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李乐武書法集

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作者簡介

李樂武，字山隱，號悟我軒主，一九五三年七月生於安徽蕭縣。師從劉惠民先生，其狂草縱橫粗獷，求其太古冰鐵的堅厚澀韌。行草風神俊逸，風朗氣疎，別具機趣。中國書畫報等十余家報刊發表、評論其作品。多次在書法大獎賽中獲獎并被各地收藏、刊出。先後被收入《國際書法、篆刻藝術大觀》、《中國當代書法名人墨跡》等書。安徽電視台為其拍攝了書法藝術專題片。現為中國書法家協會安徽分會會員、安徽莽原書畫藝術研究會主席。

A Brief Introduction To the Calligrapher

Li Lewu, styled himself Shanyin, assumed name the owner of the self-realization studio, was born in Xiaoxian County, Anhui Province, in July, 1953. Mr. Liu Huiming, the famous calligrapher, is his teacher. Li is famous for his cursive hand which is bold, vigorous and unrestrained. His calligraphy is full of wonderful beauty and special taste. His calligraphy has been published and appreciated in many Chinese calligraphic and painting newspapers and magazines. He is a prizewinner at various competitive calligraphy exhibitions.

His works have already collected into 《The International Calligraphy. The Collection Of Seal Cutting Art》, 《The Calligraphy Of The Famous Contemporary Chinese Calligraphers》 and other books. A special artistic film about his calligraphy has been produced by the Anhui TV Station. He is now a member of the Anhui Branch of the Chinese Calligraphist Association and the president of Anhui Mangyuan Research Society in Calligraphic and Painting Art.

序

盈虛妙自胸中蓄

周本信

中國文化史上的特殊現象——群眾性的“書法熱”，是繼十年政治狂熱接踵而來的。熱的色彩光怪陸離，種種心態中難免有對往昔心態失衡的矯枉。社會往往是以它自己的方式自我均衡、調解的。

《悟我軒》主李樂武即是在這個“書法熱”的大潮流中同軌崛起的。他屬於那些既盪蕩於潮流，而又在動機、沖動、矛盾的自我糾纏中省視返听的一員。以自己的稟賦和韌性解脫了自己。通悟，難莫大於自悟。由是他請他的書法導師劉惠民老先生寫下《悟我軒》三個大字懸其一隅齋壁。

李樂武幼年生長在淮北蕭縣。坦蕩的黃河故道賦於他淳樸的胸襟和古肅國嗣播的人文積澱，使他較早地步入歷代法帖的迷幻世界。

七十年代的樂武從戍在內蒙古錫林格勒大草原上。在這古匈奴，突厥、契丹以及成吉思汗的蒙古鐵騎縱橫馳騁的蒼穹下，人類的原始生性銷溶在肅殺的氛圍中，赤裸的沒有一絲巧飾。心撼神逼，極而發性助思，思通而達悟。生命體驗所激發的人性思維使樂武窺見到萬賴生存的活力即是那“超然物外”的真性。制藝窮而後工，真性率下的功深錘煉方能不為神相曲勢所縛役。

黃河故道的人文源流；錫林格勒草原的天然真性，是激起樂武書藝生涯感悟的兩大契機。事隔十余年後，以李樂武為會長而成立的書畫藝術研究會，定名為“莽原”正足以說明黃河、內蒙的兩大莽原對他的至深際遇。

古人以藝載道，“志於道，據以德，依於仁，游於藝”。“六藝”之一的書法是作者人格氣度、意趣情志、學養經歷的載體。急功近利、刻意新奇、徒逞私臆，無不自我取敗。樂武深明此道，以文史典籍培本，以觀念體驗強化個人創作意念。善學者師心不師道。他在師承中淡化劉惠民先生書法的舒靈超逸，代之以錯縱捭闔的渾樸、粗獷。他追求的是太古冰鐵的陽剛之氣。表現的是草原穹窿下的奇崛，放達，又那麼蒼莽、平疎。

縱觀李樂武的書作，我們可以看到，他以自己所具的多種優勢，在縱向傳統和現代審美的坐標中尋求到自己的位置——一小塊“不計功名得便休”的淨土。

李樂武現已擺脫地域性欣賞群的支點，任重道遠。其書作在追求格局的冷雋和不求精到的天趣上有待於返樸精進。

我們期待着他的昇華！

一九九一年七月於隴龕

preface

With The Trick Of Calligraphy In His Heart

—Chou Benxin

An intense popular interest in Chinese calligraphy — a special phenomenon in the history of Chinese culture, rose after ten years of the so-called Great Cultural Revolution. The people practised calligraphy out of various motives. Some motives were to right the psychological unbalance resulted from the ten years' disaster. The society always goes its own way for balance and coordination.

