

D A N C I N G I N K



张丽兰 Teo Lee Lang Calligraphy Collection

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杨昌泰
YONG CHEONG THYE



祝賀麗蘭書法展

麗質貞才
蘭亭古

麗質先下賦
蘭毫得古人
己亥昌泰



贺词

3



MA POH HOW

Ms Teo Lee Lang is my junior Hua Yi schoolmate. I first chanced upon her five years ago at the “Wood Engraving of Tsue Ta Tee’s Calligraphy By Cheh Kai Hon” exhibition held by Mr Yong Cheong Thye. Coincidentally, we shared the common experience of being a member of the Calligraphy Society during our times at Hua Yi Secondary School where we learned calligraphy from the late Mr Tsue Ta Tee, a renowned first generation calligrapher of Singapore.

Calligraphy is an esoteric art. Besides natural talent, consistent practices with perseverance are required in mastering it. For amateurs, the challenge is even greater. Due to work and family commitments, Lee Lang put this hobby on hold for nearly 40 years. She picked it up again five years ago and has since been working hard to upgrade her calligraphy skills. She took part in a number of exhibitions and attained commendable achievements.

When I first saw Lee Lang’s works, the first impression was that she is petite, and yet her calligraphy is generally bold in style. While majoring in clerical script (li shu), she has a keen interest in the cursive script (cao shu). This exhibition is a good milestone for her. The works are diversified in forms, including fan shapes, couplets, vertical and horizontal scrolls.

In recent years, my senior peer Mr Yong Cheong Thye has been a mentor to Lee Lang. He is full of praises for her progress and works. He further encourages her to be creative and apply her talent to inject fresh vigour into the calligraphy art. For a short while, she was coached by Mr Gu Jian Ping, especially in clerical and seal scripts.

Although calligraphy is a “leisure hobby” to many, it entails specific practices and aesthetic requirements. For those who aspire to achieve higher standards, much effort and a high level of perceptivity are required. In this regard, we are grateful to Mr Tsue for his professional coaching. Let’s continue to follow the best practices that he had imparted to us - learning from the best classic works, taking time to study and digest the selected models, be perseverant, letting persistent efforts come to fruition as a matter of course...

May this exhibition be a success! Congratulations, Lee Lang. Keep up the good work and take it to the next level!



马波浩

张丽兰女士是迟我七年毕业的华义校友，与她第一次见面是5年前在杨昌泰兄举办的“崔大地书法谢翰林木刻”展。大家很有缘，而且是一份特殊的艺缘。我们不仅是书法同好，而且同是在华义中学念书时，在不同时期参加书法学会，成为已故书法家崔大地先生的学生。

书法是一门易入难精的深奥艺术，要在这方面取得一定的成就，除了个人天分，非有持之以恒的投入不可。对于业余书法爱好者，挑战更大。丽兰也曾因忙于工作和家务将书法爱好搁置近40年，五年前才提笔重新出发。她在之前打好的基础上努力跟进，并多次参展，取得不凡的成就，精神的确可嘉！

初见丽兰即将展出的书作，第一个印象是她个子娇小，书法则蛮有崔老师的雄强厚重苍劲风格。她主修隶书，兼涉篆行草。这次展出是一个很好的学习汇报。作品多样化，有扇面，对联，条幅，大中堂，斗方和横批。

除了崔大地老师外，昌泰师兄对丽兰在书法学习和创作方面的进展起着一定程度的影响。他一路走来关照这位学妹，对她的进展和书风给予好评，鼓励她创新，展现个人才华，给书法艺术增添生气。据知，同好顾建平先生也曾在其近期的学习（尤其在隶书和小篆方面）给以指点。

虽说书乃余事，它有其特定的门道和审美要求。对于有志于攀登更高层次书艺阶段的爱好者，非有一番努力和高度悟性不可，敬畏的心态更不可无。我们自然感念崔老师的教导之恩，不忘他经常嘱咐的书学正道：取法乎上，多临经典碑帖，不激不励，水到渠成……

预祝展出成功！希望学妹再接再厉，更上一层楼！



SHI MIAO MU

Deputy Abbess Fo Guang Shan Singapore

It was a delight to know that Ms Teo Lee Lang will be holding her own Calligraphy Exhibition from 18 to 20 October 2019. It was a great pleasure for me to pen the foreword.

Chinese Calligraphy is an artistic expression of Chinese characters based on lines. Chinese characters originated from drawings. It has evolved from Oracle Bones Script (Jia Gu Wen), Bronze Inscription (Jin Wen), Stone Inscription (Shi Ke Wen) to Traces on Silk and Paper (Jian Bo Mo Ji) etc. Among the different types of Chinese script styles, Seal Script (Zhuan Shu), Clerical Script (Li Shu), Cursive Script (Cao Shu), Regular Script (Kai Shu) and Semi-Cursive Script (Xing Shu) emerged and became the standards, leading the way to the development of Chinese calligraphy arts.

As a child, Lee Lang had beautiful handwriting. While studying in Hua Yi Secondary School, she had the privilege of learning from Singapore's first generation Calligraphy Master Mr Tsue Ta Tee. Mr Tsue taught learners to start from Clerical Script, then progressed to Seal Script, Regular Script, Semi-Cursive Script and the other writing styles. This led Lee Lang to be very good at writing Clerical Script. Lee Lang started learning inscription, such as Eastern Han Dynasty works, Shi Chen Bei, Yi Ying Bei, Yu Youren's Standard Cursive Script etc. As she is immersed in the inscription, her writing style and strokes became more vivid. Apart from Clerical Script, Lee Lang is particularly fond of writing Cursive Script where she can freely express herself.

