

Independent Curator 獨立策展人  
Dr Kevin McLoughlin 馬凱文博士

Translators 譯者  
Chris Song 宋子江  
Kikki Lam 林嘉琪  
Rae Hong 康婉瑩

Publisher 出版人  
Christopher Mattison 馬德松

Designer 設計師  
Stephy Tsui 徐曉雯

Image reproduction rights courtesy of Hou Beiren  
and the Hou Beiren Art Museum in Kunshan, China  
複印圖像授權由侯北人和中國崑山市侯北人美術館惠供

Edition 版次  
April 2020 二零二零年四月  
© University Museum and Art Gallery,  
The University of Hong Kong, 2020  
© 香港大學美術博物館，二零二零年

ISBN 國際標準書號  
978-988-19025-7-3

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without permission in writing from the publisher.  
版權所有。未經香港大學美術博物館的書面許可，任何人士不得以任何形式或方法，不論是電子或手寫方式，翻印、記錄、或利用任何資料儲存或檢索系統來發放本圖錄之任何內容或資料。

Unless otherwise noted, all works are held by the Hou Beiren Museum in Kunshan, China.  
除另有說明者，所有作品屬中國崑山市侯北人美術館所藏。

UNIVERSITY MUSEUM AND ART GALLERY  
THE UNIVERSITY OF HONG KONG  
90 Bonham Road, Hong Kong  
香港大學美術博物館  
香港般咸道九十號

Co-organised by 聯合主辦

 香港大學美術博物館  
University Museum and Art Gallery  
The University of Hong Kong

Cover image 封面圖片

**Rafts on the Spring River**  
69 x 45 cm  
Ink and colour on paper  
2018  
Gift of Hou Beiren  
HKU.P.2019.2456

**春江泛舟圖**  
69 x 45 厘米  
設色紙本  
2018  
侯北人惠贈  
HKU.P.2019.2456

Cover flap image 封面折頁圖片

**Hong Kong Memories**  
80 x 72 cm  
Ink on paper  
2019  
Gift of Hou Beiren  
HKU.Ca.2019.2460

**香港長憶**  
80 x 72 厘米  
水墨紙本  
2019  
侯北人惠贈  
HKU.Ca.2019.2460

Supported by 支持

 **MUSEUM SOCIETY**  
香港大學博物館學會  
The University of Hong Kong Museum Society





7

Foreword *Dr Florian Knothe*

前言 羅諾德博士

9

Hou Beiren's Life in Ink *Dr Kevin McLoughlin*

侯北人的水墨人生 馬凱文博士

33

Catalogue

圖版





# Foreword

## 前言

Dr Florian Knothe  
Director  
University Museum and Art Gallery,  
The University of Hong Kong

羅諾德博士  
香港大學美術博物館總監

*Clouds of Ink, Pools of Colour* is a comprehensive spread of Hou Beiren’s landscape paintings in the splashed ink style. His painted panoramas are filled with playful and elegiac meditations on the theme of the Chinese landscape expressed in luminescent swirls of colour and cascades of ink, a theme to which he has returned numerous times over recent decades as he has sought to map out a new pictorial cartography.

This catalogue includes recent donations of Hou Beiren’s paintings to HKU’s University Museum and Art Gallery, which is especially resonant, as Hou spent several formative years in Hong Kong in the early 1950s before departing for America. Today, he lives in Palo Alto in northern California, where at the age of 103 he continues to paint in his beloved Old Apricot Villa, his home and studio for over 50 years.

The origins and sources behind Hou Beiren’s splashed ink work lie in the ink landscape painting of the Tang (618–907) and Southern Song (1127–1279) dynasties. Subsequently eclipsed by literati painting in China after the fourteenth century, splashed ink continued in the Zen influenced Japanese ink wash painting of the Muromachi Period (1333–1578). This tradition was revived and renewed in the 1950s by the great twentieth-century master of Chinese painting Zhang Daqian (1899–1983), who saw parallels with the Abstract Expressionist and action painting then dominant in the Western avant garde. Zhang and Hou were close friends, and in recent decades Hou has tirelessly developed his form of splashed ink landscape painting into a uniquely personal practise.

We wish to express our gratitude to the Hou Beiren Art Museum in Kunshan, China, for their collaboration, and to the Changshu Cross-Strait Academy, as well as to the Hong Kong University Museum Society for their generous support. Lastly, we are deeply grateful to Hou Beiren for his enthusiasm and assistance in bringing together this project in Hong Kong, a city he recalls with great fondness.

《墨雲彩池：侯北人畫展》精選展示潑墨大師侯北人的潑墨山水畫。侯北人的全景畫以中國山水景色為題，一抹抹鮮艷奪目的色彩和如瀑布般湧流而下的水墨躍然紙上，畫面意趣十足，卻又洋溢着懷舊哀愁的思緒。為了開創一種嶄新的潑墨山水畫意象風格，侯北人在過往數十年常常以此為繪畫主題。

上世紀五十年代初，侯北人移居美國前曾在香港居住數年，其間塑造建立起個人藝術風格。本館現出版圖錄，展示侯北人最近惠贈予本館的畫作，確實意義深遠。侯北人現居於北加州的帕羅奧圖，他雖已年屆103歲高齡，仍舊在居住了超過半個世紀的寓所和畫室——「老杏堂」內潛心創作。

侯北人的潑墨山水作品靈感源自唐代（618–907）和南宋（1127–1279）的水墨畫；十四世紀後，潑墨畫隨着中國文人畫的興起而逐漸衰落，潑墨技法卻得傳於日本室町時代（1333–1578）、受禪宗影響的日本墨染畫之中。上世紀五十年代，被譽為二十世紀國畫大師的張大千（1899–1983）復興與更新了這種傳統風格，並洞悉到潑墨與當時主導了西方前衛藝術的抽象表現主義和行動繪畫之間的共通點。張大千與侯北人份屬摯友，侯北人在過往數十年間孜孜不倦地鑽研一己之潑墨山水風格，最終自成一家。