Li Lewu, the owner of《The Self-realization Studio》rose abruptly just from the tide of popular practice of calligraphy, because he knew better how to solve the contradiction between motives, impulse and the motive force. He has extricated himself from the predicament with courage, gift and persistence. Self-teaching and self-realization are of great significance, so he asked Liu Huiming, his calligraphical teacher, to write him《Self-realization studio》and hung it on the wall of his study.

Mr. Li was born and brought up in Xiaoxian County, the old course of the Huanghe River, north of Huaihe River in Anhui Province. He was honest and broadminded because he grew and was nurtured on the land of the ancient state Xiaoguo and he entered the calligraphical theatre early.

He served in the army in the 70s in Xilinggele grassland in Inner Mongolia Autonomous Region. All the primitive natural dispositions are fully revealed in this place on which the formidable cavalries of Xiongnu, Tujue, Qidan and the Mongoll of Genhis Khan once galloped. Deep ponderation, hard thinking and inspiration of his have finally reaped rich fruit and Mr. Li has come to realize that the vitality of all living things is nothing but the supernatural disposition. His penetrating study of calligraphical art and hard practice have finally freed him from the yoke of convention and the talent has now showed itself.

The humane origin of the old course of the Huanghe River and the natural disposition of the great grassland are the two decisive factors for Li's success in calligraphy. The name of his research society for the art in calligraphy and painting is Mangyuan which means the great vast grassland and this fully demonstrates the influence of the grassland and his hometown on him.

Art has been used to express a doctrine since the ancient time because doctrine, principle, virtue, humanity, morality and art have always been treasured. you can tell something about the calligrapher's personality, interest, taste and his academic attainments from his calligraphy. Those who are eager for quick success and instant benefit, hunt for novelty or fabricate absurdly will surely end in failure. Mr. Li understands this quite well. He has spent much time laying solid foundation by reading a lot of literary and historical classics, intensified his creative conception by painstaking practice. A good learner is not a copyist. There are some differences between Li's calligraphy and his teacher's. The characteristics of his teacher's are unfold, forcible and graceful while his simple, bold and vigorous, what he pursues is the beauty of wilderness and broadness, the indomitable and sturdy spirit of the great grassland.

From Mr. Li's calligraphy, we can see that he has brought his own advantages into full play and found his right position in the coordinate of tradition and modern aesthetics—a patch of clean land on which one seeks no fame or gain.

Li's calligraphy has now become well-known to the outside world and there is a long way to go before him. There is still much room to be desired for his calligraphy in meaningful disposition, delicacy and precision.

We are looking forward to his distillation.

秋夜
好夢
何處

五言陸機文賦力筆武

雨過琴書潤

風來翰墨香

張氏書

雨過琴書潤
風來翰墨香

積水成淵
蛟龍生焉

積水成淵。蛟龍生焉。

自覺此心云
可小魚跳
出綠萍中

自覺此心無一事
小魚跳出綠萍中

李樂民



庚子年夏月
李樂武



虎

琴臨秋水彈明月

琴臨秋水彈明月。

酒就寒山的白雲

首丘庚子秋月 陳氏

酒就寒山的白雲。

含萬物而化光
坤道其順乎
承天而時行

含萬物而化光，
坤道其順乎，
承天而時行。

山
鳥

雲無心以出岫
鳥飛倦而知還
卷一

吳昌碩



雲無心以出岫，鳥飛倦而知還。

纖手似初月之出，
 出於空崖茂林。
 猶如星之不可測。

庚子仲冬
 學武

纖纖乎似初月之出天崖，落落乎猶眾星之列河漢。

不積跬步，無以至千里。
 不積小流，無以成江海。

梁武帝

不積跬步，無以至千里。不積小流，無以成江海。

佩鳴玉以比潔，齊幽蘭而爭芬。
淡柔情于俗內，負雅志于高雲。
悲晨曦之易夕，感人生之長勤。

晉陶潛《歸去來兮辭》

李維民



佩鳴玉以比潔，齊幽蘭而爭芬；淡柔情于俗內，負雅志于高雲。悲晨曦之易夕，感人生之長勤；

為學難滿。

詩心難滿。

言項新句
樂武

為學心難滿。

紅杏

好風

樂武題

中國開發報刊頭題字

拂曉報刊頭題字

黃淮

樂武



亂石崩雲

黃淮



亂石崩雲。