



东方民居建筑明珠
WANG'S COMPOUND
A BRIGHT PEARL OF
ORIENTAL CIVIL DWELLING
ARCHITECTURE

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Oriental Civil Dwelling Architecture

王家大院

Wang Jia Da Yuan

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走近王家大院 ◆ 感受王家大院 ◆ 建筑艺术殿堂 ◆ 三雕艺术选萃

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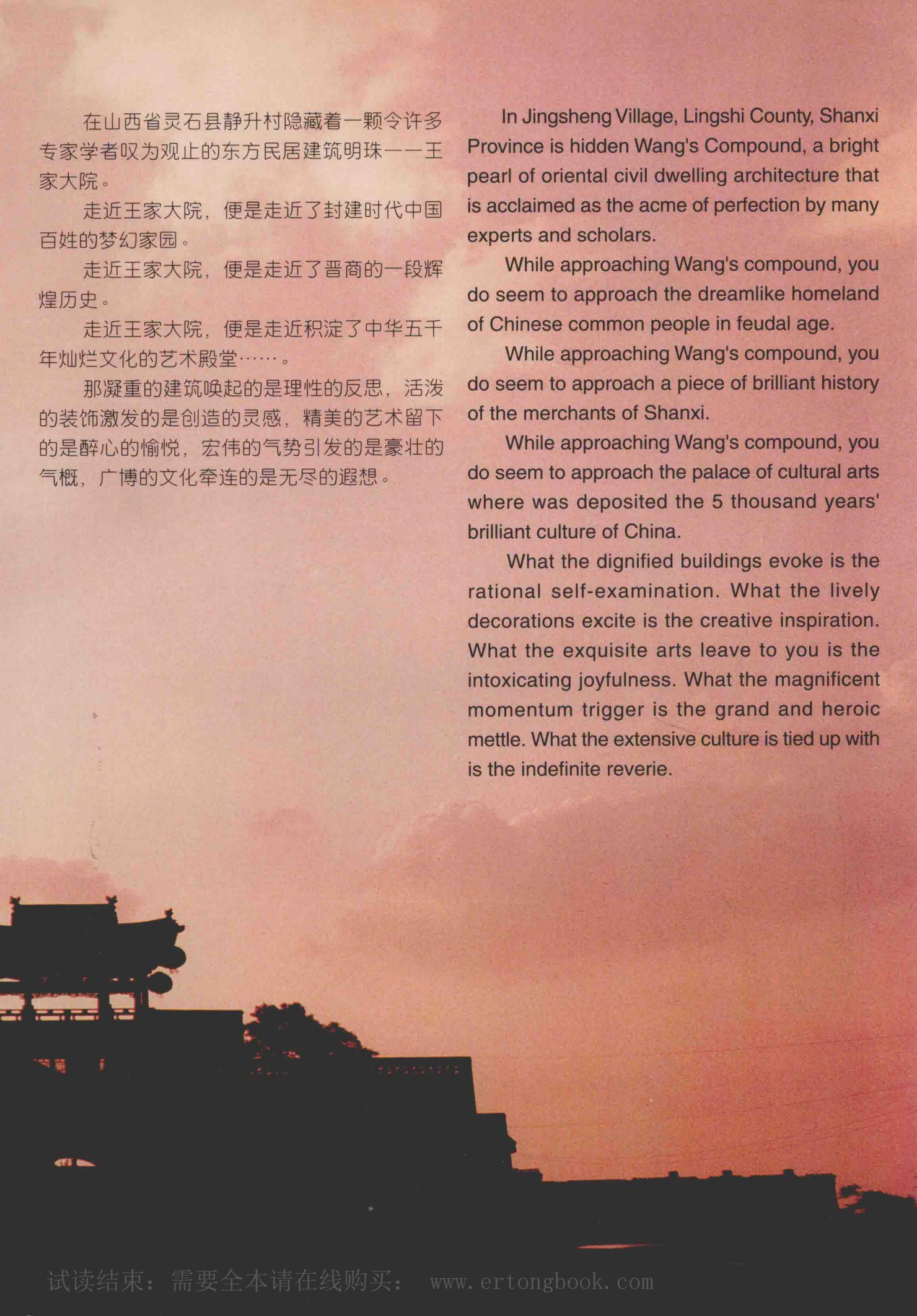
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走近王家大院

