

The Chinese Face of Jesus Christ

Leopold Leeb

During the 1930s and 1940s a group of Chinese Christian artists was active at the Catholic University of Peking (also known as Fu Jen University, founded in 1925). These young artists tried to express the Christian faith in a Chinese way, and their style is known as “Ars Sacra Pekinensis” (Sacred Art of Peking, see the book by Fritz Bornemann, *Ars Sacra Pekinensis*, Mödling 1950). About 500 works have been preserved and collected (or at least photos of the paintings),¹ most of them stemming from three men: Chen Yuandu 陈缘督, Wang Suda 王肃达 and Lu Hongnian 陆鸿年. Other artists of the school also produced several remarkable works, among them the most outstanding men were Xu Jihua 徐济华, Wang Chengxiang 王呈祥, Huang Ruilong 黄瑞龙, Li Mingyuan 李鸣远 and Ms. Liu Yanbin 刘彦斌. Since the Second World War and the political changes after 1949 interrupted their work, these painters are largely forgotten. Only a few studies and publications concerning their works can be found, among them Sepp Schüller, *Die Geschichte der christlichen Kunst in China* (1940), and from the same author *Neue christliche Malerei in China* (1940). In China Mr. Liu Ping 刘平 has produced a substantial 400-page volume on the history of Christian (Catholic) art in China, *Zhongguo tianzhujiao yishu jianshi* 中国天主教艺术简史 (2014). However, many Chinese Christians are not aware of the paintings produced by the Sacred Art School of Peking. Most Chinese are unable to appreciate these sinicized paintings, because they lack a knowledge of the development of Christian art in Europe and in China, thus they cannot appreciate the special contribution of this art school.

The theme of a Chinese Christian art leads us to the question of how Chinese artists would try to introduce Jesus into a Chinese environment, or even naturalize Him, thus painting Jesus with a Chinese face, just like Raphael painted Jesus and Mary with blond hair or with Italian features. The problem posed to the Chinese artists was complex: in a religious painting presented to Chinese Christians, Jesus must be recognizable as the biblical Jesus. If a painting would have overemphasized the Chinese elements, it would not be

Leopold Leeb is lecturer for Latin, Greek and Hebrew at Renmin University of China. A German version of this article was first published in *China heute* 2020, No. 1, pp. 45-53.

- 1 The most concise collection is 12 wooden folders of Brother Berchmans Franz Brückner SVD (1891–1985) who gave courses in art at Fu Jen University and from 1934 encouraged Chinese artists to portray biblical motives in Chinese style. The folders contain more than 400 photographs and prints of Chinese-Christian paintings of these Fu-Jen-artists. They are kept in the Generalate Archives of the Divine Missionaries in Rome. RCTC thanks the Generalate Archives for the permission to reproduce the paintings for this contribution. The photos published here in most cases are details of larger paintings selected for this article. The author thanks Fr. Jerzy Skrabania SVD for his generous help to provide the digital versions of the paintings.

recognizable as Christian painting and thus would not be accepted. Thus, Jesus could not simply be depicted as a Daoist saint or as a Boddhisattva. Ideally, the face of Jesus should express typical Christian virtues: compassion, love, piety, a prayerful attitude, or even religious zeal or ecstasy. At the same time the face of Jesus should show divine authority, and this dignity should even be noticeable in paintings of Jesus as an infant or as the crucified one.

Three Decisive Elements: Emotion, Instruction, Chinese Technique

The Christian artists in Peking were inspired by the Catholic art works presented to them, first by Archbishop Celso Costantini (1876–1958), who gave Chen Yuandu paintings by Raphael and other Renaissance artists. Mary carrying the Infant Jesus was a very popular theme, and already in 1600 Matteo Ricci (1552–1610) had a picture of Mary with Jesus displayed in his residence in China. He noticed that many Chinese liked this painting (see Sun Yuming, “Cultural Translatability and the Presentation of Christ as Portrayed in Visual Images from Ricci to Aleni,” in: Roman Malek SVD [ed.], *The Chinese Face of Jesus Christ*, vol. 2, 2003, pp. 461-498). The style of Raphael showed the humanity of Christ, the beauty of the human body, but also the love and warmth emanating from the faces of Christ and Mary. The Raphaelite “sweetness,” emotion and warmth of the human face especially inspired Chen Yuandu in his works. His faces of Mary and Jesus often reflect the emotions of compassion, mercy and sadness.

