

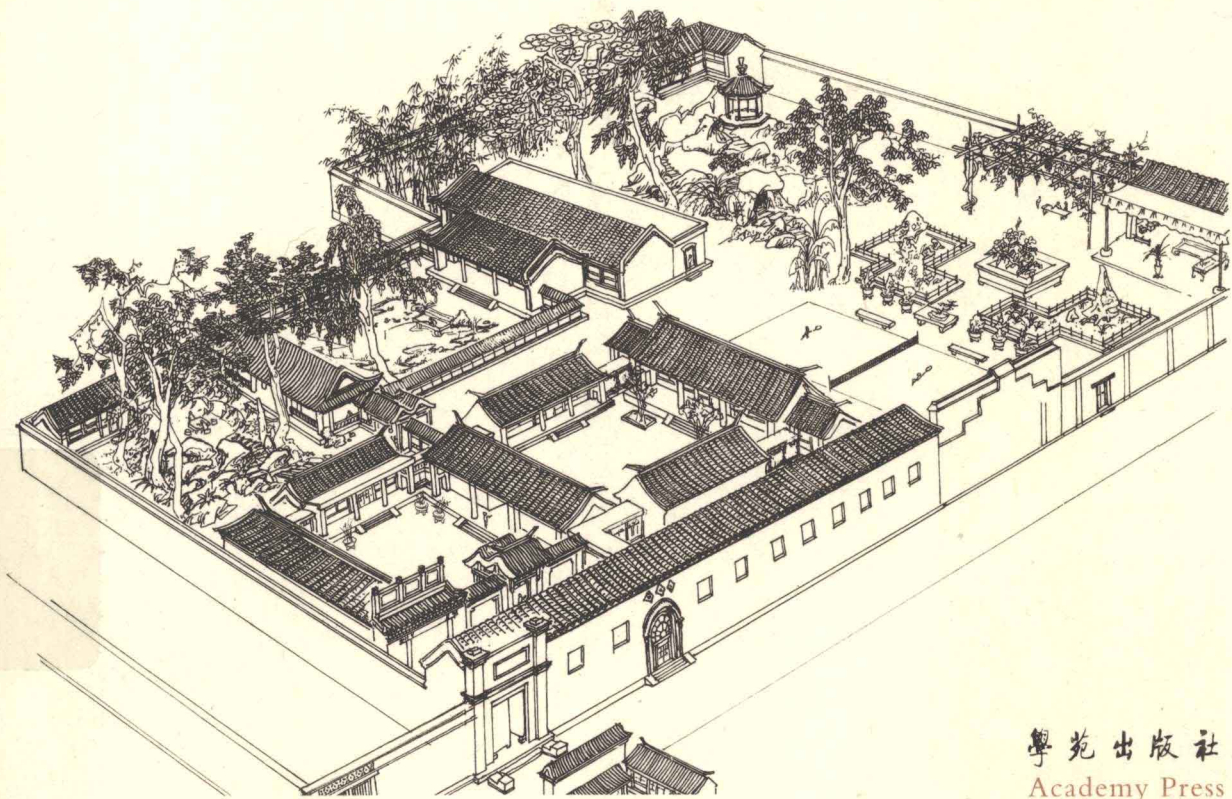
故园画忆系列

Memory of the Old
Home in Sketches

老北京民居宅院

Old Beijing's Courtyard Houses

郑希成 绘画 撰文
Sketches & Notes by Zheng Xicheng



学苑出版社
Academy Press

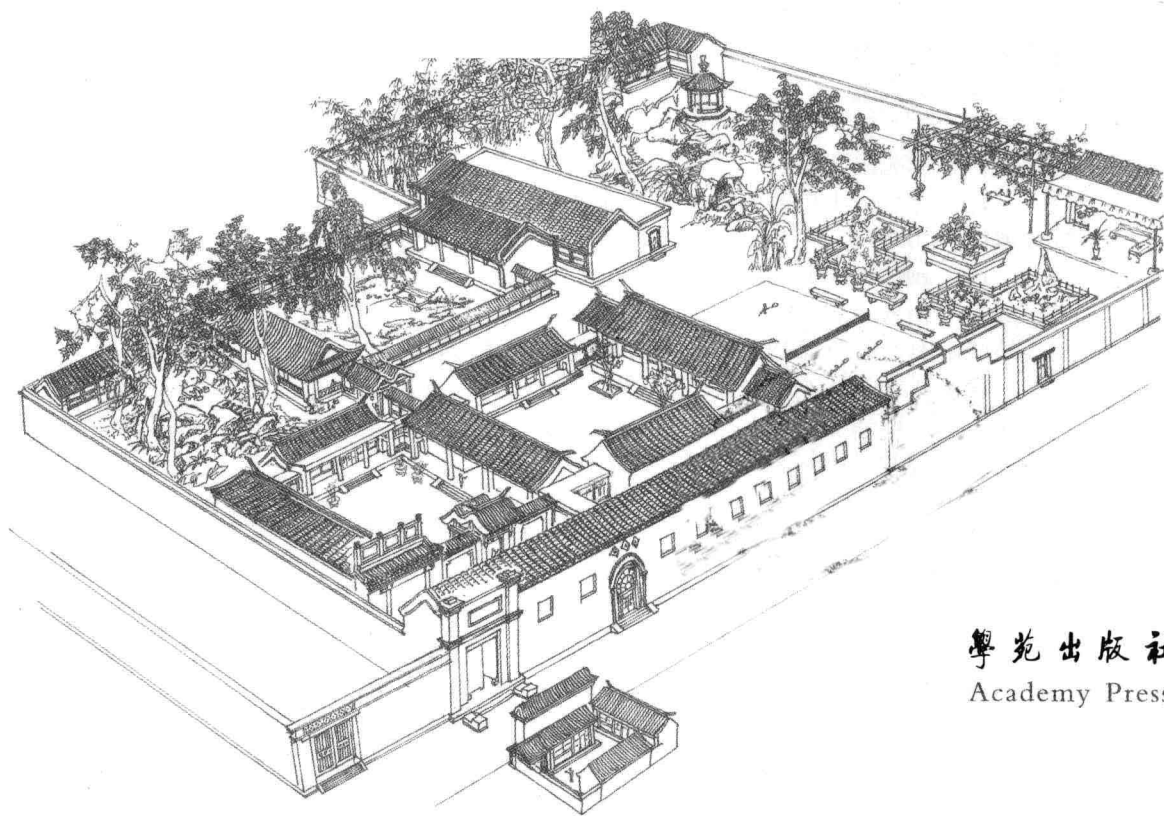
故园画忆系列

Memory of the Old
Home in Sketches

老北京民居宅院

Old Beijing's Courtyard Houses

郑希成 绘画 撰文
Sketches & Notes by Zheng Xicheng



學苑出版社
Academy Press

图书在版编目 (CIP) 数据

老北京民居宅院 / 郑希成绘 撰文. —北京: 学苑出版社, 2012. 2
(故园画忆系列)

ISBN 978-7-5077-3973-2

I. ①老… II. ①郑… III. ①民居—北京市—图集
IV. ①TU241.5-64

中国版本图书馆 CIP 数据核字 (2012) 第 021510 号

责任编辑: 张 翔

责任校对: 袁大威

封面设计: 王 梁

出版发行: 学苑出版社

社 址: 北京市丰台区南方庄 2 号院 1 号楼

邮政编码: 100079

网 址: www.book001.com

电子邮箱: xueyuan@public.bta.net.cn

销售热线: 010-67675512、67678944、67601101 (邮购)