Approaching Wang's Compound





在山西省灵石县静升村隐藏着一颗令许多专家学者叹为观止的东方民居建筑明珠——王家大院。

走近王家大院，便是走近了封建时代中国百姓的梦幻家园。

走近王家大院，便是走近了晋商的一段辉煌历史。

走近王家大院，便是走近积淀了中华五千年灿烂文化的艺术殿堂……。

那凝重的建筑唤起的是理性的反思，活泼的装饰激发的是创造的灵感，精美的艺术留下的是醉心的愉悦，宏伟的气势引发的是豪壮的气概，广博的文化牵连的是无尽的遐想。

In Jingsheng Village, Lingshi County, Shanxi Province is hidden Wang's Compound, a bright pearl of oriental civil dwelling architecture that is acclaimed as the acme of perfection by many experts and scholars.

While approaching Wang's compound, you do seem to approach the dreamlike homeland of Chinese common people in feudal age.

While approaching Wang's compound, you do seem to approach a piece of brilliant history of the merchants of Shanxi.

While approaching Wang's compound, you do seem to approach the palace of cultural arts where was deposited the 5 thousand years' brilliant culture of China.

What the dignified buildings evoke is the rational self-examination. What the lively decorations excite is the creative inspiration. What the exquisite arts leave to you is the intoxicating joyfulness. What the magnificent momentum trigger is the grand and heroic mettle. What the extensive culture is tied up with is the indefinite reverie.



疏影斑驳的马道
Horse road with variegated few shadows



高门深巷
High gates and deep lanes



光与影的美妙组合
Wonderful combination between lights and shadows

感受王家大院

Impression of Wang's Compound

王家大院东堡门正对绵山，站在门顶上的望绵阁，但见绵山峰峦高耸，景色绮丽。晨辉起处，常可见山巅霞光笼罩，山腰浮云缠绕，给人一种似仙似幻的感觉。

春秋时晋国名臣介子推选此山为潜隐之所，后来历朝历代皆有得道高僧在绵山修寺筑院，参禅礼佛，绵山便蕴含了许多文化的色彩。让这么一座挺拔峻峭而又充满性灵的山来做王家大院的映壁，王家已是占尽风光，其宅院的神韵之美，气概之大，自然非一般宅院可比。

说起明清时期的山西商人之富，史料对灵石静升王家几乎没有任何记载。也许是因为王家不算是纯粹的商人吧，然而王家却实实在在留下一座足可与众多南北豪宅相媲美的民居建筑杰作。当其它晋商宅院已沸沸扬扬，向人们展示晋商的那一段辉煌历史时，王家大院却象一个潜隐的名士，谦逊而又安详地伫立在静升村那一处早已不被人们瞩目的黄土高坡上，静悄悄地远离着过去曾繁盛一时的商业中心——榆次、太谷、祁县、平遥，躲在晋中最南端一个县的山野间，任凭人们遗忘了很久。

然而，当它的门扉一经打开，便以其浓浓的无量度的

才情，震撼了许多人的心灵。撇开它的多种艺术成就和深厚的历史文化底蕴不说，单就那占地15万平方米的层层叠叠的建筑，就会使你惊讶，使你感动，使你喟叹。那位靠佃耕为生，偶而做点豆腐生意的王家始祖王实，绝不会想到自己选择的这处安身立业之所，后来竟繁衍出一个庞大的家族，陆续出了四十二名官宦，演绎出许多兴衰故事，留下这么一片沉甸甸的建筑文化的宏篇巨制。

