

画说老北京

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The disappearing customs of old Beijing

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序

记得胡絮青老人曾经说过：“民俗是文化。国家民族不分大小，凡是民俗越发达越讲究的，其文化必定越高越不可征服。”这话准确而概括地说出了民俗文化的宝贵价值。老人还呼吁：应该热爱民俗，“应该多多的研究民俗，多写，应该尽量多地保存那些优秀的古老的美的民俗。”民俗不同于正史，正史是纂修有专人，流传有保障，而民俗是由各个时期千千万万个“好事之人”汇集、整理而成的资料，这些资料分门别类形式各异，但总的说来不外乎“文”与“像”两种。“文”就是文字叙述包括诗歌，“像”就是图画包括雕塑，这些资料在经过许许多多的劫难后才得以流传至今，所以越是久远的，传世也就越稀少。这一点我是很有感受的，比如想找一些宋元以后的资料，除正史之外，“文”的方面还可以有许多闲文札记、戏曲评话可供参考，“像”的方面也有许多绘画雕塑提供了直观的佐证，但要找一些先秦时代的资料，则只能从一些简约而艰涩的古汉语和斑驳不清的画像砖石上去寻找了，所以有“文”无“像”，有“像”无“文”和语焉不详的资料都给整理研究文史、民俗的人们带来了困难。科学昌明的今天有了各种现代化的音像手段，那真是方便极了！但这些物件在我们这里普遍使用，也不过才二三十年的事，远的不说，仅摄影一事在20世纪初就已出现在中国大地了，但流传至今的相片中大多是些正襟危坐的“喜容”“玉照”，而江湖百业、闾里风情的平民生活是很少摄入镜头的。在此期间幸有一些民间画报如《点石斋画报》和当时民间画工的作品倒是记录了大量的生活形象，多少弥补了这一段时间“像”的空白。像北京这样的古都，历史之悠久，文化之广博深邃，说实在话，一个人即使是毕生从事创作，手不停笔、笔不停挥地写画也难免有所不及。

退休之后，我得以坐下来静静回忆，细细拟稿。首先图中所画，在时间上仅限于20世纪30年代初至40年代末，从服饰上看是很明显的，虽然在当时偶尔还能看见留着短小辮子的老人，但也很少了。一是在内容的选题范围上，考虑一是画目前尚且无“文”与无“像”的内容，如“敬惜字纸”“窗帘画儿”“打灯虎儿”“月饼会”等，这些不是具有特色的手艺或买卖，而是平民生活中的一些小事，它也反映了当时的民风教化、物质生活的一个侧面；二是画有“文”而无“像”或有“像”而不详的内容，如“月亮码儿”“莲花儿灯”“卖判儿的”、“卖佛龕的”“厂甸字画棚子”等，这些在文章中多有所述，但没有翔实的图像，后来人便无法领略其盛况了。在表现形式上，是采用了一文一图相配合的形式，“文”因限于篇幅，力求简短，除概述画面之外，其他凡是与这个内容有关的历史掌故、胡同名称、儿谣俗语等等尽我所知都写进里面，如东西四牌楼卖估衣、南北城的取灯胡同，制售白炉子的两家铺店，传统相声《三棒鼓》中所说的卖炭的，以及《卖佛龕》中的佛龕等等，使这些北京民俗文化连成一个整体。“图”运用的是国画工笔重彩手法，主要是为了使画面刻画细致，交代清楚，力求给不识者和后来人留下一个较为具体完整的形象资料。

五年过去了，案上的画也积成厚厚一摞了，心中自然充满欣喜。我知道它不是什么宏文巨著，只求能为北京民俗文化做一点拾遗补缺的事儿，也就聊慰此生了。最后还得提上一句，画是凭记忆画的，自然免不了谬误，还望读者指正，以期斧敲扶直，去伪存真，则幸甚矣。

