

常家莊園

晋

中

双

宝

西苑出版社

TWO TREASURES OF JINZHONG PREFECTURE  
THE CHANG FAMILY MANOR



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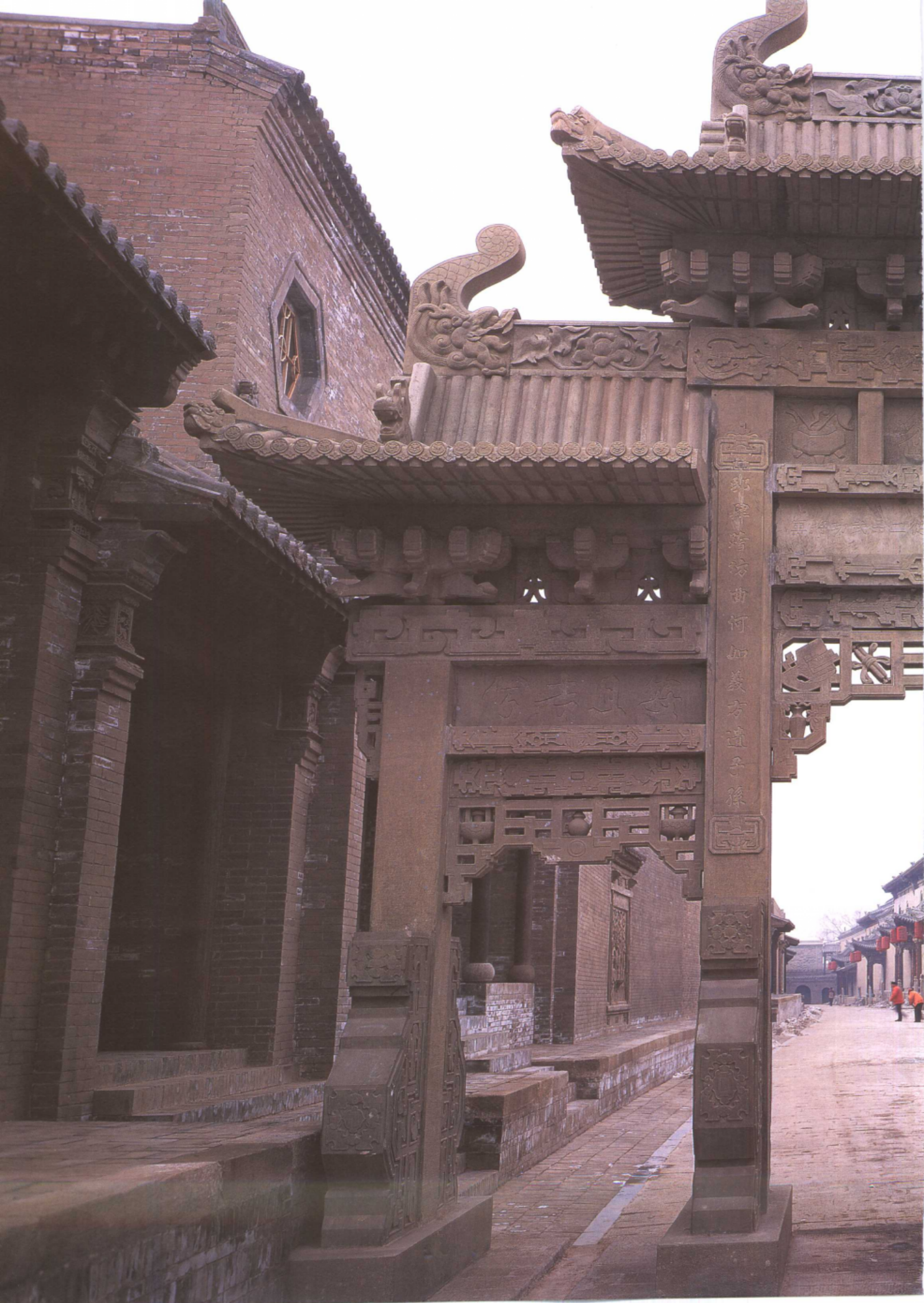
