



正大光明



弘敷五典無輕民事惟難

惟精惟一遺積于厥躬

克寬克仁皇建其有極

表正萬邦慎厥身脩思永



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Inscribed Boards and Couplets

张光奇◎编著



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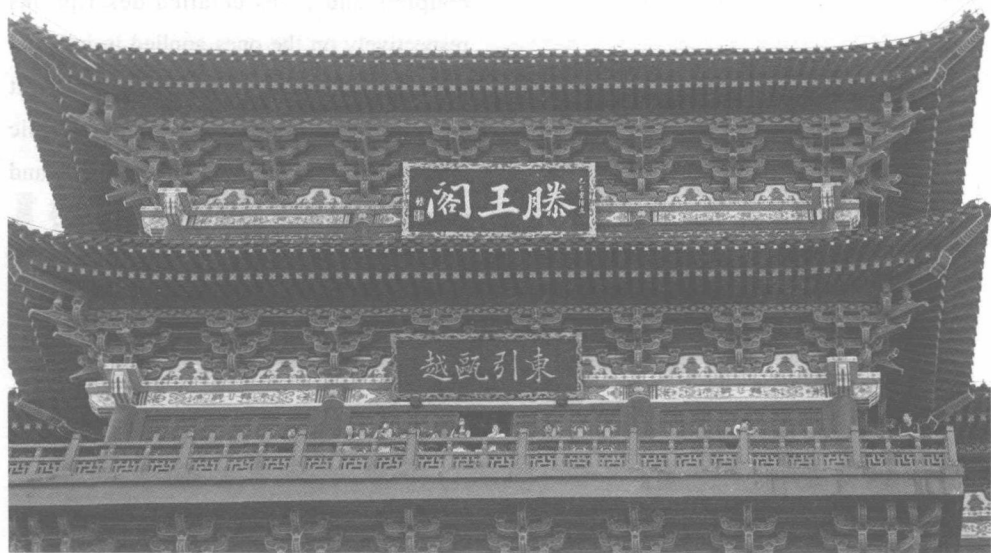
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匾额与楹联是中国古代建筑物中常见的装饰，两者常常共存于同一建筑物中，是中华民族传统文化的标志之一。匾额通常悬挂于门楣、窗楣或厅堂等处，内容有介绍建筑物的名称、宣扬传统的伦理道德观念、表达人们对美好生

The inscribed boards and couplets are common decoration on ancient Chinese constructions. They are often presented on same building, symbolizing Chinese traditional culture. The inscribed boards are usually hung on the door header, window head or in the room, with the



活向往和表现遣词造句的技巧等。楹联张贴、悬挂、书写或铭刻在门的两侧、厅柱或墙体上，由对仗工整的两部分组成，长短不一，内容广泛。匾额和楹联集诗词、书法、雕刻艺术之大成，在形、意、境方面都达到了很高的艺术水平，成为中国社会生活的重要组成部分。

本书介绍了中国匾额与楹联的历史和种类，并分别阐述了皇宫、园林、寺庙和民宅等古典建筑中的匾额楹联，力图通过本书向读者介绍中国建筑中的匾额和楹联的基本知识。

content indicating the name of the building, presenting the traditional moral virtue, or expressing people's yearning and pursuit for beautiful life. The couplets are often pasted, hung, written or inscribed on the two sides of the door, or the stand columns and the walls. They are composed with two lines written in neat antithesis of various lengths. The content of the couplets often refer extensive themes. The inscribed boards and couplets are combination of poetry, calligraphy and carving and have attained a fairly high level in appearance, meaning and artistic conception. They certainly have become a significant part of Chinese social life.

This book introduces the history and categories of Chinese inscribed boards and couplets and gives detailed descriptions respectively on the ones applied in imperial palaces, gardens, temples and residences. It seeks to make the audience obtain a basic understanding on the inscribed boards and couplets in Chinese architecture.

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匾额

Inscribed Boards

匾额又叫“牌匾”，简称“匾”或“额”，一般为长方形，上面书写大字，广泛应用于宫殿、园林、寺庙、牌坊、商铺等建筑，并且多处于显赫位置。匾额内容丰富、样式纷繁、书法雕刻精美，是中国古典建筑中的点睛之笔，故而被称作“建筑之眼”。

Inscribed boards, also called inscribed plaque, or board and plaque for short, usually are made in rectangular shape and inscribed with Chinese characters. They are broadly hung on the prominent position of the architecture, including the imperial palace, gardens, temples, memorial archways and stores. With rich content, various styles and exquisite calligraphy and carving, inscribed boards are considered the significant part in ancient Chinese building, so it is also praised as the Eye of Architecture.





