

墨趣

呂媃書法選輯

SPIRITED BRUSH

An Anthology of Calligraphy by Lui Tai

曾慶群、徐心如編

硅谷亞洲藝術中心

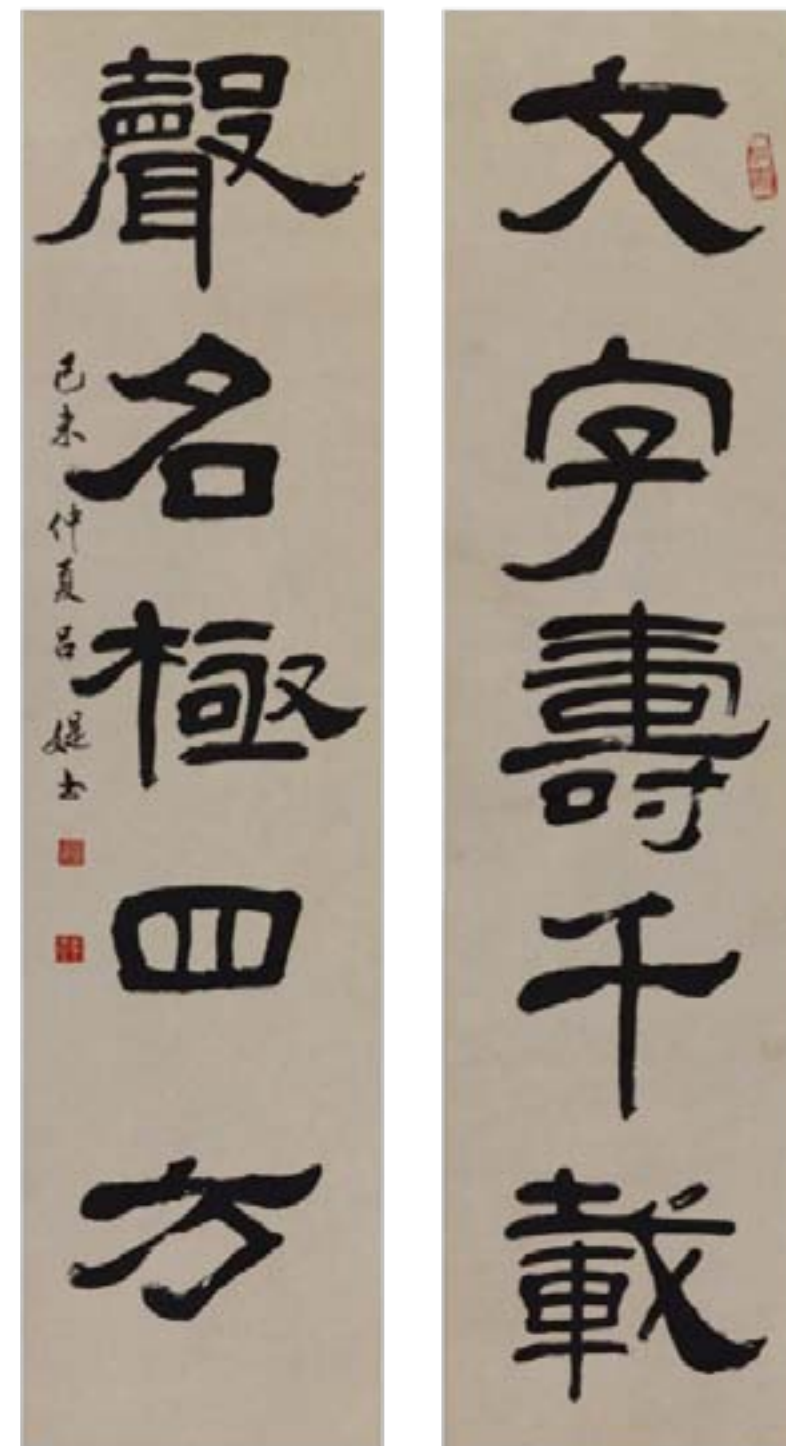
Silicon Valley Asian Art Center

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己未仲夏呂媿書
1979年
香港藝術館藏

Words Live for a Thousand Years
Reputation Reaches the Four Corners
by Lui Tai, Summer of 1979
Hong Kong Museum of Art Collection



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序 言

自乾嘉以來，碑學大興，剛強雄健之風瀰漫書壇，影響所及，乃至閨閣。宋元以下，閨秀學書，向來以《洛神賦十三行》和《靈飛經》為範，清秀婉媚，自怡怡人；能破藩出格、卓越有成者，近代張綸英、現代蕭嫻，而今有呂媻也。

張綸英生於嘉慶三年（1798），同治年間尚在，生於江蘇常熟書香之族，父親張琦（翰風）為知名地輿學者，伯父為“常州詞派”領袖張惠言，按鄧之誠《骨董瑣記》記載：綸英“身短，作書必立榻上，懸腕書之”（卷一），“尤善學北碑，筆力超勁，備篆隸之法”，深得晚清名士李慈銘的贊許（卷七）。蕭嫻（1902—1997）生於貴州，父親蕭鐵珊為孫中山重要部屬，蕭嫻學書，得康有為指授，以“三石一盤”（《石鼓文》《石門頌》《石門銘》和《散氏盤》）為宗，筆力強健、開闔中求厚、重、拙之意趣。張綸英書法作品今不多見，蕭嫻書作，廣為流傳，為書界內外人士所讚歎。

呂媻1926年生於廣西梧州，又名提，號次倩，幼喜翰墨，1946年在廣州得嶺南派諸大家高劍父、陳樹人、關山月、黎雄才等指教，1949年赴香港，得到金石書畫名家林千石的悉心指導，於書法用力最深，並在1960年代開始展覽和教學，遍及英國、義大利、法國、澳洲、新加坡、菲律賓、加拿大和美國，並長期居住舊金山，至今創作、教學不輟。呂媻北碑功力

深浩，築基於《禮器碑》《石門頌》，取法乎李北海和米南宮，諸體皆工，尤擅行草。

她的書法在上世紀八九十年代達到成熟的境地，綿密雄勁、開闔大氣，沒有閨閣之氣，在鬚眉雄霸的書界，自是堂堂入陣，無絲毫氣餒之態。越縵老人和康南海若生於今日，必定對她的書風讚賞有加。

2005年秋呂媻在韓瑞華夫婦的陪同下，首次來硅谷亞洲藝術中心，自此每逢重要藝展，她都會出席，她溫和的語調、穩重的步履和沉靜的態度中，隱隱折射出雄健的氣度，讓我非常感動和欽佩。每次舊金山中華藝術學會的聯展中，她的作品總是豪情真在，卓然挺立，亦剛亦俠亦溫柔，不禁讓人駐足流連，讚歎不已。今年恰逢呂媻八十八歲之際，她的學生曾慶群等奮力整理她的代表作品，在硅谷亞洲藝術中心舉辦大展，展出她半個多世紀來力作80多幅，我們深為榮幸，並祝賀呂媻健康長壽，“何止於米，相期以茶*”。

硅谷亞洲藝術中心 館長 舒建華
2014年正月

* 米字拆開是八十八，茶字上面“廿”是二十，下面也可拆為八十八。意思是不能止於“米壽”，期望能活到“茶壽”。

Introduction

Ever since the days of the Qing Dynasty Emperors Qianlong and Jiaqing, who ruled from 1735 to 1796, there has been a revival in the study of classical calligraphic works, especially those from the Northern Dynasty steles, characterized by vigorous, strong, and poised strokes that emit a sense of sturdiness. This revival is so widespread that its influence was felt even in feminine quarters. From the Song (960-1279CE) and Yuan (1271-1368CE) Dynasties on, books and calligraphy lessons for women were largely modeled on the clean, elegant style of the small character passages in *Ode to the Goddess Luoshen* by Wang Xianzhi (344-386CE) and *Flying Spirit Sutra* by Zhong Shaojing (695-746CE). Few can have breakthroughs in this style, and even fewer can succeed and achieve outstanding recognition. Those few include Zhang Lunying of the Qing Dynasty, Xiao Xian in modern times, and in our time, Lui Tai.

Zhang Lunying was born in 1789, in Jiangsu Province during the Qing Dynasty Emperor Jiaqing’s era, and lived into the reign of Emperor Tongzhi. Born into a scholarly family, her father Zhang Qi was a famous geographer, and her uncle Zhang Huiyan was a leader in the “Changzhou verse movement.” According to a memoir of the arts written by Deng Zhicheng, “(Zhang) Lunying is physically short, and so she stood on a platform bed whenever she wrote, her wrist always lifted (above the paper) as she wrote her calligraphy,” and “she especially excelled in the styles of the Northern Dynasty tablets; the strength from her brushstrokes shows the influence of seal and clerical scripts.” She also received high praise from the famed late Qing scholar Li Ciming. Xiao Xian (1902-1997CE) was born in Guizhou. Her father Xiao Tieshan was an important officer under Sun Yat-sen, the father of modern China. Xiao Xian received calligraphic instructions from the late Qing scholar and political reformer Kang Youwei, mainly concentrating her studies on the “Three Shi’s and One Pan”-the *Inscriptions on Shigu* (inscriptions on a drum-shaped stone blocks),the *Ode to Shimen* (inscriptions on a stone tablet), the *Inscriptions on Shimen* (also stone tablet), and the *Inscriptions on the San Family Pan* (inscriptions on a bronze plate). Her brushstrokes were strong and powerful, seeking to achieve a depth and heaviness, and yet not losing freshness and playfulness. Nowadays, it is rare to find Zhang Lunying’s calligraphy, but Xiao Xian’s calligraphy is quite popular, and has received wide acclaim from experts inside and outside the field of calligraphy.

Lui Tai was born in 1926, in Wuzhou, Guangxi Province, and has worked under the pseudonym Ci Qian. Her passion for art and calligraphy started at a young age. In 1946, she received instruction from the founder of the Lingnan School of Painting, Gao Jianfu, and had scholarly exchanges with many of the school’s masters, including Chen Shuren, Guan Shanyue, and Li Hongcai. In 1949, she moved to Hong

Kong and received guidance from Lin Qianshi, a master in calligraphy, painting and seal-carving. At that time, she decided to focus all her attention on calligraphy. In the 1960s, she started teaching and also held her first exhibitions. Her effort to teach and promote Chinese calligraphy took her to the far corners of the world, including England, Italy, France, Australia, Singapore, the Philippines, Canada, and the United States, until she settled long-term in San Francisco, California. Lui Tai has a wealth of knowledge of the Northern Dynasty tablets, building upon a foundation of *The Stele of Ritual Vessels* and *The Ode to Shimen* (both Han Dynasty steles), and synthesizing methods from Tang Dynasty’s Li Beihai (678-747CE) and Song Dynasty’s Mi Nangong (1051-1107CE). She is an expert in all these different styles, excelling especially in running and cursive scripts.

Lui Tai’s calligraphy achieved maturity in the 1980s and 90s, showing qualities of internal strength, elegance, sturdiness, and a richness that defies the convention of what is conceived as feminine. In the masculine world of calligraphy, her work rivals that of her contemporaries, never showing signs of backing down. If the late Qing scholars Li Ciming (who had high praise for Zhang Lunying) and Kang Nanhai (Kang Youwei) were alive today, they would give high accolades to her calligraphic style.

In 2005, accompanied by Bay Area art lovers Mr. and Mrs. Han Ruihua, Lui Tai visited the Silicon Valley Asian Art Center for the first time. Since then, she often visits when we have important exhibitions. Her gentle tone of voice, steady footsteps, and calm and peaceful presence, all reflect her noble bearing. I have been very impressed by her. Every time the San Francisco Chinese Arts Association has a group exhibition, her work has always stood out with pride and truthfulness, a perfect balance of strength, free-spirit, and gentleness, that make you stop in your footsteps to appreciate it. This year is Lui Tai’s 88th birthday, her students Karen Tseng and Nancy Wu have worked hard to organize her work for this grand retrospective at the Silicon Valley Asian Art Center, exhibiting over 80 pieces of her artwork from the last half a century. We are very honored, and we wish Lui Tai longevity, “Never stopping at rice (88-year-old birthday celebration), we look forward our date with tea (108-year-old birthday celebration). **”

Jianhua Shu
Curator
Silicon Valley Asian Art Center
February, 2014
Translated by Karen Tseng

* The Chinese word for rice, “米”, taken apart are the Chinese characters for the number 88 “八十八”, and the word for tea, “茶”, taken apart are the Chinese characters for 20 and 88, adding up to 108, the top part of “茶” is “廿” meaning 20, and the bottom part can be taken apart to form 88 “八十八”.

自說自話

呂媸

何謂書法？在字義的解釋，書是書寫，法是方法，換言之，是寫字的方法。

書法與普通寫字不同。一般人執筆寫字，但求快速，例如寫信，寫文章，只求寫出來的字體，別人看得懂就行了。但書法卻不同，除了要注意筆法之外，還要研究字的結體和分行布白之美觀，整幅書法要有輕重、大小、疏密、聚散及向背之氣勢與神韻。

書法不但有高度的藝術價值，也有實用的價值，如廣告、招牌字以及一些飲食器皿的裝飾等等，但到底以具有高度藝術性的書法為尚，例如書聖王羲之（公元303至361年）所寫之蘭亭序，歷史上譽為書中神品，後之書法家，亦以臨摹蘭亭序為學習書法的重要課程之一。

書法有篆書、隸書、草書、楷書及行書等多種，其中以行書為最難，也以行書的藝術價值為最高，行筆要流暢，提頓起伏，節奏鮮明，仿如一首抒情樂曲，令人身心輕快，也如暢飲醇醪，教人飄然陶醉。

此外，書法與繪畫血肉相連，在傳統藝術裡是「書畫同源」。

古人以讀書寫字為每日之重要工作，至書法有了基礎後，再進而寫畫。書法之造詣越高，則繪畫之成就也大，原因是將寫字之用筆方法寫眼中所見之物象，以一點一線之組合活生生的表現出來。因此，寫字是寫畫的方法，寫畫是寫字的道理，關係在乎用筆之輕重疾徐及用墨之乾濕濃淡，「書畫同源」一直是千古不易之理論。

書法藝術之所以令人喜愛，除了本身具備了用筆之方法外，還有客觀上的優點，就是下筆之後，少至一點一劃均絕不能塗改，多一筆或少一筆都不可以，不像其他藝術作品又修改的餘地，甚或可以化腐朽為神奇。書法在下筆後美醜立見，所以，一幅字之完成就是作者個人思想、才情、技巧的揉合，所謂「觀其書如見其人」了。

In My Own Words

Lui Tai

What is calligraphy? In Chinese, it is known as *shufa* (*shu*: to write; *fa*: the way, the method and the rules). It is the way of writing.

There is a difference between "calligraphy" and "writing." When we write, we merely want to convey a message quickly. As long as the message gets across, our aim is achieved and that is the end of business. With calligraphy, we have to consider the rules of the brush as well as study the different forms of script, the arrangement of the lines and characters, and the overall layout. The whole piece should have an impact and spirit of its own, the result of a delicate balance and contrast of weight, size, grouping and distribution of the characters. Here, undoubtedly, lies the artistic value of calligraphy.

One must not deny the practical value of calligraphy, however. Chinese calligraphy does play a very important part in decorating many objects we use every day, such as plaques, advertisements, food utensils, etc. Even so, people do recognize a great piece of calligraphic work when they see one. A good example is the *Preface to the Orchid Pavilion Anthology* from the hand of Wang Xizhi (303-361CE), the Sage of Calligraphy. Generations and generations of calligraphers repeatedly copied the piece as part of their basic training.

There are many types of Chinese calligraphy, such as seal script, clerical script, grass script, regular script, running script – to name but a few. Among these, the running script is considered the most difficult to master, as well as the most artistic. The key lies in the ease and fluency of execution, and the rhythm that shows between the lines. A good piece of running script charms us like a lyrical piece of music, or a superb glass of wine.

Chinese calligraphy is also closely related to Chinese painting. They stem from the same root, both being the art of the brush.

In the past, the Chinese literati practiced calligraphy every day, and paid a lot of attention to the arts. After mastering the preliminary skills of calligraphy, they would start to paint. The more skillful they were in calligraphy, the greater might be their achievement in painting. The secret lies in the fact that one cannot manipulate the brush to express what one sees and feels, until one has mastered the brush after a tremendous amount of calligraphic exercise. Thus, in a sense, the method of calligraphy is the method of painting, while the principle of painting is the principle of calligraphy. Both calligraphy and painting are based on the interaction between brush and ink. That is why the Chinese have always considered the two forms of art to stem from the same root.

Another fascinating aspect of calligraphy is its need for prompt execution. Unlike many other forms of art, calligraphy must be done in a single sitting. As soon as the dots and lines are laid down, there they are, with absolutely no way to correct or retouch the piece. When one writes, one is actually revealing nothing less than one's total personality – one's aspirations, one's talents, and one's skills. A piece of calligraphy is the blending of all these elements. That is why the Chinese say: To look at a person's calligraphy is just like meeting him/her in person.

書法選輯感言

潘少孟

呂媿老師在其《書法與人生》一篇文章寫道：「書法令我快樂；書法令我忘却煩憂；書法改變了我的人生觀。」又云：「真正能令你覺得在人生的歲月裏，不感到寂寞與空虛，則只有學習書法。」

我在一九七三年開始認識呂師並隨她學習書法，在與呂師交往的四十年裏，看她揮毫教學，到處宣揚書法藝術，每日孜孜不倦，無日不是活在書法中。更知她自少年求學時期即開始酷愛書法，臨書不輟。數十年以來，她以書法為伴侶，書法以她為知己，她的生命基因已與書法藝術混而為一。因此，寫字作畫是她的生活旨趣；揮毫讀書是她的最佳享受；以翰墨陪伴終老是她的願望。她自策自勵，人生數十寒暑，拂逆之事甚多，她以毛筆抵禦風雨，寫出璀璨人生。

呂師的書法造詣，篆隸楷行各體皆擅，尤以行草為工。她的行草以李北海為骨幹，上溯鍾王，下接蘇黃，間以米南宮，再參以己意出之而自成一家體貌。形態瀟灑多姿，落落大方；運筆蒼勁豪邁，氣慨沉雄。觀者無不驚歎此萬鈞筆力，竟出於閨閣之手，並許為近代女中豪傑。

寫字先要執筆，很多有志學書法的青年對執筆方法茫然不解，坊間一些書籍（指導）執筆之法又故作高深莫測，甚致譁眾取寵，不少學生總是不得其門而入。呂師有見及此，發表了《執筆之道》文章。強調執筆要貴乎自然，如米南宮所云：「把筆輕，手心虛」除了蠅頭小楷外，寫較大的字必須懸腕，只有懸腕才可揮灑自如。

呂師教授書法，先以隸書《禮器碑》入門，次教《石門頌》。《禮器碑》字體瘦硬通神，為漢碑第一。臨摹之使人意志端莊凝重，《石門頌》跌宕奔放，為摩崖石刻首選，臨摹之使人身心舒暢。初學者臨摹此二碑可練就圓轉方折法度。學習隸書一段日子後，呂師即教行草，以

李北海《雲麾將軍》為主要教本，輔以《麓山寺碑》。隨呂師學習行草是學習書法的轉捩點，因為行草變化萬端，字體的輕重、疾徐、大小、疏密；行氣的揖讓、避就；形態風神，實在給人無限精神享受。這時候學習書法的內心衝動，已到了欲罷不能的地步。

呂師授課都是個別教授，每次授課皆一筆一劃評點作業，然後作書寫示範，並印證古人碑帖中筆法。因此每個學生得她耳提面命，假以時日，大都能掌握提頓大小，輕重疾徐等用筆之道。

書法是一門藝術，也是人生漫長歲月的最佳良伴，每當筆意酣放之時，直如天馬行空，縱橫自在，逍遙忘我，而自得其樂。呂師數十年的心路歷程，可從她所寫的摘句中窺見一二。如書「乾坤萬里眼，家國百年心」，呂師生於國勢動盪之時以致顛沛流離，飽嘗亂世之苦。因而寄託家國身世之感。再如「正氣留天地，豪情貫古今」，推崇正義，氣沖牛斗。還有「人間歲月間難得，天下知交老更親」，揭示了為人老去，養生貴在「閒」和「友」兩種要求。其他如「相見亦無事，不來忽憶君」和唐元稹句「安得故人生羽翼，飛來相伴醉如泥」顯示呂師重友情，珍惜眼前事物之意，躍然欲出。書懺悔文「往昔所造諸惡業，皆由無始貪嗔癡，從身語意之所生，一切我今皆懺悔。」這是呂師自我修維的警惕句，學佛必先懺悔，懺悔是個人修行的功課。

呂師生於憂患之中，長於窮困之境，然秉性堅貞，立志幽獨，以飛動之翰墨，寫豪邁之心聲。如鄭板橋詩「咬定青山不放鬆，立根原在破崖中，千磨萬擊還堅勁，任爾東西南北風。」王安石詩「山腰石有千年潤，海眼泉無一日乾，天下蒼生待霖雨，不知龍向此中蟠。」字裏行間，盡是家國之義及朋友之情。手藝運於點劃之中，情感寄於摘句之內，其餘唐宋詞章，格言隽語，不只觀者如沐春風，更能發人深省。《呂媿書法選輯》即將付梓，余謹就所知所想，忝附數語，倘有未盡之處，則有待大雅君子之高論也。

二零壹三年歲次癸巳吉日門人順德潘少孟寫於香江

Reflections on An Anthology of Calligraphy by Lui Tai

Siu-Mang Poon
Translated by Karen Tseng

In a Singtao newspaper article published in 1975, *Calligraphy and Life*, Ms. Lui Tai wrote, "Calligraphy makes me happy; calligraphy makes me forget all worries: calligraphy changed my outlook on life." She also wrote, "Only in calligraphy can one truly rid oneself of a sense of loneliness and emptiness in life."

I have known and learned calligraphy from Ms. Lui, since 1973. In the last four decades, I have watched her tirelessly teach and promote the art of calligraphy throughout the world. She has not lived one day without calligraphy. Her passion for calligraphy began at a young age, when she was constantly practicing and reading up on the old masters' styles. Throughout the years, calligraphy has become her most reliable companion, and the art of calligraphy and her DNA have mixed to become one and the same. Writing or painting with a brush, and acquiring knowledge through books has always given her immense pleasure; growing old in the company of brush and ink became her greatest wish. Ms. Lui has dared to create the life she deems worth living. When life dealt her a rough hand, she would weather the storm with her brush firmly in hand, and transforming adversity into the brilliance of her calligraphy.

Ms. Lui has a solid background in all the calligraphic scripts - seal, clerical, regular and running scripts - but she particularly excels at running script, also known as "semi-cursive script". Her running script is strongly influenced by Tang Dynasty's Li Beihai and Song Dynasty's Mi Nangong, combined with her own ideas and characteristics, to create a style that is unmistakably her own. Her calligraphy embodies a natural grace; her strokes are bold, vigorous and full of energy. Her calligraphy expresses a depth that few calligraphers have reached. She is recognized by many as one of the most important female calligraphers of our times.

To write calligraphy, one must first learn how to hold the brush. Many young people aspiring to learn the art of calligraphy do not understand how to hold the brush. There are some books that teach you how to hold the brush in ways that are at once difficult and unnatural. Observing this, Ms. Lui wrote an article *The Way of Holding the Brush* in which she emphasized that one must hold the brush naturally. She quoted Mi Nangong, "Hold the brush lightly, with an emptiness in the center of the palm." Except for writing in small characters, you must hold the wrist above the paper, which is the only way to free the wrist, and therefore, the hand and the brush, to write as you wish.

When Ms. Lui teaches calligraphy, she first starts with *The Stele of Ritual Vessels*, later supplemented with the *Ode to Shimen*. The clerical script characters in *The Stele of Ritual Vessels* are hard and sharp like steel, with a spirit that pierces through the air, and this example is considered the best of the Han Dynasty steles. Copying these characters gives one a sense of dignity and solemnness. Even though the *Ode to Shimen* comes from the same era, its characters are more unrestrained, this is the best example of an inscription carved on natural

stone. Copying this makes one feels refreshed. Beginners who learned from these two books can be trained to control the brush's roundness and angularity, and learn how to turn the corners. After a period of time, Ms. Lui will progress her students to the semicursive running script, basing her teachings primarily on Li Beihai's *Stele of General Yunmo*, followed by the *Stele of Lushan Temple*. Learning running script with Ms. Lui is a turning point, because one has to learn the myriad changes in this script - the weight, speed, size, density, tension and restraint - in each stroke. The spirit of freedom in this script constantly invigorates the student's mind, to the point where one can hardly put the brush down.

Ms. Lui likes to teach privately so that she can spend the time pointing out every detail, and analyzes for her students as she demonstrates the techniques in the ancient masters' styles. With her guidance, most of her students are able to master these scripts over time.

Calligraphy is not only an art, but also perhaps the best companion in one's life, in which one can completely lose oneself in quiet joy and freedom. Knowing this, one can catch a glimpse of Ms. Lui's inner voice in the last few decades through her calligraphy. When she wrote, "Though the heaven and earth are far and wide/My family and country are always in my heart," she found solace in these words while growing up in a war torn country and suffered many troubled times. When she wrote, "Righteousness remains in the world/Pride penetrates through history" her sense of justice and morality rings true. When she wrote "Rare are the times when one can be idle/I hold my oldest friendships dear," she revealed that the older she gets, the more she learns to value "idleness" and "friendship." Others such as "Our meeting was calm and casual/ But once you are gone, I think of you" and a sentence by Tang Dynasty's Yuan Zhen, "If I only had wings, I would fly to your side and we could get drunk together" shows how Ms. Lui cherishes friendship in each and every moment. From the *Book of Repentance*, she wrote "All the evil karma I had created due to greediness, anger and ignorance; the karma produced by my action, speech and thoughts, I confess all from now on." Ms. Lui practices ignorance against actions that may lead to pain and suffering; Buddhism emphasizes repentance as part of everyone's spiritual practice.

Born into an era of war and social unrest, Lui Tai grew up in poverty, experienced the pain of a reality of suffering, but emerged strong and faithful. Her experiences have only made her more determined to express her heart through ink and brush, as in Zheng Banqiao's poem, "Be firm as the Blue Mountain/Setting roots in a broken cliff/Staying strong despite all adversities/Who cares if the wind blows from the East, West, South or North." And as in Wang Anshi's poem, "The mountainside rock is nourished through the millennia/ The spring that goes out to sea never dries/All lives in this world awaits continuous rain/Eagerly awaits the emergence of the dragon* that lies within," Ms. Lui constantly expresses her love for her country and her friends, her quest for the truth, and her determination in these common themes. Her superb techniques underlie her calligraphy, and her emotions are carried by her words. Whether they are poems or verses from the Tang and Song Dynasty, aphorisms, or her own writings, they are words that inspire and strike a chord in viewers. On the eve of the publishing of *An Anthology of Calligraphy by Lui Tai*, I wrote the few words to express my thoughts. If there is something I have missed; I earnestly welcome your critique.

Poon Siu-Mang
Student of Lui Tai
Spring, 2013, Hong Kong

* During the time of Wang Anshi (1021-1086CE, Song Dynasty), dragon here can mean the truth or the one true ruler.

執筆之道

呂媿

許多人在述說他們當年學習書法之情形，單是執筆這一關就感到吃不消。以致影響學習的興趣，由於執筆未符理想，故對書法未能作進一步之研究。

也有人說：執筆這一關雖勉強通過了，但是懸腕這一關，也不好受，畧一懸腕，即覺異常疲倦，不由自主的將手放下，用肘部附着桌上來寫。我則認為寫小字可以如此，若寫較大的字，則絕對應該懸腕的。

我曾接觸過一些對書法有興趣之同學，她們對執筆之意見，也大都如上列所述，無法有此耐力。例如：坐時挺腰，頭正眼直視，而手中執着毛筆時，掌心放件圓的物體，在手背部份放上一隻小杯，運筆時小杯依然屹立不倒，方為正確。這樣的執筆法，不少前輩曾如此說，坊間亦有書籍為之介紹，自然有人奉為準則，去苦練而達到目的。不過，對一個初學書法的人來說，一入門就練習此種吃力不討好的功夫，不啻冷水澆頭，相信不到三個月，便會自動停筆。

以我個人的經驗，執筆以自然為主，這裡所說之自然，並非指大自然之自然，而是能令你揮灑自如，又能表達書法所包括之輕重、疾徐、大小、疏密、向背等等變化。假如你堅持要在手背上放隻杯子那種執筆法，縱然你行筆時杯子穩如泰山，不倒下來，但絕對寫不得行書，更無揮灑自如的飛動神態，頂多慢慢地一筆一劃在細意地描，這樣的表現，完全失去書法中「寫」的意義，繪畫亦然。

有幾位女同學，曾經依照我所說之執筆法去練習，同時，一執筆即要懸腕，現在，她們已克服了這兩個難關，尤其是寫大字懸腕，並不感到疲倦和困難。

我們學習某件工作，切莫人云亦云，主要是動腦筋去想想，然後加以實踐中不斷地比較，當能求出真理。米南宮之羣玉堂米帖，一開首即說：「學書貴弄翰，謂把筆輕，自然手心虛，振迅天真，出於意外，所以古人書，各各不同，若一一相似，則奴書也。」從這一段文字看，對執筆之方法，說的很明白，「把筆輕」，是糾正將毛筆用力捏實的錯誤，「手心虛」是破除要在手心放置物件（好些人會有此說），然後始可行筆自如。至於「古人書，各各不同」，這是指書法之變化，我們可在前人之墨蹟或碑帖中見之，如「聖教序」、「王羲之真蹟」等帖，只要細讀數通，當知米南宮所論為顛撲不破之論矣。

The Way of the Brush

Lui Tai

Translated by Shing Kin Lai

While recalling the days of learning calligraphy, many may still shudder at their unpleasant experience of struggling to hold the brush properly. The struggle could erode interest in learning and even prevent progress in the pursuit of calligraphy.

To some, even though they have marginally succeeded in overcoming the aforementioned difficulty, keeping the wrist suspended in the air while writing is another difficulty. They find that raising the wrist a bit from the desk while writing is tiring, and they can't help resting the elbow on the desk. This practice, I think, is tolerable while small-size characters are written but, when it comes to writing large characters, it is absolutely necessary to keep the wrist suspended.

I have come across learners in calligraphy who, as explained above, are not patient enough to make it to the stage of managing the brush properly. One method to hold the brush is: sit upright, maintain the head in such a position as to let the eyes look forward, hold the brush while also holding a spherical object in the palm. Another is to have a small glass on the back of the palm, and use the brush without causing the glass to topple over. These methods are advocated by some veterans as well as some books in calligraphy, and are therefore highly regarded by many who therefore worked hard on it. However, to some beginners, these methods are too demanding and discouraging, with the result that they give up calligraphy within three months.

My experience shows that it is important to manage the brush in a way that is natural to the writer. This is the way that enables the writer to use the brush almost effortlessly and, at the same time, display variations in such areas as stress, speed, size, and spacing while writing Chinese characters. If a writer insists on putting a glass on the back of the palm, it is simply impossible to write semi-cursive script and to give the feeling of being effortless. This method also entails writing slowly and carefully stroke by stroke, so that the writing is devoid of the 'spirit' required of calligraphy. This is also true of painting.

A couple of learners followed the way I showed them in managing the brush, and they made sure they had their wrists suspended the moment they first used the brush. Now, they have overcome the two difficulties. They do not find it tiring or difficult to write large characters while keeping their wrists suspended.


When we learn to do something, we must avoid blindly following whatever advice other people give. We need to give it some thought and compare the methods in order to get to the truth. The collection of Mi Nan Gong's works kept by Qun Yu Tang begins with

One important thing in learning calligraphy is to manage the brush properly. Hold the brush lightly and the palm is naturally hollow. The hand movement should be agile and natural without a prescribed manner. This explains why each of the calligraphers in the past wrote the same characters differently on different occasions. If they made an unnatural effort to adhere to the same style on different occasions, the resulting handwriting would become fettered.

These remarks explain vividly how to manage the brush. The remark "hold the brush lightly" means that it is incorrect to hold the brush tightly. The remark "...the palm is naturally hollow" challenges the view held by some that it is necessary to hold an object in the palm. The remark "...each of the calligraphists in the past wrote the same characters differently on different occasions" explains that there is indeed variation in calligraphy, as can be seen from the works of calligraphers in the past, examples being the differences in writing style found in *Sheng Jiao Xu* and *The authentic works of Wang Xizhi*. A careful reading of each of these work will support the remarks made by Mi Nan Gong.

六十年代

1960s

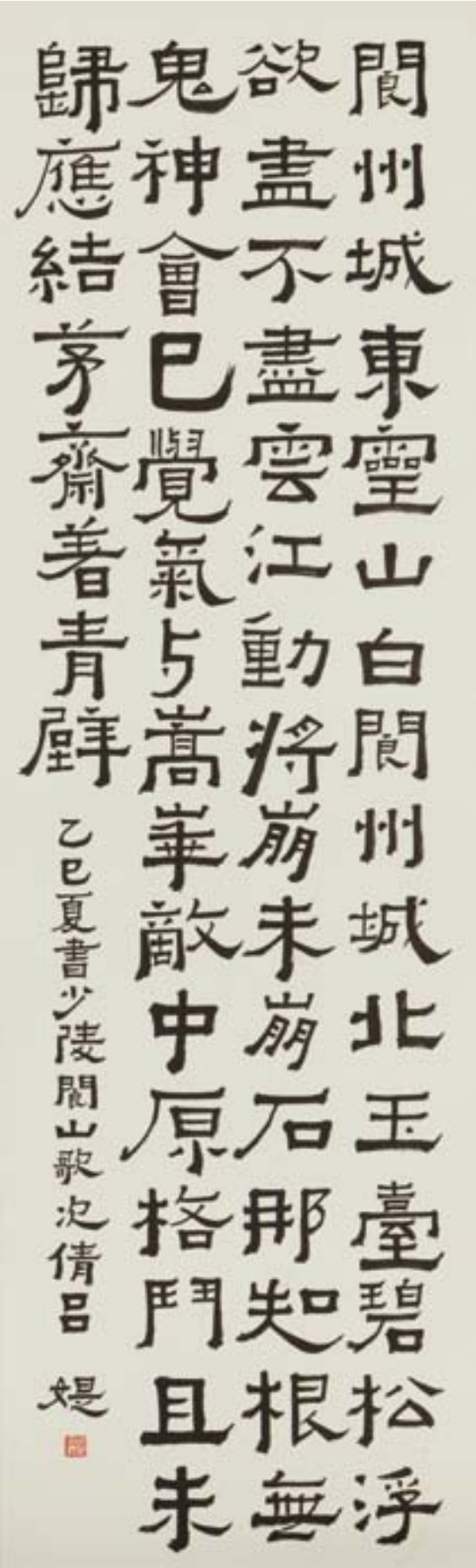


- 60-1 杜甫「閬山歌」 / A Poem by Du Fu in Clerical Script / 020
- 60-2 司空圖「二十四詩品」 / Abstract of Poem by Sikong Tu in Clerical Script / 022
- 60-3 杜甫「畫鵲行」 / A Poem by Du Fu in Clerical Script / 024
- 60-4 五言聯 / Five Character Couplet in Clerical Script / 026
- 60-5 王安石「崇政殿詳定幕次偶題」 / Abstract of a Poem by Wang Anshi in Running Script / 028

60-1
杜甫「閬山歌」唐
爨寶子筆意 水墨紙本立軸

年份：1965年
釋文：閬州城東靈山白，閬州城北玉台碧。
松浮欲盡不盡雲，江動將崩未崩石。
那知根無鬼神會？已覺氣與嵩華敵。
中原格鬥且未歸，應結茅齋看青壁。
款識：乙巳夏書少陵閬山歌次倩呂媻
印章：呂媻（白文方印）
尺寸：112 × 34厘米

A Poem by Du Fu in Clerical Script
1965
Hanging scroll, ink on paper
112 × 34cm
With signature, inscriptions and 1 seal of the artist



60-2
司空圖「二十四詩品」 唐
隸書 水墨花箋立軸兩屏

年份：1966年
釋文：妙造自然真與不奪
虛處神素積健為雄
款識：丙午夏集詩品句
次倩呂媞
印章：孤往（朱文方印）
呂媞（白文方印）
次倩信印（白文方印）
尺寸：每屏218 × 39厘米

Abstract of Poem by Sikong Tu in Clerical Script
1966
Two vertical scrolls, ink on painted paper
218 × 39 cm each
With signature, inscriptions and 3 seal of the artist

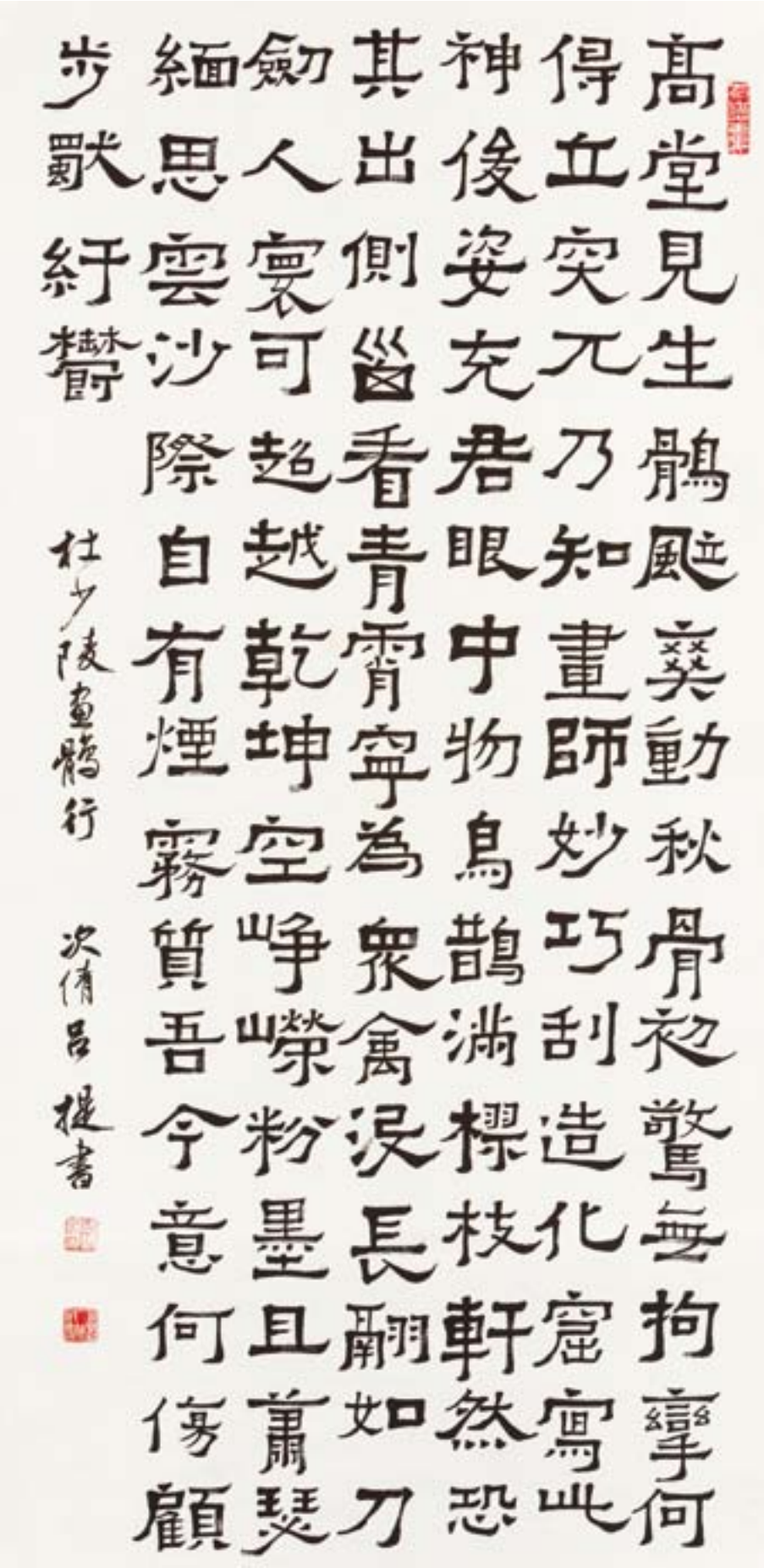


60-3
杜甫「畫鵲行」 唐
爨寶子筆意水墨紙本立軸

年份：無年款（大約1968年）
釋文：高堂見生鵲，颯爽動秋骨。
初驚無拘攣，何得立突兀。
乃知畫師妙，功刮造化窟。
寫作神駿姿，充君眼中物。
烏鵲滿櫺枝，軒然恐其出。
側腦看青霄，寧為眾禽沒。
長翮如刀劍，人寰可超越。
乾坤空崢嶸，粉墨且蕭瑟。
緬思雲沙際，自有煙霧質。
吾今意何傷，顧步獨紆鬱。

