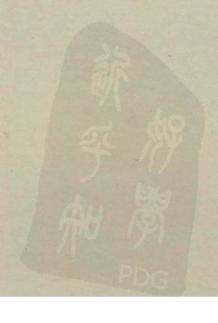
# 書·畫·印·壺·陳鴻壽的藝術 THE ART OF CHEN HONGSHOU

Painting, Calligraphy, Seal-carving and Teapot-design



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陳鴻寿圖



# A





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Painting, Calligraphy, Seal-carving and Teapot-design

上海博物館 南京博物院 香港中文大學文物館 聯合主辦 Jointly presented by the Shanghai Museum, the Nanjing Museum and the Art Museum, The Chinese University of Hong Kong

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# 前言

中國歷史學者一般都將嘉慶朝定為清代由盛至衰的轉折點,因為在嘉慶之前,有盛清康雍乾三朝,其後的道光朝有鴉片戰爭,自此清王朝便向深淵墮落,盛世一去不返。文化學術方面,雍乾時期考據之風盛行,一直延續至嘉慶朝,時稱"乾嘉學派",訓詁、考據、文字、金石、音韻等專門學科得到突破性發展。金石學研究,代不乏人,學術成果不斷問世。西泠八家之一的陳鴻壽,正是其中身體力行的金石家。他出生於乾隆三十三年(1768),活躍於嘉慶朝,至道光二年(1822)去世,恰好見證了清代由盛至衰的轉折點。

陳鴻壽,原名鴻緒,字仲遵,後更字子恭,號曼生,浙江錢塘人。嘉慶六年(1801)拔貢,歷任贛榆、溧陽縣令、揚州江防、淮安海防同知等。他擅長古文詩詞,書法行、草、篆、隸四體皆精,隸書結體奇崛,筆法勁爽。他的繪畫多作沒骨花卉,筆墨酣暢,生趣盎然。陳氏篆刻則遠宗秦漢,近師浙派西泠八家之首丁敬、黃易等、切刀跌宕自然,渾厚峻拔。此外他在任官江蘇溧陽時,與宜興陶人楊彭年合作,創製砂壺新樣,並與友好撰刻壺銘,為世所珍。

本展覽滙集滬、寧、港三地公私收藏陳鴻壽的書、畫、印、壺作品近百項,並出版研究專刊,旨在較有系統地介紹陳氏多方面的藝術面貌和成就。這也是三年前開展的《陳鴻壽研究計劃》的初步成果。研究計劃和展覽得到羅桂祥基金主席羅德承博士支持,由基金撥款資助全部經費。羅桂祥博士(1910-1995),香港實業家、文物收藏家和宜興紫砂專家,自上世紀七十年代初已贊助本館進行宜興陶藝和茶具研究計劃,亦曾惠贈陶瓷和文玩珍藏,豐富館藏文物的種類。文物館全人藉此展覽和專刊向羅先生表示景仰和懷念。因為羅先生的資助、倡議和本館管理委員會前主席利榮森先生的支持、推動,三十多年以來,宜興陶藝一直是本館重點研究課題之一。一九九七年本館和上海博物館聯合舉辦的《紫泥清韻:陳鳴遠陶藝研究》展便是一個里程碑。此次我們再次得到上海博物館和南京博物院的鼎力支持和衷誠合作,完成研究計劃,組織展覽,並出版研究專刊;蒙陳燮君館長、徐湖平院長指導工作,並惠賜序言;兩館專家孫慰祖先生、陸明華先生、劉一聞先生、曹清女士,連同美國三藩市舊金山亞洲藝術博物館謝瑞華女士及本館黎淑儀女士分別撰寫論文,共同探討陳鴻壽的生平、交遊、藝事、壺作、壺銘等,增益本刊學術價值。展覽中的陳鴻壽書、畫、印章、砂壺除了上海博物館、南京博物院及本館的藏品外,我們還得到香港藝術館支援,借出現藏於茶具文物館的羅桂祥博士捐贈品;又承本館管理委員會主席黃仲方先生惠借陳氏書法作品展出,謹此一併致謝。

