

HONG KONG

TIME [^] TRAVEL GUIDE

ROUTES COVERING HONG KONG ISLAND, KOWLOON,

THE NEW TERRITORIES AND OUTLYING ISLANDS

FOOD AND SHOPPING RECOMMENDATIONS

ARTISTS' CHILL-OUT SPOTS

TRANSPORTATION GUIDE



Recently, local tourism has flourished in Hong Kong. In addition to discovering obscure attractions across Hong Kong, how about travelling through time with artists and “travel bloggers” from the last century?

CUHK Art Museum proudly presents three virtual tours that juxtapose current street views with landscape paintings and coloured slides from the 1940s to the 1970s on Google Poly. * Links to the tours and introduction to selected spots are featured in this guidebook.

Now sit back, relax and join us in re-visiting the Pearl of the Orient that charmed artists and poets!

* Paintings/coloured slides are linked with street views to the best of our knowledge. We welcome the community’s input to improve the tours. Please contact us if you have any suggestions.



GETTING AROUND



PEAK TRAM



Peak Tram (Leaf 2 of Eight Views of Hong Kong) by Yip Yan-chuen, dated 1941
Gift of the Yip Family

Running from Central to the Peak, the relaxing uphill ride has been offering an incomparable view of the Victoria Harbour since 1888.

BUS



Nathan Road (1958)
Photo: Milton Peter Barrett

Buses have been serving Hong Kong since the 20s, but the double-deck ones were only introduced in 1949. This model was nicknamed “black mouth cur.”



FERRY



Yaumati Ferry and Junk (1958)
Photo: Milton Peter Barrett

Behind the junk is a ferry, which was the main mode of transportation for commuters between Hong Kong Island and Kowloon from the 1880s until the city’s first cross-harbour tunnel opened in the 70s.



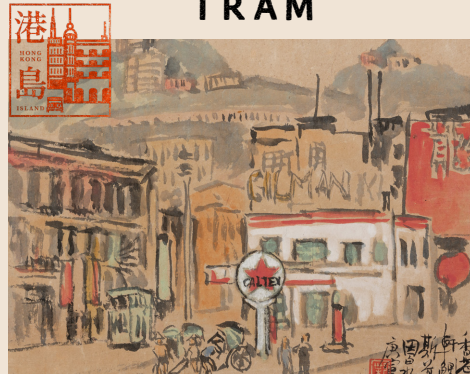
TRAIN



Fanling (1954)
Photo: Thomas W. Barwick

Railway transport in Hong Kong began in the 1910s. Connecting Kowloon, The New Territories and Lo Wu, it offers a glimpse of the city’s urban and rural life.

TRAM



Hennessy Road by Yip Yan-chuen, dated 1950
Gift of the Yip Family

Nicknamed “ding ding”, the tram has been running to and from Kennedy Town in western Hong Kong Island to Shau Kei Wan in the east since 1904.

RICKSHAW

The human-powered transport mode was imported from Japan in 1880. Its popularity started to wane in the 1940s.



Queen’s Building and St. George’s Building on Connaught Road (1958)
Photo: Milton Peter Barrett



SHOPPING

The diversity and quality of foreign goods and local produce in Hong Kong would satisfy even the most demanding shopper.

“The 15-year-old comes luxury shopping with me.
Holding a silk umbrella,
she puts perfumes, foreign socks and scarves on her bill.”

-Zheng Guangong (1880-1906) *Songs of Bamboo from Hong Kong*

CENTRAL

Looking for high-end goods like jewellery, silverwares or Chinese silk? Visit Queen's Road, Des Voeux Road or D'Aguilar Street in Central!



Shops on D'Aguilar Street (1958)
Photo: Milton Peter Barrett



Silverware shop George Falconer & Co. in Union Building (1958)
Photo: Milton Peter Barrett



Des Voeux Road Central (1958)
Photo: Milton Peter Barrett



Walk westward along Des Voeux Road Central and you will find Sincere, one of the oldest department stores in Hong Kong. It was founded in 1900.



Grocery shopping in Tai Hang (1954)
Photo: Thomas W. Barwick

Fancy some shrimp paste, salted fish, preserved meat, and fresh, juicy lychee? Markets are not to be missed if you want to know more about local life.

ArtVantage

Depicting fruit stalls and the Sai Kung Fish Market in water colour, the painter Yip Yan-chuen animated a common aspect of local life in the 1950s-60s. You can almost hear the bargaining between customers and shop owners and smell the salted fish swinging in the wind.



Fish Market in Sai Kung
by Yip Yan-chuen, ca. 1950s–1960s
Gift of the Yip Family



Market
by Yip Yan-chuen, ca. 1950s–1960s
Gift of the Yip Family

EATING AND DRINKING

LOCAL TUCK SHOPS

Watson's Soda, Vitasoy Soy Milk, B-8 Milk and Green Spot - the cold beverages sold in local tuck shops are considered by many to be the best treats to cool off the summer heat. The tuck shop located at the junction of Staunton Street and Old Bailey Street sells a bottle of B-8 Milk for 20 cents.



Staunton Street and Old Bailey Street (1954)
Photo: Thomas W. Barwick

THE "ICE ROOMS"

Western-style pastry, silk stocking milk tea, coffee and iced red bean drink can be savored in "ice rooms". The slides on the right show the famous Shui Yick Coffee and Lan Fong Yuen located on D'Aguiar Street and Gage Street of Central.



D'Aguiar Street (1958)
Photo: Milton Peter Barrett

THE "DAI PAI DONGS"

Drop by the "Dai Pai Dong" on Shanghai Street and Peking Road of the Kowloon Peninsula when you have a hankering for local dishes ranging from beef entrails to Cantonese noodles and congee. Yip Yan-chuen's *Night Market in Shanghai Street, Mong Kok* depicts a bustling street filled with hawker stalls that resemble the settings of 'Gourmet Street'; and 'Midnight Wontons' featured in the *Taiping Landscape Comic Strip Book*.



