

# 王家大院

THE GRAND COURTYARD  
OF THE WANGS



山西人民出版社

三晋揽胜

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温暖(执笔)

编著

SCENERY OF SHANXI

山西人民出版社

# 王家大院

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OF THE WANGS



# 揽

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## Brief Introduction

There was a spray sputtered from the water of the Yellow River accidentally and then it has been frozen into a pearl glittering the lights into the air—this pearl is the Grand Courtyard of the Wangs which has been famous in the whole country and abroad.

Situated at Jinsheng Township which is 12 kilometers away to Linshi County, the Grand Courtyard of the Wangs is in the south of Jinzhong Basin and it is on the same tour route together with the ancient city Pingyao and Hukou Waterfall.

The Wangs from Jinsheng is the offspring of the Wangs of Taiyuan and also one of the "Four Famous Families" in Linshi County. Their ancestors began to settle in Lingshi during the period of 1312—1313. According to the record on the tablet still preserved "the History of the Wangs from Jinsheng Village", the members of the Wangs had been famous in Ming Dynasty. "Their members who are scholars are famous in the fields of their study, their members who are farmers become rich and enjoy their happy life, members who are workers are famous for their excellent technique and the members who are businessmen are earning more and more profits from their business and become great capitalists". The Grand Courtyard of the Wangs covering an area of more than 150,000 square meters, was their former residence and it was built during the years of Kang Xi, Yong Zheng, Qian Long and Jia Qing of Qing Dynasty. The groups of the building "Gaojiaya" and "Hongmenbu" have been open to the visitors in 1997 and 1998 respectively as "the Museum of the Art of the Local Residential House of China" and "the Museum of the Wangs". They cover an area of 34,156 square meters including the Ancestral Hall of the Wangs. There are 55 courtyards and 1083 rooms in it.

"Gaojiaya" and "Hongmenbu", both are the castle type buildings and locate opposite in the east and west linking by a bridge. The specialty of the whole building is locating at the slope of the mountain, the houses and towers situate according to the location and scatter here and there but with a harmony in style and lofty construction and there are all kinds of facilities for the basic living. The design of the building is the style of allocating the public area at front part and the private area at back part of the courtyards which was a typical style used by most of the people since the Western Zhou Dynasty. Decorated elegantly with the special technique of brick carving, wooden carving and stone carving,

the courtyard is of very high standard in culture of the southern and northern styles in China and it is really a practical, strong and artistic courtyard.

The two major courtyards of "Gaojiaya" are of three-step type quadrangle with the high tower to hold sacrifice ceremony to the ancestors and the tower for young female members to live at two sides and there are also separate courtyards for cooking and studying and common courtyards for reading, for planting flowers, for the staffs and for the private guards. All the courtyards are surrounded by a wall with the four gates designed at their suitable location. All the courtyards, both the small and large, are situated independently but also connecting with each other closely. There are so many gates and doors with different types in the whole courtyard that makes people feeling that there are courtyards within the courtyards, and gates after gates, feeling like being in the labyrinth.

The design of "Hongmenbu" is concealing a Chinese character "Wang" (王) in the whole structure of the courtyards. Besides arranging the public area at front and private at back areas, some parts of it have been designed as the gardens in front and courtyard in back according to the geographical situation. Some of the courtyards are beautiful and elegant and others are small but also lovely with their own styles. As in Gaojiaya, most of the decorations of carving here are of the "tiny and dense style" of Qing Dynasty.

Including the ancestral hall of the Wangs, the Grand Courtyard of the Wangs demonstrates a style of architecture in fully utilizing the actual location and its inner design is the successful combination of the cave-house and tile-house together showing the whole courtyard majestic and beautiful as a great painting and even making people feel the poem and music from the background they stand. It also succeeded in the changing within the unified design, and setting up an image of elegant both in the idea and practice from the buildings scattering here and there all over the area. Mr. Zheng Xiaoxie, who is a famous professional in the field of architecture, wrote the inscription amazingly as: "It is a priceless treasure of the nation and the mankind and you never get tired of visiting it again and again, and I hope that it will become better and better day by day". The Grand Courtyard of the Wangs is also honored by the medias as "the best of the courtyards".

