

20TH CENTURY CHINESE ART



ART WORKS OF PAN YULIANG

8 | LITERATURE VOLUME
EDITOR-IN-CHIEF FAN DI'AN

二十世紀中國美術

潘玉良全集

8 文獻卷
范迪安 主編

时代出版传媒股份有限公司
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二十世纪中国美术

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远行与回归

殷双喜

说到潘玉良，可能大家并不陌生，在 20 世纪中国美术史上，她是一位重要的女性艺术家。著名英国美术史家苏立文(Michael Sullivan)在《20 世纪中国艺术》一书中称“潘玉良是当代能使中西艺术结合的少数中国画家中的一位杰出榜样”。在同时代的女性艺术家中，相比较而言，潘玉良具有更多的知名度，这是由于有关潘玉良的传记和巩俐主演的电影《画魂》让人们记住了她的传奇身世和坎坷人生。但是，对于专业的艺术史研究来说，我们对于潘玉良及其同时代的艺术史现象，并未得到真正深入的研究和了解，所以当真正要展开对于潘玉良的讨论时，大多数艺术家和艺术史家还觉得相当陌生。

一般说来，行人远去，越远越难辨识。一个历史人物，离我们时代越远，我们对他的认识分歧也就越大。我在这里提出“远行与回归”有两个含义，一个是说作为艺术家的潘玉良去国远行，但她的作品和文献资料在她去世后历经无数艰难，终于从法国回归祖国与家乡；另外一层含义是，作为 20 世纪中国最重要的女性艺术家，潘玉良离我们越来越远，但我们可以从她的全集中逐渐找回真实的潘玉良，进入她的艺术思想与精神世界，让艺术史上的潘玉良从一个传奇人物回归其真实的艺术家面貌。这样的“远行与回归”，可以理解为从传说回到历史，去掉猜测和文学想象，而档案证据较之口述更为可信，更有价值。

潘玉良一生勤奋创作，仅安徽博物院登记收藏的作品即达 4800 多件（不包括被机构收藏、出售和赠送的作品），这可以从全集中的其他分卷中窥其全貌，而《文献卷》收集了更为丰富的文献史料，这些文献资料既包括了学者画家对潘玉良的艺术从多方面、多角度的研究评介，也包括了潘玉良同时代人和家属的回忆，还有潘玉良作品如何从法国回归祖国的详细记录，以及安徽博物院对潘玉良作品的接收、整理、修复、展览、出版等，充分还原了历史，让亲历者说话。《文献卷》中潘玉良的通讯录、信件、藏品、证书等，具有很高的历史价值，它们静静地再现了潘玉良的艺术探索和心路历程，有助于我们细细发掘，多方印证，对于重构潘玉良的艺术历程具有很强的说服力，特别是潘玉良的晚年书信，真实地坦露了她对家乡和亲人的深深怀念。

2003 年夏，范迪安先生和我为了筹备在巴黎举办的“东方既白——20 世纪中国美术作品展”，专程前往安徽博物院商借潘玉良的作品。在黄秀英研究馆员的陪同下，我们有幸观赏了潘玉良的大量作品，最令我吃惊的是潘玉良的小幅白描，其线条刚柔兼具，所描绘的女人体骨肉分明，饱满丰腴，我赞叹于同样一根细线，在潘玉良笔下，何以能够将人物的骨感和肉感同时表现得如此准确和洗练。潘赞化将潘玉良的作品与李公麟的白描相比较——“写字为难画更难，公麟妙意写琅玕。悬针古籀传真笔，周鼎商彝一律看”，指出了潘玉良的艺术与中国书法线条的内在联系。安徽博物院所藏的两幅潘玉良线描人体作品上，均有陈独秀的长题，殊为珍贵。从时间上看，作品上题为“廿六年初夏”应为 1937 年，当时陈独秀还在江苏南京第一模范监狱中，这年的 8 月，陈独秀才出狱。据说刘海粟曾受蔡元培之托，去监狱探望陈独秀，告知“蔡先生要他在牢房中坚持锻炼身体，从事一些学术研究，不要虚度岁月，社会上许多人正在设法营救他”。陈独秀表示感激，临别挥毫，赠刘海粟一副对联：“行无愧怍心常坦，身处艰难气若虹。”由此看来，潘玉良画作上的题字，是陈独秀在狱中所题。

