

岭南文化十大名片

●端砚历史悠久，石质优良，雕刻精美，以石质坚实、润滑、细腻、娇嫩而驰名于世，具有阿气可研墨、夜吐虹霓、发墨不损毫、冬天不结冰的特色，作为文化传播工具的同时，具有很高的艺术价值、收藏价值和人文价值，早在唐代就居端、歙、洮、澄泥四大名砚之首。

林雄 主编

端砚

Duan Ink-slab

王建华 著



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THE TEN MAJOR NAME CARDS OF LINGNAN CULTURE

端砚

王建华 著



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序

林雄

文化之根基，在于脚下沃土；文化之硕果，在于阳光雨露。两千多年岭南文化，枝繁叶茂至于今，不外得益于两点：根深与吸收。

珠江流域位于五岭之南，但它与黄河流域、长江流域一样，同为中华文明发祥地。岭南一带依山傍海，河涌交错，古百越先民生于斯长于斯，从早期渔猎文明、农耕文明，到后来商贸文明，依水而生，因水而兴，无不烙上深深的本土印记，彰显岭南水文化旺盛之生命力。“一方水土养一方人”，粤菜、广东凉茶、骑楼等，得天独厚，彰显岭南人生活中特有之文化风韵。

百越之地与中原虽关山阻隔，但自秦以降，岭南文化与中原文化之交流，便从未间断，特别是唐梅关古道凿通之后，来自母体之文化养分，更是源源不断输入岭南，消化吸收，成为岭南本土文化重要的组成部分。如发源于本土之粤剧，其唱腔发展过程中，便吸纳了弋阳腔、昆腔、秦腔、汉剧等外来剧种精华，博采各家所长，自成一格。而韩愈贬潮，东坡谪惠，这些文人之难，却是岭南之福，他们推动了岭南文化与主流文化的融合，也让南北文化相得益彰。



岭南文化之开放与包容，不仅表现在对待同族同根之中原文化上，更表现在对舶来文化之高调“拿来”。自秦汉开通海上丝绸之路以来，岭南作为始发地及通商大港，千百年来独居中外文化交流之最佳平台。清政府对海关是开了又闭、闭了又开，反复无常，但广州却一直对外开放，即便是闭关政策最严之道光十一年（1831年），广州街道上洋商依旧熙熙攘攘。经济往来必定挟带文化交流，文化舶来品纷纷从岭南登陆引进，消化吸收之后，再影响全国。广式骑楼、开平碉楼，便是中西建筑艺术之完美结晶。惠能创立了南禅，其《六祖坛经》被誉为中国人的佛经，推进了佛教的中国化、民族化和世俗化。

广东毗邻港澳，历来是对外开放的窗口，近现代百年来成为时代的方向标，引领时代潮流，成为最重要的革命策源地。近代中国民主运动风起云涌，岭南人中之翘楚如康梁、孙中山等，执改良与革命之牛耳，推翻帝制，建立亚洲第一共和国，都得益于岭南人对世界先进文化快人一步之认同。进入20世纪，广东又一次领潮争先，成为改革开放先行地，不但创造了一系列经济之奇迹，而且孕育了改革开放时代文化精神，广交会成为海上丝路的新的里程

碑，既是中国对外开放的见证，又是商都文化的一个新标志。

历史进入了21世纪，文化在综合竞争力中的地位和作用越来越突出，文化已经成为民族凝聚力和创造力的源泉。省委十届七次全会，吹响了建设文化强省的号角，提高文化的创新力、辐射力、影响力和形象力，成为摆在我们面前的一项任务，评选岭南文化十大名片，正是提升广东文化形象之举。在这一重要历史契机下，整理、挖掘、打造岭南文化名片，就显得尤为紧迫。打造具有岭南特色的文化名片，是增强文化凝聚力的需要，是提升文化影响力的需要，是塑造文化形象力的需要，对于提升广东的文化自信和文化自觉，推动经济社会又好又快发展具有重要意义。

