

香港最早期照片

First Photographs
of Hong Kong
1858–1875

OXFORD
UNIVERSITY PRESS



The Peak

Hong Kong was approached by sea, on the opposite side of the island to Victoria. In contrast to the south side which was described as resembling 'an overgrown Gibraltar', the spectacular north side of the island was a dream subject for photographers. '... [O]n rounding the Western side of the [Hong Kong] island a view, remarkable for its beauty, bursts upon the sight of the traveller. Rising in lofty terraces one above another are seen the houses of the city, and towering above them all, like an overshadowing giant, rises the lofty 'Peak.' [...] The clean white buildings, dazzling in the sun, stand out in bold relief from the tawny green of the mountain side, while far away on either side stretches a line of buildings backed by hills of lesser elevation. With the harbour most visitors are curiously impressed.' (Mayers, 1867, p. 4)

For early photographers, the first topographical subject in Hong Kong was the city of Victoria. The Peak rising above the water was yet to acquire the iconic status it enjoyed a few years later. Rather than focusing their lens on the hill, photographers would stand on its slopes to shoot panoramic views of the city and the harbour.

山頂

香港由海路可達，自港島的另一面進入維多利亞城。

當時人稱港島的南面猶如「增大了的直布羅陀」，相反北面的景致卻壯麗非凡，是攝影師夢寐以求的拍攝對象。

「旅客環顧港島西面，極目景色如畫。城中高聳的梯地之上，房屋錯落有致，矗立在梯地和屋群之上的是猶如巨人般的巍峨「山頂」。[...] 陽光之下，那些潔白的建築耀眼奪目，在黃褐綠色的山邊映襯下，分外鮮明；遠處山巒較低，沿山兩邊都有建築排列而立。加上海港的景致，大部分訪客都嘖嘖讚嘆，留下深刻的印象。」

(Mayers, 1867年, 第4頁譯文)

對早期的攝影師來說，維多利亞城是他們拍攝香港地景照片的首要對象。挺立海拔之上的「山頂」要待至數年以後，才能取得象徵香港的地位。攝影師不會將鏡頭對準山峰，反而總是站在山坡之上，居高臨下拍攝維多利亞城與海港的全景照片。



香港全圖此畫由山頂對照九龍一帶地方

No. 482 HONGKONG.

Panorama of the Town and Harbour as seen from "the Gap."
The Harbour is one of the most picturesque and finest in the world. Viewed from the Town of Victoria, it has the appearance of being land locked by ridges of lofty hills; it has an area of ten square miles, and affords anchorage for the largest vessels.
British Kowloon is the peninsula in the middle distance of the view,

where there are the extensive Docks of the Whampoa and Cosmopolitan Cos. Stone Cutter's Island is to the extreme left, and on the Town shore there are the Government Docks and the Patent Slip.
The Town and Harbour is situated between 22 deg. 9 min. and 22 deg. 1 min. North latitude, and 114 deg. 5 min. and 114 deg. 18 min. East longitude.

AP. 75745

2. 'Panorama of the Town and Harbour as seen from "the Gap"'
ca.1875-80
Afong (attrib.)
3-part panorama: 216 x 860 mm
Paris, musée Guimet,
Archives photographiques

「城市及海港全圖，
從「峽」處眺望」
約1875-80年
傳為「華芳」作品
三幅合成的全景照片：
216 x 860 毫米
巴黎吉美博物館，攝影檔案館

This view of Victoria, the Harbour and islands, and Kowloon, is a kind of topographical map. It shows how the buildings in the central section are situated. The accompanying description is a good example of the informative labels seen in the 1860s-1870s series of photographs.

這幅維多利亞城、海港和小島嶼們，以及九龍一帶的景物照片，猶如一幅地形圖。圖中展示中環地區各棟樓房的位置。1860至70年代的照片系列每每附有標貼提供詳細資料，本圖片的說明文字是很好的例子。

