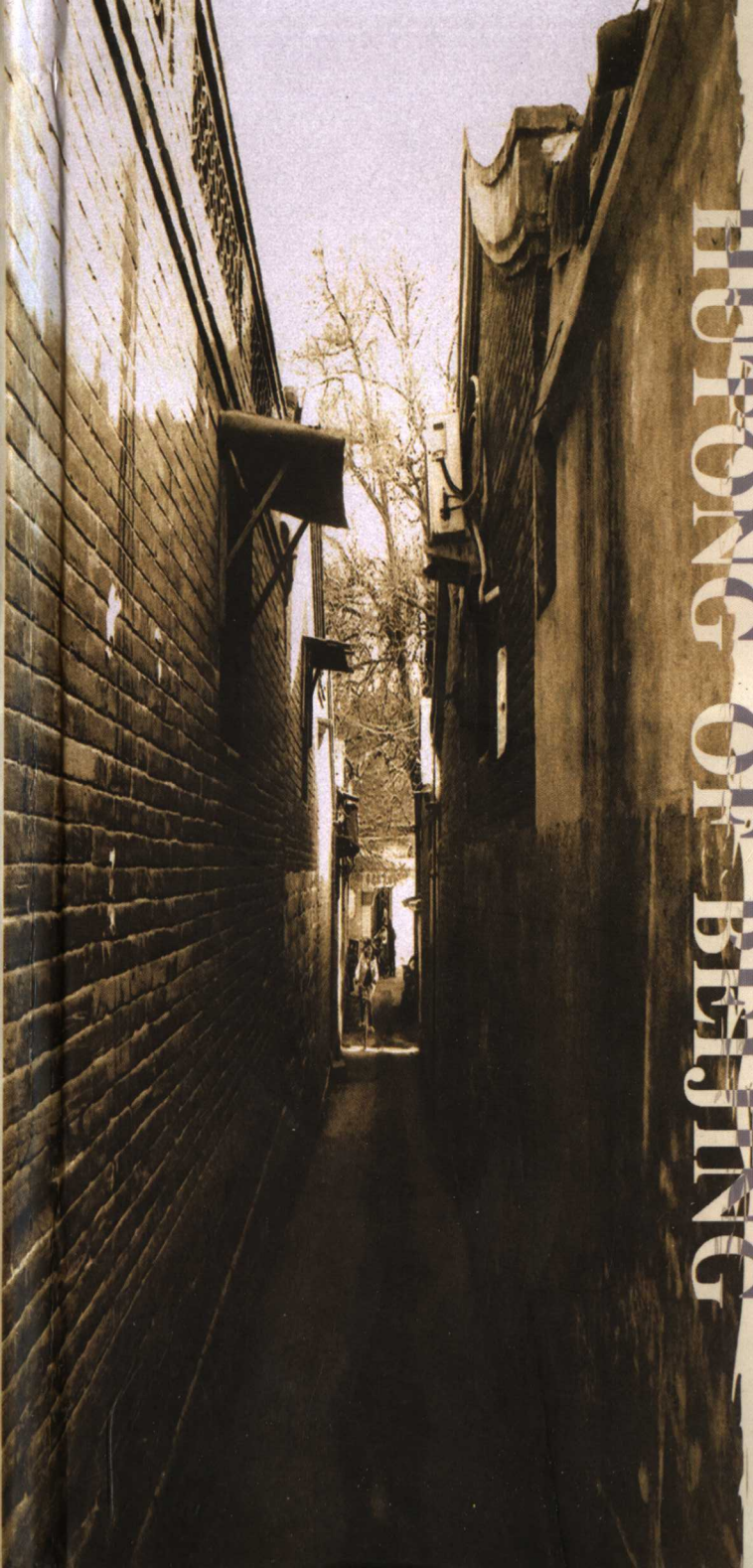


北京胡同

北京印花税票 之一

THE TAX STAMP OF BEIJING HUTONG OF BEIJING

中國稅務出版社
China Taxation Press



The Tax Stamp of Beijing
Hutong of Beijing

北京印花税票
之一

北京胡同



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北京印花税票 之一 北京胡同

介绍

印花税票名称: 北京胡同

全套枚数: 9 枚

志号: 2005 9-1 至 2005 9-9

发行日期: 2005 年 4 月 1 日

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壹元小型张 1 枚	面值: ¥1.00	规格: 130mm × 86mm
总计 12 枚	总面值: ¥346.60	

The Tax Stamp of Beijing - Hutong of Beijing

Technical Details

Tax Stamp Name: *Hutong* of Beijing

Number Per Set: 9

Series Number: 2005, 9-1 to 9-9

Issue Date: 2005-04-01

Perforation Shape: small-hole teeth around four sides; specially-shaped teeth in four corners

Perforation: 12.5

Printing Process: Litho-Offset

Anti-Counterfeit Technologies: specially-shaped perforation in four corners; special stamp paper (phosphorescent fabric can be seen under ultraviolet light)

