

三多堂

SANDUOTANG



山西人民出版社

三多堂旅游示意图



山西省交通图



三晋揽胜

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编著

SCENERY OF SHANXI



山西人民出版社

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SANDUOTANG



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目录

景区概述 (英文)	[6]
曹家沿革史	[11]
曹家兴衰史	[13]
三套马车	[13]
“四制”并举	[14]
长途贩运 万里行贾	[14]
号规号章	[15]
建筑与文化	[17]
巍峨城堡院	[17]
楼室显富贵	[26]
榭亭转风水	[28]
绣阁木兰堂	[30]
晋乐醉梨园	[33]
庭院翰墨香	[33]
深宅藏珍宝	[37]
雕饰含韵致 (家具)	[44]
瓷斋蕴奇珍 (瓷器)	[51]
老屋新时尚	[54]
墨宝点宅院	[55]
“华北第一笔”	[58]
光大形意拳	[60]
尾声	[61]
服务指南	[63]

Contents

Brief Introduction	[6]
The history of the Caos	[11]
The rising and declining of the family	[13]
Three major general branches	[13]
Four principles of management	[14]
Long distance transportation and transaction	[14]
Strict regulations of the company	[15]
The architecture and culture	[17]
Castle-type courtyard	[17]
Luxurious houses and halls	[26]
Pavilions used for getting a good luck	[28]
Mulan Hall in the tower for young female members	[30]
Performing a local opera	[33]
Courtyard with a good background in culture	[33]
The treasures kept in the deep courtyard	[37]
Furniture decorated with excellent carving	[44]
Unique chinaware	[51]
Old house with new style	[54]
Many famous paintings and calligraphies everywhere in the courtyard	[55]
The modern famous calligrapher — Zhao Tieshan	[58]
Further carrying forward the traditional boxing technique of “Xingyi”	[60]
Postscript	[61]
Service Guide	[63]

Brief Introduction

Shanxi Province is one of the birthplaces of our ancient culture with a long history. Infected by its geological location and the background in politics, economy, history, culture, customs and traditions, the residential houses in the province has formed its special character and style.

Located in the middle of Jingzhong Basin in Shanxi Province, in Beiguang Village which is close to 108 national highway, about 5 kilometers in the southwest from Taigu City, San Duo Tang is also called as the Grand Courtyard of the Caos. It began to open to the public as the Museum of San Duo Tang in 1995 and it has become one of the major tourist spot and it is the major protection unit of historical relics in Shanxi Province.

During the middle period of Ming Dynasty, the businessmen from Shanxi Province had already accumulated a large amount of capital and become one of the major forces among the field of national economy through working with their arduous efforts and their talent. During the middle period of Qing Dynasty, the businessmen from Shanxi had developed their business into the field of finance and succeeded in the fast development in this field. Since the prosperity of their business during Ming and Qing Dynasties, many businessmen from Shanxi began to build their grand houses in their hometown. San Duo Tang is the most famous one among those houses because of the strong background in the capital it owned before.

As early as about 600 years ago at Hong Wu Period of Ming Dynasty, Cao Bangyan, the ancestor of the Caos, began to sell clay pots with his handbarrow. About the end of Ming Dynasty, Cao Sanxi, one of his descendants, changed their family of farmer into a successful businessman. He went to the Northeast China and began



his business there in the fields of planting vegetables, raising pigs, and producing Doufu and then opened some groceries stores and pawnshops. There is a saying "the shops opened by the Caos are earlier than the establishment of Chaoyang County" until now in Chaoyang area of Liaoning Province. The development of business of the Caos also promoted the development of Chaoyang County. Since then, his business developed into the areas of Chifeng, Shenyang and Jingzhou around Chaoyang County and his business also began to cover more and more fields. Finally he succeeded in the establishing a strong base of his business in the northeast China about the end of Ming Dynasty. After the Qing troops entering the northeast China, the business of the Caos began to develop from the northeast China into the areas inside Shanhaiguan in 1664 and even into all the areas in the country with Taigu as its center. Since then, the Caos had become a most successful commercial firm in China not only developing the business in the country but also into foreign countries as Korea, Japan, Mongolia, Russia, France and England. The total number of the branch companies of the Caos amounted to 640 with a capital of 140,000 *Liang* of silver and a total stuff of 3700 people servicing in the wide and large ranges of commercial business. The Caos become one of the richest families in Shanxi Province.

