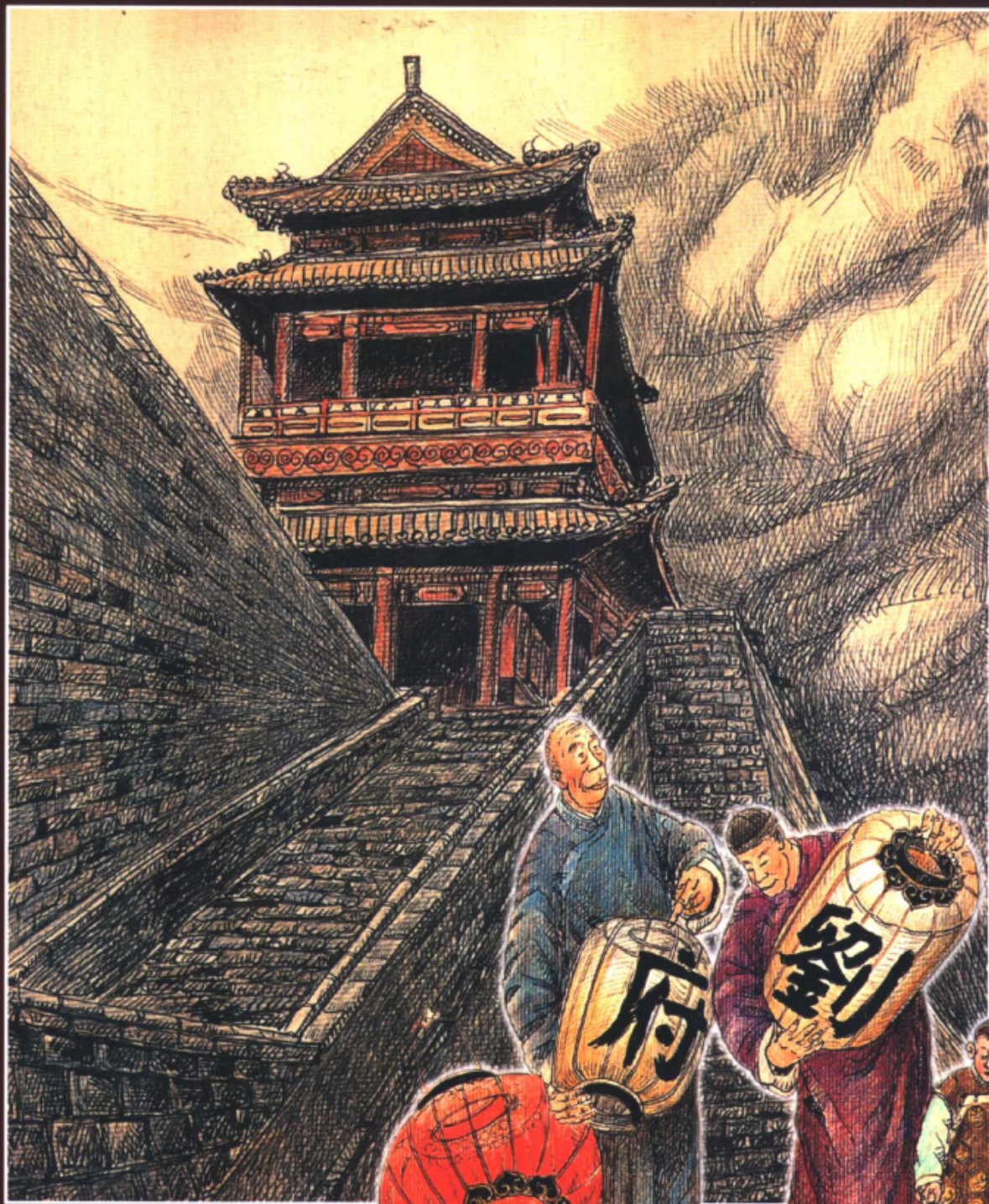


老北京风情系列彩铅画之三

# 大前门外

杨信

OUTSIDE THE FRONT GATE



新华出版社



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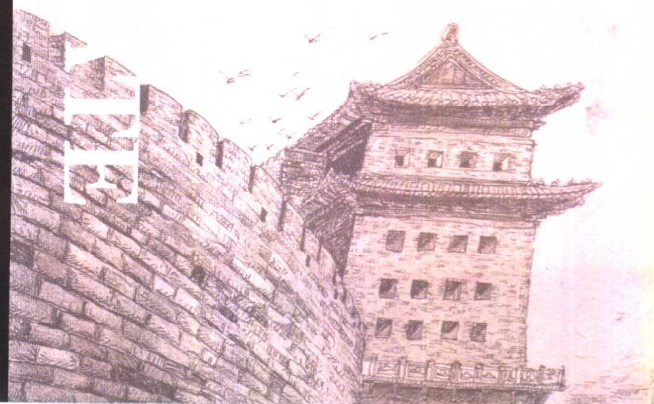


老北京风情系列彩铅画之三

# 大前门外

杨信

新华出版社



*YANG XIN*

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杨信，京味画家，1962 年出生于北京，毕业于河北师范大学美术系，现任北京青年报编辑、记者。近年潜心研究北京胡同人文、历史，致力于民俗文化挖掘、保存和弘扬。已出版《捧读胡同》、《京城老行当》、《大前门外》等作品集，并多次举办个人画展。

Yang Xin is a painter who paints Beijing's local culture. He was born in Beijing in 1962 and graduated from the Art Dept., Hebei Normal University, major in oil painting. Now, he works as an editor and reporter for Beijing Youth Daily. In these years, he concentrates on the study of Beijing's Alley culture and history. And he devotes himself to exploring, preserving and developing the local life and culture. He has published several painting books including Reading Alley, Old Trades of Beijing and Outside the Front Gate. He has also held a number of his own art exhibitions.

# 好日子容易怀旧

——为杨信的《大前门外》作序

北京青年报社社长 张延平

在我做总编辑的时候，我就有一个愿望——用镜头记录下北京城市景观、市井风俗的变化。因为北京的发展太快了，忙碌的我们忽略了太多值得珍存的记忆，就好像从危旧房搬进高楼大厦的老街坊们一样，为居住条件的改善而欣喜的同时，开始感觉那条狭窄的胡同、那座杂乱的小院逐渐变得亲切起来。北京日新月异地发展着，她让古城焕发了青春，也让过上好日子的人们变得容易怀旧……

