，是不可或缺的一部分。

Grey Carving not only places attention on the form-beauty, but also attaches importance to the significance-beauty. The works are not only full of expression, elegance and variety, but also unique in style and contain deep meanings, reflecting that people want to pursue a better life and pray for an auspicious life. The gorgeous Grey Carving is an indispensable part of Kaiping watchtower with various styles.

开平灰雕是开平乡村一种比较独特的民间艺术，在开平民间基本上都有这种精美的雕塑。但这种民间艺术随着时代的发展，已经逐步濒临失传的状态，人们可能知之甚少。特别是新建筑材料的出现，强烈地冲击了灰雕这种传统的建筑风格和建筑特色。但是作为一种非物质文化遗产，灰雕是开平民间不可多得的一种艺术精品。

Kaiping Grey Carving is an unique folk art in Kaiping villages. There are always such exquisite sculptures in the rural area of Kaiping. However, with the development of achitecture in the present era, this folk art has been on the verge of extinction, and has become rarely known. Especially, when the new building materials appeared, the traditional architectural style and building characteristics of Grey Carving has been strongly impacted . However, as a kind of intangible cultural heritage, Grey Carving is a rare fine work of folk art in Kaiping.

编译 江锦菊 关锦萍 曹畅峰

7 潮州牌坊

Chaozhou Paifang

牌坊又名牌楼。最早的文化起源可以追溯到周朝。在中国的许多地区都遍布着牌坊的身影，但位于潮州的牌坊却是其中最为独特的。其他地区的牌坊多零零散散分布各地，可是在潮州人们将牌坊聚集在一条街道上，现存的 22 座高大精美的牌坊鳞次栉比，风格独特，形成了中国最大规模的古牌坊街。牌坊街也成为潮州一道独一无二的景观，被誉为“天下第一牌坊街”。

Paifang, also known as Pailou, refers to the Chinese memorial archway. Its earliest cultural origin can be traced back to the Zhou Dynasty. Archways are found in many areas of China, but the archways in Chaozhou are the most unique among them. Archways in other areas are mostly scattered, but in Chaozhou they have been gathered on one street. In Chaozhou, the existing 22 tall and exquisite archways are lined up with unique styles, forming the largest ancient archway street in China. Paifang Street has also become a unique landscape in Chaozhou, known as the "First Paifang Street in the World".



尽管牌坊街上牌坊的数量众多，但是牌坊背后所蕴含的意义却不容小觑。牌坊用于旌表，是出于对科举表现突出或者是为国家建功立业的人进行表彰并加以奖赏。因此，牌坊街的牌坊分为两大类，一种是科举类牌坊，另一种是宦绩坊。

There are a large number of archways on Paifang Street, each containing extraordinary meaning. The archways were used for ceremonies to commend and reward people who performed outstandingly in the imperial examinations or contributed to the country. Therefore, the archways on Paifang Street are divided into two categories: imperial examination and official contribution.

牌坊街上的牌坊多数兴建于明清时期。尤其是在嘉靖和乾隆两朝，牌坊的兴建频率最高，平均三年就建立一座牌坊。这表明当时的潮州不仅修建牌坊的风气兴盛，而且人才辈出。牌坊是身份的象征，也是经济发展的指标。原因有以下两点：

Most of the archways on Paifang Street were built during the Ming and Qing Dynasties. Especially in the Jiajing and Qianlong dynasties, the frequency of building archways was the highest, with one archway being built every three years on average. This shows that Chaozhou at that time was not only keen on building archways, but also had a large number of talents. The archway is a symbol of status and an indicator of economic development. There are two reasons:

在当时牌坊的修建也是有其限制条件的，其一是受封牌坊的人的身份不能是一个白丁。他需要获得进士以上的身份，才能够由地方官员上报朝廷，在得到皇帝批准后才可建立牌坊。其二是建立者要具备足够的经济实力。修建牌坊的资金大部分由受封者自己出资，官府只出三十两白银。由此可见，当时人们是具有一定的经济基础去负担一座牌坊的修建。否则，也无法平均三年就出现一座新的牌坊。

At that time, there were limitations for building archways. First, the identity of the person authorized to build the archway cannot be an ordinary person without scholarly honor. He needs to obtain the status of Jinshi or above in order to be reported to the court by local officials, and only after the emperor's approval can he establish a memorial arch. The second is that it requires sufficient economic power. Most of the funds for building archways were funded by the recipients themselves, and the government only provided thirty taels of silver. It can be seen that people at that time had a certain economic foundation to afford the construction of an archway. Otherwise, a new archway would not appear in an average of three years.

每一座牌坊的背后就有一个故事。这些故事讲述了潮州先人的各种优秀事迹。可以说，牌坊传承了潮州一代又一代的文化精神。从牌坊的名称中我们就可以了解潮州曾经的历史。“四进士坊”“五贤”“六贤”“七俊”等都说明在某一时期潮州人才济济，金榜题名的人不在少数。如今的潮州虽已没落，可那 22 座牌坊背后的每一位英杰

的故事却没有为人所遗忘。现在的牌坊街在人们的努力下，不仅具有历史情怀且焕发现代商业的光彩。

There is a story behind every archway. These stories tell the excellent deeds of the Chaozhou ancestors. It can be said that Chaozhou people have inherited the cultural spirit of Chaozhou from generation to generation with the archway. We can understand the history of Chaozhou from the name of the archway. For example, "Four Jinshi Archway", "Five Sages", "Six Sages", "Seven Talents", etc. all show that in a certain period of time, Chaozhou had a large number of talents, many of whom had passed imperial examination. Although Chaozhou is now in decline, the story of every hero behind the 22 memorial archways has not been forgotten. With the efforts of people, the current Paifang Street not only has historical sentiments but also has achieved vigorous development in modern commerce.

每一座牌坊都是光宗耀祖的象征，是流芳百世的荣誉。于是在人们的重视下，兴建而成的每一座牌坊都是集书法、雕刻、建筑于一体的艺术品。牌坊正反两面都有额刻和对联，并且都是由书法大家书写而成。在游玩牌坊街时，也能欣赏到中国特有的文化艺术。除此之外，我们还可以从牌坊中感受到浓厚的人文气息和历史底蕴。比如，四进士坊是为了四位品性高洁，有优越政绩的进士修建的。可见，牌坊不仅凝聚着艺术的精华还代表着潮州的人文关怀。

Each archway represents the eternal honor to make the ancestors illustrious. Due to the high attention of people, every archway built is a work of art that integrates calligraphy, sculpture and architecture. There are engravings and couplets on both sides of the archway, which are all written by calligraphers. When visiting Paifang Street, you can appreciate the unique Chinese culture and art and also feel the strong cultural atmosphere and historical heritage from the archway. For example, the Four Jinshi Archway was built for four Jinshi with noble character and superior political achievements. It can be seen that the archway not only embodies the essence of art, but also represents the humanistic care of Chaozhou.

牌坊是潮州建筑史上的一颗闪耀的明珠。然而在潮州，牌坊并不仅是一种建筑，它还代表着一种文化，一种传承和一种纪念。

The archway is a shining pearl in the architectural history of Chaozhou. However, the archway in Chaozhou is not only a kind of architecture, it also represents a kind of culture, inheritance and commemoration.

编译 曾晓钰

8 东莞六一一亭

Liuyi Pavilion, Dongguan

在东莞道滘的闸口村，有处名为国殇冢的地方，又名六一一亭，1949年2月24日落成，以纪念被日军用毒烟熏死的61位村民。每年清明前后、农历六月十一日，均有村民、学生前去祭祀。

In the Zhakou Village of Daojiao, Dongguan City, there is a national martyr tomb, also known as Liuyiyi Pavilion. It was built on February 24, 1949 to commemorate the 61 villagers who had died of poisonous smoke by the Japanese army. Every year around the Qingming Festival and on the 11th, June of the lunar calendar, villagers and students go to worship the departed.

国殇冢原址是清末一户卢氏的人家住宅。1941年农历闰六月十一日，日军第二次报复屠村，将村民困入卢氏住宅内，释放毒烟，造成61人死亡。抗战胜利后，村民不忘先烈，在原宅地以红砖水泥批荡成园林式亭冢。六一一亭，宽8.6米、长20米，内分前门、天井、主亭、后冢4个部分。四周建有护墙，墙内壁镶有19块当时广东省国民党军政政要员题刻的碑刻。国殇冢是日军侵华暴行的重要见证之一，更是爱国主义教育基地。每年清明节、道滘镇中心小学都会组织师生扫墓，进行爱国主义教育。1982年和1988年道滘镇政府两次拨款重修。2002年被列为广东省文物保护单位。

The original site of the National Martyr Tomb was the residence of a Lu family in the late Qing Dynasty. On the 11th day of June of lunar calendar in 1941, the Japanese army retaliated to conducting a slaughter for the second time, by trapping villagers into Lu's house, releasing poisonous smoke, and killing 61 people. After the victory of the Anti-Japanese War, the villagers did not forget the martyrs, and the original houses made of red brick and cement was built into a garden-style pavilion. The Liuyiyi Pavilion is 8.6 meters wide and 20 meters long, which is divided into four parts: the front door, the patio, the main pavilion, and the back tomb. The curtain wall stands around the site with 19 stone inscriptions inscribed by the Kuomintang military and political officials at the time inside the wall. The Tomb is one of the important evidences witnessing atrocities committed by the Japanese army in China, and it is also a patriotic education base. During annual Qingming(Tomb Sweeping) Festival, Daojiao Town Central Primary School organizes teachers and students to visit the graves and conduct patriotic education. In 1982 and 1988, the Daojiao Town Government allocated funds for reconstruction. In 2002, it was listed as a cultural relics protection site in Guangdong Province.

从远处望去，国殇冢大门紧挨着车水马龙的道滢沿江大道，周边都是高低错落的居民房。大门柱为浅灰色碎石批荡，左右各四根，构成一个整体。院落的格局呈中轴对称结构，通道两边植有冬青和矮松，抬头看去即是六一一亭，视线尽头是绿色琉璃瓦覆顶的碑廊，正中央是小篆体的“国殇冢”。亭子正上方悬挂着抗日名将蒋光鼐题写的匾额——六一一亭，左右楹联“碧血常新精魂不灭，大江如画烈魂归来”，为北伐战争时期国民革命第五军军长李福林所题。匾额和楹联均为白色大理石镂空，笔画填以蓝色。

From a distance, the gate of the Tomb is next to the busy road along the Yangtze River, and is surrounded by residential houses. The gate pillars are made of light gray gravel, with four on the left and right each in total. The layout of the courtyard is axially symmetrical, with holly and dwarf pine planted on both sides of the middle passage. Straight ahead is Liuyiyi Pavilion. At the end of eyesight is a stele corridor covered with green glazed tiles, and in the center are small seal-shaped Chinese characters of "National Martyr Tomb". Hanging directly above the pavilion is a plaque inscribed by Jiang Guangnai, a famous anti-Japanese general—the Liuyiyi Pavilion. The left and right couplets are "Hero's blood is always new and the soul is immortal, and the river is like a picture of the return of the fierce soul." It was made by Li Fulin, commander of the Fifth Army of the National Revolution during the Northern Expedition. The plaques and couplets are carved in white marble, and the strokes are filled with blue.



在略显简陋寒酸的国殇冢，最大的亮点莫过于亭上及碑廊、内墙的19块碑匾。道滢文化名人莫闲斋先生将碑文内容归纳为四组：一为“民族正气”“民族精魂”“义烈乡邦”“义民堪敬”；二为“义气长存”“毅魂常存”“英魂不灭”“永昭馨烈”；三为“精忠昭日月”“大义凛然”“义薄云天”；四为“行己有耻”“宁死不屈”“临

危不苟”“成仁取义”。内容从传统道德的角度表达对死者“忠义节烈”的肯定。而民国时任东莞县长何峨芳亲自着笔的《济川国殇之碑》上，更有“匹夫匹妇忠义节烈行可歌可泣”等语句。

In the slightly humble National Martyr Tomb, the biggest light spot is the 19 tablets on the pavilion, the corridor of the stele, and the inner wall. Daojiao cultural celebrity, Mr. Mo Xianzhai, summarized the content of the inscriptions into four groups: one is "national righteousness", "national spirit", "righteous township", "righteous people are respectable"; the other is "justice lasts forever" and "permanent soul Existence", "Heroic soul will not die", "always lead to the great achievement"; three are "honest and loyal to the sun and moon", "great righteousness", "justice is on the top"; the fourth is "stick to sense of shame", "rather die than surrender", "do not succumb to danger", and "sacrifice to achieve justice". The contents express the affirmation of the deceased's "loyalty and integrity" from the perspective of traditional morality. In the Republic of China, Dongguan County Magistrate He Efang personally wrote the "Stele of Jichuan National Memorial" together with "The loyalty and dignity of the passed people worth our admiring and following".



暮色渐沉，国殇冢静默在一隅，默默地注视着水乡的发展。一段历史不仅仅是一个故事，更是东莞重要的城市记忆，它揭开历史的创痕，只为唤起每个人对和平的珍视，谨此缅怀受难的同胞。

As the dusk gradually sinks, National Martyr Tomb is in the corner, silently watching the development of the water town. A piece of history is not only a story, but also an important city memory in Dongguan. It uncovers the scars of history, only to arouse everyone's cherishing of peace, and hereby valuing the memory of the suffering compatriots.

编译 陈晴扬 叶育彤 王雪芸

9 冯如故居纪念馆

Deng Ru's Former Residence and Memorial Hall

冯如故居及冯如纪念馆位于广东省恩平市牛江镇莲塘村。据村民介绍，该村可溯源至公元 1471 年冯氏先祖从仕洞村迁入此地定居之时；村里 1000 户人家均为冯姓。该村最著名的景点正是冯如故居及纪念楼。

Feng Ru's former residence and Memorial Hall are located in Liantang Village, Niujiang Town, Enping City, Guangdong Province. According to villagers, the village can be traced back to when the ancestors of the Feng family moved from Shidong Village to settle here in 1471 AD; 1,000 households in the village all have the surname Feng. The most famous attraction of the village is Feng Ru's former residence and memorial hall.

冯如生于 1884 年 1 月 12 日，原名冯九如，字鼎三，是中国第一位飞机设计师、制造师和飞行家，被誉为“中国航空之父”。自幼聪颖，富有创新精神，爱琢磨自制一些小玩具，深得邻里赞赏。

Feng Ru was born on January 12, 1884, formerly known as Feng Jiuru, styled himself "Ding San". He was the first aircraft designer of China, manufacturer and pilot, and was known as the "father of Chinese aviation." He was smart and innovative since he was a child, and he loved to make some different small toys, which was appreciated by the neighborhood.

1894 年，冯如父亲去世，于是他随亲戚到旧金山初当机械学徒。1906 年，在旅美华侨的支持下创办了“广东制造机器工厂”开始研究制造飞机。1909 年 9 月制成第一架可载人动力飞机；1911 年 1 月在奥克兰驾驶经七次改进的双翼飞机进行表演，中山先生到现场观看后称赞他说：“吾国大有人矣。”1911 年 2 月，冯如谢绝美国人重金聘用，将制造飞机的器材、设备和制成的飞机带回国内。辛亥革命后接受任命成为中华民国军政府广东革命军飞机长。1912 年 8 月冯如在广州飞行表演时不幸失事身亡，遗体后葬于广州市黄花岗七十二烈士墓，广东军政府陆军司按少将阵亡例抚恤其遗属。

In 1894, Feng Ru's father died, so he followed his relatives to San Francisco as a mechanical apprentice. In 1906, with the support of overseas Chinese in the United States, he founded the "Guangdong Manufacturing Machinery Factory" and began to research and manufacture aircraft. In September 1909, the first manned-powered aircraft was built; in January 1911, he drove a seven-time improved biplane for a

performance in Auckland. Mr. Zhongshan praised him after watching the show: "There are many talents in our country." In February 1911, Feng Ru declined the request of the Americans to hire him with a large amount of money, and brought back home the equipment, materials and finished aircraft. After the Revolution of 1911, he accepted his appointment as the commander of the Guangdong Revolutionary Army of the Republic of China. In August 1912, Feng Ru was killed in a crash during a flight show in Guangzhou, and his body was buried in the Tomb of 72 Martyrs in Huanghuagang, Guangzhou. The Army Department of the Guangdong Military Government compensated his family dependants of the deceased according to the level standard of major general.



冯如把毕生精力都献给了祖国的航空事业。他是第一个驾驶飞机上天的中国人、中国第一个飞机设计师兼制造师、第一个在中国国土上用飞机演习的人、第一个在国际飞行大赛中获奖的中国人，他提出的航空战略理论对中华民族航空事业和人民空军发展带来的深远影响。

Feng Ru devoted all his life to the aviation industry of his motherland. He was the first Chinese to fly a plane to the sky, China's first aircraft designer and manufacturer, the first person to exercise aircraft on Chinese soil, and the first Chinese to win an international flight competition. The proposed aviation strategy theory has a profound impact on the development of the Chinese nation's aviation industry and the People's Air Force.

冯如纪念楼或称冯如博物馆共有六层。第五层和第六层顶部为橙黄仿古覆瓦飞檐设计，楼体外墙主色调为钴蓝色。该纪念楼主要作用为展示冯如旧照、书信以及中外报刊对他的报道内容，最顶层还曾陈

列有用于表达对冯如敬意的飞机。冯如故居建于清代，是一间南北向的砖木结构的典型的三间二廊的旧式平房。外墙单砖和砂夯土墙墙基，内墙为泥砖，俗称“金包银”结构。其总建筑面积 52 平方米。故居大厅里陈列着冯如画像、他设计制造的各式飞机模型和他驾驶飞机的旧照，厅前有一口排水天井。在大厅旁边的卧室里，完好的保留着冯如当年的结婚用品。

The Feng Ru Memorial Building or Feng Ru Museum has six floors. The tops of the fifth and sixth floors are designed with orange and yellow antique tile-clad cornices, and the main color of the outer wall of the building is cobalt blue. The main function of the memorial building is to display Feng Ru's old photos, letters, and the content of reports on him by Chinese and foreign newspapers. The top floor also displays an airplane used to express respect to Feng Ru. The former residence of Feng Ru was built in the Qing Dynasty. It is a typical old-style bungalow with three rooms and two corridors with a north-south brick-wood structure. The outer wall is single brick and sand rammed earth wall base, and the inner wall is mud brick, commonly known as "golden-silver" structure. Its total construction area is 52 square meters. In the hall of the former residence, the portrait of Feng Ru, various airplane models designed and manufactured by him, and old photos of his flying airplanes are displayed, and there is a drainage patio in front of the hall. In the bedroom next to the hall, Feng Ru's wedding supplies were kept intact.



冯如故居及纪念馆不仅蕴含了丰富的人文精神，也是恩平一处重要的旅游景点。冯如生平的种种事迹和其中所蕴含的自强精神更是对恩平的发展有着深远而不可磨灭的影响。1983 年 6 月，基于重要的历史价值和其浓厚的人文气息，恩平县人民政府将其核定为县级文物保护单位；2012 年，冯如故居更被列入到广东省第七批文物保护单位。

位中。将来如若能把宣传和认识这两块短板补齐，冯如故居和纪念楼必将有一个更加明朗可期的未来。

Feng Ru's former residence and memorial hall not only contain rich humanistic spirit, but also an important tourist attraction in Enping, Guangdong. The various deeds of Feng Ru's life and the self-improvement spirit contained in it have a profound and indelible influence on Enping's development. In June 1983, based on its important historical value and strong cultural atmosphere, the Enping County People's Government approved it as a county-level cultural relic protection site. In 2012, Feng Ru's former residence was included in the seventh batch of cultural relics protection in Guangdong Province. In the future, if both publicity and popularity can be enhanced, Feng Ru's former residence and memorial building will have a brighter prospect.

编译 钟剑豪

1 潮汕风味小吃——鼠壳粿

Chaoshan Flavor Snacks——Gnaphalium Cake

鼠壳粿，是潮汕地区的传统小吃之一，属于潮汕菜系。因为制作鼠壳粿的材料要在冬天才能采摘，所以一般是在潮汕民间年节祭祖的时候才有。

Gnaphalium Cake is one of the traditional snacks in Chaoshan area, which belongs to Chaoshan cuisine. Because the materials for making Gnaphalium Cake can only be picked in winter, Gnaphalium Cake is usually available when Chaoshan people worship their ancestors during New Year Festival.

