



市政局・香港藝術館

URBAN COUNCIL

MUSEUM OF ART



一九八三年一月及二月通訊

NEWSLETTER

Jan — Feb 1983

香港藝術館

香港・愛丁堡廣場・大會堂

電話：五・二二四一二七

開放時間：

週日：上午十時至下午六時

(逢星期四休息)

星期日及公眾假期：

下午一時至六時

Hong Kong Museum of Art

City Hall • Edinburgh Place

Tel.: 5-224127

Opening Hours

Weekdays: 10 am — 6 pm

(Closed on Thursdays)

Sundays and Public Holidays:

1 pm — 6 pm

各項節目在必要時可能更改。

本館於一月一日，二月十三、十四及十五日(即農曆年初一、初二及初三)例假休息。本館全寅謹祝各位讀者新春愉快。

The programme is subject to alteration.

The Museum will be closed on January 1, February 13, 14 and 15, 1983. The staff of the Museum wish you a most joyful New Year.

封面

史尸蓋

春秋晚期

高：18.5厘米

上海博物館藏

Cover

Fu with inscriptions "史尸"

Late Spring and Autumn Period

Height: 18.5 cm

Collection of the Shanghai Museum

展覽 Exhibitions

一 畢卡索——親切的回憶

大會堂高座十二樓

至一月十九日

這個由香港市政局主辦的展覽，展出本世紀最偉大的立體派藝術家畢卡索的藝術原作。畢卡索是立體主義的始祖，亦是現代藝術最傑出的領導者。展覽包括畢卡索八十六件油畫、水彩、雕塑和陶瓷作品，並附有十封私人信件和二十三張畢卡索的珍貴照片。展品選自畢卡索女兒瑪雅之藏品及一些其他著名收藏，大部份為畢卡索一九三〇至一九五〇年間全盛時期的各種不同風格和多采多姿的傑作，反映出他在藝術上的成就和修養。

1 Picasso — Intime

Museum Gallery, 11th floor, City Hall High Block

Up to Jan 19

This exhibition presented by the Urban Council includes works of the greatest artist of the century, Pablo Picasso. He is the father of Cubism and one of the most distinguished innovators in modern art. The exhibition consists of 86 works of paintings, water-colours, sculptures and ceramics by Picasso, as well as personal letters and valuable photographs showing intimate moments of his life. The exhibits are mainly chosen from the collection of his daughter, Maya Ruiz-Picasso, and some famous works from other private collections. Most of these works were executed during Picasso's prime years from 1930s to 1950s. They reflect the major styles of his art, and also reveal his philosophy on art and life.



紅帽子的瑪麗・蒂列茲

畢卡索(1881—1973)

一九三七年

油彩・鉛筆帆布本

55×46厘米

**Marie Thérèse With
a Red Beret**

Pablo Picasso (1881-1973)
1937

Oil and pencil on canvas
55 × 46 cm

二 市政局藝術獎獲獎者作品展

大會堂高座十二樓

一月廿八日至二月十七日

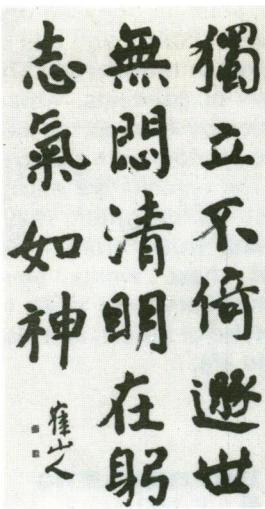
這展覽介紹六位本港當代優秀藝術家的作品。他們都是一九八一年在當代香港藝術雙年展中獲市政局藝術獎的香港藝術家。他們是李潤桓、靳埭強、區文兆、朱漢新、呂豐雅及唐國徽。作品包括素描、繪畫、版畫、雕塑及書法等。

2 Urban Council Fine Art Award Winners

Museum Gallery, 11th floor, City Hall High Block

Jan 28 to Feb 17

This exhibition features representative works of art by six talented contemporary Hong Kong artists who were presented with Urban Council Fine Art Awards for distinguished artistic merits at the Contemporary Hong Kong Art Biennial Exhibition in 1981. The artists are: Lee Yun-woon, Kan Tai-keung, Au Man-siu, Chu Hon-sun, Lui Fung-ngar and Tong Kwok-fai. Exhibits include drawing, painting, print, sculpture and Chinese calligraphy.



