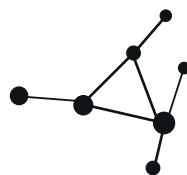


LEARNING UNIT

RECONSTRUCTING THE ROUTE - IMPORTATION OF GERMAN ART EDUCATIONAL IDEAS

Working Group: Hong Kong
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ART EDUCATION
WESTERNIZATION
MISSIONARY DIMENSION



intertwining hi/stories

ABSTRACT

This Learning Unit aims at helping the readers to get a glimpse of the big picture of the importation of German art educational ideas to China in the early 20th century. This big picture includes the importation of Western visual arts, aesthetics and art education before 20th century and the historical, political, social-cultural context. The Learning Unit consists of two parts. The first part presented in a timeline which describes the events from late 16th century to early 20th century. The second part depicts how and why Western, especially German ideas of art education was imported to China through tracing the importation of the term art education.

AUTHOR

Cheng Yuk Lin is an art educator. She has been responsible for training art teachers for kindergartens and primary school in Macau and Hong Kong for more than two decades. Her research interests include reconstructing the history of Chinese art education, especially how the development of Chinese art education in the early 20th century reflected the intertwining of the imperialism, colonialism, nationalism, westernization and traditionalism in the early 20th century. She is responsible for the Hong Kong working group of the international network "Another Roadmap for Arts Education".

ADDRESSEES

This Learning Unit is for university students, including undergrad and postgrad students, art education professions and people who are interested in this field.

USING GUIDELINES

This Learning Unit "Reconstructing the Route" consists of 3 parts: 1. Timeline "Transportation of German art educational ideas to China: Reconstructing the route", 2. The story "From 'Liu yi' 六藝 to 'Yi shu jiao yu' 藝術教育" and 3. the Un/Chrono/Logical Timeline cards. The readers are suggested to answer the questions given in this guidelines sheet after reading the above materials. These questions intend to help the readers getting more ideas about Western, especially German influence on Chinese art education in the early 20th century and its relationship with Western imperialism and colonialism; and secondly, make a critical reflection on the development of art education of the readers' own cultural context;

QUESTIONS FOR PART 1 "TIMELINE":

- ▶ How many stages could the importation of Western, especially German ideas on art education and related areas to China be divided into?
- ▶ What are the characteristics of each stage? What are the main differences of these stages?
- ▶ What is the driving force behind the importation of German philosophical and art educational ideas to China in the early 20th century? To answer this question, please also refer to part 2 "From 'Liu yi' 六藝 to 'Yi shu jiao yu' 藝術教育".
- ▶ Is there any importation of foreign ideas on art education and related areas in the history of your cultural context/country? Who was involved in this kind of importation and what were the reasons behind?

QUESTIONS FOR PART 2 THE STORY "FROM 'LIU YI' 六藝 TO 'YI SHU JIAO YU' 藝術教育" AND THE 3 UN/CHRONO/LOGICAL TIMELINE CARDS:

- ▶ What are the evidences for Western, especially German influences on the development of Chinese art education in the early 20th century? To answer this question, please also refer to part 1 the Timeline.
- ▶ What kind of critical reflections could be revealed from the arguments among the advocators of Westernization and their opponents?
- ▶ What kind of perspective do you think is more appropriate to analyze the development of Chinese art education and the importation of Western ideas on visual art and art education in early 20th century?
- ▶ What happened to the art education in your cultural context/country from 19th to early 20th century? How was the development of the art education in your country/cultural context affected by its social, political and cultural context?
- ▶ Do you have the term "art education" in the history of your cultural context/country? How has this term been defined or interpreted? Should this term be imported from other countries/cultural contexts, what are the causes behind or what kind of problems are revealed?

OTHER ACTIVITIES

- ▶ Imagine you have the same problem of Westernization of visual culture, in particular visual art education, in your cultural context/country. Write a letter to the advocators of Westernization and tell them your opinion on this issue. Furthermore, also talk about your opinion on the future development of visual art education with consideration of your cultural context.

INTRODUCTION

From the second half of 19th century to the early 20th century, a lot of new Chinese terms were created to translate Western terms or concepts. 'Yi shu jiao yu' is one of the salient examples. It is created to translate the Western term "art education". The creation of this term reflects not only the problem of Westernization of Chinese art education but also the challenges of imperialism and colonialism faced by China in the period concerned.

'LIU YI' AND ART EDUCATION

'Yi' - meaning in Chinese context

According to the Kangxi dictionary¹, the character or word 'Yi'² has different meanings. It could mean skill, talent, craft, limit, bound and to plant. In addition, it also means arts.³

'Liu Yi'

In ancient China⁴, 'Liu Yi' ('Liu' means six, and 'Yi' means arts, when the two words put together, it means literally "six arts") formed the basis of education. Confucius required his students to master six arts.

'Liu Yi' (Six Arts) included:

- 'Li' (Rites) – included different kind of rite in different occasion such as festival, wedding, military ceremony, funeral etc.
- 'Yue' (Music) – meant six different type of music
- 'She' (Archery) – meant five different techniques of archery
- 'Yu' (Charioteering) – referred to different techniques of riding the chariot
- 'Shu' (Calligraphy) – meant writing, learning the characters and writing essay. Also meant studying the six categories (liushu "Six Writings") of Chinese characters.
- 'Shu' (Mathematics) – according to *Guangya*, an early 3rd century CE Chinese dictionary, *shu* meant techniques, methods and skills.

'Si Yi'

Here 'si' means four. Putting 'si' and 'yi' together, it means four arts literally. 'Si Yi' (Four Arts) included 'qin' (qin playing), 'qi' (chess), 'shu' (calligraphy), 'hua' (painting). These four art activities were praised highly by Chinese scholar-gentlemen and became the key elements for a cultivated life.

The 'Liu Yi' incorporated both military and civil components. The civil side was later associated with the 'Si Yi'. There is an overlap between 'Liu Yi' and 'Si Yi'. Here the 'qin' epitomized music, the chess related to the military strategy, while calligraphy dealt with the aesthetics of writing and the character cultivation (the rites). For the late imperial time, the 'Si Yi' was more a leisure characteristic. 'Si Yi' was associated with artistic cultivation and lofty aspiration. They were the main academic and artistic accomplishments required of the aristocratic ancient Chinese scholar. In a broad sense, 'yue' and 'shu' in 'Liu Yi' and 'qin ji shu hua' in 'Si Yi' should be related to art education.

NEW ERA OF CHINESE ART EDUCATION

Issue of curriculum guides

In 1902, The *Qinding xuetao zhangcheng* (Imperial Order on School Regulations) was issued. It meant a watershed for the development of Chinese art education. It was the first time that art education was introduced to general school education. In the *Qinding xiaoxuetang zhangcheng* (Imperial Regulations for

Primary Schools), it was stated that drawing was one of the 11 subjects for higher primary school⁵. Students learned how to draw simple forms in the first year and then how to draw models in the second and third years. The *Qinding zhongxuetang zhangcheng (Imperial Regulations for Secondary Schools)* also indicated that drawing was included in the 12 subjects. Students copied landscape drawings in the first year, and then made geometric drawings from the second to fourth years. Characteristic of the art education in late Qing was that it emphasized skills and abilities to make geometric and technical drawing. The art subject was in fact attached to the value of pragmatism and became a supplement to science subjects. Similar to Western visual arts and general education, Western art education was also imported indirectly from Japan to China at the very beginning of the 20th century. Art education was introduced to Japan on 1872 and it replicated a Western model of art education almost exactly. It was due to the considerations of convenience that the Qing government decided to learn about the West through Japan, which had started educational reform from the second half of the 19th century and had acquired a large amount of knowledge about the West.

After the overthrow of the Qing regime, there were altogether seven curriculum guides issued from 1912 to 1948. The 1923 curriculum guides provided a foundation for the curriculum in later years. In other words, the issue and implementation of the 1923 curriculum guides had advantaged the further development of Chinese art education. Art appreciation became one of the three learning domains in the 1923 art curriculum. This meant recognition of art appreciation education in China. Furthermore, it also signifies that China had kept its pace with the West. Art appreciation education was promoted in U.S. and Germany at the turn of the century. It was called 'Picture Study' in U.S. and began at the turn of the century. In Germany, it was called 'Kunstbetrachtung' (Art Appreciation) and was also promoted at the same period.

Changing names for art subjects

The Chinese names for both art and craft subjects in primary school had been changed three times. 'Meishu' (fine art) and 'laozuo' (labour) were the terms used in many curriculum guides. The changing of names reflected changing of objectives and contents for the two art education subjects as well as the Chinese art educators' understanding or expectations of the two subjects. Furthermore, it also meant the realization of the Zeitgeist "learning from the West", as evidenced by the suggestion to copy the American practice of naming the two art subjects while the Chinese art educators were looking for new names to replace 'tuhua' (drawing) and 'shougong' (sloyd).