Artist: Yan Bingwu

Designers: Yan Bingwu, Jiang Weijie

Printer: Bureau of Stamp Designing and Printing of the State Post Bureau of China

Issuer: Beijing Local Taxation Bureau

There are the four printing formats in this book:

9 sheets per set	Face Value: RMB 168.80	Size: 40mm × 30mm
M/S	Face Value: RMB 168.80	Size: 182mm × 130mm
Two-Yuan Sheet	Face Value: RMB 8.00	Size: 182mm × 130mm
One-Yuan Souvenir Sheet	Face Value: RMB 1.00	Size: 130mm × 86mm
Amount to 12 sheets	Sum total: RMB 346.60	

序 言

印花税的起源及在中国的发展史

一 印花税的起源

印花税是一个古老的税种。荷兰是印花税的首创国。17 世纪初，荷兰工商业逐渐发展，对外贸易日益增多，但政府的财政却很困难。为了解决财政危机，1624 年，荷兰政府在广泛征询民间建议的基础上，确定实施了一种以商事产权凭证为征收对象，既能充实财政，又能得到纳税人普遍认同的税。由于其缴纳方法是由纳税人将应纳税凭证送到政府签证局签押纳税，并在凭证上用刻花滚筒推出“印花”戳记以示完税，因此被命名为“印花税”。西欧其他国家看到印花税具有广聚财源的作用，也纷纷开征该税，到 18 世纪已遍行欧美各国。

1854 年，奥地利政府开征印花税后，对“印花”进行了重大改革：印制发售了形似邮票的印花税票，由纳税人自行购买贴在应纳税凭证上，并规定完成纳税义务是以在票上盖戳注销为标准。而后，开征各国也争相仿效。

二 中国印花税发展历史

印花税是中国仿行西洋税制的第一个税种。从清光绪十五年（1889）始，大清帝国拟开征印花税，二十余年中虽先后印制了日本版和美国版印花税票，也拟定了“印花税则”15 条，但终未能正式实施。

中华民国成立后，北洋政府把推行印花税作为重要的聚财之举，于 1912 年 10 月 21 日公布了《印花税法》，并于次年正式实施。这是中华民国成立后，按照法律程序公布施行的第一部印花税法，从此，印花税一直被民国政府视为重要财源。军阀割据类伪政权更将印花税作为筹措军饷和补给的法宝。其间，北洋政府和民国政府印制和使用“长城图”、“嘉禾图”、“六合塔图”、“孙中山像”、“复兴关图”、“联运图”等数十种印花税票。

中共革命根据地和解放区对印花税的认识经历了一个曲折的过程：先是将其作为“苛捐杂税”予以取缔，利民、取之有道的实际出发，确立并开征了印花税。从 1938 年 5 月晋察冀边区征收开始，东北、山东、华中、江等根据地和解放区也相继开征了印花税，到 1949 年，随着大片国统区成了解放区，印花税开征地区越来越多。当时，除使用民国印花税票加盖特定的标记之外，各根据地和解放区也自行设计印制印花税票。如陕甘宁边区印花税票、华北人民政府印花税票，以及东北解放区的“江桥图”、“帆船图”、“工厂图”和山东解放区的“工厂图”、“运输图”印花税票，等等。

中华人民共和国建立初期，有些地区暂时沿用民国政府旧法，有些地区制定了单行办法，继续征收印花税。1950 年 1 月 30 日，中央人民政府政务院通令公布《全国税政实施要则》，统一了全国税政，确立了印花税为全国统一开征的税种之一。1950 年 12 月政务院公布《印花



清·云龙风景

地区和各
禾图”、“城

后从利国
陕甘宁、东
多。当时，
税票、晋察

税暂行条例》。1951年1月4日财政部公布了《印花税暂行条例施行细则》。从此，全国统一了印花税法。

中央人民政府财政部税务总局于1949年11月，发行了新中国第一套印花税票。主图是：两根柱子之间由齿轮和麦穗作衬托，五星红旗飘扬在地球上。此票被称为“旗球图”印花税票。

1952年7月1日，财政部税务总局发行了建国以后第二套印花税票，根据主图内容分别称为“机器图”和“鸽球图”印花税票。这两套印花税票及其加盖的改额票一直使用到1958年全国税制改革时印花税并入工商统一税为止。

1988年8月6日，中华人民共和国国务院以11号令发布《中华人民共和国印花税暂行条例》，规定重新在全国统一开征印花税；同年10月1日，正式恢复征收。此后，国家税务总局监制发行了建国以后第三套印花税票，由北京邮票厂印制。印花税票面额以人民币为单位，分为壹角、贰角、伍角、壹元、贰元、伍元、拾元、伍拾元、壹佰元9种，其中1988年版的有壹角至拾元7种；拾元有1988年版、1989年版两个版本；伍拾元、壹佰元两种为1989年版。印花税票的图案：壹角、贰角、伍角票为宇宙航天图案；壹元、贰元票为石油钻井图案；伍元票为海陆空交通图案；拾元票为炼钢高炉图案；伍拾元票为联合收割机图案；壹佰元票为大学校门图案。该套票被称为“建设图”印花税票。