相传南宋末年，元兵入侵潮汕地区，当时到处兵荒马乱，百姓流离失所，缺衣少食，只能用野菜充饥。老百姓无意中发现一种野草，叫做“鼠壳草”，既能充饥，还有特殊的香味，最重要的是没有毒性，便把它采来做成食物填饱肚子。后来发现这种野草可以和大米一起磨成米浆做成粿，便称为“鼠壳粿”。之后，人们就把摘来的青草晒干，储藏起来，逢年过节时，随时都可以使用。后来这种食物经过民间的逐步改进，把原来使用大米制作而成的粿皮改为使用糯米，这样做出来的粿皮比较柔软；再把馅料从原来用番薯和红糖，改为用绿豆沙，有的是用红豆沙，还有的是用炒熟的花生仁再加上白砂糖碾碎作馅。这一改进使得粿皮柔软而且不会苦涩，馅料甜香，也就成为潮汕的一种名小吃。现在这小吃从民间的一般食品登上大雅之堂，在各大餐馆、酒店都有制作。

It is said that at the end of the Southern Song Dynasty, the Yuan Dynasty's soldiers invaded Chaoshan area. At that time, there were many places at war, people were displaced, and they were lacking in food and clothing. They could only use wild vegetables to fill the belly. One day, someone found a kind of weeds, called "Gnaphalium", which can satisfy their hunger and has a special fragrance. The most important thing is that it is not poisonous, so they pick it to make food to fill their stomachs. Later, it was found that this weed can be ground with rice into rice milk to make cake, which is called "Gnaphalium Cake". Afterwards, people will pick the weed and dry it in the sun to store it up, and then people can use it for every festival. Later, this kind of food was gradually improved by the folk. The original material was replaced by glutinous rice, which made the cake soft. Then, the stuffing was changed from sweet potato and brown sugar to mung bean, red bean, and also ground fried peanut plus white sugar. This improvement makes the cake soft and not bitter, the filling sweet, making it a famous snack in Chaoshan. Now, this snack is not only an

ordinary folk food but also has been made a special cuisine in restaurants and hotels.



潮汕人很早就了解到属于“鼠壳草”的一种特有的甘香味，还有它本身具有的药效。因此用它作为原料，制成各种小吃。这一点，在古代一些文献中已经有了记载。如明代李时珍的《本草纲目》中提到：“北方寒食采苽母草和粉食”。这可以看出人们用鼠壳草制作成粿的习俗，已经有很长的历史了。

Chaoshan people have known for a long time that the " Gnaphalium " has a unique sweet taste and some medical use. Therefore, it is used as raw material to make various snacks. This has been recorded in some ancient documents. For example, in the Compendium of Materia Medica written by Li Shizhen of the Ming Dynasty, it is also mentioned that "for making the cold food in the north, people mixed Gnaphalium with flour to eat". It can be seen here that people's making cake with Gnaphalium has a long history.

鼠壳粿的制作过程其实挺简单的。把采摘来的鼠壳草，清洗干净，放进一个干净的大锅里，再加入一定量的清水，把鼠壳粿煮的熟透，然后捞起来放进清水中，浸泡两三天，去除掉鼠壳草的苦涩味，接着捞起来沥干水分，放入臼中捶成棉絮状；接着在捣好的鼠壳草里加入食用油，然后再把它倒入糯米粉中，把鼠壳草和糯米粉揉成面团状。随便抓取大小适中的一个面团，捏成碗形，包入馅料，放入“粿印”（做粿时用的模子）中用手挤压成形，放在铺有香蕉叶的蒸笼上，放

入锅中蒸熟。拿出蒸笼后用剪刀将鼠壳粿一个一个剪下。吃的时候撕去香蕉叶就可以了。趁热吃的时候口感软糯，有种入口即化的感觉；凉了之后把它用油煎成两面酥脆，也是一种不错的吃法。

The process of making Gnaphalium Cake is very simple: pick the Gnaphalium and wash it, put it into a clean pot, add a certain amount of water, cook the Gnaphalium thoroughly, and then take it out and put it in water, soak it for two or three days to remove the bitterness of Gnaphalium, and then dry it in the sun, put it into the mortar and beat it into cotton wadding; then add edible oil into the rammed Gnaphalium, and then put it into the glutinous flour, knead the Gnaphalium and glutinous rice flour into a dough. Grab a dough of moderate size, knead it into a bowl, wrap it with stuffing, put it into "cake mold" (the mold used for making cake), squeeze it into the shape by hand, put it on the steamer with banana leaves at the bottom, and steam it in the pot. Take out the steamer and cut off the cake with the banana leave one by one with scissors. Just tear off the banana leaves when you eat. When it's hot, the Gnaphalium Cake is soft, and you may feel like that it is melting in the mouth. When it's cold, we can fry it till it becomes crispy, which is also a good way to eat it.

在我们那里，鼠壳粿只有在过年的时候家家户户才会做。当妈妈开始准备做鼠壳粿的时候我就知道是年节临近，鼠壳粿已经不单是一种食品，它也代表着对在外奔波的亲子们的一种想念，想念着家想念着亲人！想念着幸福！

For us Chaoshan people, Gnaphalium Cake is only made at the Spring Festival. When my mother begins to prepare to make Gnaphalium Cake, I know that it is the New Year's Day approaching. Gnaphalium Cake is not only a kind of food, but also a symbol of parents' missing their distant children, children's missing their distant families and also all people's longing to share happiness with their loved ones.

编译 林佳浣

2 客家美食—牛筋糕

Hakka Food--Beef Tendon Cakes

牛筋糕来源于广东省河源市龙川县，至今已有 300 余年的制作历史。它是客家糕点类美食，更是龙川文化的一个特色标志。1985 年牛筋糕获得了广东省糕点优质奖。多年来，牛筋糕以不变的初心与味道，受到了大家的喜爱，产品远近驰名，远销海外。

Beef Tendon Cakes come from Longchuan, Heyuan City, Guangdong Province and have a history of over 300 years. Beef Tendon Cakes are not only Hakka food but also a characteristic symbol of Longchuan culture. In 1985, Beef Tendon Cakes won the Guangdong Cake Quality Award. Beef Tendon Cakes have been stayed true to its original recipe for years, which is loved by its customers. These cakes have become well-known and have been sold all over the world.

自清朝时起便有了牛筋糕。因用糯米粉制作出来的糕点又黄又韧，很像牛筋，因而取名为牛筋糕。起初，他们主要是通过沿街售卖，以推销他们的商品，渐渐地牛筋糕受到了顾客的喜爱，而后才慢慢的发展起来。到现在，牛筋糕已成为河源人过节送礼必不可少的手礼。

Beef Tendon Cakes originated in Qing Dynasty. They are made from glutinous rice flour and are yellow and tough. These cakes are appropriately named because they taste like beef tendon. At first, the cakes were sold in the streets. Gradually, they were loved by customers and the business grew well. Until now, Beef Tendon Cakes have become an indispensable gift for people in Heyuan to celebrate a festival.



关于牛筋糕还有一个传说。从前，有个喜欢玩魔术的人转行做糕点生意，为了招徕顾客，他赶着一头大水牛上街，自己腰间持了一个小布袋，便沿街大声叫卖“牛筋糕”。街上很多人都好奇地围上来，看到底什么是牛筋糕。当有人要向他买牛筋糕时，他便从牛肋下拉出一条长长的“牛筋”来，交付给顾客。他这奇妙的一手，人们都看得目瞪口呆。那些买了牛筋糕的人，也不知这些糕点是真是假，便把它一截截掐出来，分给众人吃。众人吃了，无不啧啧称赞，都说这牛筋糕香腻清甜，软而不粘，爽而不脆，别有风味。

There is a story behind Beef Tendon Cakes. Once upon a time there was a man who loved magic but changed his career to sell cakes. In order to drum up customers he took a big buffalo to a bazaar. He secretly tied a small cloth bag around his waist. “Beef Tendon Cakes” then he shouted loudly in the streets. In a instant, his shout attracted many passers-by, who gathered curiously to wonder what were Beef Tendon Cakes. When people wanted to buy Beef Tendon Cakes, the vendor tricked them into believing that he pulled out a long strip of beef tendon from the rib of his buffalo. The vendor then handed beef tendons in the customers. The vendor’s mysterious act stupefied all of the passers-by. At the same time the customers who bought cakes didn’t know whether they were real tendons or not and tore the food into pieces and gave them away to other passers-by to taste. All of the passers-by praised these cakes for their fresh and sweet flavour. Gradually, Beef Tendon Cakes became famous at the bazaar.



多年来牛筋糕一直沿用传统的制作方法，原材料简单易取，主要包括糯米粉、白砂糖、植物油等。牛津糕保质期相对较短，为保证其

硬而不腻，软而不烂的新鲜口感，工艺人在生产过程中摒弃了传统的大工业生产，拒绝添加任何食品添加剂，力求让牛筋糕保留食品最为纯真的风味。到如今，市场上渐渐衍生出另一种风味的牛筋糕——芝麻牛筋糕，即在牛津糕的表面撒上芝麻。芝麻主要分为黑芝麻，白芝麻两种。粘上了芝麻的牛筋糕，似乎也被赋予了新的生命，带了种芝麻味的淡淡清香，得到了大众的喜爱与认可。

For years the cake makers have been following the traditional recipe. The raw materials are easy to get, including glutinous rice flour, white granulated sugar, vegetable oil and so on. This cake has a relatively short shelf life. In order to ensure that Beef Tendon Cakes are hard but not greasy, soft but not too tender, cake makers abandoned traditional mass industrial production and refuse to add any food additives so as to do their best to retain the purest flavor. Nowadays, Beef Tendon Cakes with sesame seeds have been introduced to the market gradually. Black or white sesame seeds are put on the top of the food. It seems that Beef Tendon Cakes with sesame seeds are given a new lease of life and the faint scent is popular with its customers.

龙川牛筋糕既是河源市市级的非物质文化遗产，又是龙川人心中独具特色的客家美食。我们欢迎您来龙川旅游，游览赵佗文化遗址，品尝客家美食牛筋糕，我想这趟旅程定能让你不负所望。

Longchuan Beef Tendon Cakes are not only the intangible cultural heritage in Heyuan but also the unique Hakka food in Longchuan people's mind. In your spare time you will be welcomed to Longchuan. Here you can visit Zhaotuo cultural relic and taste Hakka food, Beef Tendon Cakes, and you will not be disappointed.

编译 黄家梅

3 金酥油糍

Golden Cakes

在广西，逢年过节几乎大多数家庭都会亲手做金酥油糍。或许提到这个名字，大家以为它和我们日常食用的糍粑一样，其实金酥油糍却和糍粑大有不同。接下来我将为大家揭秘这一道客家美食。

In Guangxi the majority of families make lots of Golden Cakes during festivals. When you hear this food name, you may mistake it to be a glutinous rice cake. However, Golden Cakes are totally different from the former. In the next few paragraphs I'll show you how to make Golden Cakes.

食材 Ingredients

首先，准备适量的花生油和糯米粉。其次，准备等量的芝麻和花生并且全部打碎，以确保馅料酥软。最后，准备芝麻及花生总用量一半的白砂糖和融化好的黄糖，来保证油糍口感香甜。

Firstly, you need a proper amount of peanut oil and glutinous rice flour. Secondly, the same amount of sesame seeds and peanuts should be smashed so as to make the fillings soft. Thirdly, white granulated sugar is added, which weighs half of the sesame seeds and peanuts. Finally, brown melted sugar is prepared so that golden cakes are sweet.

做法 Processes

第一步是和面，通过这一步骤，我们要将糯米粉和融化的黄糖充分融合，最后要揉成一个淡黄色的面团。面团的软硬程度到大拇指可以按下去，回轻轻恢复且不沾手最为适宜。

The first step: you need to mix the glutinous rice flour with the brown melted sugar to make a slightly yellow-colored dough. The dough should be hard so that you can press your fingers on it and the hole would disappear naturally and should not stick to your hands.

第二步是把白糖、芝麻碎及花生碎搅拌在一起，每次取适量的馅包入巴掌大的面团里，形状包成橄榄状。在广西，这似乎是一种微妙的统一，家家户户都会把油糍包成这样的形状，不大不小，刚好一次的食用量。

The second step: you should stir the white granulated sugar with crushed sesame seeds and peanuts. The fillings should be covered by a palm-sized, olive-shaped piece of dough. In Guangxi, every family makes golden cakes into this olive shape, which seems a delicate consistent habit. The olive-shaped golden cakes are perfectly sized to satisfy a man's hunger.

第三步是把花生油倒入锅里，升至九成热，然后一把油糰放入锅中油炸。每次放入的油糰数量不可太多，其个数刚好能够铺满油锅的表面即可。放入油锅后，我们要时刻关注油糰的颜色变化，最初是淡黄色，当油糰逐渐从锅底漂浮到油锅表面时，火要关小，保持油锅的温度大致不变，这时我们要用筷子把油糰的正反面不停地翻动，使其炸得均匀。一锅油糰炸 5-6 分钟即可，当油糰变成金黄色，皮壳胀发似球状，空气中弥漫着芝麻花生的香味，此时就可以沥出油捞出来了。

The third step: you need to heat the peanut oil to just below boiling. After that, every golden cake should be fried in the hot oil. Remember that don't put too many Golden Cakes in the pot and that the cakes can be just spread on the surface of the oil. After putting the cakes in the oil, you need to pay close attention to the changes of their color. Initially, they are light yellow. When the cakes begin to float to the surface, the heat should be turned down so as to retain almost the same temperature of the oil. At this time, you need to continuously turn over the cakes so they are evenly fried. A pot of cakes should be fried for five to six minutes. When the cakes turn golden yellow, each of them swells like a small ball and the scent of sesame seeds and peanuts fill the air, you could scoop out and drain off the oil on the cakes.

口感 Taste

经过油炸之后，油糰色泽金黄、皮圆发亮、外表酥脆、内部柔软，融化后的白糖、芝麻碎和花生碎一同挤入你的口中，不会太甜，也不会起渣。口感软糯香甜，可口诱人，品尝一个之后你就只会想再多吃几个，怎么都吃不够。

After being fried, the cakes are golden, round and sparkling. When you bite it, you'll feel that the outside is crisp but the inside is soft. In an instant, crushed sesame seeds and peanuts with melted sugar flow into your mouth. The texture is smooth and the taste is not too sweet and it's delicious. Once you eat one, you want more. You just can't get enough of it.



在我们老家有一种说法，吃油糰吃的并不是其本身，而是一种团圆。逢年过节，亲戚走动，大家一起动手做金酥油糰，有说有笑，共度佳节，其乐融融，最后再一起享受劳动的成果，真是这世上最简单而纯粹的快乐了。

In our hometown, it's said that it's not eating Golden Cakes that is important. That is also the bringing together the community. During festivals, relatives visit each other and make Golden Cakes themselves, talking, laughing, celebrating festivals and last enjoying their food, which is the purest and simplest joy in the world.

编译 温雅琪

4 棉城美食——鲎粿

Miancheng Gourmet -- Limulus Kueh

棉城这座潮阳古邑，有着丰富的人文历史，有着数不尽的珍馐佳肴。其中最令我喜爱的就是名不见经传的小食——鲎粿。

Miancheng is an old county in Chaoyang and it has a rich history and numerous delicious food. My favorite food is Limulus Kueh though it is little known.

鲎粿是著名的一款棉城的小食，具有悠久的历史。《潮阳县志》载：“潮邑鲎粿乃粉粿中之精品，清康熙年间也以奉客。而粉粿则唐乃有之。”由此可见，从大约三百多年以前，鲎粿已是招呼奉客的佳肴了。

Limulus Kueh is well known in Miancheng and it has a long history. According to Chaoyang County Annals, Chao County's Limulus Kueh is the best one in Meal Kueh. During Kangxi Period, it was also served to guests. However, Meal Kueh appeared in Tang Dynasty. Based on this book, Limulus Kueh was served as an excellent cuisine nearly three hundred years ago.

除了包裹着各种鲜香的食材的粉糯的肠粉之外，鲎粿也是独属于我的家乡棉城的地方特色了。鲎粿的制作和肠粉的制作也有着异曲同工之妙，肠粉是用到米浆加入一些粉类调成糊状，在上蒸框里蒸时在加入其他的馅料，比如加入肉糜、虾、香菇等等。而鲎粿的做法是将磨成浆的稀饭加入木薯粉然后在和匀，然后取一部分面糊倒入特制形状的鲎模具里，放入喜欢的食材，比如常见的组合就有肉糜、虾、鹌鹑蛋和香菇，有些人还喜欢放入鱿鱼干。再倒入一些面糊填满模具，就可以放上锅蒸。只是蒸熟之后的鲎粿比肠粉多了一道工序——炸。将蒸熟的鲎粿下入油锅炸到表面酥脆，捞出沥干剪开表面，淋上酱油和辣椒酱，一份美味酥香的鲎粿就出锅了。

Besides soft steamed vermicelli rolls, which are covered by different types of fresh ingredients, Limulus Kueh is also a regional speciality in my hometown. The way that steamed vermicelli rolls are made is almost the same as Limulus Kueh. The former is made of rice milk added by mushy flour and they are steamed in the steamer basket plus other fillings, such as meat paste, shrimps and mushrooms. However, Limulus Kueh is made of rice milk added by tapioca flour. Firstly, they should be kneaded evenly. Secondly, a proper amount of part of panada is put in a specially-made mould and the ingredients which you love can also be put in such as meat paste, shrimps, quail eggs and mushrooms. Also you can add some dried squids

if you like. Thirdly, the mould should be covered fully by the remaining panada. Fourthly it can be steamed on the pot. What differentiates Limulus Kueh and steamed vermicelli rolls is the frying process for the former. After steaming, Limulus Kueh should be put in the pot with heated oil until its outside is crisp. Fifthly, you could scoop out all of the Limulus Kueh and drain off the oil on it. Then, you could sprinkle soy and chilli sauce. Finally, delicious and crisp Limulus Kueh is ready.



鲎粿的表皮金黄酥脆，颜色不仅诱人，吧唧咬一口外酥里嫩，在加上咸辣的酱料更是把鲎粿里头馅料的鲜香给发挥得淋漓尽致。鲎粿是一年四季串上棉城的大街小巷都能买上的小食，不仅饱腹感强，而且味道鲜美、层次丰富，很值得你来棉小城的时候品一品。

The color of Limulus Kueh is golden yellow and its outside is crisp. If you bite it, you'll find the inside is soft and its fresh and delicious scent of the fillings emits perfectly with the help of soy and chilli sauce. Whenever you come to Miancheng, you can taste Limulus Kueh in the streets. This food can not only fill you up but also be fresh, delicious and rich-flavored. Limulus Kueh is highly worth tasting if you come to Miancheng.

关于鲎粿由来的传说有很多。有说是媳妇孝敬无牙婆婆而创制出来的，有说是以鲎为食材做成潮汕特色的粿品，也有说是因为物质匮乏，杀了鲎后，用鲎的血加入其他浆水材料制成的粿品。无论是哪一种说法，这都不妨碍它独有的鲜香美味。不过据老一辈人的说法就是以前的鲎粿是没有馅料的，只是后来食材种类丰富多样了，大家根据自己的口味就添加了虾、肉、蛋等各种馅料。所以现在的鲎粿是最受欢迎也最具美味的一种潮汕美食。

There are a lot of stories behind this food. It's said that Limulus Kueh is made by a daughter-in-law to serve her toothless mother-in-law. It's also said that this food is special in Chaoshan and it was added by limulus. Of course, some people said that in the past people lacked food so that people killed horseshoe crabs and used their blood and other starch solution to make Meal Limulus. Whatever the stories are, Limulus Kueh is still specially delicious. But the older generation said that there were no fillings in previous Limulus Kueh but later with the increasing of various food people added shrimps, meat, eggs and so on based on their own tastes. Therefore, present Limulus Kueh is the most popular and delicious food in Chaoshan.

如果你来到棉城，这座潮阳古邑，我会带你仰望文光塔的古老肃穆，会带你品尝这也有着悠久历史的美味——鲎粿。

If you come to Miancheng, an old county in Chaoyang, I'll show you around the solemn Man Kwong Tower and take you to taste the delicious food with a long history, Limulus Kueh.

编译 蔡莹丽

5 “摆猪羊”和“甜糍年”

“Laying Pigs and Goats” and “Placing Sweet Glutinous Rice”

除旧迎新，在广东省揭东县新亨镇，一个名为硕联的村庄都会举行一次“摆猪羊”、“摆甜糍”的闹元宵活动。活动由硕联村属下的十个自然村（俗称十社）轮流主办。这里的“摆猪羊”和“摆甜糍”分别可以理解为猪羊祭和甜糍祭。由于每个社十年才轮流一次，故而对于每个社来说，都是倾尽全力，去办好这十分难得的展示自身为村作贡献的大事。村民每年通过“摆猪羊、营锣鼓、摆甜糍”等一系列元宵活动，庆祝过去一年生活的富足安康，同时祭拜神明，祈盼新的一年风调雨顺、生意兴隆！

Shuolian Village, located in Xinheng Town, Jiedong County, Guangdong Province, celebrates the Lantern Festival by holding the activities of “Laying Pigs and Goats” and “Placing Sweet Glutinous Rice” to welcome the New Year. These activities are organized by ten smaller natural villages affiliated to Shuolian Villages in turns. Here “Laying Pigs and Goats” and “Placing Sweet Glutinous Rice” can be understood as a sacrifice of pigs, goats and sweet glutinous rice. Every village in the ten smaller natural ones does their utmost to show themselves and make a contribution to Shuolian Village because they hold the activities every ten years. Through laying pigs and goats and placing sweet glutinous rice and playing gongs and drums villagers celebrate the well-being of the past year and worship Gods to pray for fair weather and booming business in the coming year.