Apart from the changing of names for the art and craft subjects, the adoption of the child-centred approach and the emphasis on art appreciation in the 1923 curriculum also demonstrated the Chinese intellectuals' wishes to keep the pace with the West at that time. Ironically, in contrast to learning from the West, there was a neglect of Chinese cultural traditions such as visual arts, aesthetics, education or visual arts education in official curriculum guides. Though art appreciation had become one of the important components of art education after the 1923 curriculum guides appeared, it was not until the 1948 curriculum guides that the idea of "guiding the children to understand and appreciate Chinese art"⁶ was first announced. Yu Jianhua was critical that though Chinese painting had a long history and good quality, it was being ignored in schools and official curriculum guides. Considering that the entire Chinese school curriculum was copied from the West, Yu was critical of the fact that the curriculum guides seemed to be designed not for Chinese but European and American students.

'Yishu jiaoyu' – new terms and new concepts

'Meiyu' (aesthetic education), 'yishu jiaoyu' (art education), 'meishu jiaoyu' (fine art education) and 'tuhua jiaoyu' (drawing education) were the new terms and new concepts in the first half of 20th century China. They were all imported from the West. In this part of the story focus is given to the term 'yishu jiaoyu'.

This study finds that the term 'yishu jiaoyu' first existed in 1912 and it is used to translate the English term "art education". Liu Haisu pointed out in the 1920s that the history of 'yishu jiaoyu' (art education) in the West was long while it was new in China. The information provided by Liu clearly indicates the fact that the concept "art education" is new to China and the term 'yishu jiaoyu' is therefore a new Chinese term for translating this concept.

There were few Chinese writings devoted to discussions about the definition of 'yishu jiaoyu' (art education)

in early 20th century and these discussions were very brief. For example, Zhu Sudian simply stated that 'yishu' (art) was a kind of emotional and sentimental activity, and 'yishu jiaoyu' (art education) was related to the cultivation of feeling, emotion and sentiment.

There were also ideas that the other name of 'yishu jiaoyu' (art education) was 'meiyu' (aesthetic education). Lu Qiqing, who also equated 'yishu jiaoyu' (art education) to 'meiyu' (aesthetic education), explained sketchily that 'yishu' meant a concrete expression of beautiful feelings and 'jiaoyu' (education) was life. Put the two terms together, Lu said, and they denoted beautiful life and that was 'meiyu' (aesthetic education).

Feng Zikai's provided a comparison study of 'yishu jiaoyu' (art education) and 'meiyu' (aesthetic education) in his translation. German terms, i.e. *Kunsterziehung* or *Künstlerische Erziehung* (art education or artistic education) and *Aesthetische Erziehung* or *Bildung* (aesthetic education), were given in this translation. This indicates that German references were used in this study. Feng's translation provided two different opinions about the relation of art education and aesthetic education. One of them found that both art education and aesthetic education stressed the importance of aesthetic and fine art in education and they therefore belonged to the same theoretical system. The other argued that 'meiyu' (aesthetic education) was different from 'yishu jiaoyu' (art education). They claimed that the aesthetic education thinking represented by Schiller was philosophic and aristocratic. On the other hand, 'yishu jiaoyu' (art education) was not only a product of thinking but also a kind of cultural issue which responded to the social circumstances of the time. Therefore, characteristics of 'yishu jiaoyu' (art education) were practical, democratic and social.

For many Chinese art educators, the scope of 'yishu jiaoyu' (art education) was broad. Feng Zikai found that 'yishu jiaoyu' (art education) was extensive and it covered a wide range of areas which included every meal, every grass and tree, and every movement. Feng went further adding that 'yishu jiaoyu' (art education) at school meant the entire education and should be integrated into every subject. Similarly, Zhu Sudian and Pan Danming also found that the scope of 'yishu jiaoyu' (art education) included not only 'meishu' (fine art) and music subjects, but also the design of school building, decoration of school and the personality of the school teacher.

Apart from this, there were Chinese art educators like Lei Jiajun and Wen Zhaotong who found that art education subjects at school simply included drawing, handiwork and music.

Importation of Western ideas

There are over 500 pieces of publications on art education published in the first half of 20th century China. It was a characteristic of the written works of that time that many Western, especially German ideas were introduced. Information on the history of German art education, German philosophers or art educators like Kant, Baumgarten, Schiller, Lange, and Lichtwark) could easily be found in these written works. In short, an overwhelming number of Western ideas were appropriated during the process of building up Chinese art education, these included the rationales as well as ideas about objectives, content, teaching method and assessment for art education. In this sense, the development of Chinese art education was westernized.

In 1934, Yu Jifan criticized the way Chinese art educators learn from the West:

"In the past, our country's drawing lesson in primary school followed the trend of international educational thought and joined the mission towards utilitarianism. Recently, the Education Ministry has set three objectives of primary school art lessons: 1. arouse the children's interest in studying art by conforming to their natural fondness for beauty.... The content of these objectives is similar to those being emphasized in Europe, America and Japan. These are: the respect of children's character and cultivating children's personalities through art.

The other walks, we walk; the other runs, we also run. We would not be able to show any result if we used the slogans plagiarized from others to replace our signboards.⁷"

Zong Baihua "China has her own unique culture, why should we be so keen on learning from the West?"⁸ Historically, China possessed a unique tradition of art practice, art criticism and art education. This cultural tradition means rich resources and references are available to inform the construction of an ideological

and practical framework for art education in contemporary China and, I believe, should have a direct bearing on the development of Chinese art education. There was, in fact, a grand debate about the issue of Westernization in early 20th century China.

GRAND DEBATE OF WESTERNIZATION

Generally speaking, the pace of westernization became hasty and dominant in the early 20th century China. And, there was a grand debate about Westernization and Traditionalism. Hu Shi had played a vital role in advocating Westernization in the period concerned. For him, China

“Not only material and machinery are inferior to the other, but political system, morality, literature, music, fine arts and physical stature are inferior to the other as well.”⁹”

In the same period, Chen Jingxu, the advocator of a radical Westernization of Chinese culture, argued:

“First, the European modern culture was indeed much more advanced than the Chinese culture; second, the modern Western culture, whether we like it or not, is the trend of the contemporary world.”¹⁰”

Finding that the radical leaders sought a total break with the Chinese tradition and a wholesale adoption of Western culture and civilisation, Mei Guangdi expressed his worry that China would become the dumping ground for Western routine banalities and dubious ideologies in years to come. Mei pointed out that there were two categories of Chinese people who had acquiesced to this outcome. He said that the first category was the crowd who adopted Western ideas unreflectively. These people had, according to Mei,

“become disdainful of their ancestors and taken over without compunction and dispute the current official philosophy of the West at its face value, with democracy and science and efficiency and progress as its chief ingredients.... Mr. Nathaniel Peffer, in a recent article in Harpers, spoke of a Chinese who would tear down the beautiful old shrines and residences around the famous West Lake, China’s national garden, unrivalled in historical and artistic associations, and put up in their place ‘New Jersey factory buildings’. He and his kind are now omnipresent—in factories, in banking houses, in government offices, and in academic halls; and the whole Chinese atmosphere is resonant with their ‘plans for development’.”¹¹

For “the men of the second category”, Mei found that they aimed at a radical cultural revolution or a total Westernization. Mei said that this group of men,

“are vigorously employed in effecting not only particular political and social reforms, but a total cultural revolution. Chiefly under the leadership of such clever and up-to-the-minute modernists as Dr. Hu Shih, they are working towards such an uncompromising Westernization of Chinese life and thought that it is in danger of proving itself not a ‘Chinese Renaissance’, as it is often claimed to be, but a ‘Chinese Suicide’.”¹²”

Mei Guangdi pointed out that Confucius

“has been the fountain-head of virtually all the intellectual and spiritual streams for twenty-five centuries or so, and he is still the paramount influence among millions of Chinese, whether they are conscious of it or not, despite the work of the anti-Confucian modernists who just now have the cry.”¹³”

Despite the continuing battles over Westernization and Traditionalism, both groups of Chinese intellectuals recognised the importance of learning from the West and the studying of the Chinese cultural heritage but differed in the manner and the degree. Ku Hungming was an adherent of Confucian doctrine. However, Ku also understood that China could gain benefit from learning from European culture. What Ku opposed was the Europeanization of China and destruction of Chinese culture. Ku Hungming himself found that the progress of modern Western science was praiseworthy and what disgusted him was not the modern Western civilization but the misuse of the powerful products of modern civilization in the West.

