

20TH CENTURY CHINESE ART



ART WORKS OF PAN YULIANG

6 | LINE DRAWING
EDITOR-IN-CHIEF FAN DI'AN

二十世紀中國美術

潘玉良全集

6 白描卷
范迪安 主編

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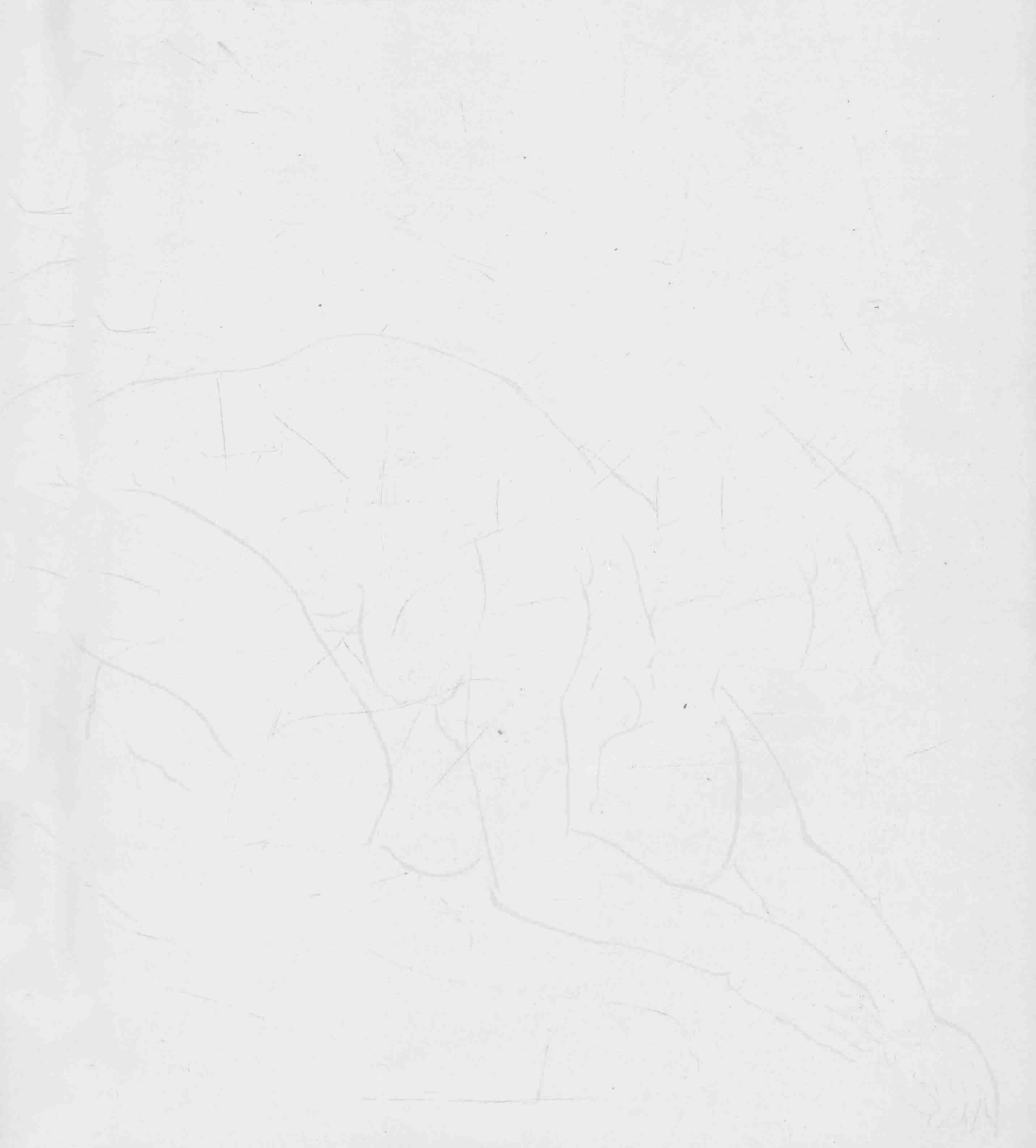
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潘玉良的白描艺术

