

2012年秋，硅谷亞洲藝術中心參展西湖藝術博覽會，經劉雲老師之邀，盧先生前來參觀，他氣質清峻，要言不煩，顯然通透明達之士。之後，我們藝術中心與欽哲藝術中心在杭州諸多合作展覽活動，他都撥冗前來，接談甚多，略知其際遇之奇，又得觀其書跡，筆墨沈酣，飽有真趣，深為嘆服。

盧先生1949年生，祖籍福建，一歲時隨祖母定居杭州。其外祖父吳淦，為清末民初杭州名書家，母親工小楷，姑父、姑母也皆通經善書，經常把筆授書，如同己出。幼時和家人寄居杭州水福庵，又得方丈信空法師的照拂。故盧先生能自幼學書，根基牢實，並為終身之好。

公務紛忙，也未曾輟筆，常臨池以抒懷遣興，退休之後，更是傾心力於此道，純為個人之修養，極少示人。昔有“烏紗帽底好題詩”之說，今則有“烏紗帽底好寫字”，盧先生的低調內斂，非常讓人感佩。他的書法，築基既深，取法於秦漢之隸、簡和北碑之樸拙渾厚，又得晉唐帖學之結體精嚴，自然流露一己之修養、性情和閱歷，形成了厚樸而不流於板滯、新巧又不失之險怪的面目，“出新意於法度之中”，寄情懷於筆墨之外，趣味橫生，讓人玩味不已。數閱其精品，事後回味，感受如見清人金冬心、近人李一氓之書。今蒙杭州欽哲藝術中心大力協助，精選佳作由浙江人民美術出版社分兩集出版，並選力作50餘幅來美展出。

盧先生的叔父盧福寧將軍，姑父劉仁將軍在兩岸分治後，均為台灣政要，這一家族背景，對一直在大陸生長的盧先生的遭際自有影響。數十年中，盧先生從業幾多，數經生死，周遊甚廣，見識頗豐。“文革”後，先後任杭州市政府副秘書長、民主建國

會浙江省副主任委員、民建中央委員（第八、九、十屆）、全國政協委員（第十、十一屆）、浙江省旅遊集團總經理等。如此際遇自是非常人也，自是理解他書法風貌的要訣之一。

盧先生以“樵夫”自署，也頗耐人思量。王維名詩《終南山》末句“隔水問樵夫”，意味不在“問樵夫”，而在“隔水問”。問也者，詩人也，士人也，官場得意、失意抑或半得意人也，反正不是砍柴人；隔水者，非深溝，非大壑，不深不淺、不急不緩之小溪澗也，有間距，但又不遙遠。深山老林中，一問一答間，流水潺潺，野趣橫生，士人也算半個砍柴人。這大概是中國隱逸文化裏深蘊的心理圖景吧？這是我自己的猜測。不知盧先生以為然否？

硅谷亞洲藝術中心館長 舒建華
2014年10月

In Fall 2012, the Silicon Valley Asian Art Center (SVAAC) attended the West Lake Expo in Hangzhou, China. Mr. Lu Budong visited our exhibit at Prof. Liu Yun's invitation. He was lean and reticent, apparently, a intelligent person. SVAAC has cooperated with Qinze Culture of Hangzhou (Qinzhe) in many events afterwards, and despite how busy he was, Mr. Lu often came and had pleasant conversation with us. Since then, I have got to know about his unusual experience and appreciated his calligraphy. His calligraphy is comprehensive and innocent, which makes me full of admiration.

Mr. Lu was born in 1949. His ancestry was from Fujian, however, Mr. Lu relocated to Hangzhou with his grandmother since he was only one-year-old. His maternal grandfather Wu Gan was famous of calligraphy in Hangzhou in late Qing Dynasty. His mother was good at writing regular script in small characters. His uncles and aunts were all good at calligraphy and taught him on a regular base. His family resided at the Shuifu Temple of Hangzhou in his childhood and received warm care from abbot monk Xinkong. Thanks to these experiences, Mr. Lu has been practicing calligraphy since childhood and established a solid foundation, which becomes his lifetime interests.