Mei Guangdi had also declared that he and his fellows actually did not argue against learning from the West under the condition that there was no self-annihilation. In his essay "Humanism and Modern China", he said that

"...no one seems more willing than the editors of *The Critical Review* to admit that their cultural tradition, which has suffered from a narrow self-sufficiency through its long geographical isolation, and its consequent lack of the advantages of comparison and competition, must needs be enriched, supplemented and, in the case of its aberrations, rectified. And its present contact, certainly the most significant in its historical career, with Western culture should afford it a welcome opportunity for expansion and self-improvement, but not for self-annihilation, as some of its modernist enemies wish.¹⁴"

Similarly, the advocates of Westernization also demonstrated interest in a scientific and critical re-evaluation of the Chinese cultural heritage. Hu Shi had, for example, advocated utilizing Western approaches and methods of research to sort out 'Guo gu' (the Chinese cultural heritage) in the late 1910s. For Hu, 'Guo gu' meant Chinese history and culture. He had actually employed Western scientific research methods to study the history of Chinese philosophy and Chinese classics like *Lü shi chun qiu* (*Lü's Spring and Autumn Annals*) and *Hong lou meng* (*A Dream of Red Mansions*)

Westernization of Chinese painting

Zou Yigui, a court painter around the Emperor Qianlong period (1736-1795) of the Qing dynasty, made a comparison of Western and Chinese paintings:

The Westerners are skilled in geometry, and consequently there is not the slightest mistake of their way of rendering light and shade [yin-yang] and distance [near and far]. In their paintings all the figures, buildings, and trees cast shadows, and their brush and colours are entirely different from those of Chinese painters. Their views (scenery) stretch out from broad (in the foreground) to narrow (in the background) and are defined (mathematically measured). When they paint houses on a wall people are tempted to walk into them. Students of painting may well take over one or two points from them to make their own paintings more attractive to the eye. But their paintings are entirely lacking of brush work; even though the pictures are perfectly painted it is simply a kind of craftsmanship [*jiang*] and cannot consequently be classified as art.¹⁵

In this text, Zou has pointed out that the most striking feature of Western paintings is the employment of geometric perspective and shading to depict images, thus making the images possess qualities of actuality. Zou had effectively also compared Western paintings to Chinese paintings. The statement "but their paintings are entirely lacking of brush work; even though the pictures are perfectly painted it is simply a kind of craftsmanship "*jiang*" and cannot consequently be classified as art" reveals the characteristic of Chinese paintings – where brush work plays a very important role in Chinese paintings. And, it is so important that it becomes one of the critical criteria for judging whether a piece of work can be classified as art in China. Furthermore, this statement also clearly reveals that the Chinese intellectuals or painters before the 20th century actually belittled the quality of actuality. Even though they were attracted by this painting technique, they found that it was merely a kind of craftsmanship "*jiang qi*" and the artists who were good at it were artisans. For the Qing Emperors, especially Emperor Qianlong, they found that the chiaroscuro (contrasts of light) technique of oil paintings was not attractive and demanded that the missionary court painters create a new style that combined Western and Chinese painting techniques.

After the turn of 20th century, Chinese artist's attitude towards Western visual arts changed. Chen Shuren, for example, pointed that "the material and spiritual civilization of the East is entirely dependent on the West" and "have to use Western colours and techniques" if the artists wanted to express their emotions.¹⁶

There were more and more Chinese artists keen on studying Western visual arts in Europe or travelling there to get a close encounter with the genuine Western visual arts in early 20th century. Liu Haisu, who had also played an influential role in promoting Western visual arts in China, went to Europe in 1929 and stayed there for more than two years for the purpose of visiting museums and galleries. He studied Western visual arts passionately:

“My days in Paris: a great part is spent on visiting museums and galleries. From Giotto to Botticelli, from Titian to Fragonard, from Pousin to David, from Ingres to Cézanne, ... I walk from the Spanish Gallery [in the Louvre] to where the Netherlandish artists are exhibited ... After visiting the Louvre, I even go straight to Luxemburg Palace to look at the modern paintings ... Every time I visit several galleries, inevitably I feel an infinite change in my heart; sometimes I feel lost, other times I feel enlightened. This is very meaningful.¹⁷”

Wu Yifeng compared Chinese and Western paintings and found that the development of Chinese painting was backward. For him,

“Western painting has been developing at a tremendous pace. Numerous art schools like Naturalism, Impressionism, Post-impressionism, Cubism and Futurism appeared within two or three hundred years. On the contrary, Chinese painting is still very conservative. ... even Naturalism has not been reached in the present development of Chinese painting, what is the use of talking about Impressionism, Cubism or Futurism?¹⁸”

Finding that people became very eager to import Western ideas in the field of literature and arts, Lu Xun satirized the situation as follows:

“A horrifying phenomenon in the world of literature and arts in China now is the importation of an ‘ism’, but without introducing the meaning of this ‘ism’.

As a result, everyone uses his own interpretation. When he reads a work mainly on the author himself, he calls that ‘Expressionism’. If it concerns other people more, then it is ‘Realism’. To be moved by a girl’s exposed legs to write poetry is ‘Romanticism’, but to look at a girl’s legs and not be allowed to write ‘poetry is called «Classicism’». A head falls down from the sky, on this head stands a cow, oh, love ... such is ‘Futurism’, etc., etc.¹⁹”

Jin Cheng observed the changing of attitude towards Chinese and Western paintings among the Chinese artists in the period concerned, and criticized that

“Chinese painting, having a thousand year of history, achieves splendid results and commands admiration from the whole world. However, there are ignorant people who have no idea about preserving and carrying forward the quintessence of Chinese culture but talk brazenly about reforming Chinese art and being art renegades. Don’t they feel ashamed when they reflect in the midnight?²⁰”

Besides the arguments about Westernization and Traditionalism, there was a suggestion to create new Chinese visual arts through blending Chinese and Western visual arts. Cai Yuanpei found that it was the era of simulating Eastern and Western culture. For Cai, the formula to merge Chinese and Western visual culture was to adopt the stronger points of Western visual culture, that is, the scientific techniques of Western painting, into Chinese painting. Yu Jianhua also admired Western composition and perspective. He suggested to combine Western composition and perspective with Chinese brushwork and colour.

Imperialism and Colonialism – strive for survival

The grand debate about “Westernization and Traditionalism” has revealed the complicated, contradictory, controversial and complex attitudes of the Chinese intellectuals and artists to Westernization in early 20th century China. Invasion from Western and Japanese Imperial powers and struggle for survival were the primary and essential factors that drove China to learn from the West. Since China’s defeat in the Opium War in 1842, the country had been struggling against Western and Japan invasion for decades. In addition to the huge amounts of indemnity involved, China also had to cede territory to the Imperial powers. Examples included: the ceding of Hong Kong to Britain in the Treaty of Nanking, ceding the Maritime Province between the Ussuri and the Pacific to Russia in the Sino-Russian Treaty of Peking and Taiwan to Japan in the Treaty of Shimonoseki. From the 1870s to 1910, China was divided into six “spheres of influence”, zones in which Germany took Shandong province, Russia north eastern China, Britain the Yangtze River basin, Japan Fujian province and France the south western Chinese provinces bordering on French Indochina. These “spheres of influence” in China, as John K. Fairbank and Edwin O. Reischauer explained, were

created when the demands and seizures of concessions by these great powers were "legalized by treaties with China, usually through ninety-nine-year leases."²¹ China thus came to suffer a semi-colonial status. A further humiliation for the Chinese was the Russo-Japanese War of 1904-1905, which took place in China or Chinese territory and resulted in rival imperialist powers, including an Asian state, conquering North-East China and Korea.

Obviously, China was not able to resist foreign aggression and was humiliated by being put in a semi-colonial status after being a unified country for over 2,000 years. This damaged the Chinese psyche and caused further degradation for many Chinese who had for many centuries been told to consider these powers as "barbarians". This forced a lot of soul searching and led many to seek a transition to a new way forward for the entire Chinese society at that time. During the quest for modernization, as Yu Yingshi 余英时 explains, Chinese intellectuals in the late Qing or Republic of China eras were not able to look at, experience or appreciate the Western culture with a clear, calm and quiet mind and attitude. Yu states that the relationship between China and the Western countries was invader and sufferer, super power and weak nation. Being under the shadow of Western imperialism, the Chinese intellectuals were desperate for instant success and quick profits in learning from the West. Yu goes further that this kind of feeling of hatred in the hearts of the Chinese had obstructed them from finding an effective combination of the Western and Chinese culture even though they wished to do so. He mentions that the Chinese intellectuals who embraced the idea "*Zhongxue weiti, xixue weiyong*" (Chinese learning for fundamentals, Western learning for practical application) in the late Qing as well as those who advocated a total Westernization in the May Fourth Movement had made mistakes. They were either parochially arrogant or self-abased.²²

Here, Mei Guangdi had also pointed out in 1930s that it was amazing "how the Chinese have within one generation turned from extreme conservatism to extreme radicalism."²³

In his essay, "The World Revolution of Westernization" (1987), Von Laue pointed out that there are two factors which rendered the West as a model for non-Western countries. The first factor is the political power and position of the West in the world. The second contributing factor is the promise of an attractive mode of life, including "freedom for the individual [and] a high standard of living based on a high level of productivity".²⁴ La Branche also found that the "promise of development, that is, the good life, freedom and wealth" played a vital role in compelling members of non-Western cultures "to construct and to see themselves along Western lines".²⁵ The observations of both Von Laue and La Branche were also germane to the issue of Westernization in China in the early 20th century and provided an explanation for the attitudes of the advocates of Westernization during that period in time.