書法(一)

李潤桓

一九八二年

水墨紙本直幅

177×93厘米

Chinese Calligraphy 1

Lee Yun-woon

1982

Ink on paper

177×93 cm

三 上海博物館珍藏中國青銅器

大會堂高座十一樓

二月一日至四月三日

本展覽由香港市政局與上海博物館聯合主辦以慶祝第十一屆香港藝術節。展品包括五十件由商代（公元前十六至十一世紀）至戰國（公元前四七五至公元前二二一）的古代青銅器，藉以介紹中國青銅器悠久歷史的發展過程。展品包括祭禮用的彝器和其他酒器，食具，樂器如鼎、盤、壺、鐘等。

3 Ancient Chinese Bronzes in the Collection of the Shanghai Museum

Museum Gallery, 10th floor, City Hall High Block

Feb 1 to April 3

This exhibition jointly presented by the Urban Council and the Shanghai Museum to celebrate the 11th Hong Kong Arts Festival, 1983 features 50 pieces of ancient Chinese bronzes dated from the Shang dynasty (cBC 16th-11th century) to the Warring States Period (BC 475-BC 221). They are selected from the bronze collection of the Shanghai Museum. The exhibits, demonstrating the development of ancient Chinese bronzes, include ritual vessels, wine and food containers and musical instruments, such as *ding* (tripod), *pan* (basin), *hu* (wine container), *zhong* (bell) and others.



蟠龍紋鼎

戰國

高：30.6厘米

上海博物館藏

Ding with interlaced dragon

Warring States Period

Height: 30.6 cm

Collection of the Shanghai Museum

四 第三屆英聯邦攝影展覽

大會堂高座十二樓

二月廿五日至三月二十日

這個由市政局主辦，英聯邦藝術協會協辦之第三屆英聯邦攝影展覽將展出英聯邦各地攝影團體及個別攝影家的黑白及彩色照片精選，藉以介紹各地的風土民情及文化傳統，增進英聯邦各地人士的互相瞭解。展品分為三類：(一)英聯邦的人，(二)英聯邦的景物及(三)英聯邦的文化及傳統。

4 Third Commonwealth Photography

Museum Gallery, 11th floor, City Hall High Block
Feb 25 to March 20

This exhibition presented by the Urban Council in association with the Commonwealth Arts Organisation includes colour and black-and-white photographs selected from photographic societies and photographers of the Commonwealth countries. The exhibition aims at promoting better understanding of the Commonwealth countries through the art of photography. The works are divided into three categories: (1) Commonwealth and its People, (2) Commonwealth Environments and (3) Culture and Tradition of the Commonwealth.

