

¹Xia Zhang²
Saiful Akram Che
Cob¹

Bridging East and West: A Comparative Analysis of Modern Western Art and Lu Xun's Covers



Abstract: - Lu Xun, a key figure in modern literature and a pioneer of modern book design in China, blended Western artistic styles with his cover designs to develop modern Chinese design. Despite extensive discussion on his contributions to learning Western art for modern Chinese design, there is still a lack of research on how he incorporated Western artistic expressions into his design practice. This study uses comparative analysis to examine representative works from Art Nouveau, Futurism, and Constructivism alongside Lu Xun's similar style covers. The findings reveal that Lu Xun selectively adopted modern Western artistic forms that matched his book content, effectively applying his concept of selective adoption. Additionally, he effectively kept traditional Chinese aesthetics in his designs, including Chinese layouts, symmetrical compositions, and negative space, embodying his idea of blending global trends with retaining Chinese cultural identity. This research not only deepens understanding of how Western modern art directly affected Lu Xun's art expression but also provides valuable insights for local designers seeking to maintain national features in the globalised context nowadays.

Keywords: Lu Xun, Cover Design, Western Modern Art, Comparative Analysis, Art Influence

I. INTRODUCTION

Lu Xun (Lu Hsun, 1881-1936) was a key figure in modern Chinese literature who played a pivotal role in transforming Chinese literature from its traditional forms to modern expressions during the Republic of China period (Gu, 2021). Beyond his literary achievements, Lu Xun made a remarkable impact on modern Chinese book design. In the early 20th century, Chinese book designs tended to a conservative expression that did not reflect the cultural values of the time, especially after the May Fourth Movement, a landmark cultural movement in China in 1919. Lu Xun criticized the conservative design and argued that new thoughts require new forms of presentation to change this situation. Accordingly, he adopted modern Western artistic styles and design techniques into his book covers to enhance their visual expressiveness, paving the way for the development of modern Chinese design (Zhang, 2022).

In recent years, there has been considerable discussion regarding Lu Xun's incorporation of Western art into his book design. Li (2010) examined the influence of Western modern art on Lu Xun's book covers, with particular emphasis on constructivist geometric abstraction and Art Nouveau's decorative typography. Subsequently, Du (2019) and Tao (2019) analyzed how Lu Xun strategically incorporated Western artistic expressions through his philosophy of selective appropriation, thereby advancing Chinese book design development. More recently, Ding (2022) argued that Lu Xun's global perspective enabled him to synthesize modern Western art with Eastern expressive forms, resulting in modern book covers that embodied Eastern aesthetic sensibilities. However, there are two questions that remain unanswered. First, there has been insufficient systematic identification of the specific Western modern art movements manifested in Lu Xun's cover designs. Second, the mechanisms of how Lu Xun effectively combined Western art styles with Eastern aesthetics remain inadequately explored.

This study aims to examine how Lu Xun skillfully learned from Western modernist arts expression, particularly Art Nouveau, Futurism, and Constructivism, in his book cover designs. This research employs comparative analysis to examine how layout, typography, and visual imagery in cover elements reflect Lu Xun's adept integration of Western modernist principles with traditional Chinese aesthetics. To reach the research objectives, three research questions are proposed:

- RQ1: What are the similarities and differences between Lu Xun's and Western covers?

¹ College of Creative Arts, Universiti Teknologi MARA, Puncak Alam, Selangor, Malaysia

² School of Textile Apparel & Art Design, Shaoxing University Yuanpei College, Shaoxing, China

- RQ2: How did Lu Xun transform Western artistic expressions into his cover design?
- RQ3: How did Lu Xun maintain traditional Chinese artistic characteristics while integrating Western art?

II. LITERATURE REVIEW

2.1 *Western Modern Art*

Modern design started with the development of industrialisation. During the Great Exhibition of 1851, Britain's industrial achievements reached their most outstanding phase, known as the Faculty of the World (Black, 1994). In the 1880s, the Arts and Crafts Movement gained popularity in Britain. William Morris and John Ruskin led a group of architects, designers, and craftsmen aiming to revive pre-industrial industries like wallpaper, enamelware, tapestries, textiles, and furniture by taking inspiration from Gothic styles and Far Eastern art (Fondevila, 2018). Influenced by the movement, Art Nouveau emerged in France in the late 19th century and rapidly spread to over ten countries, including the Netherlands, Belgium, Germany, and the United States, within two decades (Meggs & Purvis, 2016, p.200). As time passed, Art Nouveau gradually gave way to modern art movements and the emergence of Art Deco.

