

记忆

京鲁明清古民居

MEMORY

ANCIENT DWELLING HOUSES OF BEIJING AND
SHANDONG IN MING AND QING DYNASTY

桑新华 著

Written by Sang Xinhua

中国摄影出版社

CHINA PHOTOGRAPHIC PUBLISHING HOUSE

图书在版编目 (CIP) 数据

记忆:京鲁明清古民居 / 桑新华著. —北京:中国摄影出版社,
2008.1

ISBN 978-7-80236-188-1

I. 记… II. 桑… III. 民居—古建筑—中国—现代—摄影
集 IV. J429.3

中国版本图书馆 CIP 数据核字(2008)第 006150 号

责任编辑:萨社旗 魏长水

英文翻译:张 强

装帧设计:王 芳

书 名:记忆——京鲁明清古民居

作 者:桑新华

出 版:中国摄影出版社

地址:北京东单红星胡同 61 号 邮编:100005

发行部:010-65136125 65280977

网址:www.cpgph.com

印 刷:山东新华印刷厂临沂厂

开 本:889 × 1194 1/16

印 张:13 印张

版 次:2008 年 2 月第 1 版

印 次:2008 年 2 月第 1 次印刷

印 数:1-2000 册

I S B N 978-7-80236-188-1

定 价:198.00 元

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丁亥年


記
歷史
為
未來

為新年書

馮驥



篇篇舊迹皆文化代々先民
有慧心源遠長阿流更遠也
霖到雲更霖

張新華攝影集句

丁巳



汉画像石：安居图

东汉永平十一年（公元68年），祠堂后壁构件。民国初年在山东肥城桃园区西里村出土，被当地村民砌于墙中。1982年为当地文物部门发现收藏。

图像雕刻技法为磨面阴线刻。画面分层，各层有不同的内容，体现了山东一带的汉画像石早期的特色。

画面分为三层：较大的中层，左上角是伏羲执规向右。伏羲面前是一座重檐双阙，阙顶立一鸟，阙柱上有隶书题记：“永平十一年正月廿七日”一行。阙左下方有一人捧盾躬身向右站立；其后一马露出前半身；阙右边残存一座三层楼堂，楼顶一鸟立，一鸟飞，左一人执毕捕鸟。三层楼内各有一人正面端坐，上边二人右侧有题记，惜不能读。楼左下方有一辎车向右行驶。上层，战争场面；右边一人向左射箭，左边二人执弩向右，中间一人持剑刺一倒地之人。下层，左边两只猴子攀树。右侧一人执伞盖站立，伞盖下一人向右侧立，其前一人向左拱手而立。

Live peacefully

11th year of Yongping in East Han dynasty (68AD), built the back wall of the ancestral temple. It was unearthed in Xili village, Taoyuan town, Feicheng county at the beginning of the Republic of China and was set in the wall by the villagers, which was discovered and saved by the local department of cultural relics in 1982.

Polishing and carve-in skill is used in this picture. The picture is divided into different parts, and each part has respective topic, which is the characteristic of early stone-carved pictures in Han dynasty in Shandong.

The picture consists of three parts: the middle part is the biggest, the upper side on the left is Fu Xi (one of the legendary Chinese ancestors) facing the right side with Gui, a magic instrument, in hand. In front of him is a watchtower, on the top of which stands a bird. Words can be seen on the body of the tower which say: lunar Jan 27, the 11th year of Yongping. On the lower left of the watchtower is a man bending over facing the right side with a shield in hand, behind which is the upper part of a horse. On the right side is the remains of a three-storeyed building, on top of which are two birds, one standing, another flying and a man with Bi, a special tool for catching birds. Seated in the middle of each storey is a person. Inscriptions can be found on the right side of the two persons in the two upper storeys but they are too ambiguous to read. On the lower left of the building, a cart is being driven to the right. The upper part is a picture of battle field. The man on the right is shooting an arrow to the left, the two men on the left to the right, and the man in the middle is attacking the man on the ground with a sword. For the picture on the lower part, on the left side are two monkeys climbing a tree, on the right is a man standing beside an umbrella, under which is a man standing to the right, in front of which stands a cupped-hand man.