巡迴展覽

Travelling Exhibitions

一 中國書法：漢代

深水埗圖書館：一月三日至一月十七日

窩打老道圖書館：二月一日至二月十六日

二 中國書法：隋代至唐代

柴灣圖書館：一月三日至一月十七日

深水埗圖書館：二月一日至二月十八日

三 中國書法：六朝

美孚圖書館：一月四日至一月十八日

柴灣圖書館：二月一日至二月十八日

四 中國書法：元代至清代

坪石圖書館：一月三日至一月十七日

美孚圖書館：二月一日至二月十七日

1 Chinese Calligraphy: Han Dynasty

Sham Shui Po Library: Jan 3-Jan 17

Waterloo Road Library: Feb 1-Feb 16

2 Chinese Calligraphy: Sui to Tang Dynasty

Chai Wan Library: Jan 3-Jan 17

Sham Shui Po Library: Feb 1-Feb 18

3 Chinese Calligraphy: Six Dynasties

Mei Foo Sun Chuen Library: Jan 4-Jan 18

Chai Wan Library: Feb 1-Feb 18

4 Chinese Calligraphy: Yuan to Ching Dynasty

Ping Shek Library: Jan 3-Jan 17

Mei Foo Sun Chuen Library: Feb 1-Feb 17

演講 Lecture

山水畫面觀

粵語藝術講座專輯

講者：王無邪先生

大會堂高座九樓演奏廳

中國山水畫是國畫家，尤其是文人畫家普遍採用的題材；其悠久的歷史可追溯至唐朝（六一八至九〇七）。此專輯主講人王無邪先生乃本港著名山水畫家及藝術教育工作者，他將在四次演講中分析山水畫的美學背景、構成元素及將來發展。演講將輔以彩色幻燈片講解。

一 材料・工具・技法

一月十日 星期一 下午六時正

首講檢視傳統國畫的材料、工具及技法，與西洋方面作一比較，探討中國畫之獨特性。

二 源流・演變・發展

一月十一日 星期二 下午六時正

次講從山水畫之產生追尋山水畫的源流、演變與發展，順年代作概括性的討論。

三 構圖・透視・空間

一月十七日 星期一 下午六時正

第三講從畫面元素剖析山水畫兼論其思想背景。

四 昨日・今日・明日

一月十八日 星期二 下午六時正

最後一講比較中國畫之現代化與現代畫之中國化兩問題，並前瞻山水畫之未來發展。

免費入場券由一月三日星期一開始在香港藝術館接待處派發，每人每場以兩張為限，先到先得，派完即止。

A Survey of Chinese Landscape Painting

A lecture series in Cantonese

Lecturer: Mr Wucius Wong

Recital Hall, 8/F, City Hall High Block

Chinese landscape painting, a popular topic of Chinese painter, especially the scholar-painter, has a

long and never-ending tradition which can be traced back to the Tang dynasty (618-907). The lecturer, Mr Wucius Wong, a renowned local practising landscape painter and an art educator, will analyse in his lecture series the aesthetic background and physical components of the art form with a projection on its future development. The four lectures will be fully illustrated with colour slides.

Lecture 1: Materials • Tools • Techniques

Mon Jan 10 6 pm

An examination of traditional materials, tools and techniques used for Chinese landscape painting in comparison with those used for western painting.

Lecture 2: Sources • Evolution • Development

Tues Jan 11 6 pm

An investigation of the landscape theme, tracing its sources, evolution and development in a chronological order.

Lecture 3: Composition • Perspective • Space

Mon Jan 17 6 pm

An analysis of the pictorial elements in Chinese landscape painting with reference to their aesthetic philosophy.

Lecture 4: Yesterday • Today • Tomorrow

Tues Jan 18 6 pm

A comparison of two possible trends: The modernization of Chinese painting and the orientalization of modern painting with a view on the future of Chinese landscape painting.

Free admission tickets will be available at the Museum of Art counter at a maximum of two tickets per lecture for each person starting from Monday, January 3.

中國青銅器演講

為配合在藝術館舉行之《上海博物館珍藏中國青銅器》展覽

一 偉大的中國青銅藝術

沈之瑜先生主講（國語）

大會堂高座九樓演奏廳

二月一日 星期二 下午六時正

沈之瑜先生是上海博物館館長。他將在此演講中闡述由商代至戰國的中國青銅器發展概況及青銅器在中國古代藝術上的傑出成就。

二 偉大的商周青銅藝術

馬承源先生主講(國語)

太空館演講廳

二月五日 星期六 下午三時正

馬承源先生是研究中國青銅器的專家。他將結合中國三十多年來在青銅器考古的發掘成果，闡述青銅器在造型、圖案、文字和雕刻於商、周、春秋戰國的發展及變化過程。

免費入場券由一月廿四日星期一開始在香港藝術館接待處派發，每人每場以一張為限，先到先得，派完即止。

Lecture on Ancient Chinese Bronzes

In conjunction with the exhibition Ancient Chinese Bronzes in the Collection of the Shanghai Museum.