款識：杜少陵畫鵲行
次倩呂媞書
印章：看山讀畫樓（白文長方印）
次倩信印（白文方印）
呂媞（白文方印）
尺寸：132 × 65厘米

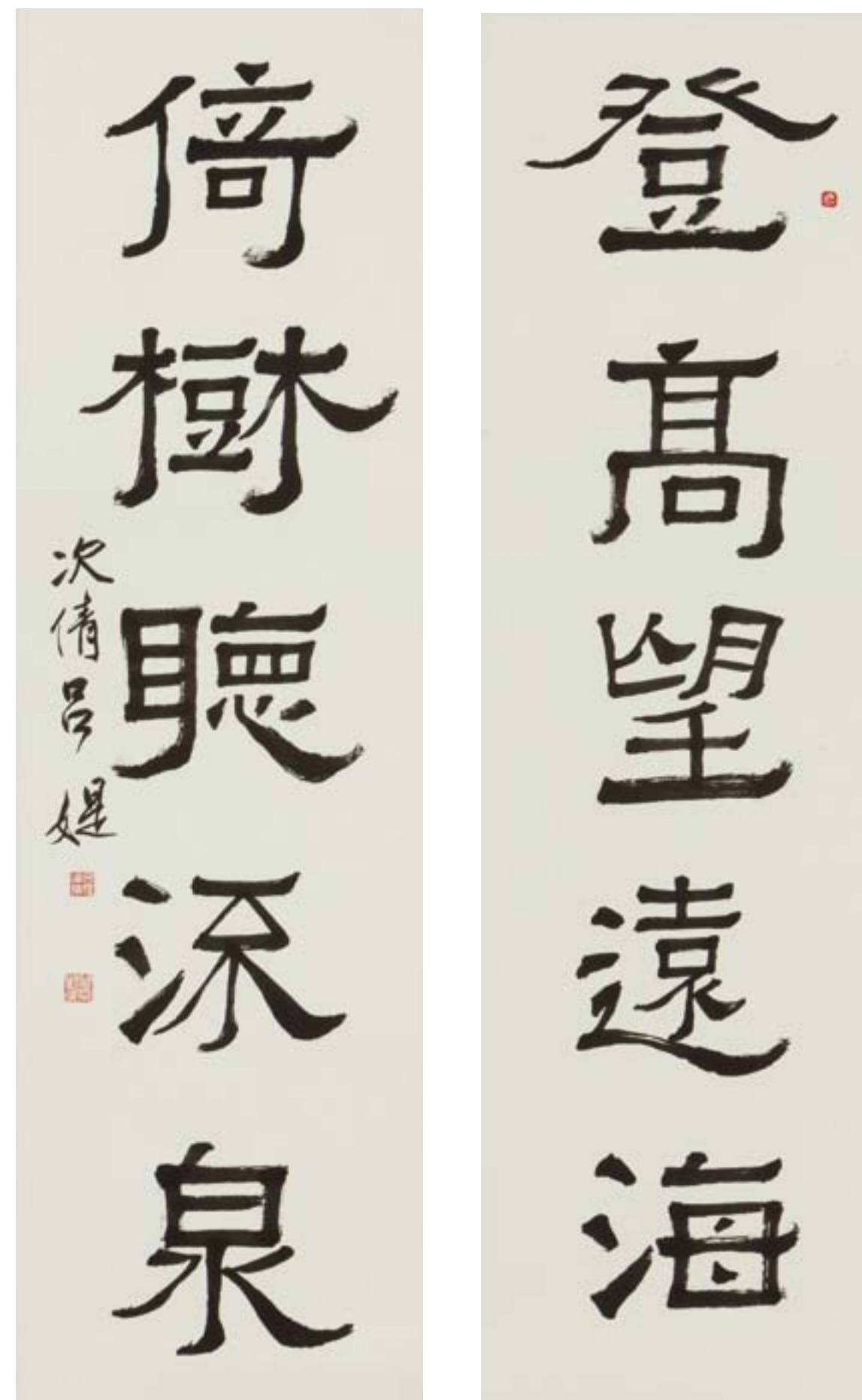
A Poem by Du Fu in Clerical Script
N.D. (Around 1968)
Hanging scroll, ink on paper
132 × 65cm
With signature, inscriptions and 3 seals of the artist



60-4
五言聯
爨寶子筆意 水墨紙本直幅兩屏

年份：無年款（大約1968年）
釋文：登高望遠海
倚樹聽流泉
款識：次倩呂媞
印章：小龍（肖形印）
呂媞次倩（白文方印）
兒女不封侯（白文方印）
尺寸：每屏108 × 31厘米

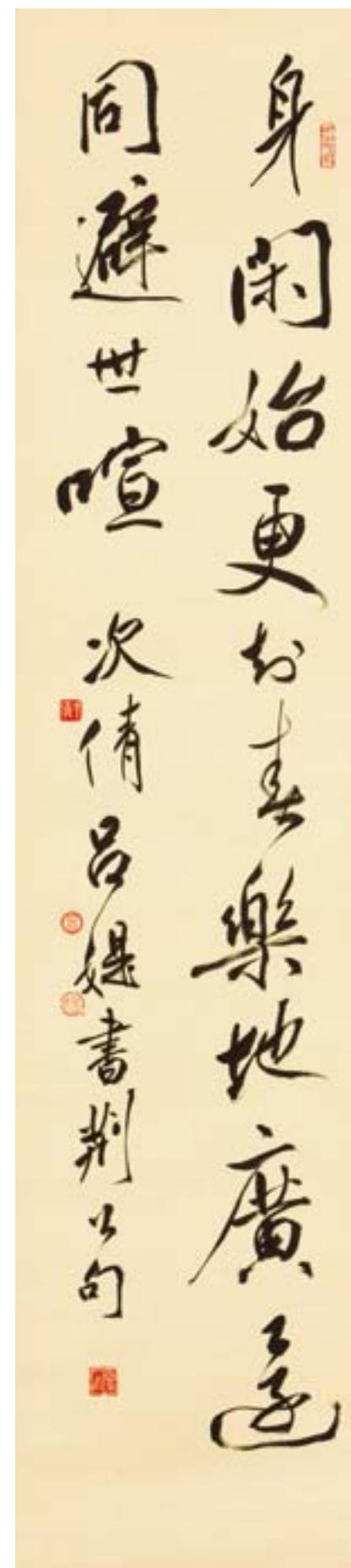
Five Character Couplet in Clerical Script
N.D. (Around 1968)
Two Vertical Scrolls, ink on paper
108 × 31cm
With signature, and 3 seals of the artist



60-5
王安石「崇政殿詳定幕次偶題」 宋
行書 水墨紙本立軸

年份：無年款（大約1969年）
釋文：身閒始更知春樂，
地廣還同僻世喧。
款識：次倩呂媸書荊公句
印章：心之所安（朱文長方印）
次倩（白文方印）
呂（朱文圓印）
媸（朱文圓印）
意不在形（白文方印）
尺寸：134 × 30.5厘米

Abstract of a Poem by Wang Anshi in Running Script
N.D. (Around 1969)
Hanging scroll, ink on paper
134 × 30.5cm
With signature, inscription and 5 seals of the artist



七十年代

1970s



- 70-1 文天祥「正氣歌」 / The Righteous Song by Wen Tianxiang / 036
- 70-2 李白「月下獨酌」 / A Poem by Li Bai in Clerical Script / 037
- 70-3 杜甫「古柏行」 / A Poem by Du Fu in Clerical Script / 040
- 70-4 劉勰「文心雕龍」 / Abstract from The Literary Mind As the Carving of
Dragons by Liu Xie in Running Script / 040
- 70-5 節臨「張遷碑」 / Five Character Couplet in Clerical Script / 044
- 70-6 杜甫「解悶十二首」 / Abstract of a Poem by Du Fu in Seal Script / 044
- 70-7 杜甫「古柏行」 / A Poem by Du Fu in Running Script / 048
- 70-8 張載「四為句」 / A Poem by Zhang Zai in Running Script / 048
- 70-9 王安石「和崔公度家風琴」 /A Poem by Wang Anshi in Running Script / 052
- 70-10 韓翃「寒食」 / A Poem by Han Hong in Running Script / 052
- 70-11 孔子「家語」 / A Poem by Confucius in Running Script / 054
- 70-12 四言聯 / Four Character Couplet in Clerical Script / 056
- 70-13 五言聯 / Five Character Couplet in Running Script / 058
- 70-14 張繼「楓橋夜泊」 / A Poem by Zhang Ji in Running Script / 060
- 70-15 王安石「龍泉寺石井二首」 / A Poem by Wang Anshi in Running Script / 062

天墜有正氣雜然賦沅形下則為
河嶽上尉為日星於人曰浩然沛

乎塞蒼冥皇路當清夷含辭吐明
庭時窮節乃見一一垂丹青在齊

太史簡在晉董狐筆在秦張良椎
在漢蘇武節為嚴將軍頭為嵇侍

中丞為張睢陽齒為顏常山舌或
為趙東門清搯癰冰雪或為出師

表鬼神泣壯烈或為渡江楫慷慨
吞胡羯或為擊賊笏逆豎頭破裂

是氣所磅礴凜烈萬古存當其貫
日月生死安足論地維賴以立天

枉賴以尊三綱寔繫命道義為之
根嚙予邁陟九隸也實不力楚囚

纓其冠傳車送窮北鼎鑊甘如飴
求之不可得陰房闐鬼火春院悶

天黑牛驥同一皁雞棲鳳皇食一
朝蒙霧露分佗溝中瘠如此再寒

暑百沘自辟易哀哉沮洳場為我
安樂國豈有他繆巧陰陽不能賊

願此耿耿在印視浮雲白悠悠我
心憂蒼天曷有極哲人日已遠典

色型在夙咎風檐展書讀古道照顏

文信國公正氣歌

次清昌媛書於庚戌之冬月



70-1
文天祥 「正氣歌」 宋
隸書 水墨紙本立軸十二幅

年份：1970年
釋文：天地有正氣， 雜然賦流形。
下則為河嶽， 上則為日星。
於人曰浩然， 沛乎塞蒼冥。
皇路當清夷， 含和吐明庭。
時窮節乃見， 一一垂丹青。
在齊太史簡， 在晉董狐筆。
在秦張良椎， 在漢蘇武節。
為嚴將軍頭， 為嵇侍中血。
為張睢陽齒， 為顏常山舌。
或為遼東帽， 清操厲冰雪。
或為出師表， 鬼神泣壯烈。
或為渡江楫， 慷慨吞胡羯。
或為擊賊笏， 逆豎頭破裂。
是氣所磅礴， 凜烈萬古存。
當其貫日月， 生死安足論。
地維賴以立， 天柱賴以尊。
三綱實系命， 道義為之根。
嗟予遘陽九， 隸也實不力。
楚囚纓其冠， 傳車送窮北。
鼎鑊甘如飴， 求之不可得。
陰房闐鬼火， 春院闕天黑。
牛驥同一皁， 雞棲鳳凰食。
一朝蒙霧露， 分作溝中瘠。
如此再寒暑， 百沴自辟易。
哀哉沮洳場， 為我安樂國。
豈有他繆巧， 陰陽不能賊。
顧此耿耿在， 仰視浮雲白。
悠悠我心憂， 蒼天曷有極。
哲人日已遠， 典型在夙昔。
風檐展書讀， 古道照顏色。

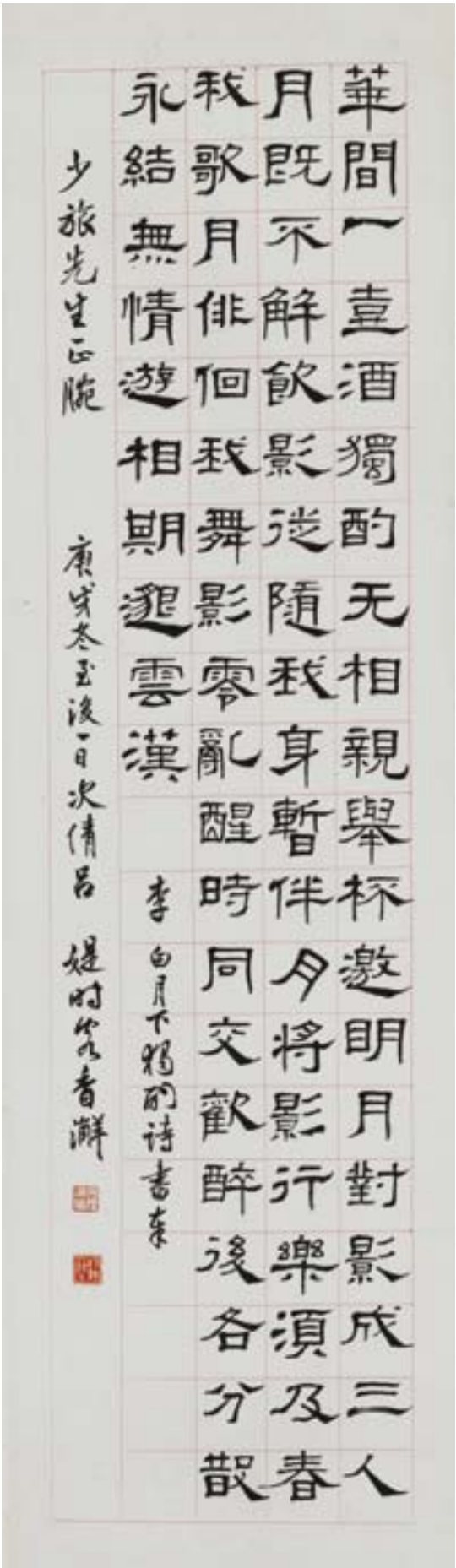
款識：文信國公正氣歌
次倩呂媞書於庚戌之冬日
印章：庚戌（白文橢圓印）
心之所安（朱文長方印）
筆航翰墨（朱文方印）
兒女不封侯（白文方印）
孤往（朱文長方印）
呂媞（白文方印）
防城一婦人（白文方印）
尺寸：每屏149 × 31.5厘米

The Righteous Song by Wen Tianxiang
in Clerical Script
1970
Twelve hanging scrolls, ink on paper
With signature, inscriptions and 7 seals
of the artist
149 × 31.5cm each

70-2
李白「月下獨酌」 唐
隸書 水墨紙本立軸

年份：1970年
釋文：花間一壺酒， 獨酌無相親；
舉杯邀明月， 對影成三人。
月既不解飲， 影徒隨我身；
暫伴月將影， 行樂須及春。
我歌月徘徊， 我舞影零亂；
醒時同交歡， 醉後各分散。
永結無情遊， 相期邈雲漢。
款識：李白月下獨酌詩書奉
少旅先生正腕
庚戌冬至後一日次倩呂媞時客香澗
印章：呂媞次倩（白文方印）
防城一婦人（白文方印）
收藏：香港美術館

A Poem by Li Bai in Clerical Script
1970
Hanging scrolls, ink on paper
With signature, inscriptions and 2 seals of the artist
The Hong Kong Museum of Art Collection



孔明廟前古柏柯如青銅
 根如石霜皮溜雨四十圍
 騰際會樹木猶為人歲惜
 雲來際會樹木猶為人歲
 惜雲來
 氣接王陝長月出寒通雪
 山白意眩路繞錦亭東先
 主武窈窕同閔宮崔嵬枝
 幹郊原古踞

雖得地冥上孤高多烈風扶
 持自是神明力正直原田
 造化功大廈如頤要梁棟
 萬牛回首止山重不露文
 章世已

驚未辭筋伐誰能迷苦心豈
 免容螻蟻香葉終經宿鸞鳳
 志士幽人莫怨嗟古來材大
 難為用

杜少陵古柏行次清昌提書

70–3
杜甫「古柏行」 唐
隸書 水墨紙本立軸四幅

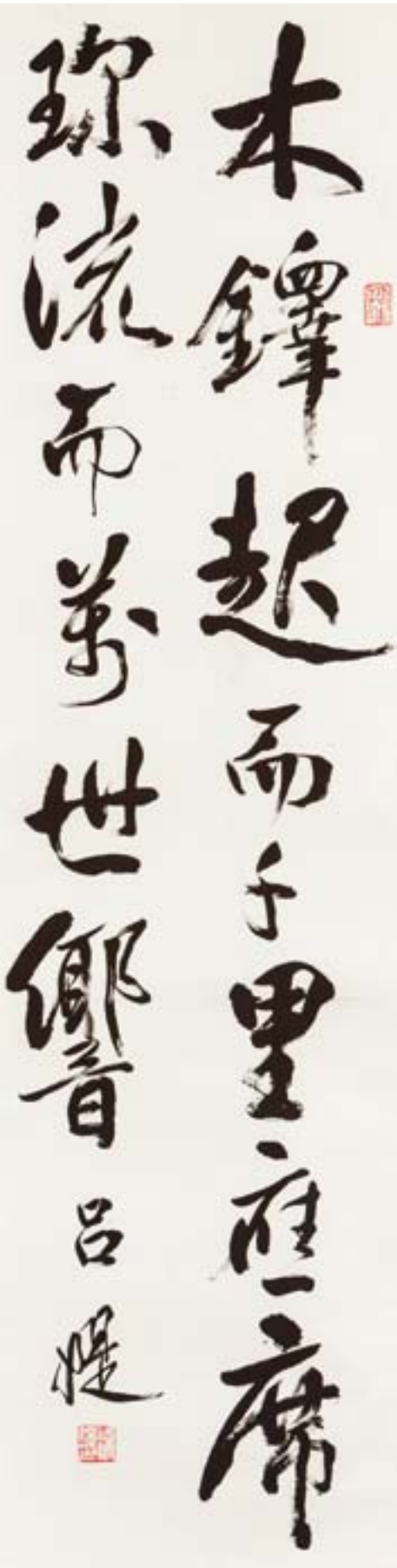
年份：無年款（大約1970年）
釋文：孔明廟前有古柏， 柯如青铜根如石。
霜皮溜雨四十圍， 黛色參天二千尺。
君臣已與時際會， 樹木猶為人愛惜。
雲來氣接巫峽長， 月出寒通雪山白。
意昨路繞錦亭東， 先主武侯同閼宮。
崔嵬枝幹郊原古， 窈窕丹青戶牖空。
落落盤踞雖得地， 冥冥孤高多烈風。
扶持自是神明力， 正直原因造化工。
大厦如傾要梁棟， 萬牛回首丘山重。
不露文章世已驚， 未辭翦伐誰能送？
苦心豈免容螻蟻， 香葉終經宿鸞鳳。
志士幽人莫怨嗟： 古來材大難為用！
款識：杜少陵古柏行次倩呂媿書
印章：孤往（朱文長方印）
呂媿（白文方印）
尺寸：每屏108 × 38厘米

A Poem by Du Fu in Clerical Script
N.D. (Around 1970)
Four hanging scrolls, ink on paper
With signature, inscriptions and 2 seals of the artist
108 × 38cm each

70 – 4
劉勰「文心雕龍」 南朝
草書 水墨紙本立軸

年份：無年款（大約1970年）
釋文：木鐸起而千里應，席珍流而萬世響。
款識：呂媿
印章：孤往（朱文長方印）
次倩信印（白文方印）
尺寸：214 × 55.5厘米

Abstract from The Literary Mind As the Carving of
Dragons by Liu Xie in Running Script
N.D. (Around 1970)
Hanging scroll, ink on paper
With signature and 2 seals of the artist
214 × 55.5cm



君陳君諱遷字公方
君出己吾人也
君出先出自有

周周宣王中興
有張以仲孝友
為行披覽詩雅

煥知其祖高商
龍興有張良善
用薦蕭在帷幕

出內決勝負千
里出外析珪於
畱文

庚戌之冬日讀畫慶中
節臨張遷碑 呂媿

70-5
節臨「張遷碑」 東漢
隸書 水墨紙本立軸四屏

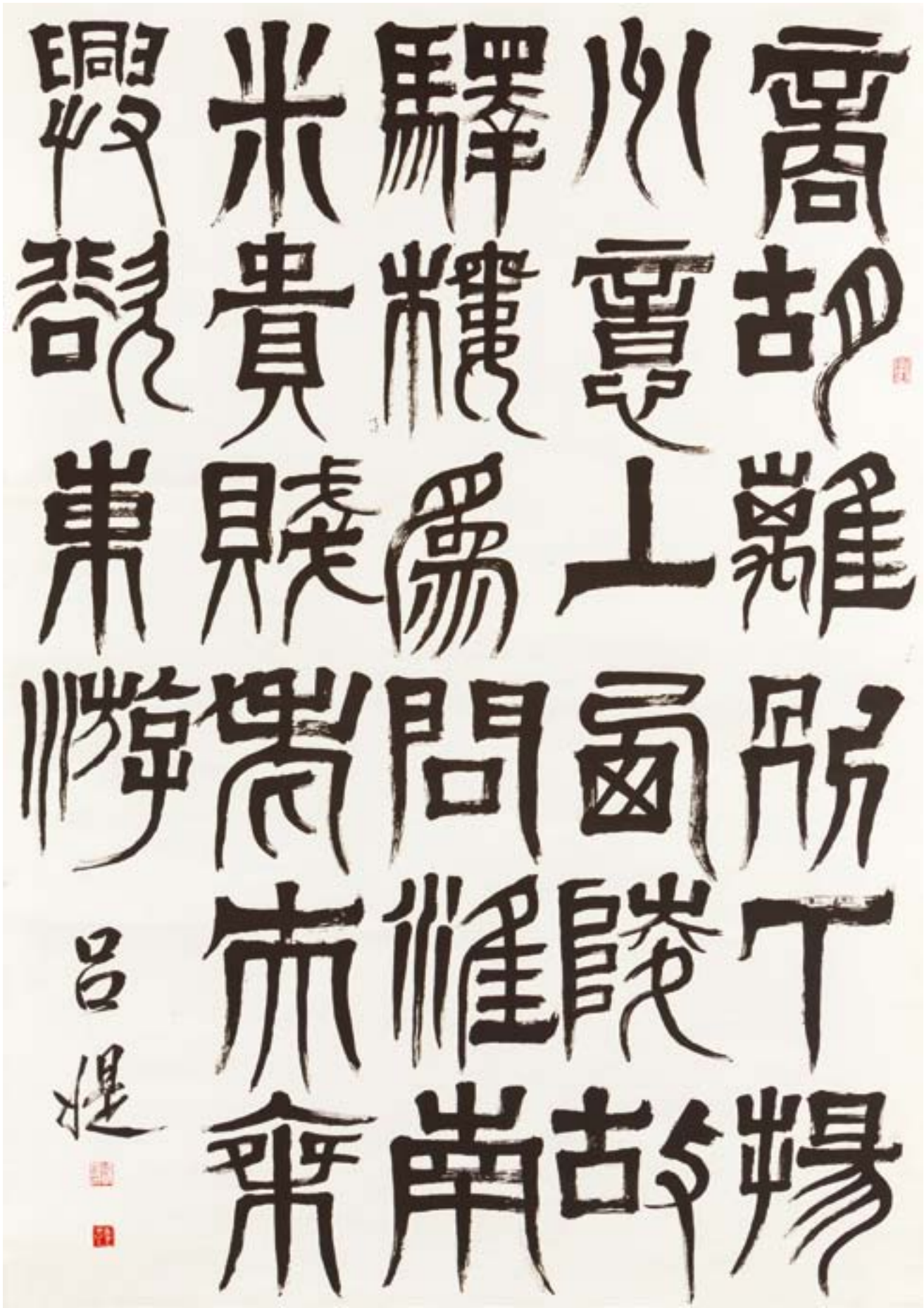
年份：1970年
釋文：君諱遷，字公方。陳留己吾人也。
君之先，出自有周，周宣王中興，
有張以仲孝友為行。
披覽詩雅，煥知其祖。
高帝龍興，有張良，善用籌策，
在帷幕之內，決勝負千里之外，
析珪於留文。
款識：庚戌之冬日讀畫樓中
節臨張遷碑 呂媿
印章：看山讀畫樓（白文長方印）
呂媿（白文方印）
尺寸：每屏136 × 67厘米

Abstract from Zhang Qian Stele in Clerical Script
1970
Four hanging scrolls, ink on paper
With signature, inscriptions and 2 seals of the artist
136 × 67cm each

70-6
杜甫「解悶十二首」其一 唐
篆書 水墨紙本立軸

年份：無年款（大約1970年）
釋文：商胡離別下揚州，
憶上西陵故驛樓。
為問淮南米貴賤，
老夫乘興欲東游。
款識：呂媿
印章：孤往（朱文長方印）
次倩信印（白文方印）
圖書老此生（白文方印）
尺寸：153 × 109厘米

Abstract of a Poem by Du Fu in Seal Script
N.D. (Around 1970)
Hanging scroll, ink on paper
With signature and 3 seals of the artist
153 × 109cm



孔明廟前
有古柏柯
如青銅
根如石霜
皮溜而四
十圍代黑
色參天二
千一尺君
目與興時
際金樹木
於為人老
惜其年
氣接巫
峽長月出
寒道通雪
白憶昨疏

繞錦亭
東尖主武
侯月闕宮
崔嵬枝
符郊原
古竈窈窕
看戶牖
空落盤
踞維得
坤冥孤
高多烈風
扶持自是
神呵力
正且原因
造化功大
履如傾要

梁棟對
生迴首邱
山重不露
久幸老已
驚未敢
翦伐誰
能送苦心
宜免尤
饒義香業
終難宿焉
風志士幽人
莫怨嗟
古來村大
難為用
杜少陵古柏行詩
以物寫懷寓意
深遠甲寅歲暮
趙士於省山讀書
廬次倩書

70 – 7
杜甫「古柏行」 唐
行草 水墨紙本手卷三幅

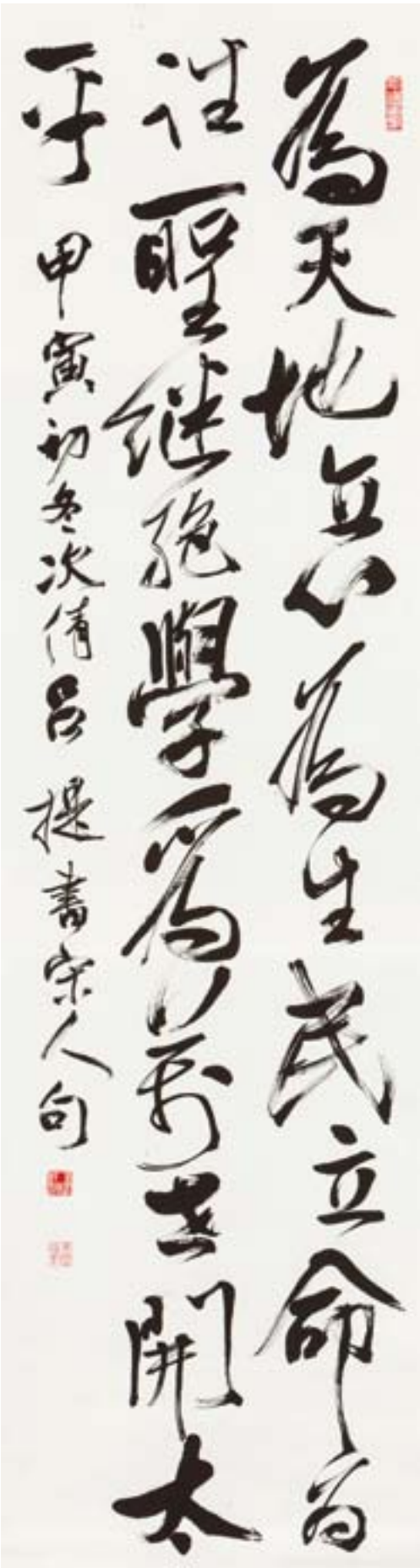
年份：1974年
釋文：孔明廟前有古柏，柯如青铜根如石。
霜皮溜雨四十圍，黛色參天二千尺。
君臣已與時際會，樹木猶為人愛惜。
雲來氣接巫陝長，月出寒通雪山白。
意昨路繞錦亭東，先主武侯同閼宮。
崔嵬枝幹郊原古，窈窕丹青戶牖空。
落落盤踞雖得地，冥冥孤高多烈風。
扶持自是神明力，正直原因造化工。
大厦如傾要梁棟，萬牛回首丘山重。
不露文章世已驚，未辭翦伐誰能送？
苦心豈免容螻蟻，香葉終經宿鸞鳳。
志士幽人莫怨嗟：古來材大難為用！
款識：杜少陵古柏行詩以物寫懷寓意深遠
甲寅歲暮戲寫於看山讀畫樓
次倩呂媞
印章：看山讀畫樓（白文長方印）
次倩信印（白文方印）
呂媞（白文方印）
尺寸：每屏37 × 203厘米

A Poem by Du Fu in Running Script
1974
Three Horizontal scrolls, ink on paper
With signature, inscriptions and 3 seals of the artist
37 × 203 cm each

70 – 8
張載「四為句」 宋
行書 水墨紙本立軸

年份：1974年
釋文：為天地立心，
為生民立命，
為往聖繼絕學，
為萬世開太平。
款識：甲寅初冬次倩呂媞書宋人句
印章：看山讀畫樓（白文長方印）
呂媞信璽（白文方印）
美意延年（朱文方印）
尺寸：178 × 48.5厘米

A Poem by Zhang Zai in Running Script
1974
Hanging scroll, ink on paper
With signature, inscription and 3 seals of the artist
178 × 48.5 cm



屋山終日信飄飄似與幽人破寂
寞為有機心須強聒直教默解始
解消筍為筍無風起沈寥誰悲精
鐵在飄飄隨有應角知生意不待新
才韻已消萬物能鳴為長平一士
間歌哭多營營君知此物心何欲自信
天機自有機風鐵如鼓國如鳴
朔兵行長郁音以聲如河清空音
卧翻心幽隱枕上煒南風今屋角郁音
蕭蕭白日為垂生寂寥空此宮音

有真意與君傾耳一盡今朝風
耳風去空堂要隨分鏗鏘与寂寥
不以人言古鐘聲從來之師到今朝
繫身高平文本無心新寂寥時有玉
音如作鏗鏘為物使知大能笑也祥
金瓠鐵簪官柱作琴清風聽列遠
成音伴人歌問無生之白道從
來不博金判以和崔公度家風琴詩八首

兩日每書誦之甲寅冬夜書此遣懷

次清臣提時名看辭之者以讀真慶

70 – 9
王安石「和崔公度家風琴」八首 宋
行書 水墨紙本立軸四屏

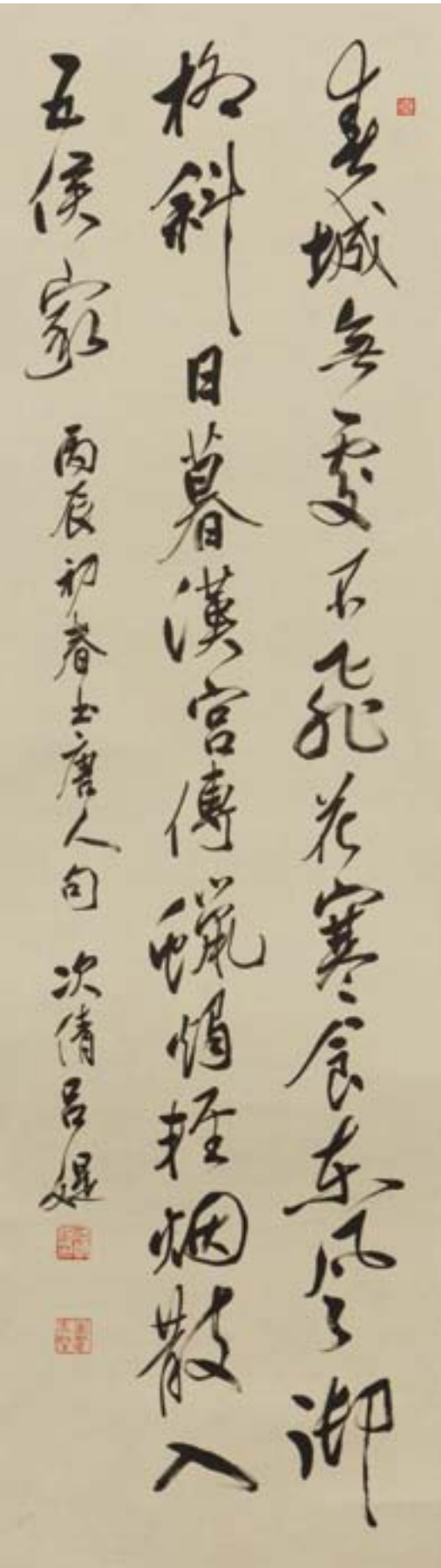
年份：1974年
釋文：屋山終日信飄飄， 似與幽人破寂寥。
為有幾心須強聒， 直教懸解始聲消。
簾幕無風起沈寥， 誰悲精鐵任飄飄。
隨商應角知無意， 不待歌成韻已消。
萬物能鳴為不平， 世間歌哭兩營營。
君知此物心何欲， 自信天機自有聲。
風鐵相敲固可鳴， 朔兵行夜響行營。
如何清世容高卧， 翻作幽牕枕上聲。
南風屋角響蕭蕭， 白日簾垂坐寂寥。
愛此宮商有真意， 與君傾耳盡今朝。
風來風去豈嘗要， 隨分鏗鏘與寂寥。
不似人間古鐘磬， 從來文飾到今朝。
繫身高處本無心， 萬竅鳴時有玉音。
欲作鏤耶為物使， 知君能笑不祥金。
疏鐵簷間挂作琴， 清風纔到遽成音。
伊人欲問無真意， 向道從來不博金。
款識：荊公和崔公度家風琴八首， 暇日每愛誦之。
甲寅冬夜書此遣懷， 次倩呂媞時客香澗之看山讀畫樓。
印章：看山讀畫樓 （白文方印）
次倩信印 （白文方印）
呂媞 （白文方印）
尺寸：每屏129 × 59厘米
收藏：香港藝術館

A Poem by Wang Anshi in Running Script
1974
Four hanging scrolls, ink on paper
With signature, inscriptions and 3 seals of the artist
129 × 59cm each
The Hong Kong Museum of Art Collection

70 – 10
韓翃「寒食」 唐
行書 水墨紙本直幅

年份：1976年
釋文：春城無處不飛花， 寒食東風御柳斜。
日暮漢宮傳蠟燭， 輕煙散入五侯家。
款識：丙辰初春書唐人句 次倩呂媞
印章：小鳥（肖形印）
次倩信印（白文方印）
圖書老此生（朱文方印）
尺寸：132 × 36厘米

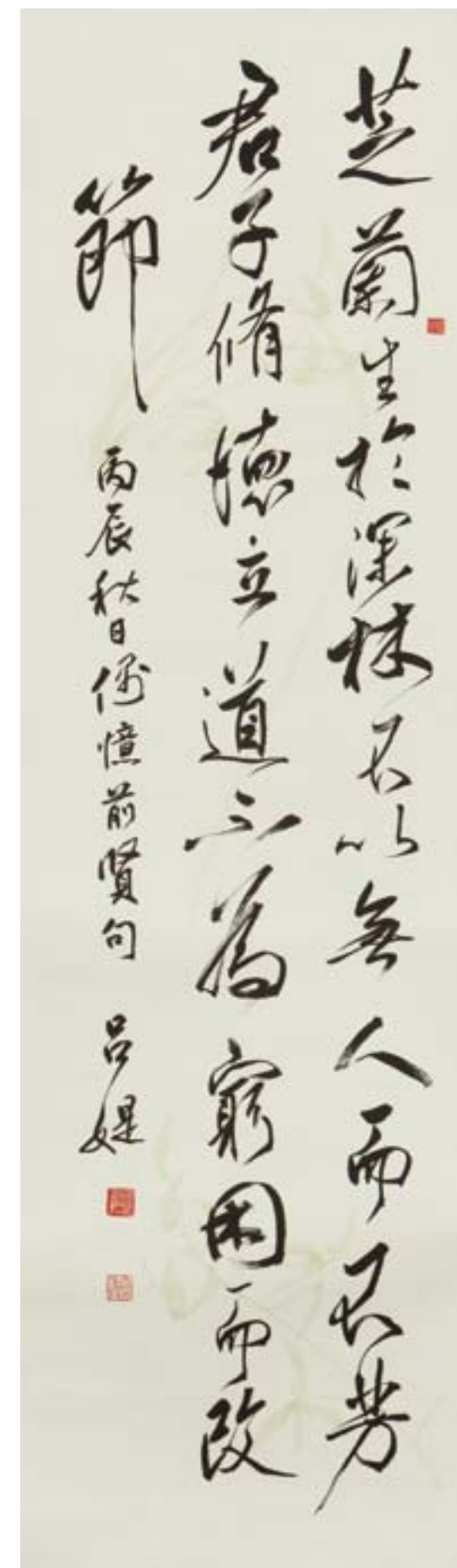
A Poem by Han Hong in Running Script
1976
Vertical scroll, ink on paper
With signature, inscription and 3 seals of the artist
132 × 36 cm



70 – 11
孔子「家語」 春秋
行書 水墨花箋直幅

年份：1976年
釋文：芝蘭生於森林，不以無人而不芳。
君子修德立道，不為窮困而改節。
款識：丙辰秋日偶憶前賢句 呂媻
印章：獨芳（白文方印）
呂媻（白文方印）
兒女不封侯（白文方印）
尺寸：132 × 36厘米

A Poem by Confucius in Running Script
1976
Vertical scroll, ink on painted paper
With signature, inscription and 3 seals of the artist
132 × 36 cm





70 – 12

四言聯

隸書 水墨紙本立軸兩屏

年份：無年款（大約1977年）

釋文：四方蒙福

千載垂聲

款識：呂媞

印章：呂媞（白文方印）

兒女不封侯（白文方印）

收藏：萬佛城法界佛教大學

Four Character Couplet in Clerical Script

N.D. (Around 1977)

Two hanging scrolls, ink on paper

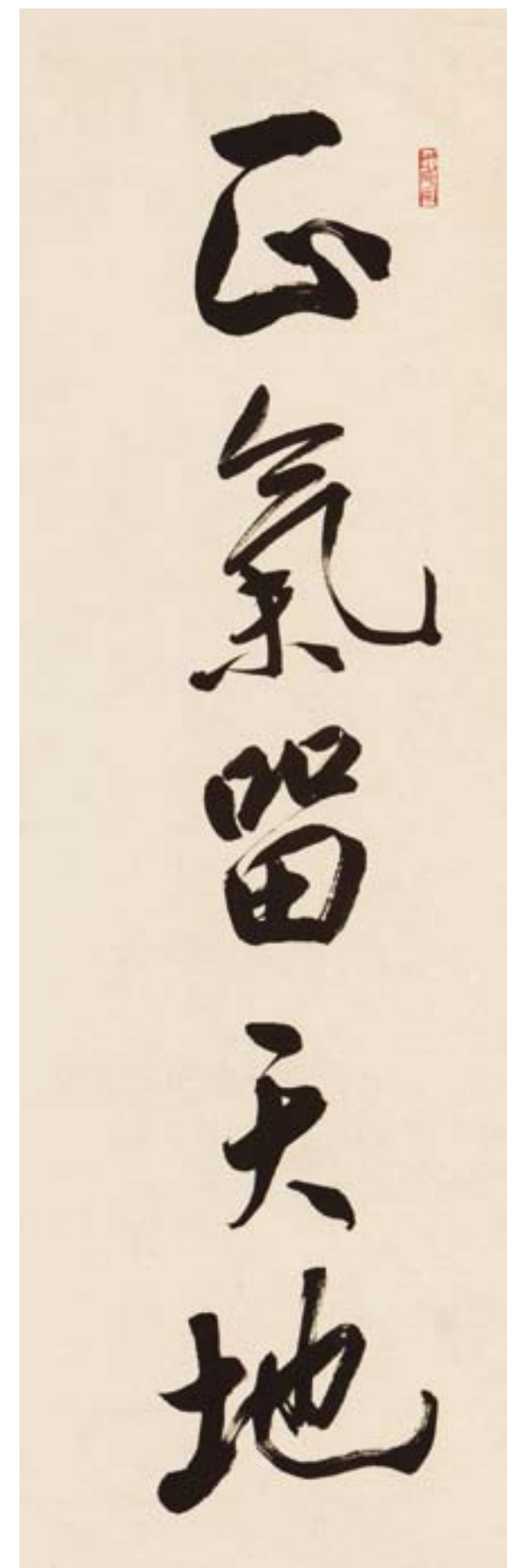
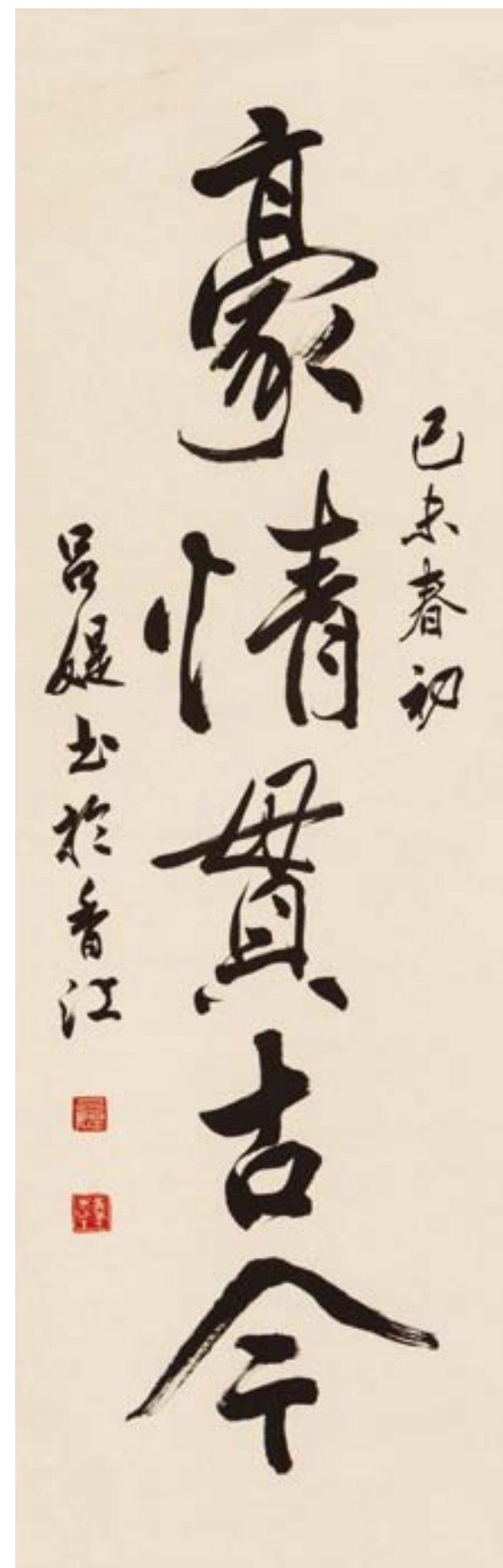
With signature and 2 seals of the artist

