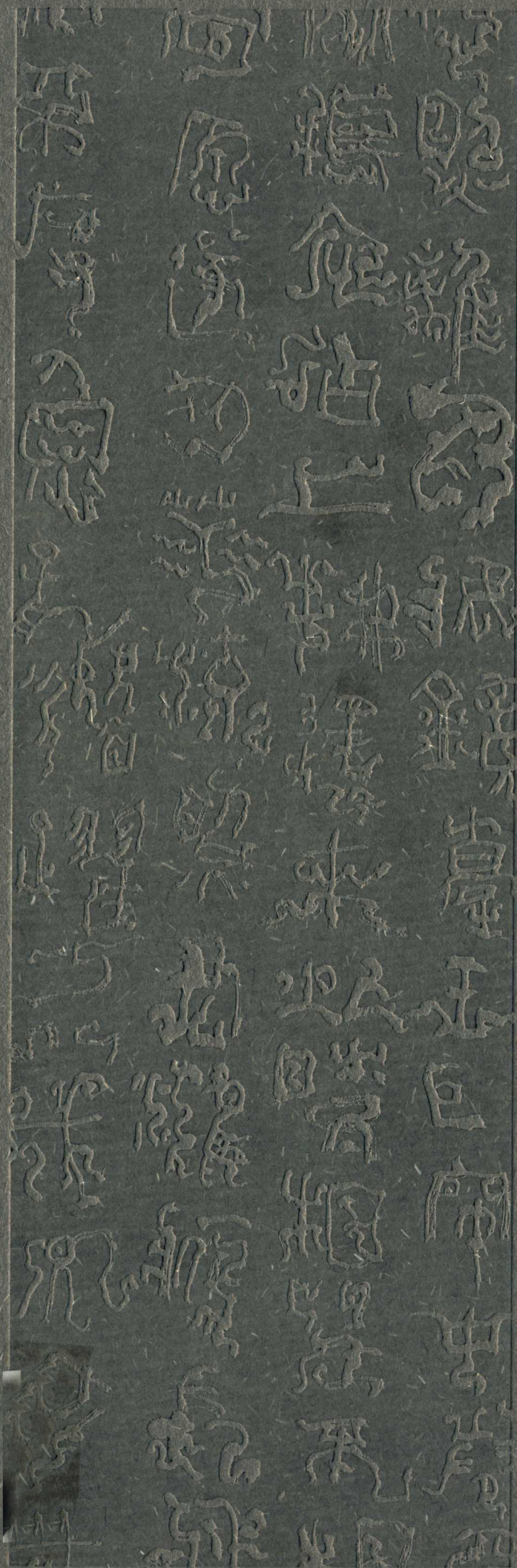


# 附 雲 鳥 虫 篆

书法艺术

BIRD-INSECT  
 CALLIGRAPHY  
 OF XIEYUN



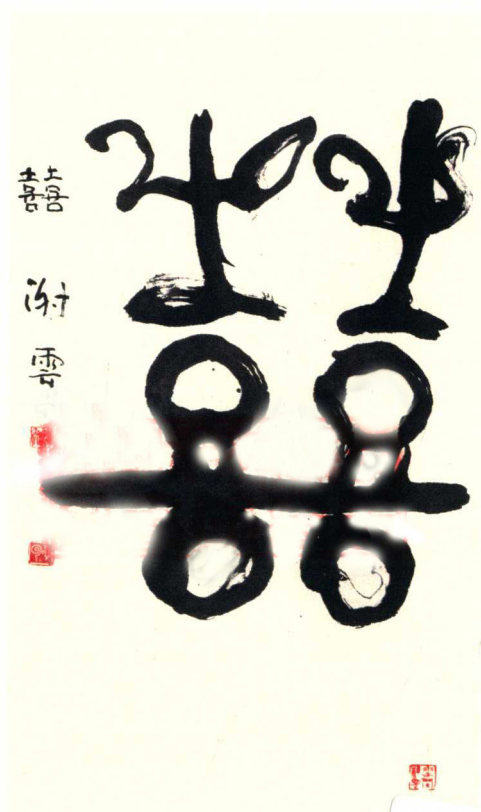
西苑出版社



# 谢云鸟虫篆书法艺术

Bird-insect Calligraphy of Xie Yun

谢云◎著



西苑出版社

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# 序

■ 阎晓宏

谢云老，浙江苍南人，1929年生，现为中国书法家协会顾问。谢云6岁始随父学习书法，吟诵古诗，年少时书法专临柳公权、颜真卿二人，后又临魏碑。在吕章中先生主编的《中国国家博物馆捐赠系列丛书——谢云书画艺术》一书中，我意外地见到了一幅谢云老于1946年上中学时的楷书作品，乃见颜、柳之韵，灵动而又合于章法，逸气过人，一时无法与他现在的鸟虫篆书法联系起来。

