

# 建筑大观

天后宫

The grand architecture of Thean Hou Temple  
Seni Bina Tokong Thean Hou

以简单的叙述天后宫历史与建筑由来及典故。

看天后宫建筑大观简单叙述  
解读天后宫之建筑构造、景点、注解



雪隆海南会馆（天后宫）出品





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拿督丁才荣博士  
会长



## 电子出版社媒强力推动 上一趟天后宫建筑美学

新冠肺炎疫情下的新常态之一，就是加速数码化的市场模式，本会天后宫早在去年初疫情爆发时，就意识到数码化的重要性，而逐步把天后宫文化传播的模式，从传统的平面印刷转移至数码化的电子出版。

作为国内中华民族文化的重要推手，文化传播是本会天后宫的核心事务，学术出版则是文化传播的核心价值；惟在数码化的大趋势下，我们必需大幅度降低平面印刷的出版工作，而是把重心放在电子化出版。

电子化出版的成果，不但降低了平面印刷的高成本，亦符合现代社会的需求，人手一机，就可看尽天下事。然而，电子化出版必需与社交媒体的运用相辅相成，无论是网站、脸书或其他的社交媒体管道，皆是电子化出版能否吸引大众眼球的主要推动者。

《天后宫建筑大观》三语电子版是本会天后宫决心迈向数码化文化传播的其中一个重要作品。我每天都在天后宫看见游客、群众及大专生，针对天后宫极具特色的建筑评头论足，深感兴趣，但

他们只能在本会网站或脸书找到一部份的资料，实在无法满足他们的需求。天后宫的建筑特色，无疑是众人瞩目的焦点，而儘管过去我们出版的《雪泥鸿爪》，书内有大幅度的版面介绍天后宫的建筑特色，但毕竟是平面印刷的书籍，而且只有中文版，故其推广及宣导的力度远不及网络无疆界的力量。

天后宫建筑特色是一门学问，亦是一种精神，说的不仅是建筑设计上的知识，更是弘扬中华文化的精神。因此，唯有把这学问与精神以中文、英语和国语，一字一句清楚地呈献出来，然後透过网络的宣传，才能把学问与精神完整地传达全世界。

我相信此电子书可以让更多人认识和了解天后宫，阅读之後，就像上了一堂珍贵且物有所值的课程，往後来天后宫一遊，不再是走马看花，而是因为叹为观止，惊叹中华文化的奥妙，进而呼朋唤友前来，并在网络宣传天后宫的美与好。

天后宫

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Datuk Dr. Tang Chai Yoong  
President

## Effective Promotion by Electronic Social Media Showcases Aesthetics of Thean Hou Temple Architecture

One of the new normal under the Covid-19 pandemic is the accelerated digitalisation of the market. We realised the importance of digitalisation as early as the outbreak of the pandemic early last year, and gradually shifted the mode of cultural dissemination from traditional print to digitalised e-publishing.

As an important promoter of Chinese culture in the country, cultural dissemination is the main undertakings of Thean Hou Temple, and academic publishing is the core value of cultural dissemination. However, under the megatrend of digitalisation, we need to significantly reduce our print publications and focus on electronic publishing instead.

E-publishing has not only reduced the expensive printing cost, it also meets the needs of a modern society where everything can be read on a single device. Nevertheless, e-publishing must be complemented by the use of social media, be it websites, Facebook or other channels, which are the main drivers of e-publishing's ability to attract public attention.

The trilingual electronic version of 'The Grand Architecture of Thean Hou Temple' is one of the major works of the association in its determination to move towards digital cultural dissemination. Every day, I see interested visitors, students and the general public commenting on the distinctive architecture of Thean Hou Temple. However, they are only able to obtain partial information from our

website or Facebook page. This could not quench their enthusiastic interest.

The architectural features of Thean Hou Temple are undoubtedly the focal attraction, and although there is a vast coverage on the architecture of Thean Hou Temple in our previously published 'A Reminiscence of the past' (雪泥鸿爪) book, it was after all a printed book, and only available in Chinese. As such, its promotional and introductory effectiveness were far less than the power of the borderless cyber world.

The architectural features of Thean Hou Temple are both a discipline and a cultural essence - not only in terms of architectural design, but also the dissemination of Chinese culture. Therefore, only by presenting this knowledge and essence clearly, word by word in Chinese, English and Malay, and then through the promotion on internet, can this knowledge and essence be fully conveyed to the world. I believe this e-book will enable more people to understand Thean Hou Temple better. Upon finish reading it, it is equivalent to having completed a valuable and worthy course. When they visit Thean Hou Temple in the future, they will no longer be skimming over the surface, but will be amazed by the wonders of Chinese culture. Consequently, they will recommend their friends to visit, and promote the beauty and goodness of Thean Hou Temple on the internet.



林书德  
秘书长



## 让全民动起来完成作品 电子装宣传平面装珍藏

对于《天后宫建筑大观》的电子出版,我深感欣慰,因为我一直都想与大家用不同的语言来分享天后宫的故事,尤其是许多人有兴趣的天后宫建筑。

天后宫建筑之美,是要细心欣赏,不是三言两语,就可以交代清楚。这一点,相信许多前来天后宫研究其建筑设计的学者、学生、政府单位或私人机构,皆会表示认同。

从2009年《雪泥鸿爪》的平面出版,至今12年,我们终于等到一本融合天后宫历史与建筑美学的三语书籍,即中文、英语和国语,虽然是有些迟,但在当今新冠肺炎疫情的新常态之下,却是正合时宜,时机上极好的时刻。

我要感谢整个编务队伍的努力,重新编纂的工作并不简单,但我们都克服一切的困难,完成了这个工作。

优美的文字,需要配合优秀的照片,所以除了书中一些图片是源自原著之外,也有不少是编务队伍亲自拍摄,以及摘

自本会2020农历新年举办的《川·摄》摄影大赛,版权皆归于本会天后宫的得奖作品或参赛作品,故可说此书是我们与所有关心天后宫人士共同完成的作品。

我期许,往后会有更多全民一起动起来的作品,因为天后宫之美,不是因为我们做得好,而是每一位关心天后宫的人士,您们懂得欣赏天后宫的美,深度的鉴赏,并给予高度的评价。

我深信,透过网络无限可能的力量,以及语言打开沟通与了解的宽度,能够进一步打响天后宫在国际社会的名堂,亦唯有深入的了解,才称得上真正认识中华民族文化的伟大。

除了电子化,我们计划小量的平面印刷,目的是让前来研究与了解天后宫的人士,可以即时掌握与学习,亦作为赠送海内外嘉宾的纪念品,透过一本书,就充份认识天后宫,还可作为珍藏品永远保存。

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Lim Soo Lek  
Secretary General

## Getting everyone moving towards the literary achievement E-Book and Printing Edition Collections

I am deeply gratified with the electronic publication of “The Grand Architecture of Thean Hou Temple”, as I always feels the need to share the story of Thean Hou Temple with people in different languages, especially the architecture aesthetics of the Thean Hou Temple that many people are interested in all along.

The architecture aesthetics of Thean Hou Temple shall be appreciated attentively, and it is indescribable if merely with a few words. I believe many researchers and visitors from public or private sectors who keen to study the architectural design of Thean Hou Temple Architecture might totally relate with this view.

Since twelve years ago, the original edition of “Reminiscence of the past” published in 2009, today the much awaited of the trilingual publication has finally been unveiled that combines the history and architectural aesthetics of Thean Hou Temple. The e-book written in Chinese, English, and Mandarin. Better later than never, actually the e-book is published at the right time to inspire the readers amid the new norm of Covid 19 pandemic.

I would like to express my appreciation to the entire editorial team for their enthusiastic effort. The compilation of the materials is not a simple task. Instead, we have overcome difficulties to complete the mission.

The combination of a great photo and eye-catching text will grab the attention of readers. In addition to some of the pictures in the book are derived from the original edition of the publication

named “Chuan. She”, many of them were taken by our editorial team personally, as well as abstracted from winning works and participating works of photography contests organized by Thean Hou Temple in the past. Thus it can be described that this book is gathered the all efforts of the people who give their tremendous support to Thean Hou Temple.

I hope that there will be more works of these kinds will be moved by the whole people in the near future, as the presentation of architecture aesthetics of Thean Hou Temple is not merely because of our good work performance, but also contributed by everyone who gives support to Thean Hou Temple. They have given high appreciation and evaluation on the grand architecture of Thean Hou Temple.

I am convinced that through the infinite possibilities of the Internet and the breadth of language that open up communication and understanding, the reputation of Thean Hou Temple will be further established in the international community. With in-depth understanding, we will truly understand the greatness of Chinese culture.

In addition to digitalize the publication, we plan to print a small amount of the books to cater the needs for researchers to facilitate their study on Thean Hou Temple religious and culture. Moreover, it will also be a souvenir for our guests at domestic and abroad. Going through this book will help more people fully learned about Thean Hou Temple and it also can be preserved as a cultural treasures.



## 三语翻译电子传播 让全球认识天后宫

从原著《雪泥鸿爪》摘录的《天后宫建筑大观》，是我们很久以前就想去做的译本。如今，我们终于实现愿望，三语版本即中文、英语及国语的《天后宫建筑大观》电子版在网络世界上亮相了。

2009年8月由本会天后宫出版的《雪泥鸿爪》平面版，给予此书丰富的史实材料。雪泥鸿爪这成语，出自宋朝大文豪苏轼《和子由澠池怀旧》诗，融化着雪水的泥土，鸿雁在雪泥上踏过留下的爪印，比喻往事遗留的痕迹。

本会天后宫130多年的历史，凡走过必留下痕迹，而这个历史的记载，不应该只是停留在一种语言。作为我国著名的文化旅游景区，亦是传承中华民族文化的堡垒，以英语来传达天后宫的讯息乃是非常重要的，而国语是我国的官方语言，亦有必要以国语宣导，进而衍生这一次以三语同步出版的情况。

我们只是摘录《雪泥鸿爪》有关天后宫建筑与景观的部份，以及会馆的历史简介，因为这本书的主要对象是社会大众，尤其是许多想要深入认识与研究天后宫的学生、学者、游客、社团及政府单

位；认识天后宫，其深具特色的中华建筑，每一个字与每一个雕刻，都是很好的学习范例。

这本汇集三语，透过网络面向世界的电子版书籍，整个出版工作筹备了将近两年，因为每一个文字的造诣与其翻译、每一张图片的拍摄与挑选，以及每一页的排版与设计，皆经过详细且严格的审查，以确保符合史实与历史观点。

我们要衷心感谢英文译者明道材与国语译者周芳萍博士的鼎力相助，凭著这两位著名翻译员的专业译本，成就了我们的透过网络向全球宣传本会天后宫的重要里程碑。

本会天后宫的文化传播已迈向数码化的发展，《天后宫建筑大观》就是其中一粒重要的文化种子，在网络的肥沃土壤里茁壮成长，遍地开花结果。

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## Trilingual translation distributed electronically **Bringing Thean Hou Temple to Worldwide Renown**

Translation of The Grand Architecture of Thean Hou Temple, which is an excerpt from the original book A Reminiscence of the past (雪泥鸿爪), is something we wanted to produce since long time ago. Now, we have finally realised our goal. The electronic version of the trilingual i.e. Chinese, English, and Malay version, has finally been released on the online world.