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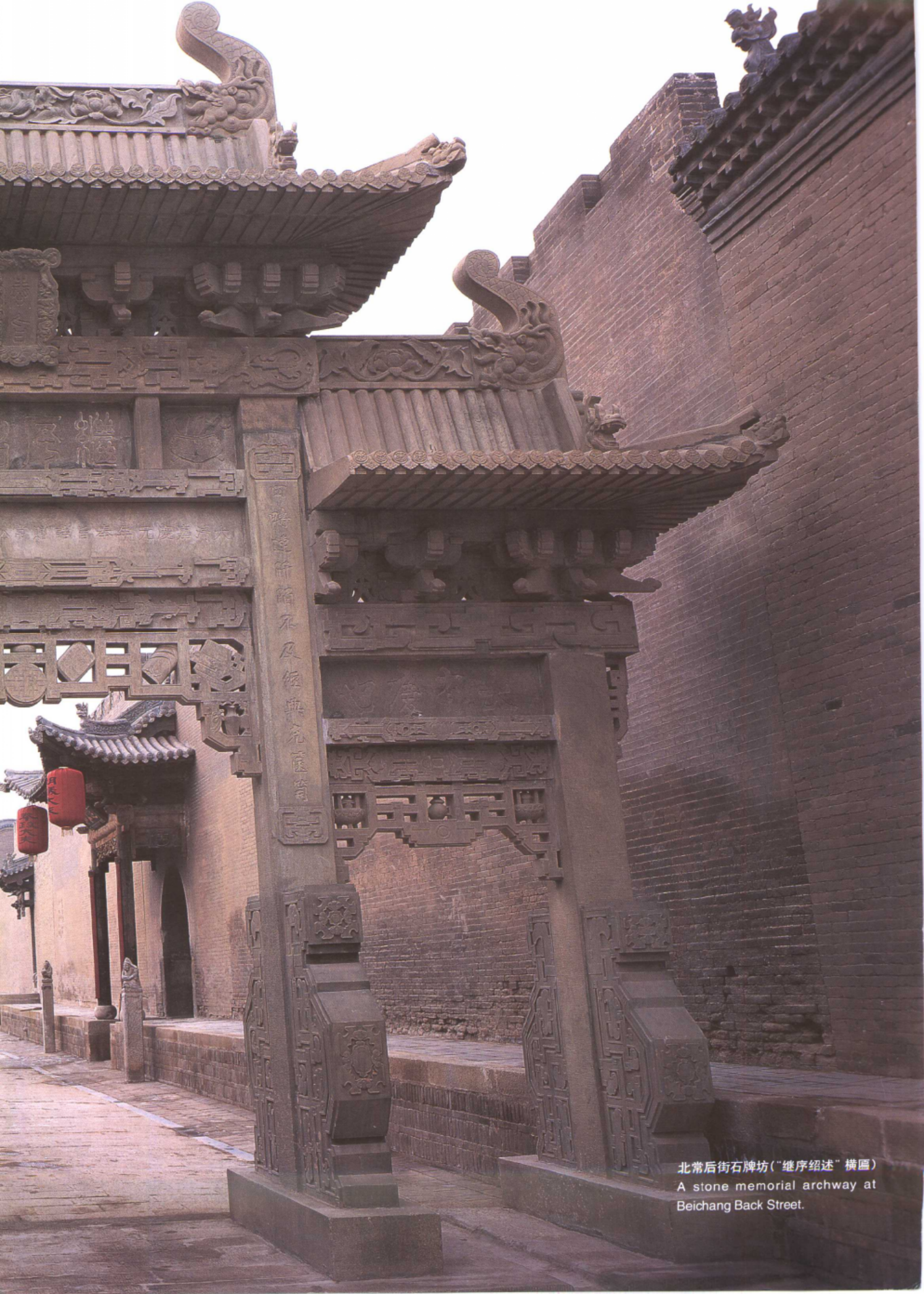
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A stone memorial archway at  
Beichang Back Street.