In this exhibition, nearly 80 pieces of works on Bronze Inscription (Jin Wen), Big Seal Script (Da Zhuan), Small Seal Script (Xiao Zhuan), Bamboo Slips (Han Jian), Clerical Script (Li Shu), Cursive Script (Cao Shu) and Creative Calligraphy will be on display. This exhibition showcases Lee Lang's works from year 2017 to 2019. Let us immerse in Lee Lang's Calligraphy Arts of depth and beauty.

释妙穆

新加坡佛光山 副住持



欣闻张丽兰女士於2019年10月18日至20日有书法个展，欢喜为她写序。

中国书法是一种以线条为媒介的艺术，而汉字起源于绘画文字。它的历史演变始从甲骨文、金文、石刻文、简帛墨迹等。其中篆书、隶书、草书、楷书、行书诸体在众多杂体中被筛选淘汰中定型，开启了书法艺术的有序发展。

丽兰从小就写得一手漂亮的硬笔字。就读华义中学时，有幸得到当时任华义中学书法学会义务导师，来自北京的新加坡第一代书法大师崔大地先生启蒙。崔大师教学主张先临摹隶书，再学习篆楷行书等各种书体。这教学方式造就了丽兰较擅长写隶书。初学的过程中，学习东汉碑刻的《史晨碑》、《乙瑛碑》、《于右任标准草书》等。丽兰在这些碑刻的熏陶之下，笔势生动、风格多样。除了隶书，丽兰尤其钟情於直抒胸臆、表露情怀的草书。

这一次的“墨舞”个展，展出作品有：金文、大篆、小篆、汉简、隶书、草书及创意书法等近80幅作品。此次展览收集了丽兰从2017-2019年的作品。欢迎大家一同沉浸在丽兰书法艺术的深沉与静美。



RAYMOND ANG

Managing Director ANS Import & Export Pte Ltd

Teo Lee Lang and I were secondary classmates in Hua Yi Secondary School back in the 1970s. She was already an active member of the school's Calligraphy Club then. She started learning calligraphy from the late Mr Tsue Ta Tee. Mr Tsue, born in Beijing, was one of Singapore's first generation calligraphy master. He taught calligraphy voluntarily in Hua Yi Secondary School. He was not only a good teacher, but also a role model for Lee Lang. Lee Lang developed strong interest in calligraphy and devoted a lot of time into practising it. Her works were often displayed in school.

We pursued our own careers after graduation. When our paths crossed again, Lee Lang lamented that she was too busy with her career and matters at home, thus, she could hardly find time to practise calligraphy. Nevertheless, she was still very enthusiastic about calligraphy and had not forgotten Mr Tsue's teaching. She was grateful to him and treasured the bond that was built.

In 2015, Lee Lang retired and picked up the brush again. After 40 years, she finally pursued her dream in Chinese calligraphy. With enriched life experiences and her persistence in honing calligraphy writing skills, her works exude a higher level of maturity. The beauty of Chinese characters are revealed in her works. Her love for the Chinese culture can be felt through her works.

I hope that Lee Lang will continue to experience the joy of calligraphy in the years ahead, and lead her retirement life graciously in the midst of ink fragrance.

洪泽深

洪宜成进出口有限公司 董事长



我和张丽兰是中学同学，七十年代和她在华义中学同班，尤记得那时她已是学校书法协会的活跃份子。中学时代的她向学校的义务书法指导老师——已故祖籍北京的新加坡第一代书法家崔大地老先生学习书法，秉持着对书法的兴趣，和老师的言传身教，通过不断的学习进取，在那个时期已常有作品在学校里展示。

离开学校后我们各自投入职场，直到在偶然的场合碰面聊起，她感叹需兼顾家庭与忙碌的事业，以至较少有时间提笔，但心中对书法的热情依然不减；言语中对老师当年无私的教诲有着浓浓的感激，缅怀着那一份浓厚的师生情。

让人欣慰的是，2015年开始丽兰放下商务与应酬，重拾毛笔，在四十多年后延续了她对书法的执着，完成了她心中的梦想。这些年她再次积累书法的技巧，加之更丰富的人生阅历，不断在作品中展现中华文字的魅力，抒发对中华文化的热爱，在传承书法艺术的道路上坚持耕耘，书艺更成熟。

愿丽兰老同学在未来的岁月中通过重拾翰墨乐趣，享受儒雅的乐龄生活，在墨香渲染中乐活每一天！



TEO LEE LANG

During my childhood days, I often saw my father writing letters to relatives in China with the Chinese calligraphy brush. Under his influence, I developed deep interest in Chinese calligraphy. Naturally, I chose it as my extra-curriculum activity (ECA) in primary school.

When I entered Hua Yi Secondary School in 1969, the late Mr Tsue Ta Tee was the instructor for this ECA. He was patient and attentive to all the students and under his coaching, he helped us lay a strong foundation in Chinese calligraphy. Once, I wanted to stop practising calligraphy due to my keen interest in practising marching drills with my classmates. I was grateful that Mr Tsue talked to me and urged me to continue with calligraphy activity. But for this fateful change of course, I would not have been able to stage this exhibition.

Mr Tsue passed away when I graduated in 1974. Since then, I stopped writing calligraphy for 40 years, until 2015 after I have retired.

It was a challenge to pick up the brush and it took quite a while for me to get back the zeal for Chinese calligraphy. I have devoted much time to study the different forms of calligraphy and strived to learn from my seniors.

During my younger days, I first learnt Liu Gongquan's regular script (kai shu), and later two versions of clerical scripts (li shu), Cao Quan Bei and Shi Chen Bei as well as Yu Youren's standard cursive script (cao shu). In recent years, I studied two more clerical scripts, Yi Ying Bei, Zhang Qian Bei, and Lu Ji's cursive script, Ping Fu Tie. I have also concurrently learnt the seal scripts (zhuan shu) including the bronze inscription (jin wen), small seal scripts (xiao zhuan) and the more primitive clerical scripts engraved on bamboo/wooden slips (jian du), etc..

