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绣楼相望

*The Courtyard for the Young
Female Members*

木雕：四福齐来

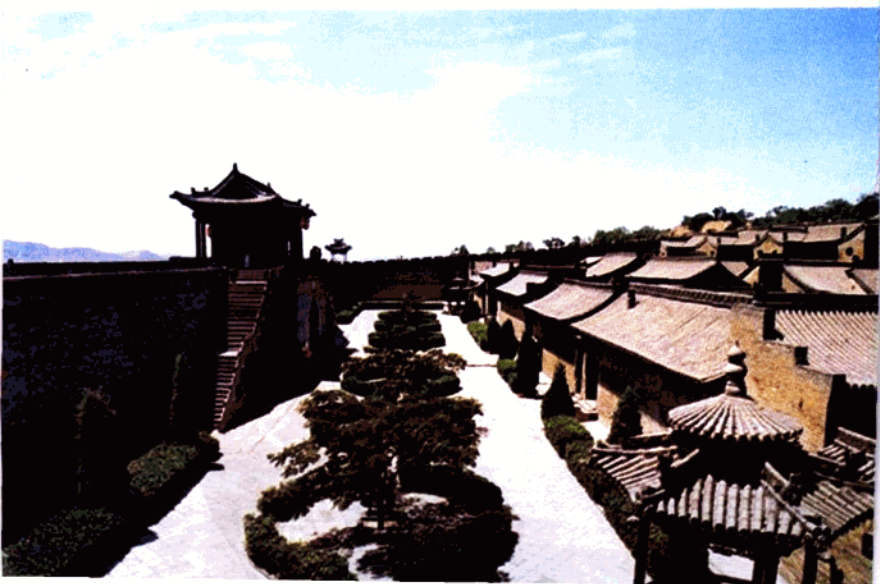
*A Wood Carving: Four Bats (representing
happiness) Coming together*



王家大院

红门堡底甲

The First Lane in Hongmenbu

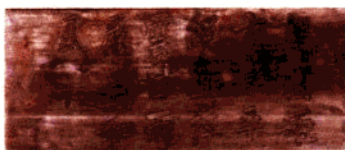




飞阁蕴神
A High Pavilion



翁方纲题书的匾额
*Horizontal Tablet Inscribed
by Famous Weng Fanggang*



王家大院



砖雕
Brick Carve

敦厚宅——鸡头门楼
The Gate of Dunhouzhai



額匾

Horizontal Tablet



凝瑞居大门

A Main Gate



静升王氏源流碑记

*Stone Tablet Recording the
Origin of Family Wang from
Jingsheng*

文庙全景

A Full View of the Temple to Confucius



前言

山西灵石王家大院，因天时而 200 年前兴盛，200 年后辉煌；因地利而参差错落有致，顺势得体出奇；因人和而历经清朝、民国至今，原貌不改，康乾嘉风韵依旧。

王家大院的全部建筑，其总体格局多呈倚卧高坡的立体造型，其内在结构多为窑洞与瓦房的巧妙连缀，不仅完美地体现了“实用、坚固、美观”的建筑三要素，且从地理位置之选到全部调式构思，从基础规模气势到表面雕刻装饰，都显示了一种卓尔不群的磅礴大气。整个建筑在合乎礼制和讲究功能的前提下，把南国园林艺术和北方院落之建造恰到好处地融为一体，既保存了北方传统民居建筑共性的精神风貌，又创造性地有所借鉴发挥而昭现了唯此唯此的王家大院个性风采。其布局，其穿插，其连贯，其分隔，有明暗虚实之分，有浓淡轻重之别，致整体面貌或具激越之势，或呈飘逸之态，有了诗情，有了画意，还有了音乐之感。在看似千篇一律中千变万化，在一片静止肃穆中营造生动。层层叠叠间，形神俱立，终成为不朽于世的民居建筑艺术精品而瞩目五湖四海。我国老一辈建筑学权威郑孝燮先生耄耋之年，在其七次来王家大院考察期间，不仅在题词中给这片古老建筑以“国宝、人类宝、无价之宝”和“百来不厌、百看不厌”的评价，还作

that all of the speeches are like discerning eyes able to tell pearls from fish eyes.