# 晋中双宝

冯 骥 才

当历史的巨人走过大地，它留下最大的遗物就是民居。古代民居以三种形式遗存于世，中外皆是如此。一种是成片的街区，一种是整体的古村落，另一种是单体的豪宅与庄园。历史的街区在城市，而古老的宅院大多如遗珠一般散落在僻远的乡间。

我国各地都有民间的豪宅。称其冠者，乃为晋商所造，而晋商宅院中杰出的典范，便是晋中地区灵石的王家大院和榆次的常家庄园。这两处宅院虽然都是占地一二百亩，屋宇一两千间，若说制造之精美，要属王家大院；要论气势之宏阔，当推常家庄园。

晋商是中国封建经济鼎盛时期的风云人物。明清时代虽有十大商邦，然晋商风格别具。他们头脑灵活，审时度势，学养皆佳，视野开阔，行商上很有远见和大略。而且他们天性勤俭，善于积累。一生只身闯荡在外，赚得的银子却最终拿回家乡。修屋盖房，植树栽花，精雕细刻，用尽心血，造出一座座如花似锦、仪态万方的豪宅。他们不单是要叶落归根，颐养天年，更为了营造一片人间乐土，一个家庭化的理想王国，完成自己人生终极的愿望。晋商竟是这样富于人生信念的！于是，这些晋商的老宅不仅是建筑史的奇迹，也是人文史的一个奇迹。它们不只是向我们炫耀足以敌国之富，更是执意地展示传统的中国人独特而美好的生活向往与理念！

如今我们信步穿行在王家一道道错落有致的庭院，或徜徉于常家的那条大街，首先感到惊异的是它们规划严格，井然有序，层次清晰，界定分明，这些界限有形地呈现出古老家族中的规则与秩序。如果依照这些规例的路线在房子里走一走，便会生动地感知到昔日生活中的节律、庄重与尊严。

然而，在这确定不移的建筑规制里，却又是千变万化和充满想像的。建筑在古代不仅是功能空间，更是精神空间。人在其中所需求的种种心理的感受，比如疏朗或幽秘，流畅或迂迴，宏大或小巧，从容或险峻，一切一切，尽在其中。如此运用空间的创造来满足人们丰富的心理要求，惟晋商这宅院才有。

倘若定睛注目其间，便是无所不在的雕刻艺术。晋中这两大名宅——王家大院和常家庄园，称得上是一座国家级的建筑雕塑博物馆。所有门楼、照壁、房脊、檐口、墙壁、柱础，几乎无处不雕；各类石雕、木雕、砖雕、灰雕，可谓无雕不精。有时一件雕刻中，镂空雕、透雕、高浮雕、浅浮雕、线刻等等兼而用之；玲珑剔透，高悬屋角，令人惊叹不已。晋人的雕刻似与北魏灭凉时大批河西走廊的雕刻石窟的工匠东迁至此有关。风格上具有北方的浑厚大气，但由于晋商这些豪宅精益求精的需求，促使雕工们又兼容了南方的精巧与细腻。于是这晋人独有的雕刻艺术，自然可以称雄于北国。

但是这些雕刻更深刻的价值是其中的内容。雕刻的题材，一方面是民间熟悉的神话传说和戏剧故事，一方面是民间广泛使用的谐音图像。这些寓意着企望富贵、健康、好运、平安的形象，全都化做优美与精致的雕刻，在宅院的里里外外，密密实地布满了所有的空间。此外还有大量的千姿百态的楹联、抱柱联、匾额和文字性的砖墙木窗。从



