

薛合新草书



陕西出版集团
陕西人民美术出版社

J292. 34/13

2009

薛合新单书

雷珍民著



漫画家高贵强漫画本书作者
Singer, calligraphist and cartoonist Guiqiang Gao cartoons for the penman.

陕西出版集团
陕西人民美术出版社

图书在版编目(CIP)数据

薛合新草书 / 薛合新书. — 西安: 陕西人民美术出版社,
2009.12

ISBN 978-7-5368-2310-5

I. 薛… II. 薛… III. 草书—书法—作品集—中国—现代
IV. J292.28

中国版本图书馆CIP数据核字(2009)第235343号

主 编 李晓明
副 主 编 卫高潮 于 斌
责任编辑 丁新宇
文章翻译 美国 Shih minghuan (黄市民)
释文翻译 王本原
摄 影 冯建国 姚珍辉
书名题写 雷珍民

薛合新草书
XUEHEXIN CAOSHU

陕 西 出 版 集 团
陕西人民美术出版社 出版发行

新华书店经销 西安煤航信息产业有限公司印刷

787毫米×1092毫米 8开本 15印张 80千字

2009年12月第1版 2009年12月第1次印刷

印数: 1—500

ISBN 978-7-5368-2310-5

定价: 286.00元

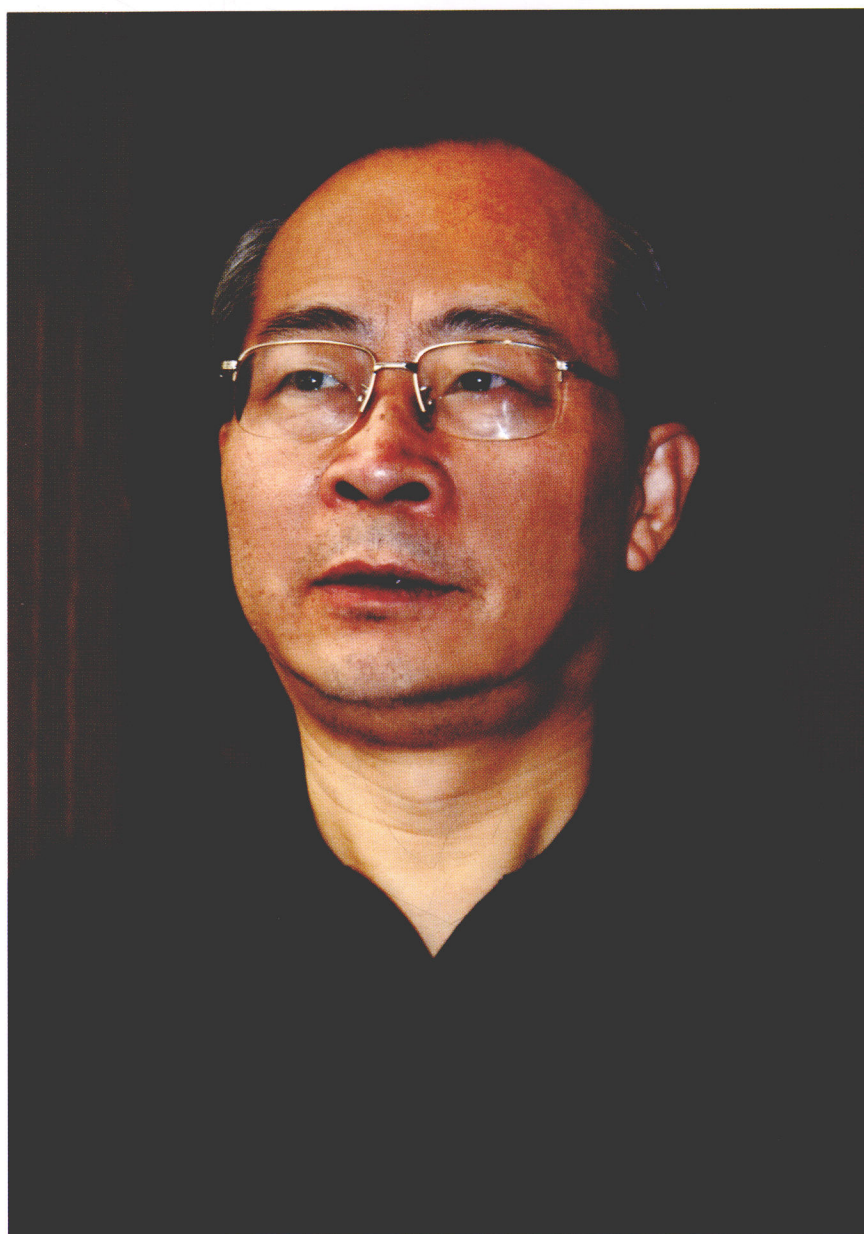
地址: 西安市北大街131号

邮编: 710003

<http://www.msbs.cn>

发行部电话: 029-87262491 传真: 029-87265112

版权所有·请勿擅用本书制作各类出版物·违者必究



冯建国/摄

薛合新简介

1955年8月生于陕西山阳。十二三岁始酷爱书法，师古、师天、师地、师心，每日临池不辍，四十岁起专习草书，作品流传美、日、韩、新加坡、加拿大、英、法等国家及港台地区，自号“五一岛主”。2005年香港《大公报》出版《薛合新书法鉴赏》。现任中国书法学术研究院常务副院长、和谐中国书画院名誉院长、西安于右任书法学会名誉会长。