据考证，硕联村“摆猪羊”的习俗大约起源于明朝中期，距今已有 500 多年的历史。明代中期，工商业的发展，使一些族姓成为村里大户人家，他们出于对生意兴隆的期盼，以及调和与周围邻里其他族姓的关系，自养自宰肥硕的猪羊摆上神台，供奉财神赵公明和关公，祭神完毕后，便将猪羊分给邻里和亲戚朋友。随着时代变迁和社会经济的发展，各种族姓不断加入聚居，硕联村也逐步发展成 52 姓氏 20 社（自然村）的大村，外来族姓也入乡随俗，各家各户都逐渐有能力“摆猪羊”祭拜财神。为避免村里发生不必要的纠纷，村里长者约定由其中 10 个较大的社每年轮流“摆猪羊”祭拜，于是这一独特的习俗便延续至今。2009 年此项民俗活动被列入广东省级非物质文化遗产名录。

According to research, the custom of laying pigs and goats originated in the middle of Qing Dynasty approximately. Now it has a history of over 500 years. During the middle of Qing Dynasty the development of industry and commerce enabled some tribes to become the wealthy and influential families. Therefore, in order to pray for blooming business and mediate relationships with their neighbors as well as other tribes, these rich families raised and killed fat pigs and goats themselves and put them on the table of God to offer sacrifices to two Gods of Wealth in Chinese folk tales, namely Zhao Gongming and the Duke Guan. After that all of the pigs and goats would be given away to the neighbors, relatives and friends. With the changing of times and development of social economy, different tribes lived together increasingly so that Shuolian Village has expanded to be a large village with 52 family names and 20 natural villages. Immigrated tribes also observed Shuolian's customs and gradually each family was able to lay pigs and goats to offer sacrifices to Gods of Wealth. In order to avoid unnecessary disputes, the seniors in Shuolian set the rules that only ten bigger villages could hold the activity of "Laying Pigs and Goats" in tuns. Hence, this unique custom has been inherited and it is listed in the intangible cultural heritage of Guangdong Province in 2009.



祭拜财神不仅仅只是供奉猪羊，还有一年一度新鲜甜粿的供奉和大鹅的供奉，被村民们称为“甜粿年”和“鹅年”。硕联村十社摆猪羊每年还会轮流分到“摆甜粿”和“鹅年”。甜粿是潮汕地区的一种特色甜品。所谓“甜粿年”就是要祭拜甜粿，“鹅年”就得祭拜鹅。每五年轮一次“鹅年”，“鹅年”时庆祝活动规模较小，只是祭拜神和唱潮剧，时间也较短。“甜粿年”则不同，每个社十年轮一次甜粿年，也要“摆猪羊”。每年的主办社都是从上一年就开始认真准备，春节前就把村里的大路小巷挂满灯笼，家家户户贴上春联，村子里里外外都是喜气洋洋，一片喜庆欢腾。

Worshipping Gods of Wealth is not only through offering sacrifices of pigs and goats. Fresh sweet glutinous rice and geese are also offered annually, which are called “Placing Sweet Glutinous Rice” and “Laying Geese”. These two activities are also assigned to the ten villages in turns. Sweet glutinous rice is a special dessert in Chaoshan. “Placing Sweet Glutinous Rice ” and “Laying Geese” mean worshipping this dessert and geese respectively. The later is held every five years and the scale is smaller and lasts for a short time, only worshipping Gods and singing Chao opera. In comparison, “Placing Sweet Glutinous Rice” plus “Laying Pigs and Goats” is held every ten years by each village. The host begins to make very careful preparations in the previous year. Before the Spring Festival all of the streets in the village are decorated by lanterns and every family sticks couplets. Everywhere is filled with joy and happiness in the village.



过“摆猪羊”等一系列民俗活动，庆祝过去一年生活的富足安康，同时祈盼新的一年风调雨顺、生意兴隆、吉祥好运、生活美满。“摆猪羊”等习俗这一隆重朴实，具有独特的和潮汕文化特色的民俗活动在当地颇具影响，也有了一定的民俗文化研究价值。

Villagers celebrate the well-being of the past year and pray for fair whether, blooming business, success, luck and happiness in the coming year through the custom activities such as “Laying Pigs and Goats”. These customs are simple but grand with unique Chaoshan cultural characteristics so that they are influential locally and well worth investigating their folk customs.

每一年都会迎来这喜庆的几天，身为当地人的我，这不仅仅是我最期待的日子，这也是在揭阳新亨地区的大街小巷的村民们最期待的日子，期盼每年都能吉祥如意、圆圆满满。我也希望在未来的日子里我们的节日风俗能吸引世界各地的人来一起庆祝，一起来迎接这份美好和喜悦。

Every year we welcome these festive days. As a local girl, I really look forward to them. So do all of the villagers in Xinheng Town, Jieyang City to pray for success and happiness every year. I also hope that our customs could attract people from all over the world to come, celebrate and welcome happiness and joy together.

编译 倪煜琪

6 竹升面——广东人的记忆

Bamboo-Pressed Noodle——The Memory of Cantonese

“老板，我的面好了没有啊？”

“Excuse me? Is my noodle ready?”

“再等一下。来了，来了！”

“Wait a minute, please! Here is yours.”

这样的对话每日发生在广东省各种街头角落的面店里，这面，它是谁呢？它就是竹升面！

Such conversation takes place every day in many noodle restaurants in every street corner of Guangdong province.

中国地大物博，也孕育出了博大精深的饮食文化。在这里我们先不论川菜、粤菜那些八大菜系有多么深奥，先说说面条为何这么受人们宠爱吧！随着科技的发展，面条也发生了巨大的变革。如今市面上已经有经过脱水而能存放很久的面条，只要把它和一些青菜肉类放烧开的水里煮上七八分钟，就能收获一顿美餐，省得煮饭炒菜麻烦多多。在餐馆，面条也是最快做好的。如此之便利，自然是大家的心头好。

China covers a vast territory and has abundant resources, so it has bred a profound diet culture. Let aside the esoteric eight major Chinese cuisines like Sichuan cuisine and Cantonese cuisine at the beginning, but start from the convenient and immensely popular noddles. Along with the development of technology, noodle has undergone a huge transformation. There are dehydrated noodles on the market that can be stored for a long time. People can enjoy a nice meal by putting the noddles together with some green vegetables and meat into boiling water for seven or eight minutes, which saves a lot of trouble in cooking. In the restaurant, noodles are always the fastest to serve. Thus everyone is fond of its convenience and delicacy.

作为主食里的面条就有无数的种类，比如说青海省的手擀面、湖北省的热干面、山西省的拉面等等，他们都有着浓郁的浇头或是汤底。而广东，这个注重养生护体的沿海城市，讲究饮食清淡素口，但是由于它天气之炎热潮湿，一碗爽口解腻的竹升面便默默存在于大家的日常三餐里。而竹升面的名字来源自它的制作方法。师傅要用上浑身重量将粗大的竹竿用力去揉搓、打压面团，极其费力气；而它又称作碱水面，就是以面里有碱水得称，制作面条者需要使用在面团里加入碱，用来削去多余的酸味，使得做出来的面条味道更好。如此细细制作出

来的面条，纤细微黄、爽口弹牙，得到了大家一致的爱称——银丝细面。由小见大，所有好粤菜毕生追求的，无非是一个“鲜”字，而隐匿在日常小店里这种面条就默默地体现着“鲜”。

As one of staple foods, there are countless varieties of noodles, such as Shouganmian noodles(Hand-made noodles) in Qinghai Province, Reganmian(hot noodles with sesame paste) in Hubei Province, Lamian noodles in Shanxi Province, and so on, all of which have rich ingredient and soup bases. However, as a coastal city, Guangdong pays more attention to health preservation. Therefore, Cantonese people are keen on a light diet food. Due to the hot and humid weather in Guangdong, a bowl of tasty and refreshing Bamboo-pressed noodle has naturally become a part of everyone's daily meals. Bamboo-pressed noodle takes its name from its production method. The master needs to use his whole body weight to rub the thick bamboo pole and suppress the dough, which is extremely laborious. It is also called alkaline water because noodle makers add alkali to the dough, which strips away excess acidity and makes the noodles taste better. Bamboo-pressed noodle is delicately made and have a smooth taste, which has been unanimously loved by everyone and enjoy a reputation of filamentary silver noodle. All lovers of Cantonese cuisine pursue the the quality of "freshness" as their life-long pursuit, and these small noodle shops expressed their pursuit of "freshness" silently.



走在广州的街头，到处都可以见到各种各样的面店，无不冒着氤氲热气的大汤锅。我们随机走进一家普通的小店，去前台点上一碗竹升面，坐在旁边干净的凳子上，看着厨房透明玻璃窗后头，厨师熟练地抓起一团团新鲜的竹升面和云吞或是鱼蛋或是饺子扔进小漏网里面，然后挂在大汤锅边上，一股股食物的香气直往鼻子里面涌去，引得馋虫蠢蠢欲动，食客们不住地抬头去看自己那一份面好了没有，有

那心急的甚至要走去看看什么时候能吃。面条出锅了，倒在大汤碗里，舀上一碗细心熬制的高汤，撒上切成段的小葱与韭黄，放入翠绿新鲜的生菜，一份美味就端到了客人的面前。拿起筷子，挑起一缕细细的面条，放入口中慢慢咀嚼，那爽口的感觉回馈到牙齿上，那清甜的味道返还到舌头中，那诱人的香气钻入到鼻底下，叫人欲罢不能……

Rambling along the street of Guangzhou, noodle stalls are everywhere--with a steaming cauldron of soup. Go to the front desk and order a bowl of bamboo pressed noodle, choose a clean bench to sit, we could see the scene of whole kitchen behind the transparent glass windows: a chef picked up a fresh ball of Bamboo-pressed noodles and throw it into the noodle net with some wonton or fish eggs or dumplings together, then hung the net with noodles on the edge of a large soup pot. And then a strong aroma of food rushing straight to the face of diners, which seduce the appetites of the diners. Several minutes later, noodles are out of the pot, and be poured in the bowl that full of soup, and then match with some chopped scallion and chives, or some green fresh lettuce, so a bowl of delicious noodle is presented in the diner's front.

竹升面曾获得过无数奖项，但真真正正落到实处的去奠定了基础的还是它的美味。因此，从早晨到夜晚都有街坊去光顾，不论是小朋友还是老人家，不论是上班族还是学生，一代代的人都在赞美着竹升面。

Bamboo-pressed noodles have won lots of awards, but the essential is its tasty flavor. Therefore, form day to night, customers usually patronize it. No matter the young or the old, office workers or student, every generation all praise it.

编译 梁诗敏 苏萍 张淼智

7 “越吃越少年”——普宁油柑

"The More You Eat, the More Young" - Puning Emblica

油柑学名余甘，以果形圆大，果皮光滑，果肉半透明，肉色淡黄或赤黄时最美味，吃起来酥脆而无渣，甘甜生津，反之，颜色越青绿的油柑，味道越苦涩，在咀嚼时还伴有渣。油柑可以生吃，生吃时先酸涩，随后甘甜，回味无穷，也可以用盐腌制，还可以制作成凉果。与其他鲜美甜口的水果不同，就算油柑完全熟透之后，刚一入口，它给人的感觉仍是苦涩的。揭阳多地均有产油柑，普宁为主产区，而狮头油柑更是其中一个优良的品种。

Emblica is also known as Yu Gan, which is round in shape, smooth in the skin, translucent in the flesh, and the most delicious when it turns ripe to be pale yellow or red yellow. It tastes crisp without slag, and sweet. On the contrary, the greener the emblica is, the more bitter the taste is, and there are also slag when chewing. It can be eaten raw, sour and then sweet and has a long aftertaste. It can also be salted and made into preserved fruit. Different from other delicious fruits, the first taste of it is still bitter even when the emblica is fully ripe. Many places in Jieyang are rich in emblica. Puning is the main producing area, and ShiTou Emblica is one of the excellent varieties.

在普宁地区，油柑是大人们的最爱，人们喜欢在茶余饭后嚼上几颗。但人们吃油柑，并不在乎它的果肉，而是慢慢品尝果肉中的汁液。当你第一口咬它的时候，先是一股又苦又涩的汁液充斥口腔，第一次品尝的人受条件反射会毫不犹豫地马上把它吐掉；可是当你咬第二口时，慢慢地把汁液吞下去，就会有一股清爽甘甜的津液从口腔、舌下渗涌而出，越嚼越有味道。吐出细小的果核之后，喝上一杯温开水，会有一股神奇的甘甜气息充盈在整个口腔，同时还伴随着美妙的清甜。

In Puning area, emblica is the favorite of adults, people like to chew a few after dinner. When people taste emblica, they don't care about its flesh, but about its juice. In your first bite, a bitter juice fills your mouth in an instant, and people who taste it for the first time will subconsciously spit it out. But as you take a second bite and swallow the juice, you will feel fresh and sweet. The more you chew, the tastier. After spitting out the tiny seeds, drinking a cup of warm water, the whole mouth will have a magical and wonderful sweet.

除了神奇美妙的口感，食用油柑更是发挥着多种作用，例如去油

助消化、润肺清嗓、解暑止渴，消痰止喉痛等作用，果汁更有祛风、止泻之功效，在我国作为民间中药已有 2000 年的历史。

In addition to its wonderful taste, the emblica has a variety of functions, such as removing grease to aid digestion, moistening lungs and clearing throat, relieving summer-heat and thirst, eliminating phlegm and relieving throat pain, etc. The fruit juice has the effect of dispelling wind and relieving diarrhea. In China, it has been used as a folk traditional medicine for 2,000 years in China.

古时候，人们常常服用油柑果实，用以治疗消化不良、胃腹痛、感冒、牙疼、咽喉痛，疝痛、痢疾、咳嗽等疾患。早在明代，李时珍在《本草纲目》中就记载，油柑有“久服轻身、延年长生”作用，而现代科学证实，油柑不仅能明显治疗和预防胃癌，还对乙型肝炎、高血脂、高血压、高血糖等均有较好的疗效，研究还证明，油柑果汁具有防癌和抗衰老作用。

In ancient times, people often took the emblica fruit to treat indigestion, stomachache, cold, toothache, sore throat, colic, dysentery, cough and other diseases. As early as the Ming dynasty, Li Shizhen has recorded that the long-term use of emblica has the effect of relieving the tension of body and prolonging life in Compendium of Materia Medica. Furthermore, the modern science has proved that emblica fruit can not only cure and prevent gastric cancer obviously, but also have good curative effect on hepatitis B, hyperlipidemia, hypertension and hyperglycemia. What's more, studies also proved that its juice can prevent cancer and aging.



无论是鲜食油柑，盐渍油柑，还是在煮制加工过程中保证所含维生素均不被破坏的蜜饯油柑，都能起到作用。因此，民间流传着“甘回味甜，越吃越少年”的谚语，还有“油柑吃了回味甜，老人吃了变

少年”的民谣。

Whether fresh emblica, salted emblica, or preserved emblica has a good medical effect. Therefore, a lot of Puning folks believe that the emblica will make elder more younger. And the exaggerated medical function of rejuvenating effects has been made into folk songs.

由于油柑在众多水果中营养排列前茅，后被卫生部列入“既是食品又是药品”的名单，同时，联合国粮农组织还把油柑与山楂、白榄列为“世界三大杂果”，并安排经费和组织专家对油柑进行研究和开发利用。

Because of its nutritional arrangement in many fruits is among the best, emblica has been listed in the list of "both food and medicine" by the Ministry of Health. At the same time, the United Nations Food and Agriculture Organization (FAO) makes Puning emblica, hawthorn and white olive as "the world's three major fruit", and provide funds and experts on the research development and utilization of emblica fruit.

除了具有药用价值，油柑果实还可以做成染料，油柑叶常用来填充枕头以透气散热，油柑树木呈赤色，且坚硬，可用于制作家具，油柑树皮是化学工业的重要原料。

In addition to its medicinal value, emblica fruit can also be made into dye, emblica leaves are often used to fill pillows with the function of air permeability and heat dissipation, emblica trees are red, and hard, can be used to make furniture, meanwhile, the emblica bark is an important raw material in the chemical industry.

在普宁地区，几乎有地的人家都会有几颗油柑树，待到果实成熟时，家家户户提起大筐采果，小小的枝头上密密麻麻全是油柑。盛产期，走在街道上，都能看到小贩们成筐成筐地摆在路边，人们排着队按斤按斤地购买。

In Puning area, almost every family will have a few emblica trees. When the fruit is ripe, even those small branches are covered with emblica, then every family will pick up a large basket of fruit. During the harvest period, when you walk on the street you will see vendors on the streets with baskets of emblica and people line up to buy the fresh and delicious emblica.

编译 赖雪萍 刘珂 刘秀英

8 揭西美食

Jiexi Cuisine

身为揭西人，实在难以容忍家乡美食不被世人熟知。揭西美食是所有在外游子心心念念的家乡味道，以下是一些代表美食：

As a native of Jiexi, it is a great honor to introduce the cuisine of my hometown to the people across the world. Of course, for me, and for those who floating outside as well, Jiexi cuisine is the taste of hometown. When we talk about Jiexi cuisine, I have to introduce the following representative delicacies to you.

擂茶是客家的传统的食俗, 广东客家擂茶的发源地就是揭西县河婆镇。几乎所有客家人都知道如何制作擂茶, 热情好客的客家人常常以擂茶待客作为其传统的礼节。(百度百科) 河婆擂茶要先把茶叶、烤花生、烤芝麻等放在擂缸里擂成酱, 然后再加少许食盐(也可以加糖), 然后将沸水冲进缸里。食擂茶, 要把擂茶舀进大米饭里, 混成粥, 再加上虾米, 花生, 葱, 韭菜, 大蒜, 菜脯等炒熟了的配料。擂茶芳香可口, 能增进食欲, 提神醒脑。

Leicha tea is a traditional delicacy for Hakka cuisine, which originated from Hepo town, Jiexi County of Guangdong Provenience. All of the Hakka people know how to make Lei Tea, especially women. Hakka people are hospitable, Leicha tea is a traditional food to entertain their distinguished guests. Leicha tea has a variety of ingredients. According to the different seasons, the ingredients and traditional Chinese medicines used in making Leicha tea are different, while the making process is basically the same. People put tea, roasted peanuts and roasted sesame seeds and crash it into a sauce firstly, then add a little salt (or sugar), and the last procedure of the making of Leicha tea is to flush boiling water into the jar that filled with the ingredients of Leicha tea. Leicha tea usually eat together with rice, people scoop Leicha tea into rice and mix it into porridge, then some people might plus fried ingredients such as shrimp, peanuts, onions, leeks, garlic, preserved vegetables and so



on according to their personal taste. Leicha tea is fragrant and delicious, which can increase appetite and refresh the mind.

揭西水粿是另一揭西传统美食，用料上乘、做工精细。首先，将浸泡后的优质米细细地研磨成半浓稠的米浆，然后在特制的直径约三十公分的正方形铁板内舀上一勺米浆，左右晃动使其均匀，再用猛火蒸。五分钟后，一张蒸熟了的透明爽滑的米浆皮就做好了，将其揭下，把炒熟了的肉末，豆角，鲜笋，咸菜等馅放入，再卷成圆筒状就可以了。水粿细嫩可口，多食不腻，可作为正餐食用。

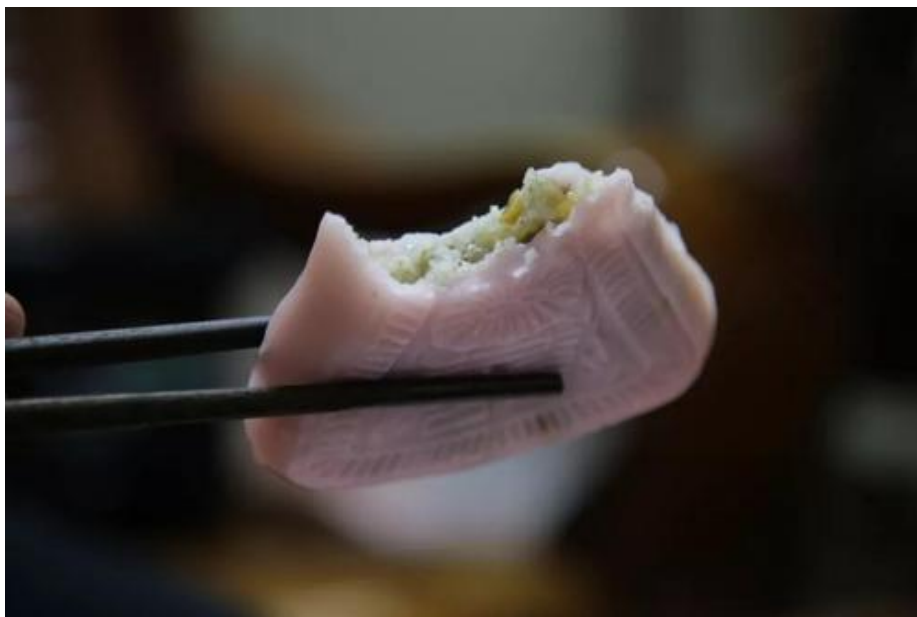
Jiexi Shuiban rice cake is another traditional delicacy of Jiexi districts, it selects superior material and make in excellent workmanship. First of all, grind the soaked high-quality rice into semi-thick rice milk, then scoop a spoonful of rice paste into a special square iron plate with a diameter of about 30 centimeters, shake it left and right to make it uniform, and then steam it over high heat. Five minutes later, a transparent and smooth steamed rice paste skin is ready. Take it off, put in the stuffing of fried minced meat, beans, fresh bamboo shoots and pickles, and roll it into a cylinder. The rice noodle is delicate and delicious, can be eaten as a staple food.