陈独秀为潘玉良三幅作品所题长款具有重要意义，我在这里摘引如下：

“余识玉良女士二十余年矣，日见其进，未见其止，近所作油画已入纵横自如之境，非复以运笔配色见长矣。今见此新白描体，知其进犹未已也。”

“以欧洲油画雕塑之神味入中国之白描，余称之为新白描，玉良以为然乎？廿六年初夏。”

“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，谓余不信，拭目俟之，廿六年初夏，独秀题于金陵。”

作为安徽同乡，陈独秀与潘赞化早在 1902 年即同赴日本留学，加入同盟会，1904 年潘赞化曾协助陈独秀在安庆创办《安徽俗话报》，以白话语言阐明科学民主、反帝爱国的启蒙思想。1913 年潘赞化在上海与潘玉良结婚，陈独秀担任证婚人，由此可见，陈独秀对潘玉良的艺术成长之熟悉自不待言。从三幅画作的题识来看，有两个重要的观点，一是提出了“新白描体”的说法，并解释是“以欧洲油画雕塑之神味入中国之白描”；

二是指出潘玉良的“新白描体”是将中西艺术合为一炉，中西融合的道路可以走通。我认为陈独秀不愧为一代大家，眼光远大，他对于中国艺术在20世纪的命运有着清醒的认识，而潘玉良后来的艺术发展，证实了陈独秀的预见，即将欧洲油画的色彩和雕塑造型与中国的线描结合，探索出独具特色的潘氏人物画风格。潘玉良早年学习过刺绣，后从洪野学习西洋绘画，1938年的画题反映了她对于中国传统艺术的认识——“由古人中求我，非一从古人而忘我也”，即学古而不泥古，以古代艺术为基础发展出个性化的现代艺术，而这正是经历了20世纪80年代中国现代美术新潮的艺术家们在今天的普遍追求。

潘玉良自1921年出国学习到1928年回国任教，与徐悲鸿属于较早的一批留法艺术家，并且在巴黎国立美专与徐悲鸿师承同一位艺术家西蒙教授。她从1937年再次出国到1977年病逝于法国，大部分时间在巴黎，置身于其中，直面野兽派、表现派、立体派、未来派等众多现代主义流派的发生和变化。潘玉良这一代人，自20世纪20年代出国学习，一直在西方艺术的第一线感受着20世纪现代主义艺术的变化发展，审视并思考中国艺术的发展道路。潘玉良从反思中更加强烈地激发起民族的审美意识，在20世纪40年代以后有意识地将中国绘画的线条造型与西洋绘画的色彩进行结合，逐步形成了个人的风格面貌。

由于历史的原因，20世纪30年代在上海兴起的中国现代洋画运动，在抗日战争爆发之后即趋沉寂。战争与动乱的生活，使得与潘玉良同时期的一大批女艺术家如关紫兰、丘堤、唐蕴玉、蔡威廉、王静远、吴青霞、方君璧、张倩英等，留下的作品并不多，李青萍主要在南洋一带活动，现在能看到的大部分作品均为解放以后所绘。而潘玉良在1937年再去法国，在那里创作了大量作品，可以说，她是民国一代女画家中的一个特例，即她的艺术没有受到战争和社会变迁的影响，保持一个连续性的探索，并且最终与20世纪80年代以来中国现代艺术的发展获得了历史文脉的续接。因此，研究潘玉良对于民国一代女画家群体的研究也具有重要的艺术史价值。