我的“拍摄北京”计划还未实施，我报的美术编辑杨信已经“动手”了——他用画笔描绘出的“京城三部曲”陆续出版。从《捧读胡同儿》到《京城老行当》，再到现在还是书稿的《大前门外》，顺着杨信笔下的胡同，我们不由自主地走向那曾经有过的记忆……应该说，和杨信为北京青年报设计的版式一样，他笔下的胡同也洋溢着浓浓的人情味和一种人文关怀。早就听说杨信下了夜班不怎么睡觉，原来他在跟北京的发展抢时间。

鼓励编辑、记者在完成好本职工作的同时，利用业余时间搞一些独到的创作，是北京青年报一贯的做法。作为有二十一年北青工龄的人，就像亲历了北京青年报的发展壮大一样，我也见证了许多像杨信一样有才华的同事在各自的领域脱颖而出，受到社会的广泛关注和认可。我相信，这些北青报人个体的成功，同样是报社品牌的一部分。

我跟杨信说，你的“三部曲”只是个“序曲”——胡同不仅仅是旧北京的标志，更是新北京在建设中着力保护的古都风貌之一，胡同的变化还在继续，胡同文化仍将发展。新北京的胡同是什么样的？现代化的古都是什么样的？这种沿承着古老文明血脉的发展多值得记录啊。

生动的今天与厚重的历史相隔并不遥远，因为有许多和杨信一样热爱北京的人、热爱生活的人，愿意一点一滴地用平实的笔触，勾画出岁月的年轮。

2002年11月30日

# The Inclination to Reminisce about the Old Days in Good Days

## Preface to Yang Xin's Outside the Front Gate

Zhang Yanping

Director of *Beijing Youth Daily*

I have long had a wish since I was editor-in-chief, that is, to record the changes of the city landscape and folk customs in Beijing with a camera. Beijing is developing so fast and we are leading such a busy life that we ignore so many memories worth our cherishing. Just like the old folk who moved out of the deteriorating houses to modern buildings, when still enjoying the improvement in living conditions, they begin to feel that narrow alleys and the messy courtyard where they used to live are becoming so dear. Beijing's rapid development brings about great changes in every single day. It makes the ancient city rejuvenated, and makes people inclined to reminisce about the old days.