经 销: 新华书店

印 刷 厂: 北京信彩瑞禾印刷厂

开本尺寸: 889×1194 1/24

印 张: 9.5

字 数: 20 千字

印 数: 3000 册

版 次: 2012 年 2 月第 1 版

印 次: 2012 年 2 月第 1 次印刷

定 价: 48.00 元

己丑正月

留住城市记忆

谢辰生题

时年八十八



北京阮王府和旧四合院经
郑老希成先生亲手绘制留
存极为珍贵特此敬贺

古建研究所编第四十四号
传人

马旭初



八二三月
马旭初

说 明

2010年7月1日，经国务院批准，北京市宣布撤销原宣武区、崇文区，分别并入西城区与东城区。

现在沿着北京古老的中轴线的东西两侧分属，东城区与崇文区合并成立新的东城区，西城区与宣武区合并成立新的西城区。

老北京旧城的核心地带（东城、西城、宣武、崇文）四大城区，勾勒出明清北京城“凸”字形城廓。本书所收画作大多于并区之前完成，且为介绍老北京老旧胡同，故沿用旧的东城、西城、宣武、崇文四区名称规列，特此说明。

Introduction

On July 1, 2010, with the approval of the State Council, the Municipal Government of Beijing abolished the administrative Districts of Xuanwu and Chongwen, which were merged with Xicheng and Dongcheng respectively.

The central axis of the city is ancient and grand, going from Yongdingmen Gate, along the Qianmendajie Street, across Zhengyangmen Gate and Tian'anmen Gate, through the golden glazed tiles of the Forbidden City, and finally out of the Deshengmen Gate. Now the eastern and western sides along the central axis have been adjusted, with Dongcheng District and Chongwen District merged as the new Dongcheng District, Xicheng District and Xuanwu District as the new Xicheng District.

The core area of old downtown Beijing (Dongcheng, Xicheng, Xuanwu, Chongwen) formerly known as the four districts, is convex-shaped, an outline of the Beijing city in Qing Dynasty and Ming Dynasty times. This book mainly focuses on the dated Hutong (lanes) in Beijing. So in the book, all the names of the former four districts, the core area of old downtown Beijing, remain according to the historical convention, for the convenience of the readers.

Glossary-common types of gate

Ruiyi Gate (如意门): a small double door is set at the front of the gate house.

Manzi "Barbarians" Gate (蛮子门): a wide double door is set at the front part of the gate house.

Jinzhu Gate(金柱门): a wide double door is set in the center of the gate house.

Guangliang Gate (广亮门): a wide double door is set at the back of the gate house.

Chuihuamen / Festoon Gate (垂花门): usually the door linking the forecourt with the main courtyard, this kind of gate has two bits of wood sticking down in front, carved and painted like flower buds.

序

郑希成先生画北京民居宅院是从2001年开始的。当时他被北京旧城内整片拆毁民居四合院的行动震惊了，折毁的规模之大、速度之快是空前的。北京虽然在1983年被政府公布为第一批历史文化名城，但对北京旧城如何保护，却争论了半个世纪，陆陆续续的拆毁一直未停。也就在公布为历史文化名城之后，事情起了变化，北京旧城改造工程引进了房地产开发商，政府划拨土地，开发商出资拆迁重建。在巨额利润的驱使下，拆迁疯狂地进行着。郑先生就是在这种背景下，开始与推土机争时间，抢画北京民居宅院。

