



Shen Yantai / Wang Changqing 沈延太 • 王长青

# 京城胡同留真

## LIFE IN HUTONGS

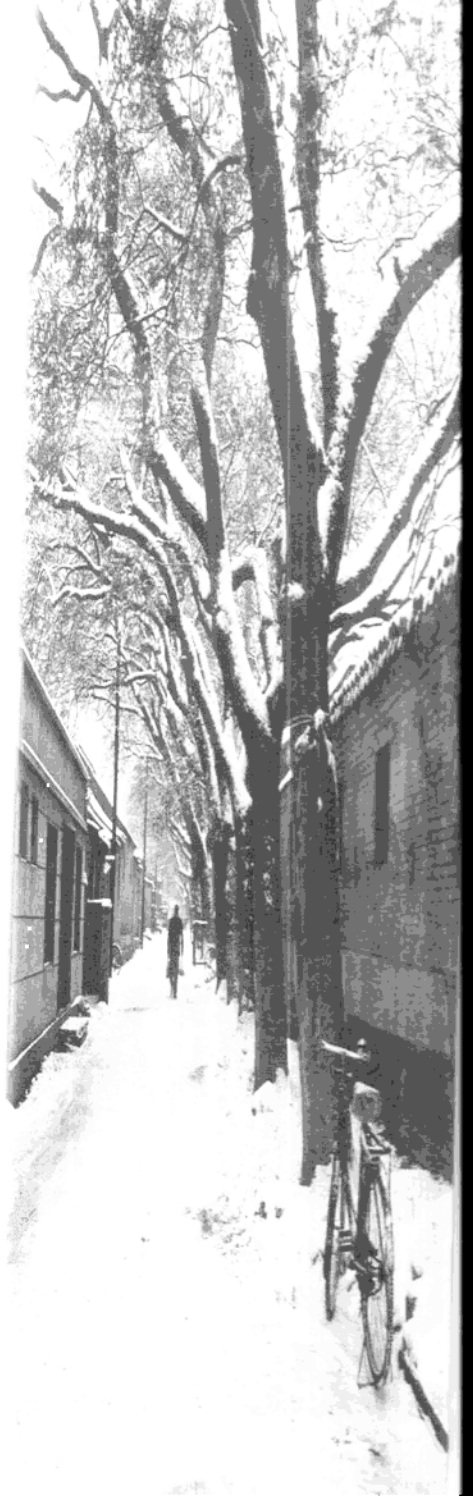
*Through Intricate  
Alleyways in Beijing*

外文出版社 北京 FOREIGN LANGUAGES PRESS BEIJING

Shen Yantai  
Wang Changqing  
沈延太 王长青

京城胡同留真  
**LIFE IN HUTONGS**  
*Through Intricate  
Alleyways in Beijing*

外文出版社 北京  
FOREIGN LANGUAGES PRESS BEIJING



**图书在版编目(CIP)数据**

京城胡同留真:英汉对照/沈延太编;王长青,沈延太摄影.

—北京:外文出版社,1997

ISBN 7-119-01917-1

I.北… II.①沈… ②王… ③沈… III.居住建筑—北京—摄影集—英、汉 IV.TU-881.2

中国版本图书馆 CIP 数据核字 (97) 第 05015 号

**京城胡同留真**

沈延太 编

\*

©外文出版社

外文出版社出版

(中国北京百万庄大街 24 号)

邮政编码 100037

深圳兴裕印刷制版有限公司制版

深圳当纳利旭日印刷有限公司印刷

中国国际图书贸易总公司发行

(中国北京车公庄西路 35 号)

北京邮政信箱第 399 号 邮政编码 100044

1997 年(12 开)第 1 版

(英汉)

ISBN 7-119-01917-1 /J·1383(外)

