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第叁卷

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## 五 廣東官府衙門建築、

## 陳設及官吏儀仗器用畫

5. Paintings of Guangdong Government Offices,  
Furnishings, and Official Processional Equipment



## 兩袖清風標介節 四方黔首盼青天

### ——廣東官府衙門建築、陳設及官吏儀仗器用畫概述

王次澄

這一單元包括九幅官府建築、三幅官府內部陳設、六幅官吏儀仗及一幅節孝牌坊畫。官府建築中的廣東衙門建築圖共七幅。衙門是舊時官府的代稱，其實衙門的“衙”字原為“牙”，“牙門”之稱，源於“牙旗”。“牙旗”是古代君王、將帥出征時所設置的大旗，旗杆以象牙為飾，象徵如大象般威猛的戰鬥力。軍隊駐紮時，“牙旗”往往插置在軍營入口，軍中聽號令，必在“牙旗”之下，所以“營門”也稱作“牙門”。時至南北朝，“牙門”由軍營之門的意義，逐漸演變為官署之門。例如《南史·侯景傳》：“（侯）景之用為丞相，居於西州，將率謀臣，朝必集行列門外，謂之牙門。”<sup>①</sup>又如《北史·宋世良傳》：“郡無一囚，……每日牙門虛寂，無復訴訟者。”<sup>②</sup>以上引文中的“牙門”已非指軍中辦公之處，而是一般的官府之稱。

隋唐時期，則通稱公府為公牙，且將“牙”字轉寫為“衙”。唐封演《封氏聞見記》卷五“公牙”云：“近俗尚武，是以通呼公府為公牙；府門為牙門，字稍訛變，轉而為‘衙’也。”<sup>③</sup>唐代是個尚武的時代，文職官員也隨心意附，將為官理事的地方自稱為牙門。同時，唐代某些官職如“節度使”，實文、武兼掌，模糊了文、武的分界，由“牙”寫為“衙”，則是同音字的訛變。

清代衙署建築中的官廨、府邸為不可或缺的主建築。衙署佔地面積視等級高低而有所區別，如京師部級衙門（一、二品衙門）規模為1.82—2公頃（27—30畝）；寺、監、院級衙門（三、四品官衙）規模為0.6—1公頃（9—15畝），以上皆不帶官眷住所。<sup>④</sup>

各地衙門的官廨、府邸主體建築，均中規中矩，大同小異。衙門在總體佈局上，已具有統一的規制形式：衙門外部有高牆圍合，最南邊的高牆為“八字牆”；內部則是由大小圍牆圍成的四合院院落所組成的不同功能區域，通常多達十多個。

具體而言，其規制不出以下原則：其一是“坐北朝南”，以由南至北的縱綫為中軸綫，主要建築如照壁、大門、儀門、戒石坊、大堂、二堂、三堂，依序延展。

中軸綫的左右兩側則發展為副綫建築，保持對稱格局，佈屬吏、戶、禮、兵、刑、工六科，另有架閣庫、監獄、倉庫、吏宅、寅賓館、衙神廟等。

其二是“左（東）尊右（西）卑”，且重視風水理論。此乃與中國傳統建築的尊卑方位一致。如縣丞、主簿佐貳官，縣丞居東，主簿居西；府同知、通判佐貳官，同知居東，通判居西；東南為“巽”地，較為尊貴，寅賓館、衙神廟、土地祠，多設東南。

其三是“左文右武”。衙署六科分置於大堂前的左右兩邊，左（即東）列吏、戶、禮，右（即西）列兵、刑、工；而左、右六科亦分先後次序，即吏（文）、兵（武）二科為前行，戶、刑二科為中行，禮、工二科為後行。

其四是“監獄居南”，明、清衙署監獄多設在西南，儀門之外，俗稱“南監”。

其五是“前衙後邸”，這種結構是比照皇宮的“前朝後寢”模式。衙署的大堂、二堂為官吏治事之堂，二堂之後，則為官吏辦公、起居及眷屬居住之所。<sup>⑤</sup>

衙署是封建統治的權力象徵，往往居於地方建築佈局中的顯要位置。京城衙署多集中在首善之區，並自成體系，形成大城中的小城，又稱為子城、牙城或衙城。衙門建築一般多體現着深厚的官署文化意蘊，比如目前唯一保存較完整的郡府級官署衙門建築群——南陽知府衙門（位於河南省南陽市老城區），其府衙大門用黑底錫環，顯示四品官的等級和地位。儀門的楹聯寫着：“民情雖有順逆，從修齊治平，可造盛世；官品本無高下，能廉明公正，才是青天”，揭示官署的功能、作用及為官的基本信念和原則。大堂明間東前檐柱礎，北向刻雲雁，呈現四品官的等級身份；西向刻行龍回首，表示遵奉皇命令行令；南向刻飛馬騰雲，寓意飛黃騰達；東向刻蓮花荷包，表示為政清廉等。凡此均展現豐富的官府文化意涵。<sup>⑥</sup>