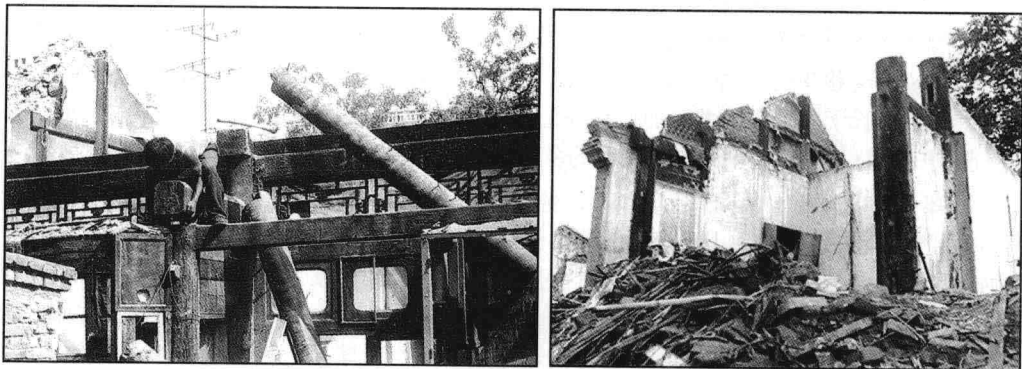
郑先生做这件事时已年近七旬。他自幼有足疾，行动不变，冒着酷暑严寒，骑着自行车，奔波于街巷胡同之间，以超人的毅力画了百多幅即将消失的北京民居宅院素描图。他生于北京，长于北京，对北京有着深厚的感情，其中包括家庭宅院之情、邻里之情，弥漫在胡同中的淳朴民风，则是令人难忘的乡情，都在他的画稿和说明中体现出来。

郑先生是画家、是雕刻艺术家，他不是以建筑师的眼光来作画的，所以，这些画不是建筑实测图；同时，他也并不是从文物保护的角度来记录院落保存的实况的，所以，画中没有画出四合院中私搭乱建不堪入目的景象。他通过实地调查，根据历史照片或图像，尽量恢复院落和建筑物的原来风貌，有的就是在他记忆中很熟悉的北京四合院的固有风貌，把最美的东西奉献给了读者。郑先生曾亲眼目睹过野蛮拆迁的惨况，他不会忘记这些历史场面，但他却理智地采取怨而不愠的方式，在画稿中主要表现北京历史风貌之美。这正是本书精华所在的永恒主题。

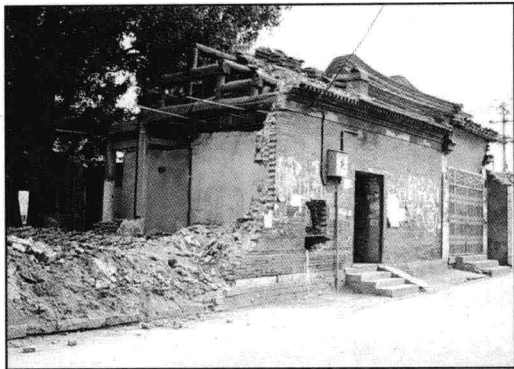
这本画册特别注意了院落主人或居住者身份履历，人文的因素决定了院落的布局和建筑物的风格。既注意到两进、三进占地在两条胡同之间的大型院落，或占地两三条胡同的王府，也没有把两合、一合不成格局的小院子漏掉。不同阶层的人构成了北京居民的成分和居所建筑的不同。北京旧城内、外城居民成分不同，内城多住满人，达官贵族府邸、王府多，大型四合院多；外城前门大街以西（宣武区）同乡会馆多，进京的汉人官员和士大夫多；前门大街以东（崇文区）工商会馆多，小手工作坊多，居住条件狭小，出现了“奴欺主”式的窄条形四合院，但建筑物的细部往往有精致装饰，说明他们社会地位虽然不高，却不乏资财。除了阶层和地区的不同外，时代不同也在画册中显露

出来，上个世纪初西式建筑出现在院落中，大街上的商铺门脸也有改用西式者，最典型的是西总布胡同协和医院的教授住宅，时代烙印极其明显。

郑先生调查作画时，也很留意院落建筑的类型和细部做法。院落建筑类型是反映城市功能的，除民居四合院外，还画了北新桥的恒兴木厂和板桥胡同的裕德粮店及其磨房，也画了不同形式的铺面房。建筑的细部做法，有些是不太被人注意的，譬如察院胡同25号后院带穿廊的“工”字形平面，尚存宋元以来之规式。新鲜胡同42号桂公府别院的“廊墙”，是唐代院落中常用的建筑。南池子灯笼库9号两厢与正房房脊的式样，类似川滇民居中“一颗印”式院落的屋顶而又有区别。凡此种种，都说明北京历史文化名城内容丰富，在长达七百多年的历史长河中，汇集沉淀了厚重的中国古代城市的物质文化遗产，是极其宝贵的历史文化遗产。如何在保护这些历史文化名城中认清它们各自的历史价值，仍是亟待研究的课题。