12800

85-EC-479S

京城胡同留真

LIFE IN HUTONGS

*Through Intricate  
Alleyways in Beijing*



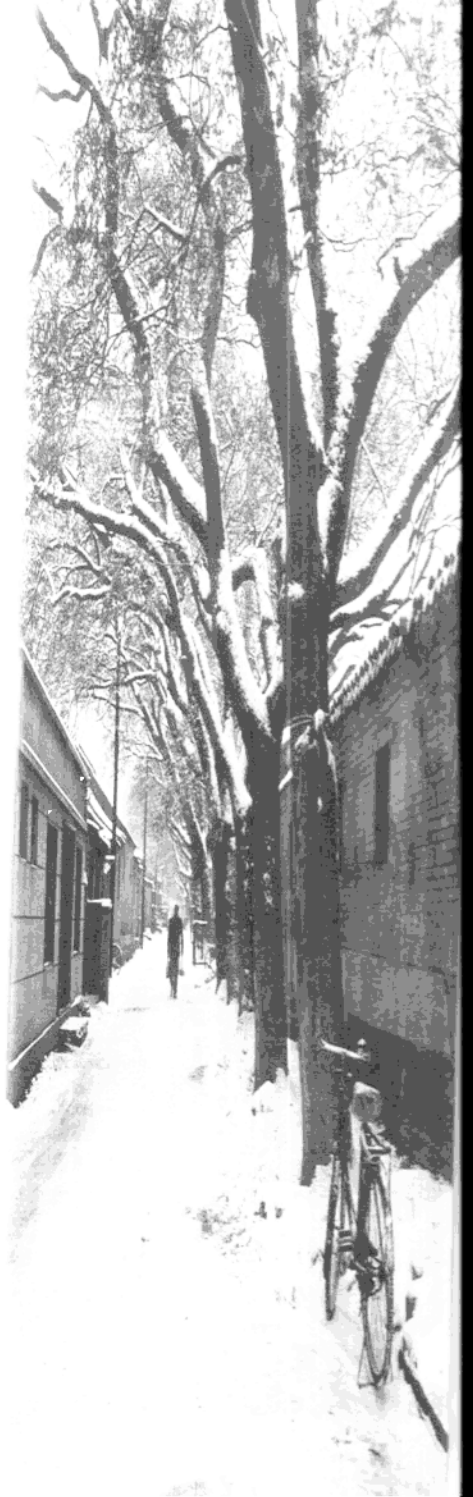
Shen Yantai  
Wang Changqing  
沈延太 王长青

# 京城胡同留真

## LIFE IN HUTONGS

*Through Intricate  
Alleyways in Beijing*

外文出版社 北京  
FOREIGN LANGUAGES PRESS BEIJING



1997 年第一版

责任编辑：廖 频

装帧设计：蔡 荣

First Edition 1997

Text by Shen Yantai

Photos by Shen Yantai and Wang Changqing

Translated by Huang Youyi

Edited by Liao Pin

Designed by Cai Rong

ISBN 7-119-01917-1

© Foreign Languages Press 1997

Published by Foreign Languages Press

24 Baiwanzhuang Road, Beijing, 100037, China

Printed by Shenzhen Donnelley Bright Sun Printing Co. Ltd.

Distributed by China International Book Trading Corporation

19 Chegongzhuang Road, Beijing, 100044, China

*Printed in People's Republic of China*

# Contents

Preface	6
Alleys and lanes around the Forbidden City	10
The physical history of the alleys and lanes	28
Quadrangle houses in the alleys and lanes	90
Life in the alleys and lanes	136
Changes in the alleys and lanes	180
Afterword	188

# 目 录

序言	6
紫禁城下的胡同	10
胡同景观	28
胡同里的四合院	90
胡同风情	136
胡同的变迁	180
后记	188



# Preface

by Liang Bingkun\*



Born and bred in Beijing and having spent more than a half century of my life here, I probably qualify to be a "real old Beijinger".

What is most unforgettable in Beijing? It is the many long and short, wide and narrow alleys and lanes. Whenever I go on a trip away from home, particularly on a trip abroad, what I miss most are the ancient, elegant, familiar, lovable and plain lanes. In other words, unless I am back in the lanes, I have not returned home. Home is inseparable from the alleys and lanes. Nor is Beijing separable from them. To a certain extent, the alleys and lanes are the soul of Beijing.

Then just how many alleys and lanes are there in Beijing? Veteran residents say: "The major ones number 360 and small ones are as many as hairs on an ox." Men of letters have used the term of several thousand to describe the lanes. According to incomplete statistics, by 1949, there had been a total of over 6,000 lanes within the boundary of Beijing, out of which over 4,550 were located in the inner city districts. Naturally, the figure for today is much more impressive than that.