Though being one of the four large families in the county historically, Wang' s family of Jingsheng, Lingshi was rarely recorded in various historical materials except its family tree and the county annals. As known only from the "Tablet Record of Wang" s Source and Course of Jingsheng Village" inscribed on the tombstone of its first ancestor, early in Tianqi Period, Ming Dynasty, Wang' s family has been so prosperous that those family members as scholars handed down the Confucian classics and histories from generation to generation, with outstanding figures emerging among them one after another; those family members as farmers had fertile farmland left behind so that their descendants could sit idle and enjoyed rich and fruitful property; those family members as workmen mastered various skills, with superb workmanships attained in succession; and those family members engaged in commerce earned profits everywhere and possessed capital of thousands upon thousands. Wang' s family was not only outstandingly reputed in neighborhood and ranked first in prosperity in the county, but also had its one branch having moved to Henan called giant family and another branch having settled down in Shandong as prosperous as the family in homeland. Obviously, as a distinguished family in a corner of homeland, it enjoyed so high reputation in the circles of scholars, farmers, workmen and merchants and even dared to boast of itself to such extent in late Ming Dynasty and went in for

large - scale construction to build so large luxury residences that its power, pursuit, reliance and momentum can be imagined.

Such kind of excellent legacies as left behind by the ancestors of Wang's family has been rarely seen in the world today and, therefore, persons with breadth of vision at the upper and lower levels spread the news everywhere, release heart voices, wholeheartedly make its development and protection, lose no time in making decisions, make investigation and sightseeing, or write articles and poems upon feeling. Those who write articles include experts, professors, writers, correspondents, social elites and other historic - site lovers and tour lovers. They make extensive survey and comprehensive view and analyse in an all - round way, select one side to make unearthing in depth, describe impressions from every aspect, or intone and chant in bits. Since Wang's Grand Courtyard was formally opened to public in 1997, a great number of such articles are published on the newspapers and periodicals at home and abroad, of which those having been seen are collected and compiled into a book after being agreed with by the authors, which both satisfies the need of the broad tourists for further recognizing Wang's Grand Courtyard and collects and keeps the precious materials of Wang's family as should be done originally by Wang's family itself. However, due to our limited experiences and limited level, it will be hard to avoid the regrets of omitting pearls or the failure to satisfy everybody. But it is happy that we will continue to collect the

目 录

庭院深深话王家	焦玉强/1
昨日朱门	马 力/31
王家大院随想	燕治国/41
老院今朝又东风	温 暖/55
初识王家	孙 钊/71
王家大院漫笔	佚 名/89
王家大院四首	郑孝燮/98
王家大院有感	马万祺/102
即兴一首	高洪波/104
题句王家大院	姚奠中/106
王家大院古山庄(二首)	郑孝燮/108
无题	马 友/111
赠王家大院	王东满/113
王家大院初识	温 暖/115
与书画同仁游王家大院	黄克毅/117
游王家大院	戴云燕/120

牛充栋？还是王家发迹成“款”后，逐渐混迹官场世代为宦，“士、农、工、商”，只愿充首，不愿沾尾？不得而知。但你只要目睹一下王家大院的规模气派档次，就会发现它比那些拥有巨额钱财的亿万富豪们的宅院还要“阔”许多。

惊讶之余，我们可不可以这样去假想，尽管在什么社会钱都不会烫手，但在等级森严时代，不论有钱人手里有多少钱，不论你生活奢侈到何等程度，在起房架屋上你都得悠着点。这里，王家大院红门堡建筑群的得名，聊算一例。

“红门堡”，顾名思义，堡门为红色之故。但为什么要油漆成红色？故事是这样的：原第三甲东巷“平为福”院，为王氏 16 世孙王中极所建，宅院建起后，为避邪图吉利，将大门油漆成红色，不料有人告发他犯上。清政府很快责成都察院派员检查，可王家在刑部、户部都有人任郎中或主事之职，消息灵通，马上派人通风报信。王中极一面疏通各方面的关系，一面把大门改油为绿色，将堡门漆为红色，才使性质有所改变，免去大祸一场。

封建社会等级森严，不仅官分等级，连住房间数、彩画油漆也都有所限制，不能越轨行事，否则便视为犯上。

到过乔家大院的人不知是否留意，那些昂首向天，高耸屋顶的兽头与王家大院的屋顶脊兽有着明显的区别，乔家大院屋顶脊兽的嘴是闭着的，而王家大院屋顶脊兽的嘴巴却骄傲地大张着，似乎在向人们宣扬着官商之家的特殊身份。

