

# 佛山非物质文化遗产名录图典

黄白龙 关宏 主编



广东世界图书出版公司

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# 前 言

佛山，珠江三角洲的一颗璀璨明珠。曾经在明清时期以中国四大古镇之一、天下四大聚之一而闻名华夏大地，是国家级的历史文化名城。长期形成的兴旺商业物流，丰茂生态文明，蕴育了佛山非物质文化遗产的宝贵资源。

非物质文化遗产，是人们历史性创造积累的重要文化财产，包括口头传承、表演艺术、社会实践、节日庆典、有关自然界和宇宙的知识和实践、传统手工艺技能等，是无形的、精神的、生态的，富有兼容并包的文化精神和继承创新的文化品格，标志着生生不息的生命运动和文明蕴涵。同时，它又以活态传承的方式，凝铸着独特的民族精神和民族性格，在文明进程和生活实践中，占据着非常重要的地位。因此，保护和利用好非物质文化遗产对于构建和谐社会的可持续发展都具有重要意义。

20世纪末期以来，经济全球化和社会生活现代化大潮的冲击，使非物质文化遗产面临着严重危机。为了抢救和保护我国珍贵的非物质文化遗产，自2005年以来，国务院办公厅下发了《关于加强我国非物质文化遗产保护工作的意见》，并在全国范围形成了逐级申报名录的一整套程序、标准、评选等措施。目前，经国务院、文化部和省文化厅的批准，佛山市拥有国家级非物质文化遗产名录13项，省级非物质文化遗产名录19项，市级名录29项，区级名录53项。国家级代表性传承人4位，省级代表性传承人21位。其中省级“佛山春节习俗”项目正在被省保护中心推荐申报“国家级传统节日保护示范地”。这些各级目录均是我市代表性非物质文化遗产的瑰宝，也是历代佛山人无比珍视的精神财富。如今有许多项目在危机中继承，在艰难中发展，在海内外传扬，产生着巨大的民族向心力和凝聚力。被周恩来总理誉为“南国红豆”的粤剧、雄浑吉祥的醒狮之舞、拙朴奇美的石湾陶塑技艺、富丽精致的剪纸、古典深邃的木版年画和喜庆丰收歌舞海洋般的秋色等，反映了文化名城的深厚家底和佛山人民的智慧结晶。我市拥有的代表性传承人均掌握着非物质文化遗产某项全面或专门的知识 and 精湛技艺，使各类非物质文化遗产始终保持着鲜活的吐故纳新功能。

在省、市各级政府的领导下，在全市广大文化工作者的共同努力下，佛山市不仅在非物质文化遗产名录申报方面取得了好的成绩，对传承、利用、宣传推广等方面也做了大量的工作，建立和完善了粤剧、武术、陶塑、民间艺术等民俗文化专题博物馆、纪念馆等，享有“秋色艺术之乡”、“粤剧粤曲之乡”、“醒狮艺术之乡”、“陶瓷艺术之乡”、“武术之



## The Illustrated Book Foshan Intangible Cultural Heritage List Items

乡”等17个国家级和省级“民间民族艺术之乡”的称号，顺德、南海等区还设点成立了非物质文化遗产保护基地。这些举措对于佛山非物质文化在社会上的传播，取得了良好而广泛的影响。

今天，非物质文化遗产的保护与研究发展正处于一个新的历史时期。人类文明的转型，正形成一个崭新而深入人心的观念：文化遗产和非物质文化遗产已经成为历史文化价值的公共财产，需要我们共同爱护和传承。为了进一步提高对于非物质文化遗产的认识，理解传统文化的性质特征，较充分地展示我市非物质文化遗产丰富资源，反映非物质文化遗产保护、传承、利用、发展风貌，我市非物质文化遗产保护中心组织了有关专家学者，编纂了《佛山非物质文化遗产名录图典》，收录了我市省级以上非物质文化遗产名录的19项内容，这是我市保护工作阶段性成果的呈现。该书13余万字，200余张图片，突破了概念化和一般审美的描述，是经过田野调查，直接地观察和对细节、过程的了解，掌握第一手的前沿材料，并通过相关作者的论证、研究而呈现在读者面前的。该书力求客观、系统地介绍19个代表项目的传承区域、历史渊源、表现形态、传承现状等内容，丰富和深化多元文化格局内涵，是我市第一本较完整地介绍非物质文化遗产的书籍，具备知识性、学术性、文献性兼顾通俗鉴赏的可阅读性。

在这本《佛山非物质文化遗产名录图典》的编纂过程中，各级相关领导、众多专家、学者和工作人员付出了大量的辛劳，在此表示衷心的感谢。

《佛山非物质文化遗产名录图典》编撰委员会

二〇一八年十月

## *Preface*

Foshan can be regarded as a resplendent gem in the Pearl River Delta Region. As a renowned city of history and culture in China, it used to be one of the four ancient towns and one of the four largest distribution centres of commodities as early as the Ming and the Qing Dynasties, which was well-known throughout the whole nation. The thriving business and logistics formed through the long history and the abundant ecological civilization gave rise to a reservoir of precious resources of the intangible cultural heritage.

