

• 与民守法，毋宁尚自然；与其划一，毋宁展个性。
• 要有良好的社会，必先有良好的个人，要有良好的个人，
就要先有良好的教育。

——蔡元培



东堂子胡同75号院

No. 75 Yard in Dongtangzihutong Alleyway

蔡元培故居的前世今生

The Past and Present of
Cai Yuanpei's Former Residence

蔡元培故居纪念馆
富华国际集团

前世

The Past

今生

文物出版社

前世

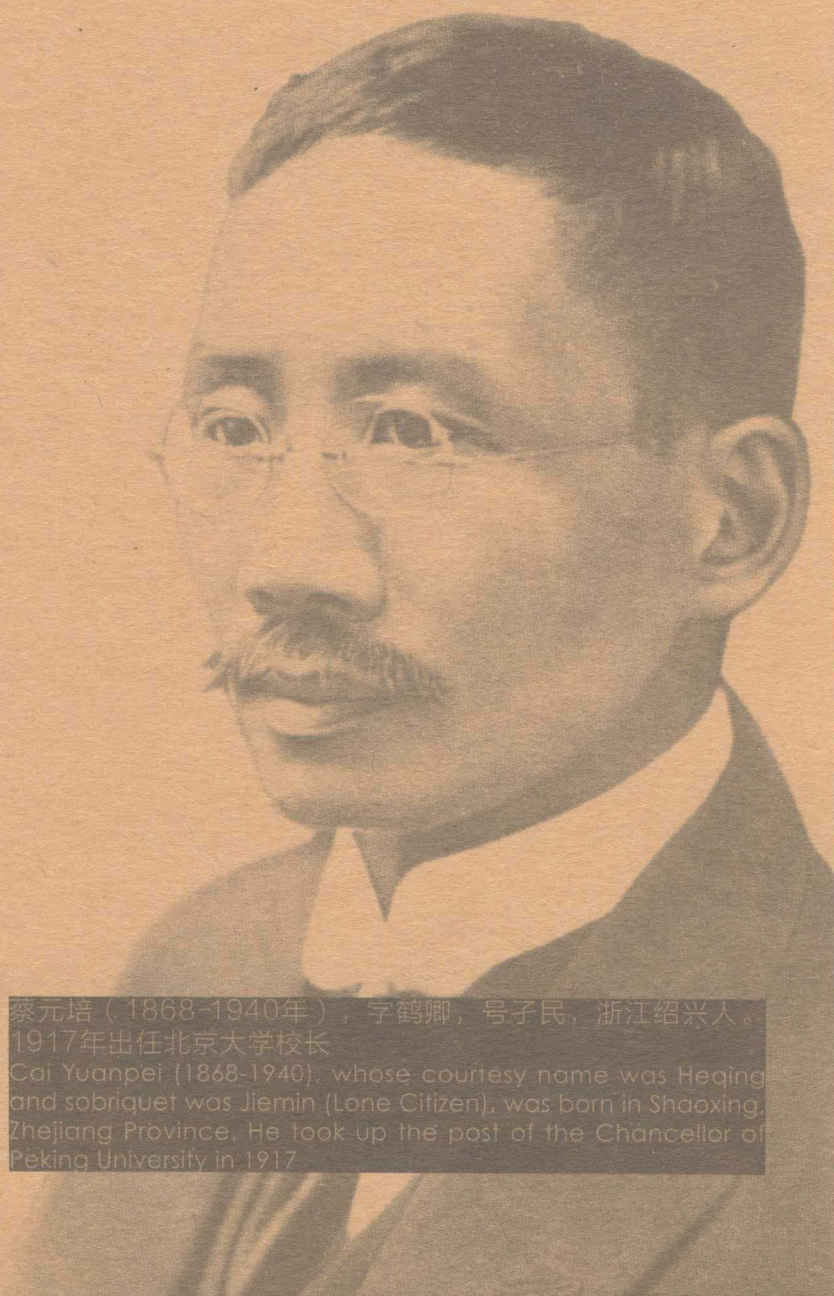
The Past

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蔡元培（1868-1940年），字鹤卿，号子民，浙江绍兴人。1917年出任北京大学校长。
Cai Yuanpei (1868-1940), whose courtesy name was Heqing and sobriquet was Jiemin (Lone Citizen), was born in Shaoxing, Zhejiang Province. He took up the post of the Chancellor of Peking University in 1917.