The story does not end here, it goes further...

Lin Manli voiced her concern about Taiwan keeping pace with other members of the global village without losing its unique qualities.

"Since absorbing the American "creativity" art educational theory from the 1940s onwards, the norm of "creativity" in art education has become common and natural in Taiwan. ... Following the swings of international art education, ripples in the art educational circle in Taiwan occur. ... As a result of the development of contemporary society and the coming of the era of Information Technology, the ideal of turning all nations into one global village has become true now. Isn't it our dream to introduce promptly, first-hand information from foreign countries to Taiwan and thus enable the Taiwanese to be an international member who is keeping the same pace with the world? However, we then encounter another problem: what will be our standing point if we want to enjoy an equal status with other global members? If we always play a passive and receiving role, what we will become is only a second colony of the culture of other countries. Actually, it is not only the problem of art education but of other areas as well."²⁶

in 1996, when I had just come back to Hong Kong after finishing my study in Germany. I had a conversation with a friend about art education. my friend mentioned DBAE (Discipline-Based Art Education), an art educational model promoted by the Getty Center for Education in the Arts in the U.S.A., and I asked what it was. She was very surprised to find that I had never heard of it though I had studied art education in Germany. Although this happened a long long time ago, my friend's surprise still haunts my mind. I still

find it difficult to understand why it is important for a Chinese art educator to have the knowledge of an art education programme promoted by a group of American art education advocates, especially as this programme was designed to respond to an American context. Significantly, I had never heard about DBAE in any lectures, books or journals concerning art education in Germany.

As I later read books or magazines about art education published in Hong Kong, Taiwan and Mainland China during the period from the late 1980s to the mid-1990s, I found that DBAE was a key topic. In Mainland China, a series of books published by the Getty Center were translated into Chinese in the 1990s.²⁷ In Taiwan, DBAE was introduced in a large number of articles or books,²⁸ and the reputation of DBAE in the Hong Kong art education circles was evidenced in the newsletters published by Hong Kong Society for Education in Art during this period.

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ENDNOTES

- 1 Kangxi dictionary was published in 1716 and named after the Emperor's era name as he had ordered its compilation.
- 2 In ancient Chinese, normally one character was one word or even a "term"
- 3 Origin of these different meanings were found in different ancient texts. The Kangxi dictionary had make references to many ancient texts to explain the meaning of the word.
- 4 That is around 1122-256BC or 11st century before the born of Christus.
- 5 Shu Xincheng (1981, 2nd ed.), *Zhongguo jindai jiaoyu shi ziliao 1-2* (Documents of History of Contemporary Chinese Education) (vol. 1-2). Beijing: Renmin Jiaoyu, p. 403.
- 6 Xu Jianrong, Qian Chuxi and Hu Zhifan (2001), *Meishu jiaoyu zhanwang* (Prospect of Art Education). Shanghai: Huadong shifan daxue, p. 35.
- 7 Yu Jifan (1934), *Xiaoxue meishu jiaoyu de yanjiu* (Study of Art Teaching in Primary School). Shanghai: Zhonghua, preface, pp. 1-2.
- 8 Zong Baihua (1981), *Meixue sanbu* (Ambling in Aesthetic). Shanghai: Shanghai Renmin, p. 58.
- 9 Hu Shi (1930), "Jieshao wo ziji de sixiang"(Introduction to my thought). In: Hu Shi (1971), *Hu Shi wencun* (Collected Works of Hu Shi), vol. 1-4. Taipei: Yuandong, vol. 4, part 4, p. 618.
- 10 Chen Jingxu (1934), *Zhongguo wenhua de chulu* (The Outlet of Chinese Culture), Shanghai: Shangwu, p.98.
- 11 Mei Guangdi (1932), "Humanism and Modern China". Quoted in: Mei Guangdi (1968), *Mei Guangdi wenlu* (Writings of Prof. K. T. Mei). Taipei: Lianhe, p.17.
- 12 *Ibid.*, p. 18.
- 13 *Ibid.*, p. 20.
- 14 Mei Guangdi (1932), p. 22.
- 15 Slightly modified from Michael Sullivan's translation in *The Meeting of Eastern and Western Art* (1973), p. 85.
- 16 Quoted in: Kao Mayching (1972), *China's Response to the West in Art: 1898-1937*. Doctoral Dissertation. Stanford University, p. 4.
- 17 *Ibid.*, p.15.
- 18 Wu Yifeng (1924), "Meishu zahua" (A chat about art). In: *Zaoxing meishu* (Formative Art), no. 1. Quoted in : Lin Mu (2000), *Ershi shiji zhongguohua yanjiu* (Study of Chinese Painting in 20th Century). Nanning: Guangxi meishu, p.55
- 19 Quoted in: Kao Mayching (1972), pp. 125-126.
- 20 Lü Peng (2006), *20 shiji zhongguo yishu shi* (A History of Art in Twentieth-Century China). Beijing: Beijing daxue, p.108.
- 21 Fairbank, John K. and Reischauer, Edwin O. (1989), *China: Tradition and Transformation*. Boston: Houghton Mifflin, p. 368.
- 22 Yu Yingshi (1984), "Wusi wenhua jingshen de fanxing" (Reflection of the Spirit of May Fourth Movement). In: Zhou Cezong et al., *Wusi yu zhongguo* (May Fourth Movement and China). Taipei: Shibao wenhua, pp. 409-410.

23 Mei Guangdi (1932), p. 16.

24 Theodore H. Von Laue, "The World Revolution of Westernization," in *The History Teacher* 20, 2 (February, 1987): 267, 263-279, 268.

25 Stéphane La Branche. "Abuse and Westernization: Reflections on Strategies of Power," *Journal of Peace Research* 42, 2 (2005): 219-235, <http://www.jstor.org/stable/30042275>.

26 Lin Manli (1990), *Taiwan shijue yishu jiaoyu yanjiu* (The Study of Visual Art Education in Taiwan). Taipei: Xiongshi, p. 54.



27 Examples of the books are: 1.) Smith, Ralph A. (1989), *The Sense of Art, A Study in Aesthetic Education*. New York: Routledge; 2.) Parsons, Michael J. and Blocker, H. Gene (eds.) (1993), *Aesthetic and Education*. Urbana: University of Illinois; 3.) Addiss, Stephen and Erickson, Mary (eds.) (1993), *Art History and Education*. Urbana: University of Illinois.

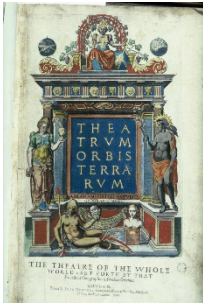

28 Examples of the articles and books are: 1.) Wang Hsiohung (1989), "Zenyang jiao meishu piping—meishu jianshang jiaoxue zhi yanjiu" (How to Teach Art Criticism – Research on Teaching Art Appreciation). In: *Meiyu yuekan* (Art Education), 10/1989, pp. 7-13; 2.) Kuo Chenhsiang (1992), *Zhong mei liang guo yishu jiaoyu jianshang lingyu shishi xiankuang zhi bijiao yanjiu* (Theory and Practice in Art Education – Art Appreciation Domain Among Students in Taiwan and America: A Cross Cultural Study). Taipei: Wen Jing.


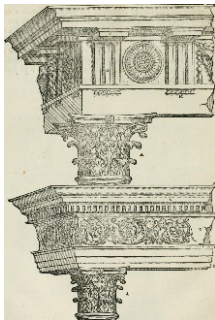
TRANSPORTATION OF GERMAN ART EDUCATIONAL IDEAS TO CHINA: RECONSTRUCTING THE ROUTE

Introduction



This timeline aims at reconstructing the route of transportation of German art educational ideas to China in the early 20th century. Ideas from Kant, Schopenhauer, Schiller, Volkelt, Weber, Herbert, Pestalozzi, Muensterberg, Lichtwark, Langer, Schalz, Dresdner, etc. could easily be found in many Chinese writings on art education and related areas, and, played a role in constructing the rationale for Chinese art education in the period concerned. The issue of importation of Western, especially German knowledge on philosophy, aesthetics, visual arts and art education had, in fact, a history which could be dated back to late Ming Dynasty (late 16th to first half of 17th century), when the Jesuits missionaries came to spread Christianity in China. This timeline therefore includes all related activities which took place from late 16th to early 20th century. While missionaries played a vital role in importing Western philosophy, aesthetics, visual arts and art education to China from late 16th to mid-19th century, more and more Chinese intellectuals became very active in promoting Westernization from the second half of the 19th century onwards due to the problem that China was suffering from Western imperialism and colonialism. To help the reader have a better understanding of the story, all activities related to the political and social context for the transportation of German ideas will also be included in this timeline.

