

■ 于润琦 编著

老北京

Entertainments and
的



玩艺儿

Folk Arts of Old Beijing

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老北京的 的 玩艺儿

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【 老北京的玩艺儿 】

序

朋友，您是老北京吗？是，请您看咱这老北京的玩艺儿，还是不是原来的模样儿？您给掌掌眼！不是，也请您欣赏欣赏我这老北京的玩艺儿，看看它地道不地道！

提起老北京的玩艺儿，哪一个老北京没有美好的回忆！哪一个老北京不能说出个子丑寅卯呢！什么抖空竹的、卖兔爷的、卖鬃人的、卖刀马人的、卖草编的，什么养蝈蝈的、养鸟的、养鸽子的、斗蛐蛐的……样样齐全，应有尽有。过去胡同里常见那些走街串巷耍把式的、捏面人的、吹糖人的、耍猴的、耍耗子的、卖小金鱼的、拉洋片的、耍咕丢丢的……可现如今这些个老玩艺儿早已销声匿迹了。甭说在胡同里找不到了，就是在每年春节的庙会上也“英雄难觅”了！

过去，孩子的玩艺儿有多少！哪个男孩子不放风筝，哪个男孩子不会糊屁帘儿，哪个男孩子不斗蛐蛐，哪个孩子不会抖空竹，哪个女孩子不会跳皮筋儿，哪个女孩子不会玩羊拐……儿时的玩艺儿给孩子们留下多美好的记忆呀！

小时候特别喜欢过年，一过年大人就给压岁钱，有了钱就可以在庙会上买好玩艺儿，什么风筝、空竹、风车、万花筒、跟斗猴儿……有了这些玩艺儿，甭提多高兴了，可以好好地玩一阵子。如今这些个老玩艺儿可就一将难求了！时代要发展，社会要进步，要海纳百川，这一点儿没错儿。面对着高耸入云的大厦，面对着车水马龙的立交桥，会让人发出感叹：北京变化得太快了！太大了！可北京丢掉的东西也太多了：一条条胡同、一座座四合院、一个个门楼、一对对门墩儿……还有那些个不见经传的老玩艺儿。北京不能够只是高楼林立，车水马龙，只剩下孤零零的紫禁城、天坛、北海、颐和园。可别光为了经济建设，而丢掉老祖宗几百年的文化遗产呀！老北京独有的玩艺儿绝不能丢掉，它们是老北京的宝贝，它们是老北京的魂儿！

如今的孩子，甭说会这些玩艺儿了，恐怕连知道都很难了。于是突发奇想，编一本书，把老北京的玩艺儿用图文的形式记录下来，留给我

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们的孩子，让他们别忘了咱老北京！几经寻觅，居然得到几十种，其中有文字没图的，只好舍弃，最后有图有文的定稿三十四种。

老北京的玩艺儿还没有完全失传，多亏了那些有心人，他们把这些绝活儿传了下来。书中收集到的多种绝活儿：像陈志农的剪纸（剪影）、白大成的髯人、刘荫茹的微型面人、裕庸的草编、杨玉栋的京剧脸谱、哈亦琦的风筝、韩宝才的刀马人等，都是珍品。这些新老民间工艺大师们为此付出了艰辛的努力，使这些老北京的玩艺儿得以传世，他们是保护老北京玩艺儿的功臣！我们能不感谢他们吗？愿老北京的玩艺儿代代留传！

于润琦

2005年8月8日

Preface to *Entertainments and Folk Arts of Old Beijing*

Dear reader, are you familiar with Beijing of bygone days? If you are, please have a look at the entertainments and folk arts of old Beijing depicted in this collection. Do they strike you as what you remember them to be? You are the judge and can tell whether they are fakes or not. Even if you know very little of old Beijing, you can still enjoy these entertainments and artworks. Do you think that they are interesting and authentic?