1 The Art of Chinese Ancient Bronzes

By Mr Shen Zhiyu (in Mandarin)

Recital Hall, 8/F, City Hall High Block

Tues Feb 1 6 pm

Mr Shen Zhiyu is the Director of the Shanghai Museum. In the lecture he will expound the aesthetic achievements of Chinese ancient bronzes from the Shang dynasty to the Warring States Period.

2 The Art of Ancient Bronzes from Shang to Zhou

By Mr Ma Chengyuan (in Mandarin)

Space Museum Lecture Hall

Sat Feb 5 3 pm

Mr Ma Chengyuan is an expert on Chinese bronzes. Based on the archeological excavations of the past thirty years in China, he will discuss in details the development of form, motif, carving and inscription of ancient Chinese bronzes in the Shang, Zhou, Spring and Autumn and Warring States periods.

Free admission tickets will be available at the Museum of Art counter at a maximum of one ticket per lecture for each person starting from Monday, January 24.

電影節目

一月

一月廿九日 星期六 下午三時半

一月卅一日 星期一 下午五時半

一 畢沙羅 (彩色, 十七分鐘)

二 德加 (彩色, 二十分鐘)

三 雷諾阿 (彩色, 十八分鐘)

一月份的電影節目介紹三位天才橫溢活躍於十九世紀後半期的法國印象派畫家。他們是畢沙羅(一八三〇至一九〇三)、德加(一八三四至一九一七)及雷諾阿(一八四一至一九一九)。他們均致力於以他們的畫筆把大自然與生活的經驗毫無矯飾的記錄下來，各有其獨特的風格與技巧。畢沙羅是大自然的直觀者，他使用細密的原色並列於畫布上，創作出色光顫躍的空氣感。德加與雷諾阿的畫作以人物為主。德加在他的芭蕾舞舞者與騎師等主題上賦予光輝燦爛的光與色及樸實無華的構圖。而雷諾阿則著力於描寫普通日常生活的歡樂。

二月

二月廿六日 星期六 下午三時半

二月廿八日 星期一 下午五時半

一 攝影的誕生 (黑白, 廿九分鐘)

二 向杜聶松禮讚 (黑白, 十一分鐘)

三 狄索眼中的巴黎 (彩色, 二十分鐘)

自從法國攝影發明家狄迦(一七八九至一八五一)在一八三九年宣佈他實用的攝影程序始，攝影的發展與應用在藝術、科學及應用技術上都有極大的貢獻。本月份之首部電影詳盡介紹早期攝影的各種不同品種與程序，包括狄迦式、卡諾式等。次兩部電影則介紹兩位著名的法國攝影家杜聶松(一八二〇至一九一〇)及狄索(一九一二年生)。杜氏自稱「那達」，是十九世紀最偉大的攝影家之一與及具有多方面才能的人，他以替當時名人所攝之肖像及拍攝攝影史上最早的地下及高空照片為著。最後一套電影介紹另一位法國當代攝影家狄索在花都巴黎所創作具有強烈生命節奏感的照片，充份表現出作者卓越的藝術才華。

Film Programme

January

Sat	Jan 29	3.30 pm
Mon	Jan 31	5.30 pm

- 1 **Pissarro** (colour, 17 mins)
- 2 **Degas** (colour, 20 mins)
- 3 **Renoir** (colour, 18 mins)

The film programme in January features the art of three gifted Impressionist French painters active in the second half of the 19th century. The artists, Camille Pissarro (1830-1903), Edgar Degas (1834-1917) and Pierre-Auguste Renoir (1841-1919), were all interested in recording their visual experience of nature or life manipulated with distinguished techniques and styles entirely of their own. Pissarro, an unproblematic observer of nature, painted his landscapes in juxtaposing tiny particles of pure colours directly on canvas to create a clarity of vibrating atmosphere. Degas and Renoir were two Impressionist artists mainly concerned with human figures. Degas brought to his paintings of ballet dancers and jockeys a radiant vision of colour and light and a solid composition; whereas Renoir impregnated his pictures the joys of daily living.

