

京城老行当

杨信

OLD TRADES OF BEIJING



新华出版社

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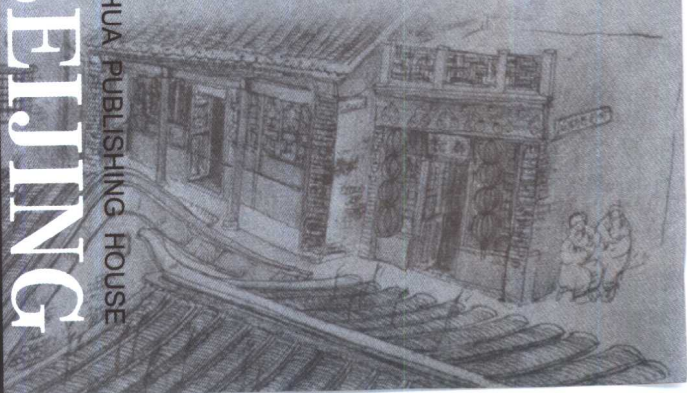
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杨 稳



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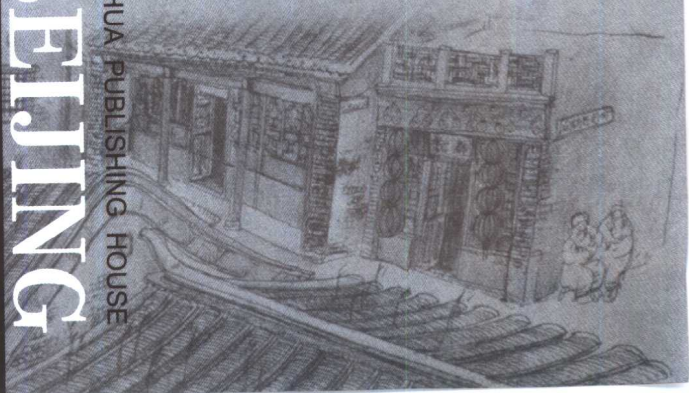
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杨 信

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楊子

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，主攻油画。1982年起在健康报、中国开发报、北京青年报任编辑、记者至今，曾获得多个全国和北京市新闻、摄影奖。近年潜心研究北京胡同人文、历史，致力于民俗文化挖掘、保存和宏扬。第一部作品集《捧读胡同》于2001年1月出版。2001年7月在北京国际艺苑美术馆举办“胡同记忆”个人画展。作品风格独特，多为海内外推崇传统文化的人士喜爱。

Yangxin is a painter who paint Beijing local culture. He was born in Beijing 1962 and graduated from the Art Dep. of Hebei Normal University, major in oil painting. From 1982, he worked as an editor and reporter for BEIJING YOUTH DAILY. He was awarded many News Prizes and Photographic Prizes in Beijing and around whole nation. In these years, he concentrated his grate attention on the study of Beijing Hutong culture and history. And he also devoted himself to excavate, to preserve and to develop the local life culture. His first picture album, 《Read Hutong》, had been published in January 2001, and after six months, he put on a personal painting exhibition, "Hutong Memory", in Beijing International Art and Literary Gallery. Having their special styles, his works won a favorable reception by people came from both country and overseas, because they all love traditional culture.



永远的北京

马希桂

北京市政协委员、首都博物馆前馆长、研究馆员

杨信小友新作《京城老行当》继《捧读胡同儿》之后即将出版，嘱我为之作序，简简一阅，不禁为之动容。一个年轻人，对老北京传统文化的认识和理解竟是那样准确、深刻，并是那样情深意切，足见其对“京味文化”确实作了一番深入探索与研究。尤为值得称道的是他用独特的“京味绘画”技法，记录和再现了老北京市井生活种种令人难以忘怀的风情和习俗，仿佛把人们又带到那个已经消失了的老北京人生活的年代。清脆、悦耳的冰糖葫芦、酸梅汤和荷叶粥……的叫卖声，似乎仍回荡在人们的耳旁；庙会上的拉洋片、抖空竹、撂跤和卖风车的场景，似乎又浮现在人们的眼前，从而引发出人们对“京味文化”深厚地追思与眷恋之情。正如作者在本书后记中所说：“系统地再现当时的生活场景，让人们有机会记住祖辈们的生活”是他出版此书的初衷，也是《京城老行当》一书出版的深远意义和价值所在。