At the start of the 20th century, rapid industrial technology advancements, growing unrest, and instability caused by national disputes and class conflicts accelerated European social change (Sweeney, 2014). In this context, popular culture emerged as different forms of expression co-existed and gradually replaced elite culture. In 1906 and 1908, Pablo Picasso and Georges Braque co-founded Cubism in Paris. The artists presented their distinct views on the subject using fragmented and multi-perspective techniques (Antliff, 1998). In 1909, F.T. Marinetti launched the Futurism movement in Italy. Futurism adopted the formal expressive methods of Cubism with bright colours to depict fast-moving trams and vibrant atmospheres in city streets, expressing its love for the machine age and modernity (Meggs & Purvis, 2016, p.259). In 1913, Kazimir Malevich painted a black square on a white background, founding Suprematism, which aimed to express spiritual meaning through basic shapes and pure colours. El Lissitzky, a student of Malevich, adopted his style in painting and applied it to design, which contributed to the development of Constructivism (Levinger, 1989).

2.2 *Lu Xun's Western Style Covers*

Lu Xun expressed a keen enthusiasm for Western art. Between 1912 and 1927, Lu Xun collected more than 50 foreign art books, including 26 volumes dedicated to Western artists such as Paul Cézanne, Auguste Renoir, and Edvard Munch (Wen, 2020). Lu Xun also translated and edited many Western art theory books and print collections, offering valuable insights into Western modern art for Chinese artists. One of his key translations was Sakagami Takaho's *Trends of Modern Art History*, published by Beixin Book Company in 1929, which introduced European art movements, including Impressionism, Cubism, Symbolism and Expressionism (Yin, 2014).

Lu Xun learned traditional Western layout design for arranging visual elements, particularly for translated book covers. The cover of Lu Xun's translation of *The Modern Art History*, illustrated in Figure 1(a), employs a centralized layout that integrates the title, author, image, and publisher. He selected Van Gogh's sketch of "The Sower" as the cover image, conveying his expectation that Western art would spread in China to inspire local artistic creativity (Xu, 2018). Other covers follow a similar design style, including *The Kiss*, a collection of short stories published by Blossom Press in 1929 (Figure 1 (b)), and *Destruction*, a long story published by Shanghai Sanxiang Book Company in 1931 (Figure 1 (c)).



Figure 1. Lu Xun’s covers with western layout format.

Source: (a) Liu (2021), P.98; (b) Zhou (2009), P.168; (c) Liu (2021), P.106

Lu Xun strategically adapted Western avant-garde art forms in his cover designs, particularly for publications that introduced Western literature to Chinese audiences. A notable example is *Translations Under the Wall*, published by Beixin Book Company in 1929, which compiled Lu Xun's translations of major Japanese literary works from 1924 to 1928. As illustrated in Figure 2(a), the cover image was a pioneering Japanese art magazine, employing Futurist techniques where two-dimensional lines create the illusion of three-dimensional space beneath a wall (Xue, 2021, p.118). *Literature and Art Study*, published by Shanghai Dajiang Book Company in 1930, exemplifies Lu Xun's adoption of the Cubist approach, as shown in Figure 2(b). *Bernard Shaw in Shanghai* (1933), published by Wild Grass Book House and depicted in Figure 2(c), employs the collage approach, commonly used in Western modern art, to criticize the literary world at the time.