Whereas my plan hasn't been put to practice, Yang Xin, the fine arts editor of our newspaper, has already made success in his work with his brush. His books *Trilogy of Lives in Capital City* have come out one after another. When looking at his books *Read Hutong* and *The Old Trades Of Beijing* and *Outside The Front Gate* which is on the way to publication, we follow the alleys reproduced by Yang Xin's brush and are led back to the memories we once had. It is right to say that, the same as the designs he made for *Beijing Youth Daily*, Yang Xin's alleys are filled with great human interest and concern. I was told long ago that Yang Xin seldom goes to sleep when he is off the night duty and now I have the answer: he has been racing with Beijing's development.

It is *Beijing Youth Daily's* constant practice that editors and journalists are encouraged to engage themselves in some artistic creation in spare time when they have performed their duty. As a newspaperman having worked at *Beijing Youth Daily* for twenty-one years, I have experienced the development and growth of the newspaper and witnessed many talented colleagues like Yang Xin standing out in their own fields and receiving extensive attention and recognition from society. I believe that such achievements by the individuals of *Beijing Youth Daily* are at the same time an indispensable part to the glory of the newspaper as a whole.

I said to Yang Xin, however, that his trilogy was but a prelude. For the alleys are not only marks of the Old Beijing but also the scenes of the ancient capital city that are under protection in the process of the New Beijing's development. Changes in alleys are still taking place and the culture of alleys will keep developing. What are the alleys like in New Beijing? How is the modernized ancient capital city? Aren't such developments that inherit and carry on the ancient civilization worthy of being recorded?

There is no long distance between the vivid present and the burden-loaded past, thanks to Yang Xin and others like him, who love Beijing and life and are determined to delineate the growth rings of years with their simple little strokes.

November 30, 2002

# 画自己的画

中央戏剧学院美术系教授 马承祥

凡画者的画，书者的书，常常并非都是属于自己的。有的所用之笔所造之型皆为共用，有的是前人或他人的，而真正能够运用自己语言形式，画出自己独特风格的，才算是真的达到了画家的水准。画家，顾名思义“乃自立门户之意也”。

画画之途，大都从喜欢画画而又不会画开始（无法阶段自由随意），进而过渡到“以法作画”阶段，此阶段尚属“共性”（有法阶段为继承范畴，受技能所囿）。这其中只有少数智者能够自辟蹊径，历经实践的觉醒，不断反思的感悟，毅然摒弃模式化的陈规陋习，众流截断独树一帜，迈进画家的行列；再进一步提高并升华到自由王国中的随心所欲、以情作画的境界（无法乃为至法的超然阶段），形成了鲜明的个性与强烈的时代特征，那就更是不容易的事了。

杨信，是一个接受过高等美术学院训练的画家。系统的理论学习，得以使他置身历史的长河，宏观地审视他人与自己的坐标位置；严格的造型训练，又能使他具备全面控制画面的能力，以及对诸多再现因素的把握。因此，他对物象的自然属性是非常熟悉的。就后者而言，我们从他的作品集《捧读胡同儿》、《京城老行当》中，并没有直接看到绘画技能中一招一式的踪影，何故？答曰：基础训练中的技术共性，已被他分解、消化、吸收并转化为自己的语言符号。这是一个从量变到质变的飞跃，也是一个具有创造能力的画家和一般画者的区别。

