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READ HUTONG
捧读胡同儿



經濟日報出版社

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◎ 杨 信

经济日报出版社

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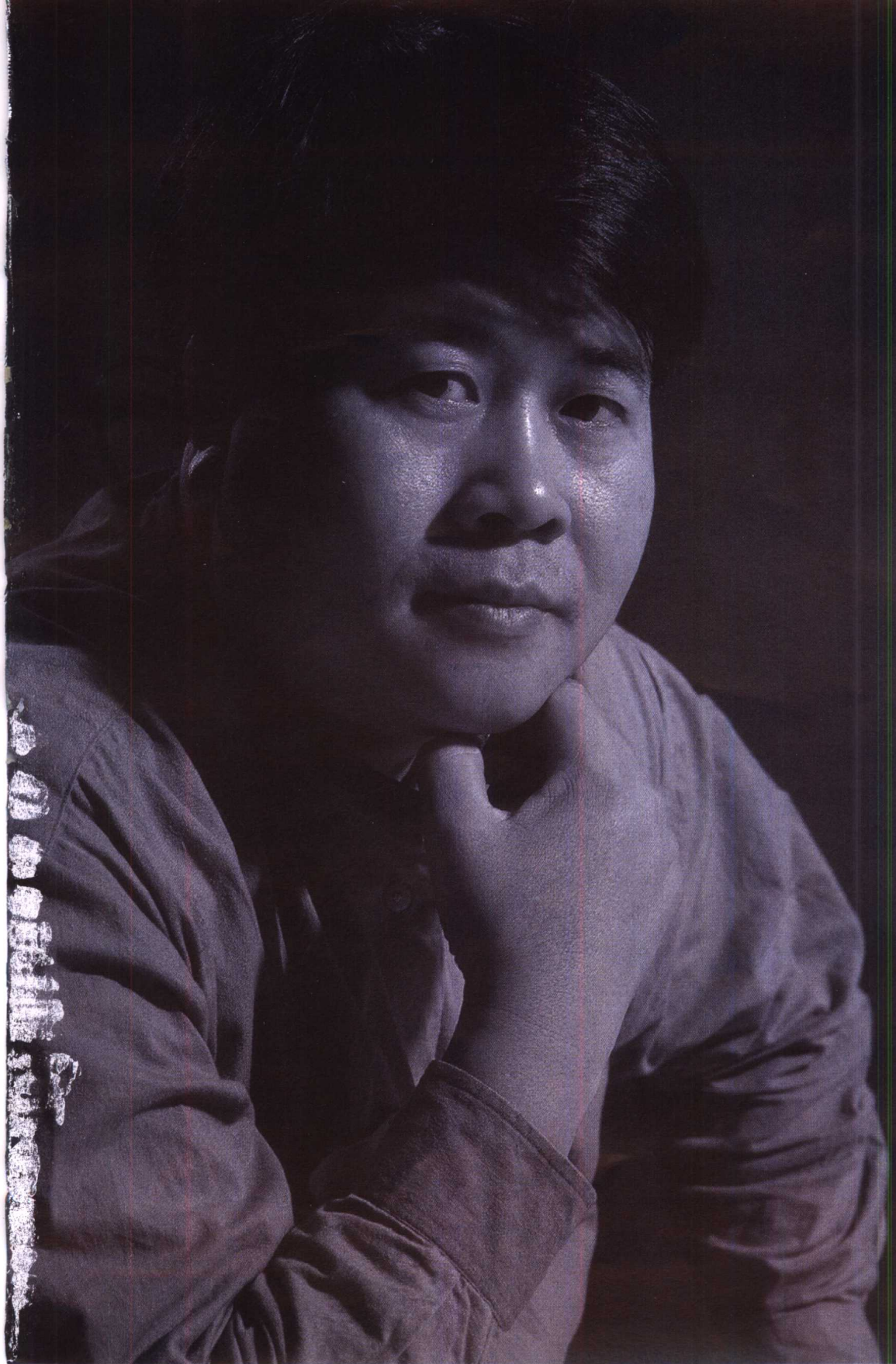
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王复羊

(北京市美术家协会主席)