因为中国现代雕塑史的研究，我在《文献卷》中特别注意到滑田友先生在巴黎与潘玉良先生的许多合影。这些照片表

明，潘玉良与滑田友在巴黎期间经常交往，一起参加活动，观看展览（展览中就有滑田友先生的雕塑作品）。潘玉良的藏画中，有多幅滑田友先生赠送的水墨速写。我注意到20世纪20年代以后赴欧洲留学的中国艺术家，有不少人都是绘画雕塑兼学，并没有当今中国的美术学院明确而僵化的国、油、版、雕塑的专业界限，例如留学比利时皇家美术学院的张充仁先生、吴作人先生，都是雕塑油画兼学，并且取得了非常优异的成就。而潘玉良也是1927年在罗马皇家美术学院开始学习雕塑，滑田友先生早在20世纪30年代初即参与修复苏州保圣寺的古代彩塑罗汉，对中国传统艺术有深入研究。滑田友曾在上海担任过雕塑家江小鹣的助手，而江小鹣曾任上海美专教务主任（1917—1920），并在1921—1925年间留学法国学习雕塑，回国后与上海美专教授张辰伯、王济远等人发起成立了艺苑绘画研究所。滑田友1933年得徐悲鸿先生帮助赴法留学，考入巴黎高等美术学校雕塑系，而潘玉良1925年毕业于该校，应该算是滑田友的同校师姐，重要的是他们在雕塑方面有共同的语言。从潘玉良1959年在巴黎所作的雕塑《张大千胸像》来看，潘玉良的雕塑应该属于罗丹所开创的具有表现性的写实雕塑。虽然潘玉良的雕塑作品现存不多，但她在中国现代雕塑史上仍是值得研究的重要雕塑家。

有关潘玉良对中国美学和传统画论的学习，目前资料并不太多，我们知道潘玉良在中央大学任教时曾专门去听宗白华的中国美学课，她的一幅作品题词曾写道：“意在玄化（牝），物在灵府，不在耳目。故得于心，应于手，孤姿绝状，触豪（毫）而出，气交冲漠，与神为徒，乃画学之难者也。”表明她对于中国传统画论的学习和热爱。潘玉良艺术中的中国传统艺术的基因与影响，仍然是一个值得研究的方向。我们从潘玉良的个人收藏中，可以看到中国传统绘画、中国民间版画、月份牌年画、中国画理论图书，这些收藏品能够一直伴随她在法国的晚年岁月，不仅是她研究借鉴中国艺术的重要资料，也是寄托她思念中国文化的重要载体。

当然，在本卷收录的资料中也有不够准确之处，例如，关于潘玉良的出生年份，就有1895年和1899年两个说法。而有关潘玉良进入上海美专学习的时间，有多篇文章均说是1918

年，也有说是1919年。根据上海档案馆所藏的上
海美专档案（Q-250-1-122），潘世秀（玉良）的学籍表上记载着她入学时间是民国九年九月（1920年9月），入学年龄二十六，出校时间（退学）是民国十年七月（1921年7月），其保护人为丈夫潘赞化，其保证人为上海美专教员洪野，住址为上海法（租）界霞飞路渔阳里十八号。事实上，上海美专自1912年创办起，在《申报》上刊登招生广告，只在函授部招收女生，自1913年起第一位函授女生张庚香入学，到1918年共有20多位女生在函授部学习，但限于经费、校舍等问题，一直没有实行男女同校同堂学习。直至1920年（民国九年）3月19日校务会议，才正式议决“本校兼收女生”。据1920年9月6日《民国日报》记载，上海美术学校开学，其中西洋画科80余人（内有新招进女生19人）。而这19位女生是经考试插班进入西洋画科二年级分为甲级、乙级学习的。根据上海美专档案中的照片（上海档案馆Q-250-1-153），可以看到潘世秀（玉良）分到西洋画科二年级乙级，其导师为李骧（超士），在潘玉良的身旁即是无锡梁溪荣氏家族著名实业家荣瑞馨的女儿荣玉立（1899—2004，1924年嫁给上海美专教授汪亚尘。参见马海平编著《图说上海美专》，南京大学出版社，2012年11月第1版，第144—145页。）有关潘玉良的一生及大事记，读者可以参考本卷后附的潘玉良年表，其中的记载和表述更为严谨。