Gage Street (1954)
Photo: Thomas W. Barwick



Taiping Landscape Comic Strip Book
by Yip Yan-chuen (1950s)
Gift of the Yip Family



Night Market in Shanghai Street, Mong Kok
by Yip Yan-chuen, dated 1950
Gift of the Yip Family

HONG KONG ISLAND

Most of the tourist attractions introduced in travel guides from the last century are on Hong Kong Island. Here you can see the hustle and bustle of the city's central business district, beautiful natural landscape and authentic fishing villages without having to spend much time on transportation.

HONG KONG ISLAND TRAVEL ROUTE

Below Victoria Peak > Victoria Harbour > Overlooking Tsing Chau Lighthouse > Sai Ying Pun > Star Ferry Pier, Central > Banking District on Des Voeux Road, Central > Des Voeux Road Central, Central > Connaught Road, Central > Gage Street, Central > Staunton Street and Old Bailey Street, Central > D'Aguiar Street, Central > Prince's Building, Central > Statue Square, Central > Botanic Garden, Central > Hong Kong Park, Central > Peak Tram > Victoria Peak > Lugard Road > The Peak Residential District > Keung Fa Kan > Overlooking Aberdeen > Aberdeen Bay > Stanley > Stanley Bay > Tai Tam Tuk > Shau Kei Wan > Tai Hang > Aw Boon Haw Garden > Happy Valley > Hennessy Road, Wan Chai



<https://poly.google.com/view/aQOLiJvOoWR>

SCENIC HIGHLIGHT

MUST SEE!

THE PEAK

Also called Victoria Peak, Shing Kei Shan, Heung Lo Shan, etc., the iconic spot has become a popular tourist attraction since 1880. The Peak, together with the Peak tram and Lugard Road, has been the chief highlight in travel books since then, attracting a huge number of visitors, among which are poets and artists who immortalize its beauty in art.

"When the sun rises, sea breeze
drives away mist exhaled by the rocks.
Buildings come on top of the ships over water encircled by mountains."

-Zuo Bingnong "Climbing Victoria Peak" (1906)

"We say mountains are green. But most of them are in a dirty and murky kind of
yellow or green. The greenness of Hong Kong's mountains is pleasant though,
resembling a beauty covered by a pale green veil standing in water."

-Zheng Zhenduo "When the Ship Passed Hong Kong" (1927)



Pearl of the Orient by Yip Yan-chuen, dated 1953
Gift of the Yip Family

Inscriptions: Pearl of the Orient. Yan-chuen, from
Tai-shan, paints on a spring day of the *guisi* year.

A world filled with tenderness, a censer-shaped peak emerging from the painted screen. Monk Juran had developed hemp-fiber brushwork, but Master Yip's method is also advanced. The crown jewel dazzles the sky and cleanses the land all over. High-rises reach for the moon and catch the wind; the blessing of this realm is far-reaching. Some consider it a wonderland; others describe it as a pure land. The bays accommodate various races, who are replenished from a common well. The Lord gave life to Eden, freeing sentient beings from calamities. Flora blossoms; fauna thrives. Let the good times roll; nestle in this vibrant home. When fairyland appears suddenly, greatness emanates from within. On a pleasant day of the *dingyou* year, Jintong Huang Liu composes this for the *Pearl of the Orient*.

ArtVantage

This work presents a panoramic view of the Peak in both Chinese and Western techniques: a horizon is included and chiaroscuro and linear perspective are employed to convey a 3-dimensional reality; at the same time Yip painted mountains, rocks, and forest with hemp-fibre strokes and ink dots in the traditional style of Dong Yuan and Juran, and tinted them with haematite and malachite. Lugard Road and the Peak tram were painted in strong contrast. Landmarks along the Central coast including the Hong Kong & Shanghai Bank Building, Queen's Building, St George's Building, and Queen's Pier, etc. were accurately drawn.

"Marvelous is the Peak. The trip-up is easy enough to make one forget the hardships coming down. At sunset, fluffy catkins fly and fall on visitors. How can you compare the compliments from those who never climbed to the top with the descriptions from those who came down?"

-Liao Entao (1866-1954) "The Peak"

"The sea is still like a painting: a dozen steamships, tiny like toys, are arranged neatly into two to three in a row. Ferries, motorboats and sampans cluster along the coast or are sprinkled all over the canvas like ink dots. I know they are moving, but in my eyes, they are still and fixed."

-Ba Jin "Hong Kong" (1933)



Below Victoria Peak
by Wong Po-yeh
Date unknown
Gift of Mr T.S. Wong

ArtVantage

In Wong Po-yeh's *Below Victoria Peak*, viewers do not see Lugard Road, Peak tram, or any European-style architecture as advertised in tourism literature. In this painting, the Peak, shrouded by mist, is reduced to motley shades of grey. Houses cluster under the hill represented by crisscrossing lines, while on the sea boats huddle with closely knitted masts. The artist explored the medium of ink painting and his work reflects the shared experience of living in Hong Kong between the artist and viewers.

“The thunder-wagon shuttles
 Among clouds and blooming azalea.
 Rising against gleaming water and mountain,
 Islands from afar become cups floating
 on the heavenly beauty that defies melancholy of the frustrated scholar.”

-Liu Yazhi (1887-1958) "Written on the Trip to the Peak on 22nd" (1935)



Peak Tram
 (Leaf 2 of Eight Views of Hong Kong)
 by Yip Yan-chuen
 Dated 1941
 Gift of the Yip Family



Lugard Road
 (Leaf 3 of Eight Views of Hong Kong)
 by Yip Yan-chuen
 Dated 1941
 Gift of the Yip Family



Lugard Road
 by Yip Yan-chuen
 Dated 1950
 Gift of the Yip Family

ArtVantage

Going up the Peak is an enjoyable artistic experience that drew the attention of Yip Yan-chuen. Yip’s landscape paintings transformed graphic elements of traditional Chinese ink paintings to present urban landscape with a modern point of view. The artist’s choice of modern colonial constructions as motifs in the three paintings above presents how natural landscape is altered by human activities, with a purpose of constructing a cultural landscape connected to Hong Kong history.



Victoria Peak
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family



View of Cheung Chau from The Peak
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family



Keung Fa Kan
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family



Keung Fa Kan
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family

ArtVantage

From the lonesome lady in the pavilion and distant buildings on the top of Keung Fa Kan, to the tranquil view of Cheung Chau and jolly travellers stepping across the stream, Yip presents the diversified interactions among natural landscape, architecture and human activities on the Peak and areas nearby.