内容上看，全是治家格言、圣贤名言和好诗与美文；从形式上看，书法美、文字美、绘画美、诗词美、雕刻美又融为一体。如此大量而密集的文化信息都被浓缩到晋商们的宅院中来！从而构成了一种强烈的文化氛围，一派儒雅的气息，一个浓郁、浑厚、具有教化意味的精神天地。它形象地体现着中国人独有的哲学、人生、伦理、道德与审美的追求。同时又是家庭化、生活化与亲近化的。在这里，一切都是可以去触摸的，人就生活其中。它既把生活理想化，又把理想生活化。世界上任何地方也见不到这样民居——这样的民居文化与文化民居！这晋中双宝不也是中华文明之宝吗？

今天，我们能够拥有这一文化瑰宝，应该感谢此地的百姓与领导者，特别是耿彦波和他的工作班子。近百年来，随着晋商的衰落，三晋一带极负盛名的众多宅院渐渐荒芜与倾圮，有的早已荡然不存。然而住在王家大院与常家庄园里的百姓们，却很文明，他们知道先人的遗物不能毁坏。这是晋中一带地面文物保存较好的人文基础。然而即使这样，自然的破损，年久而失修，待到了二十世纪八十年代，这两座历尽沧桑的大宅院都已经湮没在数百户居民柴米油盐的生活里。幸好有一位耿彦波，在他先后担任灵石县县长和榆次区区委书记时，慧眼识出它们的历史价值，也看到它们的未来价值——这正是它们的文化价值。故此，对这两座宏大的古宅下大力气先后进行整治。他以对待文物的态度与方式来精心整修这两大民居，使得古物重光，焕发异彩。我常常想，倘若换一种人，换一种态度，将两大残败的老宅改造成一片矗立的高楼，我们将失去的是什么？仅仅是这晋中双宝本身吗？

何况，当今神州各地都有一些民居，亦精亦美，风格各异，而且也象这晋中双宝被整治之前那样，伤痕累累地披着厚厚历史的尘埃。它们的命运怎样？等待着开发商的推土机吗？我们可是从来没有任何修复古老民居的意识与经验的！

于是，这套画集除去展示晋中双宝的无尽的风姿之外，同时为各地保护和修缮古老民居提供一种范本，一种新的着眼于未来的价值观，一些具有创造性的可操作的方法，以及若干必须遵循的准则。我想，这一定也是敬业于文化遗产保护的西苑出版社着力推出此书的本意。如果我们各地都是这样珍惜先人留下的遗存，文化幸甚，后人幸甚矣！

且为序。

2002年8月25日 津门醒夜轩

## Two Treasures of Jinzhong Prefecture

Feng Jicai

History has passed, and the largest relics it left should be residential houses. The relics of both Chinese and foreign residential houses of ancient times remain in three forms: in block streets, in villages, and in single form of luxury mansion or manor. While ancient block streets are mostly in urban areas, ancient mansions are scattered around countryside.

Among the luxury mansions in different places of China, those of the Shanxi merchants are the best. And the most outstanding examples of the Shanxi mansions are the Wang Family Mansion in Lingshi and the Chang Family Manor in Yuci, both in Jinzhong Prefecture. Each of these two mansions covers an area of 200 mu and houses some 2,000 rooms. The Wang Family Mansion features beautiful and superb architectures, and the Chang Family Manor stands in an imposing manner.

The Shanxi merchants contributed a lot to the zenith of China's feudal economy. During the Ming and Qing Dynasties, China had ten groups of successful merchants, among whom the Shanxi merchants distinguished themselves with their sharp sights, savvy minds, best education, and broad visions. The Shanxi merchants were inherently hardworking and thrifty and had an awareness of saving money. They did business everywhere, and once their money was accumulated to a certain amount, they tended to return home and use the money to build houses, plant trees and flowers, and construct garden-like luxury mansions. By doing so, they not only had a place to spend the remaining years of their lives, but also realized their dream of building a paradise of their own. Therefore, the old mansions of the Shanxi merchants can be considered a wonder of the architectural history as well as a wonder of the human history. They are not only showing off the wealth of the Shanxi merchants in ancient times, but are also demonstrating traditional Chinese people's aspiration and love for life!