发迹后的王家，到乾隆年间开始大踏步进入官场，至嘉庆年间统计王家男丁已逾 3000，其中从 13 世到 18 世受封典五品至二品以上的官员竟有 101 人，且广西、贵州、甘肃这样重要的边陲要冲，也有王氏多人在此掌握军

政大权。16世王中极乾隆50年被赐黄褂一件，银牌一面，嘉庆元年（1796年）荣赴皇帝主持的千叟宴；王中极之祖父王谦受因支援平息吴三桂叛乱有功，于康熙六十一年（1720年）赴千叟宴，并受御赐龙头拐杖，所谓“平叛一功宠三朝，三朝都封王家人”。可见清政府对王家的信赖程度。

王家在走过一条由商及官、官商结合的路子，成为当地有名的工商大财主兼官僚士绅后，便于乾隆年间开始大兴土木营造住宅，先后用50多年时间建造了总面积达25000平方米，大小院落88幢，房屋776间的红门堡建筑群。红门堡依山而建，中间南北向坡道一条，以河卵石铺就，堡子分为四甲：底甲、二甲、三甲、顶甲，甲即豪华住宅之意。人们说红门堡如巨龙一条，设在南面的堡门与底甲组成龙首、龙项，底甲东西水井为龙眼，卵石坡道为龙身、龙鳞，其他各甲东西小巷为龙爪，北堡墙上的柏树就是龙尾了。除底甲为龙项外，三横一竖，红门堡的平面布局为“王”字造型。这种以汉字装点建筑的手法，目的除了强化建筑艺术的表现力外，还有一种引福致祥，希望后代承祖意志加官进爵的寓意和暗示。

而由王氏17世孙王汝聪、王汝诚兄弟兴建于嘉庆年间，面积达19572平方米，各种院落35座，房屋342间的高家崖建筑群则似凤状。飞虹般的天桥与龙沟通，它的南门为凤头，西边的书院，花园与东边的长工院为凤的左右两翼，围院为凤尾，联合式的主体建筑为凤身，而它的祖坟在静升村北山鸣凤塬，高家崖堡便是一只向上飞翔的金凤凰。天桥的两头，一头为龙一头为凤，龙凤呈祥。类似这样的象征性图案，在我国古代建筑中运用很多，北京圆明园中有一处平面“卍”字形建筑，题额为“万方安和”，用

名来到王家大院，用3天时间拍摄了一组全面反映王家大院建筑艺术的电视专题，在中央电视台一、二、四套节目中分六次播出。

王家大院何以有如此魅力？让我们就近到高家崖建筑群王汝聪住宅区的门前一瞥，便知些皮毛。

王汝聪院是以传统风水“坎宅巽门”布局修建的。大门位于东南角，高大的鸡头门楼装饰，以木雕砖雕为主，琴棋书画为题，间以瓶、鼎、花草，吊柱圆雕牡丹、荷花，寓意富贵多子；墀头、盘头画四对八幅，画框方形、扇形、海棠形杂错，分别雕以凤凰戏牡丹、神话人物、如意等，意为富贵高寿，镇宅避邪，博缝头雕刻的朱雀、夔龙甚是古朴。同大门相映成趣的是大型砖雕照壁，壁心为狮子滚绣球，仿木结构垫拱板为广成城内四组道家人物：石室山烂柯、元太祖接见全真教道首丘处机等，背面为牡丹、荷花、菊、梅四季花卉，配以公鸡、鸳鸯、鹌鹑、喜鹊，则寓“功名富贵”、“鸳鸯贵子”、“安居乐业”、“喜上眉梢”。

步入大门后，首先映入眼帘的是一块高2.67米、宽1.82米的石雕巨幅山水画影壁，用国画手法阴线刻出，山石水舟、亭堂楼阁、松竹、人物，依次体现出主次、轻重、疏密、虚实、起伏等艺术效果。这不能不使人联想到意大利宫廷画的风格，按说王家最远也只是在江南做过两任知府、一任道台和户部广西司郎中，受江南影响不足为奇，因为王家的许多建筑本来就是融南北风格于一体的典型，但因何受到意大利宫廷画的影响，究其原因不得而知，但这种融四海、纳八方的气度，确是晋商中鲜见的，这至少表现出一种开放的态度。