当我们漫步在王家大院的高门深宅之中，静听着几百年前没有丝毫差异的风声鸟声，欣赏着精雕细镂的门楣、窗棂、石阶、栏杆，眼前常会浮现出一个个穿着长袍马褂，来来往往的人们和车马进进出出的热闹情景，耳中仿佛能听到书院朗朗的读书声和主人迎来送往的揖让声。这种感觉从朦胧走向清晰，又从清晰走向朦胧。这时它就不再是一块块砖瓦垒成的老院，而似一个有生命和性情的活体，虽历经风雨沧桑，依然生机勃勃地与你内心的感动应和着，让你在心底惊呼，这才是富有，这才是艺术，这才是东方民居建筑文化的精萃。

常常使人想到，在我们生活的城市里，有贮存古籍的



图书馆，也有着讲授古文化的大学，而中国文化的真实足迹却往往落在藏于僻远的一处处古建筑上，那些建筑在百年千年的风雨中默默无言，只要来几个有识见的文化人，它封存久远的历史记忆，文化内涵也就哗啦啦奔泻而出。

修筑王家大院的工匠中一定隐潜着真正的建筑设计大师和真正的艺术家。王家在营造自己的生活家园和精神家园时，选择一片负阴抱阳的黄土高坡，依山而建，让如此庞大的建筑群平添了空间的变化，避免了平面的呆板，达到了“状飞动之趣，写真奥之思”的境界。这决不是简单的因地制宜，而是深得天地之韵律，造化之机巧的大气之作。

在这里，王家人尽情地铺陈着自己的理想和追求，编织着自己的一个个梦幻。王家由农及商，由商而仕。在茫茫商海仕林中，虽少见名垂史册之商界奇才，也难寻治乱安危之人杰，可数百年间，不乏风起鹏飞，堪称富甲一方。仅现在开放的高家崖、红门堡两大建筑群，以及王氏宗祠，总面积就达31956平方米，有50多个院落，1000多间房屋，而且造型多变，功能齐备。

