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watercolor paintings  
of Beijing's Ancient  
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溥杰



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watercolor paintings of Beijing's  
Ancient City Gates

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# 序

侯仁之

《老北京城城门》这一组颇可珍贵的水彩画，终于可以集印成帙以广流传了，这是很可喜的一件事。这部画册之可贵，不只是因为它的大部分是现场写生的艺术作品，从而为现在已不存在的绝大多数城门留下了最后的也是最忠实的写照，更重要的是在这些画幅里还渗透着作者心灵深处的某种深情和热爱。作者是在北京城下出生和长大的，这里就是他的家。他说：“北京的城门楼在童年记忆中是非常美好的。日军侵华、卢沟桥事变，家境中落，十三岁辍学到天津作学徒，五年只回过北京三次，每当火车经东便门看到东南角楼和崇文门门洞时，心里就阵阵发热。出北京站面对正阳门箭楼和正阳门城楼，就感觉已经到家了。在我心目中，她代表着北京，也代表着家。”正是作为北京和作为自己家的象征，作者才有可能下定决心、凭借自己手中的画笔为绝大多数北京的城门、抢绘下这被拆除之前的最后形象。通过这些富有象征性的艺术作品，我们所看到的也正是一颗热爱祖国的心。因此、在过去、当异邦的友人建议加印一批广告作为经费补贴来代为出版这部画册时，作者坚持这部画册的严肃性，就断然拒绝了。我认为这部画册的严肃性，就在于作者把北京的城门，就看作是“代表着北京，也代表着家”。

从这里，我又想到我自己。

我和先得同志的经历不同，我没有他那样的幸运出生在北京。整整59年前我作为一个中学生第一次来到北京——那时叫北平。我也是乘火车经天津北上，同样是经过东便门和崇文门，然后到达当时的前门车站，也就是现在的铁路工人俱乐部。我在一次回忆中，曾写下过如下的几句话：“当我在暮色苍茫中随着拥挤的人群走出车站时，巍峨的正阳门城楼和浑厚的城墙蓦然出现在我眼前。一瞬间，我好象忽然感觉到一种历史的真实。从这时起，一粒饱含生机的种子就埋在了我的心田之中。”因此可以说，我虽然没有出生在北京，北京却已在我的生活中生根发芽，甚至促使我进入了一座探索不尽的科学殿堂。因此我对北京这座古城的城墙和城门，也怀有某种亲切之感。正是因为这个原因，我对先得同志的传神之笔，不仅为正阳门、而且还为已不存在的其他“老北京的城门”留下了它们最后的形象，而感到十分高兴。现在所有这些城门的最后形象，又终于得到了前所未有的重视，居然可以作为画册专集公

开出版而广为流传了。闻讯之下，喜从中来，欣然应命，附此短文，略述所见。

我认为这一画册之特别值得重视，就是因为他如实地显示了北京旧城城市建设的最大特色之一，这就足以启发我们来进一步认识到对于历史古迹进行保护的重要意义。作为防御工事来说，北京旧城的城墙和城门早已失去了其固有的价值，但是城墙作为历史上北京城市规划设计的重要组成部分，其作用在今天看来，还是值得十分重视的。因为北京旧城的规划设计，既充分反映了具有我国特色的文化传统，又在中外历史上一切封建帝都的建设中达到了最高的艺术水平，这是举世公认的。至于城门的建筑，包括城楼和箭楼以及大城的角楼在内，又构成了城市面貌上世所罕见的极大特色。这里姑举一位国际上享有声誉的瑞典美术史家——也就是《北京的城墙和城门》这一巨著的作者奥斯伍尔德·喜仁龙的一段话作为参考吧：

“纵观北京城内规模巨大的建筑，无一比得上内城城墙那样雄伟壮观。初看起来，它们也许不象宫殿、寺庙和店铺牌楼那样赏心悦目，当你渐渐熟悉这座大城市以后，就会觉得这些城墙是最动人心魄的古迹——幅员广阔，沉稳雄劲，有一种高屋建瓴、睥睨四邻的气派。它那分外古朴绵延不绝的外观，粗看可能使游人感到单调、乏味，但仔细观察后就会发现，这些城墙无论是在建筑用材还是营造工艺方面，都富于变化，具有历史文献般的价值。城墙单调的灰色表面，由于年深日久而剥蚀、毁损……整个城墙仍保持着统一的风格……其变化显得较为迂缓和不大规则。这种缓慢的节奏在接近城门时突然加快，并在城门处达到顶峰：但见双重城楼昂然耸立于绵延的垛墙之上，其中较大的城楼象一座筑于高大城台上的殿阁。城堡般的巨大角楼，成为全部城墙建筑系列的巍峨壮观的终点。”

（许永全译、宋惕冰校本、页28，北京燕山出版社，1985）

这是本世纪二十年代初，作者在北京进行实地考察后的描写。到了现在，这样巍峨壮观的景色，已经荡然无存，只有在这部画册里，才得部分地重现于读者面前。因此我想，如果这部画册在如实地反映过去北京旧城一种突出的城市风貌之外，还能唤起广大读者对祖国文物古迹的关怀和保护，那就更加是令人喜出望外的事了！

1990、3、31日于北大燕南园。

## FOREWORD

Hou Ren-Zhi

It is a great pleasure that this series of watercolour paintings titled "OLD BEIJING CITY GATES" can at last be collected and printed and therefore gain a wide audience. This painting collection's worth lies not only in its being a very vivid portrayal, but also in its showing much of the ancient city gates which do not exist today. But even more important is that Zhang Xian-De created them with all his enthusiasm and love. The artist was born in Beijing and grew up there. It really is his home. He says: "In my childhood recollections Beijing's city gates were very beautiful. When the Japanese invaded China and The Lu Gou (Marco Polo) Bridge Incident occurred, my home declined. When I was 13, I went to Tianjin to be an apprentice and in 5 years I went home only 3 times. Each time the train passed Dong Bian Men and I saw the southeast corner tower and Chong Wen Men, my heart was warmed. Going out of the Beijing railway station, I faced the Zheng Yang Men Watch-Tower and Gate and really felt that I had come home." It was because it symbolized Beijing and his home, that Zhang was able to decide to pick up his brush and paint most of Beijing's city gates, describing the last image before it was torn down. Through these symbolic works of art, we see a patriotic heart. Therefore, in the past when a foreign friend suggested printing an advertisement to make up some of the expenses of publishing the artist's collection, Zhang insisted that this was a serious collection with a purpose and refused. I agree. This is indeed a serious collection because the artist has taken Beijing's city gates as representing not only the city itself but his own home in the fullest meaning of that term.