傳統衙署建築在體現權威與尊嚴外，一般衙門建築多樸實無華，此乃與傳統廟觀、祠堂、會館、園林建築相異之處。外銷畫衙署組圖也明顯符合樸實無華的特色。<sup>⑦</sup>





這組衙署建築畫所呈現者均為建築的外觀，而未及內部陳設。建築色調以灰藍為主，屋宇形制方正，多屬硬山式或歇山式單層屋檐，屋脊兩端多飾有神獸或鯢魚雕塑，地面甬道有石磚鋪墁，造型莊嚴肅穆，但整體格局略顯單調、拘謹，惟學宮圖較為華麗。

學宮是清代的官方學校，又雅稱為“皇宮”，上有京城的國子監，下到各府、州、縣學，構成了官辦的學校體系。在國子監學習者稱監生；地方學宮的學生稱為生員，俗稱“秀才”。其實學宮並不是個真正上學的地方，秀才在“進學”之後，不需每天進到學宮讀書，只在每年春秋兩季，例行參加考試，每三年參加以學政主持的大考。考績優異者可獲得朝廷的補助，甚至被推舉為貢生，參與官員的選拔；考績差的則可能丟失功名，但實際上被淘汰的生員微乎其微。學宮除了監督、考核生員的進學狀況外，還有兩層意義：一則是王朝教化與禮儀體系的具體象徵；二則是作為學官的官邸和學術活動的場所。

廣東何時開始興學，已無法確切推考，較早的記載是三國初期，東吳騎都尉虞翻謫放番禺，在虞苑（今光孝寺，見Add. Or. 2137）設宮講學。至於廣東教育的全面推廣，大量在府、州、縣設立學宮則是在宋代。由現存廣東學宮的遺址考察，位於會城馬山西側的新會學宮，始建於北宋慶曆四年（1044）；位於肇慶市端州區的高要學宮，建於北宋崇寧年初（約1102），位於揭陽市區韓祠路口東側的揭陽學宮，初創於南宋紹興十年（1140），由此可略窺宋朝廣東興學的蓬勃狀況。<sup>⑧</sup>

在各地志中雖存留各級衙門和學宮的平面圖和歷史沿革的文字說明，但均是紙上談兵，無法確知其真貌，而一般關於歷史建築的學術著作中，對於這兩種建築的介紹極少，甚至略而未及。更為遺憾的是現今遺留的傳統衙門及學宮建築景觀，寥若星辰，尤其是衙門建築，幾乎毀敗殆盡，即使仍有若干遺址可供憑弔，也多是斷垣殘壁，無法想像其舊日風采。因此這幾幅衙門、學宮畫更足珍貴，它具有地方行政、教育、建築等多方面的史料

價值。

這個單元中有六幅儀仗器物陳設畫。儀仗，古稱“鹵簿”，原為天子所設立，從文獻記載來看，“鹵簿”一詞，可能出現於秦漢。東漢應劭《漢官儀》云：“天子車駕次第，謂之‘鹵簿’。”<sup>⑨</sup>蔡邕《獨斷》亦言：“天子出，車駕次第，謂之‘鹵簿’。有大駕、有小駕、有法駕。”<sup>⑩</sup>

唐代封演所著《封氏聞見記》卷五釋曰：“輿駕行幸，羽儀導從，謂之‘鹵簿’，……按字書：‘鹵，大楯也。’……鹵以甲為之，所以捍敵……甲楯有先後部伍之次，皆著之簿籍。天子出，則案次導從，故謂之‘鹵簿’耳。”<sup>⑪</sup>宋人葉夢得《石林燕語》卷四說：“唐人謂‘鹵’，櫓也，甲楯之別名。凡兵衛以甲楯居外為前導，捍蔽其先後，皆著之簿籍，故曰‘鹵簿’。”<sup>⑫</sup>不難瞭解，鹵，指大楯；簿，為著之簿籍，即是：隨帝王出入的人，披甲執盾，依照簿籍規定的前後次序，導從、護衛之，此乃“鹵簿”的原意。

皇帝藉浩浩蕩蕩的扈從守衛隊伍，保護其安全，並襯托出至尊的威嚴。隨着禮制的變革，儀仗不再為天子所專用，后、妃、太子、王公、大臣皆有鹵簿，各有定制。《晉書·五行志上》記載：“王敦在武昌，鈴下儀仗生華如蓮華，五六日而萎落。”<sup>⑬</sup>表明東晉時期大臣已有儀仗。唐制，四品以上的官員皆給鹵簿，至清代大小官員均有儀仗隨行。當然，儀仗規格因尊卑等級的不同而有差別。<sup>⑭</sup>