Wandering around the courtyards of the Wang Family Mansion and walking along the long street of the Chang Family Manor, we were impressed by the strict and orderly layout of the structures and the distinctive separations which represent the rules and orders of the two families in ancient times. Tracing along the established routes in the mansions, one may feel the life rhythms and the solemn and dignified atmospheres of the families in the past.

The architectures established in a certain rule, however, somewhat vary and leave us room for imagination. In ancient times, architectures were not only a functional space but also a spiritual space, which gave people different psychological feelings such as open or secluded, smooth or indirect, grant or exquisite, safe or dangerous. The Shanxi merchants had a better command of using space creation to satisfy people's various psychological demands.

Another eye-catching feature of the Wang Family Mansion and the Chang Family Manor is



the wonderful engraving art, which positions the two mansions a state-class architectural sculpture museum. All of the gate towers, screen walls, roofs, eaves, interior walls, and base stones are engraved. Stone carvings, wood carvings, brick carvings, and clay carvings can be found here and there. Some pieces are even an integration of hollow-out engraving, penetrative engraving, high-relief engraving, shallow-relief engraving, and line carving, earning viewers' admiration. The engravings in Shanxi were probably a result of the countless craftsmen who used to carve the grottoes at the Hexi Corridor and then moved eastward to here when the Northern Wei Dynasty (386-534) conquered the Liang Kingdom. Therefore, engravings in these mansions combine the magnificent northern style with delicate southern style, thus forming their own style of art unique to north China.

The most value of these engravings, however, lies in their contents. Some of the engravings' subjects are legendary tales or drama stories that are popular among the people, and some are figures that are widely used as symbols of wealth, health, fortune, and safeness. The engravings are scattered everywhere-inside and outside the courtyards.

In addition, there are also a large number of couplets, inscribed boards, brick walls, and wood windows carrying calligraphic works of instructions, mottoes, sayings, and beautiful poems and essays. On these art works, the beauty of calligraphy, the beauty of writing, the beauty of painting, the beauty of poetry, and the beauty of engraving are combined together. The Shanxi merchants' mansions concentrated rich cultural information and created a strong cultural atmosphere, a elegant flavor, and an educational spiritual realm. They reflect the Chinese people's special pursuit in philosophy, life, ethic, moral, and aesthetics. Being family-like, lifelike, and approachable, the mansions allow visitors to touch everything and feel as if they just live here. They idealized the life and made the ideals come to life as well. Such a residential-house culture and such cultural residential houses can not be found elsewhere in the world. Therefore, these mansions-two treasures of Jinzhong Prefecture-are also treasures of Chinese civilization.

Today, we should attribute our possession of these cultural gems to leaders and common people of Jinzhong Prefecture, especially to Mr. Geng Yanbo and his work team. In the past 100 years, as the decline of the Shanxi merchants, many of the famous mansions have collapsed, and some have disappeared for good. But people living in the Wang Family Mansion and the Chang Family Manor were well civilized, with an awareness of protecting the cultural relics. Even so, the long time of weathering without any renovation and ordinary people's damage as a result of daily life, the two mansions had changed a lot by the 1980s. Thanks to Mr. Geng Yanbo, then governor of Lingshi County and CPC secretary of Yuci, the historical and cultural

values of the mansions began to be realized. Geng led the local people and started the renovation of these two mansions, aiming at reviving the glory of these cultural heritages. More than once, I thought that if it were not Geng, these mansions would have been most likely replaced by modern high-rises. Then, what will we lose? Will our loss be only the mansions themselves?

The same story also happened to other ancient residential houses of different styles in China's different place, which are still covered with heavy dust of history. What are their fates like? Are they waiting for the coming of bulldozers of the real-estate developers? We are really lack of consciousness and experiences in renovating ancient residential houses.