陶咏白

在中国 20 世纪的美术史中，潘玉良（1895—1977 年）是一位特殊人物。她因传奇的身世被影视传播而家喻户晓；她以自己绘画上的天分和实力，在中国早期西画运动中被誉为“中国西洋画家中第一流人物”。笔者曾访问过与她同时代留法归来的油画家、美术史论家秦宣夫先生（1906—1998 年），他亲口对我说潘玉良是“中国印象派第一人”。这些评介，表明潘玉良在中国 20 世纪早期西画运动中的重要地位。所谓“早期西画运动”，是指 20 世纪 20—30 年代，一批为探寻强国之路而留学东西洋的诸如李叔同、陈抱一、徐悲鸿、林风眠等艺术家，回国后以西方的美术教学理念，办美术学校、组建画会、办展览等，改变了传统绘画师徒传艺而临摹习画的教学方式。潘玉良 1928 年学成回国，以令人瞩目的西画功底和不凡的艺术成就（她在意大利多次参加国家美术展，并获“意大利国际美术金奖”）为业界接受，受聘于刘海粟的上海美专任西画系主任，又受聘于徐悲鸿执掌的中央大学任艺术系教授，并参与创办“艺苑绘画研究所”；引进并传授了正宗的学院派的西画，尤其是在当时中国油画家还普遍停滞在素描加色彩的摸索阶段时，她那娴熟的“印象派”色彩照亮了画坛，那艳丽丰富的色彩美感唤起了人们对油画审美的新感觉。

一、创造中西融合的新白描

在潘玉良回国执教的十年间，正逢蔡元培、陈独秀、徐悲鸿等倡导用西画写实手法来“改良中国画”的新美术运动浪潮，当时新思潮涌动，群体林立，中西文化碰撞争鸣的学术气氛浓烈。刘海粟看了她学欧带回国的油画作品曾批评其“太自然主义了”，建议她多学点国画。原没有中国传统绘画根底的潘玉良，在刘海粟、陈独秀等师友们的影响和鼓励下，开始了对一批名画的临摹和研习，有了一定的中国传统绘画基础。1937 年陈独秀给她的白描《俯首站姿女人体》题词：“以欧洲油画雕塑之神味入中国之白描，余称之为新白描。”可见，她凭借自身的西画功底兼及西画造型观念的白描在当时成了别具一格的“新白描”。如果说，潘玉良在国内十年对传统绘画的研习只是为了摆脱“自然主义”的影响，还不能算已具有中西艺术融合的自觉意识的话，那么，当她 1937 年再度赴法，以一个职业画家的身份置身于巴黎画坛时，她所面对的是经过如火如荼的现代艺术潮流洗礼的巴黎，这位往昔学院派艺术的佼佼者，又因受到国内十年的学术思潮争鸣而有了感同身受的体验，并有了对中国传统绘画临摹的经验，使她敏感地意识到西方现代艺术正受到东方艺术的影响，并开始了西方现代艺术发展的新航程。站在世界艺术发展的角度反照自身，她有了一种文化的自觉意识，明确了中西艺术融合的必由之路。潘玉良 1937 年

以后的作品，明显地感觉出她加紧对传统绘画线描的研习。白描卷所收录的 600 多幅作品，足以让人们看到潘玉良对中国白描的技艺如何下着狠功夫的练习，抓住了渗透着东方文化精神的线条作为造型的主要手段，这一思路主导了她此后大半生的艺术生涯。