PERIOD / DATES	EVENTS	EXAMPLES OF PEOPLE / COUNTRIES INVOLVED	PUBLICATIONS / OTHER ACTIVITIES	KEY CONCEPTS OR KNOWLEDGE RELATED TO ART EDUCATION BEING INTRODUCED
1579 (Ming Dynasty)	Coming of Western Christian missionaries	Michele Ruggieri (Italian)	<ul style="list-style-type: none"> · arrived in Macao · brought Christian arts and used them to introduce Christianity 	<ul style="list-style-type: none"> · introduced Western techniques of art making
1582	Coming of Western Christian missionaries		<ul style="list-style-type: none"> · arrived in Macao · presented Christian art work and printed matter with illustrations to Chinese counterparts and used them to educate and help new converts during a lengthy stay in China 	<ul style="list-style-type: none"> · introduced Western techniques of art making
1583	Building church / mission site	Michele Ruggieri, Matteo Ricci	<ul style="list-style-type: none"> · got the permission to build a residence and a church at Zhao Qing, Guangdong Province. This was the first Catholic mission site in China 	
1587	Sending Western painting to China	Giovanni Nicolao (Italian)	<ul style="list-style-type: none"> · sent a principal work, picture of Christ as Salvator Mundi, to a Church in China 	<ul style="list-style-type: none"> · introduced Western techniques of art making
1594	Setting up education institution	Jesuits mission	<ul style="list-style-type: none"> · founded St. Paul's College in Macau 	



1596	Offering Art programs/classes	Jesuits mission	<ul style="list-style-type: none"> provided at St. Paul's College Macau 	<ul style="list-style-type: none"> introduction of Western art education
1601	Presenting Western artefacts to Ming Emperor	Matteo Ricci	<ul style="list-style-type: none"> arrived at Beijing and met Wanli Emperor gifts for the emperor included paintings and illustrated books included: <ul style="list-style-type: none"> Giovanni Nicolao's picture of Christ as Salvator Mundi in 1587 could be the painting that Matteo Ricci presented to the emperor. Abraham Ortelius's <i>Teatrum Orbis Terrarum</i> to the emperor. <div style="text-align: center;">  <p>Title page from a 1606 edition with female figures representing the continents</p> <p>3</p> </div>	<ul style="list-style-type: none"> introduced Western techniques of art making
1604	Producing Western painting	Jacopo Niva (of Chinese and Japanese parentage)	<ul style="list-style-type: none"> a student of Giovanni Nicolao and came from Japan made a copy of the Virgin of St Luke for the high altar of the church in Peking. 	<ul style="list-style-type: none"> introduced Western techniques of art making
1605	Arrival of illustrated books		<ul style="list-style-type: none"> a copy of Nadal's life of Christ, <i>Evangelicae Historiae Imagines</i> (published in 1593 by publishers in Antwerp), arrived in Nanking. The book contained 153 engravings produced by Bernardino Passeri, Marten de Vos, and Jerome and Anton Wierix. 	<ul style="list-style-type: none"> introduced Western techniques of art making
1608	Collection of illustrated books		<ul style="list-style-type: none"> already included Georg Braun's and Frans Hogenberg's <i>Civitates Orbis Terrarum</i> (Cologne, 1572-1616). <div style="text-align: center;">  <p>4</p> </div>	<ul style="list-style-type: none"> introduction of Western architecture and landscape painting.


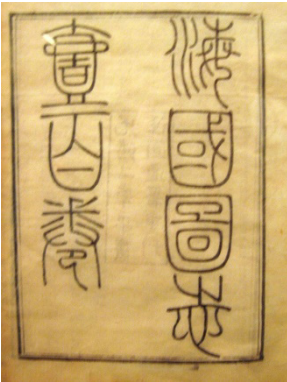

1609	Publication of writings in Chinese by missionaries	Joannes de Rocha (Portuguese)	<ul style="list-style-type: none"> published <i>Tianzhu shengxiang lueshuo</i> (lit. trans., Brief Introduction to the Image of Jesus Christ). <p>Image: https://archives.catholic.org.hk/Rare%20Books/DTJ1/pages/Dtj1-Q01.htm</p>	<ul style="list-style-type: none"> introduced Western techniques of art making
1614	Foundation of art school	Giovanni Nicolao (Italian)	<ul style="list-style-type: none"> came to Macau from Japan. set up an art school for St. Paul's College, Macau. 	<ul style="list-style-type: none"> involved in art education
1616	Collection of Western books on architecture	Jesuit library in Beijing	<ul style="list-style-type: none"> contained a number of books on architecture published before 1600. This included: <ul style="list-style-type: none"> ▷ one copy of Andrea Palladio's book on architecture brought back from Europe to China by Nicolas Trigault (French) ▷ three copies of Vitruvius ▷ one copy of Giovanni Rusconi's <i>Della Architettura</i> (Venice, 1590) ▷ a copy of Theodore de Bry's <i>Topographia Urbis Romae</i> (Frankfurt, 1597) in three volumes, illustrated with engravings of the city from its beginnings, showing streets, public baths, monuments, sarcophagi and inscriptions. <p>Image: http://arachne.uni-koeln.de/arachne/index.php?view%5blayout%5d=buch_</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>5</p>  <p>6</p> </div> <div style="text-align: center;">  </div> </div>	<ul style="list-style-type: none"> introduction of Western architecture
1620	Publication of writings in Chinese by missionaries	Giulio Aleni (Italian) Image: http://epaper.gmw.cn/gmrb/html/2011-04/28/nw.D110000gmrb_20110428_1-15.htm	<ul style="list-style-type: none"> published <i>Kunyü tushuo</i> "An Illustrated Explanation of Geography" <p>Image: https://baike.baidu.com/pic/%E5%9D%A4%E8%88%86%E5%9B%BE%E8%AF%B4/8823228/0/</p>	<ul style="list-style-type: none"> introduced Western techniques of art making
1623	Publication of writings in Chinese by missionaries	Giulio Aleni	<ul style="list-style-type: none"> published <i>Xixue fan</i> (An Introduction to Western Learning) <p>Image: http://epaper.gmw.cn/gmrb/html/2011-04/28/nw.D110000gmrb_20110428_1-15.htm</p>	<ul style="list-style-type: none"> introduced Western knowledge, including philosophy

1624	Publication of writings in Chinese by missionaries	Francois Sambiasi (Italian)	<ul style="list-style-type: none"> · <i>Lingyan lishuo</i> (Exposition of Divine Word), transmitted orally by Francesco Sambiasi and written down by Xu Guangqi Image: http://catalog.digitalarchives.tw/item/00/30/e9/a0.html	· included discussion about beauty and desire
1628	Publication of writings in Chinese by missionaries	Francois Furtado (Portuguese)	<ul style="list-style-type: none"> · translated <i>Huanyouquan</i> (Explication of Everything with the help of Li Zhizao. It was based on Aristotle's De Coelo. image: http://catalog.digitalarchives.tw/item/00/30/e8/e9.html	· included discussion about definition of beauty
1629	Publication of writings in Chinese by missionaries	Francesco Sambiaso (Italian)	<ul style="list-style-type: none"> · published a little monograph in Chinese, <i>Hua ta</i> (literally, Answers about Painting, known by its title in French as Reponses sur la peinture allegorique), with a preface by Ricci's friend and collaborator Li Chih-tsau. 	· introduced Western ethics and ideas about painting human figure.
1630	Publication of writings in Chinese by missionaries	Alphonse Vagnoni (Italian)	<ul style="list-style-type: none"> · published <i>Xiushen xixue</i> (The Western Study of Personal Cultivation) 	· included introduction of the types of beauty
1636	Publication of writings in Chinese by missionaries	Johan Adam Schall von Bell (German) 7 	<ul style="list-style-type: none"> · published <i>Zhuzhi qunzheng</i> (Uber die Gottliche Vorsehung) Image: http://www.doc88.com/p-9843112479777.html	· included introduction of the types of beauty
1635	Publication of writings in Chinese by missionaries	Giulio Aleni	<ul style="list-style-type: none"> · published <i>Tianzhu jiangsheng jilue</i> (The Life of Our Lord Jesus Christ) (1635). Image: https://archives.catholic.org.hk/illustrated%20Catechism/LJC/pages/Ljc-068.htm	· introduced Western techniques of art making
1644	Qing Dynasty succeeded Ming Dynasty			



