

美哉臺灣



林彥助詩書畫展

Splendors of Taiwan:
Poems, Calligraphies, and Paintings by Lin Yen-Chu

泠泠秋月映山庭四郊寂靜將
三更落葉滿階夜嵐暗閃熠寒
燈留微明應知天運時流轉世
事何必計枯榮屹岬貧瘠乏田
產嶮岑焉得勤農耕戲人造物
誠怪異却將黃金藏榛荆天錫
鴻運人多福亂石忽見金晶晶
一朝傳聞十方應父携子來弟
隨兄山川險阻路遙遠白日跋
涉昏兼程荆棘叢林越峻嶺浪
濤淘天舟穿行曠野荒蕪無住
屋忍受風雨欺危阨喜見黃金
六神王昧矇老眼能光明利錐
巨鏟齊奮下地心交響時錚錚
嶺掘成原原成洞片石撮土羣
相爭萬商應時如雲集歌館酒
樓咸經營洞中黃金源源出海
外美女姍姍征肥瘦妖艷皆絕
色弄眉招手歡相迎王謝堂前
無飛燕秦淮河畔不聞鶯日女

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An aerial photograph of a river delta, showing a complex network of channels and distributaries. A white grid is overlaid on the image, with a red dot marking a specific location on the left side. The text '目錄 Contents' is printed in the middle-left area of the image.

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館長序

林彥助先生自15歲開始習詩賦文、學書作畫以來，歷經一甲子的歲月，卻從未稍減其翰墨創作的熱情。他集詩文創作、書法、繪畫於一身，展現古典文人風采。他的作品透過日常的觀察與體會，自然表現出「游於藝」的美學逸趣，無論是穿梭山水之間的讚嘆興發，還是人情歷練之餘的觸動感悟。林彥助以文言文的古典語境，創作出具現代生活內涵的詩詞文賦，以表達個人對土地、對社會以及對時代的感思；這種充滿古風情調的書畫語言藝術形式，成為其「自寫、自書、自畫」的創作文風特點。

對林彥助的書藝作品進行品賞巡禮時，令人深受感動的是，他行旅觀察的生活記錄，皆樸實而真摯地回應人類對土地與自然的情感表現。真摯的情感表現，來自於「以在地為出發」的創作精神。此種精神，在本館此次邀請展出的「美哉臺灣」系列作品中，交相輝映了藝術與本土結合的意義與價值。

「美哉臺灣—林彥助詩書畫展」，聚焦自然地景與人文內涵之美，吟詠對象皆繫屬臺灣山岳名勝、史蹟名都，以及在地人文風光，呈現出「山川雄勝之美」、「地方風俗特色之美」，以及「本土藝術鄉情之美」三大主題。如〈玉山賦〉、〈阿里山觀日出賦〉歌頌本土山川，壯麗可觀；〈愛玉冰〉、〈烏魚子〉吟詠臺灣之寶，表現地方小調特色；以傳統民謠為詩情基礎的〈雨夜花〉，則將聽覺藝術轉換為視覺形式的創作，表達對於本土藝術鄉情的重視。這些作品的呈現，皆篤實切近林彥助自期的創作主張——「富蘊時代性，兼扼鄉土情」。在傳統的創作形式中，融入具現代性的在地文化關懷，以作為個人心志的抒發。從林彥助平實而堅定的創作關懷中，讓人領會從生活中自然親近土地的樸素與純真，亦是一種把握鄉土味的人文起點。

藉由林彥助「美哉臺灣」的展出，觀者除了可以透過視覺的欣賞，體驗不一樣的「臺灣」藝術形象之美，也可以從中細觀體會林彥助如何用詩書畫的行旅記錄，讓生活與藝術產生文化上的連結，突顯自身與環境關係的藝術生活表現，使其成為留藏生命存在歷程的豐美記憶。



國立臺灣美術館 館長

Director's Preface

Lin Yen-Chu began his poetry, calligraphy, and painting trainings at the age of 15, and he is still passionate about creating with ink till this day six decades later. His creative endeavors combine together elements of poetry, calligraphy, and painting, exemplifying classic literati spirits. His art is derived from everyday observations and experiences, with expressions that naturally project an aestheticism of being immersed in art, including awes and praises from contacts with nature and sentimental realizations from life's experiences. Lin uses classical Chinese ways of writing and contexts to create poetic verses filled with modern day contents, which are used to express his personal thoughts for the land, society, and the time we are in. This artistic style filled with painterly rhetoric based on ancient appeals has become the artist's distinctive feature, incorporating writings, calligraphies, and paintings all created by him.

