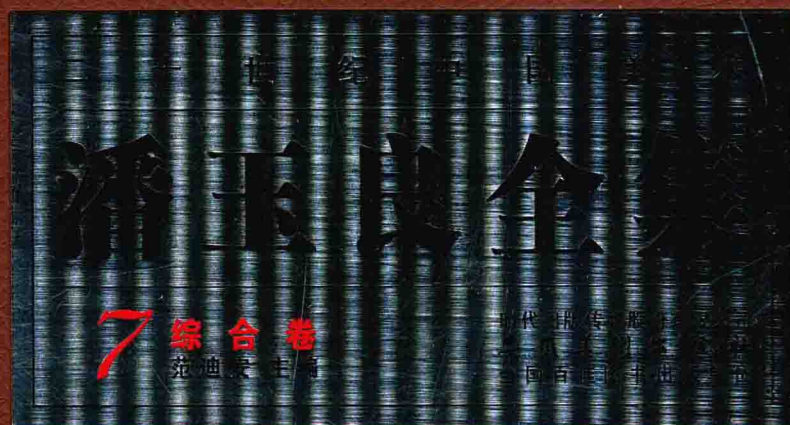


20TH CENTURY CHINESE ART



# ART WORKS OF PAN YULIANG

7 | COMPREHENSIVE VOLUME  
EDITOR-IN-CHIEF FAN DI'AN







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YU LIANG

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二 十 世 纪 中 国 美 术

# 潘玉良全集

7 综 合 卷  
范迪安 主编

时代出版传媒股份有限公司  
安徽美术出版社  
全国百佳图书出版单位

图书在版编目（CIP）数据

潘玉良全集7. 综合卷：汉、英 / 范迪安主编. — 合肥：安徽美术出版社，2015.6  
（二十世纪中国美术）  
ISBN 978-7-5398-4725-2

I. ①潘… II. ①范… III. ①绘画—作品综合集—中国—现代 IV. ①J221.8

中国版本图书馆CIP数据核字(2013)第312406号

潘玉良全集 7·综合卷

主 编：范迪安  
副 主 编：武忠平  
项 目 总 监：陈龙银  
项目副总监：谢育智 陈 涛  
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作 品 摄 影：张永富 孙建设 聂玉文 傅 渝  
英 文 翻 译：方华文  
英 文 审 校：冯淑娴（新加坡） 余登兵 陈芳芳  
法 文 翻 译：邵 宇 陈 敏

二十世纪中国美术

ERSHI SHIJI ZHONGGUO MEISHU

潘玉良全集7·综合卷

PAN YULIANG QUANJI 7·ZONGHE JUAN

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出 版 发 行：时代出版传媒股份有限公司

安徽美术出版社

地 址：合肥市政务文化新区翡翠路1118号出版传媒广场14F

邮 编：230071

营 销 部：0551-63533604（省内）

0551-63533607（省外）

印 制：北京雅昌艺术印刷有限公司

开 本：787mm×1092mm 1/8 印 张：21.75

版 次：2015年6月第1版

2015年6月第1次印刷

书 号：ISBN 978-7-5398-4725-2

定 价：1100.00元



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# 回到造型的本意上感受潘玉良

郑 工

本卷作品以素描为主，兼及版画、雕塑与水彩画。可无论采取何种形式，潘玉良总是潘玉良，总在每一件作品中留下她特有的感受及独到的表现手法；而要触碰潘玉良艺术的特质，只有跨越了媒材，消解画种的界限，回到造型的本意上，才能更清晰或更深刻地感受她。

所谓造型的本意，只是在特定空间关系中通过各种手法表现对象。显然，中心词有两个：空间关系与表现手法。而潘玉良将这两者都融合到“线”上。

不是吗？她用她的“线”，展开了造型中涉及结构、空间与体量表达的各种意图，既充满视觉张力，又有娓娓道来的表述方式，缠绵而富有诗情。毕竟她是在20世纪20年代留学欧洲，与同时代的徐悲鸿、林风眠均有相近之处，但又有其独到的见地。譬如她与徐悲鸿一样看重形体结构中的造型问题，与林风眠一样看重形式表达中的东方情绪，但她没有像徐悲鸿那样选择水墨造型的写实语言，也没有像林风眠那样选择彩墨构成的浪漫诗境，而依然以素描的方式探讨“线”的造型与叙事，由此涉及油画、版画、水彩画或雕塑，乃至中国传统的绘画，扩展“线”的表现力。

