

許霏書法篆刻選集

趙櫟初題



Selected Works

Calligraphy

Xu Fei's Paintings

許鼎非書法篆刻選集

九
明
年



海潮攝影藝術出版社

許霏書法篆刻選集

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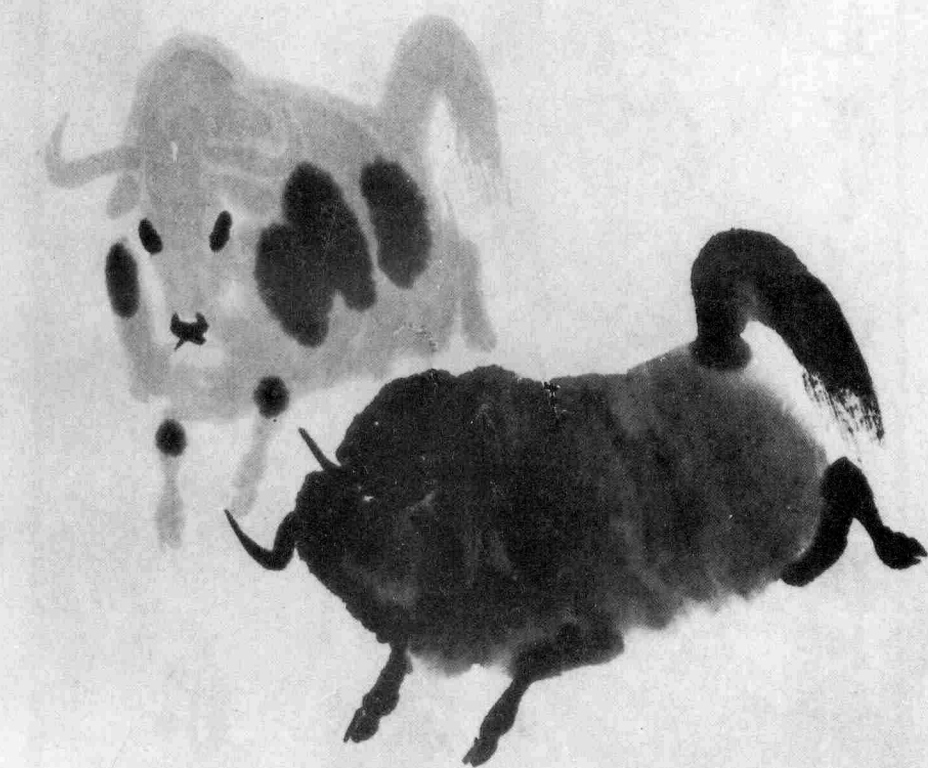
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樣初



奮進不息

許雲龍
丁巳年作人正歲





許老近照

柯遠章 攝



許老畫像(1977 年)

周思聰作

序

· 林懋義 ·

許霏先生從事書法篆刻已經六十多個春秋歲月了，從事藝術教育也逾半個世紀。碩果累累，桃李芬芳，說他為書法篆刻藝術傾盡一生心血，並不過份。本集中所選的是從他上千作品中挑出來的精品，這裏記錄了他跋涉藝途的足跡，也是他人品藝品的滴水暉光。

許先生在藝術領域涉及面很寬。他早年學山水花鳥，后攻木刻，均有所成。但他始終不渝，一以貫之的是書法、篆刻，即使在艱難境遇中，也堅持不懈，樂此不疲。他的篆刻渾厚大方，道勁含蓄，自成面目；趙樸初先生以「力追秦漢遠，功兼浙皖長」許之。許先生的書法兼擅各體，尤精篆書，蒼拙古樸，氣勢磅礴，周穎南先生譽為「八閩第一」。八十年代初期，許先生銳意創新，以行書筆法作篆，既具大篆金石古雅之力態，又兼行書秀逸流動之美感，剛柔相濟，是謂「行篆」，獨創一格，卓爾可風。