The print version of A Reminiscence of the past, published by our Thean Hou Temple on (day), (month), (year), provides the book with rich historical materials. The idiom 'Imprint of swan goose claws on snow mud' (literal translation of A Reminiscence of the past book title) originates from a poem by Song Dynasty's literary giant Su Shi - Reminiscing at Mianchi with Ziyou. It describes the claw imprints by a swan goose on the melting snow laid on soil, denoting a nostalgia for the past.

With a history of more than 130 years, our association's Thean Hou Temple has certainly left traces over the years. The record of its history should not be limited to only one language. As Thean Hou Temple is a famous destination for cultural tourism, and also a bastion for Chinese culture, it is vital to convey its information in English. While Malay is the official language of our country, it is also necessary to promote it in Malay. This leads to the simultaneous publication in three languages.

We only excerpted the part of A Reminiscence of the past on the architecture and landscape of

Thean Hou Temple, as well as a brief history of the association, because this book is targeted at the public, especially students, scholars, tourists, associations and government agencies. It is for those who want to learn more about Thean Hou Temple, its distinctive Chinese architecture, the wordings and carvings, which are all very good paradigms to learn from.

The entire publication of this trilingual electronic book, which is available to the world via internet, took nearly two years to complete. All texts and its translations, the shooting and selection of photographs, each page layout and design underwent a detailed and rigorous review to ensure they are consistent with historical facts and perspectives.

We would like to express our sincere gratitude to the English translator Darren Meng, and the Malay translator Dr. Chew Fong Peng for their kind assistance. With the professional translations of these two renowned translators, we are able to reach an important milestone in promoting Thean Hou Temple to the world via internet.

The cultural dissemination by Thean Hou Temple has moved towards digitalisation, and The Grand Architecture of Thean Hou Temple is one of the important cultural seeds that are growing in the fertile soil of the cyber world, creating blossoming and fruitful results worldwide.



天后宮簡介





## 雪隆海南会馆天后宫简介

马来西亚雪隆海南会馆天后宫简介：

- 公元1889年前已设立天后神龛。
- 会馆于1889年落成后神龛迁入馆内。
- 1963年拆旧馆建新馆时，天后神像移置增江崇真堂。
- 1965年新馆落成，天后神像被迁回安座在吉隆坡苏丹街门牌83号的九层大厦顶楼。
- 1986年坐落于吉隆坡乐圣岭的雪隆海南会会馆天后宫新庙落成，理事会决定供奉三尊圣像，即是天后圣母、观音菩萨以及水尾圣娘。

公元1873年至1889年间，从中国海南岛移民吉隆坡的海南人已建有小小的【天后神龛】供乡人祭拜。至1889年，才在吉隆坡斜街建立一座简陋的会馆，神龛也被移入馆中。

1908年乡人集资在吉隆坡苏丹街建立两层楼式会馆，并供奉天后圣母。

1965年坐落在吉隆坡苏丹街门牌83号，楼高九层的新馆落成，天后神龛设立在最顶端。

1989年坐落在乐圣岭，美轮美奂的天后宫落成，并于同年9月3日恭请当时的马来西亚房屋暨地方政府部部长李金狮主持开幕典礼。



## A brief Introduction to Malaysia Selangor and Federal Territory Hainan Association Thean Hou Temple

A brief Introduction to Malaysia Selangor and Federal Territory Hainan Association Thean Hou Temple:

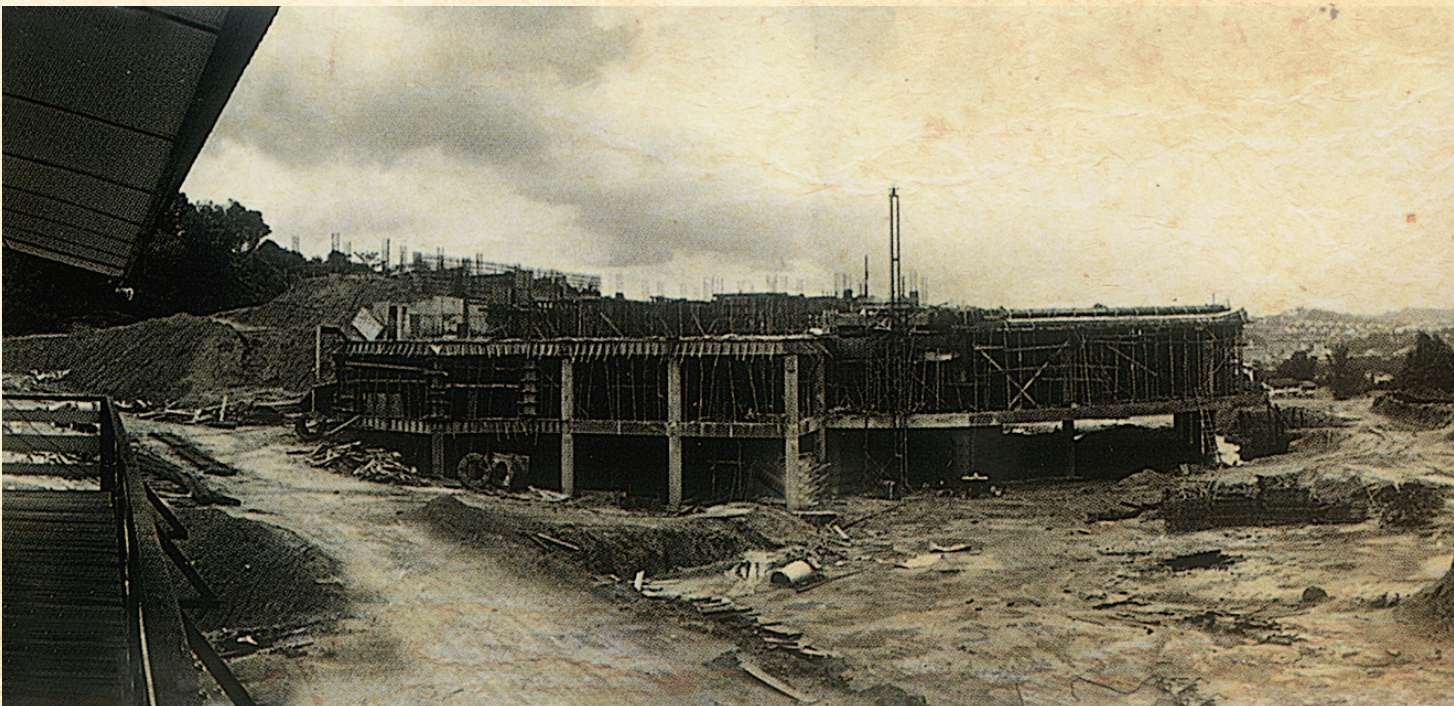
- a. Year 1889 A.D. the first shrine for Thean Hou was established.
- b. Upon the completion of the association building, the shrine was moved into the building.
- c. When the association building was reconstructed in 1963, Thean Hou statue was moved to Jinjang Thong Chin Thong.
- d. In 1965, when the new association building was completed, the statue of Thean Hou was again relocated to No. 83 Sultan Street, on the top floor of the building.
- e. When the new Thean Hou Temple of Selangor and Federal Territory Hainan Association at Kuala Lumpur Robson Heights was established, the Council decided to worship and establish the statues of three Goddesses, namely the Goddess of Thean Hou, the Goddess of Mercy (Guanyin) and Goddess of Shui Wei.

From year 1873 until 1889, the Hainan Island of China diaspora to Kuala Lumpur had already built a small 'Thean Hou Shrine' as a place of worship for the countrymen. In 1889, they finally built a simple association house and thereafter the shrine was moved into the building.

In 1908, the fellow Hainanese countrymen accumulated fund and built a 2-storey building at Jalan Sultan (Sultan Street), Kuala Lumpur, and enshrine Goddess of Thean Hou at the shrine located at the rear of the association building.

In 1965, the 9-storey new association building was erected at No. 83 Jalan Sultan. The Thean Hou Temple shrine was set up on the top floor of the building.

The majestic Thean Hou Temple was finally established at Robson Heights in 1989. It was officially launched by the Housing and Local Government Minister Lee Kim Sai.





## Sejarah Ringkas Tokong Thean Hou Persatuan Hainan Selangor dan Wilayah Persekutuan

Pengenalan ringkas mengenai Tokong Thean Hou Persatuan Hainan Selangor dan Wilayah Persekutuan:

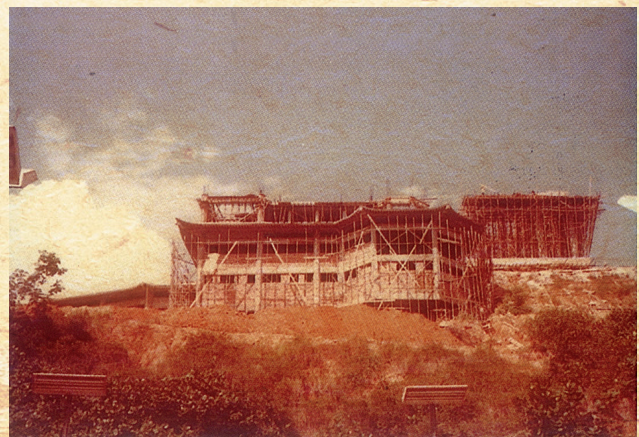
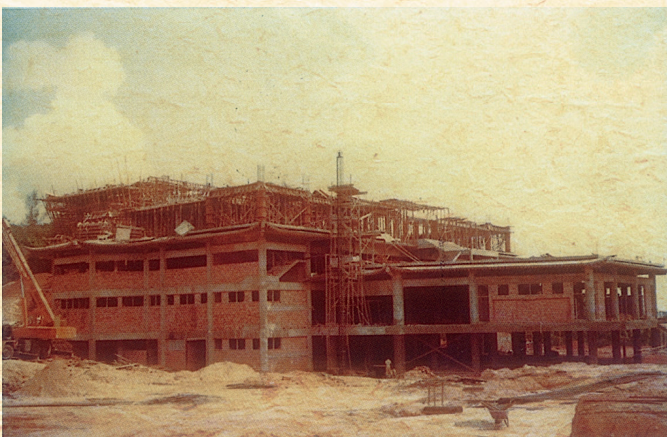
- a. Tempat ibadah untuk Dewi Thean Hou dibangunkan pada tahun 1889.
- b. Setelah bangunan Persatuan Hainan Selangor dan Wilayah Persekutuan siap dibina, tempat ibadah itu dipindahkan ke dalam bangunan persatuan.
- c. Ketika bangunan Persatuan Hainan Selangor dan Wilayah Persekutuan dibina semula pada tahun 1963, patung Dewi Thean Hou dipindahkan ke Thong Chin Thong, Jinjang.
- d. Pada tahun 1965, ketika bangunan persatuan baharu selesai dibina, patung Dewi Thean Hou dipindahkan kembali ke tingkat teratas bangunan sembilan tingkat di No. 83, Jalan Sultan, Kuala Lumpur.
- e. Ketika Tokong Thean Hou baharu Persatuan Hainan Selangor dan Wilayah Persekutuan didirikan di Robson Heights Kuala Lumpur, Ahli Jawatankuasa Kerja memutuskan untuk membina tiga Dewi untuk disembah, iaitu Dewi Thean Hou, Dewi Guanyin (Rahmat) dan Dewi Shui Wei.