TIPS FROM 20TH-CENTURY TRAVEL BLOGGERS

"The most delightful trip in Hong Kong would be the one to the Peak on a peak tram. The electricity-powered wagon goes up and passes beautiful houses and vegetation on both sides. When it gets steep, it is almost like riding on the wind and soaring to the clouds. The journey of 1,300 feet takes only 7 minutes. When you arrive, you can enjoy the fresh air and a spectacular view of the horizon. When it is sunny, you can even see the junks on the harbour. For alternative means to reach the Peak, you can walk or take a sedan chair (70 cents for a return trip) for about 500 feet from the peak tram station.



When you return to the station, you can walk to Lugard Road on your right. The road supported by stone piers reminds one of the roads to Shu (Sichuan) in ancient China. The construction is the biggest engineering feat in Hong Kong and is an example of how men conquer nature. The circular route takes about one hour on foot and half an hour on a rickshaw. As you go around, you get a panoramic view of the entire harbour spread out like a map. Large ships and cruisers are reduced to the size of toys.

Sunset on the peak is also worth mentioning. When the golden globe falls, the evening glow gradually gives way to electric lights all over the city, like thousands of stars decorating the coasts and stringed pearls that meander like a dragon diminishing in the dark."

Chen Kung-che "Hong Kong Guide" (1938)

"In front of the peak tram station is where the sedan chairs park. On its right is a stone trail that goes around the Victoria Peak, where you can have a panoramic view of the city while resting on benches along the trail. The streets become thin lines, houses jumbled like ruins and ships of various sizes scattered on the harbour in a pleasant fashion.



You can even see the Kowloon peninsula like reading a map. At times, mist and fog invade a portion of the trail. It gets so chilly that you think you are in the palace on the moon. This scenery is known as the 'Stone Trail Chained by Fog.'"

Huang Peijia "Scenic Views of Hong Kong" (1931)

KOWLOON



The selling point of Kowloon in travel books back then was historical sight-seeing. The main attractions Sung Wong Toi, Hau Wong Temple and Kowloon Walled City are all closely related to the history of imperial China. Besides heritage sites, Lion Rock is also regarded as one of the most significant natural landscapes in Hong Kong. Come enjoy culture and nature in Kowloon!

KOWLOON TRAVEL ROUTE

Sung Wong Toi, Kowloon City > Hoi Sham Park, To Kwa Wan > Kwun Tong > Lei Yue Mun > Kowloon City > Tze Wan Shan, Wong Tai Sin > Lion Rock > Lung Cheung Road > Kowloon Tong > Vestiges of an Old Tomb, Cheung Sha Wan > Tomb Park, Cheung Sha Wan > Shanghai Street, Mong Kok > Nathan Road, Tsim Sha Tsui > Lock Road, Tsim Sha Tsui > Tsim Sha Tsui Clock Tower > Overlooking Stonecutters' Island



<https://poly.google.com/view/8n8WTgnc0hE>

SCENIC HIGHLIGHT

THE BECKONING OF HISTORY IN **SUNG WONG TOI**

Sung Wong Toi, literally the Terrace of the Song Emperor, has been sanctified because the last two Song dynasty emperors stayed here when fleeing from Mongol capitals. Symbolizing Hong Kong's orthodox relationship with dynasties of ancient China, it had been admired and commemorated by writers and artists from the 19th to 20th century.

Yet, the area was still destroyed during the Japanese occupation of Hong Kong. In the 1950s, it was further levelled to make way for the expansion of the Kai Tak Airport. A block was cut out from the boulder and was relocated to a new Sung Wong Toi Park. Since then, we can only find its original form in old paintings and photos. If you visit Sung Wong Toi today, you can only see a rectangular block.

Paintings of Sung Wong Toi often feature a large irregular boulder with a stone railing, which was built with the donation from a Chinese tycoon after scholars had successfully persuaded the government not to develop over this historical site.

“Like the grand waterfall in the Mountain of Wild Goose Pond,
 The solemn terrace was once the abode of dragons who
 Drifted in the preordained catastrophe in *bingwu* and *dingwei* years.
 Who can resonate with them across the width of history?”

-Wu Daorong "Sung Wong Toi" (1916)



Sung Wong Toi
 by Wu Meihe
 Dated 1928
 Gift of Bei Shan Tang

Inscriptions: Sung Wong Toi (Ledge of the Song Emperor) is in Kowloon. It is said that when the Song emperor fled south, he stayed beneath the rock ledge, hence the name. Two days after new year in the *wuchen* year, I visited there with Mr Bao, and wrote down this after returning. Meihe paints and records.

ArtVantage

Wu Meihe painted the ancient heritage site in the form of a pastoral scene. The artist transformed his trip into an imaginary expedition, with all trees and grass rendered in traditional methods. It leads the viewer on a journey from Ma Tau Chung village down south, passing a bridge then the tomb of a princess, then all the way to the village where emperors Zhao Shi and Zhao Bing temporarily stayed, where the viewer can let his or her gaze linger. As the viewer follows the mountain trail, he or she meets the gateway that leads to a path further up the hill that runs all the way to the top of the boulder.

“With existence, destruction is destined, says the Buddhists.
The kingly ghosts are nowhere to be found even
Part of the boulder survived vicissitudes and the calamity
caused by the Japanese.
When visitors of the terrace look back,
will they still ask about the emperors?”

-Li Jingkang "Visiting Sung Wong Toi after the War " (1947)



Sung Wong Toi
by Wong Po-yeh
Dated 1957
Gift of Mr Jen Yu-wen

Inscription: Sung Wong Toi.
Painted in the first month of the *dingyou* year as a commemoration of an old trip. Wong Po-yeh.

Sung Wong Toi
by Yip Yan-chuen
Dated 1941
Gift of the Yip Family



ArtVantage

The two works above were painted long after Wu's work. Despite being created before and after the giant rock was destroyed respectively, both depict the old Sung Wong Toi with only the boulder standing against a background of the sea and without the "pai-fang" and the village of the two emperors. Both artists were highly skilled in traditional ink painting and dedicated to developing a new language of ink and brush.

