

光緒

敬羅家塾



*King  
Law  
Ka  
Shuk*





「敬羅家塾」石額，乃著名書法家鄧爾雅之墨寶。  
"King Law Ka Shuk" stone tablet. The calligraphy was written by the well-known calligraphist Tang Yi Nga.

## 敬羅家塾

敬羅家塾位於大埔大埔頭村，是該村鄧族的宗祠及家塾。新界鄧族祖籍江西，後遷居錦田，再分支到龍躍頭、廈村、大埔及屏山等地。鄧元亮房一支於十三世紀時遷居至大埔頭，建立水圍村。水圍村四角均建有炮樓，圍內村屋排列井然。二十世紀初，因興建九廣鐵路，水圍村被分割為水圍及大埔頭兩村。大埔頭村曾築有一座三層高的更樓，作為守衛之用，但於1980年代拆卸。

敬羅家塾確實的建造年份已無從稽考，但據村民相傳，它是在明朝（1368—1644年）時由第十三代鄧氏族人玄雲、梅溪、念峰所建，以紀念第十代先祖敬羅公。敬羅公更獲尊稱為大埔頭鄧族流光堂第一代先祖。

敬羅家塾原作書室之用，就讀子弟一度多達四十人，以傳統「卜卜齋」形式教學。敬羅家塾的左邊閣樓曾用作老師及未婚子弟宿舍。除作教學用途外，書塾亦是族人聚會和舉行傳統節慶活動的地方。家塾也曾作啟智學校校舍，隨著該校於1953年遷出，家塾復作祠堂用途。

敬羅家塾是中國傳統的三進兩院式建築，裝飾典雅樸實。正脊及牆頭飾有幾何圖案的灰塑，而屋內的檐口板則以花草圖案為點綴。門前建有兩個鼓台，鼓台上各有兩支花崗岩石柱承托屋頂。書塾中進正廳有一座雕刻精緻的神龕，於1932年特地從廣州訂製，分六層安放神主，供奉的先祖由元亮公至敬羅公。



1960年代初的大埔頭村  
(照片由鄧掀波先生提供)  
Tai Po Tau Tsuen in the early 1960s  
(Photo provided by courtesy of Mr Tang Hin Po)

家塾正門石額「敬羅家塾」四字乃著名書法家鄧爾雅先生（1884—1954年）的手筆。鄧先生的父親鄧蓉鏡是東莞鄧氏後人，於清朝同治十年（1871年）考獲「翰林院庶吉士」。刻有其功名的牌匾，現仍懸掛在錦田清樂鄧公祠和永隆圍的門樓上。



1978年的大埔頭村更樓  
Watchtower in Tai Po Tau Tsuen in 1978

敬羅家塾於1998年8月21日列為法定古蹟。全面修復工程於1998年底展開，2001年1月竣工。工程由香港政府資助，並由古物古蹟辦事處及建築署監督。

## King Law Ka Shuk

Situated in Tai Po Tau Tsuen in Tai Po, King Law Ka Shuk is the ancestral hall and study hall of the Tang clan in the village. The local Tang clan was originated from Jiangxi province, who moved to settle in Kam Tin and later branched out to Lung Yeuk Tau, Ha Tsuen, Tai Po and Ping Shan, etc. A branch of the lineage of Tang

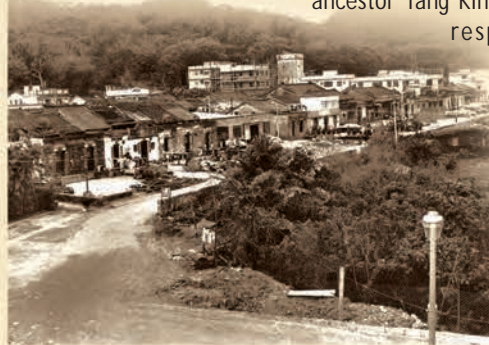
Yuen Leung settled in Tai Po Tau in the 13th century and founded a village named Shui Wai. Batteries were erected at the four corners of the village while houses were built orderly. Following the construction of the Kowloon-Canton Railway at the early

20th century, the village was separated into Shui Wai and Tai Po Tau Tsuen. A three-storey watchtower was built in Tai Po Tau Tsuen for defensive purpose, but was demolished in the 1980s.



1978年的敬羅家塾  
King Law Ka Shuk in 1978

The exact year of construction of the ancestral hall cannot be ascertained. However, according to the villagers, it was built by members of their 13th generation ancestor of the clan, namely Tang Yuen Wan, Tang Mui Kai and Tang Nim Fung during the Ming dynasty (1368–1644) to commemorate their 10th generation ancestor Tang King Law, who was also respected as the 1st generation ancestor of Lau Kwong Tong of the Tang clan in Tai Po Tau.