王家大院的建筑装饰，不仅有文人士大夫的参与（王家出过两位诗、书、画俱佳的文人），而且也有美学家理论

作家眼中的王家大院 ◆ WANGERS SEE WANG FAMILY COURTYARD

上的介入。清代著名美学家李渔,在其美学专著《闲情偶寄·居室部》中提出“尺幅窗”、“无心画”,以“山水图作窗”,以“梅作窗”的审美观点。高家崖另一组住宅区王汝诚后室窗户即是李渔美学观点在北方的实践者。由凤戏牡丹、喜鹊登梅、琴棋书画、一品清廉数幅图画组成的窗户小景,且化实为虚,化景物为情思,显示出无穷的趣味。对窗观景,主人虽藏居深宅后院,仍可畅游六合。特别是凤凰、喜鹊、鸳鸯与荷花、牡丹、腊梅相匹配,更显示其有动有静、动静结合、形象生动、情趣盎然的气氛,实属罕见的精而全的系列民宅建筑装饰艺术。

让我们再到红门堡底甲西巷中院浏览一番。这个院大门三间,光线明亮的主窑洞,与宽敞高雅的过道大客厅,雄伟庄严的府第大门依次排列于宅院的中轴线上,内外六颗鼓形柱础石上六根大柱将两厦大门高高擎起,府门两旁正面壁上,砖雕屏风刻以苍松、灵芝、祥云、明月、寿石、桐树、回首瑞鹿、曲项仙鹤等,寓益寿延年、六合同春之意。屏风基座上又饰以棋琴书画。东西侧壁石雕夔龙祝福,底衬龟纹,四角饰以卷草纹角花。四块浮雕,以及门前两尊卷毛根根可数的大石狮子,件件刻工精细,流畅灵动,栩栩如生,是不可多得的艺术精品。就连门前方型上马石上也雕以瑞草祥兽,四季花卉。

入大门,正面三间过道大客厅更别有一番景致,上饰拐子龙纹挂落,正中雕元始天尊、太上老君、灵宝天尊道家三祖,而八仙则散布于两侧龙纹之间,道登祥云漂于重门,云山雾海如入天宫仙境之中。

当人们漫步在这一艺术长廊中欣赏这些精美的艺术品时,不禁消除了对深深庭院的禁锢感,而且增添了生活的美感,陶冶了性情,提高了审美情趣。

作家眼中的王家大院 ◆ WRITERS SEE WANG FAMILY COURTYARD

甚宽,胆略也大,很善审时度势的王家兄弟,或聚或散,由谦受、谦和外出闯荡,谦让、正居留守家园,亦农亦商扩展家业,由于他们的苦苦谋虑和辛劳创业,进而奠定了王家崛起一方的基础。

相传,谦受、谦和兄弟由内地到口外,由山西到内蒙古,尔后又到河北、山东一带。初为行商,后为坐贾;初则近处交易,后又长途贩运;初时自营自销,后便入股成董;初在小县城镇,后便扬名京城。总之是财路越来越宽,家资越聚越厚。

康熙十二年(1673年),吴三桂举兵叛乱,清政府急需军马粮草之际,谦受、谦和偶识一位军方人士,那人既告以信息,又指点迷津,兄弟二人以经营牲畜之优势,首先向平阳知府献马24匹,接着便受命为清军筹集军马粮草,于是借官得威,如虎添翼,一个北上塞外贩马,一个南下中州集粮,所到之处,无不唯唯诺诺,官商联手,各自得益,可谓妙不可言,王家后来所以热衷官场,或许就是从此受到了启发。

王家以经商起家,却好像并没有坚持以经商发展自己。一般说虽重视文化教育,有那么多书院为证,但有的门派却缺乏更高追求,经不住以钱捐官的诱惑,又不耐寒窗之苦,故嘉庆以前100多大夫级官宦,竟无一文进士、文举人,到18世以后便逐渐衰落。到19世,五派内仅有监生、贡生23人,尚不足鼎盛期的1/5。

文化教育一旦落后,道德风尚即会滑坡,偌大家族中就难免出现纨绔子弟,这些人或坐吃山空不求进取,或一掷千金挥霍无度。王家纵然家大业大,终究经不住那些不肖子孙只出不进的折腾。高家崖堡的建筑者王汝聪、王汝诚兄弟有四子四孙,皆因吸毒而家败人亡。族中曾孙王嘉