Foreward to the album of The Disappearing Customs of Old Beijing

Hu Jieqing, an old lady who is held in great esteem, once said, "Folk custom is culture. A state or nation, may be big or small. As long as its folk custom flourishes and close attention is paid to folk custom by its people, the culture of that nation will more highly develop and be invincible." These words accurately sum up the precious value of folk custom and culture. She called on people to make further study of folk custom and culture and write more about them, adding that we should ardently love and preserve the fine, beautiful and old folk custom. As Chinese we are certainly proud of the rich folk custom and cultural heritage of China which has a very long history. The preservation and transmission of its folk custom and cultural heritage deserve more attention. This is because folk custom is different from official history, which is compiled and revised by specialists. The transmission of official history is guaranteed. Folk custom is collected from thousands of works of persons who do their jobs on the sideline, saying rather modestly that they find nothing better to do and are doing so to while away their time. Their works can be collated and classified into different categories and into different forms. By and large they fall into two groups: scripts and pictographs. The former includes narratives in written language, such as poems and songs while the latter includes picture and sculpture. They have survived many calamities and are handed down to us. But the earlier the epoch the rarer the works. I know this quite well from personal experience. For instance, if I were to find some materials in the period after the Song and Yuan dynasties, I can get them from official history, in addition to light readings, reading notes, traditional operas and popular stories. In respect to pictograph there are many paintings and sculptures, which provide visual evidence perceived directly

by the eye. But to get materials of pre-Qin days, one can only find them from archaic Chinese writings which are involved and abstruse, and from portraits or sculptures on stones or bricks which are hardly discernible.

Therefore, "fold custom in words without pictures", "pictures without words" or written in too brief or sketchy a style make a difficult job for those who sort out and study historical accounts of past events. Science is flourishing today. We have access to all sorts of modern audio-visual devices which are very convenient. However, these things are popular in China only in the last twenty or thirty years. Photography appeared in China at the beginning of this century, but they contain pictures of weddings or of persons posing in formal dress. We seldom come across shots on artisans selling their wares in street or scenes about the life of ordinary people in the alleyways of Beijing. Luckily, folk pictorials like "Dian Shi Zhai" a journal containing pictures by popular artists and works done by folk artisans have recorded life of the ordinary people, which have filled the void. During the 1920's, Chen Shizeng, a great master and educator on fine arts painted thirty-four pictures of Beijing folk custom with poems written by Yao Mangfu. In the 1930's, painters Li Hua and Chen Zhinong made sketches of Beijing street scenes which are precious reference materials. In 1940's, Jin Shoushen wrote many articles on old Beijing custom and historical anecdotes or legends, which are excellent works. Later, many persons of insight devoted themselves to the study of Beijing folk custom either in picture or words.

Many works and artists are required to record her scenes by an old capita, which is Beijing with its long history and extensive and profound culture. A few artists are simply not

enough for the job. The artists may have devoted their entire life and worked very hard—non-stop in writing or drawing. They still cannot accomplish the work of presenting old Beijing's folk custom in entirety. Seeing the tremendous task ahead, I want to add my own contribution to the task. As the Chinese saying goes if everybody pitches in to add an extra fuel as it were, the flame will rise high; if each does his own bit of work, it will help the collection and study of Beijing folk custom. It is with this in mind that I have painted a set of pictures on the custom and folk culture of Beijing.

The works I have done are as follows, conceived during my retirement now that I have more time to think carefully about the past and make drafts accordingly. First, the contents of pictures are restricted to the period beginning from the 1930's to the end of the 1940's. This can be seen clearly from the garments depicted in the drawing. Though old men wearing short tail could be seen occasionally at the time, they were very few in number. In scope of subject matter I have chosen "Preserve Paper with Written or Printed Words," "Window Curtain Pictures," "Guess Riddles Written on Lanterns," and "Moon Cakes as Pastry Offerings", which are not seen in word or picture in the works of previous artists. They are not special handicrafts or trades, but small things in ordinary people's life. They reflect a side view of local traits, culture and material life of the people. Second, I choose to draw pictures whose contents provide "word without picture" or with pictures but not adequate explanation in words. The contents therefore are sketchy. These are "Paper God Burned as Offerings to the Moon," "Lotus Lantern," "Figures Dispelling Evil Spirit," "Seller of Niche for a Buddhist Statue," "Stall Selling Calligraphy and Pictures at Changdian"

and others. These have been described in articles but there are no pictures with detailed delineation. People of later generations can not really appreciate their real meaning nor enjoy their wonderful fascination. In the form of presentation, I use both "word" and "picture." Owing to limited space, I try to make the written explanation as brief as possible. I do my best to give information on historical anecdotes, name of alley, nursery rhyme, common saying and others, such as second hand cloth stall at Dongsu Pailou, Xisi Pailou, Qudeng Hutong (match alley) in southern and northern cities, the two stores making and selling white stove, charcoal sellers mentioned in traditional comic dialogue and niche to house Buddhist statue. I try to present Beijing folk custom and culture as an integrated whole. With regard to "picture," I use traditional Chinese painting in fine brushwork, paying close attention to detail so as to provide readers with materials in images as reference.