本书所画的百余院落，郑先生告我已拆毁无存占五十九座，剩下的也多残缺不全。美术馆后街22号赵紫宸故居拆的最早，2000年10月被拆，当时侯仁之、吴良镛、郑孝燮、罗哲文等多名专家呼吁抢救而无效。东直门北沟沿胡同23号梁启超故居，是在谢辰生先生的关注下保护下来的。最著名的是西河沿街222号林家大院，完整的四个院落，在2006年被拆毁了三个院，剩下一个院坚持到2008年6月，才以拆迁户“民告官”的方式打赢了官司，很不容易，被称为是“打赢文物保护第一案”。官司是打赢了，被拆毁破坏了的怎么办？谁来负责？文物管理部门为什么在诉讼程序中被排斥出局？暴露了文物保护法规方面还存在漏洞。朱寿全律师曾就此指出三点（见《北京晚报》2009年1月7日），很值得有关部门重视。以上所举的三个例子的院落图画都在本书之中，读者自可参阅。后附近年拆迁现场的几张照片，以见这段历史的全貌。



郑希成先生是一位北京普通的市民，为保护北京历史文化名城做了他力所能及的事情。在他的书即将出版的时候，我能先睹为快，写了几点感想谨表敬贺之意！

徐苹芳

二〇〇九年二月三日

注：徐苹芳，1930年10月生，国家文物局考古专家组成员，建设部、国家文物局全国历史文化名城保护专家委员会委员，中国考古学会理事长。

Preface

Mr. Zheng Xicheng began his sketches of Beijing courtyards in the year 2001. He had been shocked by the scale and speed of their demolition in the old downtown area. Though Beijing was listed among the first batch of China's Historical and Cultural Cities early in 1983, the debate over how to protect its old town lasted for half a century, meanwhile demolition inside the city never ceased.

At the same time Beijing was proclaimed a Historical and Cultural City, things changed: the government began to involve property developers in urban renewal, allocating urban land for property developers to invest and build. Demolition ran amuck on account of the huge profits to be gained. Against this background, Mr. Zheng started to race against the bulldozers to sketch the old courtyards of Beijing.

Mr. Zheng was nearly seventy years old when he started this undertaking. Though he suffered from a foot impairment from childhood, he rode his bike through the lanes and hutongs in both summer and winter, and with superhuman will power he finished over a hundred sketches of Beijing's fast-disappearing residential courtyards.

Born and raised in Beijing, Mr. Zheng had deep feelings toward the city, its homes, its neighborhoods and the simple folk customs pervading within the hutongs. All his nostalgia is embodied and reflected in his sketches and notes.

Mr. Zheng is a painter and sculptor, not an architect. His sketches are not exact diagrams; nor was he intent on recording courtyards from a relic protector's perspective, so the messy unplanned or unapproved structures inside the courtyards are not represented in the drawings. Mr. Zheng made his survey and

spent time checking old photos and pictures, so that he might reconstruct the original courtyards in his sketches. Some courtyards which he knew well were sketched based on his own memories. He has presented the most beautiful things to the readers. Mr. Zheng saw with his own eyes how some courtyards were demolished ruthlessly, and yet he has dispassionately represented the history and beauty of Beijing. And this is essentially the eternal theme of the book.

The author attaches special importance to the identity and background of the courtyard's owners or residents because it is their personality and tastes that determined the courtyard's layout and architectural style. The sketches include not only the large, two-courtyard or three-courtyard compounds, or the princely residences that cover two or three hutongs, but also include the tiny two-sided or even single-sided courtyards.