Residents of old Beijing would all have fond memories of the local pastimes and folk arts. They'd be able to tell interesting stories about those toys, games, shows, and artworks. Take for example, toys like diabolos, clay rabbits, clay figurines, pig hair dolls, straw handicraft; hobbies like raising green grasshoppers, birds, pigeons; games like cricket fighting... You name it and old Beijing would have it. In the tortuous lanes of old Beijing, there were vendors peddling flour dolls, candy figurines, goldfish and there were also

street performers doing acrobatic shows, monkey shows, mouse shows, peepshows, puppet shows... Unfortunately, stuff like the aforementioned are now no longer in existence, just like old Beijing. You cannot run across such activities in the lanes and back alleys, nor can you find them even at the fairs during the Lunar New Year season. What a pity!

In the past, there were abundant simple but fun things for kids of old Beijing. Almost all boys could fly kites and they could make their own home-made flyers. They could also engage in cricket fighting or play the diabolos. As for girls, they had their own entertainments, too: they had rubber band games or they played joint bone games. Who would forget his or her favorite childhood toys and games?!

The Lunar New Year holidays were kids' favorite. Children would get red paper bags from elders and thus would have money to spend at the New Year fairs. There were so many toys that they could buy: kites, diabolos, kaleidoscopes, toy wind wheels, tumbling toy monkeys and so on. With a toy in hand, kids would be exhilarated because they could get so much fun out of it. Nowadays, you could search high and low but such toys would be very hard to get! Indeed, progress is as irresistible and natural as brooks and rivers will eventually flow into the sea. Living among high-rises that tower into the sky and surrounded by highways and overpasses that carry endless automobiles, people could not help but exclaim: "Beijing has changed so much and so fast!" However, Beijing has lost too many things at the mean time: disappeared are so many lanes and alleyways, courtyards, gate towers, and gate piers. Along with them are numerous toys and folk arts, especially those that only existed in material culture and are kept in people's memory. Beijing, with the Forbidden City, Heavenly Temple, Beihai Park and Summer Palace overshadowed by skyscrapers and crisscrossed by highways and cars, is not really and uniquely Beijing. Economic development should not be pursued at the expense of the rich cultural heritage passed on to us by our ancestors through thousands of long years. We should not do nothing but watch entertainment forms, toys, games, and folk arts that are characteristic of old Beijing disappearing into thin air. They are the treasures and essence of old Beijing.

I have been troubled by the thought that children of the present time

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would not even have heard of the entertainments and folk arts of old Beijing, let alone know how to enjoy and appreciate them. One day the idea came to me that I should write a book on these things, illustrated by art objects, drawings and pictures. Our children and their children would be given a record of the folk culture of old Beijing so that they would not forget Beijing of bygone days, which is so dear to my heart. After years of search and research, I have collected dozens of art objects and records. However, many have only written descriptions but no illustrations, which I have to exclude. Included in this collection are thirty-four items, representing thirty-four forms of toys, games, shows and artworks uniquely of old Beijing.

Thanks to many artists who love Beijing, some folk arts of old Beijing have been preserved. These include paper cut profiles by Chen Zhinong, pig hair dolls by Bai Dacheng, miniature flour dolls by Liu Yinru, straw braid handicraft by Yuyong, Beijing Opera masks by Yang Yudong, kites by Ha Yiqi, warrior figurines by Han Baocai and many others. Collected in this book are some superb examples of their artistic creation. The preservation of Beijing folk culture is possible solely because of the tireless efforts of these folk artists, young and old. We owe them our heart-felt, long-lasting gratitude.

My dearest hope is that entertainments and folk arts of old Beijing will be passed on to and treasured by generations of young people!