我們衷心感謝中國昆山市侯北人美術館與本館合作籌辦是次項目，並常熟兩岸書院和香港大學博物館學會的慷慨贊助。潑墨大師侯北人心繫香港，我們謹此深深感謝他對這次在港舉辦展覽和出版圖錄的熱切支持和幫助。





## Hou Beiren's Life in Ink

### 侯北人的水墨人生

Dr Kevin McLoughlin  
Independent Curator

馬凱文博士  
獨立策展人

From the age of five when Hou Beiren began to copy rubbings and images of flowers, painting has remained a constant and unifying thread throughout his life. Born in Liaoning province in 1917, he has been witness to several of mid-twentieth century China's determining events and experiences—Japanese invasion; civil war; communist takeover and post-1949 exodus and exile. These and subsequent events in mainland China eliminated or severely disrupted the direct transmission and continuity of pre-modern cultural traditions. As a result, from the 1950s, the continuities of Chinese traditional culture were to be found outside mainland China in Taiwan, Hong Kong and among overseas Chinese like Hou Beiren.

In the early to mid-twentieth century, Chinese ink painting came to be termed 'national painting' (*guohua*) or Chinese painting (*zhongguo hua*) to distinguish it from Western forms of painting (*xihua*), and to describe the ink painting tradition inherited from imperial China with its long-defined styles and subject matters of figure, landscape, flower-and-bird and so on. One of the particular fascinations of ink painting is that it is not a unified inheritance, but rather a multiplicity of practises and methods, lineages and schools, idioms and styles. Debate around the role and nature of China's *guohua* painting grew in response to the perceived challenge of Western art. Even the term 'art' (*meishu*) was itself an early twentieth-century neologism developed in response to Western art.<sup>1</sup> This differentiation between Chinese and Western was reinforced in mainland art schools and academies where there were separate departments for *guohua* and *xihua*. Toward the end of the twentieth and into the twenty-first century, ink painting has developed and reacted in new ways in response to the globalisation and hybridisation of contemporary Chinese art.

侯北人，自五歲起便開始臨摹和拓印花卉圖案，而繪畫則猶如一股繩子般凝聚和貫穿了他的藝術生涯。1917 年生於遼寧的侯北人見證和經歷了中國二十世紀中的重要歷史事件，即日軍侵華、國共內戰、共黨奪權、建國流亡等。這段歷史以及後來在中國大陸發生的歷史事件，嚴重中斷甚至摧毀了中國傳統文化的承傳。因此，從一九五〇年代開始，中國傳統文化在中國大陸以外的台灣、香港、以及像侯北人這樣的海外華人身上才得以傳承。

二十世紀初至中期，中國水墨畫稱作「國畫」或「中國畫」，一來以便和「西畫」作區分，二來說明它承繼自中國源遠流長的水墨畫傳統，常以人物、風景、花鳥為主題。水墨畫的傳承並不是集中的，而是分散的，有各種各樣的實踐、方法、師承、畫派、語彙、風格等等，這是水墨畫其中一個最令人著迷之處。國畫面臨西方藝術的挑戰並予以回應，關於它的角色和本質的討論便是圍繞著它的回應而進行的。就連「美術」一詞也是在二十世紀初國畫對西方藝術的回應中誕生的詞彙。<sup>1</sup> 中國大陸的美術學院分別設立國畫系和西畫系，進一步生硬地區分中國與西方藝術。從二十世紀末到二十一世紀初，水墨畫不斷發展，走出新的路向，並以此回應當代中國藝術的全球化和混雜化等問題。水墨畫有了新的詞彙和的新類別，如「水墨藝術」、「實驗水墨」等用來描述那些已經不能簡單地被劃歸國畫，而是結合了傳統的繪畫材料，並藝術、後現代藝術、抽象藝術、多媒體藝術等西方和當代全球藝術的創作方

1. Yang et al. 2010: 35.

1. Yang et al. 2010: 35.



New terms and classifications have been applied to ink painting including ‘ink art’ (*shuimo yishu*) and ‘experimental ink painting’ (*shiyān shuimo*) to describe the use of traditional materials in combination with the conceptual, postmodern, abstract and multi-media artmaking forms and strategies of Western and global contemporary art that are no longer adequately defined or described by *guohua* categories. The still evolving boundaries of ink painting have expanded remarkably and innovatively into areas that can challenge simple or inherited definitions, though ink painting has yet to fully supersede and shake off the earlier category of *guohua* and its part in the dichotomy of Chinese and Western. The issues and complexities of artistic classification, as well as of cultural identity, have been compounded by transnational Chinese artists living outside China who are able to choose from an open-ended range of cultural references, media and materials, and also find themselves negotiating multi-faceted and overlapping expressions of Chinese and globalised artistic identities in which any established definition of what constitutes Chinese painting has been radically expanded, posing significant challenges for both artists and audiences.<sup>2</sup> On the other hand, it has been observed that a “substantial portion of art production today in China, Hong Kong, Taiwan, and overseas is not ‘new’ but ‘traditional’” and that “it both perpetuates and aims gradually, gently, to modernize.”<sup>3</sup> This essay looks at the events of Hou Beiren’s life, and examines his splashed ink landscape painting in light of the mid-twentieth century revival of this mode of painting.