However, in the eyes of the Christian missionaries it was not enough for a painting to be “lovely” or “moving,” it should also teach about the faith. The missionaries who supported and financed the Chinese artists in their productions were of course interested in didactic works, which showed biblical themes in such a way that one could instruct the believers when explaining a picture. For example, missionaries needed pictures showing the basic tenets of the faith: the creation and fall of mankind, the Mosaic law, the incarnation, the crucifixion and the resurrection. If a picture was instructive and didactic, the missionaries would print the paintings of the artists, as the Lazarists of Peking printed some pictures by Chen Yuandu already in 1933 in a format of 45 x 60 cm.

In Europe this way of didactic painting was promoted by the school of the “Nazarenes” (also known as “Raphaelites”), a group of German artists who in the early 19th century (ca. 1810–1850) produced many paintings and frescoes depicting biblical themes that expressed the religious ideals in a way that was easy to understand. Basically, they revived the more naturalistic style of Albrecht Dürer and Raphael and utilized it for expressing the faith. In this way of painting, creativity, innovation and subjectivity were less important than clear expression of the authority of Jesus and the impact of his words and actions on his audience. We can say that many paintings of the Catholic School of Art, like e.g. those of Wang Suda, were inspired by this monumental depiction of Jesus’ authority. Wang Suda also produced a large amount of pictures used for catechetical instruction.

The third element was of a technical nature: traditional Chinese paintings were not oil paintings, nor were they much concerned with facial features or the expressive features of human hands, which had been cultivated so superbly by the generations of Michelange-

lo and Raphael. Chinese paintings of the literati class were in black and white, and they cultivated a way of presenting birds, trees, flowers, mountains and landscapes in a way to express a certain subjective mood. The brush would only suggest certain features of a face but not elaborate them. It was not easy to switch from a tradition that rather neglected facial expression to a style which centered on the face. Thus, the Jesuit priest and artist Wu Li (Wu Yushan, 1632–1718), who had studied theology in Macau in the 1680s and was doubtless exposed to Western style art, did not produce any typical Christian painting and did not change his style of expression. However, since the establishment of the art school in Tushanwan, Shanghai in the 1860s, new ways of expression had inspired young artists in China, and the artists of the Peking Sacred Art School tried to combine traditional Chinese and new Western elements. Thus, the traditional Chinese brush techniques could serve to “suggest” the face of Jesus in a larger setting, without elaborating details. However, even the vague and simplified face of Jesus in a very Chinese way was carefully designed to express His dignity, as shown by the works of the young Xu Jihua , who unfortunately died at the age of 24.



Details of “Garden Recreations,” 18th to early 19th century. Anonymous Chinese artist of the Ch’in-Ying-School. The faces are not depicted in detail, but rather indicated.
 Photo: Walters Art Museum, https://commons.wikimedia.org/wiki/File:Chinese_-_Garden_Recreations_-_Walters_358_-_Detail_B.jpg.

How would the Catholic artists of Fu Jen Art School shape a Chinese face for Jesus? Let us look at the biographies and works of the Chinese artists, who found their individual solutions for creating such a Chinese face.