Dharma Realm Buddhist University Collection

70 - 13
五言聯
行書 水墨紙本立軸兩屏

年份：1979年
釋文：正氣留天地
豪情貫古今
款識：己未春初
呂媞書於香江
印章：心之所安（朱文長方印）
呂媞（白文方印）
圖書老此生（白文方印）
尺寸：每屏103 × 33.5厘米

Five Character Couplet in Running Script
1979
Two hanging scrolls, ink on paper
With signature, inscriptions and 3 seals of the artist
103 × 33.5 cm each



70 – 14

張繼 「楓橋夜泊」 唐
行書 水墨紙本直幅

年份：1979年

釋文：月落烏啼霜滿天，
江楓漁火對愁眠；
姑蘇城外寒山寺，
夜半鐘聲到客船。

款識：己未仲夏書唐人句 呂媞

印章：小鳥（肖形印）
呂媞（白文方印）
圖書老此生（白文方印）

尺寸：132 × 37厘米

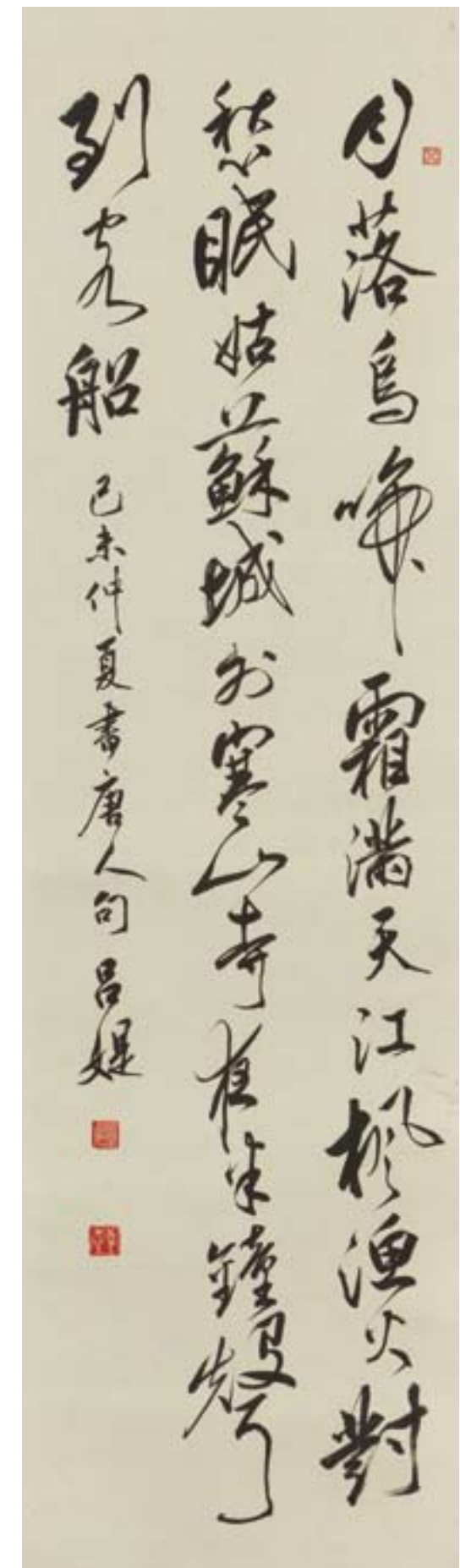
A Poem by Zhang Ji in Running Script

1979

Vertical scroll, ink on paper

With signature, inscription and 3 seals of the artist

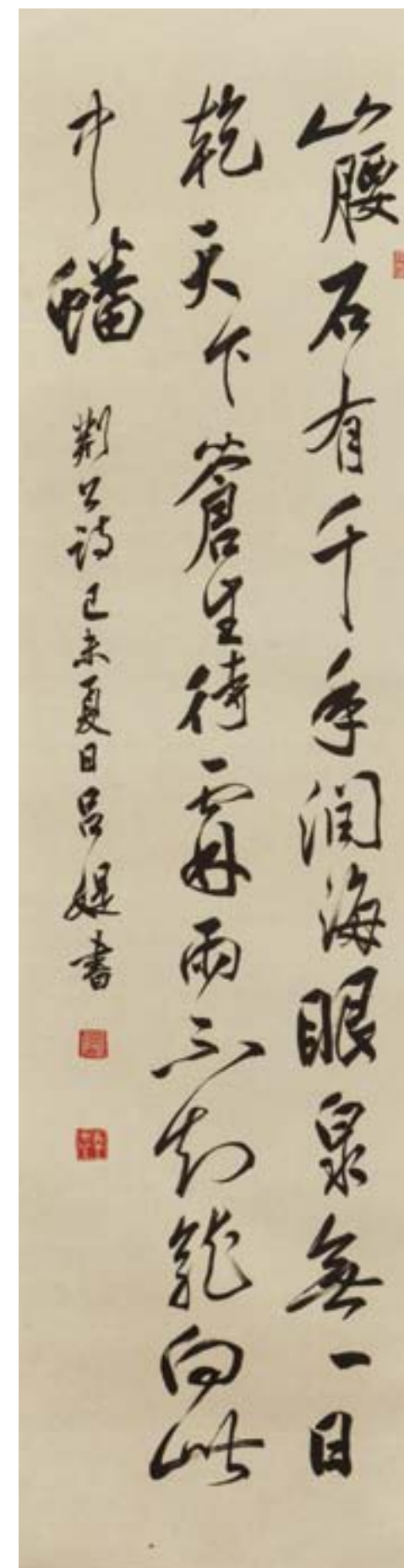
132 × 37 cm



70 – 15
王安石 「龍泉寺石井二首」 宋
行書 水墨紙本直幅


年份：1979年
釋文：山腰石有千年潤，海眼泉無一日乾。
天下蒼生待霖雨，不知龍向此中蟠。
款識：荊公詩己未夏日呂媿書
印章：長年（白文長方印）
呂媿（朱文方印）
圖書老此生（白文方印）
尺寸：130 × 33厘米

A Poem by Wang Anshi in Running Script
1979
Vertical scroll, ink on paper
With signature, inscription and 3 seals of the artist
130 × 33 cm



八十年代

1980s

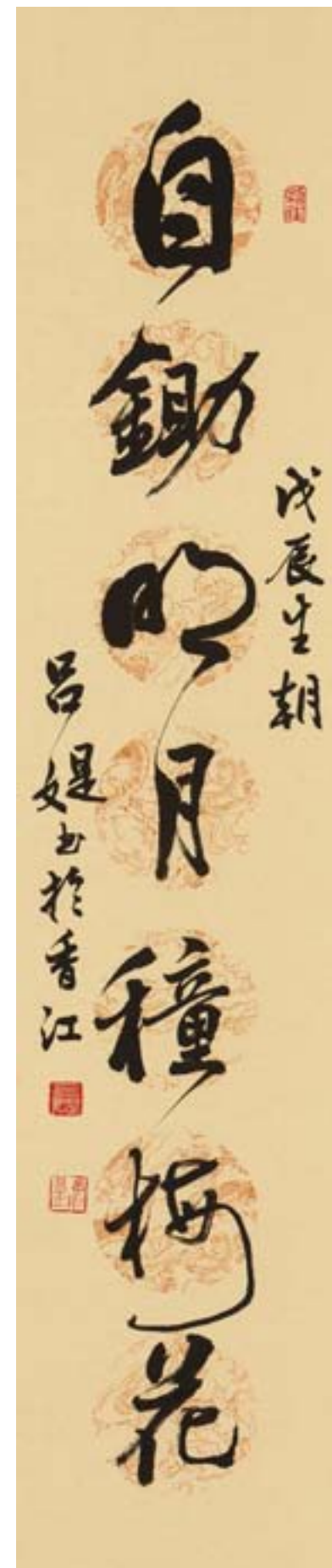


- 80-1 前賢七言句 / Seven Character Phrases in Running Script / 066
- 80-2 七言聯 / Seven Character Couplet in Running Script / 068
- 80-3 陸游「臨安春雨初霽」 / A Poem by Lu You in Clerical Script / 070
- 80-4 李煜「相見歡」 / A Poem by Li Yu in Running Script / 072
- 80-5 錄前言句 / Five Character Couplet in Running Script / 074
- 80-6 李邕「麓山寺碑」 / Abstract from the Lushan Temple Stele in Running Script / 076
- 80-7 呂媸 自作詩 / A Poem by Lui Tai in Running Script / 078
- 80-8 呂媸 自作詩 / A Poem by Lui Tai in Running Script / 080

80 - 1
前賢七言句
行書 水墨印花箋立軸

年份：1988年
釋文：隨所住處恆安樂
自鋤明月種梅花
款識：淑貞女棣
戊辰夏日呂媞書於香江
戊辰生朝
呂媞書於香江
印章：心畫（白文長方印）
呂媞（白文方印）
圖書老此生（白文方印）
孤往（朱文長方印）
呂媞（白文方印）
思則得之（朱文方印）
尺寸：每張107.5 × 23厘米
收藏：私人收藏

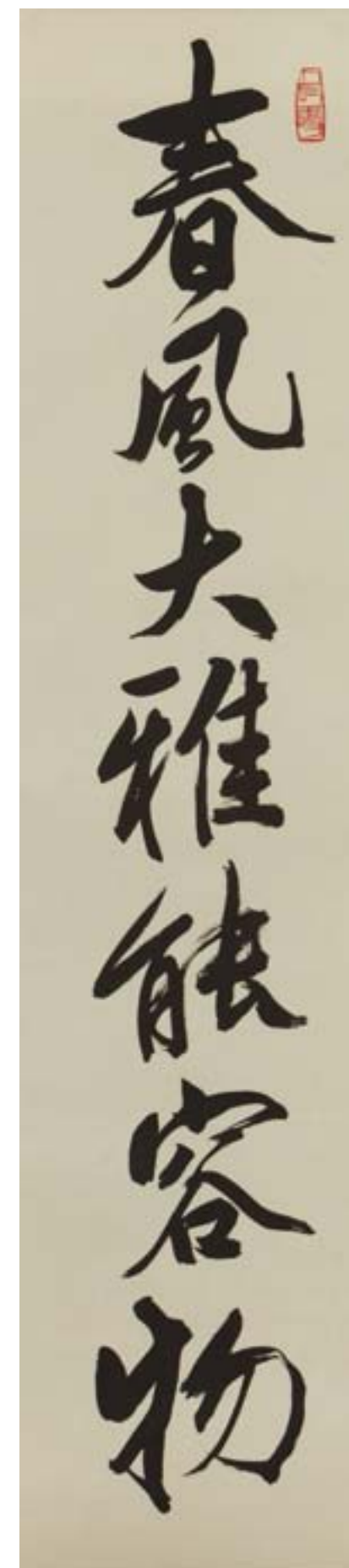
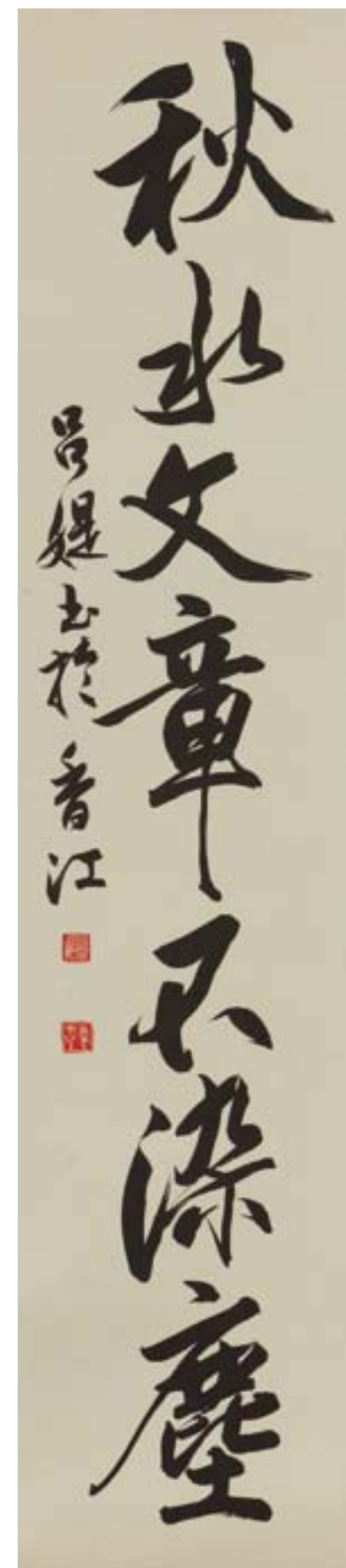
Seven Character Phrases in Running Script
1988
Hanging scroll, ink on printed paper
With signature, inscriptions and 6 seals of the artist
107.5 × 23 cm each
Private Collection

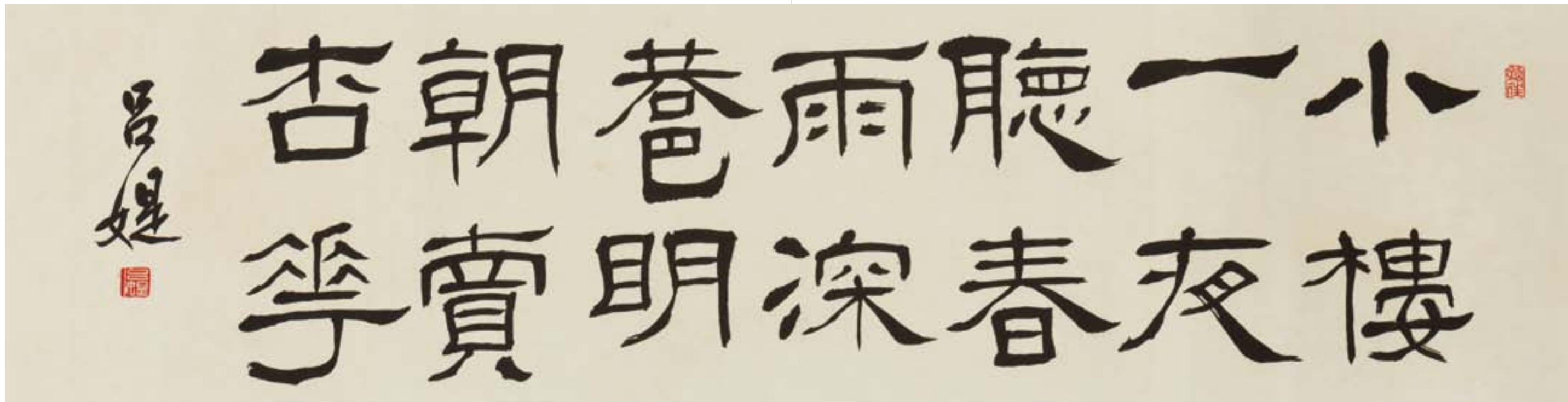


80 - 2
七言聯
行書 水墨紙本直幅兩屏

年份：無年款（大約1988年）
釋文：春風大雅能容物
秋水文章不染塵
款識：呂媞書於香江
印章：人長壽（朱文不規則形印）
呂媞（白文方印）
圖書老此生（白文方印）
尺寸：每屏127 × 28.5厘米

Seven Character Couplet in Running Script
N.D. (Around 1988)
Two vertical scrolls, ink on paper
With signature, inscription and 3 seals of the artist
127 × 28.5 cm each





80-3

陸游 「臨安春雨初霽」 宋

隸書 水墨紙本橫幅

年份：無年款（大約1988年）

釋文：小樓一夜聽春雨，深巷明朝賣杏花。

款識：呂媞

印章：孤往（朱文長方印）

呂媞（白文方印）

尺寸：31 × 120厘米

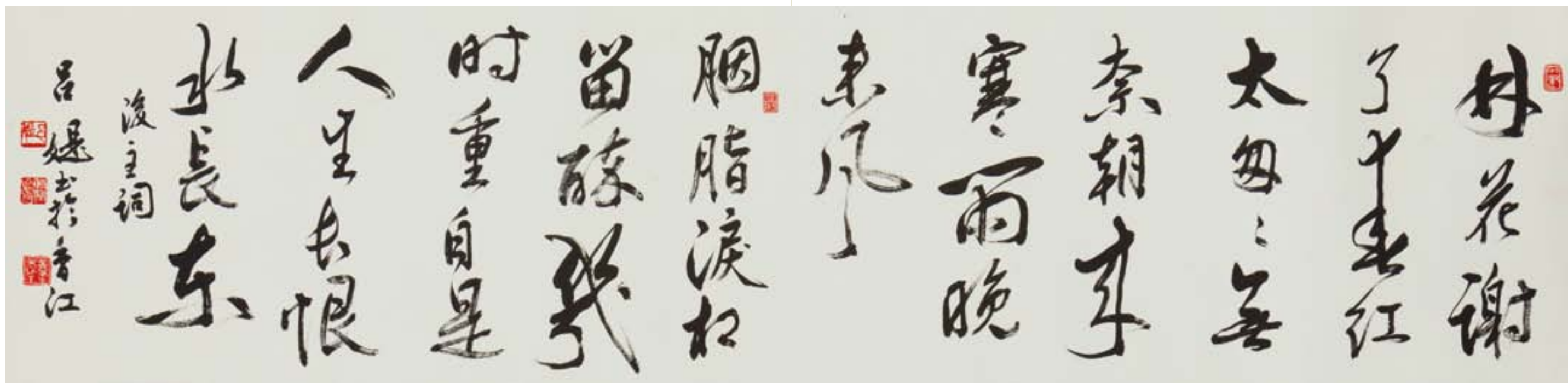
A Poem by Lu You in Clerical Script

N.D. (Around 1988)

Horizontal scroll, ink on paper

With signature and 2 seals of the artist

31 × 120 cm



80 - 4

李煜「相見歡」 唐

行書 水墨紙本橫幅

年份：無年款（大約1988年）

釋文：林花謝了春紅，太匆匆，
無奈朝來寒雨晚來風。
胭脂淚，相留醉，幾時重？
自是人生長恨水長東。

款識：後主詞
呂媿書於香江

印章：心畫（白文長方印）
呂媿（朱文方印）
俯仰自得（白文方印）
圖書老此生（白文方印）
悔癡（白文長方印）

尺寸：34 × 137厘米

A Poem by Li Yu in Running Script

N.D. (Around 1988)

Horizontal scroll, ink on paper

With signature, inscriptions and

5 seals of the artist

34 × 137 cm

80 - 5

錄前言句

行書 水墨紙本直幅

年份：無年款（大約1988年）

釋文：愁隨歲月長，
唯忘是良方。

款識：呂媞戲筆

印章：悔癡（白文長方印）

呂媞（白文方印）

尺寸：44.5 × 25.5厘米

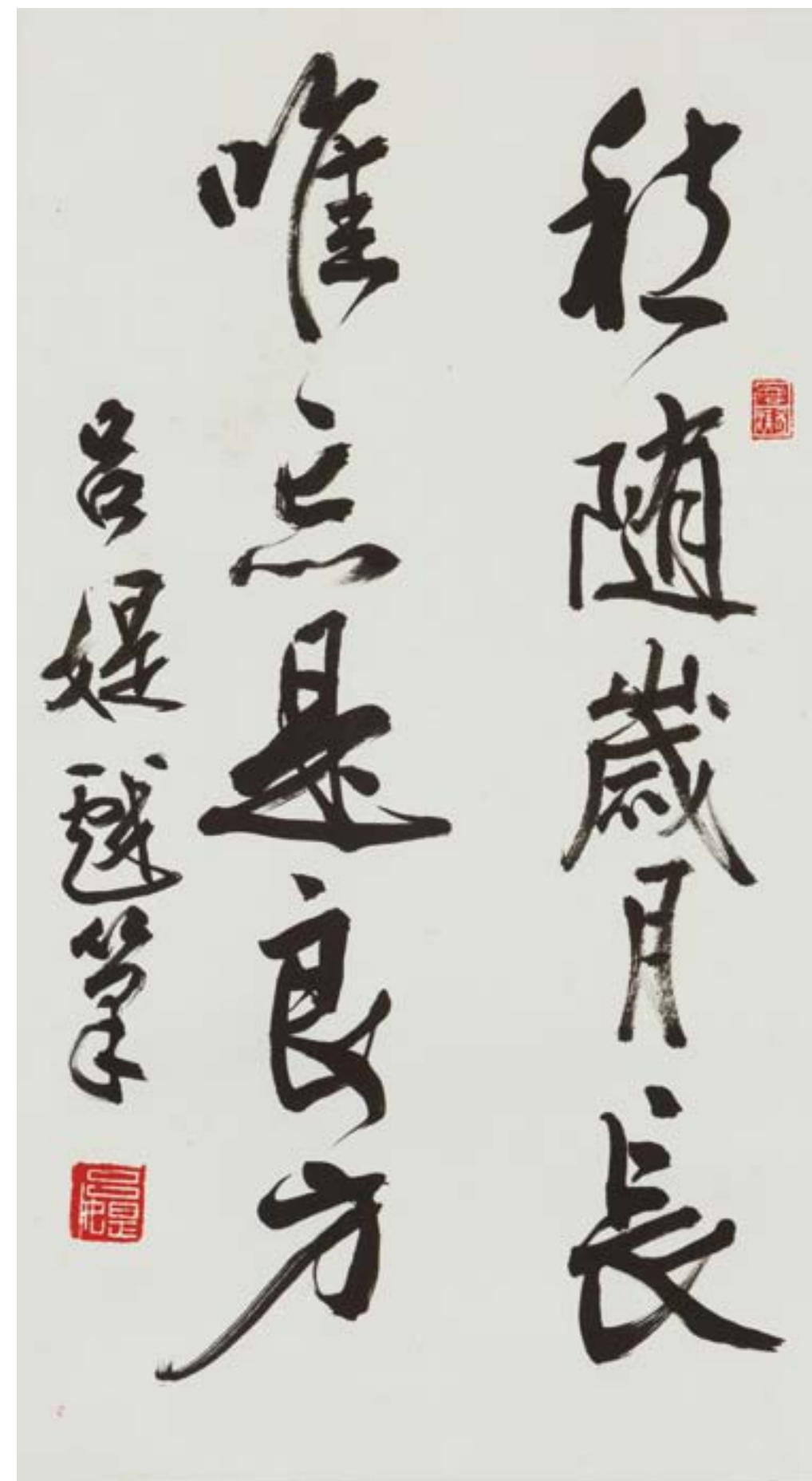
Five Character Couplet in Running Script

N.D. (Around 1988)

Vertical scroll, ink on paper

With signature, inscription and 2 seals of the artist

44.5 × 25.5 cm



80-6

李邕「麓山寺碑」 唐
行書 水墨紙本橫幅

年份：無年款（大約1989年）

釋文：禪心雲外月，詩意雨中山。

印章：呂（朱文圓印）

媿（朱文圓印）

次倩（白文方印）

尺寸：35 × 33厘米

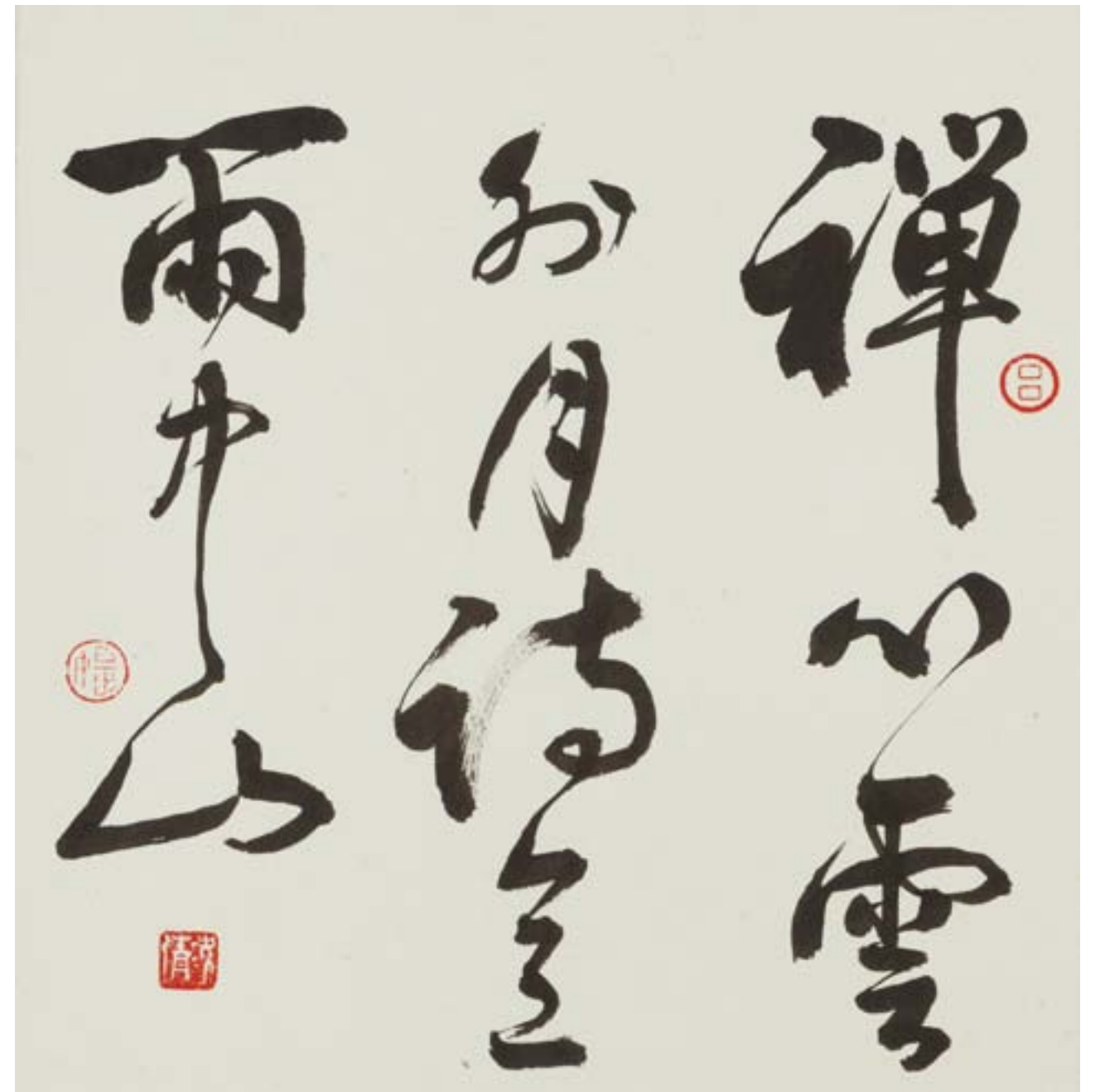
Abstract from the Lushan Temple Stele in Running Script

N.D. (Around 1989)

Horizontal scroll, ink on paper

With 3 seals of the artist

35 × 33 cm



80 – 7

呂媧 自作詩 現代

行書 水墨紙本立軸

年份：1989年

釋文：秋聲相伴夜臨池，
曉來閑聽雨催詩。
客心一洗清夢遠，
塵勞悟得半生癡。

款識：己巳仲秋連宵風雨大有孤館涼生度日如年之意成此絕句聊以遣懷
呂媧時客北美洲

印章：心之所安（朱文長方印）

呂媧（白文方印）

澹然幽寄（朱文方印）

時窮見節（白文方印）

尺寸：132 × 34厘米

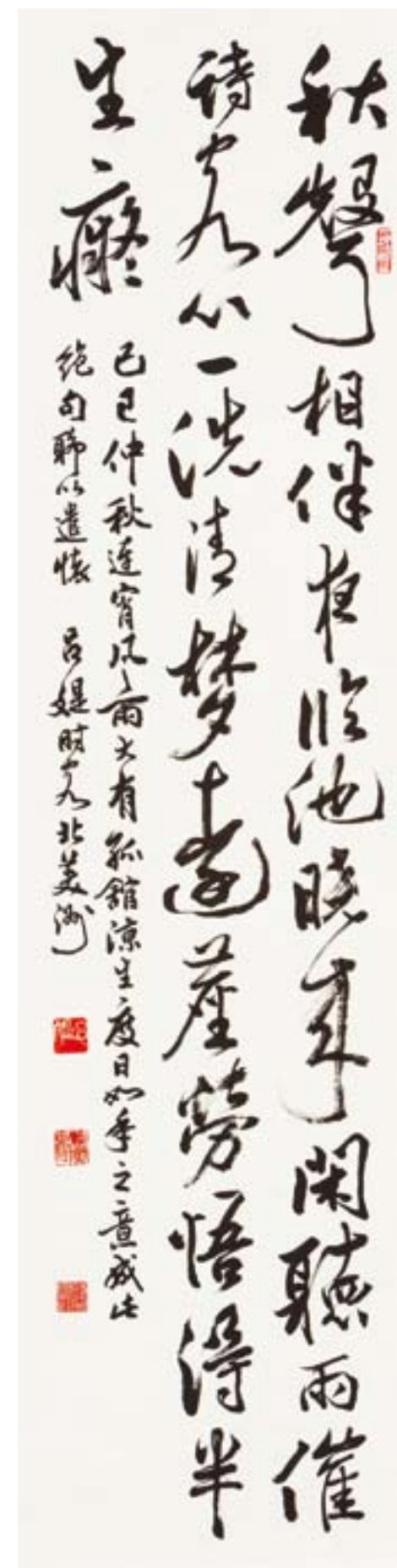
A Poem by Lui Tai in Running Script

1989

Vertical scroll, ink on paper

With signature, inscriptions and 4 seals of the artist

132 × 34 cm



80 – 8

呂媿 自作詩 現代
行書 水墨紙本立軸

年份：無年款（大約1989年）

釋文：朝看飛花翩翩舞，
暮踏落葉黯黯歸。
爛漫春光知何處，
禪榻青鐙共忘機。

款識：所謂春歸何處寂寞無行路此宋人句也，
今以世變而遁跡佛門仍未悟徹玄機。

印章：無象（朱文長方印）
呂媿（白文方印）
澹然幽寄（朱文方印）

尺寸：133 × 34厘米

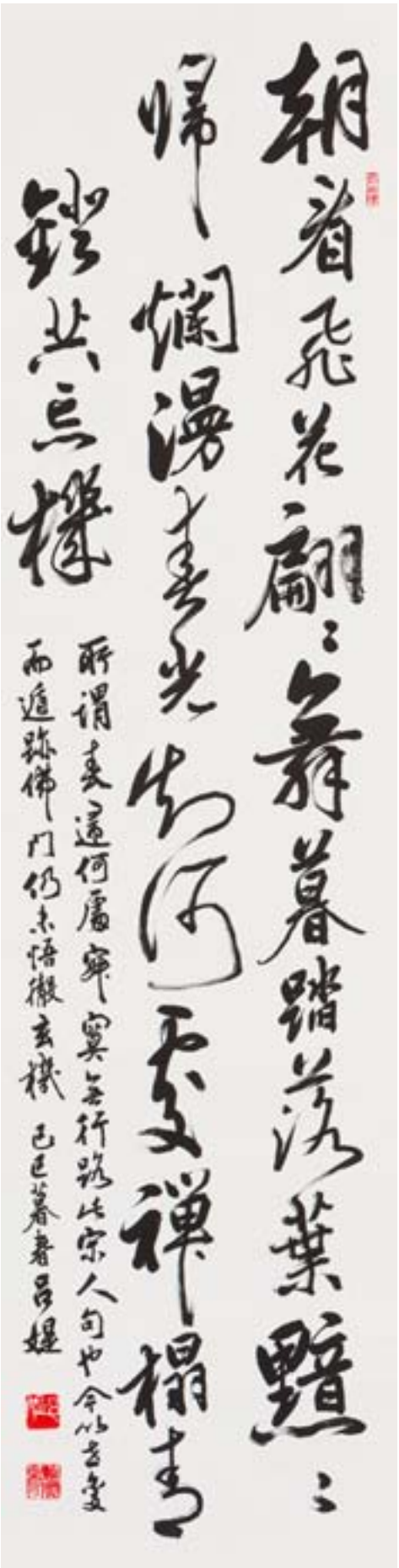
A Poem by Lui Tai in Running Script

N.D. (Around 1989)

Vertical scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

133 × 34 cm



九十年代 1990s



| | |
|-------|---|
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| 90-4 | 佛語 / Buddhist Saying in Clerical Script / 090 |
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90 - 1

張九齡 「望月懷遠」 唐
行書 水墨灑金印花箋直幅

年份：無年款（大約1991年）

釋文：海上生明月，
天涯共此時。

款識：呂媞

印章：心畫（白文長方印）

呂媞（白文方印）

圖書老此生（白文方印）

尺寸：74 × 30 厘米

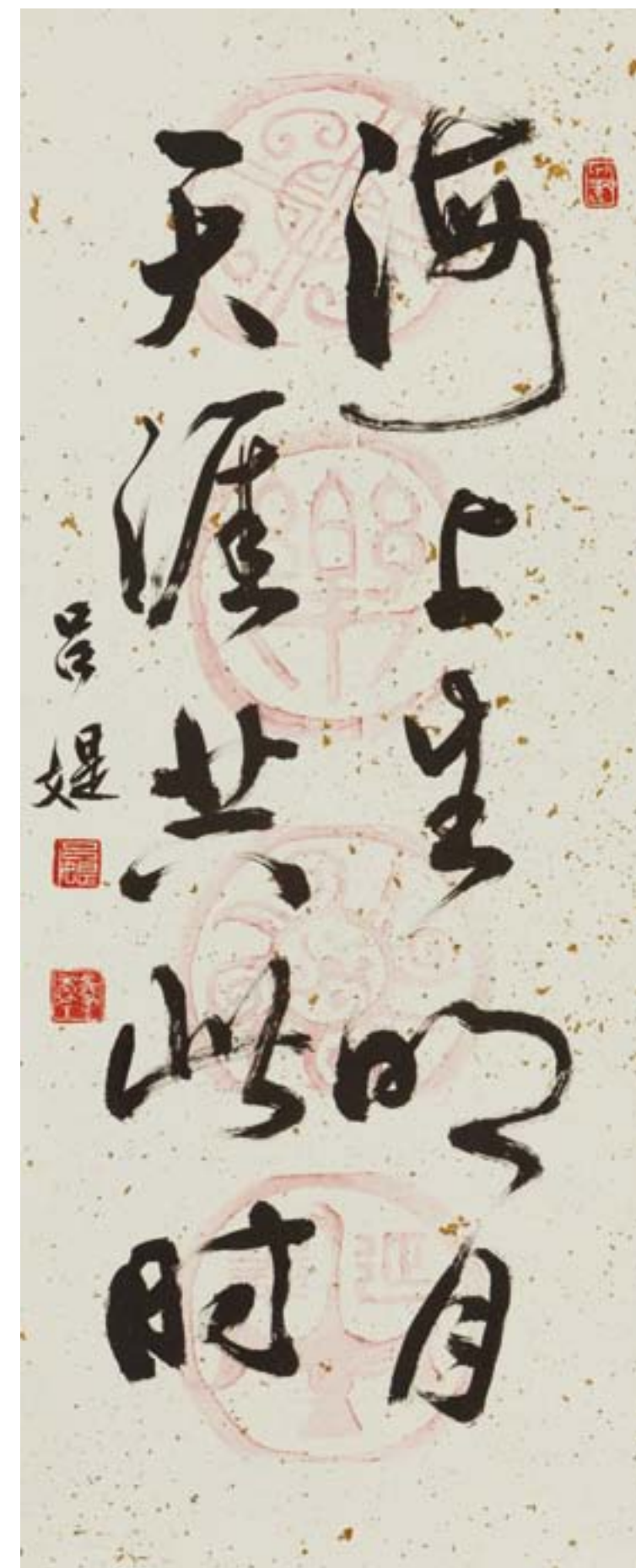
Abstract of a Poem by Zhang Jiuling in Running Script

N.D. (Around 1991)

