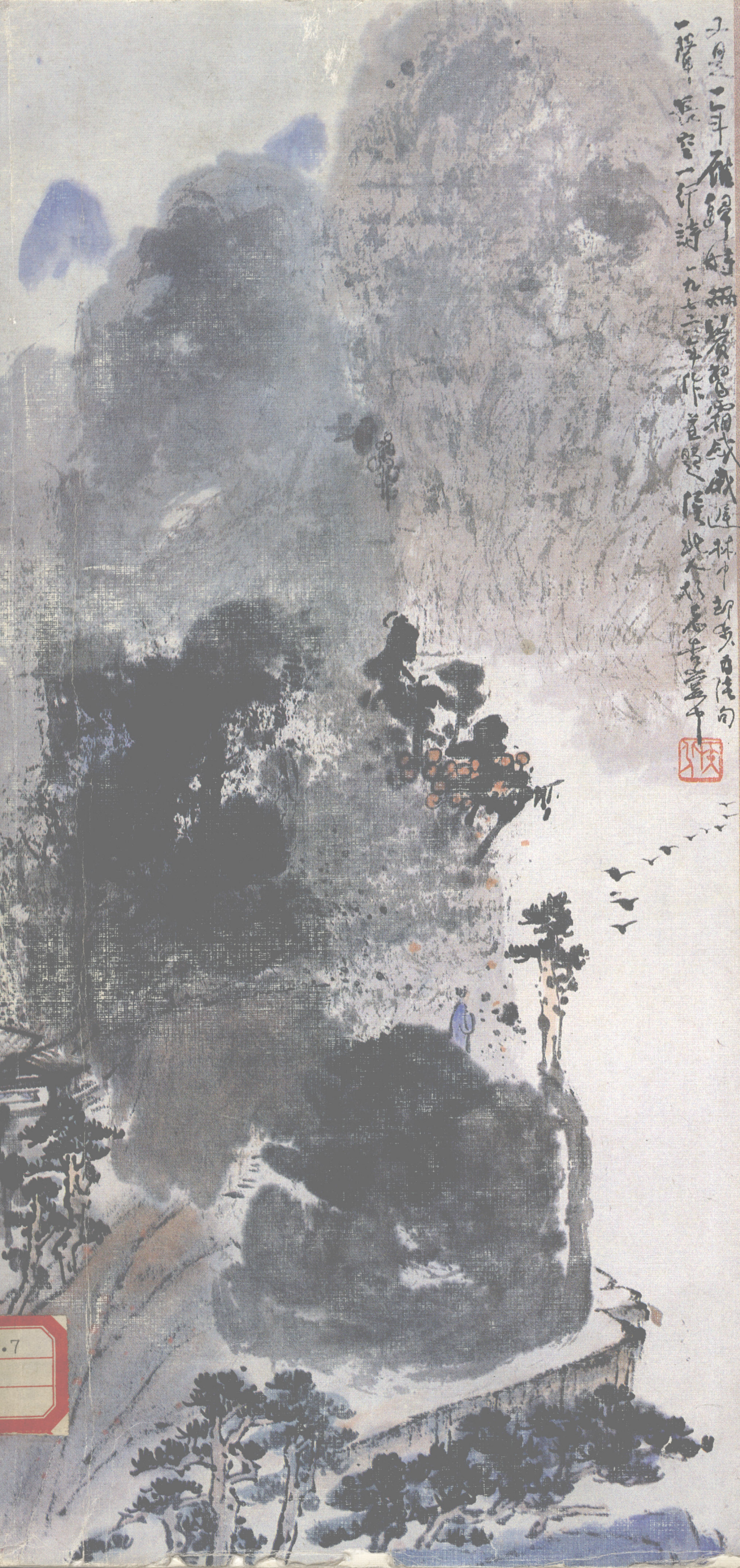


侯北人畫集

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卷北人畫集

王遂常銘



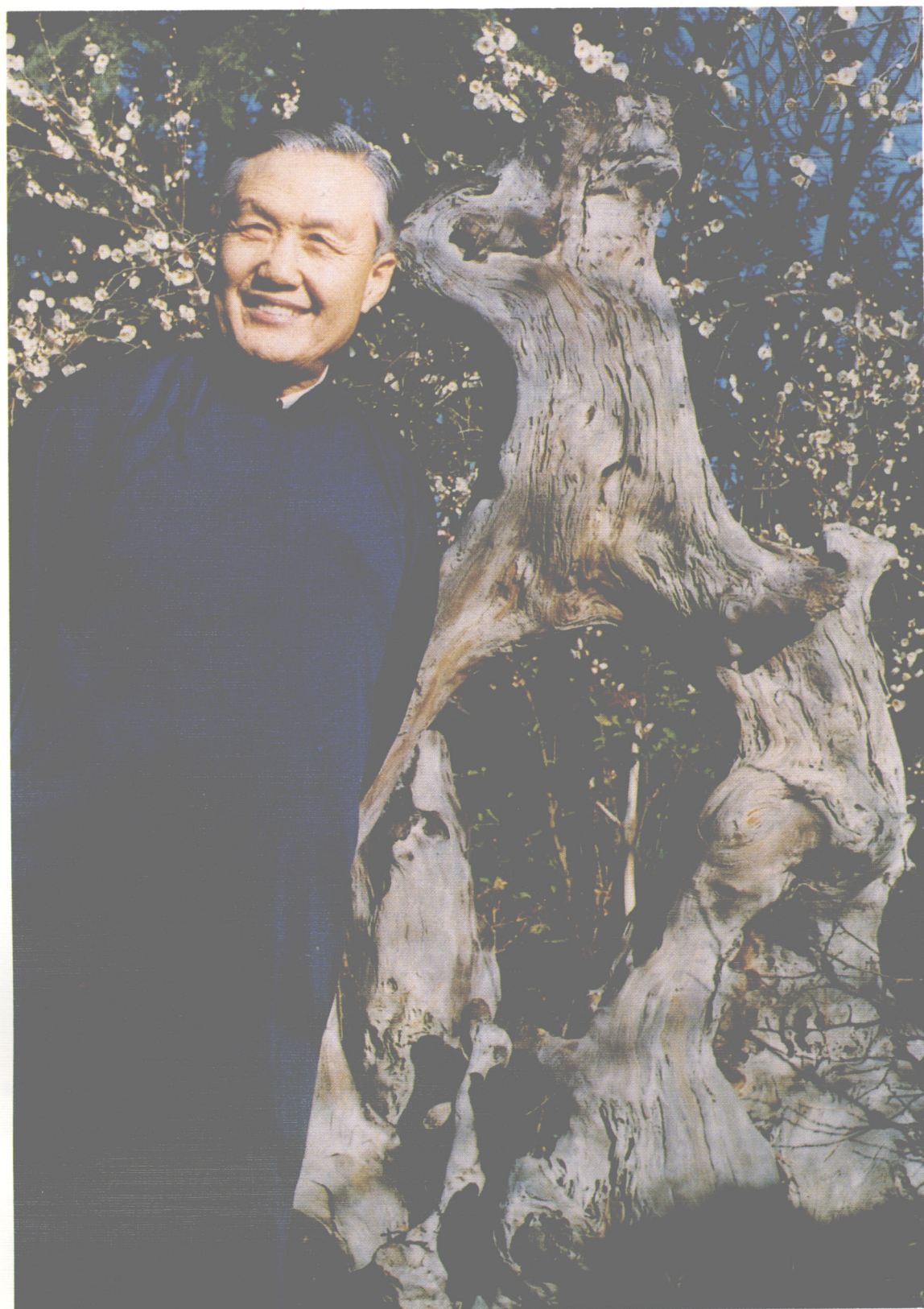
侯北人画集

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侯北人先生

國福



里

敬題

北人道兄畫集

癸亥冬

海子



Homeland in Dreams

Dy Huang Miaozi A Committee member of the
All-China Federation of Literary and art circles A Council
member of the All-China association of Fine art Workers.