在“线”的观照下，各种以媒材或造型手法而命名的门类概念，其内涵易被抽离，媒材就只是媒材，手法就只是手法，而“线”便成为统摄各种媒材或手法的抽象形式，亦是一种极富意味的表现形式。现在，有人使用“线造型”这一概念，可我们似乎还不能以此表述潘玉良的艺术，更不能套用“白描”或“工笔”这类传统概念。尽管在1937年6月10日，她出国之前在南京举办的最后一次个展，陈独秀在其三幅作品中各有题词，称之“新白描”。在传统概念前冠以“新”字，是比较省事的命名法，也常用，因其意指模糊，解释空间较大。而对于陈独秀提出的这一“新白描”，却让我们不得不佩服他的艺术判断力，因为他说得很明确：“以欧洲油画雕塑之神味入中国之白描，余称之为新白描。”所以，他的结论是：“玉良女士近作此体，合中西于一冶。其作始也犹简，其成功也必巨。”可见，“入中国之白描”不过是借用的形式，关键在于陈独秀从中看到“欧洲油画雕塑之神味”，看到“其作始也犹简”。

线，是造型艺术手段中对形体空间一种极为简要的提炼，直观而畅达。但在中国传统线描中，线的品质及样态往往停留在装饰层面，强调其装饰性，并与物的质性联系在一起，不那么注意形体的空间结构。可在欧洲古典绘画中的线却不同，如

古希腊的瓶绘，又如15世纪意大利的壁画以及那个时期大量的素描稿，都是用线来解决空间的造型问题，从而奠定了欧洲近代油画与雕塑的语言基础。潘玉良先到巴黎学油画，后到罗马学雕塑，与欧洲古典传统一脉相承，可她没有就此止步，回国后转而关注中国传统绘画与雕塑，注意到轮廓线的单纯、简约及相关的力度，也注意到线的装饰性，但她还是在空间结构的基点上力求简化，进而化解各种媒材，寻找一种综合表达。

徐悲鸿曾说，素描是一切造型艺术的基础。这是从欧洲近代美术学院引申的教学理念，而所有美术学院出身的艺术家，都要经过素描的基本训练，提高造型能力。或者说，在造型上可能遇到的问题，都会通过素描这一途径预先尝试解决；个人的手法与风格，往往也通过素描的训练得以确认。同样，当我们回顾一位艺术家的素描作品，便会清晰地看出一条艺术的发展轨迹，看到艺术家在探索过程中的思考及创作指向。没有任何一种艺术形式，能比素描更直接地反映艺术家的心理历程，因为素描是“草稿”，因为素描是“习作”，因为素描是理性的，因为素描是现场的，它能保留各种痕迹，具有即时性特征。

本卷里的潘玉良素描，绝大多数创作年代不详，且多是写生，有些仅仅是在写生前所画的草图，也有部分为创作草图。从绘画手法及风格上判断，有早期的，也有中晚期的。早期作品以课堂写生为主，注重明暗造型，浑厚朴实，体量感较强，估计是20世纪20年代留学欧洲的作业，数量不多。此外，画册中有几张中国面孔的素描，估计是回国后（1928—1937年）所作，明暗逐渐被清洗了，强调用线造型，体积感依然很强，特别是《站姿双女人体》《站姿三女人体》及《跪坐女人体》三件作品，基本上就是通过轮廓线表现人的形体，所有的结构关系都集中在线的交接处，以此暗示空间与体积。这时候，潘玉良在素描中的“线”，绝不是为线条而用线，也不存在什么中国书法的意味，其目的还是造型。至于1937年她再度出国后的作品，唯一可以参照的，是1938年的素描《半卧女人体》，线条已经很干净也很肯定，又柔和地用粗笔擦上一些明暗，同样具有线的意味，且与细细的轮廓线相互映衬，互为补充。这类手法的素描不少，如《卧姿女人体》《跪姿女人体》《女人体》等，其线条愈来愈流畅，愈来愈简洁；造型亦愈来愈概括，愈来愈生动，最后形成一批单线速写的人体作品，类似白描。这种变化的迹象，就包含内在的时间维度，可无论是繁是简，三维的空间意识，始终贯穿在潘玉良的每一根线条内。在本卷中，

