



古都旧景

精品集

汪尧民



古都旧景

THE MOST FAMOUS SIGHTS OF OLD BEIJING



新世界出版社 NEW WORLD PRESS

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图书在版编目(CIP)数据

古都旧景精品集 / 汪尧民绘. — 北京: 新世界出版社, 2002.9

ISBN 7-80005-789-5

I. 古... II. 汪... III. 钢笔画—作品集—中国—现代

IV. J224

中国版本图书馆 CIP 数据核字 (2002) 第 057111 号

古都旧景精品集

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责任印制: 黄厚清

出版发行: 新世界出版社

社 址: 北京阜成门外百万庄大街 24 号

邮政编码: 100037

电 话: (010) 68994118

传 真: (010) 68326679

网 址: www.newworld-press.com

www.nwp.com.cn

电子邮件: nwpcn@public.bta.net.cn

public@nwp.com.cn

印 刷: 北京瑞宝天和彩色印刷有限公司

经 销: 新华书店 外文书店

开 本: 787 × 1092 (毫米) 1/12

字 数: 200 千

印 张: 23.5

印 数: 1-4000 册 (平装)

版 次: 2002 年 10 月 (汉、英、日) 第 1 版 2002 年 10 月第 1 次印刷

书 号: ISBN 7-80005-789-5/J · 085

定 价: 80.00 元

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谨以此书献给热爱古都文化的人们

汪尧民



画家汪尧民
Wang Yaomin in his studio
汪尧民の近景



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自序

“古都旧景”原是我在北京晚报副刊的一个专栏，有画有文。1994年8月2日第一期，已连续刊出八年，介绍北京一些有观赏性、人文性、历史性的景观。

常有人向我问起：怎么就想到画这种题材？我觉得这是自然而然的事。很小就开始画画，最初是兴趣、爱好，后来我把绘画当作艺术来追求。我是个老北京，出生并一直生活在京城。童年时代家居前府胡同把口，就是现在的天安门广场西南角位置，1958年扩建广场、兴建人民大会堂，拆迁搬到东直门外。您去过天安门广场吧，现在广场的西南还保留着一座白色钟楼式建筑（中国银行）。当时，母亲在最高人民法院工作，家里没有钟表，每天早晨我要到胡同口，站在一块石墩上看这钟楼的大钟，再跑回来向妈妈报时，让她按时上班。

由于住家离前门很近，小时候常到正阳门老火车站、护城河沿儿、大栅栏一带。而城楼、石桥、牌楼、茶馆、老字号店铺及有轨电车等都深深地印在脑海中……我清楚地记得，儿时第一次在户外写生，画的就是太庙的大殿。

居京几十年，走了很多地方，老城区的街巷胡同，京郊大地的山山水水，我一直在用画笔描绘着古都。余暇之时，读过不少文学名著，写下了一本又一本的读书笔记。岁月悄悄流逝，如今再经过京城的某个地方，或偶尔从画报、杂志、报纸上看到一处熟悉的街景，哪怕是一座建筑、一个门楼，都有可能引起我对往事的回忆。因为这里面有我的过去，有我的经历，有我的生活，有我的欢欣和喜悦，苦恼与困惑……一闭眼满脑子都是一幅幅的画面，像过电影一样。它使我内心深处总有一种抑制不住的涌动。

人们大概都知道，北京是一座有着三千多年悠久历史的文化名都，有着几百处文物古迹，数不清的老建筑和遗址，北京是一座天然的历史博物馆，北京是一部石头的史书。这份珍贵的文化遗产，不仅属于北京，更属于中国，也是世界文化宝库中的一颗明珠。任何人都没有权力破坏它。在这些年的写生生涯中，我无时不刻地体味着北京的古老与文化。无论春夏秋冬，风雨寒暑，每一次我都是实地踏察，直面历史与现实。有的地方在偏远山区，交通不便，我搭乘过大卡车、拖拉机、马车，还骑过小毛驴，不过更多的时候是步行。有的地方甚至有毒蛇，像与河北省接壤的门头沟深山区黄草梁七座楼长城，一共去过三次。每次在荒山野岭中徒步几十里。有一次竟因疲劳过度、心肌缺血倒下，幸好得到及时抢救而没出问题。从那儿以后外出，我身上总带着药。