東漢初之舊物

弥足珍貴其文理

圖案明晰可鑑之緒

之處正希者緒

亦家珍藏

中石讀後





桑新华，笔名叶子青，山东泰安肥城人。

中国摄影家协会会员、中国作家协会会员、中国散文学会会员、中国第八次文代会、第七次作代会代表、山东省政协第十届委员会委员。长期从事宣传、教育、文化、科技、外事、侨务等社会工作，现任泰安市教育局局长。有人民出版社出版《天门听风》、《与泰山对视》、《发现旅行》、《仰望泰山》、《华夏之魂》等多部散文或摄影专著，曾获得全国首届冰心散文奖、首届齐鲁文学奖。《京鲁民居古韵》专辑在美国纽约等城市举办的2008'“迎新春、献爱心”中国著名摄影家作品联展中展出，为我国南方冰雪灾区开展义捐活动。

Sang Xinhua ,with the pen name Green leaves,was born in Feicheng county ,Tai'an.

She is a regular member of chinese photographers' association,writers' association and prose writers' association,a representative of the 8th assembly of literature and the 7th assembly of writers,and a committee member of the tenth political consultative conference.She has ever worked on propaganda,education,culture,literature,science, overseas and other social affairs.Now she is director of education bureau of Tai'an.Many of her works of proeses and photographs have been issued by People's publishing house,including Wind of the Heaven Gate,Face to Face with Mount. Tai, Travel of Discovery,Looking up to Mount. Tai,The Spirit of Chinese,some of which are awarded a prize in the first national writing contest named after Bingxin,the famous chinese woman writer,and a prize of literature in the first provincial writing contest named Qilu. Photographs from her collection--Ancient Dwelling Houses in Beijing and Shandong--have ever been exhibited in NewYork in the exhibition of photographs by famous Chinese photographers,which is named Welcome Spring and Give love,donating for the snow storm disaster in southern China.

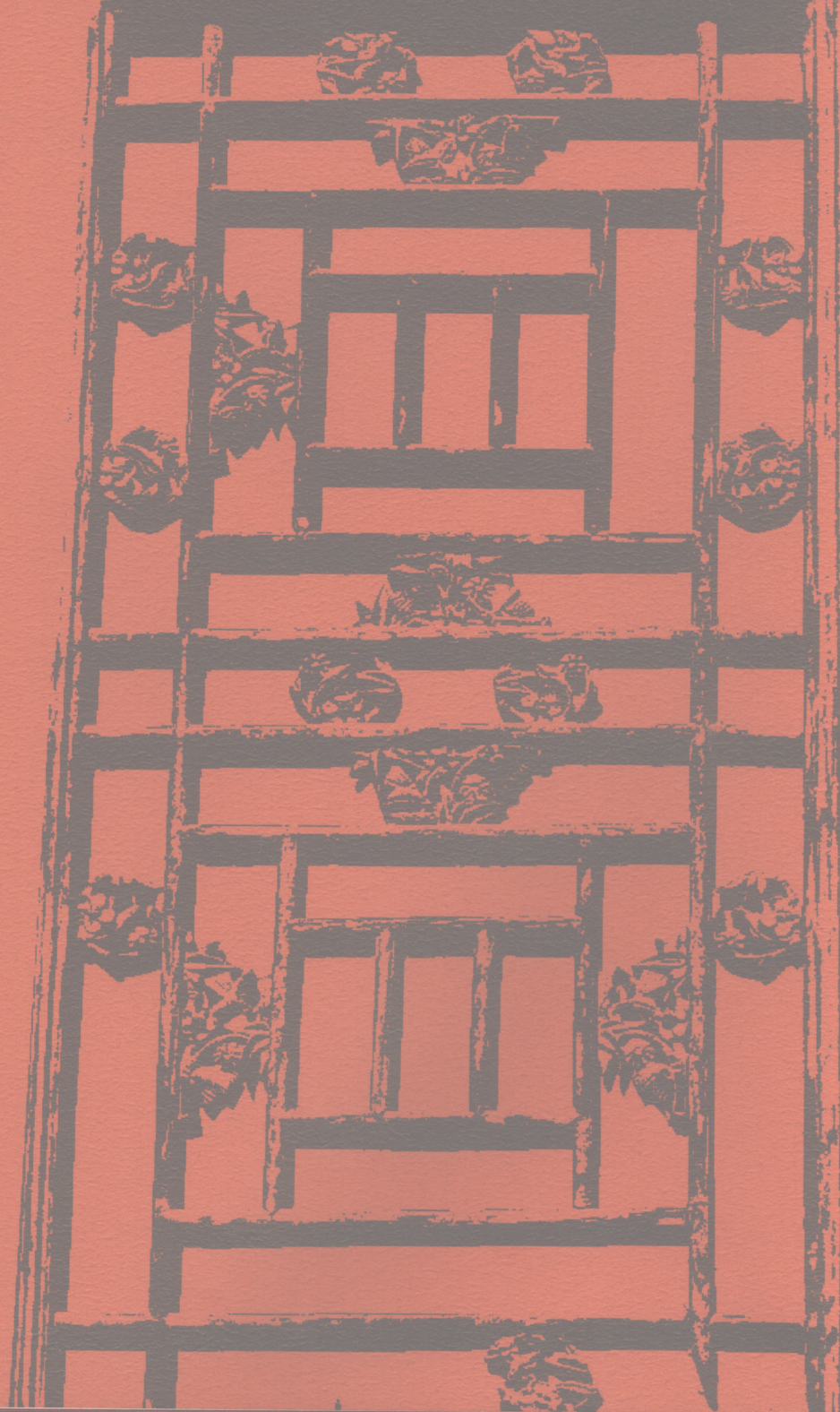
The old
Died away
Ever began here and ended here
Shabby walls saw the lost lives
Running water goes beyond time and space