红桃粿，因其外边是桃红色称之为桃粿。每逢喜庆节日或是年结时分，家家户户都会做上几对红桃粿拜神，祭祀。它有一个很好的寓意就是吉祥如意，红红火火。红桃粿的原材料是面粉加水按比例混合，揉搓成适当的面团，再往里面放炒香了的花生碎和菜脯。与其他粿不同的是，桃粿是有一个专门的模子的，木质的模子有漂亮的花纹，所

以做好的桃板正反都有漂亮精致的花纹，然后放进蒸锅蒸熟就可以食用了。其实桃板还有另外一种食法，就是将蒸熟了的桃板烹炸一遍，炸后的桃板外焦里嫩，是另一番美味。

Hongtaoban is a kind of rice cake that similar as Shuiban, and it is named Hongtaoban(tao in Chinese language means peach, and peach contain a good meaning in China, which represents lucky and longevity) as its peach color. On festive occasions or at the end of the New Year, every household will offer a few dishes of Hongtaoban (peach colored rice cake) to worship their gods and praying for a good luck and prosperous future. The raw material of is rice flour, which mixes with water in proportion and knead into proper dough, and then putting into it the stir-fried peanut pieces and preserved vegetables. In order to make the food more attractive, the stuffed rice cake is placed in a wood mould with delicate patterns. After a few minutes steam, you can taste the delicious and pleasant looking Hongtaoban rice cake. In fact, peach cake has another way of cooking, which is to fry the steamed peach cake and make it crispy on outside and meltingly tender on the inside.



碗板，用粘米粉加白糖加在 30 度的水，尽量和稀，越稀就越软，最后加上发酵粉，放置两三个小时后，往碗里加上发酵好的米糊，用大火蒸，还要裹上布条不漏气，这样会更容易熟。它特别的是用碗来做模具，所以蒸好的碗子板外形精致，底部光滑完整，顶部膨胀开裂像一朵盛开的花，甜甜的碗子板让人看了心情愉悦，吃了心里甜丝丝的，最重要的是它的笑预兆着来年合家过上平安顺利，笑口常开的美好日子。

Wanban rice cake has a similar making procedure as Shuiban rice cake and Hongtaoban rice cake, which takes rice flour and sugar as raw materials. The mixed rice flour knead with 30 degrees of water to make it as soft as possible, and then mix with some yeast powder, and let it stand for about two or three hours. After three hours, put the fermented rice paste to a bowls and steam it with high heat and cover with gauze to prevent the air leakage. It usually is shaped with bowl, so it is named as Wanban rice cake (Wan means bowl in Chinese language). The steamed Wanban rice cakes has a delicate appearance, the bottom part is smooth because of the smooth bowl mould, and the top of Wanban rice cake swells and cracks into a blooming flower shape. Meanwhile, it contains a good meaning for Jiexi people, the crack shape make the rice cake looks like a smiley appearance which omens for a safe and smooth coming year of the family. A bit of sweet Wanban rice cake makes people pleasant and comfortable.



揭西豆干是漂泊在外的揭西人念念不忘的味道。它的制法是用大豆磨浆，加上少许薯粉，石膏等原料配制，蒸熟后包成白或黄两种颜色的方块状。它的烹饪之法可分为炒，煎，油炸三种。其中油炸豆干最为脍炙人口，油炸豆干，皮薄而酥脆，内肉白而嫩滑，被称为“外金内银”。尤其是在冬天，品尝一口油炸豆干，香味久存于口齿之中，又烫又脆，额头上闪着汗，也是十分有趣的画面。若以葱蒜盐水作为蘸料，味道更上一层楼。

Jiexi fried dried tofu is an unforgettable taste for those Jiexi people who wandering away. It is made by grinding soybean pulp, adding a little potato powder, gypsum and other raw materials preparation, steamed after the package into white or yellow two color square block. It can be cooked in three ways: stir-fry, pan-fry and deep-fry. Among them, the deep-fried dried beans are the most popular among Jiexi people. With thin and crisp skin and white and tender insider, fried dried beans are

known as "gold outside and silver inside". Especially in winter, a bite of hot, crispy, deep-fried dried beans will leave the aroma of fried Doufu lingering in your mouth and sweat glistening on your forehead, which composed a peaceful and joyful scene of winter.



揭西菜脯是在外游子必备的家乡味道。菜脯是以生萝卜为原料，经过腌制、加工和晾晒，外地人称之为“萝卜干”。其呈棕红色，皮面光滑，咸淡适宜，是搭配早餐白粥的一道家珍小菜。在揭西，家家户户的老人几乎都会做这道小菜，他们会把腌制并加工后的萝卜装进闲置的瓶子里，给在外打工的孩子们备着。现在的青年人不大喜欢喝白粥，但他们会将菜脯配合其他食材，做成各类美食，比如菜脯冬瓜汤，菜脯蛋饼等。



Jiexi dried preserved vegetables is an essential hometown flavor of a wanderer. Preserved vegetables is made from raw radish, which is pickled, processed and air-dried. Outsiders call it "dried radish." It is brownish-red, with smooth skin and suitable saltiness. It is a home-cooked side dish for breakfast that usually match with white porridge. In Jiexi, the elder in every household can cook this side dish. They will put the pickled and processed radishes into bottles and preserve them for their children whom working outside. Young people nowadays don't like to eat white porridge, but they might combine the preserved vegetables with other ingredients to make various kinds of delicacies, such as preserved vegetables and wax gourd soup, preserved vegetables omelets, etc.

编译 陈锦玲 陈彩玲 符湛敏

9 一碗濑粉寓意深

The Profound Meaning of Laifen

众所周知，正所谓“食在广东”，在广东这座城市美食更是数不胜数。相信你一定听过这么一句话广东人什么东西都可以用来煲汤。而在我居住的佛山高明这座城市，它有一道特具代表性的美食，是的，一提起高明你就会想起高明的濑粉，它不仅仅成为了高明这座城市的标志性卡片，更是佛山十大名小吃之一。而且自 2006 年以来每年的 10 月 13 号都会举行“高明濑粉节”，现场教授如何制作濑粉和提供品尝，高明濑粉节目前已经连续举办了 13 届了。

Guangdong is famous for food, there is a saying called “eating in Guangdong” which highly praises the delicious Cantonese delicacies. I believe you must have heard the saying that Cantonese people can use anything to make soup. And in my hometown Gaoming county of Foshan city, there is a special representative food, it named Laifen noodle, a kind of Seto noodles. It has not only become the landmark card of Gaoming, but also one of the top ten snacks in Foshan. And since 2006, every year on October 13th will be a "Gaoming Seto-noodle Festival", the sponsor of the food festival will invite some chef to teach people how to make Laifen noddle and also provide opportunity of tasting. Until now, the Gaoming Laifen noodle festival has been held for 13 sessions consecutively.

濑粉在高明人的生活中已成为一种不可或缺的习俗。在早上大家都喜欢点上一碗热腾腾的濑粉，然后元气满满的开启新的一天。特别是每逢过节或非常喜庆的日子，你都可以在餐桌上看到它的踪影。因为传说中濑粉有着长长久久、吉祥如意和丰衣足食的好寓意。

Eating Laifen noodle has become an inseparable custom for locals in Gaoming. People prefer to order a bowl of freshly cooked Laifen noodle in the morning to start an energetic day. As there are many legends have expressed the good meaning of Laifen noodle, such as everlasting love, good luck, ample food and clothing, happiness ect., it is also very popular for Gaoming people to eat Laifen noodle to celebrate their festivals or other jubilant day.

濑粉主要以用稻米打磨出来的粘米粉为原材料，在高明，濑粉大多数是由人们手工制作出来的，因为做出来的粉的口感与和粉时的力度有着非常重要的关系，打磨粉的力度越恰当，做出来的濑粉才会越有嚼劲。濑粉的名字起源具有一定的当地特色，之所以称之为濑粉是由于制作时要把米粉团从木孔中“濑”出一条条长长的爽滑且带有韧性的粉。而“濑”字则源于“水从细沙上流过”这一动作。

民间美食与文化

The main ingredient of Laifen noodle is the sticky rice flour which be ground by rice seed. Most of the Laifen noodle in Gaoming are hand-made, and the taste and texture of the noodle is decided by the strength of kneading of dough. The origin of the name has a certain local characteristics, the word “Lai” is a local dialect which used to describe the motion of rushing out of the rice dough from a mould hole.



高明濲粉以熬了好几小时的猪骨浓汤为汤底,再加上一把葱、姜、蒜、鸡蛋丝、头菜丝、花生碎等配料,而每一种配料都有它的寓意。例如,葱表示翠意绵绵、姜代表将心比心、蒜则寓意着如意算盘、花生碎代表妙笔生花、头菜丝寓意着万事如意、鸡蛋丝代表今生今世。濲粉的搭配更是十分丰盛,可以选择与牛腩、瘦肉猪肝、猪杂、猪脚等进行搭配。满满的一碗濲粉真是色香味俱全,非常诱人且令人流连忘返。



Laifen takes thick pork bone soup that brewed over several hours as the soup base, and plus a handful of scallion, ginger, garlic, egg strips, shredded cabbage, crushed peanuts and other ingredients to make it more tasty, and each of these ingredients expresses a good wish according to their Chinese pronunciation,color and shape. For example, scallion(green color) means" vitality", ginger(Chinese

pronunciation: Jiang, the meaning of Jiang has been expanded into "Jiang xin bi xin", which means put oneself in others' position) means "heart to heart", garlic (Chinese pronunciation: Suan, here represents a traditional Chinese manual calculation tool, which has been used as a metaphor for subjective intention of desire) means "satisfying subjective desire", crushed peanuts (Chinese pronunciation of Peanut: Hua Sheng, Chinese people usually convert the word into Sheng Hua, which means usually takes to describe someone's art of writing is brilliant as beautiful flower) mean "brilliant writing", shredded cabbage means "Everything goes as you wish", egg strips mean "A wonderful present life". A bowl of Laifen noodle are rich of ingredients, you can choose whatever you like to make a unique delicacy for yourself and your distinguished guests. A full bowl of Laifen noodle with its perfect combination of color, aroma and taste, which it's so alluring that you'll always miss this taste.

高明濑粉制作流程传说是由善于种植水稻的古代高明瑶人传给汉人的，这样算起来高明濑粉已有超过五百多年的历史了。在八十年代以前，高明的经济状态还处于比较贫穷的时期，所以大多数农户一般都会在粮食丰收后留一些晚稻，然后把它磨成粉晒干，储藏于密封罐中，等到庆祝节日时把它做成濑粉。据说濑粉还有清热降火的功效，小孩子上火不愿意吃药，大人就会煮碗濑粉给他清火。

Gaoming Laifen noodle has a history of more than 500 years. According to legend, the making technique of Gaoming Laifen noodle was invented and passed down by the ancient Yao people to the Han people of Gaoming district who were good at growing rice. Before the eighties, Gaoming's economy was still in a relatively poor status, people are in short supply, therefore, Laifen became a delicacy for festival. There is a convention that a great majority of farmers would keep some late grown rice after a good harvest, and then ground it into flour, dried it and stored it in sealed jars, until the festivals to make it into a bowl of delicious Laifen noodle. It is said that Laifen noodle also has a certain of medicine effect of clearing away internal heat of people, so when children are reluctant to take medicine, parents usually cook a bowl of Laifen noodle to help him clear away the heat.

高明濑粉在民间还有个“黎十万调灶”的传说。传说在明代高明更楼的垞程村，从武当山学习归来的黎十万由于没有学到可以养活自己谋生法术，而遭到村里人的怀疑。而刚好在这一年的大年三十，村里的每家每户都发生了特别奇异的事，全村的火灶都没了灶口，没有办法做濑粉。然而黎十万却不在意，好像什么事都没发生地请村民各自回家，这时火灶突然复原。从此，村里的人便有了每逢年三十就守着火灶做濑粉的习惯。

There is another legend about Laifen in Gaoming among folks, which is called “Li Shiwan moves away stoves”. Li Shiwan was a villager of Gaoming district who went to Wudang Mountain for learning magic art and didn’t acquire any skills to make a living, so he was ostracized by the other folks of the village. Just in a New Year’s eve, something weird happened that every family in the village lost their stoves, it was no way for them to cook a bowl of Laifen to celebrate the big festival. The villagers believed it was a trick of Li Shiwan, so they came to Li Shiwan and ask him to give back their stoves. Li Shiwan didn’t show any surprise and told the villagers their stove already back to their kitchen, then the villagers went back and found that their stoves suddenly came back. From then on, the people in the village has formed the custom of guarding their fire stove by sitting around the fire stove to cook Laifen noodle every New Year’s eve.

高明濑粉的独特美味给我留下了非常深刻的印象，濑粉做法虽较为朴素，但却很耗时间，且追求制作精美，这也反映出高明人们勤劳节俭和朴实热情的美好品质。尽管如今机器生产十分发达，但现在高明很多店铺依然坚持采用传统手工制作的手法，让高明濑粉这种传统美食继续传承发扬下去，让更多的人吃到高明的濑粉，感受高明濑粉的魅力。

I am deeply impressed by the unique delicacy of Laifen noodle. It reflects the fine quality of diligence, frugality and simple enthusiasm of the Gaoming people. Although the machine changes the production and makes the food more accessible. Gaoming people still prefer to the traditional handmade techniques, more and more people are keen on the inheritance and development of this traditional food and its techniques. For many artisans of Laifen technique in Gaoming, Laifen stand for Gaoming, to make more people taste the flavor of Laifen and feel the charm of Laifen has become their mission.

编译 郑柔莎 刘心怡 姚佳旭

10 汕尾擂茶

Ground Tea of Shanwei

五味调和是境界，是理解更是手段，是中庸之道。陆河的客家人一直在实践着这种五味调和天然材料的食物——擂茶。汕尾陆河，是榕江和漯河水系发源地，具有独特的客家风情的福佬文化，有客俗桃源之称。

The harmony of five tastes is the realm, understanding, measure, and golden mean. The Hakka people in Luhe have been eating this food made with natural materials with the five tastes in harmony – ground tea. Luhe County in Shanwei City is the birthplace of Rongjiang River and Luohe River. It has a unique Hakka style and Gefulao culture, and is known as a Hakka paradise.

汕尾的几乎每家每户都会有喝擂茶的习惯，饮茶有利于健康，已为世人所共知，擂茶不仅可以清饮，也可以配炒米而饮，而陆河人以擂茶招待客人仍是最隆重的礼节，也是从古至今的传统风俗。擂茶，成了客家社交活动中必不可少的饮料。

Almost every family in Shanwei has the habit of drinking ground tea. Drinking tea is good for health which has been known to the world. Ground tea can not only be drunk alone (light drinking), but also be served with fried rice. However, it is still the most formal etiquette for Luhe people to entertain guests with ground tea, and is also a traditional custom from the ancient times to the present. Ground tea has become an indispensable drink in Hakka social activities.

擂茶被称为最古老的茶道之一，又名三生汤，起于汉，盛于明清，流传已久。关于擂茶的起源，目前公认的说法为广东省揭西县河婆镇南关城老妇人何婆售卖的街边小吃。当时的南关城是潮汕和惠州经商的必经之路，而何婆的擂茶解决了往来客商的疲劳，因此名声远播。古代的南关城也就是如今的潮汕地区，于是擂茶文化成为了这个地区口口相传的独有文化，而擂茶也成为这个地区特有的美食。

Ground tea is one of the most ancient tea ceremony, and another name is Sansheng soup, because the soup made from three raw materials. Then ground tea, originated in the Han Dynasty, flourished in the Ming and Qing Dynasties, has been circulating for a long time. As for the origin of ground tea, it is generally accepted that ground tea is a street snack sold by an old woman, Granny He, in Nanguan Town, Jiexi County, Guangdong Province. At that time, Nanguan Town was the only way to do business in Chaoshan area and Huizhou city, and this old woman's handmade tea

fixed the fatigue of travelling merchants, so it was well-known. The ancient Nanguan Town is now Chaoshan area, so the culture of ground tea has become the unique culture handed down by mouth in this area, and the ground tea has also become the unique food in this area.

在汕尾始终流传着这样一句话：无擂茶不成客。热情好客的汕尾人家里少不了擂茶，也越来越多人认为在汕尾才能喝到正宗的擂茶。地形气候不同使得擂茶在汕尾地区也衍生了许多的制作方法，其中汕尾陆河的客家擂茶可谓是大家喜爱度最高的一种了。

In Shanwei city, there is always a saying that "no ground tea, no guest". The warm and hospitable people in Shanwei can't live without ground tea, and more and more people think that only in Shanwei can they drink authentic ground tea. Different terrain and climate make ground tea in Shanwei made in a lot of production methods. Among them, ground tea of Luhe County is one of the most popular.



陆河人制作擂茶有一套称为“擂茶三宝”的工具：一是圆形且内壁有粗密沟纹的陶制擂钵；二是用上等山楂木或油茶树干加工制成的擂棍；三是用竹蔑制成的过滤碎渣的“捞子”。擂茶的整个过程讲究“一粗二顺三韧劲”，“粗”指研磨茶叶时可以简单擂几下，粗略粉碎即可；“顺”是指研磨芝麻时力求用力均匀平顺，不可用力过猛过急，要将芝麻尽数研磨成酱，不要将芝麻压进陶纹里；“韧劲”是指随着熟花生米等佐料的不断增加，研擂越来越费劲，擂茶工作要持之以恒。汕尾人家里都有一个陶钵，当地话叫“牙钵”，土黄色，普通的电饭锅内胆大

小，外壁光滑，内里刻意凿出粗糙的纹路，配着一支半米长的实木“茶槌”，海丰人世代代吃的咸茶，就是在这样古老简单的工具里做出来的。

The people in Luhe have a set of tools for making ground tea, which were called "three treasures of ground tea". One was a round pottery bowl with thick grooves on the inner wall. The second is a stick made of hawthorn wood or camellia tree trunk. The third is a sieve made of bamboo strips and used for filtering broken slag. The whole production process of ground tea pays attention to three key points: rough, smooth, and tenacity. "Rough" refers to roughly mashing tea leaves during grinding. "Smooth" refers to grinding sesame seeds evenly and smoothly to grind all the sesame seeds into paste. "Tenacity" means that with the constant increase of seasonings such as cooked peanuts, it is more and more difficult to grind, and the work of tea grinding should be perseverant. Shanwei people have a pottery bowl at home, which is called "tooth bowl" in the local dialect. It is yellow and the same size as a regular rice cooker. The outer wall is smooth and the inner wall is deliberately chiseled with rough lines, matched with a half-meter long solid wood "tea hammer". Haifeng people eat salty tea for generations that is made in such an ancient simple tool.

简易版的擂茶，茶叶不需要好的，碎茶即可，开水冲洗一遍，加几片薄荷树上摘下的叶子，放入牙钵，在腿间夹一条毛巾，牙钵放在毛巾内，两腿夹紧，双手握住茶槌，探入牙钵，顺时针碾压，这便是“擂”。这道程序直到把茶叶薄荷叶碾压得烂烂的，拿开茶槌，放下牙钵，撒进些许盐粒，刚煮开的滚水一冲，芳香四溢，一碗擂茶就好了，加上芭米花生芝麻即可饮用了。海丰人有时还习惯在擂茶里再添加一些剁碎的菠菜、白菜、芹菜、生菜、青蒜、荷兰豆、香菇、粉丝、虾米、瘦猪肉、香肠、鱿鱼等富有营养的东西，用骨头汤或鸡汤煨之，上面再撒以炒米、花生、胡椒等，做成一种极好的“点心”——菜茶。菜茶在海丰城乡很是普遍，每逢农历正月十三那天，这里都会处处张灯结彩家家喝菜茶。

A simple version of ground tea does not need good tea. The tea can be broken leaves. Rinse the tea leaves with boiling water, add a few mint leaves, put them into the pot, put a towel between the legs, and put the pot in the towel, clamp the legs tightly, then hold the tea mallet with both hands and reach into the pot, and roll clockwise, then the tea is smashed. In this procedure smash the leaves of the tea and mint until they are crushed, take away the hammer and put down the bowl, sprinkle some salt with boiling water, fragrant overflow, a bowl of ground tea is done, and then add peanuts and sesame. Haifeng people sometimes add in ground tea some chopped spinach, Chinese cabbage, leeks, celery, lettuce, snow peas, mushroom, vermicelli,

shrimp, lean pork, sausage, squid and other nutritious, with bone soup or chicken soup simmer, sprinkle with parched rice, peanuts and peppers, etc., make it a delicious dessert called "vegetable tea". Vegetable tea in Haifeng County is very common. Every year on the thirteenth day of the first lunar month, every family here will decorated with lanterns and drink vegetable tea.