文化名片，是代表一个地方最具特色度、知晓度和美誉度的整体形象、领域形象、特色形象的标志。岭南文化名片所标示的文化形成，是千百年来人们集体智慧的结晶，是广东人民最深层次的精神追求和文化现象，更承载着广东文化的灵魂。“岭南文化十大名片”正是岭南文化精华的浓缩，彰显了岭南文化的独特魅力。经过广大网民、市



民和专家，历经10个月的票选角逐，终于决出了代表岭南文化的十大名片——粤菜、粤剧、广东音乐、骑楼、黄埔军校、端砚、开平碉楼、广交会、孙中山、六祖惠能。同时评出了十大提名名片——陈家祠、南越国遗址、南海1号、岭南画派、石湾陶艺、潮州工夫茶、客家围龙屋、广东凉茶、粤绣、康梁（康有为、梁启超）。这些都从不同侧面展示了岭南文化的源远流长和博大精深，是岭南文化的金字招牌，表现出了旺盛的文化张力，不仅将告诉世人广东厚实的文化家底和滋长的文化软实力，而且将烛照广东文化发展的未来，《岭南文化十大名片》丛书的出版，也适逢其时地为宣扬广东的文化影响力提供了良好的载体。

春风润南粤，文化展新姿。在文化强省建设的浩荡春风中，在盛世倡文兴化的时代大背景下，“岭南文化十大名片”的诞生，将进一步激发社会各界对文化建设工作的参与热情，不断掀起关注岭南文化的传承、发展、成长的社会热潮。

是为序。

（作者系中共广东省委常委、宣传部长）

Foreword

Lin Xiong

Culture roots lie in the underground of a fertile land while their fruits depend largely on availability of sufficient sunshine, rainfall and dew. As for Lingnan Culture with a long history of 2,000 years, its growth and prosperity results from two advantageous conditions: deep rooting and extensive absorption.

Located in Lingnan region, the Pearl River valley is one of the three major cradle lands for Chinese civilization in addition to the Yellow and Yangtze River valleys. The region is well known for local people's habitation by a stream in front and a hill at the back, the layout of crisscrossed rivers and streams, and the site of ancient Hundred Yue ethnic groups. So the culture of the region is of marked locality and extraordinary vitality with all the civilizations, fishing, farming and then trade, all exceptionally related to waters. As a popular Chinese saying goes, "The water and soil of a land nurtures the inhabitants", the Cantonese cuisine, the Cantonese herbal tea, the arcade buildings and other cultural elements in Lingnan region together showcase the distinctive attractions of local culture in life.

Despite being blocked by numerous high mountains, the cultural exchanges between the Hundred Yue ethnic people in Lingnan and the Chinese people in the Central Plain have never been discontinued from the Qin dynasty onwards. In particular, after the ancient Meiling pass was chiseled through to link up the Yellow and the Pearl Rivers during the Tang dynasty, Lingnan could continuously intake cultural nourishment from the Central Plain and develop it into its own. For instance, Cantonese opera includes in itself Yiyang, Kun, Qin and Han opera tunes. Some ancient Chinese scholars were once demoted to Guangdong, including Han Yu to Chaozhou and Su Shi to Huizhou; however, their adversity turned out to be good fortune for Lingnan since they promoted blending and interaction between Lingnan Culture and the mainstream from the north.



The opening and embracing of Lingnan Culture are reflected not only in its respect for the homologous Central Plain culture but also its readiness to accept external culture. From the Qin through the Han dynasties, when the Silk Road On Seas was accessible, Lingnan served as the starting place and trade port as well as the most desirable platform of Chinese–foreign cultural communication over the past one thousand years. The Qing imperial government irregularly and repeatedly opened and closed other customs, but Guangzhou remained open to the outside world and had foreign merchants bustling about even in 1831 when the government then practiced the most rigid custom–closing policy. As economic exchanges may also bring about cultural communication, foreign cultures landing in Guangzhou, were introduced into the city, digested and absorbed, and finally influenced the entire country, which can be exemplified by the optimum combination of Chinese and Western architectural art in the Guangzhou style Arcade Buildings and the Kaiping Diaolou Tower. Also, as a religious example, eminent monk Hui Neng founded the Zen sect of Buddhism and his preaching in *The 6th Founder's Sutra* is reputed as the scripture of Chinese Buddhism that has most fostered the localization, nationalization and secularization of Buddhism.