#### Study in Japan and Return to China

In 1939–40, Hou Beiren received a scholarship to study at Japan’s Kyushu Imperial University (*Kyushu Daigaku*) where he majored in sociology.<sup>4</sup> Despite the Japanese military occupation of large areas of China during the Sino-Japanese War (1937–45), thousands of Chinese students continued to study in Japan, as “geographic

式。水墨畫的界限在不斷變化，它的領域已經大為擴展，並以創新的方式進入其它領域，挑戰簡單和因襲的定義。然而，目前水墨畫還未能完全取代和擺脫原先的國畫範疇，亦未能脫離自身在中西二元對立中的角色。這個問題的複雜性既在於藝術分類上，也在於文化認同上，更加結合了海外華人藝術家的特點。他們不但能夠從廣泛的文化、媒介和材料中取材，更可以遊走於中國藝術和全球化藝術這兩種多面向且重疊的藝術認同之中。在這個過程中，所有構成中國畫的既定定義得以全面擴展，為藝術家和觀眾都帶來了重大的挑戰。<sup>2</sup> 另一方面，「今日中國、香港、台灣和海外等地大量的藝術創作所追求的不是『新穎』，而是『傳統』。它們既延續傳統，又緩緩趨向現代。」<sup>3</sup> 本文敘述侯北人的生平事蹟，並以二十世紀中潑墨山水畫的復興為背景分析他的作品。

#### 留日與歸國

在 1939 至 1940 年間，侯北人獲得一筆獎學金在九州帝國大學學習社會學。<sup>4</sup> 雖然日本在中日戰爭期間（1937–45）大舉侵華，但由於日本與中國在「地理和文化上比較接近，是理想的留學目的地」，故數千名中國學生仍繼續留學日本，<sup>5</sup> 當中許多像侯北人這樣的留日學生都是來自滿洲國和其它日佔地區。1937 年盧溝橋事變，中日戰爭爆發，兩國中斷外交關係，使數以千計的留日學生返回中國，但是直到 1945 年為止，日本仍是中國留學生的熱門之選。<sup>6</sup> 1943 年，侯北人畢業回國，進入重慶國際問題研究所擔任研究

proximity and cultural affinity made Japan an accessible destination for student migration.”<sup>5</sup> Many students came, as in Hou’s case, from Manchuria or from other Japanese occupied regions of China. Though confrontations with Japan, such as the 1937 Marco Polo Bridge Incident, had seen thousands of Chinese students return to China, Japan continued to remain a popular destination for Chinese students up until the end of the war in 1945, when diplomatic relations between the two countries were severed.<sup>6</sup> After graduating in 1943, Hou returned to China, taking up a post in Chongqing as a researcher on Japanese affairs at the Chongqing Institute of International Studies, where he specialised in translating works from Japanese.<sup>7</sup> The wartime Chongqing experienced by Hou was a fascinating and cosmopolitan place, seat of the Nationalist government and temporary national capital since 1937, with over 20 foreign missions and embassies, and populated by numerous “foreign advisers, diplomats, military officers, reporters, intellectuals and special agents” from Allied and Western powers.<sup>8</sup> In a newspaper interview from the early 1960s, Hou notes that he “served with the Chinese government in Chungking and Nanking where he held a legislative post equivalent to a senator.”<sup>9</sup> While in Chongqing he met with the acclaimed and innovative painter Fu Baoshi (1904–65), and exhibited with him in early 1943.<sup>10</sup> Numerous artists were based in Chongqing at the time, including Xu Beihong (1895–1953), Zao Wou-ki (Zhao Wuji, 1920–2013), Huang Junbi (1898–1991) and Ai Zhongxin (1915–2003).<sup>11</sup> In 1945, Hou took up a post at the Ministry of Foreign Affairs (*Waijiao bu*), from which he resigned later in that year following the end of the Sino-Japanese War.

In September of 1945 he then became editor at *Reincarnation* (*Zaisheng*), a Guomindang-affiliated journal based in Shanghai which claimed that “national revival was its direction, and it

員，專門負責翻譯日本文字材料。<sup>7</sup> 1937 年起，重慶成為中國國民政府的戰時首都，是一個令人著迷的國際大都會，擁有超過二十個國家的領事駐留，還有來自西方和同盟國的「外籍顧問、外交官、軍事人員、記者、學者和特務」。<sup>8</sup> 侯北人在一九六〇年代初的訪問中表明他「在重慶和南京政府中擔任相當於參議員的立法委員。」<sup>9</sup> 他在重慶時遇到了著名畫家傅抱石（1904–65），二人在 1943 年初一起舉辦了畫展。<sup>10</sup> 此外，當時還有許多畫家在重慶居住，包括徐悲鴻（1895–1953）、趙無極（1920–2013）、黃君璧（1898–1991）、艾中信（1915–2003）等等。<sup>11</sup> 1945 年，侯北人進入外交部任職，隨著中日戰爭結束，他又辭去外交部的職位。

1945 年 9 月，侯北人成為上海《再生》雜誌的編輯，該雜誌是國民黨旗下刊物，號稱「國家的再生就是雜誌的方向，為讀者帶來關於國家再生的詳細系統性計畫。」<sup>12</sup> 1945 年 8 月，日本投降；國民黨政府於 1946 年 5 月決定將首都從重慶遷回南京。1946 年 1 月 10 日，國民黨、共產黨、中國民主同盟等舉行政治協商會議，侯北人似乎也出席了此次會議。1946 年底，侯北人參與起草修訂 1936 年 5 月 5 日頒布的《中華民國憲法草案》，並成為立法委員，直到 1947 年辭職。其後，侯北人攜新婚太太張韻琴返回北京，二人於 1946 年結婚。<sup>13</sup> 據侯北人所述，他退出政壇前往北京是為了當全職藝術家，後來他也表示自己「對政治不感興趣」，同時坦言自己在北京鬻畫維生的生活十分困苦。<sup>14</sup>

<sup>[2]</sup> 關於上述詞彙的歷史與用途的詳盡分析，見 Chan 2013。亦見 Hearn & Wu 2013, Yang et al. 2010: 35.

<sup>[3]</sup> Silbergeld 2009: 130.

<sup>[4]</sup> 侯北人在 1986 年的訪問中說，他於 1936–39 年在日本京都九州帝國大學學習中日文化關係。見 Yu 1986: 59。侯北人生平事跡發生的日期在各篇訪問中有所出入。

<sup>[5]</sup> Liu-Farrer 2011: 20. 奉天省是遼寧省的前稱，侯北人出生時，當地仍稱作奉天，直到 1929 年才改稱遼寧。

<sup>[6]</sup> Liu-Farrer 2011: 23.

<sup>[5]</sup> Liu-Farrer 2011: 20. Liaoning province was known as Fengtian province（奉天）when Hou Beiren was born there and renamed Liaoning in 1929.

<sup>[6]</sup> Liu-Farrer 2011: 23.