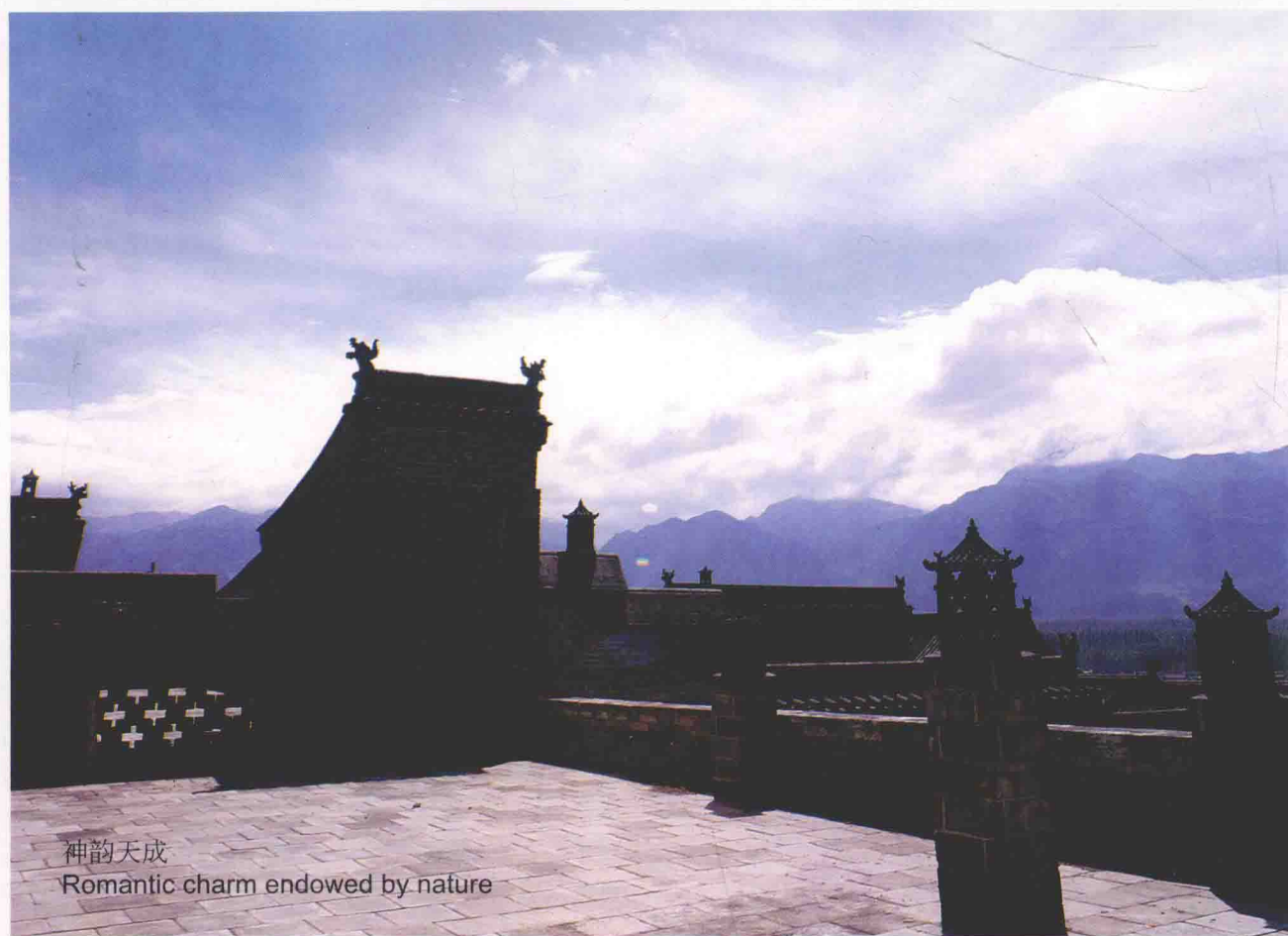
作为一方望族，史历经久，人丁繁茂，各门派之教养，众子孙之步履诚难划一，然而尊礼重道始终是王家遵循的原则。今天在他们留下的这些堡墙高筑，四门坚固的城堡里，我们随处都能触摸到中国封建时代的一些精神积淀。封建典章制度规定的等级品位成为王家大院建筑规划的基础。在这里，主人、高等佣人、一般仆人、保镖、长工，各有各的居所，即使是小小的厨房院也被内三外四七道门分成了上、中、下三个等级，不同等级的人，走不同等级的门，在不同等级的餐厅，吃不同等级的饭菜。封建宗法礼教所谓的尊卑贵贱有等，上下长幼有序，内外男女有别在整个大院的建筑中体现的淋漓尽致。

看王家大院不仅是看静止的二、三百年的建筑标本，而且是看一个家族流淌了二、三百年的盛衰历史。这里牵连着—个朝代喧闹的背景。科考入仕始终是封建时代通向富贵之门的途径。曾经驰骋商海，并深尝清朝官府荫庇护佑甜头的王家，最大的愿望莫过于能让子孙后代步入仕途，飞黄腾达，于是我们看到王家仅在两兄弟修盖的一组建筑群里就有两座启蒙书塾和一座典雅的书院。此外，在整个建筑群里到处可以见到训诫子孙修德尚礼，读书成材的楹

王家大院



灯火阑珊的主人聚居区
Master inhabitation zone with waning lights



神韵天成
Romantic charm endowed by nature

联匾额。一种近乎宗教般的虔诚虽然没能使王家涌现出名倾华夏的文人骚客，却也有了数十名中上层官员，还出了如王梦鹏这样诗、书、画俱佳的地方才俊。再加上傅山、刘墉、翁方纲等一代名儒的直接影响，王家大院的文化气息便显得分外浓郁。这种感觉从王家大院精美绝伦的三雕(石雕、木雕、砖雕)艺术中，体会的尤为深刻。