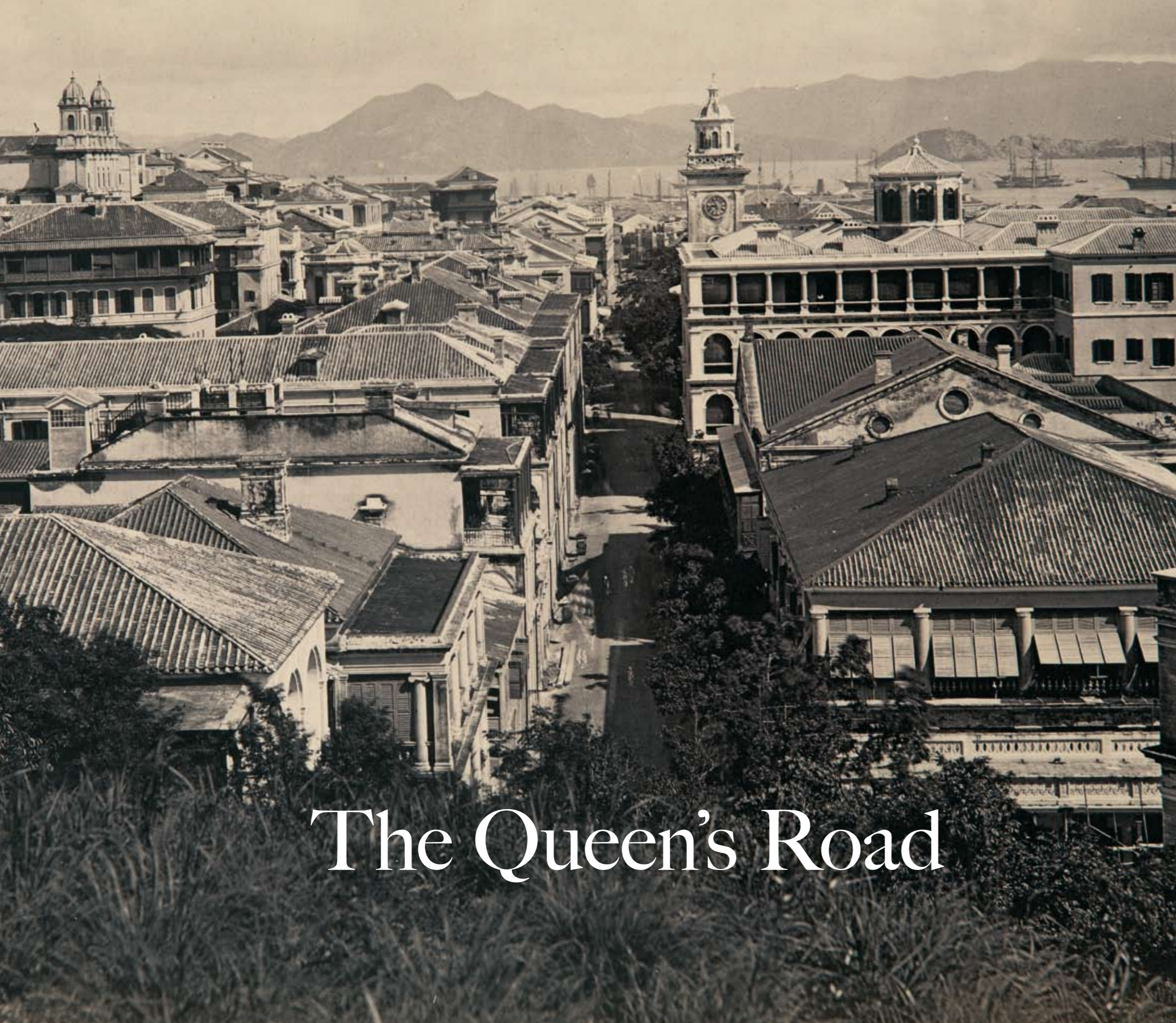


3. 'Hong Kong à l'arrivée des flottes alliées 1^{er} mars 1860' [Hong Kong upon the arrival of the allied fleets, 1 March 1860] 1860 F. Beato 5-part panorama: 235 x 1442 mm Musée d'Histoire Naturelle de Lille

「1860年3月1日，聯軍登陸香港」 1860年 比托 五幅合成的全景照片： 235 x 1442 毫米 里爾自然歷史博物館

This shows Hong Kong between 18 and 27 March 1860 (the original caption is erroneous) during the Second Opium War, with the British and French fleets in the harbour and Kowloon in the background. This was the final stage of the war, with the allied forces ready to move to north China. Another panorama, not included here, shows the eastern part of Victoria (Harris, *Of Battle and Beauty*, pl. 1). (For the reverse image from Kowloon, see cat. 60)