一九八一年秋天，我应美国斯坦福大学的邀请，到该校去讲学后，又到哈佛、耶鲁及哥伦比亚各大学去访问，并作学术讲演。之后我又回到了加州，就在这时，我意外地结识了著名国画家侯北人教授。从此我们一见如故，成为深交。

我们的一见如故是有原因的。一、我们同是京剧爱好者，二、我们都喜欢诗，三、侯先生是著名的画家而我对中国画也是爱之弥深的。有以上三方面的共同爱好，那末我们自然就能一见如故了。

侯先生的祖籍是河北省昌黎县的卫官营侯家庄。公元一九一七年三月十八日——即旧历丁巳年二月二十五日生于辽宁省海城县大甲村。父名鲁封，母王氏。他曾前后读书于海城、营口、保定及北京各地，后来留学于日本，在藏内数太博士指导之下毕业于九州帝国大学法、文学部。

他早年曾从河北李仲常先生习画，后来又前后请教于黄宾虹先生及郑石桥先生。一九五六年迁居美国加州后，就一直以教授中国书画为业，二十七年来，可以说是桃李满门。他曾先后举行过许多次个人的书画展览，其中如在一九六三年在旧金山地扬博物馆(M. H. de Young Memorial Museum)举行的个展以及最近的于一九八〇年在山荷艺术馆(San Jose Museum of Art)举行的二十五年回顾书画展等等。

北人兄在加州洛城(Los Altos)有一所宽敞的画室，取名为“老杏堂”。我们结识之后，我就成了常客，在那里谈诗论文和作画。可是我一直不明白他的画室为什么叫“老杏堂”，我忍不住提出了这个问题，于是他就带我去参观他的后园，领我走到一棵树旁指着说，这就是老杏。确实，当我看到这棵蟠曲如虬龙的老树，简直可以说“柯如青铜根如石”，就无怪乎侯先生要以此杏为画室命名了。可是，那时园中的地上和盆中约有百余株梅花正开着，红白相间，寒香袭人。我说这么多梅花，倒可以叫“梅花草堂”了。北人兄说上海朱屺瞻老先生已经用过了，或者叫“百梅草堂”吧！自是“老杏堂”又另名为“百梅草堂”了。

当然，在“老杏堂”里，首先是看北人兄的大作。前前后后，我差不多读完了他自藏的大部分作品。正是如行山阴道上，几有应接不暇之感。我完全没有想到我在异国能饱赏到这么多具有强烈的中国传统风格的中国画精品。正当我在赞叹不已，大饱眼福的时候，北人兄却把他的几幅精品拿出来要我题诗。这却难住了我。

第一，我没有想到要我题诗，第二，这样的精品，我妄加题识，岂不糟蹋了吗？但是，我还是推辞不过。我就一连为他题了五幅，诗如下：

题《竹林听泉图》：

平生爱著游山屐，五岳三川等闲看；
今日到君画堂上，千金直欲买范宽。

题《山行图》：

神州梦绕几千回，红树青山信手栽；
拂拭素笺看仔细，尽是家山旧莓苔。

题《秋山图》：

万里飘蓬到海西，青衫芒履一布衣；
问君袖里何所有？一片故园好山溪。

题《竹林高士图》：

华岳擎天石一柱，蓬峰壁立万仞姿；
凭君欲问谁家法，不是云林是大痴。

最后一幅是他的桂林山水，画面峰峦重叠，烟雾迷濛，我看了这幅画，简直又象到了漓江边上阳朔的莲花峰下，那空濛的山色，清澈的江水，近处远处重重叠叠奇形怪状而又秀气逼人的山峦，特别是飘浮在江面上的一叶叶的竹筏，有时还传来一声两声渔歌，……这一切，都使我如梦如幻，明明作客在异国他乡，但仿佛我又回到了祖国的土地上，徘徊于青山绿水，芭蕉竹林之间。我深深感到画家通过画面表达出来的故国之思。这幅画上，原题是：“一砚梨花雨，泼湿桂林山。丁未年长夏于北美加州之老杏堂，侯北人”。画幅上端中间，已有大千居士的题诗，诗云：“八桂山川系梦深，七星独秀足幽寻；漓江不管人离别，翘首西南泪满襟。”诗后小记云：“桂林之游，忽忽已是三十年前事，可胜叹喟。爰。”显然，这幅桂林山水同样也打动了大千居士的故国之思，这幅画由于张大千的题诗，自然就弥足珍贵了。北人兄却仍旧要我在画上题诗，我苦辞不得，只好紧挨着大千的诗后，率题了一绝，诗云：