Although my experience is different from Zhang Xian-De's, all of this has made me think of my own life. I was not so fortunate as he to be born in Beijing. Exactly 59 years ago I was a middle school student and came to Beijing for the first time, when it was still called Beiping. I also travelled by train, past Tianjin, and I too went past Dong Bian Men and Chong Wen Men, and then I arrived at what was then Qianmen Station, which is now the Railway Workers' Club. These are long, good memories. Another of my memories I wrote about once in this way: "As I walked with the crowds out of the station in an endless twilight, the towering Zheng Yang Men city gate and the thick city walls appeared before my eyes. In an instant, I seemed to feel an historical reality. From that time a seed of inner vitality was buried deep in my heart." So then, although I was not born in Beijing, Beijing early took hold in my life, enough to urge me to enter upon an endless exploration in the palace of science. Therefore my feelings toward the city's ancient walls and gates are also very intimate. Because of this, I am delighted to experience again in Zhang Xian-De's paintings not only Zheng Yang Men, but also all those other ancient Beijing City's Gates captured in their final form, a form which no longer exists today. Now that this painting series has been collected and published, this final imagining of the city gates can be seen and seriously appreciated for the first time. One can understand why, when I first heard this news, I was delighted and pleased to write these few words to express my gratitude and respect for this collection.

I believe that this collection is particularly significant



because in showing some of the most unique features of Beijing's city architecture it helps us to realize the importance of protecting such ancient relics. True, from the point of view of protection, Beijing's old city walls and gates long ago lost this value, but as to their being an organic part of the city's historic design their value today continues in effect to be highly important. Therefore old Beijing's design not only reflects China's special traditional culture, but also reflects the highest artistic level achieved worldwide in imperial, feudal and capital architecture. As for buildings connected with the city gates, such as the city tower, watch tower and corner tower, they formed a unique and special appearance rare in any city. For example a famous Swedish art historian, Osvald Siren, in his *THE WALLS AND GATES OF PEKING* made these comments:

Of all the great buildings of Peking there is none which can compare with the walls of the Tartar city in monumental grandeur. At first sight they may not be as attractive to the eye as the palaces, temples and shop-fronts of those highly coloured and picturesquely composed wooden structures which still line the old streets or hide behind the walls, but after a longer acquaintance with this vast city, they become the most impressive monuments—enormous in their extension and dominating everything by their quiet forceful rhythm. They may appear monotonous and uninteresting to the newcomer in their severe simplicity and their continuity of horizontal lines, but on closer observation he will find that they are varied by many irregularities in material and work-

manship, full of significance as records of past periods. Their plain grey surface is worn and battered by age, split and bulged by tree-roots, undermined and ruined in spots by dripping water, patched and restored over and over again yet, still unified by a continuous rhythm. On the outer side of the walls this rhythm is accentuated by the powerful bastions which follow one another at regular intervals though somewhat varying in size. On the inner side the movement is slower and more irregular on account of the extreme unevenness of the joints between the sections and of the bends and bulges resulting from the pressure of water and tree-roots. This slow rhythm is suddenly quickened and changed into a powerful crescendo at the gates, where double towers rise triumphantly above the long horizontal lines of the battlements, the larger of these towers resembling palaces on high terraces. The corner towers, massive and fortresslike, form a magnificent finale of the whole composition.

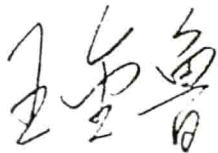
( P. 34-35 )

Siren's architectural eulogy was written in the early 1920's, a description based on a spot investigation. Today, except in Zhang Xian-De's art, this lofty majestic scenery has completely disappeared. In Zhang's painting collection its form, features and spirit remains alive. Therefore, I believe that in reflecting old Beijing city's style and flavour, this collection is a marvelous thing indeed! It is a tacit appeal to readers to protect the motherland's cultural relics.

March, 31, 1990

Yan Nan Yuan, Peking University

## 序



北京，是我们伟大祖国的首都，文献记载和考古资料表明，至少已有3000年以上的历史了，经历了风风雨雨漫长岁月的北京城，给我们留下了很多值得怀念的事物。北京的城墙、城门就是其中之一。

老北京的内城、外城、皇城及紫禁城等数重城墙，共有几十座城门建筑，其中绝大部分毁于清末及民国时期的年久失修与战火破坏。1949年以后，由于城市建设的需要，陆续拆除了一些残破的城门，其余的城门建筑，同北京的其他文物古迹一样，得到了政府和人民的精心保护。这些存在了数百年的城门建筑，如今以焕然一新的姿态，矗立在北京的通衢大道，向国内外朋友展示着北京悠久的历史，灿烂的文化。

张先得先生是一位业余文物工作者，他以特有的方式从事着文物保护工作，从五十年代起就致力于北京城门的研究，不辞辛劳以画笔描绘了一幅幅北京城门城墙的水彩画、积累了大量的第一手资料。是一位热心于北京文物保护事业的有心人。张先生画集的出版，对于我们认识北京这座古城、学习我们民族的历史，很有益处；张先生的绘画艺术，也将使我们欣赏到传统的水彩画技法。

借此画集出版之际，谨向张先生和协助画集出版的朋友们，致以敬意。

1990年5月20日

Judging by historical literary records and archaeological information, Beijing has been the capital of our motherland for at least 3000 years. She has passed through a long bitter and hard road, yet left many things worthy of remembering, things we deeply cherish. Beijing's tower, wall and its gate are now some these things.