SCENIC HIGHLIGHT

The Mountain in a Golden Oldie

LION ROCK

"Together, we who work hard, will write a timeless story of our city."

-James Wong Jum-sum "Below the Lion Rock" (1970)

"If you do not find the influence in the view the first you look [at Lion Rock], try looking at a Chinese painting—then go and look again."

-William Smyly "Looking Down from the Lion and Looking Up" (1956)

"I describe the lion as old because its back is crooked and weary. It has good posture though, sitting and staring silently towards the south-west through sunny and rainy days – only that if it rains, the lion looks somewhat expectant. It looks huge with those small hills underneath. Not to mention that it is on the edge of the urban area and that there's another lion on top of it. Old it is, but it is a lion after all. That is enough to uphold its heroic might in people's minds."

-Bai Shao "Lion Rock" (1954)

Quoted publicly by government officials, the classic 70s Canton pop song "Below the Lion Rock" has a profound symbolic significance to the collective mentality of Hong Kong people. Apart from once being the home to the poorest and witnessing the socio-economic advancement of the city, the mountain has also become a popular hiking destination since the 30s; while in the 60s, it became popular with Hong Kong artists.



Lion Rock
by Yip Yan-chuen
ca. 1950s–1960s
Gift of the Yip Family



Squatters
by Yip Yan-chuen
ca. 1950s–1960s
Gift of the Yip Family



Staff Quarters on Lung Cheung Road
by Yip Yan-chuen
ca. 1950s–1960s
Gift of the Yip Family



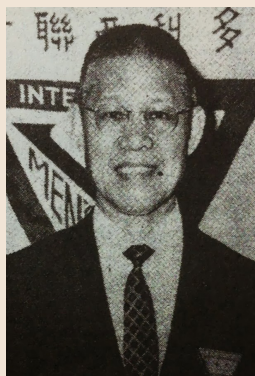
*View of the Idiot Pagoda from Tsz
Wan Shan*
by Yip Yan-chuen
ca. 1950s–1960s
Gift of the Yip Family

ArtVantage

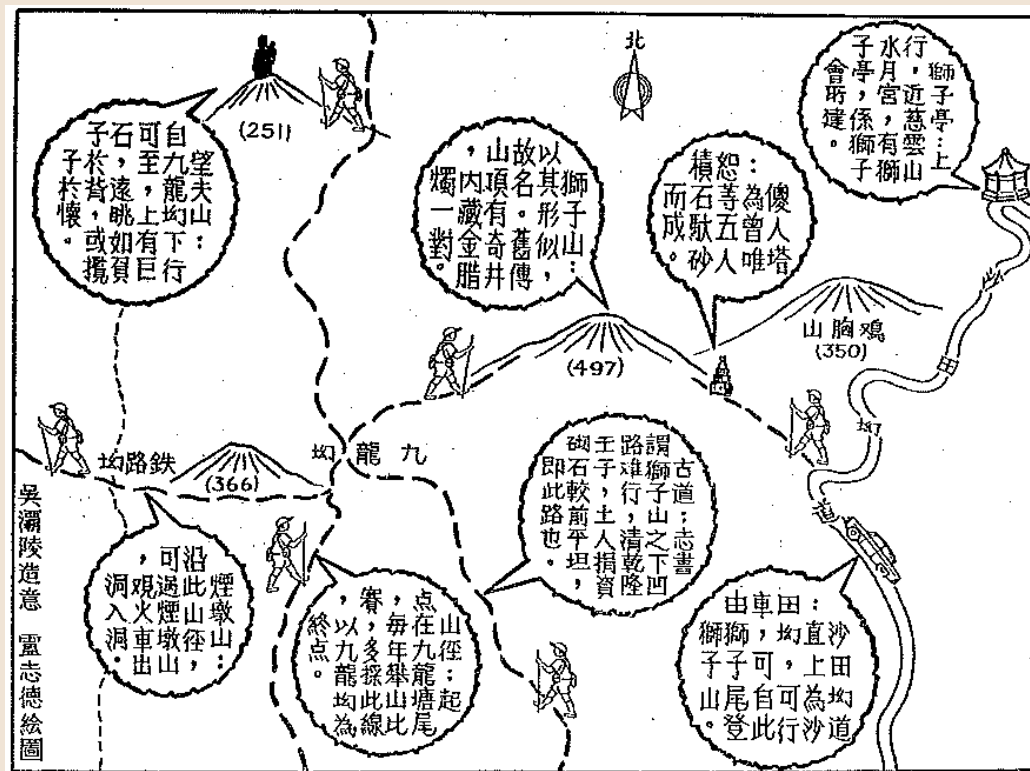
As a keen hiker, Yip's views of the mountain correspond to hiking trails, as if the artist was turning his excursions and day-to-day observations into a concerto of geometric colour blocks. In *Squatters*, the Lion Rock stands tall in the background, while wooden huts, yards, and factories huddle under the valley, staging people walking their dogs, raising children, and chatting with their neighbours in a monotonous small world.

In *Staff Quarters on Lung Cheung Road*, Yip abandoned linear perspective and put together the silhouette of Lion Rock, buildings, and people into a pleasant landscape. The Idiot Pagoda stands next to the peak of Lion Rock against the fading red of the dusk. The striking dynamism of the image evokes the naive vitality of the pagoda builders from the 50s who called themselves "idiots."

TIPS FROM A 20TH-CENTURY TRAVEL BLOGGER



Wu Baling
Scenic Views of Kowloon
(1961)



(From up to down, left to right)

- 1) **AMAH ROCK:** Can be reached by walking down from Kowloon Pass. The giant rock looks like a mother carrying a child on her back or towards her chest from a distance.
- 2) **BEACON HILL:** Follow the trail and you can see the train going in and out from the tunnel.
- 3) **HIKING TRACK:** It starts from Kowloon Tong and ends at Kowloon Pass. A competition is held every year along this track.
- 4) **LION ROCK:** Named because of its shape. Legends have it that there's a magic well containing a pair of gold candles on its peak.
- 5) **ANCIENT TRAIL:** Local gazetteers recorded that the road was too rough under Lion Rock so in the Qianlong reign of the Qing dynasty, the locals raised money to construct this trail.
- 6) **THE IDIOT PAGODA:** Built by five men who carried stones and sands uphill on their own.
- 7) **SHATIN PASS ROAD:** Cars allowed. Sha Tin Pass is at its upward end by which one can reach the lion's head from the lion's tail.
- 8) **LIONS PAVILION:** Built by the Lions Club, the Pavilion is near the Shui Yuet Kung on Tsz Wan Shan.