Yu Runqi
August 8, 2005



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拉 洋片

Peepshow

【老北京的玩艺儿】

Entertainments and Folk Arts of Old Beijing



人们看拉洋片
Enjoying a peepshow

拉洋片，又称“西洋景”，是老北京人的一种娱乐方式。

拉洋片始于清朝末年，它和洋务运动的兴办有某种关连。其道具和表演形式比较简单，外形是一个大木箱子，里面有个转轮。绘有各式各样内容的画片是通过绳索和转轮连在一起。箱子的外面（正面）有四至六个圆孔，孔内装有凸透镜。观众通过凸透镜可以看见箱里的画片。箱子的侧面装有锣、鼓、镲(chǎ)三种打击乐器。表演者通过一根绳索用手脚控制这三种乐器。表演者一边演唱，一

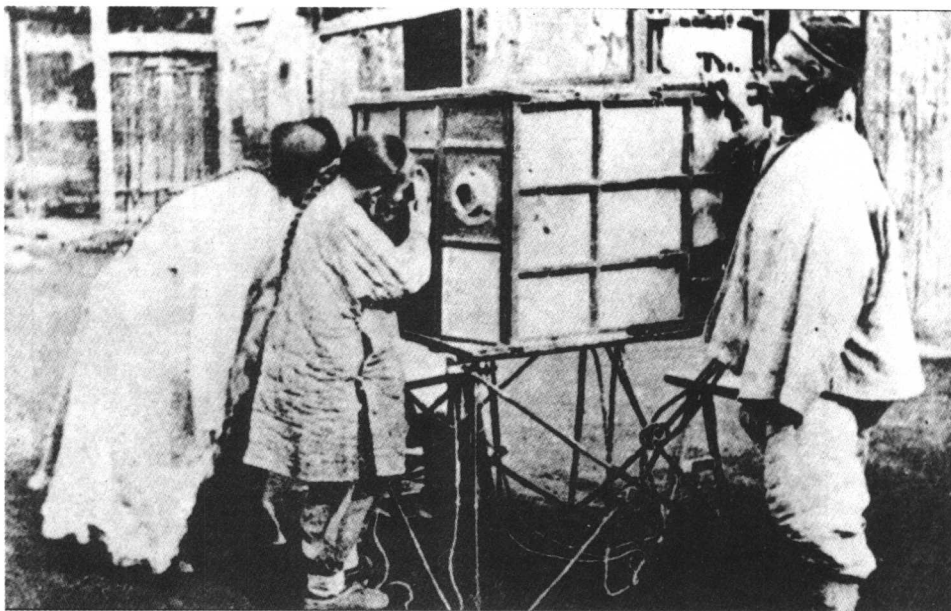
拉洋片

Peepshow



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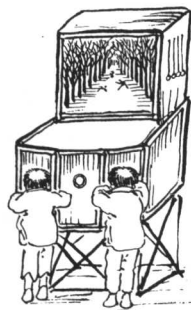
看拉洋片
Enjoying a peepshow

边用手脚控制打击乐器，适时地加以伴奏，起到声情并茂的效果。

据说，民国初年北京天桥“大金牙”的拉洋片最叫座。“大金牙”学名焦金池，会唱西河大鼓，会三弦伴奏，在此基础上他创作了洋片唱调。他口齿清晰，嗓音洪亮，富于表演性，被称为天桥“八大怪”之一。