Author affiliation: Hexin Xue was born in Shanyang, Shaanxi Province, in August 1955. He went in for calligraphy when he was a teenage boy. From then on he learned from antiquity, nature and soul uninterruptedly, and has specialized in cursive script since he was forty. His calligraphy works circulates in America, Japan, South Korea, Singapore, Canada, Britain, France, Hong Kong and Taiwan. He uses "Five One Recluse" as his pen name. In 2005, Takungpao in Hong Kong published Appreciation of Hexin Xue's Calligraphy. At present, he is the vice president of China Calligraphy Research Institute, the honorary president of Hexie Chinese Painting and Calligraphy Academy and the honorary president of Xi'an Yu Youren Calligraphy Institute.

目
录

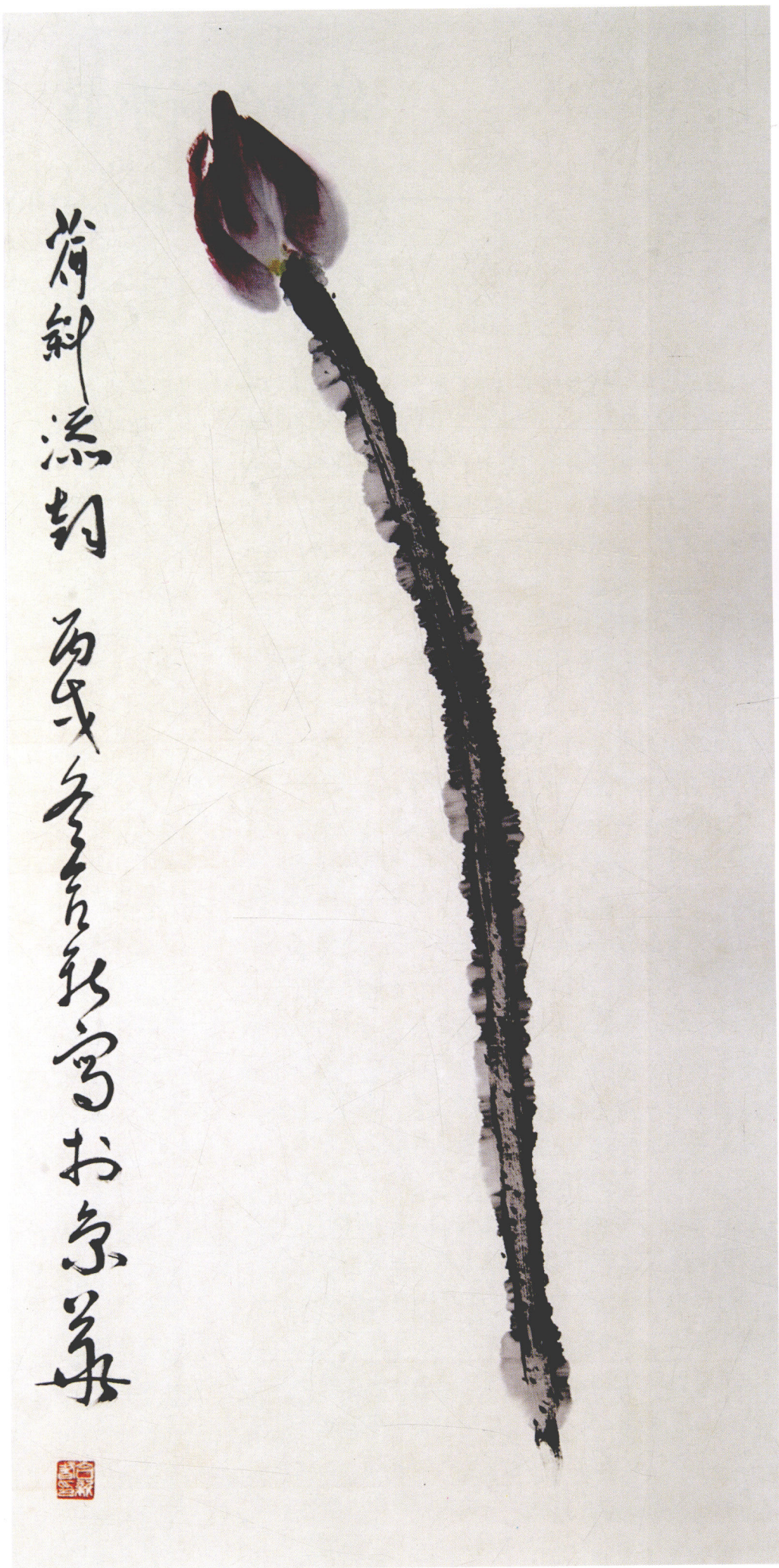
荷斜(和谐)添韵(运)	1
品薛合新草书	
——林俊谈中国书画名人100家	林俊 2
翰墨飞扬,独见机心	
——读薛合新的草书作品	吴川淮 6
江山开眼界 风雪炼精神	
——记中国100家书画名人之一薛合新	陈君婷 10
笔飞墨荡见性情 豪迈奔放铸精神	
——感悟薛合新先生和他的书法艺术	刘玉慧 15
竹	18
风云 花鸟联语	19
苏轼《念奴娇·赤壁怀古》	20
举杯 和曲联语	21
势	22
悟性	24
书南宋杨万里诗句送典舒贤侄	26
为伯群先生撰写嵌名联	27
意境	28
感想哲学	30
午子 名扬联语	32
自作诗A	33
一点奥妙	34
自作《纪念改革开放三十年》	36
云天远	37
上善若水	38
敬净竞静	39