The intangible cultural heritage is the significant cultural heritage that is historically created and accumulated by the people, including oral teaching, performing arts, social practice, festivals and ceremonies, knowledge and practice on the nature and the universe, traditional handicrafts, the open spirit of culture, and the cultural character of inheritance and innovation, which symbolise the vigorous and endless life motion and cultural implication. Meanwhile, it shapes the unique national spirit and character through the means of living inheritance. It is in a critical position through the process of social civilization and in the life practice. As a result, the protection and the appropriate utilization of the intangible cultural heritage have great significance for constructing a harmonious society, cultivating the national spirit, and promoting the sustainable development of the innovative society.

In the late twenty-first century, under the impact of the economic globalization and the modernization of social life, the intangible cultural heritage is faced with severe crises. In order to protect and rescue the valuable intangible cultural heritage of China, the General Office of the State Council issued the document of *the Opinions on Strenthening the Protection of the Intangible Cultural Heritage of China*, and the measures such as a whole set of procedures, standards and evaluations and selections were introduced nationwide for applying for entering the list level by level. Approved by the State Council, the



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Ministry of Culture and the Guangdong Provincial Department of Culture, thirteen items of intangible cultural heritage from Foshan have entered the national list. Nineteen items are on the provincial list while twenty-nine items are on the municipal list and fifty-three items are on the district list. Besides, because of the custom of Foshan Spring Festival on the provincial list, Foshan was recommended to apply to be the National Demonstration Region for Protecting the Traditional Chinese Festivals and the application is being processed. All these items on the lists at all levels are the splendid gems of the representative intangible cultural heritage of Foshan, which are the spiritual wealth prized by Foshan people from generation to generation. Now, many items are inherited in the crises, developing through the difficulties, and spreading overseas, which play a role of immense national cohesion that unites the Chinese people, such as Cantonese opera which was honored as "the red bean of South China" by Premier Zhou Enlai, the vigorous and auspicious lion dance, the simple but beautiful Shiwan pottery making techniques, the magnificent and exquisite paper cuttings, the classic and profound woodcut New Year pictures, and the Qiu Se full of songs and dances for celebrating the harvest, which are the mirror of the solid foundation of the renowned cultural city and the fruit of Foshan people's wisdom.

These representative inheritors in Foshan master the overall or specialized knowledge and consummate skills of a certain intangible cultural heritage item, maintaining the vivid function of the different intangible cultural heritage items to discard the old and take in the fresh.

Under the leadership of the provincial and municipal governments, due to the joint efforts made by the vast number of cultural workers, Foshan not only has made satisfactory achievements in the aspect of the application for entering the intangible cultural heritage lists, but also has done a lot of work in terms of inheritance, utilization, and publicity and promotion and has established and improved the topic museums and memorial halls of folk culture such as Cantonese opera, martial arts, pottery, and folk arts. Also, Foshan is endowed with seventeen national and provincial titles of "the hometown of the national arts and folk arts" such as "the hometown of Qiu Se," "the hometown of Cantonese opera and tunes,"

"the hometown of the arts of lion dance," "the hometown of ceramic arts", and "the hometown of martial arts". Some districts such as Shunde and Nanhai also set up the bases for the protection of intangible cultural heritage. This practice has gained satisfactory and wide-ranging influence in the society.

Today, the research and development of intangible cultural heritage are in a new historical period. A brandnew concept that wins many people's supports is being shaped through the transformation of the civilisation of human. The cultural heritage and the intangible cultural heritage have already become public property with the values of history and culture, deserving our care and inheritance. In order to further enhance people's awareness of intangible cultural heritage and the appreciation of the nature and the characteristics of the traditional culture, fully demonstrate Foshan's rich resources of intangible cultural heritage, and reflect the situations of protection, inheritance, utilization, and development in Foshan, the Intangible Cultural Heritage Protection Centre of Foshan organized the experts and scholars to compile the *Illustrated Book of Foshan Intangible Cultural Heritage List Items* which was finished in ten months. It is a collection of nineteen items on the intangible cultural heritage lists from the provincial level and above, which is a demonstration of the achievements of the protection work of this phase.

With more than 130,000 words and over 200 pictures, the book is not limited to the conceptual and general aesthetic descriptions, but relies on the field study, the direct observation and the understanding of the details and process to obtain the first-hand materials, and is presented to the readers through the research and proof of the authors concerned with the specific topics. The authors seek to introduce the contents of the nineteen representative items including the areas of inheritance, their historical origins, their patterns of expression, and the existing status of inheritance, objectively and systematically. With a rich content and the deepened multi-cultural pattern, it is the first book that has a complete description of the intangible cultural heritage. It is not only an informative, academic, and documentary book but is also featured by its readability for the public to appreciate.