THE NEW TERRITORIES

The New Territories have been characterized by both Chinese and English guidebooks as a rural area where most of the scenic mountains and sites in Hong Kong are located. Over years of urban development, the New Territories still offer much cultural and natural interest for the visitor, from quaint neighborhoods to historic landmarks to stunning countryside.

THE NEW TERRITORIES TRAVEL ROUTE

Cha Kwo Ling > Tiu Keng Leng > Fat Tong Mun > Clear Water Bay > Sai Kung > Shatin > Tai Po Kau > Pat Sin Leng > Luk Keng > Fanling > Tsuen Wan > Yuen Long > Tuen Mun > Ma Wan > Tsing Yi Island > Tai O, Lantau Island > Ngong Ping, Lantau Island > Peng Chau > Cheung Chau > Pok Liu Island (Lamma Island) > Po Toi Island > Waglan Island



<https://poly.google.com/view/3NVTCrkEEJu>



SCENIC HIGHLIGHT



TUNG PO TOR TEMPLE

Established in 1933, it was a popular Buddhist temple and attracted different kinds of people such as politicians, businessmen, scholars and artists. A public memorial for Cai Yuanpei was also held in the Tung Po Tor Tse. Nearby, there is a pond called Sam Dip Tam (literal meaning: pond with three sections) and an old village called Lo Wai Village. Acclaimed for its clear water and beauty in the past, Sam Dip Tam used to be a popular swimming and diving place. Though it is no longer suitable for water sports, the middle section of Sam Dip Tam is still well-known for sightseeing.

Yip Yan-chuen was a fan of Tung Po Tor Tse. He was said to be a good friend of the temple's abbot. He drew a painting and wrote a poem about Tung Po Tor Tse. Can you feel his devotion for Tung Po Tor Tse, Sam Dip Tam and Lo Wai Village through the paintings?

"Sam Dip Tam, a pond with three sections, lies to the north of Lo Wai Village. Its water comes from Tai Mo Shan and moves into, by, or over alternating layers of rock in the landscape. Its lower section is suitable for picnicking. There is a boulder with the words 'Hero Rock' written by Tung Po Tor Tse's Master Mau Fung, which is suitable for bouldering."

-Huang Peijia "Scenic Highlights of the New Territories, Hong Kong II" (1938)

"Hike to the top of the mountain
 Hear the wind and thunder
 See waterfalls from afar

 Eager to seek the path to Po Tor Temple
 Happen to encounter waterfalls and meanders
 Gushes of water startle apes

 In the shade
 No dust, no dirt
 Ideal site for a retreat"

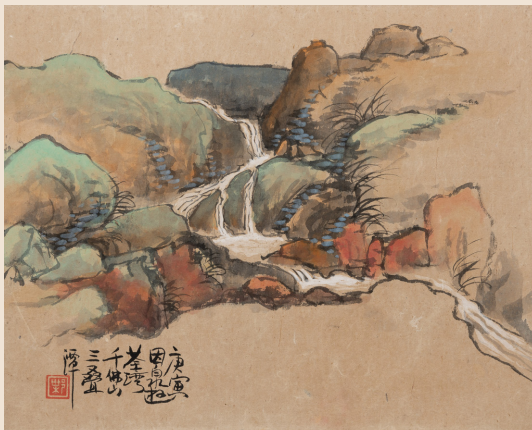
-Li Jingkang (1890-1960) "Visit to Sam Dip Tam in Tsuen Wan"



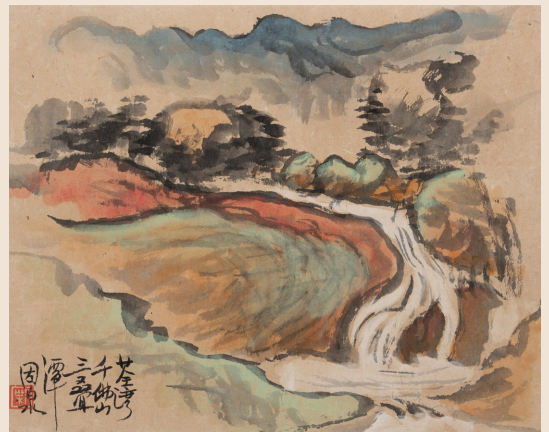
Tung Po Tor Tse
 by Yip Yan-chuen
 Dated 1950
 Gift of the Yip Family



Tsuen Wan Village
 by Yip Yan-chuen
 Dated 1950
 Gift of the Yip Family



Sam Dip Tam, Tsuen Wan
 by Yip Yan-chuen
 Dated 1950
 Gift of the Yip Family



Sam Dip Tam, Tsuen Wan
 by Yip Yan-chuen
 Dated 1950
 Gift of the Yip Family

"Tsuen Wan is surrounded by hills in three directions and a sea. The scenery is beautiful. The streets are filled with people at dusk. The lights on the streets and the boats glitter together, creating a picturesque view. If you think of Hong Kong Island as a well-adorned and elegant lady, Tsuen Wan may be thought of as the girl next door.



Tso Kung Tam
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family

ArtVantage

According to historical records, Tsuen Wan is another location the last two child emperors Zhao Shi and Zhao Bing of the Southern Song dynasty passed by when fleeing south in the late 13th century. Tso Kung accidentally drowned in a pond when escorting the emperors. The pond was named after Tso Kung. Yip Yan-chuen depicted this historic landmark with traditional brushstrokes, making it look quaint in the painting. Lui Shou-kwan, on the other hand, drew the other sides of Tsuen Wan. His painting shows the urbanization of Tsuen Wan with modern tall buildings adjunct to a calm bay, cottages and trees.

Tsuen Wan used to be a humble collection of villages and fishing boats. Over the past three or four years, souls from mainland China ventured to Hong Kong. Hence, Tsuen Wan is becoming more prosperous. There are shops and street stalls to meet the dwellers' needs. Chinese restaurants, eateries, cinemas and playgrounds further enhance its vibrancy. Owing to its favourable geographical location, different kinds of factories have been established. The population of this area has been increasing as well."