The Temple to Confucius of Yuan Dynasty in Jinsheng Village has





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been open to visitors and it is very close to the courtyard. Just 2 kilometers away, there is Zishou Temple built in Tang Dynasty and the temple has become famous both in the country and abroad because of the lost and return of the 18 Arhats in this temple. There is also a ruin of New Stone Age where some bronze wares of Shang Dynasty were unearthed. Some documents concerning the fight against Jin invaders in Song Dynasty were discovered, and there is an ancient record of the whole list of the books it kept from the library "Jinghua Tower". All these historical background around the courtyard make it more famous, especially the art of "three carving—brick carving, wooden carving and stone carving". As the treasure in the art of the residential houses, the grand courtyard has attracted more and more attention by the professional specialists in the fields of architecture, history, sociology and designers, cameramen as well as the medias.

In 1999, the Grand Courtyard of the Wangs was praised as "One of the ten best scenic spots of Shanxi" and "the model of the best spot in the Province". At the same year, the Association of Chinese Writers held a ceremony for the hanging of a board, designating the courtyard as a base for the writers to live together with the local people for further understanding the life of the people. At the early 2002, it was designated by the state as a tour scenic spot of AAAA standard and the model in the country by "The Trip around the Country for Supervision of the Quality."



## 远在山乡有人识

### ——王家大院综述

被誉为“华夏民居第一宅”和“山西紫禁城”的王家大院位于山西晋中盆地南部边沿的灵石县。不少人知道，灵石县得名于一尊从天而降的巨大陨石，据《灵石县志》载：隋开皇十年（590年）文帝北巡途中傍汾开道，获一巨石，似铁非铁，似石非石，以为灵瑞，遂画地立县，以石命名，于是才有了汾河峡谷间的这个县份。灵石境内的冷泉关、阴地关、雀鼠谷、韩信岭、秦王岭、摩天岭等关隘，向为军事要冲，历来兵家必争。至于大禹治水时“打开三湾口，空出晋阳湖”的传说，人们也只是从这里才找到了那古老的踪迹。

王家大院所在的静升镇静升村，在灵石县城以东12公里处。人口过万的静升村，东挽绵山，西望汾河，南北为黄土丘陵，中间是清清溪流。静升村以及周边5公里之内，有新石器时代遗址，有商代青铜器出土，有唐代资寿寺开放，有宋代抗金文书面世，有保存完好的元代文庙，还有崇祀介子推的介庙残碑以及清代“万卷精华楼”的人文记载等等。历史文化氛围极浓，地上地下文物丰富，人说灵石县人杰地灵，于此可见一斑。

王家大院为历史上灵石县“四大家族”之一的静升王家所建。静升王家乃太原王氏之后裔，其始祖早年从太原迁至本县沟营村后，于元仁宗皇庆年间（1312—1313年）复迁静升村。初为佃农，兼营豆腐，尔后人丁渐旺，以商贾起家，耕读入仕，门庭渐显。据现存《静升王氏源流碑记》，早在明朝天启年间，王家已是“士者经史传家，英辈迭出；农者沃产遗后，坐享丰盈；工者彻通诸艺，精巧相生；商者逐利湖海，据资万千”。

静升王氏的现存院落房舍，最早可考至康熙三年（1664年），最晚者为嘉庆十六年（1811年），在静升村所谓“九沟八堡十八巷”中，至少有“四沟六堡五巷”，基本上属于“王土”，其中有的堡子虽参有异姓，但也是王家人牵头“延众相商”、“竭志经营”而成，故所谓王家大院，实际大小院落不下千座，其总面积粗计，至少在25万平方米以上。