年近不惑的杨信先生在《北京青年报工作》。他任编辑、记者，画漫画，配插图，还是个摄影行家。干报纸这一行，是个真正的多面手，令人钦佩。

在繁忙的工作之余，杨信画了70多幅近40年来北京市民生活的风俗画。在历史的长河中，40年仅为瞬间。但是，今天的北京人看了这些画会惊奇地感悟到生活发生了质的变化，这些变化也许是在人们不经意中进行的。基于此，杨信怀着极大兴趣将自己记忆中的生活场景画了下来，从他的儿童时代一直画到90年代。以往的生活场景，是快乐还是苦涩，都牵动人们的情丝，尤其是孩提时代的记忆，想忘也忘不掉。人们保存一些童年时代的物品，具有特殊意义，那些粗糙的玩具、破损的“小人书”等等，是物化的情感，年代越久就越显得可贵。杨信的这些画就是在他记忆的“百宝箱”中搜寻出自己的真情实感并展示给公众。

从绘画角度看，杨信的画风并没有效仿哪一家之法，当属“无法之法”。他是很自由地运用手中笔，以期“原汁原味”地表现个人的感受，没有过分的修饰。巧也好，拙也好，总是绝对真实的。相信今天的北京人会饶有兴趣地欣赏这些画幅，它能引发人们深沉地回忆往昔，并憧憬更为美好的未来。我作为最早欣赏到这些画的读者之一，写下以上感受，是为序。

PREFACE

By WangFu Yang
(The Associationg of Beijing Artists)

Mr. Yang Xin, in his thirties, is now working in Beijing Youth Paily. He works as an editor, a journalist, a cartoonist, an illustrator and an expert in photography. As a newsman, he is really versatile and deserves our admiration.

In his spare time after busy work, he has painted more than 70 genre paintings about the life of Beijing residents in the past 40 years. In the long human history, 40 years is just a flick of time. However when the natives of Beijing see his paintings, they will be amazed to realize that qualitative changes have taken place in their lives. These changes have taken place before people realize them. Due to this, Mr. Yang , with great interest, has done his painting according to his recall of everyday life from his childhood to the 90s. Formerly life experiences, happy or miserable, will influence people's emotions, especially those memories of his childhood that are very difficult to forget. People keep some articles from their childhood for a special purpose, such as those rough toys, and worn-out picture books which are materialized feelings. The older the age is, the more valuable they are. The paintings of Mr. Yang show his real feelings to the public about his memory.

From the point of view of painting, his style is not an imitation of any one, belonging to a "style of no style". He uses his brush freely to show his personal feelings naturally without additional decoration. Whether it is skillful or clumsy, it is absolutely real. I believe today's natives of Beijing will appreciate these paintings with great interest. They will bring people back to the good old days and also make them look forward to the beautiful future. As one of those who is luck enough to have a chance to appreciate these paintings , I write down the above as the preface.

我的胡同情结

杨 信

《捧读胡同儿》带着油墨的清香出炉了。多年穿梭往返于四九城胡同的我，终于把自己近四十年的感受淋漓尽致地坦露出来，以此表达我对胡同的依恋。

那些崇尚“现代文明”与舶来艺术的人，或许认为胡同儿不过只是数百年遗留下来的不值得保留的糟粕罢了。但是多年来，当我在友人面前提到胡同儿时，总是为它的过去、现在以及将来的命运而滔滔不绝。因为我是在胡同儿里长大的北京人，如今依然保留着北京人传统的观念。

我眷恋胡同儿，不仅因为它是我出生的地方，更重要的是数百年的古代文明与新世纪、新文化交织而形成的、极具个性的胡同文化熏陶着我。那些大小各异的门楼儿、小院儿、砖雕、门环，给人们带来了喜，也带来了忧。数十年后，当我们的后人指着画册、老照片问起父辈们曾经居住过的胡同儿，以及在风雨中经历过的琐碎往事，我们该怎样告诉他们胡同文化的真正涵义？到那时，人们也许只能像听那遥远的故事一样一笑了之。

多年来，经历的、失去的、得到的，其实都与我们现存仅有的“碎砖破瓦”息息相关。很长一段时间，如何表达胡同的文化，怎样表现北京人在历年风雨中生活的场景，一直困扰着我。当艺术界的一些同仁认为在表现胡同这一领域中应找到自我时，我突然意识到胡同文化或许很快就要消失在新世纪的交响曲中。而正是这种紧迫感使我的笔自然而然地找到了感觉。

“上山下乡”、“十年浩劫”、“打倒‘四人帮’”、“待业”、“就业”、“下岗”，昨天刚刚为了自家能够看上9寸黑白电视而在街坊面前昂首挺胸地走过，今天又将面对在简陋的房子里装上那使人在6月天儿里喝着暂时忘却自我的65℃，而感慨时光流逝……这一切使我发奋地收集资料，采访那些在“拆城墙”、“修地铁”中到处挖寻价值4角钱一块的带有明清印记城砖的全家老小，通过纪实手法，把种种所见、所闻、所感以及那种几十年来时时缠绕着我的老北京情结，渲泄到画纸上。