Ancient Beijing had an Inner city, Outer city, Imperial city and Forbidden city, several tens of city gates.

Among those structures, almost all were destroyed in the Qing Dynasty and Minguo period by bad maintenance and gunfire. Since 1949, because of the requirements of modern Beijing's construction, some damaged gates were torn down, and the rest were perfectly restored by the government and people as culture relics.

Those city gates have existed for several hundred years. However, they shine as new figures towering above the main roads in Beijing today. It shows Beijing's long standing history and magnificent culture for Chinese and foreign friends.

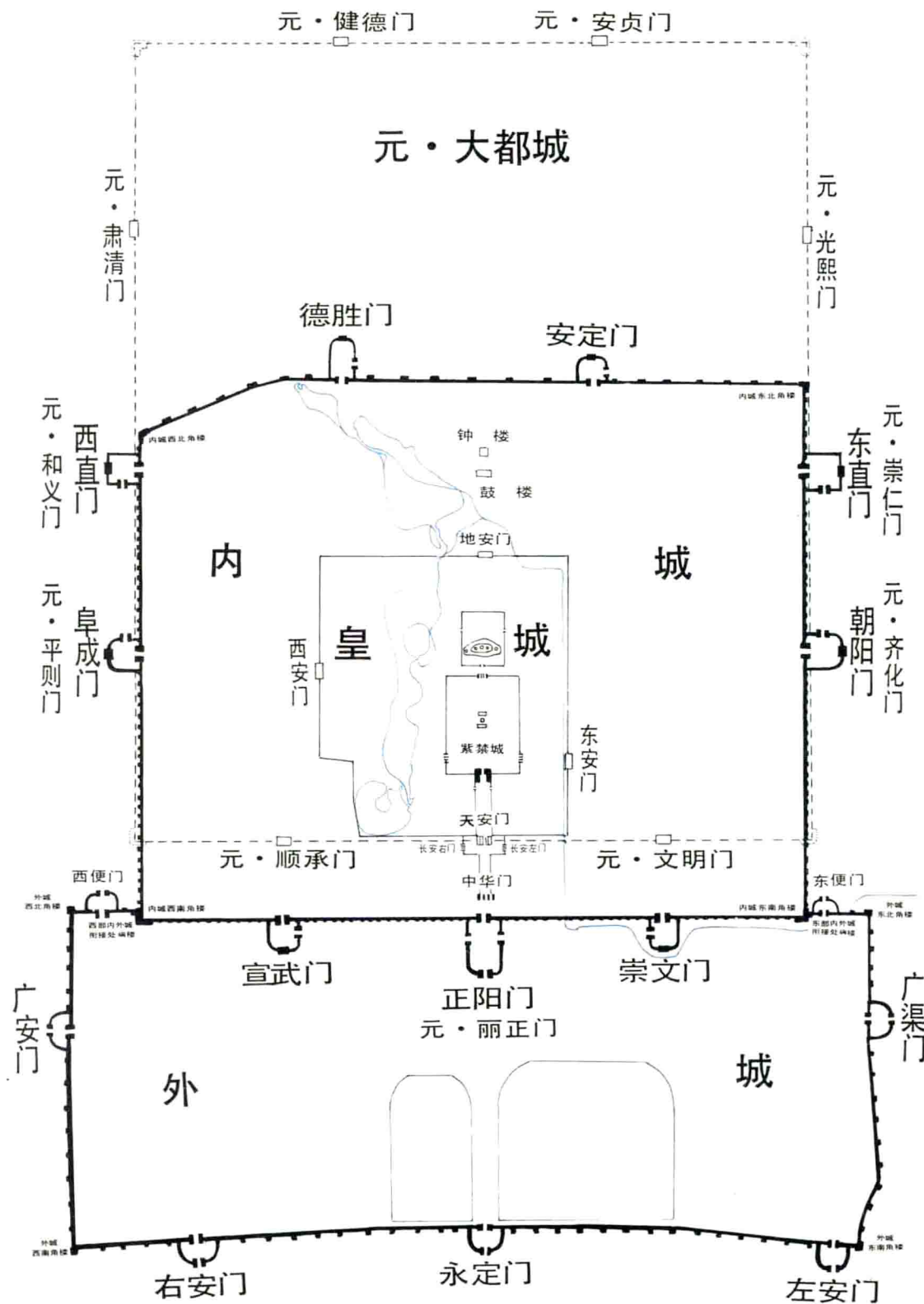
Mr. Zhang is an amateur scholar of cultural relics. He has been especially way engaged in cultural relic protection work. He has devoted himself to the research of Beijing city gates and for more than 40 years has made use of his water-colour paintings to describe one by one Beijing's towers and gates. He has collected a great deal of first hand material. He is an observant and conscientious person concerning protection of culture relics.

This collection will soon be published. It would be a good thing for us to appreciate ancient Beijing and learn from it our country's history. Moreover, it allows us to enjoy the techniques of traditional water colour painting.

At this moment, let me give my sincere respect to Mr. Zhang and all friends who have given assistance to this publication.