西方用线条来做速写和白描，目的在于为油画创作打好造型基础；在中国，尽管线描也常被用作勾线起稿的“粉本”，但这种用毛笔墨线勾勒物象的线描常被认为具有独立的审美价值。西方的速写或素描，着眼于表现物象的形体结构的准确性，前者多单线，后者用密集的细线、笔触形成物象的块面结构，它们的审美功能都依附于再现的功能。中国的线描，除了勾线起稿以外，讲究“骨法用笔”“气韵生动”，把形似、骨气、立意都归于“用笔”，追求线条本身的审美功能。白描最早可追溯到战国的帛画人物，后有魏晋南北朝的顾恺之、唐代的“画圣”吴道子等白描高手，到北宋李公麟，以那“扫去粉黛，淡毫轻墨”的高度简洁又光彩动人的白描画法，改变了白描只是用来勾线起稿的角色，确立了白描自身独立的审美价值，对后世产生极大的影响。潘玉良在临摹研习古人的白描时，有非常明确的理念：“合中西于一冶，必及由古人中求我，非一从古人而忘我也。”她的白描造型，基本上用白描来体现西方的造型观念，用白描表现素描块面式的形体结构。中国古典绘画中的人物线描是通过人物衣帽的描绘勾勒人物，和西方重解剖和结构的人体塑造迥异。潘玉良选择人体作为研习白描的载体，无疑受到西方源于古希腊崇尚人体美的人体理念；而潘玉良用中国式的白描手法来表现这种美的理念，又让线条蕴涵着“气韵生动”的东方神韵，创造了中西融合的新白描体样式。

潘玉良从西方透视观念转向平面造型，从塑造块面的立体素描手法转换为单线勾勒“以线状物”的线条白描手法，绘画观念的转换、技法的更替，融合中西、超越传统白描而自成一体的新白描，成就了她那具有东方情韵的独特的个性化艺术审美品格，为中国绘画走向现代提供了有价值的范例。

二、跃动着生命质感的白描人体

中国传统人物画线条有十八描之说，潘玉良自诩为“玉良铁线”，其实她的线描是集铁线、兰叶、游丝描为一体。她在那细细的线条中做足了文章，那时细时粗、时续时离、时快时慢，还有神妙的穿插、转折，在这线的微妙变化中，在明暗虚实的节奏中显现出了人体肌肤的起伏，在流畅的线条中，表现着“气韵生动”的神韵意趣。她的线条简洁、肯定，下笔精准，运笔爽快，气脉绵延。她可以只用一条线从头经肩、腰、臀、膝直至脚趾，在线条运作的明暗虚实的节奏之中，一气呵成，一笔

完成，把身体轮廓勾勒得既简练又精确。1941年鬲密山农曾对《卧姿女人体》评述：“玉良夫人之作，运思挥毫，意不在画，而深得于画，不滞于手，不凝于心，紧劲连绵，循环超忽，直配吴生，而兼有顾恺之也。”她用线塑造了气脉流动、神光离合的活跃的生命体。在600多幅的白描作品中，没有重样的人体。她用白描的手法把人变化无穷的姿势、动态表达得淋漓尽致，光一个坐姿，有正坐、侧坐、撑坐、靠坐、跪坐、背坐、躺坐、趴坐，还有侧坐正面、手抚头侧坐、撑坐抚头、侧坐左手拢发……她把各个关节的活动的动态都捉摸透了。比如一个撑坐，那肩胛处的一根线条就可以支撑起一个人坐的全部力量。正因为她用西法素描对人体的观察，才获得了白描人体如此一丝不苟的准确。如米开朗基罗所言，仅凭一根线条就能看出画家的技艺。可以说，潘玉良的新白描，在推进传统白描向现代转型方面，具有积极的意义。

三、维系着爱恨情伤的生命情调的白描线条

白描依托着线条的轻重缓急，粗细曲直表现着物体的轮廓和体面，也承袭着人的思想和感情活动。这些白描作品，正是她内心世界的流露，也彰显着她刚正的人格、坚强的性格及审美取向，表现着人的喜怒哀乐和爱恨情仇的生命情调。