許先生一向熱心藝術教育。早年主持「白燕藝術社」，而后主辦中華全國木刻函授班，解放后擔任福建工藝美術學校校長，并兼授書法篆刻課，八十年代任廈

門書協主席兼書法業余學校校長，仍親自講授書法篆刻。離休后，一九八八年與我創建中國書畫函授大學廈門分校，從與北京總校聯系，到出「海報」招生、訂計劃，無不親自動手；不管是正規教學，或是業余函授，他都認真備課，熱情講授，仔細批改作業，樂育英才。選集的出版，得其受業弟子之力不小，也說明許先生是深受學生愛戴的老師，是位誨人不倦的藝術教育家。

書法篆刻一般以為屬技能技巧，只要有心，是可以學成練就的，而作為藝術高度，終極是人格的體現，涵養的表露，情感的結晶。許先生為人敦厚篤實，對藝術精益求精，勇于開拓，對工作謙遜慎重，熱心提携後學，有長者之風。人藝俱老，選集的出版在他、在藝術界都是有意義的，值得推崇的。

「暮年我亦爭分秒，吐盡蠶絲未敢辭」（許霏先生《第一個教師節感懷》），這種「上下求索」、青春不老、學而不倦的精神，也是值得我學習的。

是為序。

Selected works of Calligraphy and Sealcutting by Xu Fei

by Lin Maoyi

Mr Xu Fei has been engaged in calligraphy and sealcutting for more than sixty years and in art education for over half a century. He is fruitful both in artistic creation and art education. It is not an exaggeration to say that Mr Xu Fei has expended all his energies in the study and creation of calligraphy and sealcutting. The masterpieces in this album are selected from his works which number near a thousand. The collection reveals the author's artistic career and personality.

Mr Xu has a wide interest in art. He first studied landscape painting then woodcutting in his early years and has achieved in both. But his persistent interest is in calligraphy and sealcutting and to attain the perfection he has made unremitting efforts all his life. His sealcutting is bold and vigorous but implicit in style which is quite personal. Zhao Puchu, a famous calligrapher, once commented that "Xu's sealcutting is of the original style of the Qin and Han dynasties, taking in the good qualities of the different schools in Zhejiang and Anhui Provinces." Xu's Calligraphy covers different styles; the style he uses in carrying stone seals is his best. The characters he writes appear simple and antique, bold and vigorous. Zhou Yingnan, another noted calligrapher, praised his calligraphical works as "the foremost in Fujian". At the beginning of the 1980's Mr Xu brought forth a new technique to cut seal characters in a running hand style, that makes his cutting as antique and vigorous as that used in Zhou seals and as elegant and flowing as in modern running hand writing. The so called "Running Hand Sealcutting" is a new style all his own.

Mr Xu has been enthusiastic in art education. In his early years he was in charge of the Baiyan Art Society and sponsored the China National Correspondent Class of Woodcutting. After liberation he first worked as headmaster of Fujian Industrial Arts and crafts School, then in the 1980's he worked as chairman of Xiamen Calligraphers Association

and headmaster of Xiamen Sparetime Calligraphy School, giving calligraphy and sealcutting lessons all that time. In 1988 when he retired from his post, he together with the writer founded the Xiamen Branch of the China Correspondence University of Painting and Calligraphy. He made painstaking effort in the work, keeping contact with the general school in Beijing, making enrollment plans, and printing advertisements. He has been working enthusiastically not only in the organization of the school, but also in teaching. He always prepares and conducts his lessons conscientiously, correcting students' exercises carefully. The publication of this album is greatly supported by his students. This in some way demonstrates how Mr Xu is loved by his students and how fruitful he is as an art educator.

Calligraphy and sealcutting as a technical ability can be attained through close application, but as an artform, application only is not enough, for they are the expression of one's personality and emotion. Mr Xu is honest and sincere. He is always striving for perfection with pioneering spirit in his artistic creation and he is always modest and prudent about his work. He never fails to help his students and other learners of art. He has the quality of a teacher and the reputation of a venerable elder. It is meaningful for him as well as for the art circle to have this collection published, for he is mature both as a man and an artist.

I work against fleeting time in the late years of my life.

Like a silkworm I am ready to sacrifice myself to others.

(Reflections on the First Teachers Day by Xu Fei)

As he expresses in his lines, Mr Xu makes constant pursuit in the field of art with his everlasting youth and enthusiasm, setting a good example for me.