杨信在艺术上的知觉，使他远离了那些令人疲劳的俗套，从而使用了自己的绘画形式，来表达其心灵深处的，带有浓郁的民族、民间色彩并且充满古韵与现代内容题材的“京味风情画”。一个画家艺术语言的形成，意味着他可以用自己的眼睛去看世界，用自己所创造的“载体”表现内心的真情实感。一个画家画什么、怎样画，完全取决于画家自己的兴趣爱好、生活阅历、审美倾向以及个性特征等等。

画家杨信，是一个地道的北京人，他对京城胡同的眷恋，是因为北京千余年的建都史

## 序



## 序

所积淀而形成的独具魅力的传统文化的熏陶。他对北京胡同的选择，是他亲身经历并对之充满深情的产物，所以他才能够情不自禁地让这一深情，从他的笔下流淌出来，这是他四十年的真实感受。

杨信的作画语言直朴、真情实意，就连过去曾在舞台上塑造过北京人的艺术家们，文学作品中描写北京胡同的老人及前辈们，都表示出极大的兴趣与关注。杨信是位憨直爽快的人，待人真挚热情，其作品直截了当、幽默感人，再一次证实了“画如其人”的道理。看到杨信的画就仿佛看到了画家本人就在你的身边。

今天的艺术家，必须是一位涉足广泛、思维敏捷、勤于思考而又善于思考的人。画家杨信的艺术积累丰富而立体，兴趣多样而又善于吸收，是一位多才多艺的多栖画家。他的画随意自由，不被方法所缚，视结构、透视常规而不顾，画自家的画，走自家的路。

创造，给他的作品带来生机。

创新，使他的作品充满活力。

“京味文化”有画不完的情结，北京有画不完过去、现在与将来，前面的道路宽广而悠远……

2002年12月25日

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with striking national and folk colors and integrates history with present. The formation of artistic symbolic system means that a painter can observe the world with his own eyes and convey the true inner feelings through the vehicle born in his very hands. The subjects and forms of the works are all up to the painter's personal interests, life experiences, esthetic inclination and character feature.

Yang Xin is real native of Beijing. His attachment to the alleys here originates from the unique traditional culture in the city's history as capital city for over a thousand years. The choice of the alleys as the theme results from the devotion to the place where he grew up and left his memories. He lets his deep devotion out and run free out of his pen without any restriction. That is the true feeling of forty years.

Yang Xin's paintings are simple in form and genuine in emotion that appeal to the great actors and writers who depicted lives of the natives of Beijing in alleys on stage or in books. The person is simple, honest, frank and warm and his works are direct, unadorned, humorous and touching, a living evidence of the saying "The works mirror the person." Looking at the paintings, you will feel as if the painter himself is with you.

Today's artists must be extensive in interests, quick in mind, industrious in thinking and good at thinking. Yang Xin is versatile painter of rich and complete artistic accumulation, various interests and keen absorption. His works are casual and easy, free from the binding of rules and unrestrained with structure and perspective. He practices his own style and explores his own path.

Creativity vitalizes his works and originality animates his paintings.

However, the Beijing-flavored culture still contain endless complex and the city of Beijing enjoys even more inexhaustible themes in the past, present and future for painters to depict, thus the road ahead Yang Xin is still wide and long.

November25, 2002

# 要的就是味儿

著名京味作家 刘一达

五年前，在朋友的聚会时，我见到了杨信。这位老弟跟我说想画老北京的人和事。我们一起回忆起胡同里的人们立冬前买蜂窝煤、大白菜，夏天老人们坐在门口的槐树下，摆清音桌，孩子们蹦蹦跳跳，缠着大人讲故事等等情景。这些事现在看来既亲近，又很遥远了。当时，我们喝着“二锅头”，就着花生豆，聊得很开心。不过，对他所说的画画儿之事，并没往心里去。因为他在《北京青年报》当编辑，常值夜班，每天的工作就够他忙乎的。