梦想千翁四十年，忽从画里识神仙；
漓江我昔轻舟去，恰入侯公蝉翼笺。

诗后题句云：“奉题北人先生桂林墨妙并怀千翁大师，其庸。”

看了北人兄的画，我有极其深刻的印象，我认为他在中国画上的成就是很突出的，足可称为“大家”。北人兄的画，以我肤浅的看法：祇少可以指出三个方面的特色：一曰构图，二曰意境，三

曰设色。中国山水画的构图是极难的，难在远近得宜，主次有序，虚实相生。中国画的构图是采取的俯视法，即读画人的位置是在相当的高度而不是在山根的平地上，因此才能一览众山，远近毕现，如果是在山根下，那末除了能见眼前的一座山外，其他就什么也看不见了，因为近山虽低，可以挡远山之千仞。所以游西岳华山，初入山口，根本见不到太华三峰，一直要走了二十里，到达青柯坪以后，也即是已升到相当的高度并且把阻挡视线的近山绕过以后，才能看到矗立云表的太华三峰的真面。从这个角度来看北人兄的山水画，可以说是匠心独运，布置得宜。宜在何处？宜在“自然”二字。看他的山水画，不使人感到是画出来的，是有意经营布置的，相反到使人感到是看的真山真水。昔黄山谷《题郑防画夹》诗云：“惠崇烟雨归雁，坐我潇湘洞庭；欲唤扁舟归去，故人言是丹青。”这首诗正好说出了我看北人兄山水画的感受。山水画构图之难，还难在容易重复，落入常套，画得多了，久而久之有了框框，画来画去，都在框框里面，读者的感觉，就是千篇一律，因此也就失去了新鲜感。但北人兄的山水画，却可以说几乎是没有重复的构图，差不多每幅画都给你一个画面的，绝无雷同。这一点实在是不容易。石涛说：“搜尽奇峰打草稿”。为什么要“搜尽奇峰”？从生活方面来说，画家要尽量吸取新鲜的东西。从构图方面来说，画家也要捕捉新的形象，构成新的画面。我看过的北人兄的几百幅画，感到他的构图非常讲究，面目常新，没有重复雷同之感，这是何等的难能可贵！我没有问过北人兄，但我相信，他之所以能够做到如此，他一定是用了很深很大的写生功夫，游历过很多名山大川，所谓胸罗丘壑，要不从大自然中来，怎么可能有这么多至善至美的各不相同的画面呢？

中国的山水画，尤重意境。如果一幅山水画而没有使人感到有一种内在的东西，有一种透过画面所造成的意境，或曰境界，那末这幅画就是死的，令人索然无味的。而北人兄的山水画，可以说无一幅无意境，无一幅不空灵。意境有有人之境，也有无人之境，如画集中的《竹林听泉图》是有人之境也。《朝霞》、《山花深处》、《远山初雪》、《山村夕暮》是无人之境也。但是无人之境有时又使人感到有人，如《醉枫楼读书图》，画面上没有一个人，只有两间房屋，而大千居士题云：“千林渴雨秋如赭，丛木含霜醉未醒，我欲移家蹑高躅，朝昏长听读书声。”这首诗具有画龙点睛之妙，画家是很讲究意境的，虽然没有画人，却题曰：“醉枫楼读书图”，那

末，定然是房屋里有人在读书，因而大千先生的末句干脆就说“朝昏长听读书声”。把画家掩映半面的地方，索性加以一语道破，令人真正如听朗朗书声，这不是无人之境里又是有人了吗？反过来有人之境有时也会使人反而感到空山寂寂，阒然无人。如《唐人诗意图》，画面上分明有两个人，但是却给你寂寂空山的感觉，这仿佛唐诗“鸟鸣山更幽”一样的作用，画了两个人，反而显得若大的深山，却只有两个人在问询，这样就反而使人感到山空无人，境界幽绝。苏东坡说：“味摩诘之诗，诗中有画；观摩诘之画，画中有诗。”我看这两句话，也完全适用于北人兄的山水画。其所以适用，是因为画中有意境，也就是有诗也。