NOV. 25, 1993, in Gulang Island

《許霏書法篆刻選集》序

林懋義

許霏先生は書法と篆刻に従事しこかりちごに六十余年、春秋歲月か過ぎた、芸術教育に従事しこかりよろ半世紀以上じなる。碩果は枚舉じ暇がなく、桃李は八方じ芳香さただよぬやていろ。彼は書法と篆刻芸術を為た一生つ心血さ傾盡したと言つても決して過言ではない、選集つなかつた載せている作品は彼の千以上たものぼろ作品の中から選びされた精品であつて、てれは彼が長い芸術の道を跋涉した足跡を記録してすり、同時た彼の人格と芸術品格の滴水輝光といわなりればなるない。

許先生は芸術領域たおいてつ涉歷面は非常に寛く。彼は早年山水花鳥畫を學び、以后木刻を學び、いづれも成就があつた。しかし彼は始終かわりずに一貫して書法と篆刻に獻身し、艱難は境遇の中でも、それを堅持して、疲れもかえつて樂しけにない芸術の研究に専心した。彼の篆刻は渾厚な風格があつて、遒勁な風雅を含蓄し、みず力らの流派と成つた；趙樸初先生は「力追秦漢遠，功兼浙皖長」とほめた。彼つ書法は各各の字體をとり入れている、特に大篆に精通して、蒼拙古樸な風格を持ち、その上氣勢磅礴である、周穎南先生は彼の作品を「八閩第一」と評價した。八十年代初期に、許先生は銳意てきな創新をし、行書の筆法を持つて篆書を書き、すでに大篆の金石古雅の態勢を備元、同時にまた行書の秀逸流動の美感をも兼おている、剛柔相合である、てれは謂ゆる「行篆」という獨創的風格があり、卓越な風格である。

許先生は非常に芸術教育については熱心である。早年に「白燕芸術社」を主管し、その後中華全國木刻函授班を主弁し、

新中國が成立してからは福建工藝美術學校校長と書法篆刻の授業を兼任した、八十年代に廈門市書法協會主席及び書法業餘學校校長を兼任したが、相變らず書法と篆刻を自から講授した。退職后一九八八年に私とそこに中國書畫函授大學廈門分校を創建し、彼は北京總校との聯絡から、廣告を出して生徒を募集し、として計劃を制定するてに至るまですべて自から着手した、彼は教學に對しては正規教學と業餘函授に變らず同様に真劍に授業の準備をし、熱心に授業した、そして仔細に宿題をなおして、英才を育てることをたのしみとした。この選集の出版は彼の弟子達から少なからず支持を受けた、これも許先生が學生達に深く尊敬愛慕されている事を説明している、彼は寛に誨人不倦の芸術教育家である。

一般的には書法と篆刻は技能と技巧とによるものだと思わ、熱心に學びさえすれば成就すると思われているが、し力し芸術の高度に到達するには、最終的には人格の體現であり、涵養の表現と情感の結晶である。許先生は他人に對しては人情があつく誠實で、芸術に對しては精華を求めて、勇敢に開拓し、仕事に對しては謙遜と慎重な態度を持つて、熱心後學を提携し、長者の風格がある。人間も芸術もともに老いるものであい、選集の出版は、彼と芸術界に對しては共に重大な意義があるので、我我は推尊すべまでである。

許先生の詩曰く「暮年我亦爭分秒，吐盡蠶絲未敢辭」《教師節感懷》。ての「上下求索」の精神と青春不老，學而不倦の精神は、私が學ぶべきとてろである。

一九九三年十一月二十五日于鼓浪嶼

滿目青山夕照明

· 筆山 ·

記書法篆刻家、美術教育家許霏先生

許霏先生原名有輝，號晦廬，五十歲后更號勁廬，又號勁公，別署千石主人。一九一五年生于福建晉江。現為福建工藝美術學校副教授。中國書法家協會會員，中國版畫家協會會員，中國老年書畫研究會顧問，中國華夏印友會名譽會長，中國書畫函授大學教授、廈門分校名譽校長，廈門市書法家協會顧問，菲律賓中華書法學會學術顧問，江蘇淡遠印社顧問，福建閩海印社顧問，鷺潮書印社名譽社長。