目 录

技终艺始.....	40
苏轼《琴诗》.....	42
秦商雄风.....	43
忘“归”的《游子吟》.....	44
妙笔神游铸书魂.....	45
疾与缓.....	46
法外含法.....	48
杨慎《临江仙》.....	50
风格.....	51
般若波罗蜜多心经.....	52
四维堂.....	54
郑燮诗.....	55
境界.....	56
自作五言记事《祭残印》.....	58
孙中山《题桂平西山》.....	59
体悟经典.....	60
李白《山中问答》.....	62
王安石《题张司业诗》.....	63
习书十诫	
——临池四十周年纪念.....	64
三件雕塑.....	65
厚德载物.....	69
儒道释.....	70
自撰 狂来 兴起联语.....	74
自作散文诗《花之雨》.....	75
自作散文诗《艳阳雪》.....	76

目 录

李白《送孟浩然之广陵》	77
难忘的画展	78
为正红、叶静夫妇及其子朗轩撰写嵌名联	80
茶仙	81
“五一”之由	82
自撰 四个 冰冻联语	83
写字好难	84
为香港《大公报》书写报训	86
《心经》节选	87
为鹏翔公司成鹏先生撰写嵌名联	88
福寿禧	89
赏读唐双宁书法	90
为北京陕西商会成立题词	94
自作诗石	95
陈子昂《登幽州台歌》	96
汉乐府民歌《上耶》	97
《四十二章经》之一	98
天罗图	99
小 记	101
作品释文索引	105



荷斜添韵 岁次壬午夏月薛合新书



荷斜（和谐）添韵（运） 97cm x 48cm

品薛合新草书

——林俊谈中国书画名人100家

挥洒自如、沉着痛快、清野狂逸、无迹可寻——近日拜读薛合新先生丈二横幅大草的印象，回想2006年我在友人处得见他的书法挂历时，先生的书法深深吸引了我。他把怀素《论书帖》那种清雅劲健、行云流水的笔势，雄奇风流的气息发挥得淋漓尽致，给我留下了深刻的印象——这如果说是一种线的表达，不如说是一种境界的言说。

“一个艺术家乃至一种艺术风格的形成，往往会受到时代、地域以及时风的制约和影响。”（见《林俊谈中国书画名人100家·贾平凹》）在近现代书法史上，陕籍的艺术家挟着得天独厚的文化资源和自己的才识遨游于此种境界，艺术是相通的、传承的，薛合新先生的清野狂逸书风来自于长安古道的源远流长、秦雄汉厚的人文精神。

先生和我摆书法龙门阵时说：“草书法度森严，须多读帖、临帖，拘守一家，则难以扩张。而真正写好草书，功夫尽在草书以外。草书表现着书家的学识修养、胸怀、阅历及境界，是书家对社会乃至宇宙万物的理解。”薛先生经历丰富，从军、经商、从政，然而他就是在这种“奇崛”的人生历程中，不拘一格地扩充自己的视野，不仅“把古人帖中资源快速地变化成自己的书法生产力”，而且在工作中“江山开眼界，风雪炼精神”，“搜尽奇峰为草书”，不论做什么工作，或涉猎哪个艺术门类，均能化为自己书法的滋养。他喜音乐、擅诗联、寡言语、重义气、吃穿不讲究，唯独对书尤其对草书如痴如醉，时时一副幸福的样子。他曾说：书法是我业余中的“专业”，练书四十余年，从喜欢到追求到痴迷，不知不觉中已经把书法与感情和生命融为一体。

薛先生少爱诗书画，临池不辍，业余时间多浸

淫于书法之中，自谓四十作草。在传统的书法学习中，他涉猎广泛，晋之二王、唐之（张）旭（怀）素、宋之米（芾）黄（庭坚）、明之祝（枝山）董（其昌），更上追北魏石刻，章草汉简。不过观其挥毫之际可知，他平时喜爱的，尤属古代书家中，狂逸跌宕，清奇劲朗，不拘法度的写意一路。从其用笔而看，内涵而遒劲，骨丰而狂逸，笔畅而俊奇，容易看出得张旭、怀素为多；从其章法上说，大起大落，连绵不绝，空灵跌宕，又使人从中感受到祝允明，董其昌、王铎之率意天成之趣。

从《大公报》出的《薛合新书法鉴赏》来看，形式多为竖幅，沉着痛快，狂野劲逸，气势之大，可直通明人。当属大家之书。分行布白似信手拈来，又最见作者经营之匠心。多则一行繁星之数，少则一字独立称奇，字面的章法中，时纵时横，时聚时散，时急速时缓迟。跌宕生姿，可见先生搜尽奇峰化为草书之功。薛先生作书不择笔，多用长锋羊毫，并善利用其特有的伸缩弹力和蓄墨量，水墨并用，酣畅淋漓，飘逸灵动，点、团、线交混结合，有丰富的视觉效果和醉人的水墨艺术感染力。