The history of rising and falling of the business of the Caos reflects the whole process of the development of their business from the early arduous pioneering work, fast development and to the falling of the empire. At the early pioneering period, they began to work from early morning until the late night. During the best period of their business development, they built 600 quadrangle courtyards designed as four yards indicating "Luck, Emolument, Longevity and Happiness" in Liaoning, Mongolia and Russia. But all their glory and success collapsed so suddenly at last as "A stream of white cloud disappeared suddenly and the large amount of capital accumulated from generation to generation never again existed." We can learn from the history of the Caos that one will lose all he has if he only pursues the enjoyment of ease and comfort without any limit. This is the same either for the family or the country throughout the whole history until

now.

The architecture is a kind of solid music, a kind of book without any sound and it is also a reflection of the social culture. The fine, magnificent, simple and elegant buildings of San Duo Tang can lead people learning the development of the economy, politics and social culture of inner area of China during the middle period of 19 century.

The main yards of the courtyard built by the Caos divided into four parts of "Luck, Emolument, Longevity and Happiness", but only the yard of "Longevity" still exists now and that is called as San Duo Tang. Other three yards have been ruined. The host of San Duo Tang tried to put the local traditions of having many children, more happiness and more longevity into the design of the courtyard and to reflect the traditional culture of Chinese people existing everywhere. Built in the late of Ming Dynasty, San Duo Tang covers an area of 10,638 square meters among which 6,348 square meters is building area. It consists of 15 yards and 277 rooms connecting each other with their own function and forming a yard of Chinese character: "寿" (Longevity) with the houses scattering in a style of harmony. The courtyard is facing south and its three sides bordering with the streets. There is a corridor leading from west to east in the courtyard dividing the whole courtyard into two parts with different function: the inner courtyard and outer courtyard. The outer courtyard is consisted of two quadrangle courtyards and three triple courtyards where the family held the public activities. The inner courtyard is consisted of three main courtyards of two-step type and two side-courtyard of two-step type. The construction scale of the hall in the main yard has broken the order of Qing Dynasty that the houses of the people couldn't build larger than the three-room wide and 5 and 7 beams construction at the roof. The distribution of the houses and yards in the courtyard is reasonable and the wide and elegant courtyard reflecting the rigidly stratified feudal society with a style of what is the highest and what is the second. The main house is the highest and the side houses are lower than the main house. After

the three staircases one can enter the corridor meaning that one will be promoted three degrees of post continually. This kind of design fully reflects the patriarchal clan system of feudal society. All the hanging boards, couplets, brick carvings and wood carvings are well designed and they are showing the high technique of the great artists and architects and they become the precious cultural relics left by the ancient people. There are three high pavilions with carving beams and painting poles highly standing on the top of the main building from there we can view the whole scene of the courtyard as well as the scene far away around the courtyard.

As one of the richest families among the businessmen from Shanxi Province, The Caos had accumulated a large amount of capital once, and they also left some unique and precious things and among the twelve treasures kept by the Caos the most precious one is the locomotive made with gold. It is made with 42.25 kilograms of gold and platinum and it was a gift paid tribute by France. It was given by the Empress Dowager Cixi to the Caos as a gift of return to the help the family had given to the Empress during her hard time. The other one that has higher historical and art value than the locomotive is the duplicated famous painting "Qingming Shanghetu(the Painting of Shanghe in the Festival of Qingming)". The original one is the masterpiece of Zhang Zeduan in Northern Song Dynasty but the one kept in the Caos was duplicated by the famous artist Qiu Yin who was as famous as the artist Tang Bohu in Ming Dynasty. The painting is 7.47 meters length in total. There are also many fine bottles, jars, bowls and plates. The "Xiang Basins" used by the female members before are with all sizes and different colors and styles forming a beautiful and fine arts.