这里的雕刻不愧是清代纤细繁密风格的集大成者。从每一只雀替到每一道额枋，从每一尊柱础石到每一块墙基石……，几乎没有一处是空白。王家人上祈九州民安国泰，下盼子孙贤孝成材，他们把内心的情感和愿望镌刻在一幅幅图画里，使得每一件雕刻都有了脉搏和呼吸，连禽鸟都在歌舞，花草都散发出芬芳，诚可谓“片瓦有致，寸石生情”，“外立于象，内凝于神”。他们把诗礼融化于世俗，让世俗闪耀出光辉，始终保持了雅俗文化之间的巧妙平衡，让人领略到了“居于儒，依于道，游于禅”，“仰则观象于天，俯则观法于地”的真奥。

面对这么一座曾经验证过王家人的壮美人生和弘广艺术情怀的古老宅院，我们想人生，思荣辱，知使命，游历一次，便接受一次中华伦理学、民俗学、建筑学的沐浴；游历一次，便接受一次中华古文化的熏陶。

走进王家大院，每一个院落都非双眼能够看尽，每一个角落，都令你长久留恋，这里没有重复，因为真正的美从不重复，这里不存在刻板，刻板容不下王家六百年的吞吐。

临出门时，站在王家大院高高的观景台上，纵目远眺，脚下是静升镇涌动着现代气息的喧闹，不远处是波光鳞鳞的溪水穿村而过，稍远是挺拔奇秀的绵山。清新的视觉和厚重的历史感怀在内心碰撞着，不由的让你发出一声声浩叹：

中华文明太古老了！

中华文化太灿烂了！

Impression of Wang's Compound

The east-castle gate of Wang's compound is directly opposite to Mianshan Mountain and, looking from Wangmian pavilion on the top of gate, you can see the towering ridges and peaks and charming scenery of Mianshan mountain. Where the morning sun rises, the summit of mountain is covered with the morning sunshines and the mountain waist twined by floating clouds, to make you feel as if a fairylike dreamland appears. Since Jie Zitui, a famous subject with Jin State of the Spring-autumn Period, lived in seclusion in the mountain, many eminent monks deeply acquainted with the doctrines builded temples and monasteries and paid respects there to the Chans and Buddhas in the past successive dynasties, so that Mianshan Mountain contains many cultural



高家崖敦厚宅前院
Front yard of Gaojiaya Dunhou Dwelling in magnificent decoration



高家崖养正书塾藏书楼一角
A cornet of Book Collection Building in Gaojiaya Yanzheng Old-style Private School



富贵人家
Riches and honor family

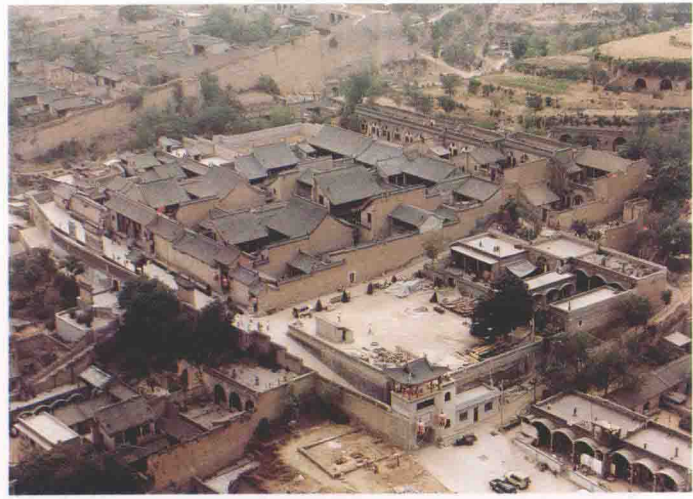
王家大院

colors. With such tall and straight, high and steep a mountain full of spirit as the screen-wall, Wang's family has fully enjoyed the landscape, which, supplemented by so beautiful the expression and bearing as well as so great the mettle, makes Wang's compound naturally incomparable for any other common houses with courtyards.