1970年代的大埔頭村  
Tai Po Tau Tsuen in the 1970s

King Law Ka Shuk was originally used as a study hall, accommodating up to 40 students. It adopted the teaching method used in the traditional Chinese private schools known as "Bok Bok Chai", which consisted of only one class of students that were of different ages and standards. The cockloft on the left was once the dormitory for teachers and single students. Apart from being a study hall, King Law Ka Shuk was also the place for holding clan meetings and traditional festive functions. It was later used as the premises of Kai Chi School until its relocation in 1953. Since then, King Law Ka Shuk has served solely as an ancestral hall.

King Law Ka Shuk is a traditional Chinese three-hall, two-courtyard building. Its design is functional with elegant ornamental features. Its roof ridges and wall friezes are mainly decorated with geometric plaster mouldings whereas the internal eave boards are patterned with leafy and floral motifs. The study hall is fronted by two drum terraces, each with two



1932年特別從廣州訂製的神龕  
Altar of King Law Ka Shuk  
which was specially made in  
Guangzhou in 1932



granite columns supporting the roof. Placed in the main chamber of the study hall is a beautifully carved six-level altar, which was specially made in Guangzhou in 1932 to house the soul tablets of the ancestors from Yuen Leung to King Law.

Above the main entrance is a slab with moulded Chinese characters denoting "King Law Ka Shuk". The characters were written by a well-known calligraphist Tang Yi Nga (1884–1954). His father, Tang Yung Kang, was a descendant of the Tang lineage of Dongguan and was a *Han Lin Yuan Shujishi* (Scholar of the Hanlin Academy) in the 10th year of Tongzhi reign (1871) of the Qing dynasty. The title boards of Tang Yung Kang can still be seen in the Tang Ching Lok Ancestral Hall and the entrance tower of Wing Lung Wai in Kam Tin.

King Law Ka Shuk was declared a monument on 21 August 1998. Its full restoration, which commenced in late 1998 and completed in January 2001, was funded by the Government and monitored by the Antiquities and Monuments Office and the Architectural Services Department.

## 復修工程

在敬羅家塾復修前，古物古蹟辦事處邀得廣東省文物考古研究所在1998年9月來港為建築物進行現狀詳細測繪，並為修復工程提供寶貴意見。



重修前的敬羅家塾

King Law Ka Shuk before restoration

敬羅家塾上一次重修在1932年進行，當時使用大量現代建築物料，例如三合土和鋼鐵。經過詳細研究及與村民磋商後，古物古蹟辦事處把敬羅家塾回復至清代建築樣式，並聘請何樂文博士擔任工程顧問。



重修前的天井側廂房及女兒牆  
The side room and parapet at the internal open courtyard before restoration



1999年6月3日舉行的上樑儀式  
Beam raising ceremony on 3 June 1999

這次工程除了修葺祠堂外，還將建築物的現代物料拆除，復修至清代的建築風格，並進行改善工程，例如裝置電源和射燈以便村民在晚間舉行活動、改善廚房設備及重鋪前院空地等。

敬羅家塾的全面復修工程於1998年11月3日正式動工。上樑儀式在中國傳統建築修葺工程中是重要的環節，儀式在1999年6月3日舉行，村中父老皆有出席。

敬羅家塾修葺前，天面有多處裂縫，所有木樑均被白蟻蛀蝕，牆壁因長期潮濕而變得十分殘破。除修葺破舊部分外，復修工程中另一重要工作是將現代建築物料小心拆除，例如鑿去鼓台上的上海式批盪，改以花崗石鋪築，但必須保留鼓台原有的紅粉石；以傳統木製蝦公樑及檐口板，更換正面的三合土蝦公樑和檐口板；拆除正面的鐵窗，以青磚修補牆身；以及拆卸天井兩側廂房的三合土屋頂，改為傳統的金字瓦頂等。古物古蹟辦事處亦採納廣東省文物考古研究

所專家的意見，拆除中進兩旁後加的閣樓，又為擋中重新加裝屏門及花架。

修復工程復原了祠堂的清代樣式，同時亦保留部分1930年代較為精緻的部分，以供緬懷。其中天井兩側的女兒牆是1932年維修時加上的，由於手工精湛，在是次復修工程中，修復人員小心把它們拆下，加以修葺後鑲嵌在兩旁廂房的青磚牆上，以見證祠堂修葺歷史及供遊人欣賞。

至於祠堂的古物及裝飾，則盡量把它們修葺及清洗，以保持原貌，例如祠堂正面的壁畫、神龕、木刻、牌匾等，都由不同的專家修復。家塾的歷史文物中以神龕最為突出，它是鄧族於1932年重修祠堂時於廣州訂製的。神龕雕工精細，保存良好。古物古蹟辦事處邀請了英國的修復專家來港，為神龕進行修復工作。除進行全面的清潔外，還修補破損的部分，復原木刻的色彩和重鋪金箔，使神龕回復昔日光彩。其他歷史文物如匾額、神主牌和木對聯等，亦一一仔細修復。

在工程進行期間，村民代表均有出席工程人員每周工作會議及參與視察工程進度，並提出寶貴意見。



安裝主樑  
Installation of the main beam



重鋪前進天面  
Rebuilding the roof in the front hall





神龕細部  
Details of the altar

## Restoration

Before the restoration of King Law Ka Shuk commenced, the Antiquities and Monuments Office commissioned the Guangdong Provincial Institute of Cultural Relics and Archaeology to conduct a detailed cartographic survey of the building in September 1998, and advise on its restoration.