<sup>[7]</sup> Hou Beiren meishuguan 2014, vol. 2: 233. Yu 1986: 59.

<sup>[8]</sup> Chang and Zhou 2017: 580. See also Mitter 2013: 173–196 for an excellent description of the experience of life in wartime Chongqing.

<sup>[9]</sup> Hou Beiren meishuguan 2017: 158.

<sup>[10]</sup> Possibly in a group exhibition held at the Jialing Art Club (*Jialing Meishu hui*). See Chung 2011: 216 and Johnson 2016: 8.

<sup>[11]</sup> Sullivan 1959: 97–98.

<sup>[7]</sup> Hou Beiren meishuguan 2014, vol. 2: 233. Yu 1986: 59.

<sup>[8]</sup> Chang and Zhou 2017: 580. 有關戰時重慶生活的詳盡描述，見 Mitter 2013: 173–196.

<sup>[9]</sup> Hou Beiren meishuguan 2017: 158.

<sup>[10]</sup> 也許是在嘉玲美術館舉辦的聯展上，見 Chung 2011: 216, and Johnson 2016: 8.

<sup>[11]</sup> Sullivan 1959: 97–98.

<sup>[12]</sup> Zheng 2012: 228. 該雜誌創辦於 1932 年 5 月，直至 1949 年才終刊。

<sup>[13]</sup> Shu and Xu 2013: 186.

<sup>[14]</sup> Yu 1986: 59.

proposed detailed and systematic plans of national revival for readers’ deliberation.”<sup>12</sup> Following the Japanese surrender in August 1945, the Guomintang government decided to relocate from its temporary capital in Chongqing back to Nanjing in May of 1946. While in Chongqing, Hou appears to have had some involvement in the January 10, 1946 Conference for Political Dialogue, which involved representatives of the Guomintang, Chinese Communist Party (CCP) and the China Democratic League. In late 1946, Hou also was involved in the drafting of the revised 5 May 1936 Constitution Draft, and served in the role of legislator until his resignation in 1947, whereupon he returned to Beijing with his wife Zhang Yunqin, whom he had married in 1946.<sup>13</sup> In one account, Hou states that he resigned from politics in order to move to Beijing to become a full-time artist, later commenting that “he was not too much interested in politics” and although he managed to sell works there, he later described making a living as an artist in Beijing quite challenging.<sup>14</sup>

### Exile in Hong Kong

In 1945, following four years of Japanese occupation, Hong Kong’s population stood at 600,000, but by 1955 was to reach 2.5 million, continuing to expand until by 1962 it had reached 3.6 million, with at least a third of the population being made up of refugees who were arriving in the Colony at the rate of as many as 10,000 per month, most of whom were effectively destitute.<sup>15</sup> Movement across the China-Hong Kong border between 1945 and 1950 had been unrestricted in both directions.<sup>16</sup> Many, but by no means all of the refugees crossing the border into the Colony were remnants of Jiang Jieshi’s (1887–1975) nationalist army.<sup>17</sup> In the aftermath of the communist victory in 1949, and the founding of the People’s Republic of China (PRC) in October of that year, the influx of refugees arriving in the British Colony swelled enormously. Along with countless others, Hou Beiren and his wife joined the exodus to Hong Kong and Taiwan.

- Zheng 2012: 228. The journal was founded in May 1932 and continued until 1949.
- Shu and Xu 2013: 186.
- Yu 1986: 59.
- Davis 1998: 137. Tsang 2004: 167. For a more detailed overview of the impact of the enormous numbers of refugees on the infrastructure of Hong Kong, see Peterson 2008: 171–195.
- Tsang 2004: 181.
- Roberts 2016: 38.

### 流亡香港

經過四年的日佔時期，香港 1945 年的人口為 60 萬、1955 年升至 250 萬、及至 1962 年更飆升至 360 萬，當中至少有三分之一的人口是難民。每月平均有一萬名難民湧到這片殖民地地上，他們大多一貧如洗。<sup>15</sup>1945 年至 1950 年間，中港邊界並沒有實施人口流動管制措施。<sup>16</sup> 這批難民當中有許多是蔣介石（1887–1975）的國軍殘部。<sup>17</sup>1949 年，共產黨勝出內戰，並於 10 月建立中華人民共和國，香港此英國殖民地的難民數量隨之激增，侯北人夫婦即是無數湧入香港和台灣的難民的其中一員。

侯北人在香港期間認識並跟隨杭州畫家鄭石橋（1894–）學畫，但關於鄭石橋的資料幾乎無處可尋。<sup>18</sup> 侯北人亦是一位作家，並於 1954 年以端木青為筆名發表長篇小說《故國的春天》。<sup>19</sup> 除此以外，他也曾為幾本雜誌擔任編輯和供稿。據他所述，當時在港的生活困難難。<sup>20</sup> 1955 年，侯北人初次遇見當時已名滿世界、時常周遊列國的畫家張大千（1899–1983）。<sup>21</sup> 二人既有共同的興趣，又有相似的經驗。他們都是在 1949 年

- Davis 1998: 137. Tsang 2004: 167. 關於大量難民對香港造成的影響，見 Peterson 2008: 171–195.
- Tsang 2004: 181.
- Roberts 2016: 38.
- 有資料指鄭石橋的山水畫是清初四王古典保守的風格，見 Yu 1991: 1384.
- 端木青．故國的春天．港 1 版 ed. 九成文藝叢書；2. 香港：九成書店，民國 43, 1954. 一九五〇年代香港仍沿用民國紀年。沒有資料顯示侯北人在香港時與國民黨的關係。關於這段時期的冷戰地緣政治、殖民地的政治概況，香港與共產黨和國民黨之聯繫，可見 Tsang 1997: 294–317.
- 其中包括收錄於《社會學史綱》、《畫與家》（該書以端木青為筆名。端木青．畫與家．香港：高原出版社，1958. 見 Hou Beiren Meishuguan 2014, vol. 2: 234. 一張一九六〇年代初的報紙剪報指，侯北人在香港期間曾任自由出版社和《自由前線》雜誌的編輯，見 Hou Beiren Meishuguan 2017: 158; Johnson 2016: 9.。關於侯北人在香港的艱苦生活，見 Yu 1986: 60。
- Fu and Stuart, 1991: 25.