陆河有另一种用料极为讲究的擂茶称“油茶”，亦称“生茶”。主要用料有鲜艾叶、薄荷叶、生茶叶、枫树嫩芽、紫苏叶、番香、香苏、鸡脚刺、玫嫩芽、芫荽菜等。这是一种纯天然原材料制成的美味，包含了各种药材草药，更由于油茶具有生津止渴，防风祛寒、开胃健脾、清热解毒、延年益寿的功效，因此最受旅游者和当地人喜欢，汕尾的大街小巷也开了许多的油茶店，一到正午和晚上，队伍也是人满为患。在陆河，擂茶搭配米饭乃是普通人家每天中午的主食。并且，每年正月初七被定为“开茶日”，这一天要用七种菜一起擂成“七样菜茶”。七样菜即红生菜、芹菜、芥兰菜、葱、蒜、芫荽、荷兰豆、豌豆等七种蔬菜，人们以此为原料，有的加佐料炒成七菜就茶当餐，有的加新起锅的猪油渣一块炒熟，放进茶钵研擂，制作成油茶。陆河擂茶是广东汕尾陆河县家喻户晓的美食，是客家人自制的纯天然食品，风味独特。2012年入选广东省第四批省级非物质文化遗产保护代表性名录也在2011年入选了广东省非物质文化遗产保护名录。如今，它不仅兴盛在广东海陆丰(汕尾)地区，而且随着当地居民的迁徙，还日益向广东、福建等其他沿海地区，乃至海外蔓延。据说，海丰籍的音乐巨匠马思聪，在病危临逝，对身边亲人喟然长叹的乃是：“可惜我再也不能回到海丰食擂茶了……”作为汕尾人，我们很为自己的家乡感到骄傲，因为正是这些朴素的美食让我们心里始终保持一颗朴素的心，未来随着粤港澳大湾区的发展建设，每个小地区的各种文化都会为广为人知，当你来到汕尾的时候，一定要去喝一碗香喷喷的擂茶才不虚此行！

Another kind of ground tea, called "you tea" or "sheng tea", is also known as "the tea with a special flavor". The main ingredients are fresh wormwood leaf, mint leaf, raw tea, maple bud, perilla leaf, saffron, fragrant perilla, chicken foot thorn, rose bud, coriander, etc. This is a kind of delicacy made of pure natural raw materials, including various medicinal herbs. Because of its functions of promoting body fluid and relieving thirst, preventing wind and cold, appetizing and invigorating the spleen, clearing heat and detoxification, and prolonging life, it is most popular among tourists and local people. There are many camellia oil shops in the streets of Shanwei, and the street is full of people at noon and evening. In Luhe, the ground tea with rice is the staple food for ordinary people at noon every day. In addition, the seventh day of the first month of each year is designated as the "tea day". On this day, seven kinds of

vegetables are used to make "seven kinds of tea". The vegetables include red lettuce, celery, mustard, green onion, garlic, coriander, lotus beans, peas and other vegetables, all raw materials. Some of them are fried with seasonings and add into the tea as food. Some of them are fried with fresh pig oil residue, and then put into a tea bowl to make camellia oleifera. Luhe ground tea is a well-known delicacy in Luhe County, Shanwei, Guangdong Province. It is a pure natural food made by Hakka people with unique flavor. In 2012, it was selected into the fourth batch of provincial intangible cultural heritage protection representative list of Guangdong Province, and was selected into the intangible cultural heritage protection list of Guangdong Province in 2011. Nowadays, it not only flourishes in hailufeng (Shanwei) area of Guangdong Province, but also spreads to other coastal areas such as Guangdong, Fujian and even overseas with the migration of local residents.

编译 林雅铃 杨美华 刘平龙

1 安铺古镇

Anpu Ancient Town

安铺古镇建立于明朝时期，相传至今已有五百多年的悠久历史。安铺古镇最初称为暗铺，嘉庆二十四年才改名为安铺，它隶属于石城县。根据有关文献记载，早在清朝嘉庆期间，安铺镇就是一个繁华的集贸中心，曾与中山小榄镇、顺德容奇镇、东莞石龙镇并称为“广东四大古镇”。

Anpu Ancient Town was established in the Ming Dynasty and has a long history of more than 500 years. The ancient town of Anpu was originally called An-pu (this “An” is read in falling tone in Chinese) which was renamed Anpu only in the twenty-fourth year of Jiaqing (the 7th emperor of Qing Dynasty). It was under the jurisdiction of Shicheng County. According to relevant records, Anpu Town was a prosperous market and trade center during the period of the King Jiaqing's ruling. It was once known as one of the "Four Ancient Towns in Guangdong" together with Xiaolan Town in Zhongshan City, Rongqi Town in Shunde District, and Shilong Town in Dongguan City.

安铺古镇历史悠久，环境优越，文化气氛浓郁，并保留了极具特色的文化遗产，有较为人知的有：中山公园，文笔塔，安铺白戏，安铺八音等等，是一座极具特色的文化古城。

The ancient town of Anpu has a long history, superior environment, strong cultural atmosphere, and retains unique cultural heritage. Some of the more well-known ones include: Zhongshan Park, Wenbi Tower, Anpu Baixi, Anpu Bayin, etc. It is indeed a unique cultural ancient city.

安铺古镇之中山公园。中山公园建立于1931年，它是国内第一个镇级中山公园。建造历时三年，建成时颇见规模，文化气息浓厚，一直到1944年至1945年间，由于受日本侵华战争的影响，园区遭到破坏。后来，随着经济发展，镇委为满足人民休闲娱乐的需要，从1980年起，才大规模开展修复扩建工程，历时五年，园内面貌焕然一新，风景美不胜收。

Zhongshan Park. Zhongshan Park was established in 1931. It is the first town-level Zhongshan Park in China. It was quite large and had a strong cultural atmosphere when the project was finished for the first time after 3-year construction. From 1944 to 1945, the park was destroyed due to the impact of the Japanese invasion of China. Later, with the economic development, in order to meet the people's leisure

and entertainment needs, the town committee started a large-scale restoration and expansion project from 1980. It took five years to give the park a brand new look with outstanding scenery.

安铺古镇之文笔塔。文笔塔在 1994 年被列入县级文物保护单位。文笔塔座落于安铺古镇，始建于清同治二年（公元一八六三年），内供文曲星君站立偶像，学子文士，常至殿阶朝拜，以求上进，“文笔塔”的名称由此传诵开。根据《安铺镇志》记载，原塔于 1946 年时被误为“四旧”拆掉，后于 1993 年重建。新建的文笔塔高七层，约 33 米，文笔塔的廊檐共有八个角，微微往上翘，塔角由下至上逐渐变小，十分有层次感。

Wenbi Tower. Wenbi Tower was listed as a county-level cultural relic protection site in 1994. Located in Anpu Ancient Town, it was built in the second year of Emperor Tongzhi in the Qing Dynasty (1863). The tower is used for standing statue of Wenquxingjun(a famous god of wisdom in Chinese traditional legends and tales). Scholars and learners often worships at the temple steps for good luck in national competitive examination, starting making Wenbi Tower increasingly well-known and popular. According to the Anpu Town Official Records, the original tower was mistakenly demolished as the "Four Old" in 1946, and then rebuilt in 1993. The newly built Wenbi Tower is seven stories high of about 33 meters. The eaves of the Tower at each level have eight corners, gradually becoming smaller from bottom to top, which is layered.



安铺古镇之白戏。每个地方都有其各具特色的戏曲，最为出名的中国十大经典戏曲虽然不包括安铺白戏，但作为小戏种的它，也颇具历史特色。安铺白戏也称“粤西白戏”。据史料记载，安铺白戏起源于清朝乾隆年间，由安铺曲龙村民创造，用本地白话演唱，用木偶辅助表演，通过敲击竹筒作为伴奏的一种“竹筒戏”，后来又经过不断改良，才成就了今天独具地方特色的白戏。

Anpu Baixi(the local puppet show). Each place has its own unique operas. Although the most famous Chinese top ten classic operas do not include Anpu Baixi, as a small opera, it also has historical characteristics. Anpu Baixi is also called "Western Guangdong Baixi". According to historical records, Anpu Baixi originated in the Emperor Qianlong period of the Qing Dynasty. It was created by the villagers of Qulong in Anpu. The art was sung in local vernacular and performed by puppets manipulation as assistance together with knocking on bamboo pipes as accompaniment, all as called "bamboo pipe play". Today, improvements have been made and resulted in present Baixi with unique local characteristics.

安铺古镇之安铺八音。"八音"是中国古代乐器的统称。"安铺八音"指的是流传于安铺古镇的一种器乐演奏艺术，距今已有一百多年的历史。据史料记载，安铺音乐爱好者李六朋对古代"八音"进行创新改编，采用了本地特色民族乐器包括：手铃、小扣锣、木鱼、清磐、煞板、横箫、洞箫、高胡、二弦、三弦、等共 22 件，共由 22 个人各执一件组成八音队，所演奏的传统曲目有《到春来》《小桃红》《陶浪沙》《三仙会》等。每年元宵及端午佳节，八音队成员个个穿长衫马褂，头戴红顶圆礼帽，脚踏薄底便鞋列队上街游演。

Anpu Bayin. "Bayin" is the collective concept for Chinese ancient music performed by various traditional instruments. "Anpu Bayin" refers to the art of instrumental music that has been passed down in the ancient town of Anpu, with a history of more than 100 years. According to historical records, Anpu music enthusiast Li Liupeng has made an innovative adaptation of the ancient "Bayin", by using local national musical instruments including: hand bell, small buckle gong, wooden fish, Qingpan, Shaban, Hengxiao, Dongxiao, Gaohu, Erxian, Sanxian and the like amounting to 22 pieces in total. A group of 22 members will perform one piece each to form a Bayin team. The traditional repertoires are performed include "In Spring", "Little Peach Red", "Tao Langsha", "San Xian Hui" and so on. During annual Lantern Festival and Dragon Boat Festival, the members of the Music Team wear long gowns and jackets, red top hats, and light-soled sandals and parade on the streets.

安铺古镇是广东古老文化传承的基地之一，以上这些文化现象是当地一道特色亮丽的风景线，更是文化传承史上的一朵奇葩。它们将为中国传统文化未来走出国门，走向世界，继续迸发无限活力。

The ancient town of Anpu is one of the bases for the inheritance of ancient cultures in Guangdong. The above cultural phenomena come into a beautiful landscape in the local area, making a wonderful work in the history of cultural inheritance. They will continue to burst out infinite vitality for the future of Chinese traditional culture going abroad and to the world.

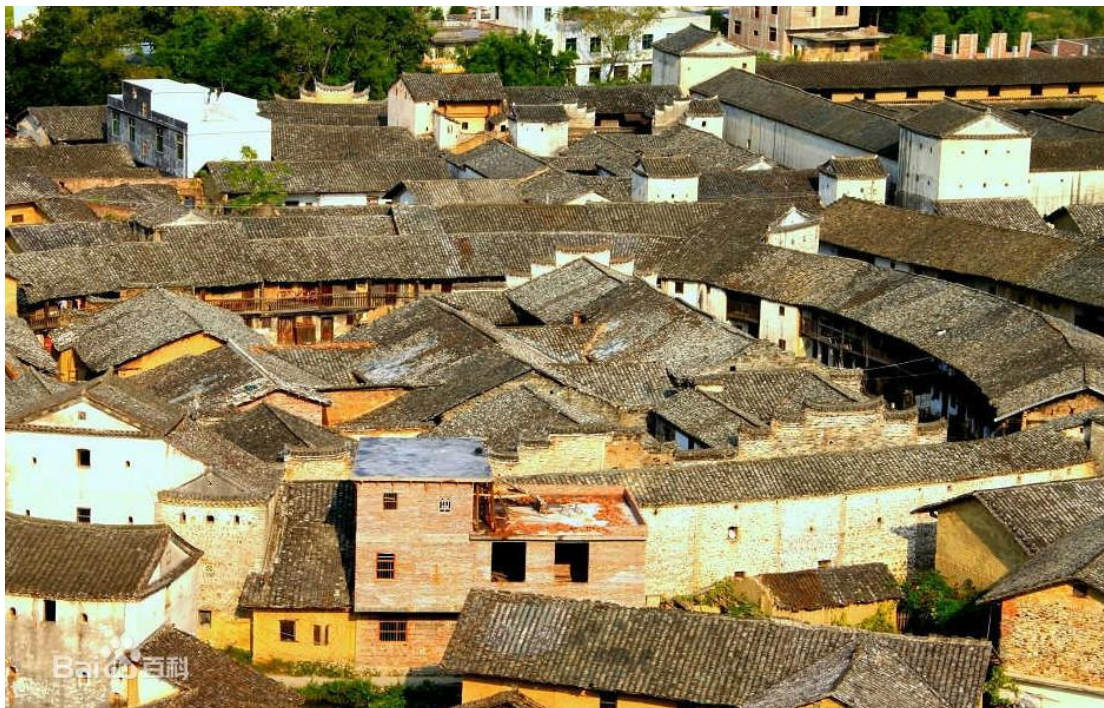
编译 伍后思

2 达濠古城

Dahao Ancient City

达濠古城位于广东省汕头市濠江区，是全国保留最完好的袖珍古城。像达濠古城这种保留很完整的古城在全世界也是十分罕见的。

Dahao Ancient City is located in Haojiang District, Shantou City, Guangdong Province. It is the best preserved pocket ancient city in China. Ancient cities with complete preservation like Dahao Ancient City are also very rare in the world.



达濠古城是始建于康熙五十六年（1717 年）面积只有 0.014 平方公里。明清以来，达濠处于优越的地理位置，是汕头一处重要的物资集散地，也是沿海贸易的战略要地。沿海商贸的发达也吸引来了海盗，所以在达濠地区经常有海盗出没。沿海居民和商人经常遇到抢劫，海盗们杀人越货、无恶不作。尽管官府多次派兵围剿海盗，但是收效甚微。因此，在清朝初期两广总督杨琳就派兵在达濠建城墙。古城建成后，达濠的治安得到了有效改善。

Dahao Ancient City was built in the 56th year of Kangxi (1717) with an area of only 0.014 square kilometers. Since the Ming and Qing Dynasties, Dahao has been an important material distribution center in Shantou and a strategic location for coastal trade due to its advantageous geographical location. The development of coastal trade has also attracted pirates. Coastal residents and merchants often encounter pirates killing people and looting goods. The government has sent troops many times to

encircle and suppress pirates but with limited success. Therefore, in the early Qing Dynasty, Governor Yang Lin of Guangdong and Guangxi sent troops to build the city wall in Dahao. After the completion of the ancient city, the public security of Dahao has been effectively improved.

达濠古城建成历时一年半，古城四周都有古城墙围着，墙高 5 米，厚 1.3 米，四个转角都建有瞭望台。四边的古城墙合起来的长度大约是 494 米。达濠古城有两个城门，一个是达善门，一个是西濠门。达濠古城隐匿于闹市之中，循着熙熙攘攘的海旁四巷走到尽头，便可到达西濠门。站在任意一个城门，都可以清楚地望见另一个。东门到西门之间有一条长约 100 米、宽 3 米的小路相通，这是小城唯一的街道，达濠古城的袖珍在此得到完全体现。

It took one and a half years to build Dahao Ancient City. The city is surrounded by walls, which are 5 meters high and 1.3 meters thick, and there are observation decks on all four corners. The total length of the ancient city walls on all four sides is about 494 meters. There are two gates in Dahao Ancient City, one is Dashan Gate and the other is Xihao Gate. Dahao ancient city is hidden in the busy city. Walking along the bustling Haipang Sixiang to the end, you can reach Xihao Gate. Standing at any gate, you can clearly see the other. There is a small road about 100 meters long and 3 meters wide between the east gate and the west gate, which is the only street in the small town. The "pocket" of Dahao Ancient City are fully reflected here.

清朝时期的达濠古城是达濠的政治、军事、经济集为一体的中心，达濠古城内西面设有“水师左营守备府”，相当于团一级的军事指挥部；东面设“招宁司巡检署”，即现在的公安局；北面则设“招收盐场”，相当于现在盐务局，三个机构坐落于东西北三个方向形成“品”字形布局。民国初期，国民政府又在城内修建了群英、盛德两所小学，并将招宁司巡检署改为达濠警察所。可惜 1939 年日军侵占达濠，达濠古城被日军侵占，使其成为了一座空城。现如今已经历三个世纪，风云变幻，波橘云诡，达濠的变化可谓翻天覆地，然而这座古城却完整保存下来。

In the Qing Dynasty, Dahao ancient city was the center of Dahao's politics, military and economy. In the west of Dahao ancient city, there was a "Left Camp Garrison of Navy", which is equivalent to the military headquarters at the regiment level; in the East, there was the "Inspection Office of Zhaoning Department", which is now the Public Security Bureau; in the north, there was a "Zhaoshou Salt Field", which was equivalent to the salt bureau. These three organizations were located in three directions of East, West and North, resembling the Chinese character "品" in

shape. In the early period of the Republic of China, the national government built two primary schools, Qunying and Shengde, and transformed the Inspection Office of Zhaoning Department into Dahao Police Station. Unfortunately, Dahao was occupied by Japanese army in 1939, which made it an empty city. Now it has gone through three centuries. Dahao has undergone earth-shaking changes. However, it has been completely preserved.

编译 郑永彬

3 梅关古道

Mei guan Ancient Road

梅关古道风景区位于广东省韶关市南雄市珠玑镇。梅关古道是我国保存得最完整的古驿道。它始建于秦朝，古老的道路从梅岭向南北两边蜿蜒而下，连接北部的江西章水和南部的广东浚水，像一条纽带，把长江和珠江连接起来。古道宽约 6 尺，人行道上整齐地铺有孵化石。这条路被茂密的灌木丛包围，两边是茂密的树木和山脊。

The Meiguan Ancient Road Scenic Area is located in Zhuji Town, Nanxiong City, Shaoguan City, Guangdong Province. Meiguan Ancient Road is the most complete ancient post road in China, which was built in the Qin Dynasty. It winds down from Meiling to the north and south, connecting Zhangshui in Jiangxi in the north and Zhenshui in Guangdong in the south, which functions as a link connecting the Yangtze River and the Pearl River. The road is about 6 feet wide and is surrounded by dense bushes. Its sidewalk is neatly paved with hatching stones, with dense trees and ridges on both sides.



梅关古道距广东省南雄市梅岭山顶约 30 公里。相传梅岭以在战国时期南下的越人领袖的姓氏命名，因中原处于动荡之中，许多越人移居岭南。其中一支以梅绢为首的越人，翻山越岭来到大庾岭上，被岭南风光吸引，在梅岭一带安营扎寨。他们发扬自己勇敢顽强，艰苦创业的民族传统，这一区域得到了迅速发展。因为梅绢是首率队的先驱者，后来又因攻破秦王朝而被项王授予十万户侯，所以人们称此地区为梅岭。

The Road is about 30 kilometers away from the top of Meiling Mountain in Nanxiong City, Guangdong Province. According to legend, Meiling was named after the surname of the leader of the Yue people who went south during the Warring States Period. Because central areas in ancient China were in turmoil, many Yue people moved to Lingnan. Among them, a group of Yue people headed by Meijuan overcame the mountains to reach the Dayu Mountain. They were attracted by the scenery of Lingnan and settled in Meiling area. They carried forward their national tradition of being brave, tenacious, and hardworking, which enabled the region to develop rapidly. Because Mei Juan was the pioneer who led the team, and was later awarded Wanhuhou, a Marquis of the highest rank in the Han Dynasty, by King Xiang for defeating the Qin Dynasty, people call this area Meiling.

梅岭是一个古老的战场，也是红军在革命战争中进行过多次战斗的地方。特别是陈毅同志率领部队在该地区打了三年游击战，面对险境写了《梅岭三章》，使梅岭更加出名。命名梅岭的另一个原因是梅花树。梅岭的梅树遍布岭南岭北。每年冬天，梅花盛开，并成为梅花世界。“庾岭寒梅”让这里成为我国历史上四大探梅胜地之一。

Meiling is an ancient battlefield and also the place where the Red Army fought many times in the Revolutionary War. In particular, Comrade Chen Yi led his troops to fight guerrilla warfare in the area for three years, and wrote "Three Chapters of Meiling" in the face of danger, which made Meiling more famous. Another reason for naming Meiling is because of plum blossom which are all over Lingnan and Lingbei. Every winter, plum blossoms bloom, making Meiling become a world of plum blossoms. Plum blossom of Yuling endows Meiling with the reputation of one of the four major plum blossom resorts in China.