In my view, the term "culture" probably refers to a particular way of life. People of different times have different ways of life and thus live in different cultures. In this sense, for generations, people in Beijing have lived in a culture of lanes. As time goes by, especially with the progress of urban construction, lanes in Beijing are decreasing in number. On their ground, tall buildings are springing up. It is against this background, Shen Yantai and Wang Changqing, the couple photographers, have presented readers with this collection of *Through the Intricate Alleyways in Beijing*. Just as they state it in the "Afterword" of this work, they were not prepared "for the sudden disappearing of the lanes which have presented a culture of a particular historic time. We feel it an urgent task to capture the sights and sounds through the camera lens, recording the historic footprints of the culture of lanes in this ancient capital city, the myriad vistas of people, their typical ways of life and customs and habits unique to these

lanes. Our contribution may not amount to much of a creative surprise. It was meant an attempt to rescue a cultural heritage, collecting data of images for people to do research and studies of a passing culture in the future. We found this a worthwhile job, though it was hard and cost a lot of time and sweat. In doing so, we were not going after monetary payment, or an award of any kind, but simply driven by a sense of duty." Reading these words, shouldn't we cheer them for their rescue operation?

Having read the book, I was profoundly moved by "fiery" passions that are present throughout the work.

First, the passion of the photographers.

Interestingly, neither of the couple is a native of Beijing, as he was born in Shanghai in the south and she in Taiyuan, Shanxi, west of Beijing. But they all have lived for many years in Beijing and more importantly cherish a deep love of the city. They have a particular sentiment for the alleys and lanes here and their hearts beat to the rhythm of life in the alleys and lanes. To a certain extent, the lanes have become part of their life. As a result, when they focus their camera on the lanes, their own passion goes into their work, thus arousing a strong response from whoever sees their work. When I looked at their photos, I could not help thinking that what I was actually seeing was the abstract but ubiquitous souls of the photographers rather than the concrete images in the photographs. I believe this passion and sentiment are the most valuable and irreplaceable qualities of an artist, which renders the works with a strong vitality.

Second, the passion and sentiment in the works.

It can be said that every picture in the book, with or without people in it, whether taken in the spring sunshine, summer rain, autumn wind or winter snow, focuses on the people and thus on the sentiment in the alleyways. I want to particularly point out that the photographers have displayed a boundless love and longing for the alleys and lanes in Beijing through their pictures. They told this encounter. One day they walked in an old quadrangle

house which was being torn down and saw an elderly man standing in front of broken walls. His entire family had moved into a new apartment building, but he was reluctant to part with the soon-to-disappear dwellings, where perhaps he had spent his life of childhood, youth, middle-age and part of his senior years. He looked as if he wanted to cry, but managed to hold back his tears. He wanted to say something but words failed him. His last act was to pick and take away with him the last ripen Chinese wolfberry fruit. Perhaps it was this discovery with a shattering impact that gave them the inspiration for the picture entitled "Difficult to part with the old house". In this photo, an old man stood in front of a broken wall in a deadly quiet surrounding. He stared at what was in front of him with a helpless expression on the face. His mouth seemed to be moving but no words came out.... Works like this lead readers to vividly feel that the old man seems to just have had a heart-to-heart and moving conversation with the photographers. I remember the great writer Tolstoy once said that the impact of art was determined by three elements in the work and two of them being "the unique characteristics of the sentiment it conveys" and "the explicitness of such sentiment it conveys". The artistic impact of this photo is so enormous and profound that readers will find it hard to forget.

Finally, let me congratulate the publication of *Through the Intricate Alleyways in Beijing*. I look forward to seeing more, newer and better works from the two authors-photographers.

In photography, I am a layman. What I have written is therefore an observation of an ordinary reader.

I thank the authors and the readers.

Summer 1990, Beijing

---

Liang Bingkun is a playwright with Beijing People's Art Theater and holds the academic title of a first-class writer. He is a member of both the China Writers Association and China Playwrights Association.

# 序 言

梁秉堃



笔者生在北京，长在北京，半个多世纪过去了，大约算得上是个地道的“老北京”。北京城里最使人难以忘怀是什么呢？就是那大大小小的、在南方被叫做街巷的胡同。每当我从外地特别是从外国出差归来的时候，最急于想见到的便是那一条条古朴的、幽雅的、熟悉的、亲切的胡同。或者说，只有见到了这些胡同才能算是回到了北京，回到了家。胡同与家分不开，北京与胡同分不开。一定意义上说，胡同就是北京的魂。

据说，“胡同”一词出现在金、元时代，来源于蒙古语系，是女真人和蒙古人进入中原以后，按照自己的习惯把城市的街巷称为“胡同”的。那么，北京到底有多少胡同呢？听老人们说：“大胡同三百六，小胡同如牛毛。”意思是，多得数也数不清。为此，文人们也有“庶五城胡同，浩繁几千条之间”一说。根据不完全统计，北京全城到1949年为止，已经有胡同6000多条，城区里的胡同有4550多条。自然，现在又要比这个数字大得多了。到底有多少，似乎谁也说不清。