許霏先生自幼愛好金石書畫文學藝術，十歲即為人書聯，名噪鄉里。早年受業于海上畫家劉益齋、書法家呂公望，又就教于泉州畫家李碩卿。二十二、三歲時得到弘一法師的賞識和指導，稱他的印「古穆可喜」，一九三八年法師為他評選《晦廬印存》，對其中「出入秦漢之室」一印評稱：「此印最勝，足與當代名家抗衡」。一九三九年在泉州與畫家史其敏組織白燕藝術社，舉辦書畫展和全國木刻展多次，主編版畫期刊三種數十期，大力提倡群眾美術。一九四三年任中國木刻研究會監事，並負責福建分會工作，又受總會委托，主辦中華全國木刻函授班，培養不少版畫人才。（詳見「人美」出版的陸地：《中國現代版畫史》）。他的版畫作品《牧馬》、《家鄉何處》、《牧羊女》、《凱歸》、《厭戰》等數十幅先後參加全國木刻展及在刊物發表，其中版畫《山高林又密》赴美展出，被選入紐約出版的《中國木刻集》。一九四九年初主持「五一出版社」，出版《學習月刊》和其他讀物。一九四九年冬調入廈門，先后在報社、市委、文聯工作。一九五二年起歷任廈門鷺潮美術學校校長、工藝美術學校校長，並擔任書法教學，一九八二年起任福建工藝美術學校顧問仍兼書法課。三十多年的美術教育和書法教學，累積了豐富的經驗，學生遍及海內外。在從事教育工作和專業創作的同時，許霏先生還注重為社會服務，一九八二年至一九八八年任廈門書法家協會主席兼廈門業余書法學校校長，團結同仁一道工作，頗著成績，該校十年來已培養學生四千

多人；一九八七年冬發起創辦中國書畫函授大學廈門分校，辦學六年來，教學成果顯著，名揚遐邇；一九八八年為中國老年書畫研究會在廈門、泉州發展數十名會員，並協助分別成立廈門分會和泉州老年書畫研究會，遵循總會指示，工作開展頗為活躍。

許霏先生的書法幼學顏楷及二王法帖，后又遍臨北碑及秦篆漢隸，精研金文，涉獵甲骨、石鼓、磚瓦。因而兼擅各體，尤精篆書。他的篆書雄勁沉厚，大氣磅礴而饒神韻，行書結體嚴謹、委婉放逸；近十年來創用行書筆法作篆，兼有篆書的渾厚圓勁和行書的流走生動之長，挺拔厚重、清新自然，別成一體，因有別于前人「草篆」，故人們稱之為「行篆」，其作隸書瀟灑縱橫，楷書則參以北碑筆意，有時隸楷揉合，氣息古厚。許霏先生學篆刻始于十六歲，那時因書畫需用印章，請人刻不中意，乃自奏刀，先從浙皖兩派入手，繼即追蹤漢印和周秦古璽，旁及金石文字，兼采近代吳昌碩、吳讓之、趙古泥、來楚生諸家之長，博采旁求，有繼承，有發展，數十年中治印以萬計，其作品渾厚樸茂、剛柔相濟，在平正大方之中有自然神韻，分朱布白，屢見巧思。從學弟子較有成就者不少。先生年輕時也曾學攝影，在光影藝術上追求詩意，曾有三幅入選上海的影展，一幅影作刊入《長虹影集》。他的國畫以山水為主，四十年代參加幾次畫展，五十年代每年均有參加省市展，並曾獲福建省年度美術評獎一等獎。后因專心書法創作和教學，就不再畫了。

許霏先生的書法篆刻作品先后入選全國第一、二屆書展，河南國際書展及其他全國性重大展覽，並多次赴日本、菲律賓、新加坡、韓國、加拿大和港臺等地展出；全國專業報刊和東南亞一些大報常登其作品或有專文專版介紹；國內外不少單位社團和個人收藏其作品。他的事迹和作品被收入《新文藝大系·書法集》（沙孟海主編）、《中國當代書法名家墨迹》、《現代印選》、《中國印學年鑒》、《當代中國書法藝術大成》、《當代書法家詩詞墨迹選》、《當代楹聯墨迹選》、《海峽書畫集》和日本版《中國當代墨寶集》等三十多種作品集；并被《中國當代書畫家名人大辭典》、《中國當代書法家辭典》、《中國古今書家辭典》等二十多種辭典和國際名人錄所收錄。