Dari tahun 1873 hingga 1889, para imigran yang berhijrah dari Pulau Hainan, China ke Kuala Lumpur telah membangunkan 'Tempat Ibadah Thean Hou' yang kecil sebagai tempat sembahyang mereka. Pada tahun 1889, mereka membina sebuah bangunan persatuan yang biasa dan ringkas, dan selepas itu tempat ibadah itu dipindahkan ke dalam bangunan tersebut.

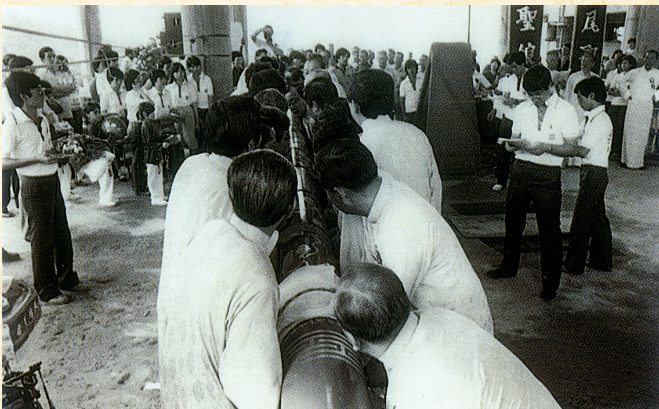
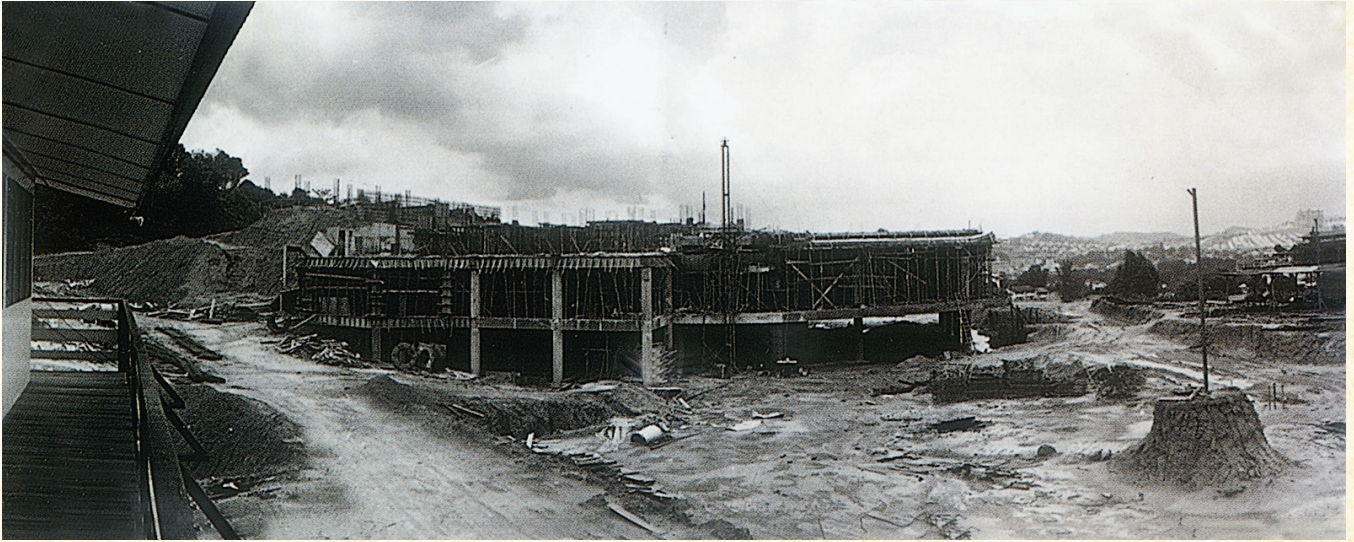
Pada tahun 1908, orang Cina sekampung tempatan dari Pulau Hainan mengumpulkan dana lalu membina sebuah bangunan dua tingkat di Jalan Sultan, Kuala Lumpur, kemudian menyemadikan Dewi Thean Hou di tokong yang terletak di belakang bangunan persatuan itu.

Pada tahun 1965, bangunan persatuan yang baharu bertingkat sembilan didirikan di No. 83 Jalan Sultan, Selangor. Tempat Ibadah Thean Hou dibangunkan di tingkat teratas bangunan itu.

Tokong Thean Hou yang megah akhirnya didirikan di Robson Heights pada tahun 1989. Tokong tersebut dilancarkan secara rasmi oleh Menteri Perumahan dan Kerajaan Tempatan Lee Kim Sai.









天后宮外景



# 怡心园

天后宫主体建筑物前方是『怡心园』，辽阔的空间可让公众携家带眷溜达，促进亲子关系，还可在许愿池前自由许愿，同时也可以在上广场上练习太极拳，达致健身怡情目的，因此才取名【怡心园】。

## Yi Xin Yuan

The first thing to catch your sight in the front area of Thean Hou Temple main building is 'Yi Xin Yuan'. With the spacious square available in this area, it is an ideal place to foster family relationship, for people to make wishes before the wishing pond. Some would also practice Tai Chi to cultivate a healthy body and mind. Therefore, it is named 'Yi Xin Yuan' (Yi Xin Garden) - a place of relaxation.



## Yi Xin Yuan

Bangunan pertama yang dapat dilihat di bahagian hadapan bangunan utama Tokong Thean Hou ialah 'Yi Xin Yuan'. Dengan tersedianya kawasan lapang yang luas, ia menjadi tempat yang ideal untuk mengeratkan hubungan kekeluargaan selain membolehkan orang ramai membuat hajat di hadapan Kolam Hajat. Sesetengah orang pula berlatih Tai Chi untuk membina kesihatan fizikal dan mental. Justeru tempat itu dinamakan 'Yi Xin Yuan' (Taman Yi Xin) - tempat beristirahat.

月老像







婚姻注册处旁的福禄寿雕像。

The Fu Lu Shou statue next to the Marriage Registration Office.

Patung Fu Lu Shou di sebelah Pendaftaran Perkahwinan.





## 十二生肖塑像

天后宫主体建筑物右侧排列着富有中华文化的十二生肖塑像，每个生肖旁都注有英文说明，让外国游客对十二生肖文化有更深一层的认识。

## 12 zodiac

On the right area of the main building are where the statues of the 12 zodiac signs are located. The 12 zodiacs are also part of the Chinese culture. English captions are available beside each zodiac, thus enabling foreign visitors to have a deeper understanding of the culture of 12 zodiacs.

## 12 zodiak

Selain itu, terdapat 12 patung haiwan zodiak di sebelah kanan bangunan utama. 12 zodiak merupakan sebahagian daripada unsur kebudayaan orang Cina. Keterangan dalam Bahasa Inggeris juga disediakan di sisi setiap patung haiwan zodiak untuk membolehkan para pengunjung asing memahami dengan mendalam mengenai budaya 12 haiwan zodiak tersebut.





鼠 Rat Tikus



牛 Ox Lembu



虎 Tiger Harimau



兔 Rabbit Arnab



龙 Dragon Naga



蛇 Snake Ular





马 Horse Kuda



羊 Goat Kambing



猴 Monkey Monyet



鸡 Rooster Ayam



狗 Dog Anjing



猪 Pig Khinzir





## 民间古老艺术— 二十四节气铁艺剪纸

剪纸艺术是最古老的中国民间艺术之一，作为一种镂空艺术，它能给人以视觉上以透空的感觉和艺术享受。

二十四节气是中国古代订立的一种用来指导农事的补充历法，是在春秋战国时期形成的。

雪隆海南会馆(天后宫)为了体现剪纸与二十四节气这两种优秀和古老的民俗文化艺术之认识、热爱与传承，于2017年与本地著名艺术团体——傻傻然艺术协会合作，打造全国首创，以中国传统历法“二十四节气”概念制成的“铁艺”剪纸艺术装置。

所谓的“铁艺”剪纸是以铁皮代替纸张，再以镭射切割铁板和铁条制成相关模型，这是为了让作品更耐久。

本会凭著此独特的制作，於2017年1月27日获得最大立体铁制节气剪纸(Biggest 3D“Paper Cutting Artwork” Solar Terms Metal Panels Set)的大马纪录大全荣誉，共有11个铁板。





## 24 solar terms 'iron-craft' paper-cutting

Paper-cutting is one of the most ancient Chinese traditional art crafts. As a type of 'hollow-out' art, it provides a great deal of transparency and artistic appreciation.

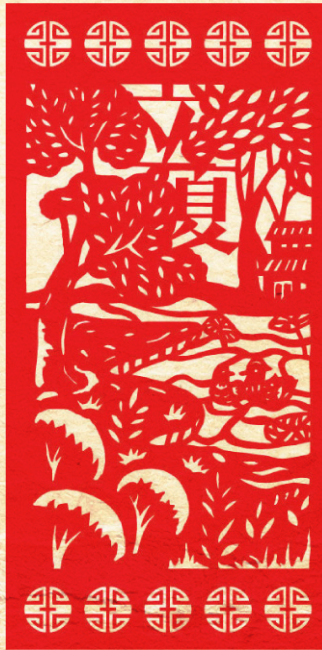
The 24 solar terms is an ancient way of guiding agricultural activities in China started from the warring state period. As Chinese lunar calendar is a 'fused calendar of yin and yang', which means basing on the operations of the sun and moon, it doesn't completely reflect the orbiting cycle of the sun.

In order to evoke the public's interest, passions and inheritance for the excellent crafts of paper-cutting and 24 solar terms, Selangor & FT Hainan Association (Thean Hou Temple) together with renowned Sasaran Art Association has created the first in the nation – iron paper-cutting craft display zone based on the traditional Chinese calendar's 24 solar terms in 2017.

The 'iron-craft' paper-cutting is created with iron sheets instead of papers, coupled with laser cutting on iron panel and iron rod in shaping the model. This is to create art pieces which are more durable. With this unique creation, our association was honoured by Malaysia Book of Records by creating the 'Biggest 3D 'Paper-cutting Artwork' Solar Terms Metal Panels Set'. There is a total of 11 panels.



















## 二十四孝的故事

### 二十四孝石雕

为弘扬中华文化及儒家思想中的孝道，雪隆海南会馆天后宫于2016年春节时特别制作了二十四孝石雕，并将其伫立在后山（现安置在大殿的慈慧室旁）。24尊魁梧壮观的石雕像属古田青特级雕像，特地从中国福建省惠安县订置，每个石雕像重约1吨至3吨以上，高逾6尺8寸。

《二十四孝》全名《全相二十四孝诗选》，是家喻户晓的中国民间故事。关于该诗选的作者，坊间流传三个说法，一是由元代郭居敬编录，二是郭居敬的弟弟郭守正，第三种说法是由郭居业撰。

其故事内容是由历代二十四个孝子从不同角度、不同环境、不同遭遇行孝的故事集而成。虽然当中有些故事内容显得不切实际，但其孝德精神却值得后世学习的典范。





## 24 Filial sculptures

In promoting the spirit of filial piety contained within the Chinese culture and Confucianism, Thean Hou Temple of the Selangor and FT Hainan Association has specially created the 24 Filial sculptures and placed them at the rear area. (Now relocated to the side of Ci Hui Court). The 24 stone sculptures stand hefty and majestic. They are special grade Gutian green sculptures which have been specially ordered and brought in from Hui'an County of Fujian Province by us. Each sculpture weighs 1-3 tonnes with a height exceeding 6' 8".