潘玉良的白描几乎都是女人体，这在中国传统绘画史中绝无仅有，而在封建道德观中这是种伤风败俗的淫秽之作，尤其在那个对人体讳莫如深的时代，于是就有了20世纪20年代掀起的一件禁止模特儿风波的历史公案。潘玉良曾是上海美专的学生，深知人体艺术在中国是个禁区。但受过西方人体教学训练的她，回国后不畏封建旧道德的威严，义无反顾地尊重艺术科学，执意把人体作为白描研习的载体。因为有着曾为婢女的身世，她在当时不断地遭受着羞辱、责难和讥讽等人身攻击。然而她不避嫌，刚正不阿，捍卫了艺术科学的尊严，勇敢地开创了白描人体的先河，足见其勇气和刚强，这对于一个弱势的女人来说，她如此的坚持，该要顶着怎样巨大的压力。她那自尊、自信、自强、自立的崇高精神品格，在女性历史上远远超过艺术本身的意义。民国初期，倡导民主与科学的“五四”新文化运动也带来了女性作为“人”的觉醒，潘玉良因其身世而促使她较早觉悟，用她的作品来颠覆旧礼教、旧传统，彰显了当时新女性的精神。

在她林林总总的女人体作品中，看不到一般女性画作偏于细腻、柔美的形体，也看不到艺术史中宗教般圣母的圣洁，或卖笑女那忸怩作态的妖艳。她笔下的女人体，极大多数是成熟女性壮实而有生命活力的人体，是生活中实实在在的生命本体，这种“无邪赤裸”的气息充满了人性化、世俗化，她们真实地

存在于人们中间，是具有生命质感和体温的人。这里不是男性经验眼光中的审美取向，而是以自己眼光审视自身，是潘玉良自我心灵的独白，突现了她那豪爽、开朗、执着、倔强的性格。她的学生郁风说：“她有男人的性格，像条汉子，很少流泪，并不柔软娇美，多愁善感；她说话很粗犷，一口扬州口音，为人豪放，不拘小节，有时不修边幅……”她的画作带有明显的男性气质，表现在白描人体中那强劲的用笔，夸张的臀部、大腿，肢体扭曲、挣扎的紧张，都强化了人体的强健感和力量感，显出肉体的“蛮性”，从形式上打破了传统女性形象的阴柔感，也让女性在不合惯例的图像中得到了解放，她们似乎生活在慵懒散淡而闲适舒展的自然状态中，但那面部表情的冷漠、平淡、无奈，或忧郁苦涩、哀怨愠怒，都要表露出内心世界微妙的悸动。她画的双人体、多人体作品，固然是人体相互间的关系协调的练习，但女双人体与男女双人体，感觉上有很大不同，女双人体的组合，虽有姐妹亲情的互相倾诉、安抚，但更多的是各自为政、少有互动；而在男女双人体的描绘中，那种亲昵的拥抱、难舍的偎依、缠绵的爱意，画得是那么动情，流露出她那孤寂的心灵多么渴望爱情、渴望爱欲的欢愉，线条维系着喜怒哀乐、爱恨情伤。这是生命跃动的线条，是情感流淌的线条。正是这些白描，透露出她心灵世界的密码，诉说着她可望而不可及的苦涩的情感，真切地呈现了她艰难的人生苦旅。

潘玉良的出现是个奇迹。这是由于中国社会大变动、社会结构开始重新分合转型，以及性别意识现代化为其提供了机遇。她从一个出身卑微的女人，成长为一名在国内外获奖无数的有成就的画家；从一个文盲，成长为一位高等学府的教授。其间是什么力量支撑着她去获得身份的转换？可以说，她的一生都在为无力掌控的“出身”背负着沉重的人格压力，无论是她的阶级身份、性别身份，以及到法国后自己弱势民族的地位，自卑的心理阴影持续地、又因环境而不断强化地咬噬着她的心灵，刺激着她的神经。她只能以男性式的外表和强硬的性格来保护自我，并且以极度的勤奋取得的事业成功来平衡痛苦的“自卑情结”，从而获得自我救赎。历史选择了潘玉良，潘玉良创造了奇迹。