> 匾额的历史

匾，古时也作“扁”。据东汉许慎《说文解字》载：“扁，署也，从户册。户册者，署门户之文也。”由此可见，匾额最初的功能是在建筑的门户上题署名号。这种做法既提升了建筑整体的风貌，又展示了主人的心境意趣，原本是件风雅之事。随着时光的推移，匾额的制作工艺日渐完善，逐渐衍生出镌刻书法、歌功颂德、字号招牌等功用，增加了实用性。一块小小的匾额，不仅包含着文人雅士的言辞匠心和书法艺术，也体现了民间手工艺人的精雕细作，可以说是文人智慧与民间技艺相结合的综合艺术。在等级制度森严的封建社会，文人墨客与工匠艺人原本是天壤之别的两种身份，而匾额却将两者联

> History of Inscribed Boards

Board (匾 *Bian*), was also called 扁 (*Bian*) in ancient times. According to the *Origin of Chinese Characters*, “*Bian* (扁), means the sign, indicating the information of the household.” Therefore, at the beginning, the board was used to be inscribed with the name or alias of the household, which raised the overall style of the architectural construction and also presented the temperament and interest of the owner. It was an elegant decoration. With the time passed by, the production of the board became more and more advanced and gradually derived many functions as calligraphy engraving, presenting eulogia and signboard, which made the board more practical. The board, not only embodies the literati's originality and beauty of the calligraphy, but also presents the exquisite



• 甘肃武威市文庙文昌宫内匾额

Inscribed Board in the Hall of Wenchang in Confucius' Temple in Wuwei City, Gansu Province

系在了一起。

匾额的历史十分悠久，但对于匾额是什么时候开始出现的至今仍未有定论。有的学者说匾额起源于在周文王建台礼天时榜名的“灵台”。但更多的历史学家认为匾额起源于汉代。据清代训诂学家段玉裁《说文解字注》记载：“汉高六年（前200）萧何所定，以题苍龙、白虎二阙。”文中认为这里提到的

craftsmanship of folk artists. It is a combined art of the wisdom of scholars and folk artistry. In the hierarchical feudal society, the identities of literati and folk craftsmen had an immeasurably vast difference; however, the inscribed board connected them together.

With a fairly long history, the origin of the inscribed board has not been confirmed so far. Some scholars consider it originated from the name list of the



漢相國蕭何畫像

• 萧何像

萧何（前257—前193），西汉政治家。

Portrait of Xiao He

Xiao He (257B.C.-193 B.C.), a politician in the Western Han Dynasty

萧何为长安未央宫“苍龙”、“白虎”二殿所题的匾额就是最早的匾额，距今已有2200多年的历史。匾额自出现以后，很快成为封建社会作为嘉奖的工具之一。对于政绩显著的官员或者维护封建伦理道德的百姓，朝廷多赐以匾额以示褒奖，称“扁表”。据《后汉书·百官志》载：“凡有孝子顺孙，贞女义妇，让财救患，及学士为民法式者，皆扁表其门，以兴善行。”匾额在当时是荣誉的象征，和现在的锦旗有异曲同工之处。

唐代（618—907）时，中国书

Spiritual Altar built by King Wen of the Zhou Dynasty (1046 B.C.- 256 B.C.) while sacrificing to heaven. However, most of the historians thought it firstly appeared in the Han Dynasty (206 B.C.- 220 A.D.). According to the *Comments on Origin of Chinese Characters* written by Duan Yucai, a linguist in the Qing Dynasty (1644-1911), it records that: “In 200 B.C., Xiao He ordered the craftsman to produce two boards inscribed with Blue Dragon and White Tiger.” It indicates that the two inscribed boards produced for Weiyang Palace under the commission of Xiao He 2,200 years ago are the earliest inscribed boards. Since the appearance of the inscribed board, it soon served as an award granted to the officials with outstanding performance or the common people who defended the moral principles in feudal society, also called *Bian Biao*. According to the *Chapter of Officials in History of*