'Twenty-four Filial Exemplars' or 'Anthology of the wholesome 24 filial Exemplars' is a well known folklore. There has been three versions of as to the author of the anthology. First, it was said to be written by Guo Jujing of the Yuan Dynasty; then some said it was Guo's younger brother Guo Shouzheng who wrote it. Thirdly it was said that it was actually authored by Guo Juye.

The stories depict twenty-four filial children living in different perspective, environment and encounters from different dynasties. Though some of the stories may seem to be unrealistic, the spirit of filial piety serves as a good role model for the later generations.



# 妈祖行医济世大爱精神 — 中华药圃

天后宫主祭妈祖，亦是国内承传妈祖文化的重要推手之一，为了进一步彰显妈祖“立德、行善、大爱”的三大核心价值，天后宫重新打造“神农药圃”，在园区内栽种逾百种中草药，宣扬妈祖以中草药行医济世的大爱精神，并重新命为“中华药圃”。

本会聘用园艺栽种人士，在“中华药圃”种下逾百种结合观赏性质和药用价值的草本植物，涵盖科属有茜草科、野牡丹科、爵床科、忍冬科、菊科等，悉心针对本土热带草药植物做培植，务实“中华药圃”内涵。

同时，本地草药界教学领域摇篮手，林天明医师和许明福医师受委担任“中华药圃”草药鉴定任务。两人教学经验丰富，无数次带领学生进入原住民区和热带森林，采拮野生热带草药，整合热带草药资料和运用方法。

为了促进“中华药圃”参观者对草药植物了解和学习能力掌握，药圃植物旁边插上附属牌子，阐明拉丁学名、植物属性和药用功效。为了达到赏心悦目，环境塑造固然重要，但草药植物成长素质备受重视，故施肥过程采用有机肥料，增进植物营养元素当中的氮、磷、钾成分达到充分吸收，确保外型茁壮健康。







The Selangor and Kuala Lumpur Hainan Association's Thean Hou Temple worships Mazu as the main deity. It is also an important organisation that promotes the Mazu culture in the country. In order to further manifest Mazu's core values of 'morality, benevolence and compassion', the temple is reviving its 'Shennong Medicinal Garden' by planting hundreds of Chinese medicinal herbs to reflect Mazu's great compassion in treating the needy with herbal medicines.

The association employs expert gardeners to plant hundreds of beautiful herbs with medicinal properties at the 'Chinese Medicinal Garden'. These include rubiaceae, melastomataceae, acanthaceae, lonicerae, asteraceae etc with the focus on cultivating local tropical herbs to realise the intrinsic value of 'Chinese Medicinal Garden'.

At the same time, the incubators for local herbs education, Chinese physicians Lim Tien Ming and Haw Ming Hock were also appointed to identify the herbs at 'Chinese Medicinal Garden'. The duo possesses great experience in teaching and has led student into the natives living habitat and tropical forest numerous times to gather herbs in the wild and to compile information on tropical herbs and their usages.

In order to enable visitors to gain thorough understanding on the herbs in 'Chinese Medicinal Garden', there are signages erected beside the plants, with indication of its scientific name, plant properties and its medical effects.

Further, in order to present pleasant scenery, besides creating a good environment, quality of the herbal plants must also be taken care of. Therefore, only organic fertiliser will be used, so that nutrients such as nitrogen, barium and potassium can be absorbed completely and that the plants will grow healthily.





天后宮建築



# 天后宫建筑



天后宫主体建筑物承传中华古典建筑的特色，以色彩丰富、设色大胆、用色鲜明，对比强烈见称。这种色彩的感情反映在建筑物层面，使得中华建筑显得格外彩色缤纷。

从天后宫的顶饰、彩樑、雀替、斗拱、檐子、承尘、澡井、栏杆等等的彩画设色结构中，更能清楚地表现出中华艺术的色彩特征。

天后宫的另一个特色是天后殿上的屋脊有燕尾及龙凤顶饰，是典型的南方建筑模式；而前面牌楼屋脊成一直线，两端各有咬脊龙作终饰，是典型的北方建筑。



The main building of Thean Hou Temple inherits the characteristics of classical Chinese architecture. Its distinguished features include vibrant colours, bold pigmentation and strong contrasts. Emotions of these colours are reflected from the facade of the building, making this Sino-architecture extra colourful and radiant.

Colouration of paintings on the Thean Hou Temple's roof decoration, painted beams, sparrow braces, brackets, rafters, ceilings, coffers, balustrades etc. truly exhibits the colour distinction of Chinese art.

Another distinguished characteristic is the swallow-tail and dragon-phoenix cresting on the temple ridge. It is a classic architectural design of the south. On the other hand, the ridge of the archway at the entrance is in a straight line, featuring two ridge-biting dragons on both ends.



This, in turn, is a typical design of the northern architecture. Hence, it could be said that the Thean Hou Temple of Selangor and Federal Territory Hainan Association is a majestic unification of the southern and northern architectures.







Bangunan utama Tokong Thean Hou mewarisi ciri-ciri seni bina tradisional China. Keistimewaan bangunan yang tersendiri merangkumi warna-warna yang cerah, pempigmenan yang tebal dan warna yang senjang. Motif warna-warna yang terjelma dari luaran bangunan menyebabkan seni bina ala China ini kelihatan lebih berwarna-warni dan berseri-seri.

Pewarnaan lukisan hiasan pada bumbung Tokong Thean Hou, alang bumbung bercat, pendakap hiasan, kasau, siling, plafond, kekisi dan lain-lain memperlihatkan perbezaan ciri-ciri warna seni bina China yang ketara.

Ciri-ciri khas Tokong Thean Hou yang lain adalah hiasan ekor burung pipit dan naga-phoenix di rabung bumbung tokong. Itu adalah reka bentuk seni bina tradisional di selatan China. Sebaliknya, rabung lengkungan di pintu masuk berada dalam garisan lurus yang menampilkan dua ekor naga yang menggondol rabung di kedua-dua hujungnya. Itu merupakan reka bentuk khas seni bina di utara China. Oleh itu, dapat dikatakan bahawa Tokong Thean Hou Persatuan Hainan Selangor dan Wilayah Persekutuan adalah penyebatian seni bina selatan dan utara China yang hebat.

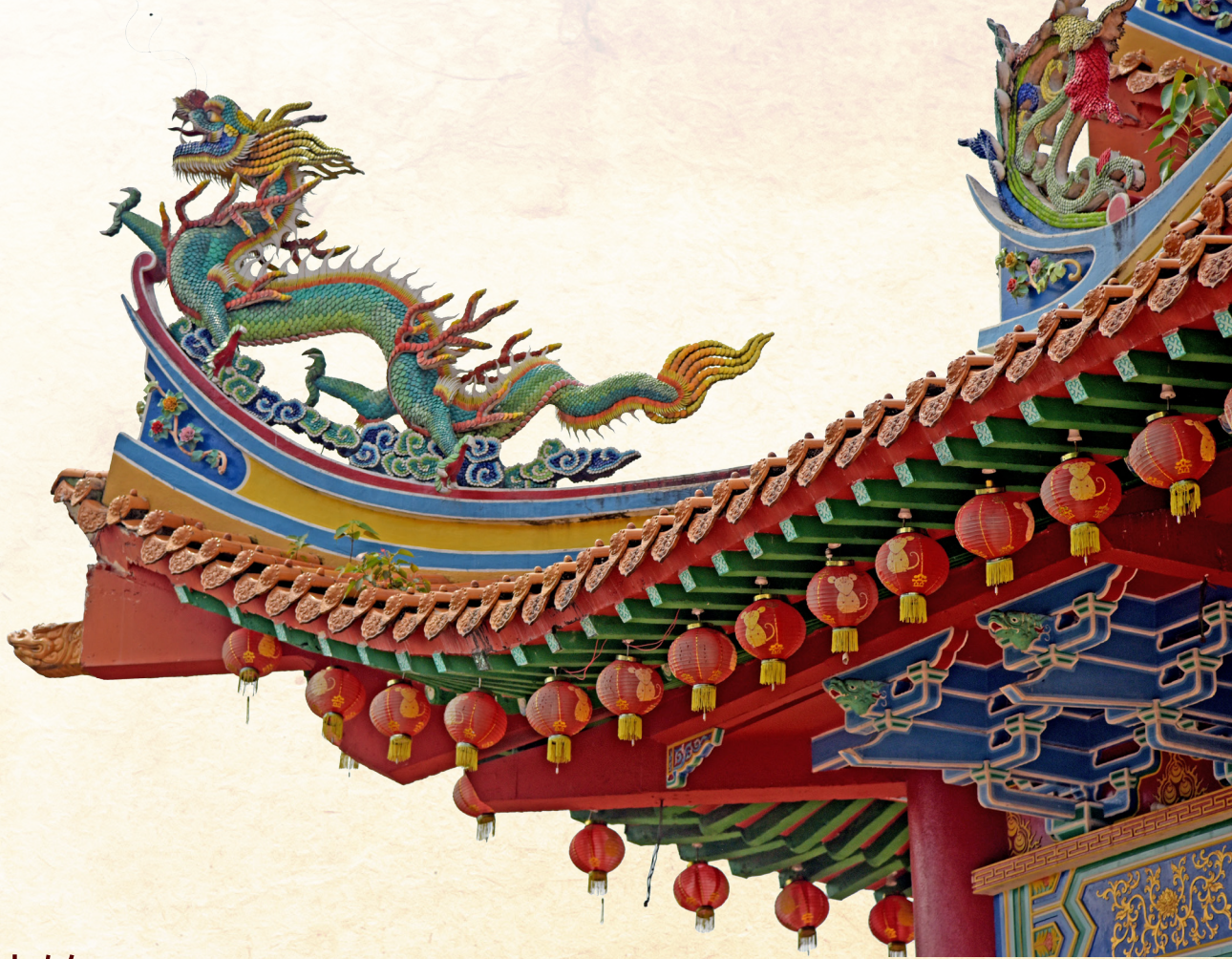






柱子上的名家对联  
Famous couplet on the pillar  
Kuplet terkenal di tiang





## 屋顶装饰

天后宫是仿效古建筑为例而建，故屋顶上有鱼、龙、凤、仙人、狮子大象等瑞兽装饰。这些瑞兽中一些是以琉璃剪贴而成，一些则以琉璃瓦制作，再以白黏土烧成，手工精细。

The Thean Hou Temple is modelled from the ancient architecture. Wood was the main building material, over the years, due to the frequent fire incidents; it was then gradually replaced by the metal building materials. Therefore, it is common to find decoration of auspicious animals on the roof, including fishes, dragons, phoenixes, celestial beings, lions and elephants. Some of them are cut from azure stones, and others are burnt with white clay the way glazed tiles are made.