梅岭古道的重要作用使历代政府高度重视古道的建设。梅岭在岭南经济和文化发展史上发挥了重要作用。自梅岭由越民开发后，它就成为了中原汉人向南迁徙的立足点。中原文化逐渐在梅岭扎根并传播到岭南。随着粤汉铁路和雄余高速公路的通车，梅岭古道完成了南北主要交通通道的历史使命。

Due to the key role of the Meiling Ancient Road, all governments since ancient times attach great importance to its construction. Meiling is essential in the history of Lingnan's economic and cultural development. Since it was developed by the Yue people, it has become a foothold for the Han Chinese from central areas in ancient China to migrate south, with their culture gradually taking root in Meiling and spreading to Lingnan. With the opening of the Guangzhou-Wuchang Railway and the Nanxiong-Dayu Expressway, the Meiling Ancient Road has completed its historical mission serving as the main north-south traffic passage.

编译 金纯妃

4 水东街

Shuidong Street

水东街是惠州市区的发源地，地处东江与西枝江交汇处，总长约750米，宽14-18米，始建于北宋元丰年间，清末民初曾是惠州的商业旺地，广府文化、潮汕文化和客家文化在此交融。抗日战争时期，大半条水东街及200余间店铺被日军付之一炬，后虽经多次重建，但已不复往日盛况。为了保护惠州文化，惠州市政府十年来致力于复兴水东街，在街东侧建成了古今合璧的建筑群，同时，也保留部分老街风貌。

Shuidong Street, the birthplace of Huizhou City, is located at the intersection of Dongjiang River and Xizhijiang River, with a total length of about 750 meters and a width of 14-18 meters. Built in the Yuanfeng period of the Northern Song Dynasty (1078-1085), it was once a thriving commercial center in Huizhou in the late Qing Dynasty and the early Republic of China, as well as an integration of Guangzhou culture, Chaoshan culture and Hakka culture at that time. During the Anti-Japanese War, more than half of Shuidong Street and 200 shops were burned down by the Japanese army. Although it has been rebuilt for many times since then, it is no longer as grand as it used to be. Now in order to protect Huizhou culture, the Huizhou municipal government has been committed to revitalizing Shuidong Street for the past ten years. Now a complex of ancient and modern buildings is built on the east side of the street, while some old street's features are retained.



老街虽然看似古旧，但是较完整地保留了传统骑楼建筑。两侧房屋大多为传统中式“金”字型瓦顶，几乎很少采用西式屋顶和壁面。屋内的楼梯间比较窄小，但门窗上的木雕十分精致。楼墙上有两种管道，粗的管道是烟管，细的管道是排水管。骑楼特殊的结构使街道两边形成两条长廊，上层住人，下层是人行道，雨天行人不忧雨。想当年鼎盛时期，街上开满各式各样的客栈、布店、药店、杂货铺、当铺，登楼倚窗眺望，东江水面上往来的船只，与水东街道上熙熙攘攘的商人游客，绘就了一幅近代的《清明上河图》。

The Street looks old, but it retains the traditional arcade-house completely. The shape of most houses' tile roofs is like traditional Chinese character "gold", and few western-style roofs and walls are used. The stairwell inside the house is relatively narrow, but the wood carvings on the doors and windows are very delicate. There are two kinds of pipes on the wall: the thick one for smoke vent and the thin one for drainage. The special arcade structure creates two long corridors on both sides of the street. The upper floor is inhabited, while the lower floor is a sidewalk. When it rains, pedestrians need not worry about getting wet. In its heyday, the street was filled with various inns, cloth shops, drugstores, groceries and pawnshops. Looked out from the windows on the upper floor, the street was bustling with merchants and tourists, with boats passing on the water of the Dongjiang River. What a lively picture of "Riverside Scene at Qingming Festival" in modern Huizhou!

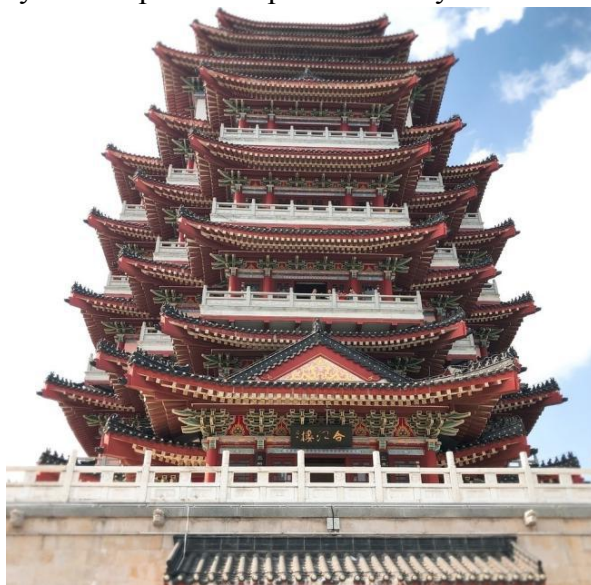
改造后的水东新街，由三条纵向平行街道组成，中间一条主街为商业步行街。街面建筑保留了原水东街中式建筑的风格，但是在女儿墙、窗楣、壁柱的形式以及栏杆花饰方面做出了些许改变。古城文化与现代文化相融合，使坐落在东江边的水东街，成为一个充满惠州岭南文化风味的标识。三条街上都布置了许多供人们休憩的座椅，琳琅满目的商铺和香气诱人的小吃吸引了越来越多的游客，水东街逐渐成为新的城市休闲中心。

The renovated Shuidong Street is composed of three longitudinal parallel streets, with a commercial pedestrian street in the middle. The street buildings have retained the original Chinese architectural style, but some changes have been made in the parapet, window lintel, pilasters and railings. The integration of ancient city culture and modern culture makes Shuidong Street, which is located beside Dongjiang River, a symbol full of Lingnan cultural flavor. The three streets are decorated with many seats for people to have a rest. The dazzling shops and tempting snacks attract more and more tourists. Shuidong Street is gradually becoming a new urban leisure center.

民间风景名胜与文化

值得一提的是，在水东街最东端，坐落着广东六大名楼之一的合江楼。北宋诗人苏东坡曾在此居住过一年多，并写下了《寓居合江楼》。脍炙人口的佳句，使得合江楼声名鹊起。合江楼主体墙面为青灰色花岗岩，给人以清雅肃穆之感。建筑造型为清代官式风格，瓦灰墙白，柱子为红色，拱梁上绘有彩画。建筑向上逐渐变窄，顶部是重檐攒尖顶，每层都有环绕挑台。登楼远眺，两江四岸的城市风貌可尽收眼底。

It is worth mentioning that Hejiang Attic, one of the six famous attics in Guangdong, is located at the easternmost end of Shuidong Street. Su Dongpo, a poet in the Northern Song Dynasty, lived here for more than one year and wrote his poem *Living in Hejiang Attic*. The beautiful lines win universal praise, which makes Hejiang Attic famous. The main wall of Hejiang Attic is turquoise granite, brimming with a sense of elegance and solemnity. The Attic was in the official style of the Qing Dynasty, with gray tiles, white walls, red pillars and color painted arched girders. The Attic gradually narrows upwards, topped by a double eave with a pointed roof, and each floor has a wraparound terrace. Looked out from the Attic terrace, the two rivers and the riverside city landscape can be panoramically viewed.



夜幕降临，水东街人流逐渐增多。站在合江楼旁的码头边上，吹着略带腥味的河风，看着远处的城市灯火通明，让人不禁也会有和苏东坡一样的感慨：“不辞长作岭南人”。

As night falls, the number of people in Shuidong Street gradually increases. When you stand on the dock beside the Hejiang Attic, feeling the slightly fishy breeze and looking at the city lights in the distance, you will have the same feeling spontaneously as Su Dongpo: “I’d rather live in Lingnan area forever”.

编译 周倩如

5 缚娄国

Fulou

惠州位于东江中下游，处在广东三种著名的文化交汇地带，这三种文化分别是：客家文化、广府文化和潮汕文化，因此惠州的文化非常丰富。

Located in the middle and lower reaches of the Dongjiang River, Huizhou is at the intersection of three famous cultures in Guangdong, namely: Hakka culture, Guangfu culture and Chaoshan culture. Therefore, Huizhou's culture is very rich.

缚娄国的遗址是在惠州市博罗县被发现的。博罗于1985年出土了七件保存完好的中原地带春秋时期的青铜器和编钟。在后来的1996年和2000年，相继出土了大量的陶器、瓷器、玉器、水晶等文物。这让我们联想到战国末年时期，吕不韦所作的《吕氏春秋》。其中记载到：“圻汉之南，百越之际，……缚娄、阳禺、欢兜之国，多无君”。其中的“缚娄”，因这些出土的文物，而被证实真实存在。

Fulou is an ancient state of ancient China. Its ruins were discovered in Boluo County, Huizhou city. In 1985, Boluo unearthed seven well-preserved bronzes and chime bells from the Spring and Autumn Period. In 1996 and 2000, a large number of cultural relics such as pottery, porcelain, jade, crystal were unearthed one after another. This reminds us of Spring and Autumn Annals written by Lu Buwei in the late Warring States Period. It was recorded that: "In the south of Lihan, where Baiyue tribe was settled down, ... Some ancient countries like Fulou, Yangyu and Huandou had no monarch." Because of these unearthed cultural relics, the "Fulou" has been proved to be a real existence.

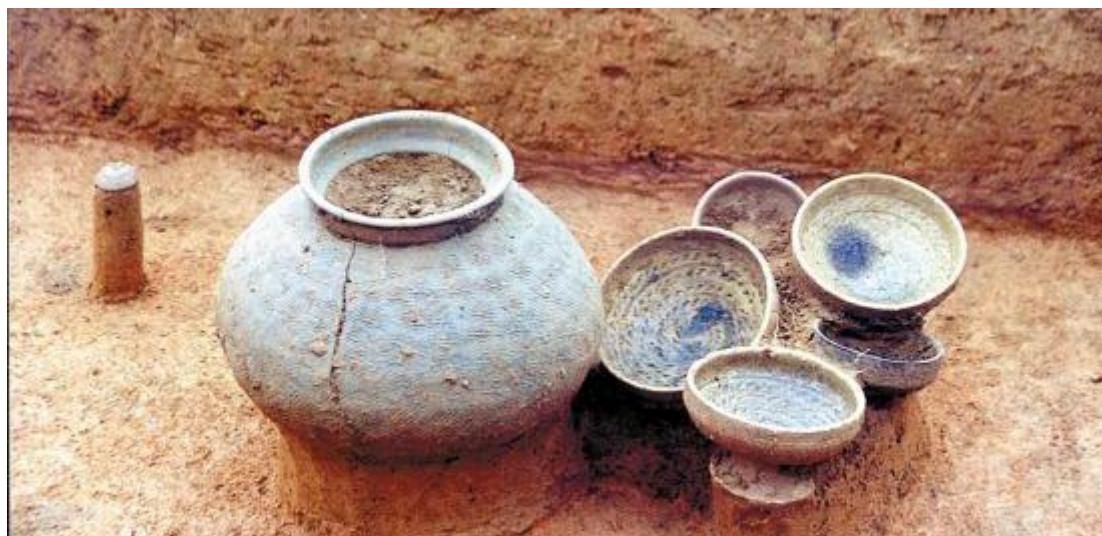
古代人认为南方是“蛮荒之地”、“瘴疠之地”，他们认为南方地区文明落后。唐朝、宋朝这些朝代的君主，贬官都热衷将那些官员流放到南方地区，如诗圣杜甫，就被贬黜到惠州。而缚娄国遗址的现世，不仅证实了岭南在先秦时期并非“蛮荒之地”，还改写了岭南的文明史。缚娄国遗址的面世可以让岭南人自豪地说出，岭南地区的文明并不逊色于中原地区，我们的文明史也可以追溯到三千年前。

Ancient people thought the South was a savage place, and they believed that the southern region was backward in civilization. The monarchs of Tang Dynasty or Song Dynasty were keen to exile the guilty officers to the south, such as the poet Du Fu, who was demoted to Huizhou. However, the present life of the Fulou site not only confirmed that Lingnan was not a savage place in the period of the early Qin Dynasty,

but also rewrote the civilization history of Lingnan. The appearance of Fulou ruins can make Lingnan people proud to say that the civilization of Lingnan area is not inferior to that of the Central Plains, and our civilization history can also be traced back to three thousand years ago.

相传缚娄国是于春秋战国时期由罗氏建立，在公元前 337 年后消失。从出土文物看，缚娄国的制陶业尤为发达。据报道，在博罗梅花墩、银岗，惠城区官桥瓦窑岭，以及与博罗相邻的广州增城西瓜岭、龙川登云镇等地，都发现了先秦窑址和陶片。在当时，我们发现东江流域呈现出一个分布宽广、颇具规模的龙窑群，所以有不少专家和学者认为，惠州是南方陶器的发源地之一。

It is said that the state of Fulou was founded by Luo during the Spring and Autumn Period and the Warring States Period, and disappeared after 337 BC. From the unearthed cultural relics, the pottery industry in Fulou was particularly developed. It is reported that pre-Qin kiln sites and pottery shards have been found in MeiHuadun and Yingang in Boluo, Wayaoling, Guangqiao, Huicheng District, and Xigualing, Zengcheng, Guangzhou and Dengyun Town, Longchuan, which are adjacent to Boluo. At the time, we found that Dongjiang River basin presents a Longyao group with wide distribution and large scale. So many experts and scholars believed that Huizhou was one of the birthplaces of the southern pottery.



除了制陶技术外，出土的大量青铜器也一一证实着缚娄国曾经的青铜器制造水平很高。缚娄国遗址的墓葬群，是广东迄今所发现和挖掘同类墓葬中，数量最多、出土物最精美、品种最丰富的青铜时代墓葬群。据当时的研究人员研究了解到，这里出土的编钟与中原出土的同期编钟相似，却又有大量花纹不同的地方，这也说明，在当时，缚

娄国所处的岭南地区已经与中原地区有所联系，并在文化交流的过程中，又保留着自己独有的文化特色。

In addition to potting technology, a large number of bronzes unearthed also confirmed that the state of Fulou had a high level of bronze manufacturing. The tomb group in the Fulou state site was the largest number of unearthed objects, the most exquisite varieties and the most abundant bronze age tomb group of the same kind found and excavated tombs in Guangdong. Researchers at the time learned that the chimes unearthed here were similar to those unearthed in the Central Plains at the same time, but there were lots of different patterns. It also showed that, at the time, Linnan area where Fulou state was located had been connected with the central plains, and retained their own unique cultural characteristics in the process of cultural exchange.

由于时代久远，缚娄国的兴起发展乃至结束的所有故事，都在历史的长河中、朝代的更替中消失。缚娄国距今已有三千多年的历史，这个先秦小国后来发生了什么，因何而起，又因何而灭，我们只能从古籍和出土的文物中一点点探索。

Due to the long time, all the stories from the rise to the end of Fulou have faded into history. Fulou has a history of more than 3000 years. Why it came into being and why it disappeared? We can only to explore from ancient books and unearthed cultural relics for what then happen to this small pre-Qin ancient country.

缚娄国那开放容纳、择善而从却又不失自己的独特的谦敬态度，让它的文明更加闪烁，让它的文化更加丰富。缚娄国，虽然它消失在了历史的长河之中，但它那包容谦逊的精神，却在如今的中国传统美德中熠熠生辉。

With an open, merit-based, unique and humble attitude, Fulou makes civilization more brighter and its culture more rich. Although Fulou has faded into the long history, its spirit of humility is shining brightly in today's traditional Chinese virtues.

编译 叶婷 范杰璇 张璐瑶

6 梅庵-千年古刹 有梅有佛

Mei'an Temple- An Millennium Ancient Temple with Plum Blossom and Buddhism

梅庵位于广东肇庆端州区的梅庵岗上，始建于北宋至道二年，最初是为纪念中国佛教禅宗六祖惠能，在六祖惠能插梅的地方建庵，故称梅庵。1996年11月，经国务院批准，梅庵被列入全国重点文物保护单位。梅庵，顾名思义，寺院种有梅。传闻唐朝时六祖惠能客居古端州城西岗时，在山岗上插梅为记。北宋至道二年（公元996年），智远法师来到肇庆，为纪念先师六祖惠能曾在城西小山岗种植梅树，将那小庵扩建，创建了“梅庵”。梅庵在宋代建成砖木结构的庵堂，凭着六祖惠能在此插梅而蜚声四海。



Mei'an Temple is located in Mei'angang, Duanzhou District, Zhaoqing, Guangdong Province. It was built in the second year of Zhidao of the Northern Song Dynasty, in memory of Hui Neng, the sixth generation of Chinese Chan Buddhism. It was named Mei'an since it was built in the place where Hui Neng planted plum blossom. In November 1996, with the approval of the State Council, Mei'an Temple was listed as a major national-level protected historical and cultural site. As the name suggests, there are plum blossoms in the temple. It was said that Hui Neng lived in Chengxigang of ancient Duanzhou and planted plum blossom here in Tang Dynasty. In the second year of Zhidao of the Northern Song Dynasty (AD 996), master Zhi Yuan came to Zhaoqing and built the temple to commemorate his teacher Hui Neng

for planting plum blossom in Chengxigang. It was built with brick and wood in the Song Dynasty and has been famous for Hui Neng's planting plum blossom here.

六祖惠能生性偏爱梅花，外出云游，每到一处都插梅为记。传说他在回故乡新州途中，曾经客居端州城西一山岗。六祖见山岗后枕北岭，前俯西江，实在是一处风水宝地，于是便在岗上植梅，并以锡杖掘井为记。传闻六祖惠能带领众人来到枯井旁，亲自点燃了香烛。焚香过后，六祖惠能将锡杖高举，往枯井用力一插。锡杖仿佛有裂石开碑的力量，将堵着泉眼的顽石一插而穿。六祖惠能将锡杖往上一拔，有股清泉即从洞眼中汩汩喷涌而出，引来了围观的人齐声欢呼。喷涌出来的泉水十分清冽，很快就将那枯井灌得满满的。住持用瓜瓢将井中的水舀了一瓢，凑到嘴巴上，尝了一口，异常甘美，荡气回肠，有如醇酒佳酿。六祖惠能环看四周，说：“这山岗本是土壤肥沃，但由于以前缺水，引致草木不长，太荒芜了。如今，井里有甘泉涌出，我们在这岗上多种些花草树木吧。”“好呀！”住持苍老的脸上绽开了笑容，“但是种什么花木好呢？”六祖惠能说：“岁寒三友，以梅为首。我看这土壤最适合种植梅花。”众僧听后，都说这山岗上种植梅花最好。第二天，六祖惠能亲自动手，带领着众僧在庵堂四周种植梅花，随后返回新州故里，不久便圆寂于家乡。六祖惠能以锡杖引水及“插梅为标记”的故事一传十，十传百，在民间广泛流传。

Hui Neng had a natural preference for plum blossom. He was keen on planting plum blossom in places where he travelled. It is said that on the way back to his hometown Xinzhou, he once lived on a hill in Chengxi of Duanzhou City. Behind this hill was Beiling Mountain and in front was the West River. He believed that this place was really a valuable one, so he planted plum blossom on the hill and dugged a well with a tin rod. He led the people to the dry well and lit incense and candles to worship. After the worship ceremony, he raised the tin rod high, and then thrust it into the dry well. The rod seemed to have the power to crack the stone and open the stele, piercing the stubborn stone blocking the spring eye. After that, Hui Neng pulled out the rod, and suddenly a clear spring gushed out from the cave's eyes, which drew people's cheers in unison. The spouting spring water was very clear and quickly filled the dry well. A buddhist abbot took a scoop of the water in the well with a melon dipper, and tasted it. It was very luscious and refreshing, like a mellow wine. Hui Neng looked around and said, "This hill was originally fertile, but due to lack of water, it used to be barren. Now, there are springs gushing out from the well. So, let's plant some flowers and trees on this hill." The abbot smiled and said, "That's great! But what should we grow?" "I think this soil is most suitable for growing plum blossom which ranked first among 'Three Cold-weather Friends'." After listening, all the monks agreed with him.

The next day, Hui Neng led the monks to plant plum blossoms around the nunnery. After that, he returned to his hometown Xin Zhou, and soon passed away. The story of Huineng using tin rod to divert water and planting plum blossom has been widely spread among the people.