1659	Arrival of Western Christian missionaries	Ferdinandus Verbiest (Flemish)	<ul style="list-style-type: none"> · first arrived at Macau. · replaced Father Johann Adam Schall von Bell as the Jesuit Director of Beijing Observatory and Head of the Mathematical Board, in his work in astronomy. · had created some artworks during his stay in China. 	· introduced Western techniques of art making
1700	Missionaries served as court painter	Giovanni Gherardini,	· served as court painter	· introduced Western techniques of art making
1710	Missionaries served as court painter	Matteo Ripa	· served as court painter	· introduced Western techniques of art making
1715	Missionaries served as court painter	Giuseppe Castiglione (Italian) 8 	<ul style="list-style-type: none"> · served as court painter under three emperors – the Kangxi, Yongzheng and Qianlong emperors. · painted in a style that is a fusion of European and Chinese traditions from 1720s to 1760s · had brought with him A. Pozzo’s Perspective Pictorum et Architecturum. <p>9 </p>	· introduced Western techniques of art making
1723/4 – 1830s	Ban of Christianity within China	Emperors Yongzheng, Qianlong, Jiaqing and Daoguang	· those who did not serve as court painter were expelled	
1729	Publication book on Western perspectives	Nian Xiyao	<ul style="list-style-type: none"> · published <i>Shixue jingyun</i> (Essence of Perspective)¹⁰. One of the reference source was A. Pozzo’s Perspective Pictorum et Architecturum, brought to China by the missionaries. <p>Image: https://www.schule.at/service-menue-oben/suche/detail/nian-xiyao-shixue-jingyun.html?parentuid=191100&cHash=96a77e2a70cb2f94d81013a27d874224</p>	· introduction of Western perspective



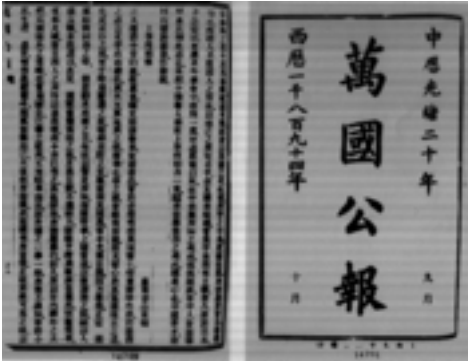
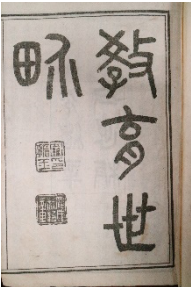
1738	Missionaries served as court painters	Jean-Denis Attiret (French)	<ul style="list-style-type: none"> · served as court painter.  <p data-bbox="813 528 1451 571"><i>Battle of Qos-Qulaq 1759, Chinese General Ming Rui defeats the Khoja army in Qos-Qulaq (north of Kara-Kul, Tajikistan)</i></p>	<ul style="list-style-type: none"> · introduced Western techniques of art making
1745	Missionaries served as court painters	Ignaz Sichelbarth (Bohemian)	<ul style="list-style-type: none"> · served as court painter.  <p data-bbox="813 1182 1055 1203"><i>Ignaz Sichelbarth`s Baojiliutu</i></p>	<ul style="list-style-type: none"> · introduced Western techniques of art making
1773	Missionaries served as court painter	Giuseppe Panzi	<ul style="list-style-type: none"> · arrived in Beijing and worked in the service of the Qianlong Emperor. · was the last of the Western painters who worked for the Qianlong Emperor. 	<ul style="list-style-type: none"> · introduced Western techniques of art making

1778	Missionaries served as court painters	Joannes Damascenus Salusti (Italians)	<ul style="list-style-type: none"> · served as a court painter under the Qianlong Emperor. · appointed Bishop of Beijing in 1778, a position he held until his death in 1781. · was a contemporary of Giuseppe Castiglione and Ignatius Sichelbart and was also responsible for the creation of the Emperor's "Battle Copper Prints". 	<ul style="list-style-type: none"> · introduced Western techniques of art making
1825	Western artists stayed and worked in China	George Chinnery Image: https://commons.wikimedia.org/w/index.php?curid=6370238	<ul style="list-style-type: none"> · made numerous sketches, drawings and paintings of the South China cities such as Hong Kong and Macau. 	<ul style="list-style-type: none"> · introduced Western visual arts and art education
Late 1830s onwards	Beginning of Western aggression		 <p>Commissioner Lin and the Destruction of the Opium in 1839</p>	


<p>1841</p>	<p>Launching Westernization by Chinese officials and Intellectuals</p>	<p>Lin Zexu and Wei Yuan</p>  <p>Commissioner Lin Zexu</p>	<ul style="list-style-type: none"> · published <i>Si Zhou Zhi</i> (Gazetteer of the four continents) (1841). A compilation of translations from Hugh Murray's Cyclopaedia of Geography · <i>Haiguo tu zhi</i> (An Illustrated Gazetteer of Maritime Nations) (1843, 1st ed.) · advocated the idea "learning the superior skills of the barbarians so as to control them"  <p>Haiguo tu zhi</p>	<ul style="list-style-type: none"> · introduced the Western maritime nations.
<p>1839-1842</p>	<p>First Opium War</p>	<p>with Britain</p>	<p>Unequal treaty with Britain and later with U.S. and France:</p> <p>Treaty of Nanking with Britain (1842), terms included:</p> <ul style="list-style-type: none"> · indemnity and ceding Hong Kong to Britain  <p>Treaty of Wanghsia with U.S. (1844), terms included:</p> <ul style="list-style-type: none"> · extraterritoriality, most favoured nation status, resulting in the U.S. receiving the same beneficial treatment China gave to other powers such as Britain and the right to maintain churches and hospitals in the five ports. <p>Treaty of Whampoa with France (1844), terms included</p> <ul style="list-style-type: none"> · free propagation of Catholicism and same privileges to the Kingdom of France as it had done to Britain in the Treaty of Nanking and subsequent treaties. 	

1856-1860	Second Opium War	with Britain and France	<p>Unequal Treaties of Tientsin with Britain, France, Russia, U.S. Terms of the treaties included:</p> <ul style="list-style-type: none"> · indemnity, opening more Chinese ports to foreign trade, permitting foreign legations in the Chinese capital Beijing, freedom of movement in all China for missionaries, Catholic and Protestant alike, and legalizing the import of opium. 	
1860s	Self-Strengthening Movement	Li Hongzhang as leading figure	<ul style="list-style-type: none"> · a series of programs for the adoption of Western technology and knowledge was carried out. For example: building of cannon, shipyards and arsenals, railways and telecommunication. 	· introduction of Western knowledge
1862	Self-Strengthening Movement		<ul style="list-style-type: none"> · <i>Tongwen guan</i> (Interpreters College) at Beijing was founded to offer courses on Western languages (and later scientific subjects) · many books on Western knowledge, esp. science and technology were translated. 	· introduction of Western knowledge
1863	Self-Strengthening Movement		<ul style="list-style-type: none"> · <i>Guang fangyan guan</i> (Foreign-language School) at Shanghai was founded to offer courses on Western languages and engineering subjects. · many books on Western knowledge, esp. science and technology were translated. 	· introduction of Western knowledge
1864	Self-Strengthening Movement		<ul style="list-style-type: none"> · <i>Guangzhou tongwen guan</i> (Foreign-language School) at Guangzhou was founded to offer courses on Western languages and engineering subjects. · many books on Western knowledge, esp. science and technology were translated. 	· introduction of Western knowledge
1864	Foundation of art and craft centre	Jesuits Mission (French)	<ul style="list-style-type: none"> · an art and craft centre was established in Tushanwan, Shanghai · regarded as the cradle of Chinese Western paintings · many famous contemporary Chinese artists who became devoted to Western paintings, such as Zhou Xiang and Ding Song, received training at this school. <p>Image: http://tsw.xuhui.gov.cn/inform/cid/8/ccid/18</p>	· introduction of Western art and craft and art education
1865	Self-Strengthening Movement		<ul style="list-style-type: none"> · foundation of the <i>Jiangnan zhizao ju</i> (Kiangnan Arsenal). A translation bureau was attached to it in 1868. · books translated included military, science, technology, geography, economic, politics, history, etc. 	· introduction of Western knowledge
1866	Publication of dictionary	Wilhelm Lobscheid (German)	<ul style="list-style-type: none"> · had his An English and Chinese Dictionary published by The Hong Kong Daily Press. · different Chinese terms created to translate and explain the meaning of Aesthetics. 	· introduction of Western aesthetics and its Chinese translation