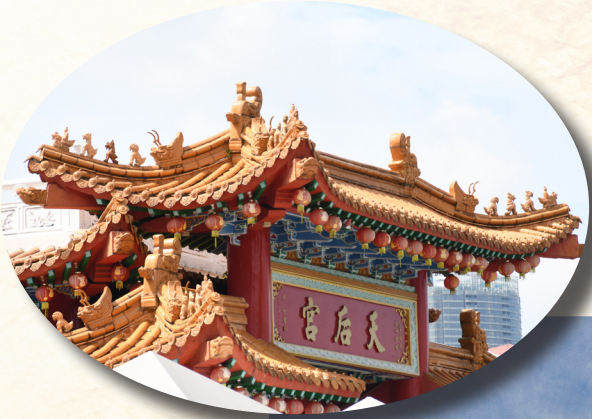
Tokong Thean Hou dibina mengikut gaya seni bina tradisional China. Kayu adalah bahan binaan utama sepanjang zaman. Namun disebabkan kebakaran yang sering berlaku, bahan binaan logam menggantikan kayu secara berperingkat-peringkat. Oleh itu, adalah lazim untuk menemui hiasan haiwan yang membawa simbol tuah di atas bumbung, termasuklah ikan, naga, burung phoenix, samawi, singa dan gajah. Sebahagian daripadanya diperbuat daripada potongan jubin lazurit, kemudian dibakar dengan tanah liat putih, lantaran itu terhasillah seni bina yang halus dan unik.







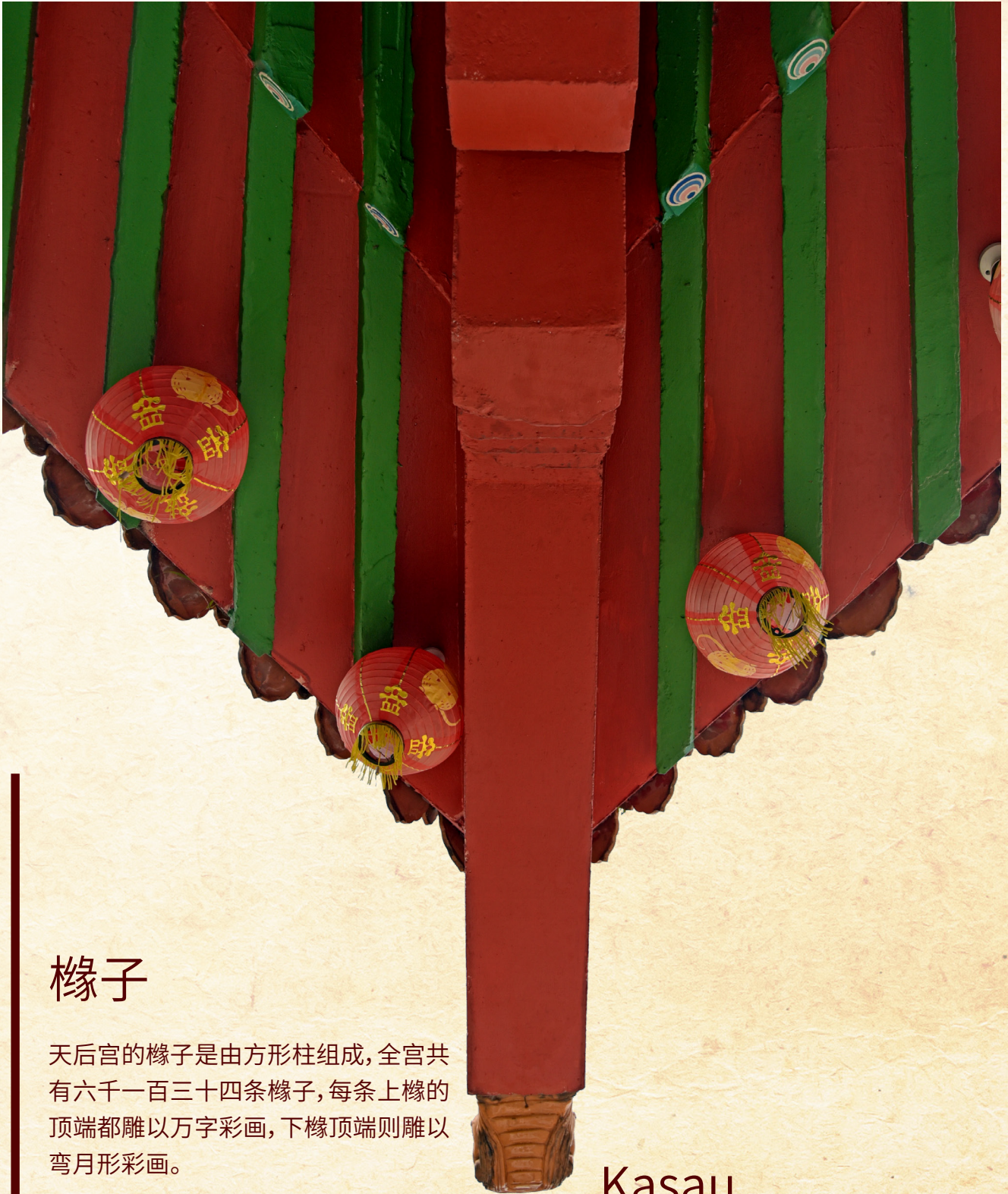












## 椽子

天后宫的椽子是由方形柱组成,全宫共有六千一百三十四条椽子,每条上椽的顶端都雕以万字彩画,下椽顶端则雕以弯月形彩画。

## Rafters

Built from square columns. There are a total of 6,134 rafters in the entire temple. The tip of every upper rafter is a colour painting of the swastika whereas the lower tip is engraved with a meniscus shape painting.

## Kasau

Kasau di Tokong Thean Hou dibina daripada tiang segi empat tepat. Terdapat sejumlah 6,134 kasau di seluruh tokong. Hujung bahagian atas setiap kasau adalah ukiran lukisan berbentuk swastika, manakala hujung bahagian bawah kasau terukir lukisan berbentuk bulan sabit.





## 琉璃瓦

根据清式营造则例记载；瓦的釉色很多，最普通的是黄绿二色。黄色是帝皇宫殿及神圣庙宇所用。天后宫所采用来自台湾，以金黄色为主的琉璃瓦。天后宫是神圣庙宇净地。庙内供奉的妈祖或天后神像，曾或历代帝王敕封，身份特殊，采用黄色的琉璃瓦作为屋顶是非常贴切其身份及地位。

## Glazed Roof Tiles

According to the records in Qing Structural Regulations, there are many glazing colours for roof tiles. The most common ones are yellow and green. The yellow colour is meant for palatial and sacred buildings. The glazed roof tiles used in Thean Hou Temple are all imported from Taiwan and are mainly in golden yellow. Thean Hou Temple is a holy temple.

The majestic statues of Mazu (or Thean Hou) had been chartered by emperors of successive dynasties and therefore is of Godly status. Thus, it is befitting to Her identity and status to use yellow glazed tiles for the roof.

## Jubin Bumbung Lazurit

Menurut catatan dalam Peraturan Seni Bina Dinasti Qing, terdapat banyak warna untuk jubin bumbung. Warna yang paling lazim ditemui ialah kuning dan hijau. Warna kuning disediakan khusus untuk istana yang megah dan tokong yang suci. Kesemua jubin bumbung lazurit yang digunakan di Tokong Thean Hou diimport dari Taiwan dan berwarna kuning keemasan. Tokong Thean Hou adalah tempat sembahyang yang suci. Kedudukan Dewi Mazu (atau Thean Hou) diiktirafkan oleh bekas maharaja China sepanjang dinasti, justeru berstatus tinggi. Oleh itu, penggunaan jubin lazurit berwarna kuning untuk bumbung tokong tersebut adalah sepadan dengan identiti dan statusnya,





## 彩樑

彩樑是指绘上彩画的横樑。中华古典建筑一向来以色彩丰富, 设色大胆、用色鲜明、对比强烈而见称。因此, 自古以来庙宇和宫殿建筑一向来就喜欢采用热情、欢乐和富丽的色彩。

在天后殿、钟鼓楼、四角亭、牌楼等处都有彩樑。全宫共有二百二十七条彩樑, 全长三千一百四十尺。天后宫的彩樑有枋心、藻头、箍头三段组成。箍头在最外侧, 用两道竖线相隔, 中间画面为坐龙。藻头靠近箍头, 用锯齿形两道括线相隔, 中间画面为降龙。枋心在两边藻头之间, 在整幅彩樑中所占的画面最大。



## Painted beams

Painted beams are cross beams which had been ornamented. The Sino-architecture has been well known for its vibrant colours, bold pigmentation, sharp colouration and strong contrasts. Therefore, temple and regal buildings have been adopting a passionate, joyous and abundant colour scheme.

There are painted beams at Thean Hou Hall, Bell and Drum Tower, Foursquare Pavillion and the memorial archway. There are all together 227 painted beams in the temple, totalling 3,140 feet.

The painted beams in Thean Hou Temple are formed by fang xin (central portion), zao tou (intermediate portion) and gu tou (end portion). Gu tou at the outermost and separated by two vertical lines and with sitting dragon in between. Zao tou is adjacent to gu tou, separated by two zigzag vinculum with a descended dragon in between. Fang xin is located in between the two zao tous and forms the biggest area of the beam.





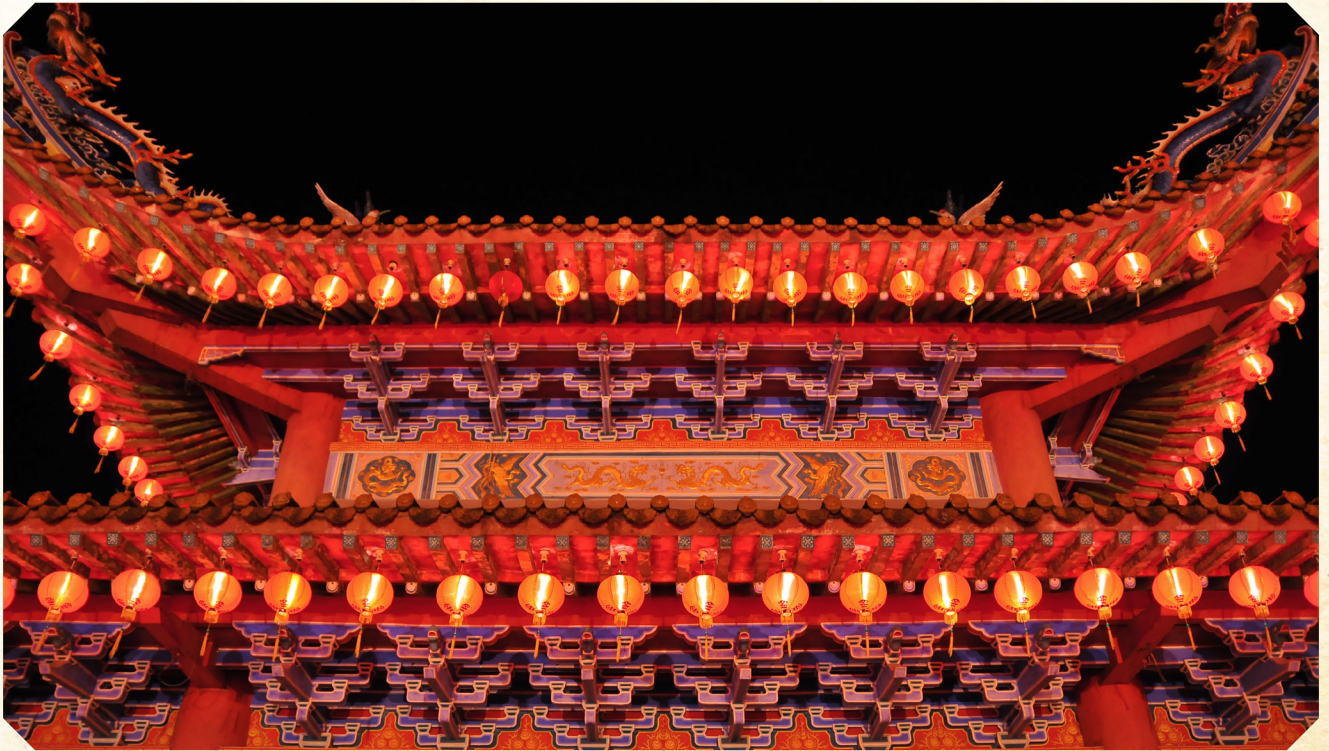
## Alang bumbung bercat

Alang bumbung bercat adalah kayu balok yang berwarna. Seni bina China terkenal dengan warna yang cerah, pempigmenan yang berani, pewarnaan yang tepat dan warna yang senjang. Oleh itu, bangunan tokong dan istana China cenderung menggunakan ton warna yang bersemangat, riang dan terang sepanjang zaman.