Talking about the richness of Shanxi merchants in Ming and Qing Dynasties, the historic material gives no records of Wang's family of Jingsheng Village, Lingshi County. This may be because Wang's family was not a pure merchant. However, Wang's family has actually left a masterpiece of civil dwelling architecture comparable with the numerous luxury dwellings in South and North China. When the dwelling houses with courtyards of other Shanxi merchants have early displayed before the people the piece of brilliant history of Shanxi merchants in hubbub, the Wang's compound stood modestly and serenely like an eminent person on the loess high ramp of Jingsheng Village having failed to attract the attentions of people since early time, quietly far away from the once busy commercial centres such as Yici, Taigu, Qixian and Pingyao. Hiding itself in the mountain village in a county at the south end of central Shanxi in such manner, it has been forgot by the people for long.

However, once its door was opened, it shocked the hearts of many people with its rich and measureless literary of artistic talent. Not to speak of its multi-art achievements and profound historic and cultural base contents, the buildings occupying a space of 150 thousand sq. m and standing tier upon tier alone will make you surprised, moved and sigh. Wang's first ancestor Wang Shi, who lived on farming on the rented farmland and occasionally dealt with beancurd, had never thought of that such a place he selected accidentally to settle down and get on with his pursuit in would have unexpectedly multiplied a huge family, turned out 42 officials in succession, deduced many stories of rise and fall and left such a group of heavy magnificent and huge masterpieces of architectural culture.

When we stroll in the high houses and imposing dwellings and listen quietly to the sound of wind and the song of birds not a bit different from those heard hundreds of years ago and enjoy the lintels, window bars, stone steps and railings worked out with great care, there will appear before our eyes a busy scene with coming and going people in stole and mandarin jacket in great number as well as horses and carriages getting in and out and there will seemingly be heard the loud reading sound from the academy of classical learning and the exchanged greeting words between the hosts and guests. Such a feeling seems obscure and then clear, and again seems clear and then



obscure. At that time it seems to be no longer a old courtyard made up of bricks and tiles but a living object with life and character that, though having experienced wind and rain as well as many vicissitudes of life, still vigorously responds to your moved hearts to make you cry out in alarm: it is just this that is richness, is art, is the succinct of oriental civil dwelling architectural culture.

I often think that, in the cities we live in there are always libraries storing ancient books and universities teaching ancient cultures, but the true foot traces of Chinese culture are always found from many ancient buildings hidden in the far-off places, which kept silent in the wind and rain of hundreds and thousands of years. So long there will come several cultural workers, its historic memory and cultural intension sealed up for long will certainly flow out at great speed.

There should certainly be hidden true architectural design grand masters and true artists among the craftsmen who built Wang's compound. In constructing its own living homeland and spiritual homeland, Wang's family selected such a loess high ramp as having a southern exposure to build its houses against the mountain so that such huge a building group adds to the special variation and avoids the planar dullness, to attain the realm of "describing the delight of flying and moving and writing the thinking of genuine profound mystery", which is never simple measures suiting to the local conditions but a work that is deeply acquainted with the rhyme of heaven and earth and the adroitness of creator.

Here Wang's people narrated in detail to their heart's content their own ideal and pursuance and wove their own dreams one after another. Wang's people were engaged in agriculture and then commerce before holding the office. Though in the vast commercial sea were rarely seen commercial unusual talent from among the Wang's people

who went down in history and also in the political circle are difficult to be found the outstanding personalities from among the Wang's people, merchants from among Wang's people worthy to be rated as the richest in locality frequently emerged in the past period of hundreds of years. Only the Gaojiaya and Hongmenbao building groups and Wang's ancestral temple, now opened to public, occupy a total area of up to 31956 sq.m, with more than 50 courtyards covering more than 1000 houses, with changeable modeling and complete functions.