新年之际，有幸欣赏了先生的丈二长卷，不仅显现了书家深厚的传统笔墨技巧和功力，而且也将书家良好感觉和洋溢的艺术个性淋漓尽致地展现了出来。薛先生的艺术格调是清野狂逸离俗的。言其格调高，是因为他的书法确乎“爽爽有一种风气”，狂野而不失清逸的风格从古典狂草中溢出，在体势和笔致上透露着颠张醉素的狂野，王铎、张芝的外拓，董其昌、傅山、林散之的苍凉清致，却又形成了自我的面貌，点画擒纵提按融古法而不拘泥，墨韵苍润变化一任天机。平中寓奇，野狂不涉诡怪，揭示出书家良好的传统修养；言其不俗，

是因为书家深知“真以点画为形质，使转为情性；草以点画为情性，使转为形质”之理，却又能自出机杼，写出个人的真性情，真襟度。把书法的功、技、意、情、趣和谐挥洒于书作中，一直是草书大家心仪手追的高境界。今天薛合新先生将我们领入了此种境界。

这种境界，便是“清野狂逸”的境界。

薛先生的书法，呈现出多种风格面目：《云天远》、《丹心》等，下笔果断，生辣雄浑；《南台静坐》和《结庐》横幅平如止水、静似幽兰、简直不食人间烟火；《滚滚长江》、《张灯结彩》竖幅，豪放恣肆，锋芒显露；《上善若水》一笔成书，笔势圆劲跌宕，节奏感强。他的行笔结字，妙造自然；方圆变化，以心运神，达到心手合一的境地。书风既融会了诗学的禅理，表现出恬淡清色、天机自然的浑成韵致；而又不失锋棱，显示出铮铮傲骨与豪纵之气。纵观草书一脉，至董其昌一出，以简洁虚和、萧疏逸远胜，得静之趣；倪天璐，黄道周，王铎又为一大宗，以奇兀纵横、跌宕沉雄胜，得动之韵。薛先生得两宗之长，可谓杰出大草书家。

薛合新先生的思想很有些“禅味”，从和我摆龙门阵得知他尚“淡”、尚“空”，当我细细品味了他的作品之后便确信了这是他人生的信条。“禅”、“逸”是对精神回归、精神自由的渴望，是精神腾飞和精神升华，但腾飞不能没有支点，更不能把“书法引擎装在拖拉机上”。对此，先生十分清楚。他虽然尚“不经意”、尚“无意为之”，但一刻也没有放松对经典书法的关注，从二王、张旭、怀素、山谷、枝山、右任、沈鹏等大家的草书，他都倾注极大的热情和全部的精力进行心临手摹。因此，薛先生的成功是

建筑在对线条深邃的理解和娴熟的驾驭之上的，而不是信手拈来的“偶得”。他的作品如其人，没有刻意安排故意扭动的成分，没有超男表演的样子，一切都像他的思想一样：平、淡、散、简，与世无争，又像他的性格一样：热情、奔放、率直。

在线条和格调运用上，他完全遵循轻重、虚实、断连的规律，一任挥洒，在注意布白一气贯注的前提下，他时时运用横向的拓展、盘旋、呼应，因此他的草书形成了一种疾风暴雨般的逼人气势，恰似暴风雨之际的枯草落叶在狂风中翻卷。因此每幅作品的整体感极强烈。具有身临其境的感染力。“笔墨当随时代”，这是一切艺术前进发展的规律，如果一切草书都按王羲之的模子写，张旭、怀素、傅山又岂能名贯书史？薛先生的长处在于了无顾忌，挥毫之际，以我之笔墨，散我之胸臆，“达其性情，形其哀乐”。故我欣赏薛先生的作品在于他较为准确地把握了书法的时代脉搏，我以为他“气掀墨海笔吞鲸”的大草必将在中国书法史上占一席之地。

薛先生的探索是多方面的，以他的修养和阅历，这种探索，不仅为我们带来了新的风格、新的节奏，在那探索的后面，也为我们带来了新的艺术思路。

“思路决定出路”，要创作出独特风格的作品，是离不开修养和传统的，但修养和传统并不是目标。创作有个性的艺术，必须是有个性的人，但有个性的人未必能创造有个性的艺术。我们走进薛合新先生，并期待这位草书领域的成功开拓者，不要停步，不断否定自己，在向高处艰难攀登中反复悟“道”，在一路省“悟”中继续苦奔，披荆斩棘，穿越时间隧道，与古贤把盏，拥抱人烟绝迹处的灿烂！

Mr. Lin Critiqued 100 Famous Calligraphers in China About Hexin's Xue Cursive Compositions