A WAY TO THE GOLD- EN EVENING

Biographic Notes to Prof.
Xu Fei, a Calligraphic Sealcut-
ting Artist, Fine Arts Educator

by Bishan

The original given name of Mr. Xu Fei is Youhui, who styles himself Huilu. As he entered his fifties, he changed his style name to Jinglu and Jinggong, also known as Qian-shi Host. Born in Jinjiang in 1915, Mr. Xu is currently an associate professor at the Fujian Industrial Arts School, member of the Chinese Calligraphers' Association, Honorary President of the Huaxia Seal Engravers' Association of China, Honorary President and professor at the Xiamen Branch of the China Correspondence University of Painting and Calligraphy, adviser to the Xiamen Calligraphers' Association, academic consultant of the Chinese Calligraphic Society in the Philippines, adviser to the Jiangsu Danyuan Sealcutting House and the Fujian Minhai Sealcutting House, and Honorary President of the Luchao Calligraphic Sealcutting House.

While still a kid, Mr. Xu showed keen interest in the art of painting, calligraphy and literature. At the age of ten, he earned a good reputation in the town by making couplets for others. In his early years, he studied under the instruction of Painter Liu Yizhai, Calligrapher Lu Gongwang, and later under the guidance of Quanzhou painter Li Shuoqing. In his early twenties, his talent was recognized by Master Hongyi, who also offered him instruction and commented that his seals were "solemn and gratifying." In 1938, Master Hongyi evaluated his Hui Lu Seals Collection, praising the seal of "Into and out of the Chamber of the Qin and Han Dynasties" by saying that "the seal is superior and can rival contemporary masters." In 1939, Mr. Xu, in collaboration with Painter Shi Qimin, established the Baiyan Arts House in Quanzhou; several exhibitions were held for painting, calligraphy and wood carving; three kinds of monthly magazines about pictures printed from etched plates, after being edited by Mr. Xu, were regularly published, totalling dozens of issues; all this was aimed at promoting fine arts among the masses. In 1943, Mr. Xu served as superintendent for the Chinese Society on the Research of Woodcut, in charge of the Fujian branch and organizing all—China woodcut correspondence courses, which turned out a number of qualified personnel in this field (cf. "China's History of Modern Woodcut" by the People's Fine Arts Press). Scores of his works, including Herding Horses, Where is my Hometown, Sheep—Herding Girl, Triumphant Return, and War—Weary, was put on national exhibition and carried by journals all the year through. The works "High Mountains & Thick Forests" was exhibited in the U.S.A. and was included in the "Chinese Woodcut Album" which was published in New York. In 1949, Mr. Xu was put in charge of the Wuyi Publishing House, which published the "Studies Monthly" and other reading matters. He was transferred to Xiamen in the winter of 1949, and served in the newspaper office, municipal Party committee, and later the municipal association of literature and arts. Beginning in 1952, he went through the posts of president of the Xiamen Luchao School of Fine Arts and the Fujian, and gave instructions in calligraphy. Starting in 1982, he acted as adviser to the Fujian School of Arts and Crafts, and concurrently as instructor of calligraphy. Over 30 years of teaching in fine arts and calligraphy have enabled him to accumulate a wealth of experiences; his students can be found the world over. Although preoccupied with educational affairs and professional creation, Mr. Xu maintains a commit-

ment to social service. During his tenure between 1982 and 1988 as President of the Xiamen Calligraphers' Association and Xiamen Amateur Calligraphic School, he successfully ran the school, which has turned out over 4,000 graduates for the past ten years. In the winter of 1987, he proposed to set up the Xiamen branch for the China Correspondence University of Painting and Calligraphy; since its birth, the branch has made great strides in teaching, its fame spreading far and wide. In 1988, he recruited scores of new members in Xiamen and Quanzhou for the Chinese Elders Society on the Research of Painting and Calligraphy, and provided assistance in the establishments of the Xiamen branch and Quanzhou Elders Society on the Research of Painting and Calligraphy, which are active under the guidance of the general society.