我们还可以看到另一类素描，即在轮廓线的基础上，以复合排线施加明暗，形成不同的节奏与韵律，其效果略显生涩，甚至有些凝重，如《坐姿女人体》《站姿女人体》《坐椅女人体》等。这类手法的作品，其使用工具多有变化，或碳条，或碳棒，也有用铅笔或墨水，如《坐姿女人体》，画的是非洲女人，肤色较重，扎着白头巾，在明暗之外，其线条的意味就不一般，有笔法，有韵致，掺和着中国水墨画的表现因素，但其内部结构，一一俱在，毫不含糊。可见，潘玉良的素描具有两重性，并以此品味人生，体现性灵。在她的艺术生涯中，二者也会融会贯通，尤其到了晚年，手法愈加纯熟，可谓出神入化。

潘玉良的版画，几乎可以说是线的艺术。就画面而言，装饰性很强；可就线条本身，仍然依从着造型原则。如《坐姿女人体》或《三女人体》，如同铁线描似的线条，勾画着人物形体，不那么写实，随意却又不违背结构关系。虽然潘玉良没有着意于表现画面的空间深度，但在各个形体相互穿插的过程中，线的游走，不经意间就建立了一种前后关系。一般情况下，我们谈论线的艺术，总喜欢联系中国传统绘画，而潘玉良绘画中的用线，是否就受到中国绘画的影响呢？这里有一幅潘玉良仿汉代画像的版画《奔马》，显然，汉代画像线条本身的魅力吸引了潘玉良，特别是舍弃轮廓线以内的形体刻画，将人们的注意力都集中在外轮廓上，用富有弹性与张力的线，交代形体，表现体积，这种极为概括的表现方式对潘玉良一定有所启发。她的版画《我爱你：猫和老鼠》或《坐姿女人体》，其线条的用法及意味就与汉代画像极为接近。同样，她还参照汉俑的造型手法，塑造雕像，如《女诗人像》，浑圆的体感与流畅的线条，直接表露出她的造型兴趣及对线条的依恋。从表现题材及人物形象上判断，集子里的这些版画与雕塑，大多是20世纪30年代她在国内的作品，也就是陈独秀所言“新白描体”出现的时候。那时主张变革的中国艺术家，在经历了对元、明、清文人画的批判之后，纷纷将目光投向唐、宋，乃至汉、魏或先秦，在更深远的传统里吸取资源。潘玉良与汉代艺术的契合，也许机缘就在南京，因为那里集中了一批人文知识分子，且地理环境北接徐州，邻近山东，离南阳也不远。1922年张伯英收藏了一批徐州睢宁双沟出土的汉画像石，1925年董作宾在南阳首次发现了汉画像石，这在当时中国的知识界颇有反响，而潘玉良是在1929年3月到南京中央大学任教，不可能不知道。汉画像中的线条讲究的是勾勒，形态饱满，简洁而有力度，亦画亦刻，