或许有一天，当人们清醒地认识到这些曾经发生在身边的一幕幕场景给我们留下的怀旧记忆时，才能体会到几代人生活在胡同中的乐趣，才能理解一个人在酷暑中忙完工作，又一夜夜地伴着嗡嗡作响的旧电扇度过那挥汗如雨“创作”的执着。我们为这些曾经拥有、但又将渐渐消失的一切付出了自己的苦与乐。

当与前辈们提出我这特有的表现怀旧的方式时，很快就在许多经历过这“轰轰烈烈”几十年，并在历次“风云变幻”中久经磨砺的朋友间获得了强烈的共鸣。时光虽然只有短短的几十年，但萦绕在脑海中的记忆是那般地挥之不去。

很多曾经在舞台上塑造过北京人的艺术家，在文学中描写过北京胡同的前辈们，为本书的出版提出了宝贵的意见和建议，使我得以完成心愿。

福州大学外语系的教授、德国汉高公司的翻译、北京青年报社的领导、国际部的翻译以及那些默默无闻，为此书出版而努力的新闻界朋友们都给予了大力支持，在此致以最诚挚的谢意。

让我们记住胡同儿，记住过去，亲吻那充满朝气的新世纪。

My Affection on Hutong

Yangxin

My book << Reading the Hutong >> has done with the fragrance of the ink. I expressed my feelings which accumulated in the last 40 years on Hutong in this book and thus to show my love on Hutong.

Some people prefer the "Modern Art" and Foreign Art, and they think Hutong is just some worthless relics from several hundreds years ago. For many years, I always talk about Hutong with friends about its past, present and future. I still hold traditional value of life since I have grown up in the Hutong.

I miss Hutong very much not only for the reason that I grew up there but also it has showed me a mixture of the Hutong culture in ancient history with the culture in new century. Those different sizes of door, compound, door rings bring people happiness and also worries. If the next generations point the photos and albums and ask us the Hutong that we live now, and how can we give them a real meaning of the Hutong? Perhaps they will laugh at us if we are not able to give them a reasonable answer.

The things we have experienced, missed and gotten are relevant with these "broken bricks and poor tiles". How to express the Hutong culture and life about natives in Beijing has always made me puzzle for a long time. When many friends in the Arts Field realize that they should find something from Hutong culture, and I suddenly find that Hutong culture will disappear with the orchestra for the new century. It makes me have the sense to pick up a pen and draw the Hutong naturally.

"Go to the mountain, go to the countryside", "Down fall the Gang of Four", "Waiting for a job", "Being employed", "Unemployment", and yesterday you watched a 9 inch screen black and white TV at home so you can walk proudly in front of your neighbors, but today you have to face the poor room and drink the 65 degree liquor in the June of Summer. It makes you cannot forget how time flies. All of these drive me to collect information and interview the "Removing the City Wall", "Constructing the Subway", the all members of a family who collect 40 cents worth city brick with the seals of Ming and Qing Dynasty everywhere. I put what I witnessed, heard and felt on the paper with the realistic way to show my feelings.

Perhaps some day, when people clearly realize things happened in Hutong have given them memories about the past, then they will get many funs from living in it with several generations. They will also understand why one person worked hard with a broken electric fan in the summer for painting these pictures. We have felt the bitter and joy on those what we have gotten and missed.