北京是享誉中外的著名历史文化名城，三千多年的建城史，千余年的建都史，积淀了她雄厚而又独具魅力的传统文化。特别是自古以来，北京就处在一个多民族交汇、混居和融合的人文地理环境中，她以自己博大的胸怀，对各民族优秀的传统文化兼容并蓄，从而形成了自己独具风情的京味特色。这种特色决非一两句话或几行文字所能表达清楚的，因为它已深

序



序

深地渗透到北京人的言行举止和日常生活当中。记录与表达还并非最难之事，更难的是将这种文化的精髓如何给予合理的传承和发扬。我从事文博工作40余年，亲历60年代后北京翻天覆地的变化，同时也亲身感受到抢救、保护和发扬北京民俗传统文化的艰辛。杨信小友用自己的画笔和独特的绘画技法，在这方面做了一件非常有益而又十分不易的工作，令人感动和欣慰。

北京是世界独一无二的，北京特有的“京味文化”当然理应也是世界独一无二的。所以北京城市的面貌无论发生何等的变化，这种文化特色都有必要加以保留、发扬和光大，也势必能保留、发扬、光大。因为有许多像杨信一样生活在北京，热爱北京的北京人，年轻的北京人，他们是未来北京文化事业发展与繁荣的中坚，因此我说是“永远的北京”。

2001年12月21日



Beijing Forever

Ma Xigui

*Member of the Beijing Municipal Committee of the Chinese People's
Political Consultative Conference
Former Curator and research fellow of the Capital Museum*

My little friend, Yang Xin, asked to write a preface to his new book 《Old trades of Beijing》, his second following 《Read Beijing》. Browsing the book, I could not help but be visibly moved. For a young man, such accurate and profound knowledge and understanding of the traditional culture of Beijing and such deep passion for it are enough to show his sweat and energy put into the profound exploration and study of the "Culture of Local Beijing Flavor". What is more praise-worthy is that he uses his unique skills of "painting of local Beijing flavor" to record and recapture the unforgettable customs and conventions of Beijing in the olden days, as if bringing the reader back to the good old days of old Beijing. It seems as if the clear and pleasant cries of vendors of sugar-coated haw, sour-sweet plum drink and lotus-leaf flavored porridge were echoing around again; the scenes of peep show, Diablo juggling, wrestling and pinwheel vending were popping up before the eyes, strongly inducing the profound nostalgia for the "Culture of Local Beijing Flavor". Just as what the author says in the postscript: "What I am trying to do in writing the book 《Old trades of Beijing》 is to systematically relive the past so that people would know and bear in mind the life of our ancestors." This is, too, where the far-reaching significance and value of the book lie.

Beijing is a famous historical and cultural city, known both at home and abroad. The more than 3000 years of history in city construction and more than 1000 years as a capital city have built up a rich and fascinating traditional culture. Since ancient times, Beijing has boasted a

Preface

Preface

human and geographical environment where people of a number of nationalities are mixed and fused. With breadth of vision, it has embraced anything and everything of the outstanding traditional cultures of all nationalities and developed its unique characteristics. These characteristics cannot be expressed in one or two words or by a few lines of writing, because they have already penetrated bone-deep into the words and acts of people in Beijing and their daily life. Recording and expression are not the most difficult thing to do. What is more difficult is how to carry over and develop in a sensible manner the quintessence of such culture. I have been working with the cultural museum for more than four decades, personally experiencing the world-shaking changes that have taken place since the 1960s. I have also experienced all the hardships in rescuing, protecting and developing the folk customs and traditional culture. My little friend, Yang Xin, has done a very useful and very difficult job by employing his painting brush and unique skills and that is really moving and gratifying.