When appreciating Lin's writings or paintings, it is easy to be profoundly moved by his expressions based on down-to-earth and genuine responses to the land and nature based on his observations in life. His candid emotional expressions are derived from his creative vision that extends from local spirits, which is befittingly demonstrated in the series of artworks showcased in the exhibition "Splendors of Taiwan," with meanings and values extracted from native components integrated in the artworks.

"Splendors of Taiwan: Poems, Calligraphies, and Paintings by Lin Yen-Chu" places focus on the beauty of natural landscapes and cultural substances, praising natural sceneries, cultural heritage sites, and local cultures in Taiwan, resulting in the three major themes of: "Magnificent Splendor of Taiwan's Landscapes," "Unique Splendor of Taiwan's Local Folklore," and "Nostalgic Splendor of Taiwan's Regional Art." Artworks such as *Ode of Yushan (Mt. Jade)* and *Ode of Watching Sunrise at A-Li Mt.* are praises of Taiwan's majestic natural sceneries. *Shredded Ice on Jelly of Ficus Pumila Var. Awekeotsang* and *Dried Salted Mullet Eggs* pay tributes to treasures found in Taiwan, highlighting small, local flavors. *Flowers in the Raining Night* based on a traditional folk song of the same title shifts the artistic elements from audio to visual, with emphasis placed on nostalgic homeland art. These artworks are examples of Lin's earlier creative mission of "embodying the times, with incorporations of native sentiments." Modern concerns targeted at local cultures are integrated with traditional creative forms, resulting in expressions derived from Lin's personal thoughts and aspirations. Lin's simple and unwavering creative focus leads to realizations for ingenuous and pure everyday connections with nature; it is also a humanity-based starting point for connecting with local essences.

"Splendors of Taiwan" is an exhibition that offers the audience an opportunity to visually appreciate different artistic beauties found in Taiwan, and it also allows for intricate observations of how poems and paintings are used by Lin to document his journeys. With cultural links formed between life and art, expressions of art implemented in everyday life are also enhanced based on the relationship between the Self and the environment, resulting in rich and beautiful memories documenting the existence of life and its progression.



Hsiao Tsung-Huang
Director, National Taiwan Museum of Fine Arts

序

吾與林彥助先生，同是生長於三重，相交甚篤，互相肯定，吾知他不擅言辭，故少應酬，其惟一嗜好是愛讀書，好藝文，生平遍訪名師，求學問，習詩文書畫以養心身，長樂不疲，至老不輟，其所訪謁全部皆是當世藝文名師宿儒，其訪道至雙鬢斑白，六十幾歲還不停止，同儕欽慕其好學常讚美，他每聞言，輒謙遜言：「蓋因天資平庸」，並笑笑言：「被留級吧！」云云。

先生勤修藝文五十幾年，至六十歲第一次才假國立國父紀念館「德明藝廊」展出「林彥助詩書畫展」，時即轟動，受藝文宿老肯定嘉評，有攜杖宿老天天皆往參觀，輒豎起拇指讚許。三月展覽，六月即受聘任國父紀念館評審委員，先後共擔任十一年，自茲先後受「博愛畫廊」、高雄市文化局、桃園國際機場藝廊、臺北縣文化局、國立國父紀念館「中山國家畫廊」、國立中正紀念堂、新北市政府大廳，並二次受國父紀念館「中山國家畫廊」邀展。