上述案例表明，即使是对潘玉良一生的若干关键时间节点和一些重要的艺术活动，我们的研究都还有待深入。例如，潘玉良1928年回国后在上海美专和中央大学艺术科任教，至1937年再度出国，这一时间段将近10年，正是中国现代美术在上海这一大都市迅速发展的时期。潘玉良在这一时期的艺术创作和教学以及参与当时的艺术社团、展览活动，与当时的重要艺术家刘海粟、徐悲鸿、王济远、黄宾虹、张大千等人的交往等，还有潘玉良在法国时间如此之长，并且担任了巴黎中国留法艺术学会会长，除了滑田友，与她有过交往的中国艺术家还有常玉、赵无极等，这些都有待深入研究。正是在1932年，潘玉良开始尝试用中国笔墨在宣纸上创作人体和人像作品，这一时期对于中国画的实践，对她以后在法国进行的“新白描”创作产生了深远的影响，在美术史研究领域，“交往研究”和“影

响研究”是非常重要的研究方法，目前我们看到的有关潘玉良的艺术研究，大多数是孤立地鉴赏潘玉良的具体画作，分析其风格特点，这样做有其积极意义，但还不够。应该将潘玉良的艺术放入到20世纪中国绘画面对西方艺术的引入和冲击所产生的自觉应对这一历史潮流中来看，而在这一方面，陈独秀有关改革中国画的“美术革命”的思想，有关中西艺术的融合思路，与康有为的艺术思想十分接近，可以说是影响了徐悲鸿那一代人的整体性追求。一个很小的例子可以说明，潘玉良正是这一“中西融合”潮流中的代表性画家，20世纪30年代她在上海美专任教期间请来木匠在家中制作油画框，现有的图片表明，她独出心裁，不仅将画框设计成中国园林中的八角窗形式，画框中的图案也采用了中国民间建筑中的木雕和砖雕形式，其中有同心结、水果等吉祥纹饰。

近年来有关20世纪中国近现代美术史的工作有了很大的推进，特别是有关民国美术史的研究，由于上海美专、国立杭州艺专、国立北平艺专等学校，都在梳理本校的美术教育史，因此有许多新的材料和档案得到发掘。上海学者李超更是从上海油画史这一地域美术史的角度切入中国现代油画的发展史；女性学者姚玳玫也从女性自画像的角度切入20世纪中国女性艺术家的研究。从近现代中国美术史的角度看，研究潘玉良的艺术是非常有意义的工作。因为在近现代中国美术的发展历程中，中西美术的碰撞和交流，是一条贯穿始终的主线，中国许多现代美术家在西方美术的挑战和冲击面前，都作出了各自的回应。作为中国第一代留学欧洲的女艺术家，潘玉良有机会在欧洲遍览名作，并且亲自观察到西方艺术在20世纪上半期的迅速变化，而其后半生又侨居法国，在海外从事艺术创作长达四十余年。她以勤奋多产的艺术创作在“中西融合”方面做出了应有的贡献，形成了自己独特的绘画语言和艺术风格，她的艺术探索对于20世纪中国艺术史具有重要的意义，而《潘玉良全集》的出版，当会有力地推进20世纪中国美术史的研究，并且为中国当代艺术的发展提供有益的借鉴。

Travelling and Returning

Yin Shuangxi

Speaking of Pan Yuliang, we may be familiar with her. In the history of Chinese art in the 20th century, she is an important female artist. The renowned English art historian Michael Sullivan said in his book *"20th Century Chinese Art"*: "Among the few contemporary Chinese painters who are able to combine Chinese art and Western art, Pan Yuliang is an excellent example." Among the contemporary female artists, Pan Yuliang is comparatively famous because of the film *"Soul of Painting"*, a biopic film of Pan Yuliang, in which Gong Li starred. The film impressed on the people about her legendary life story and her hardships in life. However, with regard to the professional studies of art history, we have not been able to research further and understand Pan Yuliang and the phenomenon of art history in her era. Therefore, when we are about to launch a serious discussion on Pan Yuliang, most of the artists and art historians feel that the subject is quite new to them.