The last restoration of King Law Ka Shuk took place in 1932, during which modern building materials like concrete and steel were widely used. After careful study and lengthy discussion with the villagers, the Antiquities and Monuments Office decided to restore King Law Ka Shuk in the architectural style of the Qing dynasty. Dr Trevor Holmes was commissioned as the consultant of the restoration project.

The main objectives of the project, apart from fully repairing the building, were to restore it into the architectural style of the Qing dynasty by removing all the inappropriate modern building materials and to carry out improvement works, such as the installation of lighting and power supply to facilitate night time functions, the upgrading of the kitchen facilities and the re-laying of the front courtyard.

The full restoration commenced on 3 November 1998. Among all the rituals of restoration of traditional Chinese buildings, beam raising is the most significant. The ridge purlin lifting ceremony took place on 3 June 1999 in which all the senior members of the clan participated.



天井女兒牆已重新上彩及修復，並暫時以鋼架承托，有待遷移至廂房內安放。  
The parapet in the open courtyard had been repainted and restored, and was temporarily supported by steel beams, waiting to be relocated to the side room.

Before restoration, the roofs of King Law Ka Shuk had suffered from serious leaks. All the beams were seriously rotten by termites and the walls were in bad condition owing to rising damp. Apart from repairing the defects, the careful removal of inappropriate modern building materials was another important aspect of the restoration. For instance, the Shanghai plaster on the drum platform was replaced by granite while the original red sandstone was retained; the concrete "ha gong" beams and eave boards at the main façade were replaced by traditional wooden beams and eave boards; the iron windows on the façade were removed and rebuilt with green bricks, and the flat concrete roofs of the two side rooms of the open courtyard were replaced with traditional Chinese pitched roofs. The Antiquities and Monuments Office also accepted the advice of the Guangdong Provincial Institute of Cultural Relics and Archaeology to remove the cocklofts in the side rooms of the middle hall which were added recently, and to reinstall a pair of new doors and pierced wooden screen with floral pattern above the "dong chung" (the first screen door after the main entrance).



廣東省文物考古研究所的人員正為敬羅家塾繪製測繪圖  
A member of the Guangdong Provincial Institute of Cultural Relics and Archaeology working on the measured drawings of King Law Ka Shuk



畫師正在繪畫正門門神  
The artist drawing the door god of the main door





女兒牆已安放在廂房的牆壁內供人觀賞  
The parapet was installed on the wall of the side room for display

Although the restoration aimed to restore the ancestral hall into the architectural style of the Qing dynasty, some of the outstanding features added in the 1930s were retained for reminiscence. For instance, the two parapets decorated with fine plaster mouldings in the middle courtyard, which were constructed during the

last restoration in 1932, were carefully restored, taken down and reinstated in the green brick walls of the two side rooms as a testimony of the building's history of repair.

The antiques and decorations of the ancestral hall were carefully repaired, conserved and restored to their original state. The murals on the façade, the altar, the wood carvings and name boards, for instance, were all restored by professional conservators. Well maintained and featuring superb craftsmanship, the altar, which was specially ordered from Guangzhou by the Tang clan during the restoration in 1932, is the most exquisite relic of the ancestral hall. The Antiquities and Monuments Office commissioned an experienced conservator from the United Kingdom to restore the altar and other relics. Apart from thorough cleaning, he and his team fully repaired, restored and re-gilded the altar to return it to its original splendor. Other relics such as historic name boards, soul tablets and wooden couplets were also carefully restored.



修復後的神龕  
The altar after restoration

During the restoration, representatives from the village attended the weekly meetings of the restoration team to inspect the progress of the project, and to provide valuable opinions and input.

## 聯合國教科文組織 亞太區文物古蹟保護獎

2001年，敬羅家塾的重修項目榮獲聯合國教科文組織亞太區文物古蹟保護獎優異項目獎。評審團認為該工程既能顯示優秀的建築修復技術，亦使歷史建築於修復後重現其社會功能。修復工程在獲得社區參與及適當的文物修復規劃下進行，在回復這座歷史建築原貌的同時，亦保留部分於1930年代加建的現代建築元素。

## UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation

In 2001, the restoration project of King Law Ka Shuk won the Award of Merit of the UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation. The selection panel cited the project for its application of best practice methodology in renovation and its demonstration of the value of restoring and conserving a historic building for community use. Carried out through a balanced conservation approach and strong



敬羅家塾的重修項目榮獲聯合國教科文組織亞太區文物古蹟保護獎優異項目獎  
The restoration project of King Law Ka Shuk won the Award of Merit of the UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation

community involvement, the restoration is regarded as an ambitious extrapolation to bring the historic building back to its original state, with an integration of some of the more modern elements from the 1930s.





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