Adjacent to Hong Kong and Macao, Guangdong has been an open window for China's opening to the world. Over the past one century, the province grew to be a guiding landmark of the modern time, a leader of the trend as well as the most important revolutionary hotbed. Thanks to Lingnan people's recognition of the world advanced cultural elements, several modern Chinese revolutionary movements broke out there like a rising wind and scudding clouds and meanwhile local reformists and revolutionaries, including Kang Youwei, Liang Qichao and Sun Yat-sen, contributed to overthrowing the monarchy and establishing the republic. In the 20th century, Guangdong took the

lead once again as the pioneer for reform and opening. It also created a series of economic miracles and cultivated a cultural and spiritual basis for its practice of reform and opening. The Canton Fair has become a new milestone for the Silk Road on Seas. It witnesses the outcome of reform and opening in China, and is a new landmark for commercial city culture.

As of the 21st century, culture plays an even more prominent role for national cohesion and as a source of creativity. After the 7th plenary session of the 10th CPC Guangdong Provincial Committee, it became clear that there is a pressing need for us to build Guangdong into a strong province of culture and improve its cultural creativity, radiation, influence, and reputation, for instance, through assessment and selection of 10 major name cards of Lingnan Culture. To take the historical opportunity and achieve the goal, however, we should sort out the literature concerned, tap any potential, and shape such name cards. It is now essential to make name cards of Lingnan characteristics for heightening cultural cohesion, expanding the influence, and molding the image. All these endeavors will be significant for upgrading Guangdong's cultural confidence and self awareness, thus promoting a sound and fast socioeconomic development.

A cultural name card is an indicator of the whole area—specific and characteristic images of a place in its distinctiveness, popularity and reputation. The name cards of Lingnan Culture may inform us of the formation of the regional culture, crystallization of local people's collective wisdom over the past one thousand years, their in-depth spiritual pursuit and promote understanding of culturally embedded phenomena. Therefore, the 10 major name cards of Lingnan Culture can be the condensed essence of local distinctive culture. Through a 10-month voting process among netizens, citizens and specialists, 10



major name cards have been selected as follows: Cantonese Cuisine, Cantonese Opera, Cantonese Music, Arcade Buildings, Huangpu Military Academy, Duan Ink-slab, Kaiping Diaolou Towers, Canton Fair, Dr. Sun Yat-sen, and Hui Neng, the 6th Founder of Zen Buddhism. At the same time, 10 more major name cards were nominated: The Chen's Ancestral Temple, the sites of Nanyue Kingdom, No.1 South China Sea Ship, Lingnan School of Traditional Chinese Painting, Shiwan Pottery, Teochew Style Tea Brewing, Hakka Enclosure House, Cantonese Herbal Tea, Cantonese Embroidery, and Statesmen and Reformers Kang Youwei and Liang Qichao. From different perspectives, all these showcase the time-honored and profound Lingnan Culture. As the golden brands of local culture, they also display to the world a vigorous cultural tension, cultural strength, increasing cultural soft power, and the bright expectation for development of the culture. In such a context, publication of the series The 10 Major Name Cards of Lingnan Culture, offers a timely and appropriate medium to publicize the Cantonese culture.

With the moisture of the spring breezes, Guangdong enjoys a fresh development of culture in South China. In the context of cultural flourishing, when the province is building itself into a great province of culture, 10 major name cards of Lingnan Culture have been selected to arouse further the participatory enthusiasm of all walks of life in cultural construction and for involving their concern about inheritance, development and growth of local culture.