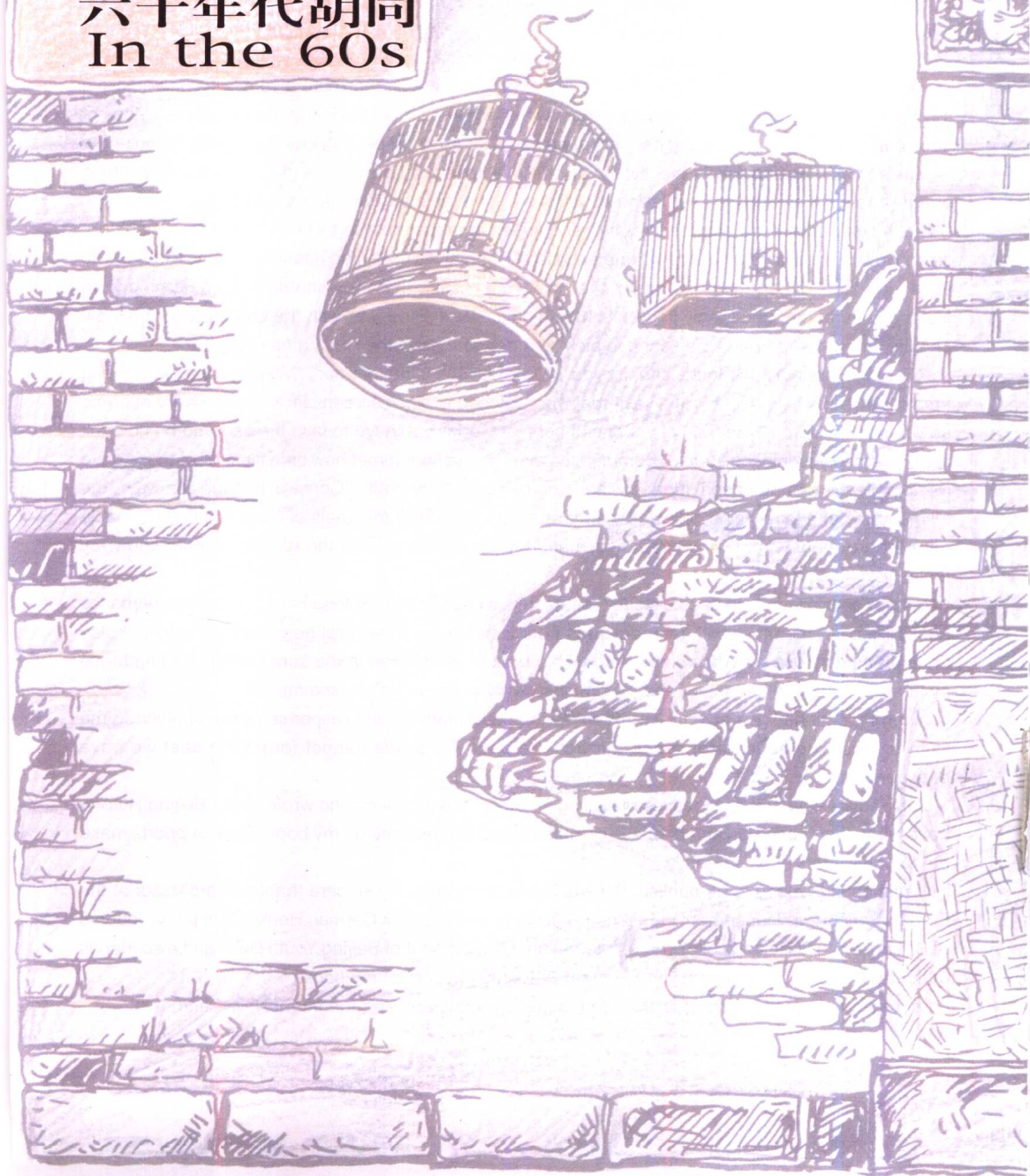
When I mentioned this special way to recall the past, many strong responses were showed to me from friends who have hardly gone through the past years. We cannot forget the past we have experienced.

Many artists who acted as natives of Beijing on stage and teachers who wrote about Beijing Hutong have given their generous and precious comments and suggestions on my book. Their supports make me to publish this book smoothly.

At this book is ready to be published, I would like to express my sincere thanks to professor at the Foreign Languages Department of Fu Zhou University, interpreter at German Henkel Company, leaders of Beijing Youth Daily and colleague at International Department of Beijing Youth Daily and also friends at the media field. They have given me many help and support on my book.

Let us remember the Hutong forever, remember the past, and kiss the bright New Century.

六十年代胡同 In the 60s



说胡同

■ 过士行

①

胡同之于北京人犹如珊

瑚礁之于海洋水族。有胡同

才有北京人的生存环境，才

有北京的文化。尽管最近否

定北京胡同的呼声甚高，我

还是要这么说。

Talking about Hutong

Guo Shixing

Beijing Hutong refers to the lanes and alleys in Beijing city. Hutong to the natives of Beijing is Like what coral reef is to the marine aquatic animals. Hutong provides an environment for the survival of the natives of Beijing, which helps the formation of Beijing culture. I still hold this opinion, although recently there have been more and more objections to Beijing Hutong.