王家大院鸟瞰

*A Bird's-eye View of the Courtyard*

现开放的分别建于乾隆、嘉庆年间的红门堡、高家崖两组建筑群，东西对峙，一桥相连，皆为窑洞与瓦房相结合的全封闭建筑，加上孝义祠堂等，开放面积共45000平方米，大小院落123座，房屋1118间。这些建筑既不失传统民居建筑共性的精神风貌，又具有王家大院奇妙独特的个性风采，总的特点是：依山就势，随形生变，层楼叠院，错落有致，气势宏伟，功能齐备，基本上继承了我国西周时即已形成的前堂后寝的庭院风格；再加上匠心独运的砖雕、木雕、石雕，装饰典雅，内涵丰厚，实用而又美观，兼融南北情调，具有极高的文化品位。王家大院确是我国目前已不可多见的传统民居建筑。

1996年以来，在各级领导的重视下，灵石县人民政府投巨资修复后的王家大院，“焕然一新”，游人不绝，作为我国优秀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、社会伦理学和工艺美术、影视、摄影等方面专家、学者和新闻媒体的极大重视。

溢美之辞甚多，竟还有以《王家归来不看院》为题的长篇文章，



垂花门

*The Gate "Hanging Flowers"*

出现在首都的一家报纸上。我国老一辈建筑学权威郑孝燮先生，耄耋之年曾7次来王家大院考察并深为赞叹地题词：“国宝，人类宝，无价之宝；百来不厌，百看不厌，预祝更上一层楼。”



老院古韵

*A View of the Ancient Courtyard*

1999年，王家大院被评为“山西省十大著名优秀旅游景区”和“省级文明景点”。同年，中国作家协会于此举行挂牌仪式，确定王家大院为作家创作生活基地。2001年，通过了ISO国际质量管理体系认证。2002年年初，王家大院又被评定为国家AAAA级旅游景区(点)和中国“质量万里行”全国示范单位。

2002年4月1日，时任国务院总理朱镕基兴致勃勃地游览了王家大院，并亲笔题字，和大院负责人及导游合影。

## 尽在错落参差中

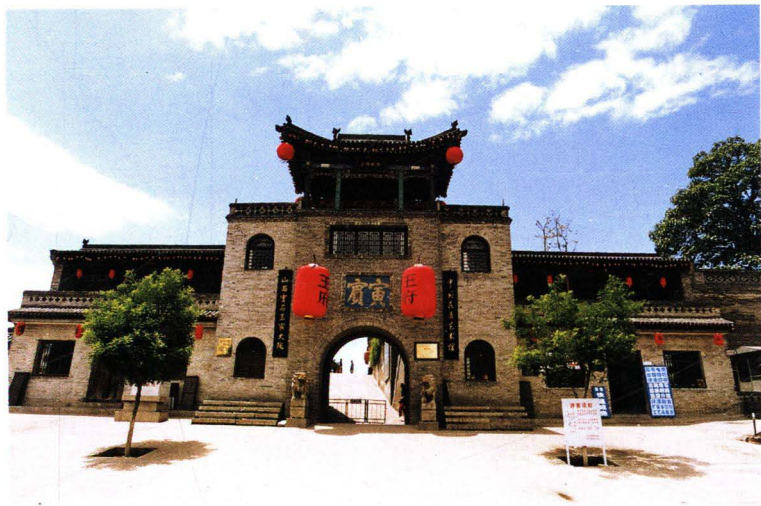
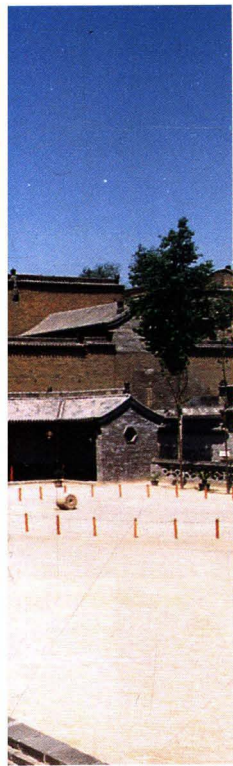
### ——高家崖巡礼

游览王家大院，一般情况下人们大都是从高家崖开始。下车伊

始，抻整衣衫间，一抬头，那高大的门楼和左右伸展的天际线便进入眼帘。各院落建筑顶端自然而然地形成的一道天际线，最初是郑孝燮老先生发现并点明的，他欣喜地指给人们：“看，多美啊，就像五线谱似的，真是无声的音乐。”