我以为，所谓“文化”，大约就是人们的一种生活方式，不同的时代人们有着不同的生活方式，也就有着不同的文化。或许从这个角度来看，北京人正是祖祖辈辈生活在“胡同文化”里的。随着时代的发展，特别是随着城市建设的发展，北京城的胡同越来越少，代之为一栋栋高楼大厦。正是在这种情况下，沈延太、王长青两位摄影家把这本《京城胡同留真》画册奉献给广大读者。正如他们在“后记”中所言：“我们深为胡同作为一个特定历史时代的文化的辞而别而感到措手不及，胡同文化的面貌亟待摄影纪实的手法‘留真’下来。尽我们微薄的力量留下一些古都胡同文化的历史陈迹，胡同天

地里的百姓世相，京味京韵的民俗风情和市井氛围，虽算不上惊人的创作，却干了一点抢救遗产的活儿，为后来者追寻、研究即将逝去的胡同文化，留一点形象的资料。这是摄影力所能及的一种功能，作为从事摄影的苦力，流点汗也是值得的，不求报酬，不图奖赏，责任感的驱使，仅此而已。”读到这里，难道我们还不应该为他们的“抢救”，为他们的“留真”拍手叫好，倍加称赞吗？

我看过画册以后，深深地被一个像火一样燃烧着的“情”字所吸引，所打动，所感染。

首先说作者的情。

说来也巧，两位摄影家都不是土著的北京人，一位生于江南的上海，一位生于山西的太原。然而，他们都久居北京，更重要的是热爱北京，他们对北京城的胡同情有独钟，息息相关，一定意义上说，胡同已经成了他们生命的一部分。因此，他们在用手中照相机进行纪实留真的时候，就不能不融进了自己沉甸甸的情感，从而使读者也得到强烈的共鸣。在欣赏作品的时候我就想，与其说是看到了照片上的具体形象，不如说是看到了作者那抽象的又无所不在的靈魂。我以为，这些也许是一个艺术创作者最可宝贵的东西，不可代替的东西，使作品能够富有强大生命力的东西。

其次说作品的情。

可以说，这里的每一幅作品，不管是有物出现的，没人物出现的，也不管是在春光里，夏雨里，秋风里，冬雪里，作者始终把镜头对准了胡同里的人。因而，也就把镜头对准了情。我想特别要指出的是，作者通过作品表现出一种对于京城胡同的无限眷恋之情。作者讲了这样一件事——有一天，他们走进了一片正在拆迁的四合院老

房子之间，看见在已经拆毁的断墙残壁前站着一位老人，他的全家已经搬进新建的公寓楼房，可他还是恋恋不舍地来看看这些行将消失的老房子，也许他就是在座老房子里生老房子里长的，老房子里留下了他的童年，他的青年，他的中年，和他的一部分老年，他欲言又止，欲哭无泪，最后摘走了老院子里最后一束红透的枸杞子。大约正是这个具有震撼力的形象发现，使得他们创作了《故宅难舍》那幅照片。那里也有一位老人，也是站在已经拆毁的断墙残壁跟前，周围安静得没有一点声音，他双目凝视着眼前的一切，脸上呈现出有些茫然的表情，蠕动的嘴唇仿佛有着说不出又说无尽的话……这些使读者真切地感觉到，老人似乎是刚刚和作者进行过一次推心置腹地，又激动万分的谈话。记得，大作家托尔斯泰说过，艺术感染力大小、深浅，取决于作品表现出的三个要素，其中的两个便是“所传达的感情具有多么大的独特性”和“这种感情的传达有多么清晰”。应当说，这幅照片的艺术感染力是大的，是深的，是使读者容易记住又不忍心忘掉的。

