

重庆湖广会馆

CHONGQING HUGUANG GUILD COMPLEX

何智亚文·摄影



重庆出版集团
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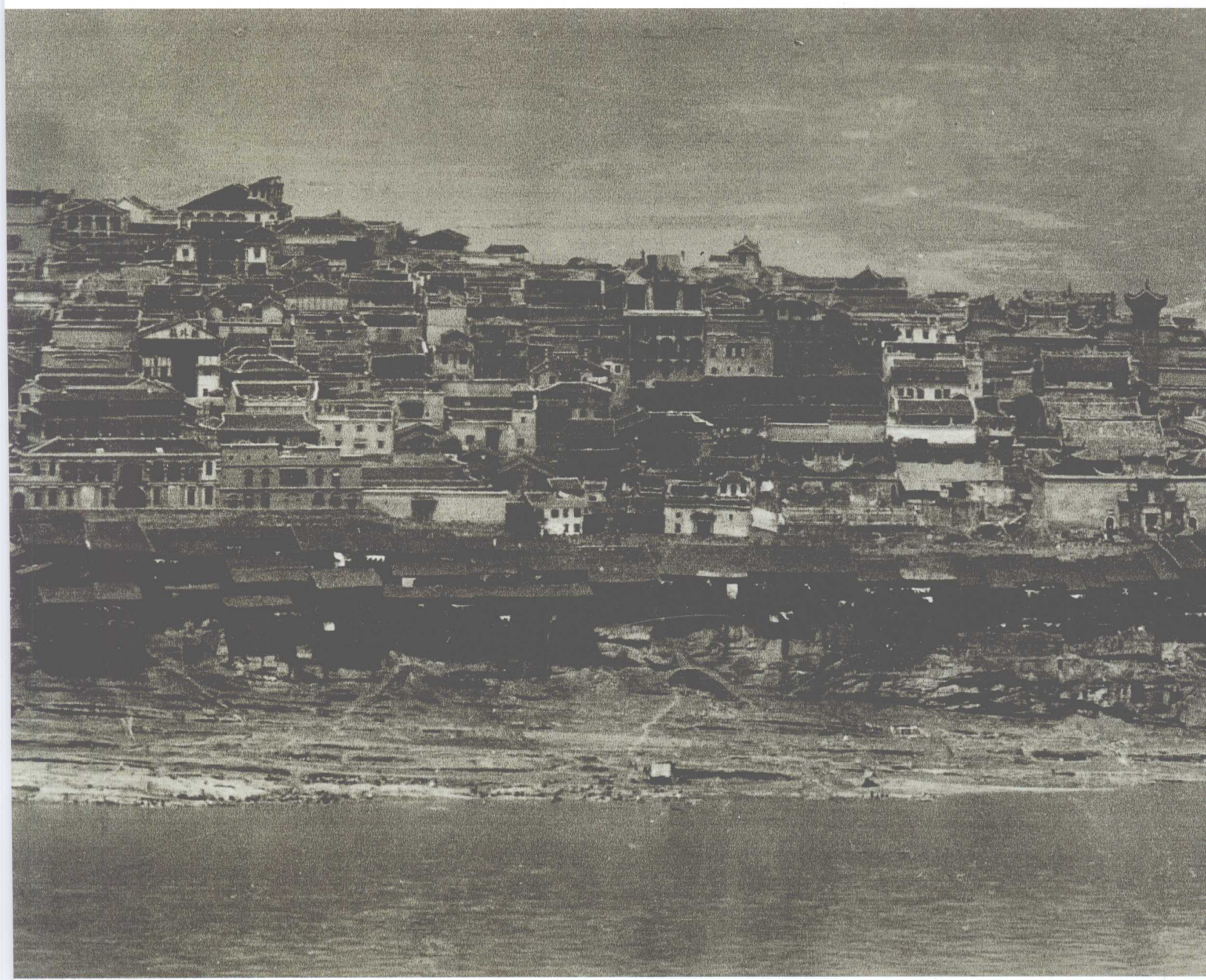