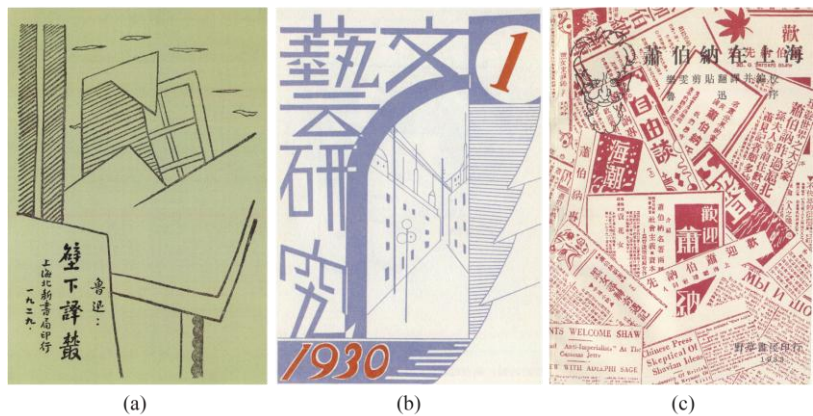


Figure 2. Lu Xun’s covers with western avant-garde art.

Source: (a) Xue (2021), P.119; (b) Liu (2007), P.90; (c) Liu (2021), P.204

Lu Xun's cover design for the Soviet literary theory books embodied the artistic expression of constructivism. There are four books on Soviet literary theory translated by Lu Xun on display at the Lu Xun Museum in Beijing, as shown in Figure 3. *Art Theory*, the third book from the left, was his translation of Soviet art theorist Anatoly Lunacharsky's work, published by the Dajiang Bookstore in 1929 (Xue, 2021, p. 93). Lu Xun used simple geometric shapes to depict towering mountains, symbolizing the nobility of art. The typography of the title was outlined in double lines at the centre of the cover, reflecting the constructivist approach of the typography.



Figure 3. Lu Xun's Constructivist-style Covers.

Source: Beijing Lu Xun Museum

III. RESEARCH METHODS

3.1 Theoretical framework

This study employs qualitative comparative analysis (QCA), a systematic research method introduced by Ragin (1987) that examines similarities and differences across cases to derive meaningful insights. The QCA methodology is particularly suited for in-depth analysis of complex phenomena through careful case comparison. Following Jordan et al. (2011) principles of purposive selection, cases were chosen based on their shared characteristics and contextual similarities. The analytical process involves detailed cross-case examination to identify patterns and causal relationships within their contexts (Wagenaar et al., 2022). This methodological choice serves two primary purposes. First, to identify the Western modernist design elements that Lu Xun incorporated into his work. Second, to reveal the distinctive characteristics of his designs through a detailed visual analysis of their expressive differences from Western counterparts.

3.2 Data Collection

This research used images of Lu Xun book covers sourced from Lu Xun museums in mainland China, including the Lu Xun Museum in Beijing and the Lu Xun Memorial Hall in Shanghai. To supplement the limited number of books on display in the museum, images from publications such as Liu Yunfeng's (2007) *One Hundred Lu Xun's Book Covers* and Liu Yunfeng's (2021) *The Recollections of Lu Xun's Book Covers* were also used in the research. Furthermore, Western book covers were sourced from online platforms such as Wikimedia Commons, Bookvica and the official website of the Avant-Garde Museum, which feature a comprehensive collection of scanned images of modern Western book covers.

3.3 Analysis Procedure

The comparative analysis in this study followed a four-stage process to examine Lu Xun's Western book covers and their modern Western counterparts, as shown in Figure 4. First, we collected images of Lu Xun's and similar Western covers, noting publication dates, publishers, dimensions, and contents. Second, we carefully selected Western covers demonstrating artistic parallels with Lu Xun's work to establish appropriate comparative cases. Third, we performed a detailed visual analysis to identify similarities and differences in artistic expression, including layout composition, colour schemes, typographic treatment, and image usage. Fourth, it consisted of interpreting these comparative findings within their historical context, considering the cultural and artistic factors that influenced these design choices.

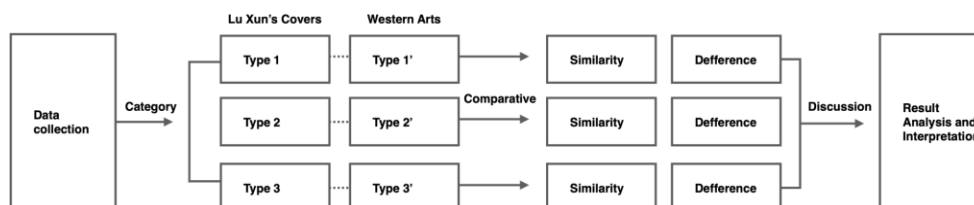


Figure 4. The four steps for the comparative analysis.