一振。

生活在这里的王家子孙们也许见多不怪，失却了先辈的胸怀胆识，然而改革开放中的灵石县却又重新找回了这种感觉。1996年以来，灵石县人民政府投巨资修复后的王家大院，历经沧桑如今焕然如昔，游人不绝。王家大院作为我国优秀的传统建筑文化遗产和民居艺术珍品，目前已广泛地受到国内外建筑学、历史学、伦理学、社会学和工艺美术、影视、摄影等方面专家的重视。

我们期待着王家大院申报“世界文化遗产”成功的那一天，因为它终究是属于全人类的共同财富。

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whatever society, yet in the rigidly stratified age, no matter how much money you had and no matter to what degree your life was luxurious, you should take it easy to build houses and buildings. Here the deriving of name of Red-gate Fortress architectural complex of Wang's Grand Courtyard is taken as an example.

Just as its name implies, Red-gate Castle was named for its gate in red color. Why should it be painted red? The answer was a story that the original "Plainness is Happiness" court in the east lane of civil unit a was built by Wang Zhongji, the grandson of Wang's sixteenth generation. After the residence court was built up, the big gate was painted red for avoiding evil spirits and pursuing luckiness. Unexpectedly some one lodged an accusation against him for going against the emperor. The government of Qing Dynasty very soon instructed the Tour Inspection Council to assign an official to make check. Fortunately, Wang's family had persons holding the posts of Langzhong or Zhushi in the Ministries of Penalty and Revenue, who were well informed of this news and had the secret information sent to Wang Zhongji. Wang Zhongji mediated the relations with various aspects on the one hand and painted the big gate green alternatively, and painted the castle gate red on the other, to change the nature of the problem and avoid a great misfortune.

The feudal society was rigidly stratified. Not only there were grades for officials, but also even the number of dwelling houses as well as the colored paintings and painting

the armed rebellion made Wang's person find favor with three emperors, and three emperors all offered official posts to Wang's family members". As can be seen from what is mentioned above, how the government of Qing Dynasty trusted Wang's family.

After having taken the road of merchants, officials and combined merchants and officials and became a local famous industrial and commercial moneybag and big bureaucratic gentry, Wang's family begun to go in for large-scale construction and build residences. It has built Red-gate Castle architectural complex composed of 88 large and small courtyards and 776 houses in more than 50 years, with a total area of up to 25000 m². Red-gate castle was built at the foot of a hill, with a slope road lying between in south-north direction, which was paved with cobble. The castle was divided into four Jia, i. e., bottom Jia, second Jia, third Jia and top Jia, Jia referring to luxury residence. As people's saying goes, Red-gate Castle is just like a giant dragon, with the castle gate and bottom Jia situated in the south composing the dragon head and dragon neck, the east and west water wells in bottom Jia as dragon eyes, the cobble slope road as dragon body and dragon scales, the east and west lanes of other various Jia as dragon claws and the cypress on the north fortress wall as dragon tail. Apart from the bottom Jia as dragon neck, the layout of red-gate fortress is a modeling of Chinese character "王" composed of three horizontal strokes and one vertical stroke. Such a means with Chinese characters embellishing buildings aims at attracting

the shape of Chinese character “寿”(long life) both showed that only the Chinese ancient architecture rooted in the adobes of national culture can have so marvelous phenomenon.

Viewed in the artistic light, residence courts are the condensed multiple art of aesthetics, ethics, folklore and architecture and add rich quality suggestive of poetry or painting

On August 18, last year, Gaojiaya architectural complex of Wang's Grand Courtyard was formally opened in the status of “China Citizen's Residence Art House” and immediately caught the attention of the common people. On August 18, this year, Red-gate Fortress, another group of architecture complexes of larger scale of Wang's Grand Courtyard, will face common people in the appearance of “Wang's Museum”, which will surely make you appreciate more meticulously the elegant demeanor of Shanxi's merchants and the unique charm of Chinese citizen's residence architectural art.

“Built on the earth with detail taken from heaven; exquisite carving art matchless in the world” the inscription of Liu Jinzhong, the senior architect with the Chinese Citizen Residence Research Department, is just the concrete explanation of the high praise “national treasure, human treasure and priceless treasure; worth coming a hundred times, worth seeing a hundred times and wish to climb up one more storey” of Zheng Xiaoxie, an architectural authority of the old generation of China.