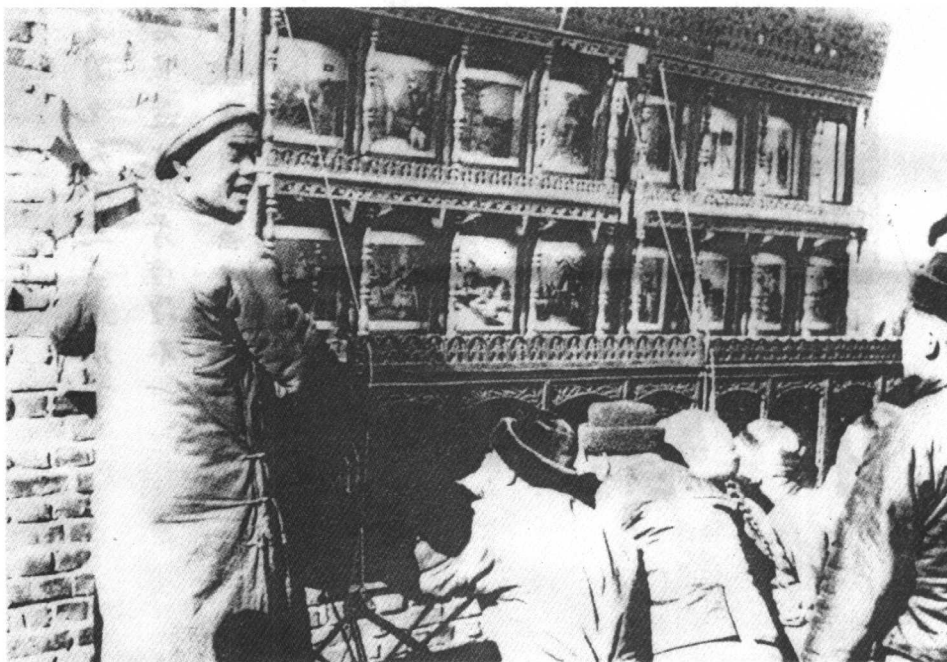
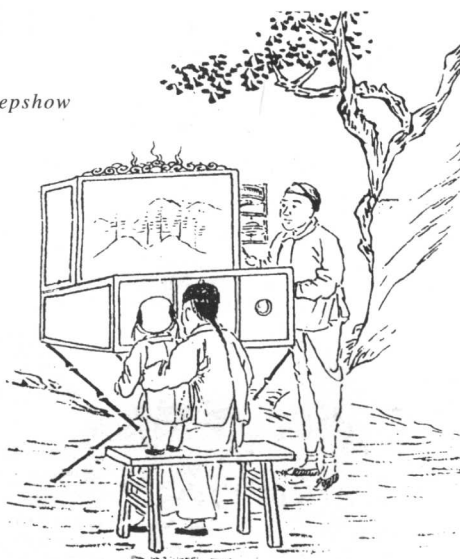
他演唱的洋片曲目《大花鞋》风行一时。《大花鞋》的词是：

往那里头再看哪，又一哟张，
南乡有个二姑娘，二姑娘得了那冤孽的病，
要到那南洼呀去烧香，
浑身衣裳做完毕，
还有双绣花鞋没有做上。
红缎子买了哇那个八匹哟，
钢针买了哇两大抬筐。
啊……啊唉。





看拉洋片
Enjoying a peepshow



看拉洋片
Enjoying a peepshow

拉洋片

Peepshow



【老北京的玩艺儿】

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拉洋片

Peepshow



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Entertainments and Folk Arts of Old Beijing



此中國看西湖景之圖也天下之景無勝于
西湖所已取此為名然造此物者種種不一
有大有小用鑼鼓唱歌者有指畫中景之而
說者過廟集者即多分掙也

人们看拉洋片
Enjoying a peepshow



慈禧太后
Empress Dowager Cixi

我们小时候，常在胡同里看拉洋片，花钱不多，三分钱、五分钱一次，虽然有的内容重复，还是乐此不疲。

看拉洋片价格便宜，比较普及，而西洋电影则是奢侈品。西洋电影发明不久就传入中国，于1896年8月，曾在上海徐园的“又一村”放映，这是在中国最早放映的西洋电影。电影以其奇妙幻化、出人意料的特点很快引起了中国人的浓厚兴趣。

1904年，慈禧太后七十寿辰，英国公使送给她一架放映机和几套影片作为寿礼。不料只映了三本，发电器爆炸，清宫从此不准再放电影。电影与传统娱乐相比，具有真奇、鲜活的特点，它能使人大开眼界、增长知识，为中国人带来了一种全新的娱乐方式，因而极大地满足了普通国民对电影的好奇心。

拉
洋片

Peepshow



【老北京的玩艺儿】

Entertainments and Folk Arts of Old Beijing

拉洋片

Peepshow



【老北京的玩艺儿】

Entertainments and Folk Arts of Old Beijing



看拉洋片
Enjoying a peepshow



拉洋片
Peepshow

Peepshow, also called “the West Lake Scenes”, was an entertainment form enjoyed by the residents of old Beijing.