Hou Beiren in Hong Kong with (left to right) Lu Guangsheng, member of the Hong Kong National Committee of the Chinese People’s Political Consultative Conference, Wu Xianzi and Kang Youwei’s disciple Lu Yuan, 1956

1956 年，侯北人、香港全國政協委員盧廣聲（左一）、伍憲子（左二）及康有為弟子盧毅安（右二）在港合照

While in Hong Kong, Hou met and associated with a painter from Hangzhou named Zheng Shiqiao (1894–), about whom little is recorded.<sup>18</sup> Hou was also an author, and in 1954 he published a novel in Hong Kong entitled *Homeland Springtime* (*Guguo de chuntian*) under the pseudonym Duanmu Qing.<sup>19</sup> In addition, Hou edited or contributed to several other publications dealing with art and culture during this period, later describing life in Hong

- Zheng is recorded as having produced landscapes in the conservative classical style of the Four Wangs group of early Qing dynasty painters. See Yu 1991: 1384.
- 端木青．故國的春天．港 1 版 ed. 九成文藝叢書；2. 香港：九成書店，民國 43, 1954. The use of a *minguo* date in 1950s Hong Kong is of course unambiguously nationalist. Nothing is recorded of Hou Beiren’s links with or role within the Guomintang while he was in Hong Kong. For an excellent overview of both the internal politics of the Colony regarding both the CCP and Guomintang, and the wider geopolitics of the Cold War during this period, see Tsang 1997: 294–317.

離開中國，又都到訪過日本。<sup>22</sup> 侯北人曾留學京都，張大千則於一九五〇年代初開始到訪日本。張大千的出現對侯北人的藝術人生產生了重要的影響，他是與侯北人關係最密切的藝術家。當時張大千五十六歲，極具個人魅力，性格極其鮮明——「優秀、風趣、熟練，留著鬍鬚，披著長袍，一副中國聖人形象」，令侯北人留下了非常深刻的印象。<sup>23</sup> 張大千的衣著猶如宋代詩人、畫家和政治家蘇軾（1037–1101），他亦以蘇軾再世自居。<sup>24</sup>

第二次世界大戰爆發前後幾年期間，香港藝術界、畫廊和博物館基本上是以西畫為主導。英裔加拿大人的中國藝術史學者蘇立文（Michael Sullivan, 1916–2013）更直言不諱，稱二戰前的香港為「藝術荒原」。<sup>25</sup> 然而，從一九五〇年代起，香港進入了急速的現代化過程，隨着新的藝術院校和課程成立，藝術家更廣泛地接觸到國際藝術潮流，促使了昔日以西畫為主導的香港藝術界發生了變化。1958 年，劉國松（1932–）、呂壽琨（1919–75）、王無邪（1936–）等香港本地藝術家成立了現代文學美術協會，標誌着這股藝術潮流趨向成熟。首屆和第二屆香港國際繪畫沙龍亦分別於 1960 年 4 月和 1962 年舉行。<sup>26</sup>

### 移居加州

1956 年，侯北人獲得難民身分，攜家眷移居美國。1953 年，美國國會通過《難民救濟法案》，美國政府向亞洲難民批出 5,000 個簽證，當中專門保留了 2,000 個簽證予手持中華民國護照的難民。<sup>27</sup> 作為《美國流亡人方案》的一部分，《遠東難民方案》旨在讓一小部分「在政治和心理上有特別的重要性的真正中國政治難民」移居美

- Fu and Stuart 1991: 81.
- Edwards 1992: 1188.
- Fu and Stuart 1991: 246.
- Sullivan 1959: 191.
- Man 2011: 334. 見亞洲藝術文獻庫香港藝術史研究計畫。https://aaa.org.hk/en; https://aaa.org.hk/en/collection/search/archive/hong-kong-art-history-research-project. Accessed 16 April 2019.
- Oyen 2014: 196.