其不但勤讀萬卷書，且行過萬里路，數十年來，足跡印遍歐、亞、美、澳四大洲之名都大邑，勝蹟冰河，瀚海隰原等，其不論是坐車、渡輪、乘飛機、息旅邸，一見奇景，靈慧立即湧現，馬上咏吟寫作，或寫生或攝影，每次歸途行囊文稿輒滿，均可出書。其宗旨為藝文工作者，必須富蘊「時代性，鄉土情」，纔不致被評過於泥古，故其每次展出作品，全部是自己吟作之詩文所化作書畫。

林先生學藝文有成即重視藝文教育，四十多年來先後任教臺北市士林高商、私立東吳大學、國民大會代表書法進修班、臺北市立美術館美術班、國立國父紀念館美術班、國立中正紀念堂美術班、林榮三文教基金會美術班等，為鄉梓培植無數桃李，滋潤藝文不少棟樑。歷年又受聘書為臺灣省美展、國立國父紀念館、國立中正紀念堂、國立臺灣藝術教育館，受任諮詢委員、評審委員、典藏委員，全國美展及縣市委員等。

余數次出國輒至桃園國際機場第二航廈大廳，觀賞林先生所撰書〈桃園國際機場賦〉，文之內容皆是讚美臺灣山川之雄秀，物資之富盛，社稷之昌泰。又二〇〇〇年秋，吾邀先生以臺北縣二十九鄉鎮市特色做主題，賦詩文作〈北縣風采賦〉，而「寰宇遊蹤」多把其遊遍全球各地區人文風光史蹟，作詩詞歌賦，各處人情風俗之詳細讚吟，所做之詩文全部是旅遊世界實地采風所吟作，夫誠是「文章華國」。本年七月四日起至九月二十八日止，其又受邀國立臺灣美術館展出，主題是「美哉臺灣—林彥助詩書畫展」，此次宗旨是以詩、詞、歌、賦、散文，來歌讚臺灣本土之「山川雄勝」、「地方風俗特色」、「本土藝術鄉情」，其作品內容誠琳琅滿目，敬盼藝文同好撥冗參觀，多多指正云。



前新北市議會 議長

Preface

I was born and grew up in San-Chong the same as Mr. Lin Yen-Chu. We have been friends for a long time and recognized each other's accomplishments. His only hobby is to read books and to immerse himself into the world of arts. He spent his entire life to learn from the best masters. He meticulously studies and practices on poetry, writing articles and calligraphy, and painting. Peer artists always praise for his devotion to study, but he made fun of himself by saying "I am ordinary" or "I failed at school" humbly.

Mr. Lin has studied and practiced artistry works for over five decades, and he made his personal exhibition until the age of 60 at De-Ming Galley at National Dr. Sun Yat-sen Memorial Hall. It was a huge success acclaimed by contemporary masters at that time. Once after that exhibition in March, Mr. Lin was immediately invited as evaluation committee member by Dr. Sun Yat-sen Memorial Hall and kept his tenure for eleven consecutive years. Since then, Mr. Lin has received many exhibitions invited by Bureau of Cultural Affairs Kaohsiung City Government, Taoyuan National Airport gallery, Bureau of Cultural Affairs Taipei County, Yat-sen National Gallery, National Chiang Kai-Shek Memorial Hall.

Mr. Lin not only studied so hard but travelled to so many metropolitans and rural, spectacular scenes around the world in the past decades. No matter in a train, on a ferry, in an airplane or at hotel, Mr. Lin could be touched and inspired by what he has seen. Plenty of his great poems, articles, photos, and paintings were accomplished coming back from trips, which can be compiled as publication each time. His personal belief is that, as an artistry worker, the art pieces must be "contemporary" and "full of locality", not to be "pedantic". The articles and poems exhibited are all his original creations in the forms of Chinese calligraphy and painting.

Mr. Lin attaches high importance to the liberal arts education when he becomes a well-recognized master. He had taught Chinese calligraphy and poetry in Shih-Lin High School of Commerce, Soo Chow University, Chinese calligraphy class for advanced study of National Assembly, Class for liberal arts at TFAM (Taipei Fine Arts Museum), National Sun Yat-sen memorial hall, National Chiang Kai-Shek memorial hall, and Lin Rong San Foundation of Culture and Social Welfare. It was a great contribution from Mr. Lin to educate as a mentor, he inspired so many young talents for the artistry society in Taiwan. In recent years, he was invited as various advisory board members for Taiwan Provincial Fine Arts Exhibition, National Sun Yat-sen memorial hall, National Chiang Kai-Shek memorial hall, and National Taiwan Arts Education Center.