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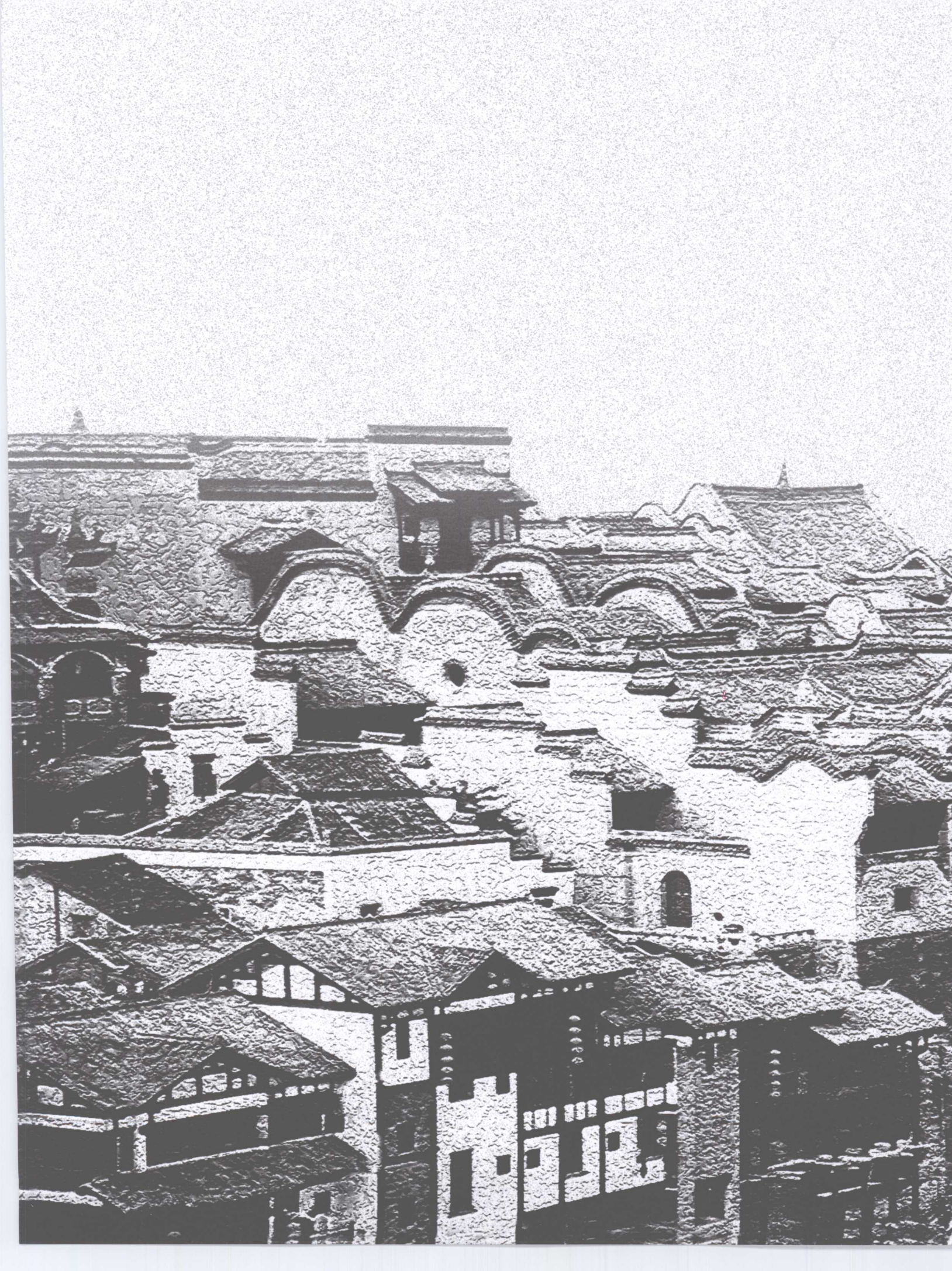




20世纪30年代的重庆“下半城”及会馆建筑群
'The lower part of Chongqing urban area' and the Guild Complex in 1930's