为适应税收事业的发展，满足广大集藏爱好者的需要，国家税务总局决定自2001年起定期对印花税票图案进行换版，同年印制发行了第三套第二版印花税票——社会主义现代化建设图印花税票一套9枚。图案选用了改革开放以来的国家重点经济建设和文化体育建设项目等建筑精品图形，分别是：新疆风力发电总厂、秦山核电站、二滩水电站、九江长江大桥、广州港集装箱码头、上海浦东国际机场、上海体育场、上海国际会议中心、北京中华世纪坛。为纪念此次印花税票改版，国家税务总局还特别印制了“中华世纪坛”小型张1枚、小版票六联张“新疆风力发电总厂”1套，小全张1套，并制成纪念册。2003年，国家税务总局印制发行了第三套第三版印花税票——“中国世界文化遗产图（1）”印花税票一套9枚，

由北京邮票厂印制。图案选用了中国“世界文化遗产”：天坛、故宫、长城、云冈石窟、布达拉宫-大昭寺、大足石刻、莫高窟、苏州古典园林和皖南古村落。为纪念此



民国·人像图



民国·嘉禾图



民国·联运图



民国·长城图



民国·农工图

次印花税票印制发行，特别印制了小型张1枚，六联张1套，小全张1套，小本票1套，并制成纪念册。

为更好地宣传税收，充分利用印花税票这一小小的窗口展示北京的发展历史和改革成果，传承北京文化，满足广大集邮爱好者的需要，使其成为集使用性、宣传性、艺术性、收藏性于一体的新版印花税票，北京市地方税务局经国家税务总局批准，于2005年起在北京地区印制发行具有地方特色的个性印花税票。这是建国后印制发行的首套地方版印花税票，一套9枚。图案选自最具北京地方特色的“北京胡同”，分别是：砖塔胡同、南锣鼓巷、大柵栏街、国子监街、烟袋斜街、帽儿胡同、丰富胡同、白塔寺东夹道和钱市胡同。此外，还特别印制发行了“帽儿胡同”小型张1枚、四联“烟袋斜街”小版张1套、小全张1套，由国家邮政局邮票印制局设计印制。

三 印花税票的集藏

由于印花税票形似邮票，所以很快引起集藏爱好者的注意，使其逐步成为一种重要的收藏品。特别是1991年，国际集邮联合会将税票列入集邮范围后，印花税票集藏已形成一种世界性时尚。随着电话、手机、传真、E-mail等通讯工具的迅速普及，邮票的使用频度和数量呈现增长缓慢乃至停滞、减少的趋势；与之相反，由于经济规模的扩大和商事活动的增加，印花税票的使用则呈较大幅度的增长。经过精心设计的个性印花税票与邮票一样，除了具有使用价值外，还具有艺术鉴赏价值和收藏价值。

为纪念北京首套个性印花税票的发行，北京市地方税务局将9种单张税票和小型张、四联张、小全张一起，制成纪念册。中英文对照，图文并茂，藏品史料合而为一，以助集藏鉴赏。

“北京胡同”印花税票，是五十多年来中华人民共和国第一套由地方发行的印花税票。拟议中的北京印花税票主题还有：北京的四合院、北京的城门楼、北京的桥、北京的世界文化遗产等。这些主题的结合，将充分展示北京古老而又现代的形态和神韵，同时也是印花税票集藏的一个新的起点。

Preface

The Origin of Stamp Tax and Its Development in China

I. The Origin of Stamp Tax

Stamp tax is a tax that has a quite long history. The Netherlands was the first country to impose stamp tax. In the early seventeenth century, in Netherlands, industry and commerce had advanced, and imports and exports kept growing, while the government was challenged by budget crises. In order to alleviate financial problems, in 1624, having widely sought comments and suggestions from the public, the Dutch government decided to set out a type of tax that targeted at commercial documents and transfers of properties for purpose of collecting money to finance the government while raising as little objections as possible among taxpayers. Since the method of paying this type of tax was that the taxpayer submitted the document of the taxable to the agency of the government to have it stamped with a roller with inscribed design to certify the completion of payment, it was named “stamp tax” or “stamp duties”. Because it had been proved that stamp tax was an efficient way to collect money and finance the government, governments in Western Europe had started to implement it one after another. In the eighteenth century, stamp tax was widely used by the governments in Europe and North America.

In 1854, after imposing stamp tax, the Austrian government significantly reformed the way of “stamping”. The government started to print and publish tax stamps that looked like postage stamps. Taxpayers then bought such stamps themselves and posted them on the documents of taxables. It was also prescribed that the fulfillment of tax duties should be marked with the stamping on the stamps. Afterwards, other governments that had been collecting stamp tax eagerly followed the suit.