Every time when I go abroad, I always enjoy the *Ode of Taoyuan National Airport* by Mr. Lin at the lobby of Terminal 2 of Taoyuan National Airport. It best describes the energetic yet peaceful society and spectacles of Taiwan. In year 2000, I encouraged Mr. Lin to make the twenty-nine townships of Taipei County as main theme to compose his great piece of *Ode of Culture and Scenery of Taipei County*. As for the "Journey around the World," those are the collections of his feeling and inspiration of where he travelled globally. Great articles glorify great countries, indeed. Now Mr. Lin is invited by National Taiwan Museum of Fine Arts for another great exhibition named "Splendors of Taiwan: Poems, Calligraphies, and Paintings by Lin Yen-Chu", from July 4 through September 28. There are poems, verses, songs, odes, proses to praise for "Magnificent Splendor of Taiwan's Landscapes," "Unique Splendor of Taiwan's Local Folklore," and "Nostalgic Splendor of Taiwan's Regional Art." There are varieties of great works this time. I wholeheartedly do hope you could spend some of your time enjoying this exhibition.

Shing-Jin Chen

Former Chairman of New Taipei City Council

自序

臺灣處於亞熱帶，氣候溫和，地據亞東要衝，交通便利，物產豐盛，山川明秀，民生安泰悠閒，美景林立，處處遊人如織，四十年來余每避假日之車水馬龍，攜筆遨遊郊野，徜徉名勝，訪尋宿老，緬懷古蹟，襟挹靈芬，胸納文采，故行篋詩文畫稿輒滿。十五年來，連十次詩書畫個展，國父紀念館中山畫廊（二次），中正紀念堂（一次），新北市政府（二次）等，有九次是邀請展，每次展覽皆有主題，全部都是出外旅遊自作詩文，而每次均得藝文人士嘉譽，且評云：「富蘊時代性，獨顯鄉土情」。此次應國立臺灣美術館之邀，主題是「美哉臺灣」，將數十年來足跡印過臺灣本土各名山勝水，都市鄉野，古蹟新築之文采，化作詩詞歌賦曲、聯語、迴文詩，散文約千首，擇部份化作「真草隸篆行」五體書法，詩書畫共約六十多件。水墨畫以臺灣公認最美麗山嶽「玉山」，「大霸尖山」，及臺灣傲世之國寶「古檜」為主軸，與〈淡江帆影〉、〈六月荷開〉等花鳥、老松穿插，以山水花鳥來宣揚臺灣最雄勝天然美景。余此次將臺灣之美分為：「山川雄勝」、「地方風俗特色」、「本土藝術鄉情」三大類吟詠。