2013年7月5日

名佳花园

Preface to Pan Yuliang's Line Drawing Album

Tao Yongbai

Pan Yuliang (1895–1977) was an extraordinary female in the Chinese art history of the 20th century. She became well known in the general public ever since her legendary life story was made into film and propagated through the media; Her talent and strength in painting turned her into a “first-class figure among the Chinese western painters of China” in the early Western art movement in China. The author had interviewed the oil painter cum art historian Qin Xuanfu (1906–1998), her contemporary, who also studied in France. Mr. Qin told me that Pan Yuliang was “the first person pioneering China's impressionism”. The comment marked her significant position in the early Western painting movement of the 20th century in China. The so-called “early Western painting movement” refers to a group of patriotic artists who studied art in the West and Japan in the 1920s and 1930s, such as Li Shutong, Chen Baoyi, Xu Beihong and Lin Fengnian, promoting Western art education ideas and system through setting up art schools, establishing painters' associations, organizing exhibitions, changing the traditional mentoring method and discouraging the learning-by-copying teaching approach. Pan Yuliang had participated in numerous national art exhibitions in Italy, and won Italy's International Art Gold Medal. Upon completion of her academic studies abroad, Pan returned to China in 1928, where she was widely accepted by the Chinese art fraternity in view of her remarkable Western painting skills and extraordinary artistic achievements. She was employed by Liu Haisu's Shanghai Academy of Fine Arts to head the Western Painting Department, as well as by the Central University led by Xu Beihong as professor of Art Department. She also actively participated in founding the “Yi Yuan Painting Research Centre”. She introduced and taught original Western painting of the academics. She illuminated the painting world with the impressionist colors at the time when Chinese oil painters generally were in the exploratory stage of sketching with colors. Her sensational rich colors evoked a new sense of oil painting aesthetics.

1. Creating a new line drawing method with integration of the Chinese and Western art forms

The decade that Pan Yuliang taught in China was a period when Cai Yuanpei, Chen Duxiu, Xu Beihong and so on advocated “innovating Chinese painting” with the realistic approach of Western painting. A new art movement was born, new ideas surging everywhere, art associations appearing, and the academic atmosphere was strong for contention between the Chinese and Western art. When Liu Haisu looked at Pan Yuliang's oil paintings she brought back from Europe, he criticized them as being “too naturalistic”, and suggested that she should learn some Chinese painting. So Pan Yuliang, who had no foundation of Chinese traditional painting, under the influence and encouragement of her teacher Liu Haisu and friend Chen Duxiu, began to copy and study a number of famous Chinese paintings and thereafter established her foundation in mastering Chinese painting skills. In 1937, Chen Duxiu inscribed in her line drawing “A Female Body Standing with Her Head Bent”:

“Infusing the Chinese ink line drawing with the spirit of the European oil painting and sculpture is what I called ‘the new line drawing’”. Apparently, she had created the unique “new line drawing” based on her foundation of Western painting as well as the concept of Western modeling. If we say that Pan Yuliang had studied traditional Chinese painting for ten years solely to get rid of the “naturalism” influence and thus could not be regarded to have self-consciousness to integrate Chinese and Western arts, then when she went back to France in 1937 as a professional artist, we can say that she conceived the cultural self-consciousness to determine the direction of the artistic integration

of the Chinese and the West from the perspective of global artistic development. She appeared in the art circle of Paris as a professional painter, and she had to face the then Paris which was being stormed by the trend and desire for modern art. Pan Yuliang who was excellent in academic art and had gone through the academic intellectual debates in China in the last decade, and together with her experience in imitating Chinese traditional paintings, she sensed that Western art was being influenced by Oriental art and a new voyage of the development of the Western modern art had begun. Her works after 1937 clearly reflect that Pan Yuliang had boosted her pace in studying and practicing traditional Chinese line drawings. Over six hundred pieces of line drawing works in this album are evidence of her hard work in mastering the skills in Chinese line drawing. She adopted lines infused with Oriental culture and spirit as the primary means of artistic modeling, and such strategy led her through her artistic career for the rest of her life.