Different types of people occupied the Inner and Outer cities. The Inner City, sometimes referred to as the Tartar City, was populated chiefly by Manchu ethnics, dignitaries or aristocrats who lived in larger courtyard compound. Whereas in the Outer City, to the west of Qianmen Street, are many guild halls and residences of officials or literati from other parts of China, while to the east of Qianmen Street are business guild halls, and small handicraft workshops. Due to limited space, the courtyard compounds are relatively narrow, and we see courtyards described as "servant teases master"¹, but the buildings are exquisitely decorated and adorned, showing that people living there were not poor, even though their social status might not be high. Besides the variation due to social and geographic differences, changes along with the times are also reflected in the album, for example, early 20th century western-style buildings appeared in the courtyards, street shops with western style decorations, and the professor's residences of the PUMC Hospital in Xizongbu Hutong are typical of this period.

When surveying for his sketches, Mr. Zheng also pays attention to the courtyard

1 A style in which the East and West side wings block light from reaching the end rooms of the main north wing.

type and detailed work. Courtyards have many functions, for example, in addition to the residential courtyards, he has made sketches of the Hengxing Wood Workshop at Beixinqiao, Yude Grain Shop and its flour mill at Banqiao Hutong, as well as courtyards with shop fronts. The detailed treatments often go unnoticed, for example, the “H” shaped back courtyard at No. 25, Chayuan Hutong with its covered corridor linking front and back wings, retains the layout common after Song and Yuan Dynasty. The “passage / corridor wall” leading to the side courtyard of Guigongfu at No. 42 Xinxian Hutong is typical of Tang Dynasty construction. At No. 9 Nanchizi Denglongku, the way the roof ridges of the side wings and main wing join reminds one of the “chop” style courtyards in Sichuan or Yunnan provinces. All this goes to show that Beijing, the famous historical and cultural city, has rich and invaluable deposits of tangible cultural relics among ancient Chinese cities. How to appreciate the historical value of all this heritage during preservation efforts is a question that needs further study.

Of the over one hundred courtyards sketched in this album, Mr. Zheng tells me, 59 have been totally demolished while only a few of the rest remain intact. No. 22, Meishuguan Houjie Street, former residence of Zhao Zichen, was the first courtyard to be demolished back in October 2000. At the time Hou Renzhi, Wu Liangyong, Zheng Xiaoxie, Luo Zhewen and many other experts called for its preservation to no effect. No. 23 of Dongzhimen Beigouyan Hutong, former residence for Liang Qichao, survived thanks to the attention of Mr. Xie Chensheng. The famous Lin Family Courtyards, at No. 222 of Xiheyuan Street, consisted of four courtyards, but three of them were demolished in 2006, and the remaining one was saved in June 2008, when a “civilian against officialdom” law suit against illegal demolition was won. This was hailed as the “first cultural relics protection case ever to wins”. The case ended favorably, but what about the

already demolished courtyards? Who is to blame? Why was the cultural relics administration authorities excluded from the legal proceedings? Obviously there are loopholes in the cultural relics protection legislation. Lawyer Zhu Shouquan expressed three concerns (*Beijing Evening News*, July 1, 2009) that should be considered and addressed properly by official departments concerned. The book contains sketch drawings of all three examples cited for the readers' reference. Also several photos of demolition that has taken place in recent years are included (see page 3), just for history's sake.

Mr. Zheng Xicheng is an ordinary Beijinger who done his part to protect this famous historical and cultural city. Personally I am delighted have had the chance to read this book before publication, so write these thoughts to congratulate the author.

Xu Pingfang
February 3, 2009

Note: Xu Pingfang, born oct 1930, is a member of the Archeological Experts Team of the China Cultural Relicts Bureau, member of the Expert Advisory Committee for Historic and Cultural City Protection, under China's Ministry of Construction and Cultural Relicts Bureau. He is also a Board member of the China Historical Society and Chairman of the Board of the China Archeological Society.