Vertical scroll, ink on printed gold dusted paper

With signature and 3 seals of the artist

74 × 30 cm



90 - 2

呂媃 自作詞 現代

行書 水墨紙本立軸

年份：1992年

釋文：一別家山久黯然，
因緣翰墨自情牽。
青鐙相伴度芳年，
聯袂尋春赴雅約。
畫堂盛會盡高賢，
叨陪末坐學參禪。

款識：厚韶詞長以浣溪沙詞相邀茗集次韻

答知並希兩政

壬申初春呂媃

印章：孤往（朱文長方印）

呂媃（朱文方印）

圖書老此生（白文方印）

尺寸：100 × 34 厘米

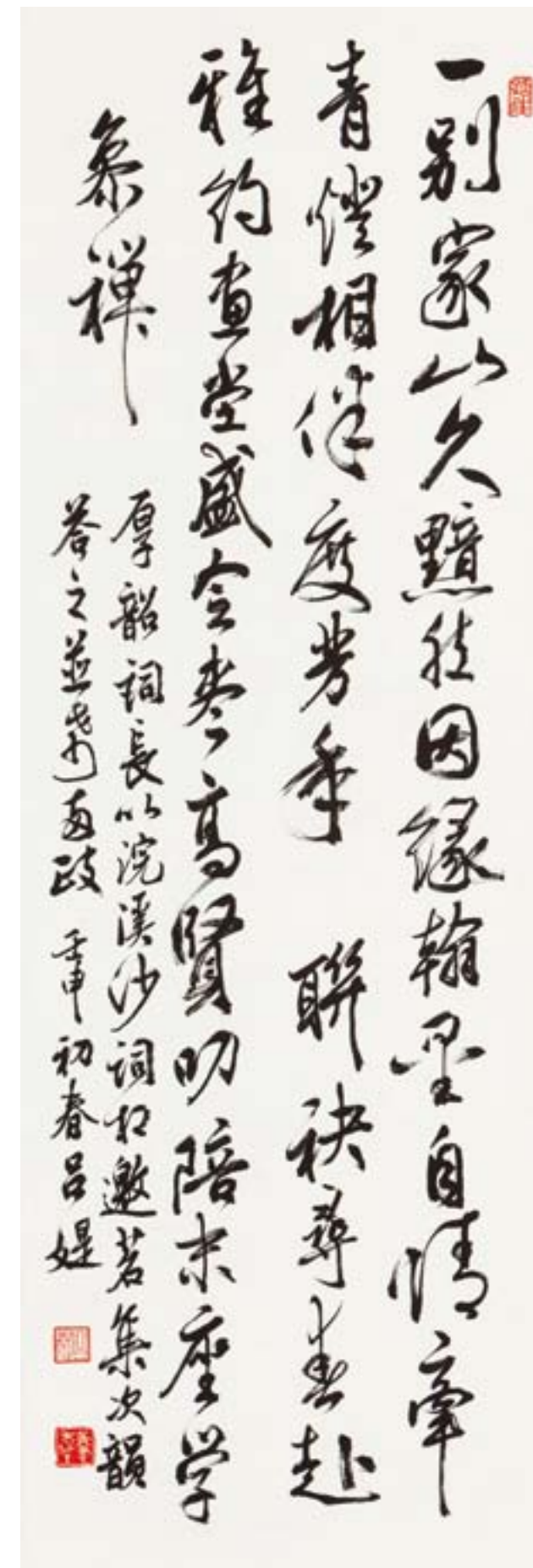
A Poem by Lui Tai in Running Script

1992

Hanging scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

100 × 34 cm



90 - 3

陸游「齋中弄筆偶書示子聿」 宋
行書 水墨紙本立軸

年份：1992年

釋文：焚香細讀斜川集，
候火親烹顧渚茶。

款識：壬申冬日書宋人句 呂媞客次加州

印章：小羊（肖形印）

呂媞長樂（白文方印）

名不貴苟傳（白文方印）

思則得之（朱文方印）

尺寸：80 × 32厘米

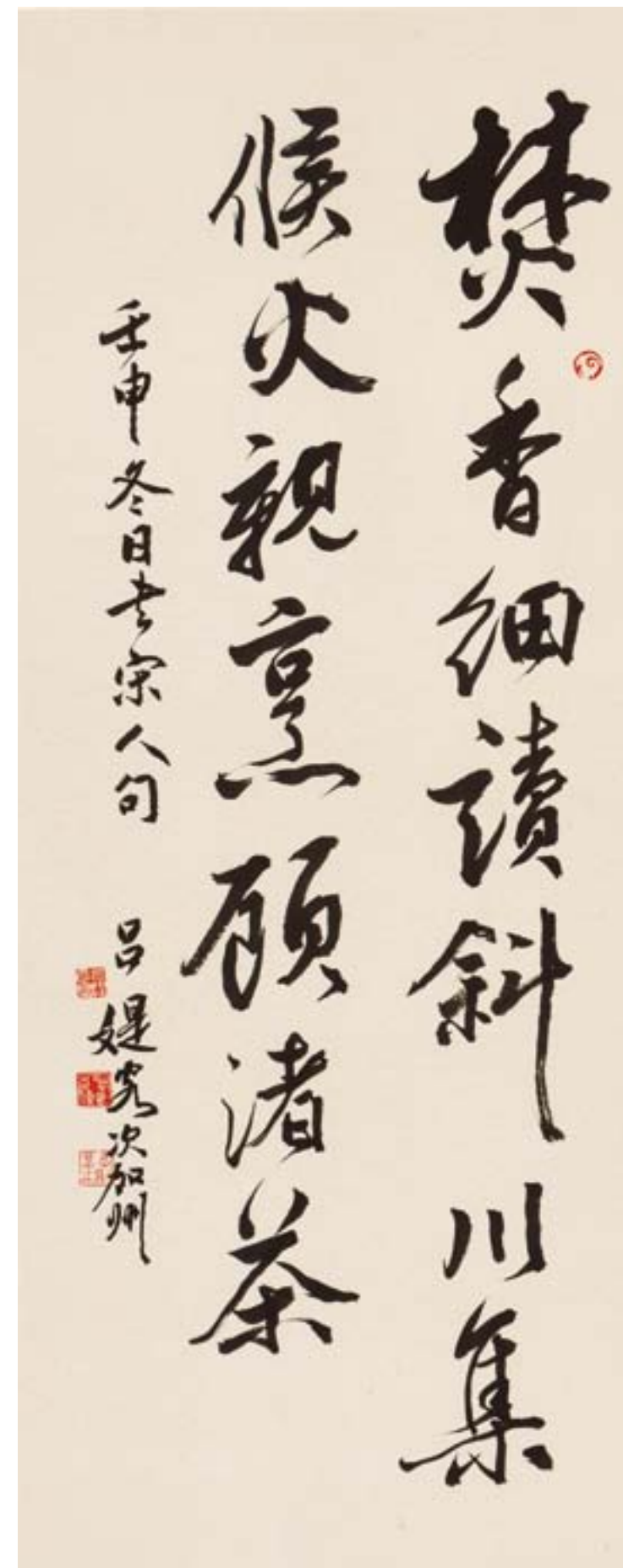
Abstract of a Poem by Lu You in Running Script

1992

Hanging scroll, ink on paper

With signature, inscriptions and 4 seals of the artist

80 × 32 cm



90 – 4

佛語

隸書 水墨紙本橫幅

年份：無年款（大約1992年）

釋文：常樂獨處心無二念

印章：小羊（肖形印）

呂媻（白文方印）

尺寸：33 × 69厘米

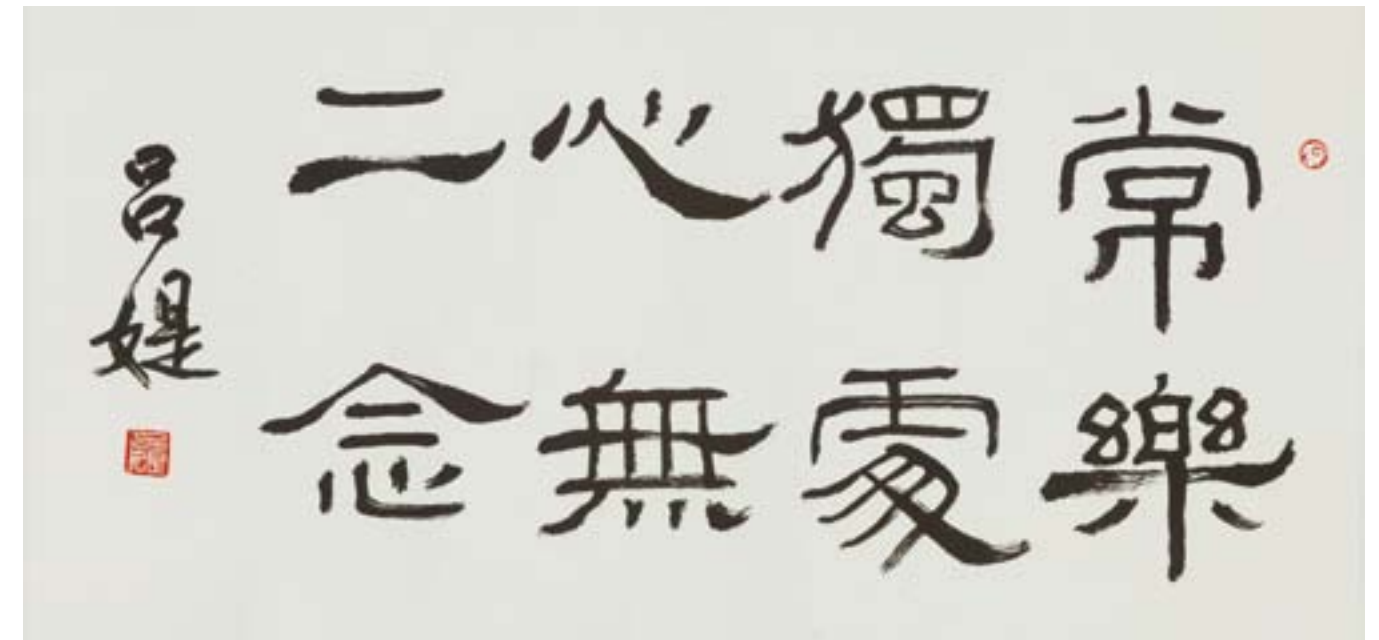
Buddhist Saying in Clerical Script

N.D. (Around 1992)

Horizontal scroll, ink on paper

With 2 seals of the artist

33 × 69 cm



90 - 5

「松風」

行書 水墨紙本直幅

年份：無年款（大約1993年）

釋文：松風

印章：心畫（白文長方印）

呂（朱文圓印）

次倩（白文方印）

尺寸：42 × 25厘米

“Pine Wind” in Running Script

N.D. (Around 1993)

Vertical scroll, ink on paper

With 3 seals of the artist

42 × 25 cm



90 – 6

孫中山「建國方略・心理建設・自序」 近代
行書 水墨紙本立軸

年份：無年款（大約1993年）

釋文：夫國者人之積也，人者心之器也。
國家政治者，一人群心理之現象也。
是以建國之基，當發端於心理。

款識：節錄國父遺教 呂媞

印章：龍（肖形印）

呂媞（白文方印）

思則得之（朱文方印）

尺寸：131 × 35.5厘米

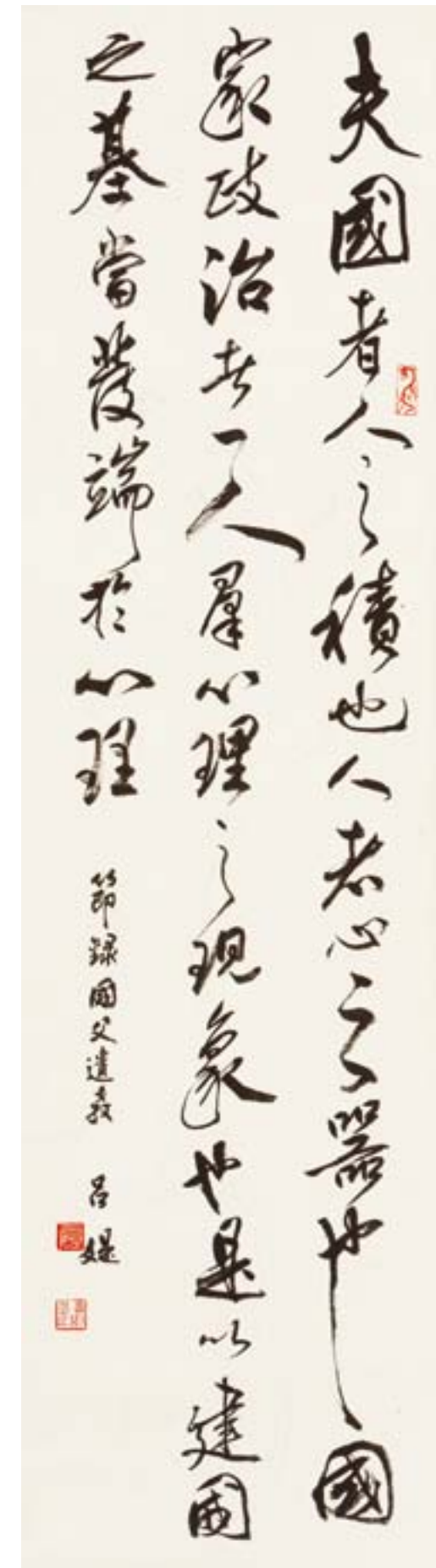
Abstract of Writing by Dr. Sun Yat-sen in Running Script

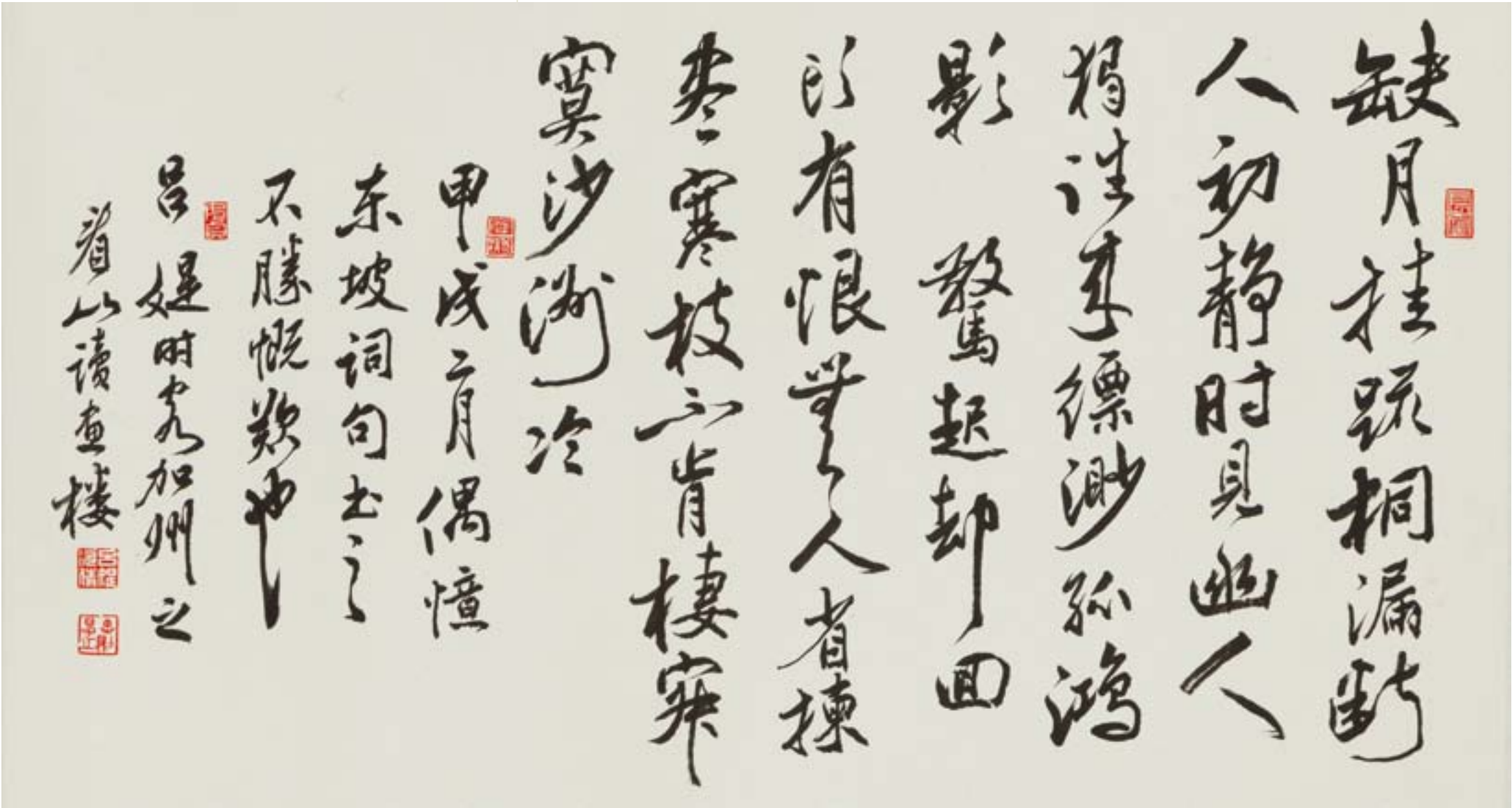
N.D. (Around 1993)

Hanging scroll, ink on paper

With signature, inscription and 3 seals of the artist

131 × 35.5 cm





90 – 7
蘇軾「卜算子 黃州定慧院寓居作」 宋
行書 水墨紙本橫幅

年份：1994年
釋文：缺月挂疏桐，漏斷人初靜。
時見幽人獨往來？飄渺孤鴻影。
驚起却回頭，有恨無人省。
揀盡寒枝不肯棲，寂寞沙洲冷。
款識：甲戌二月偶憶東坡詞句
書之不勝慨歎也
呂媿時客加州之看山讀畫樓
印章：長年（白文長方印）
悔癡（白文長方印）
女貞（白文長方印）
呂媿次倩（白文方印）
思則得之（朱文方印）
尺寸：36 × 67厘米

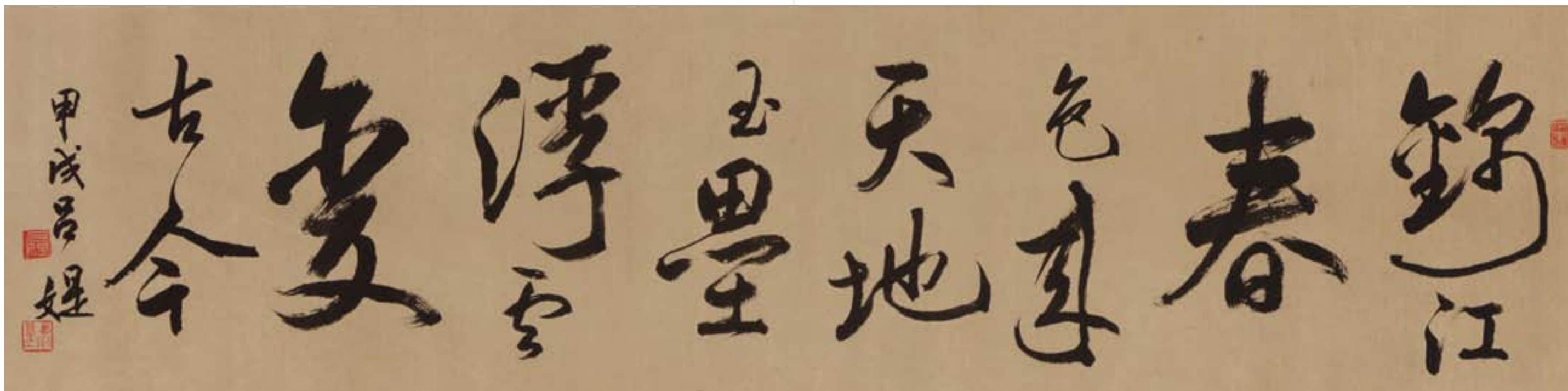
A Poem by Su Shi in Running Script
1994
Horizontal scroll, ink on paper
With signature, inscriptions and 5 seals of the artist
35 × 67 cm

90 - 8
五言聯
隸書 水墨灑金印花箋紙本立軸兩屏

年份：1994年
釋文：盛德歸君子
高才始美人
款識：翰墨因緣
中日書法聯展
甲戌仲秋
呂媞時客加州
印章：孤往（朱文長方印）
呂媞（白文方印）
圖書老此生（白文方印）
美意延年（朱文方印）
尺寸：每屏128 × 31厘米

Five Character Couplet in Clerical Script
1994
Two hanging scrolls, ink on gold dusted and patterned paper
With signature, inscriptions and 4 seals of the artist
128 × 31 cm each





90 - 9

杜甫「登樓」 唐

行書 水墨紙本橫幅

年份：1994年

釋文：錦江春色來天地，玉壘浮雲變古今。

款識：甲戌呂媞

印章：心畫（朱文長方印）

呂媞（白文方印）

思則得之（朱文方印）

尺寸：33 × 130.5厘米

Abstract of a Poem by Du Fu in Running Script

1994

Horizontal scroll, ink on paper

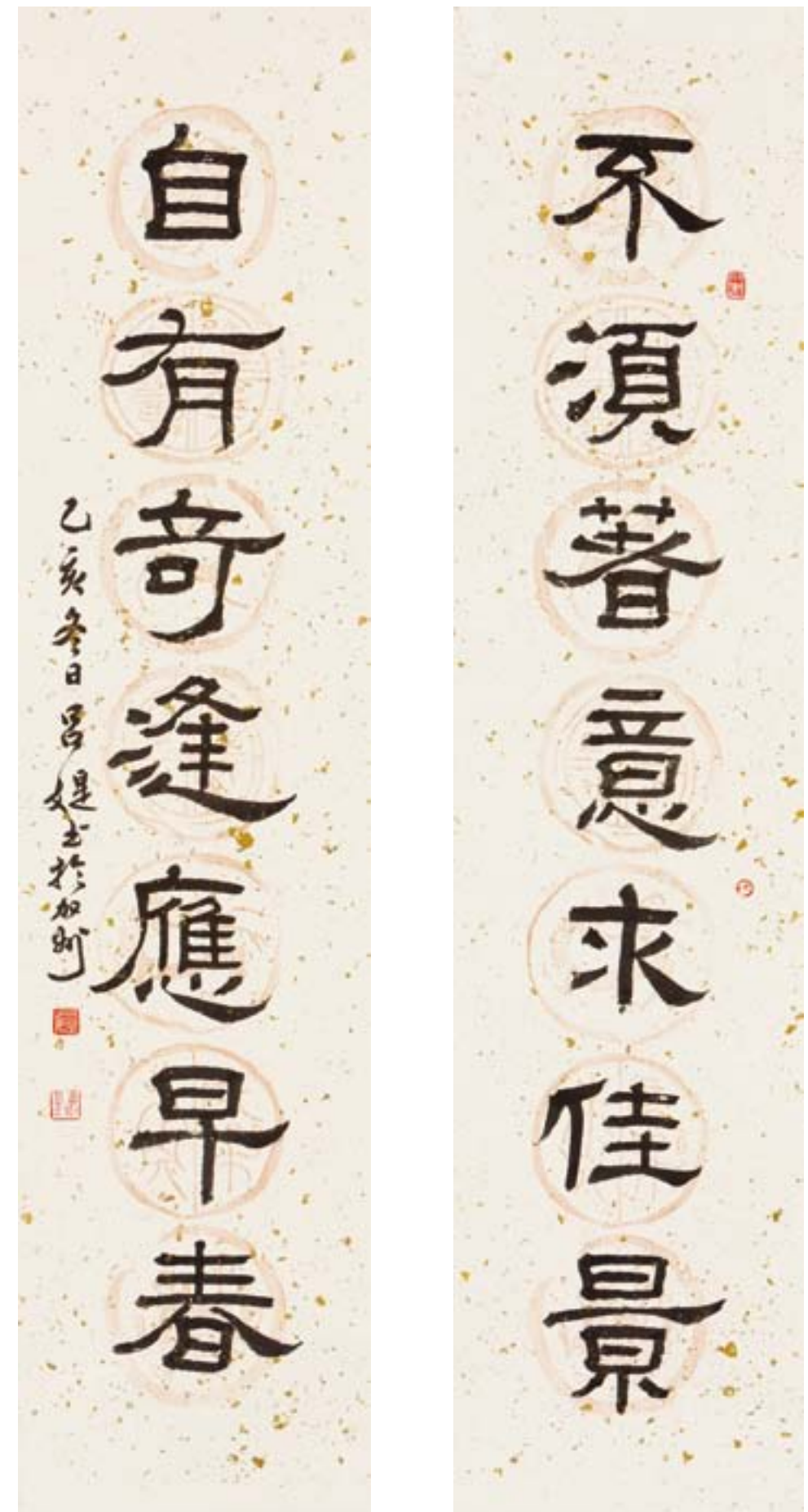
With signature, inscription and 3 seals of the artist

33 × 130.5 cm

90 – 10
新年七言聯
隸書 水墨灑金印花箋紙本立軸兩屏

年份：1995年
釋文：不須著意求佳境，
自有奇逢應早春。
款識：乙亥冬日呂媞書於加州
印章：心畫（白文長方印）
羊（肖形印）
呂媞（白文方印）
思則得之（朱文方印）
尺寸：每屏130 × 31厘米

Seven Character Couplet in Clerical Script
1995
Two hanging scrolls, ink on gold dusted and patterned paper
With signature, inscriptions and 4 seals of the artist
130 × 31 cm each





90 – 11

前賢語

隸書 水墨花箋橫幅

年份：無年款（大約1995年）

釋文：浩然之氣

款識：呂媞

印章：孤往（朱文長方印）

呂媞（白文方印）

尺寸：37 × 122厘米

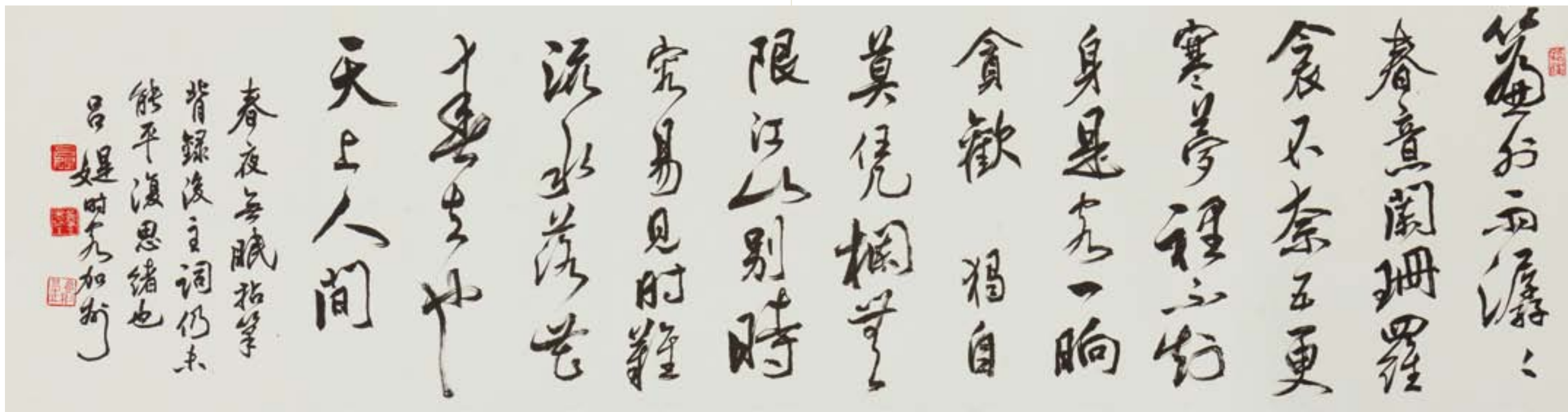
An Aphorism in Clerical Script

N.D. (Around 1995)

Horizontal scroll, ink on painted paper

With signature and 2 seals of the artist

37 × 122 cm



90 – 12

李煜 「浪淘沙令」 唐

行書 水墨紙本橫幅

年份：無年款（大約1995年）

釋文：簾外雨潺潺，春意闌珊。

羅衾不耐五更寒，

夢裡不知身是客，一晌貪歡。

獨自莫憑欄，無限江山，

別時容易見時難。

流水落花春去也，天上人間。

款識：春夜無眠拈筆背錄後主詞

仍未能平復思緒也

呂媞時客加州

印章：孤往（朱文長方印）

呂媞（白文方印）

圖書老此生（白文方印）

思則得之（朱文方印）

尺寸：38 × 140厘米

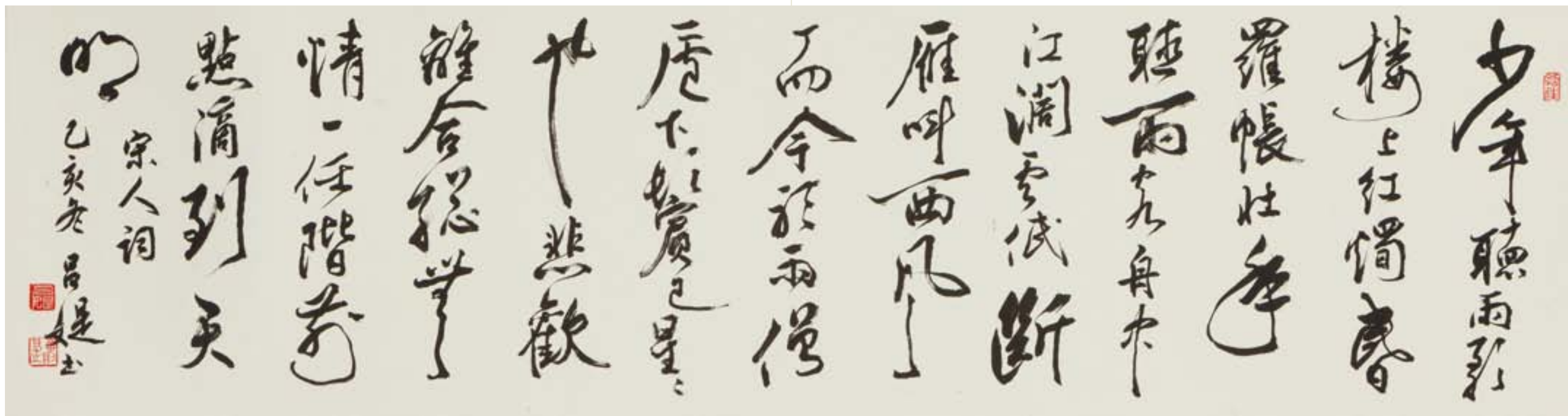
A Poem by Li Yu in Running Script

N.D. (Around 1995)

Horizontal scroll, ink on paper

With signature, inscriptions and 4 seals of the artist

38 × 140 cm



90 – 13

蔣捷 「虞美人」 宋

行書 水墨紙本橫幅

年份：1995年

釋文：少年聽雨歌樓上，紅燭昏羅帳。

壯年聽雨客舟中，江闊雲低斷雁叫西風。

而今聽雨僧廬下，鬢已星星也。

悲歡離合總無情，一任階前點滴到天明。

款識：宋人句

乙亥冬呂媿書

印章：呂媿（白文方印）

思則得之（朱文方印）

尺寸：37.5 × 140厘米

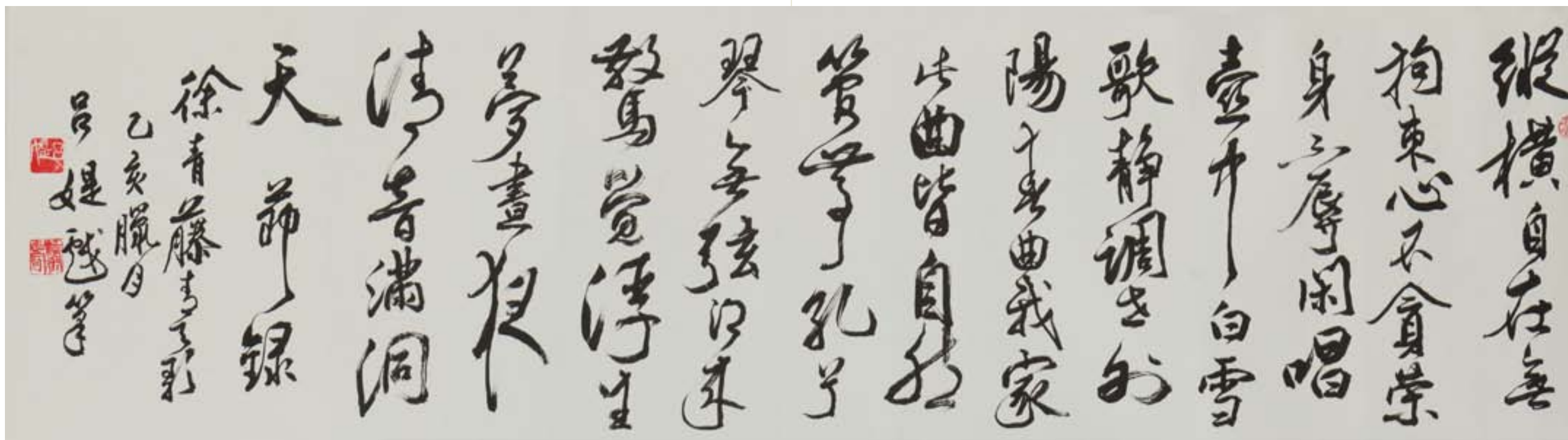
A Poem by Jiang Jie in Running Script

1995

Horizontal scroll, ink on paper

With signature, inscriptions and 2 seals of the artist

37.5 × 140 cm



90 – 14

徐渭「青天歌」 明

行書 水墨紙本橫幅

年份：1995年

釋文：縱橫自在無拘束，心不貪榮身不辱。

閒唱壺中白雪歌，靜調世外陽春曲。

我家此曲皆自然，管無孔兮琴無弦。

得來驚覺浮生夢，晝夜清音滿洞天。

款識：節錄徐青藤青天歌

乙亥臘月

呂媞戲筆

印章：一片冰心（朱文圓印）

呂媞（白文方印）

澹然幽寄（朱文方印）

尺寸：37 × 135厘米

A Poem by Xu Qingteng in Running Script

1995

Horizontal scroll, ink on paper

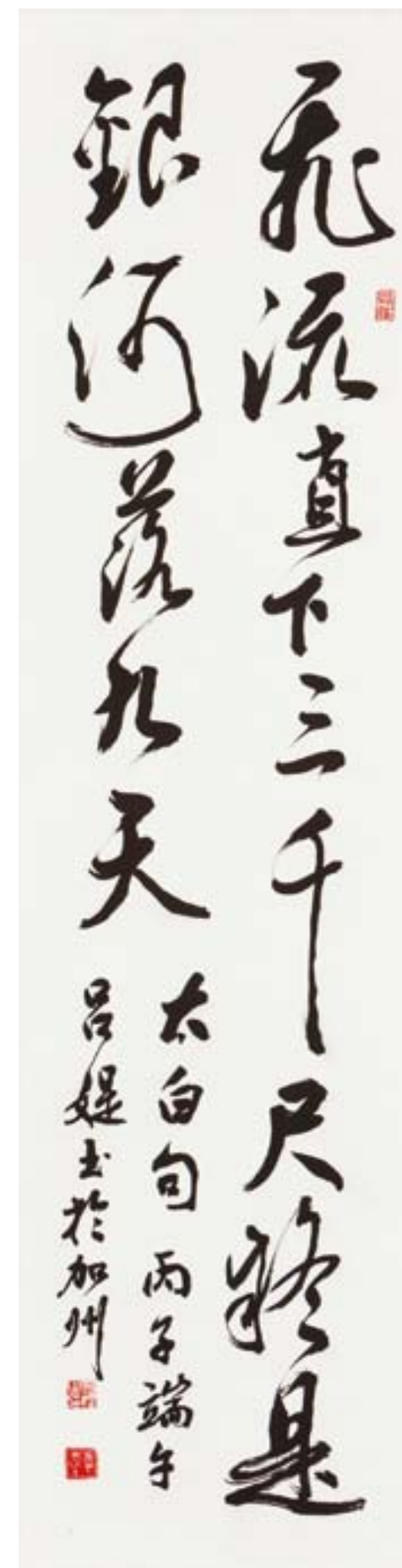
With signature, inscriptions and 3 seals of the artist

37 × 135 cm

90 – 15
李白「望廬山瀑布」 唐
行草 水墨紙本立軸

年份：1996年
釋文：飛流直下三千尺，
疑是銀河落九天。
款識：太白句 丙子端午
呂媞書於加州
印章：孤往（朱文長方印）
呂媞之印（朱文方印）
圖書老此生（白文方印）
尺寸：123 × 32 厘米

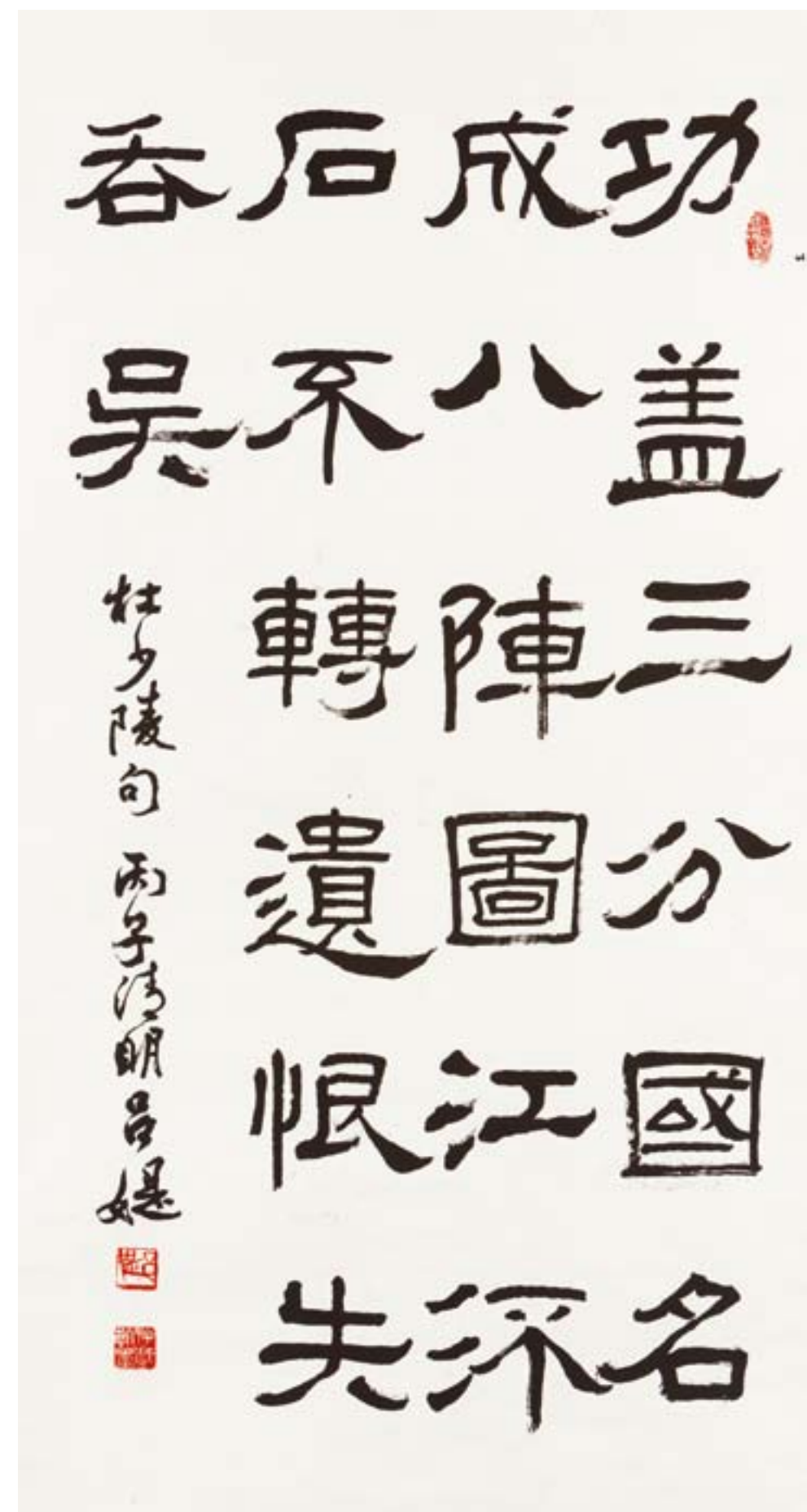
Abstract of a Poem by Li Bai in Running Script
1996
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
123 × 32 cm

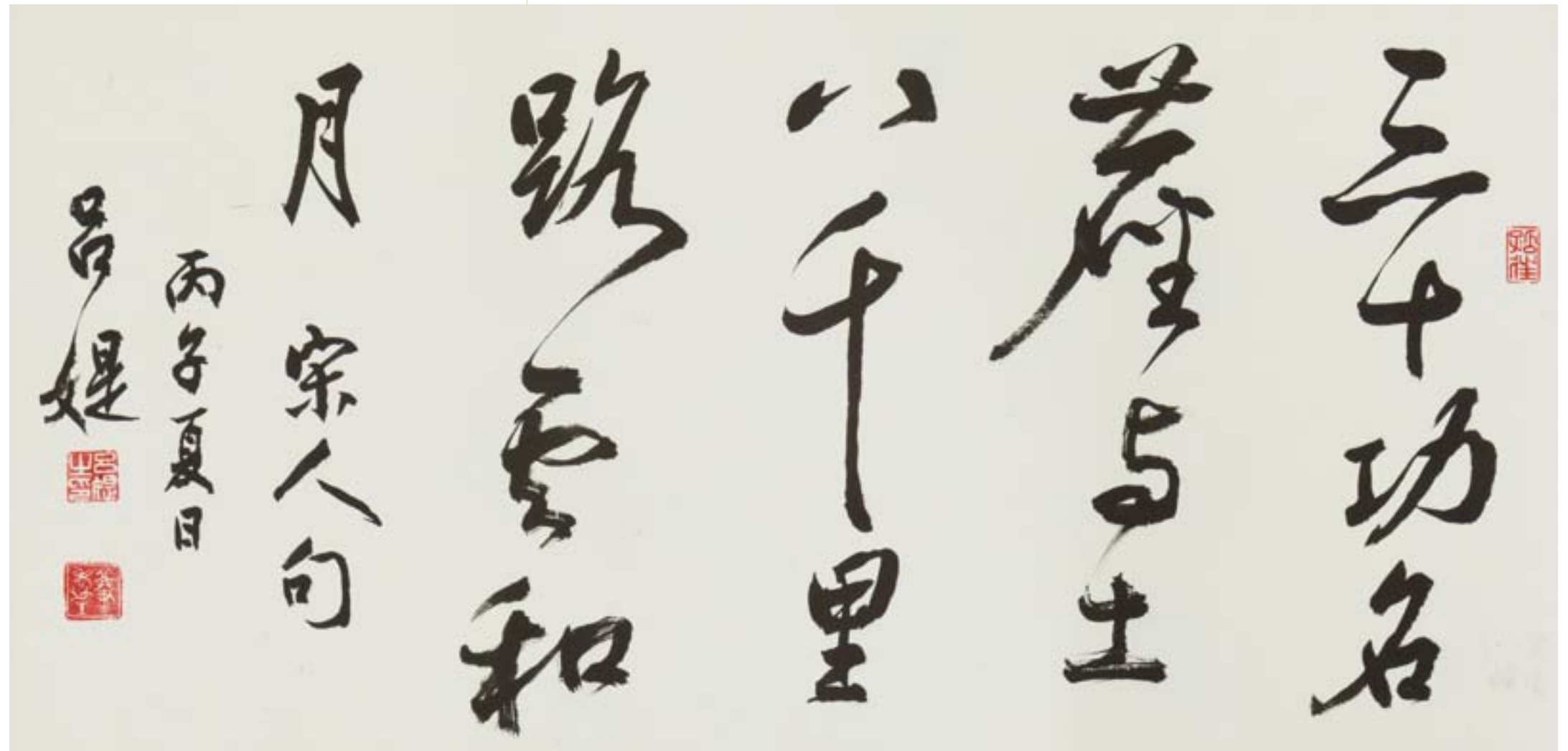


90 – 16
杜甫「八陣圖」 唐
隸書 水墨紙本立軸

年份：1996年
釋文：功蓋三分國，
名成八陣圖。
江流石不轉，
遺恨失吞吳。
款識：杜少陵句 丙子清明呂媿
印章：縱橫自在皆是法（朱文不規則印）
呂媿（朱文方印）
遊戲翰墨（白文方印）
尺寸：141.5 × 76厘米