P.R.C. • National Flag and the Globe



P.R.C. • Machinery



P.R.C. • Oil Well on the sea



P.R.C. • Plant

II. The History of Chinese Stamp Tax

Stamp tax was the first type of tax adopted by the Chinese government from the western taxation system. Starting from 1889 (the fifteenth year of the Guangxu Reign in the Qing Dynasty), the Qing Dynasty had been planning to collect stamp tax for more than twenty years. It printed the Japanese and American versions of tax stamps, and drafted the fifteen articles of the “Regulations on Documentary Stamp Tax”. However, stamp tax had never been implemented in the Qing Dynasty.

After the Qing Dynasty was gone and the Republic of China was founded, the Beiyang Government deployed stamp tax as an important vehicle to collect money. On October 21, 1912, the Law of Stamp Tax was promulgated. Stamp tax was imposed in the following year. This was the first law on stamp duties promulgated and executed in accordance with due legal procedures since the establishment of the Republic of China. After that, stamp tax had always been considered an important financial resource by the government of the Republic of China. Within the areas controlled by the separatist warlord regimes and various puppet regimes, stamp tax was particularly used as a magic tool to raise money for soldiers’ payments and army’s supplies. During this time, the Beiyang Government and the government of the Republic of China had printed and uses more than dozen tax stamps such as “The Picture of the Great Wall”, “The Picture of Fortune Rice”, “The Picture of Gate Towers”, “The Picture of the Liu He Tower”, “The Picture of Sun Zhongshan”, “The Picture the Fu Xin Pass” and “The Picture of the Through-Transportation”, etc.

In the Bases for Revolution controlled by the Chinese Communist Party and the Liberated Areas, the policy on stamp tax had experienced some changes. At first, stamp tax was eliminated as one of the “exorbitant and heavy taxes and levies.” Afterwards, considering the fact that stamp tax could benefit the country and people and based on the principle that stamp tax had to be collected in proper way, the governments of the Bases had acknowledged stamp tax and started to impose it. Stamp tax was first deployed in May 1938 in the Shanxi-Chahar-Hebei Border Area, and was extended to the Northeastern, Shandong, Huazhong, Shanxi-Gansu-Ningxia and Dongjiang Bases and Liberated Areas. Before 1949, along with the political progress that established many Liberated Areas, more and more areas had started to use stamp tax. Beside stamping on the tax stamps issued by the old government, each Base or Liberated Area had also designed and printed its own tax stamps, such as the tax stamps of the Shanxi-Gansu-Ningxia Border Area, the Shanxi-Chahar-Hebei Border Area, Huabei People’s Government, as well as the “The Picture of River Bridge”, “The Picture of Sailing Boat” and “The Picture of Factory” issued by the Northeastern Liberated Area, and “The Picture of Factory” and “The Picture of Transportation” issued by the Shandong Liberated Area, etc.

In the early days of the People’s Republic of China, stamp tax was in effect. In some areas the old laws from the previous government were still applied; in some other areas, separate decrees had been declared. On the 30th of January, 1950, the Government Administration Council of the central government issued an order to promulgate the Law of the People's Republic of China Concerning the Administration of Tax Collection (《全国税政实施要则》) which

set forth the uniform tax codes for the whole country, and established stamp tax as one of the taxes that should be collected nationwide. In December 1950, the Government Administration Council promulgated the Provisional Regulations Concerning Stamp Tax (《印花稅暫行條例》). On January 4, 1951, the Ministry of Finance promulgated the Rules of Implementing the Provisional Regulations Concerning Stamp Tax (《印花稅暫行條例施行細則》). At this point, the country had consolidated the rules, regulations, bylaws and laws concerning stamp tax.

The first set of tax stamp of the new China was issued by the General Bureau of Taxation of the Ministry of Finance in November, 1949. The main picture on the stamp was the five-star red national flag, placed between two pillars and on the background made of wheel gears and ears of wheat, flying on the globe. It was named the tax stamp of “The Picture of the Globe and Flag”.

On the first day of July, 1952, the General Bureau of Taxation of the Ministry of Finance issued the second set of tax stamps since the establishment of the new government. Based on the main pictures on the stamps, they were named the tax stamp of “The Picture of the Machinery” and that of “The Picture of the Pigeon-Globe”. These two sets of tax stamps and their later editions that bore additional stampings and carried altered values, had been in use until 1958, when the country’s taxation system had been reformed and stamp tax had merged into the unified commerce and industry tax.