IV. RESULTS

This study compared Lu Xun's cover designs with three major Western art movements: Art Nouveau, Dadaism, and Constructivism. By analyzing layout, typography, and color, we highlighted the similarities and differences

between Lu Xun's designs and key examples from each movement. This approach helped us identify how Lu Xun integrated Western artistic principles while creating his unique style.

4.1 Art Nouveau Style Covers

During the late 19th and early 20th centuries, the Art Nouveau movement flourished throughout Europe and the United States, bringing together various decorative arts from different countries (Wishaupt, 2000). Art Nouveau is characterized by using gentle, graceful lines for ornamentation, resulting in an aesthetic dominated by curves while maintaining compositional simplicity. In Art Nouveau's works, decorative imagery is a visual element that carries symbolic meanings (Desmarais, 2019). By the 1920s, this artistic movement had made its way to China, where its influence became particularly in the decorative designs of book covers and periodicals (Huang, 2023).

Lu Xun always employed Art Nouveau's design approach in his cover designs. For detailed analysis, this study examines one iconic Art Nouveau cover, *The Kiss*, measuring 17.7 × 11 cm, as shown in Figure 5(b). It is Bohumil Hrabal's short story collection, translated by Cui Zhenwu (1902-1937), portraying the love, familial bonds, and friendships in the Bohemian mountain's residents (Zhou, 2009, p. 168). By online image search, a similar cover design appears in *The Studio Year-Book of Decorative Art*, published by The Studio in Paris in 1909, measuring 30 × 22 cm, as shown in Figure 5(a). The book is a monthly publication showcasing modern international art trends (Delyfer, 1998).

We compared the cover designs of *The Studio Year-Book of Decorative Art* and *The Kiss*, focusing on layout, typography, and imagery. In terms of layout design, both covers employ a centre-aligned layout with clearly arranged titles, content, publisher info, and other details. In terms of typographic design, the title of *The Year-Book* employs a Sans-serif font with letters positioned to create a subtle upward shift in the centre of gravity. For *The Kiss*, Lu Xun used simplified geometric strokes of Chinese clerical script and outlined them with decorative contour lines, resulting in an ornamental appearance. In terms of image use, *The Year-Book's* cover features an Art Nouveau illustration of a couple in a flower-filled scene. In contrast, *The Kiss's* cover has a blooming lily illustration symbolizing life and vitality. Through comparative analysis, it is clear that Lu Xun skillfully adapted Art Nouveau principles in his cover design.

While Lu Xun drew inspiration from Art Nouveau's layout approach, he skillfully incorporated his artistic expression. For the book title's typography design, unlike the sans-serif typographic design used in *The Studio Year-Book*, Lu Xun used the Han Li script, a traditional Chinese clerical script. He transformed the old Chinese characters into a modern decorative style through geometric transformation and delicate linear outlines. As for the cover's composition, Lu Xun paid more attention to the spatial relationship between text and image, leading to a visually appealing and well-structured layout. The cover exemplifies that he did not just imitate Western design but integrated traditional Chinese characters and layout into his design, creating a unique form of Chinese Art Nouveau.

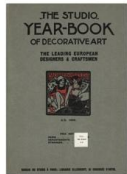
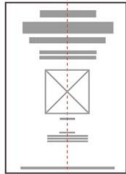


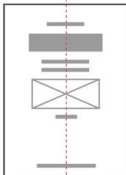

Information	Cover	Layout	Typography	Image
Cover (a) <i>The Studio Year-Book of Decorative Art</i> 30cm×22cm 1909			YEAR	
Cover (b) <i>The Kiss</i> 17.7cm×11cm 1929.8			巴勿巴夜	

Figure 5. Comparative analysis of Art Nouveau-style cover and Lu Xun's design cover. Source: Cover (a) https://commons.wikimedia.org/wiki/File:The_Studio_Year-Book_1909.jpg; Cover (b) Zhou (2009), P.168