- Xiao Mu "Little Shanghai: Tsuen Wan" (1953)



Memento of an Outing to Tsuen Wan
by Lui Shou-kwan
Dated 1966
Gift of Alice, Helen and Anne Lui

SCENIC HIGHLIGHT



OUTLYING ISLANDS

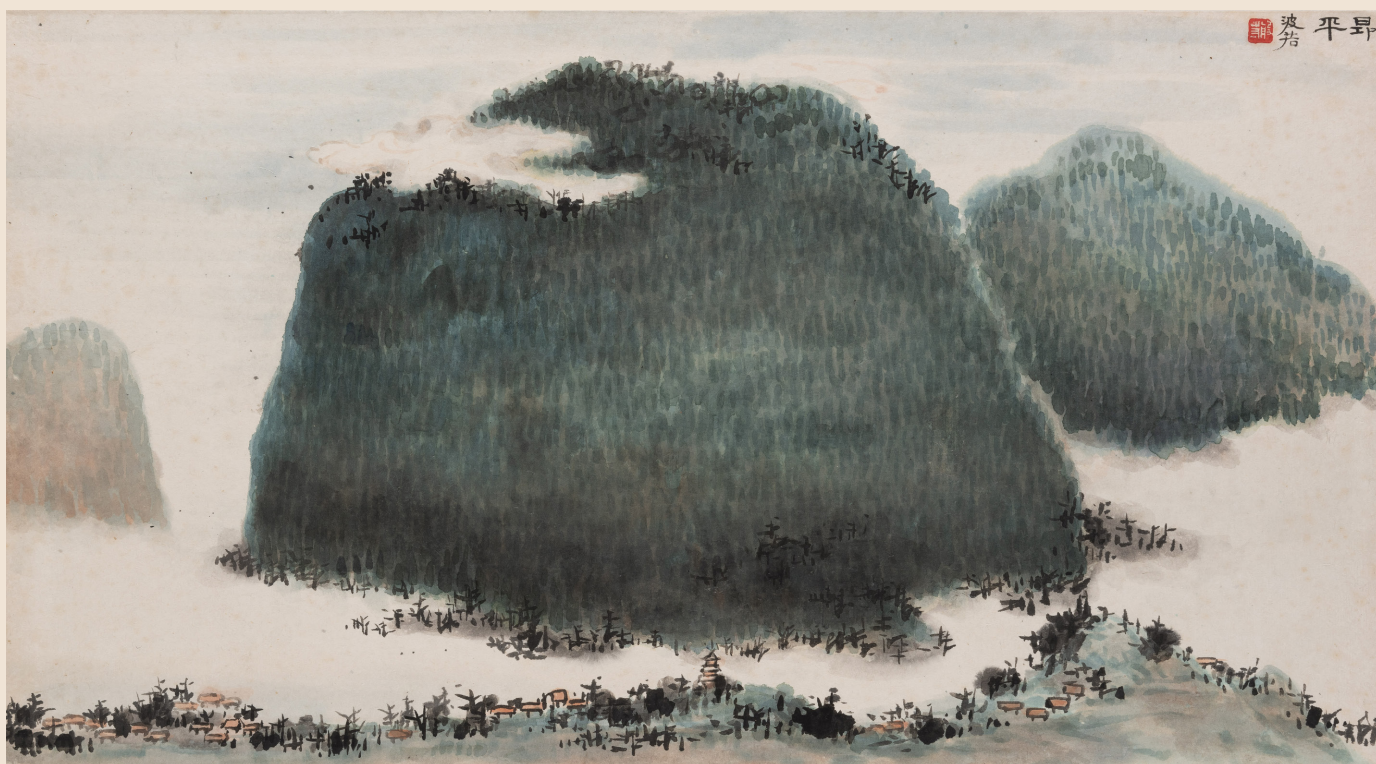
A large number of islands such as Lantau Island, Cheung Chau, Peng Chau and Pok Liu Island (Lamma Island) were grouped under the New Territories in the old guide-books. These islands are surrounded by beautiful natural landscapes and are perfect for both serene and adventurous activities. Some of the islands have significant historic landmarks, but Hong Kong artists have been very keen on their natural beauty.

LANTAU ISLAND

"Located on the mountainside, it is 2,000 feet tall and surrounded by hills, resembling a highland. Therefore, it is called 'Ngong Ping'. There are a number of Buddhist temples, stone drums, lotus terrace, Nei Lak Shan, Muk Yue Shan, among others. With Buddhist music, tintinnabulation and a sea of clouds and mist, Ngong Ping is a magnificent place and one of the best scenic views in the New Territories."

-Huang Peijia "Scenic Views of Hong Kong plus Scenic Highlights of the New Territories" (1938)

RECOMMENDED TRAVEL ROUTE ON LANTAU ISLAND STARTING POINT: NGONG PING DESTINATION: FUNG WONG SHAN



Ngong Ping
(Leaf 2 of *Album of Hong Kong Sketches*)
by Wong Po-yeh
Dated 1958
Gift of Mr T.S. Wong

In the past, Ngong Ping was a resting point for travellers aiming to ascend the Lantau Peak because they could stay the night at the Po Lin Monastery and climb up the Lantau Peak at dawn.

ArtVantage

In *Ngong Ping*, Wong painted the famous plateau located on the Lantau Peak (Fung Wong Shan) on Lantau Island. The painting depicts a view of Lantau Peak from Ngong Ping, with dwellings and pagodas that suggests the Po Lin Monastery delineated in abbreviated brushstrokes. The Lantau Peak is coloured with dark indigo and rendered in elongated rain-drop strokes. White clouds hover over the mountaintop and the sky is washed in light blue.