鸟虫篆由“秦书八体”中虫篆演化而来。汉许慎《说文解字·叙》云：“自尔秦书有八体：一曰大篆；二曰小篆；三曰刻符；四曰虫书；五曰摹印；六曰署书；七曰殳书；八曰隶书。”其实，“秦书八体”中大篆、小篆、虫书、隶书可以称之为“体”，而其他四体：刻符是刻在符节之上，摹印是刻在印材之上，署书是题在匾额之上（现称榜书），殳书是铸在兵器之上，这四体严格上称不得字体。据考，虫篆源于春秋而流行于战国。战国时期，吴、越、楚、徐等南方诸国盛行该体，各国兵戈相交为虫篆创先河之功。北方也有流传。1978年在河北平山县战国中山王墓出土的“中山王方壶”上铭刻的字体修长、具抽象美品格的金文虫篆，乃是例证。鸟虫篆在当时用途广泛：在军队的旗帜或符节、泥封上，鼎、秦砖、瓦当、兵器、编钟乃至一般器皿、饰物上，都普遍运用，甚至是研习书法之必须。唐代书法理论家孙过庭所著《书谱》曰：“……博究始终之理，镕铸虫篆，陶均草隶，……象八音之迭起，感会无方。”

谢云老钟情鸟虫篆几十年，有偶然亦有必然。谢云老本质上是个诗人，他对于诗歌的痴爱，远胜于书法。在他上初中时便在当地有名的《瓯海日报》上发表了《我已长大》的新诗。由对诗的痴爱转至对鸟虫篆的钟情，似是在特定历史环境之下，于冥冥中之安排。1958年，谢云老被错定为“右派”，由文化部下属的北京幻灯制片厂下放到广西电台，为了避开创作诗歌而可能殃及自身的文字之祸，而又能抒发胸中郁闷或情怀，谢云老在历史与现实、偶然与必然的漩涡中，进入了魂系其终身的鸟虫篆书法艺术。

谢云老倾心于专研鸟虫篆长达半个世纪。他徜徉于古代与现实之中，以天人合一的哲学精神，格物致知、格物穷理，追寻着西周以来鸟虫篆产生渊源及其历史嬗变之痕迹，以诗人之审美观念和情怀，探古寻幽，不懈探寻鸟

篆、虫篆到鸟虫篆，由具象到抽象的线条与韵律。

南北朝时期，谢赫提出“气韵生动，骨法用笔”等书画“六法”。“六法”不是并列关系，其“气韵生动”居于“六法”之首，这恰与谢云老内心激情与外在表达所合。谢云老秉承书法之妙道，神采为上，贯气于心，内外交融，天人感应，追求内在的理性把握和外在的感性、激情表达，注重线条、布局，也注重节奏、韵律。谢云老书写的鸟虫篆，样态优雅、摇曳动人，既具抽象的曲线美，又充盈着澄怀味象的人文精神。他在诗作中表达出来的激情、浪漫、真诚、怀旧，与鸟虫篆中返璞归真、不拘技法、自古出新、天真烂漫、丑中见美，相互交融。经过漫长人生岁月的磨难，于20世纪90年代，他在长诗《笔潮》中抒发了对鸟虫篆梦一般的追寻：

线的流动，形的飞扬  
智慧、深邃、简洁、生动  
真真是美的……  
宇宙万物，无穷的阔大  
五行、人伦、美像归于线  
般的文字，远古的梦  
是那么遥远，又多么亲近……  
纸已焦黄墨已淡  
天机造化  
挥毫高崖悬  
群山齐鼓掌……  
先人赐予的字迹  
字迹里储存的密码  
你能鉴赏吗？

他的诗中有书，书中有诗，二者浑然一体。就此而论，人罕能及。刘海粟大师题诗为评：“出古方师古，俊难丑更难，黄山添妙境，碧月映寒潭”，并称赞他的鸟虫篆书法“奇而不奇，不奇而奇，放逸可观”。海粟老人以其百年人生经历及艺术大师的卓越见地，对谢云老鸟虫篆书法于古今之间、守旧与创新之间、美丑之间做出精当的评点。