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Forerunner of May 4th Movement with a Patriotic Heart

A Nice and Benevolent Elder and Enduring Achievements for Centuries

Old Residence in Beijing ---the Historic Memories



篇首语

Foreword

赵勇 | 富华国际集团总裁

Chiu Yung
President of Fu Wah International Group

◆ 我的办公室离蔡元培先生的故居不远，步行到这里用不了10分钟的时间，顺着东堂子胡同西口向里走，没几步便会看到这座灰墙青瓦的小院，在喧嚣中独守一片清静。暗红色小门，门楣上贴着“东堂子胡同75”的门牌，黑漆的门框的西边，长条的灰砖里砌着一块汉白玉的方石，上面清晰地刻着“蔡元培故居”的字样。

◆ 推开院门，此刻的光线斜洒下来，在静谧的胡同和简朴的房子上投下了斑驳的树影。这处院落便是蔡元培先生1917年担任北京大学校长时的住所。坐北朝南的三进四合院，似乎还寻得着主人的身影。沿着廊子进去，在院落的最深处，一座汉白玉雕的先生的塑像正以他深邃的目光，注视着这个辛亥百年后现代的中国。

◆ 东堂子胡同75号院，记录了蔡元培先生的一段生活轨迹，截留了蔡先生与五四运动那一特殊历史时期的岁月点滴。这所看似再普通不过的四合院因了92年前点燃无数沸腾的心灵，摇动五四摇篮而青史留名。

◆ 此刻我就站在先生的塑像前，或许我无法穿越回到那个风云

际会的年代，无缘在血火年代与先生谋面并受教终生，但60年后我却注定在北大求学浸染其精神魂魄。更加庆幸得的是，在一个世纪之后我竟有机会可以为蔡先生的历史剪影保留这一方净土，这是作为北大一员的我的荣幸与责任。

◆ 由于历史的原因，蔡元培故居几十年来一直被当成普通民居使用，及至20世纪90年代末期，东堂子胡同75号院里已经住进了14户人家，使得原本就拥挤的小院更加不堪重负。全然看不到一丝故居当年的格局和影子，接待社会各界参观更是无从提起。

◆ 2000年北京市政府启动了金宝街旧城危房拆迁改造项目，使得对蔡元培故居的保护和修缮工作提到了政府的议事日程中来。故

居不仅是金宝街的一个文物保护单位，也是整个金宝街的一个亮点。从2007年开始，在北京市及东城区两级文物部门的指导下，蔡元培故居修复工程正式启动。可以说，蔡元培故居的保护和修复是一个历史性的过程，在这个过程中，富华国际集团经历了对遗址保护的规划、独立存在以及之后修复和陈列等多个阶段，付出了极大的心智和努力。从拆迁到规划，从修缮到纪念馆展品的收集，耗资数千万元。经过两年多的努力，2009年5月，终于将一个充满故事和历史感的蔡元培故居纪念馆回馈给了社会。

◆ 时至今日，东堂子胡同75号院蔡元培故居被列为北京市第八批市级文物保护单位，成为免费参观的爱国主义教育基地。看到故居中人来人往我很高兴，我以为让历史活下去，是对历史最好的回报。今年的10月10日是辛亥革命百年纪念日，蔡元培先生是辛亥的元老，在这样特殊的日子，我想我应该把这段历史记录下来，于是便有了这本《东堂子胡同75号院——蔡元培故居的前世今生》最初的构想。

◆ 记得梁思成、林徽因在《平郊建筑杂录》中写过，建筑本身具有一种“建筑意”，而这正是建筑的灵魂所在。“无论哪一个巍峨的古城楼，或一角倾颓的殿基的灵魂里，无形中都在诉说，乃至歌唱，时间上漫不可信的变迁。由温雅的儿女佳话，到流血成渠的杀戮。它们所说的‘意’的确是‘诗’与‘画’的。”