In his early years, Mr. Xu delved into regular scripts; later he shifted his emphasis to Bei tablets as well as Qin—Dynasty seal scripts and Han—Dynasty official scripts; moreover, he intensively studied inscriptions on ancient bronze objects; inscriptions on oracle bones, stone drums, bricks and tiles also attracted his attention. All this has helped him to acquire mastery of a variety of styles, in particular the regular script. His seal scripts are vigorous, majestic and charming, while his running scripts are well—knit, rigorous and graceful. For the past decade, Mr. Xu has been in cutting unique seals on the basis of running scripts. This unique style incorporates the grandeur of seal scripts and the vigor of running scripts into a whole, therefore, the characters are stately, lively, vivid and distinctive. As it is distinguished from what was previously called "cursive seal scripts," it gets the name of "running—hand scripts." Mr. Xu's official scripts are natural and unrestrained; his regular scripts have some sense of Bei tablets; sometimes, the two styles are combined, displaying an air of solemnity. Mr. Xu Fei started to cut seals at the age of 16. At that time seals were highly necessary for painting and calligraphy, but he was not satisfied with seals produced by others, so he took up the knife himself. He began with the Zhejiang and Anhui styles, then proceeded to pursue the appeal of seals cut in the ancient Qin and Han dynasties, and learned from the strong points possessed by Wu Changshuo, Wu Rangzhi, Zhao Guni and Lai Chusheng of the modern times. He even carried these good qualities forward. For decades Mr. Xu has produced tens of thousands of seals, all of which are natural, vigorous and delicate; they are unaffected but tasteful, revealing the creator's unusual ingenuity. His students, with Mr. Xu's help, have also made significant achievements. Mr. Xu even entered the field of photography in his early years, determined to turn out photos rich in poetic flavor. Three photos taken by him once went to an exhibition in Shanghai, and one was included in the "Changhong Film Album." His paintings are primarily focused on landscapes, and were displayed on a few exhibitions in the 1940s. In the 1950s his painting works could be found each year on provincial and city exhibitions. Mr. Xu was once the grand—prize winner of fine arts in Fujian, but preoccupation with calligraphic creation and teaching distracted his attention on painting; soon he discontinued painting. Mr. Xu Fei's calligraphic and sealcutting works was displayed on the 1st and 2nd National Book Exhibition as well as other major national exhibitions, and even went to Japan, the Philippines, Singapore, South Korea, Canada, Hong Kong and Taiwan for showing. The country's professional journals and some famous newspapers in the Southeast Asia constantly carry his works or articles on him. Mr. Xu's works is collected by a number of foreign organizations and individuals. His story and works have been included in the *New Arts and Literature Series—Calligraphy Part* (compiled by Sha Menghai), *Works of Famous Contemporary Chinese Calligraphers*, *Modern Selected Seals*, *Chinese Yearbook of Seal Study*, *Anthology of Contemporary Chinese Calligraphic Art*, *Selected Works by Contemporary Calligraphers on Poetry and Verse*, *Contemporary Anthology of Calligraphic Works in Couplets*, *Collection of Painting and Calligraphy across the Strait*, and the Japanese—published *Anthology of Contemporary Chinese Calligraphy as well as 30—plus other collections*. His works

許霏先生為人謙虛和善、待人以誠、治學嚴謹、勤修苦練、對青年諄諄善誘、誨人不倦。他教導青年注重「字外工夫」，特別是人品修養。他說：「我少年學書，只求在技術上把字寫好，雖也學畫、學印、學詩詞文學、學理論，並關心其他藝術，懂得它們之間的互相關系，但還不知人品修養在書法中的重要位置。自從與弘一法師接觸，受他的教誨，看到他的言行和在書法上的體現，才知道「字如其人」的道理，懂得書品與人品的關係，對法師的教導「士先器識而后文藝」深有體會。」許霏先生現已七十八高齡，仍在摸索創新、力求變法，勤勤懇懇地永做一名忠誠的學者，為書畫事業和教育事業貢獻余熱。

轉載自菲律賓《商報》一九九三、四、廿九、《中國著名書法篆刻家許霏作品選輯》(2)

also appears in over 10 directories and books of Who is Who, including the *Directory of Famous Contemporary Chinese Calligraphers and Painters*, *Directory of Contemporary Chinese Calligraphers*, and *Directory of Ancient and Modern Chinese Calligraphers*.