自序

我出生在鼓楼前的小四合院里，又在北新桥自家小院中成长。在小院中，我体会到了老北京人与人之间的深厚情谊。

邻里间的真诚相助，是北京胡同文化的精髓，这是北京胡同文化的“神”。胡同中各种形态的民居宅院，是北京胡同文化的基础，是胡同文化的“形”。

神形兼备的存留，才是真正保存了北京的胡同文化。

进入市场经济的初期，人们似乎都疯狂了。很多人只认钱，没了信仰，忘了父母，少了亲情，缺了友情，北京胡同文化之“神”渐渐丢失了。

我因之而悲，再加重病，而想远离社会，在自家小院静修，不问世事。

2001年推土机的喧闹声将我吵醒。北京胡同里的“神”已经缺损，开发商又向北京民居文化最集中、最美好的宝库——北京的胡同民居宅院“开刀”了。

胡同文化之“神”缺损之后，又欲将其“形”摧损吗？！

睁开眼看到很多人为保护北京的胡同文化在抗争，还看到只有四分之一中国血统的法国人华新民也在为此奔波，而深受感动。

站在已被拆毁的院落前，想起了雍和宫吐布丹老师讲的话：“世界万物都有灵。”看到颓垣断壁，我突然见到了它们的灵，想起了：

是它们见证了明灭清亡；

是它们见证了人们由盘头到辫子，又变成分头；

是它们见证了窗纸变玻璃的变化，见证了由矿石收音机到彩电、冰箱；

是它们见证了一些古老的院落建起了卫生间，向现代化生活转变……

在这院落里，胡同文化之神见证了这一切一切！

这种文化，一代一代在这些古老的房屋及院落里传播；

这种文化，是我们北京的文明，是我们北京的灵魂。

这灵魂，就存在于这些院落里，就存在于这些房屋里，就存在于北京人的心灵中！

眼看这文化、这灵魂，就要随着这些房屋、这些院落的消失而消失，我坐不住了。

我不能再坐在自家的小院中修身养性了。

我走出了封闭的小院，端起了摄像机、照相机，拿起了画笔，面对即将消逝的民居小院和多弯的胡同，开始了对我家附近“新太仓民居文化”的研究，想用自己的画、照片，体现北京民居宅院之美，引起开发商的关注，请其手下留情。

走出去以后看到，这是几十年积攒的问题。四合院破败成大杂院，这是摆在我们面前的实际问题。老百姓希望改善居住环境，而开发商想挣钱，两者都想到一块儿了，但最根本的一条却被忘记了：我们中国是一个穷国，又是一个文化大国，不能为了面子上好看，受“穷国心态”左右，将我们的文化埋葬，去修建面子工程。在销毁了北京民居文化的地基上“改善”百姓的居住条件，用北京民居文化下面的土地去发财，是对中华民族的犯罪！

很多人为了保护这些北京民居文化找到了我，希望能将他们院落的复原图画出，用此告诉开发商，这些民居原来是这样的美好，只要不拆，逐步恢复，将是一笔多么丰厚的遗产。

我不懂建筑，学着《北京四合院》书中的画法，为居民们画起了宅院的复原图，没有蓝图，得在满是违章建筑的院落里瞎转，找出规律，有时还受到误解与驱逐，我只能用速写、用照片、用DV记其特点，并勾画其平面图，回家后再一笔一笔将其画出来。

起初，我是想用这些图配合居民的抗争，保存下这些院落，将这些实物保存下来，而不仅仅留下这些画。这些画是赶着画的，有的原想画细一点，也是给开发商看的，希望他们看到这些好的院落手下留情。

现在好多院落已经没有了，大家关注起了这些画，我的心里很感凄凉。这些画中的宅院是我亲眼看着它们消失的。因此，请您不要品评我的画的“匠气”与

“细致”了吧。只希望您通过这些画看到祖先留给我们的宝贵遗产——北京民居文化。她实在是太丰富、实在是太完美了。

有朋友非要我说说是怎样画的。

我过去是搞工艺美术设计的，工笔白描是青年时代的基本功。曾有人建议我用毛笔和宣纸画，用界画来画，将来可以赚大钱。我也曾想过这样画。但是保护北京民居需要我尽快及时画出，所以，最后我还是选择了用钢笔来画。