In the West, people sketch and draw with lines, aiming to lay a solid foundation for oil paintings. However in China, lines are often used as “base” for drafting or drawing, but they are lines drawn in Chinese ink with brush and are often considered to have independent aesthetic value. Western sketches or drawings focus on the physical structure of the object images and its accuracy, the former uses single lines whereas the latter uses dense thin strokes to form block surface structures of object images, the aesthetic functions of both features leech on to their ability to reproduce. Besides using Chinese line drawing for drafting purposes, it pays attention to “bone line techniques” and “vividness”. Shaping, spirit and conception are attributed to “line techniques”, pursuing aesthetic function of the line itself. Chinese line drawings can be traced back to as early as the silk paintings of the Warring States in ancient times. Later, Gu Kaizhi of the Wei Jin Southern-Northern Dynasties, the great painter Wu Daozi of the Tang Dynasty and Li Gonglin of the Northern Song Dynasty were all experts in line drawing. Their lines were humble, light and simple, clean and bright, lines no longer played the role for mere drafting but instead, established its aesthetic value independently, which subsequently created a great impact on the generations to come. While copying and imitating the ancient line drawings, Pan Yuliang was in a very clear state of mind: “In order to assimilate the Chinese and Western aesthetics, I must form my identity while learning from the ancients but not to lose it by following the ancients”. Basically, her line drawing model is to reflect the Western modeling concept as well as the block surface structures of the shape and body of an object. Chinese classical line drawing depicts figures by shaping hats and clothes, different from the Western line drawing which focuses on the anatomy and structure of the human bodies. Pan Yuliang chose human bodies as subjects for learning line drawings, undoubtedly she was influenced by the Western philosophy about human bodies originated from the ancient Greek who advocated the beauty of human bodies. Pan Yuliang expressed such aesthetics philosophy with Chinese line drawings. Her lines conceived oriental charms, creating a new style of line drawings, merging the Chinese and the West.

Pan Yuliang shifted from the Western perspectivity to two-dimensional flat shaping, from the three-dimensional block surface drawing technique to single line drawing technique, depicting figures with single outlines, undergoing transformation of concepts and techniques, integrating the Chinese with the Western, surpassing traditional Chinese line drawing to form her “new line drawing”, displaying her individualistic and aesthetic character with her oriental charm, providing valuable references for the development of Modern Chinese

paintings.

2. Human bodies of line drawings enlivened with life

There are eighteen tones or types of line in Chinese paintings. Pan Yuliang basically used iron line, one of the eighteen. In ancient times, iron lines were used to depict drapery wrinkles, but Pan Yuliang's lines did more, such as some thin some bold, in and out, fast and slow, interweaving, turning and twisting. These were all the subtle changes in her lines, showing the ups and downs of the human skin in the rhythm of light and shade, expressing "vivid" charm in smooth and fluent lines. Her lines are succinct, certain, precise, bold, fluent and continuous. She was able to execute with only one line starting from the head, to shoulder, waist, hip, knee and ending at the toes, the execution of the line was done in rhythm of light and shade, completed all at one go, outlining contour of the body concisely and precisely. In 1941, Mi Shannong commented on the piece "A Lying Female Body": "Pan Yuliang paints with deeper intention than painting itself, with lively hand and active heart, her lines are fresh, circulating and super-easy, as good as Wu Daozi's lines, also revealing attributes of Gu Kaizhi". She used lines to create lively human figures full of energy and vitality. Among all the line drawings or sketches in this Pan Yuliang's album, no duplication of the same human body can be found at all. She depicted all kinds of human figures with her lines, drawing endless postures, sitting, kneeling, half-lying, standing, stroking head, leaning and squatting ... She understood and depicted the activities of each joint thoroughly. For example, in a sitting posture supported with hands, she could use one line between the shoulder and cheek to present the total strength of a sitting posture. Because of her observation of Western sketches, her line drawing of the human body was so meticulous and accurate. As the great master Michelangelo once said that an artist's skill could be determined with just a line. It can be said that Pan Yuliang's new line drawing has positive significance in promoting the transformation of the traditional line drawing to the modern one.

3. Lines sustaining sentimental life of love, hatred, grief in the drawings

Her lines, fast or slow, thick or thin, straight or curve, depict the outline and shape of objects, also carry a person's thoughts and feelings. Pan Yuliang's line drawing works reflect her inner world, also reveal her upright personality, a strong character and aesthetic inclination, and her various moods of good and bad, as well as sentiments of her love life.