想不到，两年以后，他的京味儿画集《捧读胡同儿》出版了，而且玩得挺热闹，引起点轰动效应。我还没来得及细品呢，他的第二本画集《京城老行当》又问世了。现在他的第三本画集又要付梓。这实在让我惊叹不已，从已出版的两本画集的内容来看，他至少在10年前就开始走这方面的脑子了。因为没点京味文化的底子，不是在胡同长大的人，画不出来这种画，作为研究京味儿的记者，杨信老弟的精神和能力，让我钦佩。

看杨信的画儿，重在品味儿。也许这正是他的追求。什么味儿？大酒缸的味儿、豆汁棚的味儿、小铺里的糖葫芦酸梅汤的味儿、大车店里土炕的味儿……这些味儿，我们现在只能从老照片和京味画家的画里去品了。对于那些在胡同里生活过的中老年人、对于那些在小区高楼里长大的年轻人，在杨信的画里品这种地道的京味，当是一种享受和乐趣。

我之所以佩服我的这位杨信老弟，是因为他有一股子钻研精神和责任感。此外还有他的勤奋。他比我年小8岁，我们都是在解放以后的新北京长起来的，而他的画儿主要表现的是民国到1949年北京解放这段北京历史风貌和北京的风土人情。因为这一段京味儿文化最浓最醇最厚重。他画里所表现的一些场景，如棺材铺、首饰楼、打小鼓儿的等等，在他出生的时候，基本上已经不存在了，而他画得却如此生动。我想每幅画，他不知要查看多少资料，访问多少老人，才能把历史的记忆变成自己的东西，没点儿钻研劲儿，没点儿刻苦精神，恐怕办不到。

杨信的可贵在于想要自己的风格，从内容到形式，他都在努力追求着，比如他的画是用钢笔打底儿再加彩铅画成的，他跟我说，一个门楼至少要勾上万笔，这样才有味儿。这在画界可以说是他的独创。北京人看到玩意儿好，爱说“地道”俩字。看杨信的画，这俩字不由得会从嘴边蹦出来。杨信，恰如其名，信者，自信也。这位老弟玩得地道。

2002年11月7日

北京如一斋

序



# The Essence Is the Flavor

Liu Yida

Five years ago, I met Yang Xin at a friend's party. He told me that he was going to draw pictures about life in the Old Beijing. We recalled the days when people lined up to buy the honeycomb briquets and Chinese cabbages before the Beginning of the Winter and the scenes that in summer, old folk sat at the table under the old pagoda trees outside the gate with kids roaming in and out, restlessly asking their parents to tell a story. All this seemed so closed yet so faraway to us now. We had a great time sitting around, chatting, and drinking wines with peanuts. But I didn't take what he said seriously then, for he is the editor of the *Beijing Youth Daily*, often on night duty, and the daily work would already be enough to keep him busy all the time.

However, two years later, his painting album *Reading Alleys on Your Hands* came out and was kind of a sensation. Before I had a thorough reading on it, his second album *The Traditional Walks in the Capital City* was published. Now, his third album is on its way to the bookshelves. It is really something amazing. One can tell from the first two books that he has been turning such things in mind since ten years ago, for without a deep understanding of the culture of the Beijing flavor or the personal experiences of growing up in the alleys, one could not have been able to make such paintings. As a journalist keen on the study of the Beijing-flavor culture, his persistence in exploring and capability make me feel nothing but admiration.

In appreciating Yang Xin's paintings, the essence is to ponder on the flavor. That is exactly what he has been pursuing. What flavor? The flavor of the big wine vats, of the fermented bean juice, of the sweet haw strings and the sour plum soup, and of the brick bed in the crater inns, etc. These kinds of flavor now can be found only in the old pictures and paintings by the Beijing-flavor painters. To both the old folk growing up in the alleys and the young people brought up among the modern building in blocks, it must be great pleasure and enjoyment to find and taste such flavor in his paintings.

I admire Yang Xin, my pal, for his persistence in exploring the nature of things, his strong sense of responsibility and his diligence. He is eight years my junior and we both grew up in the New Beijing after the founding of the People's Republic of China in 1949. The theme of his paintings, however, is the historical scenes and local customs in the years between the end of the Qing dynasty in 1911 and founding of the New China in 1949 as the best embodiment of the culture in Beijing with the strongest, the richest and the mellowest flavor. Many scenes in his paintings like the coffin store, the jewelry shop and old ware dealer beating little drums had already disappeared by the time when he was born. Therefore, to complete each piece of works, he must have referred to a large quantity of materials and interviewed a great number of old folk so that he could turn the memories of history into his own experiences and incorporate it in his pictures. This can be done only by a person of hard work.