Mr. Xu Fei is modest, amiable, sincere, conscientious and noted for his meticulous scholarship. He gives instructions to young people with tireless zeal. He admonishes them to pay attention to "what is beyond the written characters," especially one's morality. He says, "When I started as a teenager, I wanted nothing but good penmanship. I made efforts in painting, sealcutting, literature and theory. I was interested in other forms of art, I learned the interplay between them, but I had no idea of the role that calligraphy plays in one's morality. On contact with Master Hongyi, who gave me valuable guidance, I found that his works is a reflection of his words and deeds, I came to realize what "written characters reflect one's personality" actually meant, and I understood the relationship between works and morality. Master Hongyi's remark that "one has to be morally qualified before he starts his career in art" still rings in my ear. Mr. Xu is now 78 years old, but his efforts are carrying on unabated; he explores and innovates, striving for novelty; he is resolved to be a faithful scholar and contribute more to the causes of calligraphy and education.

Note: This article is a reprint from the Philippine *Commercial News* of April 29, 1993 and *Selected Works by Xu Fei, a Contemporary Chinese Calligraphic Seal Engraver*.

滿目青山夕照明

——記書法篆刻家、美術教育家許霏先生

・筆山・

許霏先生の原名は有輝で號を晦廬と言ひ五十歳後に號を勁廬、勁公とあらため、又千石主人という。ネームを使つた。一九一五年福建晉江に生れた。現在福建工芸美術學校副教授、中國書法家協會會員、中國版畫家協會會員、中國老年書畫研究會顧問、中國華廈印友會名譽會長、中國書畫函授大學教授、廈門分校名譽校長、廈門市書法家協會顧問、菲律賓中華書法學會學術顧問、江蘇淡遠印社顧問、福建閩海印社顧問、鷺潮書印社名譽社長の地位にある。

許霏先生は幼小時代から金石書畫文學芸術を愛好し、十歳の時すでに人りに對聯を書いて上げ郷里で名聲辦「高かつた。早くから海上畫家劉益齋、書法家呂公望に學び、又泉州畫家李碩卿にも教えを受けた。二十二、三歳の時弘一法師の賞識を得て指導を受け、彼の印は「古穆可喜」であると稱賛した。一九三八年弘一法師は彼の《晦廬印存》を選評し、其中「出入秦漢之室」の一印に對して「此印最勝」當代の名家と抗衡する事が出來ると評稱した。一九三九年泉州で畫家史其敏と白燕芸術社を組織し、多回にわものて書畫展と全國木刻展を舉行し、版畫期刊三種を數十期主編して群衆美術を大だ的に提唱した。一九四三年中國木刻研究會監事に就任し同時に福建分會事務の責任者とをり又總會の委託を受け中華全國木刻函授班を主催し、版畫人才を少をからず養成した。（詳細は「人美」出版の陸地：《中國現代版畫史》を見て下もい。）彼の版畫

作品《牧馬》、《家鄉何處》、《牧羊女》、《凱歸》、《厭戰》等數十幅の作品は前後して全國木刻展及び刊物で發表せれ、二八一三——つ出版の《中國木刻集》に選入せれた。一九四九年の初「五一出版社」を主事し《學習月刊》上其の他の讀物を出版した。一九四九年の冬廈門に 任した。前後して新聞社、市政府委員會、市文芸聯合會に勤務した。一九五二年からは廈門鷺潮美術學校校長、工芸美術學校校長を歴任し書法教學をも擔任し、一九八二年からは福建工芸美術學校顧問と書法教授を兼任した。三十余年の美術教育と書法教學で豊富な經驗を累積し、生徒國內ばかりでなく海外にも三尺山いる。許霏先生は教育事業と專業創作に従事すると同時に社會につくすいとも重視した。一九八二年から一九八八年まで廈門書法家協會主席と廈門業余書法學校校長を兼任したが皆團結して一所に仕事をし頗る著しい成績をあげた。との學校は十年來生徒を四千余人養成した。一九八七年冬中國書畫函授大學廈門分校を創立し六年餘りで教學成果は著しくとの名聲は達い所まで知り渡つてゐる。一九八八年廈門と泉州で中國老年書畫研究會會員を數十名も動員して入會させた。との上協力して廈門分會と泉州老年書畫研究會を成立し總會の指示にしたがつて仕事は非常に活発に展開した。