山水画的另一难点是设色，北人兄的山水画泼彩的大青绿山水占多数。这种大青绿山水的传统由来已久，现存故宫隋展子虔的《游春图》，可以说是现存最早的一幅，画史上又说唐大李将军李思训于大同殿作嘉陵江山水累月而成，金碧辉映，这显然也是大青绿。所谓“金碧辉映”，是山水的线条用金笔勾勒的，这是隋唐人的画法，此后作青绿山水的代有其人。但北人兄的泼彩，已大大突破了旧时大青绿的藩篱，是一种新的方法。如果硬要用传统的手法来比拟，我觉得倒有点没骨法的遗意，但其设色之重是过去所不见的，所以“泼彩”二字才能正确地表达出这种画法的特点。当然这种画法，当代许多画家都喜欢采用，如大千先生就是常用此法的圣手，再如朱屺瞻、刘海粟这几位大师，也是常常喜欢泼彩和泼墨的，屺瞻老人和海粟老人的泼彩，尤其为世人所重。但我看了北人兄的泼彩山水，又另有新意。他的泼彩，于泼辣中又极严整，于恣肆中又极雅逸。色彩浓丽而又淡雅朴厚。实际上他是巧妙地把两种相反的东西使它相成起来了，泼辣与严整，恣肆与雅逸，浓丽与淡雅，都是相对立的，但却巧妙地得到了和谐统一。如画集中的《山村夕暮》、《秋深在在》、《秋亭红树》、《杏花春雨江南梦》、《玉屏耸翠》等作品就是如此。我在仔细观赏北人兄的泼彩山水的时候，发现了他的一个用色的“秘密”，他往往在一幅山水上，以一种颜色为主色，占据画面的主要部位，然后再佐以其他适当的各种颜色，这样就使每一幅画给人以一个突出的色彩感，同时又不显得单调呆板，因为还有其它各种适当的颜色点缀穿插其间。还有一点，画家常常讲究“大胆落墨，小心收拾”。北人兄在这两方面都充分地做到了，而且运用自如，得心应手。“大胆落墨”，就是泼彩时不能犹豫，该重的地方就要重，该轻的地方

就一定轻。“小心收拾”，就是在最后完成画幅时，又匠心经营，毫不马虎。一幅画往往在“收拾”时才看出画家的独特的妙思，这也是一种画龙点睛之笔。我说北人兄的画既泼辣而又严整，这“严整”就是指他的“小心收拾”，“收拾”得一丝不苟，这就给人以“严整”的感觉。另外，他在画面上还尽可能地避免了两种对立颜色的等量并用，如大红与大绿，尽管在一幅画上也常常都有，但总是以一种颜色为主，占据画面的主要部位，然后再以对立的颜色略加点缀，这样就起到了衬托的作用，犹如大红大紫的牡丹花，得到了绿叶的衬托。但是北人兄的山水画的色彩，更多的是运用相邻的颜色互相组合衬托，这样就使得画面特别和谐朴厚，我所说的既浓丽而又淡雅，就是指的这种效果。就颜色来说是浓丽的，但因为他用色点染配合得当，浓丽的颜色又产生了“淡雅”的效果，这一点，确实是泼彩山水最难掌握的。古人说“惜墨如金”，这是指不滥用墨，因为滥用非但得不到好的效果，相反还要起破坏作用。那末，北人兄的泼彩山水，尽管颜色是“泼”的，是大量运用的，但实际上他一点也不随便运用，可以说倒是惜“色”如金。惟其如此，所以画面的色彩才能轻重得宜，产生出画家所要求的美的效果，久而久之，也产生出画家的个人风格。还有前面所说的“小心收拾”，也并不是泼彩时无目的的随便“泼”，“泼”完以后再加“收拾”。我理解，画家作一幅画，总有自己的构思的，尤其是山水画，意境深远，如果没有事先的构思，那泼彩就变成“游戏”，这样“收拾”起来也就难了。所以，所谓“收拾”不过是把画家胸中的构思用画笔，用线条，用点染的色彩最后来完成和体现而已。有没有事先毫无构思，等泼墨或泼彩以后再加点染，因物象形的呢？当然也有这种画法的，但这并不是常法，偶一为之，游戏笔墨而已。我看在北人兄的山水画里，就很少这种情况。