What is also admirable is his constant effort to pursue his own style from the contents to the forms. For instance, his draws his pictures by applying color pencils to the background color that was made with pens and the scene of a tablet arch alone, he told me, would take over ten thousand strokes of pens and pencils. This way is original in the circle of painters and adds new flavor to his works. Seeing some artistic works outstanding, the old folk in Beijing would say that it's something genuine. Such comment will jump out of one's mouth at the sight of Yang's paintings. Xin in Chinese means confidence and Yang surely has a personality that matches his name. He boasts something genuine.

Beijing

November 7, 2002

# 深藏于市井民间的文化精髓

杨 信

北京城的历史已有三千多年，公元前1045年，黄帝的后人建立的蓟国，就在现今南城的广安门一带。在北京文化走向成熟的明清两代，特别是清代，内城被满、汉八旗踞为己有，成为皇族和要员的聚集地，而被称做“宣南坊”的蓟城故地，成了士子、小官宦和京城百姓聚居的最主要地区，人口密度为京城之冠。

现在的人们说起北京历史文明代表，总会自然地提到紫禁城、颐和园、天坛和正在逐步名扬海内外的什刹海。我用绘画的方式诠释原汁原味的老北京，多年的探究得到了这样的认知：正阳门外的南城——即北京的发祥地，才是老北京历史文化的重中之重，因为这里有：以大栅栏老铺为代表的传统商业文化，以天桥为代表的老北京民俗文化，以琉璃厂为代表的京城士文化，以京戏为代表的戏曲文化，以各地会馆、名人故居为代表的会馆宅邸文化，以民间诸神为内容的坛庙文化。老北京南城这片曾经被现代人们忘却的地方，当时却最大限度地汇集了“京味文化”的通俗、儒雅，甚至华丽，没有了这些文化的北京，是没有灵魂的北京。

清初，以文坛领袖纪昀为代表的文人士子聚集城南琉璃厂，逐渐形成了“士文化”，伴随着文化的兴起，北京南城的各种商业、娱乐业应运而生，大栅栏、天桥等地也因之繁荣。而这片由外省进京举子、商家建起的众多会馆兴盛起来的地方，在把众多进京举子、商家引到南城的同时，也把各具特色的外省文化融入了这方土地，形成真正意义上的“京味文化”——集多民族、多类型、多地域性文化交融的结合体。

在收集资料和采访的过程中，我越来越多地发现与感叹这里蕴藏着太多的民间文化

# 前言

宝藏，它与辉煌的紫禁皇城、幽雅的什刹海王府、规则的四九城内官宅，有着很大的不同，这座后起的南城，映照当时社会多么巨大的反差！它有着太多的苦难、艰辛与泪水，也有着底层人们的挣扎、奋斗和期盼，恰是这些，激起我强烈的创作欲望，因为真正的文化，实际上都蕴藏在这深厚的市井民间，要用画笔描述这里的人们经历的故事，不得不让人首先体味到的是沉重。

在这本书的创作初期，我感觉到从前的笔法和风格中，缺乏了一点我要表现的深厚的东西。曾经充满表现力的夸张线条和鲜艳的色彩，似乎不足以把我头脑中那丰富的故事完完整整地展现，也失去了喷张这些灵与肉、骨与血的力度。我被这样的浓郁深厚的文化和故事带入了沉思，思绪徜徉于古道斜阳中的南城，我一时竟觉得难以进入……