香港中文大學文物館館長 林 業 強

### Director's Foreword

Historians have long regarded the Jiaqing reign (1796–1820) as a turning point following the high Qing period, which spanned the reigns of Kangxi, Yongzheng and Qianlong (1662–1795). The Qing regime went on to suffer a drastic and irreversible decline after the Opium War in the Daoguang reign (1821–1850). Qing scholars turned their attention to textual studies of the classics in the eighteenth century, and this cultural pursuit continued into the Jiaqing period. As a result, the 'Qian-Jia School of Scholarship' was established, making encouraging advances in the interpretation of words in Confucian classics, textual criticism, philology, epigraphy and phonology. In particular, generations of scholars dedicated to the studies of epigraphy accelerated its progress. Among many others, Chen Hongshou, one of the Eight Masters of Xiling (Hangzhou), was also a practising epigraphist. Born in the 33rd year of the Qianlong reign (1768), and active during the Jiaqing period, he witnessed the final halcyon days of the Qing dynasty in the prime of his life, and died in the 2nd year of the Daoguang reign (1822).

Chen Hongshou (1768–1822), with the sobriquet Mansheng, was a native of Qiantang (present-day Hangzhou), Zhejiang province. He became a designated Graduate for Preeminence in the 6th year of the Jiaqing period (1801). Some years later he was appointed District Magistrate of Ganyu and of Liyang, and eventually as Subprefectural Magistrate in charge of River and Coastal Affairs at Yangzhou and Huai'an. He was well-versed in poetry, the classics and the four basic calligraphic scripts, especially clerical script. He liked painting flowers in the 'boneless style'. In seal carving he followed the Qin and Han traditions and was inspired by senior Xiling Masters including Ding Jing (1695–1765) and Huang Yi (1744–1802). While he was in Liyang, he collaborated with the Yixing potter Yang Pengnian to make zisha teapots of original designs and with inscriptions composed by him and a peer group of scholars.

In this exhibition, close to one hundred items have been assembled from public and private collections in Shanghai, Nanjing and Hong Kong, to illustrate Chen Hongshou's talents and attainments in art. They include paintings, calligraphy, seals and teapots. The exhibition and this monograph are the culmination of a joint research project on the art of Chen Hongshou started three years ago. We are deeply grateful to Dr. Peter Lo, Chairman of the K. S. Lo Foundation for his support for the project and this exhibition. Both have been made possible by a generous grant from the Foundation. Dr. K. S. Lo (1910–1995), founder of Vitasoy International Holdings Limited, was a fervent collector of Chinese art objects and also a Yixing *zisha* expert. In the 1970's, with generous grants from Dr. K. S. Lo, the Art Museum started a series of researches on Yixing pottery and teaware. In the meantime, Dr. Lo donated some valuable ceramics and scholars' objects to the Art Museum. This exhibition and its accompanying monograph are

dedicated to Dr. K. S. Lo, as a mark of our gratitude and respect for his memory. It is through the initiation and support of Dr. Lo, as well as that of Mr. J. S. Lee, former Chairman of the Management Committee of the Art Museum, that the study of Yixing pottery has become one of the main research themes undertaken at the Art Museum since its inception over three decades ago. In 1997, together with the Shanghai Museum we jointly presented the exhibition Themes and Variations: The Zisha Pottery of Chen Mingyuan — a milestone event for this subject. This time we have both the Shanghai and Nanjing Museums as our working partners, and together we have carried out extensive research, prepared the exhibition and compiled this monograph. To Mr. Chen Xiejun, Director of the Shanghai Museum and Mr. Xu Huping, Director of the Nanjing Museum, I wish to express my sincere gratitude for their guidance and for gracing us with prefaces to this monograph. Scholarly essays have been contributed by experts from the two museums, including Mr. Sun Weizu, Mr. Lu Minghua, Mr. Liu Yiwen and Ms. Cao Qing, and also Mrs. Terese Bartholomew of the Asian Art Museum of San Francisco, and lastly, Ms. Lai Suk-yee of the Art Museum, who also oversaw the project and edited this monograph. Their works are in-depth studies of the life, circle and artistic pursuits of Chen Hongshou as well as the production and inscriptions of his Mansheng teapots. I wish to record my thanks to the Flagstaff House Museum of Tea Ware for lending a number of pieces from the gift of Dr. K. S. Lo to supplement exhibits drawn from the collections of Shanghai Museum, Nanjing Museum and Art Museum. Special thanks must be reserved for Mr. Harold Wong, Chairman of the Management Committee of the Art Museum, who has entrusted to us his collection of calligraphy by the artist.