第二次鴉片戰爭時期，香港島於1860年3月18至27日之間的面貌(原裝說明有誤)。背景可見九龍和停泊在海港的英、法艦隊。當時戰事已到最後階段，聯軍準備往中國北方推進。這裡沒有包括的另一幅全景照片(見Harris: 《Of Battle and Beauty》圖1)，則展示了維多利亞城東部的面貌。(九龍方面相對的圖像，見圖60)



The Queen's Road

皇后大道

As the only unbroken thoroughfare from one end of Victoria to the other, the Queen's Road appears everywhere in albums, either fully British, entirely Chinese, or an intriguing combination of both. This group of images was taken over a few years by a small number of photographers. It shows Queen's Road as a fascinatingly diverse 'main street' that was also home to most of the photographic studios. Still, repeated appearances of the Clock Tower in the background show that the area generally covered is only a few blocks long. This is a booming town, where buildings change owners and activity from one image to the next. At the corner of Pedder Street is the Clock Tower, and the new Hongkong Hotel stands on a site previously owned by the great hong of Dent & Co. A jumble of English and Chinese language business signs appear on more modest buildings a few blocks away.

皇后大道是唯一直通維多利亞城兩端的街道，在照片冊中也是無處不在，不管是全本由英國人拍攝、全本由中國人拍攝，或者奇特地兩者也有的都是。這輯圖像是由數位攝影師在幾年間拍攝下來的，展示皇后大道為一條多樣化的「大街」，亦是大部分照相館座落的地點。不過，從大鐘樓在不同照片的背景中再三出現可知，拍攝的區域僅只是數棟建築之遙而已。維多利亞是個發展蓬勃的城市，各幅照片顯示的建築物業主以至活動都迭有轉變。從照片可見，大鐘樓位於畢打街街角，新建的「香港酒店」所在地是早前的寶順洋行。隔開幾棟樓房外較為樸實的樓宇上，夾雜地掛上了些英文或中英文店舖的招牌。



28. View north to Kowloon, with the Clock Tower under construction
1861-62
M. Miller
187 x 134 mm
RAS

北望九龍，大鐘樓仍在興建之中
1861-62年
米勒
187 x 134 毫米
英國及愛爾蘭皇家亞洲學會

Panoramic views along Queen's Road show a city with no clear boundaries on either side. Central looks deeper than it really is.

皇后大道的沿街全景，可見城市兩端並無清範圍。圖中的中區看起來較實際深闊。



34. Chinese businesses in Queen's Road Central before 1880
anon.
200 x 265 mm
Dennis George Crow Collection

皇后大道上的華人業務
1880年以前
作者不詳
200 x 265 毫米
高爾珍藏

'The buildings on either side of the road are Chinese stores. There are three kinds of chairs, used as a mode of conveyance, the one seen in our picture is the ordinary street chair, the second is the mountain chair used when great heights have to be ascended, and the third is a sedan chair principally patronised by ladies.'

「街上兩旁的樓房是華人的店舖。當時共有三種轎子用作交通工具，圖中所見的是街上一般的轎子，第二種是登山的兜轎，第三種是專供女士惠顧的轎子。」



41. Rickshaws on Queen's Road
1870s
Afong (attrib.)
195 x 266 mm
Howard and Jane Ricketts Collection

皇后大道上的人力車
1870年代
傳為「華芳」作品
195 x 266 毫米
霍爾與珍瑞基特珍藏

Rickshaw companies were introduced in Hong Kong in 1874 to compete with the slower sedan chairs. See the Pun Lun studio sign (right) and the Clock Tower in the distance.

人力車公司於1874年引入香港，與比較緩慢的轎子於市場競爭。圖中可見「瑣繪」照相館的招牌，遠處為大鐘樓。



37. Inside of Wah Loong and Cumwo shop at 60 Queen's Road
1868
J. Thomson (signed)
286 x 238 mm
BnF, Estampes et photographie

皇后大道60號「華隆」與「CUMWO」舖面
1868年
湯姆生(署名作品)
286 x 238 毫米
法國國家圖書館版畫與攝影部

“The Curio Shop is the best of the [portraits from life]; not only are the four native figures represented, perfect in their pose, but [...] even the lengthy Chinese inscription on the fan held by the principal figure is as legible as in the original. “Wah-long and Cum-wo, from Canton, dealers in silk, shawls, ivory, &c.” may congratulate themselves on having become accidently famous.” (‘Photographs of Hongkong’, *The China Mail*, 12 Sept. 1868)