你能鉴赏吗？这是谢云老对自身抑或是对现今的追问。是为序。

作者系国家新闻出版总署副署长



# Preface

■ Yan Xiaohong

Mr. Xie Yun, born in Cangnan County of Zhejiang Province in 1929, is now a consultant of China Calligraphers Association. Since six years old, Xie Yun has been learning calligraphy and poetry from his father. When he was young, he concentrated on learning calligraphy in Liu Gongquan and Yan Zhenqing, and then he learned the style of Northern Wei stone tablets. In the book *Donation Series for China National Museum—Painting and Calligraphy Art of Xie Yun* compiled by Mr. Lv Zhangzhong, I found by chance his work of Kai calligraphy in 1946 when he was in the middle school, typical of Yan and Liu styles, complying with the art of writing but with more freedom, which cannot be associated with his current bird-insect calligraphy.

Bird-insect calligraphy develops from insect script, one of the eight ancient calligraphic styles in the Qin Dynasty. As is said in *Shuo Wen Jie Zi: Xu* written by Xu Shen in the Han Dynasty, “In the Qin Dynasty there were eight calligraphic styles thriving by then, which were large seal script, mini-seal script, inscribed symbols, insect script, imperial seal script, script on horizontal inscribed boards over the gate, script on weapons and official script.” As a matter of fact, large seal script, mini-seal script, insect script and official script are good to be called “styles”, and the other four are actually inscriptions on different objects—tallies, imperial seals, weapons and horizontal inscribed boards over the gate, therefore the latter four kinds of inscriptions can not be called calligraphic styles in the strict sense. It’s said that insect script was derived from the Spring and Autumn Period and became popular in the Warring States Period. Insect script was widely used in the states of Wu, Yue, Chu and Xu at that time, the fights among whom contributed to the appearance and wide use of insect script. It was also put into use in the north. In 1978, a sample of insect script was discovered in the tomb of the King of Zhongshan in the Warring States Period in Pingshan County of Hebei Province; a quadrangular bronze jar belonging to the King of Zhongshan was unearthed from

the tomb and insect script in slender lines with abstract beauty was inscribed on it. Bird-insect script was widely used then on the flags, tallies and lute in the military army, as well as in tripod caldrons, bricks in the Qin Dynasty, eaves tiles, weapons, serial bells, household containers and jewelry and even it is essential for learning calligraphy. As was said in *Manuscript of Treatise on Calligraphy* written by Sun Guoting, a calligraphy theorist in the Tang Dynasty, “... to exert every effort to learn how to begin and end in writing calligraphy, study the essence of insect script, the classic cursive script and official script...like to compose a melody with eight musical instruments, which will have listeners profoundly enjoy and think.”

Xie Yun has been a lover of bird-insect calligraphy for decades of years, which is both by chance and by destiny. Xie Yun is a poet by nature, and his love for poetry is far more than that for calligraphy. When in the middle school, he published a free verse “Grown Up” in the famous local *Ouhai Daily*. His love shifted from poetry to bird-insect calligraphy, and it seemed to be owing to the special historical environment. In 1958, he was mistakenly sentenced to be a Rightist, exiled from Beijing Slide Film Factory affiliated to the Ministry of Culture to Guangxi Radio Station. Drawn into the vortex of history and reality, Xie Yun had to protect himself from the possible literary persecution in writing poetry; by chance or by destiny, he began to approach the realm of bird-insect calligraphy to express his depression, which has turned out to be a life-long undertaking, preoccupying all his heart and soul.

Xie Yun has been focusing on studying bird-insect calligraphy for half a century. Adopting the philosophical thinking of “harmony between man and nature”, Xie Yun pursues the very nature of things in studying the origin of bird-insect calligraphy since the Western Zhou Dynasty and its historical development. With the poetic aesthetic feelings, he perseveringly explores the development from bird script to insect script and finally to bird-insect



calligraphy and the lines and rhythms from concrete to abstract, in the hope of making some new discovery.

In the Southern and Northern Dynasties, Xie He put forward six principles of painting and calligraphy, namely "rhythmic vitality, flexible lines..." The six principles are not equally important, and "rhythmic vitality" comes the first as it just strikes a chord with Xie Yun's inner passion and outward expression. Adhering to the essence of calligraphy, emphasizing its elegance, with energy and spirit in one's heart, to reach a state of unity of one's internal and external world and the interaction between nature and man, he strives for rational understanding and dynamic expression, attaching importance on lines, layout and rhythm. Bird-insect calligraphy written by Xie Yun is elegant and charming with abstract lines of beauty, and he hopes to demonstrate the pure and innocent spirit of mankind. Passion, romance, sincerity and nostalgia in his poetry are blended with innocent nature, free style, innovation, naivety and unique beauty. In the 1990s, he expressed his dreamlike pursuit of bird-insect calligraphy in the long poem "Bi Chao" after ups and downs in the life:

*The flowing of lines*

*Wise, deep, concise, dynamic,*

*More than beautiful*

...