大英圖書館所收藏的這六幅儀仗器用圖、三幅官廳室內陳設及一幅節孝牌坊畫，是經由繪者特別設計、排置的，而非自然寫生，顯得呆板，但有助於對官廳陳設物件和官吏儀仗器用的瞭解，具有舊照片般的文物史料價值是毋庸置疑的。繪畫中所呈現的若干儀仗器物與《清史稿》、《清朝通典》等史書所載者並不相符，或許部分出於繪者添加，也或許因史書只記載大略，未及細節，圖畫中的器物是文獻並未記載者，亦有可能。又，儀仗畫中的部分器物一時無法考知名稱，頗感遺憾，有待專家日後補白。

① 李延壽撰，楊家駱主編：《新校本南史》，第2013頁。

② 李延壽撰，楊家駱主編：《新校本北史》，第942頁。

③ 封演撰，趙貞信校注：《封氏聞見記校注》，第39頁。

④ 參見姚柯楠、李陳廣：《衙門建築源流及規制考略》，第84—86頁。

⑤ 參見姚柯楠、李陳廣：《衙門建築源流及規制考略》，第84—86頁；趙剛、呂軍輝等著：《南陽知府衙門考略》，第74—78頁。

⑥ 參見趙剛、呂軍輝等著：《南陽知府衙門考略》，第74—78頁。清代衙門的概況和實際運行狀況，可參見林乾：《清代衙門圖說》。

⑦ 以上敘述主要參考清·允陶等奉勅纂：《欽定大清會典·公廨》卷七二；姚柯楠、李陳廣：《衙門建築源流及規制考略》，第84—86頁；趙剛、呂軍輝等著：《南陽知府衙門建築考

略》，第74—78頁；關曉紅：《晚清督撫衙門房科結構管窺》卷四六，第55—62頁。

⑧ 參見<http://baike.baidu.com/view/58212.htm>;<http://baike.baidu.com/view/183229.htm>;[http://sgun.cn/article/show.asp?id=2271\(2007/08/07\)](http://sgun.cn/article/show.asp?id=2271(2007/08/07))。

⑨ 引自應劭：《漢官儀》，見《續修四庫全書》，第746冊，第567頁下。

⑩ 蔡邕：《獨斷·下》，第9頁。

⑪ 封演撰，趙貞信校注：《封氏聞見記校注》，第38頁。

⑫ 引自葉夢得：《石林燕語》，見《叢書集成續編》，第45冊，第26頁上。

⑬ 房玄齡等撰，楊家駱主編：《新校本晉書》，第802頁。

⑭ 見孫福喜：《中國古代皇家禮儀》；吳成國：《儀仗小史》，第76—83頁。





## Moral integrity is demonstrated in incorruptibility; the people hope for just officials — Paintings of Canton government offices, furnishings, and official processional equipment

Wang Tzi-Cheng

This section includes nine paintings of government buildings, three paintings of furnishings of government offices, six paintings of the processional equipment of officials, and one painting of a ceremonial archway to celebrate virtue and filial piety. There are altogether seven paintings of government office buildings of Guangzhou. The term *yamen* referred to the government office of the past. The character 衙 (*ya*) in *yamen* should be the other character 牙 (*ya*) (ivory), and the term originated from the term “*ya qi*” (flag with ivory flag post), a flag used by ancient kings and generals on military expeditions, where the flag post was ornamented with ivory, symbolizing combative strength as ferocious as that of an elephant. Where the troops made camp, the “flag with ivory flag post” was erected at the entrance to the military camp. Military orders were received below the flag, and therefore the gate of the camp was also referred to as the “gate with flag on the ivory flag post.” During the period of the Northern and Southern dynasties (420-589), the term *yamen* evolved to refer to the main gate of a government building. For example, the *Nan Shi* (History of the Southern Dynasties) records, “When [Hou] Jing was Prime Minister, he lived in Xizhou, and the generals and military advisors would assemble and line up outside the gate in the morning, and this was referred to as the *yamen*.”<sup>①</sup> Again, the *Bei Shi* (History of the northern dynasties) records, “There was not a single prisoner in the commandery . . . Each day the *yamen* was empty, and no one came to lodge complaints or lawsuits.”<sup>②</sup> The term *yamen* in the two quotes above already refers to places that are not in a military camp, but were normal government buildings.

During the Sui (581-618) and Tang (618-907) periods, government buildings were all referred to as official *yamen*, and the character 牙 (*ya*) was replaced by the character 衙 (*ya*). The Tang writer Feng Yan in his *Feng Shi Wenjian Ji* (A record of what Mr Feng heard and saw) noted, “The recent custom is to look up to the military, and so everyone calls official offices as the official *ya*; the government gate became the *ya* gate, and the character changed slightly and became the character *ya*.”<sup>③</sup> The Tang dynasty looked up to the military, and civil officials took over the term and called their own government offices *yamen*. At the same time, some officials, such as the military commissioners, were in charge of both military and civil matters, and the boundary between the civil and the military blurred, and the change of the written form of “*ya*” to “*ya*” was a change of sound.