Beijing is unique in the world; and so should its particular culture. It is, therefore, necessary and also inevitable to have such peculiar culture preserved, developed and made more illustrious and grandiose no matter what changes that have taken place and are going to take place. As there are many Beijingers like Yang Xin, who live in Beijing and love it. Young Beijingers are the backbone force in the development and prosperity of the culture of the city in the future and what is why I say it is "Beijing Forever".

December 21, 2001



超越的圆融

杨 信

北京这座历史名城的格局、人们的生存方式近年来正在发生着史无前例的变革,但也有越来越多人开始在现代北京华丽的缝隙中寻找过去岁月的痕迹,无论从法国的阿贝尔·肯恩博物馆来华展出81幅北京老照片的热潮,还是充斥街头的众多京味文化出版物的畅销,都透露出这样的信息:我所热爱并为之苦苦追求的京味文化、京味艺术正在引起更多的人以至于全球化的关注。中、外人士对它的绵绵不断、经久不衰的追逐喜爱,激发了我作为北京人的创作激情和责任。

人们津津乐道的“京味文化”,不仅只是上千年文化历史的发展逐渐沉淀下来的生活片段,而是需要加以整理,才能系统化地再现和宏扬。历史不断前进,许多事都已成为过去,经历和了解过去的人们越来越少,不尽早地加以记录和整理,它就会永远地从人们的记忆中消失。

“婚轿铺”、“井窝子”、“大鞍车”、“二荤铺”,现在听来都很陌生的词,在元、明、清、民国数百年间,却是与上至达官显贵,下到平头百姓的生活息息相关的。许多只有父辈的父辈所经历的事,现如今听起来是那么的不着边际,但仍然吸引着众多人的目光。系统地再现当时的生活场景,让人们有机会记住祖辈们的生活,就是我这本《京城老行当》要做的事。用怎样的技法,才能淋漓尽致表现京味文化的韵味,是我从开始创作就苦苦寻求的。艺术崇尚的是自然、现实、真理,只有表现出深刻的内涵,表现出一种观念、一种特点,并形成自成一派的绘画表现形式,不落巢臼又清晰准确,才能让大家喜欢和接受,我想这就是我“京味绘画”技法的真谛。

准确地说,中国与西方现代绘画共有的、最能吸引观众视觉的,应是平面与深度之间,具象

前言



前言

与抽象之间的适当张力。一个流派的产生始于一位画家的艺术探求,而能够经过借鉴他人的艺术成就,在自己的创作中不断发掘、变化、提升,从而发现并发展一个新的方向,逐渐自成风格,创立自己的画派,才是真正走出了艺术创作最珍贵的一步。

《京城老行当》是我继《棒读胡同》画册后,运用“京味绘画”技法的更进一步的探究,是最花费精力的一本画册。在尽量准确表现近百年来京城五行八作文化最真实、最原汁原味的同时,我始终努力在作品中形成自己独特的艺术语汇,追求真正的艺术创作,希冀形成自己成熟的风格。

正如中国的美学理论家们很早就意识到的,绘画如不能客观地表现对象,也就不能从纯客观的标准去品评绘画,主、客观统一才是绘画的最高境界。书中作品在表现手法上充分强调时空意识,结构上追求厚实严密,更突出夸张幽默,冷峻的造型中蕴涵了逻辑与情感的契合,力求挖掘展示出至臻至美活的历史文化有机体。有些作品也许看来是粗糙的、或只像是信手涂鸦,那都是我特定内容所选择的的不同表现形式。

如果有一天,北京古老的印记终于消逝殆尽,面对满目的高楼和川流不息的车海,你怎么也无法想象这些往事,也许我的这些调和了浓浓京味的绘画作品,能够带给人们对那东方古都特有风韵的感受。就让这套回顾性的小册子中张张作品带你超越年代,伴随你的痛苦和深刻,快乐而模糊地重新去体会老北京人曾拥有过的那份古朴和悠闲,去回味那昔日京城的五行八作。