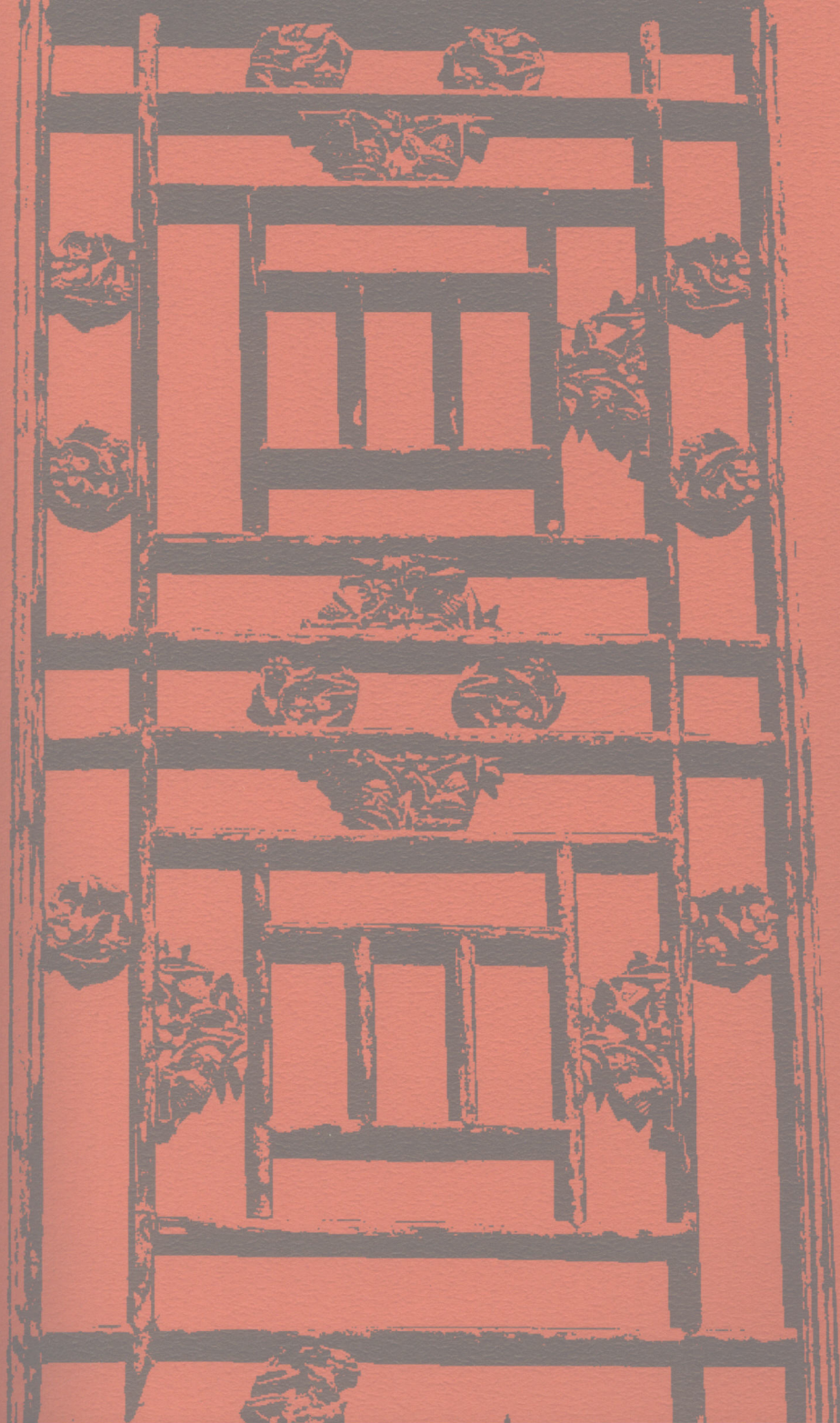
The young
Died away
Ever began here and ended here
Nothing can be heard
But the song of the stream
Giggling, giggling
That is the sound of flying time