◆ 蔡元培故居又何尝不是，它的每个角落里都仿佛散发着那个时代的气息。依原貌恢复的卧室里陈设简单，摆放的单人床上铺着蓝底白花的床单，衣架上挂着一件青色的长袍，好像主人刚刚外出的样子。正午的阳光透过书房的窗户，直射在窗前书桌上那台老式的英文打字机上。书桌上文房

四宝，还留有当年蔡元培先生编写的《教育心理学大意》的手稿，依稀还散发着淡淡的墨香。书房的一角，一个老旧的转轮拨号电话机也是1918年产的老古董，拿起听筒，里面竟然能听到清晰的拨号的声音。一切都恍如隔世，仿佛它的主人从未走远……

◆ 我似乎也有些痴迷这样的感觉，所以很多个午后，我常常会不由自主地从故居旁边的大厦里步行到此，看三两个游人静静地在院中，或细语，或感慨，或沉思。每每这个时候，我总是会为自己之前所有的付出感到骄傲和自豪，我无意中走进蔡元培先生身后的历史并使之延续，让那段历史在这座宅子里凝聚，继续感染和启迪后世，不能不说这是一种冥冥之中的注定和安排。

◆ 东堂子胡同75号院，就像一部记录蔡元培先生在特定时代下展现在历史舞台上的史书，流传久远……

My office is only ten minutes' walk away from Mr. Cai Yuanpei's former residence. Walk straight into the Dongtangzihutong alleyway from its western exit until you see a small yard with grey walls and mossy tiles standing in tranquility and surrounded by bustling cities. There is a small scarlet door with a door plate written "No. 75 Dongtangzihutong Alleyway" on the lintel, and with black-painted frame. In the west of the door placed a long brick, in which a square white marble with the clear carving of "The former residence of Cai Yuanpei" was built.

As the door of the courtyard is opened, light sprays over the silent alleyway and the house and trees cast their mottled shadows. It was the house that Mr. Cai Yuanpei lived in when he served as the president of Peking University in 1917. It seems that the three-row quadrangle courtyard which faces south still reserves the

memories of the owner. Walk deeper along the corridor, you may find a white marble sculpture of Mr. Cai who insightfully gazes at the modern China after the Revolution of 1911.

The yard at No.75 Dongtangzihutong alleyway is a record of Cai's life and the special days during the May 4th Movement. This simple and ordinary quadrangle courtyard is remembered for it awoke millions of Chinese and stimulating the Movement 92 years ago.

Now I am standing in front of Mr. Cai's sculpture, and I cannot go back to the revolutionary days to benefit from him in person, but it is destined that I would learn from him when I studied in Peking University 60 years later. What's more, I am honored with the opportunity to reserve the house bearing the memories of Mr. Cai, which is indeed an honor and responsibility for any member of the university.

Throughout the history, Mr. Cai's former residence has been used as common dwellings for several decades. By the end of the 1990s, altogether 14 families have moved in the yard which turned more crowded. The original style and layout of the yard disappeared, not to mention the preparation for receiving visitors.

In 2000, the municipal government of Beijing carried out a reconstruction and demolition project of dangerous houses in Jinbao Street, putting the protection and repair of Cai's former residence on the governmental agenda. Cai's former residence is not only a protected historic site, but a distinguishing feature in Jinbao Street. In 2007, the renovation project of Cai's former residence was initiated under the direction of cultural relic departments of both Beijing municipal government and Dongcheng District. We can say that the project is a process of historic importance, during which Fu Wah International Group has devoted much efforts to the plan, independence and the later repair and display of the relics. It cost tens of millions from the phase of demolition to planning, from repairing to the collection of the displaying items. By May 2009, a brand new Cai Yuanpei's former residence full of stories and histories was finally presented to the society.