In the Qing dynasty (1644-1911), the government offices and living quarters

were the main structures in government buildings. The area occupied by these government buildings was distinguished according to the level. For example, in the capital, the ministry *yamen* (rank 1 and 2) occupied 1.82 to 2 acres, while the court, directorate and bureau *yamen* (ranks 3 and 4) occupied 0.6 to 1 acre, not including the residences of the families of the officials.<sup>④</sup>

The main structures of official offices and residence did not differ much for the various areas. In terms of overall layout, the *yamen* was quite uniform. The *yamen* was bound by high walls. The southernmost high wall runs to the east and west, and the whole area is divided normally into over ten different courtyard compounds, each with different functions. The complex normally faced south, and along the main axis from south to north were the spirit wall (a wall in front of the main gate to keep out evil spirits), main gate, ceremonial gate, admonitory stele, great hall, second hall and third hall.

To the left and right of the main axis and symmetrically arranged were the six departments for personnel, revenue, rites, war, punishments and works, and also the archives, prison, storehouse, houses for the clerks, and temple, etc.

Another architectural principle was “exalted to the left (east),” and “lowly to the right (west),” and attention to *fengshui* geomantic theories. This is similar to exalted and lowly directions in traditional Chinese architecture. For example, for the secondary officials, the vice magistrate is in the east, and the assistant magistrate in the west, for the secondary officials of the prefecture, the vice prefect is in the east, and the assistant prefect to the west. The southeast belongs to the *xun* direction, and is relatively exalted, and therefore the guestroom, the temple and the shrine to the local god were often in the southeast.

A third planning principle was “civil to the left, and the military to the right.” The six sections of the *yamen* are to the left and right of the front of the main hall. On the left (east) were the sections for personnel, revenue and rites, and on the right (west), war, punishments, and works. These six sections were further arranged in the following order: personnel and war for the first rank, revenue and punishments for the second, and rites and works for the last rank.

A fourth planning principle was “prison to the south.” Prisons in the Ming and Qing periods were normally set up to the south-west, outside the ceremonial gate, and commonly called the south prison. The fifth planning principle was “*yamen* office in front, and living quarters at the back.” This type of structure followed the





palace structure of “court in front and living quarters at the back.” The main hall and the second hall of the *yamen* were offices for the officials and clerks, while behind the second hall, the officials and clerks carried out their desk duties, and this was also where they and their families lived. <sup>⑤</sup>

The *yamen* office was a symbol of power for the rulers in the past, and in local layouts, often occupied a prominent position. The *yamen* in the capital were often concentrated in the best area, and formed their own system, like a small city within a large city. *Yamen* architecture often reveals the culture of official buildings, for example, in the only relatively well-preserved *yamen* building group of a prefectural level, the *yamen* of the Prefect of Nanyang Prefecture (in the old city area in Nanyang City, Henan Province), the main gate has a tin ring with black background, which shows the position and rank of a grade four official. The couplet on the two pillars reads, “The people may submit or rebel, but from cultivating oneself, bringing order to the family, the country and the world, one can create a glorious age; One should not consider low or high official ranks, as long as one is incorrupt, discerning and impartial, only then can one be considered as bright as the blue sky.” This couplet sums up the function of the *yamen* and the fundamental belief and principle of being an official. In the main room of the main hall, the pillar base at the back, below the eastern eaves is carved with a cloud goose, emblem of a fourth rank official, to the west is a dragon turning its head, symbolizing an official receiving the orders of the emperor to take charge of an area; in the south, a flying horse among the clouds, meaning soaring to the clouds in success; in the east, lotus flower and bud, a symbol of incorrupt administration (the lotus does not get soiled by the mud from which it grows). All this demonstrates a rich cultural meaning of *yamen*. <sup>⑥</sup>

Traditional *yamen* architecture may embody power and dignity, but normally, *yamen* architecture is plain, thus different from traditional temples, shrines, guildhalls and garden architecture. This simple architecture is depicted in the paintings. <sup>⑦</sup>

Our paintings of *yamen* architecture all give an outside view, but do not show the furnishings inside. The main colour used is gray blue. The shape of the buildings is square and regular, and the roofs are single-layered flush gable or combined hip-and-gable forms. At the ends of the ridges there are divine beasts or mythical *ao* fish models, and the footpaths are laid with stone. The style is solemn, but the whole layout is rather dull and restricted, although the painting of the Confucian Temple complex is an exception.

The Confucian Temple complex was an official school, which was given the elegant name of “palace.” At the top of the traditional educational system, there was the National Academy in the capital, and below were those of the prefecture, commandaries and districts. These formed the official school system. Those

studying in the National Academy were called academy students, while those at the local level were called *shengyuan* (government students), and commonly known as *xiucai* (cultivated talents). These Confucian Temple complexes were not really places for study. After a *xiucai* gained the status of student, he did not need to go to the temple complex everyday. During the spring and autumn, he would take part in examinations, and every three years there was an examination held by the Education Commissioner. Those with good results might get a small monetary sum from the government, or be recommended as a “tribute student,” and selected as an official; those with bad results could lose their student status, but in reality, very few students lost their status. Besides overseeing and examining the progress of *shengyuan*, the Confucian Temple complex provided a concrete symbol for the teachings of the dynasty and its ritual system of rites, and also served as the official residence of the education officials and a place for academic and ritual activities.