Effortlessness, joy, leisure, and without tracing, these are the impression I had when I read Mr. Xue, Hexin's cursive compositions. I remembered first time I saw his calligraphy calendar at my friends. I was fascinated with his compositions. He truly grasped the true essences of Huai su's "Lu Shu Tie". It is elegant and sturdy as floating clouds and flowing waters. Not only is in the expression of lines, but also is in a story of conceptions. "Regions, periods, and social standards will have great impacts of an artist and art styles." In modern Chinese calligraphies, artists who from Shaanxi province are with prolong traditional cultural abundances and their abilities and insights in the artistry. The calligraphies of Mr. Xue are influenced by ancient histories of Zhang An and it's culture humanism. Once Mr. Xue and I were in a friendly calligraphy competition, and he stated "The regulations of Cao Shu are strict. We must study and practice it with scriptures. If we only concentrate on only one particular style, then it is difficult to improve. The key to be good at it is not within Cao Shu. Cursive style is the expression of composer's scholarships, accomplishments, aspirations, and life experiences. It is also the understanding of societies and whole creations." Mr. Xue is experienced in life. He was a trooper, a businessman, and a politician. Because of his bountiful life, he is able to expend his horizon. Not only does he "transformed techniques in ancient scriptures into his own procreation" but also does he obtain "experiences from landscapes and sprits from snowy weather" in his carrier. It does not matter what positions he held or what artistries he engaged, he always could find the nourishments for his calligraphies. He loves music, talents poetry, spares in words, emphasizes on loyalty but not particular in clothing, and he is fond of calligraphies and specially fascinated with Cao Shu. He has said: Calligraphy is my profession in my leisure time. I have been practicing for forty years form being interested to being infatuated it. Unconsciously I have fused my life and calligraphy together. Mr. Xue liked poetry, painting, and calligraphies since early age. He has spent most his leisure time submerged in calligraphies. He called himself lunging in cursive style for forty years. In his studies, he has learned form vast historical scriptures, mater styles, such as two Wong masters of Jin Dynasty, Zhang, Su, and Hai, Shu of Tang Dynasty, Mi, Huang of Song Dynasty, Zhu, Zhi Shan, and Dong, Qi Chang of Ming Dynasty, and the stone carving of Bei Wei Dynasty. By observing his compositions, it is easy to conclude that he likes the ancient Cao Shu with free will, simple, and unbounded style the most. From his strokes, we can see the powerful connotations, abundant free wills, and fluent strokes that heavily influenced by Zhang, Xu and Huai Su. From his presentation with ups and downs, and continuous and obstructed, it really shows the free spirits of Dong, Qi Chang, and Wong, Dow. From his compositions which mostly are with vertical presentation published in "Da Gong Bao" titled "Application of Xue He Xing's Calligraphies", we can appreciate their clam yet joyful, sturdy yet unbounded manners that are most impressive. They are truly master pieces. It seems that all presentations of columns are arranged without efforts but one can really see his ingenuities. It is not over presented yet is not under presented. From the entire characters presentation, while vertical while horizontal, while congregated while individual, while rapid while steady, they appear with contracts and harmony that truly shows the true artistic talents. Mr. Xue is not very particular with brushes, and usually he uses the brushes made of long goat-hair. He takes the advantages of brushes' expand-contract and soaking properties to merrily and lively present the combination of points, lines and the mass with grace. The final compositions are with intriguing visual effects and with intoxicating artistries. During the New Year, I am fortunate to see a long piece of composition, it showed the skillful techniques and merits of

strokes, and it also most beautifully described the permeated artistic personality. His artistic style is pure and unconventional. His style seems to have "bright and clear fashion" The essence of wild yet pure style is from classical cursive calligraphies. The presentation and the strokes are disclosed the wildness of Zhang Su, shape of Wong Dow and Zhang Zhi, and the desolation of Dong, Qi Chang, Fu Shan, and Lin San. However, they truly represent his own complexions and styles. He follows the classic regulations yet bounded by them. The usages of ever changing fullness of the inks are skillfully mastered. He incorporates the extraordinary into ordinary and wildness without oddness. Calligraphers realize that" through Zhen style calligraphy presentation to catch the inner feeling and Cao Shu is the results of expression of inner feelings" Mr. Xue can express his true self through his compositions. From his compositions one can easily see the skills, meanings, sentiments, and delights which are the in free-will state that most of calligrapher are striking. Mr. Xue's compositions can express different genres. In "Far cloud sky", and "Loyal heart" the strokes are decisive, vigorous and forceful. In "Meditation on south platform" and "Cottage", they showed peaceful as sealed water, as secluded orchids, and as out of this world. In "Rolling Yangtze river", and "Hanging lanterns and festoons" they are liberal and unconstrained and displayed the skillfulness. "Shang San Ruo Shui" is completed within one stroke which with strengths and strong tempo. His strokes and words arrangement are natural and wonderful, and they are in the state of free-will. His compositions are with Zen philosophy expressing of contents and purities, and are also with ambitions, lofty spirits and grand statures. Dong, Qi Chang's style is succinct, harmonious and peaceful. Ni, Tain Lu, Huang, Dao Zhou, and Wong, Dow are belong to another spectrum which are powerful, and sturdy and with momentum. Mr. Xue has obtained the true essence of both styles, so he is a really remarkable cursive calligrapher. His thoughts are often agree with Zen which emphasized on "thin" and "vacant". After few friendly competitions, I have no doubt that Zen is his creed in life. "Idleness" is the core of his believes and the support of his spiritual advancements. He thrives to be "unwitting", "unintentional" in his compositions, but he never eased up his interests in calligraphy scriptures. He has poured himself into studying calligraphies of two Wong masters, Xu Su, Shang Gu, Zhi Shan, You Ren, and Chen Peng with great enthusiasms and energies. Therefore, His success is based on his deep understanding and mastering of strokes. It is neither easily obtained nor accidental. His compositions are reflections of himself which are without intentional unnatural elements, and with overwhelming showmanship. They appear to be even, thin, loose and simple without aloof from the world and also as his true nature which are passionate, expressive, and straightforward. His strokes and styles are adhering to light-heavy, virtual-real, continuous-interrupted contracts and concentrating on the painting cloth. While expanding horizontally, while hovering, and while echoing, his Cao Shu is with momentum as strong winds with torrential rain, as the dry straws and leaves tumbling in the gale. The results are most impressive as being in the compositions personally. "Compositions being suitable at present time", it is the rule of advancing the artistic creations. If everyone only used Wong Xi Zhi's scriptures as the only model, then who would become masters as Zhang Xu, Huai Su, and Fu Shan? Mr. Xue's advantage lies on without any scruples. When writing, he use the brushes and the inks to express his heart and "to express his temperaments and his inner feelings" The main reason I admire his compositions is that he has accurately master the current trend of calligraphies, and I think his grand stature of calligraphies will be most important in future