Peter Y. K. Lam
Director, Art Museum,
The Chinese University of Hong Kong

## 序言

陳鴻壽是活躍於清代乾隆晚期到道光初年的江南重要文人,一生留下了許多藝術作品。他能書善畫,尤擅長於篆刻,是當時著名的西泠八家之一,現有不少作品傳世。更值得指出的是,他在江蘇溧陽任知縣時,與宜興紫砂壺製作名家楊彭年等合作,創作了不少具有新穎風格的"曼生壺",甚受當時文人階層推崇和喜愛,也為後世所稱道。

香港中文大學文物館與南京博物院、上海博物館三家各收藏了部分陳鴻壽的藝術作品。展出這些作品,對研究陳鴻壽及當時的文化藝術和社會風尚,無疑是有積極作用的。我們非常高興能把上海博物館所藏較有體系的陳鴻壽書法、繪畫、信札和所刻印章及署款的紫砂壺等作品,彙集到這次展覽中來。希望這樣的專題展覽能把廣大觀眾引向一個文人消閒、享受的藝術境界。同時,通過這樣的展覽和相關的學術研討,將陳鴻壽的藝術及相關問題的研究引向深入。

在此我要感謝香港中文大學文物館在籌備展覽中所作出的努力和付出的辛勞,同時相信我們的 展覽一定會取得圓滿成功。

上海博物館館長 陳燮君

### **Preface**

Chen Hongshou was an eminent scholar of the late Qianlong to early Daoguang periods, from the Jiangnan region. As well as in painting and calligraphy, he particularly excelled in seal carving and enjoyed equal prominence with several others as the 'Eight Masters of the Xiling School'. A lot of his seals, paintings, etc. are still extant. Above all, he became a designer of *zisha* teapots while serving as District Magistrate of Liyang in Jiangsu. Collaborating with the celebrated potter Yang Pengnian, he gave birth to the 'Mansheng *hu* (teapot)'. Soon after, these teapots became collectors' items even among scholars of his time. In fact, he set an ever-lasting trend.

This exhibition presents works of art by Chen Hongshou drawn from the collections of the Art Museum, The Chinese University of Hong Kong, Nanjing Museum and Shanghai Museum, to illustrate the attainments of the scholar-artist and, in addition, the art and cultural atmosphere as well as the social traditions of his time. Shanghai Museum is home to a comprehensive collection of Chen Hongshou's calligraphy, paintings, letters, seals and inscribed *zisha* teapots. With a wide range of exhibits, viewers will be able to share the pleasant experiences enjoyed by these early 19<sup>th</sup> century scholars in their pastimes and artistic pursuits. I am sure that this exhibition and the accompanying conference will stimulate further in-depth studies of the artist.

I would like to record my gratitude to the Art Museum, The Chinese University of Hong Kong for coordinating the project and preparing the exhibition as well as this monograph. I extend my warm wishes for the success of this joint exhibition.