The sound
Is so clear just because of the quietness and peace
It can be called the echo of quietness as well

Spacious river valley
Remote and ambiguous mountain range
Solemn and quiet forest
Lush and green weeds
And a few tiny figures of humanbeings

White clouds decorated the blue sky
Making it more magnificent





存在的

它们在那一刻消失

曾经从这里开始，也从这里结束

斑驳的墙 回响着生命的歌

河水流淌着，穿过心灵的窗

现实的

它们在那一刻消失

曾经从这里开始 也从这里结束

除了安静 就是这山间小溪的水声

哗哗 哗哗

是时光被打碎的声音

而这声音

就是从安静里发出来的

又是安静的回声

空旷的河谷

远处的山脉

静穆的树林

萋萋的芳草

还有河谷里几个微小的人类

究竟是谁

喊来这满天白云

为这一份凄清

涂上一抹雄壮

古居民风千年根

(自序)

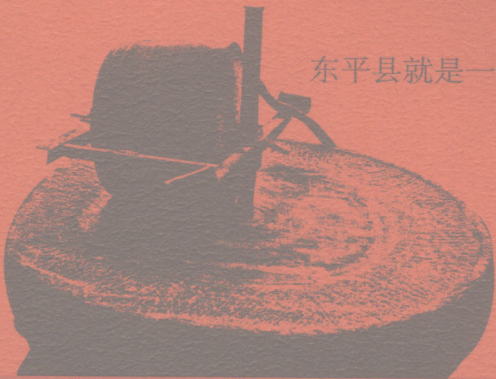
摄影集往往是摄影者专题探究进行创作的成果，或者是作者长期积累的精品集成。我这本关于北京西郊和山东一些古民居的摄影集，却是由偶然的发现和深深的触动而促成的。

春节前后，偶然来到泰山脚下新泰市的大寺村——一个平凡而简单的小山村。走近村里一堵堵青青白白的石砌墙，一座座茅草覆顶的旧门楼，看到狗儿、猫儿、行人，安闲地在胡同里青石板上踱步，直觉得好像从陶渊明的诗句里跑出来的影像一般。家家户户的大门上贴着鲜艳的对联、门神、五彩的门笺；孩子们放鞭炮、捉迷藏；八十三岁的张老太和小孙子推起碾子，洒下一串欢笑。纯朴的乡村容貌，安宁的气氛，浓浓的年味，醇醇的亲情，陶醉了来访者的身心。当我们给一位老汉拍照时，他却带领我们去给他八十多岁从没有照过像的父亲拍照的时候，我们被眼前这幅原汁原味的生存画卷，在不经意中展露出来的弥足珍贵的本真、和善、天然、美丽而吸引，而触动。触动了我青少年时期生活在农村的乡村情结，触动了我每每面对不中不西半土不洋的泛欧化现象，而对民族建筑及其民风民俗在过去、现在、未来将怎样发挥其人文价值和历史作用的叩问，触动了我关于东西方文化的同异及其并存、交汇、相生相辉客观性的深深思索。于是，在工作学习之余，我开始关注身边的乡村。比如山东泰安东平县境内的千年重镇、状元府第——州

城。再如济南的章丘市老县委遗址的朱家峪，还有号称全国三大庄园其中之二的“牟氏庄园”、“魏氏庄园”。进京办公差之余，沿着永定河岸走近了门头沟区的爨底下、灵水、苇滋水、李家庄、燕家台、田庄、桑峪、黄土台等，这些据说为了戍边屯垦从山西拨民来此定居而形成的明清古村落。于是，我在熟视无睹中发现了一片新天地——古老民居是保存民族文化和特质的客观载体，是世道民心不容更易的真实影像，而文化传统则是一个民族生存和发展的“根”。于是便乐此不疲地去开掘这座精神富矿；于是想到了用相对于文字来说，人们更乐于接受的简便、真实而形象的方式——摄影，来记录、来展现、来寄托、来为民族薪火添柴加油；于是，有了这本摄影集。