Since 2017, I have had the opportunity of taking part in many local and overseas exhibitions. The fruitful interaction with peers and the experiences gained greatly helped develop my own writing style.

Being reunited with ink and brush marked a new milestone in my life. It was quite an effort to stage a solo exhibition within such a short span of time. I am grateful to all the people who have guided and helped me in this journey. I am most grateful to my senior, Mr Yong Cheong Thye, for guiding and advising me on writing styles and techniques of applying ink and Mr Cheh Kai Hon for his encouragement and support. They have greatly boosted my confidence, so much so that I have garnered the courage to pursue this dream and publish my works to all. I welcome critical reviews so that I can improve further.

Last but not least, I am thankful to Mr Gu Jian Ping for the guidance and precious feedback that he had given me and Mr Kong Ling Guang for giving me the opportunity to exhibit my works locally and overseas.

Grateful to all.



张丽兰

父亲惯用毛笔与中国的亲人通信，从小耳濡目染之下，在学校选修课外活动时，脑海中别无他想，自然而然地首选书法。

1969年进入华义中学就读，适逢已故书法名家崔大地先生，为学校书法研究会担任义务指导。在崔生（我们都这样称呼老师）的细心、耐心的督促及指导下，奠定了良好的基础。记得我曾因忙于参加学生军团操练而停止了习字，被老师给劝导。幸好有这段小插曲，才促成了今日的书法展。1974年我毕业了，崔生却在同一年去世。之后，我便封笔。眨眼间，一停就是40年，直到近期退休，才再度提笔练习。

小学时曾临柳公权帖。中学则学习隶书曹全碑、史晨碑及于右任标准草书。近期临摹乙瑛碑、张迁碑、平复帖；也学习金文、大篆、小篆及简牍等。

回想2015年重新习字是个艰难的过程，几经周折，才渐渐进入佳境。自知在学校打下的基础是不足的，近几年争取时间多学习不同碑帖，与同好互相交流、切磋，并向前辈虚心讨教，吸取他们的书写心得。自2017年起，多次参加海内外的展览，进一步自我探索，积累创作经验，努力的展现自己的风格。

重新与翰墨为伍是我人生的另一个起点，也将迈入我人生的另一个里程碑。能在这么短的时间顺利举办书法个展，要衷心的感谢昌泰师兄在书写技法及运墨的提点及指导，以及翰林兄的鼓励和支持，让我有自信、有胆量、敢于圆梦，全情的投入、真诚的将作品呈现于大众。同时，也希望得到来自各方的朋友的鼓励与指正。

最后，要感谢文字学家及书法家顾建平老师在我重新提笔时给我指点，以及孔令广老师让我的作品有机会参与国内外的展览。

惜缘、感恩。

室雅何須大



戊戌年初夏

花香不在多

澄海張景云



室雅何須大，花香不在多。

Elegance in Simplicity.

195 x 45cm x 2



少吃苦日苦，多吃苦日甜。
Bear hardships now, experience joy later.

193 x 45cm x 2

墨舞

13



唐·王维〈明月松间照，清泉石上流〉

Poem 〈Moonlit Pines and Sprouting Spring Waters〉 by Wang Wei, Tang Dynasty

186 x 44cm x 2



清·郑燮〈月来满地水，云起一天山〉
〈Moonlit Ground Resembles a Lake, Cloudy Skies Resembles Mountain Range〉
by Zheng Xie, Qing Dynasty
186 x 44cm x 2

墨舞

15



清·林则徐〈海纳百川，壁立千仞〉

〈A Great Man is Characterised by Tolerance and Contentment〉 by Lin Ze Xu, Qing Dynasty

186 x 45cm x 2



清·林则徐 <有容乃大，无欲则刚>

<A Great Man is Characterised by Tolerance and Contentment> by Lin Ze Xu, Qing Dynasty

186 x 45cm x 2

墨舞

17

樂共入蒼暮
 陶揮幽橫從
 然長淫翠碧
 共歌青澍山
 忘吟蘿相下
 機松拂携山
 風行衣及月
 曲盡歡家隨
 河言童歸却
 星得稚開顧
 稀所憩荊所
 或憩美龐來
 醉酒綠徑蒼
 君聊竹蒼

李白下終南山過斛斯山人宿置酒
 李景書



唐·李白《下終南山過斛斯山人宿置酒》

Poem <Drinking with Hu Si Hermits at Mount Zhongnan> by Li Bai, Tang Dynasty

216 x 59cm

君不見黃河之水天上來，
奔流到海不復回。
君不見高堂明鏡悲白髮，
朝如青絲暮成雪。
人生得意須盡歡，
莫使金樽空對月。
天生我才必有用，
千金散盡還復來。
且樂生前一杯酒，
何須身後萬斗錢。
烹羊宰牛且為樂，
會須一飲三百杯。
岑夫子，丹丘生，
且須臾，莫相催。
五花馬，千金裘，
呼兒將出沽美酒。
與爾同銷萬古愁。

戊戌秋澄海張景書



唐·李白《将进酒》

Poem <Bring In The Wine> by Li Bai, Tang Dynasty

123 x 81cm

墨舞

19

君不見黃河之水天上來奔流到海不復回君不見高堂明鏡
悲白髮朝如青絲暮成雪人生得意須盡歡莫使金樽空對月
天生我材必有用千金散盡還復來烹羊宰牛且為樂會須一
飲三百盃岑夫子丹邱生將進酒杯莫停與君歌一曲請君
各傾耳聽鍾鼓饌玉不足貴但願長醉不願醒古來聖賢皆
寂寞唯有飲者留其名陳王昔時宴平樂斗酒十千恣歡譁
主人何為言少錢徑須沽取對君酌五花馬千金裘呼兒
將出換美酒與爾同銷萬古愁