One of the earliest and most influential Christian artists was Chen Yuandu (1903–1967). He was born in Jiaying, Guangdong Province. At the age of 17 he came to Peking and worked as a printer, using his free time to make drawings. In Peking a renowned artist named Jin Cheng 金城 (or Jin Beilou 金北樓) saw Chen's paintings and accepted him as student. Through the club of artists which Jin Cheng had organized and by way of their exhibitions, Chen Yuandu could also show some of his works. In 1928, in one of these exhibitions, Chen's paintings of the Buddhist figure Guanyin attracted the attention of Msgr. Costantini, the representative of the Holy See in China (1922–1933). Costantini had gone to the university in Rome and was ordained priest in 1899. He was interested in archeology and arts, and in 1906 edited a book on the history of arts. In 1913 he founded a journal of sacred art and in the same year he was nominated bishop. Msgr. Costantini emphasized that the Church of China should have Chinese leadership and Chinese features. In 1928 Msgr. Costantini talked to Chen Yuandu, gave him some reproductions of Renaissance paintings and encouraged him to paint Madonnas in a Chinese style. Soon Chen painted a series of pictures which expressed the Chinese faith, and at the same time he tried to understand and learn from the works of European Christian art, especially from Italian Renaissance images. The following year, an English periodical published for the support of Fu Jen University in the USA published several of Chen's works, among them "The Mongol leader and John of Montecorvino," "The Archbishop of Peking blessing the Khan," "The Dominican Friar Odoric of Pordenone as Preacher" and "The Magi from the East Adore the Holy Infant." When the School of Fine Arts was established at Fu Jen University in the fall of 1930, Chen Yuandu became one of the four teachers there, due to the arrangement of his patron Msgr. Costantini. Chen continued to paint for Costantini, mainly elaborating on biblical themes.

At that time many people abroad knew this young Chinese artist already, and on the Feast of Pentecost of 1932 Chen Yuandu received baptism and took the name "Luke" (in Chinese "Lujia 路加"). Since then many of his paintings were signed "Luke Chen." He produced a great number of works, possibly more than 200, among them works like "The Last Supper," "Jesus enters Jerusalem," "The Shepherds Venerate the Holy Infant," "The Annunciation of the Angel," "Madonna," "Therese of Lisieux," "Way of the Cross," etc. At the beginning of 1933 Msgr. Costantini returned to Europe, which meant that Chen Yuandu lost his generous benefactor and supporter. But in the same year the Divine Word Missionaries took over the administration of Fu Jen University and the Austrian Brother Berchmans Brückner SVD (1891–1985) put great efforts into supporting the Art School and organized exhibitions not only with the works of Chen Yuandu, but also of other young Christian artists. At that time four of Chen's paintings had been reprinted in a colour print abroad. At the Third International Religious Art Exhibition in Rome (1934), Chen Yuandu showed some of his paintings. For the "Mission Exhibition" organized by the Franciscans in Budapest, Hungary, in 1938, Chen supplied 33 of his paintings, which shows how popular he was in Europe at that time. In an exhibition organized in Shanghai in 1935, Chen Yuandu presented his works for the first time to a broader public in China. Since then he became a respected teacher, although he was still very young then. He constantly produced new paintings and taught students who were only 10 years younger than

he. He became a professor at Fu Jen University and was responsible for the section of “portrait paintings.”

Wang Suda (1911–1963) was from a family which had migrated from Zhejiang to Peking in the 18th century. Wang was born in Peking, and his grandparents were fervent Buddhists. His father was a doctor versed in Chinese medicine, and the tutor of Wang Suda was a person steeped in the Chinese tradition. At the age of 12 Wang Suda began to make drawings and paintings, and some of his relatives asked him to make paintings for them. At the age of 16 he went to a commercial college which was run by Christians. He discontinued his painting, but at the age of 21 he started to produce drawings again and taught himself new techniques. He joined the “Hushe” art club and could present a dozen of his works at some exhibitions in China and abroad. In this way he acquired some fame and had a certain income. In 1933 he entered the School of Fine Arts at Fu Jen University through the mediation of Chen Yuandu. In the fall of 1934 Brother Berchmans Brückner, who taught sketching at Fu Jen University from 1933–1948, encouraged him to paint religious images for the Christmas exhibition of Fu Jen University. That was the first time that Wang produced Christian art. In 1936 Wang Suda graduated and became a teacher of fine arts at Fu Jen Middle School for boys. At Christmas 1937 he was baptized and became a Catholic, taking the name “George,” which is also the signature of many of his paintings (,,Qiaozhi 乔治” in Chinese). In 1939, when due to the Japanese occupation life became more difficult in Peking, he followed the call of Bishop Megan SVD to go to Xinxiang, Henan Province, to paint a series of religious paintings (altogether 35 pieces) for use in catechism courses. After three years Wang Suda returned to Peking and was supported by a Christian foundation which helped him through the harsh years of the war. The pictures he produced in Henan were later reprinted several times in China and in Japan, because they depicted the story of salvation in a more systematic way, from the creation of the world to the Mosaic law and to the birth of Jesus, His preaching and teaching and healing ministry until His death and resurrection and the last judgment.