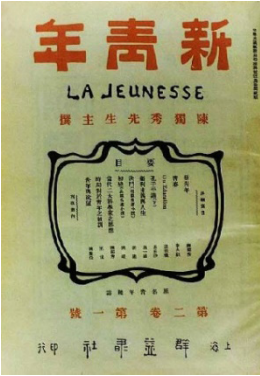
1873	Publication of writings in Chinese by missionaries	Ernst Faber (German)  18	<ul style="list-style-type: none"> · published <i>Dadeguo xuexiao lunlüe</i> (Brief introduction of Schools in Great Germany) in Chinese. <p>Image: http://www.johan.cn/goodsdetail.html?auctionid=2014CPGJ&code=892&page=5</p> <p>The Chinese term <i>Meixue</i> (aesthetics) was first invented to translate aesthetic</p> <ul style="list-style-type: none"> · published <i>Jiaohua lun</i> (On Education)(1875) <p>Image: http://www.rhenish.org/Common/Reader/News/ShowNews.jsp?Nid=4540&Pid=5&Version=0&Cid=159&Charset=big5_hkscs</p>	<ul style="list-style-type: none"> · introduction of German education, · introduction of Western aesthetics and its Chinese translation
1887	Chinese students learning visual arts in the West	Li Tiefu  19	<ul style="list-style-type: none"> · studied Western visual arts in Canada and U.S. (Probably the first Chinese student who studied Western visual arts in the West) 	<ul style="list-style-type: none"> · introduced Western painting techniques
1889	Publication of translation of Western psychology	Yan Yongjing Image: http://bdconline.net/zh-hans/stories/yan-yongjing	<ul style="list-style-type: none"> · published <i>Xin ling xue</i>. It is translated from Joseph Haven's Mental Philosophy: Including the Intellect, Sensibilities, and Will. (1862) 	<ul style="list-style-type: none"> · introduced Western aesthetic and psychology
1895	Sino-Japanese War	With Japan	<ul style="list-style-type: none"> · Treaty of Shimonoseki, terms included: Indemnity, cession of Taiwan, the Pescadores, and the Liaotung peninsula and the right of Japanese nationals to open factories and engage in industry and manufacturing in China. 	
1890s	Scramble for Concessions	Britain, France, Germany, Russia, Japan and U.S.	<ul style="list-style-type: none"> · foreign enclaves in China included Shanghai international Settlement · Austro-Hungarian concession in Tianjin · French established a sphere of influence in Kwangtung-Kwangsi-Yunnan · German Kiautschou Bay (Kiaochow) leased territory · Japanese concession in Fukien province · Russia concession in Dalian · British leased Weihaiwei and Kowloon New Territories 	



1898	Hundred Day Ref	<p>Kang Youwei</p>  <p>²⁰ Liang Qichao</p> 	<ul style="list-style-type: none"> · Kang Youwei made references to the West while composing proposals for institutional reforms from 1888 to 1898. · Liang Qichao published <i>Xixue shumu biao</i> (List of Books on Western Knowledge) <p>Image: https://baike.baidu.com/pic/%E8%A5%BF%E5%AD%A6%E4%B9%A6%E7%9B%AE%E8%A1%A8/12548757/0/</p> 	<ul style="list-style-type: none"> · introduction of Western knowledge
1899	Publication of Chinese and English Dictionary	The Commercial Press	<ul style="list-style-type: none"> · published the first Chinese English Dictionary. <p>Image: https://read01.com/82aB3B.html</p>	
1900	The Eight-Nation Alliance	Consisted of British, Japanese, Russian, Italian, German, French, USA and Austrian troops	<ul style="list-style-type: none"> · The Boxer Protocol of twelve articles and nineteen annexes, terms included: <p>Indemnity and stationing of foreign troops in key points from Beijing to the sea.</p>	
1901	Publication of Chinese Journal on education	Luo Zhenyu	<ul style="list-style-type: none"> · publication of <i>Jiaoyu Shijie</i> (Educational World) · the first Chinese journal dedicated to introduce Western education, philosophy and aesthetics.  <p>Wanguo gongbao (World news)</p>	<ul style="list-style-type: none"> · introduced Western pedagogy, philosophy, aesthetics and aesthetic education


1901	Writings on art education and related areas	<p>Wang Guowei</p>  <p>王 國 偉 先 生 最 小 照 23</p>	<ul style="list-style-type: none"> · chief editor of <i>Jiaoyu Shijie</i> (Educational World). · introduced the terms “meixue”, “meiyu” and Western, especially German ideas on aesthetic education. · introduced Western, especially German ideas on aesthetic education, pedagogy, philosophy, and philosophical aesthetics mainly by means of translating Japanese texts. Examples included: <ul style="list-style-type: none"> · translation of Japanese Tachibana Senzabur’s “Jiaoyu xue” (Pedagogy) (1901) · translation of Japanese scholar Kuwaki Gen’yoku’s “Jexue gailun” (A general discussion on Philosophy) (1902) · “Shu Benhua zhi jexue ji qi jiaoyu xueshuo” (“Schopenhauer’s Philosophy and His Pedagogical Theory”) (1904) · “Hande zhi jexue xueshuo” (The Philosophy of Kant) (1904) · “Hande zhi zhishi lun” (Kant’s Epistemology) (1904) · “Deguo wenhua da gaige jia nicai zhuan” (German great cultural reformer Nietzsche) (1904) · “Shu Benhua yu nicai” (Schopenhauer and Nietzsche) (1904) · “Deguo wenhao gedai xierlieier hezhuan” Joint Biography of German literary giant Goethe and Schiller) (1904) · “Lun jiaoyu zhi zongzhi”(Discussion on objectives of education) (1903) · “Kongzi zhi meiyu zhuyi”(Confucius’s ideas on aesthetic education) (1904) 	<ul style="list-style-type: none"> · introduced German pedagogical thinking, ideas about aesthetic education, philosophy and philosophical aesthetics
1902	Education reform	Qing government	<ul style="list-style-type: none"> · Western mode of education was adopted · art education was first introduced into the general school education 	
1902	Publication of dictionary	Albrecht Welzel	<ul style="list-style-type: none"> · “Deutsch-chinesisches Taschenwörterbuch, mit Aussprachebezeichnung der chinesischen Wörter, unter besonderer Berücksichtigung des Schantungdialectes” Tsingtau : Deutsche Druckerei und Verlagsanstalt. 	
1904-1905	Russo-Japanese War	Russia and Japan	<ul style="list-style-type: none"> · the War between Russia and Japan took place on Chinese soil, i.e. Manchuria. 	
1904	Chinese students learning visual arts in the West	Li Yishi	<ul style="list-style-type: none"> · went to England. · graduated from The Glasgow School of Art in 1912 · returned to China in 1916 · taught art at art schools such as Beijing School of Fine Arts and Shanghai Academy of Fine Arts. 	<ul style="list-style-type: none"> · introduced Western visual arts to China

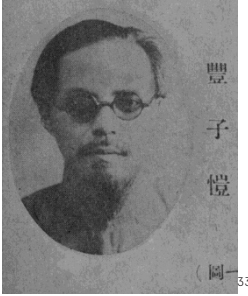
1905	Abolition of the traditional civil service examination system	Qing government		· Westernization of Chinese education
1905	Chinese students learning Western visual arts in Japan	Li Shutong  ²⁴	<ul style="list-style-type: none"> · studied Western visual arts at Tokyo Fine Arts School. · returned to China in 1910 · founded <i>Wenmei hui</i> (Society of Literature and Art) with other intellectuals. · edited <i>Wenmei zazhi</i> (Wenmei Magazine) and <i>Taipingyang huabao</i> (Pacific Pictorial) · taught western visual arts and music at Teacher training institutes. · 1912 <i>Zhejiang liangji shifan xuetang</i> (Zhejiang Two-level Normal School) · 1915 Nanjing liangjiang youji shifan xuetang (Nanjing Liang Chiang Normal College) · introduced nude drawing to <i>Zhejiang liangji shifan</i> (Zhejiang Two-Level Teacher Training School). It was revolutionary in a Chinese cultural context. 	· introduced Western visual culture to China.
1906	Publication of Chinese-German dictionary	Bin Bucheng, The Commercial Press	published <i>Zhongde Zidian</i> (Chinese-German Dictionary)	
1907	Chinese students studying humanities in Germany	Cai Yuanpei  ²⁵	<ul style="list-style-type: none"> · learnt German in Berlin in 1907 · enrolled at Leipzig University in 1908, took courses in philosophy, aesthetics, art history and experimental psychology. Studied for three years and returned to China in 1911. · translated several German books, including German philosophy, into Chinese. Example: <i>Jexue Yaoling</i> (Brief guidelines of philosophy) (1903) Translated from Jir Shimoda's records of Raphael Gustav von Koeber's lectures at the Tokyo Imperial University. <p>Image: https://books.google.com.hk/books/about/%E5%93%B2%E5%AD%A6%E8%A6%81%E9%A0%98.html?id=wwD4juiO04C&redir_esc=y</p>	· introduced German philosophy
1909	Publication of education journal	The Commercial Press	<ul style="list-style-type: none"> · publication of <i>Jiaoyu zazhi</i> (The Chinese Educational Review) · aims of the journal: <ul style="list-style-type: none"> ▷ to study and improve education (1909) ▷ to advocate for aesthetic and physical education (1922) <p>Image: http://www.cp.com.cn/Content/2014/07-04/1506363521.html</p>	· introduced Western education including art education