李白詩意 壬戌年秋 澄海張嘉榮書

唐·李白《將進酒》

Poem <Bring In The Wine> by Li Bai, Tang Dynasty

203 x 68cm

明月幾時有把酒問青天不知天上宮
闕今夕是何年我欲乘風歸去又恐
瓊樓玉宇高處不勝寒起舞弄清影
何似在人間轉朱閣低綺戶照無眠
不應有恨何事長向別時圓人有悲
歡離合夕有陰晴圓缺此事古難
全但願人長久千里共嬋娟

戊戌春景書

宋·苏轼《水调歌头》

Poem <The Water Melody> by Su Shi, Song Dynasty

215 x 83cm

墨舞

21

蒼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

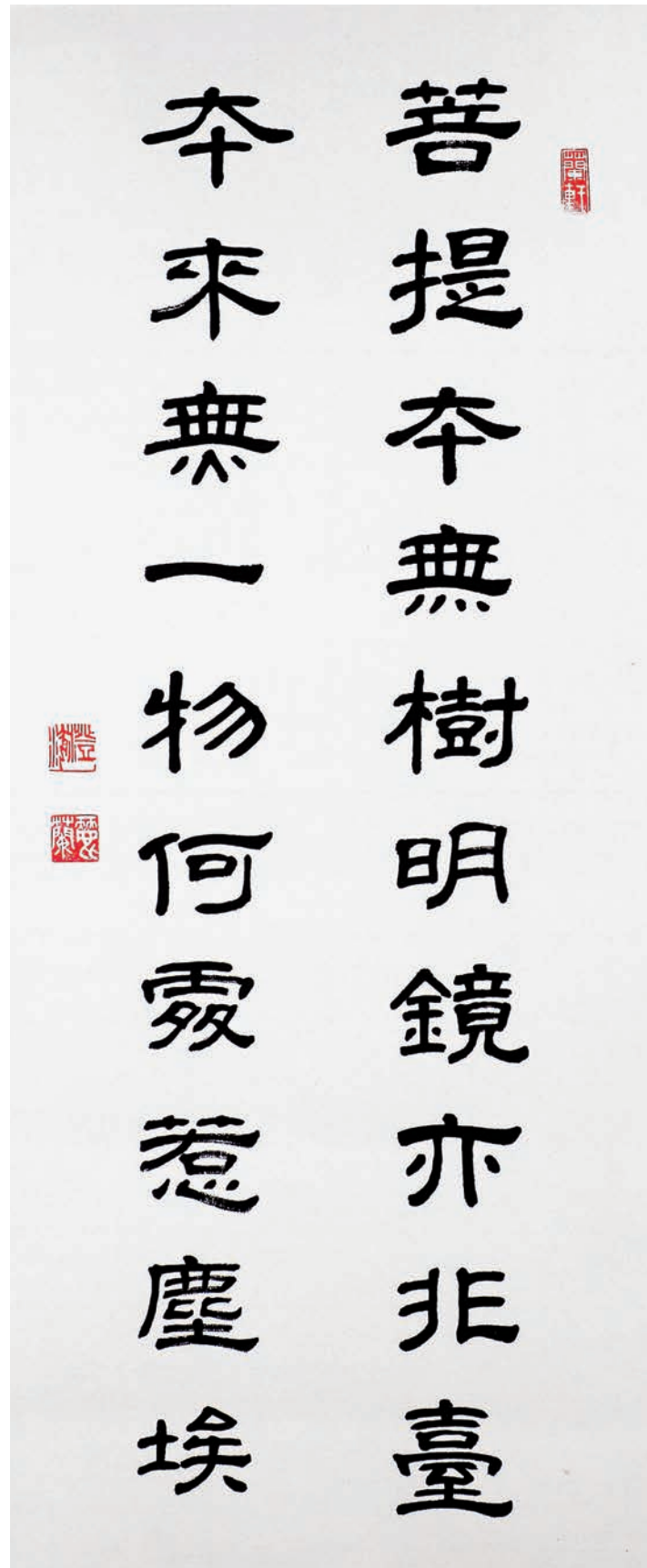
唐李白詩用下初成戊午初交澄海張景書



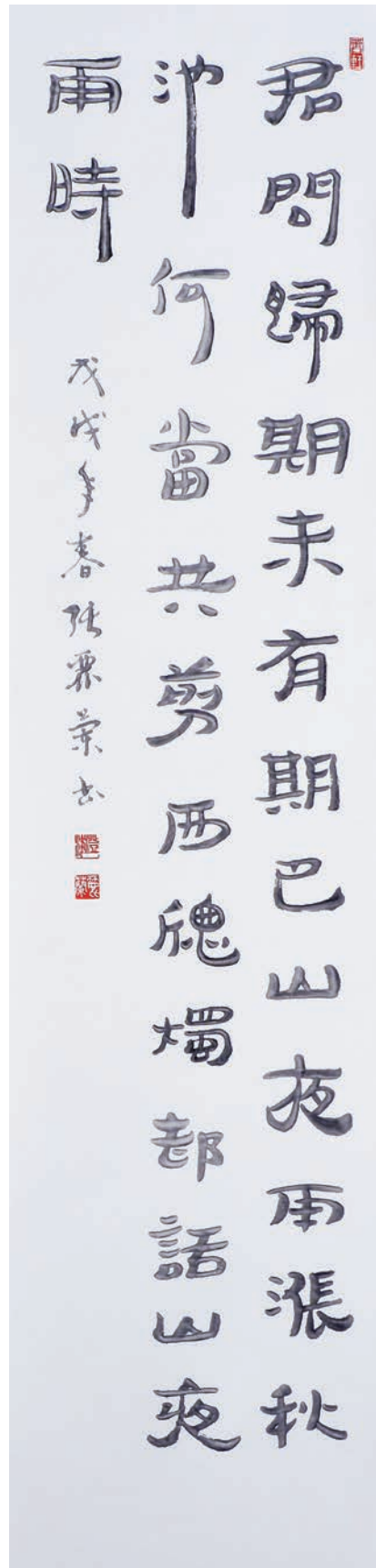
唐·李白《月下獨酌》

Poem <Drinking alone under the Moon> by Li Bai, Tang Dynasty

214 x 47cm



唐·惠能大师《菩提偈》
<Bodhi Verse> by Buddhist Master Hui Neng, Tang Dynasty
99 x 45cm



唐·李商隱《夜雨寄北》

Poem <Note to Loved One on a Rainy Night> by Li Shang Yin, Tang Dynasty