On August 6, 1988, the State Council of the People’s Republic of China promulgated the Provisional Regulations of the People’s Republic of China Concerning Stamp Tax as Decree No. 11, and ordered to restore the collection of stamp tax in the country. On the first day of October, 1988, the collection of stamp tax had been officially reinstalled. In 1988, the State Administration of Taxation supervised the designing and issuing of the third set of tax stamps since the establishment of the new country. It was printed by the Beijing Post-Stamp Factory. There were nine denominations of the tax stamps: in RMB, they were ten cents, twenty cents, fifty cents, one yuan, two yuan, five yuan, ten yuan, fifty yuan and one hundred yuan. The 1988 edition had seven denominations: from ten cents to ten yuan; the ten-yuan stamp had 1988 and 1989 two editions; the fifty-yuan and one-hundred-yuan stamps were both 1989 editions. As of the designs on the stamps, for ten-cent, twenty-cent and fifty-cent, the design was the picture of space aviation; for one-yuan and two-yuan stamps, it was the picture of oil well drillings; the five-yuan had the picture of transportations by sea, land and air; the ten-yuan had the picture of a blast furnace for steelmaking; fifty-yuan had the picture of a combine and the one-hundred-yuan had the picture of a university gate. This set was named tax stamps of “The Pictures of the Striving for four Socialist Modernizations”.

For purpose of accommodating the development of the taxation system and meeting the need of philatelists, the State Administration of Taxation have decided that, starting from 2001, designs on tax stamps should be upgraded periodically in different editions. On the year of 2001, the second edition of the third set of tax stamps—nine stamps of The Pictures of the Striving for Four Socialist Modernizations—was issued and printed. New designs have selected some best constructions in the national major economic, cultural and sports projects since the implementation of the policy for reformation and opening. The names of the designs were: the Xinjinag General Wind Power Plant, the Qinshan Nuclear Power Station, the Ertan Hydropower Station, the Jiujiang Yangtze River Bridge, the Guangzhou Container Terminal, the Shanghai Pudong International Airport, the Shanghai Stadium, the Shanghai International Conference Center, and the China Millennium Monument. In order to commemorate the publication of the new edition, the State Administration of Taxation had also issued a souvenir sheet of the China Millennium Monument, a sheetlet of six “the Picture of Xinjinag General Wind Power Plant”, one M/S, and a souvenir pack. In 2003, the State Administration of Taxation issued the third edition of the third set tax stamps—Pictures of the World Cultural Heritages in China (1). This set had nine tax stamps and was published by the Beijing Post-Stamp Factory. The heritage sites selected for the stamp designs were the Temple of Heaven, the Forbidden City, the Great Wall, the Yungang Grottoes, the Potala Palace—the Jokhang Temple Monastery, Lhasa, the Dazu Rock



Qing • 2 dragons
playing a pearl

Carvings, Mogao Caves, the Classical Gardens of Suzhou, and Ancient Villages in Southern Anhui. To commemorate the publication of the tax stamps, a souvenir sheet, a sheetlet of six stamps, one M/S, and a booklet were also published. So was a souvenir pack.

In order to better educate the public about taxation, fully use tax stamps as a mini window to show the developing history of Beijing and the results of reformation in Beijing, meet the need of philatelists, and produce a new edition of tax stamps that put usefulness, advertisement, artistry and philatelic attraction together, with the approval of the State Administration of Taxation, the Beijing Local Taxation Bureau printed and published a set of tax stamps that carried distinctive local flavors of the Beijing area. This was the first set of tax stamps printed and published by a local government since 1949. There were nine stamps in the set. Designs on the stamps were portraits of "Hutongs (alleys or lanes) in Beijing" which best represented the characteristics of Beijing. The names of the portraits were "Zhuanata Hutong", "Nanluogu Xiang (lane)", "Dazhalan Street", "Guozijian Street", "Yandaixie Street", "Mao'er Hutong", "Fengfu Hutong", "Baitashidong Jiadao (narrow street)" and "Qianshi Hutong". To commemorate the publication of the first set of local tax stamps, the Beijing Local Taxation Bureau also printed a souvenir sheet of "Mao'er Hutong", a sheetlet of four "Yandaixie Street", and one M/S. They were designed and printed by the Bureau of Stamp Designing and Printing of the State Post Bureau of China.

III. Philately of Tax Stamps

Because tax stamps look like postage stamps, they caught philatelists' attention quickly, and have gradually become an important item for collectors. What made it more so was that in 1991, the International Federation of Philately listed tax stamp as collectable items. Since then the philately of tax stamps has become an international phenomenon. Along with the fast spread of the new communicative means such as telephone, mobile phone, fax machine and email, the usage of postage stamps is getting slower or even decreased. However, along with the expansion of economies and the growth of business activities, the usage of tax stamps appears increasing dramatically. Just like postage stamps, those tax stamps that have sophisticated designs and attractive individualities have not only practical values, but also artistic and philatelic values.

In order to commemorate the publication of the first set of individualized tax stamps in Beijing, the Beijing Local Taxation Bureau issued a commemorative album that contained nine single tax stamps and the souvenir sheet the sheetlet of four and the M/S. The album has an introduction and illustrations in both Chinese and English. The pictures and their accompanying essays are both excellent. It combined philatelic objects with the objects with historical significances, and provided a unique collection for philatelists' appreciations.