February

Sat	Feb 26	3:30 pm
Mon	Feb 28	5.30 pm

- 1 **The Birth of Photography** (black & white, 29 mins)
- 2 **In Praise of Félix Tournachon** (black & white, 11 mins)
- 3 **Robert Doisneau on Paris** (colour, 20 mins)

Since the French pioneer in photography, Louis Daguerre (1789-1851), announced his practical photographic process in 1839, the development and use of the medium has been radically accelerated giving profound contributions to the arts, science and technology. The first film in this month traces the early innovations of various phototypes and processes including the daguerreotype, calotype and others. The next two films are on two French photographers, Félix Tournachon (1820-1910) and Robert Doisneau (born

1912). The former, more often known as Nadar, was one of the great photographers and an intellectual of various talents in the 19th century. He is famous for his portraits made of his contemporaries and the first underground and aerial photographs he took. The last film was on the photographs taken in Paris where Doisneau lived and worked for years demonstrating his personal aspiration towards this beloved city.

電影將在太空館之演講廳舉行。免費入場券即日起在藝術館之接待處及太空館之天文書店派發，亦可用郵遞方式索取。

The films will be shown at the Lecture Hall of Space Museum. Free admission tickets are now available from the counter of the Museum of Art and the Astronomy Bookshop of the Space Museum or through postal booking.

電影節目免費入場券可用郵遞方式索取。每人每場以不超過兩張為限，以先到先得為準。請填妥下列表格，信封面註明「電影」字樣，寄回本館。電影放映前七日停止接受郵遞訂票。

學校團體訂票，可來信本館教育及推廣服務組申請。

For postal booking of free tickets for the film programme, please fill in the following form and return to the Museum and mark 'Film' on the envelope. Postal booking, on a first-come-first-served basis, terminates 7 days prior to the day of showing. Each applicant is allowed a maximum of 2 tickets per performance.

Booking of school group tickets can be made by writing to the Education and Extension Services Section of the Museum.

請填上所需之入場券數目：—

Please insert number of tickets required:-

- 29.1.83 ☐
31.1.83 ☐
26.2.83 ☐
28.2.83 ☐

Name 姓名 _____

Address 地址 _____

前駐港英軍司令官邸——旗杆屋

丁新豹

隨着中區重建計劃的實施，昔日雄踞於中環的香港會所、滙豐銀行大廈及美利樓等具歷史價值的舊建築，已先後遭遇拆卸命運，舊三軍司令官邸——旗杆屋是碩果僅存的一間。旗杆屋位於紅棉道以東的山岡上，與美利多層停車場隔着金鐘道遙遙相對。這所經歷百載寒暑而巍然獨存，屹立於港島中區的希臘文化復興式古舊建築，興築於一八四四至四六年間，是香港歷史最悠久及保存得最完好的西式建築物。