214 x 47cm

所
 謂
 脩
 身
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 正
 心
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 不
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 好
 樂
 則
 不
 得
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 正
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 所
 聽
 而
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 聞
 食
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 不
 知
 其
 味
 此
 謂
 脩
 身
 在
 其
 心

蘇
 大
 學
 丁
 巳
 年
 張
 景
 書



古文《大学·正心修身》

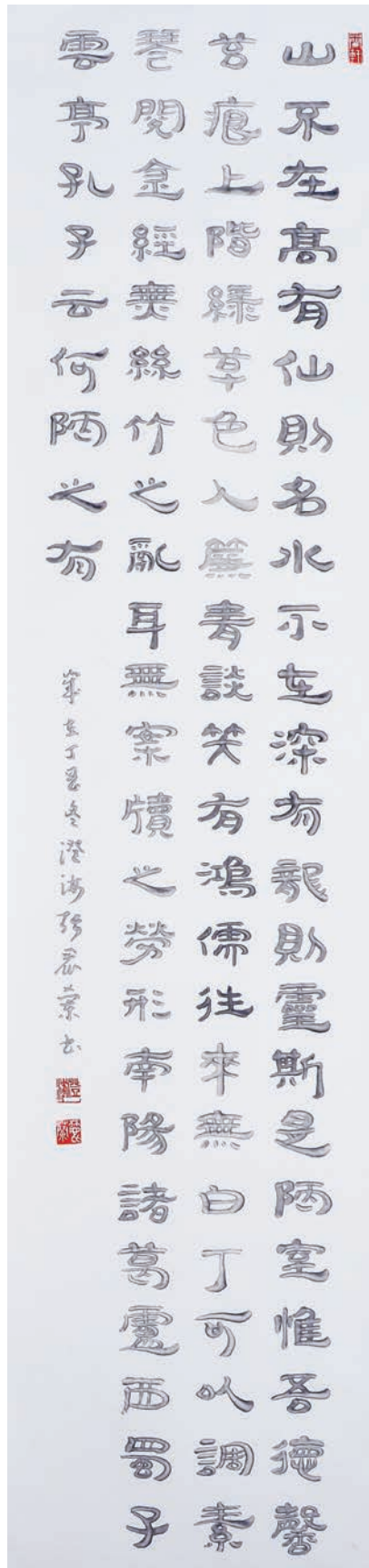
Ancient Chinese Prose <The Great Learning. Cultivate Righteous Living>