Therefore, this album not only showcases the magnificence of these two treasures of Jinzhong, but will also offer an example, a new future-oriented view of value, some creative and practical methods, and some necessary rules for the renovation and repair of cultural heritages around China. I believe that this is also the motive of the Xiyuan Publishing House, which is devoted to the protection of cultural heritages, to publish this album. Our common efforts in treasuring and protecting the relics our ancestors left will benefit the Chinese culture and will benefit our descendants as well.

August 25, 2002 at Xingye Study, Tianjin



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# Architectural Art

建 筑 艺 术

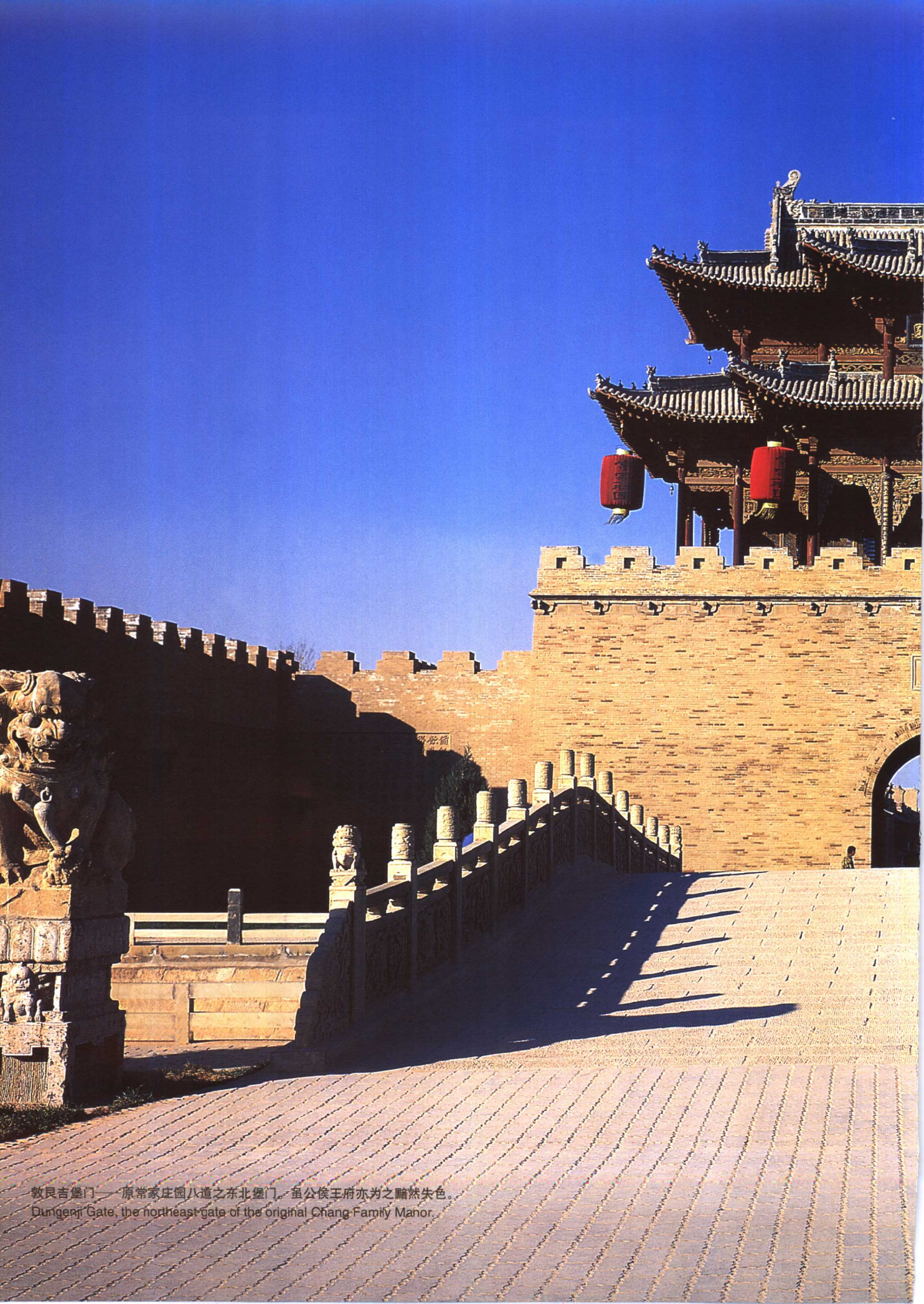


In the late Ming Dynasty, the Chang Family began to construct a residence complex. During the reign of Emperor Qian Long, when the two brothers of the family's ninth generation, Chang Wanqi and Chang Wanda, escalated their export trade of tea to a height, the construction of the residence took in shape. Wanqi constructed a street running from south to north, which is known as Nanchang West Street. Wanda purchased a patch of land at the north of the village and constructed a new street, which is known as Beichang Back Street. Hence a saying goes like this: The Qiao family is famous for its courtyard, while the Chang family is famous for its two streets.

After 200 years of constant renovation and expansion along these two streets, the Chang family boasted a hundred courtyards, more than 4,000 houses, and 50-odd multi-story buildings, covering a total area of 600,000 square meters. Inside each courtyard, there were halls, pavilions, and terraces with carved beams and painted rafters, all presenting an imposing manner. Seven gardens were scattered around the manor and add charm to the residential houses with flowers, trees, pavilions, balconies, corridors, springs, and ponds. Thanks to the protection by eight surrounding walls and eight gates, the manor provided an utopia where the Chang family members resided, studied, viewed the sight, cultivated their moral characters, and mould their temperaments. To the date, one-fourth of the original manor, including 40,000 square meters of residences and 80,000 square meters of gardens, have been revived, basically retaining the original style of the manor. This has laid a foundation for an overall renovation of the manor in the future.