说画画有生命危险似乎耸人听闻，但这确是事实。究竟是什么原因使我能如此“胆大妄为”？可能有人会说我太钟情了，但我想更多的是因为古都北京有着无穷魅力。

在“古都旧景”作品中，我力争选择一个最佳视角，通过绘画和文字，表达我对北京传统文化的理解、认识和感受。像《大觉寺》一幅，我亲眼目睹了寺院中的千年辽碑，字迹斑驳、刻工粗犷而显出一种近于拙的古朴，不由得用手轻轻接触，刹那间一千年的时距化为乌有，我感到了历史的真切。又如《京西凤凰岭·北魏石佛》，该石佛距今已逾1500年，堪称北京少有的稀世珍宝。我的这组系列稿发表以后，也就是1998年3月25日石佛突然神秘失踪。数月后破案，原来被三个河北省农民盗往曲阳。石佛追回时已碎为五块，修复后藏于北京石刻博物馆，盗佛首犯被判死刑。这以后我曾去过位于动物园后身的五塔寺（石刻博物馆），再观北魏石佛，虽经修复却看得出残迹。放在这里总觉不如在凤凰岭那里更有氛围，希望它有日重归故里。

“古都旧景”中还有很多内容，像在深山区保存着几十座四合院群的古迹山庄《爨底下》；建造精良、完好如初的明长城《石羊沟敌台》；造型独特、古朴苍劲的金代《镇岗塔》等等，您看了以后会感到一种神奇和美妙……

年初，北京电视台拍摄并播出了八集系列专题片《名家画北京》。那天拍张仁芝先生的一集，我们扛着摄像器材爬到景山主峰的万春亭，已是气喘吁吁。时近黄昏，南望紫禁城，数不清的皇宫建筑，茫茫一片金光闪烁。神武门在残阳的余辉中显得愈加雄伟、威严。保和殿、中和殿、太和殿、天安门等在中轴线上顺序排开，更极处有正阳门和箭楼，已渐模糊。再看皇城周围都是灰蒙蒙的民居，天与地接，地与天连，浩如烟海，气势恢宏；那宫城与中轴线建筑分明构成了一个偌大的“中”字！它给人一种视觉上的冲击，心灵上的震撼。这时，我不由得想到八个字：博大精深、生生不息。难道这不正是古都北京的精髓所在！

北京城的古建筑(包括胡同、老街、四合院民居)是中国人民劳动和智慧的结晶，体现出中国传统美学和古典哲学思想。同时，它也是这个城市的生命印记。从一个侧面记录、见证了古都北京的兴衰、变迁。一个没有古老建筑的城市是浅薄的，是没有底蕴的。

目前，北京正在进行大规模的所谓“旧城改造”，许多老建筑被拆除，其中有些“文物保护单位”也未能幸免。“古都旧景”中画过的一些景观，如《过街楼》(儒福里)、《四合院·垂花门》、《巷门》等都被拆除。可能有些画过的被拆了我还不知道。前些时日进城走了一遭儿，看到从东直门到朝阳门小街一线往东至二环路，绵延数公里的老房子大都拆掉了。走到通教寺附近，这个原是藏在针线胡同中，被民居包围的尼姑庵，四周的很多老房子也都拆了，只剩下古寺，成了汪洋大海中的一只小舟……

“古都旧景”在社会上引起反响，很多读者来信、来电话。尤其在今年举办的京味画展期间，我第一次与众多观众面对面交流。其中许多人，都带来了一册册的“古都旧景”专栏剪报。一位叫贾振信的82岁老人，竟连续八年剪贴“古都旧景”达260多期，并粘接成几十米的长卷。如果说我的作品打动了读者，那他们这种对北京、对北京传统文化的痴迷和热爱更让我感动！大家建议我尽快将“古都旧景”结集出版，再三叮嘱一定要有文字。

此次承蒙新世界出版社对“古都旧景”选题的重视，特别是周奎杰女士、张世林先生及张民捷女士为此做了很多工作，使《古都旧景精品集》能够顺利出版。

《古都旧景精品集》共收入精选作品108幅，力求从艺术风格上有代表性，表现手法上呈多样性和差异性。从内容上讲则考虑到能够多方面、多层次地展示古都北京的历史和风貌。

希望《古都旧景精品集》能将古都北京昔日的辉煌永远凝固在我的画作中，希望大家的心中永远珍藏着一份对古都文化的热爱。

2002年6月28日雨夜

Author's Preface

"The Most Famous Sights of Old Beijing" was originally published as a column in the *Beijing Evening News* supplement, in the form of pictures with captions, from August 2, 1994. The column ran for eight years altogether, presenting views of Beijing of scenic, cultural or historical interest.