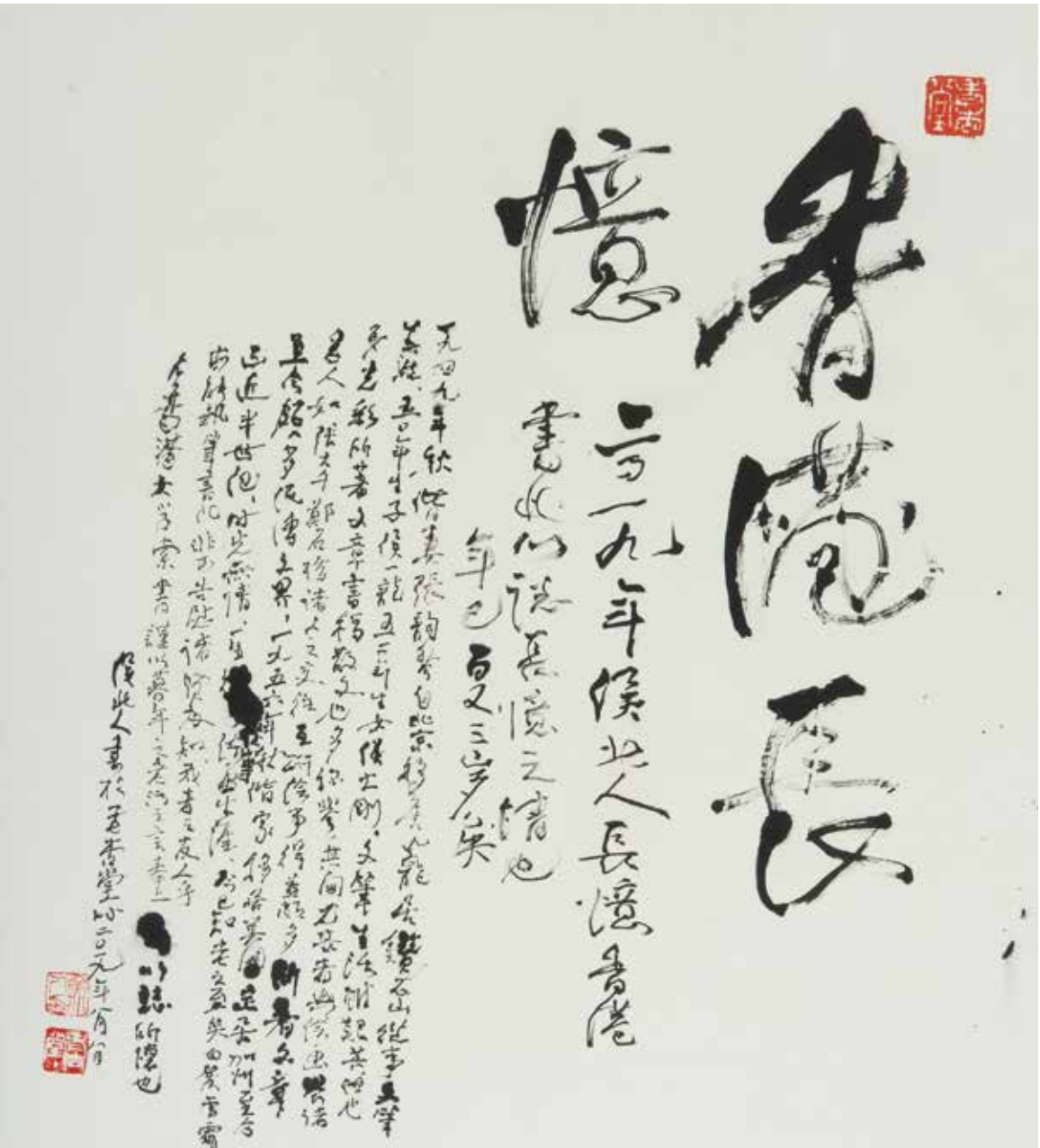
Hong Kong Memories

In 2019, when Hou Beiren was 103, he made this work of calligraphy to commemorate his time in Hong Kong.

In autumn 1949, my wife Zhang Yunqing and I left Beijing and settled in Diamond Hill, Kowloon, where I made a living as a writer. In 1950, my son Hou Yilong was born and then my daughter Hou Dagang in 1952. Making a living as a writer was quite challenging, but the effort I put in was fruitful. I wrote many articles, books and individual works of prose. During this period, I first met many famous artists such as Zhang Daqian and Zheng Shiqiao, from whom I learned much during our discussions of painting. Many of the articles I published at that time are still of worth among the literary community.

It has now been half a century since moving to California in Autumn 1956. Time waits for no one. I have spent my whole life painting, and now realize that I have indeed grown older. I can still hold a brush, though my hair has all turned white. I made this work of calligraphy to express my feelings for all of the renowned individuals and friends who I came to know, and for the University of Hong Kong.

Hou Beiren at Old Apricot Villa (*Laoxing Tang*)  
8 August 2019



Hong Kong Memories  
80 x 72 cm  
Ink on paper  
2019  
Gift of Hou Beiren  
HKU.Ca.2019.2460

香港長憶  
80 x 72厘米  
水墨紙本  
2019  
侯北人惠贈  
HKU.Ca.2019.2460





**Frost on Autumn Mountain**  
142 x 74 cm  
Ink and colour on paper  
2018  
Gift of Hou Beiren  
HKU.P.2019.2459

霜染秋山  
142 x 74 厘米  
設色紙本  
2018  
侯北人惠贈  
HKU.P.2019.2459



**Rafts on the Spring River**  
69 x 45 cm  
Ink and colour on paper  
2018  
Gift of Hou Beiren  
HKU.P.2019.2456

春江泛舟圖  
69 x 45 厘米  
設色紙本  
2018  
侯北人惠贈  
HKU.P.2019.2456





**Autumn Mountain Covered in Red**  
 74.3 x 143.8 cm  
 Ink and colour on paper  
 2016  
 Gift of Hou Beiren  
 HKU.P.2019.2458

**秋山紅遍**  
 74.3 x 143.8 厘米  
 設色紙本  
 2016  
 侯北人惠贈  
 HKU.P.2019.2458



**Zen and the Sound of Pines**  
 102.3 x 67.7 cm  
 Ink and colour on paper  
 2014  
 Gift of Hou Beiren  
 HKU.P.2019.2457