We cannot ascertain exactly when schools were first set up in Guangdong Province. A relatively early record is of Yu Fan, a Commandant of cavalry of the Wu dynasty (222-280) who was banished to Panyu, and at Yu Garden (present Ocean Banner Temple site, see Add. Or. 2137), he set up a building to teach. It was during the Song dynasty that Guangdong Province promoted education, and set up numerous Confucian Temple complexes in its prefectures and districts. From extant sites, we can see that the Xinhui complex, situated at the present west side of Mashan in Xihui City, was first established in the fourth year of the Qingli era of the Northern Song dynasty (1044); the Gaoyao complex, situated in the Duanzhou area of Zhaoqing City, was first established in the early years of the Chongning era of the Northern Song dynasty (c. 1102); the Jieyang District complex, situated at the present east side of Hanci Road junction, Jieyang City, was first established in the tenth year of the Shaoxing era of the Song dynasty (1140). All these foundations demonstrate the flourishing situation of school building in the Song period (960-1279). <sup>⑧</sup>

In the gazetteers, there are plans of various levels of *yamen* offices and Confucian Temple complexes, and records of their historical changes, but it is difficult to determine their actual appearance. Scholarship on historical architecture rarely mention these two types of building, and regrettably, surviving traditional *yamen* and Confucian Temple complexes are few and far between. Almost all the *yamen* structures have been destroyed, and the remaining sites are partial ruins, and do not give a good picture of the past. Therefore, these paintings provide valuable historical material in terms of local administration, education and architecture.

In this section, there are also six paintings of processional equipment and other furnishings. Processions were referred to as *lubu* (retinue of large shields)





according to the records in the past. The term probably first appeared in the Qin (221-206 BC) and Han (206 BC-AD 220) periods. Ying Shao of the Eastern Han period (25-220) noted in his *Han Guanyi* (Rites of Han officials), “The procession of carriages of the emperor is referred to as ‘*lubu*.’”<sup>⑨</sup> Cai Yong of the Eastern Han period also noted in his *Du Duan* (Personal judgments), “When the emperor goes on a trip, the procession of carriages is referred to as ‘*lubu*.’”<sup>⑩</sup> Feng Yan of the Tang dynasty wrote in his *Feng Shi Wenjian Ji*, “When the emperor goes out in a procession, there are those who carry equipment such as feather fans, etc., to lead the way and to follow, and this is called ‘*lubu*’... According to the dictionaries, ‘*lu*’ means a big shield... It is made of armour, to defend against the enemy... The shields are carried by soldiers in front and behind, and the order is recorded in books. When the emperor goes on a trip, the order of procession follows what is recorded, and therefore the procession is referred to as ‘*lubu*.’”<sup>⑪</sup> Ye Mengde in the Song dynasty explains that the term “*lu*” refers to a big shield, and the term “*bu*” refers to the order of the procession members being recorded onto books, so that when an emperor went on a trip, the soldiers wore armour and carried shields, and lined up in order in front and behind the emperor.<sup>⑫</sup>

An impressive retinue demonstrated the might of the emperor. As the rites developed, the procession eased to be the sole prerogative of the emperor. The empress, royal concubines, crown prince, princes and dukes, and great ministers

all enjoyed processional retinues, and each had its own regulations. The *Jinshu* (History of the Jin dynasty) records, “When Wang Dun was at Wuchang, lotus-like flowers grew from the bells of his procession, which faded away after five or six days.”<sup>⑬</sup> This shows that there was a retinue procession for great ministers during the Eastern Jin period (317-420). In the Tang dynasty, all officials of rank four or above were given retinue processions, and in the Qing dynasty, all ranks of officials had their retinue processions, although the scale depended on their ranks.<sup>⑭</sup>

The six paintings of processional equipment, three paintings of the furnishings in the halls of officials and one painting of a ceremonial archway to celebrate virtue and filial piety in the British Library collection were all designed by the painter, and look a bit stiff without the human element, but help our understanding of these matters, and are similar in value to old photographs in terms of providing material for the study of cultural objects. Some of the equipment does not match that recorded in the *Qing Shi Gao* (Draft History of the Qing) and the *Qingchao Tongdian* (Encyclopaedic history of institutions of the Qing dynasty), and perhaps may have been created by the painter. Alternatively, perhaps the historical records include only the outline and not all the details, and some of the objects used have not been included. Unfortunately, the names of some of the objects in the paintings remain to be ascertained, so we leave this to the specialists.

① Li Yanshou (李延壽), *Xinjiaboben Nan Shi*, 2013.

② Li Yanshou (李延壽), *Xinjiaboben Bei Shi*, 942.

③ Feng Yan (封演), *Fengshi Wenjian Ji Jiaozhu*, 39.