在一个个不眠之夜，我恍惚穿越“正阳门城楼”，走进“大栅栏”，目睹了“同仁堂”、“内联升”、“瑞蚨祥”这些“老铺”的兴衰起伏，听到了“天桥的评戏”、“相声”、“京戏”，也流连于“天桥的棋茶馆”、“城南游艺园”、“灯局子”，和“杂耍艺人”在“大酒缸”吃着“烧饼麻花儿”、剥着“糖炒栗子”，聊起“天桥的‘御皇上’”的威风和“富连成科班”的兴起，耳边忽远忽近地传来了悠扬地道的小贩声声的叫卖……在他们中间，我感慨着，可是更多的是体味到了那种人们由衷的自得其乐，挣扎向上的情怀。我被他们激动着、引导着，手中的画笔不由自主地开始了倾诉……

熟悉“京味技法”创作风格的读者，一定会发现，呈现在你手中的这本新书，在保持了我原有夸张幽默线条的同时，更增加了浑厚、凝重的色彩，细致、写实的笔调，充

满质感的宏大场景，在轻松幽默的人物后面，更多地展示了真实历史的深刻，这就是淳朴丰厚的文化所代表的内容。可以说，正是这样的文化，让我的京味绘画作品有了更深的表现力，获得了长足的发展，也为我在完成“京城三部曲”的过程中，达到了风格的求新、求变和渐趋完整的境界。

著名画家刘迅老先生曾说过：“我们在描述这些社会底层的人们生活故事时，不免会有淡淡的伤感，但是更应该对他们表达诚挚的爱和尊敬。”正是他们，在简单、平淡的生活中，永存着欢乐和希望，孕育了一个时代和民族的真正的文化，我要宣扬的，正是这样的文化，这才是真正“京味文化”的精髓，才让北京永远拥有古老悠远的韵味。

所幸的是，在这本书的创作接近尾声的时候，很多南城保护发展的规划已经开始制定和实施，更多的海内外人士开始关注南城的建设和发展，希望我的画作能够给更多的人带去老北京文化的气息，让你实实在在地看见那个年代、那个地方发生的故事；给年轻人、外国人看看什么是地道的老北京，给“老北京”们提供一个怀旧的空间。

但愿我们都能记住老北京的人们，体味老北京的文化，让她一代一代地流传下去……

2002年11月18日于北京



## The Quintessence of Folk Culture Hidden in the Marketplaces

Yang Xin

The City of Beijing enjoys a history of over 3,000 years that started from the Ji Kingdom established by Huangdi's posterity in 1045 B.C. at the Guang'an Gate area in today's south city. Beijing's culture began gaining her maturity in the Ming dynasty, yet in the Qing dynasty, the Inner City was inhabited by the "Eight Banners" of the Manchuers and the Hans and the old land on which the Ji Kingdom used to lie, known as "Xuannanfang" at that time, became the major habitation of the scholars, the minor officials and the general public with the biggest density in population of the whole city.

Nowadays, when speaking of the representatives of the history and civilization of Beijing, people will turn to the Forbidden City, the Summer Palace, the Temple of Heaven and the Shisha Lake with increasing recognition home and abroad. In the process of depicting the original Old Beijing, I came to form another understanding after years of exploration: the south city outside the Zhengyang Gate, the birthplace of the present Beijing, is the real quintessence of the Old Beijing's history and culture, for one can find in here the traditional business culture represented by the stores and shops at the Big Bars area, the folk culture found at the Tianqiao area, the scholar culture embodied with the curiosity stores at the Liulichang area, the theater culture with the Peking Opera as its fullest development, the culture of guild buildings and residences preserved in the guild buildings and celebrity's residences, and the temple culture concentrated on the gods in folklore. The south city of the Old Beijing, a land once ignored by the modern people, was a place that during its prime days, intermingled to its maximum the popularity, the elegance and the splendor of the culture with the Beijing flavor. Without these cultures, Beijing would be a city having no soul.

In the early Qing dynasty, scholars, with Ji Yun as their spiritual leader, gathered around the Liulichang area in the south city, gradually forming a special culture of their own, the scholar culture. Together with the rise of the culture, the lines of business and entertainment turned up and brought prosperity to the Big Bars area and the Tianqiao area where they were clustered. The guild buildings set up by scholar examinees and businessmen from other parts of the country not