**禪罷且聽松**  
 102.3 x 67.7 厘米  
 設色紙本  
 2014  
 侯北人惠贈  
 HKU.P.2019.2457





**Hanshan Walking Slowly, Seeking Poetic Inspiration**  
 137 x 58 cm  
 Ink on paper  
 2002

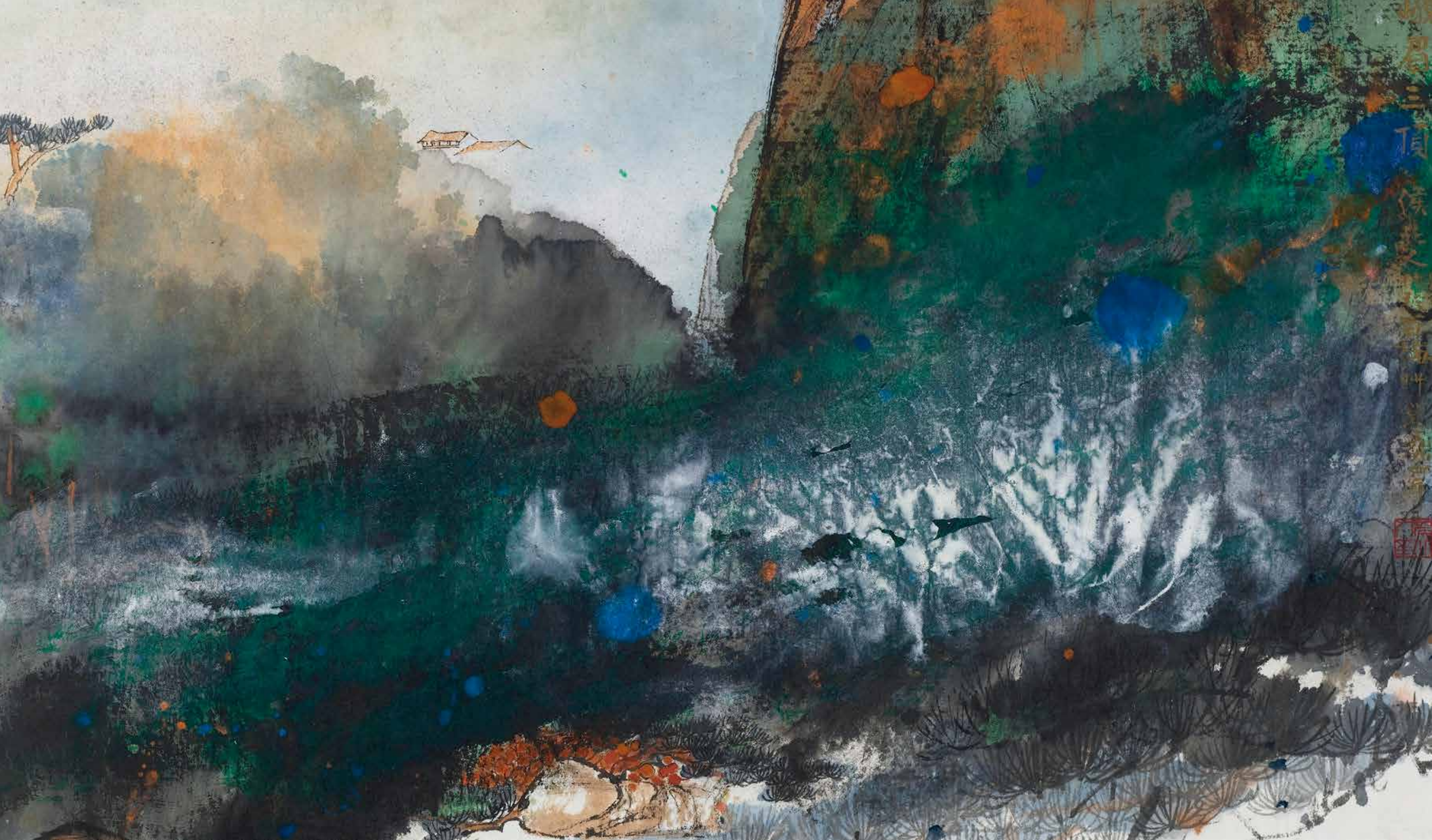
寒山漫步尋詩句  
 137 x 58厘米  
 水墨紙本  
 2002



**Mountain Rain**  
 76 x 140 cm  
 Ink on paper  
 2002

山雨  
 76 x 140厘米  
 水墨紙本  
 2002









**Mount Emei's Three Peaks**  
72 x 143 cm  
Ink and watercolour on paper  
1994

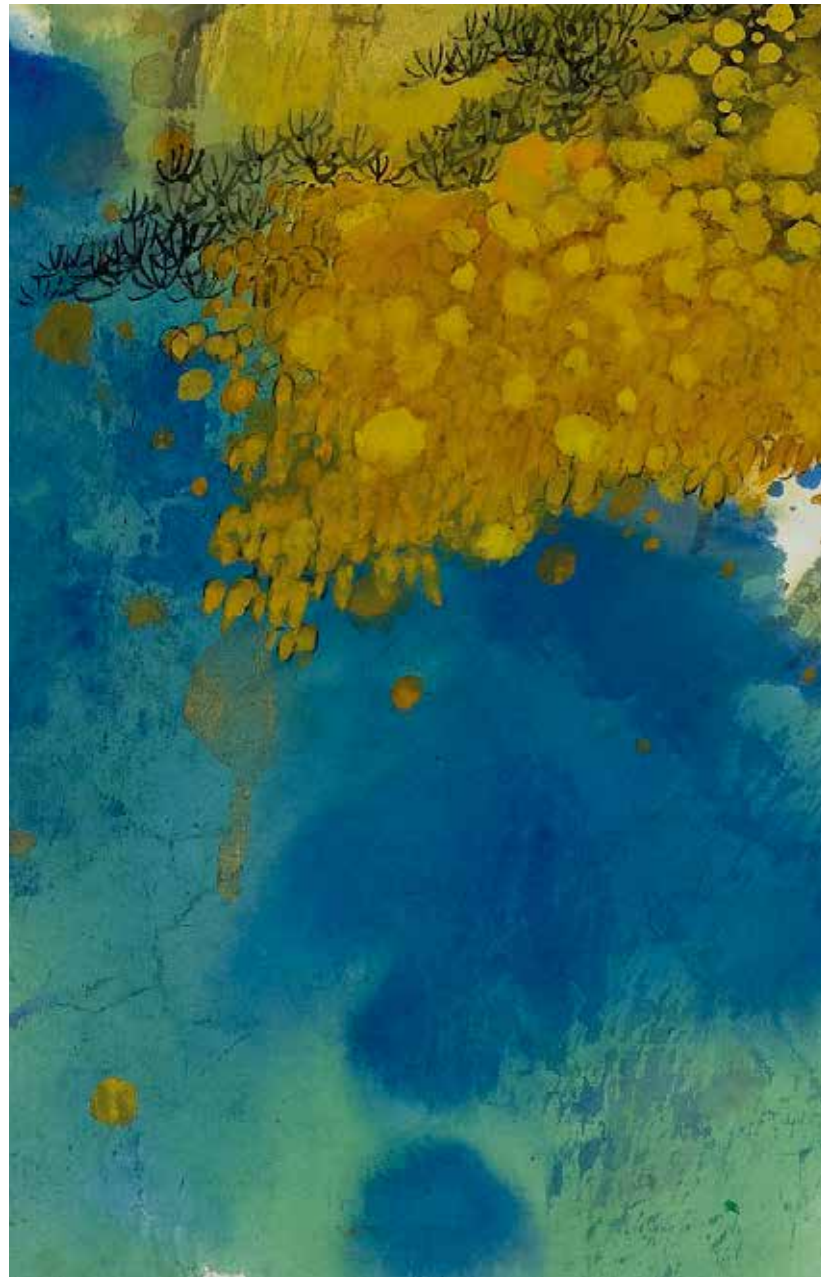
**峨嵋三頂**  
72 x 143厘米  
設色紙本  
1994



**Picturing Yu Qian's Poetic Concept**  
93 x 88 cm  
Ink and watercolour on paper  
1993

**于謙詩意圖**  
93 x 88厘米  
設色紙本  
1993





**Picturing Bai Juyi's Poetic Concept**

189 x 49 cm  
Ink and watercolour on paper  
1992

**白居易詩意圖**

189 x 49 厘米  
設色紙本  
1992



**Picturing Fan Chengda's Poetic Concept**

137 x 70 cm  
Ink and watercolour on paper  
1990