He has never stopped practicing and makes calligraphy a way of self-expression. After retirement, he devotes all his efforts in it, but keeps it as personal accomplishment and

rarely shows off in public. There was a saying: "It is easier to write poems with black gauze cap on." (People easily get flattery with social status.) Nowadays, it is easier to write calligraphy with black gauze cap on. Mr. Lu's modesty is highly appreciated. He has established solid foundation in calligraphy by studying the clerical style on bamboo strips of Qin and Han Dynasties, the rubbings of stone carvings of the Northern Dynasties, as well as copybooks of famous calligraphy pieces of Jin and Tang Dynasties, from which, he obtained vigorous spirits and built novel appearance, and found his knowledge, personality and experiences revealed naturally from his art. "Developing new meaning from legal principle", placing feelings outside ink and brush, his calligraphy is so witty that leads people to endless aftertastes. All the delicate calligraphy of Mr. Lu that I have viewed make me think of Jin Dongxin of Qing Dynasty and Li Yimang of modern times. Now, with great support from Qinzhe, Zhejiang People's Fine Arts Publishing House published two volumes of Mr. Lu's calligraphy. 50 masterpieces were selected to exhibit in the U.S.

Mr. Lu's uncles Generals Lu Funing and Liu Ren both held high political positions in Taiwan after 1949. According to such family background, Mr. Lu's life in mainland China has been greatly influenced. In decades, Mr. Lu engaged in various careers, encountered death for few times, travelled

from place to place and gained rich knowledge. After the Cultural Revolution, he served as the Deputy Secretary-General of Hangzhou City Government, Vice Chairman of Zhejiang Province of the Democratic National Construction Association, Central Committee of the Democratic National Construction Association (8th, 9th, 10th), CPPCC National Committee (10th, 11th), and General Manager of China Travel Service Zhejiang Group Co., Ltd. His experience should be one of the most important keys to interpret his art.

Mr. Lu signs as "woodcutter", which is very interesting. The last line of Wang Wei's (692-761) poem Zhongnan Mountain reads: "asking the woodcutter across the water", whose meaning doesn't lie in "asking the woodcutter", but in "asking across the water". The people who asks is the poet, the scholar, who lives in officialdom, not the woodcutter; the water, is not a deep ditch, a large gully, but a creek, which has distance, but not far away. Between the question and the answer, there is water flowing, scholar is also a half woodcutter. I am guessing, this is possibly the psychological prospect of Chinese seclusion culture. What do you think, Mr. Lu?

Shu Jianhua
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2014. 10
English translation by Xinru Xu

天「莫」采菴弱於水而攻擊強者「莫」
之能先以其衆以「莫」之勝「莫」
弱以「勝」彊也「天」「莫」毛知也而「莫」也
龐行也及聖人也「莫」云憂國之詣是謂
社稷之主愛國「莫」京祥是謂「天」「莫」
「王正言若反

大英博物馆藏
清乾隆十八年
丁巳秋月
王正言書

六祖庵奉
不火炎清
人書麌
自糊塗
明有偈
言粟粒
奇更他
家一鉢空

弘一詩集
弘一詩集

常憶西湖
處士家疏
枝冷葉繁
自橫斜
精明一弓彎
時事只可
清香不
乞余

李少普題畫詩
李少普題畫詩

祖師遺下
一弓彎
自萬古
人毛周自
肩擔跣足
行戶曾
躋着自
家底

五祖演宏詩
黃正言書

出生入死生之徒十之二三

之徒十之三庶民之生一死

動斂皆之死也六十有三夫

巧故一人與生生之厚也差覽

善攝生者陸行不縕水電入

軍無被甲兵兒無所殺其自

歸無所措其心兵無所容其戶

夫何故也其無天地焉

老子後經五十章

道者弗霧君子居財貴也用兵則貴
可故兵者凡君子之器也豈得不爾
用之鉛甕為二物美毛若美之是
樂殺人也夫樂殺人不可得得走於
天下矣是小吉事二左史事上君
是以偏將軍居丘上將軍居山會以
喪禮居之也殺人衆以悲哀誠之戰
勝以喪禮霧之

大英圖書館藏三十一卷本宋刻本



通鑑

筆司人命

為古者天授善戰者烹祭著勝敵
一喫焉用人者爲之尸是一謂不爭以
謂用人以力是謂配天也之極也





竹松雨歷

榮昌一

物我兩忘

焚香撫琴

榮昌一

厚取模漁

榮昌一

檀

波

夢

絃

罷

波

歸

象

心

川

一榻蕭然

傍翠亭簷

書卷松

戶汀沉

賴耽得到

平常地

鳥翁芝

舞雩尋

祖印明禪師詩卷乙亥年九月

甲子年夏
王其



放天人



紫石柱





衆弱於水而攻堅強者
其衆也勿以一也衆之勝也
天莫也知也而草
聖人云受國之詣是
受國之祥是謂天