As a distinguished family with long history and luxuriant population in the locality, Wang's family always followed the principle of respecting propriety and morality though the numerous descendants accepted the education of different scholarships. In the castles with high walls and firm gates left by them, today we can touch everywhere some spiritual deposits of the feudal age in China. The ranks and grades stipulated by feudal institution system were taken as the base for building planning of Wang's compound. Here the masters, high-ranking servants, plain servants, bodyguards and long-term hired laborers have separate dwelling places and even the small kitchen yard was also divided in 3 classes by 3 inner and 4 outer separating doors. People of different classes walked by different doors and took different meals in different dining halls. The respectable, the lowly, the noble and the base separated in grades; the upper, the lower, the elder and the younger ranking in order; as well as distinction between males and females; so called by the feudal patriarchal clan system and the feudal ethical code, were embodied in the buildings of the whole compound incisively and vividly.

When looking at the Wang's compound, not only the still specimen of architecture of two to three hundred years but also a family's history of rise and fall experienced for two to three hundred years are seen. Such a history was linked to the bustle background of a dynasty and taking office through imperial examination was always the way leading to the door of riches and honor. For Wang's family that had galloped across the commercial sea and come to know the good of protection and shelter by the local authorities, the greatest wish is nothing but letting the coming generations take the official career and have a meteoric rise and, therefore as we see, there are two old-style private schools of enlightenment and one elegant academy of classical learning only among the group of buildings built by two brothers. In addition, in the whole group of buildings can be seen everywhere couplets written on scrolls and hung on the pillars of the halls as well as horizontal inscribed board, which bear such

contents as advising the coming generations to cultivate their virtues and esteem the propriety as well as study to become a talent. A nearly religious devoutness made Wang's family produce tens of officials at middle and upper levels, especially such local gifted scholars as Wang Mengpeng good at poem, calligraphy and painting, though not yet emerged men of letters and poets well known in China. In addition, under the direct influence of such scholars of no equal of his time as Fu Shan, Liu Yong and Weng Fanggang, the flavor of culture in Wang's compound appeared exceptionally rich, and such a sensation is especially deeply embodied in the 3 kinds of superb artistic carving (stone carving, wood carving and brick carving).

The carvings here are worthy of the title of epitomizer of fine and dense styles of Qing Dynasty. None of the horizontal tablets, the column base stones or wall base stones is blank. Praying for the prosperity of society and the peaceful living of people in our country and expecting the coming generations to be virtuous and filial and become talent, Wang's people had their feelings and wishes in hearts engraved in the paintings, to make each carving have pulses and breath, even the birds singing and dancing and the blooming flowers sending out fragrance.

In the face of such an old dwelling courtyard as having verified the magnificent life and broad artistic feelings of Wang's people, we think of life, ponder over honor and disgrace and know the mission. One tour of it will make you accept once the bath of Chinese ethics, folklore and architecture. One tour of it will also make you accept once the edifying influence of Chinese ancient culture.

After entering Wang's compound, each corner can not be seen up by your naked eyes and each corner will make you show long reluctance to leave. There is no repetition because true beauty will never be repeated. There exists no stiffness because stiffness can not accommodate the six hundred years' swallowing and spitting of Wang's family.

Before leaving, we stand at high sightseeing tower and gaze far into the distance. In the near place is the bustle of Jingsheng Town full of modern flavor. In the not far place the steam water with glistening light of waves passes through the village. In the slightly far place stands tall and straight Mianshan Mountain with queer beauty. The fresh vision impact and the heavy historic thoughts collide in the heart, to make you unable to help giving off deep sighs:

How ancient the Chinese civilization!