A Poem by Du Fu in Clerical Script
1996
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
141.5 × 76 cm





90 – 17

岳飛「滿江紅」 宋
行書 水墨紙本橫幅

年份：1996年

釋文：三十功名塵與土，
八千里路雲和月。

款識：宋人句

丙子夏日

呂媞

印章：孤往（朱文長方印）

呂媞之印（白文方印）

圖書老此生（白文方印）

尺寸：35 × 69厘米

Abstract of a Poem by Yue Fei in Running Script

1996

Horizontal scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

35 × 69 cm

90 – 18
「翠痕」
行書 水墨紙本立軸

年份：無年款（大約1996年）
釋文：翠痕
印章：孤往（朱文長方印）
呂媞（白文方印）
尺寸：136 × 61厘米

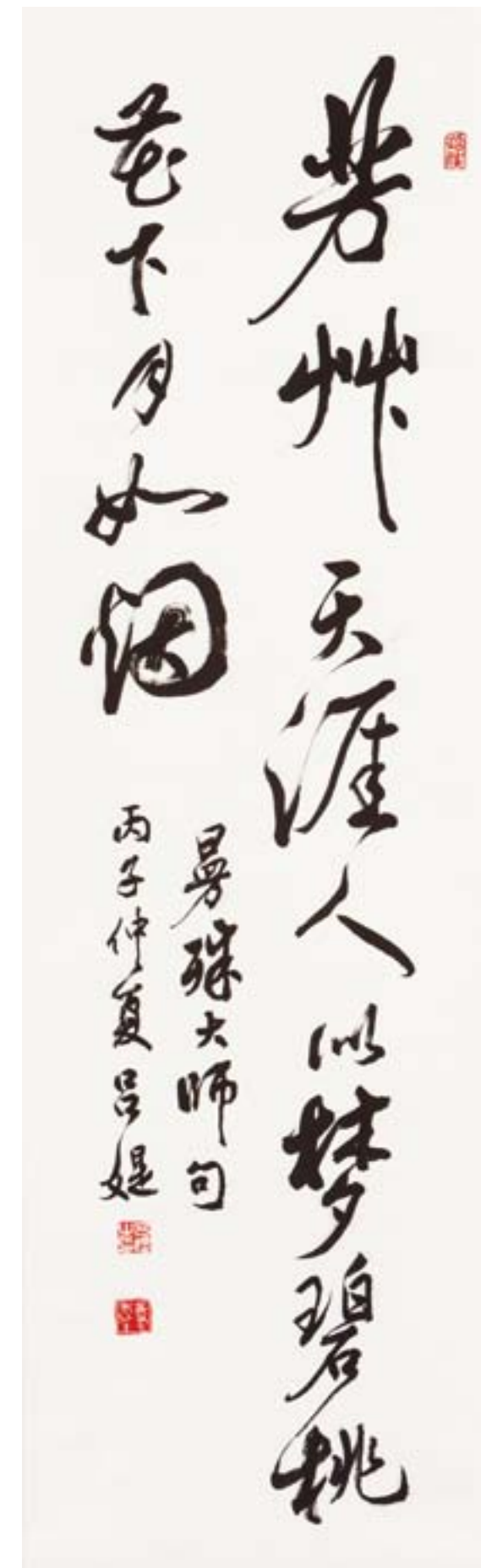
"Beautiful Memories" in Running Script
N.D. (Around 1996)
Hanging scroll, ink on paper
With 2 seals of the artist
136 × 61 cm

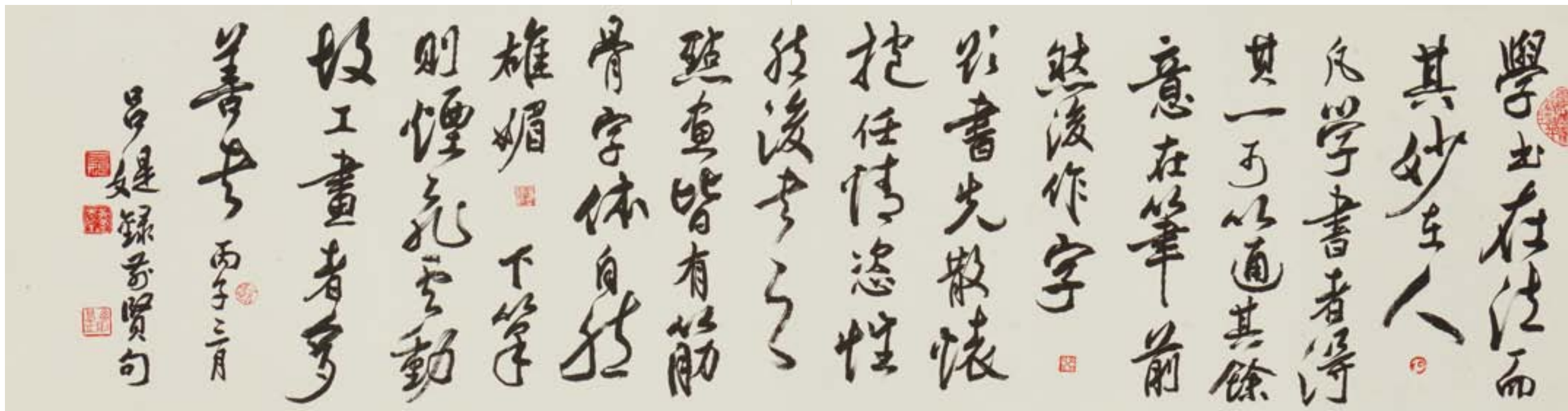


90 – 19
蘇曼殊 「芳草」 近代
行書 水墨紙本立軸

年份：1996年
釋文：芳草天涯人似夢，碧桃花下月如烟。
款識：曼殊大師句
丙子仲夏呂媞
印章：孤往（朱文長方印）
呂媞之印（白文方印）
圖書老此生（白文方印）
尺寸：107 × 33厘米

Abstract of a Poem by Su Manshu in Running Script
1996
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
107 × 33 cm





90 - 20
錄前賢有關書法句
行書 水墨紙本橫幅

年份：1996年
釋文：學書在法，而其妙在人。
凡學書者得其一，可以通其餘。
意在筆前，然後作字。
欲書先散懷抱， 任情恣性， 然後書之。
點畫皆有筋骨， 字體自然雄媚。
下筆則煙飛雲動， 故工畫者多善書。
款識：丙子三月
呂媿錄前賢句
印章：雲煙灑落快平生（朱文不規則印）
羊（肖形印）
小鳥（肖形印）
隨緣（白文方印）

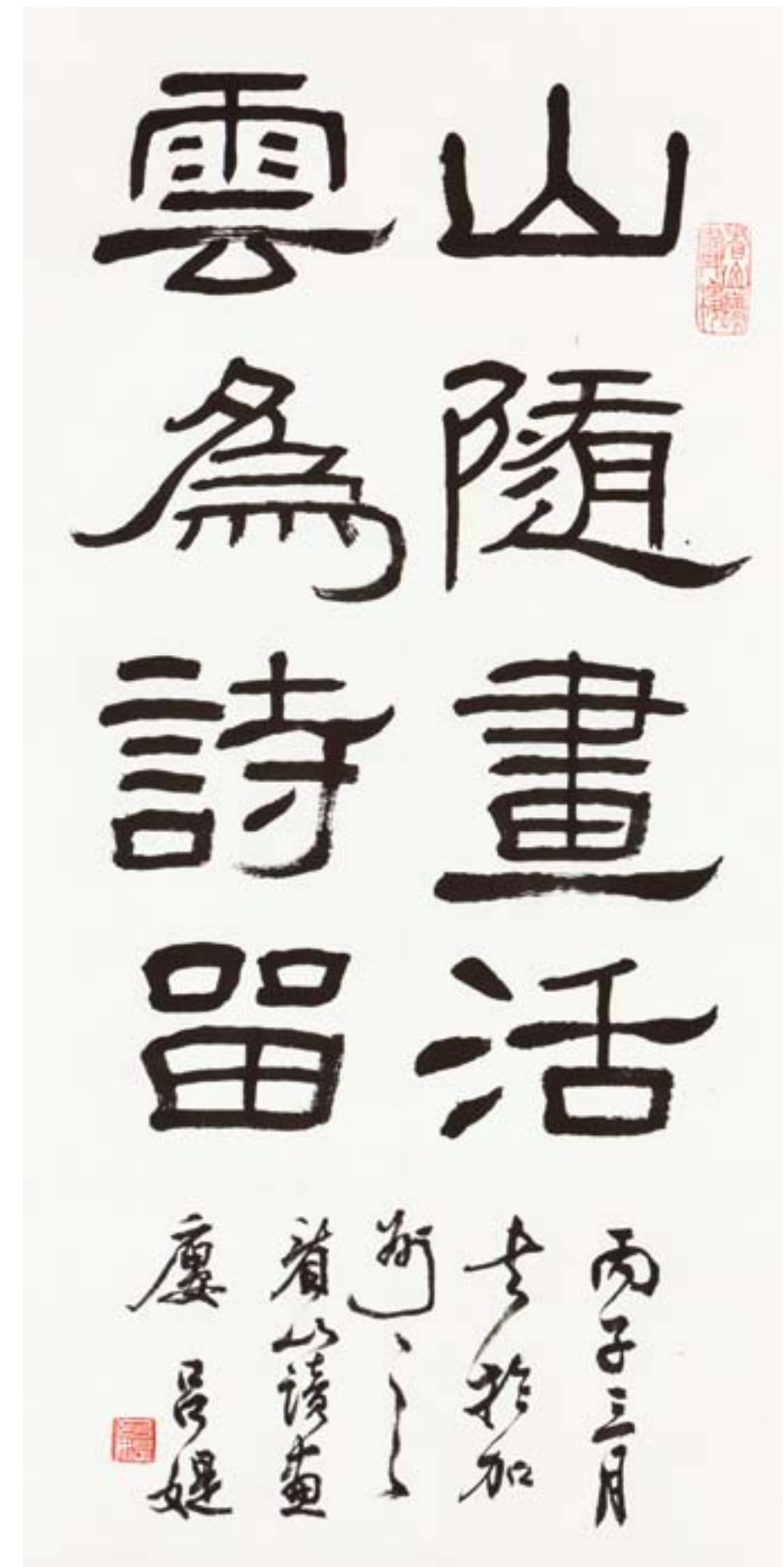
一片冰心（朱文圓印）
呂媿（白文方印）
圖書老此生（白文方印）
思則得之（朱文方印）
尺寸：38 × 140厘米

Writings on Calligraphy in Running Script
1996
Horizontal scroll, ink on paper
With signature, inscriptions and 8 seals of the artist
38 × 140 cm

90 - 21
錄前人題畫句
隸書 水墨紙本立軸

年份：1996年
釋文：山隨畫活
雲為詩留
款識：丙子三月書於加州之看山讀畫樓
呂媞
印章：看山讀畫樓（朱文長方印）
呂媞（白文方印）
尺寸：80 × 38厘米

Four Character Couplet on Painting in Clerical Script
1996
Hanging scroll, ink on paper
With signature, inscriptions and 2 seals of the artist
80 × 38 cm



90 – 22

蘇軾 「琴詩」 宋

行草 水墨紙本立軸

年份：1996年

釋文：若言琴上有琴聲，
放在匣中何不鳴？
若言聲在指头上，
何不於君指上聽？

款識：東坡此詩乃悟道之作讀後朗然而又暢然
九六年元旦開筆呂媞

印章：聞琴解佩（朱文方印）
呂媞長樂（白文方印）
思則得之（朱文方印）

尺寸：130 × 31厘米

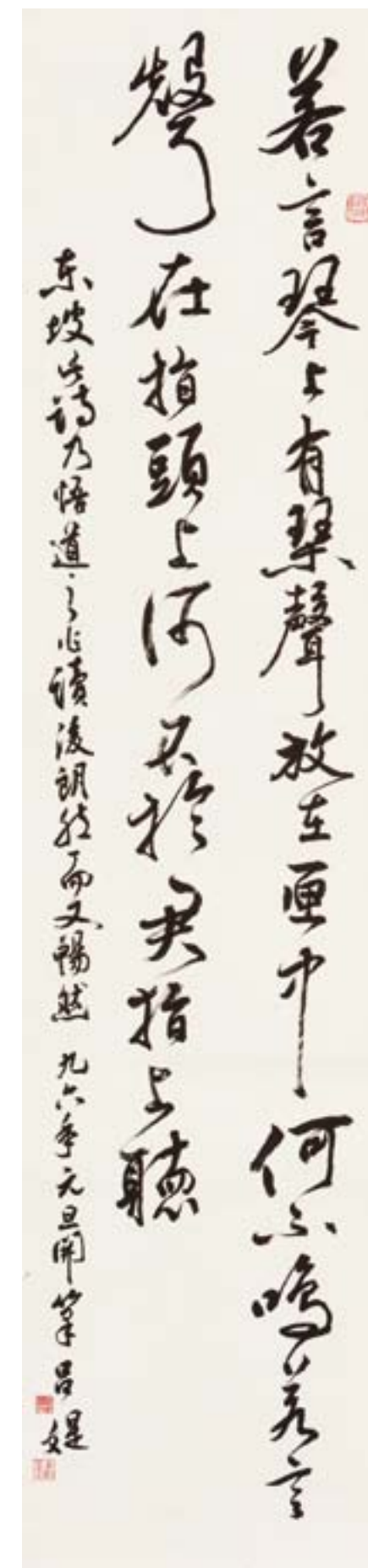
A Poem by Su Shi in Running Script

1996

Hanging scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

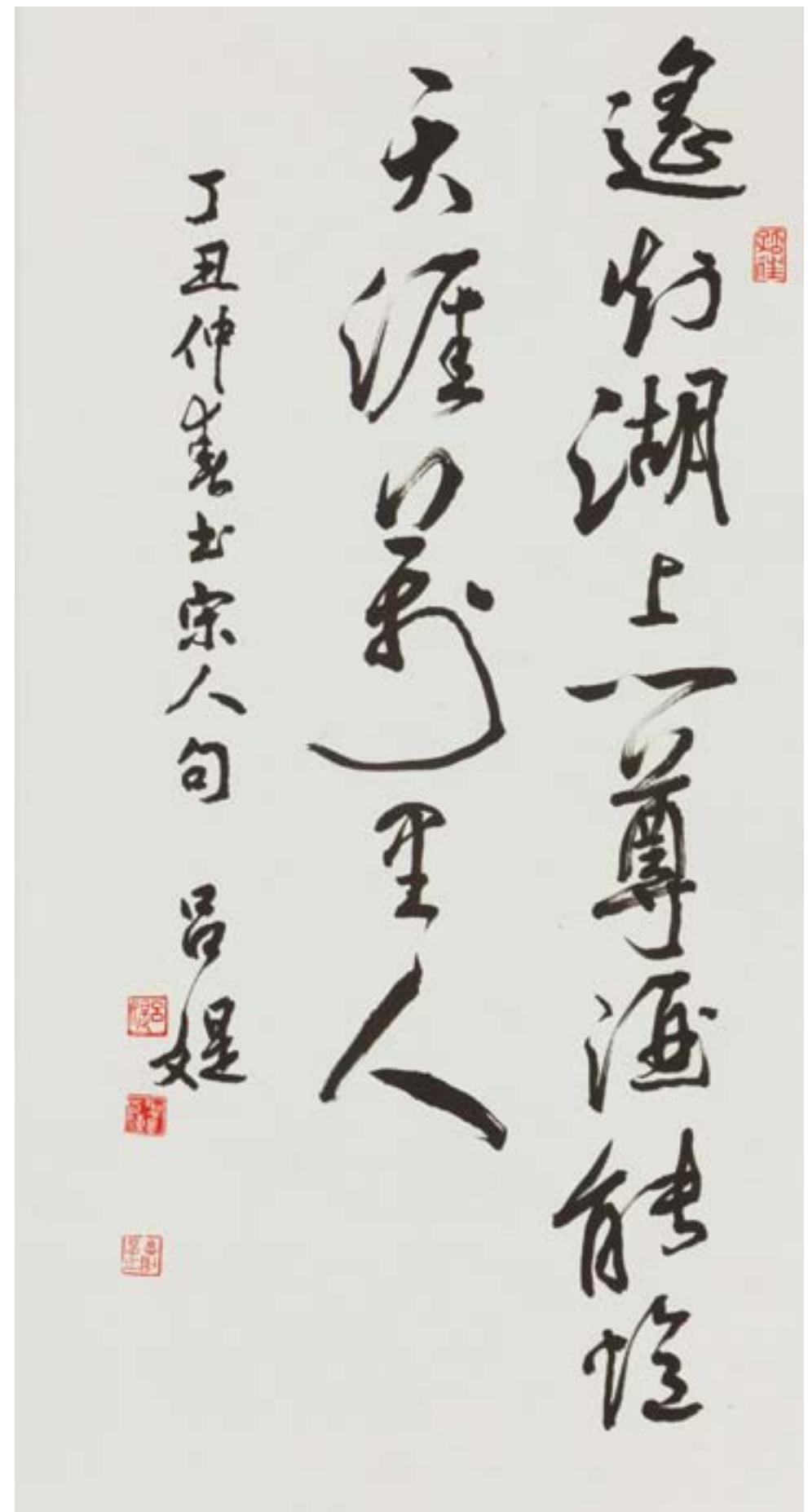
130 × 31 cm



90 – 23
歐陽修「春日西湖寄謝法曹韻」 宋
行書 水墨紙本直幅

年份：1997年
釋文：遙知湖上一樽酒，能憶天涯萬里人。
款識：丁丑仲春書宋人句 呂媞
印章：孤往（朱文長方印）
呂媞（朱文方印）
名不貴苟傳（白文方印）
思則得之（朱文方印）
尺寸：68.5 × 36厘米

Abstract of a Poem by Ouyang Xiu in Running Script
1997
Vertical scroll, ink on paper
With signature, inscriptions and 4 seals of the artist
68.5 × 36 cm



90 – 24
劉方平 「月夜」 唐
行書 水墨紙本立軸

年份：1997年

釋文：更深月色半人家，
北斗闌干南斗斜。
今夜偏知春氣暖，
蟲聲新透綠窗紗。

款識：丁丑三月書唐人句遣興呂媻

印章：心之所安（朱文長方印）
呂媻（白文方印）
思則得之（朱文方印）

尺寸：117 × 36厘米

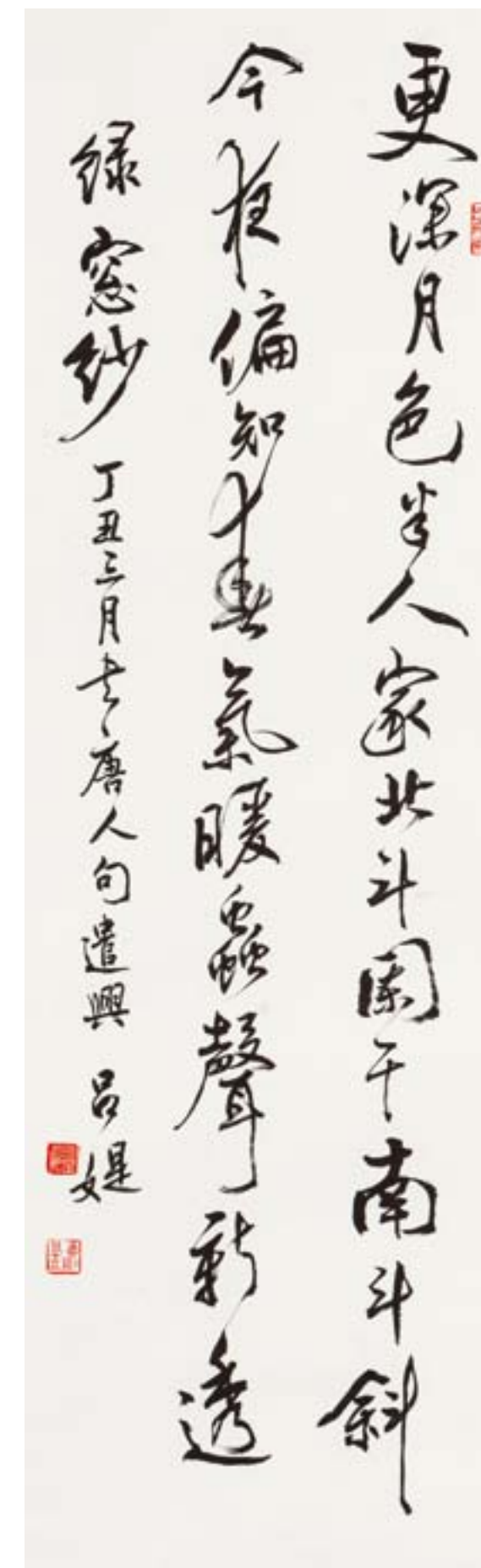
A Poem by Liu Fangping in Running Script

1997

Vertical scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

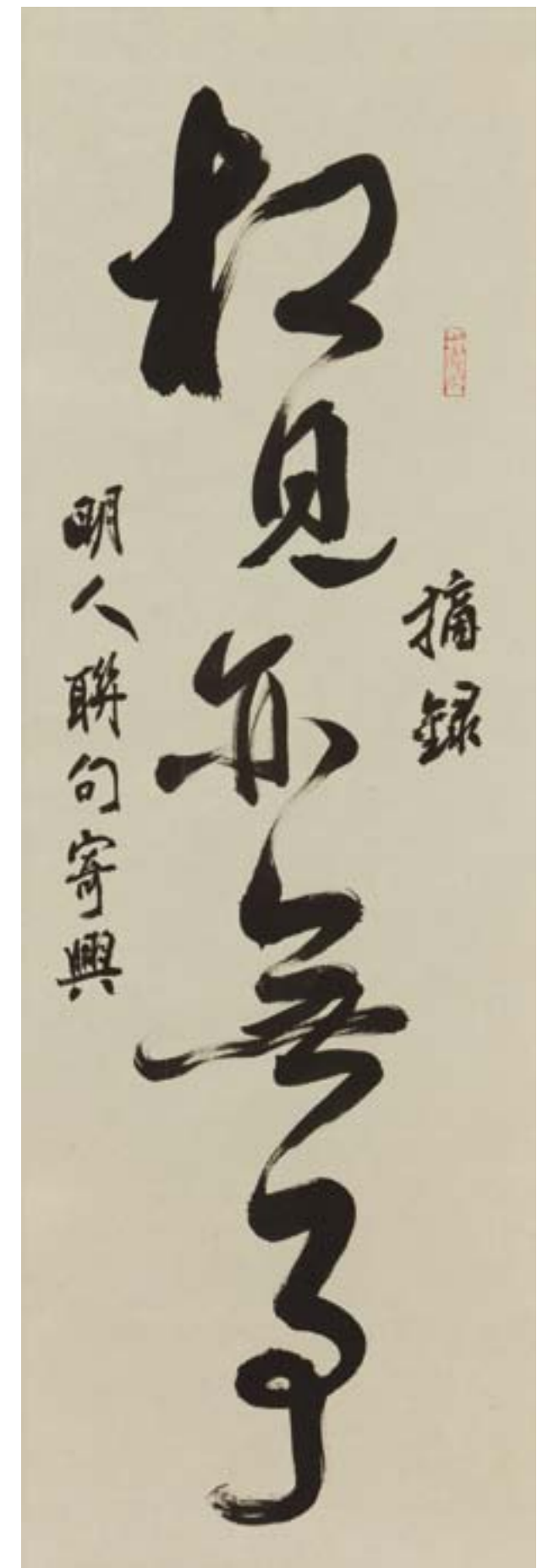
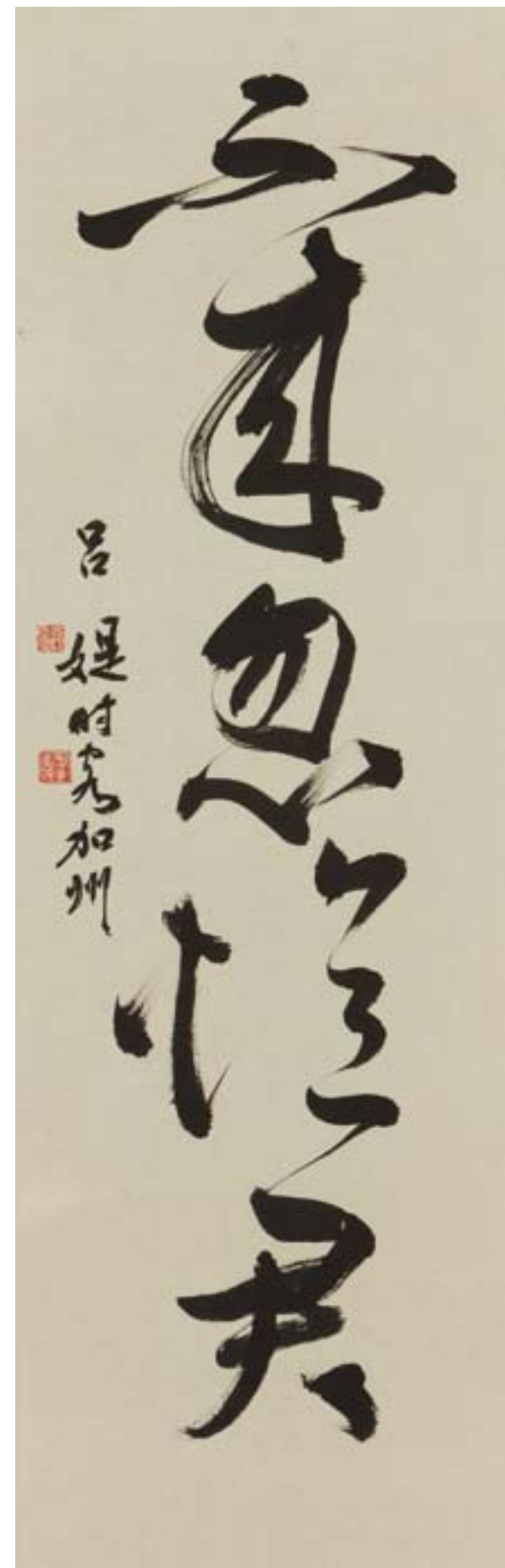
117 × 36 cm



90 – 25
五言聯
行書 水墨紙本直幅兩屏

年份：無年款（大約1997年）
釋文：相見亦無事
不來忽憶君
款識：摘錄
明人聯句寄興
呂媞時客加州
印章：心之所安（朱文長方印）
呂媞長樂（白文方印）
名不貴苟傳（白文方印）
尺寸：86 × 28厘米

Five Character Couplet in Running Script
N.D. (Around 1997)
Two vertical scrolls, ink on paper
With signature, inscriptions and 3 seals of the artist
86 × 28 cm each



90 – 26
佛語
行書 水墨紙本直幅兩屏

年份：無年款（大約1997年）
釋文：禪心
靜緣
印章：心畫（白文長方印）
呂（朱文圓印）
次倩（白文方印）
尺寸：33 × 22厘米

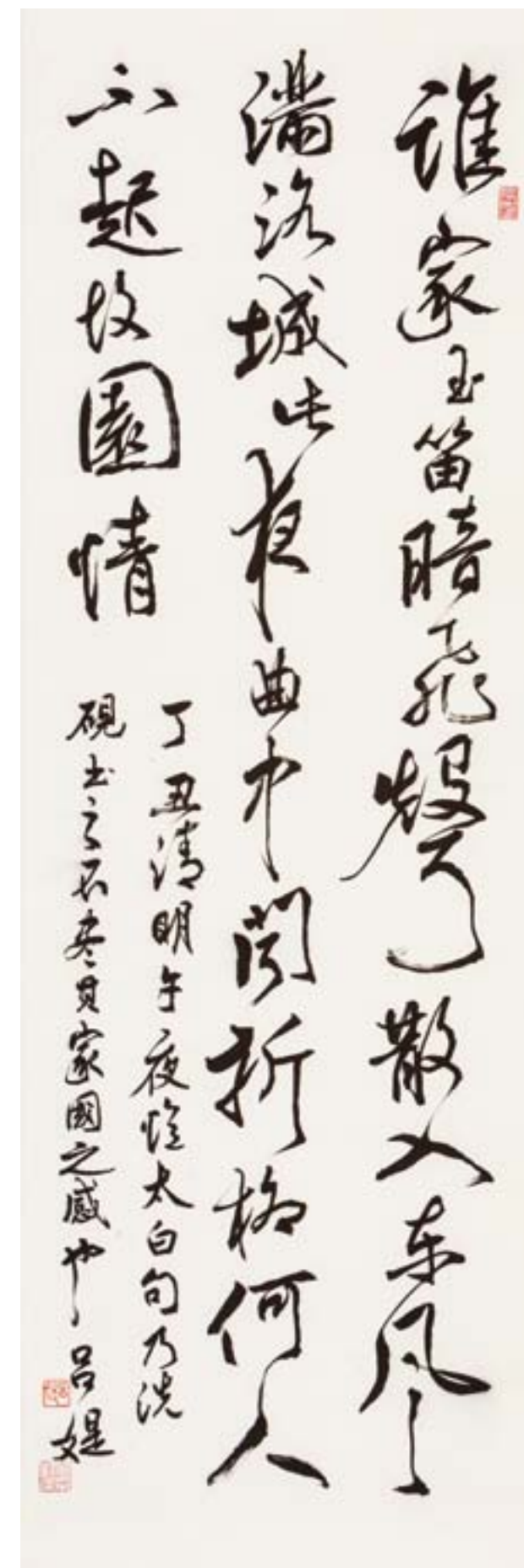
A Pair of Buddhist Sayings in Running Script
N.D. (Around 1997)
Two vertical scrolls, ink on paper
With 3 seals of the artist
33 × 22 cm each



90 – 27
李白 「春夜洛城聞笛」 唐
行書 水墨紙本立軸

年份：1997年
釋文：誰家玉笛暗飛聲，
散入東風滿洛城。
此夜曲中聞折柳，
何人不起故園情？
款識：丁丑清明午夜憶太白句乃洗
硯書之不盡其家國之感也 呂媞
印章：長年（白文長方印）
呂媞（朱文方印）
兒女不封侯（白文方印）
尺寸：103 × 34厘米

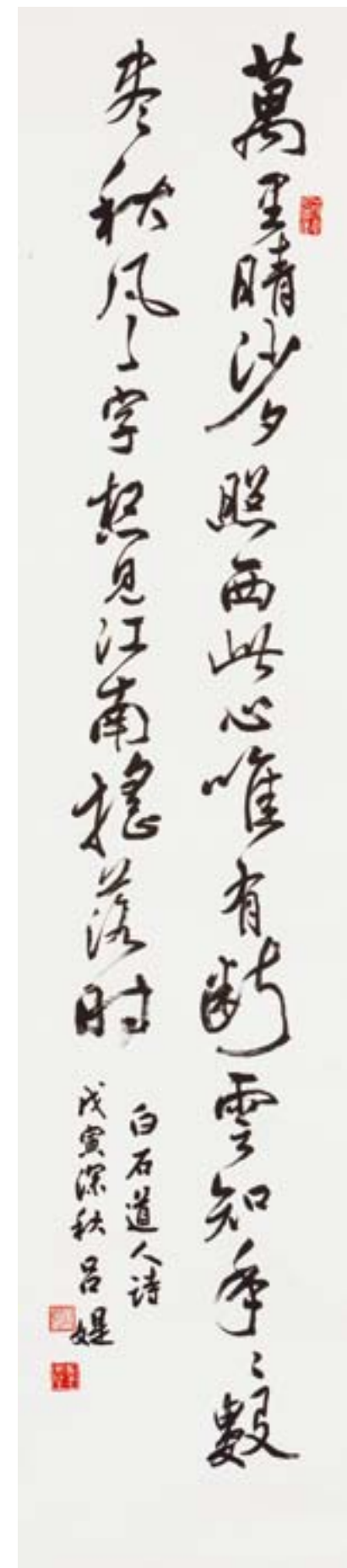
A Poem by Li Bai in Running Script
1997
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
103 × 34 cm



90 – 28
姜夔「雁圖」 宋
行書 水墨紙本立軸

年份：1998年
釋文：萬里晴沙夕照西，
此心唯有斷雲知。
年年數盡秋風字，
想見江南搖落時。
款識：白石道人詩
戊寅深秋呂媞
印章：心間事事何曾往（白文長方印）
呂媞（朱文方印）
圖書老此生（白文方印）
尺寸：139.5 × 30.5厘米

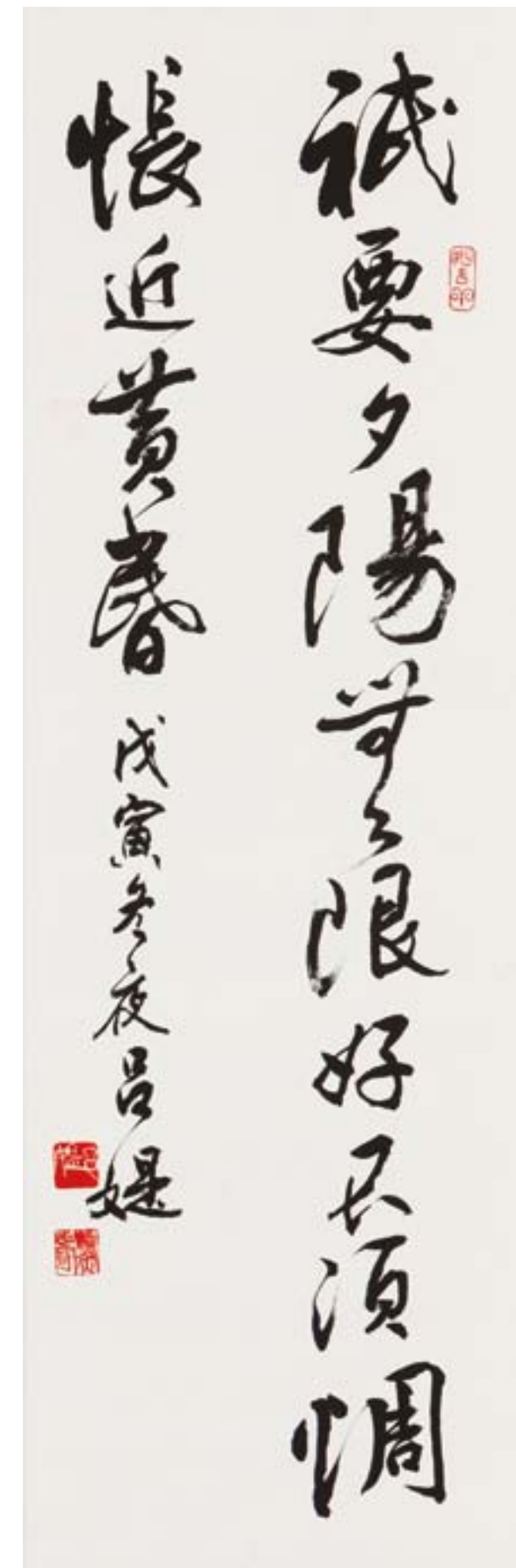
A Poem by Jiang Kui in Running Script
1998
Vertical scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
139.5 × 30.5 cm



90 – 29
前賢句 近代
行書 水墨紙本立軸

年份：1998年
釋文：祇要夕陽無限好，
不須惆悵近黃昏。
款識：戊寅冬夜呂媞
印章：妙吉祥（朱文長方印）
呂媞（白文方印）
澹然幽寄（朱文方印）
尺寸：102 × 32.5厘米

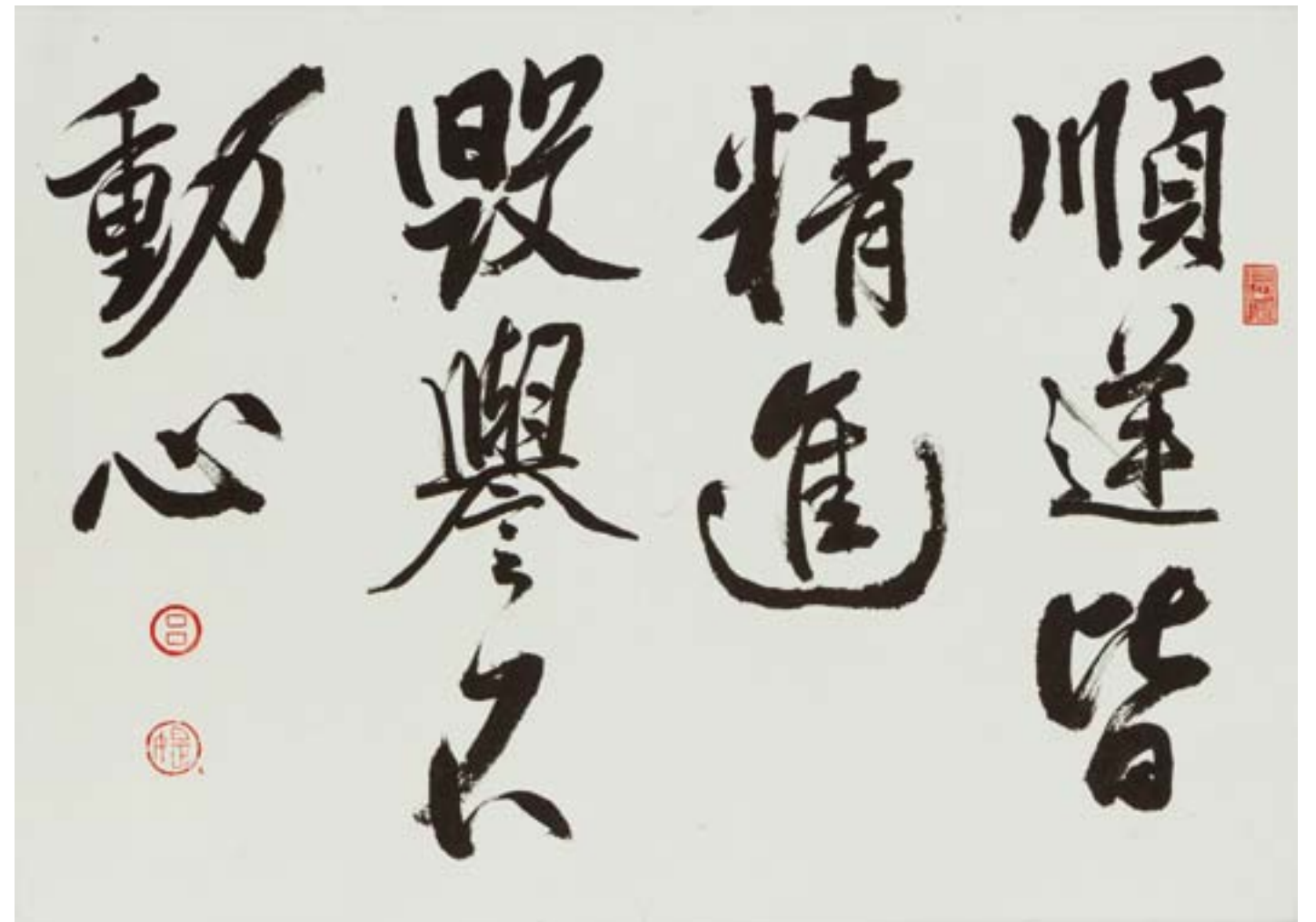
Famous Saying "Lamenting the Sunset" in Running Script
1998
Vertical scroll, ink on paper
With signature, inscription and 3 seals of the artist
102 × 32.5 cm