Now the former residence situated at No. 75 Dongtangzihutong alleyway is among the eighth group of municipal units of protected cultural relics, a patriotic education site free to the public. I am glad to see here crowded because the best gift to history, I think, is to make it continue. October 10th this year marks the centennial of the Revolution of 1911 and Mr. Cai was one of the leaders, I suppose to record the history on such a special day, which brings about the initial construct of this book, No. 75 Dongtangzihutong Alleyway---the Past and the Present of Cai Yuanpei's Former Residence.

In the Records of Buildings in Suburban Beijing written by Liang Sicheng and Lin Huiyin, buildings have in their own a kind of building spirit which is the very soul of the building. "All lofty ancient gate towers or decadent hall bases are telling in whisper even singing the changes in time; from soft love stories to cruel slaughters. All these are poetic and vivid."

Cai Yuanpei's former residence is the same. Each of its corners seems to haunt the breath of that age. The items recovered as the original such as the blue sheet with white flowers spreading on the single bed, as well as the cyan long gown hung on the hanger seemingly

indicating that the owner left just now. An old English typewriter on the desk before the window is exposed to the sunshine at noon. On the table, you can find the manuscripts of Mr. Cai's *The Gist of Pedagogic Psychology* which still smells the fragrance of Chinese ink. Turn to the corner, there is an antique dialing telephone made in 1918; once picking it up, you can hear the clear sound of dialing. All these items made visitors feel like being close to their owners.

Fascinated with this feeling, I often, in afternoons, subconsciously wander here from the building beside, seeing several visitors standing in the yard, whispering, sighing or pondering by themselves. Every such moment I can hardly control the overflow of the proud of what I have done before. In coincidence, I am involved in Mr. Cai's history and make it continue and accumulate in the yard, educating and enlightening the later generations. I have to say it is really destined arrangements.

The NO. 75 Dongtangzihutong Alleyway is a history book about Mr. Cai's life in special times, which will be handed down forever.

序

Preface

罗哲文 | 著名古建筑学家
Luo Zhewen
Distinguished Architect
of Ancient Chinese Architecture

◆ 历代的中国建筑和城市规划，无论是在技术、艺术还是其他诸多方面，形成了中国特有的文化气质和建筑特点。但在封建社会，工匠人社会地位低，且限于文化程度，历代的建筑经验难以形成可世代相传的文字，从而束缚了中国建筑的发展。自20世纪初，教育家蔡元培先生开始大力倡导近代建筑艺术，先生的“思想自由，兼容并包”的新教育理念影响并启迪着先师梁思成先生，为他投身中国建筑研究奠定了思想基础和坚定的信心。

◆ 中国是世界文明古国，北京又是举世闻名的历史文化名城，这些历史文物、古建筑和名人故居，正是古国的文明象征，历史文化名城的标志。试想，如果一个城市、一个国家，没有了自己的古代文化和历史底蕴作为支撑这个城市、这个国家的精神，那居住其中的人们，是否也会因为或缺了这种支柱而失去一份精神上的依靠？自1940年师从梁思成先生，我便一直向他学习并协助先生进行中国文物古迹、古建筑的保护、调查和研究工作，同时也是为了能够以己绵薄之力传承中华文化。1949年年初，随着

北平的和平解放，我有幸能继续跟随先生，从事北平城内古老建筑的保护和研究。历经了多年的建筑研究工作后，使我对北京古建筑和名人故居的一殿一阁、一廊一亭、一山一石、一砖一瓦、一花一木都产生了深厚的感情，总是怕它们受到不应有的损害，进而总要想方设法去保护它们。

◆ 鹤卿先生的故居我是了解的，那是一个典型的老北京三进式四合院。但在早先去的时候，小小的院子里面，竟满满当当的住着十多户的人家，而各家又划地盖房，小小院落里已无多少下脚的地方。先生当年将此处作为一个新文化运动的酝酿地，新学术的小沙龙，而所有这些点滴的记忆，也早已随着各家的袅袅炊烟，随着时光的流