Generally speaking, if one goes away, the farther one goes, the vaguer the figure will be. The longer a historical figure is away from our times, the greater the differences in understanding the figure will be. The term "travelling and returning" which I have proposed here has two meanings. One meaning refers to the fact that Pan Yuliang, as an artist, had travelled far away from her country, but her works and literatures finally returned to her motherland from France after her death despite numerous difficulties. The other meaning is that, being China's most important female artist of the 20th century, Pan Yuliang has been away from us, but we can gradually identify the true self of Pan Yuliang through her works in this complete album and gain access to her artistic ideas and spiritual world, restoring the image of Pan Yuliang of art history from a legendary figure to her true self as an artist. Thus "travelling and returning" can be interpreted as returning from the legend to history, without the guesswork and literary imagination. Archival evidence is more credible and valuable than that of verbal.

Pan Yuliang was diligent in creation all her life. The Anhui Provincial Museum alone has collected about 4,800 pieces of her works on record (excluding works collected by organizations, sold and donated), which can be seen in the other sub-volumes of her complete album. This *"Pan Yuliang's Complete Album — Literature Volume"* has documented a variety of historical records. These include the academic reviews of Pan Yuliang's art made by scholars and painters from various angles, the memories of her contemporaries and her family, the detailed records of how Pan Yuliang's works had returned to China from France, and records of how Anhui Provincial Museum received, documented, restored, exhibited and published Pan Yuliang's works. Thus history has come back, and the witnesses talk. In this *"Literature Volume"*, Pan Yuliang's diaries, letters, collections, certificates are of high historical values. They quietly reproduce Pan Yuliang's artistic quest and spiritual path, enabling us to carefully explore and ascertain the facts from various angles, extremely convincing us for the reconstruction of Pan Yuliang's artistic journey. Especially, Pan Yuliang's letters in her old age truly reveal her deep yearning for her home and family.

In the summer of 2003, Mr. Fan Di'an and I took a special trip to Anhui Provincial Museum in preparation for the *"East Dawning: The 20th Century Chinese Art Exhibition"*, intending to borrow some works of Pan Yuliang. Accompanied by Researcher Huang Xiuying, we were fortunate to see a lot of

works of Pan Yuliang, and I was astonished by her lines in a small drawing, so flexible, depicting female bodies vividly. I marveled at such lines of hers which could express female bones and flesh so accurately and succinctly. Comparing Pan Yuliang's works with Li Gonglin's line drawings, Pan Zanhua said: "Li Gonglin, learning from the traditional, his lines are just wonderful and date back to the ancient times", pointing out the inter-relationship between Pan Yuliang's art and Chinese calligraphy lines. Two Pan Yuliang's line drawings collected by Anhui Provincial Museum have Chen Duxiu's valuable long inscriptions on them. They were written in the early summer of 1937. Chen was behind bars at Nanjing First Model Prison then. Chen was released from imprisonment in August of the same year. It is said that Liu Haisu had been to the prison to visit Chen, entrusted by Cai Yuanpei. Cai Yuanpei encouraged Chen to regularly do physical exercise in the prison, to be engaged in academic research instead of wasting time, while many people in society were trying to rescue him. Chen showed his gratitude, and wrote a couplet for Liu Haisu: "Clear conscience lies in doing things; bravery manifests in crises". It could be seen from the couplet that the inscriptions for Pan Yuliang were written by Chen Duxiu in prison. Perhaps, Liu Haisu had taken Pan's works to prison, and there was also a possibility that Pan Yuliang personally went to the prison to visit Chen Duxiu.

The long inscriptions Chen Duxiu had written on the three pieces of Pan Yuliang's works have significance, here I quote as follows:

"I have known Ms. Pan Yuliang for more than 20 years, and I see her progress daily. Her recent oil paintings have been done with free strokes, instead of merely focusing on brush and colors. Seeing her new line painting, I realize that she will never stop."

"Infusing the Chinese ink line drawing with the spirit of the European oil painting and sculpture is what I called 'the new line drawing'. Will Pan Yuliang agree with me? The early summer of 1937."

"Ms Pan created her recent works in this line form, integrating the art elements of the Chinese and the Western into one, and such a brief beginning will surely lead to great success eventually. The early summer of 1937, Nanjing, Chen Duxiu."