「山川雄勝」代表作，如〈玉山賦〉之吟作：一九八七年與山友攀登主峰，神融處處天然美景，先以散文詮述，再吟詠十五首律詩，繼之書寫〈玉山賦〉，以行書寫成八幅連屏，二〇一四年又再以正楷書之。而〈九份懷古〉是一九八七年筆者中秋前夕與山友夜遊，步經九份山區，見處處豪宅華院淪落成廢墟，月光下泠泠山景，緣情思古，欲作長篇詩文，以祭昔日興盛前景，欲導之史實，三次由三重騎摩托車，遠赴九份親訪礦工宿老，才落筆成詩（又書作揮筆時間，由上午七時至下午六時，全部時間十一小時不停歇，一氣呵成十六條幅，時齡已六十四歲矣）。及〈古檜 棲蘭山〉是筆者隨中央研究院邱志郁博士，進入檜木保護區，邱博士研究植物生態，余參觀古檜形貌，並寫生賦詩，逍遙數日。又如描寫臺灣最出名山嶽〈阿里山觀日出賦〉：祝山觀日出是遊客旅遊焦點，文中以清晨日出象徵臺灣前景如日出之光明。蓋緣至一九八五年初次遊阿里山，見公園石碑有日本文學博士，撰并書一篇〈阿里山賦〉，字跡雖然模糊，但氣勢尚渾厚，又到神木處，見有何志浩將軍書撰一篇賦文，讀罷心腑起伏，竊思當時阿里山景觀最少已有百年歷史，日本人、大陸人來臺都有作賦以壯阿里山之名勝，獨我本土人士竟無文章以美山嶽，毅然而作斯賦，以追慕二位大文豪，斯文也是我生平第一篇賦文云。又一九八八年與山友先遊臺中之大坑，是夜宿於日月潭教師會館，晚餐之後，信步遊潭岸，欣賞山樓水榭之煙景，一剎那，神融勝景，于旅邸連吟十一首詩，翌年春以小楷書寫完成〈明潭十一詠并序〉以應藝風云。〈台北101大樓賦〉：一零一大樓，位於臺北市松山區，建於1999年，2004年12月31日完工啓用，時為全球最高建築物。登絕頂，幾可摩天，可捫北蓬瀛全部景觀，舒襟可吞吐靈芬，可觀覽風雲變化，晨迎旭日夜數星辰，通衢暢達盡收眼底，燈光燦爛能啓心扉，樓閣雄偉傲神寰宇，富榮昌隆史凌今古。辭文蔚文采，翰墨壯精神，作斯文以祭同好，寫書法以舒墨芳。

「地方風俗特色」是南北采風諸詠之作。夫臺灣人文風光之美，世界馳名，是天然毓真，很多很多都可詩可畫。如吟臺灣之寶〈烏魚子〉、〈愛玉冰〉、及〈坪林—四季品茗〉……等。「烏魚子」是臺灣珍品，每年冬至前後，萬千烏魚即迴游至嘉南海濱，網之以取其卵，加以鹽再曬乾，曬乾後再溫火烤之，入口愈嚼愈芬芳，是老饕佐酒佳品。「愛玉冰」是南方佳果，用其果子泡水使之凝凍，再加少許糖水、檸檬汁、碎冰，食之清涼可口，曩昔各市鎮路邊巷口多有銷售，筆者與中央研究院邱博士聯袂至嘉義山區農家探訪，融景詠詩，並以草書書寫，完成〈愛玉冰〉作品。又如〈佛光山禮佛〉、〈龍山寺〉、〈平溪天燈〉、〈新北投泡溫泉〉、〈端午龍舟競賽〉、〈初二回娘家〉……等作品，來吟詠臺灣地方特色之風俗。

「本土藝術鄉情」代表作〈澹廬〉：恩師曹秋圃老師設絳帳，誨化三重一帶，萬千農工子弟，薰沐詩書，滋霑墨采，時日就各業，夜同聚於書堂，經聲朗朗，傳聞淡水河濱，今墨采道風，依然光輝國際，書德千秋。〈淡江懷古〉：二〇〇六年，風和日麗，茂齋門人邀請業師林玉山老師，作淡江名勝采風之遊，祖師生三代，緣情淡江風光，及輝煌史蹟，謹將此詞感謝玉山老師，前後二十八年之春風誨化。而〈雨夜花〉，是臺灣鄉土民謠，風迷萬千老少，人人皆會隨口歡唱，二〇〇二年冬，前往體育場欣賞世界三大男高音多明哥，與臺灣歌后江蕙同台合唱，龍吟鸞咽，聲徹九霄，激壯風雲，心隨幽美音符逸樑，逸而作斯長句。文學瑰寶—「迴文詩」：其辭句正反讀，意義皆要通順，且鋪排上下要押韻，近來作者日少，蓋因作法較困難，其句捉成是詩文一種突破，本人為迴文詩之發揚，共吟十首律詩，今呈二首，敬祈藝壇宿老多指正云。夫臺灣人今日所講閩南語，其發音皆宗承漢唐之河洛音韻，吾所創作之文章，用國語及閩南語二種皆可讀，以詩文緣情臺灣本土文采之精華。