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前言

FOREWORD



■ 前 言

会馆是以地缘关系为纽带，以共同利益为基础，由外地人在客居地建立的一种特殊社会组织形式。会馆的出现和勃兴与明清两代的商业发展、科举考试和人口流动密切相关。最初的会馆多属同乡会，后来一些会馆同时又发展成为本籍同行业的商会组织，其功能主要是保护本籍客商权益，维系市场和行业秩序，协调客地各种社会关系。

明末清初，四川境内战乱频发，加上灾荒、瘟疫持续不断，造成四川人口锐减，土地荒芜，生灵涂炭，百业凋敝。史书和家谱上对这段历史多有记载和描述，如：“民靡有遗”、“丁口死亡殆尽”、“人口所剩无几”、“百里无居人、户口全空”、“土著几空”等等。康熙初年，清朝朝廷为恢复生产，振兴经济，安定民心，制定了“移民实川”的方针，颁布实施了一系列有利于移民的优惠政策，鼓励各地向四川移民，从而掀起了各省大规模移民四川的浪潮。重庆因拥有总汇长江和嘉陵江干流和诸多支流水域之利，成为众多移民进入四川的第一站。随着大量两湖、两广和山西、陕西、福建、江西、云贵等省的移民和商人迁徙重庆，重庆逐渐成为长江上游的商业重镇。各省商贾纷纷云集于当时重庆的政治经济中心——重庆城的“下半城”，争相设庄建馆。至清乾隆二十四年（1759年），重庆城有6所外省会馆，到光绪十八年（1892年），重庆城已有9所外省会馆，这些会馆都具有相当的规模和经济实力。重庆府域内县城、乡镇的会馆更多，几乎遍布城乡。众多会馆成为一代又一代移民的“接待站”和维系乡土情缘的重要场地。

清代重庆的会馆以“八省会馆”最为著名，它们是湖广会馆（又名禹王宫、禹王庙，在东水门内）、江西会馆（又名万寿宫，在东水门内）、广东会馆（又名广东公所、南华宫，在东水门内）、陕西会馆（又名三元庙、关帝庙，在朝天门内）、福建会馆（又名天后宫、妈祖庙，在陕西街）、江南会馆（又名江南公所、淮提庵，在东水门内）、山西会馆（又名武圣宫、关帝庙，在人和湾）、浙江会馆（又名列圣宫，在储奇门）。重庆城的会馆建筑大多始建于清康熙年间，从乾隆到光绪各个朝代又不断进行了扩建、新建和改建。

会馆内经常举办各种活动，会馆的成员聚集在一起，商讨大家关心的议题，举行由会众资助的公共庆典、娱乐和宗教仪式。遇到春节、中秋节、重阳节等重大节日，来自同籍的人们聚集在会馆，观看地方剧目，品尝家乡菜品，祭祀乡土神灵，互相表示美好的祝愿。会馆的主要功能在建筑布局上也得到体现，比如有议事厅、祭祀大殿、带看厅和厢房的戏楼，还有接待从原籍地来的官绅、候差和过往客商的客房。会馆除了以省名加上“会馆”或“公所”的称呼外（如广东公所、江南公所、湖广会馆），多用本籍乡土供奉的神灵或圣贤的名字来命名（如禹王宫、南华宫、天后宫）。

清末民初，随着社会的发展，人们对会馆的感情依托逐渐淡漠，会馆的职能逐步削弱。民国初年推行新政，八省会馆承办的社会公益活动开始移交给社区管理机构，会馆原有的地位发生变化。20世纪30年代，重庆市

长潘文华主持修建“上半城”，重庆城经济中心逐步上移，“下半城”开始渐渐衰落，建在“下半城”的八省会馆也受到影响。抗战时期，部分会馆建筑毁于日机轰炸。上世纪50年代至90年代，残存的会馆又受到不同程度的破坏和拆除。现在尚存的重庆湖广会馆建筑群包括了湖广会馆（禹王宫）、齐安公所（又称帝主宫、黄州会馆）和广东公所（南华宫）。这三处会馆连为一体，位于重庆渝中区长江边东水门城门内的东正街、下洪学巷、芭蕉园一带。

