

The huge popularity that Covarrubias's work enjoyed in the first half of the 1930s waned as war approached, but despite this, as indicated by Shao Xunmei's own daughter, the legacy of Covarrubias in China lived on through influential artists such as Zhang Guangyu and Ye Qianyu, both of whom adopted aspects of his art when they met him in Shanghai in 1933.

Although after 1933 Covarrubias never visited China again, his interest in the country persisted; manifesting itself in both his political engagement with Mao Zedong's "New China", and in a number of artworks he produced in the years before his death in 1957,⁸⁸ notably in the illustrations he drew for Pearl Buck's part-translation of the great Ming dynasty novel *Shuihu zhuan* (published in 1948 as "All Men are Brothers" with an introduction by Lin Yutang).⁸⁹ Here can be seen Covarrubias's concrete response to what he had learned about Chinese art from those he met in Shanghai—notably from Zhang Guangyu and Shao Xunmei—revealing itself in his drawing of colour illustrations heavily inspired by traditional Chinese book illustration.⁹⁰ This might well be seen as the culmination in Covarrubias's own work, of the short-lived, hands-on, cultural exchange that had taken place during his brief visit to Shanghai in 1933. On the other hand, artists such as Zhang Guangyu and Ye Qianyu, their colleagues and successors, were responsible for the dissemination of a "new style" of cartooning, developed by them out of the work of Covarrubias and other Western artists before the founding of the People's Republic of China in 1949. This laid the foundations for trends that became highly influential in the Chinese modern art world; trends that would endure well into the second half of the twentieth century. ❀

88. See for example the portrait in oils of Mao Zedong as illustrated in *Miguel Covarrubias: Cuatro Miradas/Four Visions*, 83. For information on his political engagement with the People's Republic of China see Williams, *Covarrubias*, 202.

89. Shi Nan'an, *All Men Are Brothers*, trans. Pearl Buck (New York: The Limited Edition Club, 1948).

90. Covarrubias first introduction to Chinese woodblock illustration might have been the responsibility of Shao Xunmei. In his essay, Shao mentions having shown Covarrubias a Song dynasty (960-1279) edition of the book *Lienüzhuan* 列女傳 (Biographies of Exemplary Women) with illustrations by the artist Gu Kaizhi 顧愷之 (344-406 AD). Shao, "Kefoluopisi," 7. It is interesting to note that the female figure representing China in Covarrubias's map mural "Art Forms of the Pacific Area" for the "Pageant of the Pacific" of 1940, bears much resemblance to the style in which female figures are represented in Gu Kaizhi's paintings. See for example, *Nüshi zhentu* 女史箴圖 (The Admonitions Scroll) in the collection of the British Museum (BM1903,0408,0.1). For a reproduction of the map see *Miguel Covarrubias: Cuatro Miradas—Four Visions*, 128-129.