④ See Yao Kenan (姚柯楠), and Li Chenguang (李陳廣), “Yamen Jianzhu Yuanliu ji Guizhi Kao Lue,” 84-86.

⑤ See Yao Kenan (姚柯楠), and Li Chenguang (李陳廣), 84-86; Zhao Gang (趙剛) et al., “Nanyang Zhifu Yamen Kao Lue,” 74-78.

⑥ See Zhao Gang (趙剛) et al., 74-78.

⑦ See Yuntao (允陶) et al., *Qinding Daqing Hui Dian*, juan 72; Yao Kenan (姚柯楠), and Li Chenguang (李陳廣), 84-86; Zhao Gang (趙剛) et al., 74-78; Guan Xiaohong (關曉紅), “WanQing

Dufu Yamen Fangke Jiegou Guankui,” 55-62.

⑧ See website: <http://baike.baidu.com/view/58212.htm>; <http://baike.baidu.com/view/183229.htm>; <http://sgun.cn/article/show.asp?id=2271>, accessed 07/08/2007.

⑨ Ying Shao (應劭), *Han Guanyi*, 764: 567b.

⑩ Cai Yong (蔡邕), *Du Duan*, pt. 2, 9.

⑪ Feng Yan (封演), *Fengshi Wenjian Ji Jiaozhu*, 38.

⑫ Ye Mengde (葉夢得), *Shilin Yanyu*, 45: 26a.

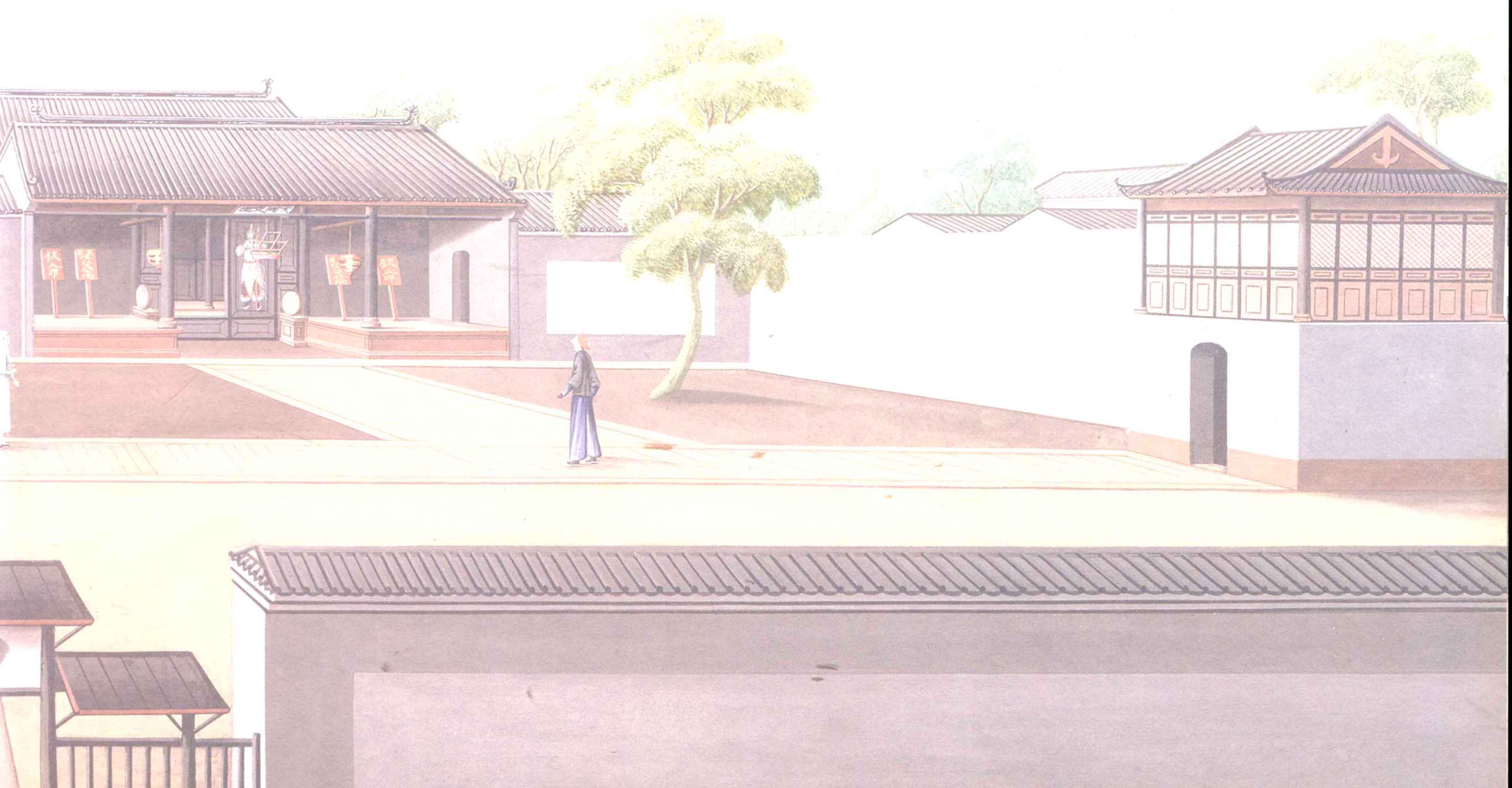
⑬ Fang Xuanling (房玄齡) et al., *Xinjiaboben Jinshu*, 802.