# 北京城城垣、城门位置示意图





1877年之正阳门城楼 The tower of zhengyang men in 1877



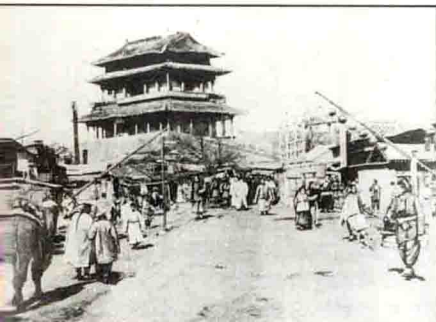
1925年宣武门箭楼 Xuanwu men watch Tower in 1925



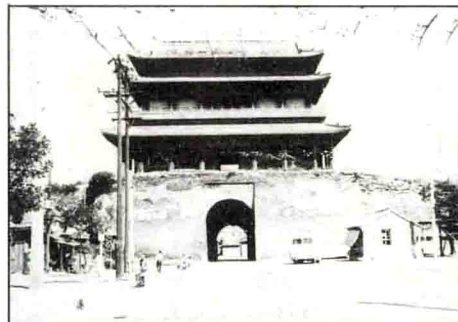
1957年之阜成门城楼 Fu cheng men Tower in 1957



1931年之西直门 Xi zhi Men in 1931



1900年之德胜门城楼 Desheng men Tower in 1900



1957年之安定门城楼 Anding men tower in 1957



1927年之东直门城楼 Dong zhi men Tower in 1927



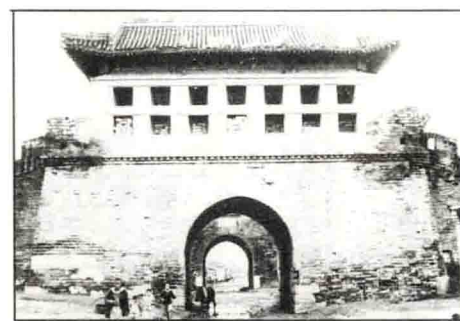
1957年之朝阳门城楼 Chaoyang men Tower in 1957



1898年之崇文门 Chong wen men Tower in 1898



1929年之永定门 Yongdeng men in 1929



1921年之右安门箭楼 You An men watch Tower in 1921



1921年之左安门城楼 Zuo an men Tower in 1921



1921年之广安门 Guang an men in 1921



1900年之西便门城楼 Xi bian men Tower in 1900



1921年之东便门城楼 Dong bian men Tower in 1921



1921年之广渠门城楼 Gang Qu men Tower in 1921



# 老北京城城门

在首都北京有许多以城门为名称的街道，它们都是以老北京的紫禁城、皇城、内城和外城的城门命名的。过去北京的各座城门均建有成组的巍峨城堡建筑，虽然早已失去对城市的防御作用，但却展示着辉煌的中华民族文化和历史的一个侧面，在建筑艺术上也显示古代人民的创造力。

老北京的城垣和城门，基本是明代永乐年间在元大都城的基础上改建和扩建的，历经清代、民国直至北平解放，到今天已经五百多年了，随着社会的变迁和城市建设日新月异发展，它们的位置已由现代化便利交通的各式立交桥所取代了。

老北京城是以紫禁城（宫城）为核心，外围皇城、内城（大城）和外城（重城）等四道城池组成的。

紫禁城，明永乐四年（1406年）始建，周长近3.5里，墙高9.9米，上有堞墙及品字垛口，设四门，南墙“午门”（五凤楼），为三阙九楹，重檐，黄色琉璃瓦庑殿式崇楼，以回廊连四座重檐金顶方楼组成宫阙式建筑，城台下设三门。午门前尚有“端门”、“阙左门”、“阙右门”为午门之拱卫；东墙、西墙偏南各设“东华门”、“西华门”；北墙正中“神武门”（明“玄武门”）。三门均为红墙城台，设三券门，上建五楹重檐黄琉璃瓦庑殿式崇楼。城四隅建平面为曲尺形多角、多檐、多山花、多屋脊黄色琉璃瓦脊兽角楼，极为华丽。

皇城，始建于明永乐十五年（1417年），周长近22里，城墙为红墙黄琉璃瓦顶。南墙正中门为“天安门”（明“承天门”），红墙城台，设五券门，台上建九楹重檐黄琉璃瓦歇山式崇楼，下围汉白玉石栏；正中门外立汉白玉华表及石狮；在天安门前复筑“凹”形墙，南端设门为“中华门”（明“大明门”、清“大清门”），门内沿千步廊至东、西长安街，东设“长安左门”、西设“长安右门”，此三门均为砖石结构、青白石须弥座，红墙设三券门，为五楹单檐歇山式黄琉璃瓦顶的宫门建筑，是天安门的拱卫。皇城东、西、北墙各设一门：“东安门”、“西安门”、“地安门”（明“北安门”），均为七楹单檐歇山黄琉璃瓦顶砖木结构宫门式建筑。

内城，周长40里，明永乐十八年（1420年）建，设九门；明正统元年（1436年）重建各门城楼并增筑瓮城和箭楼。内城墙位置在今二环路一线。南墙中门为“正阳门”（元“丽正门”）、东侧“崇文门”（元“文明门”、俗称哈德门），西侧“宣武门”（元“顺承门”、俗称“顺治门”）；西墙南

侧“阜成门”（元“平则门”）、北侧“西直门”（元“和义门”）；北墙西侧“德胜门”（元“健德门”）、东侧“安定门”（元“安贞门”）；东墙北侧“东直门”（元“崇仁门”）、南侧“朝阳门”（元“齐化门”）。九门中除正阳门外，形制均基本类同：城楼面阔五间，歇山顶灰筒瓦绿琉璃瓦剪边，三重檐重楼阁建筑，通高33—37米、通宽36—39米、进深19—23米，箭楼面阔七间，三面辟箭窗四层共82孔，后出抱厦五间，设三门，为重檐歇山式顶，灰筒瓦、绿琉璃瓦剪边，堡垒式建筑，通高30—32米、通宽30—34米、进深19.5—20米。各城门箭楼下不设门，于瓮城左或右侧设“闸门”以通行人车马。闸门上建“闸楼”，为歇山小式，灰筒瓦顶，外侧辟箭窗两层共12孔，闸门内有千斤闸板设施。