法发展至一个高峰，出现了很多书法名家，有“唐初四家”的欧阳询、虞世南、褚遂良、薛稷，盛唐时期的楷书名家颜真卿、柳公权和狂草大师张旭、怀素等等。唐代书法艺术的鼎盛局面也推动了匾额的发展。唐代佛教兴盛，寺庙鼎立，匾额往往由书法大家来书写，如现存的“大唐兴寺”匾额是由褚遂良为位于湖南湘潭的一座寺庙亲笔题写的。现在这座寺

the Later Han Dynasty, it says that the inscribed board will be granted to the filial sons or grandsons, the virtuous woman, generous philanthropists, and social models to uphold the good deeds. Clearly, the inscribed board represented the honor and served the similar function with silk banner in modern times.

In the Tang Dynasty (618-907), the development of calligraphy reached prosperity. Many famous calligraphers appeared at that time, including Four



• 古代门楼上的“四世同堂”匾额

“四世同堂” (*Si Shi Tong Tang*, four generations under one roof) Inscribed Board on Ancient Gateway



• 颜真卿

颜真卿 (709—784, 一说709—785), 中国唐代书法家。他擅长楷书和行书。他的楷书丰腴雄浑, 骨力遒劲, 被称为“颜体”, 与柳公权并称“颜柳”, 有“颜筋柳骨”之誉。他与赵孟頫、柳公权、欧阳询并称“楷书四大家”。

Portrait of Yan Zhenqing

Yan Zhenqing (709-784 or 709-785), famous calligrapher in the Tang Dynasty excelled in regular and running scripts. His regular script is written in mellow and powerful style, named Yan's style. He and Liu Gongquan are praised as Yan-Liu or Yan's Muscle and Liu's Bone. Along with Zhao Mengfu, Liu Gongquan and Ouyang Xun, they are called the Four Masters in Regular Script.

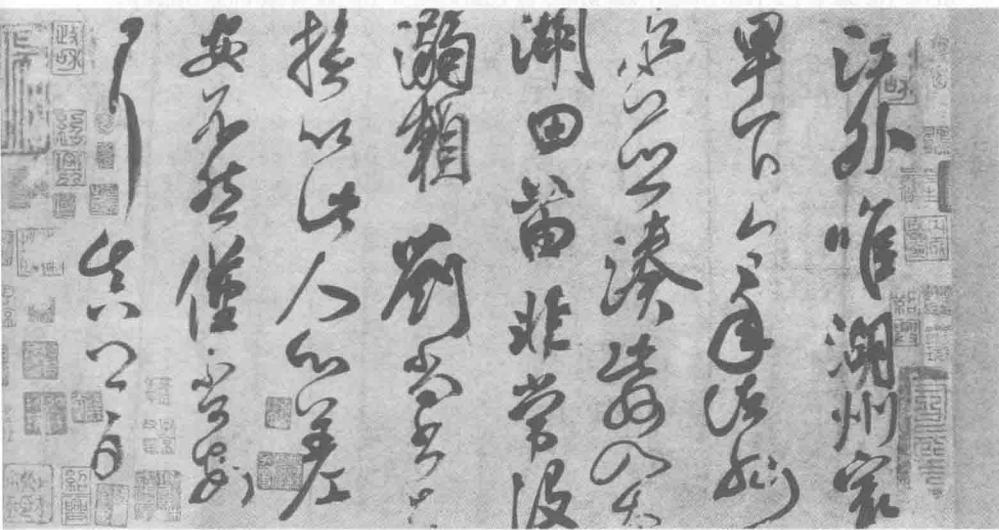
庙早已不复存在, 但匾额现在还收藏于湘潭市博物馆内。这块匾额的材质为汉白玉, 正中从右往左刻有“大唐兴寺”四字, 字体圆润流畅, 粗壮古朴。大书法家