As fellow townsmen, Chen Duxiu and Pan Zanhua went abroad to study in Japan together as early as in 1902, and they joined the Chinese Revolutionary League there. In 1904, Pan Zanhua assisted Chen Duxiu in Anqing to establish *"Anhui Colloquialism Newspapers"* to present in vernacular language about science, democracy, and anti-imperialism patriotic enlightenment. In 1913, Pan Zanhua married Pan Yuliang in Shanghai and Chen was the witness. Thus, we can deduce that Chen Duxiu knew well the artistic progress of Pan Yuliang. His inscriptions for the three paintings of Pan focus on two important points: first, he proposed the term "new line drawing", explaining that Pan "infusing the Chinese ink line drawing with the spirit of the European oil painting and sculpture"; second, he pointed out that Pan Yuliang's new line drawing "has merged the Western art and the Chinese art", which would be a way for the future. In my opinion, Chen Duxiu was indeed a master of that century, far-sighted, who had a clear vision for Chinese art in the 20th century. Pan Yuliang's subsequent artistic development confirmed Chen's prediction— combining the colors of

European oil paintings and modeling of sculptures with Chinese line drawings, forming the unique Pan's figure painting style. In the early days, Pan Yuliang learned embroidery, and then learned Western paintings from Hong Ye. She expressed her idea about Chinese traditional art in the inscription for a painting done in 1938: "Discovering myself by learning from the ancients, not forgetting myself in the learning", meaning one must form his identity while learning from the ancients without losing it by following the ancients. Developing one's personalized modern art based on the ancient art became the common goal pursued by the artists then, who had experienced the modernization of Chinese art in the 1980s.

Pan Yuliang went abroad to study in 1921 and returned to teach in China in 1928. She belonged to the same earlier group of artists as Xu Beihong who went abroad to study in France. Being classmates in Paris National Art College, both artists studied under the same artist, Professor Simon. She left China for good in 1937 and stayed in France until she died in 1977. She spent most of her time in Paris, directly facing the trends and changes of modern art schools like fauvism, expressionism, cubism and futurism. Pan Yuliang and her generation went abroad to study in the 1920s, at the frontier, watching the change and development of the Western art in the 20th century. They began to review and ponder how Chinese art would develop. The reflection strongly inspired Pan Yuliang to pay more attention to the national aesthetic consciousness. In the 1940s, she began to consciously combine the line modeling of Chinese paintings with the colors of Western paintings, gradually forming her personal style.

Due to historical reasons, the Modern Western Painting Movement of China which was launched in the 1930s in Shanghai, came to a halt at the outbreak of the Sino-Japanese War. Because of war and turmoil, only a few works by the female artists who lived in the same age as Pan Yuliang are left behind, such as Guan Zilan, Qiu Di, Tang Yunyu, William Cai, Wang Jingyuan, Wu Qingxia, Fang Junbi, Zhang Qianying, etc. Li Qingping was mainly active in Southeast Asia, and her works which we see now were mostly works done after the Chinese liberation. Pan Yuliang went again to France in 1937, where she created a large number of works. We can say that she was an exception in the female painters of the period of the Republic of China; in other words, her art had not been affected by the Anti-Japanese War or the transformation of political thoughts after the New China being founded. It maintained a continuity of exploration, and eventually gained a continuation of historical context in the development of modern art in China since the 1980s. Therefore, the study of Pan Yuliang also has a significant art history value for the research of the female painters of the period of the Republic of China.

Due to my research on the history of Chinese modern sculptures, I noticed many photos of Mr. Hua Tianyou taken with Pan Yuliang in "Literature Volume", from which it can be seen that they were often together in Paris, participating in activities and attending exhibitions (some of Mr. Hua Tianyou's sculpture works were exhibited). In Pan Yuliang's painting collection, a few of Mr. Hua Tianyou's ink sketches were given to Pan Yuliang as gifts. I noticed that quite a number of the Chinese artists, who studied in Europe since the 1920s, learned paintings and sculptures in parallel without such strict demarcations like