1911	Xinhai Revolution, the new Republican government replaced the Qing regime			
1911	Chinese students learning visual arts in the West	Li Chaoshi	<ul style="list-style-type: none"> · went to Paris to study at École des Beaux-Arts · returned to China in 1919 · taught Western visual arts at National Beiping Art School and National Hangzhou School of Art. 	<ul style="list-style-type: none"> · promoted Western visual arts
1911/12	Implementation of new education system	Republican government	<ul style="list-style-type: none"> · a new series of school regulations announced and a new educational system began to be implemented. Model of the Japanese school system was adopted 	<ul style="list-style-type: none"> · Westernization of Chinese education
1912	Constructing guiding principles for education	Cai Yuanpei	<ul style="list-style-type: none"> · became the First Minister of Education of the Republic China and resigned in the same year. · published "Duiyu jiaoyu fangzhen zhi yijian" (Opinions about the guiding principles for education)(1912) · argued the legitimacy of moral, military, utilitarian and aesthetic education. · made reference to Western ideas. · translated Ästhetische Erziehung to Chinese from German · published Zhexue dagang (Outline of Philosophy) (1915) · mainly based on Raoul Richter's „Einführung in die Philosophie“ Besides, ideas from Friedrich Paulsen's „Einleitung in die Philosophie“ and Wilhelm Wundt's „Einleitung in die Philosophie“ were also added. · travelling and studying in Germany and France from 1913 to 1916 · became Chancellor of Peking university (1917) 	<ul style="list-style-type: none"> · advocated aesthetic education · introduced the term "aesthetic education" · German aesthetic ideas were introduced

1915	May Fourth Movement (New Cultural Movement)	<p>Chen Duxiu</p>  <p style="text-align: right;">26</p> <p>Hu Shi</p>  <p style="text-align: right;">27</p>	<ul style="list-style-type: none"> · publication of <i>Qingnian zazhi</i> (La Jeunesse)(1915), the Chinese title was renamed as <i>Xinqingnian</i> (1916). · called for re-evaluation of Chinese traditional culture and a holistic Westernization  <p style="text-align: right;">28</p> <p>Qingnian zazhi (La Jeunesse)</p>  <p style="text-align: right;">29</p> <p>Xinqingnian (La Jeunesse)</p>	<ul style="list-style-type: none"> · advocating Westernization
1916	Warlordism (1916-1928)			
1916	Writings on art education and related areas	Tian Min ³⁰	<ul style="list-style-type: none"> · <i>Yishu jiaoyu shang zhi zhu wenti</i> (several problems concerning art education) 	<ul style="list-style-type: none"> · introduced Kunsterziehungsbewegung (German Art Education Movement)

1919	Chinese students studying Western visual arts in the West	<p>Xu Beihong</p>  <p style="text-align: right; font-size: small;">31</p>	<ul style="list-style-type: none"> · went to France and studied oil painting and drawing at École Nationale Supérieure des Beaux-Arts · back to China in 1927 · taught Western visual arts in a number of art institutions in China, including National Central University (now Nanjing University) 	<ul style="list-style-type: none"> · promoted the Westernization of visual arts in China/ reforming Chinese visual arts through merging Western and Chinese painting techniques
1919	May Fourth Movement (New Cultural Movement)	Students	<ul style="list-style-type: none"> · demonstrations in Beijing on 4 May 1919 against imperialist exploitation of China. · protested against the Chinese government's weak response to the Treaty of Versailles, which ignored China's demands, including the return to China of the territories and rights of Shandong which Japan had taken from Germany during WWI. China had entered WWI on the side of the Allies Triple Entente and sent 140,000 Chinese labourers to France in 1917. 	
1920	Writings on art education and related areas	Wu Mengfei	<ul style="list-style-type: none"> · "Meiyu shi shenme" (What is Aesthetic Education) · most of the Western theories referring to Wu were from Germany and he devoted nearly half of his article to study Johannes Volkelt's writings on aesthetics. He also introduced Kant's aesthetic theories and the famous figures of German art education movement, like Konrad Lange and Alfred Lichtwark. 	<ul style="list-style-type: none"> · introduced German aesthetics and art education movement
1920	Chinese students studying Western visual arts in the West	<p>Lin Fengmian</p> <p>Image: http://en.cafa.com.cn/fengmians-100-years-lin-fengmians-life-show-inaugurated-at-mcacao.html</p>	<ul style="list-style-type: none"> · participated in the Diligent Work-Frugal Study Program and went to France · l'Ecole des Beaux-Arts in Dijon · l'Ecole Nationale Supérieur des Beaux-Arts in Paris. · returned to China in 1926 and became the principal of the Beiping Vocational Art School, now Central Academy of Fine Arts. · founded the National Academy of Art (now called the China Academy of Art) in Hangzhou in 1928 and became its first principal.  <p style="text-align: right; font-size: small;">32</p> <p>National Hangzhou School of Art teaching staff group photo</p>	<ul style="list-style-type: none"> · promoted the Westernization of visual arts in China/ reforming Chinese visual arts through blending Western and Chinese styles

1920	Writings on art education and related areas	Lü Cheng	<ul style="list-style-type: none"> · "Shuo mei yishi de xingzhi" (Nature of Aesthetic Consciousness) · borrowed ideas from German philosopher Lessing, Wundt, Lipps and Müller-Freienfels 	· introduced German aesthetics
1921	Writings on art education and related areas	Cai Yuanpei	<ul style="list-style-type: none"> · "meixue de Jinhua" (Evolution of aesthetics) · "meixue de yanjiu fa" (Methods of studying aesthetics) · Taught aesthetics at Peking University and Peking Normal College. 	· introduced Western aesthetics
1921	Writing on art education and related areas	Tian Min	<ul style="list-style-type: none"> · "Yishu jiaoyuxue de sichao ji pipan" (Criticism on Trends of Thinking in Art Education) · introduced Konrad Lange's notion on the aim of German Art Education Movement, that is: to evoke a heart for art from the majority of people rather than training artists. · introduced the art education conference held in Dresden, Germany. 	
1922	A further reform of school system	Education Ministry		· American model was adopted
1922	Writing on art education and related areas	Li Shicen	<ul style="list-style-type: none"> · "Meiyu zhi yuanli" (Principle of Aesthetic Education) · borrowed the views of the German scholars Schiller and Konrad Lange to explain the meaning of aesthetic education 	· introduced German aesthetic education
1925	Writing on art education and related areas	Lei Jiajun	<ul style="list-style-type: none"> · <i>Yishu jiaoyuxue</i> (A Study on Art Education) · the first available systematic, theoretic and comprehensive study on art education made by a Chinese scholar. · aims: to systematically introduce the work of different English and German scholars and art educators so as to provide a reference for Chinese art educators · many German scholars' ideas on art education were introduced in his book. The German philosophers or art educators he referred to included Schiller, Konard Lange, Alfred Lichtwark, J. Leisching, A. Dresdner, A. Schmarsow, Volkelt and Sallwuk, etc.  <p>Yishu jiaoyuxue</p>	· introduced German art education

1927	Writing on art education and related areas	Feng Zikai 	<ul style="list-style-type: none"> · translated Hugo Muensterberg's writings into Chinese: <ul style="list-style-type: none"> · "Yishu jiaoyu de zhexue de lunjiu" (Study of the Philosophy of Art Education) (1927) · "Yishu jiaoyu zhi meixue de lunjiu" (Study of Aesthetic in Art Education) (1928) · "Yishu jiaoyu de xinlixue de lunjiu" (Study of Psychology in Art Education) (1928) · translated Ernst Weber's writing into Chinese "Jiaoyu yishu lun" (The Art of Education)(1928) 	· introduced German art education
1928	China was reunified by the Kuomintang (Nationalist Party)			
1929	Writing on art education and related areas	Feng Zikai	<ul style="list-style-type: none"> · translated some chapters of Abe Shigetaka's book Yishu jiaoyu (Art Education) (1922): <ul style="list-style-type: none"> · "Jindai yishu jiaoyu yundong" ("Modern Art Education Movement") (1929) · "Yiahu jiaoyu sixiang zhi fazhan" ("The development of Art Education Thinking")(1930) 	· introduced German Art Education Movement
1930	Writing on art education and related areas.	Zong Lianghuan	<ul style="list-style-type: none"> · <i>Xiaoxue xingxiang yishu jiaoxuefa</i> (The Teaching of Fine Arts in Elementary Schools) · borrowed Konrad Lange's notion of the aim of art education and other German art educators' ideas to discuss the objectives of 'xingxiang yishu' (formative art) for the 1923 primary school curriculum drafted by him. 	· introduced German art education
1932	Writing on art education and related areas	Feng Zikai	· Yishu jiaoyu (Art Education)	· introduced German Art Education Movement
1936	Writing on art education and related areas	Ma Ketan	· "Weiyena ertong yishuban fangwenji" (The Visit to a Children's Art Class in Vienna). Visited Franz Cizek in Austria.	· introduced Austrian art education

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