贴近造型的本意，不谈书写性。也许这促使潘玉良拿起了刻刀，清除那繁复的中间调子，仅仅将线条留下。

20世纪二三十年代具有留学背景的西画家，大都具有中西融合的文化情结，这与那时期欧洲兴起的现代主义运动有关，也与中国社会进入现代转型的文化诉求相关。潘玉良亦身处其中，只不过以她特有的敏感，用线条串讲了中国与西方的造型观，或者说，她在汉画像与希腊瓶绘的线条之间，看到了可以沟通和演绎的地方，但又不仅仅局限于这两者。如此道来，潘玉良的思考不仅在中西之间，而且穿越了古今，她将古典绘画中的造型意识延伸到现代，在接受线的同时放弃了光影，为色彩的纯度及丰富性留出了空间，也为个体情绪及内在的欲望提供了一种能不断倾诉的形式；而后者，自然将她推入到现代主义者的行列，那是浪漫的现代主义。如看她的水彩画，你总能感受到她的目光笼罩着一层忧郁，所有的景物都随她的笔触而蠕动，欲说还休。她的唯美与自由和孤独混杂在一起，形成了朦胧而透亮的绘画品格。

我们真的不应该忽视潘玉良，尤其不该忽视作为现代主义者的潘玉良。



# Experiencing Pan Yuliang from the Original Intent of Artistic Modeling

Zheng Gong

This volume of artworks focuses mainly on line drawings (or sketches), together with prints, sculptures and watercolor paintings. Whichever form it takes, Pan Yuliang is always the Pan Yuliang who left her special feelings and unique way of expression in each and every piece of her work. To understand Pan Yuliang's artistic nature, one has to go beyond the media and genre, and return to the original intent of modeling before one could vividly and profoundly experience her.

The so-called original intent of modeling refers to the presentation of an object through various techniques in a specific spatial relationship. Apparently, there are two key terms: spatial relationship and presentation technique, both effectively consolidate into "line" by Pan Yuliang.

Isn't she? She used her "lines" to launch the modeling involving structure, space and body mass expressing her various motives, which is visually impressive, narratively expressive and poetically romantic. After all, she studied in the 1920s in Europe, sharing commonalities in painting style with her contemporaries Xu Beihong and Lin Fengmian, and yet conceived her unique insight. For instance, she was equally concerned about the modeling issues arising from figure structuring as Xu, and equally valued the Oriental mood expressed in art form as Lin, but unlike Xu Beihong, she did not follow the realistic approach in Chinese ink, nor the romantic poetic language in Lin Fengmian's intense color ink. Instead she continued to explore styling in lines and its associated narrative functions through sketching, followed by oil painting, print making, watercolor painting or sculpture, and even Chinese traditional painting media, so as to demonstrate the power of expression by lines across various media.

From the perspective of "line", the concept of various genres categorized by media or modeling approaches, can be easily detached from its original meaning. Media are just media, tactics are just tactics; and "line" has become the abstract art form to unify various media or tactics, it is also a very meaningful way of expression. Now, some people use the concept of "line modeling", which is perhaps not the right way to describe Pan Yuliang's art, and not to mention such traditional Chinese concepts as "line drawing" or "meticulous-style painting" in ink and brush. On June 10, 1937, she held in Nanjing her last Solo exhibition before she left the country, Chen Duxiu wrote inscriptions for three paintings of hers, naming her style as "new line drawing". Initializing a concept with the prefix "new" is a relatively easy way of nomenclature, it is also widely applicable because its vague meaning allows greater room for interpretation. We have to admire Chen's artistic judgment for his proposal of this "new line drawing" concept, as he clearly pointed out: "Infusing the Chinese ink line drawing with the spirit of the European oil painting and sculpture is what I called 'the new line drawing'". So he concluded: "Lady Pan's created her recent works in this line form, integrating the art elements of the Chinese and West into one, such brief beginning will surely lead to great success eventually." Obviously, that "Infusing the Chinese ink line drawing with" is just a borrowed form, the key point is Chen Duxiu recognized "the spirit of the European oil painting and sculpture" and the brief beginning of this art form.