旗杆屋所在的山岡，以前位於海岸之濱，可俯瞰港海，是興建房子的理想地方。在一八四一年二月，距開埠後僅一月，渣甸洋行便看中了這幅地在海邊興建貨倉。同年六月，在港府舉行的首次官地競投中追購得貨倉所在地的編號廿六、廿七、廿八三幅地段；又自一位藍西船長的手上購得山岡的業權（第四十二號），興建了一所「新南威爾斯及中國南方混合風格」的房子，作為該洋行的行政大樓。然而翌年初港府在進行城市規劃時決定把雅賓利渠道以東的地域劃為軍部地區。原來已售出的地段，遂由港府出價收回。渣甸洋行所興建的房子，剛好在軍部地區之內，因此祇有接納港府之補償（現金二萬五千元及西環兩幅地段），轉往東角（今天的銅鑼灣）大興土木。原已興建的房子，却以月租四十元，租給當時的在華英軍司令薩爾頓居住，他還以一千元承受了該房子的傢俬。一八四四年一月，港督秘書烏士南在呈交渣甸洋行的文件中指出：「薩爾頓目前所居住的房子將指定為駐港英軍總司令的官邸，這所房子乃香港最早興建的房子之一，它現已殘破不堪，亟需重建。」

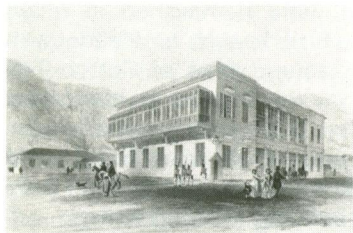
駐港第一位英軍總司令德己立將軍在一八四三年杪抵港履任，寄寓於蘭尼酒店（香港最早開設的旅店之一），月租為四百元。港府有鑑於租金太昂貴，便決定把薩爾頓居住中的房子拆卸重建，作為駐港英軍總司令的永久官邸。

一八四四年八月，香港皇家工部武官奧爾德理奇奉命擬出一個英軍司令官邸達築計劃書，此時香港開埠伊始，經費短絀，為節省開支，故計劃中的新官邸需盡量節約，四周不設游廊。又規定承辦人自買來各材料，所有搬運費用暨架搭棚由承辦人自行辦理。遇有天災，損壞由承辦人負責，若到所立日限未能完工，遲延一天，罰銀若干等。在建築材料方面：磚頭、木

材及玻璃均由廣東運來，石材則因港島石礦產量頗豐，故不假外求。司令官邸招標承建，由英人霍金斯以二萬二千元投得。但開工僅四個月，工程便停頓下來，一八四五年一月，霍金斯更因無法清付工人之薪金，離港避債。當局估計他將無法完成該項工程，乃委任華人承建商亞周以一萬八千元繼續工程。還決定在房子的東、南、西三面加建游廊。亞周答允一切工程可在六月完成，但兩個月後，皇家工務部所發出的工程進度報告書指出：「香港的打石工人聚眾鬧事，工程受阻延。」而奧爾德理奇却向軍部匯報，亞周也不能完成工程，並要求調撥更多資金以完成未竟之工。

在開埠後頭數年，承建商不能如期完成工程是常見的事。據知在一八四一至四五年間，建築業極其蓬勃，有些華人承建商更由此致富。但他們大部份對興建西式建築缺乏經驗，所需資金及時間往往估計錯誤。既導致工程延誤，也引致不少承建商因此破產。一八四四年地政局官員指出：「幾乎所有政府與華人承建商所簽訂的建築合約均未能準時完工，原因是：承建商的估值太低，當他們發現難免虧蝕時，便逃港他往，不少承建商更因此要嘗鐵窗滋味。」

英軍司令官邸工程自亞周去後，究竟由何人繼續工程，未見記載。至一八四六年四月十八日，刊行於香港的一份西報《中國之友》指出：「宏偉的軍部宿舍及司令官邸已接近完成。」在一八四六年的五月十二日，英軍司令官邸終於竣工。同年九月廿八日，德己立將軍偕其家眷搬入上址，成為這幢建築物的第一位主人。