Lu Hongnian (1914–1989) was from a family from Taicang in Jiangsu, thus many of his paintings are signed with “Taicang Lu Hongnian 太仓陆鸿年.” Two of his ancestors had served as high officials under the Manchu government in Peking. In 1914 Lu Hongnian was born in Peking and grew up in a wealthy milieu which had international ties. He remembers his childhood years like this:

Our European friends sometimes would send us postcards, and on some of them I saw some Christian pictures. I remember that one picture caught my attention: Jesus blessing some children. I asked my mother: “Why are there no Chinese children on this picture?” And my mother said: “Jesus loves all people, he also loves the Chinese, but the artist of this image is a European, thus he only painted European faces.” Then I replied: “I will paint new pictures, and on my pictures Jesus will bless Chinese children.”

Lu Hongnian received a traditional education in his home, then he went to a modern middle school. As a high school student he joined a painting club. In 1933 he came to the School of Fine Arts of Fu Jen University, and in 1934 he was encouraged by Brother Berchmans Brückner to paint his first Christian piece of art for the Christmas exhibition

organized by the university in 1934. After his graduation in 1936 he became a teacher of Fine Arts at Fu Jen Middle School. A few years later he became a member of the Research Institute of the National Museum, Department of Chinese Paintings. In 1944 he was a teacher at the School of Fine Arts at Fu Jen University. In 1950 he received baptism and became Catholic, taking the name “John” (“Ruowang 若望”). After 1949 he was lecturer and professor at the Central Arts College for many years, and he specialized in Chinese fresco paintings.

Other members of the Sacred Art School of Peking were the following:

Li Mingyuan, born in Hebei in 1906, one of the first graduates of Fu Jen School of Fine Arts. He graduated in 1933 and became teacher of sketching at Fu Jen Middle School, Peking. Not much is known about his further life, and only a few of his paintings have been preserved.

Xu Jihua was born in Daxing (30 km south of Peking) in 1912. After finishing high school he entered the School of Fine Arts at Fu Jen University and graduated in 1935. He received baptism in 1933 and took the name “Charles” (“Jialu 嘉祿”). He painted his first Christian painting in 1934. More than 20 of his Christian pictures are preserved and in addition to this he produced a series for postcards with the twelve apostles. Unfortunately, this gifted artist died on 6 November 1937.

Wang Chengxiang was born ca. 1915 and graduated from the School of Fine Arts at Fu Jen University in 1940. He was from Hebei and produced a series of paintings for the church of Guangze, Shaowu Prefecture, Fujian Province. This series was a number of scenes from the life of St. Joseph. He also made a way of the cross, and he directed the porcelain factory in Tangshan, Hebei Province, where he created Christian motives for porcelain items.

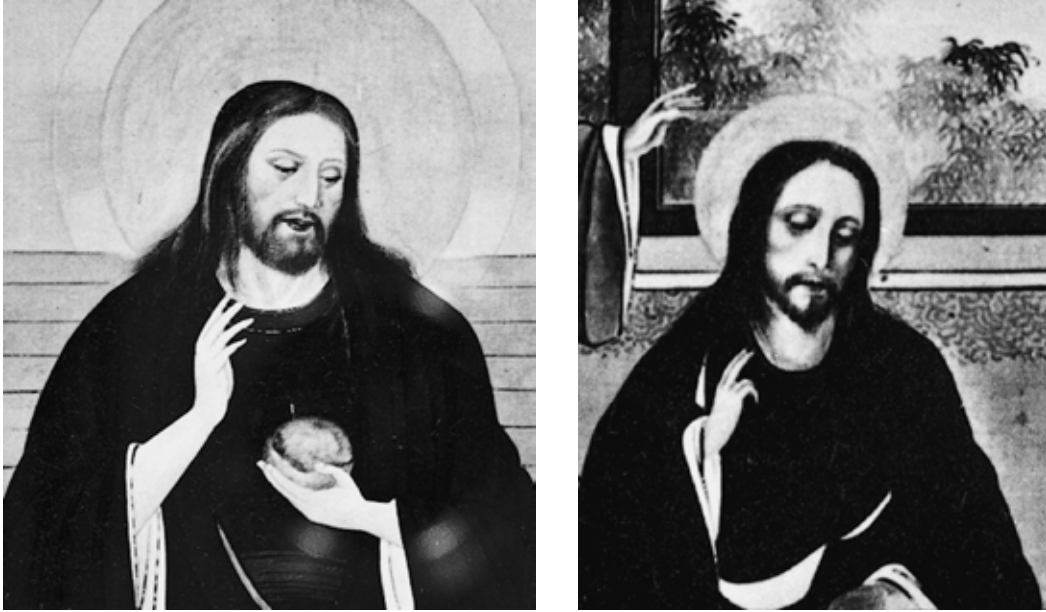
Huang Ruilong was born in Xiushan, Sichuan Province, in 1914. He studied in Peking and graduated from the School of Fine Arts of Fu Jen University in 1940.