梅庵内现存有大雄宝殿、六祖井、山门和六祖殿等建筑。经过时间的洗涤，岁月的沉淀，愈发显得沉寂和庄严。透过这小小的梅庵，我们仿佛又能看见六祖同他的弟子在岗上种植梅树，万树梅花迎风绽开的情景。每年逢梅花盛开的季节，吸引了各地的旅客来此祭拜。人们顺着那阵阵的梅花香，追寻禅宗六祖慧能的故事。

In Mei'an Temple, buildings remaining include the Daxiong Hall, Liuzu Well, Shanmen and Liuzu Hall. As time passed, it became more and more silent and solemn. Here, we seem to be able to see Hui Neng and his disciples planting plum blossoms on the hills, and plum blossom trees blooming in the wind. Every year when the plum blossoms are in full bloom, this place attracts tourists from all over the place to worship. Smelling the bursts of plum blossoms, people kept telling and listening to the stories of Hui Neng.

编译 徐佳佳

7 叱石观音寺 Chishi Guanyin Temple

在广东省江门市蓬江区杜阮镇，有一座叱石山，当中有一座叱石观音庙，山上有许多石羊，并有黄大仙庙，这是源于“叱石成羊”的传说。

In Duruan Town, Pengjiang District, Jiangmen city, Guangdong Province, there is a Chishi Mountain with a Chishi Guanyin Temple. And there are many stone sheep on the mountain, and a Wong Tai Sin Temple, which comes from the legend of "Shouting to the stone to become the sheep".

黄大仙字初平，有着叱石成羊的传说，根据黄大仙自述，相传黄大仙在金华山得道升仙，曾经云游到此，随他而来的仙童留下足迹至今尚存。这里的寺庙取名叱石，在大雄宝殿左亭命名为小金华。

Wong Tai Sin's another name is Huang Chuping, and he had a legend of "Shouting to the stone to become the sheep". According to Wong Tai Sin, it is said that Wong Tai Sin had become the immortal in Jinhua Mountain. He once wandered here, and the fairy boy who came with him left his footprints that still exist. The temple here was named Chishi and the left pavilion in the Great Buddha's Hall was named Xiaojinhua.



黄初平原本是一个牧羊童，在浙江金华府城北的金华山牧羊。金华这个名字，乃是金星婺女争华之地，因此命名。在这座山的北面，有一座赤松山，黄初平在这里居住。这里很少有游人到来，树木茂盛，

云雾缭绕，树木青翠，高山巍峨，有不少山穴隐藏其中，其中有个山洞名叫金华，是神道居住的名山胜地三十六洞之一。

Huang Chuping was originally a shepherd boy, shepherding sheep in Jinhua Mountain in the north of Jinhua City, Zhejiang Province. Jinhua is where Venus and Wu Nu competed with each other, so it is named. In the north of the mountain, there is the Chisong Mountain, where Huang Chuping lived. There are few visitors to come here. The trees are lush and green. The lofty mountains was enveloped in mist, and many caves are hidden in the mountain. One of them is called Jinhua, which is one of the thirty-six caves in the famous mountain resort where Taoist lives.

黄初平从小家庭贫困，连煮谷壳都没办法继续生活。黄初平八岁开始牧羊，一直到十五岁，有幸得到了仙人的指点，仙人带黄初平到石室之中修炼。在洞中炼药修炼，抛弃了一切凡尘的事，潜心修道，四十年不食人间烟火，终于悟得修道玄机。

Huang Chuping grew up in a poverty and could not even continue to live by cooking chaff. Huang Chuping began herding sheep at the age of eight. Until he was fifteen, he was fortunate to get the guidance from an immortal, who took him to a stone room for practice. He practiced and refined medicine in the cave, abandoning all worldly things. Concentrating on the cultivation of Taoism for forty years, he finally realized the mystery of Taoism.

黄初平自十五岁那年出去放羊后杳无音讯，他的哥哥黄初起一直寻找他。直到四十多年后，在赶集时刚好遇到了擅长占卜的道士，便询问这位道人黄初平的下落。道士说：“金华山中有一个牧羊儿，不知是否是初平。”黄初起终于在金华山的一个山洞中找到了容颜未改的黄初平，这才兄弟相见。

Huang Chuqi, Huang Chuping's big brother, had been looking for Chuping since he went out to graze sheep at the age of 15 and had not been heard of. It was not until more than forty years later that he met a Taoist who was good at divination when he went to the fair and asked him the whereabouts of Huang Chuping. The Taoist said, "There is a shepherd boy in Jinhua mountain. I don't know if it is him." Huang Chuqi finally found Huang Chuping, whose appearance did not change. The brothers met in a cave of Jinhua Mountain.

黄初起问起弟弟羊群的下落，黄初平说在山的东面，一起去看看。但是只见白石遍布，黄初起说哪里有羊？黄初平笑道：“羊都在，你看不见”。然后便大叫：“叱！叱！羊起！”满山白石应声而起，都变成了羊。看得黄初起目瞪口呆，这才相信弟弟得道。黄初起也因此开始修炼，久而久之，兄弟二人皆成仙，合称二黄君。黄大仙本来姓

黄，名叫初平，是东晋丹溪人，因为隐居在赤松山，所以他的名号叫赤松仙子，和之前张良的赤松仙子有所不同。

Huang Chuqi asked his brother the whereabouts of the sheep, Huang Chuping said that they were in the east of the mountain. But seeing white stones everywhere, Huang Chuqi said, "Where are the sheep?" Huang Chuping laughed and said, "The sheep are here. You can't see them." Then he shouted out, "Chi! Chi! Get up!" In response, the mountain white stones rose and turned into sheep. Huang Chuqi was dumbfounded, then he believed his brother realized the mystery in practicing. As a result, Huang Chuqi began to practice. Over time, the two brothers both became immortals, collectively known as the Erhuangjun. Wong Tai Sin was originally named Huang Chuping. He was from Danxi in the Eastern Jin Dynasty. Because he lived in seclusion in the Chisong Mountain, he was called Chisong Fairy, which was different from Zhang Liang's Chisong Fairy.

编译 李咏诗

8 南澳宋井

Nan'ao Songjing

“忽逢桃花林，夹岸数百步”，每每去到那里总会让我想起陶渊明的著作《桃花源记》，那里没有桃花，望眼欲穿的是一片汪洋大海，有山有树有礁石，还有一口悠久历史的宋井。

“A man suddenly came to a grove of peach blossom forest. It lined both banks for several hundred paces.” Every time going to Nan'ao Island always reminds me of Tao Yuanming's *A Travel of Peach Blossom Source*. There is no peach blossom but a vast sea with hills, trees and reef. There is also a well called Songjing with long history which created in Song Dynasty.

小时候，最爱听奶奶讲故事。每每睡不着时，奶奶总会给我讲海的那边，南澳的故事。南澳是隶属于汕头的海岛。家乡和海岛虽然不远，但是隔了一片海。

When I was young, I loved to listen to my grandmother telling stories. Whenever I couldn't fall asleep, my grandmother would always tell me the Nan'ao Island stories. Nan'ao Island belongs to Shantou. My hometown is only a sea away from the island.

奶奶曾说，在很久以前，曾祖母跟着几个姐妹乘船去过一次。她说，到那里之后，有很多景象让她感到惊奇。首先是那里清澈见底的海水，以及小山拥簇的地貌。其次是被当地一些人的着装所震惊，在那个年代里，当地人还有一些穿着清朝的服饰，留着小辫子。曾祖母跟着几个姐妹走得匆忙，去的时候忘记带水了，于是乎找了一位当地的大姐，这位大姐把她们带到了一口井前面，并告诉她那口井叫做宋井。那个时候听奶奶说到这里的时候，我总会发出疑问，“海岛里的井水会是咸的吗？”这时候奶奶都会笑着说先睡觉明天告诉你，然而我等到好久都没知道答案。

My grandmother once said that a long time ago, great-grandmother went on a boat with some of her sisters. She said that after arriving there, she was amazed by many sights. The first was the clear water and the hilly landscape. The second was the locals dress. At that time, some local people still wore Qing dynasty costumes and kept pigtailed. My great-grandmother was in such a hurry with her sisters that she had forgotten to bring water, so she found a local elder sister, who took them to a well and told her that it was called Songjing. When I heard grandma said that, I would always ask her, “Will the well in the island be salty?” At this time grandma would smile and ask me to sleep. She would tell me the answer the next day. But I waited for a long

time and didn't get the answer.

就在 2015 年的时候，南澳大桥建成通车。我抱着强烈的好奇心前往，第一次踏入那里时，迎面吹来的是一阵泛着大海味道的海风。这时候的南澳，已经和奶奶口中描述的有很大的不同了。现代化建筑已经很多，俨然就是一个热门的旅游海岛了，虽然知道那宋井的井水肯定是淡水，但还是想去那里看看。

The Nan'ao Bridge was completed and opened to traffic in 2015. I went there with a strong curiosity. After I arrived there, I was greeted by a sea breeze. At this time, Nan'ao has been very different from what grandma described. There are a lot of modern buildings, and it seems to be a popular tourist island. Although I know that the well water of Songjing must be fresh water, I still want to have a look.



当我走到宋井旁边时，看到了井边的那块碑，才明白了其名字以及它的历史意义。原来那是南宋末年，元兵南下，南宋王朝撤离京城临安后，不断南逃，在福州被拥立为皇帝。以后又从海路南撤，在大将张世杰和礼部侍郎陆秀夫等护送下来到了南澳，就住在现在的澳前村一带。据说当时为饮用水之需，他们在澳前村一带挖了三口井，一为龙井，专供皇帝饮用；一为虎井，供大臣饮用；一为马井，供随从人员和士兵饮用。天长日久，三口井都被潮水和沙子掩盖了，有时又会显露出来。现在看到的这口是马井，其余两个还未被发现。

When I walked to Songjing, I saw the tablet beside the well and understood its name and its historical significance. It turned out that in the late years of the Southern Song Dynasty, Yuan troops moved southward. After the Southern Song withdrew

from the capital Lin'an, they kept fleeing south and were proclaimed emperor in Fuzhou. Later, he withdrew from the south of the sea road and was escorted down to Nan'ao by General Zhang Shijie and Lu Xiufu of the ceremony department assistant minister. He lived in the current Aoqian village. It is said that at that time, they dug three wells in the vicinity of Aoqian Village for drinking water. One was called Longjing (Dragon Well), dedicated to the emperor; One was called Hujing (Tiger Well) for the minister, and the other was called Majing (Horse Well) for the attendants and soldiers. Over time, all three wells were covered by the tide and sand, sometimes revealing themselves again. Songjing, which we see now, is the Majing (Horse Well). The other two have not been discovered yet.

宋井之奇，在于 700 多年来，时隐时现。古井虽离波浪滔滔的大海仅 10 多米，常被海潮淹没，但是潮退之后井水不带咸味，而且长年清泉不绝，水质清纯甘甜，久藏而不变质，故被称为“神奇宋井”。

The wonder of Songjing lies in the fact that it disappears from time to time for over 700 years. Although the ancient well is only more than 10 meters away from the surging sea and is often covered by the tide, the water in the well does not taste salty after the tide ebb, and the water is pure and sweet all the year round. The water has been stored for a long time without going bad, so it is called "Magic Songjing".

自那之后，还是会常常光顾南澳岛，也许是想去看那口经历沧桑的马井，也许是想去找找那里的虎井和龙井的踪迹，也许这就是历史的神奇魅力吧！

Since then, I still often visit Nan'ao Island. Perhaps I want to see the vicissitudes of Majing (Horse Well), or perhaps I want to look for the traces of Hujing (Tiger Well) and Longjing (Dragon Well) there. This is the magic charm of history!

编译 谢育菲 徐嘉颖 熊曼芳

9 榄邑史文

History of Siulam

小榄古时占珠江口的几个小岛屿，因地方的小山丘形似橄榄而得名。虽然地方不大，但拥有着源远流长的人文历史，更少不了自身独具特色的传统文化。

Xiaolan occupied several small islands at the mouth of the Pearl River in ancient times, and was named by the small hills in the area resembling olives. Although the place is not large, it has a long history of humanities, and inevitably its own unique traditional culture.

小榄的发迹史亦是一部珠江三角洲的迁民史，这里的姓氏文化也由此变化发展。由于宋元明清的人民迁居、聚居，人口大大发展，并逐渐形成较大规模聚落，带来了丰富的传统文化与民俗，如狮子舞、咸水歌、木偶戏等如今成为小榄非物质文化遗产，很多民间故事更是流传至今，不少富有传奇色彩，伴随着小榄粤语的乡音，口口相传。

The history of Xiaolan's rise is a history of migration in the Pearl River Delta, and the surname culture here has also changed and developed accordingly. Due to the migration and settlement of people in Song, Yuan, Ming and Qing Dynasties, the population has greatly developed and gradually formed large-scale settlements, bringing rich traditional culture and folklore, such as lion dance, salt water song, puppet show, etc., which have now become Xiaolan intangible cultural heritage. Many folk tales have been passed down by word of mouth from ancient to present, and many of them are legendary, accompanied by the local accent of Xiaolan Cantonese.

小榄族姓众多，来自四面八方，又在明清两代科举鼎盛时期官宦辈出，因此逐渐形成了权势较大的姓氏，尤以何、李、麦三姓最为突出，如官至明朝大学士的何吾驺、官至南京礼部尚书的李孙宸都声名在外。历史上，慈恩坊（今中大街）、西闸坊（葵溪）多为何姓聚居；泰宁是李氏聚居地；濠口又称“麦局”，多麦姓聚居；罗涌因罗姓而得名，更有起了姓氏宗祠来祭拜先祖，成了地方独具特色的景点，这些族姓势力也对小榄的演变、发展产生了潜移默化的影响。

The Xiaolan family name is numerous from all directions. During the heyday of the imperial examinations in the Ming and Qing dynasties, many officials came out. As a result, they gradually formed more powerful family name, especially the three most prominent He, Li, and Mai, such as He Wuzhu, a grand secretary of Ming

Dynasty, and Li Sunchen, an official to the Nanjing Rites Department. In history, Ci'enfang (now Zhongda Street) and Xizhafang (Kuixi) are the place where He family live most. Taining is the place where the Li family live; Jiaokou is also known as "Mai Ju", with the surname Mai inhabited; Luo Yong got its name from Luo family name, and ancestral halls were used to pay homage to the ancestors, which became unique local attractions. These family name forces also had a subtle influence on the development and evolution of Xiaolan.

小榄是中国菊花艺术文化之乡，菊花种植乃至餐饮名菜都成就了小榄“菊城”的美称。菊花是小榄的精神之根，最早有香山县的诗社泰宁诗社在榄乡诞生，随后小榄的诗词坊社甚至跟小榄菊花会文化的诞生有所关联，古因榄邑诗社发展，文人墨客偏好以文会友，每逢菊开时节，好菊者聚集社所，饮酒赋诗，访探题咏，称为“菊社”，菊社在清乾隆年间得到扩大，便命名为“甲戌菊花大会”。至今，菊花大会都以 1 年一小展、3 年一展、10 年一中展、60 年一大展的模式展出，更相传有逃难的胡妃、苏妃在小榄种植菊花的传说，如今听来十分有趣。



Xiaolan is the hometown of chrysanthemum art culture China. Chrysanthemum planting and even famous catering have made Xiaolan the reputation of "Chrysanthemum City". The chrysanthemum is the root of the spirit of Xiaolan. The first poetry society of Xiangshan County, Taining Poetry Society, was born in Lanxiang. Later, the poetry workshop of Xiaolan was even related to the birth of Xiaolan Chrysanthemum Society culture. During the development of the society, literati prefer to make friends. Every time when the chrysanthemum blooms, the good chrysanthemums gather in the community, drink wine, write poems, and visit the inscriptions. It is called "the chrysanthemum society". The chrysanthemum society was expanded during the Qianlong period of the Qing Dynasty and named is the

"Jiaxu Chrysanthemum Conference". So far, the Chrysanthemum Conference has been exhibited in the mode of one small exhibition in one year, one exhibition in three years, one mid-term exhibition in ten years, and one large exhibition in 60 years. According to legend, there are legends of concubine Hu and Concubine Su who planted chrysanthemums in Xiaolan, which now sounds very interesting.

除此之外，关于菊花少不得是它所衍生的一系列美食，有将菊花瓣拌上沙糖直接食用，清香爽口，回味无穷；也有将菊花瓣直接倒入米酒中浸泡成为菊花酒；也有将菊花撒在水榄八宝饭上，成为清香扑鼻的菊花美食；同时，也有将菊花做成菊花糠。在小榄的饮食习俗中，以菊花鱼球最有代表性。其中，公记、中记、罗富记三家所做的菊花鱼球闻名省港澳，是当地极有影响力的风味食品之一。

In addition, the chrysanthemum must be a series of delicacies derived from it. There are chrysanthemum petals mixed with sugar and eaten directly, which is refreshing and has an endless aftertaste. Some chrysanthemum petals are directly poured into rice wine and soaked to become chrysanthemum wine; The chrysanthemums are sprinkled on the Chinese rice pudding to become a fragrant chrysanthemum food; At the same time, chrysanthemums are also made into chrysanthemum chaff. Among the eating customs of Xiaolan, chrysanthemum fish ball is the most representative. Among them, the chrysanthemum fish balls made by Gongji, Zhongji and Luo Fuji are well-known in Hong Kong and Macao, and they are one of the most influential local flavor foods.

庄子曰：水不及也不厚，其负大舟也无力，一个地方都需要有深厚的历史文化底蕴发展起来，而小榄还有很多榄邑山水、历史痕迹和生动故事，正静静躺在如今的某个角落，等待着我们去挖掘。

Zhuang Zi said: "The water is neither thick nor strong, nor is it strong enough to carry a big boat." Any place needs to develop with profound historical and cultural heritage. Xiaolan, however, still has many landscapes, historical traces and vivid stories lying quietly in some corner of today, waiting for us to dig.

编译 麦淑婷

10 潮绣

Chaozhou Embroidery

潮绣（潮州刺绣）与广绣（广州刺绣）合称粤绣，与苏州的苏绣、湖南的湘绣、四川的蜀绣并称为中国四大名绣。潮绣古色古香，繁花似锦，栩栩如生，令人叹为观止。

Chaozhou embroidery and Guangzhou embroidery are collectively called Guangdong embroidery, known as the four famous embroideries in China together with Suzhou embroidery, Hunan embroidery and Sichuan embroidery. With its antique, colorful and lifelike beauty, Chaozhou embroidery never fails to impress.

19 世纪的英国艺术家波西尔曾在《中国美术》一书中写道：“中国人长于刺绣花鸟，而广东人于此技术尤为专长”。可见，中国潮绣在当时便已传入欧洲并产生了巨大影响。

“The Chinese are good at embroidering flowers and birds, and the Cantonese are especially good at this technique.” Stephen Wootton Bushell (1844-1908), a British artist in the 19th century, wrote in his book *Chinese Art*. It can be seen that Chaozhou embroidery had been introduced into Europe at that time and had a great influence.

潮绣起源于唐代，明清时期形成鲜明的风格。到了清朝乾隆年间，潮州的绣庄、绣坊比比皆是，潮州西门外天地坛、布梳街和开元寺附近就有绣庄 20 多家。绣品出口到新加坡、泰国和马来西亚，占领了南洋市场，特别是具有浓厚地方民俗特色的厅堂，佛教寺庙摆设的绣品更是供不应求。

According to historical records, Chaozhou embroidery originated in the Tang Dynasty (608-907), and formed its distinctive style in the Ming and Qing dynasties (1368-1912). During the reign of Emperor Qianlong (1736-1795) of the Qing Dynasty, embroidery shops and workshops could be found everywhere in Chaozhou. More than 20 shops were set up near Tianditan Street, Bushu Street and Kaiyuan Temple. Chaozhou embroidery were exported to Singapore, Thailand and Malaysia, and occupied the Southeast Asia market. It was especially popular in those countries' halls with strong local folk characteristics, and was even in short supply in the Buddhist temples.

到了上世纪六七十年代，潮绣发展到全盛时期，各类刺绣工人遍布城镇和村庄，从业人员多达 10 万人，产值过亿。村中的幼童从小

耳濡目染，在闲时也跟着父母学习潮绣技艺。与此同时，平绣和珠绣得到长足发展，他们轻松掌握了珠绣技艺，为潮州成为世界上最大的珠绣晚礼服和婚纱生产地做出了贡献。

In the 1960s and 1970s, Chaozhou embroidery reached its heyday. As many as 100,000 embroiders of all kinds were found in towns and villages, with an output value of over 100 million yuan. Children in the villages learned craftsmanship from their elders, mastering difficult embroidery skills. At the same time, flat embroidery and bead embroidery have been greatly developed. Embroiders easily mastered the bead embroidery skills and made a contribution to Chaozhou becoming the largest production center of beaded evening dresses and wedding dresses in the world.

潮绣根据刺绣材料不同，可分为绒绣、线绣、金银线绣、金绒混合绣四大类：在各种丝、绸、缎上，以平绣针法用丝绒绣出飞禽鸟兽、吉祥器物，用作画片、挂屏的绒绣；纯用丝线平面绣制而成的线绣；针法复杂，且拥有其他绣种所没有的“二针企鳞”针法的钉金绣，又称金银线绣；以及以金银线为主，绒线为辅的金绒混合绣。

According to embroidery materials, Chaozhou embroidery is divided into four categories: woolen embroidery, silk thread embroidery, gold and silver thread embroidery, and gold velvet embroidery. Woolen embroidery is mostly used for pictures and wall hangings, where all kinds of birds, animals, and auspicious utensils are flat embroidered on various silks and satins with woolen. Silk thread embroidery is flat embroidered purely with silk thread. Gold and silver thread embroidery is quite complicate, and has a unique embroidery technique. Gold velvet embroidery mainly uses gold and silver thread, supplemented by woolen.