LANTAU AND KEI KUNG SHAN



Scenery of Lantau Island
by Pang Chap-ming
Dated 1984–85
Gift of Ms Kun Yim-fong



Scenery of Lantau Island
by Pang Chap-ming
Dated 1984–85
Gift of Ms Kun Yim-fong

ArtVantage

When Pang visited Lantau and Kei Kung Shan, he observed that the textures of rocks and vegetation of these two hills recall the hemp-fiber strokes in Dong Yuan's *Summer Mountains* and *Residents on the Outskirts of the Capital*. The artist made good use of both realist and symbolic brushwork with expert control of tonal gradations. Hemp-fiber strokes are used to represent sceneries of Lantau as if its mountains and foliage were like the classical landscape along the Yangtze River. The emphasis of this work is not realistic representation, but is rather a dialogue with old masters through landscape, and to re-interpret the tradition of Dong Yuan and Juran through actual sceneries.

CHEUNG CHAU

"The narrow and long land surface in Cheung Chau is in the middle of the island. The west-facing pier where ferries dock is called Cheung Chau Bay. After alighting from a ferry, you will pass through a street scented with salted fish. Walking down the street, you will arrive at the eastern part of Cheung Chau's downtown where Tung Wan Beach lies. There you can see Hong Kong's dwellings situated on hills from afar."

-Ye Lingfeng "Cheung Chau Scented with Salted Fish" (1973)



Cheung Chau
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family



View of the Pacific Ocean from Cheung Chau
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family



Cheung Chau Island Beach
by Yip Yan-chuen
Dated 1950
Gift of the Yip Family

ArtVantage

Yip Yan-chuen depicts Cheung Chau from different angles. Cheung Chau features the port, which is busy with the comings and goings of the fishing boats. Cheung Chau Island Beach brings us the scenery of Hong Kong Island from the viewpoint at Tung Wan Beach. A couple stroll on the beach, enjoying an idyllic escape from the hustle and bustle of city-life. As Cheung Chau is an island 10 kilometers southwest of Hong Kong Island, we can also see numerous sailing boats in Yip's painting *View of the Pacific Ocean from Cheung Chau* and encounter the bustling side of the city.

LAMMA ISLAND

"Lamma Island is situated five miles off the east coast of Cheung Chau, and one mile away from Ap Lei Chau with East Lamma Channel in between. The surface area of the island is five sq. mi. From the viewpoint at Stanley, Lamma Island looks like a long screen. Its highest mountain is 1,160 feet tall. You can find places like Yung Shue Wan, Tung O, Ko Long and Tai Peng on the island. Yung Shue Wan, the most vibrant spot, lies on the northwestern part of the isle.

A bay near West Lamma Channel, which is one mile wide, can be seen from the viewpoint at Tai Peng. There are bazaars and Tin Hau Temple. It houses around 2,000 residents, who subsist on farming and fishing. Transportation for Ap Lei Chau and Stanley is available. Archaeologists discovered ancient weapons on Lamma Island, which are believed to be legacies of the Qin and Han dynasty."

-Huang Peijia "Scenic Views of Hong Kong plus Scenic Highlights of the New Territories" (1938)



Shek Pai Wan
by Wong Po-yeh
Date unknown

Gift of Ms Diana Wong, Mr Richard Wong and Mr John Wong



Pok Liu Island (Lamma Island)
(Leaf 9 of Album of Hong Kong Sketches)
by Wong Po-yeh
Dated 1958
Gift of Mr T.S. Wong

ArtVantage

Pok Liu Island, now called Lamma Island, is rich in green hills and beautiful bays. Wong Po-yeh wrote "There is a certain village in Pok Liu Island that is conducive to fishing and farming, like 'Peach Blossom Spring' "on the ninth leaf of *Album of Hong Kong Sketches* to express his love for Pok Liu. He also sketched in *Shek Pai Wan*, which is a bay on Lamma Island. His painting *Shek Pai Wan* features a row of rocks with sailing boats in the secluded bay.



ZHANG HONG (1891-1968)

Courtesy name Guchu, a native of Shunde, Guangdong province. Zhang was a student of Gao Jianfu. In 1923, he met up with Huang Binhong. Thereafter he worked in two painting styles: that of his teacher and that of Huang Binhong, with whom he had a long friendship. In the 1930s, he settled in Hong Kong, and was active in the art circle of Guangzhou and Hong Kong.



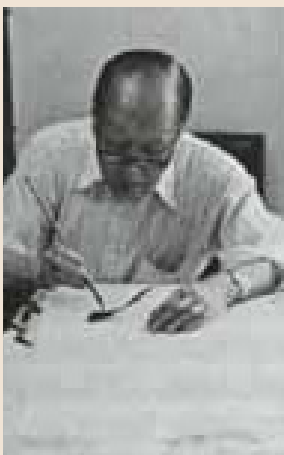
WONG PO-YEH (1901-1968)

Real name Jianbo. Courtesy name Boruo. Wong was a native of Dongguan, Guangdong province. From 1924 to 40, he was active chiefly in Guangzhou and Hong Kong. He finally settled in Hong Kong in 1949. Wong was good at Chinese painting and connoisseurship, and specialised in landscapes, sometimes with Buddhist figures. He was particularly famous for his unique style of Hong Kong landscape painting.



YIP YAN-CHUEN (1903-1969)

A native of Taishan, Guangdong province. Yip was a famous cartoonist. He founded two cartoon periodicals in the 1920s to 1930s, and was very active in promoting the comics. With the foray of the Japanese troops, he fled from Guangzhou and Hong Kong to other parts of Guangdong and Guangxi, and did numerous sketches while he was on the move. Among his most impressive works are an album of *Refugees in Wartime*. He settled in Hong Kong in 1949. From then, his focus shifted to Chinese painting. He always pictured daily and social life in his works.



CHAO SHAO-AN (1905-1998)

Real name Yuan. Courtesy name Shuyi. Chao was a native of Panyu, Guangdong province. In 1948, he served as a professor in the Art Department of Guangzhou University. In the same year, he settled in Hong Kong. Engaged in painting and teaching, Chao became very influential, attracting many students from Hong Kong and overseas. His strong influence made him one of the representative figures among the second-generation painters of the Lingnan School.

WU MEIHE (?-1943)

Courtesy name Diechang. A native of Zhongshan, Guangdong province. Wu graduated from the National Advanced Normal University. He first studied Chinese landscape painting under the tutelage of Li Yaoping. Afterwards, he learnt Chinese and Western paintings from Gao Jianfu and Liu Haisu. Wu lived in Macao and Hong Kong for most of his life. In 1930, he founded with Wong Po-yeh and others the Chinese Academy of Art, and the Zhengsheng Poem Association.