「『奇玩店』可謂最佳的實物肖像；除了所示的四位本土人士的姿勢完美外，[……]甚至圖中主角手執扇上的中文題語都清晰可見。『華隆』與『CUMWO』都來自廣州，經營絲綢、披巾和象牙等貿易。相信店主都不禁慶幸這樣意外成名。」(引自1868年9月12日《德臣西報》發表的文章「香港的相片」)



Chinese Life For Foreign Eyes

At a time when views of Hong Kong focused almost exclusively on foreign interests, Chinese life was definitely an exotic feature and was recorded as such by Afong or Floyd. In contrast, Thomson viewed Chinese life from the perspective of equal to equal. His acute interest in all classes of people is felt throughout his work. When his first album of Hong Kong views was issued in 1868, he was only just discovering China. He was not new to the East however, as he had already worked for several years in Singapore as a photographer and had a long stopover in Saigon on his way to Hong Kong.

Thomson went out to meet people everywhere. From the Chinese streets of Victoria ignored by his competitors, to Kowloon, he recorded views of buildings or ceremonies and the people in the vicinity, and humble scenes of their daily life in authentic surroundings. Like later photographers such as Hedda Morrison, his interest was the ordinary person, which is very clear from *Illustration of China and its people* (1873-74), his best-known book. Thomson's first album of Hong Kong was reviewed in *The China Mail* and *The Daily Press* both dated 12 September 1869.