那末，用这种大青大绿或其他鲜艳的色彩如赭、黄、红等颜色来画山水，是否有实际的生活依据，在真山真水之间，是否确有这样富丽的色彩呢？我的回答是肯定的。我爱游山，曾在终南山下住过将近一年，后来又在江西的山村住过三年。我曾五登黄山绝顶，去过华山、终南山、庐山、嵩山，雁荡、泰山、秦岭，以及西至敦煌流沙的三危山、祁连山，东到东海之滨的连云港云台山，南至四川的青城山、剑门关、嘉陵江上游以及桂林、阳朔的漓江，北至黑龙江的高山湖镜泊湖。此外如富春江、瓯江、洛阳龙门，以及那浩荡奔腾的黄河的景色，我都看过。至于太湖则是

我的故乡。总之历年游览所得，我感到大自然的色彩是无比绚丽的，我看过白雪皑皑的终南山，在太阳光的照耀下，简直是一片晶莹的水晶世界，特别是我在黄山玉屏楼遇大雪，第二天冒雪走到西海和后海，雪后的黄山，简直是色彩缤纷的海洋，因为除白雪装裹着的群山和树木外，各色的树叶，红、黄、紫、橙、绿在风雪的洗涤和太阳光的照射下，显得格外娇艳，斑斓夺目。特别是山村的落照，有时使整个山头染成鲜红色，有时雨后，又会突然见到紫色的山峰。有一次我在新安江道中遇雨，雨后却见一排几个山头全是娇艳的土黄色，山头的皴法完全是披麻皴，我雨中游梅城三江口和富春江七里泷，坐在一叶小船上，那朦胧的山色，若有若无，影影绰绰，东坡说：“山色空濛雨亦奇”，至此我才体会到这个“奇”字。同样我在西子湖上，也遇到过暴雨，我在西冷印社的茶室里躲雨，眺望着西湖，那飘风般的雨线，打在湖面上，打在荷叶上，如乱溅的跳珠，而湖中的景色，在迷濛中显得格外的飘渺，简直如梦似幻。此情此景，只有东坡的《望湖楼醉书》：“黑云翻墨未遮山，白雨跳珠乱入船，卷地风来忽吹散，望湖楼下水如天”或能尽其一二。还有我在终南山顶远望秦岭，见远处参差排列着的山峰在严冬的阳光下一碧如蓝，蓝得象透明的蓝宝石。总之，大自然的色彩是富丽堂皇，多彩多姿的，画家不过是把这种难得遇见的绚丽色彩用自己的彩笔给它摄取下来而已。

我在加州，得知大千居士与北人兄的交往，也是艺林珍闻，颇有可道者。一九六八年春天，大千居士作《长江万里图》长卷，绢本，全幅长786英寸，自都江堰索桥写起，一直到上海吴淞口入海。全图未起草，意之所到，信笔挥洒，而洋洋万里，城郭人民，江山风物，历历如数掌上。昔吴道子在大同殿写嘉陵江三百里山水，一日而成，大千此图，长江万里，尽十日之力，可以说与吴道子后先辉映，同其神功。而此图的最早文字说明，就是由北人兄写成的。我曾仔细地对照长卷读过一遍，真是指点江山，激扬文字，可以图文并传。

大千居士不仅画好，而且书法好，诗好，一九六九年春三月，他从巴西到加州洛城(Los Altos)同北人兄看杏花，归后曾作《观杏图》见赠，并题诗云：“一片红霞乱不收，更霏微雨弄春柔；水村山店江南梦，勾起行人作许愁。”第二年即移居加州克米尔城(Camel)，购“可以居”寓所，第三年又筑“环草庵”于滨石村，因向北人兄寄诗索海棠以为庵中胜景。诗云：“君家庭院好风日，才

到春来百卉开；想得杨妃新睡起，乞分一棵海棠栽。”逾数日，北人兄即赠以西府海棠、垂丝海棠各一本及梨花数树，并亲自驱车送去。居士大喜，复报以诗曰：“自辇名花送草堂，真成白发拥红妆；知君有意从君笑，笑此狂奴老更狂。”并加跋云：“北人道兄亲送梨花海棠至环荦庵，戏拈小诗博笑。”由此可见两人的诗文的往还，友情深厚。可惜居士于今年四月二日已归道山，实为艺坛一大损失，可胜叹喟！