Almost all of Pan Yuliang's line drawings are female nudes, this aspect is unique in the history of traditional Chinese paintings. According to feudal morality, it was considered as obscene and immoral. In that era, when human bodies were kept secret, it was prohibited to engage models in the 1920s, which became a historical event. Pan Yuliang used to be a student of Shanghai Academy of Fine Arts, and knew that drawing human bodies was forbidden in China. However, being Western-trained, she refused to yield to the old feudal morality system after returning to China, but respected the Arts and Sciences, determined to study and practice line drawings using human bodies as the means. With a background of prostitute, she was at that time constantly encountering shame, blame, ridicule and other personal attacks. However, she did not avoid the challenges, instead she uprightly defended the dignity of Arts and Sciences, bravely launched a movement of line drawings of human nudes. Because once she was a slave girl, she had to withstand the enormous pressure upon her. Her noble spirit of self-esteem, self-confidence, self-enrichment and self-reliance meant more than the art itself in the female history. In the early Republic of China, the "May Fourth" New Cultural Movement, which advocated democracy and science, had also aroused the general awareness that

women should be treated as human. Pan Yuliang's humble background and life experiences had prompted her to an early enlightenment, she challenged Confucianism and old traditions with her works, manifesting the new spirit of a contemporary woman.

Among all her female nudes, there are neither delicate, soft bodies commonly found in the ordinary female artworks nor the holiness of the Virgin Mary in the art history, nor posturing and flirtatious bodies of prostitutes. Most of her female nudes are sturdy matured women full of vitality, reflecting a real life form. Such an "innocent nakedness" is full of humanity and secularization. They truly exist among the people possessing life quality and body temperature. This aesthetic orientation was not formed in the eyes of men, but in her own vision of herself, an expression of her mind, a realization of her generous, cheerful, persistent, obstinate character. Her student Yu Feng said: "She has a character of man, like a man, sheds no tears. She is not delicate or charming, not sentimental, she speaks very boldly, with a Yangzhou accent, and she is open-minded, not meticulous, and slovenly at times". Her masculinity was manifested in the bold strokes of her line drawings of human nudes whose hips, thighs, limbs are exaggeratedly twisted, fortifying the feeling and sense of strength, showing the "savageness" of the flesh. In the form, she broke the traditional image of women's femininity, and also liberated the unconventional image of women who seem to live in a natural state of idleness and indolence, but their facial expressions of indifference, helplessness, depression, sadness and sullenness show their subtle inner world. Her works on double nudes and multi-nudes reflect the mutual relationship and coordination between bodies, but the mutual relationships between female nudes are very different from those between female-male nudes. Though the double female nudes are like sisters having a conversation and pacifying each other in affection, they are mostly independent of each other with very little interaction. Whereas the depiction of the female and male nudes together, embracing and snuggling in love and emotions, strongly reveals her lonely soul longing for love, joy and erotic desires. Lines maintain her emotions, moods, as well as sentiments of her love life. They are lines full of vigor and emotions of life. These line drawings disclose the password to her inner world, unveiling her desire for the touch of bitterness of love which is beyond her reach, and truly depicts her hardships in life.

Pan Yuliang was indeed a miracle. The major changes in the Chinese society, the transition of its social structure toward modern society, and the gender awareness derived from the process of modernization, had offered her the opportunities to seize. She came from a humble and lowly family background, developed herself into an accomplished painter who had won numerous awards at home and abroad; from an illiterate woman she was groomed into a professor at institutions of higher education. Meanwhile, what kind of force was supporting her to get her identity converted? Her whole life can be regarded as being burdened with the tremendous pressure upon her personality due to her uncontrollable family background. Her social class identity, gender identity, as well as the vulnerable status of national inferiority in France, psychological self-abased, and the continually changing environment, all these hurt her and stimulated her nerves. She could only protect herself with male-style appearance and tough personality. She achieved career successes with extreme diligence to trade in the painful "inferiority complex" for self-redemption. History had chosen Pan Yuliang, Pan Yuliang had created a miracle.

July 5, 2013
At Mingjia Garden

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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