214 x 47cm

墨舞



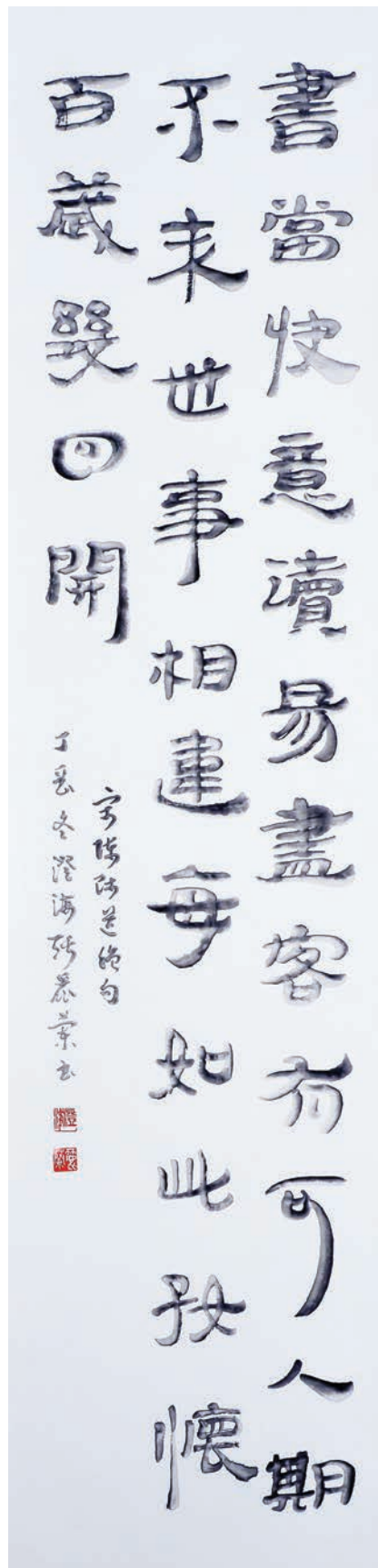
25



唐·刘禹锡《陋室铭》

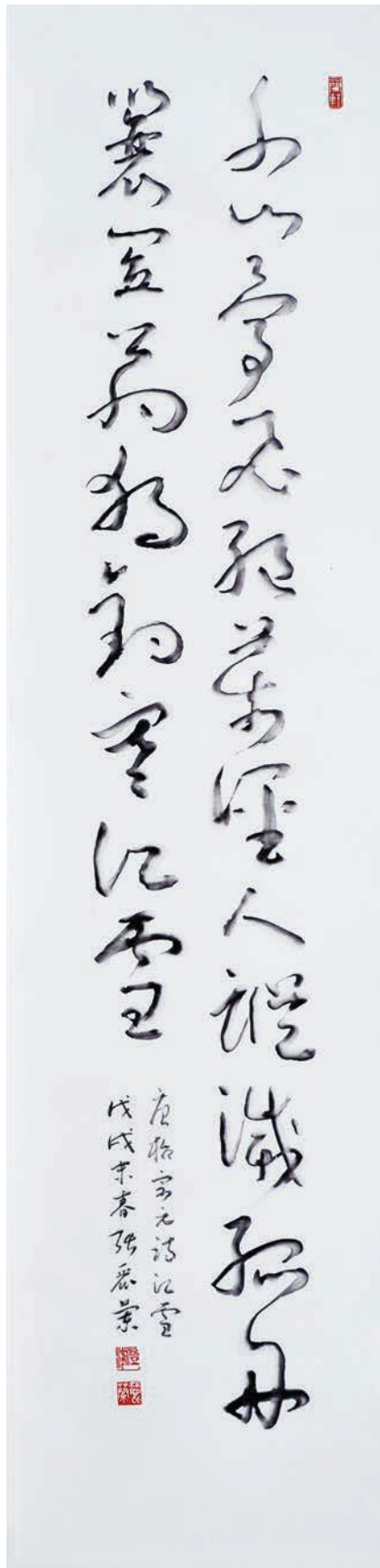
Poem <Adage of a Humble House> by Liu Yu Xi, Tang Dynasty

214 x 47cm



宋·陈师道《绝句》
 Poem by Chen Shi Dao, Song Dynasty
 217 x 49cm

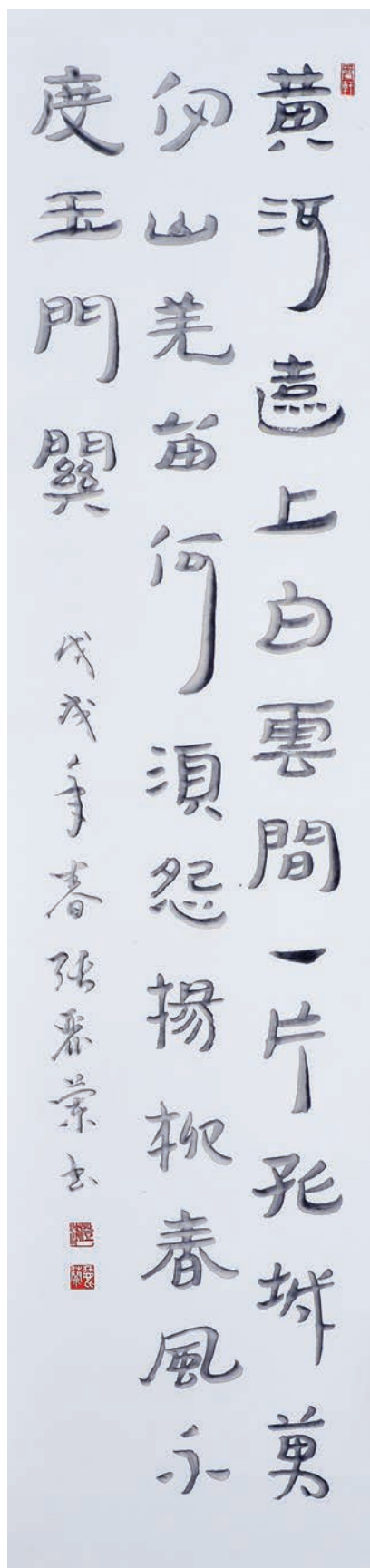




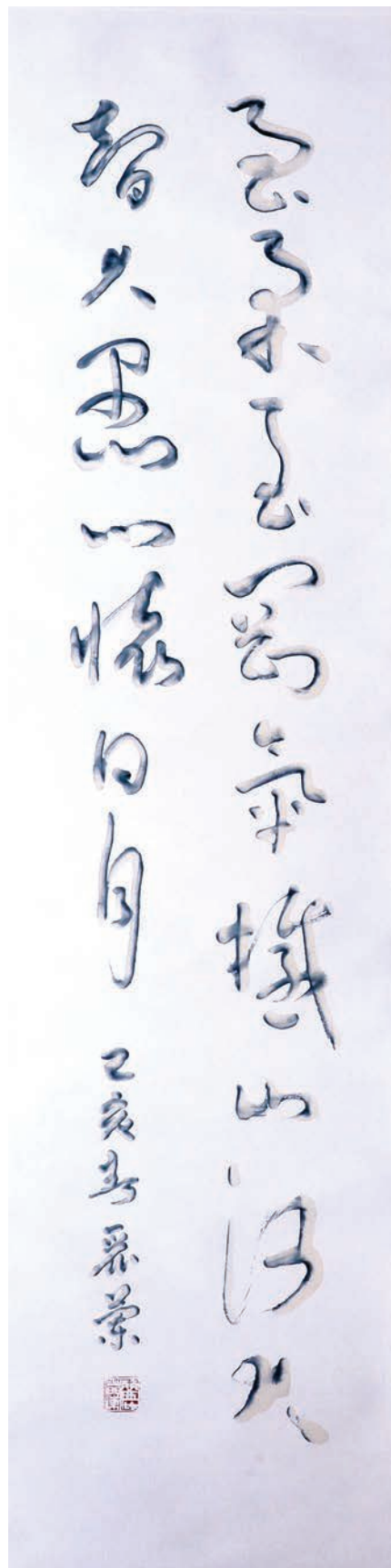
唐·柳宗元《江雪》

Poem <Man Fishing Alone in Winter> by Liu Zong Yuan, Tang Dynasty

214 x 47cm



唐·王之涣《凉州词》
Poem <Song of Liangzhou> by Wang Zhi Huan, Tang Dynasty
214 x 47cm



至柔至刚气撼山河，大智大愚心怀日月。

The wise commands the times through simplicity, the strong creates impact through gentleness.