我离开加州，忽忽亦已二年，每当夜深人静，茶余酒后，窗前明月，窥人半眼的时候，我就自然而然地想起“老杏堂”前挺拔的松树和萧疏的竹影，特别是每当我夜深告别时，那松间的一轮明月，皎如冰盘，而园中的老杏红梅，以及其他无名杂花，皆萦人心怀，特别是侯夫人韵琴女士自酿的青梅酒，仿佛温馨如昨。那时北人兄曾以画集序文相属，今画集已将付印，北人兄书来索序，回首前尘，不觉神驰，因历叙往事，以代小引，其有疏简，幸知者谅之。

冯其庸

一九八三年十一月九日晚八时

于京华宽堂。

It was Autumn, 1981, when I was invited to give lectures at Stanford University; later, as a visiting scholar I also lectured at Harvard, Yale and Columbia University. Returning to California, I unexpectedly came to know Professor Hou Beiren, the internationally-famous scholar-painter. The reasons for our intimate friendship were that we were Beijing-Opera enthusiasts, that we all liked poetry, and that I had a deep-seated love for the traditional Chinese painting of which Hou was the master.

Professor Hou's parents were originally from Hou's village, Weiguanying, Changli County in Hebei Province, China. He was born on March 18, 1917, in Daja Hamlet, Haicheng County, Liaoning Province, to Mr. and Mrs. Hou Lufeng. In his youth Hou attended various schools in Haicheng, Yingkou, Baoding and Beijing; afterwards he furthered his education abroad, studying under Dr. Kurouochi Kajata, and was graduated from Kyusu Imperial University in Japan, with a major in sociology and literature.

Hou learned, in his early years, his art of painting from the noted painter Li Zhongchang of Hebei, and then from Huang Binhong and Zheng Shiqiao. Coming to the United States in 1956, he settled in California, making his living by teaching the traditional Chinese paintings. And for some 27 years he has had students coming from every corner on this globe. Very frequently he has held his one-man exhibitions of calligraphy and paintings in numerous museums across the country. In 1963, for instance, he had shown his works at the M. H. de Young Memorial Museum, in San Francisco, and recently he had his "The Retrospective 25 Years of Calligraphy and Paintings" at San Jose Museum of Art, California.

Professor Hou owns a spacious painting studio in Los Altos, California, and he calls it "Old Apricot Hall." Having made his acquaintance, I often went to visit him, talked about poetry, articles and drew pictures there. To answer my inquiry about the particular name for his studio, Professor Hou ushered me to his garden behind the house. He pointed out for me an old tree, saying, "That's the old apricot." Watching that curvy, dragon-shaped aged tree with its "branches like bronze and roots like stone," I began to understand the reason that he called his painting studio the "Old Apricot Hall." But in his garden I also saw some one hundred winter-plum trees (some of them were in the pots), all in bloom, variegated red and white, that scented the chilly air.

"With all these winter-plum trees," I said; "you should call your painting studio 'The Winter-plum Flower Hall'."

"But Mr. Zhu had used such name in Shanghai," Hou replied. "Perhaps I should call it 'One-Hundred-Plum Hall'." His "Old Apricot Hall" was, then also called "One-Hundred-Plum Hall."

Now in his "Old Apricot Hall", I of course first fed my eyes on his masterpieces. I had savored all his hidden treasures as if I were loitering through a mountain vista, too busy to greet the oncoming attractions. I had never dreamed about seeing so many high-pitched expressions of the traditional

Chinese paintings in a foreign country. While I was admiring and praising his works, he came in with some of his best paintings and urged me to write poems for them. I was put in an awkward position because I had never thought about his asking me for poems; besides, my uncouth verses could have marred his refined works. Yet he would not give in, and I had to try the task. Impossible to decline Professor Hou's request, impetuously I composed five poems for five of his paintings. For his "Listening to the Stream in a Bamboo Grove" I wrote:

I've found the pleasure in wearing my traveling shoes;
Many a hill and river I climbed and crossed at ease.
And today at your Hall, let me give away all my gold
For your works that remind me of the paintings of Fan Kuan.

For his "Journey in the Mountains":

For thousands of times you've dreamed about the old Cathay:
Green hills and red trees glittering under your brushes;
Wiping off the dust and scrutinizing these painting pages,
You see images of your native land, all berries, all mosses.