People often asked me: "How did you come to think of such a subject for sketching?" I think it came about quite naturally. I started drawing when I was very young; at first simply out of interest, and later it developed into a passion, and I finally devoted myself to the pursuit of art. I am an "old Beijinger," that is, I was born and raised in the Chinese capital. My boyhood years were spent in a *hutong*, one of those narrow neighborhood lanes peculiar to Beijing, situated where the southwest corner of Tiananmen Square is now. With the expansion of the square and the construction of the Great Hall of the People in 1958, the *hutong* was demolished, and we moved to Dongzhimenwai. If you pass by the square today, you will notice to the southwest a white building with a clock on its dome (the Bank of China). In those days, when my mother was working at the Supreme People's Court, we didn't have a clock in the house. Every morning, I used to stand on a block of stone at the entrance to the *hutong*, and peer at the clock. Then I would run back and tell my mother the time, and help her get ready for work.

As we lived not far from Qianmen, when I was small I would frequent the area of the old railway station at Zhengyangmen, the City Moat and Dazhalan. Images of the ancient gate towers, stone bridges, ceremonial arches erected in the streets, tea houses and the old emporia etched themselves on my brain.... I still clearly remember the first sketch from life I did when I was a youngster. It was a picture of the Great Hall of the Imperial Ancestral Temple.

I have lived in Beijing for decades, and in this time I have never left off recording the old capital in my sketches. I have prowled every inch of it — from the streets, alleys and *hutong* of the old city to the vast mountains and rivers of its outskirts. In my odd moments of leisure, I have read book after book about Beijing, and made copious notes. Years have slipped by, but still, wherever I go in Beijing, and whenever I chance to see in a pictorial, newspaper or magazine a familiar street scene, building or archway, the memories come flooding back. That's because here is my past, my experience, my life, my joys and my sorrows.... I close my eyes, and my mind is filled with pictures, like watching a film — as if an irrepressible spring is bubbling up from the depths of my consciousness. All year round, no matter what the weather, I made my on-the-spot inspections, face to face with history. Some of the more remote mountainous locations, where transportation was a problem, I reached traveling by truck, tractor or horse-drawn cart, and even on the back of a donkey. But most of the time I was on foot. In some places there were poisonous snakes, in Huangcaoliang, for instance, near the Qizulou section of the Great Wall in Mentougou area, where it borders Hebei Province. I went there three times. After several excursions in the wilds, I finally collapsed from dizziness, but fortunately found assistance before it was too late. Ever since then, I have carried medicine with me.

It is common enough to hear people say that they have risked their lives for art, but in my case this is literally true. Perhaps people may say that I must be infatuated with my quest to take such risks, but

I think it is just that the old city of Beijing has an endless fascination for me.

In my *Most Famous Sights of Old Beijing*, I have made great efforts to choose the most charming angle of each site to express, through both pictures and words, my understanding, knowledge and love of Beijing's traditional culture. For example, when I sketched Dajue Temple, I first gazed upon the 1,000-year-old Liao Dynasty stele in the temple courtyard, with its mottled inscription and rough carvings exuding an almost primitive simplicity. Unconsciously, I stretched out my hand to touch the stele lightly — and it was as if I had been transported back 1,000 years in that temple courtyard. I felt the unmistakable tug of history. I had the same sensation when I sketched the Stone Buddha of Northern Wei as one of the four scenes from Phoenix Ridge west of Beijing. This statue is more than 1,500 years old, and is one of the rarest treasures of the capital, and soon after my sketch of it appeared in the *Beijing Evening News* — on March 25, 1998, to be exact — it mysteriously disappeared. A few months later, it was discovered that three farmers from Hebei had stolen it, and taken it to Quyang. The thieves were sentenced to death. The stone Buddha had been broken into five pieces, but it was restored, and is now housed in the Beijing Stone Carvings Museum. This museum is in the Five Pagoda Temple, just behind the zoo. I went to see it there, but I found that it didn't exude the same atmosphere as it did when it was situated on Phoenix Ridge. I hope that some day it will be returned to its original site.