205 x 47cm



人生有尺、做人有度，取之有道、用之有度，行为有节、言而有度。 鸡豪书

Life is measured, let righteousness govern our actions and speech.

- written using Chicken Feather Brush

214 x 47cm

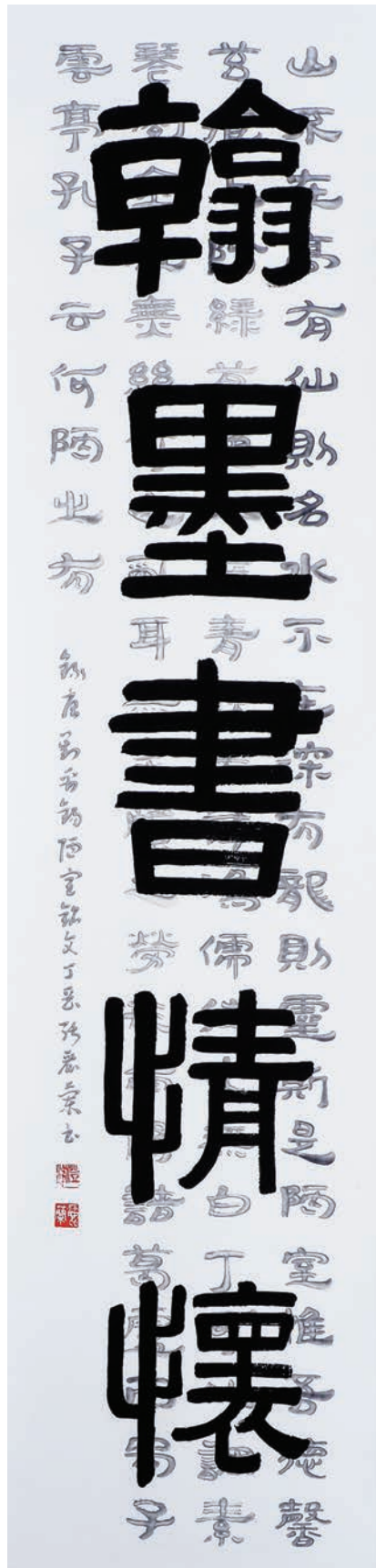
墨舞



31



悠然
Leisurely
214 x 47cm



翰墨书情怀

Expressing feelings through Chinese calligraphy.

213 x 47cm

墨舞

33



墨香四溢
Aroma of the calligraphy ink.
214 x 47cm



老子 〈道法自然〉
〈Law of Nature〉 by Lao Zi
214 x 47cm

墨舞

35



大道 · 大道至精至简
The Truth. Truth is simple and precise.
214 x 47cm



舞
The Dance
214 x 43cm

墨舞

37



风·云淡风轻
Wind in Tranquility
214 x 47cm



有度 · 人生有尺、做人有度，取之有道、用之有度，行为有节、言而有度。 鸡豪书

In Control. Life is measured, let righteousness govern our actions and speech.

- written using Chicken Feather Brush

214 x 47cm

墨舞



39



逍遥

Free

255 x 74cm



墨舞
Dancing Ink
255 x 74cm

墨舞

41



舞
The Dance
267 x 108cm



自在
Free and at ease.
255 x 74cm

墨舞

43



福祿寿禧

Blessing, Fortune, Longevity, Happiness.