三軍司令官邸

布魯士

一八四六年

設色石版畫

24.5×35.3厘米

The Residence of Commander of the British
Forces

Murdoch Bruce

1846

Coloured lithograph

24.5×35.3 cm

百多年來，旗杆屋進行過多次修建，目前，其外形已與落成時略有不同。但通過歷史畫，我們仍可看到它的原貌。

香港藝術館共藏有三幅繪畫英軍司令官邸的歷史畫，最早的一幅是布魯士在一八四六年九月廿八日繪畫的設色石版畫，布魯士是當時香港的建築物督察及道路監督，也是一位出色的水彩畫家。不少人相信旗杆屋就是由他設計的，但我却找不到證據。需知，布氏雖然是建築物督察，但軍部所有工程都是由皇家工部武官奧爾德理奇負責籌建的，遍查有關文獻，都找不到旗杆屋設計人的名字，因此我對這個說法存有懷疑。本館所藏的另外一幅石版畫，繪畫了旗杆屋以南軍營一帶的景象，是馬田上尉繪畫的。年代是一八四七年，也就是落成後的翌年。第三幅是新近購藏的水彩畫，前方是旗杆屋，左方還可以看到聖約翰教堂及督憲府。可知這幅歷史畫的年代較前兩幅為晚，大約是一八五〇或六〇年代。畫上沒有署名，但風格與十九世紀中葉在港服役的業餘畫家舍恩伯格少校所繪畫的廣州及香港水彩風景畫頗為相近。

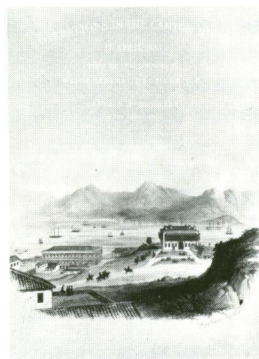
旗杆屋現已撥歸市政局管轄，並於短期內進行修葺，改裝為茶具文物館，這三幅繪畫旗杆屋的歷史畫均將在未來的茶具文物館中展出。

The Former Residence of CBF — Flagstaff House Joseph S P Ting

Under the extensive redevelopment program of the Central District, old landmarks of historical interest like the Hong Kong Shanghai Bank, the Hong Kong Club and the Murray House were demolished in recent years. Flagstaff House, also known as Headquarter House, located on the eastern slope of Cotton Tree Drive and separated from the Murray multi-storeyed carparks by Queen's Way, is the only historic building that still survives. This piece of British colonial Greek Revival architecture built between 1844 to 1846 is the oldest extant domestic building in Hong Kong.

Before reclamation in mid-19th century, the hill on which Flagstaff House stands commanded a panorama of the harbour and was thus an ideal building site. As early as February 1841, one month after the island's occupation by the British, Jardine, Matheson and Company erected a matched godown on the shore just below the present site of Flagstaff House. At the first official land sales (in June), they bought the lots on which the already erected godown stood (marine lots 26, 27, 28). Later they obtained a

transfer from a Captain Ramsay of Town Lot 42, the hill just behind and erected a large house of 'half New South Wales and half native production' to serve as the headquarters of the firm. However, in early 1842, it was announced that the area to the east of the Albany nullah was to be reserved for the Military. Consequently, Jardine's moved to the east accepting the compensation offer of 25,000 dollars and two marine lots in West Point. The house Jardine's built on lot 42 was occupied by Lord Saltoun, Commander of British Forces in China, who had to pay 1,000 dollars for furniture and forty dollars a month for rent to Morgan, the agent of Jardine's. In a despatch to Jardine's, Woosnam, the governor's secretary pointed out that the house in Lord Saltoun's occupation be permanently assigned for the residence of the Commander of the British Forces, and, being one of the earliest erected in the colony, the house which was beyond repair should be rebuilt.



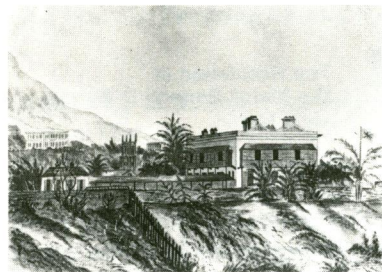
德己立少將官邸
馬田上尉
設色石版畫
40.2×28.5厘米

**The Residence of
the Major-General D'Aguilar**
Lieut Martin
Coloured lithograph
40.2×28.5 cm

Major-General D'Aguilar, the first Commander of the British Forces in Hong Kong, arriving at the end of 1843 had to lodge in Lane's Inn, one of the earliest hotels in Hong Kong, at a monthly rent of 400 dollars. Realizing that an official residence would constitute a great saving, the government decided to demolish the house on lot 42, and to erect an official residence for Major-General D'Aguilar.