There are about 400 pieces of furniture made in Ming and Qing Dynasties and these are the masterpieces of the ancient artists in China. A large screen of "A hundred of Chinese character of Longevity", a large mirror "Three friends of pine, bamboo and plum trees" made with a natural marble stone, a mirror inlaid with shell and mother-of-pearls, all these are the unique ones of the furniture made in Ming and Qing Dynasties. There are also about 40 pieces of the original works of



calligraphy of Zhao Tieshan who is the most famous calligrapher in the northeast China exhibit in San Duo Tang.

The large and deep courtyard of San Duo Tang is an epitome of the residential houses of businessmen from Shanxi Province as well as the culture of them showing the profound and brilliant cultural information of the residential houses in the period of Ming and Qing Dynasties.

太谷县位于晋中盆地东北部，自明清到近代，晋商有着悠久而辉煌的历史。据《太谷县志》：“谈三晋富庶者，无不于谷首屈一指。”各商首富当数太谷县北洸村的曹家。在辽宁至今还流传有这么一句“先有曹家店，后有朝阳县”的民谚。太谷曹家的兴衰与关外贸易关系重大，作为三晋显赫的曹家，就生息繁衍在这块土地上。

曹家沿革史

曹家始祖曹邦彦原籍太原晋源区华塔村，是一个走村串户卖砂锅的小贩。明洪武年间曹邦彦的第11代孙曹晋卿，是曹氏由太原迁往太谷的第一人，全家以务农为主，还继续经营砂锅、豆腐、豆芽一类的小本生意。直到明末，曹家已发展成为一个小有资产，人丁兴旺的大家族，仅第14代“三”字辈就有107人。其中有一位叫曹三喜的，面对灾年不断、谋生困难的景况，独闯关东，来到原东北热河省的三座塔村。初到时，租地种蔬菜及大豆，做些小本经营，辛勤劳动，精打细算。有了积蓄后，他便利用东北盛产高粱做起了酿酒生意，开设杂货铺，生意逐渐兴隆，有了可观的资产。随着地方的繁荣，人口日渐增多，清朝廷便在三座塔村设立了朝阳县，而曹氏在该地早已开办有商铺，此后，曹三喜的生意由朝阳县发展到赤峰、凌源、沈阳、锦州、四平等地。经营范围扩展为杂货业、典当业、酿酒业，获利更多。当时所谓“关外七厅”均有曹家的商埠。

1664年清兵入关，曹三喜把商业重心由关外转入关内太谷，并以太谷为中心向全国辐射。咸丰年间，曹氏家族产业达到鼎盛，它的商铺遍布国内大江南北，设号于东北、华南、西北、新疆、兰州各商埠。它的经营种类随着领域的扩大而扩展，主要经营项目有：钱庄、绸缎、布匹、呢绒、颜料、药材、毛皮、杂货、洋货、茶叶、账庄、典当、镖号等，曹氏拥有资产1200万两白银，雇员3700多人，商号多达640余个，遍及全国各大中城市和重要口岸，当时百

姓中就有“凡是有麻雀飞过的地方，都有曹家的商号”的说法。不仅如此，还跨出国门，走向世界，近到日本东京、朝鲜平壤、俄国的伊尔库茨克、恰克图、蒙古乌兰巴托；远到德国的柏林、法国的巴黎、印度的新德里，最远还跨越英吉利海峡到达伦敦。横跨欧亚大陆，纵横几万里，把国内的茶叶、布匹、枸杞输往国外，引进日本的生钢、高丽的人参，俄罗斯的金属制品等。在几百年的商业贸易中，茶贸易在中蒙之间开创了“茶叶之道”，可与历史上的“丝绸之路”相媲美。曹家经几代人的拼搏、创业，便财源滚滚，腰缠万贯。财大气粗的曹氏家族利用手中的资产在北洮村和太谷县城里起房建楼，其中在太谷城里的宅院17处，北洮村7处。这些深宅大院的出现，是自明清以来曹家巨额财富积累的一种外在表现形式，同时也反映了封建社会后期政治、经济、文化发展的诸多特点。