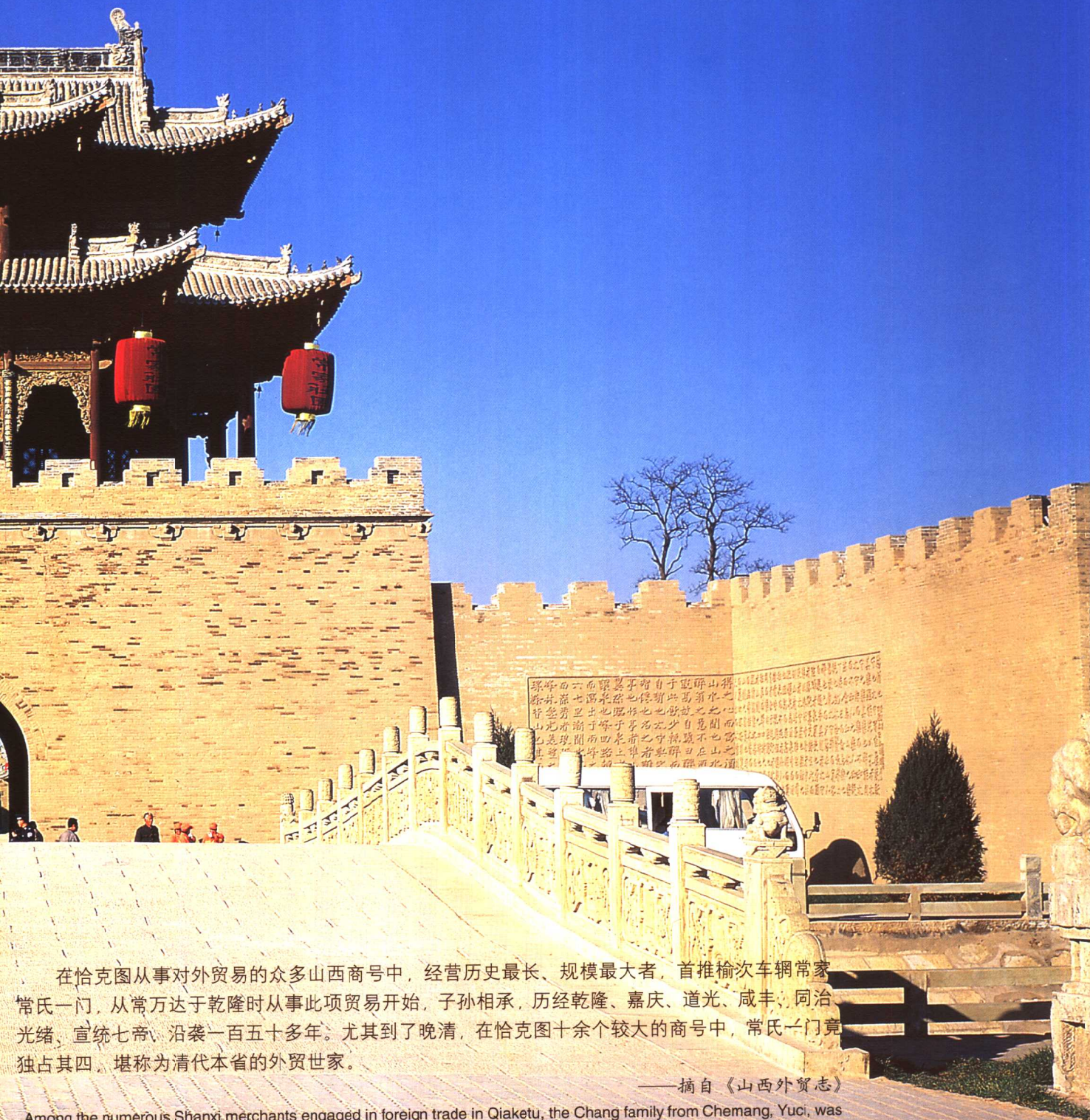
The already-revived part of the Chang family manor is in the north of the Beichang Back Street, stretching 620 meters and encompassing a mountain, a pavilion, two balconies, three yards, four gardens, eight buildings on terrace, nine halls, 13 pavilions, 25 corridors, and 27 courtyards. In the depth of the courtyards, row upon row of buildings stand in close order, showing an elegant flavor of the Confucian culture. The manor houses northern China's largest ancestral hall, folk academy, book collection, and woman's building; the most beautiful brick, wood, and stone carvings; the most typical fine-brocade color painting; and the richest private treasure of paintings and calligraphic works. Plus the countless window engravings and door decorations, the Qing-style manor offers you a grand view of traditional Chinese culture.





敦艮吉堡门——原常家庄园八道之东北堡门，虽公侯王府亦为之黯然失色。  
Dungerji Gate, the northeast gate of the original Chang Family Manor.