90 – 30
佛語
行書 水墨紙本橫幅

年份：無年款（大約1999年）
釋文：順逆皆精進，毀譽不動心。
印章：長年（白文長方印）
呂（朱文圓印）
媿（朱文圓印）
尺寸：34 × 48厘米

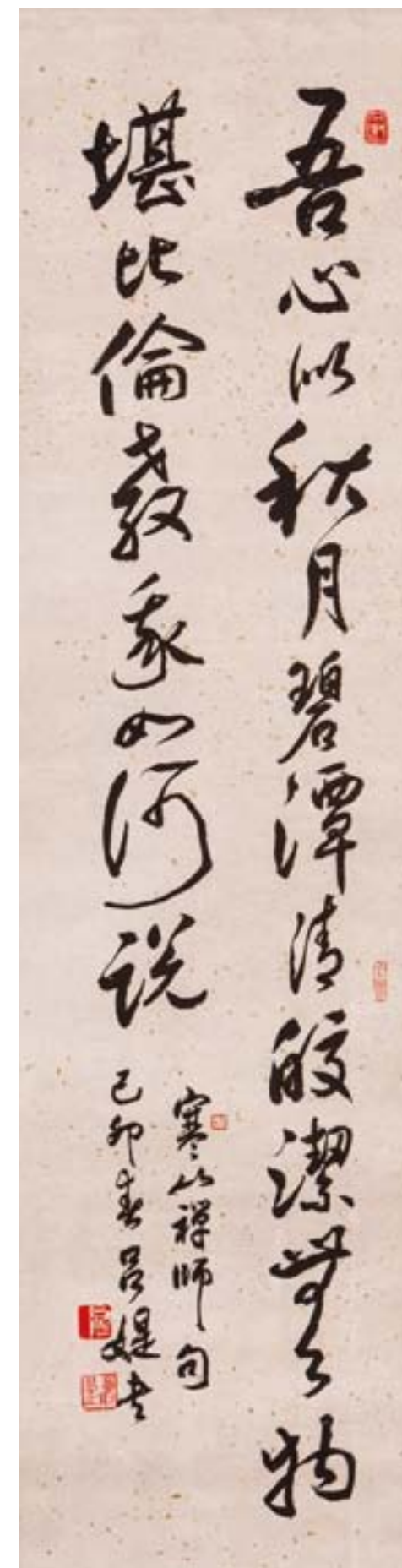
Buddhist Saying in Running Script
N.D. (Around 1999)
Horizontal scroll, ink on paper
With 3 seals of the artist
34 × 48 cm



90 – 31
寒山禪師 「吾心似秋月」 唐
行書 水墨灑金紙本立軸

年份：1999年
釋文：吾心似秋月，碧潭清皎潔。
無物堪比倫，教我如何說。
款識：寒山禪師句
己卯春呂媞書
印章：心畫（白文長方印）
環水留雲（朱文長方印）
在水一方（朱文方印）
呂媞（白文方印）
思則得之（朱文方印）
尺寸：113 × 29厘米

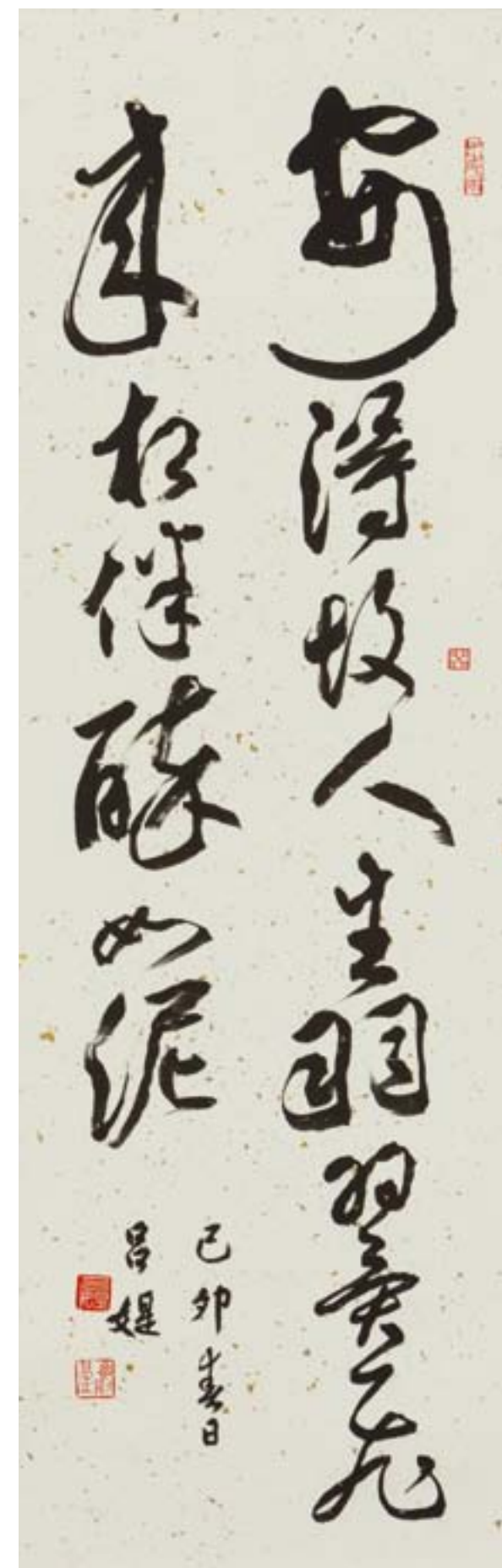
A Poem by Zen Master Han Shan in Running Script
1999
Hanging scroll, ink on gold-dusted paper
With signature, inscriptions and 5 seals of the artist
113 × 29 cm



90 - 32
元稹 「寄樂天」 唐
行書 水墨灑金紙本直幅

年份：1999年
釋文：安得故人生羽翼，飛來相伴醉如泥。
款識：己卯春日
呂媞
印章：心之所安（朱文長方印）
小鳥（肖形印）
呂媞（白文方印）
思則得之（朱文方印）
尺寸：103 × 33厘米

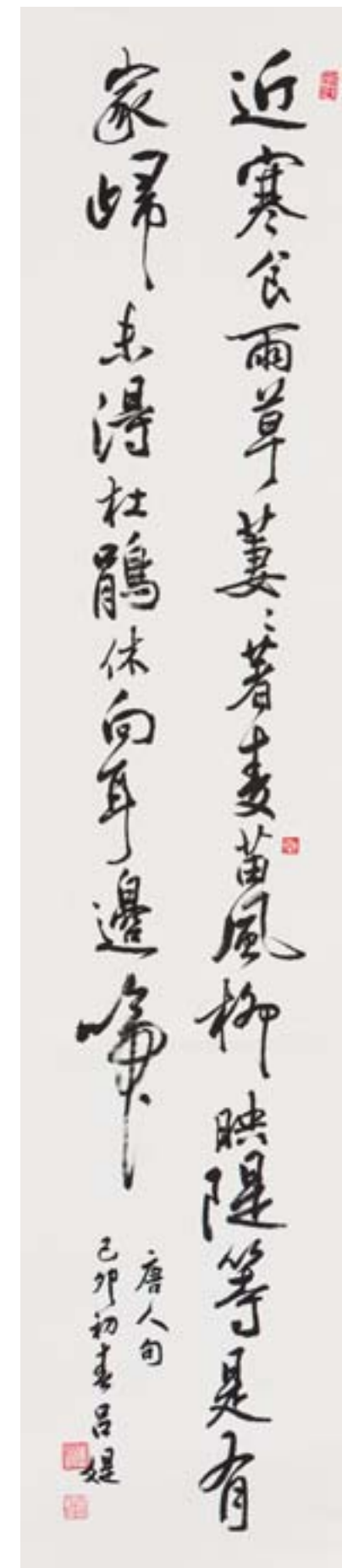
Abstract of a Poem by Jiang Kui in Running Script
1999
Vertical scroll, ink on gold-dusted paper
With signature, inscription and 4 seals of the artist
103 × 33 cm



90 – 33
無名氏 「雜詩」 唐
行書 水墨紙本立軸

年份：1999年
釋文：近寒食雨草萋萋，
著麥苗風柳映堤。
等是有家歸未得，
杜鵑休向耳邊啼。
款識：唐人句
己卯初春呂媞
印章：孤往（朱文長方印）
呂媞（朱文方印）
兒女不封侯（白文方印）
尺寸：139.5 × 30厘米

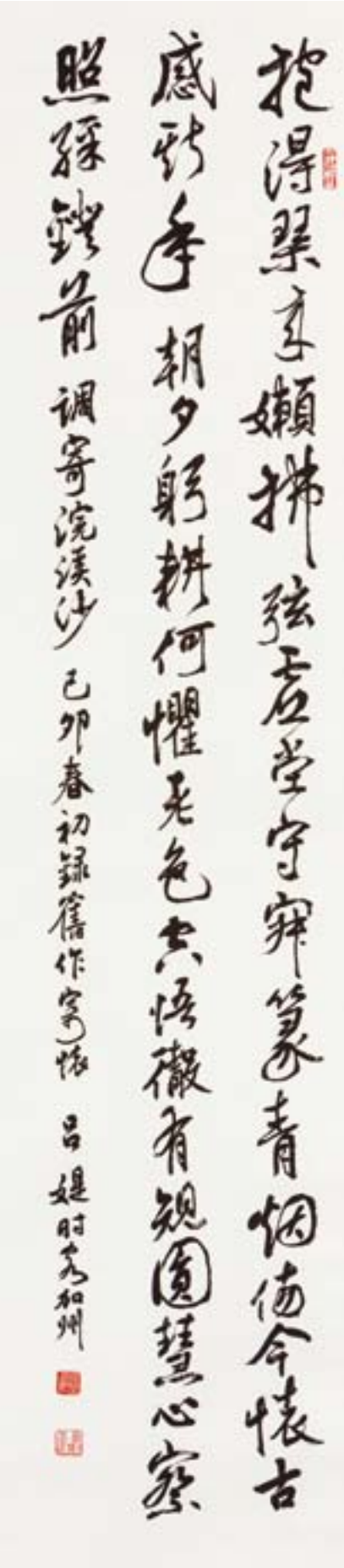
A Poem by Anonymous in Running Script
1999
Hanging scroll, ink on paper
With signature, inscription and 3 seals of the artist
139.5 × 30 cm



90 – 34
呂媃 自作詞 現代
行書 水墨紙本立軸

年份：1999年
釋文：抱得琴來嬾拂弦，
虛堂守寂篆青烟。
傷今懷古感斯年，
朝夕躬耕何懼老。
色空悟徹有規圓，
慧心察照彩鐙前。
款識：調寄浣溪沙 己卯春初錄舊作寄懷
呂媃時客加州
印章：心之所安（朱文長方印）
呂媃（白文方印）
思則得之（朱文方印）
尺寸：152 × 34厘米

A Poem by Lui Tai in Running Script
1999
Hanging scroll, ink on paper
With signature, inscription and 3 seals of the artist
152 × 34 cm



千禧之後

After the Millennium

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00 – 1

「龍飛鳳舞」

行書 水墨紙本立軸

年份：2000年

釋文：龍飛鳳舞

款識：千禧新歲呂媞揮筆

印章：縱橫自在皆是法（朱文不規則印）

龍（肖形印）

呂媞（朱文方印）

遊戲翰墨（白文方印）

莫向俗耳求知音（朱文方印）

尺寸：183 × 46厘米

"Dragon Flies, Phoenix Dances" in Running Script
2000

Hanging scroll, ink on paper

With signature, inscription and 5 seals of the artist

183 × 46 cm



00 – 2

孔子「論語」 春秋

行書 水墨灑金紙本立軸

年份：2000年

釋文：有朋自遠方來， 不亦樂乎？

款識：千禧初春呂媞時客加州

印章：龍（肖形印）

呂媞（白文方印）

思則得之（朱文方印）

尺寸：133 × 35.5厘米

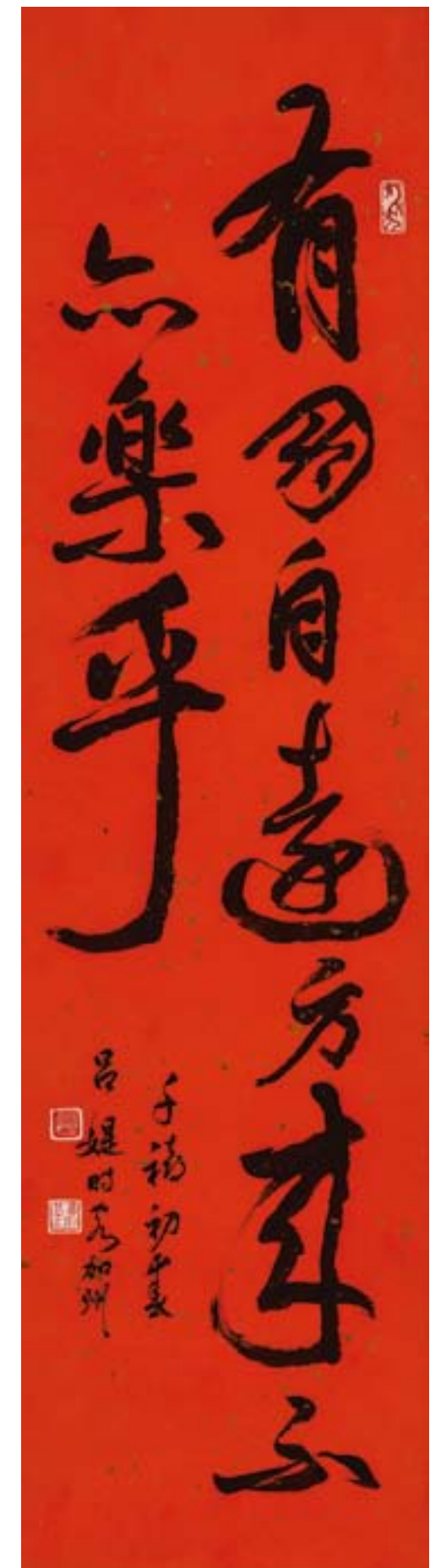
Abstract from The Analects by Confucius in Running Script

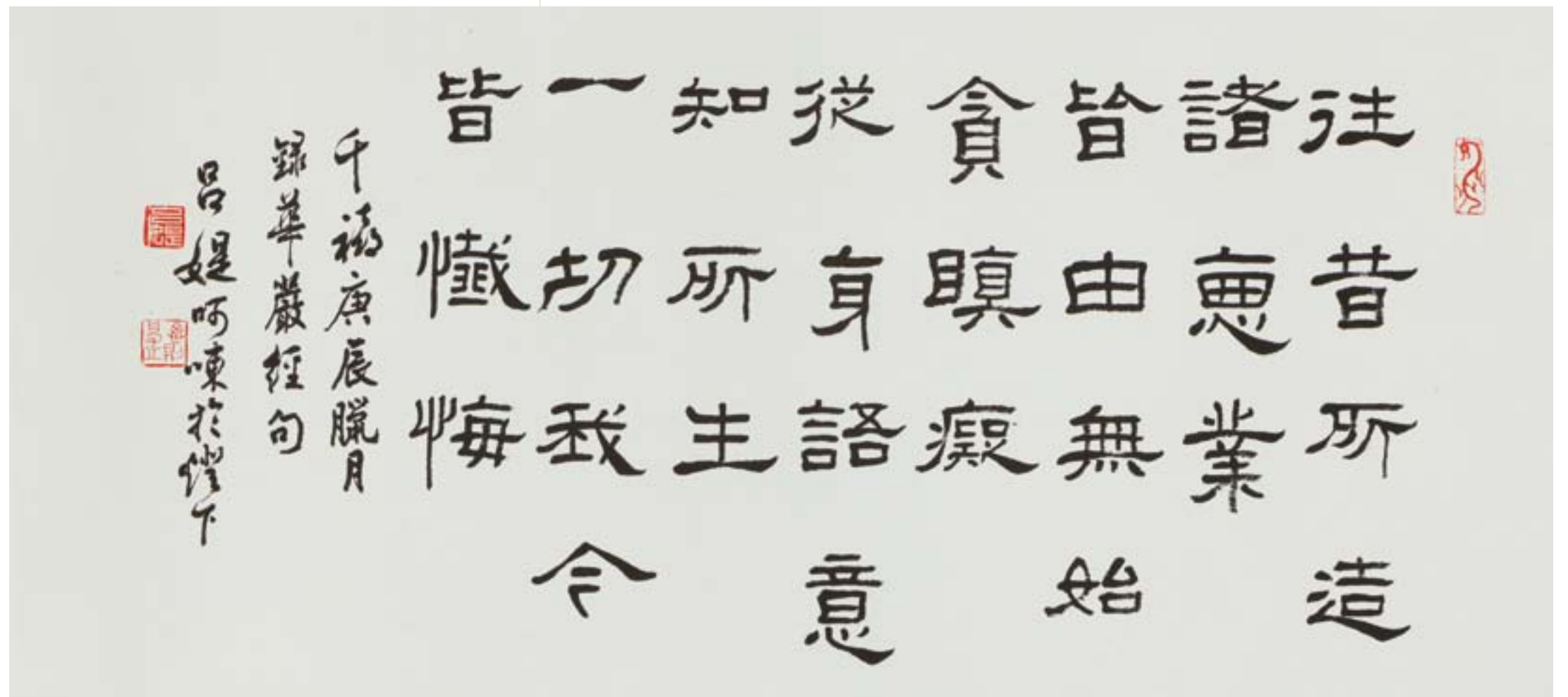
2000

Hanging scroll, ink on gold-dusted paper

With signature, inscription and 3 seals of the artist

133 × 35.5 cm





00-3

「華嚴經 懺悔文」

隸書 水墨紙本橫幅

年份：2000年

釋文：往昔所造諸惡業，
皆由無始貪瞋癡，
從身語意之所生，
一切我今皆懺悔。

款識：千禧庚辰臘月錄華嚴經句

呂媞呵凍於燈下

印章：龍（肖形印）

呂媞（白文方印）

思則得之（朱文方印）

尺寸：38 × 84 厘米

Abstract from The Flower Garland Sutra in Clerical Script

2000

Horizontal scroll, ink on paper

With signature, inscriptions and 3 seals of the artist

38 × 84 cm

00 – 4

孔子「論語」 春秋

行書 水墨灑金紙本立軸

年份：2000年

釋文：躬自厚而薄責於人則遠怨矣

款識：千禧庚辰二月呂媞書于美洲

印章：心之所安（朱文長方印）

龍（肖形印）

小鳥（肖形印）

呂媞（朱文方印）

俯仰自得（白文方印）

尺寸：134 × 33.5厘米

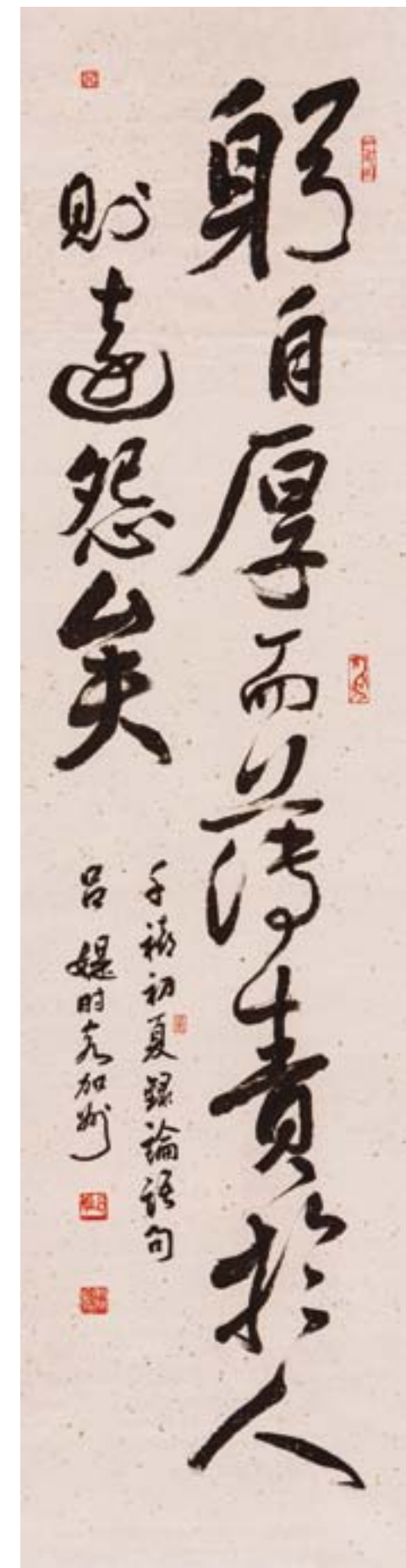
Abstract from The Analects by Confucius in Running Script

2000

Hanging scroll, ink on gold-dusted paper

With signature, inscriptions and 5 seals of the artist

134 × 33.5 cm



00 - 5

「無象」

行書 水墨紙本立軸

年份：無年款（大約2000年）

釋文：無象

印章：雲煙灑落快平生（朱文不規則印）

呂媞（朱文方印）

遊戲翰墨（白文方印）

尺寸：127 × 61厘米

"Nothingness" in Running Script

N.D. (Around 2000)

Hanging scroll, ink on paper

With 3 seals of the artist

127 × 61 cm



00-6
「舒懷」
行書 水墨紙本立軸

年份：無年款（大約2000年）
釋文：舒懷
印章：龍（肖形印）
羊（肖形印）
呂媿（白文方印）
美意延年（朱文方印）
莫向俗耳求知音（朱文方印）
尺寸：75 × 46厘米

"Comfort Relaxation" in Running Script
N.D. (Around 2000)
Hanging scroll, ink on paper
With 5 seals of the artist
75 × 46 cm



00-7

王安石「道旁大松人取以為明」 宋
行書 水墨紙本立軸

年份：2000年

釋文：龍甲虬髯不可攀，亭亭千丈蔭南山。
應嘆無地逃斤斧，豈願爭明燭火間。

款識：千禧庚辰夏日呂媞

印章：龍（肖形印）

呂媞（白文方印）

思則得之（朱文方印）

尺寸：85 × 45厘米

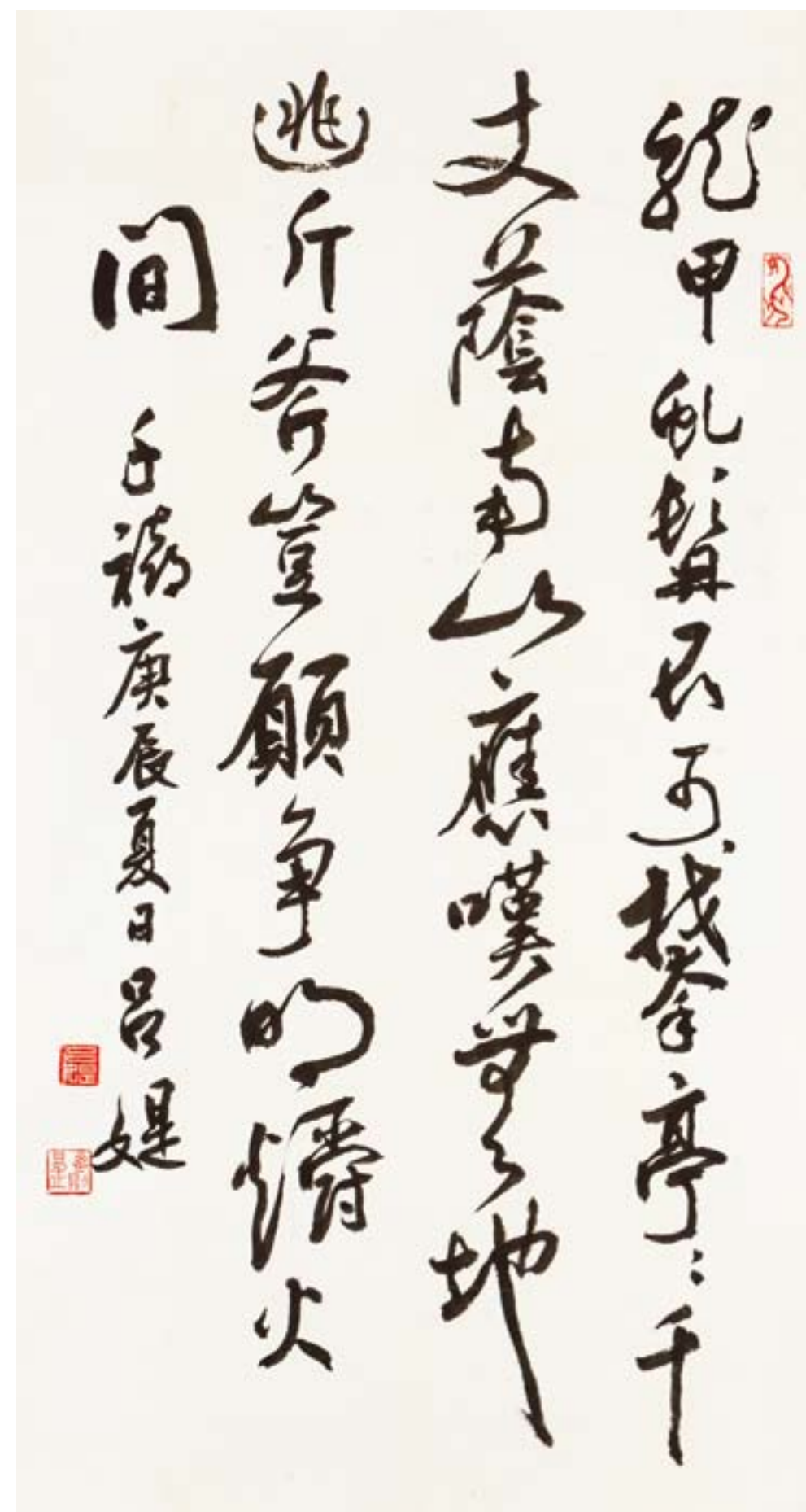
Abstract of a Poem by Wang Anshi in Running Script

2000

Hanging scroll, ink on paper

With signature, inscription and 3 seals of the artist

85 × 45 cm



00 – 8

孔子「論語」 春秋

隸書 水墨紙本立軸

年份：2000年

釋文：工欲善其事，
必先利其器。

款識：千禧夏日
呂媞書於北美洲

印章：看山讀畫樓（白文長方印）
呂媞（朱文方印）
俯仰自得（白文方印）
兒女不封侯（白文方印）

尺寸：117 × 34厘米

Abstract from The Analects by Confucius in Clerical Script

2000

Hanging scroll, ink on paper

With signature, inscriptions and 4 seals of the artist

117 × 34 cm



00 – 9

呂媃 「萬象為賓客」 現代

行書 水墨灑金紙本立軸

年份：2000年

釋文：萬象為賓客有因，
澹然幽寄惜芳辰。
縱橫自在皆如法，
落紙雲煙養性真。

款識：千禧庚辰夏日
錄近作遣興 呂媃

印章：孤往（朱文長方印）
萬象為賓客（白文不規則印）
澹然幽寄（朱文方印）
縱橫自在皆是法（朱文不規則印）
雲煙灑落快平生（朱文不規則印）
小龍（肖形印）
呂媃（白文方印）
美意延年（朱文方印）

尺寸：133 × 31cm

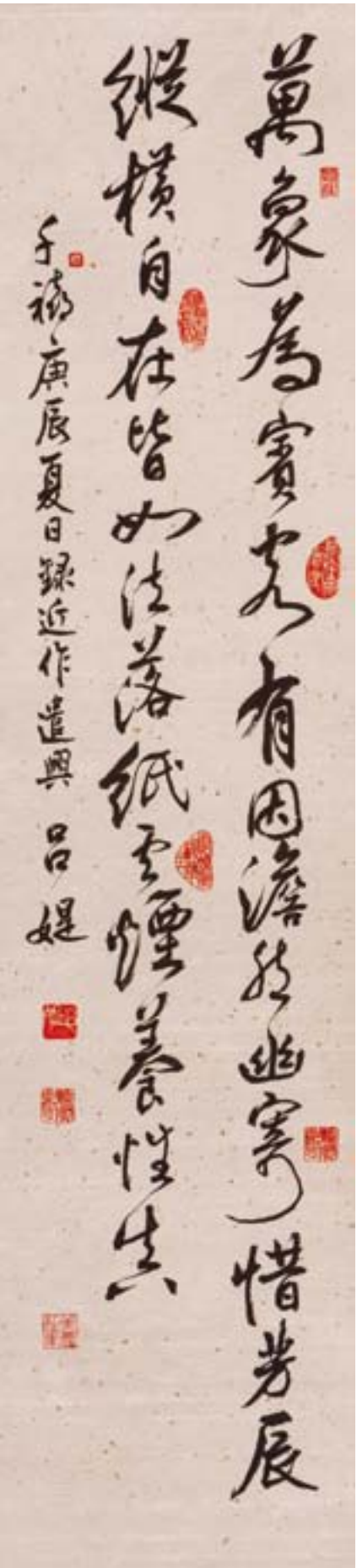
A Poem by Lui Tai in Running Script

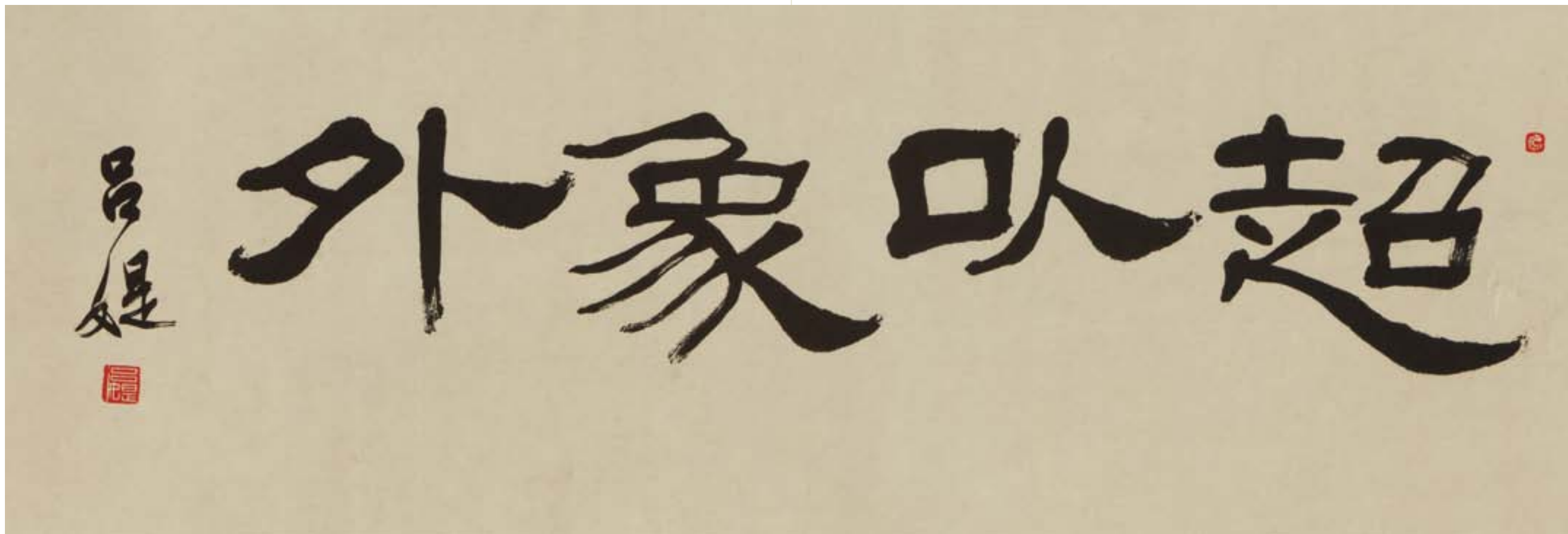
2000

Hanging scroll, ink on gold-dusted paper

With signature, inscriptions and 8 seals of the artist

133 × 31 cm





00 - 10
 司空圖「詩品 雄渾」 唐
 隸書 水墨紙本橫幅

年份：無年款（大約2000年）
 釋文：超以象外
 款識：呂媿
 印章：小龍（肖形印）
 呂媿（白文方印）
 尺寸：33.5 × 97.5 厘米

"Beyond the Image" by Sikong Tu in Clerical Script
 N.D. (Around 2000)
 Horizontal scroll, ink on paper
 With signature and 2 seals of the artist
 33.5 × 97.5 cm

00 – 11
賀鑄「浣溪沙」 宋
行書 水墨灑金紙本立軸

年份：2000年
釋文：物情惟有醉中真
款識：千禧庚辰夏日
呂媞揮筆
印章：龍（肖形印）
小羊（肖形印）
呂媞（朱文方印）
遊戲翰墨（白文方印）
莫向俗耳求知音（朱文方印）
尺寸：133 × 28cm

Abstract from a Poem by He Zhu in Running Script
2000
Hanging scroll, ink on gold-dusted paper
With signature, inscriptions and 5 seals of the artist
133 × 28 cm



00 - 12
「禪定」
行書 水墨灑金紙本立軸

年份：2001年
釋文：禪定
款識：辛巳夏夜呂媻
印章：與天地精神往來（朱文不規則印）
呂媻（朱文方印）
遊戲翰墨（白文方印）
尺寸：120 × 64厘米

"Zen Stillness" in Running Script
2001
Hanging scroll, ink on gold-dusted paper
With signature, inscription and 3 seals of the artist
120 × 64 cm

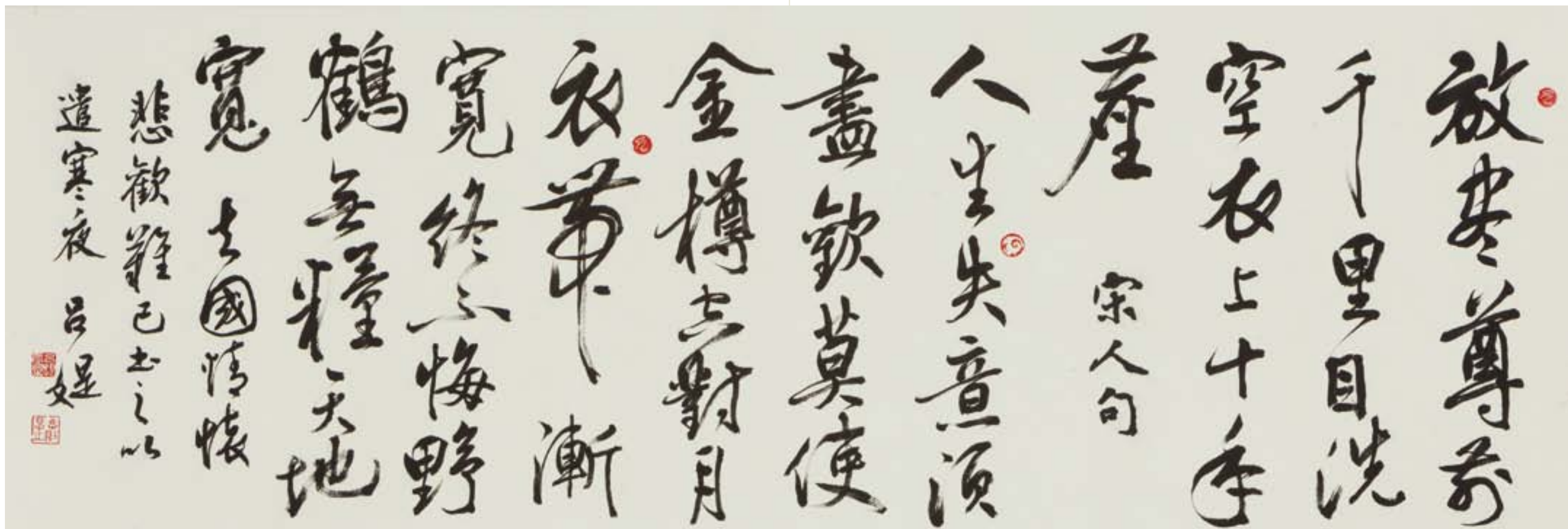


00 – 13
杜甫「秋興八首」 唐
隸書 水墨紙本立軸

年份：2001年
釋文：魚龍寂寞秋江冷，
故國平居有所思。
款識：杜少陵句辛巳夏日
呂媞書於加州
印章：孤往（朱文不規則印）
長年（白文長方印）
呂媞（朱文方印）
俯仰自得（白文方印）
尺寸：136.5 × 32.5厘米

Abstract from a Poem by Du Fu in Clerical Script
2001
Hanging scroll, ink on paper
With signature, inscriptions and 4 seals of the artist
136.5 × 32.5 cm





00-14
書名家句
行書 水墨紙本橫幅

年份：無年款（大約2001年）
釋文：放盡尊前千里目，
洗空衣上十年塵。
人生得意須盡歡，
莫使金樽空對月。
衣帶漸寬終不悔，
野鶴無糧天地寬。
款識：去國情懷悲歡難已書之以
遣寒夜 呂媞
印章：鶴（肖形印）

羊（肖形印）
呂媞長樂（白文方印）
思則得之（朱文方印）

尺寸：34 × 99厘米

Famous Sayings in Running Script
N.D. (Around 2001)
Horizontal scroll, ink on paper
With signature, inscriptions and 4 seals of the artist
34 × 99 cm

00 – 15

「緣」

行書 水墨紙本橫幅

年份：無年款（大約2002年）

釋文：緣

印章：龍（肖形印）

呂媞（朱文方印）

尺寸：46 × 58 厘米

"Affinity" in Running Script

N.D. (Around 2002)

Horizontal scroll, ink on paper

With 2 seals of the artist

46 × 58 cm



00 - 16
「妙緣」
行書 水墨紙本立軸

年份：無年款（大約2002年）
釋文：妙緣
印章：縱橫自在皆是法（朱文不規則印）
心畫（白文長方印）
呂媿（白文方印）
澹然幽寄（朱文方印）
尺寸：66 × 68.5cm

"Wonderful Affinity" in Running Script
N.D. (Around 2002)
Hanging scroll, ink on paper
With 4 seals of the artist
66 × 68.5 cm



00 - 17

楊慎「臨江仙」 明

行書 水墨紙本立軸

年份：無年款（大約2002年）

釋文：滾滾長江東逝水， 浪花淘盡英雄。
是非成敗轉頭空，
青山依舊在， 幾度夕陽紅。
白髮漁樵江渚上， 慣看秋月春風。
一壺濁酒喜相逢，
世間多少事， 皆付笑談中。

印章：縱橫自在皆是法（朱文不規則印）

呂媿（朱文方印）

遊戲翰墨（白文方印）

尺寸：140.5 × 49厘米

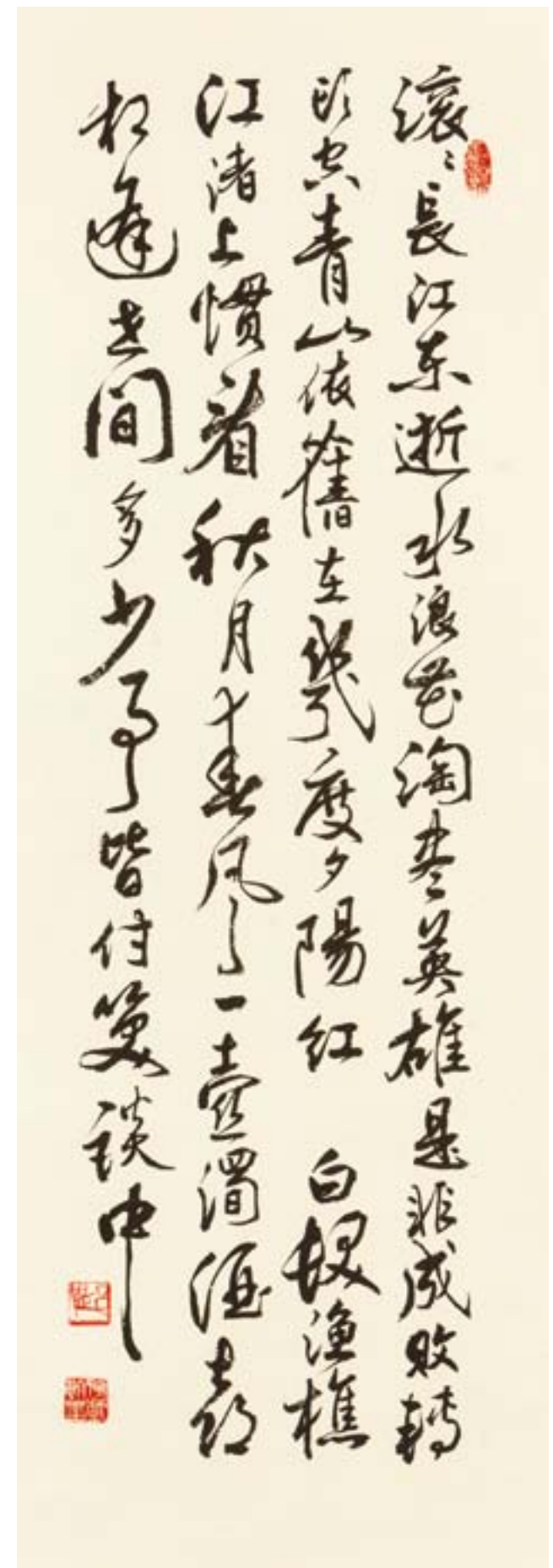
A Poem by Yang Shen in Running Script

N.D. (Around 2002)