正阳门（元“丽正门”、俗称前门）居内城南墙正中，较其它八门规制高大，城楼面阔七间，歇山顶灰筒瓦绿琉璃瓦剪边，三重檐重楼阁建筑，朱红梁柱上饰金花彩云，通高40.36米、通宽41米、进深21米。箭楼面阔七间，东、西、南三面各辟四层箭窗共94孔，后出抱厦五间，设三门，歇山顶，灰筒瓦绿琉璃瓦剪边，重檐堡垒式建筑，城台设券门与城门相对，券门内有千斤闸板设施。券门明、清时只供皇帝出入，另在瓮城东、西两侧设“闸门”以通行人车马。箭楼通高38米、通宽62米、进深32米。“闸门”（“月洞门”、“洞子门”）、上设“闸楼”，面阔三间灰筒瓦绿琉璃瓦剪边，歇山小式屋顶，外侧辟箭窗两排12孔。

内城角楼（城垣角箭楼）共四座，分建于内城东北、西北、东南、西南四隅；平面呈曲尺形，重檐歇山顶灰筒瓦绿琉璃瓦剪边，形似两个箭楼相接，正脊相交处置绿琉璃宝珠；通高29米、两外侧面阔均为35米、两窄面均为12米；两内侧面抱厦均阔23米、共辟箭窗四层144孔，各设二门。

外城，包内城南面，全长28里，设七门，明嘉靖三十二年（1553年）建，四十三年（1564年）增建瓮城及箭楼。外城北墙分别与内城东墙、西墙的南端相接，形成内外城平面“凸”字形的两肩。北墙东、西两侧各设一门：“东便门”、“西便门”，城门为过梁式方门洞，城楼面阔三间，灰筒瓦单檐歇山小式，楼四面有双扇木门，通高约12米、通宽约14米、进深约5米；箭楼城台设券洞门与城门相对，面阔三间灰筒瓦硬山小式，外侧辟箭窗两排8孔，通高约10米、通宽约14米、进深约5米。另五门：外城西墙一门



“广安门”（“广宁门”，俗称“彰义门”）；东墙一门“广渠门”（俗称“沙窝门”）；南墙设三门，中门“永定门”，左侧“左安门”（俗称“江擦门”）、右侧“右安门”（俗称“南西门”）。城楼原均为面阔三间，灰筒瓦单檐歇山式顶，楼上四面设门，城楼通高15米左右、通宽19米左右、进深6米左右；箭楼均为面阔三间灰筒瓦单檐歇山屋顶，外侧三面辟箭窗共26孔，城台设券洞门，直对城门，通高15米左右、通宽13米左右、进深7.5米左右。永定门城楼于乾隆三十二年（1767年）改建为面阔五间三重檐重楼，灰筒瓦歇山式顶楼阁式建筑，通高27.1米、通宽28.3米、进深13.7米，箭楼同前。同年重建广宁门城楼，面阔三间，三重檐重楼，灰筒瓦歇山式顶楼阁式建筑，通高26米、通宽24.5米、进深6.6米，道光三年（1823年）更名“广安门”。

外城角楼（外城垣角箭楼）共四座分建于外城东北、西北、东南、西南四隅；明嘉靖三十二年（1553年）建；均为单檐歇山十字形屋脊建筑，灰筒瓦顶，檐脊皆用灰瓦件，楼顶正中置圆形宝珠，通高15米、面阔、进深均为6米，对外两侧辟箭窗两层共12孔，内侧设一门。

内城墙与外城墙北墙东、西两侧的衔接处各有碉楼一座，为灰筒瓦歇山小式，对外两侧辟箭窗两层共12孔，内侧两面设门通城墙，以为内、外城防御之联络。此二楼乾隆十五年（1750年）《京城全图》不见载，但在清光绪《钦定大清会典事例》八百六十七、工部、城垣京师城垣规制、守御器械，京师城垣修葺条载有：“外城……城闉七、角楼六、城垛六十三……”，或即指此二座碉楼。

北京城的另一特点是，一条自南向北的中轴线，起自外城南墙中门永定门经正阳门、中华门、天安门、端门、午门、前三殿、后三殿、神武门、北上门、景山万春亭、寿皇殿、地安门、鼓楼及北终端钟楼为止。城内所有的主要建筑都沿此中轴线东、西排列。

鼓楼，是明、清两代报时单位之一，明永乐十八年（1420年）建，清嘉庆、光绪年间均重修，楼建于砖石高台上，砖木结构，五楹三檐重楼，歇山式屋顶，灰筒瓦绿色琉璃瓦剪边，通高46.7米，面宽34米，进深22.4米；底层南、北各设三券门、东、西各设一券门；楼上置报时更鼓。

钟楼，南距鼓楼约百米，明永乐十八年（1420年）建，砖木结构楼阁式建筑，后毁于火；清乾隆十年（1745年）重建，改为砖石结构建筑，重檐重楼歇山，黑色琉璃瓦顶，绿色琉璃瓦剪边，底层四面各设一拱券门，楼上四面有白