在恰克图从事对外贸易的众多山西商号中，经营历史最长、规模最大者，首推榆次车辋常家常氏一门，从常万达于乾隆时从事此项贸易开始，子孙相承，历经乾隆、嘉庆、道光、咸丰、同治、光绪、宣统七帝、沿袭一百五十多年。尤其到了晚清，在恰克图十余个较大的商号中，常氏一门竟独占其四，堪称为清代本省的外贸世家。

——摘自《山西外贸志》

Among the numerous Shanxi merchants engaged in foreign trade in Qiaketu, the Chang family from Chemang, Yuci, was the biggest, handling for a longer time than any other merchant. From the Qian Long period, when Chang Wanda started to export tea to foreign countries, the Chang family gradually expanded its business in the following 150 years in the reigns of Emperors Qian Long, Jia Qing, Dao Guang, Xian Feng, Tong Zhi, Guang Xu, and Xuan Tong. In the late Qing Dynasty, in particular, four of the 10 largest shops in Qiaketu were run by the Chang family. The Chang was thus considered a foreign-trade giant of Shanxi Province during the Qing Dynasty.

——From Shanxi's Foreign Trade Annals



輞川全图——展示昔日常家庄园全盛时期建筑概况的珍贵资料  
A map of Mangchuan, introducing the structure and layout of  
the Chang Family Manor in its golden ages.