最后，我要衷心地祝贺《京城胡同留真》的出版，并企盼将来能够看到两位作者更新、更好、更多的作品问世。

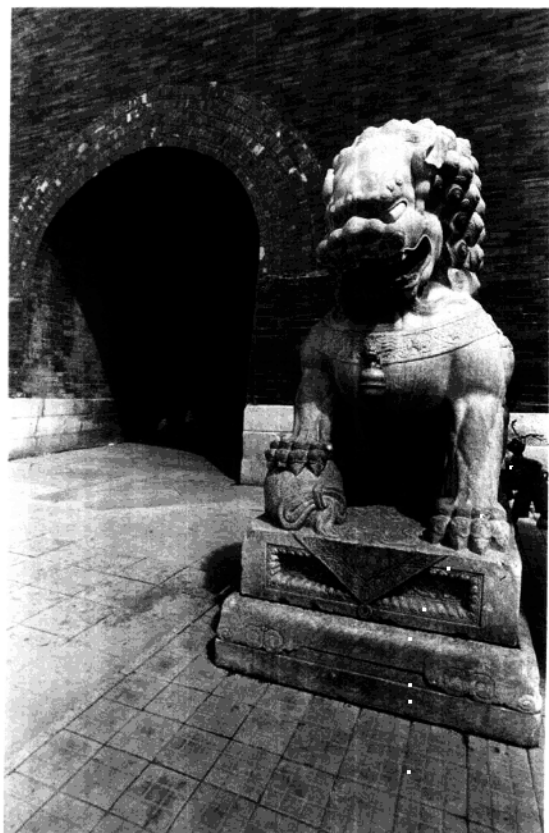
对于摄影艺术我是个外行，说不出什么精彩的意见来，写在这里的只不过是一个普通读者的观后感而已。

谢谢作者，也谢谢读者。

1996年夏日于京城

---

梁秉章 国家一级作家，北京人民艺术剧院编剧，为中国作家协会和中国戏剧家协会会员。



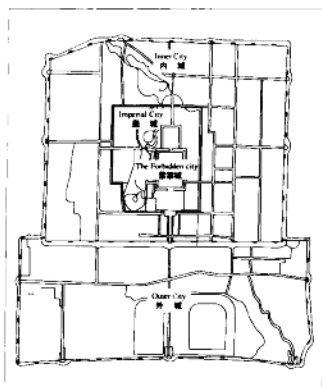
# Alleys and lanes around the Forbidden City

Half a century ago, the Forbidden City and its surrounding lanes constituted the two major component parts of the city of Beijing. The former housed the living quarters of dynastic rulers and their families, and the latter was home to ordinary citizens, dotted now and then by palace-like residences of past princes and dukes.

A town within a town, the Forbidden City was located right in the center of Beijing. From its completion in 1420 till 1911 when the last emperor in China was forced to abdicate, it served as the sacred ground for the rulers and their family members. Today, it is called the Palace Museum, open to the public. Its solid, high and thick walls and deep and wide moat on all four sides once made it an impregnable bastion. To strengthen its defense, additional walls were also built to form a defense city called the Royal City outside the palace.

During the Ming Dynasties (1368-1644), not only the Forbidden City itself, but even the area between the walls of the Forbidden City and the Royal City were also closed to ordinary citizens. In the Royal City were gardens for the pleasure of the emperors and empresses, temples for them to offer sacrifices to their ancestors and pray for good harvest, offices for the ministries in charge of political, military, legal and financial affairs, and workshops and warehouses for the need of the royal family. The common men could only live in the Inner City and Outer City areas and it was in these places the alleys and lanes existed. In the mid-Qing Dynasty, the royal court gave the consent to residents of the Manchu origin to live within the Dong'an, Di'an and Xi'an gates of the Royal City, where lanes were soon to be built.

The dynastic rule came to an end in China in 1911. The gates of the Forbidden City and Royal City which had closed to the common men for nearly five centuries now opened. To facilitate transportation, the north, east and west walls of the Royal City were gradually brought



down to allow major roads to crisscross the city. Lanes between the major roads extended right to the foot of the walls of the Forbidden City in the heart of Beijing. These lanes either stretched from the Forbidden City across the moat or went closely along the city walls.

In 1995, the Municipal Government of Beijing announced plans to reconstruct the environs along both banks of the old city moat, a plan that calls for moving away the residents living between the city wall and the moat and restoring the original 17th-century layout. When that happens, the lanes in these areas will go through a fundamental change.