How brilliant the Chinese culture!



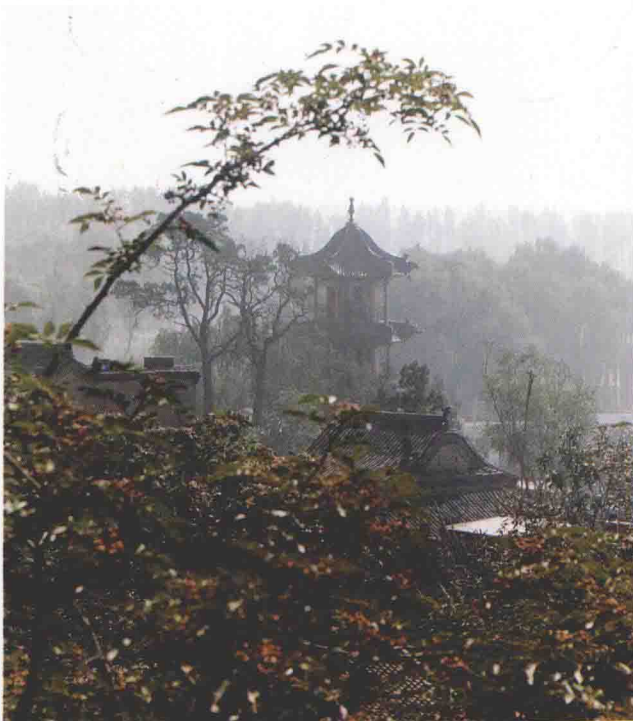
威严高大的凝瑞居府第门
Dignified and tall mansion house door of Ningrui residence



飞阁邀月
The pavilions greeting the moon



霞映绣楼
The house clad with the sun rays



烟雨楼台
High buildings veiled by misty rain



狮守高门
The stone lions watching
in front of the high gate



王家大院

建筑艺术殿堂

Palace of Architectural Arts



夕阳笼罩下的王家大院
Wang's compound enveloped by setting sun



王家大院表面看似封闭，内部却十分开放。整个大院，院内套院，门内有门，且决不雷同。院与院之间，或石阶相连，或幽径相通，回廊甬道曲曲折折，有的现于明处，有的藏于暗处，游历其中给人一种“阶穷道尽疑无路，门启洞开又一层”的感觉，体现了南北结合的建筑风格。正是这种封闭中藏开放，开放中见秩序的特殊构造，使这座豪门旧宅没有像许多远年老宅那样传递给人一种避世感、腐朽感和诡秘感；相反，它带给人们的是发自内心的振奋和喜悦。在这里，我们明显地感受到王家由商而仕所引起的强烈的心理碰撞——既要循守封建礼约，又不能丢弃昔日驰骋商海，奔走南北的豪气，这是两种心理凝固的宅院，是一种难得的结合。

Wang's compound looks closed externally but is very open internally. In the whole compound, there are courtyards in courtyards and doors inside doors, which are never identical. The courtyards are connected between each other with stone steps or quiet passages. The winding corridors and paved paths are full of twists and turns, of which some are exposed to the open and some hidden in darkness, to make you feel, the moment when you are touring there, "that another opened door and through opening appear just while you are doubtful that there will be no way at the ends of step and path", which fully embodies and combined south and north architectural styles. It is just the special structure of closing lying in openness and openness containing order that makes the old dwelling houses of the remote past years do not pass you a feeling of retiring-from-the-world, a feeling of decadence and a feeling of secretiveness and, contrarily, will bring you the inspiration and joy in the heart. Here I seem to see Wang's psychological collision caused in the course from engaging-in-trade to office-holding, i.e., be sure to observe the feudal etiquette and custom while failing to forget the past lofty sentiments of galloping across the commercial sea and rushing about south and north. Such houses with courtyards solidifying the two psychologies are a rare combination.