許霏先生の書法は幼い時顏楷及び二王法貼を學び、后又

北碑及び秦篆漢隸をくすべてにねたつて學び又金文を詳しく研究した。また甲骨、石鼓、碑瓦等を涉獵した。との為彼は各體を兼備し、特に篆書には精通した。彼の篆書は雄勁且つ沈厚で、氣勢は磅礴し、しかも神韻持むつてをり、行書の結構は嚴謹、委佗、逸韵がある、最近十餘年來彼は行書筆法で篆を書き、篆書の渾厚な力ろながれはしる様な生らとした行書の長所を兼備し、挺然として重重しく、自然で清らしく、別の一體と成つた、として前人の「草篆」と區別がある、故に「行篆」上呼ばれた、彼の隸書は瀟灑縱横であり、楷書は北碑の筆意を含め、時には隸楷が合一して、氣息古厚と成つた。許霏先生は十六歳の時から篆刻を習い始めた、當時書畫には印章を用いた為に、彼は他人に頼んで印章を刻つへもらつたが氣に入らず、自分で刻印を始めた、先に浙皖兩派を學び、次に漢印と周秦の古璽を追迹し、なね金石文字を涉獵し、また近代の吳昌碩、吳讓之、趙古泥、來楚生諸家の長所をも採納し、他人の優異なところを求めて、繼承と發展に努めた、數十年中に彼は一萬にも、のぼる印を造つた。彼の作品は：渾厚淳樸、剛柔相濟にして、平正な所に自然な神韻があり、朱白が分明して、いろいろの巧思があらわれている。許先生について學んだ生徒達の中で成就した人は少なくない、先生は若い時攝影ま習い、攝影芸術から詩意を追求した。上海の攝影展に三幅入選したことがあり、との中の一幅は《長虹影集》に刊入をれた。そ十年の外の山水を主題とした國畫は四十年代何回か畫展に出したことがある、五十年代に入つてからは毎年省、市展に出しとの上福建省年度美術評獎で一等獎を獲得したことがある。との後書法創作と教學に専心したので畫をかかなくなつた。

許霏先生の書法篆刻作品は前后して全國第一、二屆書展、

河南國際書展及び其の他の全國的重大な展覽に入選し、との上日本、つりと二、三が木一儿、韓國、カナダ、香港、臺灣へも多回にわたつて展出した、全國の専門報刊及び東南アジアの有名な新聞等はいつもの作品を載せたり、全版的にとの作品を紹介している。國內外の多くの社團、個人で其の作品を收藏しているのも少なくない。彼の事迹と作品は《新文藝大系、書法集》（沙孟海主編）、《中國當代書法名家墨迹》、《現代印選》、《中國印學年鑒》、《當代中國書法藝術大成》、《當代書法家詩詞墨迹選》、《當代楹聯墨迹選》、《海峽書畫集》と日本版《中國當代墨寶集》等三十餘種の作品集に編集を水れ、との上《中國當代書法家名人大辭典》、《中國當代書法家辭典》、《中國古今書法家辭典》等二十餘種の辭典と國際名人錄に收録をれた。

許霏先生は謙虛、善良な人で他人に等しては誠意であり、學問に對しては嚴格に勤學し、學生に對しては疲れをも忘れて淳厚に誨育した。彼は青年に對して「字外工夫」に重をも置わ、特に人格修養を重視する様にと教導した。彼はいわく：「私は少年時代書法を學ぶ時、ただ技術的に字をすく書く事しかもとめず、同時に畫、印、詩詞文學、理論等を學び、との他の藝術等にも關心をすせて、われりの相互關係を知っているが、しかし人品修養は書法中に于いて如何に重要な位置にあるかを知らなかつた。弘一法師と接觸して法師の教元を受け、法師の言行と書法上の體現を見てからはじめて「字如其人」の道理をさとつた、として又書法と人格の關係が分のた、法師の教導：「士先器識而后文芸」といづ言葉に深く體得した。」許霏先生はすでに七十八歳の高齢に達したが相變らず創新を探索し、新しい書法を研究している、彼は永遠に勤勉で忠誠な學者となり、書畫及び教育事業の為に余熱を奉獻している。

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