逝点点散去……

◆ 鹤卿先生在我印象中，是近代中国新文化和新教育倡导最杰出的领导之一，虽说他出身科举（清翰林出身），但对新学术的执着，对新人的栽培，却和先师思成先生有很多的共通之处。思成先生生前也是对鹤卿先生异常尊敬，常感慨他是为“现代教育第一人”，自谦中国建筑史的思想基础，多半来源于鹤卿先生的倡导。因此，作为后人，当我第一次看到富华国际集团工程部认真而诚恳的送来鹤卿先生故居修复图纸方案时，心中除了欣喜之外，更多的是一份感动！

◆ 时至今日，北京仍有不少重要史迹、名人故居、历史文物、古建筑需要去调查发现。我们保护文物和故居的目的，是要发挥其作用，并不是单纯的为保护而保护。关于发挥作用的问题，我以为保护的“度”很关键，譬如有价值的古建筑或是名人故居，绝不能当一般房屋去利用，更不能当工厂车间去利用，而是要发挥它的历史、艺术、科学研究方面的价值。除了直接开放参观之外，

还要提供间接的资料，如历史图片、典籍资料、参观游览介绍等。

◆ 我曾以为，当前很多注重城市现代建设的设计规划者，对中国传统城市建筑重视不够，但是富华国际集团报来的故居修复图纸细致而严谨，可以看出集团对修复工程的重视。修复的图纸中，大到整体方案的规划、现居住居民的搬迁安置，小到展出文物和原建筑瓦当的建档保存，无一不体现出对鹤卿先生的尊敬和对故居的爱护！是真正意义上的爱国之举！

◆ 鹤卿先生的东堂子胡同故居历经近一个世纪的风雨，如今已经修葺完整，不仅把之前因为居民私自改建而受到破坏的房屋按照历史原状进行了恢复和修缮；同时还利用

传统建筑的工艺方法进行加固，尽可能保存文物实物，从而使故居得到了更好的保护，做到了真正意义上“不改变原状”。仅这点，无论是在过去还是现在，都是难能可贵的一个善举！而今，作为一位从事古建筑研究70余载、热爱中国传统文化的老卒，能为这本《东堂子胡同75号院——蔡元培故居的前世今生》作序，未尝不感到是作为后人纪念先生的一种荣幸。这本书，将不光向后人讲述了鹤卿先生令人尊崇的一生，更将会把中国的传统建筑文化，和先生“育国家之良民”的思想，代代相传！是以为序，以之请教观众方家高明，并借以为对这一重要名人故居修缮完整公开开放之祝贺。

羅哲文

Throughout history, ancient Chinese architecture and urban planning have formed China's unique cultural and architectural features, no matter in technology, art or other aspects. However, due to the low social status and poor education of the artisans in feudal society, experience from ancient architecture has not been put into words, which otherwise can be passed on from generation to generation. This impedes the development of Chinese architecture. Since the early 20th Century, Cai Yuanpei, a great educator, began to advocate modern architecture, and his new educational philosophy of "Freedom of Thoughts, an All-bracing Openness to Ideas" also influenced and inspired Mr. Liang Sicheng, which laid the ideological foundation and gave firm faith for the latter to engage in the study of Chinese architecture.

These historical relics, ancient buildings and former residences of celebrities are a symbol of

ancient civilization and a logo of historical and cultural city, as China is one of the ancient civilizations in the world and Beijing is a famous historical and cultural city worldwide. Just think about this: if a city or a country loses its own ancient culture and historical heritage, which are its spiritual pillars, will the people there lose a kind of spiritual reliance just because of missing this pillar? Since 1940, under the guidance of Mr. Liang Sicheng, I have assisted him in the conservation and researches of China's relics and ancient buildings and contributed my pygmy efforts to the inheritance of Chinese culture. At the beginning of 1949, as Peking was liberated, I had the opportunity to follow Mr. Liang to conserve and study the ancient architecture inside Peking city.

The former residence of Mr. Cai, to my mind, is a typical three-row quadrangle courtyard. But in the past, the small yard was full of more than 10 households to its capacity and, as each household built his own houses, there was no room left to get a foothold. At that time, my teacher took this place as a cradle for the New Culture Movement and a small salon for the new academy. All these pieces of memories have long been dispersed as different people moved in and out of the yard and as time went by.