Five years have past since I started my work. My desk is piled with heaps of paintings. I feel joy in my heart. I know they are by no means monumental works. What I want is to make up shortages in the presentation of Beijing folk custom and culture. This will bring comfort to me in my later life. Before closing I must say: All my paintings are drawn from memory. Errors or mistakes are unavoidable. I shall be most grateful if readers can point them out to me so that I can correct them.

Changchun Hou Summer, 1996

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卖风车儿的

风车儿是正月里儿童玩具之一。它是用高粱秸扎成骨架，再装以彩色纸条为辐条的轮子，风吹轮转，拨动鼓槌，不停地击打架上的小鼓，发出“叭、叭”的响声。春节各庙会都有卖风车儿的摊点。厂甸开市期间，人们站在虎坊桥上就能听到从新华街传来的风车儿、空竹和琉璃喇叭连成一片的声音。

Pinwheel

Pinwheel is a toy children play with in the first month of the lunar year. It is mounted on a framework made of sorghum stalks with colourful strips of paper as wheels. The wheels turn round continuously when wind blows, which beat the drum, producing ba ba sound. During Spring Festival stalls selling pinwheel can be found in the side walks in temple fairs in Beijing. At the Changdian temple fair at Hufangqiao one hears the sound of drum coming from nearby the Xin Hua Street. It comes with the sound of diabolo and glass trumpet. There are two kinds of pinwheel. The large ones have ten wheels and ten drums. The small ones have two wheels and two drums.

賣風車兒的

風車乃正月
間兒童玩物
之一彩色紙
輪風吹輪轉
撥動鼓槌

所擊之鼓

乃一小泥

環上糊高

麗紙或牛

皮紙其聲

清脆車架

為高粱秸

所紮有裝

二五六九

個不等上

綴各小旗

輪轉鼓鳴有

聲有色益添節

日之盛 季冬識

各下遺色字腕下遺風車
季冬識



卖扑扑登儿、琉璃喇叭的

扑扑登儿和琉璃喇叭都是玻璃制的儿童玩具。扑扑登儿是以绛红色玻璃吹成的葫芦状的东西，底部很薄，使其共鸣腔增大，稍一吹气便咕咚作响，有种一头大一头小的细管，小的一端是吹口，卖的人用钢锯打一个豁口，用力吹便发出高亢而嘹亮的声音。不过是易破碎而致伤，可是小孩爱玩多偷着买。

Pupudeng and Glass Trumpet

Pupudeng and glass trumpet are toys children buy when they are not in the presence of parents. In dark red and gourd shape, Pupudeng is thin at the bottom. When you blow air into it through the small aperture, it produces a metallic sound-pu pu deng via an enlarged resonant hollow belly. The glass trumpet, one metre long, is wide at one end and thin at the other. The peddler cuts open the thin end with a steel seesaw, through which the child blows air into the resonance belly, producing a high pitch sound. Parents do not buy glass toys for fear they may break and hurt the children, who, however, buy them when their parents are away. They love to play with pupudeng.

賣撲撲登兒
琉璃喇叭的
正月間廠甸及
廟會有賣撲
兒者玻璃吹成
底部甚薄以口
呼吸鼓咚作響
另有琉璃喇叭
藍色長筒用力
吹其聲高亢故
廠甸市期間
北起新華街
南至虎坊橋
琉璃喇叭風
車空竹之聲
響成一片更
增新春之氣
氣也
廠下還句字
乙亥九龍季老
侯長春畫并記