YAM CHUN-HON (1907-1991)

Another name Ruiyao. A native of Guangzhou, Guangdong province. In 1937, Yam settled in Hong Kong. He held positions of chairman of the Hong Kong Painters' League and other posts. In his later years, he concentrated on Chinese painting, mainly landscapes.

PANG CHAP-MING (1908-2002)

Courtesy name Zhaokuang. A native of Liyang, Jiangsu province. In the 1920s, Pang graduated from the Shanghai Academy of Fine Arts. During WWII, he knew Chang Dai-chien (Zhang Daqian) in Sichuan. He moved to Hong Kong in 1950, where he devoted his life to Chinese painting. His painting mainly followed the styles of the Song and Yuan dynasties.

LUK WU-YE (1912-1984)

Real name Ruhua. Courtesy names Shihun and Wuya. A native of Heshan, Guangdong province. Luk was a painter in Chinese and Western style. In 1947, he settled in Hong Kong, where he engaged in painting and teaching. Being skilled at panoramic landscapes in mixed Sino-Western style, Luk was a member of the Human Art Society, and one of the founders of the Gengzi Painting Society.



CHENG KAR-CHUN (1918-2000)

A native of Qiongzhan, Hainan Island. In 1929, Cheng studied in Nanjing Middle School, later in Guangzhou and Hong Kong. In the 1930s, he made Sino-Japanese comic strips. He served as an art editor in Hong Kong in 1945, and published *Manhua shijie* (Comic world) in 1958. In later years, he devoted himself to painting landscapes, figures, birds, and flowers.



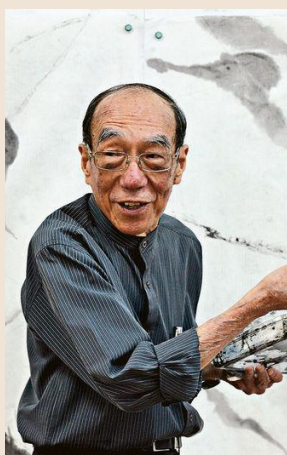
LUI SHOU-KWAN (1919-1975)

Courtesy name Yuhu. A native of Guangzhou, Guangdong province. Lui received family training in painting since childhood under the tutelage of his father, Lü Canming. In 1948, he settled in Hong Kong, working as an inspector at the Yaumati Ferry Company. Beginning in 1966, he taught ink painting at the Department of Architecture, University of Hong Kong and conducted ink painting courses at the Department of Extramural Studies, The Chinese University of Hong Kong. Lui closely studied traditional Chinese ink painting and copied well-known masterpieces. He became an influential pioneer of the Modern Ink Movement. In 1962, he was appointed the Honorary Adviser of the City Museum and Art Gallery at City Hall, Hong Kong. In 1968 and 1970, he formed with his student the In Tao Art Association and One Art Group respectively.



AUYEUNG NAI-CHIM (B. 1931)

A native of Xinhui, Guangdong province. Auyeung migrated to Hong Kong at the age of seven. In his early years, he focused more on oil painting, watercolour, and print. After that, he concentrated on watercolour and Chinese painting. He is skilled at picturing Hong Kong scenery by combining the traditional techniques of Chinese painting and the composition of Western painting, so as to record the city life of Hong Kong.



WUCIUS WONG (B. 1936)

Real name Chung-ki. A native of Dongguan, Guangdong province. Wong settled in Hong Kong in 1946, and studied painting first under the tutelage of Lui Shou-kwan in 1958. Between 1961 and 65, he studied at the Columbus College of Art and Design, Ohio, and Maryland Institute, College of Art, where he received B.F.A. and M.F.A. degrees. He moved to the U.S.A. in 1984, and back to Hong Kong in 1996. Wong successfully combines graphic design and ink painting and has led Chinese landscape painting to a completely new stage.

SOURCES OF PORTRAITS OF THE TRAVEL BLOGGERS & ARTISTS

Portrait of Chen Kung-che: *Wikipedia* website

Portrait of Huang Peijia: *Ming Pao* website, 20 November 2016

Portrait of Wu Baling: *Shu Zhi Yi Zhan* website, 22 October 2013

Portrait of Zhang Hong: "Paintings of Contemporary Guangdong Masters", *Patrick Siu Chinese Calligraphy & Landscape Painting* website

Portrait of Wong Po-yeh: *ThePaper.cn* website, 8 January 2017

Portrait of Yip Yan-chuen: *Southcn.com* website, 12 August 2009

Portrait of Chao Shao-an: *ourartnet.com* website

Portrait of Yam Chun-hon: *huangyuan1226 blog* website, 2 December 2009

Portrait of Pang Chap-ming: *itsfun.com.tw* website

Portrait of Luk Wu-ye: *Hong Kong Memory* website

Portrait of Cheng Kar-chun: *Visual Art HK* website, 11 March 2018

Portrait of Lui Shou-kwan: *The Value* website, 10 May 2019

Portrait of Auyeung Nai-chim: *Master Insight* website, 25 August 2016

Portrait of Wucius Wong: *Ming Pao* website, 20 March 2015

* The Time Travel Guide is developed based on the exhibition catalogue *Hong Kong Impressions*. Texts are extracted and modified from Prof. Pedith Chan's essay "Hong Kong Impressions: Modern Tourism and the Visual Representations of the Hong Kong Landscape", her entries "Pearl of the Orient" and "Scenery of Lantau Island", and her sectional texts on "Hong Kong", "Kowloon" and "The New Territories". Texts from Dr. Vivian Ting Wing Yan's essay "Victoria Peak: Seeing and Imagination" and her entries on two Sung Wong Toi paintings, as well as those on "Eight Views of Hong Kong", "Lion Rock", "View of the Idiot Pagoda from Tsz Wan Shan", "Squatters" and "Staff Quarters on Lung Cheung Road" are also incorporated in this guide. The literary quotes are research findings of Prof. Chan, Dr. Ting and their team.



香港中文大學文物館
ART MUSEUM
THE CHINESE UNIVERSITY OF HONG KONG



@ArtMuseumCUHK

SPONSOR:



旭日慈善基金
GS CHARITY FOUNDATION