而从刺绣技艺来看，潮绣设计严谨，色彩华丽，在中国刺绣中独具一格。潮绣针法繁多，纹理清晰，色彩浓艳，装饰性强，尤其是富有浮雕效果的垫高绣法，与其它绣法有很大区别。而金碧辉煌、粗犷雄浑的钉金绣也令人称道。潮绣常以人物、龙凤、动物、花卉等作为题材，构图饱满匀称，色彩热烈喜庆，适合用于庙堂会所的装饰和喜庆。

In terms of embroidery skills, Chaozhou embroidery is unique among Chinese embroideries in its rigorous design and gorgeous colors. There are many embroidering skills in Chaozhou embroidery, presenting an effect of clear textures, rich colors, and strong decoration. Among all the skills, the embossed one is especially different for its stereoscopic effect. What's more, its gold and silver thread embroidery is magnificent, bold and powerful, which is also commendable. Chaozhou embroidery often uses subjects such as characters, dragons and phoenixes, animals and flowers, creating a full and well-proportioned composition, as well as warm and festive colors. It is quite suitable for decoration and celebration in temples and halls.

自上世纪 50 年代以来，潮绣一直是我国领导人赠送各国元首和国际友人的重要礼品。国家十分重视潮绣的保护与传承，2006 年，潮绣经国务院批准被列入第一批国家级非物质文化遗产名录。

Since 1950s, Chaozhou embroidery has become an important gift given by Chinese leaders to other heads of states and international friends. Our country attaches great importance to the protection and inheritance of Chaozhou embroidery. In 2006, it was approved by the State Council to be listed in the first batch of national intangible cultural heritage.

编译 张力天 王茜 朱敏怡

11 忠信花灯

Zhongxin Festive Lantern

河源是岭南文化发祥地之一，位于广东省东北部沿海与山区的交界处，是中国为数不多的纯客家地区。自秦置县始，“开发岭南第一功臣”的南越王赵佗在此传播中原文化。2000 多年中原文化与百越文化的交融积淀，让河源既体现出其他地区客家族群的文化特征，又建立起自身独特的民俗特点。

Heyuan City, one of the cradles of Lingnan culture, is also one of the few pure Hakka areas in China. It is located at the border between the northeast coast and the mountainous area in Guangdong Province. It is said that Zhao Tuo (240 BC-137 BC), the first king of Nanyue Kingdom (Today's Lingnan area) in the late Qin Dynasty, spread the Central Plains culture here. So he is respected as “the first hero of developing Lingnan”. The integration of Central Plains culture and Baiyue culture over the past 2000 years has made Heyuan not only have the cultural characteristics of Hakka ethnic groups in other regions, but also establish its own unique folk characteristics.

客家人的生活受山区环境影响，形成了一些独特的客家习俗，如“上灯”。“上灯”，即“添丁”，客家人为上一年出生的男孩举行庆贺灯会。上灯的时间一般为农历正月十一至十五之间，主家做或买一个考究的花灯挂在自家祖堂上，点燃花灯，把它升至厅堂三分之一的高度，以示添子添丁。

Hakka people's life is mainly affected by the mountainous environment, and has formed some unique customs, for example, Hakka Lantern Festival. In Hakka dialect, “lantern” sounds the same as “boy”, so Hakka family should hold a lantern show to celebrate the baby boy born the previous year. The festival is usually hosted from the 11th to 15th day of the first lunar month. The family makes or buys an elegant festive lantern to hang on their ancestral hall, then lights and raises the lantern to one third of the height of the hall as a symbol of one more boy born in the family.

花灯工艺令人震撼！我国的花灯相传起于汉代，兴于唐宋，至今已有 2000 多年历史，是中华民族优秀的文化遗产。客家花灯是中国元宵花灯的一个分支，忠信花灯是这一分支上的闪亮明珠。忠信花灯节是广东省河源市连平县忠信镇地区独特的节日，已有 600 多年历史。按照忠信的传统风俗，每年正月初九，当地人家当年生了男孩就要在祠堂里挂起花灯庆祝，以告知祖先和乡亲。吊灯仪式一般有放灯

绳、选灯、迎灯、上灯、暖灯、化灯 6 道程序，其间还有客家锣鼓、舞龙狮、祭祖、饮灯酒等热闹场景。吊一盏花灯就是一次盛会。

The handicraft of lantern is really amazing! Originating in the Han Dynasty (202 BC-220 AD) and flourishing in the Tang and Song Dynasties (618-1279), Chinese lantern has a history of more than 2,000 years and is an excellent cultural heritage of the Chinese nation. Hakka festive lantern is a branch of the Chinese Lantern Festival, and Zhongxin festive lantern is the shining pearl of this branch. Zhongxin festive lantern is from Zhongxin Town, Lianping County, Heyuan City, Guangdong Province, which is a unique local festival with a history of more than 600 years. According to the traditional custom of Zhongxin Town, local people should hang lanterns in their ancestral hall on the ninth day of the first lunar month to celebrate the birth of a boy, so as to let their ancestors and villagers know. The ceremony generally consists of 6 procedures: dropping the lantern cord, selecting the lantern, welcoming the lantern, hanging the lantern, lighting the lantern, and ending. There are also Hakka drums and gongs, dragon and lion dances, worship, drinking festive wine and other lively scenes. Hanging a lantern is a grand occasion.



作为非物质文化遗产，忠信花灯综合了多种传统艺术形式，主要体现在编织、印花、剪、刻、裱、装饰等一系列制作工艺上。忠信花灯造型独特，其结构从上到下分为灯盖、灯身、灯裙，从里到外一般有二至四层，规格大者直径有 12 米，小的也有 40 厘米。花灯大多用竹编骨架，有四角、六角、八角、十二角。忠信花灯的灯裙最为特别，由各种各样的花案彩色灯带组成，外用彩色灯带点缀，灯带上有各种

各样的花案；灯内装置各种形象画片旋转流动，形成“走马灯”动感。忠信花灯的制作，凝聚了忠信人民在地方手工艺上的卓著成就，寄寓了劳动人民百业兴旺、丰衣足食的美好愿望和祈盼。

As an intangible cultural heritage, Zhongxin festive Lantern has integrated a variety of traditional art forms, which are mainly embodied in its weaving, printing, cutting, engraving, mounting, decorating and a series of production techniques. It has a unique shape, divided into lantern cover, body and skirt from top to bottom, and has two to four layers from inside to outside. The diameter of the large lantern is 12 meters and the small one is 40 centimeters. Most lanterns are made of bamboo, with four, six, eight, or twelve corners. The lantern skirt is the most special, which is decorated with a variety of flower-painted colorful light belts. All kinds of images and pictures are installed in the lantern to rotate and flow as a dynamic “walking lantern”. The production of Zhongxin lanterns embodies the outstanding achievements in local handicrafts of Zhongxin people, and contains working people’s good wishes for prosperity.

忠信花灯不仅蕴含了丰富的人文精神，也展现了宗族凝聚力，同时也繁荣了客家经济。政府每两年或三年举办一次花灯节，让花灯走出祠堂。忠信镇周边有 10 多个花灯制作点，其中以忠信镇上堂村上寮屋最为出名，有“花灯村”之称。该村全村人都是花灯制作传承人，故此，2017 年 6 月，该村被连平县文广新局审核认定为“连平县忠信花灯上寮屋制作基地”。

Zhongxin lantern not only implies rich humanistic spirit, but also shows the clan cohesion. At the same time, the Hakka economy is also promoted to prosperity. Every two or three years, the government may hold a Lantern Festival to make the lantern not the exclusive for ancestral hall. Around Zhongxin Town, there are more than 10 lantern production sites. Among which Shangliao Community of Shangtang Village in Zhongxin Town is the most famous, known as “Lantern Village”. All the villagers here are inheritors of lantern making. Therefore in June 2017, the village was approved as the Zhongxin Festive Lantern Production Base by the county authority.

花灯灿烂逢盛世，用忠信花灯这条金线串起一系列客家民俗民风，让花灯文化、客家文化不断传承。

Lanterns are always bright and prosperous. Zhongxin lantern is like a guide to lead our lantern culture and Hakka culture to be inherited and passed down forever.

编译 赖庚午

12 荣昌折扇

Rongchang Folding Fan

荣昌折扇，又称“折股扇”，是一种民间的手工艺品，也是一种装饰性的美术品。2019年11月，《国家级非物质文化遗产代表性项目保护单位名单》公布，重庆市荣昌区文化馆获得荣昌折扇项目保护单位资格。

Rongchang Folding Fan, also named Folding Fan, is a folk handicraft and decorative art. In November 2019, the List of National Intangible Cultural Heritage Representative Projects Protection Units was published, and the Cultural Center of Rongchang District, Chongqing City was granted the protection unit of Rongchang Folding Fan project.

中国折扇制作历史久远，是民族文化的一个组成部分，它与竹文化、佛教文化有着密切关系，历来中国都有制扇王国之称。荣昌折扇与苏州绢绸扇、杭州书画扇并称为“中国三大名扇”。重庆市荣昌县四宝之一的荣昌折扇，经历代艺人刻苦钻研、精工创制，逐步发展成为具有独特风格的中国传统工艺品，其精雅宜士人，其华灿宜艳女。折扇虽是日用小商品，但独具收则折叠，用则撒开，折撒自如，携带方便的特点。

A long history has seen the making of Chinese folding fan, which is a component of national culture and has a close relationship with bamboo culture and Buddhist culture. China has always been known as the kingdom of fan-making. Rongchang Folding Fan, Suzhou Silk Fan and Hangzhou Calligraphy and Painting Fan are the three famous fans in China. As one of the four treasures of Rongchang County, Chongqing City, Rongchang Folding Fan has gradually developed into a unique traditional Chinese handicraft with artists' assiduous study and elaboration. This exquisite and gorgeous fan is suitable for both ladies and gentlemen. Small daily commodity as it is, the folding fan has integrate characteristics of folding, spreading, easy-carrying.

荣昌折扇看起来并不复杂，但制作起来却工序繁多。据师傅介绍，荣昌折扇制作大致可以分为16个工段、145个操作工序，而且每一个工段都有自己的行会，比如以写画工种组成的丹青会、以糊白扇页组成的熏风会、以削楠竹扇骨为主的青山会、以漆刻雕工组成的三仙会等。荣昌折扇造型轻盈灵巧，线条外圆内方，明快流畅；其选料考究，制作精细，工艺精湛，是实用与工艺相结合的日用佳品。由于品

种齐全，花色繁多，高、中、低档产品均有，可谓男女老少皆宜，雅俗共赏，深受各阶层人士的喜爱。

It is seemingly uncomplex, yet the making process of Rongchang Folding Fan is complicated, which can be generally divided into 16 stages and 145 operating sequences, according to the worker. Each society is responsible for one stage. For instance, Danqing Society is responsible for writing and painting, Xunfeng Society for pasting the white page, Qingshan Society mainly for cutting ribs made of bamboos, Sanxian Society for lacquering and carving, and so forth. Dexterity and lightness, round outside and square inside, smooth lines, selected materials, elaborate and exquisite workmanship make Rongchang Folding Fan a fine daily goods; its variety and diversity make it suitable for and well welcomed among all ages and stages.



荣昌折扇，从农耕时代走向信息时代，历经 400 多年悠悠历史。据《荣昌县志》记载，折扇古称聚头扇，又名卷扇。根据历史记载是唐朝日本遣唐使朝贺皇帝唐太宗以贡品入国，当时被称为倭扇。宋代倭扇开始在官家和民间广泛出现，并规模生产，而真正全面被百姓所喜欢和普及是明朝。

Four hundred years have witnessed the development of Rongchang Folding Fan from the agrarian age to the information age. According to the Records of Rongchang County, Folding Fan was called Head-folding Fan, also Scrolling Fan. It is recorded that in the Tang Dynasty, Kentoushi presented tribute to Emperor Taizong of Tang, which was called Japanese Fan. In the Song Dynasty, The Japanese Fan was widely appeared in the governmental and nongovernmental places and . and the folk, and produced on a large scale. Actually, it was in the Ming Dynasty that the Japanese

fan was popularized among the common people.

中国四大名扇——荣昌折扇(巴蜀扇),始于1551年明代嘉靖年间,明末已成为贡品入朝。如今,荣昌折扇不仅成了国家级非物质文化遗产,也是重庆著名的文化名片,具有极大的艺术价值、欣赏价值和收藏价值。2002年四月,荣昌折扇公司440余把雕刻书画扇进入亚洲议会和平协会第三届重庆年会,作为专用礼品赠送参会外宾。其消费功能除具有折扇的普通功能外,还普遍用于广告载体、礼品赠送、纪念品发放、强身健体、文艺演出、室内装饰、艺术品收藏等消费领域。多年来,其产品不仅销往全国各地,而且还先后出口印度、泰国、缅甸、日本等国家,深受中外顾客的厚爱。

Rongchang Folding Fan (Bashu Fan), as one of the four most famous fans in China, started in 1551 during the years of Jiajing in Ming Dynasty and became a tribute to the court at the end of the Ming Dynasty. Now, it, with great value for art, appreciation and collection, has not only become a national intangible cultural heritage, but also a famous cultural identity of Chongqing. In April 2002, more than 440 carved calligraphy and painting fans from Rongchang Folding Fan Company were contributed to third chongqing annual conference of the AAPP, being the special gift to foreign guests. In addition to being consumed for the common functions of folding fans, Rongchang Folding Fan is also widely used as advertising carriers, gifts, souvenirs, or for body building, artistic performance, interior decoration, art collecting and other consumption fields. Over the years, their products are not only sold to the places all over the country, but also exported to India, Thailand, Myanmar, Japan and other countries, and deeply loved by Chinese and foreign customers.

近几十年,荣昌折扇生产又有长足发展,已有正棕、全楠、皮底、硬青、串子、全棕、檀香、绸面、羽毛、胶质等345个品种,并由写画派生出印花折扇,为旅游、文艺等部门广泛采用。虽然荣昌折扇的纳凉效果比不上风扇与空调,但是其便携性与传统文化的艺术价值却是难以替代。

In recent decades, Rongchang Folding Fan has made great progress in production, including 345 material, such as palm, pure bamboo, leather bottom, hard green, string seed, pure coir, sandalwood, silk, feather, gum, etc., and there are writing and painting school for printing folding fans, widely used by tourism, art or other departments. Although the cooling effect of Rongchang folding fan is not as good as that of fans and air conditioners, its portability and artistic value of traditional culture cannot be replaced.

编译 钟雅婷

13 惠州文化“三宝”

The "Three Treasures" of Huizhou Culture

作为国家历史文化名城，惠州在隋唐已是“粤东重镇”，一直是东江流域的政治、经济、军事、文化中心，素有“岭南名郡”、“粤东门户”、“半城山色半城湖”之称。惠州是客家人最重要聚居地和集散地之一，且由于海外华人、港澳台民众人数是客家四州之首，因此惠州也被称为客家侨都。本篇主要讲述的有惠州民间采风、客家地方剧的汉剧和客家美食的“东江名菜”。

As a national historical and cultural city, Huizhou has been the “important position of eastern Guangdong” since the Sui and Tang Dynasties, and has always been the political, economic, military, and cultural center of the Dongjiang River Basin, also well known as "Half City Lake, Half City Mountain". Huizhou is one of the most important settlements and distribution centers for the Hakkas, and because the number of overseas Chinese, Hong Kong, Macao and Taiwan is the highest among the four Hakkas District, Huizhou is also known as the capital of Hakka overseas Chinese. This article mainly tells the folk customs of Huizhou, the Han opera of Hakka local drama and the "Dongjiang Famous Dish" of Hakka cuisine.



大亚湾一带渔乡地区曾经的迎亲仪式较为特别。迎亲的两条渔船贴着“喜”字，四周围插上彩旗在大海中破浪前行。二十位妇女领着渔船，头附红带、插满金簪银钗，光脚，手拿着彩竿。鞭炮、锣鼓一起鸣响，妇女们踩着鼓点，摆动彩竿用力划水，口中发出吆喝声，两船面向呼应。船顶层的狮子也随声起舞，摆动属于它们自己的舞蹈，

民间风景名胜与文化

婀娜多姿。改革开放使大亚湾的渔村面貌发生巨大变化，但现代化的生活依然掩不住浓郁的渔家传统气息。

The wedding ceremony in the fishing township area of Daya Bay was quite special. The two fishing boats welcoming each other were marked with the word "Happiness", and colorful flags were put up around them and they sailed through the sea. Twenty women led the fishing boat, with red ribbons on their heads, full of gold hairpins and silver hairpins, bare feet, and colored rods in their hands. Firecrackers, gongs and drums sounded together, and the women stepped on the drums, swung the colored poles and struck hard, shouting in their mouths, and the two boats faced each other. The lions(acted by people) on the top of the ship also danced with the sound, swinging their own dance gracefully. The reform and opening up have brought great changes to the fishing villages of Daya Bay, but the modern life still cannot conceal the strong traditional flavor of fishermen.

除此之外，令人更加难忘的是客家的地方汉剧。它与粤剧、潮剧并列为广东三大剧种。惠阳汉剧团吸纳来自汕头、韶关和梅州等地的汉剧人才，成功地演出了《海瑞罢官》等。曾经汉剧在惠州是非常受欢迎的。比如，当年的《秦香莲》在惠州人民会场（现花都影剧院）首演时，轰动整个惠州。演出的每一场都是爆满。虽现在少有人唱汉剧，但仍有人每逢聚会或是除夕前会组织汉剧的演出。

In addition, what is even more memorable is the local Han opera of Hakka. It is listed as one of the three major operas in Guangdong together with Cantonese opera and Chaozhou opera. Huiyang Han Opera Troupe attracted talents from Shantou, Shaoguan, Meizhou and other places and successfully performed *Hai Rui Dismissed from Office*. Once Han Opera was very popular in Huizhou. For example, when *Qin Xianglian* premiered in Huizhou People's Hall (now Huadu Cinema) caused a sensation throughout Huizhou. Every performance of the show was full of audiences. Although few people sing Han opera nowadays, there are still people who organize Han opera performances at parties or before New Year's Eve.



要想记住一个城市，那么这个城市必须要用美食深深地吸引你。而惠州美食有三件宝：东江盐焗鸡、酿豆腐、梅菜扣肉。尤其是梅菜扣肉在海内外颇具盛名。其实，这是东江客家人在饮食文化方面的杰作。惠州梅菜的主要产地是矮陂镇土桥村。北宋年间，苏东坡住在惠州时，专门挑了两位惠州名厨到杭州西湖去学厨。他们归来时，苏东坡又叫他们仿杭州西湖的“东坡扣肉”，用梅菜制成“梅菜扣肉”。令人惊喜的是，梅菜扣肉肥而不腻，爽口美味，深受大众喜欢。

If you want to remember a city, then food must be one of the reasons. There are three treasures of Huizhou cuisine: Dongjiang salt-baked chicken, stuffed tofu, and Meicai Kourou (steamed pork with preserved vegetable). In particular, Meicai Kourou is quite famous at home and abroad. In fact, this is a masterpiece of Dongjiang Hakkas' food culture. The main producing area of Huizhou Meicai is Tuqiao Village, Aipi Town. During the Northern Song Dynasty, when Su Dongpo lived in Huizhou, he specially selected two Huizhou chefs to learn how to cook in West Lake, Hangzhou. When they returned, Su Dongpo told them to imitate the "Dongpo Kourou" from West Lake in Hangzhou and make "Mei Cai Kourou" with plum vegetables. Surprisingly, the meat is fat but not greasy, and it is refreshing and delicious, which is popular among the public.

惠州客家文化，既有源于梅州、赣南、闽西客家的传统，又善于吸取广府、闽南文化的精华，形成独特的风采。惠州是一个包容且独特的城市。梅菜扣肉不与杭州西湖的“东坡扣肉”雷同，是新事物对旧事物的包容。大亚湾地区的迎亲仪式至今还有浓郁的渔家传统气息，是现在对过去的包容。地方汉剧吸纳各地的人才，是本地对外地的包容。

Huizhou Hakka culture originates from the Hakka traditions of Meizhou, Gannan and Western Fujian, absorbing the essence of Cantonese and Southern Fujian culture to form a unique style. Huizhou is an inclusive and unique city. Meicai Kourou is not the same as the "Dongpo Kourou" of West Lake in Hangzhou, demonstrating the tolerance of new things to old things; The welcoming ceremony in the Daya Bay area still has a strong fisherman tradition, speaking for tolerance of the past to the present; Local Han opera attracts talents from all over the world, meaning tolerance of the local to the outside world.

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