夫詩、詞、歌、賦是我中華文采之精華，一篇好的詩文，可以昭彰日月，永垂不朽，全效前賢之萬一，步古哲之遺風，用以璀璨讚頌我錦繡臺灣之人文史蹟，敬祈藝文先進，莫笑東施效顰。以上文章書畫將假國立臺灣美術館展出「美哉臺灣—林彥助詩書畫展」，並編印專輯以榮藝文方家先進等，祈各位同好，光臨指教是幸云。

林彥助

二〇一五年夏天

Artist's Preface

Taiwan is located within in the subtropics, playing the role of the traffic hub in East Asia which is also an island of mild climate and rich resources. There are lots of beautiful scenes with plenty of tourists. During the past forty years, I always travel a lot to the countryside to get rid of the traffic and the crowded. I visited famous sights, respectful artists with my pen and brushes to enrich my cultural assets while cherishing the historical relics. Therefore, I come back home every time with much more artistic reward, in the forms of articles, poems, even paintings. In the past fifteen year, I have been invited for holding exhibition nine times out of my ten personal exhibitions (twice by Yat-sen National Gallery, twice by New Taipei City, once by National Chang Kai-Shek Memorial Hall). Each exhibition comes with a dedicated theme, and all the exhibited works are produced during my travels, receiving lots of acclaims from fellow artists, such as "contemporary yet local expression". This time, I am invited by National Taiwan Museum of Fine Arts to hold an exhibition named "Splendors of Taiwan", which will display more than 60 selective pieces from thousands of my work regarding the magnificent beauty of Taiwan in decades. The poems are in "regular, cursive, clerical, seal and running" five types of script. "Mt. Jade", "Spectacles in Mt. Dabajian", and the national treasure "Ancient Sabina Chinensis" lay out the foundation for paintings, and to include other work of flowers and birds like *Boats Sailing on Dan-Shui River* and *Lily blossom in June* in between. My exhibition this time is categorized into three sections as follows:

1. Magnificent Splendor of Taiwan's Landscapes
2. Unique Splendor of Taiwan's Local Folklore
3. Nostalgic Splendor of Taiwan's Regional Art

In the section of "Magnificent Splendor of Taiwan's Landscapes", *Ode of Yushan (Mt. Jade)* is made to memorize the time in 1987 I climbed Mt. Jade with good friends, and saw so many natural magnificent scenes. I started with proses first, then enchanting with 15 rhymed poems, finally accomplished *Ode of Yushan (Mt. Jade)*, which initial version was written in running script in an 8-piece work, and re-written in regular script in 2014. As for *Memory of Jiu-Fen*, it was composed based on my feeling of those ruins once were grand mansions in Jiu-Fen when I had a trip there in Mid-Autumn eve in 1987. I tried to travel back in time to emulate its glorious days faithfully, which took me three times riding on my motorcycle to interview those old minders who used to work there to substantiate my poem finally. (I came back and converted all my notes into a 16-piece work of calligraphy in 11 hours non-stop. I was then already at age of 64.) As for *Ancient Sabina Chinensis in Chi-Lan Mt.*, it's a casual work of mine which summarize my feeling during the trip to get into the conservation zone for Hinoki with Dr. Chiu, who specializes in botanic ecology from Academia Sinica. As for the one describing the most famous mountain in Taiwan *Ode of Watching Sunrise at A-Li Mt.*, it is all about the tourists' focus - watching sunrise from the top of A-Li Mountain, which is also symbolizing the prosperous future of Taiwan. For the reason I composed that work, it dates back my first trip to A-Li Mt. in 1985. I saw there was a stone tablet engraved an article called *Ode of A-Li Mt.* by a Japanese Ph.D. in literature. Though the engraved characters were indistinct but the grandeur remained. Then I saw another article written by General Ho near the Sacred Tree, that was a huge impact to me after reading both. I have been thinking "why there was no similar work from local artists, but from Japan and mainland China?" The question drove me to accomplish the first Ode in my art creation history. In 1998, I travelled to Taichung with friends, staying near Sun-Moon Lake. I strolled along the lake and was astonished by the beauty of the scene. All of sudden, I was inspired to write down eleven poems, and then wrote a calligraphic version in small character during spring time in the following year, named *Eleven Chants of Sun-Moon Lake*. As for the *Ode of Taipei 101*, it is to describe how magnificent the view is when looking down from the top of Taipei 101, which was once the highest skyscraper in the world. The incredibly amazing view varies not only around the clock, but also all year round. I hope I can better describe its magnificence not just in Chinese characters but also in calligraphy.