Masters in Early Tang Dynasty (Ouyang Xun, Yu Shinan, Chu Suiliang and Xue Ji), and famous masters in regular script in the flourishing period of Tang Dynasty (Yan Zhenqing, Liu Gongquan) and masters in wild cursive script (Zhang Xu and Huaisu), etc. The full bloom of the calligraphy promoted the development of the inscribed board. With the thriving situation of Buddhism, many temples were built in this period of time, whose inscribed board were often inscribed by famous calligraphers, such as the existing board of “大唐兴寺” (*Da Tang Xing Si*) inscribed by Zhu Suiliang for a temple in Xiangtan, Hunan Province. Now, the temple has long gone but the board is still preserved in the Municipal Museum of Xiangtan City. It was made of white marble and inscribed with four characters “大唐兴寺” (*Da Tang Xing Si*, flourishing temple in Tang Dynasty) (from right to left) which are mellow and fluent, simple and powerful. Famous calligrapher Yan Zhenqing also wrote many inscribed boards for many temples and towers, including board of Xiaoyao Tower in Guilin, Guangxi Province, board of Yueyang Tower in Yueyang, Hunan Province, board of Zu Guan for Jingju Temple in Ji'an City, Jiangxi



颜真卿也曾为很多寺庙、楼阁题写过匾额，如广西桂林的“逍遥楼”匾额、湖南岳阳的“岳阳楼”匾额、江西吉安净居寺的“祖关”匾额等。“逍遥楼”匾额上颜真卿的真迹在此楼改名为“湘南楼”时被铲去，但后人根据旧拓本在重刻匾额时又将“逍遥楼”三字刻上。匾额上的楷书“逍遥楼”三字大气磅礴，端庄厚重，具有“颜体”风格；匾额左下方落款“大历五年正

Province. The authentic calligraphy of Yan in the board of Xiaoyao Tower was scraped out when the name of the tower was changed into Xiangnan Tower. Later people inscribed the three characters back to the board based on the ancient rubbings. The three characters of Xiaoyao Tower (逍遥楼) in regular script are grand and solemn, representing the style of Yan. The signature and date are at bottom left: in the Fifth year of Dali Period, 1st January of lunar calendar, by Yan Zhenqing. The Jingju Temple



• 颜真卿《湖州帖》（唐）

《湖州帖》为颜真卿任职湖州刺史时的行书作品，内容是讲述湖州地区发生水灾，百姓得到安抚之事。

Work of Huzhou, by Yan Zhenqing (Tang Dynasty, 618-907)

Work of Huzhou, was written in running script while Yan Zhenqing served as the prefectural governor (Cishi) in Huzhou, depicting the raging flood and the rehabilitation work in Huzhou area.

岳阳楼“五朝楼观”的匾额书法

在湖南省岳阳楼景区内，有五座风格各异的青铜微缩岳阳楼，分别重现了岳阳楼在唐、宋、元、明、清五个朝代的风格。每座岳阳楼的匾额均为当时著名的书法家所书。唐代岳阳楼的匾额是由颜真卿所书，宋代岳阳楼的匾额为米芾所书，元代岳阳楼的匾额由赵孟頫所书，明代岳阳楼的匾额由董其昌所书，清代岳阳楼的匾额由康熙皇帝所书。

Calligraphic Work of the Inscribed Board of "Wu Chao Lou Guan" in Yueyang Tower

In the scenic region of Yueyang Tower in Hunan Province, there are five bronze miniatures of Yueyang Tower with different styles, which reproduce the five styles of Yueyang Tower respectively in Tang Dynasty, Song Dynasty, Yuan Dynasty, Ming Dynasty and Qing Dynasty. And the five inscribed boards were also written by famous calligraphers at that time. The one of the Tang Dynasty was written by Yan Zhenqing. The one of the Song Dynasty was written by Mi Fu. The one of the Yuan Dynasty was written by Zhao Mengfu. The one of the Ming Dynasty was written by Dong Qichang. The one of the Qing Dynasty was written by Emperor Kangxi.



• 唐代岳阳楼模型 (图片提供: 微图)

Miniature of Yueyang Tower in the Tang Dynasty



月一日颜真卿书”。江西吉安净居寺始建于唐代，原名“安隐寺”，宋代改名“净居寺”，曾是禅门三宗的祖庭。据史书记载，唐永泰元年（765）颜真卿赴吉州（今江西吉安）任司马，到安隐寺拜佛并亲题“祖关”（祖关即祖庭之意）二字，后被寺内僧人勒石嵌于大殿墙壁间。尤为特别的是，“祖关”二字的字体并不是颜真卿所擅长的楷、行二书，而是由篆、隶融浑而成，别具一格。



in Ji'an City, Jiangxi Province was built in the Tang Dynasty, originally named Anyin Temple, later changed into Jingju Temple in the Song Dynasty. It was the birthplace of three Patriarchs in Zen Buddhism. According to the historical record, in 765 A.D., Yan Zhenqing took up *Sima* (official position) in Jizhou (today's Ji'an City in Jiangxi Province). He visited Anyin Temple and wrote *Zu Guan* (meaning the birthplace) for the place. Later, the monk in the temple engraved the two characters into the wall of the main hall. Particularly, the two characters were written in a distinct script combined with seal and clerical scripts instead of the regular or running script Yan Zhenqing excelled in.