人们今天将这一会馆群习惯统称为“湖广会馆”。其原因一是“湖广填四川”在重庆发展历史中影响重大，二是保存下来的建筑遗迹以湖广会馆规模为大。

重庆湖广会馆历史建筑群的保护和修复，多年来一直得到社会各界的关心、呼吁和支持。1999年，在世界银行资助的重庆城市环境规划框架下，受世界银行委托和意大利信托基金的资助，意大利 ARS Progetti公司与重庆市文化局共同完成了“重庆文化遗产战略总体纲要”，纲要中将修复开发湖广会馆项目列为紧急优先抢救计划。世界银行为此项目提供了技术援助，由意大利 ARS公司具体承担。技术援助项目于2001年开始启动，历时四年结束。

2003年2月28日，在时任重庆市委书记黄镇东和市长王鸿举的重视下，重庆市委、市政府作出修复重庆湖广会馆的决定。重庆市和渝中区两级政府投资1亿多元，实施湖广会馆核心区居民搬迁，全方位修复湖广会馆，并对周边环境进行综合整治。2003年12月28日，湖广会馆修复工程开工，2005年9月30日，修复后的会馆群正式开放。修复后的禹王宫、广东公所和齐安公所建筑面积共7634平方米，会馆核心区占地约8000平方米。

重庆湖广会馆修复工程按照中国文物建筑修复标准和规范，同时充分吸取国际古迹遗址保护理念和方法，体现了原真性、可识别性、可读性和可持续性原则，真实再现了昔日会馆的恢弘大气和建筑艺术。修复后的重庆湖广会馆成为我国南方城市中规模最大的会馆建筑群，是国内不可多得的清代会馆建筑精品。现存的会馆不仅以实物形式向我们展示了重庆城市发展史的一个重要侧面，具有重大的城市史学价值，而且它本身也是一座建筑艺术的殿堂。会馆的戏楼、厅堂、廊房布局与造型独特，工艺精湛，民俗文化内涵十分丰富；建筑结构既有浓厚的地方传统特色，又有外来的建筑风格，具有很高的历史文化价值、建筑艺术价值和旅游开发价值。2006年3月，重庆湖广会馆被列为全国重点文物保护单位。

■ Foreword

The so-called “guild halls” (Huiguan) appeared in Ming and Qing Dynasties. The guilds were special forms of collective associations of people who either are in the same trade/craft or came from the same place of origin, sharing common social and economic interests. They were special social organization and places of holding cultural activities. In fact, the over-passed guild halls are similar to today's representative offices. They appeared with the changes of politics, economy and culture. The imperial examination system, the prosperity of economy and the flow of population played a very important role in the formation of the guild halls. They gradually developed its main function from geographical organizations into commercial ones. Finally, it integrated with the commercial organization naturally which aimed to protect their rights and interests, to harmonize the market competition and relationship with local market and society.

The guild halls were multi-functional buildings where various social, economic and religious activities were held. In the guild halls, members could get together to discuss about business, regulations, or for public celebrations, entertainment and rituals sponsored by the guilds. These main functions are reflected in the distinctive architectural layout of the halls, generally characterized by a central or meeting hall, a temple and a theatre, together with smaller rooms used for administrative purposes or temporary residences.

Celebrations were had at the time of major festivals, like the Spring Festival and the Moon Festival, when members coming from a distant place could watch local plays, take hometown food, worship their home-town god or the protective deity of their craft/trade, ect. When the feast or worshipping ceremony began, the guild halls were bustling with noise and excitement, and the dramas staged one by one would last for three to seven days while the aria even could be heard on the river.