## 紫禁城下的胡同

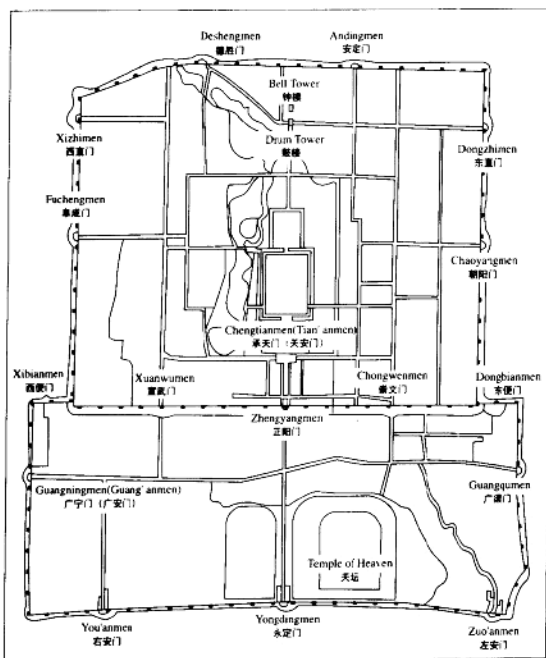
半个世纪以前,紫禁城和胡同是北京城的两个主要组成部分。前者是旧时帝王居住的宫城;后者是平民百姓住宅的集中地,间或也有昔日王侯贵胄的府第。

紫禁城位居北京城中央,是一座城中之城。它自公元1420年建成,至1911年中国最后一个皇帝逊位,一直是皇宫禁地,今称故宫。它的四周建有高而坚固的城垣,外环深而阔的护城河,构成所谓的“金城汤池”,用以防卫。除此之外,还在它的外围自内至外环筑皇城、内城,内城南垣之外又加筑外城,层层防守。

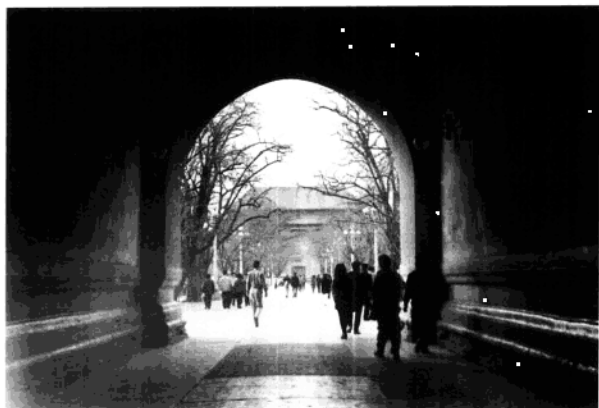
明代(公元1368—1644年),非但紫禁城周围严禁民众靠近,就连紫禁城外,皇城之内,也不能擅入。那时的皇城内建有供帝后游乐的御苑、祭祖的太庙、祭社神和谷神的社稷坛及宫前广场,掌管全国政治、军事、刑律、财政的府、部衙门,以及为皇室服务的作坊、库局也设于其内。民居只能建在内城和外城,也只有那里才有胡同。清代(公元1644—1911年)中期,朝廷允准满族居民在皇城的东安门、地安门、西安门内居住,这些地带才出现胡同。

1911年中国废除了帝制,禁锢近五个世纪的重重城门终于向寻常百姓敞开。为了便利交通,皇城东、西、北三面城墙陆续被拆除,打通了纵横交贯的干道。街道通达了,与之相连通的胡同也随之不断扩展、伸延,以至直趋紫禁城下。紫禁城下的胡同或隔护城河与宫城相望,或紧傍宫墙。阡陌街巷环拥着崔巍宏丽的宫城,四合院灰色的墙垣、黑色的屋顶映衬着红的宫墙、黄的殿顶,构成了最富有古都特色的景观。

1995年,北京市政府已制定规划,要在近几年内整治护城河两岸的环境,搬迁宫城与护城河之间的住户,使这里恢复十七世纪时的历史风貌。到时这一带的胡同势必要经历一次变迁。



Beijing's city wall during the Ming Dynasty  
明代北京城垣



Gates of the Royal Palace and Forbidden City. (Top to bottom) Tiananmen, the middle southern gate of the Royal Palace, Duanmen, north of Tiananmen and Wumen, the south gate of the Forbidden City.

昔日皇宫门禁森严，宫门之外又设重重城门：图自上而下为皇城的正南门天安门、天安门以内的端门，以及紫禁城正南门午门。

Tourists visiting the Forbidden City. Ordinary citizens were able to enter the Forbidden City only after the abolition of the feudal dynastic system in early 20th century. It is, however, only in the last two decades that the site has experienced an influx of large numbers of tourists from China and abroad. ►

出入紫禁城的游人。废除帝制以后，寻常百姓才得以进入紫禁城。但是，大量中外游客来此，还是近一、二十年的事。