The Way to a Chinese Face of Jesus

1. Chen Yuandu

It is very clear that the easiest way of creating a “Chinese Jesus” would be to just let Him wear Chinese dress. The Chinese Catholic Wu Jingxiong 吴经熊 (1899–1986), who translated the New Testament into a classical Chinese version in the early 1940s, was motivated by the idea to “let Jesus wear a Chinese dress” (see his autobiography *Beyond East and West*, 1951, Chinese translation, 2013, pp. 254-266). In this way the initial strategy was to change the environment and to keep the facial expression of Jesus’ and Mary’s face as it had been depicted by European artists, especially Renaissance artists. This was a safe and well accepted way, similar to the changes promoted by Msgr. Costantini at the Synod of Shanghai in 1924: The Catholic Church of China could accept and integrate Chinese architecture, Chinese music, Chinese language, script and Chinese dress, but the core of the liturgy was to remain in Latin. In a similar way, the early paintings of Chen Yuandu

show Jesus with a “Renaissance face,” a western face. Also his early paintings of Mary show clear signs of western influence, but soon he shifted to a more Chinese expression.



Two of Chen Yuandu’s early depictions of Jesus. Photos: SVD Generalate Archives.



Some of Chen Yuandu’s early paintings of Mary and Jesus. Note the change from a more western expression to a Chinese face, starting with the hairdo of Mary. Photos: SVD Generalate Archives.

After a few years, especially after 1933, Chen Yuandu found his mature expression of the faces of Mary and Jesus. Mary became a woman with Chinese features, and Jesus a boy with a round, Chinese face.



Photos: SVD Generalate Archives.

Rare is the image on the right, which is a depiction of Jesus as a boy or young man.

Chen Yuandu found also a rather standardized expression for the adult Jesus' face. His Jesus is a man with a beard and long hair. Following European examples, the face of Jesus has become quite long, which somehow contrasts with the round face of the boy Jesus. However, this Jesus is certainly not a typical "Westerner," he has dark hair and his eyebrows are not heavy. Very often Jesus lowers his eyelids and thus gives the impression of looking down on someone with an expression of compassion, forgiving and mildness. The fact that Jesus seems to look down also cleverly avoids the question whether Jesus would have big "western" eyes or not. Compare the three pictures taken from three paintings: "Jesus talking to children," "Jesus Suffering" and "The Risen Christ." It is remarkable that in many of Chen's paintings the facial expression of Jesus is quite constant, and his paintings can be recognized by his special type of the face of Jesus.



The face of Jesus in paintings by Chen Yuandu. Photos: SVD Generalate Archives.

In one of his paintings created in 1935, Chen Yuandu also depicts God the Father with a grey, long beard, somehow in the fashion of the Daoist deity Taishang laojun. However, this image only very rarely appears in Chen's paintings. Presumably it met objections.

A depiction of the Trinity by Chen Yuandu (1935). Photo: SVD Generalate Archives.