Hanging scroll, ink on paper

With 3 seals of the artist

140.5 × 49 cm



00 - 18
賈島 「尋隱者不遇」 唐
行書 水墨紙本立軸

年份：2002年

釋文：松下問童子，言師採藥去。
只在此山中，雲深不知處。

款識：壬午夏日書唐人句 呂媞時客加州

印章：孤往（朱文不規則印）

呂媞（朱文方印）

俯仰自得（白文方印）

圖書老此生（白文方印）

尺寸：95 × 33 厘米

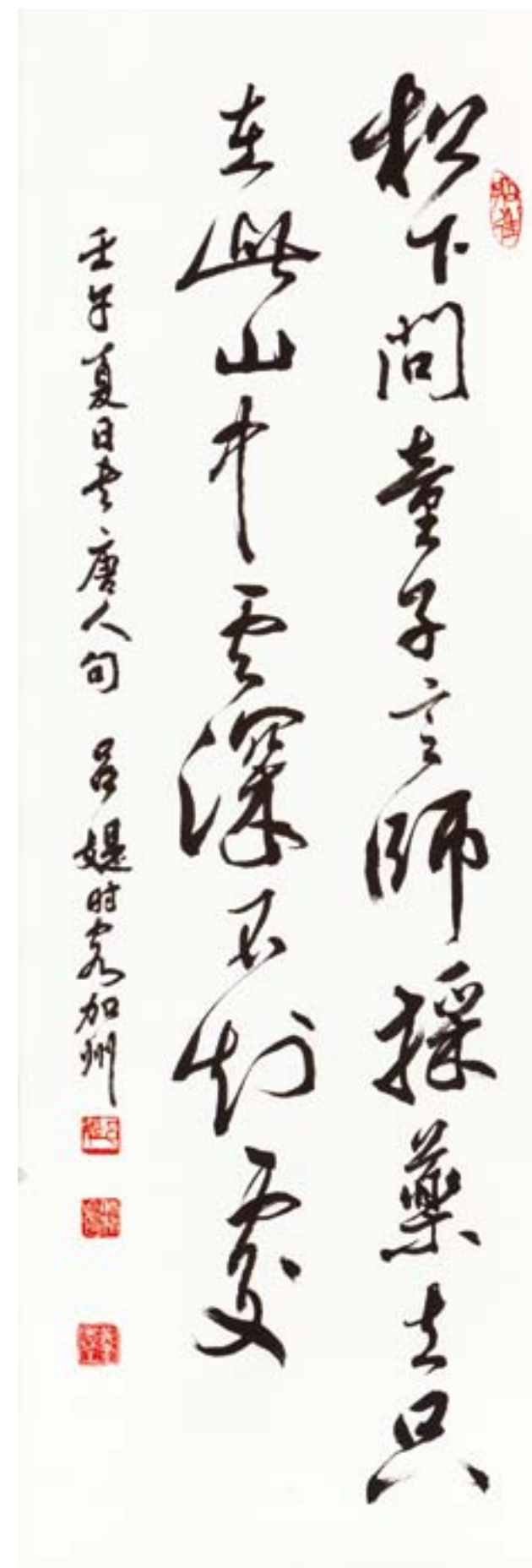
A Poem by Jia Dao in Running Script

2002

Hanging scroll, ink on paper

With signature, inscriptions and 4 seals of the artist

95 × 33 cm

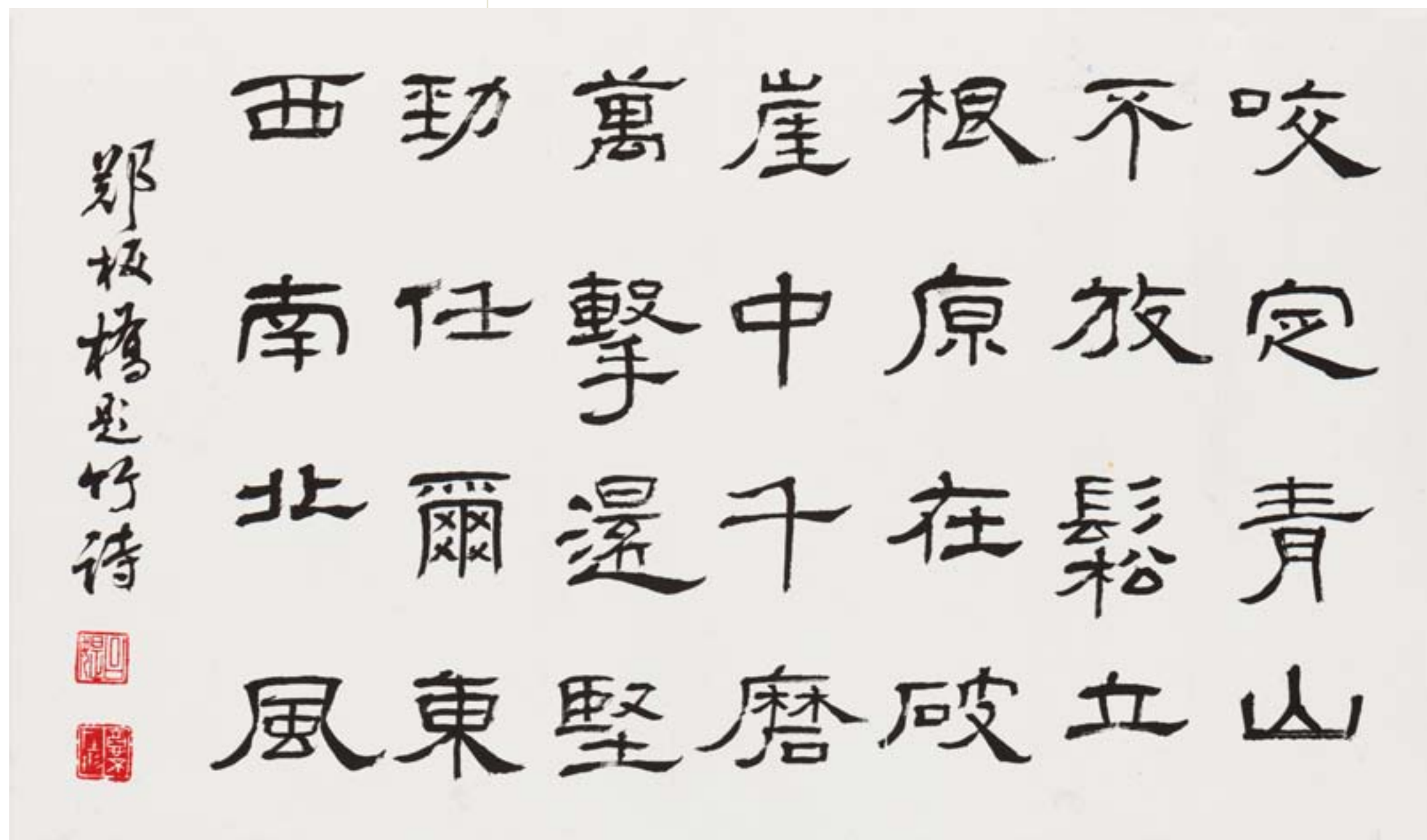


00 – 19
杜甫 「聞宮軍收河南河北」 唐
隸書 水墨紙本立軸

年份：2003年
釋文：白日放歌須縱酒，
青春作伴好還鄉。
款識：杜少陵句
癸未夏日呂媻
印章：縱橫自在皆是法（朱文不規則印）
呂媻（白文方印）
思則得之（朱文方印）
尺寸：150.5 × 34.5 厘米

Abstract of a Poem by Du Fu in Clerical Script
2003
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
150.5 × 34.5 cm

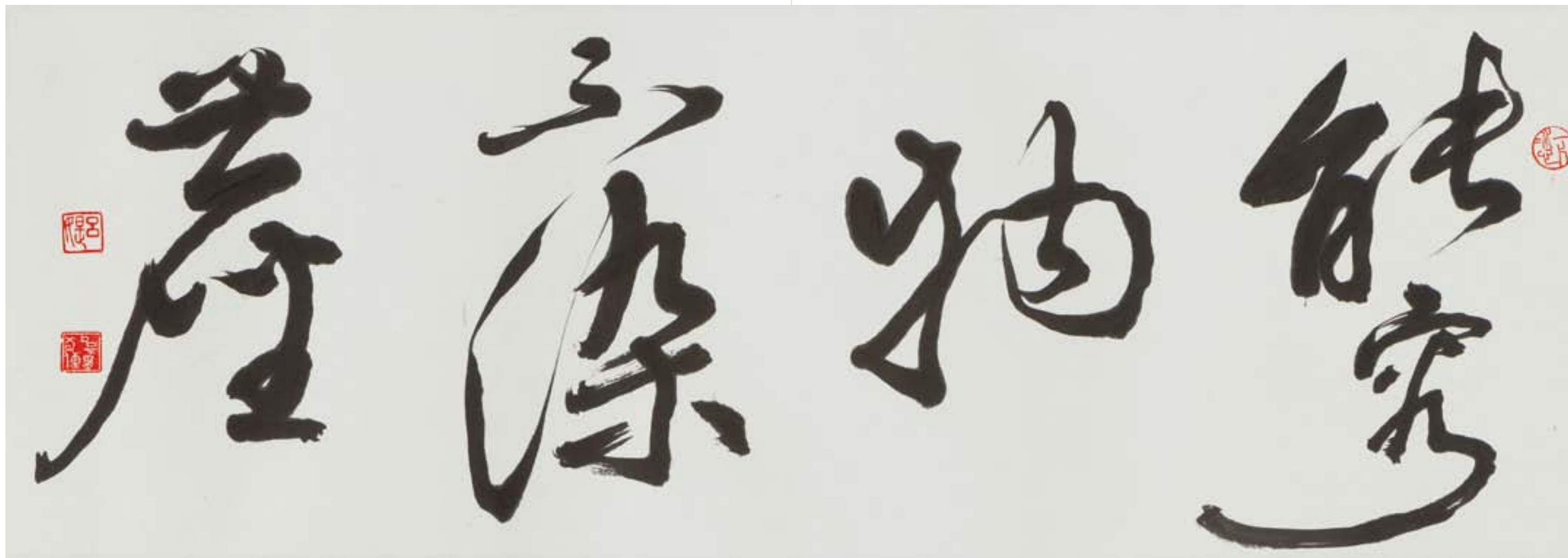




00 - 20
 鄭板橋 題竹詩 清
 隸書 水墨紙本橫幅

年份：無年款（大約2003年）
 釋文：咬定青山不放鬆，
 立根原在破崖中。
 款識：鄭板橋題竹詩
 印章：呂媿（朱文方印）
 意不在形（白文方印）
 尺寸：37.5 × 63.5 厘米

Abstract of a Poem by Zheng Banqiao in Clerical Script
 N.D. (Around 2003)
 Horizontal scroll, ink on paper
 With signature, inscriptions and 2 seals of the artist
 37.5 × 63.5 cm



00-21

錄前賢句

行書 水墨紙本橫幅

年份：無年款（大約2003年）

釋文：能容物，不染塵。

印章：一片冰心（朱文圓印）

呂媿（朱文方印）

名不貴苟傳（白文方印）

尺寸：25.5 × 69厘米

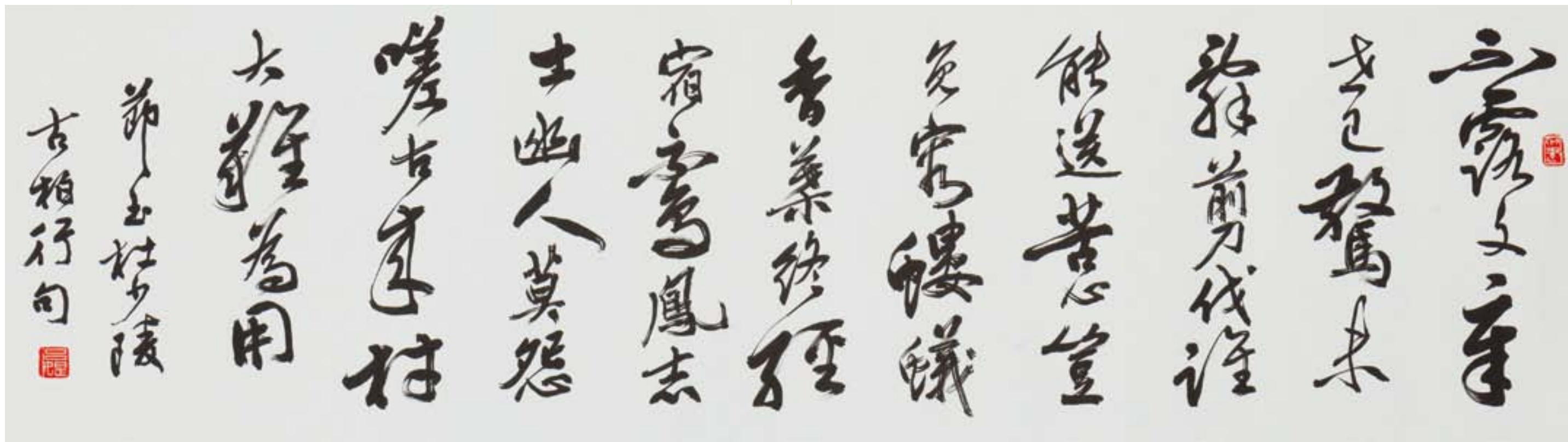
Abstract from a Couplet by Deng Tuo in Running Script

N.D. (Around 2003)

Horizontal scroll, ink on paper

With 3 seals of the artist

25.5 × 69 cm



00 - 22

杜甫「古柏行」 唐

行書 水墨紙本橫幅

年份：無年款（大約2003年）

釋文：不露文章世已驚，未辭剪伐誰能送？

苦心豈免容螻蟻，香葉終經宿鸞鳳。

志士幽人莫怨嗟：古來材大難為用。

款識：節錄杜少陵古柏行句

印章：心畫（白文長方印）

呂媿（白文方印）

俯仰自得（白文方印）

尺寸：35 × 120厘米

Abstract of a Poem by Du Fu in Running Script

N.D. (Around 2003)

Horizontal scroll, ink on paper

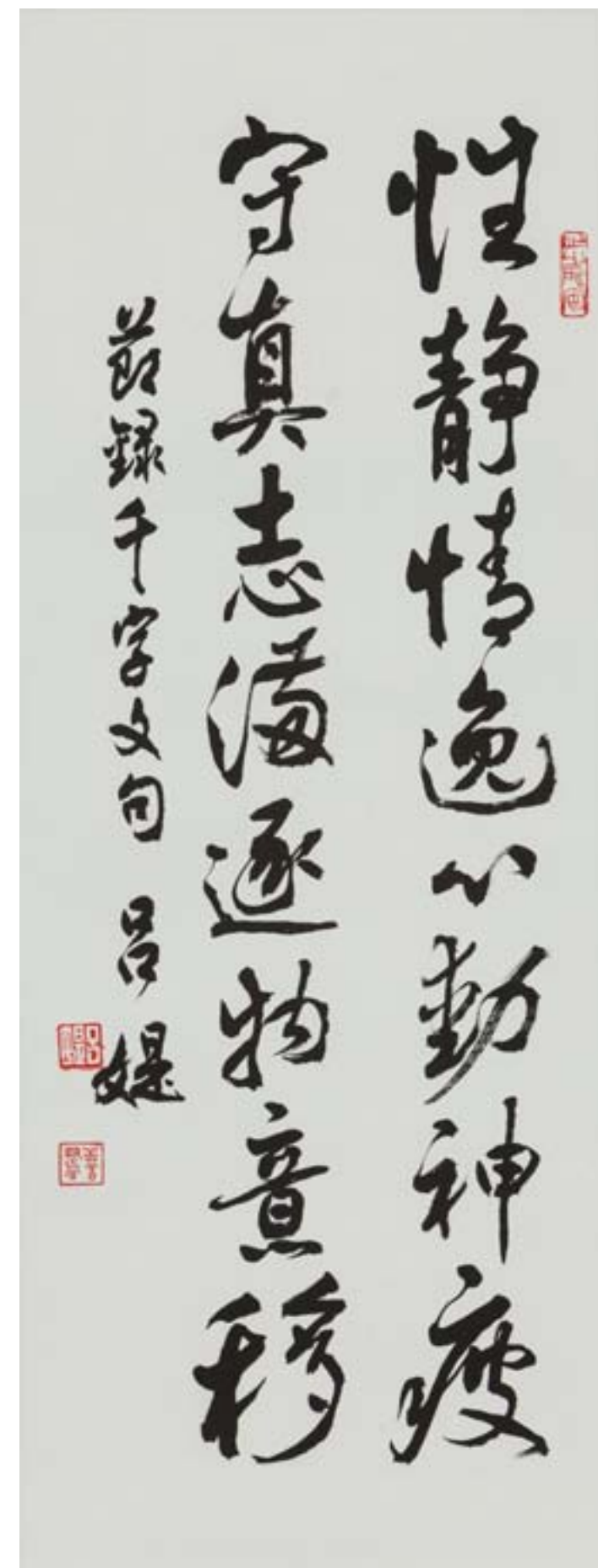
With signature, inscription and 3 seals of the artist

35 × 120 cm

00 – 23
周興嗣「千字文」 南朝
行書 水墨紙本直幅

年份：無年款（大約2003年）
釋文：性靜情逸，心動神疲。
守真志滿，逐物意移。
款識：節錄千字文句 呂媞
印章：心之所安（朱文長方印）
呂媞（白文方印）
善書（朱文方印）
尺寸：69 × 27厘米

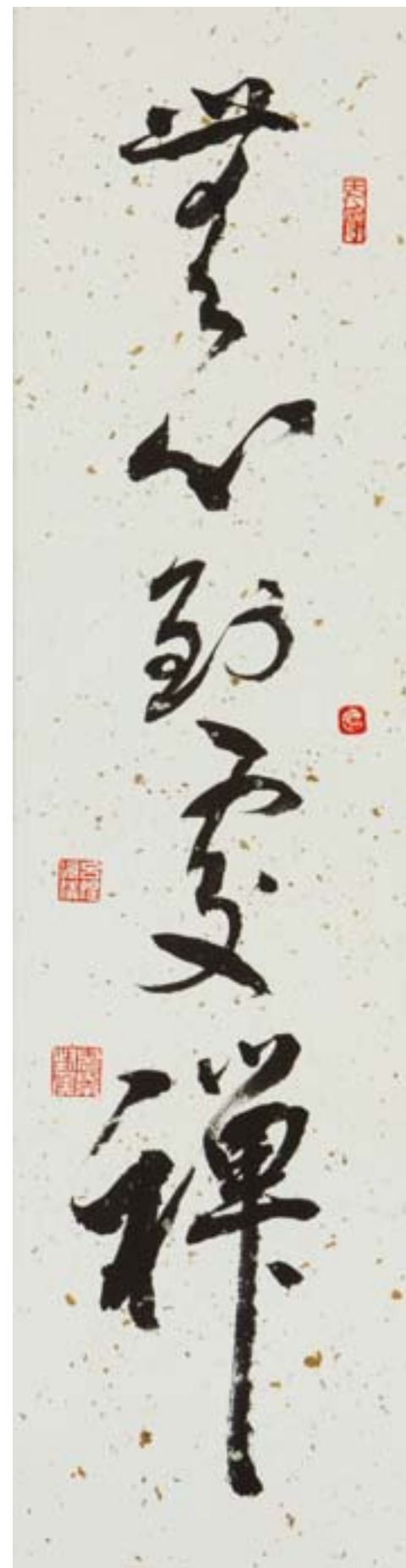
Abstract of The Thousand-Character Writing by Zhou Xingxi in Running Script
N.D. (Around 2003)
Vertical scroll, ink on paper
With signature, inscription and 3 seals of the artist
69 × 27 cm



00 – 24
佛語
行書 水墨灑金紙本直幅

年份：無年款（大約2004年）
釋文：無心到處禪
印章：無象（朱文長方印）
小龍（肖形印）
呂媿次倩（白文方印）
兒女不封侯（白文方印）
尺寸：68.5 × 18厘米

Buddhist Saying in Running Script
N.D. (Around 2004)
Vertical scroll, ink on gold-dusted paper
With 4 seals of the artist
68.5 × 18 cm



00 – 25

張載「四為句」 宋
隸書 水墨紙本直幅

年份：2005年

釋文：為天地立心，
為生民立命，
為往聖繼絕學，
為萬世開太平。

款識：乙酉春錄宋人句 呂媞

印章：與天地精神往來（朱文不規則印）
呂媞（白文方印）
思則得之（朱文方印）

尺寸：75 × 43厘米

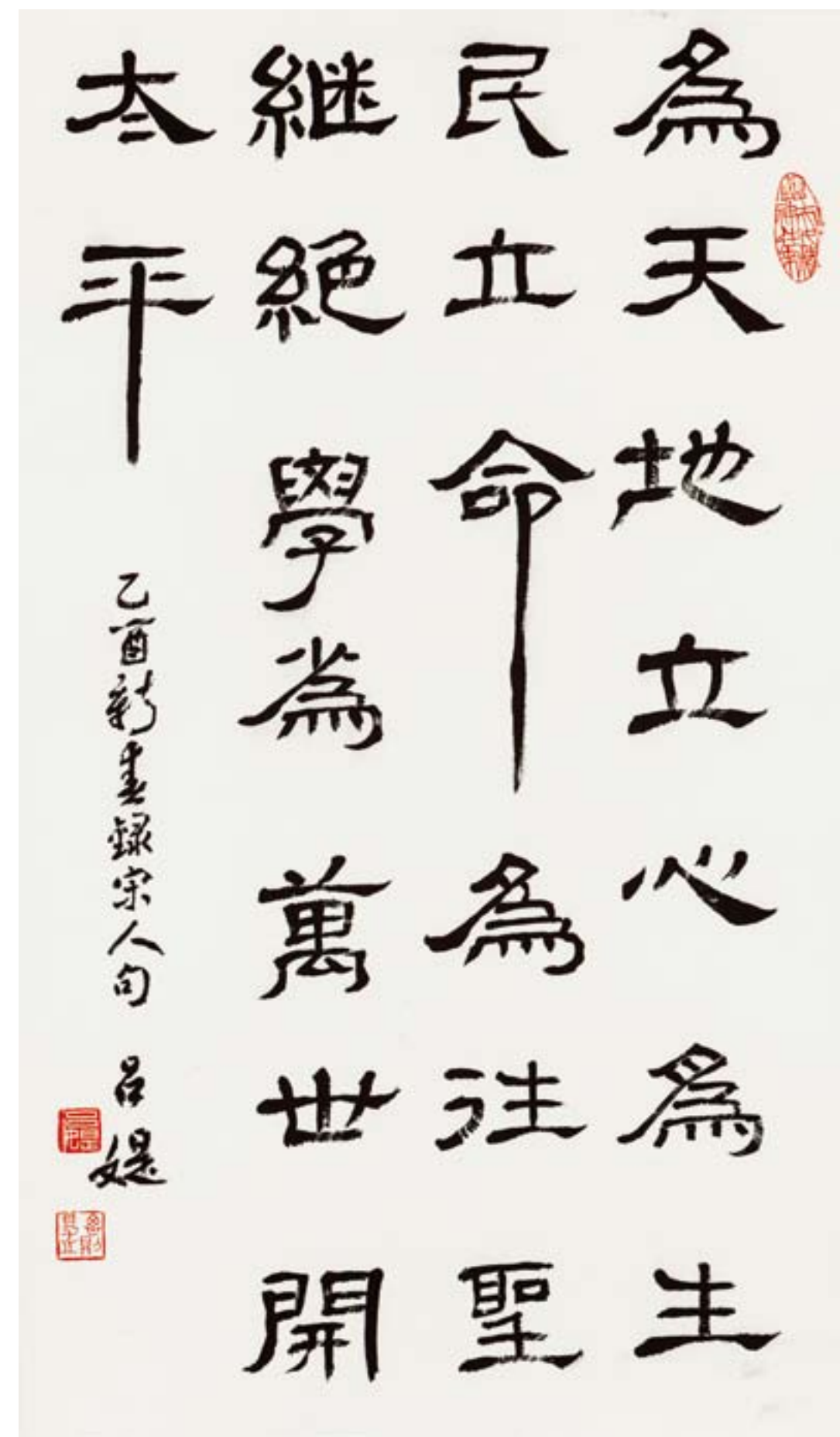
A Poem by Zhang Zai in Clerical Script

2005

Vertical scroll, ink on paper

With signature, inscription and 3 seals of the artist

75 × 43 cm



00 – 26

李白 「宮中行樂詞」 唐
行書 水墨紙本立軸

年份：無年款（大約2005年）

釋文：彩雲飛

印章：孤往（朱文不規則印）

呂媻（朱文方印）

遊戲翰墨（白文方印）

尺寸：100 × 34.5厘米

Excerpted from a Poem by Li Bai in Running Script

N.D. (Around 2005)

Hanging scroll, ink on paper

With 3 seals of the artist

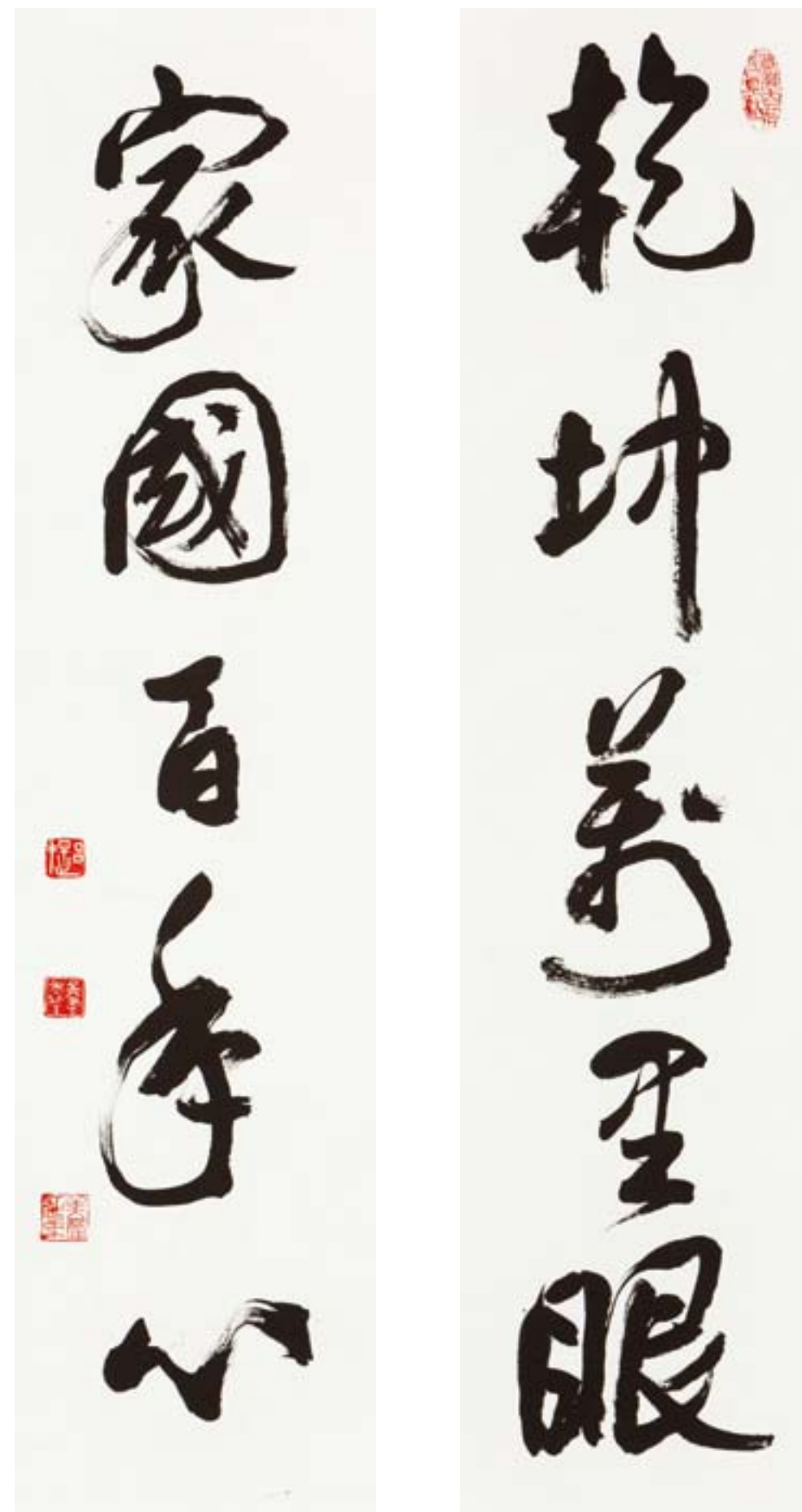
100 × 34.5 cm



00 - 27
五言聯
行書 水墨紙本立軸兩屏

年份：無年款（大約2005年）
釋文：乾坤萬里眼
家國百年心
印章：縱橫自在皆是法（朱文不規則印）
呂媿（白文方印）
圖書老此生（白文方印）
美意延年（朱文方印）
尺寸：94 × 23.5厘米

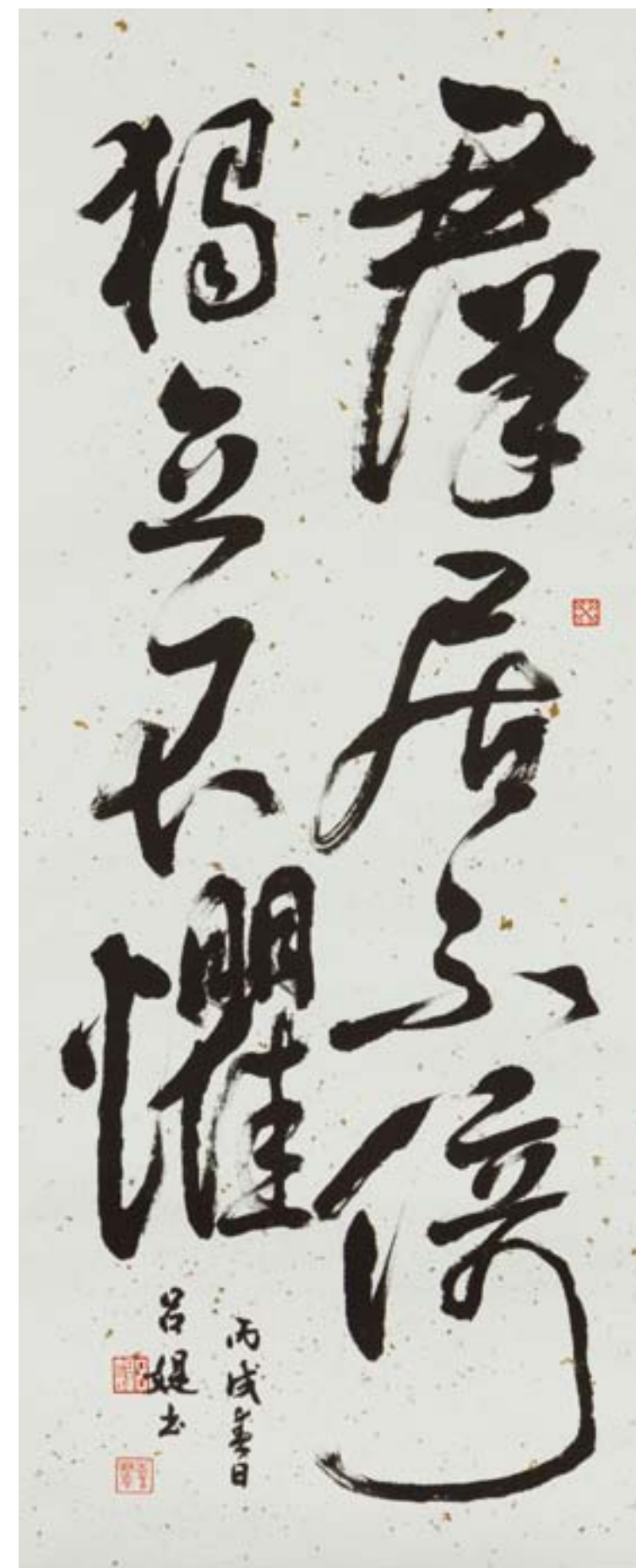
Five Character Couplet in Running Script
N.D. (Around 2005)
Two hanging scrolls, ink on paper
With 4 seals of the artist
94 × 23.5 cm



00 – 28
蘇軾 題竹 宋
行書 水墨紙本立軸

年份：2005年
釋文：群居不倚獨立不懼
款識：東坡句
乙酉春初初呂媞書於加州
印章：雲煙灑落快平生（朱文不規則印）
呂媞（朱文方印）
俯仰自得（白文方印）
尺寸：137 × 34厘米

Abstract of a Poem by Su Shi in Running Script
2005
Hanging scroll, ink on paper
With signature, inscriptions and 3 seals of the artist
137 × 34 cm





00 – 29

蘇軾「寶山新開徑」 宋

行書 水墨灑金紙本橫幅

年份：無年款（大約2006年）

釋文：風自遠來聞笑語，
水分流處見江湖。

款識：呂媞書於加州

印章：雞（肖形印）

呂媞（白文方印）

圖書老此生（白文方印）

尺寸：35 × 104 厘米

Abstract of a Poem by Su Shi in Running Script

N.D. (Around 2006)

Horizontal scroll, ink on gold-dusted paper

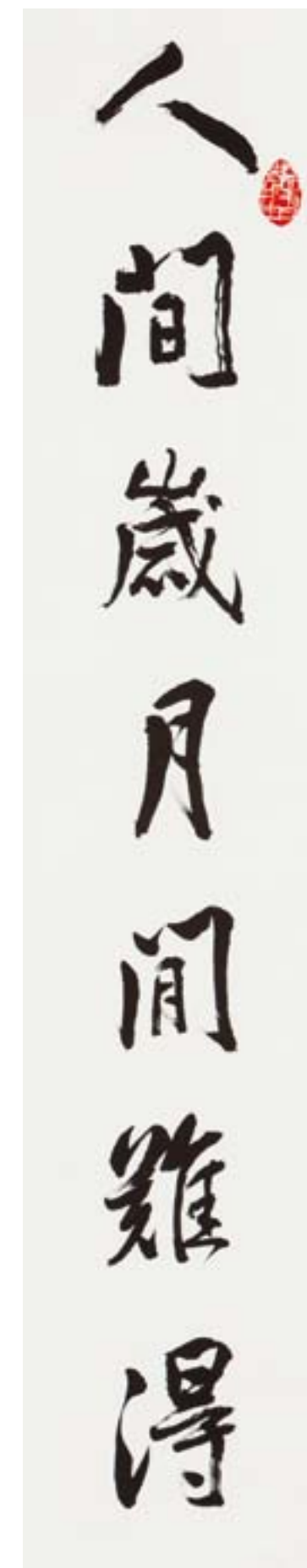
With signature, inscription and 3 seals of the artist

35 × 104 cm

00 – 30
七言聯
行書 水墨紙本立軸兩屏

年份：無年款（大約2006年）
釋文：人間歲月閒難得
天下之交老更親
印章：圖書老此生（白文不規則印）
心畫（白文長方印）
呂媿（白文方印）
澹然幽寄（朱文方印）
美意延年（朱文方印）
尺寸：120.5 × 24厘米

Seven Character Couplet in Running Script
N.D. (Around 2006)
Two hanging scrolls, ink on paper
With 5 seals of the artist
120.5 × 24 cm



00 – 31

蘇軾 「念奴嬌」 宋

行書 水墨紙本立軸

年份：2006年

釋文：大江東去，浪濤盡，千古風流人物。
故壘西邊，人道是，三國周郎赤壁。
亂石崩雲，驚濤拍岸，捲起千堆雪。
江山如畫，一時多少豪傑。
遙想公瑾當年，小喬初嫁了，雄姿英發。
羽扇綸巾，談笑間，檣櫓灰飛煙滅。
故國神遊，多情應笑我，早生華髮。
人間如夢，一尊還酹江月。

款識：丙戌年春初呂媞書

印章：與天地精神往來（朱文不規則印）

雞（肖形印）

呂媞（朱文方印）

圖書老此生（白文方印）

尺寸：148.5 × 54.5厘米

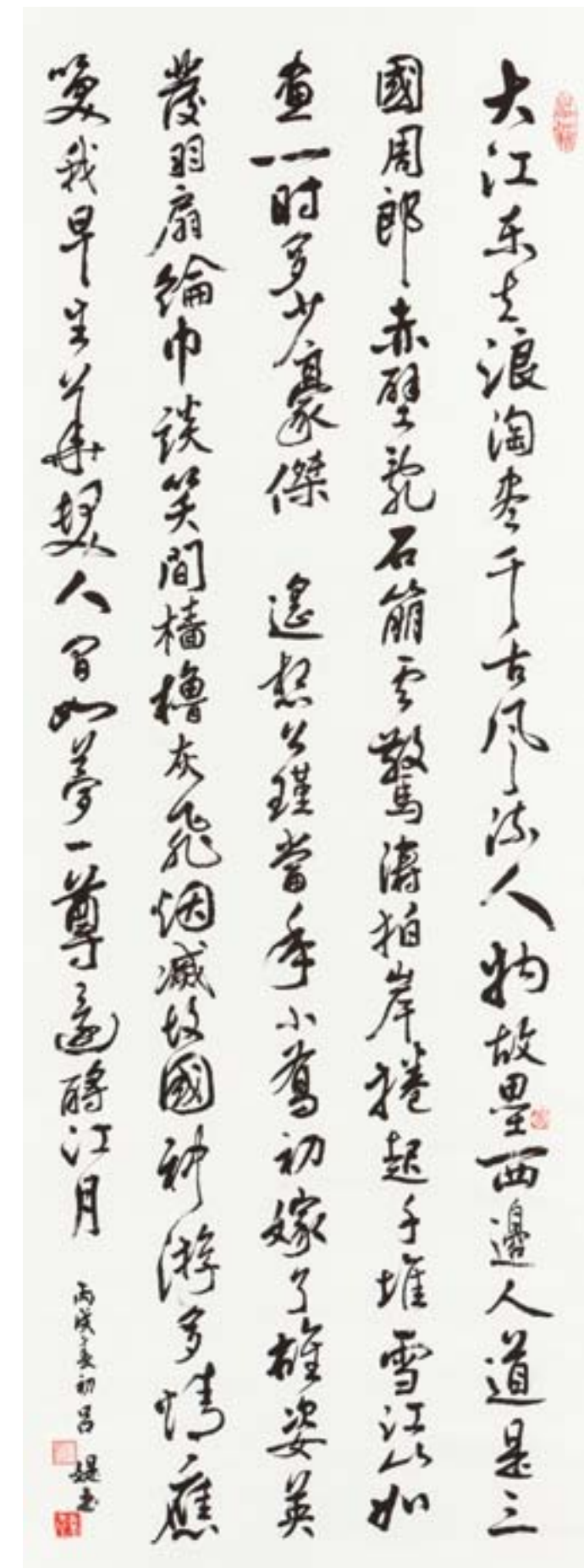
A Poem by Su Shi in Running Script

2006

Hanging scroll, ink on paper

With signature, inscription and 4 seals of the artist

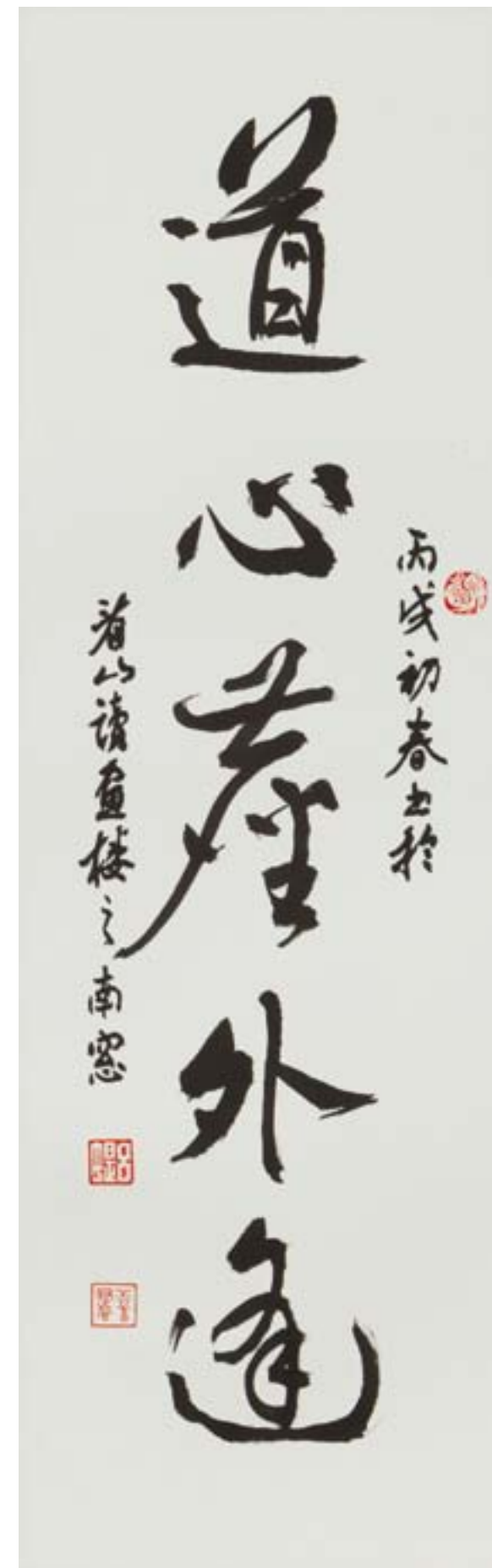
148.5 × 54.5 cm



00 - 32
五言聯
行書 水墨紙本直幅兩屏

年份：2006年
釋文：詩思竹間得
道心塵外逢
款識：呂媞客次加州時維
丙戌初春寫於
看山讀畫樓之南窗
印章：看山讀畫樓（白文長方印）
雞（肖形印）
呂媞（白文方印）
善書（朱文方印）
尺寸：每屏67.5 × 21.5厘米