凡是有人居住的地方就有民居建筑，它陪伴人类度过漫长岁月，是人们生活赖以依托的物质和环境。每个地方的建筑，都融合了当地的自然、环境、政治、经济、人文诸因素，由此而形成了自己不同于别处的特点、风格，承载起当地特有的历史传统和文化习俗。当我走近散落在北方乡野里的一个个古镇老村，见到的是一个个大小不一的围城，嗅到的是看似经年不变的乡村风情那种醇正沉郁的芳香。细细地审视一个个简洁厚重、率直朴拙的高大门楼，一座座石垒的或土夯的宅院，看它们虽然因久远已经破败，却仍然倔强地立在那里，默默地与无情的时光抗争的那副架式，明显地感觉出它们绝不属于空灵、飘逸、精巧、妩媚的江南水乡一类；京鲁的民居没有宫廷、寺院的那种堂皇、华贵和伟大，但也不同于西部的帐、北部的包、黄土高坡上的窑洞，那样的就地取材，随便随意。从一石一砖的摆布，到角角落落里的雕刻，无不透露出当时的主人和工匠颇费的一番心思，以及他们竭尽其能所展现出来的才智和心志。

东平县就是一片充满苍茫大气的古老土地。这是一个经历了大繁华大衰落的地方，历史上它曾为国为府为





“松”；还有由“梅兰竹菊”代表的礼义智信。大门下方的门枕石上，房屋前面的迎门石上，屋脊房檐的瓦当上，梁柱门窗的雕刻上，随处可见。打头的“福”字更是无处不在，千姿百态，千变万化。门头沟的爨底下村仅一个“爨”字，就有许多故事传说，最本色的它是一个烧火做饭的“灶”字象形，直白地表达了民众“以食为天”，希望不要断炊缺粮的心愿。村中间那座高门台四合院的影壁墙上是个“康熙福”：上边一间房，下边一片田，左边站一个巴子发型的女人，这就是福，这就是中国百姓古往今来理想而向往的福分。院子里堂屋的起脊正中那个大大的砖雕“福”，“文革”中为逃避被毁坏的劫难，主人用泥巴把它封了起来，二十余年的暗无天日换来了今天来访者蜂拥拍照的光景。风景即心境，庭院房舍建筑最能映现民心，也最能安顿民心。

不同地域的文明产生不同的宗教信仰，不同宗教信仰又强化了地域文明的差别，而宗教建筑往往代表着一个民族建筑技艺的最大特色和最高成就，宗教的张力又极其明显地影响着地域文化和习俗的养成。我们寻访京鲁诸村，大多数村以道教为主，间有佛教、伊斯兰教，也有少许天主教、基督教的踪影。各教和平共处，村民也就世代相安而息了。

灵水举人村，顾名思义村里出过举人，文脉千年不断，仅在明清科举制度中，村民考取功名的人之中，有史可查的就有22名举人、2名进士、10多名国子监的监生。深厚的历史积淀赋予它儒雅的气质，典型的乡村“士大夫”风范，都写在它斑驳的砖瓦上，还有那些苍翠千年的松、柏、银杏树的枝枝叶叶上。提及村落的灵气、福气，村民们却说是来自村里众多的寺庙上。也难怪，仅200多户的小山村，历史上竟建有十八座寺庙。儒、释、道和各种民间信仰共处一地的现象，在我国乡村并不罕见，难得的是，在这



样一个四面环山的小村庄里竟然如此之多。可见，灵水村人对构建文化环境的重视，和对宗教信仰的虔诚和包容。至于这些寺庙的建筑水准，由于残败严重而不得以见全貌了，只能让灵泉禅寺和火龙王庙仅存的山门，连同大殿檐架上仅有的那一小片彩色人物壁画，来见证当年建筑的精美和沧桑岁月的无情。

人塑造了民居，民居反过来又塑造了人。民居上的一石一木一字一图，都烙印着民族符号的人文意象，凝固着同时代人日常生活的情景，也镌刻下了一方人特有的个性，成为历史的印证、文化的指引、心灵的寄托。历史和传统是一个民族、一个国家得以延续的血脉、进步的基石，蕴藏着照亮未来的精神之火、智慧之光。“没有记忆就没有思维”。如今加快了的历史进程，往往把带有旧时代人文温度的风情甩进时代的拐角处，使得许多要抒发要寄托的怀念情怀，一下子找不到寄托之处。于是，那些看似要退出历史舞台的老宅院、旧场所，也就需要以不同于过去的名义和功能，重新走进人们的生活连同记忆里。把故居民俗拍摄下来，就是想忠实地留住这些老风景、旧时光，使后来者面对这些客观存在，感受那种怀想和传承的温度和诗意。