ink, oil, engraving and sculpture in today's Chinese academies of fine arts. For instance, Mr. Zhang Chongren and Mr. Wu Zuoren, who studied at Belgian Royal Academy of Fine Arts, learned oil paintings as well as sculptures, and obtained excellent achievements. And Pan Yuliang began learning sculptures in 1927 at Rome Royal Academy of Fine Arts; Mr. Hua Tianyou participated in the restoration of the ancient colorful Arhats at Baosheng Temple in Suzhou in the early 1930s for in-depth study of traditional Chinese art. Hua Tianyou used to work in Shanghai as an assistant to sculptor Jiang Xiaojian, who was previously Dean of Shanghai Academy of Fine Arts (1917—1920). Jiang Xiaojian studied in France from 1921 to 1925, learning sculptures. Upon his return to China, jointly with Zhang Chenbo, a professor of Shanghai Academy of Fine Arts, and Wang Jiyuan and so on, they founded Yiyuan Painting Institute. With the help of Mr. Xu Beihong, Hua Tianyou went to study in France in 1933, and was admitted to the Sculpture Department of Paris High School of Fine Arts. Pan Yuliang graduated from the same school in 1925, and thus should be considered as Hua Tianyou's schoolmate, and more importantly, they both shared a common language in sculptures. From Pan Yuliang's sculpture of "Zhang Daqian" made in 1959 in Paris, her style should fall into the expressive and realistic sculpture category originated by Rodin. Only a few of Pan Yuliang's sculpture works have survived, but she is still an important sculptor worthy of study in the history of modern Chinese sculpture.

At present, not much data can be found concerning Pan Yuliang's study in Chinese aesthetics and the theories of traditional paintings. We all know that Pan Yuliang ever specifically attended Zong Baihua's lecture on Chinese aesthetics while she was teaching at the Central University of China. She wrote in an inscription for her painting: "Focusing on the meaning and the spirit, not on the eyes or ears; ideas born in the heart, expressed by hand, special and unique; the difficulty is to keep the spirit", implying her passion for the learning of the theories of traditional paintings. The genes and influence of Chinese traditional art in Pan Yuliang's works are still worthy of research. In Pan Yuliang's personal collection, you will see traditional Chinese paintings, Chinese folk prints, New Year paintings on Shanghai calendars, and books about Chinese painting theories. Such a collection, which had accompanied her throughout her old age in France, was not only an important reference for her study on Chinese art, but also an important means of her yearning for Chinese culture.

Of course, some data in this volume may not be accurate enough. For example, there are two versions of Pan Yuliang's birth year: one is 1895, and the other is 1899. As for the date when Pan Yuliang entered Shanghai Academy of Fine Arts, a number of articles stated 1918; while some stated 1919. According to the records of Shanghai Academy of Fine Arts at the Shanghai Archives (Q-250-1-122), she entered the school in September of 1920 at the age of 26, and she quitted in July of 1921; her guardian was her husband Pan Zanhua, and her guarantor was Hong Ye, a teacher of Shanghai Academy of Fine Arts; the address was No.18, Yuyang Lane, Xiafei Street, French Concession. In fact, Shanghai Academy of Fine Arts enrolled girls only for its Correspondence Department through advertising in "Shun Pao" ever since its inception in 1912. Since 1913, the first female recruited was Zhang Yuxiang who enrolled

in 1913. There were a total of more than 20 girls recruited to study in the Correspondence Department between 1913 and 1918. Due to limited funds, classrooms and other reasons, the school did not conduct lessons for the girls and boys together under one roof. On March 19, 1920, the School Council officially resolved to “recruit girls as well”.

According to the report by “Republic Daily” on September 6, 1920, Shanghai Academy of Fine Arts entered its new term enrolling more than 80 students for its Western Painting Department (including 19 girls). And those 19 girls, through the school examinations, were admitted into Class A and Class B of the second grade in Western Painting Department accordingly. According to the archived photo of Shanghai Academy of Fine Arts (Shanghai Archives Q-250-1-153), you can see that Pan Yuliang was assigned to Class B of the second grade of the Western Painting Department; her mentor was Li Xiang, and at her side was Rong Yuli (1899—2004), daughter of Rong Ruixin, a famous industrialist of Liangxi, Wuxi. Rong Yuli married professor Wang Yachen of Shanghai Academy of Fine Arts in 1924 (For more information looking up page 144—145 of the first edition of Ma Haiping’s book “Illustration of Shanghai Academy of Fine Arts” published by Nanjing University Press in November, 2012). As for an overview of the life of Pan Yuliang and her memorabilia, readers can refer to the rigorous records and statements in the “Chronological Table” attached to this volume.