4.2 Data Style Covers

Dadaism is an avant-garde movement in Zurich, Switzerland, 1916 during World War I. The Dadaists sought to challenge social norms and traditional art concepts through radical and subversive art practices (Ludington, 2018). In 1918, the key Dada figure Richard Huelsenbeck returned to Berlin and founded the Dada Club, introducing this avant-garde movement to Germany. Berlin Dada artists employed techniques such as collage and juxtaposition to create absurd and paradoxical visual imagery, expressing their critiques of society at that time (McBride, 2018). Dadaism was introduced to China in 1922 through an article titled "What is Dadaism" published in Oriental Magazine. While Dada did not become a popular trend in China, the newspaper collage technique was used in cover designs in the late 1920s (Yuan, 2003, p. 920).

Lu Xun employed a collage technique for the cover of *Bernard Shaw in Shanghai*, published by Yecao Book House in March 1933. The book's dimensions are 22 x 14.5 cm, as shown in Figure 6(b). Lu Xun and Qu Qiubai (1899-1935), a key figure in Chinese left-wing literature, documented George Bernard Shaw's visit to Shanghai on February 16, 1933, revealing the social issues of the era (Yao, 2013). When examining the collage technique, we found the cover resembles the *Der Dada No. 2* cover, published in German in September 1919, measuring 29.6 x 21 cm, as shown in Figure 6(a). This journal is renowned for disseminating Dadaist, including provocative artworks, poems, and information about activities within the Dadaist movement (Hage, 2017).

We compared the visual elements of *Der Dada No. 2* and *Bernard Shaw in Shanghai*, specifically examining the layout, typography, and collage image depicted in Figure 6. In terms of the layout, the text on the cover of *Der Dada* is displayed in various fonts and arranged in a seemingly random manner but maintains a left-right alignment. In terms of typography, the word "DADA" in *Der Dada*'s cover uses retro letters with bold strokes, creating an elegant style. On the other hand, Lu Xun employed a traditional Chinese bold Song font for the title and a subtle Song font for the rest of the text. In the collage images, *Der Dada* uses a mix of titles, letters, and articles of different sizes, pasted in what appears to be a random arrangement. Similarly, Lu Xun and his friends incorporated various news reports about Shaw's visit to Shanghai, including content from multiple languages such as Chinese, English, and Russian. Additionally, the publishers included content from well-known Chinese publications such as Free Talk, River Sound and Tide. It is evident that Lu Xun effectively utilized the collage technique, similar to that found in *Der Dada No. 2*.

While Lu Xun employed collage techniques like the Dada cover, it exhibits a unique visual interpretation of the book's content. Lu Xun expanded the collaged newspaper news to cover the entire surface of the cover, vividly recreating the bustling literary scene in Shanghai during Bernard Shaw's visit. Departing from the casual text arrangement in *Der Dada*, Lu Xun strategically concentrates the text in the upper and lower right corners of the cover, establishing a visually balanced composition. Meanwhile, he masterfully put a hand-drawn portrait of Bernard Shaw positioned prominently before the title, reinforcing the book's theme – a collection of news and commentaries on Shaw's visit. Lu Xun effectively uses these design elements to create a strong visual language that reflects the book's content and his viewpoint on the cultural event.

Information	Cover	Layout	Typeface	Image
Cover (a) <i>Der Dada No.2</i> 29.6cm×21cm 1919				
Cover (b) <i>Bernard Shaw in Shanghai</i> 22cm×14.5cm 1933				

Figure 6. Comparative analysis of Dada-style cover and Lu Xun’s design cover.

Source: Cover (a) <https://www.ma-g.org/artwork/194-der-dada-2/>; Cover (b) Liu (2021), P.204

4.3 Constructive Style Covers

Emerging from Russia in the early 20th century, Constructivism was a pioneering art and design movement. Influenced by avant-garde movements like Cubism and Futurism, Constructivists sought to create new forms of artistic expression (Birringer, 2013). Constructivism gained prominence as the art of the socialist avant-garde with the support of the Soviet government After the October Revolution in Russia in 1917. Graphic design features iconic geometric shapes, bold solid colours, and sans-serif fonts (Meggs & Purvis, 2016, p.307). Although Constructivism was introduced to China in the early 1920s, it was Lu Xun who played a pivotal role in spreading the movement by translating Russian literature and organizing exhibitions of Soviet prints (Han & Wang, 2015). Lu Xun commended Constructivism for its alignment with modern industrial practices and method of embodying artistic aesthetics via abstract geometric components (Lu, 1982, p.75).