Hereby I've written up foreword above.

(Member of CPC Standing Committee of Guangdong Provincial Committee and Head of the Publicity Department)

《粤菜》

《粤剧》

《广东音乐》

《骑楼》

《黄埔军校》

《端砚》

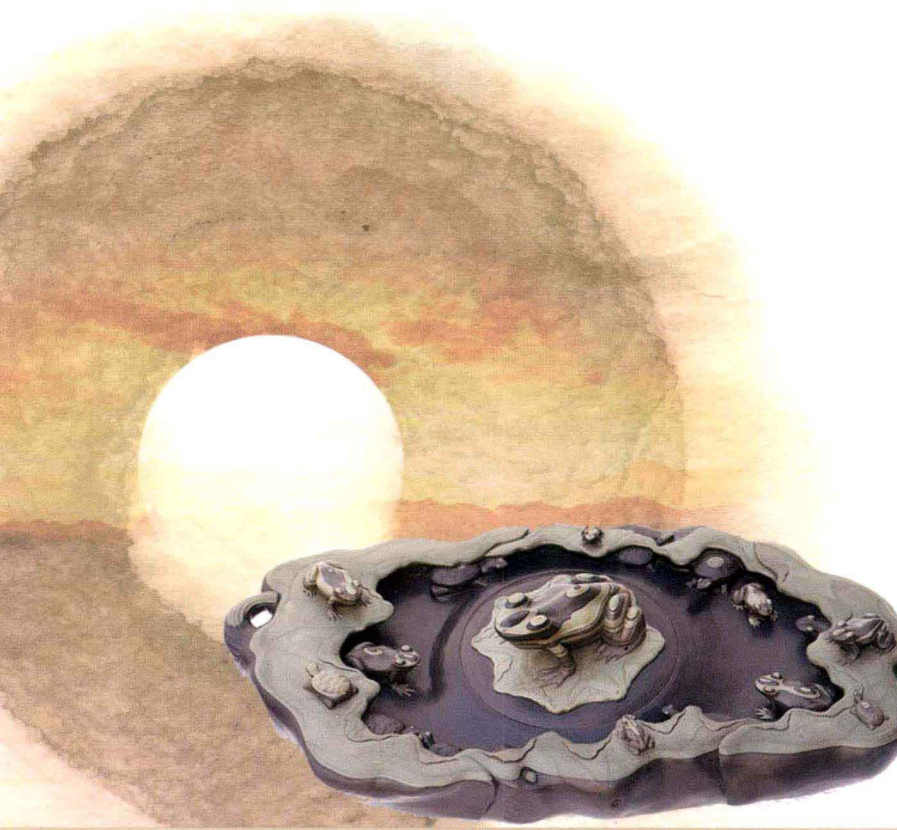
《开平碉楼》

《广文会》

《孙中山》

《六祖惠能》

《相约岭南（提名名片）》



The Duan ink-slab ranked the best among the four major ink-slab varieties (Duan, Xi, Tao and Chengni) of the Tang dynasties with very high artistic and cultural values for collection, due to its long history, quality stone texture, and exquisite carving. As a means of cultural communication, it is also known to the world for its properties of solidity, smoothness, and superb workmanship, for which it is easy to smash the ink block, write smoothly with no loss of ink, and avoid frozen ink lumps in winter.

DIAN INK-SLAB

端砚



● 人
选
理
由

端砚历史悠久，石质优良，雕刻精美，以石质
坚实、润滑、细腻、娇嫩而驰名于世，具有呵气可
研墨、夜吐虹霓，发墨不损毫、冬天不结冰的特
色，作为文化传播工具的同时，具有很高的艺术价
值、收藏价值和人文价值，早在唐代就居端、歙、
洮、澄泥四大名砚之首。



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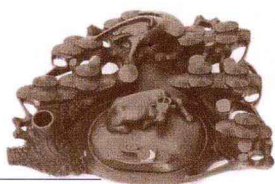
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