石护栏，四面设券门及菱花石窗，通高47.9米，楼内悬永乐年间铸63吨铜钟。

在中国近代历史中，北京的城垣和城门也经受了許多坎坷和凌辱。清咸丰十年（1860年）英法联军发动第二次鸦片战争，侵略军入侵北京，朝阳门、东直门、安定门都遭炮火轰击，侵略者在安定门城楼上设炮、向城南射击。清光绪二十六年（1900年）八国联军侵入北京，安定门、东直门、朝阳门、内城东南角楼、崇文门、东便门、广渠门、左安门、永定门再一次遭受入侵者的炮击，正阳门箭楼和城楼、崇文门箭楼、朝阳门箭楼均被毁，后又拆毁东便门、崇文门段城垣及崇文门瓮城。辛亥革命后，北洋军阀曹錕于1912年发动兵变焚毁东安门。1912年后陆续拆除大部皇城城墙；1915年修建环城铁路拆除朝阳门、东直门、安定门、德胜门瓮城及内城东北角楼的城角墙；1915年拆除正阳门瓮城并改建了箭楼；1921年拆除德胜门城楼；1927年拆除宣武门、东直门箭楼，其砖石木料被变卖；自1921年前后，至1948年大部分城楼、箭楼、角楼因失修逐渐沦为危险建筑，外城广渠门、左安门、西便门，先后被拆除。

1949年北平解放后，人民政府即对北京各古建，包括皇城城门、内外城尚存的城楼和箭楼、钟鼓楼等进行排险整修，并对一批古建筑装设避雷针。1952年因一摊贩不慎于火，西安门被焚，文物部门特收集残存斗拱并用楠木制作西安门模型以保留其结构及尺寸。

1957—1969年随着城市建设，交通流量的逐年加大，及两批修建地下铁道，陆续拆除了各门尚存的城楼、箭楼以应城市建设之需。

北京紫禁城各门、天安门、正阳门城楼和箭楼、德胜门箭楼、内城东南角楼、鼓楼、钟楼等现存的古建均已得到彻底的整修。根据“科学保护、合理利用”的方针，均列为全国重点文物保护单位，并建成博物馆供人民和国外友人参观游览。如今这些古城堡建筑，旧貌换新颜，成为古城北京的象征。

一直居住在北京的老年人，对老北京城个别城门环境形象或可记忆，而对北京各时期各城门的环境旧貌尚能追忆的人就较少了，这本画册对北京各个城门不同时代留下片段的形象记录，有的是在五十年代的写生，有的是据古老的资料整理绘制的，是绘画艺术也是北京史资料，汇集成册，希望读者能够喜欢。

张先得、傅公钺（执笔）、李彦成、袁学军

# BEIJING'S ANCIENT CITY GATES

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Many streets in Beijing have been named after city gates and other locations, including the gates and walls of the Forbidden City, Imperial City, Inner City and Outer City.

In the past, several towers were built in top of every gate surrounding the city. The need for defense has long disappeared, but these towers still reflect an aspect of China's brilliant culture and history. They also reflect the architectural achievements of ancient China's working people.

Ancient Beijing and its gates are based on the Yuan Dynasty's capital, or Yuan Da Du. Since then, the city has been constantly added to and reconstructed. More than five hundred years passed between the Yuan, Ming and Qing dynasty and Beijing's liberation. With changing times and the development and construction of modern Beijing, the city's gates have almost all been replaced by modern overpasses.

The center of Ancient Beijing was the Forbidden City, which was surrounded by the Imperial City (Gong Cheng), the Inner City (Da Cheng, meaning Grand City), and the Outer City (Zhong, or Important, City). These four cities comprised ancient Beijing.

Construction on the Forbidden City, as we know it today, began in 1406 (Ming, Yong Le period). Its perimeter was 3.5 li, its wall 9.9 meters high. On its rostrum was a battlements door, which looked something like the Chinese character "品". In all there were four gates: Wumen (Five Phoenix Tower) was built in the southern

wall, and had three sides and nine halls. Its roof was double-eaved in yellow glazed tile. Looking like a tent palace, it formed a lofty tower, connected to a golden roofed side tower by a winding corridor with four sets of double eaves. Under the rostrum were three gates. In front of the Wumen were Duanmen, Quezaomen, and Qaeyoumen which surrounded and protected Wumen.

The gate on the southern end of the east wall was called Donghuamen. On the southern end of the west wall was Xihuamen. In the center of the north wall was Shennwumen (called Xuanwumen during the Ming Dynasty). The last three gates and their rostrum were all in red, and there were also three span arches. On top of the rostrum was a lofty tent shaped tower, with five halls, and a double-eaved roof in yellow glazed tile. In each of the four corners of the Imperial City were corner towers, whose rooves were multi-eaved, multi-ridged, with flower-decorated with yellow glazed roof tile. The face of the building was shaped like a carpenter's square. It looked superb. Second, the Imperial City. Construction was begun in 1417 (Ming Dynasty, Yng le 15). The perimeter of the Imperial City was about 22 li, its walls were red with yellow glazed tile. In the center of the southern wall was Tiananmen (called Chentianmen in the Ming Dynasty). The rostrum on the red wall had five span arches, with nine halls, double-eaved gable rooves in yellow-glazed tile. There was also a high barbi-can tower, surrounded by a white marble balustrade. Outside, in the middle, there stood a white marble ornamental pillar and marble lions. In front of Tiananmen was a wall with repeated projections (like the Great Wall). At the end of the southern wall was a gate called Zhanghuamen (called Damingmen in the Ming Dynasty),



and the long "Thousand Steps" corridor led to both East Changan Avenue and West Changan Avenue. On the eastern side was a gate called "Changan Zuomen," and the gate in the West was "Changan Youmen." These three gates were built in stone and brick. On a base was a sculpture of an acolyte in green and white stone. The red wall also had three span arches and five halls with single eave, gable roof in yellow glazed tile. This was the surrounding guard for Tiananmen. The east, west, and north walls of the Imperial City each had gates. However, Donganmen, Xianmen, and Dianmen (called Beianmen in the Ming) gates all had seven halls, with single-eave yellow glazed tile, gabled roof construction, based on palace architecture.