Terdapat alang bumbung bercat di Dewan Thean Hou, Menara Loceng dan Gendang, Pavilion Segi Empat dan Gerbang Peringatan. Terdapat 227 alang bumbung bercat di tokong yang panjangnya 3,140 kaki keseluruhannya.

Alang bumbung bercat di Tokong Thean Hou dibentuk oleh fangxin (bahagian tengah), zaotou (bahagian pertengahan) dan gu tou (bahagian hujung). Gutou di bahagian paling hujung dan dipisahkan oleh dua garisan menegak, manakala di tengah-tengah dilukiskan naga yang duduk. Zaotou bersebelahan dengan gutou yang dipisahkan oleh dua ambang berbentuk gergaji, sementara naga yang mendarat dilukiskan di tengah-tengah. Fangxin terletak di antara dua zaotou dan membentuk kawasan lukisan terbesar di alang bumbung tersebut.





## 斗拱

斗拱是中华古建筑中特有的形制，是较大建筑物的柱与屋顶间之过渡部分，其功用在于承受上部支出的屋檐，将其重量直接集中到柱子，或间接纳至额枋上再转嫁到柱子。从外观上，斗拱常使人产生一种神秘和高深奥秘的感觉。无论从艺术、美学或技术的角度来看，斗拱象征和代表中华古典的建筑精神和气质。

天后宫的斗拱都漆上蓝体白边，层层相叠承架在屋檐下。全宫计有斗拱四百七十幅，分别安装在天后殿、牌楼、钟鼓楼、文经阁、武经阁及礼堂外的屋檐下。斗拱中间伸出部分叫作“耍头”，雕着一立体式的青色龙头，其两旁的“垫拱板”则雕半立体火焰珠一粒，象征吉祥如意。







## Dougong (Bracket set)

Bracket set, or dougong, is a special form in ancient Chinese architecture. It is a connecting part between the columns and the roof for larger buildings. Its function is to support the extended eaves of the structure so that the weight can be concentrated at the columns, or be directed to the architrave, before spreading to the columns. On the appearance, dougong often exudes a sense of mystery and profound secrecy. From the angles of art, aesthetics and technics, dougong is a quintessential representation of the spirit and ethos of ancient Chinese architecture.

The dougongs in Thean Hou Temple are painted in blue with a white border. They are piled up and arranged neatly under the eaves. There are a total of 470 sets of dougongs in the temple, spread over the eaves on Thean Hou Hall, memorial archway, Bell and Drum Tower, scripture pavillion, martial pavillion and the eaves outside the ballroom. The protruding part of the dougong is known as shuatou (nose), presenting a stereo dragonhead in green. On its sides are 'bracket cushioning slabs' with the carving of a semi-stereo flame bead, symbolising auspice.

## Dougong (set pendakap)

Set pendakap atau dougong, adalah bentuk khas dalam seni bina tradisional China. Ini adalah bahagian penghubung antara tiang dan bumbung untuk bangunan yang lebih besar. Fungsinya adalah untuk menyokong cucur atap yang berpanjangan supaya berat ditumpukan pada tiang, atau diagihkan ke arkitraf (architrave) sebelum beralih ke tiang. Dari sudut penampilan, dougong sering menampilkan unsur misteri dan sulit yang mendalam. Dari sudut kesenian, estetika dan teknik, dougong adalah perwakilan semangat dan etos seni bina tradisional China.

Dougong di Tokong Thean Hou dicat warna biru dengan sempadan putih. Mereka disusun bertindihan secara rapi di bawah cucur atap. Terdapat sejumlah 470 dougong di tokong tersebut, antara lain termasuklah cucur atap Dewan Thean Hou, gerbang peringatan, Menara Loceng dan Gendang, Pavillion Kitab Suci, Pavillion Mempertahankan Diri dan cucur atap di luar auditorium. Bahagian dougong yang menonjol dikenali sebagai shuatou yang terukir sebuah kepala naga yang berwarna hijau. Di sisinya terdapat 'papan pelindung pendakap' dengan ukiran sebiji manik api separa-stereo yang melambangkan tuah.





## 承尘

天后宫的正方形承尘画有两种款式，即贴有真金箔的“龙凤承尘”及“合云承尘”。在天后宫大门的牌楼及礼堂之间的遮雨廊顶左右，除了龙凤承尘外，还有一种呈圆拱状一木材雕成的“月供朵承尘”。形状呈半圆柱形，是天后宫承尘中较特殊的一种结构。



## Plafond

There are two types of square plafond in Thean Hou Temple, namely the dragon-phoenix plafond and the heyun plafond. The dragon-phoenix plafonds are embellished with golden foils and the heyun ones are without. On both sides of the corridor shelter located between the temple's entrance archway and ballroom, there is a type of wooden, oval yuegongduo plafond. With a semi-circular shape, it is one of the more unique plafonds in Thean Hou Temple.

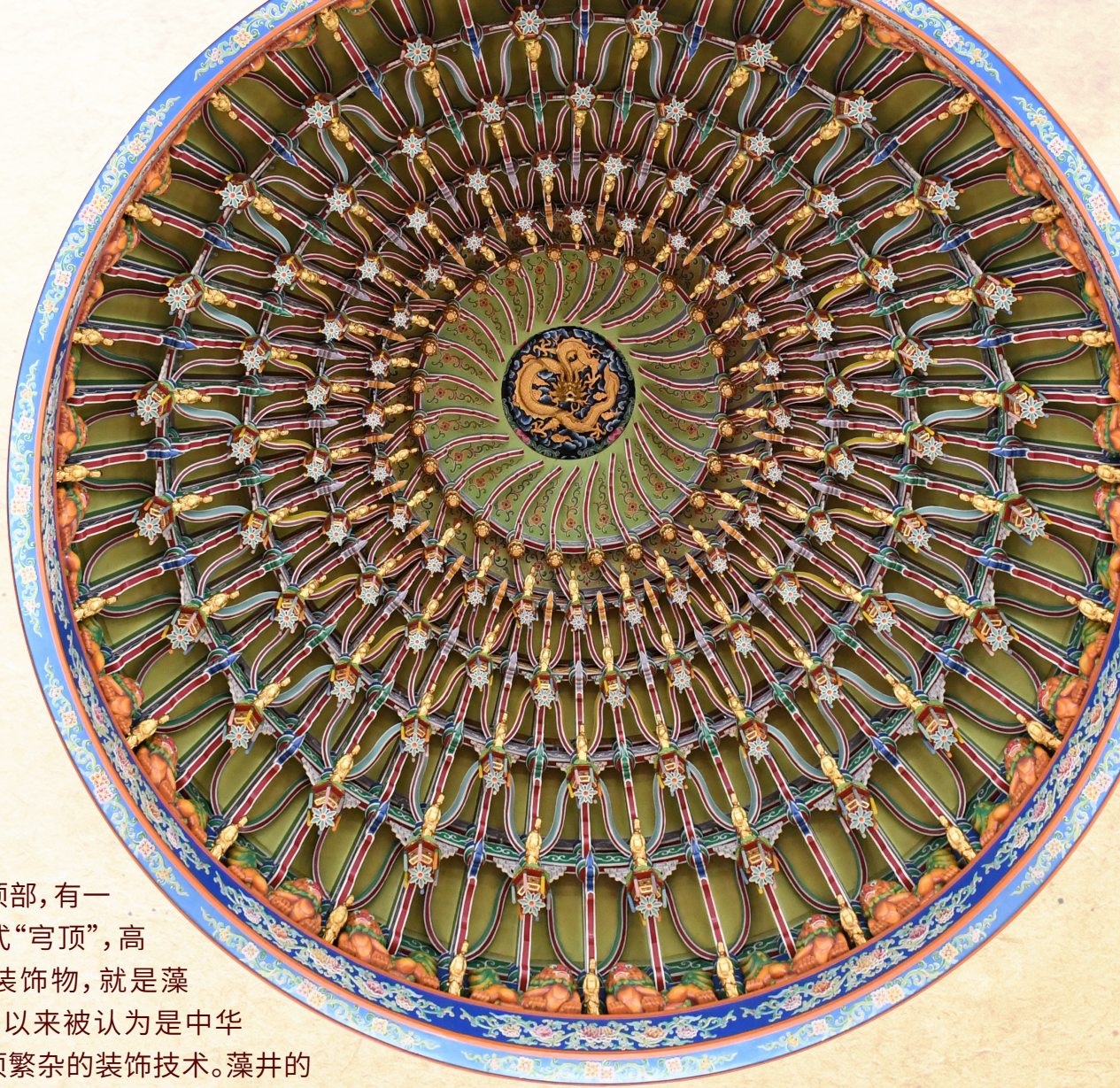




## Plafond

Terdapat dua jenis plafond segi empat sama di Tokong Thean Hou, iaitu plafond naga-phoenix dan plafond heyun. Plafond naga-phoenix dihiasi kerajang emas manakala plafond heyun tidak. Di kedua-dua belah koridor tempat perlindungan hujan yang terletak di antara gerbang pintu masuk tokong dan auditorium, terdapat plafond yuegongduo kayu yang terukir dalam bentuk bujur selain plafond naga-phoenix. Dengan bentuk separa bulat, ia menjadi plafond yang lebih unik di Tokong Thean Hou.