# The Illustrated Book of Foshan Intangible Cultural Heritage List Items

In the process of the compilation of the *Illustrated Book of Foshan Intangible Cultural Heritage List Items*, a number of experts, scholars and staff have paid a lot of hard work, and hereby we would like to express to them our heartfelt thanks.

Editorial Department of  
The Illustrated Book of Foshan Intangible Cultural Heritage List Items  
October 2008

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The Chapter of Resources





传统音乐

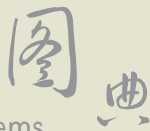
Traditional Music





# 佛山非物质文化遗产名录

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## 悠远传响的佛山十番

早在1935年，南海叠滘茶基村的十番“何广义堂”就应香港果菜行业会馆邀请，参加英皇银禧大典巡游。建国后，佛山十番远赴北京、宁波、香港、土耳其等地表演，好评如潮。佛山大基尾十番“明星影映”传人多次把佛山十番搬上舞台，备受关注。佛山十番还被收入《中国民族民间舞蹈集成》和《中国民族民间器乐集成》，在国内外有较大影响。

### 佛山十番的历史渊源

一直以来，佛山十番与其他民间艺术大体一样，其主要的传承方式是口传身教，鲜有文献记载可寻。要追溯佛山十番更久远的历史，我们还要从它与苏南十番锣鼓的关系中去考证。第一，在苏南，一直流传着原有锣鼓合奏的“素十番”和丝竹锣鼓合奏的“混十番”两种形式，而佛山也一直保留有“素十番”、“混十番”的称谓；第二，佛山十番的演奏乐器，尤其是其中的“飞钹”，其材质与苏南十番锣鼓的“七钹”，特别是凹面轻薄的苏州小钹非常相似；第三，平洲夏西村的艺人将十番叫“十番”，相传至今，仍将十番称为“苏寮锣鼓”。从这些因素来推断，佛山十番与苏南十番锣鼓关系密切。

杨荫浏在其所著《十番锣鼓》中有关十番锣鼓历史的考证，认为明武宗于正德十四年（1519年）曾利用苏南十番锣鼓作为军乐，其“曲牌来源于元、明南北曲和民间小曲”，苏南十番锣鼓可追溯至元代，并流传至北京、天津等地。我们以此考证，十番锣鼓的历史已有600多年了。佛山十番在流传的过程中，吸收了本地八音锣鼓的群鼓、沙鼓、大钹、高边锣、大文锣、翘心锣、单打等常用乐器，融入本地民俗活动，具有浓郁的地方色彩；特别是“飞钹”演奏不按常规碰击，而是甩动绳子擦击，并有各种花式表演，远离了本源，因而是苏南十番锣鼓的变体。

据大基尾已故十番艺人马聪（1926年—1992年）口传，佛山十番是由江苏、浙江等地流落广东的艺人所传，传至他已经数代。又据茶基村十番艺人何汉然介绍，他听父亲说，十番





佛山十番表演

当时已超过百年。可见，十番在佛山流传应该最少有200多年历史。

明清时的佛山镇，是华南商贸中心，手工业发达，市场繁荣，成为全国“四大镇”和“四大聚”之一。民间艺术、民俗活动兴旺，各种庆典长年不断，为佛山十番提供了广阔的活动天地。当时以佛山古镇为中心，南至石湾、东至大基、西至张槎、北至叠滘、夏教，这方圆五六公里的范围，存在着二、三十个十番会。在二十世纪三十年代，佛山的许多铺都有自己民间业余组织的十番会。根据资料显示，当时最为活跃的十番会有普君圩的“日隆别墅”、“同义堂”，大基尾（大基铺）的“明星影映”、“同乐堂”、“演义堂”和“积裕堂”，鸭仔廊的“逃龙祖会”，石湾中窑的“紫竹山房”，叠滘茶基村“何广义堂”等。

抗日战争前，佛山十番非常活跃。但经过历年来的战争和政局的动乱，佛山十番的发展也受到了严重的破坏。到了今天，能考察的十番会就只有“明星影映”和“何广义堂”了。

“明星影映”的最后一位掌门师傅马聪，虽然已于1992年去世，但是因为二十世纪五六十年代抢救及时，由马聪传授的十番技艺及有关情况得以保存下来。而“何广义堂”则成为现在唯一一支能进行表演活动的佛山十番队伍。

## 佛山十番的乐器、乐谱及演奏特点

历史上佛山镇手工业发达，各种十番乐器均能制造，为十番活动提供方便。佛山十番乐器有常规和特殊两类。大钹、高边锣、翘心锣、单打、沙鼓、群鼓来自本地八音锣鼓，响螺即渔民用的螺号，属常规乐器。特殊乐器有：（1）十番鼓：又叫大班鼓，外型与珠江三角洲赛龙舟用的传统龙船鼓相似，鼓身细长，由原木凿空蒙上牛皮，音色厚实。（2）飞钹：