Dao Cao calligraphy history. His creations are multilateral base on his masteries and experiences. He has brought us a new style and new tempo of calligraphies and also brought us new artistic train of thoughts. "Thinking is the only way out"; in order to create unique compositions, one can not abandon traditions and cultures. However, the following the traditions is not the final destination. To create unique compositions, one must have unique personalities. With unique personalities, one might not create unique artistries. We divide into Mr. Xue's innovated calligraphies, and sincerely hope he who is the pioneer will continuously negate himself in order to aim at higher achievements and from ascending process to realize the truth of Dao. On the Road of realization, he will obtain the exploits which were obtained by ancient calligraphies masters.

翰墨飞扬，独见机心

——读薛合新的草书作品

吴川淮

(一)

物以类聚，人以群分。在人流熙熙的京城里，我这个被人称作写字的人，自然也和写字的人惺惺相惜地常聚在一起，共研书道，互为观照。薛合新先生就是在这种情形下认识的一个道友和兄长。

薛老兄是商洛人，一架眼镜，文质彬彬，虽已过天命之年，但精神上颇似青年，毫无世故之象。论起书法，颇为谦虚，只要提的话起，也能滔滔不绝，关键投缘即可。他在省驻京办工作，天天迎来送往，一旦有闲，便铺案伸纸，泼墨挥毫，活出另一番潇洒。

一般人的印象里，写草书的人大概精神都很狂放，人长得可能都很潇洒。但其实不然，写字的人和长相一点关系都没有，而恰恰是和精神状态有关系，和那个看不见的传统有关系。特别是写草书，更能彰显一个人内在的涵养、气质、性格，一点假都作不得。所以在日常生活中，写草书的人一般是看不出来的，就像薛老兄，只有在写字的时候你会发现他像一个年轻人在奔跑，在狂笑，在肆意地放任着他的精神。

(二)

薛合新的草书，写得熟练而又放逸，守法其中，

激情于外。

书法之道，草书是最有魅力、最难写又最能调动人激情的艺术。薛老兄于草书浸淫多年，朝临晚摹，帖不离手，从怀素张旭入手，遍观明清法帖，上溯二王，走一条自我探索之路。他草书的最大特点是富有激情，豪情满怀，一挥即就，便见精神。在字的结体上，融糅多家，取法多端，不时还有章草意味。与那些所谓的专业书法家相比，他写得轻松，是以书自娱，以书自乐，以书自畅，以书自得。翰墨之乐，得于闲暇。笔墨之功，积于岁月。

在《西安于右任书法学会成立二十周年书画作品选集》中收录了老薛的五件作品。“午子绿茶，名扬天下”八字，写得气韵畅通，墨意飞扬，有一种毛体的风格和气度。另两幅，“前不见古人……”的陈子昂诗歌写得颇像明人，“故人西辞黄鹤楼……”也写得流畅气和。他现在的状态是见传统而不见古人，没有具体地承继一家之风，但间架形体却从古人那里过来。这对一般作者来讲其实是一着险巇之棋，老薛就这样驾轻就熟、举重若轻地过来了，“众里寻他千百度，蓦然回首，那人却在灯火阑珊处。”

古人说：“写字之法，在手不在笔，在心不在手，在神不在心，神则妙矣，不可知矣。”书法能够让人忘情、忘我，让人陶醉其中，“专用于务，钻坚仰高，忘其疲劳，夕惕不息，仄不暇食。”就是因为人们在临摹与创作的挥运之间，体会到的

那种天地同一、笔畅墨酣的无言快意。万籁聚于笔端，毫末兼及天地，这里面有一种人生的大快意，大感悟，大超脱。于艺之道，此为逍遥，博约就简，墨色迷离。

我与老薛皆有体会耳！

（三）

研习书法，到了一定年龄，就选择草书。

现代书家中，由楷书、行书转而为草书的有沈曾植和于右任，沈是碑学大家，于是魏碑翘楚，二人在中年之后都选择了草书，是现代书法史上的有趣现象。

草书是中国书法中理性与非理性最奇妙的接合部，当一个人的心性放下来的时候，他需要一个内心可以张弛的窗口、一个平台，就会自然而然地转向了草书，在这里，可以栖息那个疲惫的身心，可以张逸那个放肆的自我，可以毫无顾忌地呈现自己的醉态，又可以森严壁垒地构筑出一个天地。

老薛在他这个年龄专写草书，也是这种年龄到这个“火候”上的选择。“欲作草书，必先释智遗形，以至于超鸿蒙，混希夷，然后下笔。古人言‘匆匆不及草书’，有以也。”（刘熙载语）以草书，安妥自己身心的漂泊，以草书，达到一种内心里“诗意地栖