Five Character Couplet in Running Script
2006
Two vertical scrolls, ink on paper
With signature, inscriptions and 4 seals of the artist
67.5 × 21.5 cm each



常用印章 Seals



吕



吕



媿



媿



吕媿



媿
(黎沃文刻)



吕媿
(林千石刻)



吕媿



吕媿



媿



吕媿
(潘少孟刻)



吕媿長樂



吕媿信璽
(林千石刻)



吕媿



圖書老此生



俯仰自得
(潘少孟刻)



好夢



心畫



女貞



守黑



孤往



遊戲翰墨
(潘少孟刻)



思則得之
(林千石刻)



吕媿翰墨



長年



吕媿
(潘少孟刻)



意不在形



美意延年



呂媿
(潘少孟刻)



妙吉祥



心之所安



長樂我淨



心間事事何曾往
(林千石刻)



澹然幽寄
(潘少孟刻)



與天地精神往來
(潘少孟刻)



相濡以墨，相惜于江湖
(鄭澤傑刻)



圖書老此生
(潘少孟刻)



莫向俗耳求知音
(林千石刻)



人長壽
(潘少孟刻)



獨芳



龍



聞琴解佩



一片冰心



鶴



小鳥



隨緣



名不貴苟傳



雞



羊



小龍



萬象為賓客
(潘少孟刻)



看山讀畫樓



縱橫自在皆是法
(潘少孟刻)

歷年照片 Photos

與嶺南派的緣

呂媿於1946到廣州，幸會嶺南派一代宗師高劍父與陳樹人，及關山月，黎雄才，黃獨峰，黎葛民，趙崇正等諸位前輩。



• 1946年，呂媿，老報人李燦生和高劍父合照

緬懷林千石老師

書畫金石名家林千石先生，於1970年由香港移居加拿大，1990年病逝於多倫多。享年73歲。
(呂媿謹識)



• 年輕時候的林千石已經是篆刻專家



• 林千石先生



• 1988年春往訪關山月於廣州其畫室。關氏作即直寫畫留念



• 關山月伉儷（左一、三）與黎雄才伉儷（右一、二）訪港，皆呂媿（左二）一起拍照留念



• 呂媿與林千石攝於1986年



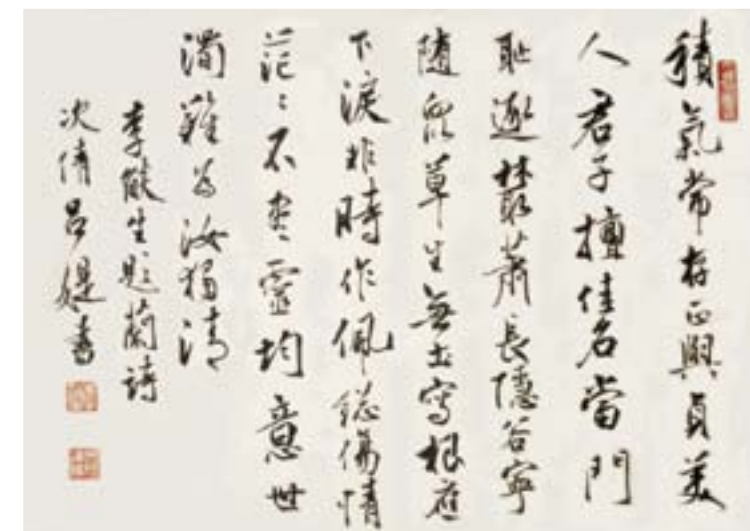
• 1986年林師回港與諸生歡聚

寫蘭如寫書法

呂媿寫蘭，正如她所寫的字，筆筆懸腕中鋒。

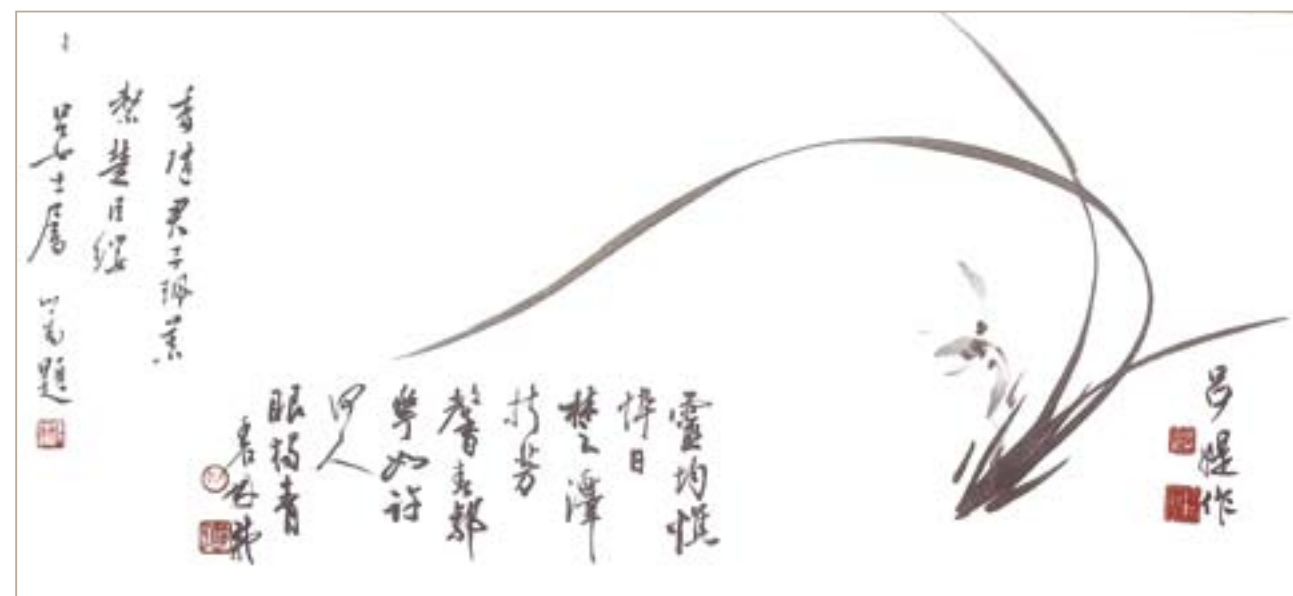


• 呂媿寫書法、寫蘭



• 呂媿寫李燦生「題蘭詩」

• 呂媿「蘭譜」中一頁
林千石題：靈均憔悴日，楚澤折芳馨；春郭花如許，何人眼獨清。千石林載。
溥心畬題：香隨君子佩，蘭繫楚臣纓。呂女士屬。心畬題



香港個人展

1975年，呂媃第二次在香港大會堂舉辦個人展。



• 呂媃與陳存仁醫生和眾嘉賓



• 從左起：前大成月刊社長沈葦窗，呂媃，陳存仁夫人，名作家陳蝶衣

把中國書法宣揚到全世界



• 1976年於星加坡展覽會上演講



• 從左起：周穎南教授，黃明宗篆刻家，呂媃，與學生林德芳攝於星洲



• 藝壇前輩劉抗，前南洋大學藝術系主任攝於星洲展覽會上



• 1978年到英國倫敦展覽及揮毫



• 1982年在法國巴黎展覽及揮毫

• 1987年在德國柏林展覽途中攝

從四海為家到定居美國加州



• 1986年在澳洲展覽途中攝



2000年為香港志蓮靜苑題字



• 題寫的匾額《祖堂》、《客堂》



• 1988年移居美國加州，獲萬佛城佛教法界大學頒榮譽博士學位



• 在題寫匾額的《念佛堂》前留影

簡歷

呂媃，又名提，號次倩

| | |
|---------|--|
| 1926 | 出生於中國廣西省梧州市。 |
| 1946 | 到廣州，幸會嶺南派二位大師高劍父，陳樹人，及關山月， 黎雄才， 黃獨峰，黎葛民， 趙崇正等諸位前輩。 |
| 1949 | 移居香港， 即隨當代金石書畫名家林千石先生研習書畫。 |
| 1950 | 到70年間，經常于報刊上發表畫論文章， 選寫劇本，散文等。 |
| 1966 | 香港日本書法聯展 香港大會堂及東京之五島美術館 |
| 1970起 | 呂媃之書法深獲好評， 受愛好書畫藝術之青年男女所敬仰，拜在其門下進修學習。 |
| 1971 | 個人書畫展覽 香港大會堂 |
| 1975 | 個人書畫展覽 香港大會堂 |
| 1976-77 | 于星加坡及馬來西亞作書畫巡回展覽，備受當地新聞界及藝文人仕推崇譽為五十年來罕見之傑出女書畫家。 |
| 1978-88 | 十年期間， 呂媃用她研究出的一套極具科學化的書法教學方式，令無數學生容易吸收領會書法之奧妙。 在培育書法藝術人材上， 呂氏不遺餘力。 |
| 1980年代初 | 擔任中文大學聯合書院書法導師。 |
| 1978 | 到1988期間，應香港旅遊協會邀請，先後到英國倫敦二次， 意大利之羅馬、米蘭， 法國巴黎， 澳洲雪梨， 菲律賓，新加坡， 加拿大之多倫多與美國三藩市等地作書法示範， 展覽， 以及宣揚中國文化。 |
| 1987 | 應香港貿易局邀請前往德國之柏林、法蘭克福等地作書法揮毫示範及展覽。 |

| | |
|---------|---|
| 1988-91 | 受聘于美國北加州萬佛聖城法界佛教大學專任書法教授開設書法課程。 |
| 1988 | 年被法界大學頒發名譽博士學位。 |
| 1991 | 定居於三藩市。 |
| 1992 | 「墨趣書法聯展」 加拿大溫哥華雲城畫廊 |
| 1994 | 到現在，歷年均參與「舊金山中華藝術學會」會員聯展 |
| 1995 | 「翰墨因緣」中日書法聯展 加拿大溫哥華工藝美術館 |
| 1996 | 「舊金山資深藝術家書畫聯展」 舊金山台北經濟文化辦事處及世界日報聯合主辦 |
| 1998 | 「舊金山資深藝術家書畫聯展」 |
| 1999 | 「呂媃、簡國藩書畫聯展」 紐約世界日報文化藝廊主辦 |
| 1999-05 | 每年均參與金山灣區之「六逸書畫聯展」 |
| 2000 | 「亞洲文化中心書畫聯展」 加拿大溫哥華卑詩大學 |
| 2006 | 「藝文之友」金石書畫聯展 洛杉磯世界日報文化藝廊主辦 |
| 2009 | 「灣區當代名家書畫聯展」 中美文化協會主辦 |
| 2011 | 「歲寒三友書畫篆刻聯展」 與鄭澤傑，羅婉明攜手舉辦於金山國父紀念館 |

Chronology

Lui Tai (Lü Ti), pseudonym Ci Qian

- 1926 Born in Wuzhou City, Guangxi, China
- 1946 Arrived in Guangzhou. She met the two founders of the Lingnan School of Painting Mr. Gao Jianfu and Mr. Chen Shuren, and she began her tutelage in painting with Mr. Gao Jianfu. She also became acquainted with the 2nd generation Lingnan masters Mr. Guan Shanyue, Mr. Li Hongcai, Mr. Huang Dufeng, Mr. Li Gemin and Mr. Zhao Chongzheng.
- 1949 Migrated to Hong Kong, she started studying brush painting and calligraphy under the distinguished painter, calligrapher and seal carver, Mr. Lin Qianshi.
- 1950-70s Her articles on art and art criticism are regularly published in newspapers and magazines. She had also authored many prose and scripts, some used in television series in Hong Kong.
- 1966 *Hong Kong Japan Joint Calligraphy Exhibition*
Hong Kong City Hall and The Gotoh Museum, Tokyo
- 1971 *Solo calligraphy and painting exhibition*
Hong Kong City Hall
- 1975 *Solo calligraphy and painting exhibition*
Hong Kong City Hall
- 1970s Lui Tai’s calligraphy received many good reviews, many young art lovers came to study under her guidance.
- 1976-77 *Travelling Solo Exhibitions in Singapore and Malaysia*
The exhibitions in Singapore and Malaysia won rave reviews, and she was hailed as one of the greatest woman artist of the last 50 years.
- 1978-88 Within 10 years, through her keen observation and diligent studies, Lui Tai invented a methodical and scientific way of teaching calligraphy, allowing countless students to absorb and comprehend the beauty and the mystery of calligraphy, making a profound impact on the education of calligraphy in Hong Kong.
- 1980s Lecturer of Calligraphy in United College, The Chinese University of Hong Kong

- 1978-80s Invited by the Hong Kong Tourism Board to exhibit, demonstrate calligraphy and promote Chinese culture in London, England; Rome, and Milan, Italy; Paris, France; Sydney, Australia; Toronto, Canada and San Francisco, USA
- 1987 Invited by the Hong Kong Trade and Development Council to exhibit and demonstrate calligraphy in West Berlin and Frankfurt, Germany
- 1988-91 Professor of Calligraphy at Dharma Realm Buddhist University, City of Ten Thousand Buddhas, Ukiah, CA
- 1988 Received an Honorary Doctorate of Philosophy from Dharma Realm Buddhist University
- 1991 Retired and settled in San Francisco, CA
- 1992 *Spirit of Ink, group exhibition of Chinese calligraphy*
C.C. Arts Gallery, Vancouver, B.C.
- 1994 Yearly Participation in Chinese Arts Association of San Francisco Exhibition
Various Bay Area locations
- 1995 *Karma of the Brush, an Exhibition of Contemporary Chinese and Japanese Calligraphy*
Canadian Craft Museum, Vancouver, B.C.
- 1996 *Group Exhibition of Ten Distinguished Chinese Artists in Bay Area*
Sponsored by Taipei Economic and Cultural Office in San Francisco and by the World Journal
- 1998 *Group Exhibition of Ten Distinguished Chinese Artists in Bay Area*
Sponsored by Taipei Economic and Cultural Office in San Francisco and by the World Journal
- 1999 *Lui Tai and Kan Kwok Fan Joint Exhibition*
Presented by the World Journal Art Gallery, New York
- 1999 1999-2005 *The Six Nobles Painting and Calligraphy Joint Exhibitions*
Annual participation, Dr. Sun Yat-sen Memorial Hall, San Francisco
- 2000 *Asian Centre Painting and Calligraphy Group Exhibition*
University of British Columbia, Vancouver, B.C.
- 2006 *Friends of the Arts Painting, Calligraphy and Carving Exhibition*
Presented by the World Journal Art Gallery, Los Angeles
- 2009 *Bay Area Contemporary Eminent Masters Exhibition*
Presented by the American Chinese Culture Association
- 2011 *Three Friends of Winter Joint Exhibition*
Dr. Sun Yat-sen Memorial Hall, San Francisco, CA

與吾師呂媻的緣

曾慶群

「緣」是奇妙的東西，在這世界上，冥冥中讓你認識一個人，而這個關係，並不是一個尋常的關係，而是其中有意義的。二十多年前我在香港念高中時，已經從我孀孀曾楊淑貞口中認識呂媻老師，雖然當時沒有跟她碰過面，可是對她印象深刻。這些年來也會不時想到她，也許，這就是人所謂的「神交」。二十幾年後，竟然在舊金山通過嶺南派簡國藩老師的介紹下正式認識呂老師，「緣」又把我們牽在一起，多麼的奇妙！冥冥中牽上的關係，到底有什麼意思呢？確實，我現在可能不能完全知道，可是我在這個關係裡得到了很多。書法是精神食糧。老師年紀大了，可是教課時還是熱情的、無求的付出，讓我的精神生活變得豐盛、獲得飽足。老師一生的路崎嶇不平，我很難想像她一個女人在那個戰亂、動盪不安、顛沛流離的年代是怎樣走過來的。可是，這種艱苦煎熬的生活把她的意志力磨練得更堅強；她對書法的執著、堅持和追隨，讓她的作品達到了藝術上的昇華。呂老師在書法的教育、傳承、和創作上都不遺餘力。我有「緣」跟她學習，也希望能為她出一分力。這次為老師在硅谷亞洲藝術中心舉辦她來美後第一次個人大展和出版《呂媻書法選輯》，作為對老師的貢獻作一個比較全面的交代。

二零一四年，呂媻老師移民美國四分之一個世紀，滄海桑田，唯一恆久不變是她手上緊握的毛筆，在茫茫大海上不斷為她導航。諺云：「學問深時意氣平」，數十年的努力，換來是一種與世無爭的安逸和豁達。放眼世界，世間上的真真假假、名利鬥爭，無一不看破。呂老師還是實實在在的以書法為伴。書法是她心中一團暖暖的火，它所發出的光，照亮了身邊的朋友、學

* 我孀孀曾楊淑貞，前香港東華三院總理，現東華三院文獻復修部委員，香港蓬瀛仙館理事，當年攜著我十多歲的堂兄、姐曾慶輝，曾慶業，曾慶芸一起去向呂媻老師學習書法，為的是讓他們出國念書以前多學習中國文化，勿忘自己身為中國人的根源。



左至右：吳乃欣，呂媻老師，曾慶群
Left to Right: Nancy Wu, Ms. Lui Tai, Karen Tseng

生、也暖透了老師自己的心靈。

在我眼中，呂老師是一瑰寶，她的書法見證了歷史動盪，時代變換，表達出一個中國女性不朽的情誼與精神。她身經百戰，可是從來也不畏懼、也不放棄。據隨師多年的師兄姐們說，在生活最充滿了挑戰的時刻，老師曾有過一天寫一刀紙的瘋狂紀錄。

呂老師有著頑強的生命力，老師愛蘭，並寫有數本「蘭譜」。在我眼中，她就如那淡雅，高潔，持久，不為世俗，不為富麗，始終把持自己個人宗旨而活的蘭花。張學良題蘭：「長綠鬥嚴寒，含笑度盛夏。」不論受到多少生活上的折騰，老師仍然像蘭一樣含笑面對生命。張學良也頌蘭說：「芳名譽四海，落戶到萬家；葉立含正氣，花妍不浮華。」這「正氣」與「不浮華」正是老師的寫照。中國蘭文化的奠基人孔子以「芝蘭生於幽谷，不以無人而不芳；君子修道立德，不為窮困而改節。」這數句很貼切的描繪出呂老師的精神氣質。她不為貧苦、失意所動搖，擁有著是堅定向上的人格。

我雖然在二零一二年才真正認識呂老師，可是我在十七歲那年一個機緣際遇下寫過老師的字。我在香港長大，讀英文比讀中文多，從小喜歡繪畫，可是完全受西洋畫的影響，對於書法、國畫可說一竅不通。我的孀孀非常酷愛中國文化，當時帶著我十幾歲的堂兄姐去向呂媻老師學習書法。我常常聽到他們說呂老師怎樣棒，呂老師的學問怎樣好，在我心目中，呂老師變成了一個高不可攀的巨人。

有一天，我到孀孀家玩，看到孀孀在練字，孀孀知道我喜歡畫畫，叫我也試寫寫。孀孀用呂老師的方法教我怎樣寫隸書的一橫一豎，看白位，寫出一波三折，寫活一個字。簡簡單單的幾筆裡原來蘊含著深深的學問，我被它震撼。廿多年來，這幾筆的感覺一直追隨着我，為我打

開了一扇窗，讓我開始欣賞到中國書法之奧妙和美。當我從嶺南派大師簡國藩老師口中得悉我久仰的呂老師原來住在我家附近的三藩市，我不單有機會與她會見，還可以向她求教，我只可用一個「緣」字來形容我的感覺。我跟呂老師之間的一份「忘年交」就這樣開始。

二零一二年夏天，我與同學吳乃欣正式向呂老師學習書道。我們發現老師有一套多麼完整的教材！這套教材經過無數奔波歲月，不單完整無缺，反而因經呂師的反覆琢磨，內容變得更豐富了！我們每次下課都讚嘆課程有多麼精彩。老師對古人字體的仔細研究與分析，常常帶領我們看到很多我們驟眼看不見的點子。老師也從來不建議我們死板的臨摹，她要我們去思考，著重「入法而後能成，出法而後能大」。

呂師在教我們書法，同時也教我們很多人生的道理。例如，在以下的點子，我們幾乎都可以在前面加上「在人生中」：

- 1) 有聚一定有散，書法中的筆畫也有這個元素；
- 2) （沒有一帆風順）經一波三折後，筆劃才顯出矯健，這是指筆法中的提頓；
- 3) 直則無姿，人的美和書法的美都在乎姿態，指怎樣去裝一個字；
- 4) 要顧全大局，不要只看當前黑色的字，更要顧全周遭白位的大小的分配；
- 5) 有變化才顯得生動，不要在同一篇書法內，用同一個方法寫同一個字；
- 6) 要有始有終，筆力必定要送到；
- 7) 要能熟中求生，才有新意；
- 8) 要靈活變通，運用手中的筆時，不要把它捏死了。

我們上課的時間是從十一點到十二點，可是每一次都必定講到一點多，肚子都打鼓了，我們才依依不捨的下課。還記得第一次呂老師讓我們看她的一批作品，看了兩個多小時，當時情緒高漲，大飽眼福，竟然一點都不覺得餓。的而且確，極好的藝術品等於極佳的精神食糧，不單止有情飲水飽，心靈上的滿足和快樂令我們感覺到溫馨而又朗然！

見到這批作品後，我就產生了一個想法：不讓多一些人看，實在可惜。據說，呂老師當年在香港中文大學教書法，要修她課的人多得要站到門口去旁聽。呂老師在一九七零年和七五年於香港大會堂（香港美術館前身）開個人展覽會。八零年代，她被邀請代表香港周遊列國，走遍全世界以書法藝術宣揚中國文化。這些歷史，在美國都鮮為人知。呂老師受聘于佛教法界大學專任書法教授，即於一九八八年八月正式來美。進法門，出法門，默默耕耘這些歲月，寫下來的都是心中真言。她覺得展覽會開過了，文章寫過了，出版的也出版過了，她後來寫的書法都是為了抒發心中所思所想，為自己而寫。老師對書法這份愛，令她的作品極之純厚。作為學生的我，能讓這麼多令人振奮鼓舞的作品一直沈默下去嗎？這麼多還沒見過人的作品，能就只留在呂老師家中，擺私人展覽會嗎？

我這個可說是傻，可能又不太傻的學生，就抱著一份責任感和一個戰戰兢兢的心情，去砒

谷亞洲藝術中心跟舒建華館長討論這件事。結果，舒館長說：「我兩年前就已經想給呂媿開展覽會，不過不知道她的作品情況如何。」我馬上說：「我知道！我都知道！」舒館長一口答應了幫助呂老師開展覽會並出一本書法目錄。過了第一關，鬆了一口氣。回去告訴呂老師，問她願不願意開展覽會，還要出書，她說願意。過了第二關，再鬆一口氣。再去上課的時候，呂老師找出她已經為自己還沒出的書親筆題好的「呂媿書法選輯」。「緣」的感覺又來了！接著，就是日以繼夜的籌備工作。籌備中，我看到一段呂老師寫關於「書法的真、善、美」的文章，文章從來沒有刊登過，可是那內容完全表達出我看呂老師書法後的感受，在此抄錄如下：

「一九八八年八月，自香港移民來美國，今定居於舊金山。從極熱鬧的人際生活，轉到不同種族及文化背景之美國，其身心之不安，宛如水中浮萍。但我卻未因此而氣餒。相反地，我緊握手中之毛筆，在書法藝術的大海中默默航行，選寫古文詩句，籍此而抒發心中的豪情勝概。

我堅持學習書法的原則，隸書是必修課程，進而轉習行書，楷書，或草書。以期達到真、善、美的書藝境界。簡要言之，所謂「真」，是承接前賢對書法用筆的方法及字體之組織，乃至一幅書法之完成。其中，分行布白，疏密，聚散，向背，輕重，大小等等變化，全屬於筆法。若能痛下苦功，必定可以揮灑自如。加上個人本身之學問，才情，思想，及人品之結合，純為至「善」的性靈涵養。進而透過筆端的表達，將呆板的點，劃，撇，捺，注入生命的動力，線條自然顯得活潑而充滿生機，不但有動人的意趣，更令觀賞者融匯於文字之含義而同起共鳴，達到清新豪逸之唯「美」創作。

古人說：「書為心畫」。所以，我選錄的詩句，固然有理性的家國情懷，也少不了感性的友誼歡呼！令人體會到文字與書法共冶一爐所產生的不同思緒，既雋永而沈鬱，亦鏗鏘而淡然，盪氣迴腸的清音嘹繞，如行雲流水般教人回味無窮！」

在看呂老師的書法，感受到的是一份真、一份善、一份美。她把自己的精神完全灌注進字裡行間，每一筆從心而出，每一筆送到，沒有一筆鬆懈。這也正是她做人的原則，她的本性，她對自己的要求。呂老師移民來美國的時候，就寫過一句「自鋤明月種梅花」，她希望把中國文化移植到美國來，多大的抱負！她一生在書法上和中華文化一直孜孜不斷的研究與推廣，成就非凡，我希望在呂老師88歲壽辰，為她出版這本書並開她的個人回顧展，為老師的貢獻做一個全面的報告，也供每一位書法愛好者一個寶貴的資料檔案。

女棣曾慶群寫于樂此軒

二零一三年仲夏

Yuanfen: My Teacher Lui Tai

Karen Tseng

The closest English word I can think of to express the Chinese concept of *yuanfen* is "affinity", but *yuanfen* is more than that: it embodies the idea of a predetermined “binding force” that links two people together in a somewhat uncommon relationship, a relationship that, perhaps, has a deeper meaning. When I was a high school student in Hong Kong twenty some years ago, I already had the *yuanfen* of knowing Ms. Lui Tai’s name through my aunt, Mrs. Selena Young Tseng*, one of Ms. Lui’s many students. At that time, I did not have a chance to meet her; but everything I heard about her left a deep impression on me. Over the years, Ms. Lui often came to mind. Finally, in 2012, Lingnan master Mr. Kan Kwok-fan introduced me to Ms. Lui in person. I have even had the privilege of learning calligraphy from her. Our special *yuanfen* is linked again.

Although I am not quite sure what this *yuanfen* means, I do know that I have already benefitted much from this relationship. Calligraphy is spiritual sustenance. Ms. Lui’s passionate and endlessly-giving teaching style filled my calligraphic practice with spiritual abundance. Ms. Lui’s life was not smooth sailing. In fact, her formative years were filled with struggle, where everyday was a battle with the reality of a war-torn China and the struggles of poverty. I imagine the only way she could have emerged from those dark days to become the brilliant artist that she is, must have been her absolute determination, will-power, a certain kind of stubbornness, and an undying love towards calligraphy. Since I have had the *yuanfen* and the good fortune to learn from her, I hope that I can also give back by way of helping her organize her début individual exhibition, the first since she immigrated to the United States, and with the assistance of the Silicon Valley Asian Art Center, help her to publish “Spirited Brush: An Anthology of Calligraphy by Lui Tai.” With these, I hope we can more completely understand her contributions to the field of calligraphy.

2014 marks a quarter century since Ms. Lui’s immigration to the United States. Arriving in this new land and navigating this unknown landscape had put her through many trials and tribulations. Her only constant, dependable companions were the practice of calligraphy and the deep study of literature and philosophy. Throughout these years, she grew in maturity, strength and an open-mindedness, which show through in her calligraphy like a nice, warm fire, brightening the world around her, including her friends, her students, and most importantly, her own soul.

In my eyes, Ms. Lui is a cultural treasure. Her calligraphy bears witness to social instability and personal trials, yet what she expresses is a capacity to accept, an audacity to question, and a spirit that will not be

* My aunt, Mrs. Selena Young Tseng, was the former director of the Hong Kong Tung Wah Group of Hospitals, and is a current member of its advisory board as well as the board of Fung Ying Seen Koon, one of Hong Kong’s most important Daoist temples. When my cousins Felix, York and Wendy Tseng were teenagers, she made sure that they had calligraphy lessons as part of their upbringing. Their lessons with Ms. Lui Tai helped reinforce their Chinese roots before they began their university education in the United States.

beaten down. The words “fear” and “quitting” are not in her vocabulary. I heard from her former students that during her darkest hours her pace only increased, writing a record 100 pieces of five-foot long standard-sized rice paper per day.

Ms. Lui loves orchids, and she has created a few manuals, with beautiful examples of orchid paintings and calligraphy. In my eyes, she herself is an elegant, noble orchid, with a determination to live not for worldly pleasures, but for what is right and virtuous. As General Zhang Xueliang once wrote, as an inscription on a painting of an orchid,

“Fighting the deep cold of winter with its evergreen body, facing the scorching heat of summer with a smile.”

No matter how many trials and tribulations Ms. Lui has been through, she still faces everyday with a smile. As Zhang Xueliang also wrote,

“Her beautiful reputation is known throughout the four seas, she sets roots in ten thousand homes; her leaves stand with righteousness, her flowers bloom without vanity.”

This “righteousness” and lack of “vanity” perfectly depict Ms. Lui’s personality. Historically, as early as 500 BCE Chinese culture already showed much appreciation for orchids. One of the very first famous sayings is by Confucius,

“The orchid which grows in a quiet valley would not stop being fragrant because there is nobody there to appreciate it; similarly, a gentleman who practices moral excellence would not change his behavior because he is suffering from hardships.”

These few sentences correctly sum up Ms. Lui’s spirit.

Even though I only got to know Ms. Lui in person in 2012, I had tried my hand at her calligraphy when I was 17 years old. I grew up in Hong Kong, and went to a school that placed more emphasis on English than Chinese. I have always loved painting, but all my influences were Western. I had little knowledge of Chinese painting and calligraphy growing up, but I have an aunt who loves Chinese culture, and I enjoyed spending time with her and my cousins growing up. At that time, my aunt took my three teenage cousins to learn calligraphy from Ms. Lui. Hanging out with them, I constantly heard them talking about Ms. Lui. They marveled at her amazing calligraphy, and her breadth of knowledge about Chinese literature and history. Before long, Ms. Lui became a calligraphic giant in my mind.

One day, I went to my aunt’s house and saw her practicing calligraphy. She knew that I loved to paint, so she asked me to try writing with a brush. My aunt taught me how to write simple strokes, and how to form a word by minding not just the black lines, but also the white space surrounding them. She taught me how to write a line that has tension and buoyancy, and how to make a word come alive! I did not realize how much philosophy underlies just a few simple strokes, and I was simply amazed. Over the past twenty-some years, the feeling of writing those few strokes stayed with me, and opened a window for me onto an appreciation of the mysterious beauty of Chinese calligraphy. When I learned that Ms. Lui is living here in San Francisco, and I not only got a chance to meet her but also have the ability to learn from her, I could only use *yuanfen* to express my feelings once again.

My classmate, Nancy Wu, and I started learning calligraphy with Ms. Lui in the Summer of 2012. We could not believe what a complete set of teaching materials she has, all created through her experience on how to teach so her students could absorb it all in the best way possible. After each class, we are amazed at the content of the lesson. Ms. Lui’s analysis of classical calligraphy is deliberate and detailed. Many times, she will go through a passage word by word with us, taking apart the words to analyze the fine points, which we would almost certainly miss if we were reading it on our own. She has never wanted us to just copy her work or the classics. She wants us to learn to think and analyze on our own, emphasizing the importance

of, “Learn the method and you will succeed, (then after learning) abandon the method and you will become great.”

While teaching us calligraphy, Ms. Lui also teaches us many things we can apply in our lives. For example:

- 1) Characters consist of lines that are attracted to each other, and lines will pull away from each other;
- 2) A line should not be straightforward; it should be like a ripple showing twists and turns, showing that it is pliable but strong;
- 3) The appearance of a word is as the appearance of a person: if all the lines are straight, then it lacks style; beauty and style depend upon how we pose the character;
- 4) You must look at the whole picture: not just the black lines, but also the white space;
- 5) Transformations create liveliness: don’t write the same word the same way twice in the same passage, make sure there are changes;
- 6) Make sure your energy travels through the word from beginning to end; don’t loosen up towards the end;
- 7) Create freshness in familiarity;
- 8) When holding the brush, don’t hold it so tight that you suffocate it; one must be flexible and be open to changes and creativity.

Our class time lasts from 11am to 12noon, but we always stay until 1:30pm, by which time all our stomachs are growling with hunger. I still remember the first time Ms. Lui showed us a group of her mounted calligraphy. We looked at them one by one for over two hours. At that moment, we were having such an emotional high from seeing so many incredible works of art, that we did not feel hungry at all. Then I realized how true it is that good art is like spiritual food: when the spirit is full, the stomach also does not know hunger. It was like falling in love for the first time: viewing those works made us feel warm and elated.

After seeing that artwork, I had the following thought: It would be such a pity if more people could not see this. I knew from Ms. Lui’s former students that when she was teaching calligraphy in the Hong Kong Chinese University, so many students wanted to take her class, that those willing to audit the class stood by the doorway to listen. In the 1970s, Ms. Lui had a couple of successful individual exhibitions at Hong Kong City Hall (now the Hong Kong Museum of Art). In the 1980s, she was invited to represent Hong Kong, traveling the world to exhibit and educate people about Chinese calligraphy and culture. Few people in the United States knew about her history. When Ms. Lui was hired by Dharma Realm Buddhist University in Ukiah, CA, in 1988 to teach calligraphy, she immigrated to the United States. During these years, she has written prolifically about her life and her feelings. She feels that she has already held exhibitions, has published articles in her field, and now only wants to write to express her thoughts and feelings. Doing so makes her happy. Her love and passion for calligraphy, and the fact that she is not doing it for anybody else, makes her art pure. As her student, I have asked myself, “How could I let these amazing works remain unseen by the world? So much of her art has not even been seen by anyone other than herself. Should I allow it to stay this way, open only for private viewings in her home?”

Perhaps I am silly, or perhaps not so silly. I carried with me a sense of responsibility and an anxious heart, as I went to discuss this matter with Curator Jianhua Shu of Silicon Valley Asian Art Center. Once Mr. Shu heard Ms. Lui’s name and my intention, he immediately said, “I know Ms. Lui. I had wanted to hold an exhibition of her artwork two years ago, but I was not sure of her artwork’s locations and availability.” I almost jumped up when I replied, “I know, I can answer that!” Mr. Shu agreed on the spot to hold an exhibition of Ms. Lui’s work, and to publish a catalog to go along with it. I felt like I had passed the first

test, now that I had a location and an initial plan. However, I still did not know whether Ms. Lui wanted to exhibit her work or not! With an anxious but excited heart, I went back to ask Ms. Lui whether she liked the idea of exhibiting her work or not. She said yes! Another test passed. When I went back again to see Ms. Lui the next week, she found a small piece of calligraphy she wrote some years ago. On it were the words for the title of this book, “An Anthology of Calligraphy by Lui Tai.” I had the feeling of *yuanfen* again.

Then followed non-stop work in the preparation of the exhibition and this book. During this preparation, I came across an article written by Ms. Lui. It was never published, but I feel it describes with precision my feelings when I look at her work, and so I excerpt it here:

“In August of 1988, I immigrated to the United States from Hong Kong, now settling in San Francisco. Going from a very active social lifestyle (of Hong Kong) to a place where I am a foreigner in a very different culture, I feel as unsettled as the duckweed floating on water. I will not, however, lose heart or be discouraged. On the contrary, I will hold on to my brush, and navigate myself through the vast ocean of calligraphy, selecting classical verses to write to express my pride.

I insist on these principles of learning calligraphy: One must first learn clerical script, then running script, then standard script or cursive (grass) script, in order to achieve Truth, Virtue and Beauty. Truth means understanding and carrying out the ways of masters achieved their classical methods in the past. One must understand their methods of using the brush, their ways of organizing the characters, and how they complete a whole piece of calligraphy. Within the methods are the placement of white space, line groupings, the tension that pulls together and apart the lines, the application of pressure, and the sizing of the characters. If one works hard on these, one will quickly be free to write well. Virtue is achieved by adding method and personal learning, feelings, thoughts and personality. Whether purity in virtue can be achieved depends on a person’s spiritual training. Beauty is how one injects freshness and life into plain dots and strokes, allowing each line to appear full of vitality and joy. Beauty also allows the viewer to combine the characters and their personal emotions with the meaning of the piece together, to form resonance.

The ancients said, “Calligraphy is the painting of the heart.” Therefore, the poems I choose or create either depict rational sentiments toward home and country, or passionate emotions celebrating friendship! My goal is for my viewers to participate in the different feelings echoed by the characters and calligraphic methods combined, from the serious and meaningful, to the light-hearted and open-minded. I hope that in this way, my calligraphic pieces will benefit you and stay with you, like the sound of a beautiful song, or a drink of clear spring water, or the movements of wisps of clouds floating in the sky!”

Viewing Ms. Lui’s calligraphy, I experience its truthfulness, virtue, and beauty. She puts forth all her energy into her work. Every brushstroke comes from the heart, and her lively spirit is apparent in every stroke. When Ms. Lui was preparing to come to the United States, she wrote,

“(I will) personally till the soil on the moon and plant plum blossoms,” expressing her wish to transplant Chinese culture to the United States. What a large aspiration!

Ms. Lui has devoted her entire life to expand and promote Chinese calligraphy and culture. On the occasion of her 88th birthday, I hope that creating this book with her, and assisting with her first individual exhibition in the United States, will serve as an initial archive of her contributions to the calligraphic world, and provide all calligraphy lovers with a valuable information resource.

Karen Tseng
Student of Lui Tai
Summer 2013

致 謝

開這個展覽會的念頭主要來自一個很強烈的感覺：我們必須要為當今最出色的書法家之一，也是少數的女書法家當中的表表者，呂媿，做一個檔案，讓更多人能欣賞到她的作品，並了解她對書法界的貢獻。我非常感謝硅谷亞洲藝術中心的舒建華館長馬上答應幫忙辦這件事，沒有他的大力支持，恐怕事情是完成不了的。也衷心感謝副館長徐心如在展覽的每一個細節上提供協助；謝謝我們的資深攝影師張國華在拍照上花了很多時間與心思。我特別感謝香港詩人、書法家、篆刻家潘少孟與書法家、教育家黃惠貞、何一明，在一次又一次的茶會中，令我更深入瞭解呂老師。也十分感謝潘少孟屢次協助呂老師裝裱書法作品。謝謝黎勝乾用心為呂老師翻譯《執筆之道》。我需要給予我孀孀曾楊淑貞及我的嶺南派水墨畫老師簡國藩最深的致謝，沒有他們的話，我就沒有這個「緣」認識到呂老師。開一個展覽會與出版一本目錄都是艱巨的工作，我特別感激我的先生孔志舟，一次又一次的幫我校對校對文章，特別在英文翻譯方面提供寶貴的意見。最後，我要感謝跟我一起學畫畫、習書法的吳乃欣，她熱情的關心、敏銳的洞察力、和在每件大大小小事情上的幫忙，都是令到這次展覽成功的主要元素。

曾慶群
2014年春

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The idea of this exhibition stems from a deep feeling that it is important to honor the work of one of the finest calligraphers of our time, and one of the very few women in the field, Lui Tai. I wish to thank curator Jianhua Shu of the Silicon Valley Asian Art Center for immediately agreeing to help, as this project would not have been possible without his tremendous support. My gratitude also goes to Xinru Xu, assistant curator of SVAAC, for her patience and care in coordinating all aspects of this exhibition; and to Wesley Zhang for his wonderful photography. My special thanks go to Hong Kong poet, calligrapher, seal-carver Siu-Mang Poon and calligraphers Becky Wong and Cathy Ho, who discussed Ms. Lui's work with me several times over dim sum in Hong Kong. Their insights and advice are invaluable to this project. Many thanks also go to Siu-Mang Poon for his assistance in the mounting of Ms. Lui's artwork; and to Shing-Kin Lai for translating the article *The Way of the Brush*. My deepest gratitude goes to my aunt Selena Young Tseng, and my brush-painting teacher Kwok-Fan Kan for being instrumental in connecting Ms. Lui and I. I am eternally grateful to my husband, Joe Katz, for his readiness in proofreading this book, especially his invaluable advice to the English translation portion. Finally, my sincerest thanks to my classmate Nancy Wu, without whose warm support, perceptive comments, and countless contributions, this exhibition and book project of our Teacher's work would not have been such a success.

Karen Tseng
Spring, 2014

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