*How vast the universe is!*

*The Five Elements, human relations and beautiful  
images are all embodied well in these lines,*

*Words of the Yin Dynasty, the ancient dream,*

*So faraway, so intimate*

...

*The paper has become yellow with age; the ink has  
become lighter,*

*The secret nature,*

*Writing with strength is like standing by a cliff,*

*All the mountains are clapping,*

...

*The words bestowed by our ancestors,*

*The mystic information hidden in them,*

*Can you appreciate?*

His poem contains the beauty of calligraphy, and his calligraphy embodies the features of poem, which merge harmoniously with each other. Very few people can reach this height. The master Liu Haisu comments with his poem, "Learn from but go beyond the masters; it's more difficult to write the ugly than the beautiful; if we want to add to the charm of the Yellow Mountain, clear swath of moonlight on the cool pool may help here", and praised Xie's bird-insect calligraphy as "sometimes odd, sometimes common, clear and passionate enough to be enjoyed". Haisu, of with his rich life experiences, gives a very excellent comment on the bird-insect calligraphy of Xie Yun, as Xie merges tradition with modernity, conservative with innovation, the ugly with the beautiful.

Can you appreciate? This is a question raised by Xie Yun for himself or the modern world.

Above is my preface.

(The author is the Deputy Director of General Administration of Press and Publication)







## 谢云简介

谢云，汉族，1929年10月生。浙江苍南县人。原名谢盛培，号裳翁，中国人民大学新闻系毕业。编审。

中国书法家协会顾问、中国作家协会会员。

幼遵家教习字习诗。习字始学颜、柳，继学篆、隶，1980年后广涉魏晋汉碑及鸟虫篆等异体字，融篆、隶、行、草于一格。书法象隼形美，拙辣兼施，草篆尤多变化。刘海粟大师评其书法：“奇而不奇，不奇而奇，放逸可观。”书法作品入选第二届全国书法展；1989年1月在中国美术馆举办“谢云书法展”；1989年、1993年先后与日本京都书画院院长田能村直外、著名书法家近藤摄南先生在京都、大阪举办书法展。

1991年，中国书法家协会第三届换届，被选为秘书长，并任中国书法家协会分党组副书记（主持工作），至2000年卸任。谢云习书习诗，诗书相融，长诗《笔潮》（第一章）收录于《新华文摘》1992年第10期。

长期从事出版工作，曾任广西出版总社社长、广西新闻出版局局长、中共广西壮族自治区党委宣传部副部长、广西书画院院长、中国出版工作者协会常务理事。创办线装书局，任首任总经理、总编辑。主编出版线装影印本

《毛泽东评点二十四史》，传誉书坛。获国家新闻出版总署三十年出版荣誉称号。

出版著作有：线装书局线装本《谢云篆书》，中国文联出版社书画评论集《灯前余墨》，人民美术出版社、漓江出版社、荣宝斋出版社《谢云书法集》六种，中国书籍出版社《〈毛泽东评点二十四史〉线装影印本编辑出版纪实》，线装书局《谢云八十书画》，中国文联晚霞文库《谢云旧体诗集〈笔潮吟〉》，人民文学出版社《谢云新诗》，日本赞文社《谢云书法集》及书学、出版学论文等。

2001年获中国书法家协会书法艺术特别贡献奖。2010年8月获上海世博会联合国千年发展目标公益主题活动组委会中国国粹文化卓越成就奖。

2007年1月，中国国家博物馆收藏谢云捐赠书法作品68幅；同年，谢云捐赠母校浙江平阳中学书法作品108幅，平阳中学设“谢云书法艺术室”。

中国国家博物馆2011年11月29日至2012年2月28日展览谢云捐赠68幅书法作品并出版《中国国家博物馆捐赠系列丛书——谢云书画艺术》。



## Introduction to Xie Yun

Xie Yun, the Han nationality, was born in October 1929 in Cangnan County, Zhejiang Province. He once used the byname Xie Shengpei and his literary name is Shang Weng. He is a Senior Editor, graduating from the Department of Journalism, Renmin University of China. He is a consultant for China Calligraphers' Association and a member of China Writers' Association.