There are many places included in *The Most Famous Sights of Old Beijing* guaranteed to arouse in you feelings of beauty and awe. They include Chuandixia, which is a village comprising dozens of old courtyard houses, located deep in the mountains of Mentougou area, the perfectly preserved Ming Dynasty section of the Great Wall at Shiyang Gully, and the unique Jin Dynasty Zhengang Pagoda. Early this year, Beijing TV filmed and broadcast an eight-part series called "Beijing Through the Eyes of Leading Artists". On the day we filmed the episode dealing with Mr. Zhang Renzhi, we huffed and puffed our way carrying the cameras up to Wanchun Pavilion on the main peak of Coal Hill. It was nearly dusk when we arrived at the pavilion, and as I gazed south over the Forbidden City, with the last rays of the setting sun glittering on its golden roofs, it seemed to me that the Shenwumen Gate looked even more grand and imposing than ever. The buildings along the central axis — the Baohe, Zhonghe and Taihe palaces, and Tiananmen Gate — were blurred, as were the Zhengyangmen and Arrow Tower. In the haze which covered the houses of ordinary people around the Forbidden City, it was impossible to tell where the earth ended and the sky began. But the wall of the Forbidden City and the buildings on its central axis formed the character *zhong* (中), standing for China! It hit me right in the eye, and caused an intense emotion to well up from deep inside me. At that moment, there came to me, unbidden, an echo of the four-character phrases "boundless knowledge, profound wisdom" and "never-ceasing vigorous growth." Surely, here was the very quintessence of the old city of Beijing!

The old buildings of Beijing (including the *hutong*, old streets and courtyard houses) are a crystallization of the hard work and wisdom of the Chinese people, embodying the traditional esthetics and

classical thought of China. At the same time, they bear the stamp of the life of the city; they are concrete records of the city's ups and downs, and of the many changes that have taken place here. A city without old buildings is a bare, colorless one.

Right now, Beijing is undergoing a large-scale "transformation of the old city," during which many of the old buildings are being torn down. Indeed, some "units under cultural protection" have not escaped, including some originally sketched in *The Most Famous Sights of Old Beijing* (including Rufu-li Street Gateway, *Chuihua* Gate, and Arched Gateway). And there may be others which have now disappeared. I took a stroll the other day along the Second Ring Road from Dongzhimen to Chaoyangmen, and saw that a whole swath of old buildings had been cleared. Moreover, all the old *hutong* which used to nestle around the Tongjiao Temple had been removed, leaving the temple like a lone boat on a vast ocean.....

The Most Famous Sights of Old Beijing provoked a certain response from the general public, with many readers writing and telephoning their comments to me. Especially at the Exhibition of Beijing-Flavor Paintings, held early this year, I had a chance to meet with and talk to the viewers, many of who had brought with them scrapbooks containing *The Most Famous Sights of Old Beijing* which they had cut out of the newspaper. Jia Zhenxin, 82, had read the column faithfully for all the eight years of its existence — 260 episodes in all — and had pasted the column on a roll of paper several meters long. While it might be said that my work has made an impression on the readers of the column, the enthusiasm for old Beijing manifested by the readers has made an even deeper impression on me!

I was time and time again urged to publish *The Most Famous Sights of Old Beijing* in book form, with expanded explanations of the pictures; and I have to thank Ms. Zhou Kuijie, Mr. Zhang Shilin and Ms. Zhang Minjie of New World Press for ensuring the success of this project.

The Most Famous Sights of Old Beijing contains 108 sketches selected from the original series. They were chosen for their artistic representativeness and the varied and unique styles of their craftsmanship. They were also chosen to present the appearance and history of old Beijing in a multi-faceted way.

I hope that *The Most Famous Sights of Old Beijing* will preserve the bygone splendor of the old capital forever. And I hope that it will help to arouse love for old Beijing in the hearts of many more people.