Between the end of the Ming (1368-1644) and the beginning of the Qing dynasty (1644-1901), Chongqing city experienced a period of economic depression and social instability, which is due to an unbroken sequence of wars and internal conflicts. In order to revitalize the area and develop the local economy, a careful plan for the immigration and relocating people (Huguang Tian Sichuan) was put into effect. At the same time, Qing government carried out some preferential policies. All the beneficial policies contributed to the surge of grand immigration to Sichuan. The immigrants, coming from the Huguang (Hunan province and Guangdong province), Jiangxi province, Guangdong province, Fujian province and Guizhou province via the Yangtze River, comprised workers, traders, craftsmen and businessmen who engaged in various kinds of commercial and industrial activities in Chongqing.

Due to its geographic advantages lying on the conjunction of Yangtze River and Jialing River, Chongqing used to act as an important commercial hub in the upper reaches of Yangtze River area. Therefore, it was chosen as the first stop by the immigrants. During Ming and Qing dynasties, Chongqing's thriving trade attracted a lot of merchants from other provinces to do business in Chongqing (such as Guangdong province, Guangxi province, Hunan province, Hubei province, Jiangxi

province, Sanxi province, Fujian province, Yunnan province, Guizhou province, Zhejiang province, and Sanxi province). It is recorded that there were 109 trading firms totally in Chongqing during the period of the emperor Jiaqing, and all of them were set up by merchants from other provinces. From the period of the emperor Qianlong on, the merchants began to build the guild halls in urban area of Chongqing, and the number of that developed from six to nine till the period of the emperor Guangxu. Until 1892, there had been nine guild halls. They were built during the period of the emperor Qianlong (Qing Dynasty). In Qing dynasty, there were 390 guild halls in Chongqing area. These guild halls which located at each town and each community were just the "Petrol Station" of immigrants.

At the early Qing dynasty, most of Chongqing guild halls located near the river while this part is also called the 'lower part of urban area'. Among these guild halls, there are eight ones holding the large scale and strong economic strength, which were called 'Guild Halls of the Eight Provinces'. They are: Huguang Guild Hall which located at Dongshui gate; Jiangxi Guild Hall which located at Dongshui gate; Guangdong Guild Hall which located at Dongshui gate; Sanxi Guild Hall which located at Chaotian gate; Fujian Guild Hall which located at Sanxi Road; Yungui Guild Hall which located at Xiubi Road; Shanxi Guild Hall which located at Renhewan; Zhejiang Guild Hall which located at (made by merchants dealing in porcelain) Zhuqi gate; Tongqing Gongsuo whose head is Li Yaoting who was the merchant prince in south-western part of China at that time. Of the famous 'Guild Halls of the Eight Provinces', Huguang Guild Hall and Jiangxi Guild Hall were the richest and the most splendid ones. Together with Guangdong Guild Hall nearby, three of them located at Dongshui gate in the 'lower part of urban area', which used to be a prosperous commercial center, forming a gorgeous architectural complex called Huguang Guild Complex. Huguang Guild Complex was initially built in the period of emperor Kangxi, then was reconstructed and restored for many times afterward, from the emperor Qianlong to the emperor Guangxu. It is the biggest guild complex existing in downtowns all over the China. It had been in prosperity until one of the warlord of Chongqing, Yang Seng, started to develop 'the upper part of Chongqing urban area' in 1930's. After that, the commercial center of Chongqing was removed from the guild complex ('the lower part of Chongqing urban area'), then it went on decline gradually.

At early stage of the Republic of China (1912-1949), besides its declining, Huguang Guild Complex suffered Japanese fierce bombing during the 2nd World War while most of the buildings were destroyed. From 1950's to 1990's, the guild halls had been destroying and dismantling by all kinds of interventions. Only Huguang Guild Hall (namely, Yuwang Palace, with the evidence of horizontal inscribed board), Qi An Gongsuo (guild hall of Hu Bei province, with the evidence of bricks and inscribed beams) and Guangdong Gongsuo (namely, Nanhua Palace) were existing, standing along the city wall "Dongsui Men", facing the Yangtze River, distributing in the area of Dongzheng Road, Hongxue Lane, Taihua Lou Lane. The so-called "Huguang Huiguan" today is in fact a complex

which includes the three parts referred above. The complex was started to build in late Ming Dynasty and early Qing Dynasty. It is mainly made of wood and was repaired for several times. Most of the remained ones were the products of the late Qing Dynasty. Before restoration, the floor square meters was about 3500 square meters.