美，在于发现，信哉斯言。

中国作家协会副主席、著名作家邓友梅先生在2000年灵石县第四届“8·18”文化旅游节期间，参加“中国民居明清建筑王家大院研讨会”，当他得知我国当代著名法学家张友渔、张彝鼎，著名核物理学家何泽慧女士（钱三强夫人），著名画家力群、牛文和著名作家胡正皆灵石籍人士时，讲话中他曾这样说：“灵石是产‘作家’的地方，‘作家’有两种，一种是拿笔在纸上写文章，一种是用砖瓦在地球上做文章，王家大院就是用一砖一瓦做的最好的一篇文章。当灵石人



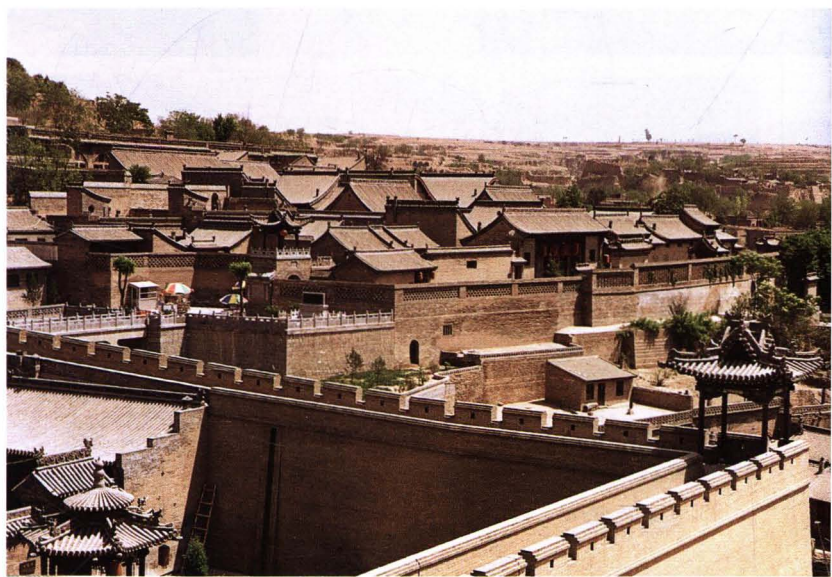
高家崖东门

The East Gate of Gaojiaya



飞阁邀月

*The Night View of a Pavilion*



高家崖建筑群

*The Buildings in Gaojiaya*

民因有这样的建筑感到骄傲时，我们中国作家协会也为有这样的‘同行’而骄傲。”

邓友梅先生之所以如此欣赏王家大院这篇“文章”是有道理的。舞文弄墨者大都知道，古人有“文似看山不喜平”之说，那么，王家大院，尤其是高家崖建筑群之美之韵之令人一见钟情又赞而叹之，就在于它既不同于其他山区民居浅尝辄止的平板修造，更有别于一般平川地面上难得因山就势而只能四向开扩的平铺直叙，也就



敦厚宅——鸡头门楼  
The Gate of Dunhouzhai





后寝灯火

*A Night View of the Back Yard*

是说，王家大院有韵致的起伏错落，是既有人工之巧，又有天工之助。它的美，尽在参差错落中。

高家崖建于嘉庆元年(1796年)到嘉庆十六年(1811年)之间，面积19572平方米，大小院落35座，房屋342间。主院敦厚宅和凝瑞居皆三进式四合院，每院除有高高在上的祭祖堂和两旁的绣楼外，都有各自的厨院、家塾院，并有共同的书院、花院、长工院、围院(家丁院)。周边堡墙紧围，四门择地而设。大小院落既珠联璧合，又独立成章。其或隐或现，多种多样，可以上下左右相通的门户，常常给人以院内有院、门里套门的迷宫式感觉。

主体建筑严格按照封建典章制度规定的等级品位建造，尊贵贵贱，上下长幼，内外男女，皆有其等、有其序、有其别。作为配套建筑的各个院落，布局合理，因地制宜，俱都充分发挥了其应有功