Lu Xun also used the Constructivist approach for his cover designs in the 1930s, as exemplified by the cover of *Mengya Monthly*, a literary journal he co-founded in January 1930. This literary journal focused on Left-wing literature theory and revolutionary literature. The first issue was published by Guang Hua Book Company and measured 20.6 x 15.2 cm, as shown in Figure 7(b). Through a search of Russian Constructivist works, we found that the cover style of *Yugo-LEF No.1* closely resembles Lu Xun's cover. *Yugo-LEF No. 1*, published in 1924 by the Southern Left Front of the Arts, measures 27 x 17.5 cm, as shown in Figure 7 of the cover (a). The magazine was founded in 1923 by Russian modernist artists and writers who wanted to support the socialist revolution through their writing (Bowlt, 1980).

In comparing the cover designs of *Mengya Monthly* and *Yugo-LEF*, we focused on layout, typography, and colour. Both covers have a similar layout, with titles from left to right and top to bottom and additional information at the bottom left. The red and black colours of *Mengya Monthly* align closely with the cover of *Yugo-LEF*. Lu Xun used black for the title and red for the book's information. Regarding visual similarity, the geometric compositions and red and black colours of *Mengya Monthly* closely resemble the *Yugo-LEF* cover, reflecting the journal's avant-garde intellectual feature.

However, Lu Xun's Constructivism exhibited his style. As the same typography in the cover of *The Kiss*, Lu Xun also used the Han Clerical Script as the character's structural basis, geometrically simplifying the strokes of the script. Unlike the sans-serif typography of Constructivism, Lu Xun's typography, while simplified in a modern way, maintains a distinct Eastern aesthetic, combining functionality with ornamentation. The information text in the lower corner of the *Mengya Monthly* cover was arranged with a centred alignment, creating a more organized composition than *Yugo-LEF*'s layout. In this sense, *Mengya Monthly*'s cover design conveys the innovative spirit of a left-wing literary journal through its experimental visual language.

Information	Cover	Layout	Typography	Colour
Cover (a) <i>Yugo-LEF No.1</i> 27cm×17.5cm 1924.4				C:0 M:5 Y:21 K:76 #3e3b31 C:0 M:59 Y:58 K:15 #e8595a
Cover (b) <i>Mengya Monthly</i> 20.6cm×15.2cm 1930.1				C:0 M:47 Y:44 K:86 #240c0d C:0 M:47 Y:75 K:27 #bb3e2e

Figure 7. Comparative analysis of Constructivism-style cover and Lu Xun's design cover.

Source: Cover (a) <https://www.bookvica.com/pages/books/618/black-sea-lef-yugo-lef-i-e-the-southern-left-front-of-arts?soldItem=true>; Cover (b) Beijing Lu Xun Museum

V. DISCUSSION

This paper examines cover designs by Lu Xun that exhibit characteristics of Art Nouveau, Dadaism, and Constructivism. It compares these designs with representative works from each of these movements. The analysis focuses on the cover's layout, typography, colour, and image to further explore the similarities and

differences between Lu Xun's works and Western art covers. Lu Xun's designs exhibited similarities with modern Western art regarding art expression and layout design. In *The Kiss* cover, Lu Xun employed Art Nouveau's ornate typography, a centred alignment, and symbolic image to express this tale from the Bohemian from Europe. The cover of *Bernard Shaw in Shanghai* featured a Dadaist collage of clippings of newspaper reports to critique China's chaotic literary scene. The cover of *Mengya Monthly* exemplified Constructivism's stark typography and a red-and-black palette, emphasising the journal's left-wing literary character. In this sense, these covers exemplify his cultural concept of selective adoption in his book cover design. Based on the book's themes, he skillfully employed different design approaches from Western modern art, demonstrating an open-minded approach to cultural exchange.