Since very young, he began to learn calligraphy and poetry under the guidance of his parents. He started with learning the calligraphic styles of Yan and Liu, and then went on to study the seal script and the official script. After 1980, he exerted great efforts to learn the stone tablets of the Wei, Jin and Han Dynasties as well as bird-insect calligraphy, skillful enough to blend the seal script, the official script, the running script and the cursive script together. Xie Yun's calligraphy is far more than beautiful and powerful, which is simply profound and outstanding in lines, the most varied in the cursive script and seal script. The master Liu Haisu commented his calligraphy as: "sometimes odd, sometimes common, clear and passionate enough to be enjoyed." His calligraphic works were selected to be shown in the Second National Calligraphy Exhibition. In January 1989, he organized a Calligraphy Show in China Art Gallery. In 1989 and 1993, he organized Calligraphy Shows in Kyoto and Osaka with Tanomura Cyokugai, President of Kyoto Painting and Calligraphy Institute, and Konndou Setunann, a famous calligrapher.

In 1991, he was elected as Secretary-general of China Calligraphers' Association in the third re-election when the term of office expired, and he was also the Deputy Secretary of the Party Group of China Calligraphers' Association (in charge of the work) and retired in 2000. Xie Yun, a lover of calligraphy and poetry, blends the two well with each other, whose long poem "Bi Chao" (chapter one) is included in *Xinhua Digest* (volume 10, 1992).

Mr. Xie also devoted himself to the publishing industry, who once was the President of Guangxi Publishing House, Director of Guangxi Press and Publication Bureau, Deputy Minister of Publicity of the Party Group in Guangxi Zhuang

Autonomous Region, President of Guangxi Painting and Calligraphy Institute, Executive Director of China Publishers' Association. He was the founder of Thread-binding Books Publishing House and the first General Manager and Editor-in-chief. He is the editor of thread-bound photocopies of *Mao Zedong's Comment on Twenty-four Histories*, which enjoy good fame. He was also awarded the honorary title of Thirty-year Publishing by General Administration of Press and Publication.

His publications are: thread-bound *Seal Script of Xie Yun* published by Thread-binding Books Publishing House; *Ink*, which consists of the comments on painting and calligraphy, published by China Literary Federation Publishing House; six kinds of *Collections of Calligraphic Works of Xie Yun* published by People's Fine Arts Publishing House, Lijiang Publishing House and Rong Bao Zhai Press; *Publishing Documentary of Thread-bound Photocopy of "Mao Zedong's Comment on Twenty-four Histories"* published by China Book Press; *Eighty Pieces of Painting and Calligraphic Works* published by Thread-binding Books Publishing House; *Poem Collections "Bi Chao Yin"* Sunset Glow Series published by China Literary Federation Publishing House; *Free Verse of Xie Yun* published by People's Literature Publishing House; *Calligraphy Collections of Xie Yun* published by Sannkousya in Japan, and other theses on calligraphy and publishing.

In 2001, he was awarded as "Outstanding Contribution" by China Calligraphers' Association. In August 2010, he was awarded as "Outstanding Achievement in the Quintessence of Chinese Culture" by the Public Service Committee of UNESCO Long-term Development of Shanghai Expo.

In January 2007, China National Museum collected 68 pieces of Xie Yun's calligraphic works. In the same year, he donated 108 pieces of his calligraphic works to his alma mater Ping Yang Middle School, Zhejiang Province. The school set a "Calligraphy Art Studio of Xie Yun".

From 29th November, 2011 to 28th February, 2012, the 68 pieces of calligraphic works donated by Xie Yun were on display in China National Museum. *Donation Series for China National Museum — Painting and Calligraphy Art of Xie Yun* were published at the same time.





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104厘米×70厘米×4 2012年
- 075 善出奇者，无穷如天地，不竭如江河  
宣纸 22厘米×138厘米 2011年
- 077 置赏复寻真 宣纸  
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- 079 丙子论书 宣纸  
152厘米×67厘米 2012年
- 081 上善若水 宣纸  
39厘米×122厘米 2012年
- 083 敢问路在何方，路在脚下 宣纸  
119厘米×48厘米 2012年
- 085 春风化雨 润物无声 宣纸  
138厘米×71厘米 2012年
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136厘米×68厘米 2008年
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# 谢云鸟虫篆书法艺术