The third city, the Inner City, has a perimeter of 400 li. Construction was begun in 1420 (Ming, Yongle 18). It had a total of nine gates. In 1436 (Ming, Zheng Tong 1), every tower was rebuilt, in addition to a barbican and a watch tower. The Inner City would have been surrounded by modern Beijing's "Second Ring Road." In the center of the south wall was a gate called Zhengyangmen (called Hademen in the Yuan Dynasty). On the eastern side was Chongwenmen (Yuan: Wenmingmen), and on the western side was Xuanwumen (Yuan: Shunzhimen). Fuchengmen (Yuan: Pingzemen) was located on the southern end of the western side, and on the northern side was Xizhimen (Yuan: Heyimen). In the western side of the north wall was Deshengmen (Yuan: Jiandemen), and on the eastern side of this wall was Andingmen (Yuan: Anzhenmen). On the north side of the eastern wall was Donzhimen (Yuan: Zhengrenmen), and on the south side was Chaoyangmen (Yuan: Qihuamen).

All nine gates except for Zhengyangmen, were the

same in form and structure: The face of the tower was five halls wide, with gabled roof and pale grey tile with glazed green border tile. A two-story tower had a single-eaved roof, and was 33-37 meters high, 36-39 meters wide, and the entrance 19-23 meters thick. The face of the watch tower was seven halls wide, its three sides each had four rows of arrow windows totalling 82 holes. A porch connected the back of the five halls. There were three gates, each having a gabled roof double eaved in pale grey tube tile and glazed green border tile. It was 30-32 meters high, 30-34 meters wide, and 19.5-20 meters thick. Its architecture was based on palace architecture. However, none of the towers had a gate, but rather to the right or left of the barbican was a "brake gate," to control traffic. Over the "brake gate" was a "brake tower," with a gabled roof in pale grey tube tile. Facing out were two rows of arrow windows totalling 12 holes. Also over each brake gate was a heavy block, made of wood, for defense.

Zhengyangmen (popularly called Qianmen) was located in the center of the southern wall of the Inner City. Its scale and structure were larger than those of the other eight gates. Its tower face was seven halls wide, with gabled roof in pale grey tube tile and glazed green border tile. The two story tower was tri-eaved, its vermillion column decorates with golden flowers and colorful clouds. It was 40 meters high and 41 meters wide, and the entrance was 21 meters thick.

The face of the watch tower was seven halls wide, and the east, west, and south faces each had four rows of arrow holes totalling 94 holes. A porch connected the backs of five halls. There were three gates, with gabled, double eaved rooves of pale grey tube tile and glazed green border tile. The rostrum of the tower had three



span arch which faced the city gate. The span arch was equipped with a heavy brake block. The span arch in the Ming and Qing Dynasty was for the Emperor only, so the barbicans in the east and west were also equipped with "brake gates" for the traffic of common people. The watch tower was 38 meters high, 62 meters wide and the entrance stretched 32 meters thick. Over the brake gate (called Yuedong, or moon hole, gate) was a brake tower, three halls wide with pale grey tube tile and green glazed border tile a small gable roof. Facing outward were two rows of arrow holes totalling 12 holes.

In the Inner City there were four corner towers (watch towers), built in the northeast, northwest, southeast, and southwest corners respectively. The face of each watch tower was shaped like a carpenter's square, double eaved and gable roofed in pale grey tube tile and green glazed border tile. It looked as if two watch towers were connected. On the extended edge here the two roof ridges met was a row of green glazed pearls, 29 meters high. The outer faces of both towers were 12 meters wide, with four rows of arrow windows totalling 144 holes.

On the two inner walls was a back porch that connected the halls stretching 23 meters wide. There was only one gate.

Fourth, the Outer City, which included the south side of the Inner City. It had a perimeter of 28 li, and seven gates. Construction began in 1553 (Ming Dynasty, Jiajing 32), and in 1564, an additional barbican and watch tower were added. The north wall of the Outer City connected with the end of the Inner City's east wall and west wall, so the shape of the two cities looked like the character, "凸". In each of the east and west walls there was a gate, called Dongbianmen and Xibianmen. The city gate was

a square-shaped opening with a cross beam. The tower face was three halls wide, of pale grey tube tile, and a single-eaved gable roof. All four sides of the tower had double wooden doors, 12 meters high and 14 meters wide. The entrance was five meters thick. An arch was built on the watch tower that faced the city gate. Its side was three halls wide, of pale grey tube tile with a small single gable roof. Eight arrow windows opened to the outside, ten meters high and 14 meters wide. The entrance stretched five meters long. In addition, there were five gates: one on the western wall of the Outer City, called Guang'anmen (called Guangningmen or Zhangyimen during the Ming); one on the eastern wall called Guangqumen (popularly called Shawomen); the southern wall had three gates, Yongdingmen in the center, Zuoanmen (or Jiangchamen) on the left, and Youanmen (or Nanximen on the right.) The face of the original city tower was three halls wide, of pale grey tube tile, single-eaved, gabled roof. Each side of the tower had a gate, fifteen meters high and nineteen meters wide, and an entrance six meters thick. The watch tower was three halls wide, of pale grey tube tile, single-eaved gable roof. On the outside, each of the three sides had arrow windows, totalling 26 holes. An arch was built on the tower, facing the city gate, fifteen meters high, thirteen meters wide, its entrance 7.5 meters thick. Yongdingmen Gate was modified in 1767 (Qianlong 32). Its side was five halls wide, and had two tri-eaved stories with gabled roof in pale grey tube tile. It was 27.1 meters high, 28.3 meters wide, and its entrance stretched 13.7 meters thick. The watch tower was built similarly. In the same year, Guangnianmen city tower was rebuilt: its side was three halls wide, a tri-eaved two-story tower with gabled roof in pale grey tube

tile. It was 26 meters high, 24.5 meters wide, its entrance stretched 6.6 meters thick. In 1823 (Daoguang 3) its name was changed to Guanganmen.