卖风筝的

在北京，风筝摊点的主人都是制风筝的好手，从扎架子、糊纸（绢）、彩绘到提线儿的拴结等等工序都十分讲究，并且各有特色。京城中最有名的要算哈国良与金忠福两家了。后门（地安门）桥北路西有座火神庙，山门内北墙有一风筝摊，专售各种风筝，尤以黑锅底沙燕最有名，那就是世代相传金忠福的风筝摊。每年厂甸开市期间，海王村北面路东的小胡同中有一风筝摊，大小风筝挂满墙壁，其中有一拃多长的小哪吒做得非常精致，飞得又高又稳，那便是著名的哈国良的摊位。

Kite

In old Beijing there are many stalls selling kite. The peddlers are expert kite makers. Setting up frames, pasting paper or silk, drawing colourful designs down to tying up the string—call for meticulous work on the part of the maker of kite. Each work process contains special features. Ha Guoliang and Jin Zhongfu rank as the most famous kite makers. On the west side of the street north of Di'anmen City Gate, is Huoshenmiao. On the northern wall within the temple a kite stall can be found. Heiguodi (Black Pan Bottom) and Shayan (Sand swallow) are the foremost kite stalls owned by Jin Zhongfu's descendants, a legacy of the famous family of kite makers handed down from earlier generations. Each lunar year when Changdian opens, in a small alley on the east side of the street north of Haiwangcun, is a kite stall with all kinds of kites hanging on the wall. It is an extremely delicate kite made by Ha Guoliang, another well known kite maker of Beijing.

賣風箏的
販者皆製風箏
之能手也舉凡
結架糊製彩繪
昇飛諸般技藝
罔不精良且各
家皆有專擅以
此亨譽各成門
戶京中哈國良
與金忠福最著
地安門外橋北
路西有一火神
廟山門內北牆
全記世代于此
設攤玩者無不
知曉每歲廠甸
北胡同內有風
箏攤其中所售
之小哪吒十五
寸許然昇飛甚
穩蓋哈記之精
品也 李老識

李老識



卖爱窝窝的

爱窝窝是北京春节期间庙会上的一种小吃，以蒸熟的江米做皮儿，以蒸熟的面粉做敷面（防止粘连），包以豆沙或枣泥、山楂等馅，揉成元宵大小的球形，缀以红点儿以区别是什么馅的，逛庙会的人可以买来吃，也可用纸匣装上带走。贩者吆唤“爱窝窝尝馅来”。

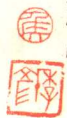
Aiwowo

Aiwowo, a Beijing snack, is sold at the temple fair during the Spring Festival. It is steamed glutinous rice in the shape of dumpling with fillings of sweetened bean paste, jujub paste hawthorn jelly. It has red dots for marking to tell which kind of filling is the one you like. Visitors to temple fair can eat them at the fair or take them home in a paper-bag. The hawkers usually shout: "Aiwowo. Come and try its different fillings."

賣愛窩窩的

愛窩窩為廟會
之小吃以糯米
蒸熟作皮以蒸
熟之麵粉作佈
麵色以豆沙或
棗泥等餡游食
或盛以紙匣帶
回販者多回民
以車為攤邊做
邊賣其吆喚為
愛窩窩嘗餡來
游食應為野人賣食

丙子暮春季老
畫於剡門



卖大糖葫芦的

大糖葫芦是厂甸庙会特有的年货。它是用荆条串上山里红，刷上以黍米做成的饴糖，俗称小糖子，小的三尺余，大的五六尺，刷上饴糖通体呈白色，顶上插以红绿纸小三角旗。逛完厂甸归来，手持大糖葫芦招摇过市，也是春节之一景。

Tanghulu Peddler

Tanghulu, sugar-coated hawthorn strung on skewer made of twig of chaste tree, is a special buy in Changdian Temple Fair during Spring Festival. It is made of malt sugar from millet, commonly called small sugar in Chinese. Tanghulu come in 3-chi or roughly one metre and 5 or 6 chi in measurement. The malt sugar is milk white. A red or green paper banner is attached to the top of Tanghulu to attract attention. Visitors to the fair usually return home with Tanghulu, which constitute a familiar scene in Spring Festival.

賣大糖葫蘆的

大糖葫蘆為廠甸特有之年货，以荆条串山里红，外刷小糖子，上插彩纸小旗，大者长五六尺，小者三四尺，可吃可玩，逛厂甸，相持过市，亦春节之一景也。丙子清明季，徐長春畫。