In August, 1844, Major Edward Aldrich, the Commander Royal Engineers, submitted a report and estimate for building a living quarter for the Officer Commanding. It was decided that the expenditure should be kept as low as possible, resulting in the rejection of galleries round the house as the government was facing great fiscal problems during the early years of the founding of this colony. According to the contract, contractors should provide at his own

charge, all materials, labour, transport, scaffolding, tools and implements requisite for the works. In case of damage to works in progress from natural disasters, it was to be at the risk and expense of the contractor who should complete the work by a deadline to be specified, and a penalty was also specified for every day that the work might remain incomplete after the deadline. For building materials, there was a very good supply of granite in Hong Kong, but bricks, timber and glass had to be transported from Guangdong. An Englishman John Dalton Hawkin's tender of 22,000 dollars was accepted. However, the work came to a standstill four months after its commencement. One month after that, he left the colony in face of pecuniary difficulties. Aldrich subsequently appointed Achow, a Chinese contractor, to finish the work at 18,000 dollars, including the addition of verandahs to the three sides of the house, in six months' time. Unfortunately, a progress report of the Royal Engineer's Department stated that there was a serious combination among the Chinese masons which had retarded the progress of the work. A subsidiary report and estimate had to be drawn up to cover an excess of expenditure under the circumstance of the failure of Achow.



旗桿屋

畫家佚名
十九世紀中葉
紙本水彩畫
17.5×25厘米

The Flagstaff House

Artist unknown
Mid-19th century
Watercolour on paper
17.5×25 cm

When Hong Kong was settled by the British, the immediate need of buildings brought many connected with the building trade to Hong Kong. Some became rich but the majority not accustomed to building in the western style often underestimated on contracts resulting in bankruptcy and progress of work being retarded. In 1844 the Land Officer commented that 'almost all contracts finished by government for the works were taken at far too low an estimate, and the consequence was, when the parties found they would become losers, both contractor and security decamped, and in some instances they were imprisoned.

There is to be found no further report on the continuation of the construction work of Headquarter House after the failure of Achow, but the "Friend of China" of April 18, 1846 reported that 'magnificent quarters for the military officers and their chief were nearly completed. ' It is known that Flagstaff House was finally completed on May 12, 1846 and Major-General D'Aguilar moved into the house on September 28, thus becoming the first master of the house.

Flagstaff House has undergone several alterations in the past century. Nevertheless, historical pictures extant show that it looked like on completion in 1846. The Hong Kong Museum of Art has in its collection three historical pictures showing the Flagstaff House in the 19th century. The earliest one is a lithograph dated September 28, 1846 by Murdoch Bruce, the Inspector of Buildings and Overseer of Roads who was often attributed to be the designer of Flagstaff House. However, since it is known that all building works in the garrison were proceeded under the supervision of Major Edward Aldrich, it is unlikely that Murdoch Bruce was the designer of the house. Another lithograph by Lieut Martin shows the southern view of Flagstaff House in 1847, a year after its completion. The third picture is a watercolour acquired recently which shows Flagstaff House in the foreground and St John's Cathedral and Government House to the left. This watercolour which is the only original work showing Flagstaff House in the museum collection was not signed, but bears strong resemblance to the works by Major Schomberg, an amateur artist who is known to be in Hong Kong circa 1858.

Flagstaff House has been handed over to the Urban Council. Under the Council's jurisdiction the house will be converted into a branch museum of the Hong Kong Museum of Art for the display of teaware in the near future. These three historical pictures will be exhibited in the future Flagstaff House Museum of Tea Ware.