居”（海德格尔语）。

夜半人静，老薛在挥运着自己的毛笔。“忽兮愧兮，其中有灵，愧兮忽兮，其中有物。”此时的老薛在精神的畅快里飞扬着，此老薛已非彼老薛，此我已非我。

我在哪里？

在线条的飞驰里。

（四）

我认为，薛老兄是以书法滋养着自己的身心，以书法求着自己的“道”。不以书法为求法，反而得法于物外。他比书法人活得滋润，比书法人活得超脱，难就难在了这个“养”字。不以物喜，不以己悲，不以书为牵累，而以书养己，将自己活在传统里，将精神活在飞扬的线条里，这也算是现代人的一种活法吧。

书法的境界在哪里？在一种心的感悟，在一种长期的磨炼和与古人的对话里找到属于自己的线条表达。宋人钱惟治说“心能御手，手能御笔，则法在其中矣”。心手双畅，是一种自得，也是一种境遇。

因为书法，老薛得到了精神上的丰富，亦因为书法，老薛通过自身的体悟而妙会神往中的那些先贤。

在潘家园，他喝着浓绿的酃茶，底气十足地招呼着朋友：“走，写字去！”

Floating strokes with Connotation

Reading Mr. Xue Hexin's Cursive Calligraphies

By Wu, Chuan Huai

1

Things of one kind usually gather together. In the populated city of Beijing, people call me “a person who knows how to write”, so naturally I like to close to persons who have similar hobbies and discuss calligraphies with them. That is how I get acquainted with Mr. Xue He Xin as a good friend and as an elder brother. Brother Xue who is from Xi An wears a pair of glasses with elegant and refined manners. Although he is in his sixty, he is energetic as a young man without worldly sophistication. He is very modest when talking about calligraphies. When with the right persons he can express his opinions without hesitation. He is Shan Xi official reside in Beijing with duty of welcoming and parting of guests. He spreads painting cloths and wields his writing brushes to create casual and elegant compositions in leisure time. The common impression of a person who writes

Cao Shu is with dashing and refined manners and with unrestrained spirits. It is not entirely true. It is solely depended upon the spiritual conditions and personal scholar achievement of a calligrapher, not upon his appearance. It manifests ones self-restraints, temperaments and personalities especially in Cao Shu. In our daily lives we can not easily identify a cursive calligrapher. As brother Xue, when he is in writing, you will feel him as a free spirited young man running with boisterous smile on his face.

2

His calligraphies are free and ease with extraordinary proficiency. It is regulated within, but it expresses intense motion. Cao Shu is the most charismatic calligraphy style and it is the most difficult to master. Brother Xue has been immersing himself in Cao Shu for many years. He has been practicing and imitating scriptures daily without interruption. He studied Huai Su's, Zhang Xu's and all the famous scriptures in both Ming and Qing Dynasties and even traced back to two Master Wong's scriptures. He has his own path to explore. The characteristics of his calligraphies are filled with intense enthusiasms, and lofty sentiments. He completed his compositions usually in one sweep, and one can see the spirits in the compositions. He had melted several schools of techniques and strokes in his over all presentations. Comparing to other professional calligraphers, he write leisurely. He writes to entertain himself, to enjoy himself, to express his emotions, and to please himself. His enjoyments of calligraphies are from his hobby, and his skillful techniques are from his uninterrupted practicing.

There are three Mr. Xue's compositions in the “Twenty years anniversary of Xi An Yu You Ren calligraphies association calligraphies selection”. “Wu Zi Lu Cha, Ming Yang Tian Xia”, these eight characters were written as floating strokes with unobstructed artistic conception. It is with the styles and manners similar to Mao style. “Not able to see

ancients.....” Chen, Zi Ang’s poem was written in style similar to Ming Dynasty. “My old friend departed from Huang He Lou and headed west.....” was written in fluent and harmonious. As now his calligraphies is not belongs to any particular schools, but his forms of Chinese characters are extension of traditional frame works. To other calligraphers it might be risky to do so, but Mr. Xue has done it with ease as on third stage of realization that “I have searched numerous times, suddenly I turned around. One is under the dim light”. Ancients stated, “The key of calligraphies is in your hands not in the brushes. It is in your heart not in your hands. And it is in your spirit not in your heart. Once reached this wonderful stage, the future is limitless.” Writing calligraphies can be unruffled by emotions and intoxications in selfless trend. “Reserve for improving writing and strikes for advancements without weary. One needs to be vigilant without weariness” During the practicing and creating process, one can realize the unification of universe and achieve the satisfaction of fluencies of strokes. All the creations are on tips of the brushes and the hairs of the tips are with the entire universe. It is such a comfort, such a realization, such a non-convention. Mr. Xue and I are striking for this realization.