**范成大詩意圖**

137 x 70 厘米  
設色紙本  
1990





**Lake Tai Sunset**  
 45 x 53 cm  
 Ink and watercolour on paper  
 1989

太湖夕照  
 45 x 53 厘米  
 設色紙本  
 1989



**Returning to One's Native Place with a Staff**  
 96 x 63 cm  
 Ink and watercolour on paper  
 1988

拄杖家山去  
 96 x 63 厘米  
 設色紙本  
 1988





**Mountain Lake's Autumn Colours**  
104 x 49 cm  
Ink and watercolour on paper  
1981

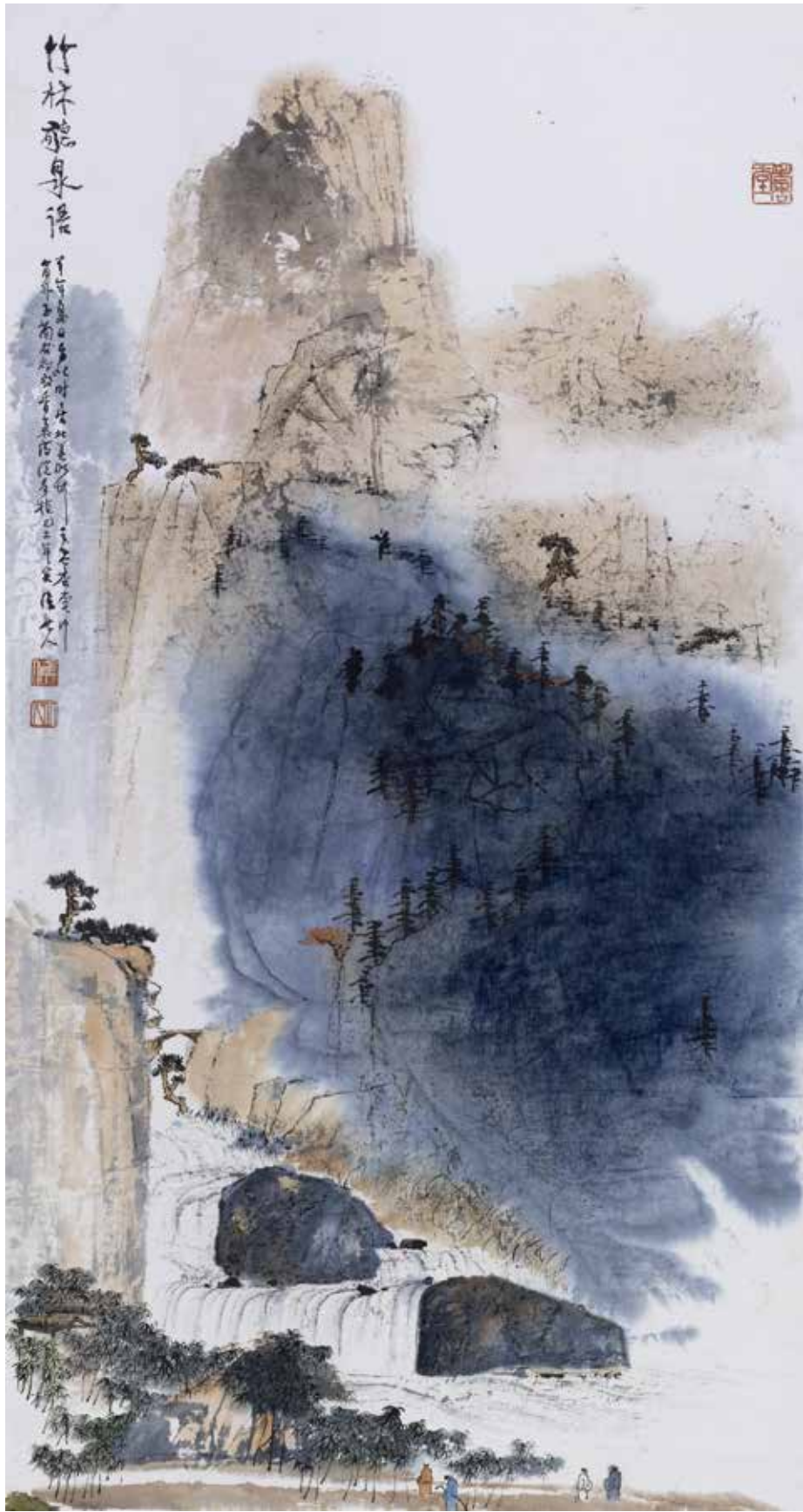
**湖山春色**  
104 x 49 厘米  
設色紙本  
1981



**Picturing Weng  
Juan's Poetic  
Concept**  
97 x 60 cm  
Ink and watercolour  
on paper  
1981

**翁卷詩意圖**  
97 x 60 厘米  
設色紙本  
1981





**In a Bamboo Grove  
Listening to a Spring**  
113 x 60 cm  
Ink and watercolour on paper  
1979

竹林聽泉圖  
113 x 60厘米  
設色紙本  
1979



**Picturing Yellow  
Mountain with a  
Walking Staff**  
84 x 59 cm  
Ink and watercolour  
on paper  
1970

黃山策杖圖  
84 x 59厘米  
設色紙本  
1970