Line is a refined artistic means of modeling depicting shapes and space, clear and fluent. But in traditional Chinese line drawings, the line sketches remain decorative and is related to object rather than its space structure. But the lines are different in European classical paintings, such as in the ancient Greek vase paintings, as well as in the 15th century Italian frescoes and many sketches of that period. Their lines were used to solve the problem of spatial modeling, which laid the language foundation for modern European painting and sculpture. Pan Yuliang first went to Paris to study oil painting, then to Rome to study sculpture, following closely European classical traditions, but she did not stop here. After returning to China, she began to turn her attention to Chinese traditional paintings and sculpture, taking note of the simplicity, expressiveness and the associated power of the shaping lines. She also noticed the decorative power of lines, but she pursued simplicity in the spatial structure, and then tried to resolve all media into a comprehensive expression.

Xu Beihong said that sketching was the basis of all the modeling arts. This was the teaching philosophy extended from the Academies of Modern Arts in Europe. All the artists trained in the art institutions had to go through the basic training of sketching to enhance modeling capabilities; or in other words, one would attempt to resolve problems encountered in modeling first, personal approaches and styles were shaped through the basic training of sketching. Similarly, when we review an artist's sketches, we will clearly see the development of his artistic career, and his bearing resulting from the process of his thinking and his quest for creativity. There is no other kind of art form which can reflect the artist's mental processes more directly than sketching because sketches are "drafts" and "exercises", which are rational, done on the spot, a record of the past traces, and real time.

Most of the line drawings in this "comprehensive volume" by Pan Yuliang were created in years unknown to us, they are mostly sketches from the nature, some are drafts before sketching, and some are painting drafts. Judging from the painting techniques and styles, they are works in the early period of her career, and some in the middle and later period. The early works are mainly classroom sketches, focusing on intensity of light and shade, they are earthy rigid and simply plain, carrying a strong sense of body mass, thought to be school assignments when she studied in Europe, but there are not many of them. In the volume, there are a few sketches of Chinese faces, presumably done after she returned to China (1928—1937), in which shades gradually fade away, lines for modeling are emphasized, but sense of volume mass is still very strong, especially in these three pieces of her works, namely, "Two Female Bodies", "Three Standing Female Bodies" and "A Sitting Female Body", basically present the human body through contour lines, all structural relationships are centralized on line junctions, thereby signaling space and volume. At this juncture, Pan Yuliang applied "lines" in her drawings, definitely not for the sake of using "lines" or for the sake of Chinese calligraphy, but for the sole purpose of visual art modeling. As for the works done after she had left China again in 1937, only the sketch "A Lying Female Body" done in 1938 can be considered as a reference in which lines are decisive and clean, gently rubbed in with a thick pen some

light and shades, also retaining sense of lines, complementing each other with refined contour lines crossed. Many of her sketches used such style, such as "A Female Body Lying on Her Side", "A Female Body", and so on, whose lines are more fluent and concise. In the sketches, modeling becomes increasingly generalized, more vivid. They are sketches of human bodies done with single lines, resembling line drawing in traditional Chinese ink and brush. Signs of such changes contain the inherent time dimension. The three-dimensional spatial awareness, simple or complex, runs through every line of Pan Yuliang's works. In this volume, we also see another kind of sketches, depicting light and shade with double lines based on contour lines, forming different rhythm and cadence. The effect is slightly jerky, and even solemn, such as "A Sitting Female Body", "A Standing Female Body", "A Female Body on a Chair", and so on. As for such works, multiple tools were used, like carbon bars or carbon rods, or pencils. Pen ink was also applied, as in "A Sitting Female Body" depicting an African woman, in dark color, wearing a white turban. In the painting, besides the light and shades, the lines mean much, expressing artistic strokes and charms, combined with the elements of Chinese ink paintings, but its internal structure is clear, never confusing. Obviously, Pan Yuliang's sketches have a dual nature, presenting her taste of life, embodying her spirituality. In her artistic career, the two would assimilate sometimes, especially so in her later years, when her techniques had become matured, even superb. In particular, in "Sketch of Life", she portrayed herself at old age facing a young male Body, a typical example to be analyzed, either in ideas or practices.