拍摄民建民俗最难的，在于准确而深刻地反映它们的历史价值和文化内涵。我作为一个摄影和文学的初学者，虽然知道并试图突出这一点，也得到像解海龙、马小强、闫实、翟键、王春德、车亚鹏、甄树刚等影友们的热心指导和帮助，而由于个人学养与技艺的局限，还是没能很好地做到这一点，只能留下空间，留下缺憾，让读者们去等待大师们开掘而创新的影像大餐了。



Preface

As is often the case, an album of photographs is either creative work of the photographer concentrating on a special topic, or a long-time accumulation of one's classical works. Nevertheless, mine about the age-old villages in Shandong province and western suburbs of Beijing was inspired by chance discoveries and profound reflections. Around the Spring Festival, I went unintentionally to Dasi village, Xintai county in Shandong province, a small, plain and simple village at the foot of the Taishan Mountain. In the village, I found light grey and white stone walls, and old archways topped with thatches. The villagers walked in a leisurely manner together with dogs and cats on the alley-ways paved with stone-slabs. All these made me feel that I had walked into the pastoral poems of Tao Yuanming, a famous Chinese ancient poet. Each front door was festooned with bright-coloured couplets, pictures of door-gods and gate decorations to celebrate the festival. Children set off fire crackers and played hide-and-seek to their hearts' content. An old lady of eighty-three turned the millstone heartily with the help of her lovely grandson. All these pretty pictures and moving moments melted into the simple and plain appearance of the whole village, which, together with the tranquil atmosphere, the strong flavour of the festival and the unsophisticated feelings of kinship, made both the visitor's bodies and souls intoxicated. When we prepared to take picture of an aged villager, he insisted that we photograph his father, who had never had a single picture of himself before. The kindness and true feelings inadvertently exposed by his deed deeply attracted and moved all of us. That recalled the deep memory of my adolescence spent in the countryside and stirred up my inquiry that how the folk architecture and its embedded folk custom, whether in the past, present or future, could play their role in humanistic value and historic functions. It also stirred up my further reflections on the differences and sameness,

coexistence and intersection between western and eastern cultures.

Therefore, in my spare time, I began to pay attention to the countryside around me in Shandong province. For example, Zhoucheng, a town of thousand-year-old history and titled as No. 1 Scholar Mansion in Dongping County, Tai'an district, and Zhu Jiayu, the former County Committee locus in Zhangqiu county, Jinan district. When I went to Beijing on errands, I spent my free time in visiting areas alongside Yongding River in Mentougou District, such as Cuan Dixia, Lingshui, Wei Zishui, Lijia Village, Yan Jiatai, Tianzhuang, Sangyu, Huang Tutai, etc.. It is said that these villages had come into being ever since Ming (1368AD-1644AD) and Qing (1644AD- 1911AD) dynasties when people forced to defend the frontier emigrated from Shanxi province and resided there. From these, I discovered a new world—the ancient residence should be the objective carrier in conserving national traditions and their particularities, a real reflection of the unchangeableness of manners and morals of the time, while cultural traditions should be the "roots" of the survival and development of a nation. Due to this discovery, I began to uncover this rich spiritual ore. Instead of words, I chose to use photography, a real, simple and lively way more acceptable to people, to record, exhibit, and express the national spirit. Hence came my photograph album.

Wherever there are human beings, there are folk architecture, which has accompanied mankind through ages and provided material conditions for people's lives. The architecture in each area is a combination of a lot of factors, such as the local environment, politics, economy and humanism. Therefore they form their own characteristics and styles, and bear the particular local historic traditions and cultural customs. As I approached the ancient towns and villages scattered here and there in northern China, I found many encircled ancient cities of different sizes, and smelt the mellow fragrance of rural atmosphere. The simple but massive archways and the rammed stone houses, though dilapidated by time, stood there perversely and opposed time silently, which gave you a clear feeling that they were completely different from their elegant, vacant and enchanting counterparts in south China. Former residences in Beijing and Shandong province have neither the grandiosity and magnificence of palaces and fanes, nor the random and voluntariness of the bell-tents, the Mongolian yurts and the cave-houses in