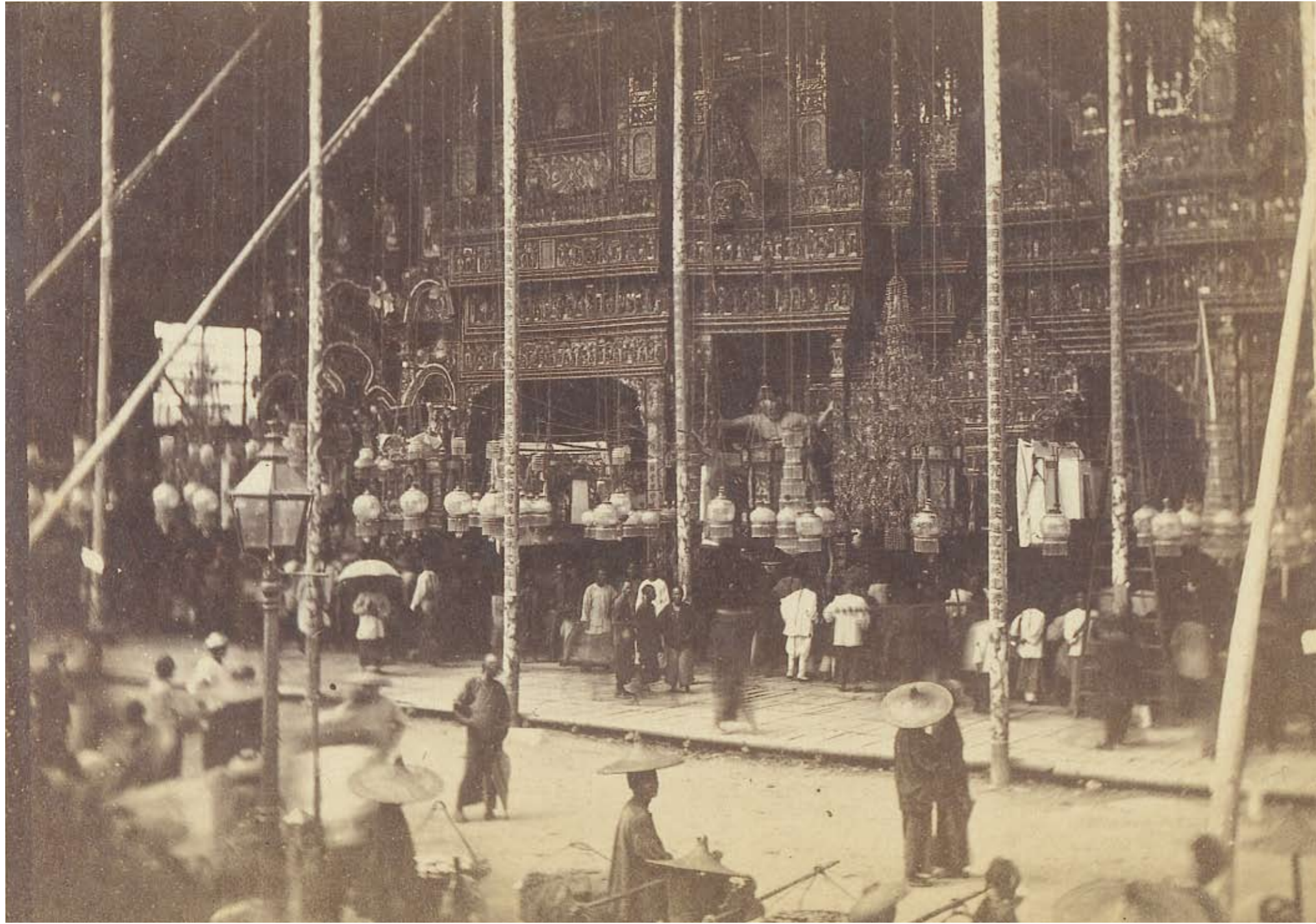
外國人眼中的華人生活

當時香港的風景照片幾乎專為迎合外國人的喜好而拍攝，華人生活肯定屬於異國特色，有「華芳」照相館或者伏洛以德紀錄拍攝。反之，湯姆生卻採取彼此平等的角度來觀看華人的生活，作品無不展露他對各階層人物的濃厚興趣。他首輯香港的景物照片於1868年發表時，他只是開始發掘中國的面貌。雖然說，他對東方並不陌生，過去曾在新加坡當了數年的攝影師，前來香港途中，他亦在西貢逗留好一段日子。

湯姆生到處認識當地人士，由競爭同業往往忽略的維多利亞城華人街道，以至九龍地區，他都攝下建築物或儀式，還有附近地區居民的面貌，在真實的環境下，記下他們日常生活的質樸景象。與後期如莫里森等攝影師一樣，湯姆生的興趣是平民百姓，這在他的名著《中國及其人民圖像》（1873至1874年）中表現得清楚不過。1869年9月12日，《德臣西報》和《孖刺西報》評論了他首輯的香港風景照片。

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75. Matshed hall
ca.1868
signed Afong
carte-de-visite: 63 x 102 mm,
61 x 86 mm (print)
Sebastian Dobson Collection

寮棚
約1868年
「華芳」署名作品
名片照片: 63 x 102 毫米,
61 x 86 毫米 (圖片部分)
獨步村珍藏

This type of large matshed hall was light and easy to set up for temporary events such as religious festivals or theatre. The poles in the foreground reach over the street to support the structure.

這種大型寮棚既輕盈又容易搭建，方便像宗教節目或戲劇一類臨時性質的活動之用。前方伸展到街上的竿子，支撐了整個架構。



76. A Hong Kong Street
ca.1870s
Afong (attrib.)
235 x 274 mm
Howard and Jane Ricketts Collection

香港街景
約1870年代
傳為「華芳」作品
235 x 274 毫米
霍爾與珍瑞基特珍藏

Looking west from Wellington Street. This part of Central was a typical Chinese commercial-cum-residential area. Shops were opened along the street, with living quarters on the upper floors.

從威靈頓街西望景色，屬於中區內典型的華人商住區域。沿街開設地舖，樓上為民居所在。



81. 'Intérieur à Hong Kong'
[Inside a Hong Kong home]
ca.1868-70
J. Thomson
171 x 213 mm
BnF, Cartes et Plans, SG

「香港一戶」
約1868-70年
湯姆生
171 x 213 毫米
法國國家圖書館與圖部,
法國地理學會

A farming family on Hong Kong Island gathered around the stove in a modest home. Some of these people also appear in a variant to the following image, including the young mother and the smoker. Thomson hired local people as models and photographed them in different situations. This print was touched up to strengthen contrasts for use in a publication.

港島的一家農戶，家居樸實，全家圍在爐灶旁邊。箇中一些人物，包括年輕的母親和吸煙的人亦於下一幅照片版本中出現。湯姆生聘用一些本地人作模特兒，安排他們在不同地點供他拍照。這幅圖片經過修飾，加強對比效果以供出版之用。



77. Up Cochrane Street,
with 'ghost' trails
1868
J. Thomson
189 x 238 mm
BnF, Estampes et photographie

仰望閣麟街頭，
「鬼影」痕跡
1868年
湯姆生
189 x 238 毫米
法國國家圖書館版畫與攝影部

The view up the street is extremely effective here with the hill in the background. The viewer's eye follows the path up the mountain.

這幅仰望街頭的圖片效果出色，街後為山景，觀者的目光就隨著街道攀至山上。