In the section of “Unique Splendor of Taiwan’s Local Folklore”, all the works are about my trips around the island. People visiting Taiwan around the world all agree that the most beautiful scene in Taiwan is the nature and people reside here. The poems describing about *Dried Salted Mullet Eggs*, *Shredded Ice on Jelly of Ficus Pumila Var. Awkeotsang*, and *Four Season Chant for Ping-Lin* are some good examples. Dried Salted Mullet Eggs is a Taiwan specialty in food. Around winter solstice, shoal of Mullet fish arrive the seashore near Jia-Yi and Tainan. The fishermen captured them by fishnet to get their eggs, dried with salt under sun naturally. Once well preserved, it is best served in gently fried and it is also one of the best snacks going with wine. Shredded ice on Ai-Yu jelly is another Taiwanese specialty during the summer. It is done by soaking Ai-Yu seeds (Awkeotsang) in the water to make the jelly solidified. It will be perfectly made to put in sweet soup, lemonade and shredded ice on the top before serving. You can find this summer specialty almost everywhere in old days. This poem was composed when I visited the farmers in Jia-Yi with Dr. Chiu from Academia Sinica, following written in running script. Other works such as *Worship to Buddha in Fo-Guan Shan*, *Long-Shan Temple*, *Kong-Ming Lanterns in Ping-Shi*, *Hot Spring in Xinbeitou*, *Dragon Boat Competition*, *Back to Maiden Home on the second day in Lunar New Year* are all praising the social customs in Taiwan.

In the section of “Nostalgic Splendor of Taiwan’s Regional Art”, the most representative work is *Dan Lu*. My respectable and admirable mentor, Mr. Tsao Chiu-Pu, first opened his private calligraphy school to inculcate the young in the neighborhood of San-Chong. It eventually became a legend in the area of Da-Shui river, and well-known internationally in the field of Chinese calligraphy. As for the work *Cherish the Past of Dan-Shui River*, it dates back to 2006, when Mr. Lin Yu-Shan, my Chinese painting mentor, was invited to a trip to Dan-Shui by me and all apprentices of Mao Zhai. That left us a great memory together, so as my greatest appreciation to him for inculcating me for almost thirty years. As for the work *Flowers in the Raining Night*, it is about a Taiwanese folk song which is possibly the most well-known. In the winter of 2002, I listened to this song performed by Plácido Domingo, who is one of the most famous three tenors in the world, and Queen of Taiwanese folksong, Chiang Hui at a live concert. Their duet was so beautiful, romantic, yet splendid performance, which made me fanatically inspired to write this verse. Palindrome, as for the jewel of crown in Chinese literature, can be not only read forwards but also backwards. In addition, palindrome must be not only in full comprehension but also in rhyme in both reading directions. There is less and less this type of literal arts published these days because the nature of its technical difficulties. I personally picked two out my ten pieces to share with you all, and do welcome any comments from my fellow artists. The language of Taiwanese is actually originated from the verse and rhyme of central plain area in China. All my work pieces can be read in both Mandarin and Taiwanese, and to feel being touched at the same level.

Poem, verses, songs, and odes all are in the core essence of Chinese literature. A great article or poem can not only make the moon more romantic, but also eternal. I am just imitating fractions of what have done by great ancestors and how those ancient art pieces were done. By using splendid ways to enchant the magnificent beauty of Taiwan culture and historical relics, I do welcome any comments and critics from my fellow artists humbly. All the artworks will be exhibited at National Taiwan Museum of Fine Arts entitled as “Splendors of Taiwan: Poems, Calligraphies, and Paintings by Lin Yen-Chu”. A collection of works will be also published at the same time for your enjoyment and correction.

Lin Yen-Chu
Summer, 2015