Chen Xiejun
Director
Shanghai Museum

## 序言

由香港中文大學發起,上海博物館與南京博物院聯合舉辦的《書·畫·印·壺:陳鴻壽的藝術》展 暨研討會是一次展示藝術家個體全面修為的盛會。陳鴻壽作為一個清代的文人學者,以"西泠八家" 之一的身份參與製作設計日用器具──紫砂茗壺,並且以他的文化素養、藝術功力和創作靈性注入壺 藝,使得整個壺體造型由一股氣韻支撐,他的審美風格與文化底蘊,促進了當時壺藝的中興和發展。 他在砂壺藝術的設計製作方面,提倡素面素心,這樣清雅的風貌與其一貫作為的詩書畫印的藝術旨 趣:簡樸無華,內蘊無窮之理念完全融和,由他鐫刻於壺上的銘文都是切壺、切茶、切景、切水,疏朗 明秀,流暢雋永,啟人心智,發人深省,耐人尋味,深合各方雅望。他的理念影響與他合作的陶工,以 及他周圍的朋友僚屬,使他們都紛紛熱衷參與曼壺的設計製作,據傳陳鴻壽與他的合作者們設計了 壺樣十八式,影響十分廣遠。自此,文人們又找到了一個抒發文心的方式,大家都來以壺寄情,參與 設計,"曼生壺"實在是大開了"文人壺"的先河。藝術家們於壺坯上書法、題詩、繪畫、刻章,與陶藝 師共同完成作品,這樣的例子在陳鴻壽以後的清代中後期就有不少,如朱堅(石楳)、瞿應紹(子冶)、 鄧奎(符生)、任伯年、吳昌碩等,近人則有黃賓虹、唐雲、馮其庸、林散之等,不勝枚舉。

按社會學的角度,藝術作為人類社會文明的重要組成部分存在於人類心靈之中,但更重要的是它存在於人類社會之中,它代表著人類心靈對自身與世界的感悟和人類相互交流中對人類文明的再一次創造,在這個時空中,藝術作為一種存在現象,通過三個環節,交互活動,不但獲得了自身的存在意義,也為人類文化與文明創造了不斷更新的因素。這應該是本次《書·畫·印·壺:陳鴻壽的藝術》展及研討會首要能達到的目的。即使我們把功效放到最低,這次展出對我國紫砂文化內涵的擴展和深化都會起到積極而重要的推廣作用。

作為紫砂器精品的"曼生壺"出展的機會很多,但作為"曼生壺"深入研究載體的陳鴻壽的非砂器類作品在公眾面前的亮相機會就少得多,甚至沒有。本次展覽集中了三家收藏單位庋藏之精品,包括了藝術家所有的作品,全面而具體,希望可以為眾多喜愛曼生作品的觀者提供可供研究的詳實資料。我們同樣希望一生酷愛壺藝和講究"簡淡意遠"的藝術家陳鴻壽給當今的文明增添亮色。當我們看到他的作品,那一定是優雅的體驗,美好的享受。他的清新格調,他的簡古超逸,他的雄健樸茂,他的風流氣度都會在他的詩、書、畫、印、壺各類作品中呈現,直由觀者去凝神諦視,體會心受吧。

南京博物院院長 徐湖平

### **Preface**

The exhibition and conference entitled *The Art of Chen Hongshou: Painting, Calligraphy, Seal-carving and Teapot-design* were initiated by the Art Museum, The Chinese University of Hong Kong, as a joint project with Shanghai Museum and Nanjing Museum. Chen Hongshou, acclaimed as one of the 'Eight Masters of the Xiling School', was exceptional among Qing scholars for his involvement in teapot production. By means of his simple and tasteful designs, he elevated the teapot from an ordinary utensil to an object of art, adding fresh impetus to further development of the Yixing tradition. Simplicity, seen also in his paintings, calligraphy and seals, is a reflection of his mind. Inspiring inscriptions, tailor-made for a teapot, on the subjects of tea and water or recording special occasions, are the principal decoration on his *zisha* teapots. Chen Hongshou's innovative spirit acted as a catalyst to the creativity of many scholar friends and potters. The peer group of Chen Hongshou were said to have designed eighteen styles of 'Mansheng *hu* (teapot)', which can be likened to the origin of 'scholars' teapots'. Inscribed teapots became a new medium of expression for scholar-artists, carrying their painting, calligraphy, poems and signature. Following the example initiated by Chen Hongshou, quite a number of scholars from the mid Qing onwards collaborated with potters to make teapots. They include Zhu Jian, Qu Yingshao, Deng Kui, Ren Bonian, Wu Changshuo, Huang Binhong, Tang Yun, Feng Qiyong and Lin Sanzhi.

Art plays a significant role in civilization, culture, society and, most importantly, in the mind of an individual. It embodies the artist's reflections on himself and the world around him. In responding to the existing social and cultural phenomena, he creates art of his time. Art provides an interactive means that fosters such developments. In organizing this exhibition and the accompanying conference, we have similar objectives in mind. At the very least, it is hoped that the exhibits of these remarkable *zisha* teapots will reach a wide audience and will deepen their understanding of this indigenous culture.