The above cases show that we have not done enough research even on the key periods and important art events of Pan Yuliang’s life time. For instance, after returning home in 1928, Pan Yuliang had taught at both Shanghai Academy of Fine Arts and the Central University of China for almost 10 years until she went abroad again in 1937, which happened to be the decade of the rapid development of China modern art in the metropolis Shanghai. There should be more research on the following aspects of Pan Yuliang during that 10-year period; for example, how she performed her artistic creation and art teaching, how she joined in social groups and took part in exhibition activities and how she communicated with the key master artists such as Liu Haisu, Xu Beihong, Wang Jiyuan, Huang Binhong and Zhang Daqian. Moreover, Pan Yuliang had stayed in France for so long and served as Head of Paris Chinese Art Society in France; not only had she befriended Hua Tianyou but also other Chinese artists like Chang Yu and Zhao Wuji. All the above constitute a need for further research. It was in fact in 1932 that Pan Yuliang began experimenting to paint human bodies and portraits with Chinese brush and ink on rice paper. This period had profound impact on her practice of traditional Chinese paintings as well as her “new line drawing” in France later on. In the field of art history research, “study of communication” and “study of impact” are very important research methods. So far, we have seen studies related to the art of Pan Yuliang mainly focusing on the appreciation of her specific paintings, analyzing their styles and characteristics, which have its positive meanings but far from enough. We should appreciate Pan Yuliang’s art by placing it under the backdrop of the historical trend of the 20th century in which Chinese paintings faced the introduction and impact of the Western art and responded consciously. In this aspect, Chen Duxiu’s ideas about the reform of Chinese paintings, called “Art

Revolution”, and about the integration of the Chinese art and the Western art, are very similar to those of Kang Youwei, which had shaped the total pursuit of the generation of Xu Beihong. A small incident below can illustrate that Pan Yuliang was the representative painter in the trend of “integration of the Chinese art and the Western art”. In the 1930s, when she was a lecturer at Shanghai Academy of Fine Arts, she hired a carpenter to work at her residence for the making of oil painting frames. The existing pictures show that not only did she design the wooden frame in the shape of an octagonal window of Chinese gardens, but she also applied the pattern of wood and brick structure of Chinese folk architecture into the frame itself, including auspicious ornamentation like knots and fruits.

In recent years, great progress has been made in the research of the history of the modern Chinese art works of the 20th century, particularly on the art history of the period of the Republic of China. When Shanghai Academy of Fine Arts, Hangzhou National College of Art, the National Beiping Art College and so on sort out their own art education history, plenty of materials and archives have been discovered. The Shanghai scholar Li Chao gained access to the history of the development of Chinese modern oil paintings from the angle of the provincial history of Shanghai oil paintings; another female scholar Yao Daimei also approached the studies on Chinese female artists of the 20th century from the perspective of female self-portraits. From the perspective of the modern Chinese art history, doing research on Pan Yuliang’s art is a very meaningful task. During the development of the modern Chinese art, the collision and exchange between the Chinese art and the Western art becomes a main line that runs throughout the development phase, resulting in many modern Chinese artists facing challenges and the impact of the Western art but each responding differently. Being a female artist of the first generation of China who studied in Europe, Pan Yuliang had the opportunity in Europe to view the masterpieces of the Western art and personally observed the rapid progress of the Western art in the first half of the 20th century. She settled down in France for the rest of her life. Engaged herself in art for more than 40 years overseas, she had diligently produced plenty of art works which contributed duly to the “integration of the Chinese art and the Western art”. She had developed her own unique visual language and artistic style of painting. Her artistic quest is significant to the Chinese art history of the 20th century, and the publication of “Pan Yuliang’s Complete Album” will effectively promote the research on Chinese art history of the 20th century and provide useful references for the development of the Chinese contemporary art.

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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