There are two possible reasons contributing to why all of them are called as "Huguang Guild Complex". Firstly, it is due to the great influence brought by "Immigrations from Huguang area to Sichuan Province"; Secondly, there is not only a provincial guild hall (Yuwan Palace) but also a Huangzhou County Huiguan which belonged to Huguang province. Meanwhile, Guangdong province also belonged to Huguang province historically.

The Huguang Guild Complex is the great work of architectural art and it demonstrates the great intelligence of the people. It is the miniature of the historic city. It holds profound cultural details, passing down abundant historical culture information. It not only enjoys the value of visual appreciating, but also shares the value of scientific research.

The architectural art of it can be observed from three angles:

Art feature of its layout

The layout of three guild houses is axial symmetrical respectively and accordant each other by ranging along the Yangtze River from north to south. The three guild halls were built at different elevations in accordance with the dimension of building and geographic conditions of the hills. They used diverse and flexible Chinese traditional ways to make themselves accustomed to the local landform and geography. It shows a very superb architectural skill for mountain area.

Modeling art of single building

The three guild halls used many traditional ways to make roofs. They are Xuanshan (overhung gable-end roof), yingshan (gable one), juanpeng (round-ridge one), xieshan (hip-gable roof).

As to the architecture characteristics, Guangdong Gongsuo reflects not only the local mountain cultural features, but also some architecture style from other provinces. For example, its high wall is obviously the "kejia" style (a group of people who immigrated from the northern part of China in the very ancient time, which is mainly due to wars. Their descendants live in Fujian province and Guangdong province).

Wood carving

In a word, the complex is decorated and carved everywhere with abundant designs, depicting Confucian scenes, zoomorphic figures, flowers, and auspicious symbols. Especially, the wooden carving in the design of "24 stories about Filial Piety", it is not only lifelike and exquisite but also looked upon as an important part of Chinese ethnic.

Because the conservation and protection hadn't been done adequately, it had been in a seriously damaged and deteriorated situation in 1990's. With effort of

several years, especially the strong consciousness of cultural heritage's conservation and protection of local chief leaders and experts, Chongqing municipality and Yuzhong district government and their wise approaches to this project, the situation was changed totally. In 1998, the Municipal Government declared the Huguang Guild Complex site worthy of public attention and requiring intervention to preserve the cultural heritage. A special recommendation about the importance of the preservation of the Huguang Guild Complex was made.

In December 1999, the World Bank pre-appraisal mission brought to reconfirm the interest of all the parties to include Huguang Guild Complex among the Immediate Measures. The need of a continuation of the foreign assistance was recognized to integrate the competencies of the Chongqing Jianzhu University (at the moment joined into the Chongqing University) in a number of areas and to ensure that the Conservation Project complies with the highest international standards. A further Technical Assistance project was approved and financed by the Italian Trust Fund of the Bank. During 2001-2005, the Chongqing government invested about 100 million RMB to restore Huguang Guild Complex while the World Bank entrusted ARS Progetti to provide further technical assistance. The site work of conservation and restoration of Huguang Guild Complex started on Dec.12th of 2003 and accomplished in September of 2005. The guild halls which were restored include Yu Wang Palace, Guangdong Gongsu, Qi An Gongsuo . The floor square meters of restoration is totally 7634. It was opened to the public in September of 2005.

The ARS Progetti Corporation was entrusted by the World Bank and financed by the Italian Trust Fund to provide technical assistance and strongly supported for four years. The conservation approach implies the implementation of some conservation principles according to the international and Chinese conservation charters. The main conservation principles relevant to the project are: **Respect of the authenticity of the original materials and techniques; Respect for all the historical layers; New additions if necessary must be recognizable; Possible reversibility of the intervention.** The restored Huguang Guild Complex is the largest guild complex in China while it is also the master piece with high historical and architectural artistic value.