## 藻井

天后殿中央顶部，有一个凹入的井式“穹顶”，高起如伞盖的装饰物，就是藻井。藻井自古以来被认为是中华木造建筑一项繁杂的装饰技术。藻井的形状有圆形、四方形、椭圆型或旋纹回旋形及八卦形等。

天后宫的藻井共有两种形状，即圆形及四方形。圆形藻井的直径是十八尺。顶端最小圆圈内有一只蟠龙、口()吊灯。蟠龙外较大的圆周上则雕有二十四个黄梨花头灯座向外扩张，另有个由内外渐次而大的圆周。圆周上有莲花灯九十六盏，妈祖神像一百二十座。二十四条飞带的发源处，雕有二十四只古狮，两狮之间立有妈祖神像一座，使古狮带有守护的意味。

圆形藻井左右两旁另设长方藻井各一。每座雕有莲花灯，妈祖神像及古狮。所有长方形及圆形藻井的妈祖神像，和圆形藻井四方角落的八只祥鹤，加上中央顶部的蟠龙，都被贴上真金箔。



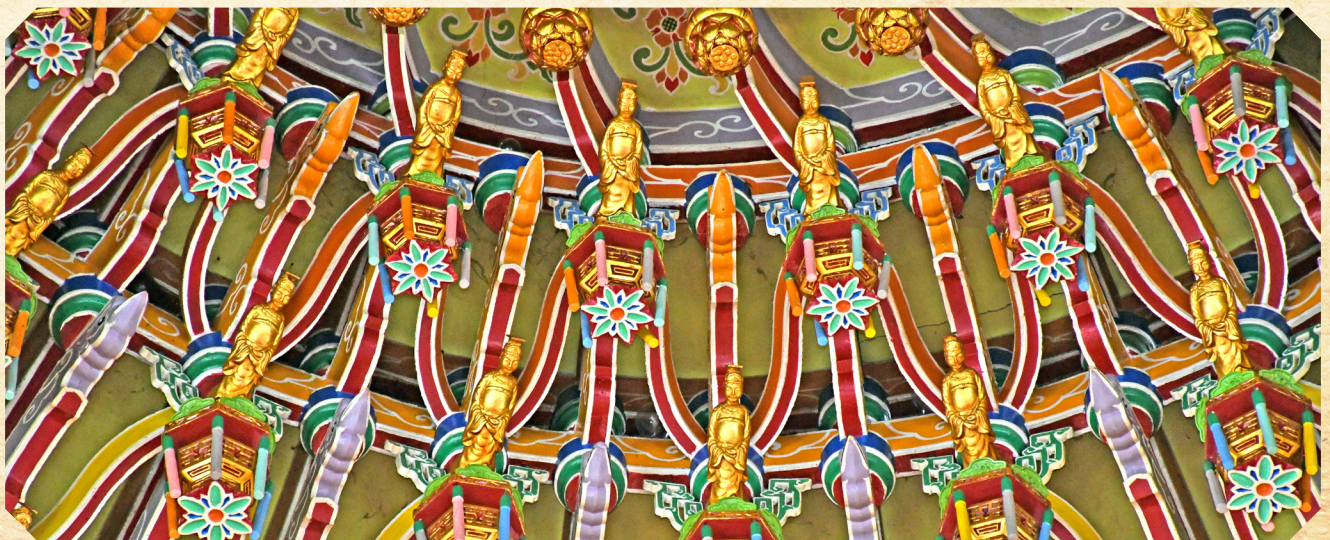


## Caisson Ceiling

In the middle of the ceiling in Thean Hou Hall, there is an incurvate dome with the shape of a baldachin. It is known as a caisson ceiling. Caisson ceiling has long been renowned as a type of complex decorative technic of ancient Chinese architecture. Caisson ceilings come in the shapes of round, square, oval, spiral-convolution and bagua etc.

There are two types of caisson ceilings in Thean Hou Temple, is the round type and the square type. Diameter of the round caisson ceiling is 18 feet. The tip of the smallest circle features a snugged dragon, hanging a chandelier from her mouth. The second circle from centre showcases 24 pineapple-flower-shaped lamp holders. Base of the lamp holders releases red strips, which in turn support a yellow-base annular baldachin with green leaves and red flowers. The pineapple-flower-shaped lamp holders further expands outward and the circles get bigger. Decorative items include 96 lotus lamps and 120 Mazu figurines. The origin of the 24 strips are 24 archaic lion sculptures. In between every 2 lions there is one Mazu figurine, as if the lions are protecting Mazu.

On both sides of the round plafond are two rectangular plafonds. Each plafond also features lotus lamps, Mazu figurines and archaic lions. All Mazu figurines in the round and rectangular plafonds and 8 auspicious cranes neighbouring the round plafond, plus the snugged dragon in the central dome, are embellished with pure gold coils.



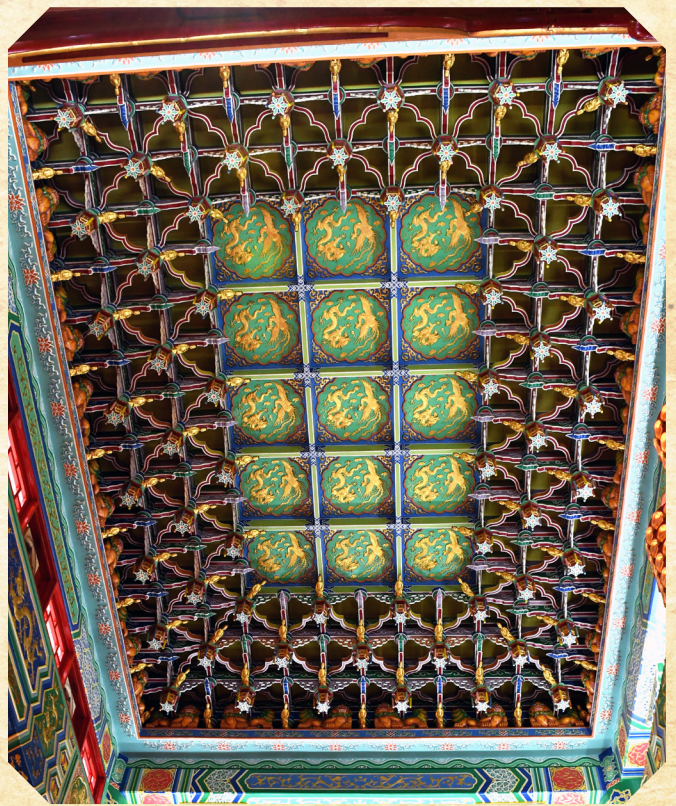


# Siling kaison

Di tengah-tengah siling di Dewan Thean Hou, terdapat hiasan berstruktur kubah yang melengkung dalam bentuk payung yang dikenali sebagai siling kaison. Siling Kaison telah lama termashyur sebagai salah satu teknik hiasan yang kompleks dalam seni bina tradisional China. Terdapat pelbagai bentuk siling kaison termasuklah bulat, segi empat sama, bujur, lingkaran, konvolusi, bagua dan lain-lain.

Terdapat dua jenis siling kaison di Tokong Thean Hou, yakni bulat dan segi empat sama. Diameter siling kaison bulat ialah 18 kaki. Di hujung bulatan terkecil, terukir seekor naga sendat yang menggondol candelier. Lingkaran kedua dari tengah siling kaison mempamerkan 24 pemegang lampu berbentuk bunga nanas. Pangkalan pemegang lampu memancarkan cahaya lampu merah yang menyokong baldachin anulus yang mempunyai dasar warna kuning dengan daun hijau dan bunga merah. Pemegang lampu berbentuk bunga nanas semakin mengembang ke luar dan bulatan menjadi semakin besar. Barangan hiasan merangkumi 96 lampu teratai dan 120 patung Dewi Mazu. Pangkal 24 lampu itu terukir 24 singa batu. Di antara kedua-dua ekor patung singa itu terdiri sebuah patung Dewi Mazu, seolah-olah singa-singa itu sedang melindungi Dewi Mazu.

Di kedua-dua sisi plafond bulat, terdapat dua plafond berbentuk segi empat sama. Setiap plafond juga dilengkapi lampu teratai, patung Dewi Mazu dan singa batu. Kesemua patung Dewi Mazu di plafond bulat dan segi empat sama, lapan ekor burung jenjang yang membawa simbol tuah berdekatan dengan plafond bulat, serta naga yang sendat di tengah kubah siling, dihiasi gegelung emas tulen.





# 龙柱

天后宫的龙柱在天后殿前，共有四根，高约十五尺，是以洋灰雕成。每根柱子的龙怀抱石柱，由上而下，龙头约在石柱三分之一高的位置，作上昂翻腾的姿势。四根龙柱喷以假麻石原色，保持其原始风格，感觉更加清丽脱俗。

## Dragon Columns

A total of four dragon columns in Thean Hou Temple are located in front of Thean Hou Hall. Measuring at 15 in height, they are sculptured from cement. Dragons on the columns embrace around the columns. Heads of the dragons are situated at about one third of the columns height, with a gesture of soaring up. All four columns are sprayed in the granite colour looking more elegant and refined, while preserving their original style.

## Tiang Naga

Terdapat empat batang tiang naga ukiran di hadapan Tokong Thean Hou dengan ketinggian sekitar 15 kaki yang diperbuat daripada simen. Naga di setiap tiang merangkul tiang batu dari atas ke bawah. Kepala naga terletak kira-kira sepertiga daripada ketinggian tiang batu dengan posisi melonjak tinggi. Keempat-empat tiang naga itu disemur dengan warna granit untuk mengekalkan gaya aslinya supaya kelihatan lebih elegan dan halus.





# 栏杆

天后宫的栏杆是属于“清式挂钩”，全宫共有二百八十六幅栏杆。栏杆壁每幅长约六尺，厚度是四寸左右。每幅栏杆的“大华板”前后雕有麒麟各一对，柱头则雕半立体盘龙。栏杆中部状如花瓶之物称为“云拱”。一般上，“云拱”的位置是坐落在两望柱高度的对角线上，以使栏杆的构图处于稳定的状态。



## Balustrade

The reason that balustrade became an integral part of ancient Chinese architecture is its inseparable relationship with the stylobate. The balustrade always follows the stylobate. And the shape and design of the stylobate often rely on the balustrade. At some endpoints of some balustrades, their shapes vary distinctly. Normally on top of a few layers of rolling petals there would be a round 'drum-embracing stone'. These structures are often at the beginning and end of balustrades, also demonstrating the spirit of Sino-architectural structure - 'where there is a beginning, there is an end'.

Balustrades in Thean Hou Temple are of the Qing Dynasty design. There are a total of 286 rails of balustrades in the temple. The balustrade walls are approximately 6 feet in length and 4 inches in width. The front and back of the dahua slabs are



carved with a pair of kirins. (qilin). The capitals, on the other hand, are sculpted with snuggled dragons. The vase-shape item in the centre of the balustrade is known as 'cloud bracket' (yungong). Normally position of the cloud bracket is at the catercorner of the capitals, so that design of the balustrade could be at its equilibrium.



# Kekisi

Kekisi di Tokong Thean Hou meniru reka bentuk Dinasti Qing. Terdapat sejumlah 286 buah kekisi di tokong tersebut. Dinding kekisi berukuran lebih kurang 6 kaki panjang dan 4 inci lebar. Bahagian hadapan dan belakang setiap papan dahua diukir sepasang haiwan kirin (qilin). Sebaliknya pangkal tiang diukir naga yang sendat. Item berbentuk pasu di tengah kekisi itu dikenali sebagai 'pendakap awan' (yungong). Biasanya posisi pendakap awan berada di garisan penjuru bahagian pangkal tiang supaya reka bentuk kekisi berada dalam keseimbangan.