Peepshow first appeared in the late Qing years. It was, somehow, related to the Westernization Movement then. In terms of equipment and performance, peepshow was rather simple. In a big wood box, there were a wheel and a picture album. The wheel and the picture album were connected by a rope. On the front side of the box, there were peepholes with lenses, usually four to six in total. The performer would spin the wheel to turn the pictures and the viewers would watch the pictures through the holes. A gong, a drum, and small cymbals were installed on one side of the box and they were tied by a rope. By



controlling the rope, the performer could play the instruments, using his hands and feet. He would sing tunes to explain the pictures, accompanied on the instruments when it was called for. With the pictures, the tunes and the accompaniment of the musical instruments, the show was very animated and lively.

It was said that during the early years of the Republican era (1912—1949), peepshows by “Big Gold Teeth” of Sky Bridge was the most appealing to the viewers in Beijing. Big Gold Teeth’s real name was Jiao Jinchi. Jiao could sing the West River Drum Song tunes and he could also play a stringed instrument. Adapting the Drum Song tunes, he wrote songs for his peepshow. Jiao was endorsed with a good and clear voice and a talent for acting, so he became well-known in the Sky Bridge area, where he was one of the famed “Eight Big Weirdoes.”



表演影戏
Shadow show performers

拉洋片

Peepshow



【老北京的玩艺儿】

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His song for the peepshow “Big Embroidered Shoes” was quite popular. It went:

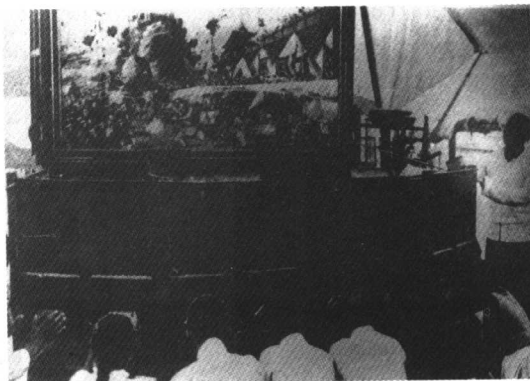
*Look inside again at another picture,
There's a girl who is suffering from that sickness,
She is going to the south pit for praying.
[To do that] she was sewing new clothes,
All were finished but a pair of embroidered shoes.
For making the shoes, she purchased eight yards of red silk,
And steel needles of two full baskets.
Alas, my goodness!*

When we were still young kids, we had lots of opportunities to watch the peepshow. The show was very affordable, costing only three to five cents. Although the content of the shows overlapped a bit, we enjoyed them nevertheless.

Peepshows were affordable and thus popular, while the western-styled movie was a luxury, rather beyond the

reach of the populace. Movies were introduced to China shortly after their invention in the West. The earliest record of a movie show in China was a show in August 1896 in a Shanghai theater, “Another Village” in Xuyuan Garden. Chinese moviegoers quickly warmed up to movies and they loved the amazing stories and the unexpected, fast changing scenes.

In 1904, Empress Dowager Cixi received a film projector and some films from the British ambassador as a gift to celebrate her 70th birthday. Unfortunately, the generator exploded after showing only three wheels of film. Consequently, movie shows were banned inside the palace. Compared with traditional forms of entertainment, movie was more realistic and vivid. It was an eye opener and a means for gaining information and knowledge. It was also a brand new form of entertainment. Movies, hence, were able to sustain the Chinese people's curiosity and enthusiasm.



看拉洋片
Enjoying a peepshow