For his "Autumn Hills":

Like a rush-leaf, for ten thousand miles or so, I'm drifting
Along the shore, under a western sky;
With my garments and shoes undorned, simple am I.
"What's hidden in your sleeves, Sir?" One may ask.
"Nothing but my native hills, my rivers that flow."

And for his "Scholar-hermits in the bamboo Grove":

The sky-piercing Mountain Hua stands high, like a stone
Column shouldering the sky;
The Cliffs entice us with many a sign;
What school do these paintings belong?
Not the school of Ni Yunlin but Huang Dachi.

Professor Hou's last piece of painting depicted the sceneries of Guilin: clustered mountains in the mist and haze. Such a scene brought me back once again to the Lijiang, under the gleaming Lotus Cliffs in Yangshuo. Ah, such ever-changing light in the mountains, such crystal-clear river, such elegant, entangling. Unusual-looking mountains far and near, such leaf-like bamboo-rafts flowing over the waves, such faint singing of the fishermen...all these put me into a trance, a dream. Yet well I knew that I was a stranger in a strange land, on the other side of the earth. I somehow felt touching the ground of my fatherland, wandering among the streams, at the hillside, among the banana trees and bamboo groves. I was profoundly moved by the artist's thoughts of home that seemed to leap off the pages. This particular painting was entitled "A Sprinkle of the Pear-Blossom Rain Makes Guilin Hills a Little Wet," and under it was the note: "In the year of Ding Wei, summer, Hou Beiren at Old Apricot Hall." In the upper middle of the painting there was an inscription from Zhang Daqian; it was a poem:

The Guilin sceneries come about my night-dreams,
As I search for the Seven Star Hills or so it seems,
but the Li River cares little about our parting woe;

Toward the southwestern skies I let my tears flow.
And the footnote said, "It has been 30 years since I last saw Guilin. How time flies! What sorrow!" No doubt, Hou's landscapes had also touched Master Zhang's heart and had aroused his thoughts of home. Hou's painting became even more valuable with a poem from Zhang. Yet Professor Hou pressed me for an additional poem for the same painting. Unable to refuse him, I fashioned a few lines after Master Zhang's poem:

For forty years I've been dreaming about Master Zhang,
And now in this painting I see his face divine;
I was, too, once sailing upon the Li River,

And today I'm sailing into the delicate sceneries of Hou.
And I wrote below the poem: "A verse requested by Professor Hou Beiren for his Guilin landscapes, along with my reminiscence of the respected Zhang Daqian."

Hou's works have left with me deep impressions. His achievement in the traditional Chinese paintings, to me, is remarkably unique, his style being that of the master's. His paintings, as I see them, have at least three outstanding characteristics: first, the composition; second, the conception, and third, the color treatment. The art of composition, in the traditional Chinese landscape-paintings, is very difficult to obtain, difficult in the proper arrangement of the far-or-near objects, the order of the primary-or-secondary images, and the actual and the implied. Compositions in Chinese landscape-paintings belong to the "looking-down" method. The onlooker's position must be above the ground level at the mountainside. Therefore, he may have a panoramic view of all mountains far and near. If he stands below the mountain's foot, he sees only the mountain in front of him, nothing more, because the nearby hills, although flat and low, will obscure a thousand cliffs in the distance. When you visit Mountain Hua in the West, you may not see the three Tai Hua summits at the mountain's gate. But after some 20 miles of travel on foot, and after you have reached the Qing Ke Plateau and left the nearby hills behind, you will certainly see, on some higher slopes, the cloud-piercing three summits. Observing Hou's works this way, one marvels at his unrivaled craftsmanship and his appropriate treatment for his subjects. Why, his appropriateness lies in the inartificiality of his works. Studying his paintings, one feels that his landscapes are not done by human hand or by any mechanical device; on the contrary, one is looking at the sceneries in our real world. Master Huang Shangu once wrote a verse for the paintings of Zheng Fang, saying;

Hui Chong paints about the misty rain and homing geese,
and he sails upon the waves of Dong Ting;
Could that small boat take me home, but my friend says
that this is only a picture of Hui Chong.

The quoted poem depicts well my impressions on Hou's paintings. It is quite difficult, as we all know, to avoid the sameness of composition in landscape paintings and to stay away from the well-trodden path. If a painter paints too often and too much, he may easily limit himself to some monotonous forms.