## 壁画

天后宫的壁画包括门神、牡丹花、梅花、兰花、菊花、荷花、龙、凤、麒麟、二十四孝、妈祖故事、水尾故事、观音故事及八仙的法器等。

## Fresco

The frescos in Thean Hou Temple showcase door deities, peony, plum blossom, orchid, chrysanthemum, lotus, dragon, phoenix, kirin; stories of the 24 filial exemplars, Goddesses of Mazu, Shuiwei and Mercy; and also the dharmic implements of the Eight Immortals (baxian).

## Mural

Mural di Tokong Thean Hou mempamerkan dewa-dewa pintu, bunga peony, plum, anggerik, kekwa, teratai, naga, phoenix, kirin; kisah-kisah 24 anak soleh, Dewi Mazu, Shui Wei dan kisah Dewi Guanyin dan juga alat dharma kepunyaan Lapan Dewa Abadi (baxian).







大殿外墙上的法器壁画  
The murals on the exterior  
wall of the main shrine  
Mural di dinding luar tokong





梅花、兰花、菊花、竹子壁画  
Mural of Plum, orchid, chrysanthemum, bamboo  
Mural Plum, orkid, krisan, buluh

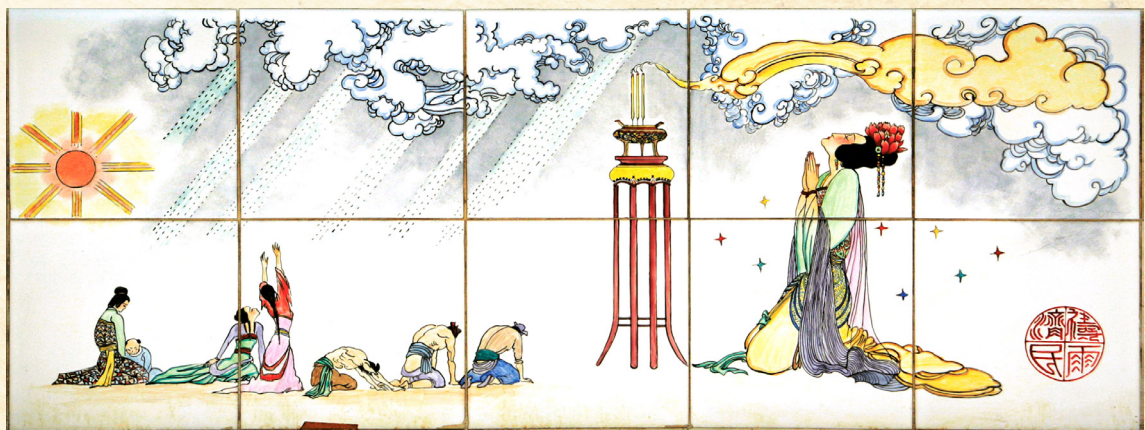
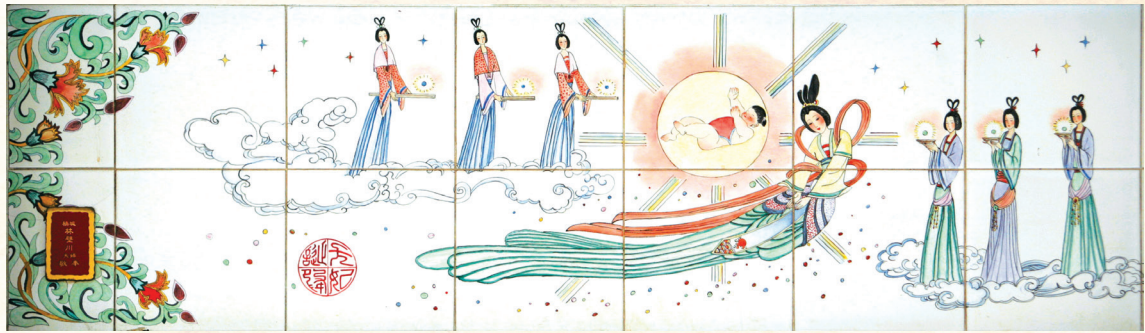








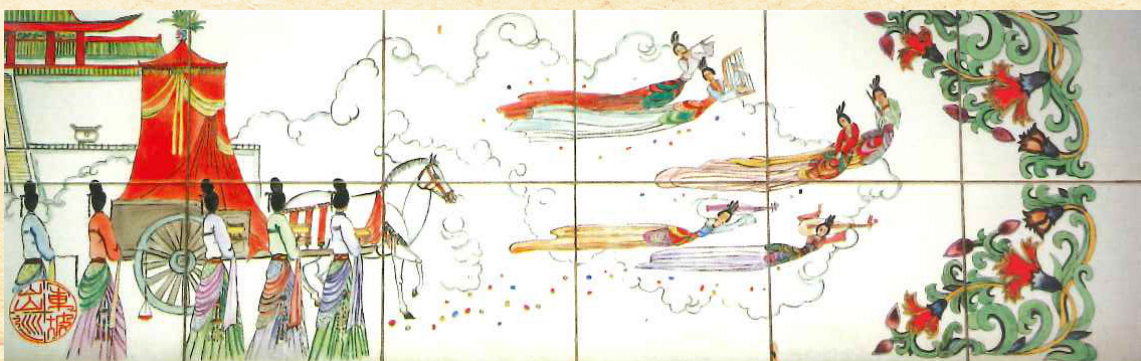
















## 门神

天后宫的门神为秦叔宝和尉迟恭。据说唐太宗登上皇位后，每夜在寝宫外都有鬼魅呼号。大江秦叔宝、尉迟恭请求为太宗守门，自此之后太宗睡得安稳。但是唐太宗不忍二爱将日夜操劳，便将二人的画像贴在门扇上以驱魔辟邪，民间也效仿，逐被视为门神。

## Door Deities

The door deities in Thean Hou Temple are Qin Shubao and Yuchi Gong respectively. It was said that when Emperor Taizong of the Tang Dynasty ascended the throne, there were cries of ghosts and goblins outside his chambers. Generals Qin Shubao and Yuchi Gong volunteered to guard the entrance for Taizong. Since then, the emperor started to sleep well. Not to trouble the generals day and night, Taizong stuck their portraits on the door in order to exorcise evil spirits. The folks followed suit. Subsequently the generals were regarded as door deities.

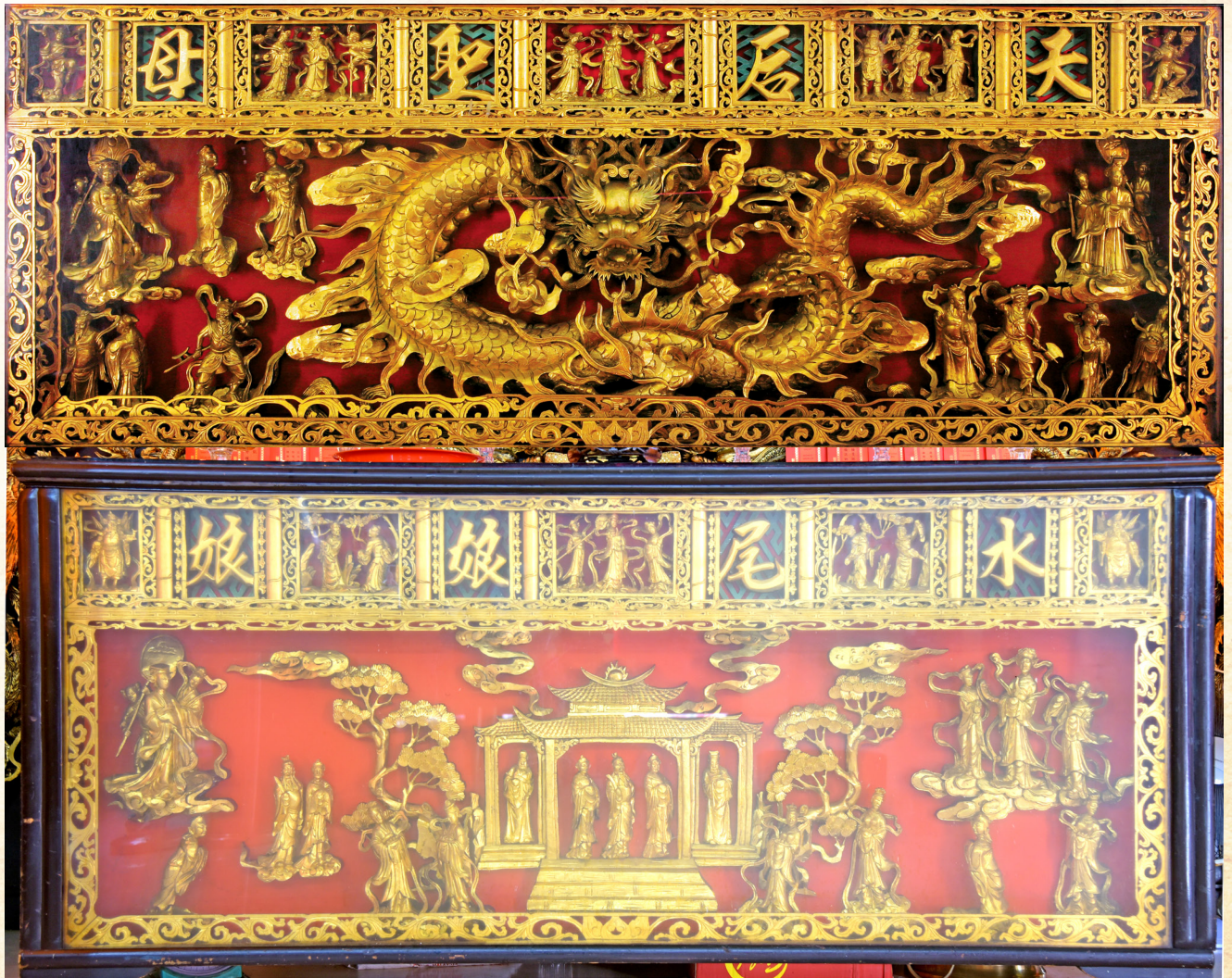


## Dewa Pintu

Dua dewa pintu di Tokong Thean Hou sebenarnya ialah Qin Shubao dan Yuchi Gong. Dikatakan bahawa setelah Maharaja Taizong menaiki takhta dan mengasaskan Dinasti Tang, kedengaran tangisan hantu dan goblin di luar puri peraduan baginda setiap malam. Jeneral Qin Shubao dan Yuchi Gong menawarkan diri untuk menjaga pintu masuk kamar Maharaja Taizong. Sejak itulah, baginda dapat tidur nyenyak. Namun begitu, untuk tidak menyusahkan para jeneral berjaga siang dan malam, Maharaja Taizong melekat potret mereka di pintu untuk mengusir roh-roh jahat. Rentetan daripada itu, rakyat jelata pun mengikuti amalan itu. Akhirnya kedua-dua orang jeneral itu diangkat sebagai dewa pintu.







雕刻  
carving  
ukiran









对联  
Kuplet  
Couplet





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