There are plenty of opportunities to see examples of Mansheng teapots in *zisha* displays, but only rarely in exhibitions is there a chance to view works of art in other mediums by Chen Hongshou. This joint exhibition includes his calligraphy, paintings, letters, seals and also *zisha* teapots, selected from the collections of the Art Museum, The Chinese University of Hong Kong, Shanghai Museum and Nanjing Museum. Such a comprehensive coverage of exhibits provides a good deal of useful information for an intensive study of the scholar-artist. The aesthetics of Chen Hongshou or Mansheng, 'simple and subtle and deep in reflection', manifest themselves in his works. It is our hope that by reading his poems and inscriptions and by close examination of his seals and teapots etc., viewers will be able to bring into focus and appreciate the art and talent of Chen Hongshou.

Xu Huping
Director
Nanjing Museum

書 法 Calligraphy

## 陳鴻壽的書畫創作

劉一聞·上海博物館

清代眾多書畫家中,能夠集書法、繪畫、篆刻及壺藝於一手的,唯推錢塘陳鴻壽。

陳鴻壽(1768-1822)字子恭,號曼生,又號曼壽、曼公、曼龔,別號種榆道人、夾谷亭長、胥溪漁隱等。陳氏於藝術之道獵涉廣泛,造詣高超,當時藝壇極負名聲。陳氏亦曾為政,嘉慶時曾任溧陽縣令, 創製"曼生壺",故而,宜興紫砂壺的名滿天下,自然都和他有關。

清代中期以後,書畫創作一域可謂百花齊放百姿紛呈。篆刻和壺藝創作,同時也進入了一個新的繁榮時期。從陳鴻壽諳於書畫精於鐫刻的創作特性,和由此而生的彼時藝壇的客觀影響看,筆者以為,陳鴻壽於篆刻於壺藝的名聲,或許本在其書法、繪畫之上。此兩項皆相關鐫刻的技藝,更始終和他的書法、繪畫創作,密不可分。

陳鴻壽的篆刻創作,接踵同是錢塘人氏的浙江印派創始者、史稱"丁、黄"的丁敬(即丁敬身,1695-1765)和黃易(即黃小松,1744-1802)。因為他是"西泠八家"之一,又與後"四家"中的陳豫鍾(1762-1806)被共尊為"二陳",因此在當時印壇,他的崇高地位自不言而喻。關於他的篆刻創作及其成就,已有專述。然而需要一提的是,以浙派篆刻藝術的特點論,因其總體風格面貌的工穩整飭,故要求作者在設計印稿時,務必筆筆不苟、字字嚴謹並富圖案之美。換言之,在印章創作的整個過程之中,如果刻印者原本就缺乏應有的構字構圖能力、抑或是相當的書法根底的話,那麼即使主觀上意欲完成一件理想的篆刻作品,則也難以成為可能。因著陳鴻壽素來具備的書畫藝術、尤其是篆刻方面的質素之故,所以,即使在壺藝領域,同樣也反映出他的非同一般的創作天賦,這使得陳鴻壽和茗壺工藝家楊彭年,同時皆成為"曼生壺"的真正始創者。

簡而言之,所謂藝術茗壺,除了言其壺身形制的特殊性外,一般是指通體壺身與書畫創作形式的完美結合。客觀地說,一件即使是形美質高的茗壺之作,如果沒有或書或畫的合度綴飾和由此映現的牝牡之美,實際上還算不上是一件完整的藝術茗壺。這樣看來,付之於茗壺的書畫之作便顯得格外重要了。

陳鴻壽的書法,以隸書和行書最為時人推重。陳氏得道隸書一式,緣因其曾受知於清代以竭力提倡尊碑之學而著稱的書家、學者阮元(1764-1849)門下,故而在書學審美上也深受乃師影響。清代學者蔣寶齡在《墨林今話》中說"曼生酷嗜摩崖碑版",《枕經堂題跋》也說"開通褒斜道石刻,曼生司馬