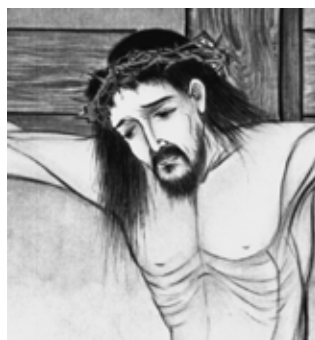
2. Wang Suda

Like Chen Yuandu, Wang Suda produced great numbers of Christian paintings, and many images show the face of Jesus. It seems Wang was experimenting for much longer than Chen before he found his mature style of expression. We find many different types of faces for Jesus, some use the brush in the traditional way and make suggestions, see the following.



Paintings by Wang Suda (details). Photos: SVD Generalate Archives.

However, in his later paintings, Wang Suda, like Chen Yuandu, found a more standardized expression for the face of Jesus. Generally speaking, his Jesus has a long nose and a long face. The thin, almost transparent hair and less developed beard, the small mouth as well as the oval shape of the head give Jesus a somewhat feminine taint. He is a gentle and soft person, even when he calms the storm on the sea. Following old European traditions, the hair of Jesus is divided on the forehead. Jesus sometimes opens His eyes and looks at the people surrounding Him. Being a master of facial expression, Wang Suda likes to show the reactions of other people to Jesus' words. Some of Jesus' listeners are thoughtful, other feel remorse, anger, etc.



Paintings by Wang Suda (details). Photos: SVD Generalate Archives.

In several of his paintings, Wang shows great skill in elaborating Jesus' hair, thus in the painting "Our Lord Jesus" (from 1937, see the following page above on the right).



Paintings by Wang Suda (details). Photos: SVD Generalate Archives.



Examples of the “standardized” face of Jesus in Wang Suda’s paintings.

The painting on the bottom left shows one of Wang’s masterpieces: “Jesus Calming the Storm” (1937).

Photos: SVD Generalate Archives.



Like Chen Yuandu and Italian predecessors, Wang Suda used the “old father” image to paint God the Father. It is striking that Wang’s Creator has large eyes that cast a loving glance on His creation. Also here some feminine elements can be discovered which reminds one of the expression “da fumu” 大父母 (“Great Father-Mother”) used by 17th century Chinese converts, for example Yang Tingyun 杨廷筠 (1557–1627), to speak of God.



Three representations of “God the Father” by Wang Suda. Photos: SVD Generalate Archives.

Also for the Infant and boy Jesus Wang Suda found many different versions and solutions. He also tried to represent Jesus with curly hair and western features, but finally he settled

on a more Chinese version. The first two pictures below are from 1935, whereas the two at the bottom and the two at next page are from the 1940s.



Paintings by Wang Suda (details). Photos: SVD Generalate Archives.



Paintings by Wang Suda from the 1940s. Photos: SVD Generalate Archives.

3. Xu Jihua

One of the most interesting artists of the Peking Catholic Art School was without any doubt Xu Jihua, who died at the age of 24. Altogether only around 25 paintings from his hand have been preserved, but almost all of them show his outstanding talent, first in the structure of the images and then in the use of Chinese traditional techniques. His “Last Supper” is a masterpiece of thoughtful design. In almost all his works, Xu avoids an elaboration of Jesus’ face, since the figure of Jesus is usually a rather small item in a large picture (which suits Chinese tradition). Xu uses the brush for making dots, thus only suggesting roughly Jesus’ eyebrows and eyes. In this way the question of the “Westernness” (big eyes?)



Paintings by Xu Jihua (details). Photos: SVD Generalate Archives.

long nose?) of Jesus' face can be avoided. However, Xu's paintings are by no means casual or superficial. A closer look reveals that he also found his "ideal" face of Jesus: long hair, short beard and a rather round face that looks more "Chinese" and more masculine than the Jesus of Wang Suda. It is truly a pity that Xu Jihua did not live long enough to produce as many paintings as Wang or Chen. He would have shown the world a very special and very Chinese version of Jesus' face.



Paintings by Xu Jihua (details). The painting left shows Jesus at his last supper. Photos: SVD Generalate Archives.



With a few simple strokes Xu manages to clearly outline the features of Christ. The painting on the right is an image of the risen Christ. Photos: SVD Generalate Archives.