六十年代：卖水

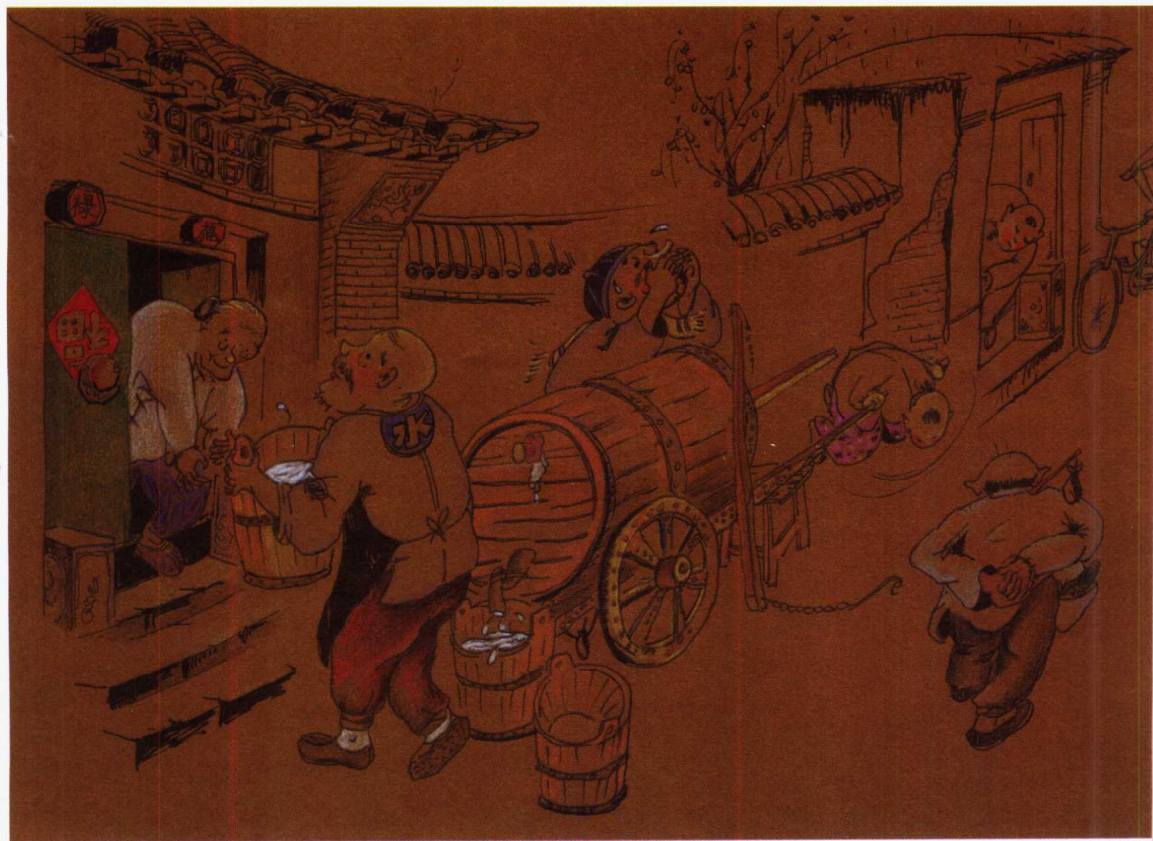
In the 60s: Selling Water

“老太太，水来喽。”“得嘞，放院儿里影壁那儿就行了。对了，家里说了，赶明儿人多时，多加一桶。”“放心吧您哪，绝误不了事儿。”

“Grandmother, here is your water.”