從書法史和書法學的角度看,陳鴻壽所處的時代,正值乾嘉學派蓬勃興起之際。隨著小學及考據之學的深入發展,文字學和金石學空前被重視,與此同時,書壇研究碑版、借鑒"碑學"書法風氣,由此及彼日盛一日。在當時情形下"凡作書者幾乎人人言碑",2除了阮氏之因素外,陳鴻壽當然不可避免地也會受到這一時風的影響,更何況,他原本就是一位講究文字之學、引領浙派篆刻創作實踐的代表人物。

陳鴻壽的隸書創作,自然是從古代刻石碑版中汲取法乳的。從存世的一些現有陳氏隸書原作看, 他的隸書作品大致可分兩類。一類是摩崖大字之作,如香港中文大學收藏的"能容乃大、踐險如夷" 四字聯(展品C2),該是此路風格的典型之作。這類作品筆力雄強有力、體態寬博從容,猶多鑑刻之意。 從筆體特徵看,近似《石門頌》和《張遷碑》風貌,應歸為早年創作。另一類,就是具有所謂"簡古超 逸"氣息的作品,如上海博物館所藏的"閒中有富貴、壽外更康寧"隸書五言聯(展品C4),當是他的 代表作品。但見運筆勁健凝練、結體安雅潔秀、通篇氣息流暢、古意盎然。尤其是筆體間柔中見剛、圓 中禹方的獨特意味,確為同時代隸書作品中所少見。對於陳鴻壽的隸書用筆,曾有研究者説他是以篆 書筆意作隸書。此説亦不無道理。人們皆知,所謂隸書,"蠶頭雁尾"式的波磔之筆,應為其運筆的主 要特徵之一,而陳氏此作雖稱隸書之作,除結構與隸書一式大體相涉外,運筆卻多以帶有篆書筆意的 直線和弧線為其主要構成方式(如上聯的"中"、"有"的橫劃、"貴"的上部;"壽"字筆劃的直來直去、 "外"的左部、"更"的略有篆書意味的結體及長線運用,和"康寧"二字的且隸且篆),而這種兩體相 容的表現方式,確為當時通常隸書作者所不擅長。上博所藏的另一件上款為"瑟庵"的隸書七言聯(展 品C1),具有更多的篆書意蘊,此中間篆間隸的風調,猶如文學中的"雜糅",此或許更能讓人們聯想 起作為篆刻家之身的陳鴻壽,並管窺陳氏隸書創作由篆而隸的蜕變過程。難能可貴的是,此類可稱前 無古人的且與彼時被譽為"四體書國朝第一"的鄧石如(1739-1805)、"西泠八家"中如丁(勸)、黃(易)、 錢(松,1818-1860)等輩創作皆不相類的隸書一體,確是因陳鴻壽起,而使人們起碼改變了明、清間甚 為流行的以文徵明(1470-1599)、鄭簠(1622-1693)為代表的習慣審美模式。從這一立場上看,便不能 不歸功於陳鴻壽在隸書書法上的創新之舉了。

陳鴻壽的行書和隸書創作,在氣息上大體可說一脈相承。晚近楊守敬(1839-1915)曾稱讚陳鴻壽 "行書峭括,而風骨高騫",《雾嶽樓筆談》甚至誇他"行書則爽健厲舉,可與明人分席",3誠可謂褒揚之至。以運筆、結體兩項技法因素相論,陳鴻壽的行書創作的總體創作觀念,當從始於北宋、盛行於明代中期的"帖學"中來。通常行書分兩種,風格偏於楷書的叫行楷,偏於草書的叫行草。從陳氏大量的傳世作品看,他的行書創作狀態前者居多。

和陳氏的隸書之作相彷彿,楹聯之作,也是陳鴻壽行書創作善於表現的主要形式之一。如上海博物館藏品中,上聯具"溫飛卿句"(展品C9)、上款為"蘧盦"(展品C5)、"藤窗竹榻"七言聯(展品C8),以及南京博物院藏品"閒花佳樹"(展品C7)和香港中文大學藏品"企元"款七言聯(展品C10)等典型之例,皆為這一類用筆既頓挫且明快,結體平穩中略帶欹側之態的優秀創作。陳氏此類作品雖説大