Also Xu's images of the Madonna with Child are more suggestive and vague than those of the other Catholic artists. This, however, also shows some shortcomings of this technique: If everything solely depends on miniature dots, there is the danger that through one small dot a face might be distorted or completely spoiled. See here the three paintings by Xu.



Madonnas by Xu Jihua. Photos: SVD Generalate Archives.

4. Lu Hongnian

Lu Hongnian, who was baptized quite late (1950), obviously experimented with many versions of the adult Jesus, and finally he could not decide on one particular type which he would use throughout his paintings. He is not afraid to show a very western Jesus with big eyes, but some of his images on the other hand emphasize fine eyebrows and more typically "eastern" eyes. He often has Jesus' long hair falling in several braids upon his shoulders, which can also be observed in some of Chen Yuandu's – his teacher – paintings. It seems that Lu came back to the earlier way of expression: let the background be fully Chinese, but keep more western features of Jesus. Perhaps this has to do with Lu's background:



Paintings by Lu Hongnian (details). Photos: SVD General Archives.

coming from a high society family and having grown up in Peking, he perhaps had foreign friends already at an early age, and thus for him a “western Jesus” did not look unfamiliar, it was not important to emphasize the Chinese features of Jesus’ face.



Paintings by Lu Hongnian (details). Photos: SVD General Archives.

What Lu Hongnian enjoyed most was probably the depiction of Jesus as a child. As he himself said, in his childhood he wanted to portray Jesus with Chinese children, and the images of children became central to many of his creations. The Child Jesus became a child with completely Chinese features. He also shows Mary as a very young woman or girl, equipping her with unnatural high and fine eyebrows and a transparent veil, under which Jesus playfully hides. The word “playful” might describe many of Lu’s works very well, he experiments with effects and produces many different images of the Child Jesus, often emphasizing the Chinese hairstyle.



Paintings of the Madonna by Lu Hongnian. Photos: SVD Generalate Archives.



Paintings of the Madonna by Lu Hongnian. In the painting on the right Jesus has a Chinese toy in his hand. Photos: SVD Generalate Archives.



These are also portrayals of the Child Jesus by Lu Hongnian: Chinese dress, Chinese hairstyle and Chinese technique show the attempt of inculturation on various levels. Photos: SVD Generalate Archives.

The examples of the four artists Chen, Wang, Xu und Lu of the Catholic School of Fine Arts in Peking in the 1930s and 1940s might be regarded as a unique testimony of a successful sinization of the portrait of Jesus in China. The fact that these paintings are very little known in China is due to the circumstance that the originals can only, if at all, be

found abroad. Furthermore, only very seldom is it allowed to exhibit or publish religious paintings in China. Therefore, the works and their artists are more or less unknown in China. We also do not know how and where they spent the last years of their lives. It might well be that they were criticized and attacked for their contacts to Christianity and western painting. It may be hoped, however, that future studies will bring to light the contribution of these Chinese artists so that their works will be better appreciated.

Literature on the Topic:

Bornemann, Fritz, *Ars Sacra Pekinensis*, Mödling 1950.

Brückner, Berchmans Franz, "Die Sammlung chinesisch-christlicher Bilder in 12 Holzmappen," in: *Verbum SVD* 7 (1965), pp. 247-254.

Leeb, Leopold, *Auf Wiedersehn, Peking. Der österreichische Ordensbruder und Maler Berchmans Brückner im Jahr 1949*, Beijing: New Star Press 2017 (German-Chinese).

Liu Ping 刘平, *Zhongguo tianzhujiao yishu jianshi* 中国天主教艺术简史, Beijing 2014 (Chinese).

Malek, Roman (ed.), *The Chinese Face of Jesus Christ*, vol. 2, jointly published by Monumenta Serica Institute and China-Zentrum in Sankt Augustin, Nettetal: Steyler Verlag 2003.

Schüller, Sepp, *Die Geschichte der christlichen Kunst in China*, Berlin : Klinkhardt & Biermann 1940.

Schüller, Sepp, *Neue christliche Malerei in China*, Düsseldorf: Mosella 1940.