The four Outer City corner towers were built in 1553 (Jinjing 32), in the northeast, northwest, southeast and southwest corners of the Outer City. All were single-eaved, gabled and cross-ridged roofs. The pale grey tube tile and ridges were all made from pale grey tile and brick. In the center of the roof was a round pearl. The tower was 15 meters high, and the width of the face and thickness of the entrance both six meters. Both sides had two rows of arrow windows facing outward, totalling 12 holes. There was a gate inside. At each point where the Inner City and Outer City's north wall were joined, on both the east and west sides, there was also a watch tower made of pale grey tube tile with a small gabled roof. Both sides had two rows of arrow windows facing outward, totalling 12 holes. The inside of both gates had a gate, through which one could pass through the walls, and, for defense purposes, the Inner City and Outer City were thus in contact.

In 1750 (Qing, Qianlong 15) these two towers were not recorded in the "Map of the Capital Military Division." However, the Qing Dynasty imperial editor Guang Xu, in "Qing Dynasty Record of Great Events," wrote as the 867th item, "Outer City...seven barbicans...six corner towers...63 battlements," so there are two more towers recorded in this document than were recorded in the "Map." These two additional towers may be referred to as the "former" to watch towers.

One particular feature of Beijing was its north-south axis. It started from the center of the Outer City's southern wall (Yongdingmen), then passed through Zhengyongmen,

Zhonghuamen, Tiananmen, Duanmen, Wumen, the three front palace halls, the three rear palace halls, Shenwumen, Beishangmen, Jingshan Wanchunting, the Shouhuang palace hall, Di'anmen, the Drum Tower, and then further north to the Bell Tower. Inside the city every building was built along this central axis.

The Drum Tower was used to keep time. Construction began in 1420 (Ming, Yongle 18). During the Qing Dynasty (Jiajing and Guangxu periods), it was rebuilt. Its base was made of stone and brick, the tower was wood and brick, five halls wide, tri-eaved and two-stories tall. Its gable roof was made of pale grey tube tile and green glazed border tile, 46.7 meters high, its face was 34 meters wide, and its entrance 22.4 meters thick. The north and south sides of the bottom story each had three span arches. The east and west there was one gate. Atop the tower was a drum, by which time was kept.

The Bell Tower was built about 100 meters north of the Drum Tower. Built in 1420 (Ming Dynasty, Yongle 18), it was made out of wood, but later on destroyed by a fire. In 1745 (Qianlong 1) it was rebuilt, using brick and stone. This new Bell Tower was two-stories high, and double-eaved with a gable roof of black glazed tile and green glazed border tile. Each of the bottom story's four sides had a span arch. On each side of the tower were white stone railings as well as a span arch with a "water chestnut" flower stone window. It was 47.9 meters high, and inside hung a huge copper bell weighing 63 tons. This bell was made during the Ming dynasty (Yongle period).

In the past 100 years, Beijing and its city walls have suffered much damage. In 1860 (Xianfeng 10), British and French allied troops launched the second Opium War and invaded Beijing. Chaoyangmen, Dongzhimen, and



Andingmen were all damaged by gunfire attacks. Troops set up cannons in the Andingmen tower, and shot into the south of the city. In 1900 (Qing, Guangxu. 26), the Allied Troops of eight countries invaded Beijing. Andingmen, Dongzhimen, Chaoyangmen, the Inner City's southeast corner tower, Chongwenmen, Dongbianmen, Guangqumen, Zuoanmen, Yongdingmen and other gates were once again damaged by gunfire. The Zhengyanmen watch tower and its city tower, the Chongwenmen watch tower, and the Chaoyangmen watch tower were all damaged, as well as Dongbianmen. The Chongwenmen city wall and its barbican were torn down. In 1912, after the Xinhai Revolution, the Beijing warlord Chaokun's mutiny destroyed Donganmen. Later on, most of the Imperial City wall was gradually torn down. In 1915, Chaoyangmen, Dongzhimen, Andingmen, Deshengmen's barbican and the Inner City's northeast corner watch tower and its wall were torn down in order to build a circular railway. At the same time, Zhengyongmen's barbican was torn down and its watch tower revised. In 1921, Deshengmen tower was torn down. In 1927, Xuanwumen and Dongzhimen watch tower were also torn down and the brick and timber sold off. From 1921 to 1948 almost all the city towers, watch towers, and corner towers fell into disrepair. The Outer City's Guangqumen, Zuoanmen, and Xibianmen were later torn down.

After Beijing's liberation in 1949, the people's government decided to deal with the dangerously crumbling buildings and repair all the ancient structures, including the Imperial City Gate and the remains of the Outer City,

as well as the Inner City's towers and watch towers. Lightning rods were also placed on all the buildings. In 1952, a street peddler carelessly started a fire which burned down Xianmen. The Ministry of National Cultural Relics began to collect the surviving bricked sets and produced a wooden scale model in order to preserve the architecture.

From 1957-1969, as the city developed, traffic increased and the project to build a subway was initiated. City towers and watch towers were further torn down in order to meet modern construction needs.

The structures in Beijing which have been restored to their original condition today are: The Forbidden City, Tiananmen, the Zhengyongmen Tower and watch tower, the Deshengmen watch tower, the Inner City's southeast corner tower, the Drum Tower, and the Bell Tower.

According to the state policy of "Use science to protect, and utilize correctly," all of the above structures have been deemed as official cultural relics, and converted into museums for people to visit. Today, these ancient palace structures have been restored to their former brilliance, to symbolize and reflect the grandeur of ancient Beijing.

Many of Beijing's elderly residents can remember the old city gates, but few can remember all of them, nor can they remember them clearly. This collection of paintings describes Beijing's ancient city gates at different times in history. Some of the paintings are from the 1950's, and others from ancient Chinese archives. Thus this collection is an artistic work as well as historical reference material, we hope that you enjoy it!