As for Pan Yuliang's engraving prints, they are simply art works of lines, highly decorative, but the lines themselves still comply with the principles of modeling. As in "A Sitting Female Body" or "Three Female Bodies", lines of iron line drawing are used to outline human bodies, free lines, not very realistic, but they do not violate free structural relationship. Although Pan Yuliang had no intention to show the spatial depth, in the process of interweaving the objects, the lines run on, inadvertently creating a context. Under normal circumstances, when we talk about line arts, we always like to connect with traditional Chinese paintings. Are the lines in Pan Yuliang's paintings influenced by Chinese paintings? There is an engraving print by Pan Yuliang, imitating the painting "Gallop" of the Han Dynasty. Apparently, Pan Yuliang was attracted to the lines in the Han Dynasty's paintings. The lines discarded portray within the body contour, drawing people's attention to the outer contour. They are lines of elasticity and tension, outlining forms, embodying volume, and their generic form of expression certainly inspired Pan Yuliang. In her engraving print "I Love You: A Cat and a Mouse." or "A Sitting Female Body", the lines are similar to those in the paintings of the Han Dynasty in terms of style and meaning. She also referred to the modeling approach of the Han figurines when she created sculpture pieces. Take the example of her standing statue "Portrait of a Poetess", she used rounded and fluent lines, directly showing her interest in modeling and revealing her attachment to lines. Judging from themes and characters in the volume, most probably the engraving prints and sculptures were works completed in the 1930s

when she worked in China, a time when "new line drawing" concept took shape as Chen Duxiu said. Then the Chinese artists, who advocated for change, shifted their attention to the Tang and Song dynasties, even to Han, Wei or Qin dynasties, after they had gone through criticism of literati paintings of the Yuan, Ming and Qing dynasties, to find resources in more far-reaching tradition. It might be in Nanjing where Pan Yuliang attached herself to Han arts, as over there gathered a number of intellectuals, geographically north of Xuzhou, near Shandong, not far from Nanyang. In 1922 Zhang Boying collected a number of Han stone paintings unearthed in Shuang'gou of Suining, Xuzhou; in 1925, Dong Zuobin discovered Han stone paintings in Nanyang for the first time, which caused quite a response from the Chinese intellectual realm. Pan Yuliang was appointed to teach in March 1929 at the Nanjing Central University and thus it was unlikely that she was not informed of the great news. The lines in the paintings of the Han Dynasty lay emphasis on sketching, full in shape, simple and intense, resemble painting and carving, close to the origin intent of modeling, detached from documentary illustrations. Perhaps this prompted Pan Yuliang to pick up an engraving knife, removing the complicated middle tone, and retaining the lines only.

Most of the painters in the 1920s and 1930s, who had western study background, mostly struggling in their cultural complex, advocated integration of the Chinese and Western styles of art, which was related to the rise of the European modernist movement during that period, as well as the cultural aspirations of transforming the Chinese society into a modern society. Pan Yuliang was one of them, but her unique sensitivity urged her to use lines to construe the concept of Chinese and Western modeling, or to say that she discovered room for communication and interpretation between the paintings of the Han Dynasty and the Greek vase paintings, but were not limited to these two. Thus, Pan Yuliang's mind not only lingered between the east and the west, but also crossed the past and the present. She brought the ideas in classical paintings to modern times, accepting the lines, giving up the light and shade, leaving a space for purity and richness of colors, providing a form for expressing individual emotion and inherent desire, while the latter, naturally lifted her to the ranks of modernism, that romantic modernism. Looking at her watercolor paintings, you can always feel her eyes shrouded in melancholy, all scenes move with her strokes. Her aesthetics and freedom, blended with a sense of her loneliness, together, they form a hazy translucent painting style.

We really should not neglect Pan Yuliang, especially the one as a modernist.