我青年时代就很喜欢英国人比亚兹莱的黑白画，他独特的画法是吸收了日本的“浮士绘”，而浮士绘又是受到中国木刻版画的影响而形成的。我昔日的工作是搞象牙雕刻“小活”，即山水、风景、建筑的设计，自然要临摹芥子园等中国传统绘画，尤其黑白木刻版画为我所爱。王弘力在《黑白画理》中说：“从汉画像砖开始，以高视位表现广阔视野和斜平行线表现建筑物的方法，逐渐成为中国风景画的传统”。

在我的设计工作中，用高视点和斜平行线画法，画山、画水、画树画人，但那时只是工作。

在画这些民居复原图时，怎么画？想的不多，只是将设计稿的方式用于画民居。这些画，只是凭感觉画，画个大概，不能细究。透视、结构都不够准，而且不好交代的地方，都用树来遮盖，说好听点儿叫艺术手法处理，实际就是取巧。这些画究竟算什么画？真没想过，应当归“黑白画”吧。

以上谈的多是技术问题。下面根据书名《老北京民居宅院》谈谈我为什么对北京的民居这样感兴趣。

从儿时起，这四九城的大小宅院就给我带来许多神秘的遐想。幼年我的脚不好，家人外出从不带我。一次，母亲和哥哥从大翔凤胡同某厅长家中回来，讲述起这家的深宅大院、美丽的廊子，使我充满了无限的向往。还有一次，哥哥从山石专家的同学家回来，讲起那院落之美，勾得我心仪神往。在我当时的想象中，那些宅院一定比鼓楼前同兴长绸缎庄过年贴窗户的年画还要漂亮。

母亲送我上小学时，当她见到前圆恩寺小学的校舍一道一道的过厅，高兴地告诉我，这院与她湖北江陵老家的院子一样，只是小了点，没有树和竹林。

我大姨家的养蜂场，即在香饵胡同中间的承恩公府中，花园、廊子就是我们儿时嬉戏的地方。

1949年以后，我哥哥他们驻军在东城什锦花园胡同原吴佩孚的府邸中，那里曲折优美的游廊给我留下了深刻的印象。后来认识了马旭初老人，他说这院的游廊最有特色，是北京民居中少有的。我有幸在其中游历过，可惜当时太小。

从工作伊始，我就在崇文区南北羊市口的几处民居小院中学徒，那些各具特色的小院同样给我留下了不可磨灭的印象。后来工厂又搬进了同仁堂乐家老母亲曾经住过的大宅院，那里有抄手游廊、有地炉、有水会，还有鹿苑，真是美不可言。

我与北京各类民居宅院的缘分太多太多了，这也是我为什么不只是画画街景、画画门楼的缘故。刚开始的时候，我在竹杆胡同也是画街门的速写，画完后，我在想，院里是什么样？房主还在吗？这院落是什么时候买的？这种欲知其详的心理促使我走进院落，见到了这家主人。男主人告诉我，这院是他父亲盖的，并详细地介绍了院落的原貌。我一一记录下来。由此，也确定了我的作画方向：那就是一定要进院！

是日，在南竹杆胡同25号，就是这种寻宅作画的开始。当时我在院落里发现，虽然地界不好，但经过主人巧夺天工的构思，达到了天圆地方的境界。从此后，我就把画民居特色作为了绘画的重点。可惜的是，竹杆胡同之类各具特色的民居已被高楼大厦所取代。

一提起北京的民居，人们总会与豪宅大门的四合院联系在一起，实则不然。

老北京的民居，是以原皇城为中心的民居建筑群，不仅有四合院，还有三合院、二合院，即使是一居小院，也各领风骚，别具特色。

在这本画册里，我基本按所画时间之顺序，将这些年所画的比较有特色的宅院选出99张，以供大家欣赏。

在此要感谢马旭初老先生。他是古建筑大师，是六百年“哲匠世家”的第