2001年12月 北京

Over and Above Perfection

Yang Xin

Unprecedented changes have taken place in the pattern of this famous historical city of Beijing and the way of life of the people living in it. But there are more and more people who are beginning to seek the traces of the years gone by from among the splendor of the city in the modern times. The culture and arts in the particular Beijing flavor I fervently love and have painstakingly pursued have aroused growing interests from a growing number of people and even from the whole globe – this is a message conveyed by both the exhibition of the 81 old Beijing photos brought to China by the Albert Kahn Museum of France and the host of best-selling publications that can be found everywhere in the city. The ceaseless and long-enduring pursuit and love for Beijing culture by Chinese and foreign personages have inspired creative passion and responsibility in me as a native to Beijing.

"Culture of particular Beijing flavor", which people take delight in talking about, records the episodes of life that passed down in history in a gradual process of the development over the past nearly 1000 years and they can be recaptured systematically and carried forward only by careful sort-out. History advances. Many things have become memory of the past. The number of people who experienced and knew about the past is becoming less and less. If the episodes are not recorded and sorted out in good time, they would drop out of the memory of the people for ever. "Wedding sedan-chair rental", "Water delivery house", "Big saddle cart" and "Minor teahouse" – all these words sound very strange to modern people. But they were essential part of the life of the people in the city, from aristocrats and nobles down to the common people, during the hundreds of years of the Yuan, Ming, Qing and National Republic periods. Many things could only be what were experienced by the fathers of our fathers and sound quite obscure, yet they still attract a large number of followers. What I am trying to do in writing the book 《Old trades of Beijing》 is to systematically relive the past so that people would know and bear in mind the life of our ancestors.

But in what way can the charm of the culture of particular Beijing flavor be brought out to the full – that is what I have been seeking painstakingly from the very beginning. What art advocates for is being natural, realistic and true. Only by bringing out to the full the contents, illustrating an idea, a feature and by developing a unique way of expression instead of following the beaten path, making things clear and accurate, is it possible to make it lovable and acceptable. That is the essence of the skills of my "painting" tinged with the local flavor of Beijing.

Accurately speaking, what Chinese and western modern paintings share in common and for what they are most appealing lie in the pulling effect between what is plain and what is in depth and between what is specific and what is abstract. The birth of a school of painting starts from what a painter pursues. Only by constantly digging, changing and improving in the process of creation by borrowing from the established artistic achievements and by discovering and blazing a new path that leads to a particular style, thus founding his own school of painting, can it be regarded as taking the most valuable step forward on the long journey of artistic creation.

《Old trades of Beijing》is another most costly album that represents my further efforts in the exploration of "painting" with local Beijing flavor in the wake of my picture book 《Read Hu tong》. While attempting to express as accurately as possible the old trades of all description in old Beijing over nearly a century as what they were, I have tried to develop my own artistic vocabulary and pursue true artistic creation in the hope of bringing my own style to perfection.

Just as Chinese aesthetic theorists realized a long time ago, if a painting cannot express what it paints objectively, it is impossible to comment on paintings by the pure objective standards. Unity of subjectivity and objectivity is the highest realm of the world. In terms of the way of expression, I have stressed the sense of time and space; structurally, I have pursued close-knit and tightness, giving prominence to exaggeration and humor. The shaping of images implies agreement between logic and passion so as to dig out and bring to perfection what was real in history and culture. Some of the paintings may look slipshod or seem quite too casual. But these are my choices in expressing the given contents.

If, one of these days, the imprints of old Beijing have all gone out of mind altogether and it would be impossible to imagine how the things were in the past in the face of forests of high rises and incessant flows of vehicles, my paintings tinged with rich local Beijing flavor, perhaps, may serve as a tool to bring you back to the old days to feel the special charm of the ancient capital in the orient. Let this nostalgic booklet take you on a tour of reliving the primitive simplicity and leisurely and carefree life and all kinds of interesting trades particular to old Beijing nearly a century ago.

December 2001 Beijing

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