In the Song Dynasty (960-1279),

• 山西晋祠的“难老”匾

“难老”匾悬挂于晋祠难老泉亭内，为明末清初书法家傅山所书。“难老”匾是晋祠中现存最古老的匾额。其造型古朴，有华带与牌面组成的斗形结构，牌面上的字体苍劲俊逸。

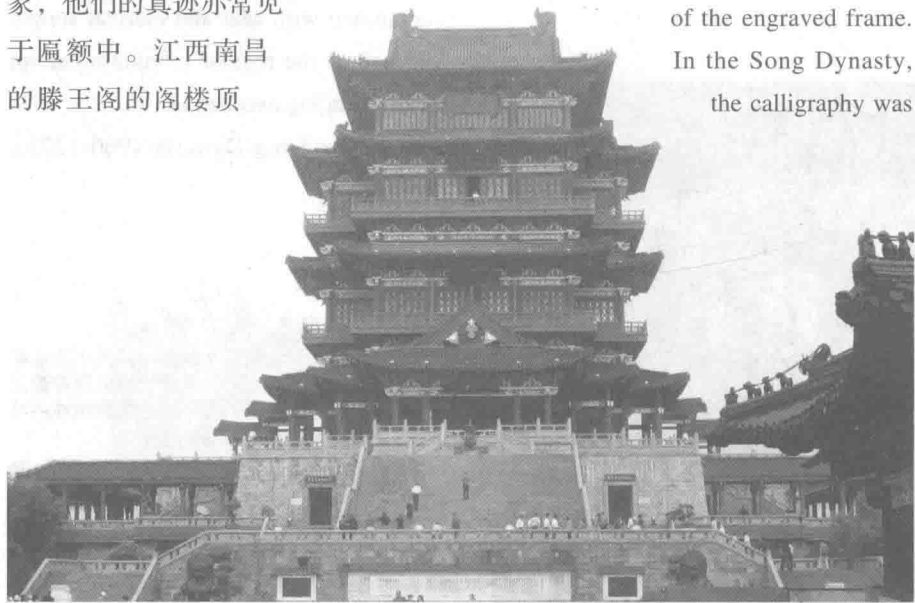
Board of *Nan Lao* in Jin Memorial Temple in Shanxi Province

The board of *Nan Lao* (longevity), hung in the Pavilion of Longevity in Jin Memorial Temple, was written by famous calligraphy Fu Shan in the late Ming Dynasty and early Qing Dynasty. It is the oldest board in the temple now. With simple style, it was decorated with frame, forming a V-shape structure with the board. And the characters were written in powerful and elegant style.



宋代（960—1279）时，匾额得到了更广泛的应用。匾额在北宋李诫的建筑专著《营造法式》中称为“牌”。“牌”分为牌面和华带两部分。牌面为匾额题字部分，华带则是指题字部分四周的雕木。牌面和华带不在一个平面上，华带略为倾斜，与牌面组成一个斗形。华带上雕刻有飞仙、花卉等纹样。宋代匾额也有没华带的，代之的是镶边或者不镶边。宋代也是中国书法较为发达的时期，涌现了蔡襄、苏轼、米芾、黄庭坚等书法大家，他们的真迹亦常见于匾额中。江西南昌的滕王阁的阁楼顶

the inscribed board was broadly used. It was called plaque (牌 *Pai*) in the book *Instruction of Construction Work* written by Li Jie in the Northern Song Dynasty (960-1127). It was composed by two parts, board and frame. The board here indicated the blank surface for the inscriptions; and the frame indicated the surrounding decorative carvings. They weren't produced in same surface: the frame was slightly oblique and formed a V-shape structure with the board. On the frame, there engraved flying fairies and flowers. There are plaques made with edge or without edge instead of the engraved frame. In the Song Dynasty, the calligraphy was



• 滕王阁

Pavilion of Prince Teng