102 x 35cm



福
Blessing
197 x 61cm



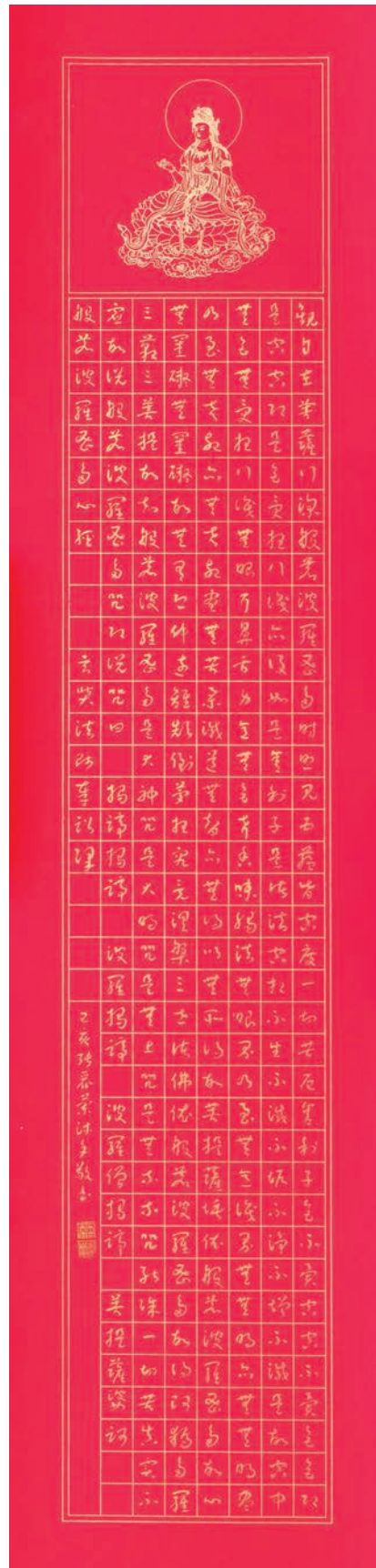
禄
Fortune
197 x 61cm



寿
Longevity
197 x 61cm

墨舞

47



心经

The Heart Sutra

139 x 23cm



般	三	無	乃	無	是	觀
若	說	至	至	色	空	自
波	說	無	無	無	空	左
羅	般	礙	礙	受	即	菩
密	若	無	死	行	是	薩
多	波	礙	亦	行	色	行
心	羅	故	無	謝	受	深
經	密	知	老	無	想	解
	多	般	死	眼	行	若
	咒	若	有	盡	謝	波
	即	羅	怖	無	亦	羅
古	說	密	遠	舌	視	密
契	咒	多	離	身	如	多
法	曰	是	顛	意	是	時
師		大	倒	無	舍	照
奉	揭	神	夢	色	利	見
詔	諦	咒	智	聲	子	五
譯	揭	是	亦	香	是	蘊
	諦	大	竟	味	諸	皆
		明	現	觸	法	空
	波	咒	槃	以	法	度
	羅	是	三	無	無	相
	揭	無	世	所	眼	不
乙	諦	上	諸	得	界	生
亥		咒	佛	故	乃	不
陽	波	是	依	菩	至	滅
春	羅	無	般	提	無	意
沐	僧	等	若	薩	堪	謝
手	揭	若	波	堪	界	不
教	諦	咒	羅	依	無	淨
義		能	密	般	無	增
無	答	除	多	若	明	不
量	提	一	故	波	亦	增
無	薩	切	得	羅	無	是
量	婆	苦	阿	密	明	故
無	訶	真	瑪	多	無	空
量		實	多	故	明	色
		不	羅	心	盡	即

心经

The Heart Sutra

139 x 23cm

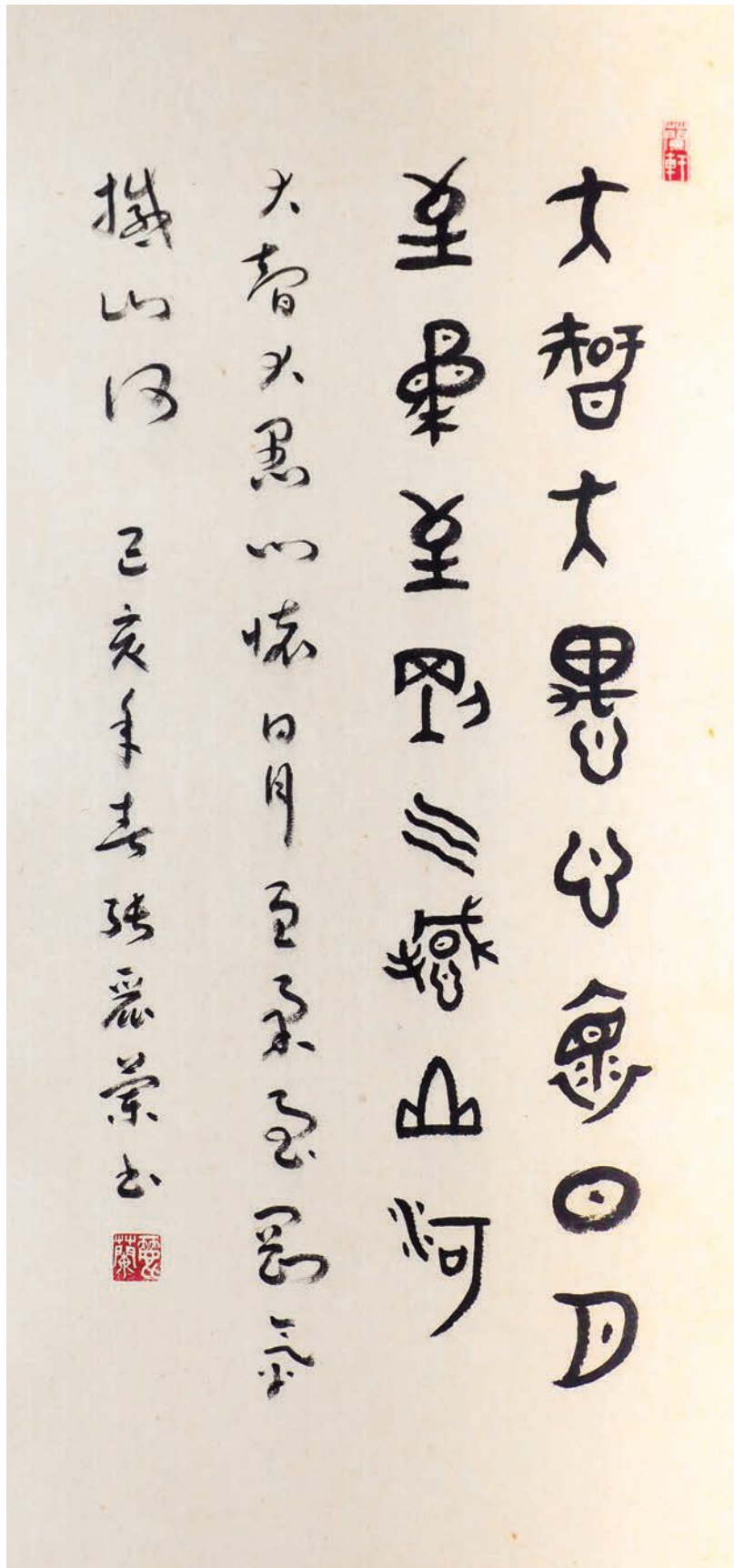
墨舞

49



晨钟暮鼓惊醒人间名利客，经声佛号唤回苦海梦迷人
 Religion awakens our soul, away from pursuit of power, status and wealth.

99 x 48cm



大智大愚心怀日月、至柔至刚气撼山河。

The wise commands the times through simplicity, the strong creates impact through gentleness.

99 x 47cm