The set of "Beijing Hutong" tax stamps is the first set of tax stamps issued by a local government in the history of the People's Republic of China in more than fifty years. There are still some other proposed subjects for Beijing tax stamps. They are *siheyuan* (a compound with traditional Chinese houses of grey bricks and tiles built around a courtyard) in Beijing, the city gate towers in Beijing, bridges in Beijing, and world heritages in Beijing, etc. Combined together, these subjects would fully display the styles and charms of the old and new Beijing. They would also build a new starting point for the philately of tax stamps.



P.R.C.
Shanghai Stadium



P.R.C.
Ertan Hydropower



P.R.C. • Mogao Caves



P.R.C. • Ancient Villages
in Southern Anhui

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志 号: 2005, 9-1
胡同名称: 砖塔胡同
所在城区: 北京市西城区
突出题材: 砖塔
表现元素: 井



Series Number: 2005, 9-1
Name of the *Hutong*: Zhuanta Hutong
District: Xicheng District of Beijing
Subject to Highlight: Zhuan Ta (Brick Pagoda)
Element to Portrait: Well

第一章 胡同起源

北京的胡同产生于元代，至今已有七百多年的历史了。

元人李好古写过一出杂剧叫《张生煮海》，讲述了这样一个故事：

一个年轻的读书人带着书童，从潮州到大都赶考。这个年轻人姓张名羽，表字伯腾。“生”，是年轻的意思，姓张，又是年轻人，于是简称张生。东海龙王的第三个女儿琼莲厌倦了海里的生活，渴望人间繁华，带着丫鬟，也来到大都。张生借宿在石佛寺，晚间，焚香弹琴，吟诗自娱。诗曰：

流水高山调不徙，
钟期一去赏音孤。
今宵灯下弹三弄，
可使游鱼出听无？

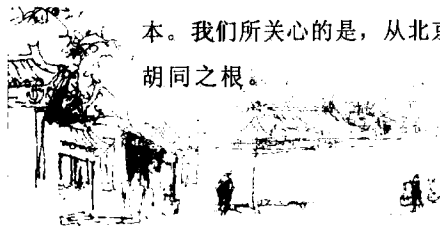
龙女闻琴而至，见到张生，两人相互爱慕。张生很想知道龙女住在什么地方，但是碍于情面，不好意思询问，便让书童问。由于身份悬殊，书童不可以直接问龙女，只能去问她的丫鬟。丫鬟回答了这样一句话：

你去兀那羊市角头砖塔儿胡同总铺门前来寻我。

“兀那”的“兀”，是发语词，无确定含义，“那”，是指定代词，两个字合在一起，仍然作为指定代词。“羊市”，即阜成门内大街的西段（西四路口以西，赵登禹路以东），原称羊市大街，“角头”，是路口的意思，用今天的地名表述，“羊市角头”便是指西四路口。“砖塔儿胡同”中的“儿”字是名词后缀，是北京人的一种发音习惯，去掉“儿”，即砖塔胡同，位于今之西四路口西南。那么，“总铺”是什么意思呢？封建时代，坊巷之内设有军巡铺，每个军巡铺内有三五个士兵，用来防火防盗。若干个军巡铺之上设总铺，领导军巡铺开展活动。

对于书童的询问，龙女的丫鬟答复得很明确。至于为什么要到总铺门前寻找她们，丫鬟没有解释。难道她们住在总铺里面吗？当然不会。这或者是一种调侃。但是，无论怎样，丫鬟的精确指点，使得张生能够再次与龙女相见，从而演绎出一段美满的姻缘。

李好古的《张生煮海》，在元代杂剧中属于上乘之作，被收录到臧懋循的《元曲选》中，至今仍然是了解当时戏剧创作的一个重要读本。我们所关心的是，从北京的城市地理、城市规划与城市道路的角度研究砖塔胡同出现的意义。因为，这是北京最早的胡同，是北京胡同之根。





那么，胡同是什么？

胡同是道路的一种特殊形态。

关于大都的道路，元人熊梦祥在他所著《析津志·街制》中有这样的记述：

自南以至于北，谓之经；自东至西，谓之纬。大街二十四步阔，小街十二步阔。三百八十四火巷，二十九街通。街通二字本方言。

火巷，是为了防火而在房屋之间开辟的狭长形状的空地。这是一个颇为古老的词汇。《宋史》中讲述一个叫赵善俊的官员到鄂州做太守，莅任的那天，恰好城里燃起大火，为了避免再发生这样的灾难，赵善俊“开古沟，创火巷，以绝后患”。火巷后来成为街巷的代称。

街通，熊梦祥说“本方言”，是哪里的方言呢？熊梦祥没有解释。街通是什么意思，熊梦祥也没有解释。

按照通常的解释，“街”，同巷，是里中的道路。唐代诗人李贺在《绿章封事》中有这样两句诗：“金家香巷千轮鸣，扬雄秋室无俗声。”“街”，或者说巷，在江南通作弄。上海人所说的里弄，也是这个意思。“通”，有到达、通畅之意，在这里与“街”相连，其意思是可以理解的。