Lu Xun's covers, however, show subtle differences from modern Western art in their details. In his typographic design, Lu Xun always used the clerical script from the Han Dynasty, simplifying the strokes with a geometric approach to create an elegant and modern Chinese typography. Lu Xun often employed centred alignment of text and image to achieve balance and stability in layout. Regarding spatial arrangement, Lu Xun intentionally left more blank space on the cover, especially in the cover's lower part, reflecting the "aesthetics of empty space" in traditional Chinese art (Liu, 2012). Despite learning the Western artistic approaches in his cover, his typographic design, text arrangement, and spatial composition maintained the unique Chinese style, expressing Eastern aesthetic features.

Lu Xun's adoption of modern Western art can be viewed as his effort to propel the advancement of modern Chinese art. In his book design practice, Lu Xun adeptly integrated new expressions of modern Western arts, such as Art Nouveau typography techniques, Dada's collage technique, and Constructivist layout. His designs also included unique Chinese expressions, like traditional ancient characters, symmetrical layouts, and empty spaces. From this perspective, Lu Xun's book design embodied his cultural ideal that China's art development should "not only follow international trends but also preserve its national cultural identity" (Lu, 1982, p. 36).

Lu Xun's creative combination of modern Western art and traditional Chinese artistic expression in his book cover designs is an exploration of cross-cultural art design practices. Most importantly, Lu Xun's cultural concept of selective adoption enabled him to strategically adopt Western artistic forms into his book design practice, which provided a path for modernising Chinese book design. Moreover, Lu Xun's design is not just simply imitating Western styles but also grounding in the Chinese cultural context to develop it with traditional Chinese aesthetics. In this sense, Lu Xun effectively breaks the boundaries between Eastern and Western artistic forms. His design also provides important insights into localised design in today's globalised context, especially in balancing global influences with local art aesthetics.

While the comparative analysis is proper and straightforward for this study, some limitations should be considered. Our study pays attention to formal comparisons with similar covers, neglecting explorations of cultural and social contexts underlying these covers. Meanwhile, the interpretation of artistic works inevitably involves subjective judgment. Different researchers may interpret the same cover differently, making it difficult to draw relatively objective conclusions from visual comparative analysis alone. To overcome these limitations, future studies should focus on three important aspects. Firstly, future research should consider integrating additional qualitative research methods, such as in-depth interviews and case studies. These approaches can provide a broader historical context and valuable insights into Lu Xun's design intentions, thus deepening the understanding of his design choices' motivations. Secondly, future research drawing on theoretical frameworks from cultural studies and sociology should shed light on how the socio-cultural environment influenced Lu Xun's design philosophy and practice. In addition, future studies should examine a broader range of Lu Xun's book and journal covers to increase the validity of the findings and provide a better insight into developing his design style.

VI. CONCLUSIONS

This study compares three groups of Lu Xun's works with modern Western art movements - Art Nouveau, Dadaism and Constructivism - focusing on the visual expression of the cover, including layout, typography, use of images and colours. The study revealed that Lu Xun effectively employed modern artistic approaches, aligning with the themes presented in the books. *The Kiss* cover features Nouveau's ornate typography and centred alignment to depict a Bohemian story. The *Bernard Shaw in Shanghai* cover featured a Dadaist collage

critiquing China's chaotic literary scene at that time. *Mengya Monthly* showcased Constructivism's stark typography and a red-and-black palette, highlighting its left-wing literature. Lu Xun's engagement with modern Western art goes beyond imitation, achieving a blending of Eastern and Western artistic expressions. He created a distinctly Chinese modern visual form through his skillful integration of Chinese aesthetic elements—including clerical script typography, symmetrical alignment, and considered negative space—into modernist design. His cover designs demonstrate how modernist innovation can be adapted within local cultural contexts. In this sense, Lu Xun's cross-cultural design practice bridges the gap between East and West in art communication, providing valuable insights into the global discourse on cultural exchange in the visual arts.

ACKNOWLEDGEMENT

We would like to extend our sincere gratitude to the Beijing Lu Xun Museum and the Shanghai Lu Xun Memorial Hall for their generous support in providing invaluable primary source materials for this research.

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