Bird-insect Calligraphy of Xie Yun

谢云◎著



湖南科技大学图书馆  
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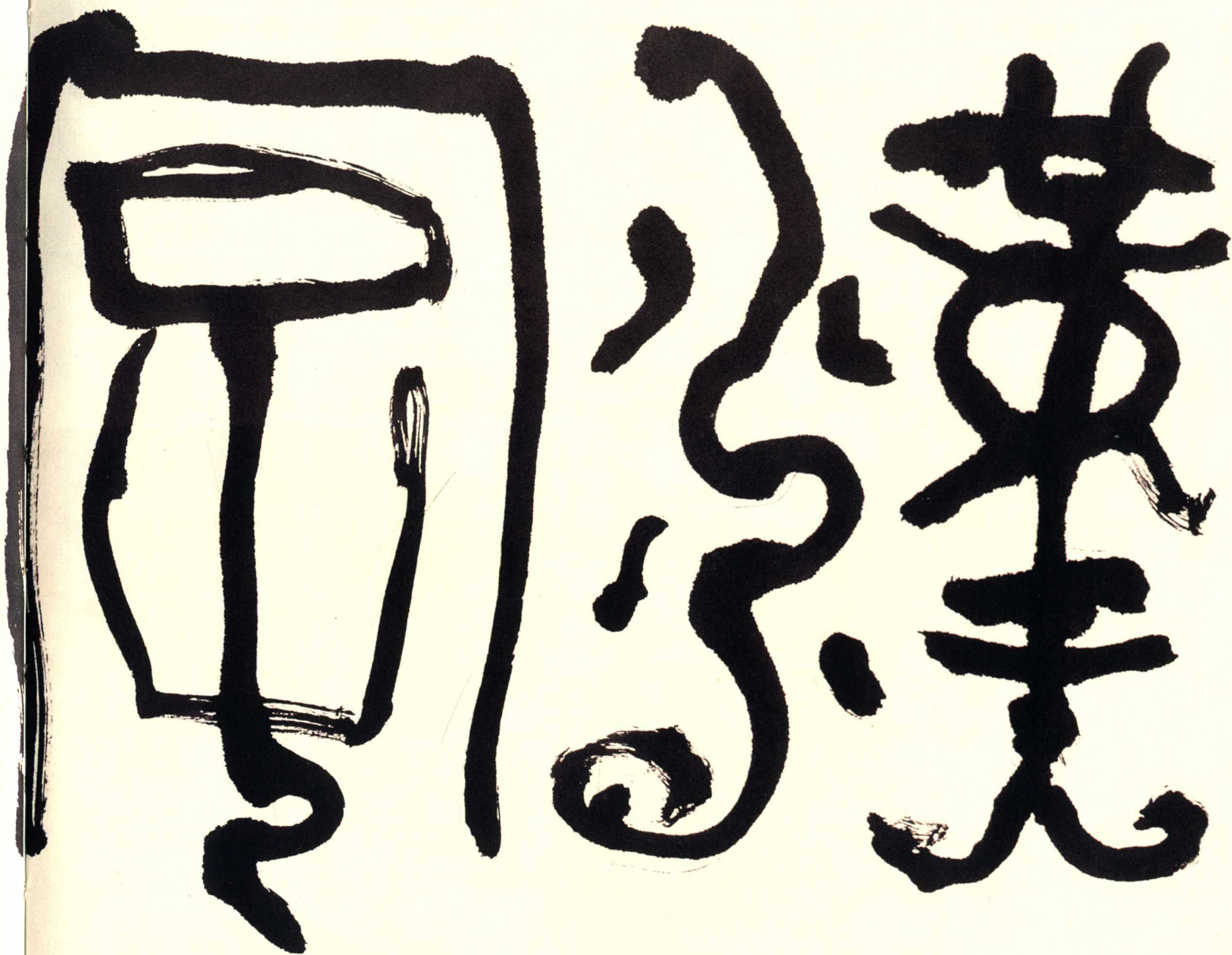
西苑出版社



鳥虫篆  
西泠  
雲







## 汉字万岁

宣纸 70厘米×136厘米 2005年

解读：万岁声里是每一个汉字流淌一股清泉在搬运赞歌。——谢云  
屈铁折钢般的线，阔大的气象，入骨深髓的汉字情结。

——秦金根

## LONG LIVE THE CHINESE CHARACTERS

Xuan Paper 70cm × 136cm 2005

Long Live the Chinese Characters is the song of praise sung by every Chinese character.— Xie Yun

Driven by deep love for the Chinese characters, he lets it shown in the powerful lines and the tremendous size.— Qin Jingen







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