到了下一个朝代，明嘉靖三十九年（1560）张爵的《京师五城坊巷衢衡集》与万历二十一年（1593）沈榜的《宛署杂记》里，街通则写为衢衡了。22年以后，万历四十三年（1615）臧懋循编辑刻印的《元曲选》中，衢衡作为一个特定的名称，大量地出现在他所刻印的元人的杂剧之中。关汉卿的《单刀赴会》：“直杀出一个血衢衡”。王实甫《歌舞丽春堂》：“排列着左军也那右军，恰便似锦衢衡。”而一位佚名作者在《孟母三移》中设计了这样一句对白：“辞别了老母，俺串衢衡去来。”“串衢衡”这个特定语汇，北京人今天还在使用，既古老又新鲜，充盈着丰富的文化内涵。

崇祯初年，一位叫释新仁的僧人根据万历十七年（1589）的刊本重刻了一部叫《四声篇海》的辞书，其中收有“衢衡”一词：

衢衡，街也。

上胡下同，今呼通街衢衡。今增。

衢衡，释新仁特意标明“今增”，说明衢衡在当时还算是新词。

为什么叫这个名称，释新仁没有解释。沈榜在《宛署杂记》中的解释是：“衢衡本元人语”，又说：“字中从胡，从同，盖取胡人大同之意。然二字皆从行，殆我朝龙兴，胡人北徙，同于荒服，亦其讖云。”从明人的角度进行解释，认为是胡人被同化而且迁回到北方的意思，这样解释自然是牵强的。

今人考证，衢字晚出，衢字则在东汉和帝永元十二年（100）之前便已经出现。许慎的《说文解字》对“衢”的解

释是：“通街也，从行，同声。”宋人楼钥《小溪道中》：“后衢环溪尽溯游，凤山寺下换轻舟”，把衢这个字写入诗中。

把衢与衢联系在一起，组合为一个词，虽然产生于元代，但是大规模的应用则是在明朝中期以后。衢衢，后来被简化，写作胡同。

胡同一词在蒙古语中是水井的意思。汉语中的胡同，是从蒙古语移植过来的，是对蒙古语水井的译音。生存离不开水，有聚落的地方必然有水井，围绕水井逐渐形成居住的街巷。一个重要的证据是，无论是明还是清关于北京地名的著作，往往在街巷之下注出水井，“井一”、“井二”之类，说明水井与街巷的密切关系。

在上面的引文中，熊梦祥记录大都有384条火巷，29条街通，也就是29条胡同。火巷远远多于街通，大约是它的13倍。究竟何者是火巷，何者是胡同，二者是什么关系，熊梦祥也没有解释。我们只能从行文的次序判断，火巷的重要性或者大于胡同。具体而言，29条胡同，包括哪些胡同？可惜，由于史料的缺乏，大多数名称不见记载。只有砖塔胡同，不仅有名称，而且有实体保存下来，其价值不言而喻。众所周知，历史上，北京的文化是由两部分组成的。一是皇城文化，一是胡同文化。皇帝之外的人都住在胡同里，而胡同是后者的载体，砖塔胡同则是这个载体最早的遗存。



▪ 井 ▪ well

Chapter 1 Origins of Hutong

The emergence of *hutong* in Beijing was in the Yuan Dynasty. By now it has a history of more than seven hundred years.

Li Haogu was an author in The Yuan Dynasty. He once wrote a drama titled “Zhang Sheng to Boil the Sea”. The story of the drama was that a young student came from his hometown Chaozhou and arrived in Dadu to take exams with a young servant who helped him with his studies. His last name was Zhang and first name Yu. Boteng was his secondary personal name. The word “Sheng” was used to indicate that he was a young man. So the name “Zhang Sheng” actually meant that this was a young guy whose last name was Zhang. Another major character in the drama was the third daughter of the King of Dragon who was the ruler of the East Sea. The girl’s name was Qiong Lian. Qiong Lian was tired and bored of the life under the sea. She was longing for the colorful life in the human world, so she came to Dadu with a young maid. Zhang Sheng was staying in the Temple of Stone Buddha. One evening, he lit up incenses; and then recited poems while playing a zither to entertain himself. One of the poems said,

*The beauty of the tune had not changed in the music of Mountain and Water,
Yet few could appreciate [Yu Boya’s] playing since the death of Zhongqi;
Tonight I am playing the intriguing San Nong tune under lamp,
Would any swimming fish come out to listen to me?*

The daughter of dragon followed the music and found Zhang Sheng. They were attracted to each other profoundly. Zhang Sheng wanted to know where Qiong Lian lived but felt too embarrassed to ask. So he sent his servant to inquire. However, restrained by his status, there was no way for the servant to ask the girl directly, so he went to her maid and asked. The maid answered him with the following sentence:

If you want to find me, come to the front door of the sentry post in Zhuanta hutong at the corner of Yangshi.