# 凡 例

一、《潘玉良全集》共八卷。卷一、卷二为《油画卷》，收录作品369幅；卷三、卷四为《彩墨卷》，收录作品336幅；卷五、卷六为《白描卷》，收录作品604幅；卷七为《综合卷》，收录了潘玉良的素描、水彩、版画、雕塑等176幅作品；第八卷为《文献卷》，收录了潘玉良大量的极具文献价值的史料，其中绝大多数为首次发表，弥足珍贵。

二、《潘玉良全集》主要收录了安徽博物院、中国美术馆、上海美术馆、中央美术学院美术馆、潘玉良家属及法国有关机构的部分藏品，散藏于其他地区作品暂未收录。

三、鉴于潘玉良遗留的作品中，尚有大量作品未署创作年代，为方便检索，本书将有明确年代的作品按年代顺序分类编排；对年代不详而风格与之相同或相近的作品则随类分编其后。

四、凡白描、油画、彩墨作品中的题跋均随图配有释文，以供读者研究欣赏。

五、《文献卷》中的研究评介文章按照艺术评价、生平往事两方面来编排。本着尊重原作者的行文风格、忠实保留文献史料原貌的原则，所录历史文献只作少量改动：

A.为了方便读者阅读，本卷所录的文献史料进行了繁简体字的转换；

B.文献资料中，由于保存年代久远、印刷模糊等各种原因导致无法识别的字、词、句子，均用□代替；多字、漏字、别字均用（ ）括起；

C.文献资料中，人名、地名尽量使用现在的叫法。如：①梵高（凡·高），②蒙德梭雷（玛利亚·蒙台梭利）；

D.为了尊重原文的行文风格，个别异形词和“的、地、得”的用法仍保留原貌，未作改动。如：①若果②那末③罢④呵。

六、《文献卷》中收录的部分研究评介文章，由于作者研究角度和原始资料掌握情况不同，所涉及的事件、年代与年表中的叙述有所出入，为保持原文的面貌，只做了少量的修改，其他部分保持原样。

七、《文献卷》中尚有部分图片因其时日久远，难以考证详释，敬请读者见谅。诚望识者赐书补遗，不胜感激！

# General Notices

1. "Art Works of Pan Yuliang" is composed of eight volumes. "Volume I" and "Volume II" are of oil paintings, including 369 pieces; "Volume III" and "Volume IV" are of color ink paintings, including 336 pieces; "Volume V" and "Volume VI" are of line drawings, including 604 pieces; "Volume VII", a comprehensive volume, has collected Pan Yuliang's 176 works, including sketches, watercolor paintings, prints, and sculpture pieces, and so on; "Volume VIII", a literature volume, has collected a large number of Pan Yuliang's highly valuable historical documents, most of which are very precious and are published for the first time.

2. "Art Works of Pan Yuliang" mainly includes collections from Anhui Provincial Museum, National Art Museum of China, Shanghai Art Museum, Art Gallery of China Central Academy of Fine Arts, Pan's family and the French authorities. Collections from other areas are not included.

3. Lots of Pan Yuliang's works are not marked with date of creation. For the convenience of retrieval, this book arranges the works with clear date in chronological order. As for the works without date, they are arranged by style.

4. Inscriptions in line drawings, oil paintings and color ink paintings are translated for readers to study and appreciate.

5. The articles of research and evaluation in the "Literature Volume" are arranged according to art evaluation and life events. To respect the original author's writing style and to faithfully retain the origin of historical documents, the historical literature in this volume is basically unmodified:

A. For the convenience of readers, the historical literature is recorded with simplified Chinese characters instead of traditional Chinese characters.

B. The words and sentences, which can't be identified due to long preservation, fuzzy printing or other causes, are replaced by "□"; Unnecessary Chinese characters, missing ones or wrongly written or mispronounced ones are put in parentheses.

C. Names and places in the literature are expressed as modern as they can be. For example: ①梵高(凡·高); ②蒙德梭雷(玛利亚·蒙台梭利).

D. To respect the original style, some old words and "的、地、得" are unmodified, retaining what they used to look like. For example: ①若果; ②那末; ③罢; ④呵.

6. Because the original materials the authors had were different and they made researches from different angles, some evaluation and research articles in the "Literature Volume" are not in accordance with the events and years in the chronological order. In order to maintain the original appearance, only a few modifications are made, and other parts remain the same.

7. It is difficult to verify some pictures in the "Literature Volume" due to long preservation. We hope the readers will understand. Any supplement from the readers will be appreciated.



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