3

After few years of researching studying calligraphies, one will choose Cao Shu when reached maturity. In recent history, people who practice Kai Shu, to Xing Shu and then to Cao Shu are Shen, Zeng Zhi and Yu, You Ren. Mr. Shen is the master of stele calligraphies and Mr. Yu is the Wei stone tablet calligraphies master. It is very interesting that both of masters started to concentrate on cursive calligraphies in their middle age. Cao Shu is the most intriguing combination between rationalities and irrationalities in Chinese calligraphies. A person needs a window or platform to express its inner thoughts and emotions when his inner self is calm and settle. Cao Shu becomes the only choice. In this domain, the exhausted body and mind will be perched and the unrestricted self can be actuated. The self intoxication can be expressed and it also can be a world that strongly fortified. Mr. Xue being engrossed in Cao Shu is the natural progression at his age. “To create Cao Shu compositions, one needs to release all intentions and forget all regulations in order to pass the primeval stage, and starts the first stroke.” Ancient said “Cao Shu is more than just hurried” One can arrange his drift mind and body well in Cao Shu, and through it one can reach the state of residing in the land of poetry. In the middle of night, Mr. Xue waves his brushes all of sudden the inspiration appeared, and moment later the compositions surfaced. At that moment Mr. Xue is pleasantly floating in his spirits. He is no longer him. I am no longer myself. Where am I? I am dashing forward in the strokes.

4

I think brother Xue is using calligraphies to nourish himself. He is using calligraphies to quest his own “Dao”(path of life). He is not bounded by the regulations in calligraphies because he has realized much more than regulations. His calligraphies are more colorful than others. The most difficult part of all is the word “nourish”. He is happy because he had it, nor is he sorrowed because he had none. He only uses it to nourish his life. Physically he lives in traditional society, but spiritually he lives in floating strokes. It is one of most unique way of life. What is the essence of calligraphy? It is a realization of one’s heart. It is the expression that only belongs to oneself after hard works and conversation with ancients. Qian Wie of Song Dynasty stated “Mind can control hands, and hands can wiggle brushes. This is the key”. Fluent in both mind and hands is really a fortune. Because of calligraphies Mr. Xue has enriched his spiritual life. Because of calligraphies, Mr. Xue through his self realization he had met all the ancients in his mind. He drinks a cup of strong green tea at Pan Jia Yuan, and with his strong voice call out “Let’s go write”

江山开眼界 风雪炼精神

——记中国100家书画名人之一薛合新

陈君婷

2008年11月17日下午，国家文化网、国家中西部网、中国网视联合走访了中国书画名人百家之一的薛合新先生。“临帖须入古、无我、重技巧、求细微，创作应出古、有我、达性情、论神韵、瞬间痕迹。”这段对书法艺术的领悟，不仅是薛合新先生正大、简直、中和、精微而狂逸的书风的自我总结，更是先生狂傲不羁、无拘无束的性格体现。书法，对于薛先生而言，是一种无怨无悔之追求，包含着对自然的理解，对万物的认识。

为“书”而生 “书”“情”相融

薛先生生于陕西省山阳县。现任陕西省驻京办副主任，系中国书法学术研究院常务副院长、和谐中国书画院名誉院长、西安于右任书法学会名誉会长。自言为“书”而生。自幼与书法结缘。四十岁始专习草书，从爱好到痴迷。其书法作品曾多次获得全国书画大赛的金银奖项，书风狂逸洒脱、妙笔神游、自然浑成，深受海内外人士的好评。

薛先生早年入伍，不到一年时间内就成为独立师新兵第一个也是当年唯一一个入党的人。有着丰富的人生经历——工、农、兵、学、商、党、政、工（会）、团，用他自己的话说：“只差妇联主任没有当过了。”他爱好广泛，喜音乐、好读书、寡言语，工作闲暇总是一本书、一杯茶，偶尔加上一首名曲；擅作画，一幅《荷斜（和谐）添韵（运）》寓意独特，让人记忆尤深；精诗联，撰嵌名联“张灯结彩新伉俪比翼飞翔，殷实康宁到白头相守愉悦”赠朋友张翔、殷悦新婚之喜，留词“丹心无悔翰墨留香，枫林

有情妙笔神游”与书法家刘丹枫个人书法展；对书法艺术则是如痴如醉，在工作与学习中不断开阔眼界、增长学识、丰富阅历，达到“搜尽奇峰为草书”，将所学所感所见所闻转化为书法创作的营养品。

薛先生每次谈及书法艺术时，脸上都洋溢着幸福的表情。他说：“从我十二岁开始接触书法以来，练书都已经四十余年了，书法可以说是我业余中的‘专业’了。从开始的喜欢一直到现在的痴迷，书法已经成为我生活中不可缺少的一部分了，不知不觉之中我已经把书法、感情和我的生命融为一体了。”

无“归”的游子吟

慈母手中线，游子身上衣。

临行密密缝，意恐迟迟归。

谁言寸草心，报得三春晖。

一幅内容为唐代诗人孟郊《游子吟》的书法卷轴挂在了书房最显眼的位置。薛先生介绍说，当写完这幅字准备送往中南海的时候，无意中发现少了一个“归”字，朋友建议他先篆刻这个字，然后再印上去，这是通常的补救方法。他也曾想过重新书写一幅或者按照朋友的建议去篆刻，可忽然间发现这是一个无意中的巧合，而这个巧合也令这幅字卷有了特殊的意义。

2002年，薛先生在北京主持陕西大厦的修建工作，传来母亲病重的消息时，正是公务最繁忙、建设处于最关键的阶段，身为总指挥的他没有办法赶回老家；母亲两次病危都未曾抽身返乡，直至母亲临终离世作为儿子的他也没能见上母亲最后一面。在母亲去