“Yangshi” (which literally means “sheep market”) is nowadays the west section of Fuchengmennei Street (west to the Xisi road intersection and east to the Zhaodengyu road intersection). It used to be called Yangshi Street. “The corner of Yangshi”, on today’s map, should be at the Xisi intersection. “Zhuanta *hutong*” is located at the present southwestern side of the Xisi intersection. Why was the “sentry post”? In the old time, there were sentry posts set up along streets and in lanes to protect people from burglary and fire.

The answer from Qiong’s maid to Zhang’s servant was quite definite. Why should they meet in front of a sentry post? Is it because Qiong was lodging inside the post? Quite unlikely. It might be just playful. At any rate, no matter what the explanation might be, the accurate direction given by the maid had led to the reunion of Zhang and Qiong and therefore started a wonderful love story.

This play by Li Haogu was a masterpiece among the dramas produced in the Yuan Dynasty. The script is preserved in



Dongsiquitiao yueguang Hutong

▪ 东四七条月光胡同 ▪

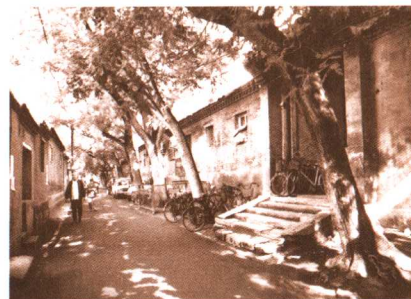
Selected Works of Yuan Drama compiled by Zang Maoxun. Even today it is still an important text to read to know the Yuan Drama. We are not concerned what role this play has played in the Chinese literary history. It has already been well established. What we are interested are the clues it has offered to us to understand the emergence of Zhuanta hutong in the light of the city geography, the city outlay and the city road construction of Beijing. For all we have known so far, Zhuanta hutong is the oldest hutong in Beijing. It is the origin of hutong per se.

So, what is hutong?

Hutong is a special type of road.

Xiong Mengxiang, an author in the Yuan Dynasty, made the following comments in the section of “The System of Street” of his book *Analytic Records of Beijing* (*Xi Jin Zhi*, 《析津志》):

Jing (经, longitudes) refers to [the streets] running from the south to the north; *wei* (纬, woofs) refers to [the streets] running from the east to the west. Big streets are twenty-four steps wide, and small street are twelve steps wide. There are 384 huoxiang (火巷, a kind of lane, it literarily means “fire lane”) and 29 xiangtong (街通, another kind of lane or alley). The word xiangtong (街通) came from a local dialectal expression. (Editor’s note: the word “街”, depending on the time or the region, might be pronounces as long or xiang)



Dongsi sitiao · 东四四条 ·

Huoxiangs (火巷) were narrow spaces kept between houses to prevent fire from spreading. This word had a long history. In *The History of the Song Dynasty* (《宋史》), it was described that an official named Zhao Shanjun came to the state of E Zhou to be the governor. On that very day when he arrived, there was a big fire in the state capital. In order to prevent such disaster from happening again, he “reconstructed the ancient waterway and created huoxiang to prevent potential disaster”. Later, huoxiang had become another name for street or lane.

According to Xiong, the word xiangtong (街通) came from a dialectal expression. Which dialect? He didn’t explain. What did the word actually mean? He didn’t explain either.

It was commonly understood that the word xiang (街) is a variant of the word xiang (巷). They both mean the roads within li (里, an ancient unit of residential area). The word xiang (巷) frequently appeared in ancient poems, such as one composed by the famous poet Li He in the Tang Dynasty. In the areas on the south side of the Yangtze River and close to the sea, xiang (街) or xiang (巷) is generally called long (弄). What people in Shanghai call li long (里弄) is actually what people in Beijing refer to as xiang (巷). The word tong (通) has a meaning of arriving or unobstructed. Associated with xiang (街) as it appeared in this context, what it meant to indicate was quite clear.

In the following dynasty, the Ming Dynasty, in both Zhang Jue’s *The Book of Streets and Hutongs in the Five Districts of the Capital* (《京师五城坊巷衚衕集》) of 1560 (the thirty-ninth year of the Jiajing Reign) and Shen Bang’s *Miscellaneous Notes on Lives in Dadu* (Wanshu Zaji, 《宛署杂记》) of 1593 (the twenty-first year of the Wanli Reign), xiangtong (街通) was written as hutong (衚衕). 22 years after, in 1615 (the forty-third year of the Wanli Reign), when Zang Maoxun compiled and printed *Selected Works of Yuan Drama*, as a idiomatic expression, the word hutong (衚衕) appeared in many of the plays he selected and published, such as the works by Guan Hanqing and Wang Shifu, two of the most well-known playwrights in the Chinese literary history.