⑭ See Sun Fuxi (孫福喜), *Zhongguo Gudai Huangjia Liyi*; Wu Chengguo (吳成國), “Yizhang Xiao Shi,” 76-83.

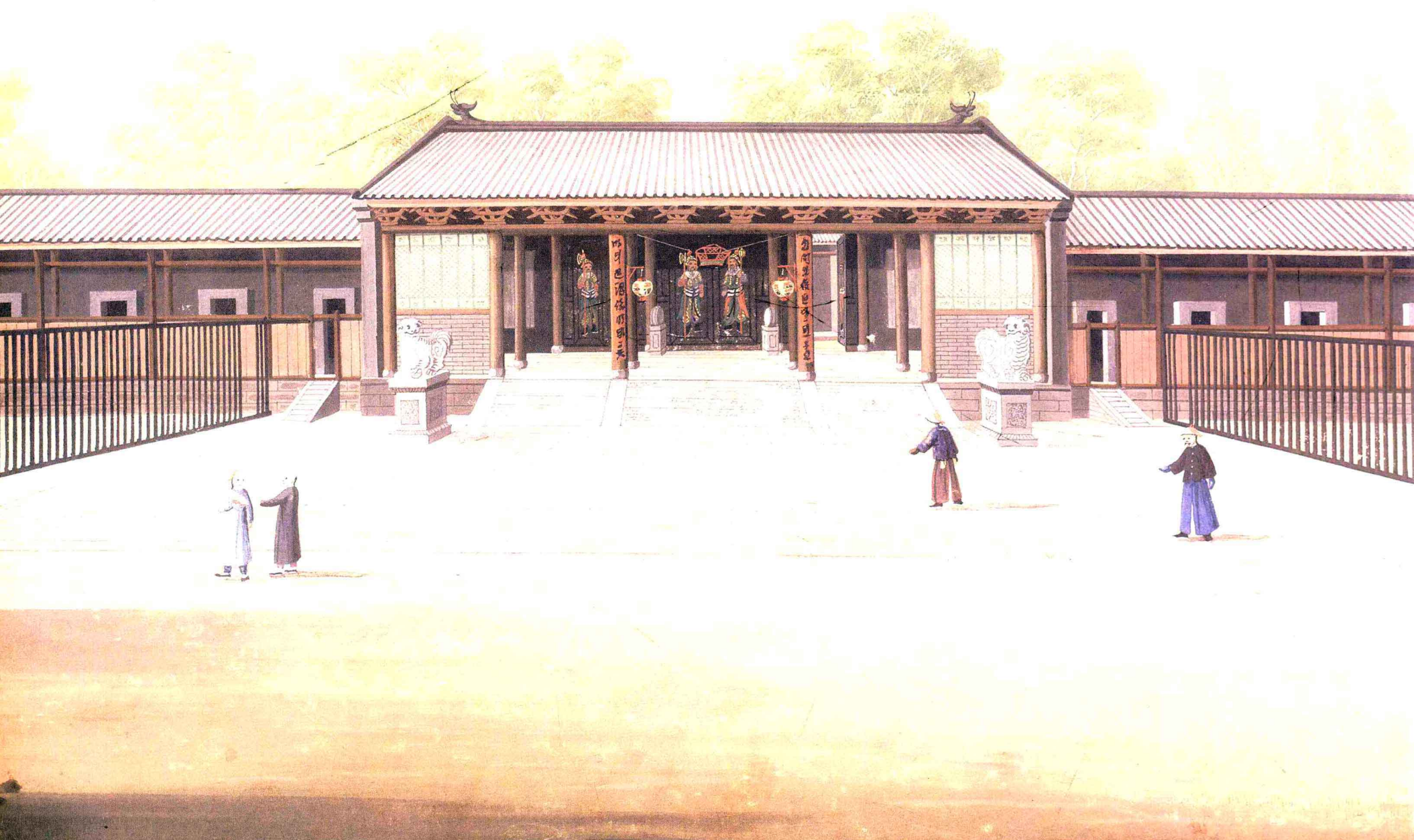


# 圖畫與考釋

Paintings and Commentaries





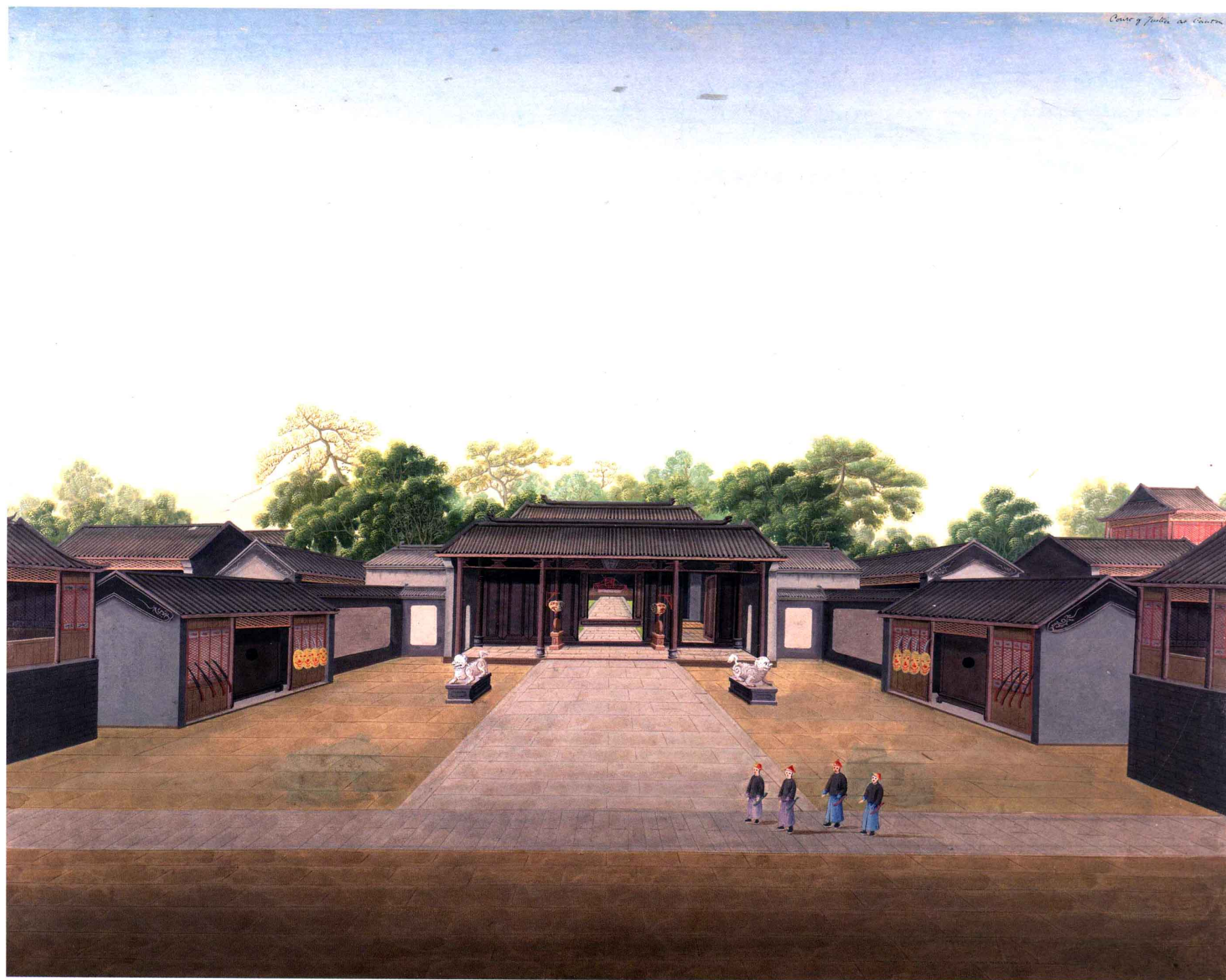




# (一)官府衙門建築畫

(1) Paintings of Government Offices





官署大門

Add. Or. 2129

1800—1805

紙本水粉畫

高41.9釐米、寬54.6釐米

Main gate of government office

Add. Or. 2129

1800-1805

Gouache on paper

H: 41.9 cm W: 54.6 cm





此畫右上角英文標題為：Court of Justice (衙門)。

畫面較完整呈現中軸及左右對稱的建築格局，當是衙門的前景。居中的建築物是衙門的大門，為衙署的第一重正門。大門前有兩座石獅子。畫面最前方橫向步道上站立四位帶刀衙役。左右建築物完全對稱，其中一棟房舍窗櫺下端左右橫掛着一排長槍與虎頭盾牌，應是大門前的兵器庫。比較特殊的是，這幅畫的地面是海墘鋪地，即除甬道以淺色長磚鋪墁外，其餘地面也都以較深色的長磚鋪墁，其餘九幅則只有甬路鋪墁。

In this painting, the layout is of a central axis with balanced left and right sides, and depicts the front of a government office. The main structure in the centre is the gate of a government office, the first main gate, with two stone lions in front. In the front part of the painting, on the horizontal walk stand four *yamen* (government office) runners carrying swords. The left and right structures are similar, and below the windows of a building hang a row of guns and tiger-head shields. This must be the weapons room in front of the main gate. Noteworthy is the paving in this painting, for besides the path which is paved with long light-coloured bricks, the rest of the surface is paved with long, relatively dark coloured bricks, while the other nine paintings only have paved paths.