Written on a rainy evening, June 28, 2002

自序

1994年8月2日から『古都旧景』は『北京晩報』副刊コラムとなり、その後、現在まで八年間にわたって連載されてきた。人文的、歴史的伝統を遺留し、鑑賞に堪える北京の景観を、絵に説明文を付して読者のみなさんに紹介してきたコラムである。

私としては、当り前のことを追求してきただけなのだが、なぜこのテーマを選んで絵を描きつづけているのか、と私はよく聞かれる。北京生まれ、北京育ちでずっと北京に生活してきた北京子の私は、幼い時から趣味で絵を描き始め、その後は芸術表現として追求してきた。

少年時代の住居は前府胡同の入口にあり、現在の天安門広場南西隅に位置していた。1958年に広場の拡張、人民大会堂の建設が始まったため、その後は東直門外に引っ越してしまった。

殆どの皆さんは天安門広場に行かれたことがあると思う。今でも広場の南西隅に白い鐘塔式建築物（現在、中国銀行の所在地）があるのをご存知の方もいらっしゃると思う。昔、母が最高人民法院に勤めていた頃まだ家には時計が無かったので、私は毎朝胡同の入口に行って円柱形の基礎台によじ登り、鐘樓の時計を確認して母に出勤時間を知らせていたものである。

住いが前門の近くだったので、小さい時にはよく正陽門駅、護城河（紫禁城周りの堀）沿児、（前門）大柵欄などへ遊びに行った。付近の城樓、石橋、牌樓、茶屋、老舗、路面電車など当時の風景がはっきりと記憶に刻まれている。子供の頃の初めてのスケッチは、太廟の大殿であった。

北京在住の何十年間に、旧市街の大通りも路地、横丁、郊外の山や川、あらゆる所へよく出かけていき、絵筆で古都を描き続けてきた。余暇があれば文学に親しみ、名著を一冊また一冊読んで読書メモを書いてきた。時の流れは静かに流れすぎ、街角を通り過ぎたり、画報や雑誌、新聞に載っている街路風景や建物、門樓を見かけるたびに、私は当時の記憶の中に引き戻される。それらの中に私の過去の全て、喜び、悩み、困惑、私の生活があり、目を閉じると、映画のように画面が一枚また一枚と頭に浮んでくる。その一枚一枚を思い浮かべる時、抑えようも無い思いが突き上げてくるのを感じるのである。

衆知のように、北京は三千余年の歴史を持つ文化古都であり、そこに数百カ所に及ぶ文物旧跡、古代建築、遺跡が数え切れないほどあることを思えば、北京はそのまま歴史の博物館であり、石造りの史書であるといえる。これらの文化遺産は単に北京だけのものではなく、中国ひいては世界文化の宝庫、一粒の真珠でもある。何人もこの真珠を破壊する権利を持っていない。スケッチを続けてきた私の生涯を考えていただければお分かりのように、私は北京の歴史と文化を常に感じつづけている。春夏秋冬、風雨寒暑を問わず、現地に赴いて歴史に直面してきた。交通不便な山奥に行く場合は、トラックやトラクター、馬車やロバを利用する場合もあったが、やはり徒歩が多かった。毒蛇が出没する所に行ったこともある。河北省と接する門頭溝区黄草梁七座樓長城には三回行った。毎回、徒歩で何十華里の荒れはてた山道を歩くのであった。三回目の時、過労で心筋梗塞を起こし倒れてしまったが、幸い直ぐに救助されて大事にはいかなかった。以後、外出時には必ず薬を持つようになった。絵を描くことは生命の危険があると言えば、ちょっと人を驚かせるようであるが、確かに危険もあるのである。私が危険を冒して絵を描き続けることができる理由とはといえば、愛情を傾けているからだと言う人もいるかもしれないが、私は本当にこの古都北京に魅了されてしまっている、と言ったほうが正しい。

『古都旧景』に収められた作品は、どれも最高の構図を選び、絵画と文字を通じて、北京の伝統的文化への理解、認識、私の感性を表現したつもりである。例えば「大覺寺」の絵の場合、自分の目で千年の歴史を持つ遼代の碑を見、まだらになった字跡、荒々しくて拙劣に近い古朴を感じさせる彫刻を見ながら、思わず手で触ると千年の距離は一瞬にして消え去り、歴史の真実を感得したのであった。また「京西鳳凰嶺シリーズの北魏石仏」の石仏は1500年の歴史を持ち、北京地区では希世の珍宝と言える。私の該シリーズ作品が発表された後の1998年3月25日、不思議なことにこの石仏は