三多堂是曹家宅院的一处堂名。嘉庆初年(1796年)，曹家第16代曹兆远给7个儿子各起一个堂名，(长子是“吉庆堂”，次子是“馨宜堂”，三子是“世和堂”，四子是“流青堂”，五子是“德善堂”，六子是“双合堂”，七子是“五桔堂”)并将资产分为7份，独立经营自成门户，不过在商业上仍合资经营。每个堂各出资白银10万两，共同组建总管理处，称“曹七合”，总管曹家所有的大小商号。后因第三子过继给同族人，遂把“曹七合”改为“六门”。六门各有堂名，分别是：怀义堂、馨宜堂、留青堂、三多堂、五桂堂、□□堂。他们合资开办的商业，到了清道光、咸丰年间，达到鼎盛。当时曹家商号星罗棋布地遍布全国各地，如济南、徐州、兰州、太原、天津、北京、沈阳、新疆、库伦及莫斯科、伊尔库茨克等地。道光年间，曹家第18代时，五门曹凤翔又起堂名为“承德堂”、“承善堂”、“承业堂”，三堂合称“三多堂”。光绪年间，因五门的堂名过多、过繁，人们通称“三多堂”。由于五门的三多堂几代当家，经商有方，管理有序，获利丰硕；又因在公推总管家人选时，“三多堂”的当家人多次被推为“六德公”的总管家，如“三多堂”曹凤翔(曹氏第18代)、曹培义、曹培智(第19代)、曹中美(第20代)、曹克让(第21代)均担任过总管家(参看曹氏三多堂直系家谱示意简表)。三多是取多子、多福、多寿的意思，与三多堂并列的还有五桂堂、怀义堂等，这几个堂相继衰落下来，惟有三多堂独秀其门，仍保持着旺盛的势头。曹家有代表性的四座大院是“福、禄、寿、禧”，可幸存下来的只有“寿”字院，也就是“三多堂”。“三多堂”保留了明清两代建筑，南北长98米，东西宽66米，占地面积1万多平方米，建筑面积6384平方米，建筑蔚为壮观。

曹商兴衰史

到了明代中叶，随着社会经济的发展，国内资本主义萌芽的兴起，商品交易的发达，山西商人成为国内著名地方商帮，与徽州商人并驾齐驱，被誉为明清天下两雄。就曹家大院的气度和建院时的庞大费用，无不反映出曹家经营有方，聚财有道。至民国27年（1938年）统计，曹家经商300年，商号发展到640多座（其中“三多堂”400余座），钱财达1200万两白银（其中“三多堂”600余万两），雇用掌柜、伙计达37000人之多（其中三多堂22000人），商号遍及国内外。在如此庞大财富的背后，是8代人行之有效的经营管理制度，一是曹家商号都带有子母公司性质，实行“大号统辖小号”，即总号下设分号，分号下有支号，支号下还有小号；二是“钦差监督制度”，把自己最信任、业务最熟悉的人派驻各地商号，不参与商号工农业事务，惟负有监督和向总管家反馈情况之职。各号中掌柜若有贪污、受贿、作风不正或相互间不团结，严重影响了商号生意的，“钦差”有权予以处理。在曹家商号中，管理非常严格，员工必须尽力恪守号规，表现好的伙计，可入股成为小股东，三年底开账分红。这样一来，从掌柜到伙计都兢兢业业，勤勤恳恳为商号效力。下面具体介绍4个管理措施：

三套马车

随着经营业务的扩大和新商号的设立，曹家直接经营商号的方法已不适应客观形势。“六德公”总管处，以太谷北洹村为大本营，下设三个总商局号：“用通五”、“砺金德”、“三晋川”；并以区域划分管辖范围。三个总商号还兼管着一些其他商号的业务，“用通五”账庄统管着东北各地的商号，这是一个投资机构，该号不直接对外营业，只负责按年度、按标期（一年四次）将资金投放到所属的曹家商号里，年终结账，分红取息。“砺金德”，是曹家的又一所金融机构，帐庄不仅统管曹家在山西、京津和江南一带的商号，还兼管“用通五”和建立的“三晋川”总商号的经营业务，是一个可以与财东直接商讨商号开停、资金投放、掌柜撤换、接受各路商号年终

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