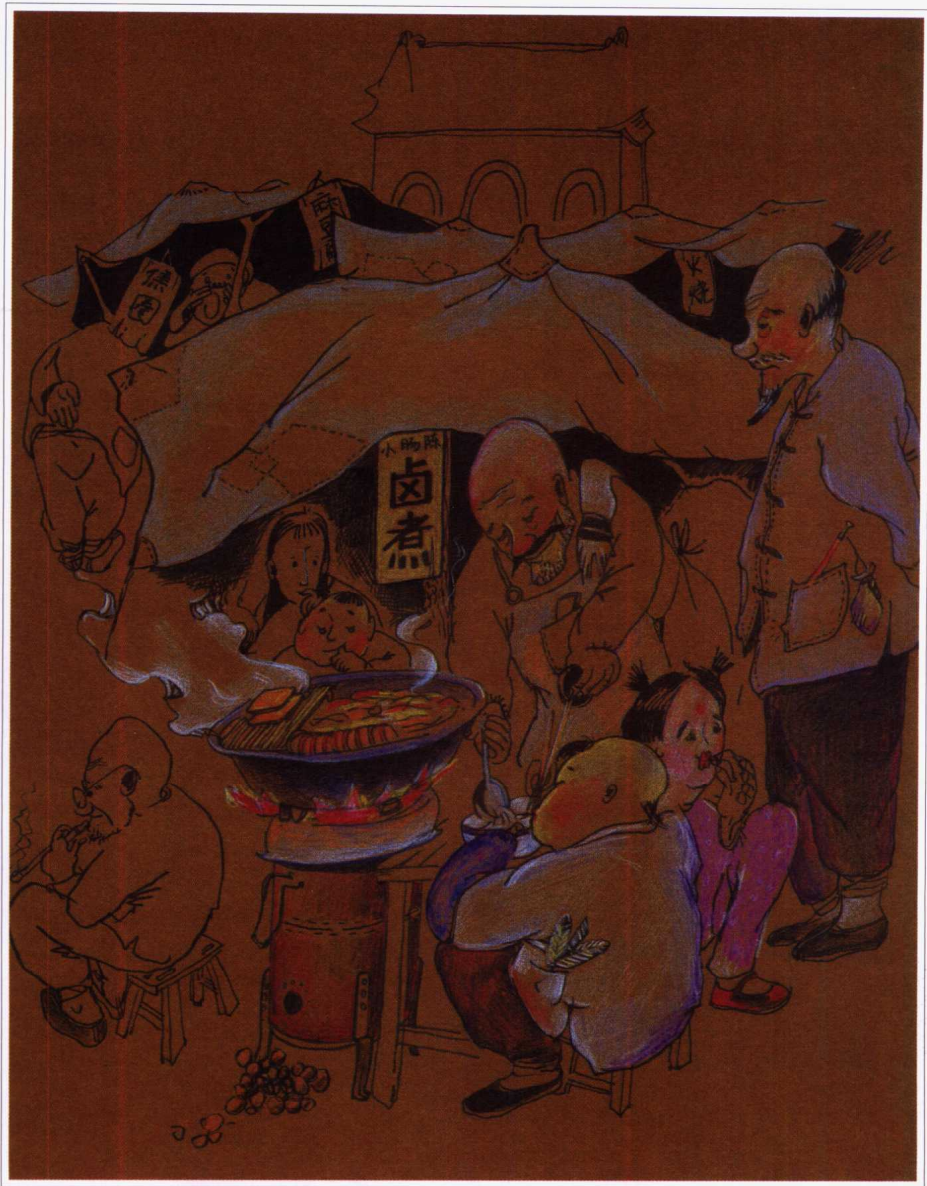
“All right. Put it under the shade. By the way, my husband says we need more water later for more people.”

“No problem. I promise you.”



在农业文明的国度里，城市民居以胡同的样式出现在北京并非独家，洛阳、西安、苏州这样的古城都有类似的作品，只是规模没有这么大。日本的奈良和京都也有胡同，只不过没有院墙，都是临街的暴露建筑，地面上铺的是石板，冲洗得非常干净。

In a country with agricultural civilization, in the urban residential areas, Hutong is not only typical of Beijing but also of such old cities as Luo Yang, Xi An and Su Zhou, the latter with relatively small scales. In Nara and Tokyo of Japan, you can also see Hutong along the streets without fences or walls. The grounds are paved with flagstones that are very clean because of frequent washing.



六十年代：卤煮火烧

In the 60s: Pot-stewed Food

“掌柜的，您这儿的味儿还真正，这不，孙子孙女都来了，给盛点儿热乎的，再加个底儿。”

“Shopkeeper, food here is really delicious. You see, my grandchildren have come to see me. Give me something hot with juice.”



北京的胡同大都是「庚子事变」之后新形成的，八国联军把北京变成

了一片瓦砾，所以北京的墙大多是就地取材碎砖头垒成。也只有北京的瓦

匠有本事把这些东西变成建筑。北京的豪宅当然不是这样，一律青砖，打

磨得非常细致。现在要保留的正是这样的建筑。但是这样的建筑未免千

篇一律，太四平八稳，只有那些充满违章意识五花八门的民居才更见北京

人的风骨——对付。就像葫芦里的官模子和民间范制的安宿、三河刘模

子，一个刻板精致，一个粗糙生动。光有刻板精致不能完全代表北京，还

要有粗糙生动才行。没有豆汁麻豆腐的北京小吃不叫北京小吃，同样，没

有碎砖头的北京胡同也不叫北京胡同。